

10 CENTS

# RADIOLAND

December

10c

15¢ in Canada



Marge Minter  
of "Myrt and Marge"

**COUGHLIN  
VS  
ROOSEVELT**

**MARY PICKFORD  
Tells What's Wrong  
with RADIO**





# CAN YOU IDENTIFY

# THESE 3

# HOLLYWOOD STARS?



★  
★  
★  
STRANGELY enough, these are not three different stars. Each is a distinct "personality," yes—but all three are portrayed by one star—Gloria Stuart. Astounding, isn't it? And it's all done with the hair. No "character" make-up. No trick photography.

**Your hair is the key to your personality.** Any star will tell you so. You can see it illustrated here in these three pictures.

For this reason stars are doubly particular in their selection of a permanent waving method. **Duart Waves** are featured in **89 Hollywood Beauty Salons** and have become the choice of Hollywood Stars because Duart will impart to any type or color of hair a wave of long lasting natural beauty, softness, and youthful lustre.

Think of it, you too may enjoy the same wave that adds to the loveliness and personality of many Hollywood stars. The wave that helps them win nation-wide popularity will win admiration for you.

**DUART WAVES** are available in select beauty salons throughout America. The price may vary with the style of coiffure desired and the artistic reputation of the waver. Look for the beauty salon in your community that gives Duart Waves.

★  
**GLORIA STUART,**  
Universal Pictures  
Star, now being en-  
joyed by her fans in  
"GIFT OF GAB"  
with  
**EDMUND LOWE**



If your hair is inclined to be dry, too fluffy or unruly after shampooing, use a few drops of **DUART PERMANENT WAVE OIL**. It makes the hair soft, silky and radiant, adding to the life and beauty of your wave. Delicately scented. Not gummy or greasy. If you do not find Duart Permanent Wave Oil in your beauty salon, use coupon below. **SEND 15 CENTS** for full size bottle.



Hollywood beauty experts recommend a correct shade of **DUART RINSE** after every shampoo. It rinses away the invisible particles of soap that dull the natural sheen and brilliance of your hair. And it adds a tiny tint—just enough to give a touch of shimmering sunlight to the natural color of your hair. It is **NOT** a dye—**NOT** a bleach. Look for Duart Rinse at your beauty salon or use the coupon below. Each 10-cent package contains **TWO** rinses of the same shade.

# DUART ★

*Choice of the Hollywood Stars*

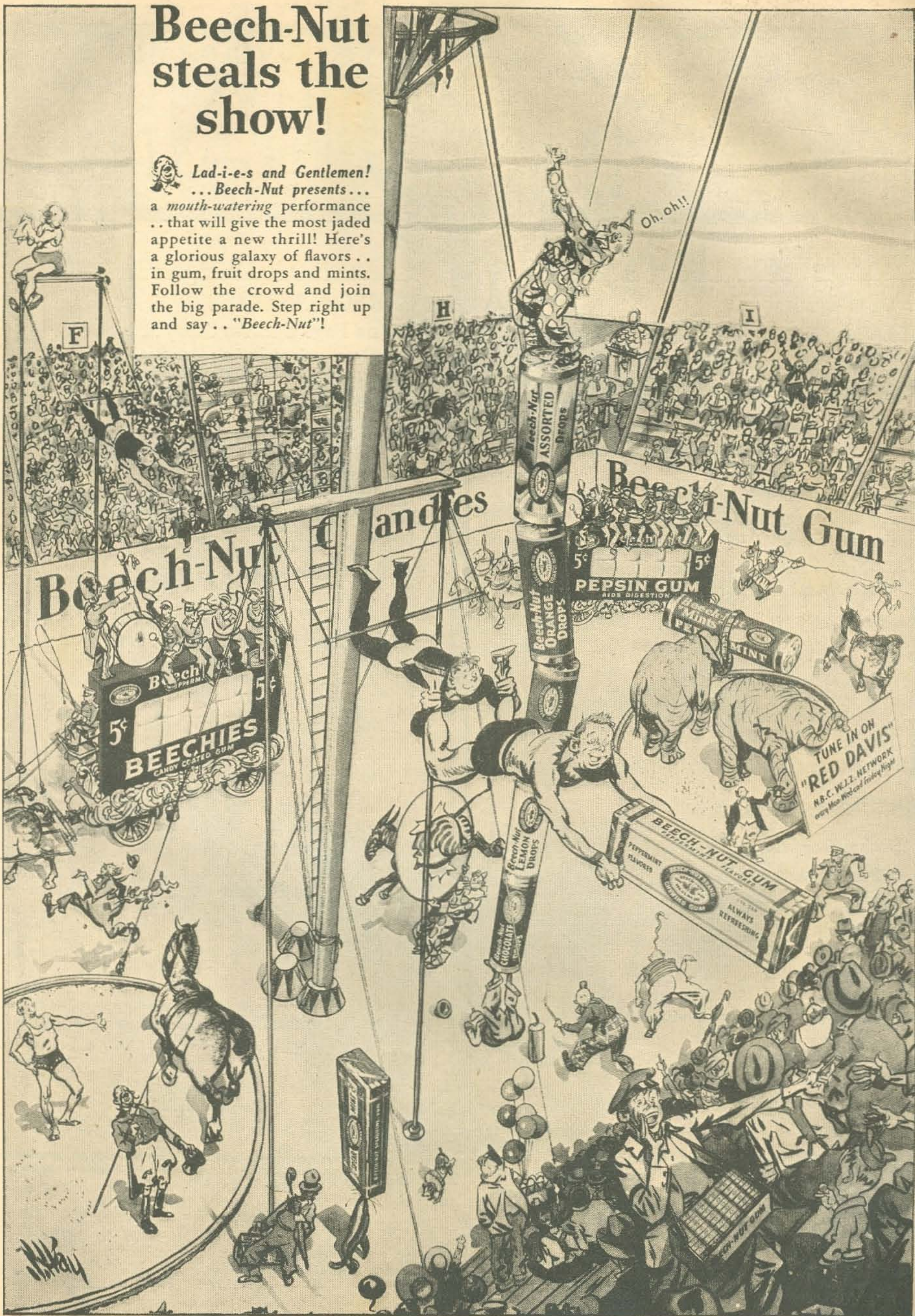
**SEND 10c for DUART RINSE • 15c for P. W. OIL**

<input type="checkbox"/> Black	<input type="checkbox"/> Golden Brown	<input type="checkbox"/> Ash Blonde	Mail to Duart Mfg. Co., Ltd., 984 Folsom St., San Francisco, Calif.
<input type="checkbox"/> Dark Brown	<input type="checkbox"/> Titian Reddish Blende	<input type="checkbox"/> Medium Brown	
<input type="checkbox"/> Chestnut Brown	<input type="checkbox"/> Titian Reddish Brown	<input type="checkbox"/> Golden Blonde	<input type="checkbox"/> Check here for full size bottle of Duart Permanent Wave Oil.
<input type="checkbox"/> Titian Reddish Brown	<input type="checkbox"/> White or Gray (Platinum)	<input type="checkbox"/> Light Golden Blonde	Name.....
<input type="checkbox"/> Henna			Address.....
			State.....



# Beech-Nut steals the show!

*Lad-i-e-s and Gentlemen!*  
*...Beech-Nut presents...*  
*a mouth-watering performance*  
*.. that will give the most jaded*  
*appetite a new thrill! Here's*  
*a glorious galaxy of flavors ..*  
*in gum, fruit drops and mints.*  
*Follow the crowd and join*  
*the big parade. Step right up*  
*and say .. "Beech-Nut"!*





# RADIOLAND



ROSCOE FAWCETT, Editor

DONALD G. COOLEY, Executive Editor

## FEATURES

<b>If I Were Running Radio</b> . . . . .	12
<i>"America's Sweetheart" Tells What's Wrong With Broadcasting</i> By MARY PICKFORD	
<b>Coughlin vs. Roosevelt</b> . . . . .	16
<i>The New Air Crusade of the Radio Priest</i> By FRANK MARBURY	
<b>\$1,000,000 Worth of Genius</b> . . . . .	28
<i>The "Impossible" Radio Program</i> By NELSON BROWN	
<b>Snooping Around the Broadcasts With Our Candid Cameraman</b> . . . . .	30
<b>Mike Says</b> . . . . .	32
<i>News and Gossip from the Radio Rialto</i> By ARTHUR J. KELLAR	
<b>Rudy Vallee's Music Notebook</b> . . . . .	36
<i>Comments on New Song Hits</i> By RUDY VALLEE	
<b>Reviews of the New Programs</b> . . . . .	38

## SPECIAL FEATURES

<b>Flashes from the News</b> . . . . .	6
<b>Letters from the Stars</b> . . . . .	8
<b>The Editor's Opinion</b> . . . . .	11
<b>At Large in the Studios</b> . . . . .	19

## DEPARTMENTS

<b>Magic Fruits on Your Menu</b> . . . . .	40
By IDA BAILEY ALLEN	
<b>Smart New Hair Styles</b> . . . . .	58
By WYNNE McKAY	
<b>Questions and Answers</b> . . . . .	66

## PERSONALITIES

<b>One Page Success Story</b> . . . . .	14
<i>Dorothy Page, Radio's New Beauty Queen</i> By HAROLD P. BROWN	
<b>Give Us Love—and Come Back Home!</b> . . . . .	15
<i>"Myrt and Marge" Change Their Program to Suit the Fans</i>	
<b>Triple-Threat Tibbett</b> . . . . .	18
<i>Lawrence Tibbett in a New Triple-Personality Rôle</i> By CAMILLA JORDAN	
<b>"It's Great to be a Dope"</b> . . . . .	20
<i>At Least, That's Block and Sully's Story</i> By DOROTHY ANN BLANK	
<b>Men Are Afraid of Me!</b> . . . . .	22
<i>Columnists Wrecked Romance for Frances Langford</i> By LESTER GOTTLIEB	
<b>Love Laughs at Toll Calls</b> . . . . .	27
<i>Jack Pearl, Fred Waring, Al Jolson, and Other Stars Spend Fortunes on Phone Calls</i> By RUTH GERI	
<b>They Never Told Till Now</b> . . . . .	37
<i>Secrets that Molded the Lives of Phil Dues and Madame Sylvia</i> By MARY JACOBS	
<b>The Radio Revue</b>	
Grace Moore . . . . .	23
Joe Penner . . . . .	24
Gina Vanna . . . . .	25
Anka Lundh . . . . .	25
Joey Nash . . . . .	25
Ruth Gordon . . . . .	26
Jerry Cooper . . . . .	26
Sue Read . . . . .	26

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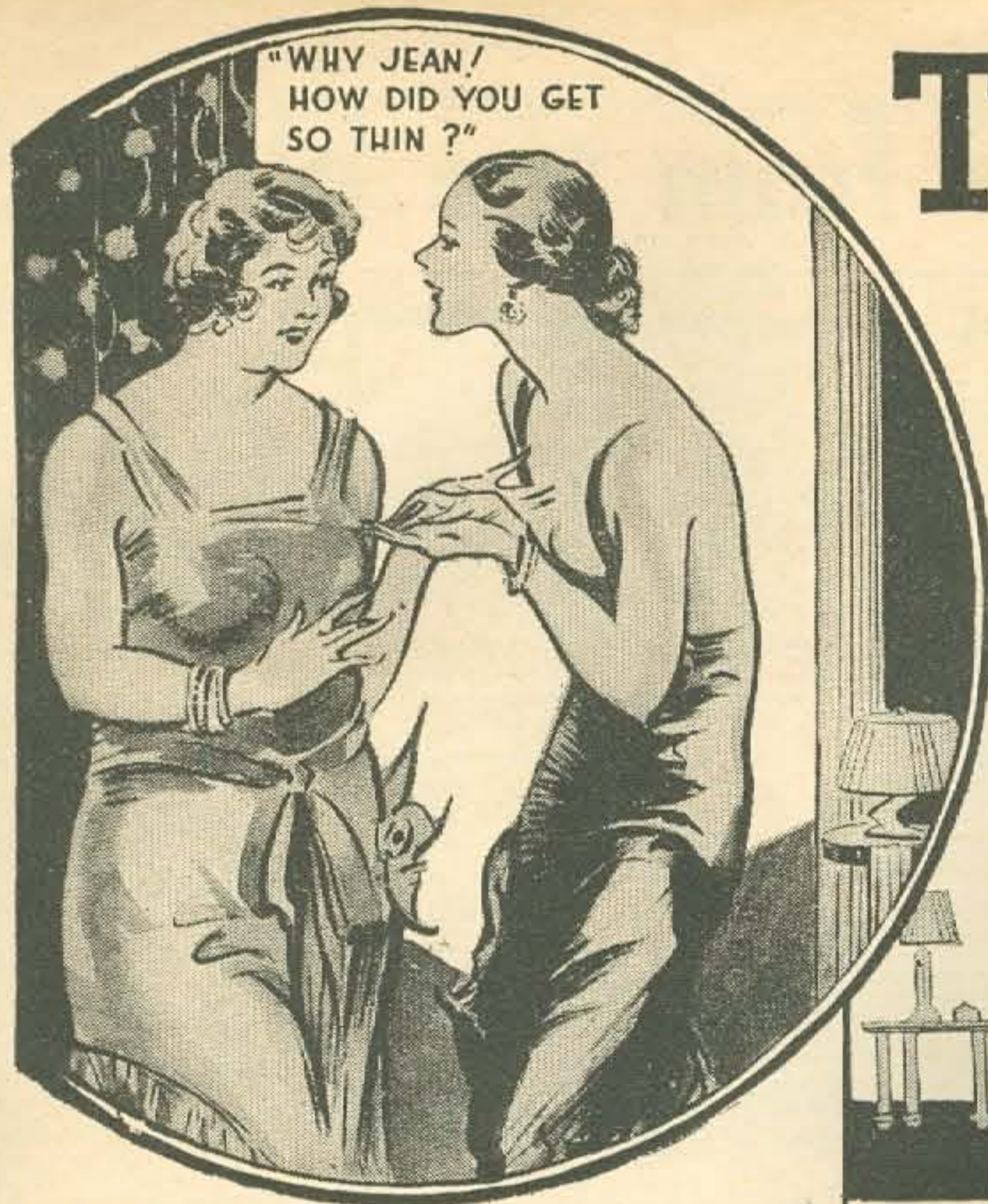
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# TEST the... PERFOLASTIC GIRDLE ... For 10 Days at Our Expense!

**REDUCE**  
YOUR WAIST AND HIPS  
**3 INCHES**  
IN **10 DAYS**  
OR

...it won't cost you one penny!

**WE WANT YOU** to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

*Reduce Quickly, Easily, and Safely!*

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. You do nothing, take no drugs, eat all you wish, yet, with every move the marvelous Perfolastic gently massages away the surplus fat, stimulating the body once more into energetic health.

*Ventilated . . . to Permit the Skin to Breathe!*

■ And it is so comfortable! The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. There is no sticky, unpleasant feeling. A special adjustable back allows for perfect fit as inches disappear.

*Don't Wait Any Longer... Act Today!*

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce *your* waist, hips and diaphragm. You do not need to risk one penny... try them for 10 days... then send them back if you are not completely astonished at the wonderful results.



"I read an 'ad' of the Perfolastic Company . . . and sent for FREE folder".

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

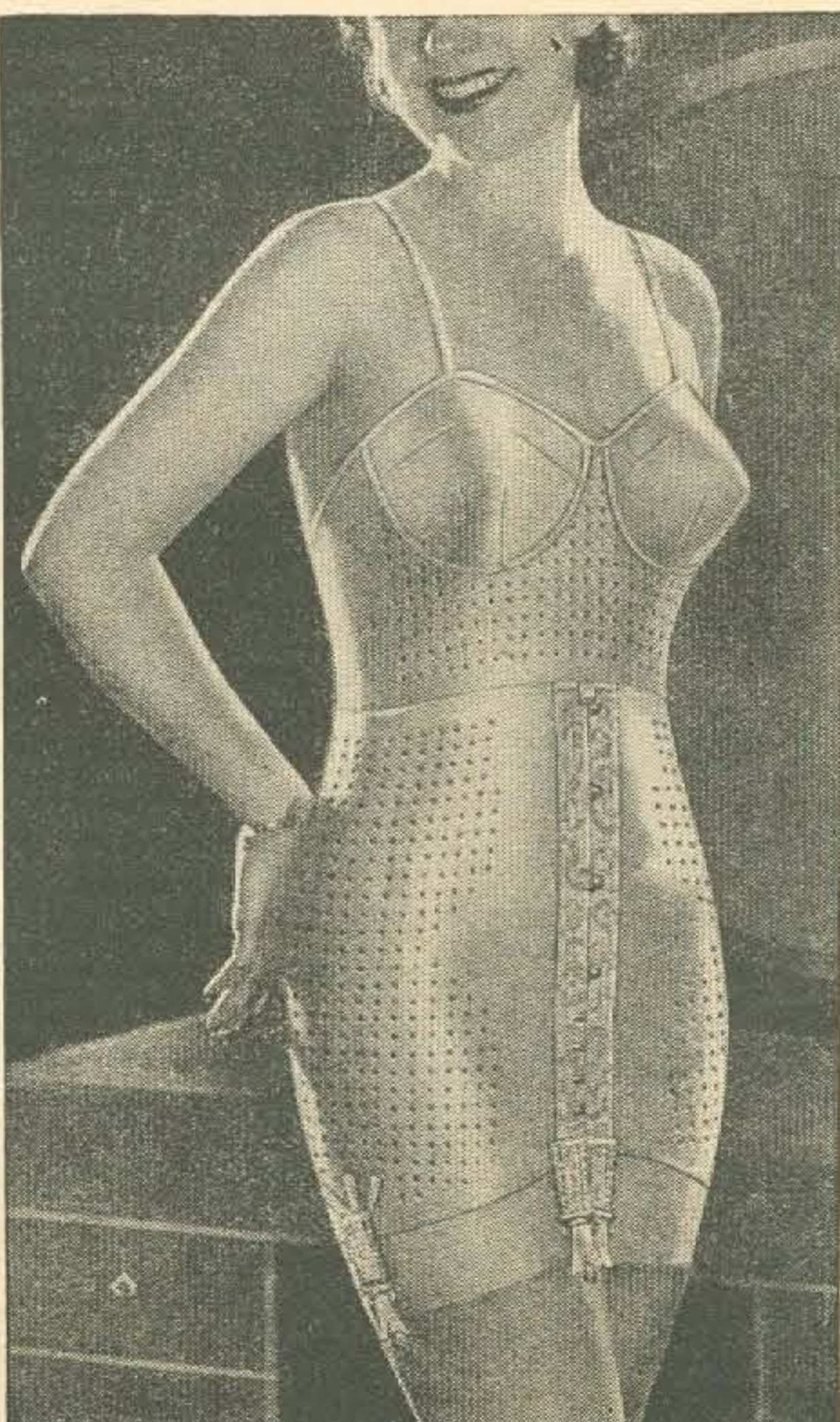
"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".



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

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

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



SEND FOR TEN DAY FREE TRIAL OFFER!

**PERFOLASTIC, Inc.**

41 EAST 42nd ST., Dept. 712 NEW YORK, N.Y.

Without obligation on my part, send FREE booklet describing and illustrating the new Perfolastic Reducing Girdle and Uplift Brassiere also sample of Perforated rubber and particulars of your 10 DAY FREE TRIAL OFFER!

Name \_\_\_\_\_

Address \_\_\_\_\_

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Use Coupon or Send Name and Address on Penny Post Card



# The Magic of Maybelline mascara

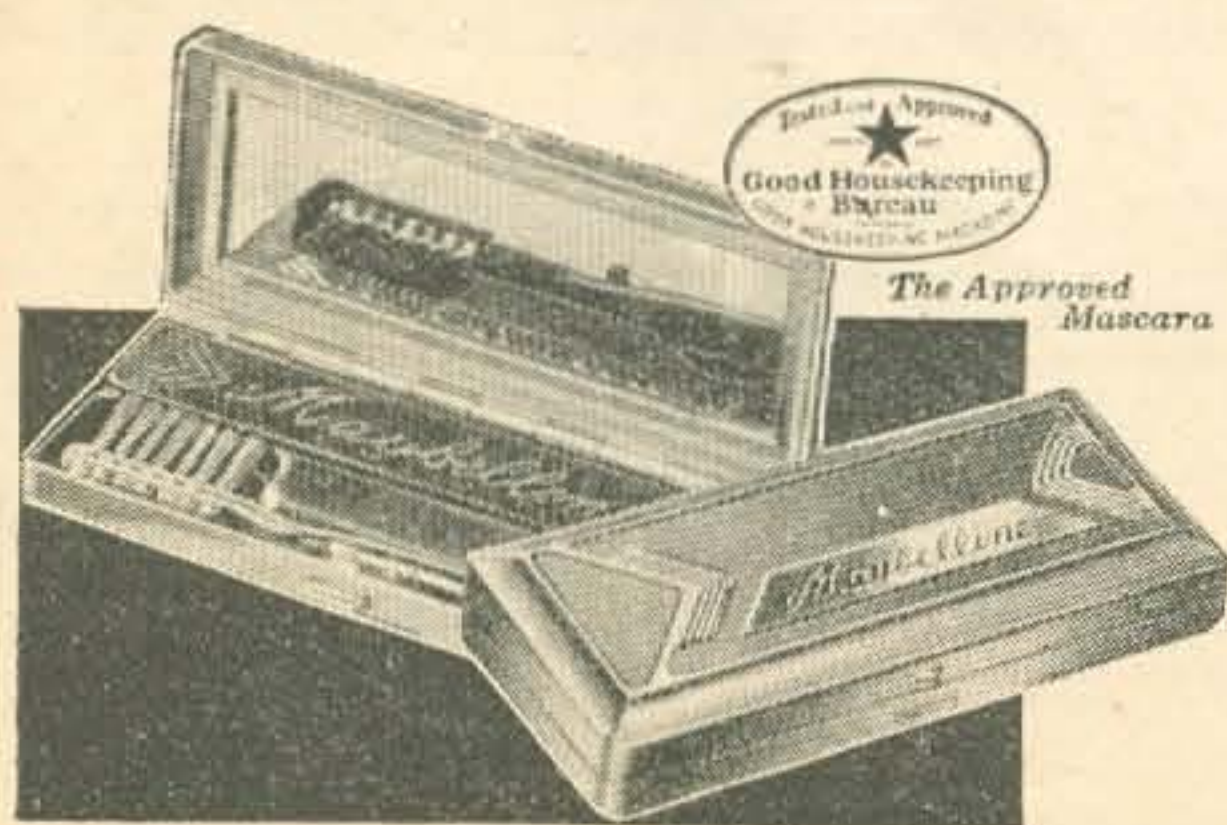


transforms your eyes into  
glowing pools of  
loveliness — instantly!

● Beautiful, expressive eyes are within the reach of every girl and woman in the simple magic of Maybelline mascara. Its magic touch will instantly reveal hitherto unsuspected beauty in *your* eyes, quickly and easily.

Women the world over have learned that Maybelline is the perfect mascara because it is absolutely harmless, positively non-smarting, and perfectly tear-proof. A few simple brush strokes of Maybelline to your lashes make them appear long, dark, and curling. Beauty-wise women appreciate, too, the fact that Maybelline is backed by the approval of Good Housekeeping Bureau and other leading authorities for its purity and effectiveness.

Encased in a beautiful red and gold vanity, it is priced at 75c at all leading toilet goods counters. Black, Brown and the new Blue. Accept only genuine Maybelline to be assured of highest quality and absolute harmlessness. Try it today!



# FLASHES from the NEWS



—Wide World

Will Osborne, orchestra leader who was one of radio's first crooners, celebrated the seventh birthday of his band in Philadelphia last month. He received a huge birthday cake presented by a group of beautiful chorines

## Cap'n Henry Murdered?

CHARLES WINNINGER, who is *Showboat's* Captain Henry, is going to appear in a Broadway show and decided to withdraw from radio work. This has left his agency pondering the question of what to do with the captain in the script. At this writing it appears that he will either be killed off or sent to a sanitarium—if the latter, he can still pen messages to be read to the *Showboat* audience. The outcome will have been determined by the time this appears in print, but however Captain Henry is fictionally disposed of, his fans can rejoice in the knowledge that he is happily treading the Broadway boards.

\* \* \* \* \*

Instead of diminishing, interest is steadily mounting among visitors to the NBC studios in Radio City. By the end of this year it is estimated more than a million persons will have been escorted through the broadcasting chambers. The studios are located in the RCA building where the National Broadcasting Company occupies 11 floors and over 400,000 square feet of floor space. It is a specially designed section of the structure.

\* \* \* \* \*

## New Network Emerges

THE present situation with the CBS and NBC networks unable to deliver choice spots because their time has been booked practically solid, is a factor encouraging the formation of new chains. One small network has already emerged, including WLW, WJN, WOR, and WXYZ, with Lum and Abner and other familiar radio names already producing programs. Another network covering the Pacific Coast shows fair signs of becoming a reality. Just another sign that things are booming in radio. Witness the \$7,000,000 profit which Columbia will show at the end of this year.

James Wallington, star NBC announcer and popular stooge of Eddie Cantor, was recently divorced from his first wife, a Russian dancer. He turned right around and married another dancer, this time Anita Furman, recently a member of the Rockettes, the Terpsichorean troupe performing at the Radio City Music Hall.

\* \* \* \* \*

## Anniversary For Rudy

RUDY VALLEE checked off another anniversary on October 25th. It marked his sixth year on the air and his popularity shows no signs of diminishing. [Continued on page 10]



—Wide World

Now we have the Jessica Dragonette dahlia. Above, its radio namesake poses with a few of the blooms exhibited at the New York exhibit of the American Dahlia Society

RADIOLAND



NEXT TUES. NIGHT *at* 9:30 E.T.

THE *Funniest and Brightest* PROGRAM

*Laugh with Fire-Chief*

ED WYNN

*and*

GRAHAM M<sup>c</sup>NAMEE



*Enjoy the Charming Music*

*of*

EDDY DUCHIN



*N. B. C. Coast to Coast*





**HOLLYWOOD'S**  
*Private Passion*



June Knight  
Columbia Star  
"Wake Up and Dream"  
Wears Slipperettes

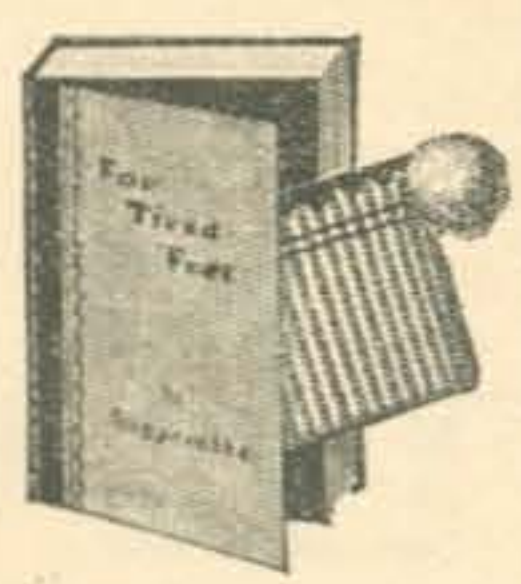
**... IS WARM WOOLEN SLIPPERETTES**

● WHEN DAY IS DONE and your tired feet cry out for rest, slip into Slipperettes—those smart woolen foot bags, so much the vogue among Movie Stars! Lightweight, comfy and s-t-r-e-t-c-h-y, they fit your feet like a glove, miraculously soothing achy arches and weary muscles.

You'll love them upon arising, for lounging, fireside wear, convalescence and travel. And if you're annoyed with *cold feet*, go to bed smartly with warm Slipperettes! They wash perfectly. Obtain a pair for yourself. They make splendid Xmas gifts, too! At better department stores; or order direct.

**FITS ALL SIZES**

- **WOMEN**—Beige, Lavender, Nile, French Blue, Olympic Blue, Pink or Rose. \$1 a pair.
- **MEN**—Carmen, Beige, Olympic Blue. \$1 a pair.
- **CHILDREN**—Nile, Lavender, Olympic Blue, Pink. \$1 a pair.



Cleverly packaged in "book" box

The Slipperette Co., 5216 Irving Park Blvd., Dept. N-1, Chicago

**Slipperette**  
**FOR STYLE and COMFORT**  
\*Trade Mark Reg. No. 296702, Pat. No. 1841518, Design Pat. No. 86152.

**-----CONVENIENT COUPON-----**

THE SLIPPERETTE CO., Dept. N-1, 5216 Irving Park Blvd., Chicago, Ill.  
Canada—The Knit-To-Fit Co., Ltd., Dept. N-1, Montreal

Please send me.....pairs of SLIPPERETTES at \$1.00 a pair. I enclose \$.....in money order or stamps.

QUANTITY..... COLOR.....  
 Women's.....  
 Men's.....  
 Children's.....

If Xmas Package desired check here

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

# Letters from the STARS

Dear Editor:

Well, I see you made me famous. At any rate you ran my picture in the Hall of Fame page. Let me congratulate you for editing the first radio magazine that didn't refer to my "suave" comedy.



Fred Allen

Now, the reason why I'm glad is that the first time any one said I was "suave" I went and looked it up in the dictionary. I found that it comes directly from a Latin word meaning "sweet," and who wants to be a sweet man. (Though radio has often been accused of having too many of those.) If you're sweet, the first time you're caught in the rain—you're sticky and when you're sticky you get in people's hair and that's fatal.

While we're not on the subject, I wish you'd make it clear to your readers that Gracie Allen and I are not related in any way. In fact, my real name is Sullivan, and not Allen. I don't blame listeners for wondering, though, for they sometimes do get strange ideas. I actually do know of one fan who wrote to a station asking whether Kate Smith was the wife of Alfred E. Smith, former governor of New York and Democratic candidate for the Presidency in 1928.

And now I must be off on a long journey. I'm going to Portland.

Regards,

*Fred Allen*

Dear Sir:

I picked up a copy of RADIOLAND the other day and found it very interesting. It gives such a true picture of the way radio broadcasting really is, here in America.



Danny Malone

You know, I can't get over how grand it all is. Everything about it is simply marvelous. Not only the fine large studios you have—bigger and more handsome than anything on the other side—but the kindness of the people. Everybody, from Mr. Royal all the way down to the

porters and pages, has been perfectly wonderful to me. So friendly and helpful.

But after all, I think it is the listeners who have been kindest, and I wonder if you would let me have a few lines in your publication to thank them?

If so, I want them to know that they've meant a lot to one Irish boy who came over here with nothing but the desire to do the best he can with the voice he has. They've been more than kind. Hundreds of them have written me a friendly word, and some of them have said such pleasant things that I really feel I'm not worthy of it.

I want them to know that I'll try, in my songs, to show my appreciation. But I don't speak over the air, and I would like to have them get these few words so that they may know how grateful I am that they like me.

Sincerely yours,

*Danny Malone*

Editor of Radioland:

The Radio ees the greatest musical instrument. I merember the frost time I was do de Grik Diamelect in small Chercargo stations. I sing "Yes, we have no bananas." The farmers weeth the crazy crystal sets ees was get a thrill when they hear between statics.



George Givot

Nowadays you can get every kind of high class, lowdown on every kind situation and entertainment.

But ees one thing I don be ever hear from the radiom. A big hunk of Valdimar Shakespeare. Can you imanage me reciting Shakespeare. Can you imanage me reciting Shakespeare in "Grik?" What you suspose would happen if you tune in and hear

*"To be or nuts to be  
 That ees the question mark  
 Whether ees bether to have Harmon ex  
 fry in Buther or Not to Buther with  
 that at all."*

I think ees was Omelet say that. Omelet or some other egg. Spearkin bout ex; I open a egg the other day in



my restaurant, "The Acropolis No. 7, tables for ladies, huppen all nite," wheech ees got two yolks. That hen ees lead a double life.

Oh! my dear pimple of the radiom. Ees nothin' like high-class Shakespeare.

Another wonderful thing for radiom ees the Greek Mythical Fairy Tails in Greek diamelect. I would like to tell you the story of the "Lion and the Louse," or about Achemedes when he discover "specific gravity"—which ees meams: how heavy ees weight?

When Archemedes remlize what he discover, he run down the streept and holler, "Eureka, Eureka!" Wheech meams I have found! I have found! But nobody believe him, they think he work his way thru college selling vacuum cleaners. Harr you like dot? Well, so long Sporr-rt.

*George Sivot*

My dear Editor:

Thanks for the RADIOLAND article

ad; (referring to a calling him "Pop") but might I inquire why the "pop"? "Pop"—and me the answer to a maiden's prayer. I never knew of a radio artist with a sobriquet of "Pop" who ever attained the Nirvana of shooting a program a day—sponsored. And that will soon be my gratified ambition; and a program a day keeps



Bob Sherwood

the sheriff away.

Again thanks—with limitations

*Uncle Bob Sherwood*  
Last of Barnum's Clowns.

EDITOR'S NOTE:

Uncle Bob enclosed with his letter an old Barnum circus clipping ballyhooing him as the only clown to do a double somersault over two elephants and six horses. Consequently, we retract the "Pop" with regrets.

Dear Sir:

Thank you very much for running the funny picture of me in your September issue.



John White

Incidentally, Death Valley Days starts its fifth year on WJZ and a network early in October. John McBryde, who also appears in *Eno Crime Clues*, and the undersigned are the only two members of the original cast still on the job. McBryde hasn't missed a single show the whole time. I spoiled my record last Fall by making a trip out to Death Valley for new material.

Respectfully yours,

*John White*

DECEMBER, 1934



# I've Broken the Habit OF TAKING HARSH ALKALIES FOR Acid Indigestion!



"That half-tumbler of harsh household alkali after dinner was a habit with me. I felt I had to have it—yet I feared I was actually abusing my stomach—tying my digestion in knots. Now what a difference with Tums! Such pleasant relief! So quick and thorough—so gentle and safe."

## TUMS End Sour Stomach... Gas ... Heartburn New Safe Way!

EVERY sufferer from heartburn, gas, acid stomach, fullness after eating,

will be glad to know about the new, advanced remedy—TUMS. And you'll be glad to be delivered from the need for a dose of *raw water-soluble alkali*.

There was always a question of how much to take with safety—and a serious question, too. Because too much water-soluble alkali can easily go too far in neutralizing stomach acids. If the stomach becomes over alkaline, digestion is actually impaired instead of assisted. The excess of soluble alkalies gets into the blood, and alkalosis may be caused if the habit is kept up.

TUMS, the new, advanced treatment for "fussy stomachs" contains an antacid compound that is soluble only in the presence of acid. When the acid condition is corrected, the action of TUMS stops! No excess to seep into the blood and affect the system generally. TUMS release just enough antacid to give you quick, thorough relief—the unused portion passing on, undissolved and inert.

TUMS are dainty candy-like mints. Quite an improvement over the old, messy, mixing method. Millions of people keep TUMS handy in pocket or handbag—easy to take, quick to bring relief. Munch 2 or 3 TUMS next time you are distressed by acid indigestion.

FREE

1935 Calendar-Thermometer, beautifully designed in colors and gold. Also samples TUMS and NR. Send stamp for postage and packing to A. H. LEWIS CO., Dept. 8-TLL, St. Louis, Mo.

# TUMS FOR THE TUMMY

TUMS ARE ANTACID NOT A LAXATIVE



HANDY TO CARRY

### 3-Roll Carrier Package

Contains 3 rolls Tums and handy pocket carrier. Only 25c. Money refunded if liberal test packet attached doesn't satisfy you.





# This Year's GIFTS at last year's LOW PRICES

10 MONTHS TO PAY  
10 DAYS FREE TRIAL  
MONEY BACK GUARANTEE

**\$1 BRINGS YOUR CHOICE**

All year we have been preparing for this Christmas Season. Large quantities of merchandise were bought at a big saving and we are passing these savings on to you. Our low prices prove it. Convince yourself—send \$1.00 with name, address, number of article desired, and a brief note stating—(1) Age (must be over 20). (2) Occupation. (3) Employer and other facts about yourself. We will open a 10-month charge account and send your selection for approval on 10-day trial. If satisfied, pay the balance in 10 equal monthly payments. Otherwise return and your dollar will be refunded. All information confidential. No direct inquiries.

## SWORN PERFECT DIAMOND



181—SWORN PERFECT Diamond Engagement Ring. 18K white gold prong mounting. SWORN PERFECT means that the diamond has been examined by an expert and conforms with the Federal Trade Commission's ruling of a Perfect Diamond—without spots, flaws or carbon. Affidavit of perfection accompanies purchase. \$4.90 a month



195—New creation in 14K white gold Engagement Ring with 5 high quality diamonds. Direct diamond imparting makes possible this low price. \$2.90 a month



585—Look at this low price for a beautiful 14K white gold Dinner Ring with 5 diamonds and 4 simulated blue sapphires. It's a bargain—don't miss it. \$2.40 a month



1189—Attractive Birthstone Ring of 10K white gold with 4 diamonds with choice of birthstone in center. Mention birth-month. \$1.90 a month



1285—Massive 10K yellow gold Initial Ring for men. Makes ideal gift. Initials cut out in gold and mounted on genuine black onyx with diamond. \$1.50 a month



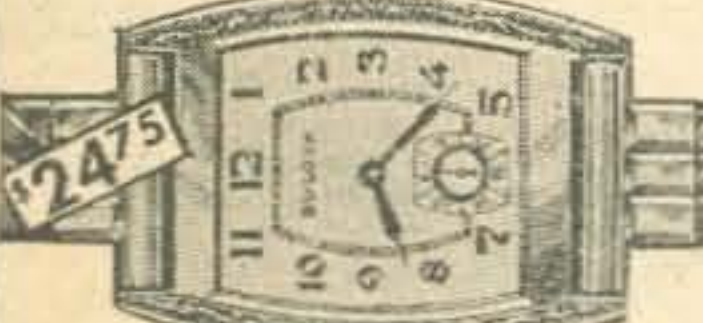
1842—Slender, dainty Baguette Watch with 2 brilliant diamonds. Complete, as illustrated. Was \$25. \$1.70 a month



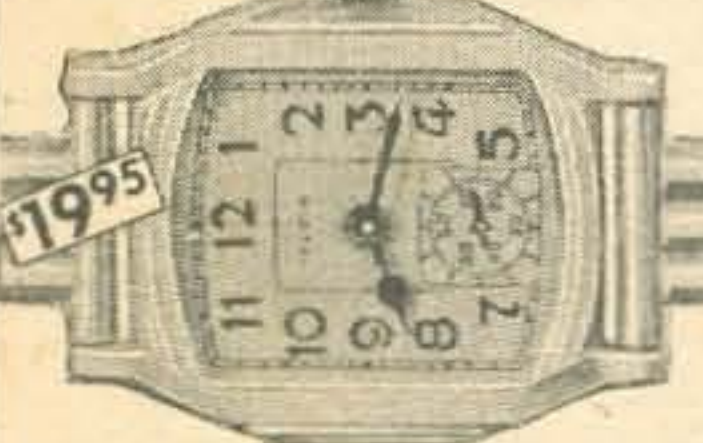
1521—Bulova's "Miss America"—a tiny Baguette with 7-jewel movement. Last year's low price. \$2.38 a month



1884—Exceptional bargain in beautifully engraved watch with 7-jewel movement. We saved—you'll save, too, at this low price. \$1.20 a month



2323—Bulova's new feature at last year's low price. Engraved case; 7-jewel movement. 3 strand flexible leather band. \$2.38 a month



2116—Famous Elgin Watch at remarkably low price. 7-jewel movement; attractive case and new style 3-strand leather band. \$1.80 a month



**FREE TO ADULTS**  
Complete 32-page Catalog of Gifts at last year's low prices sent on request without charge or obligations. Let it be your gift guide.

**L.W. Sweet Inc.**  
MAIL ORDER DIVISION of FINLAY STRAUS  
214M 1670 BROADWAY·NEW YORK

## Flashes from the News

[Continued from page 6]

ing yet. The reason: shrewd showmanship which appreciates the value of variety in any program, however good. One of these days Rudy will retire as a maestro and our guess is that he will blossom out as a producer on his own.

\* \* \* \* \*

Bing Crosby, sitting in his home one evening toying with a short wave set, tuned in a Russian station but was unable to understand the lingo. The Soviet announcer was making a long speech and out of the welter of Russian came two words that made Bing sit up, startled. They were "Bing Crosby." One of his phonograph records was then played, but Bing is still wondering what the speaker was saying about him.

\* \* \* \* \*

### Radio Beats Films

THE National Recreation Association, which has been studying the leisure time activities of the nation, re-

ports that reading of newspapers and magazines ranks first in the amusements of 5,000 people cross-examined in 29 different cities. Second comes radio, with the movies trailing along in third place. The reason for radio's outstripping the films in popularity is explained by the fact that movies cost money, but ether programs come in at the twist of a dial. Which is a sound enough explanation as long as sponsors continue to provide the high quality of entertainment that characterizes programs planned for this winter.

\* \* \* \* \*

Columbia exercised its option on Ted Husing and renewed his contract for four more years. This favorite sports announcer has been on the air for eleven years. He gets in his best work at this season of the year when the big football games call on his talents.

\* \* \* \* \*

### Radio City Night Club

IT WILL be of interest to listeners to NBC programs coming out of New York to learn that the roof of the 65-story RCA building in which the National Broadcasting Company's studios are located now boasts one of the most elaborate night clubs in the country. It's called the Rainbow Room and boasts a number of costly gadgets which make it unique in its field. A revolving dance floor which turns around slowly like a gigantic phonograph record is set beneath a dome in which a constant play of varying colors is projected by a color organ.



The Crosby family, second generation! Bing's two new twins pose with their brother, Gary Evan Crosby, for a RADIOLAND portrait. The insert photograph proves that Philip Lang Crosby, the twin at the right, is becoming a crooner at an early age. His brother, Denis Michael, gravely listens to his "boo-boo-ba-doo"

RADIOLAND



# RADIOLAND

DECEMBER, 1934

## The Political Battlefield

THE nation's foremost radio personality—President Roosevelt—renewed his series of Fireside Chats a few weeks ago, summarizing achievements of his administration and carrying the battle to critics of the New Deal. His talk was particularly significant in view of the facts revealed in the article "Coughlin vs. Roosevelt" which appears in this issue of RADIOLAND. There are those who believe the President has lost some of the courageous fervor which characterized his earlier addresses. This—as with all matters political—is a matter of opinion. But the likelihood is that with political interest at fever pitch, what with the tenseness of fall election campaigns and the amount of controversial legislation awaiting Congress, the Presi-



—Wide World

President Roosevelt giving his latest Fireside address. A total of five microphones carried his message to the nation

dent will make more frequent appearances at the microphone. One of his most effective radio lieutenants, General Hugh Johnson, N.R.A. administrator, has resigned. Perhaps some new Napoleon of the microphone will spring up from some obscure corner to sway the course of public opinion. At any rate, it's going to be an interesting season for the radio fan, who can turn on his set and point with pride or view with alarm, depending on his political affiliations.

## The Fourth "R"

RADIO fans may not know it, but the biggest battle in broadcasting history is being fought before the Federal Communications Commission. The broadcasting companies are opposing representatives of various organizations who wish the Commission to allot a certain number of broadcast bands to educational and religious stations. This means that many of

the wavelengths now used by commercial stations on government license would have to be relinquished to newcomers. It is not overstating the matter to declare that the entire future of broadcasting as we know it hangs on the outcome.

No doubt there is much to back up the stand of those who wish to make a fourth R out of Radio, adding it to readin', 'riting, and 'rithmetic. But with commercial stations devoting upwards of twenty per cent of their time to programs of a religious and educational nature, it seems to us unnecessary to disturb the existing setup. The danger is that in too many cases, organized groups clamoring for stations of their own are not so much interested in general educational programs as in propagating doctrines of their own. A wholesale reallocation of present wavelengths would expose fans to that most horrifying of possibilities: broadcasters who give the public what they think it should have, instead of what it wants.

Demands for tickets to broadcasts have flooded the Columbia Broadcasting Company's offices to such an extent that they are leasing a second Broadway theater for the presentation of network programs. Because of the necessity for clearing the seats between programs, a time interval of at least half an hour is allowed between broadcasts from individual studios. Columbia is now using two theaters for broadcast audiences, one alternating with the other.

## What Chance Have New Stars?

HAS new talent a chance to make good on radio? That this is a question of burning interest to thousands was proved by the amazing response to Peter Dixon's article in October RADIOLAND, setting forth the cry for new radio stars. This story drew so many requests for advice and assistance that a second article is being prepared explaining the hazards to be overcome and the methods employed to make the all-important contact with program directors. Radio presents a rapidly changing picture. At this writing, so much commercial time has been sold on network stations that it is difficult for a newcomer to crash the gate; on the other hand, there are several programs in preparation whose purpose it is to unearth new talent and give it its chance on the air. Whether or not you are personally ambitious to become a radio star, you will be interested in this article's comprehensive picture of the machinery which builds the individual up to stardom.

## Mary Pickford on Radio

IS RADIO following the movies along the path of sophistication culminating in censorship? This is the arresting parallel drawn by Mary Pickford, who certainly knows as much about the early days of motion pictures as any living person, and whose shrewd sense of showmanship is now finding expression through the microphone. She finds radio comedians the chief offenders on the score of vulgarity. Her constructive ideas on air programs are worth the serious consideration of those who shape the destinies of radio.



# If I Were RUNNING Radio

"America's Sweetheart" Tells How She Would Reorganize Radio

I LIKE radio. Considering that it's still in its swaddling clothes, I think it has done wonders.

But none of us is perfect—and radio is no exception. True, it brings lots of pleasure to people, but if it were more carefully planned—less haphazard—it would be much more enjoyable. And it isn't developing. Instead, its undesirable features are being augmented. It's traveling along the same path which the movies blazed, years and years ago.

Let me draw a parallel or two. About twenty-five years ago, motion pictures were just starting on the pathway to popularity. People (myself among them) thought it was wonderful to see the likenesses of actors and actresses flitting about on the screen. Photography was crude! Scenarios were cruder and I'm sure our acting was crudest of all—but pictures were a novelty. They didn't have to be good—people came to see them simply because they were "something new."

Radio, some ten or twelve years ago, was in a very similar position. The most important part of a program was not the entertainment; it was the call letters of the station to which we were listening. And if it was a station a thousand or more miles away, our cup of happiness was full to overflowing.

The heads of the industry have not yet come to the complete realization that it is no longer sufficient for radio merely to provide "something to listen to." It requires real showmanship to hold an audience, once the first novelty has worn off.

I AM beginning to wonder whether sponsored programs, devised by advertising experts, who are salesmen rather than showmen, can succeed now that the first thrill of tuning-in has gone.

Consider your own case. If you are a normal, healthy American, you do not welcome the book-agent or other man who comes to your door with something to sell. But at least he rings your doorbell before he comes in.

The salesmen of the air do not even do that. They spring at you when you least expect it, from behind a barrage of music or other program material. It is as though someone came to call on you, perhaps bringing you a bunch of flowers or a box of candy, and then in the midst of an amusing conversation, suddenly said,

"By the way, I work for the Simmik Wet Wash Laundry, and it is the salary they pay me which makes it possible for me to bring you this lovely present. You ought to feel grateful to the Simmik Wet Wash Laundry, and the next time you have any laundry to be done, you must remember the Simmik Wet Wash Laundry. Please take a pencil and write down the name and address. I'll spell it for you. It's the Simmik Wet Wash Laundry, spelled S I M M I K, and their address is five five five (that's five-fifty-five) Blank Street, spelled B L A N K Street. Their slogan is:—The customer is always right. So don't fail to patronize the Simmik Wet —" and so on and on, far into the night.

The point I am trying to bring out is that few radio advertisers are willing to let well enough alone. They seem to feel that not only must they state their case, but that they must also drive it in up to the head and clinch it on the other side. It seems to me that they generally overdo it. Instead of appreciating their programs, we poor radio listeners too often resent the marked lack of subtlety.

Some day I may accept one of the radio offers that have

Here is a red-hot scoop! Mary Pickford wrote this article for RADIO-LAND readers before she signed the contract for her new program, at a time when the prospects of her appearing on radio at all were uncertain and remote. Consequently she expressed herself with unusual freedom and vigor, setting down her forceful views on what's wrong with radio, how programs should be conducted, and how she would reorganize radio if she were dictator of the broadcasting studios. Now that Mary Pickford has become a radio star of the first magnitude, it is suggested that you tune in on her new program and decide for yourself whether she has put her ideas into practice!

been made me. If I have any voice in what the advertising message is, it will be brief, I warrant you. Advertising announcements would undoubtedly be a lot more fun—and therefore have a bigger audience—if the practise of having them given by the entertainers, and preferably prepared by script writers instead of salesmen, were followed more extensively.

AFTER all, there is much to be said for the British system of broadcasting, under which the listener is taxed a small annual license fee which is used to support broadcast programs. The programs, under that system, do not have to rely on advertising for their financial backing, and consequently save considerable wear and tear on the listeners' nervous systems. There is, of course, some difficulty in collecting the license fees, which would probably be even more marked over here, where people have developed a high degree of agility in dodging the income tax collector, but other means of achieving the same end have been suggested.

These I shall call "narrow-casting" [Continued on page 42]

By  
MARY PICKFORD  
as told to  
ROBERT EICHBERG

If Mary Pickford were Fairy Godmother of Radio, with full power to change programs or stations as she saw fit, she would insist that advertising announcements be made brief and entertaining. Organize broadcasting stations serving the same area to eliminate duplication of programs. Allot specified hours to stations during which they would regularly broadcast certain types of programs so that the listener would always know where to dial in dance music, symphonic concerts, etc., as he might desire. Preserve radio from the threat of censorship by steering it away from movie practices which it is imitating, particularly, restrain comedians to keep radio clean. See that new programs are devised to avoid tiresome monotony; prepare radio for the problems of television.

Mary Pickford signing her radio contract, with Neil McKay, personal representative

Mary Pickford



# One Page

## Success Story

Romance brought heartbreak to Dorothy Page—and instilled in her a firm determination to let nothing stop her in her climb to fame!

**W**HO is this glamorous Dorothy Page who, unknown a few short weeks ago, has been scoring radio hits in such rapid succession as to leave one dizzy following her progress? It was only last spring that she began her career on the radio networks as "The Queen of Hearts," registering an instantaneous success which has just established her as singing star of the Jan Garber *Supper Club* program which goes out from Chicago to the entire country.

No one could more honestly claim the title of "Queen of Hearts" than Dorothy Page. Proposals of marriage from ardent listeners flow in to her daily, inspired by the charming, intimate quality of her voice. And yet, ironically enough, these mean nothing to Miss Page other than a measure of her success. Perhaps she sings the more feelingly her songs of love because she has experienced the bitterness of having her own beautiful romance become a throbbing memory of heartbreak—but of that, more later.

You will be lucky if you can find a spot to stand and look into her studio while she broadcasts. The day I saw her the balconies were full and only by special dispensation was I able to edge my way through knots of staff artists and technicians into the forbidden control room where privileged NBCitizens themselves had gathered to hear this new charmer of the air.

No wonder they rave! The Gal has Everything—personality, voice, beauty, brains, charm—and all that it takes to make any sophisticated old owl like your humble scrivener do loops and dives around the chandeliers just to see her smile. They call her another Jane Froman in this town where the exquisite Froman (called the "most beautiful girl in radio") rose to national fame. But that's a comparison hardly fair to either one of these beauteous queens. Each was born to reign in her own particular heaven. Dorothy Page doubtless will succeed to her own throne. She probably will follow the Froman route to Radio City, Broadway and eventually Hollywood, just as Froman followed Ruth Etting and others who found Destiny waiting here in this appreciative city at the end of the lake.

It was pleasant on my day in court to see her standing there before the mike like a budding flower in a patchwork garden of black coated musicians. She sang four songs. I don't remember what they were but it seemed as though the music was incidental. This girl was singing a message from her own heart to me. True, she never had seen me but that was the way I felt as I listened. There was sincere intimacy—natural, [Continued on page 44]

Meet Dorothy Page, whom you have already seen on scores of pretty-girl magazine covers. She is a former artist's model who is skyrocketing to radio fame as singing star of Jan Garber's *Supper Club*

By HAROLD P. BROWN



# GIVE US *Love*—and *Come Back Home!*

That was the demand of Myrt and Marge fans—so the two chorus girls stage their new adventures in the U. S. A., with glamorous Jack Arnold supplying the romantic element once more

**A** LAUNDRYMAN in San Francisco's Chinatown wrote a plaintive letter to the sponsors of the *Myrt and Marge* program complaining that his business was ruined when the Jack Arnold love interest was deleted from this radio serial last season. Feminine customers used to gather round his shop radio to listen to Jack's amorous voice, but as soon as his love making became conspicuous by its absence, so did the ladies, with the result that the laundryman's business began tobogganning.

Probably the complaint from Chinatown would not have moved the powers that be had it not been bulwarked by protests of the same nature from spinsters who let their tea cool while their hearts warmed to Jack's tender sentiments, from school-girls and stenographers and housewives who, with varying degrees of fervor, cried out to Myrt and Marge, "Give us love—and come back home."

So the love is back in the new series of this backstage radio drama in the person of Vinton Haworth—a six-footer with dark brown curly hair and blue eyes—who picks up the rôle of Jack Arnold where he left it a year ago. It will be his interesting task to make love to Marge (Donna Damerel, daughter of Myrtle Vail who writes the script), whose picture appears on the cover of this month's *RADIOLAND*. Yes, he gets paid for it. Don't ask us why.

Our two chorus girls leave South America far behind and return to the good old U. S. A. in their new sequence of adventures. This wasn't because of a sudden surge of patriotism, depreciation of the dollar, or difficulty with Spanish, but simply a hard-headed acceptance of the slogan that the customers are always right. Fans didn't want Myrt and Marge traipsing around South America any longer. So here they are back home and all is forgiven.

The real life story of Myrtle Vail, who created the *Myrt and Marge* show, is one of radio's real classics. She had heard that the sponsor would back a radio show if he could find one he liked. Hundreds of ideas had been turned down. But Myrt, unabashed, wrote her script, auditioned an episode or two—and presto! It clicked, and all indications are that it will run on as long as people listen to radio serials.

Myrt and Marge spent the summer making personal appearances in the East, accompanied by Ray Hedge who, as "Clarence Tiffingtuffer," furnishes a lot of comedy in the serial as a thitthified costume designer. Of course, there isn't any such word unless you lisp.

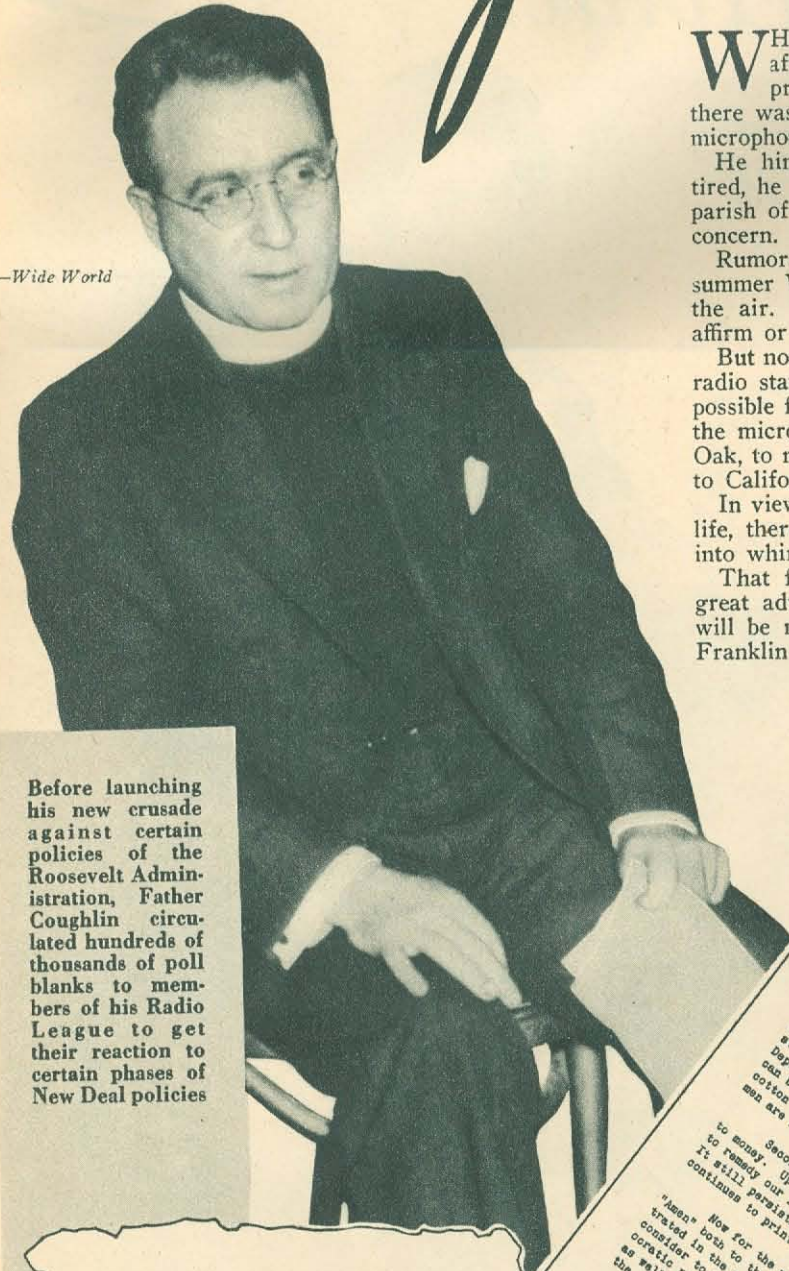


Heart interest! Jack Arnold, played by Vinton Haworth, brings romance back into the *Myrt and Marge* serial by popular request. Top photo, Myrtle Vail is the lady embracing her daughter Marge, otherwise Donna Damerel. Or rather, Donna Kretzinger; she was married six months ago



# Coughlin vs.

—Wide World



Before launching his new crusade against certain policies of the Roosevelt Administration, Father Coughlin circulated hundreds of thousands of poll blanks to members of his Radio League to get their reaction to certain phases of New Deal policies

### POLL

1. Do you favor borrowing the nation into prosperity by the present policy of issuing more bonds and thereby increasing taxation? Yes  No
2. Do you favor destroying the nation into prosperity by the present policy of slaughtering pigs, etc? Yes  No
3. Do you favor the policy of devoting part of the Golden Hour to teach the children of the nation the elements of Christianity? Yes  No

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

Questions 1 and 2, reproduced in this section of the poll conducted by Father Coughlin, refer directly to Administration policies and are so worked as to bring a preponderance of affirmative votes

WHEN Father Coughlin left the airwaves last spring after a long and strenuous campaign in behalf of his principles which had lifted him to new heights of fame, there was some doubt as to whether he would return to the microphone again another year.

He himself said he had not made up his mind. He was tired, he needed rest. He wanted more time to devote to his parish of Royal Oak, Michigan, which is, after all, his chief concern.

Rumors flew thick and fast. It was said that during the summer Wall Street would bend every effort to keep him off the air. These rumors, Father Coughlin refused either to affirm or to deny.

But now Father Coughlin is back on the air with the largest radio station network in the history of his career, making it possible for the resounding thunder of his voice, pouring into the microphone at the Shrine of the Little Flower at Royal Oak, to re-echo and reverberate for the first time from Maine to California.

In view of his desires to return to the anonymity of private life, there can be only one force strong enough to lure him into whirlpool of public affairs again.

That force is prospect of a great battle, the vision of a great adversary. It is almost inevitable that that adversary will be none other than the President of the United States, Franklin D. Roosevelt, and his New Deal.

# Roosevelt

—Wide World



The two most famous radio voices in America—those of President Roosevelt and Father Charles E. Coughlin—have come to a parting of the ways. The radio priest is leading a new air crusade against no less an adversary than the President himself, as represented by the policies of the New Deal Administration. On this amazing radio conflict, unprecedented in broadcast history, may hinge political developments that will affect the course of the nation

By FRANK MARBURY

FATHER COUGHLIN it was who sounded the first indication of the coming struggle in his final broadcast last spring, when he indicated that unless the President moved much farther and faster in the direction which they had hitherto taken together, it would be no longer possible to see eye to eye with him on important problems of the day.

Since then, as events have shaped themselves with whirlwind rapidity during the summer, it has become increasingly obvious that his prophecy is being fulfilled to the point where these two public figures not only will not be seeing eye to eye but may in fact be glaring at each other from opposite sides of the most important issues of the day.

The portent of this cleavage is better realized when one recalls that the country's greatest official figure and its most powerful unofficial one, have hitherto fought side by side for most of the salient points embodied by the New Deal, have guided the main column of the march of events in one definite direction.

Consider these points and how they have shaped history the past two years: retirement from the gold standard, devaluation of the dollar, elimination of the gold clause from contracts, expansion of credit and the nationalization of silver.

And Father Coughlin lent unflagging support to the administration all the way. Sunday after Sunday he pounded home the one thought, "It's R-r-r-oosevelt or r-r-r-uin!" in his rich Irish brogue.

In some instances, like a scout in the forests of economic bewilderment, he cleared the underbrush of public ignorance, making it easier for the administration to cut through with the concrete highway of legislation.

When Alfred E. Smith threatened to crystallize opposition to the New Deal with his cry of "Baloney Dollars," it was Father Coughlin who parried the thrust, stepped in and smashed the attack with a forthright denunciation and broke Al Smith's popularity for all time.

The greatest single demonstration of the power he was throwing to the administration came when, in answer to one of his sermons, a quarter of a million letters in a single week poured in—not to the Shrine of the Little Flower, but to the White House.

IS IT possible that these two veteran campaigners, who have been through so much together, who have been on the friendliest terms, can now be aligning themselves on opposite sides of the fence? History is full of such cases, and in-

The dignity of the President's office will not permit him to engage in controversies with individuals. This fall, however, he will make more Fireside Talks on administration policies which have been criticized in the fervor of fall election contests

credible as it may seem in this instance it appears to be the fact, as will be shown presently.

There are two major exhibits in the evidence of the split taking place, which we may refer to, borrowing the jargon of the court room, as Exhibit A and Exhibit B.

In examining Exhibit A, we must look upon Father Coughlin not as a lone wolf exhorter, giving vent to opinions on money which have occurred to him and him alone, but as a member of a body of men who think as he does and act in concert with him to bring about the monetary reforms which they feel to be desirable.

This group is usually designated as the inflationist bloc, although it goes by a more or less official title of its own, the Committee for the Nation.

It advocates a managed and flexible currency, so expanded as to bring prices and values back to what they once were—in other words, inflation.

[Continued on page 50]

Rev. Charles E. Coughlin  
ROYAL OAK, MICHIGAN

September, 1934

D. E. Lorton  
X 529 S. 7th St.  
Minneapolis, Minn.

My dear friends

I have just taken a poll of the active Radio League members to find out their decision as to whether or not I should resume broadcasting next season. Here is the answer! I shall be on the airways at 7 P.M., S.S.T., on Sunday, the twenty-eighth day of October.

Now, I cannot ask you to support this future broadcast unless I here disclose to you my brief but honest opinion on the basic questions to be discussed.

First: While I believe in regulating both industry and agriculture, nevertheless, I am opposed to their regimentation as the sole means for restoring prosperity. Especially do I stand opposed to the policies of the Department of Agriculture which are wedded to the illusion that our nation can become prosperous by slaughtering pigs, burning wheat, plowing under cotton and laying waste God's bountiful gifts when so many of our fellow-men are hungry and naked. As I said last year, that was a pagan deal.

Second: The break-down of our economic system is directly related to money. Up to date the Treasury Department has not seriously attempted to remedy our financial distress. Here the Old Deal is still in vogue. It still persists in burdening us with the non-productive debts, and continues to print more bonds for the good of the international bankers.

Now for the main point in this letter! Do you want me to preach and consider both to the elite of opinion and commission which have been perpetuated in the name of the New Deal, or do you expect me to teach what I consider to be the financial reforms which are necessary to save our democratic republic? Do you want me to oppose both reactionary politicians as well as the new type of rubber stamp cynopians who prefer to follow the dictates of the "Brain Trust" rather than the mandates of the voters?

Now you know my mind. Today, just as before March 4, 1899, I contend that were promises cannot drive out the money changers. If the laborer, the farmer, the manufacturer, and the over-taxed citizen hope for economic freedom and security, we must demand action. Therefore, I can honestly ask you for financial support because I wish to advocate this action and I expect only opposition from those who are draining away our rights and our wealth.

At least, may I count on you to answer this letter or the question on the leaflet by next week, and let me know where we stand?

Cordially yours,  
Charles E. Coughlin

Father Coughlin's letter which accompanied the poll blanks sent to members of his Radio League

RADIOLAND



# Triple- Threat TIBBETT



*They've kept Lawrence Tibbett's talents buried so long that he's happy as a baby over his chance to display them on his new hour*

**By CAMILLA JORDAN**



**T**HE conspiracy which has existed to confine Lawrence Tibbett within the rigid classifications of an opera star is thoroughly exploded by his new program sponsored by Packard. At last the man has broken through the shackles and is doing something on the air that he has always wanted to do. For the first time Lawrence Tibbett is revealed to be what the football scribes are fond of designating as a "triple threat" man—he sings, he acts, he talks!

No radio listener, of course, will be surprised at the news that Tibbett sings. It's what everybody expects of him. But most dial twisters will be surprised to hear him play straight dramatic parts from musical comedies and motion pictures scripts, and to appear in autobiographical dramatizations from his own life story—such incidents as the time he was mistaken for a bank robber and had to sing his way out of the police station, and the occasion when he and Maria Jeritza engaged in a wrestling bout on a Cleveland stage.

Lawrence Tibbett's third "threat" is the vocal personality of the man himself. He draws upon the rich background of experience which has crowded his active life and discusses, in man-to-man fashion, celebrities he has known and general topics of interest.

It is high time that Tibbett's true personality became better known to his radio audience. He has a nice smile and a cheerful disposition which survived the barrage of questions I aimed at him as I cornered him in the den of his beautiful New York apartment overlooking the East River.

**L**AURENCE TIBBETT is not exactly modest, but he has a healthy contentment in hard work and a keen sense of humor. He is justly proud of his fine voice with which he has conquered the opera, radio and moving pictures—but he never forgets that it is a God-given gift and

that he had nothing personally to do with it. But God did not teach him how to use his voice or how to act and he learned all that through experience and training.

He admires and believes that the secret of Greta Garbo's success as an actress lies in that fact that she can stay still and concentrate on an idea and hold your interest longer than any other on the screen. He further explained, and I quote him here and only wish you could have seen his facial expressions as he demonstrated for me. He said:

"The movies began to improve my acting the minute I saw the shots of the first scenes. To my utter astonishment I discovered that everytime I took a high note I looked at the end of my nose and crossed my eyes! I was twisting my mouth into queer shapes!" He demonstrated here with rather dismaying success.

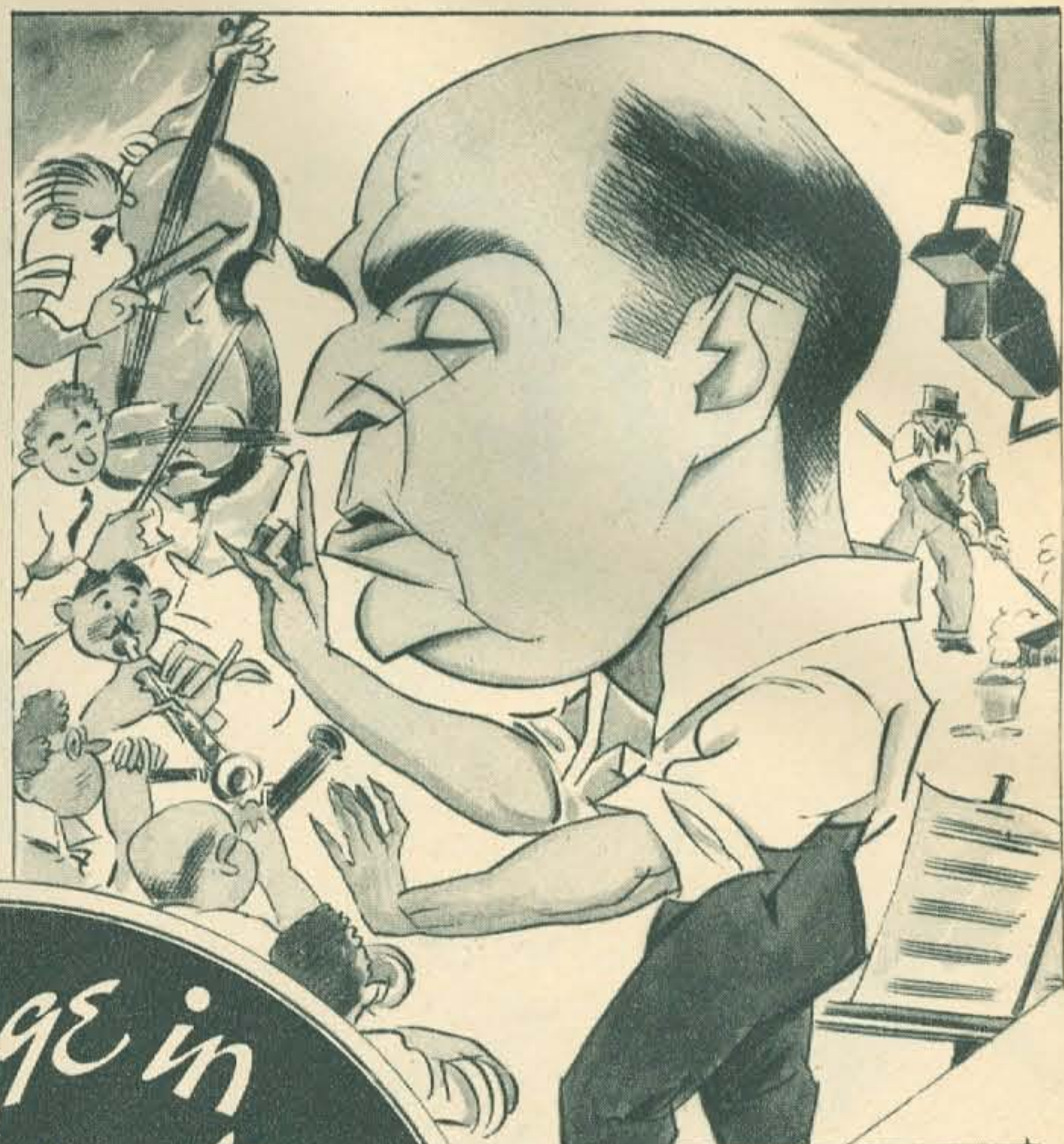
"And when I pronounced certain words they didn't sound at all the way I expected. I was using Operatic Gesture No. 1—the right hand above the heart, the left hand extended skyward—to mean anything. I used it for 'I love you very much,' 'It looks like rain,' 'Good night, Mother,' and 'No, I don't believe I'll have any more spinach.'"

**B**UT in radio—there's where he did have a time. My sympathy goes out to the stage and screen star who tackles radio for the first time. On the stage they never have to lean over to a cold, hard production man and ask "How'm I doin'?"—they know by the audience. Mr. Tibbett explained to me that it was a cold, damp feeling to finish a program without the slightest idea how people liked it, or if there even was anyone who heard.

Such was the problem that confronted him when he first sang over the air—in Los Angeles in 1922. But he tells [Continued on page 54]







Kate Smith, ample, jovial — no pose or affectation about this girl — a highly genuine person

Lud Gluskin, rehearsing for the *Big Show*, rolls up his sleeves and removes his tie for action

*at large in  
the Studios*  
WITH ARTIST JO METZER

Take a trip through the broadcasting studios with Jo Metzer, famous caricaturist, whose sharp but good-natured pen catches your favorite radio stars in characteristic moods while they preside as Gods of the Microphone

Jo  
METZER



Husky Paul Whiteman dominates the Kraft broadcast scene — businesslike, efficient, perfectly at home



Frank Buck broadcasts in ordinary business suit — no white helmet or elephants



Jessica Dragonette, consistently charming — always unruffled, gracious, even to autograph hunters



# "It's Great to be a Dope!"



That's what they call each other, that Block and Sully team—"dopes"—and whether or not you agree they're right, they have a sound financial reason for it!

By  
**DOROTHY  
ANN BLANK**



Jesse Block knows all the questions and Eve Sully knows all the wrong answers, so between them they can hardly avoid becoming the comedy sensations of the new radio season. They appeared as guest stars with Rudy Vallée and Eddie Cantor last spring and convulsed the radio audience. In private life they are Mr. and Mrs. Jesse Block. The photo at the right is known to the trade as a "gag" pose and is not representative of an ordinary incident in their domestic economy. They're a couple of kids who look up and up to Eddie Cantor for his part in getting them their radio break



Eddie Cantor in *Kid Millions*.  
Jesse Block under the beard

Eve Sully as Fanya, daughter of Sheik Mulla. Paul Harvey plays the sheik

Eve Sully commiserates with Cantor over his sartorial predicament in *Kid Millions*

**B**LUE Monday nights are going to be much pleasanter this season, for you and you and certainly for me. With one swift twist of the dials we'll be able to turn off the blues and turn on *The Big Show*. *The Big Show* is well named; it is a big show indeed, with a variety of appeals. Listeners may tap the heel to the smooth music of Lud Gluskin's Continental Orchestra, go heavy-lidded over the sultry torching of Gertrude Niesen, song sorceress from Brooklyn, and roll on the carpet in convulsions at the high type of insanity perpetrated by an engaging young couple called Block and Sully.

So much for Monday nights. Let's go back, say six months. . . .

Radio Row was all a-dither. Worried executives gathered for conferences in sumptuous offices, and snooping scouts went frantic when their search for fresh talent led them all over Robin Hood's barn and back again, with nothing to show for it.

"New dope! New dope!" they cried. "We must have new dope!"

And as they tore their hair and gnashed their knuckles, in walked the answer to their prayer, in the trim person of Eve Sully, the newest white dope of the ether waves.

Little Eve is not new dope to vaudeville audiences, who have seen her and her favorite stogie and husband, Jesse Block, lend spice to variety programs for lo these several years. Block and Sully have played the three-a-day (sometimes more) all over these Delighted States and Canada, and have even convulsed British deadpans in London. Their type of comedy has been imitated by some of the best people; but with all due respect to little Eva, it must be stated that she was the *original* dope. . . . Still it took radio to make her "Look at him" a household word.

**Y**OU probably caught Block and Sully first on the air with Eddie Cantor, on one of his Chase & Sanborn programs. Or you might have happened to hear them the very first time they worked with a microphone. They were guests at Rudy Vallée's inaugural guest program.

But it was Cantor who kept them on the air long enough to show sponsors that their rapid-fire comedy was dynamite; and Cantor who has been their good angel. Eve and Jesse were sunning themselves in Florida, after a strenuous winter of vaudeville appearances in the East. Eddie, also in Florida, invited them to broadcast with him from there. They did—and a flood of phone calls and fan mail resulted. Who was Eve Sully? When would Block and Sully be heard again?

When Eddie Cantor returned to New York, they appeared on two more of his coffee-klatches. There were still more phone calls—one

colossal one: The Great Goldwyn was on the wire from Hollywood. He wanted to engage Block and Sully to do a specialty in the new Eddie Cantor picture, *Kid Millions*. Things were beginning to happen.

Things kept on happening. Life was even then beginning to be a "big show" for Block & Sully. They played the Paramount Theatre in New York and were a sensation—with the same material they had been using on the vaudeville stage for years! Eve shrugged her diminutive shoulders and said, "You're some dunce, believe me—you've got some crust!" and audiences howled. Jesse looked at the ceiling and shook his head in bewilderment and just wondered . . . and the press, who had always liked the pair, went into extravagant raves. They were speeding along the radio route, the short-cut to fame, after just three broadcasts!

Immediately after their Paramount appearances there were more Coast-to-Coast phone calls—and their movie contracts were changed. Eve's dark eyes got wider, rounder even. She and Jesse now had *parts* in the Cantor picture, and United Artists had an option on them for three years, for a picture each year.

**M**EANWHILE, they had gone on the air as the comedy feature of a local program. Fan mail continued to pour in, together with requests for tickets to their broadcasts. They worked before the microphone in costume, using a great many gag props; and the only criticism of their work was that the audience laughs disturbed the smoothness with which their program went over the air. In some comedy shows, the director gives a signal for audience laughs; here the problem was to keep onlookers from going into stitches continually and breaking up the show.

Their broadcasting was interrupted for the trip to Hollywood, where they spent the summer, making *Kid Millions* with Cantor.

"But *working*," Eve says. "That's all one does in Hollywood. We got up at quarter to six and went to bed at ten. . . . No parties—except the grand one Eddie gave us when we left. He's so swell. . . . And look, all the clothes I took with me—as good as new. We never dressed up. It's really very lonesome out there."

Jesse's one regret is the fact that he had to wear a beard in the picture. "What will the kids think?" he said. "They listen to us on the radio, and then they see an old guy with a beard." We gathered that Jesse didn't care for the beard.

They were happy and excited to get back to Broadway, back to radio. And who wouldn't be, with a grand new contract? Eve was off to look at apartments, and Jesse was off to read [Continued on page 46]



Eve Sully and Jesse Block, starring on radio's *Big Show* program, also appear in the new Cantor picture, *Kid Millions*. But they like radio better than the movies because all they had time to do in Hollywood was work from dawn to dusk



# Men are Afraid of Me!

By  
LESTER  
GOTTLIEB

IT MIGHT have been the glistening Florida moon, shining down upon the silent lake. Or perhaps it was Rudy Vallée's promise to take the excited young singer back to New York with him. I don't know. You had better ask Frances Langford.

But that night on the waterfront, radio's glamorous co-star of the Colgate House Party will never forget.

Billy Chase, just out of the University of Florida, was making love to her, and he had all of nature's choicest elements to accompany him. A song writer could have composed a hit tune; a novelist, his masterpiece.

For a few precious, all too fleeting moments, golden opportunities were blown to the winds. Frances had given the boy her word. She would wait for him. Tomorrow, a train would take her to Broadway and a career. When they would see each other again, they didn't know.

Unfortunately, Fate plays nasty tricks on people. Frances never saw Billy Chase again. You can blame a comparatively, harmless trite item in the now-yellowed files of a Chicago newspaper.

But wait a minute—that's the climax of this story—the story of a little Southern girl who has tasted success, found it cool and sparkling. Yet to this day Frances is sorry she ever left Billy Chase in the dreamy, nostalgic town of her birth.

WHEN the 18-year-old singer arrived in New York, she found no welcome arms to greet her. A symphony of sirens blasted her eardrums. Policemen barked at her, taxis whizzed past. She was in a daze. If Frances had had enough money in her skimpy purse that day, she would have taken the next train back home.

Only at Rudy Vallée's office did she find a haven. The famous crooner looked upon the dark-skinned Frances as his protege. Hadn't he given her a chance to sing on his popular Variety Hour?

He sat down and penned a letter of recommendation to the executives of WOR.

A week later, Frances was singing over the Jersey station for \$75 a week. A Rudy Vallée endorsement carries weight along radio row.

Slowly, oh so slowly, Frances attracted attention. She even got a few fan letters. Quickly, oh so quickly, Frances learned the ropes.

New York City with its 7,000,000 pulse-beating citizens was a far-cry from Lakeland, Florida. You had to keep up with them—or get lost in

Frances Langford resents the activities of columnists who have pictured her as a man-eating vampire, to such effect that the men she really wants to meet are actually afraid of her! If she could meet and love a boy from out of town, as scared of New York as she is, she'd give up her career in an instant



Joe Cook balances Frances Langford on the ball he stood on in giving a recent broadcast

a sea of faces. Determined Frances did just that. She hired a press agent.

New clothes were bought. A change in coiffure was ordered. Her high-pressured publicizer began sending juicy little notices to the papers, informing them that Frances Langford was going to Leon and Eddie's; that Frances Langford was seen at Tony's with So-and-So.

From an \$8 a week radio job on WFLA, to lucrative network programs, Frances climbed. But Frances couldn't forget Lakeland—or Billy.

After a broadcast or vaudeville engagement, Frances would return to her apartment on Riverside Drive, eat the home-cooked dinner prepared by her mother, and read the letter from Billy which was invariably there.

She lost herself in his romantic, exuberant letter. Then she would dash into the bedroom and cry herself to sleep.

A few months passed, and then, like a sudden cloudburst, the faithful correspondence stopped abruptly. Frances couldn't understand.

Actually this is what happened: Frances' manager, Ken Dolan, was [Continued on page 56]



# The Radio Revue



## Grace Moore

Opera star who has been heard on many radio programs—most recently on the Atwater-Kent hour—Grace Moore has also established herself as a motion picture star through her smashing success in the movie *One Night of Love*



# The Radio Revue



Joe  
Penner

was asked by a friend, "Do you wanna shoot a duck?" Joe said he did. He has just completed the Paramount picture *College Rhythm*.



# The Radio Revue



*Gina Vanna*

is featured soloist of *The House by the Side of the Road*, the new Tony Wons program, a spot which, as her portrait makes obvious, she fills most attractively. Miss Vanna first sang in public over the radio and then she got herself a job with the Chicago Grand Opera Company. Miss Vanna is twenty years old and of Italian ancestry. The Wons program is broadcast from Chicago



*Anka Lundh* —Ray Lee Jackson

is Swedish, which explains how this *Gulf Headliners* star comes by the Garboesque expression



*Joey Nash*

on the Studebaker hour, has made radio-widowers out of more husbands than we care to think of



# The Radio Revue



*Ruth Gordon*

—Ray Lee Jackson

the NBC contralto who has sung with Stokowski and who has been starring on the *Gothic Echoes* hour



*Jerry Cooper*

is the youthful baritone who has been bowling them over as the newest sensation of the CBS network



*Sue Read*

Give this newcomer to radio a great big hand! Sue Read is one of Roxy's discoveries and appears on his new program. Erno Rapee heard her sing at a party and brought her to Roxy's attention



# Love Laughs at TOLL CALLS

By  
RUTH GERI

"N'YAWK is calling Miss Rooby Keelurr, oppetur."  
"Hello. Miss Rooby Keelur-r-r. I have a N'Yawk call for you. One moment, puhleez. Ready with Miss Rooby Keelur-r-r, oppetur."

B-r-r-r-r-r-r-r. Click.

"Hello, darling. Can you hear me? . . . Miss me, sweetheart? . . . Oh, sure. . ."

"Well, good night, darling." "Good night, sweetheart."  
Click. Click.

Twenty, thirty, forty dollars, maybe. But it's money well spent. Across the continent, from New York to California, a web of wires, tiny strands of copper, hold hearts together, conspire with Cupid to weld romance. The men and women of radio are prodigal with their 'phone calls. They must be, lest romance wither and die, for show business is a stern taskmaster, and love, though it laughs at locksmiths, takes a back seat when a girl with a Hollywood movie contract and a boy with a Manhattan radio contract fall into its meshes.

But romance still blooms over those tiny strands of copper wire. Four girls, seated on high stools, deftly plug in switches that make a distance of thousands of miles a separation of only about three minutes. Telephone company officials will tell you that in so far as the actual mechanics of the call are concerned, it is easier to call Hollywood from Times Square than it is the Bronx.

A LITTLE more than a year ago, a beautiful girl named Evalyn Nair concluded an engagement at the Paramount Theater in New York, where she had been appearing with Fred Waring's orchestra. After the last show, she threw a little party in her dressing room, and invited Fred and the boys to join her in coffee and sandwiches. She had an announcement to make.

"Boys," she told the festive gathering, "I'm going home for a visit. I haven't seen my folks in a long time, so for a while, I'm leaving you."

The regret was universal, for Evalyn was a favorite with all. She went to Eagle Rock, Cal., with a royal send-off by the boys from Grand Central. After they said a fitting goodbye to pretty Evalyn, Fred and the others in the band packed their things, and entrained for Tyrone, Pa., for an engagement. Tyrone is Fred Waring's home town, and they tossed ticker tape and torn-up telephone books out the windows of Tyrone's tallest buildings as he and the

[Continued on page 63]

Romantic telephone conversations across the continent with wives or sweethearts cost such radio stars as Jack Pearl, Fred Waring, Lennie Hayton and Al Jolson a pretty penny



It cost Fred Waring \$1,800 to propose to Evalyn Nair, over a long-distance wire



Center photo, Ed Lowry and his wife, Teddy Prince. Lower picture, Jack Pearl and his wife Winnie—\$92 for a few words with her!



# \$1,000,000 Worth of

# Genius

For several weeks fans have been listening to the "impossible" radio program, so ambitious that experts said it couldn't be done. Here is the inside story of the personalities who created *The Gibson Family*

By NELSON BROWN

TAKE one of the country's foremost novelists, add a songwriting team whose tunes have been hummed by millions, and collect a cast of radio's most brilliant singers and dramatic actors. Present them with the staggering task of producing a brand-new, hour-long musical comedy every week—and what happens? Answer: *The Gibson Family*.

Scheduled to run right through the year, it's obviously no exaggeration to tie up the good round figure of a million dollars to this ambitious program. Start adding up the bills for talent and network time and your head will soon be whirling dizzily in a maze of figures. But even though *The Gibson Family* is one of the costliest programs ever to go on the air, this is a financial detail which probably concerns only those fans who like to feel that they have a box seat at a



—Ray Lee Jackson

Conrad Thibault and Adele Ronson play the romantic leads in the first musical comedy written expressly for radio



The cast of *The Gibson Family*—from left to right, Jack and Loretta Clemens, Ann Elstner, Adele Ronson and Conrad Thibault. The Clemens team has been heard often over NBC, Adele Ronson played the lead in the *Buck Rogers* program, and Conrad Thibault made a name for himself on the *Showboat* hour

million-dollar production every week. The really fascinating angles of the program have to do with the personalities behind the scene. Let's have a look at them.

Billed somewhat expansively as a "new radio art form," *The Gibson Family* hasn't made the mistake of actually trying to live up to the fanfare. Radio, in its entertainment aspect, is only a specialized form of the theater and the program very shrewdly has followed the time-tried musical comedy formula. To create an entirely new musical comedy every week is an assignment so ambitious that plenty of veteran showmen said it couldn't be done. The fact that it has been done turns the tables on skeptics who have rather loudly proclaimed radio to be a static medium out of which nothing new can come.

COURTNEY RYLEY COOPER, famous writer of best-sellers, is the man behind the dialogue. Small, bald, wiry, with penetrating gray eyes that are coolly measuring, there is scarcely a corner of the globe he has not visited, and out of his rich background of experience comes the colorful "book" of the program, as the story dialogue is termed in the profession.

Supplying the new songs every week are Arthur Schwartz and Howard Dietz, who produced such hit tunes as *Give Me Something To Remember You By*, *Dancing In The Dark*, and *I Love Louisa*. Somewhat dismayed by the appalling task of turning out several hit songs every week—the average team of songwriters is satisfied with one or two successes a season—the pair have been putting in long hours filling the most gruelling assignment ever handed out to radio songsmiths. Currently going the rounds of Broadway is the quip of Arthur Schwartz, who, when asked by a friend if preparing new songs every week wouldn't take a lot out of him, replied that it would also take a lot out of Bach, Beethoven and Brahms.

Leads in the show are played by [Continued on page 48]

Lois Bennett, soprano in *The Gibson Family*, spends her spare time crabbing. This is no slur on her disposition—her hobby is dropping a line into the waters of Cape Cod and hauling in enough crabs for dinner



## PUTTING COAT, PANTS AND VEST ON A POPULAR SONG



When Arthur Schwartz, who writes the music for *The Gibson Family*, turns out a neat assortment of sharps and flats, he plays over the tune for his partner, Howard Dietz, who writes the lyrics, and remarks, "This one seems to call for a pair of Columbus pants." Nobody but a song writer could make head or tail out of this Tin Pan Alley jargon, but what Mr. Schwartz means is simply

that the chorus of the song calls for words narrating how the hero first discovers his lady fair.

Mr. Dietz furnished RADIOLAND a brief dictionary of Tin Pan Alley slang which should prove helpful if you ever become embroiled in a convention of songsmiths.

A restless is a song in which the "torch" ballad idea prevails, such as I'll Always Be in Love With You.

A Valley Forge is a song in which historical characters such as Washington, Napoleon, or even Einstein and Franklin D. Roosevelt are mentioned.

A little stranger contains a hint some-



where in the lyrics that there may be an addition to the family.

A Columbus, as described above, deals with the hero's discovery of his lady fair.

The coat, vest, and pants are, respectively, the first part of the verse, the two lines leading into it, and the chorus. "Pants" are generally easier to create than the rest.

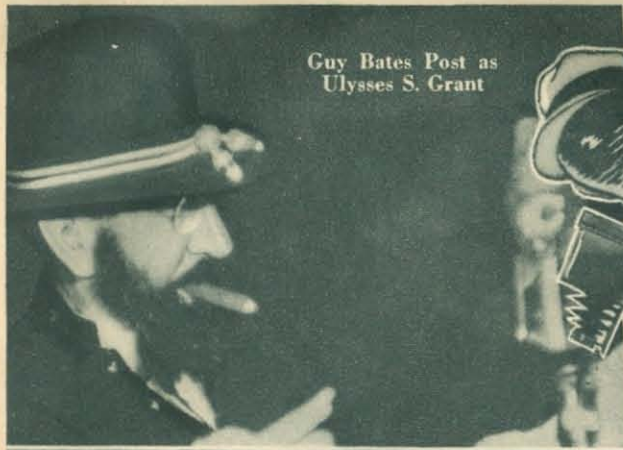
And songs like *Just Around the Corner*, *A New Sun in the Sky*, and *Cheer Up, Good Times Are Coming*, are referred to as Hoovers!

A lot of ambitious song writers would like to know which comes first—the music or the words. The only answer to this is that there are no rules when it comes to creating song hits. If the lyric writer hits on a happy word combination, his partner fits a tune thereto. If the tunesmith develops a nice melody, the words are trimmed to suit. And there you are!





Guy Bates Post as Ulysses S. Grant



# Snooping

# around the big broadcasts with our Candid Cameraman



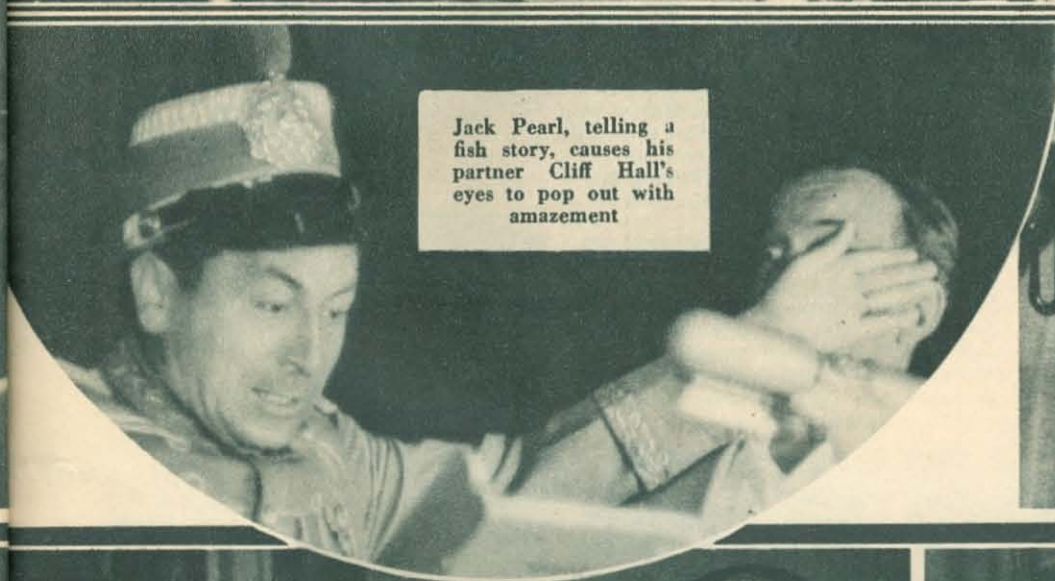
Roses and Drums — right, Bill Adams as Daniel Stark; left, Helen Claire as Betty Graham; below, cast awaiting the zero hour



Donald Novis and Frances Langford watch closely for their cues—snapped a few moments before they broadcast a duet number on the House Party program



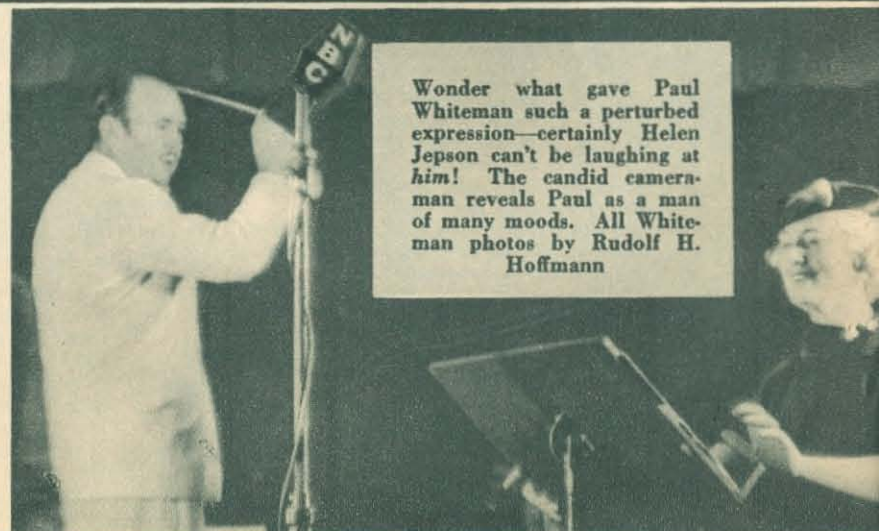
Requests for autographs besiege Jessica Dragonette from all sides as the Cities Service hour ends



Jack Pearl, telling a fish story, causes his partner Cliff Hall's eyes to pop out with amazement



Fred Allen, most imperturbable of radio comedians, works unemotionally but wrings plenty of laughs from his studio audience



Wonder what gave Paul Whiteman such a perturbed expression—certainly Helen Jepson can't be laughing at him! The candid cameraman reveals Paul as a man of many moods. All Whiteman photos by Rudolf H. Hoffmann



Paul Whiteman chats with J. N. Kolik, NBC engineer, making sure that his program is going out satisfactorily from the control room







Many radio stars were present at the cup races between the *Rainbow* and the *Endeavour* won by the former. Here we have Gladys Swarthout and her bari-tone husband, Frank Chapman, at the wheel of Lawrence Tibbett's yacht

### • Blue Slips For Sustainers

IN ONE week the Columbia Broadcast- ing System handed blue slips to four sustaining features. Walking papers went to Charles Carlile, "Lazy Bill" Huggins, Edith Murray and the Beale Street Boys. At this writing other popular sustainers (i. e. artists without sponsors who are presented and paid by the networks themselves) are scheduled to leave on both chains. Doubtless by the time you read this several of your favorites will be notable by their absence and you will be wondering why.

\* \* \* \*

Sustaining artists are disappearing because the broadcasting business this winter is at the peak of its prosperity. Advertisers having acquired all the desirable evening spots (and extended the deadline from 10 to 11 p. m.) have been forced to buy time in the daylight hours.

This automatically cuts down the periods when the networks have to provide the entertainment and out goes the sustaining performer into the cold, cruel world.

\* \* \* \*

SOME radio executives, jubilant over the rush of advertisers to the air- lanes, profess to see the end of the system of sustaining artists. Others, who fear that the stampede of sponsors to the studios will result in more ballyhoo than brains in programs, are not so sure. The sustaining artist, until this winter, has been the backbone of broadcasting and it doesn't seem likely that the species will become extinct over night.

True it is that the once common practice of a station building up a sustainer to sell him to a sponsor doesn't work out that way any more—advertisers preferring to seek and secure their talent from other sources. And this evolution—one might almost say,

# Mike Says!

NEWS and  
GOSSIP from  
the  
RADIO  
RIALTO

By  
ARTHUR  
J.  
KELLAR



Ed Wynn would rather write auto- graphs than eat—so-o-o-o here he is signing Ed Wynn masks for young admirers at the World Fair



Betty Wragge, who plays the sister rôle on the *Red Davis* program, takes a golfing lesson from Olin Dutra, national open champion, who will be a guest star on the *Red Davis* hour during Thanksgiving Week



—Wide World

Will Rogers took a little jaunt around the world between radio broadcasts. The picture shows him and Mrs. Rogers in Japan—as proved by the lighting fixtures—taking time out for lunch



How many radio stars do you recognize in this informal group of celebrities? Standing: Jack Pearl, Lowell Thomas, Paul Whiteman, David Warfield, William A. Brady. Seated: Major Bowes and Ed Wynn, the latter without his fire helmet

revolution—in the progress of radio spells doom to the sustainers according to the proponents of this theory. Dissenters argue that advertisers, seeking only to sell their wares, will so disgust the radio audience with obtrusive sales-talk that the networks, in self-preservation, will be obliged to supply outstanding programs at their own expense to offset the odium of the sponsored sessions.

\* \* \* \*

In support of this latter contention they point to Columbia's recent maneuver in setting aside two periods for Kate Smith—from 3 to 4 p. m. Wednesdays and from 8 to 8:30 o'clock Thursday evenings—to project her own variety shows. The Thursday evening period, it will be noted, runs counter to Rudy Vallée's Fleischmann variety bill for exactly thirty minutes and takes care of a spot on the Columbia schedule which no advertiser is anxious to buy, Vallée being deemed opposition too big to buck.

When launched CBS announced that the Kate Smith reviews were not for sale—unless sponsors took the shows and time, as is. When this was written both shows were running merrily as sustaining features but when you read these lines one or both periods may be under sponsorship. Columbia has had a hard time trying to sell Kate Smith down the river—she has only sung for one commercial since she has been on the air.

\* \* \* \*

ANNETTE HANSHAW, out of the Showboat cast, is now vocalizing exclusively on the Camel cigarette program with Glen Gray's Casa Loma Orchestra and Walter O'Keefe. The switch means exactly \$1,150 more a week in Annette's pay envelope. This is a simple matter of arithmetic since Miss Hanshaw's salary on the Showboat was \$250, while \$1,400 is the figure on her Camel *Caravan* check.

\* \* \* \*

And speaking of salaries, William S. Paley as president of the Columbia network collected \$140,000 for his services for the first six months of this year. The

last six months will bring the youthful head of the country's biggest network even a larger sum, the radio business being what it is this winter. Paley's salary is figured on this basis: A guarantee of \$50,000 annually plus 2½ per cent of the profits up to \$600,000 and 5 per cent of the earnings above that amount. Columbia in 1934 will make \$5,000,000—and more.

\* \* \* \*

### • Thumbs Down On \$15,000 A Week

A SPONSOR feeling the urge to sell his goods via the personality of a stage star offered David Warfield \$5,000 a broadcast for thirteen weeks. The former Belasco luminary refused it. For many years retired from the stage, he won't allow anything—least of all, business—to interfere with his daily pinochle game at the Lambs.

And still another advertiser lost all faith in the power of his money when Al Smith turned down his bid of \$15,000 a week for 26 weeks. Two motives actuated the former governor of New York State in his declination. One is that he hates the radio (impishly, he still persists in referring to it as the "raddio" because that pronunciation annoys certain members of his family) and the other is he has political aspirations which might be jeopardized by his broadcasting a commodity at this time.

\* \* \* \*

Miscellany: Jack Benny, voted the most popular comedian on the air in a poll of radio editors, now receives \$5,750 a broadcast. Two years ago his salary was \$2,250. . . . Bing Crosby's business interests are so extensive that his brother Larry (who recently did an article for *RADIOLAND*), formerly an advertising man, is now assisting Brother Everett Crosby in the management of his affairs. Bing's dad also functions as a business manager, having charge of his son's extensive real estate holdings. . . . There ain't no justice note: In the picture, *Sitting Pretty*, the Pickens Sisters are seen for two minutes. They spent three months in Hollywood making it. . . .



# Mike Says!



Jane, Patti, and Helen Pickens got together the other day and went down to the Veterans Hospital at Philadelphia to give the disabled vets some closeup examples of Pickens Sisters radio harmony



Abe Lyman and his music are particular favorites of the movie stars. Director Frank Borzage, at the left, and Loretta Young exchange a few compliments with Abe at the Cocoanut Grove in Hollywood



Two Showboat troupers, Captain Henry (Charles Winninger) and Mary Lou (Muriel Wilson) got together with John B. Kennedy the other day for a radio interview

Kate Smith has a different tooth brush for each day in the week. . . . Tip to girl readers: Charles Previn, conductor of the Silken Strings Orchestra performing on a program of especial appeal to women, is a bachelor. . . . George Givot defines a genius as "a radio gag writer who can take a traveling salesman's joke, clean it up and then sell it to Uncle Don."

\* \* \* \*

## • Adventures Of A Trouper

SOMEHOW the conversation turned to snakes in the NBC studios the other day. And Nellie Revell, the demon interviewer of celebrities, contributed an anecdote which won the first prize.

The radio raconteur recalled the days when she was a circus press agent. One night she repaired to the troupers' train to find her stateroom occupied by the mother and sister of the owner, who had unexpectedly come on for a visit. In consequence, it was necessary for Miss Revell to bunk with the snake charmer.

Some time in the night the lady of the alluring adjectives awoke to find that she was perilously poised on the edge of the berth.

"Please move over," she said to her sleeper-companion, "I'm almost in the aisle."

"I can't, Nellie," answered the other, "I'll mash the baby if I do."

"What baby?" demanded the press woman.

"My baby rattle," replied the snake charmer, "it's sick and if I put it in the hamper with the other snakes they'll kill it."

Miss Revell spent the rest of the night sitting up in the other end of the car.

\* \* \* \*

J. P. McEvoy, the author who first won fame by writing Christmas and other cards of greeting, bowed out as a writer of the *Hollywood Hotel* scripts before that series began for Campbell's Soup. According to McEvoy, he and the advertising agency handling the program

couldn't agree as to the details of the show. He concluded the situation was truly one where too many cooks would spoil the broth and returned to Hollywood where he is much in demand as a scenarist.

\* \* \* \*

## • Broker Price

GEORGIE PRICE is his name on the radio and stage but George E. Price is the way it appears on the roster of Wall Street brokers. For the diminutive m.c. and comedian—the former Gus Edwards' protege billed years ago in vaudeville with Lila Lee as "Cuddles and Georgie"—recently bought a seat on the New York Stock Exchange for \$95,000. Harold Fieldston is Georgie's partner in the brokerage business and is the active member of the firm of Price, Fieldston and Co., whose offices are in Radio City. Georgie continues his amusement activities and lives in the hope that nobody will refer to him as the "singing broker."

\* \* \* \*

NBC's "Tintype Tenor" forwards to this desk a pertinent inquiry. He wants to know why radio engineers can't arrange things so that talking and music on the same program will come through the loudspeaker without the necessity of regulating the volume of the receiver. His grievance is—and it's a common complaint—that when he adjusts his set to hear the comedian on popular programs he has to get up immediately and lower the volume when the band gets going—or "be blasted out of the room," as he puts it.

\* \* \* \*

## • Radio Mash Notes

HARRY RICHMAN, hero of a thousand and one love affairs, never fails to answer a fan letter. And he carefully preserves every one received. His secretary, Marilyn Ficlare, has been card-

indexing and filing 'em away for years. Rudy Vallée is another who saves his audience mail, as the broadcasters call it. Rudy has a warehouse bulging with correspondence from adoring admirers, mostly feminine. Of what service these old letters may some time be was demonstrated recently when a young woman sued Rudy for \$250,000 breach of promise—or something. The Vagabond Lover couldn't remember ever meeting the young lady, so he consulted the files in his laboratory of love letters. There he found plenty of burning epistles from the lady and thus became acquainted with the complainant for the first time, on the authority of his lawyer, Hyman Bushel. The counsellor explained that Rudy is the recipient of thousands of similar effusions which he never sees. Secretaries read them and then file them away against the time when some romantic-blinded miss sues the great crooner in what the newspapers rejoice in labeling "heart-balm" actions.

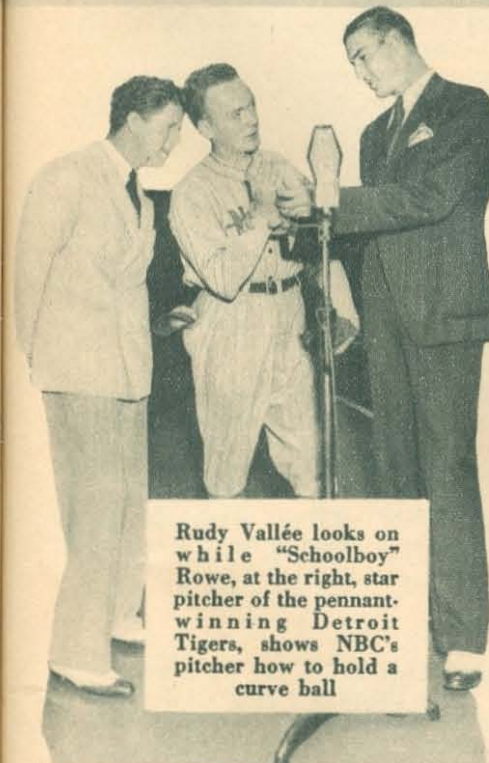
\* \* \* \*

A scroll bearing the seal of the State of Ohio and the signature of George White, Governor, proclaims to this desk that one Barry McKinley has been appointed "Ambassador of Melody" for that Commonwealth—whatever that may mean.

\* \* \* \*

## • Cap'n Henry's Check

CHARLES WINNINGER, when he isn't serving as skipper of the Showboat, occupies an office at 515 Fifth Avenue where he designs radio programs. The other day he stood at an open window watching firemen subdue a small blaze in the nearby Hotel Gotham. As he looked, he idly peeled the tinfoil from a candy bar and tossed the fragments outdoors. His secretary chose that moment to hand him a check just received in the mail. Winninger, his attention on the fire laddies, calmly threw the check through the window with a strip of tinfoil. But the fluttering white slip of paper caught his eye and brought him



Rudy Vallée looks on while "Schoolboy" Rowe, at the right, star pitcher of the pennant-winning Detroit Tigers, shows NBC's pitcher how to hold a curve ball

back to alert and agitated reality. With loud cries he climbed through the window sill in pursuit. Charlie chased the check over three roof tops only to see it borne to the street on the wings of a vagrant breeze. It never was found, having become lost in the traffic. However, everything ended well, for Captain Henry reported the mishap to the bank, stopped payment on the check and got a new one from the man who drew it.

\* \* \* \*

Bits about broadcasters: The Revelers, one of the first of the radio quartets and still one of the finest, have an annual income of \$200,000. . . . Helen Morgan's hobby is fresh fish—not to eat but to admire. La Morgan keeps in her apartment a score of tanks filled with fancy specimens of the finny tribe. . . . Everett Mitchell, the baritone, and Charles Bickford, of the movies, look so much alike they are frequently mistaken for each other. . . . Mitchell, by the way, lives in a New York walk-up apartment just to keep his waistline down. . . . The



—Wide World  
Bing Crosby grabs a hasty sandwich at the Paramount commissary—no two-hour lunch period for him. Bing, on the right, is lunching with comedian Pat West

Stebbins Boys are back on the air again but this time as *Bates and Tidbury*. Arthur Allen and Parker Fennelly, their creators, can't use the Stebbins tag because their former sponsors copyrighted the term. . . . Goodman and Jane Ace, otherwise *Easy Aces*, have made two shorts for Warner Brothers. . . . A publisher is trying to persuade Edwin C. Hill to write an historical novel.

\* \* \* \*

## • No Crosby-Columbo Feud

RUSS COLUMBO'S tragic end was first page matter in the newspapers for several days. Quite in contrast was the matter-of-fact handling of the tragedy in the Los Angeles NBC studios. Columbo was scheduled to follow Eddie Duchin's orchestra that fatal Sunday night but when the time came the Hollywood announcer merely told listeners, "The program originally scheduled for this time will not be heard. Instead,"—etc. Columbo was dying at the moment but the stereotyped announcement of change in program was deemed sufficient.

Incidentally, fans may be relieved to learn that Bing Crosby and Russ Columbo were good friends long before the ricocheting bullet stilled that rich, mellow voice. The famous "battle of the baritones" was a publicity stunt and while it lasted Bing and Russ played the rôles of deadly enemies. In their hearts they resented the deception and when it was over made haste to renew a friendship that began when both were struggling for recognition on the Pacific slope. Bing was one of the pall bearers at Russ' funeral.

\* \* \* \*

"Tiny" Ruffner, producer of the Palmolive operettas, makes the studio audiences work on those broadcasts. They contribute, quite properly, the sounds of the audience assembling. On cue from Ruffner the spectators rise, shuffle their feet and chatter until he signals them to cease.





# Rudy Vallée's Music Notebook

Notes on the New Songs by *Rudy Vallée*



—Rudolf H. Hoffmann

Action photos of Rudy Vallée during a recent Fleischmann broadcast. The young woman in the top picture is Frances Villa, daughter of Pancho Villa, who recently appeared as a guest artist on the star-making Vallée hour

## *The Drunkard Song*

GLANCING through a multitude of books filled with old songs I was impressed with the possibilities of one which had the very ugly title of *The Drunkard Song*. Of course it needed considerable revision, and I thought it worth while trying to give it a new twist. The singing and music-loving public has definitely shown a desire for songs of the *Flying Trapeze* type, inasmuch as that particular sheet copy is out-selling all others to date, even *Love In Bloom*, which has proved to be the most outstanding song since *The Last Round-Up*. Therefore I gave *The Drunkard Song* my most careful attention, and the firm of Shapiro Bernstein decided to publish it.

We feel we have a novelty song which may hit that type of person who enjoys chiming in as a sort of echo in certain parts of the song. These parts are so obvious that our first presentation of it at Manhattan Beach found a group of young girls giving the answers spontaneously and most enthusiastically. When asked why they did it, they said that they just felt they should at that particular place. Therefore it has the ear-marks of a popular hit, and no one will be more delighted and surprised than yours truly if the song does just what its publishers hope it will.

Our Victor record of it was one of the most unusual things we have ever recorded. It may have been the lateness of the hour (we recorded from seven p. m. until one a. m.,) or maybe I was just a bit hysterical; at any rate I began laughing in the middle of the second verse and laughed through to the end of the entire song. The recording director is putting through that particular record, though I doubt that it will be released. However, I am looking forward to hearing it as it should prove to be extremely funny.

## *Two Cigarettes In The Dark*

Gloria Grafton, she of the Embassy Club, Zelli's, and a recent London trip fame, a girl who combines the exotic charm of a Nita Naldi with the gestures and mannerisms of an Ethel Merman, and who has been the delight of society ever since she has been singing songs at its swank places, has surprised all the die-hards and shake-their-heads by doing a fine dramatic job in a recent play called *Kill That Story*. Primarily engaged to sing two songs in the play, she carries off her acting part with honors.

Among the two songs she sings is one written by Paul Francis Webster and Lew Pollack, *Two Cigarettes In The Dark*. Pollack is an old timer, and Webster is a young, collegiate new-comer who has done an excellent job of everything to which he lent his talents.

The story is that of the unhappy lover who sees the two cigarettes in the dark, which brings home to him the fact that he is being deceived by the one he loves. It is excellently told and its unhappy melody fits the unhappy lyric. It should be played fairly slowly. DeSylva, Brown and Henderson is the publisher.

## *Somewhere In Your Heart*

A young Englishman, Guy Wood, whose acquaintance I made when playing at the Savoy in London years ago, has been in America for almost a year. Visiting me down on Long Island he and I and Bert Van Cleve, whose flair and talent for writing hillbilly songs is unquestioned, found ourselves on the sands of Atlantic Beach. Our discussion about certain happy and unhappy affairs of the heart led us then and there to begin the construction of a song which eventually

[Continued on page 60]

RADIOLAND



# They Never Told Till Now—



—Ray Lee Jackson

## Shame made *Phil Duey* a radio star!

**I**F PHIL DUEY'S father had not been fond of liquor, Phil would not be on the air today, the beloved baritone of the ether waves.

Little Phil Duey wept silently as he undressed his father, overcome by drink, and put him to bed. All the gnawing, inarticulate pride of childhood, the right of a son to respect his father, was bleeding and outraged.

His sister had given a party, quite an occasion in the poverty-stricken Duey household. And Dad, returning unexpectedly from band rehearsal, had walked in on the young country folk, staggering and laughing and singing happily. That was all the light-minded, smart-alecky youths needed. Here was real sport. They kidded the elder Duey unmercifully, twitted him with being drunk. He resented their comments. Striking out against the ring leader, he fell face downward on the floor.

Right then and there fourteen-year-old Phil vowed that some day he'd show them all. He'd amount to something, he would, and on his own. From the very farm that had proved his father's undoing, that had made them all so [Continued on page 52]

Two noted radio stars reveal here, for the first time, secrets which they have held close to their hearts and which have shaped their careers through months of bitter anguish

By  
**MARY  
JACOBS**

## Overweight drove *Madame Sylvia* on to fame!

**I**F YOU were a shrimp, four feet eight, and you weighed 157 pounds—

If you were anemic to boot and the doctors laughed when you wanted to grow slim and lovely: *What would you do?*

This is the problem that faced young Sylvia Wilhelmson—yes, the Madame Sylvia we know today, who at fifty-three has the lovely, lithe tomboy figure and unwrinkled complexion of a girl of twenty-five. How she changed herself from a roly-poly butterball into an attractive, slim and vivacious woman is the story which she has locked deep in her heart, until now. It explains why she chose the hard and thankless job of *masseuse* in preference to the pleasanter, easier life of an actress, a dancer or plair. Mrs.

I'll tell you her story as she told it to me her blue eyes growing misty at the remembrance of that pug-nosed, pig-tailed blonde little Sylvia of forty years ago, struggling under a mountain of surplus flesh.

"It was when I was maturing that I grew terribly stout," she told me. "At just the age when I grew sex-conscious and craved the admiration and [Continued on page 53]



# Reviews of the NEW PROGRAMS



JANE FROMAN is back on the new Pontiac Hour with Frank Black's orchestra and the Modern Choir, and a welcome return it is. Miss Froman's fine voice is distinguished and pleasantly untouched by the extreme operatic manner so popular these days, which would rob it of its intimate appeal. It is one of the minor tragedies of radio that she can't be seen as well as heard. Frank Black's music must be rated among the best to be heard on the air, and this practically without benefit of ballyhoo. Altogether a top-notch musical half hour.



MRS. FRANKLIN D. ROOSEVELT, talking on current topics, recently has been sponsored by the Simmons Company, addressing a ready-made audience in which women predominate. Those who criticize Mrs. Roosevelt for her frequent acceptance of fees from radio sponsors should know that she devotes the proceeds to charity. In Willard Robison this program has a leader of growing fame.



WALTER O'KEEFE, remembered for his work with Ethel Shutta last season, MC's the new Camel Caravan show. You also hear Annette Hanshaw starring for the first time in her own right after rising to fame on the Showboat hour. The Hanshaw delivery is individual and O'Keefe's humor balances a well-rounded program which should register well, though it follows an old radio formula.



CONNIE BOSWELL once again becomes a member of a sister team, rather than a star in her own right, in the new Bing Crosby-Boswell Sisters hour—thereby settling once and for all rumors that the sister team had split up subsequent to Connie's lone wolf appearances. Crosby and the Boswells are such well established radio commodities, and the product here is so well up to standard, that a critical analysis would properly come under the head of superfluities. The headline names really "go to town" on this program.



ERNO RAPEE holds forth every Sunday on the Radio City Music Hall show, assisted by a varied company of artists. A solid hour of fine music, it is designed to advertise the showhouse and Radio City center which houses NBC headquarters. Rapee is musical director of the Music Hall, although the program does not emanate from the stage of that theater as might be gathered from its presentation. Excellent solo numbers are interspersed throughout, with occasional novelties. The voices presented were consistently among the best.



AIMEE DELORO, coloratura soprano, is one of the discoveries offered by Roxy on his new program. The Roxy hour proves to be mostly musical and some complaints have been registered that it is unrelieved by humor. Absence of a comedian, however, is a selling feature for many listeners and Roxy's attitude is that them as wants 'em can get their Penners and Wynns at other hours. The flexibility of Roxy's programs, however, allows for swift alterations in the formula. His first few programs have been frankly experimental in nature.



GEORGE GERSHWIN, busy writing the American opera *Porgy*, has found time to repeat his successful radio hour of last season, *Music by Gershwin*. As the blue rhapsodian generally credited with winning popular acclaim for modernistic music, he draws on the background of his own material and turns out a nimble performance, both verbally and on the piano. The hour should please those whose tastes are not unreservedly classical.



DON MARIO, romantic lead in the *Maybelline Musical Romance*, scores particularly in his singing rôle. Strings predominate in Harry Jackson's orchestra, in key with the romantic mood. There's a story sequence, too. In many respects, a "different" program.



HELEN CLAIRE and JOHN BATTLE help to usher back that perennial favorite, *Roses and Drums*. This program of Civil War drama, which started out as a general survey of American history, enters its fourth year as one of the most popular of radio features.



ONE MAN'S FAMILY is one of those quiet programs of well-rounded general interest which goes its way without benefit of fanfare, unobtrusively building up an audience of amazing proportions on the good old human interest formula. In the photo, Winifred Wolfe as Teddy, Charles MacAlister as Judge Turner, and Michael Raffetto as Paul Barbour.



BURNS AND ALLEN disport in a somewhat more elaborate program setting in their new series, but underneath the trimmings of *The Adventures of Gracie* they're still the same sure-fire team. Nit-wittery of a high order comes from these gagsters. Never a chuckle team, they're wise to keep clear of the subtle type of comedy which Fred Allen and Jack Benny do so well, and concentrate on swinging their fantastic gag clubs to get the laugh.

## The Nation's Favorite Program

What is America's favorite radio program? Here is your chance to vote for your favorite—watch for the announcement in next month's issue of RADIOLAND'S Nationwide Popularity Poll. Tune in on the new fall programs and be prepared to fill out the voting blank in January RADIOLAND.



LAWRENCE TIBBETT, always to be counted on for a masterful singing job, proves himself on his new Packard hour to be a talking personality as well. His yarn-spinning, woven around many of his own experiences, is well worth listening to.



JAN GARBER brings to his *Supper Club* program one of our top-notch orchestras, with a particularly large Middle Western following. In Dorothy Page this hour has a fine young singer who is likely to break forth at any time into top-rank rating. The story woven through the program, dealing with the tribulations of true love in a night club, is undistinguished but adequate to tie in with the good music.



TOM COAKLEY, long a favorite orchestra leader in San Francisco, is a network newcomer who has been expanding his fan following through an NBC hookup out of Frisco's Palace Hotel. The band is made up of young college men discovered by radio's Captain Dobbsie.



# MAGIC FRUITS on your MENU

By IDA BAILEY ALLEN

*The citrus fruits which Mrs. Allen talks about this month literally work magic in the diet—especially when prepared according to the tasty recipes from her food laboratory given here*

**L**EMONS as an antidote for snake bites? It sounds like Ripley. But that was the remedy endorsed by the corner druggist back in the days of ancient Rome, not alone for rattlesnake and adder bites, but for every kind of poison. Roman ladies stuffed lemons into woolens to keep out moths, and the delicate nibbled the rinds as a tonic. The fruit itself was not very popular in the days of Roman scandals.

Not so with oranges. They "went over big" from the moment the Portugese brought them from China. The English beau of Shakespeare's day stuck them with cloves and presented them to his lady on New Year's day.

But it took a modern generation to discover the real magic of citrus fruits. Who doesn't remember "growing pains," or the little twinges of rheumatism of later years, or the teeth that decayed in spite of daily brushings? Just mild forms of scurvy, science today tells us, caused by a lack of Vitamin C in the diet. And the greatest source of Vitamin C is in the citrus fruits. These maladies and many more disappear like magic when sufficient lemon, grapefruit or orange juice becomes a daily habit. Even the skin becomes fresh and clear when citrus juices are taken freely. It's one way to keep young and beautiful!

The alkaline salts of these citrus fruits are the perfect anti-acids, and counteract the effect of too much roast beef and lobster newburg. Just consider a few of their other merits: They stimulate appetite and growth; they create body resistance; they build strong bones, teeth and gums; they build nerve tissue; and they are mildly laxative.

And with all these virtues, they are not hard to take! The juice of a lemon squeezed into water on arising is a tonic worth taking. Freshly pressed and ice-cold, nothing equals orange or grapefruit juice at breakfast. Put the juice in the refrigerator the night before, and add a squeeze of lemon juice for variety. And note that the small oranges give plenty of juice and are not expensive.

**B**UT don't limit the juices to breakfast. Try lemon instead of vinegar in French dressing. Squeeze a bit over meat or fish, or into spinach. Use orange juice as a flavoring for cakes, rolls or sauces, or pour it over diced fruits in fruit cups. Or use the grated rinds of either lemons or oranges as a flavoring. As for salads try these:



California movie stars appreciate the health value of oranges—Elissa Landi raises them in the orchard of her Beverly Hills home

1. Finely shredded orange heaped on lettuce leaves with no dressing.
2. Alternate sections of orange and grapefruit arranged flower-fashion around a peach half in a lettuce nest, with French dressing.
3. Prunes stuffed with cream cheese and nuts arranged on thin orange slices, in a nest of shredded lettuce. By the way, to make perfect sections, peel the fruit until the juice drips, then lift out the segments with a sharp knife.

When your ideas for garnishes have run dry, try baked oranges, whole, halves or slices, or arrange a few segments of unsweetened grapefruit on the platter of cold meat, or serve little mounds of bitter orange or grapefruit marmalade with chicken or duck. Desserts made with citrus fruits are legion,

from cocoanut - sprinkled oranges, the ambrosia of childhood, to the many fruit cups, gelatin combinations, and mousses of our modern cuisine. But have you tried an orange short cake heaped with sweetened whipped cream? Or orange sections over a mound of lemon ice? Delicious, and simple, all of these citrus fruit dishes, and literally in the best of taste.

*All Measurements are Level Recipes Proportioned for Six*

## Marmalade Biscuit

- 2 cups flour
  - 4 teaspoons baking powder
  - ½ tablespoon sugar
  - ½ teaspoon salt
  - 4 tablespoons shortening
  - ⅔ cup milk
- Marmalade

Mix and sift together the dry

RADIOLAND



## A THANKSGIVING DINNER MENU

Sherry with Wafers  
(Served in the Living Room)

Baltimore Oysters	Lemon Halves
Chopped Mushroom Soup	Toasted Crackers
Roast Turkey with Braised Chestnuts or	
Roast Duck with Baked Oranges and Orange Gravy	
Sweet Potato Soufflé	Tiny Green Peas
Avocado Halves Marinated in Lemon Juice	
in Lettuce Nests	
Roquefort Cheese	
Frozen Pudding	Toasted Sponge Fingers
Demi-Tasse	
Benedictine or Cognac	



ingredients in a chopping bowl. Chop in the shortening, and then add the liquid. Toss onto a floured board, and pat to one-fourth thickness. Shape into medium sized rounds with a biscuit cutter, and put about one teaspoonful of marmalade in the center of each. Fold over, pressing the edges together like a parker house roll. Bake about fifteen minutes in a hot oven, 400 degrees, F.

### Orange, Grapefruit And Lime Marmalade

- 2 oranges
- 1 lime (or lemon)
- 1 grapefruit
- ¼ cup lime juice
- Sugar

Slice the fruit thin, peel and pulp, and cover with three times as much water as fruit by measure. Boil twenty minutes. Measure again and add three-fourths cups sugar for each cup of the fruit mixture. Boil until a little forms a jelly when dropped on a cold plate. Just before removing from the heat add one quarter cup lemon juice. Pour into sterilized glasses; cover at once with hot melted paraffin and then with tin lids.

### Stuffed Oranges

- 6 small oranges
- ½ cup chopped nut meats
- 2½ cups sugar
- 1 cup water

Cut the tops from small oranges and dig out the centers. Stuff with the nut meats. Replace the tops and simmer until soft, about an hour, in a syrup made by boiling the sugar and water together for ten minutes.

### Orange Zabaglione

- 5 egg yolks, beaten thick
- ½ cup sugar
- ¼ cup orange juice
- ¼ cup sherry

Combine the ingredients and cook in a double boiler until thick and creamy, beating often with a rotary egg beater. To insure a smooth mixture, do not let the water in the lower part of the boiler come to a boil. In the meantime beat the egg whites stiff. Remove the yolk mixture from the heat, beat the whites into it and serve hot in tall glasses.

### Orange Omelette

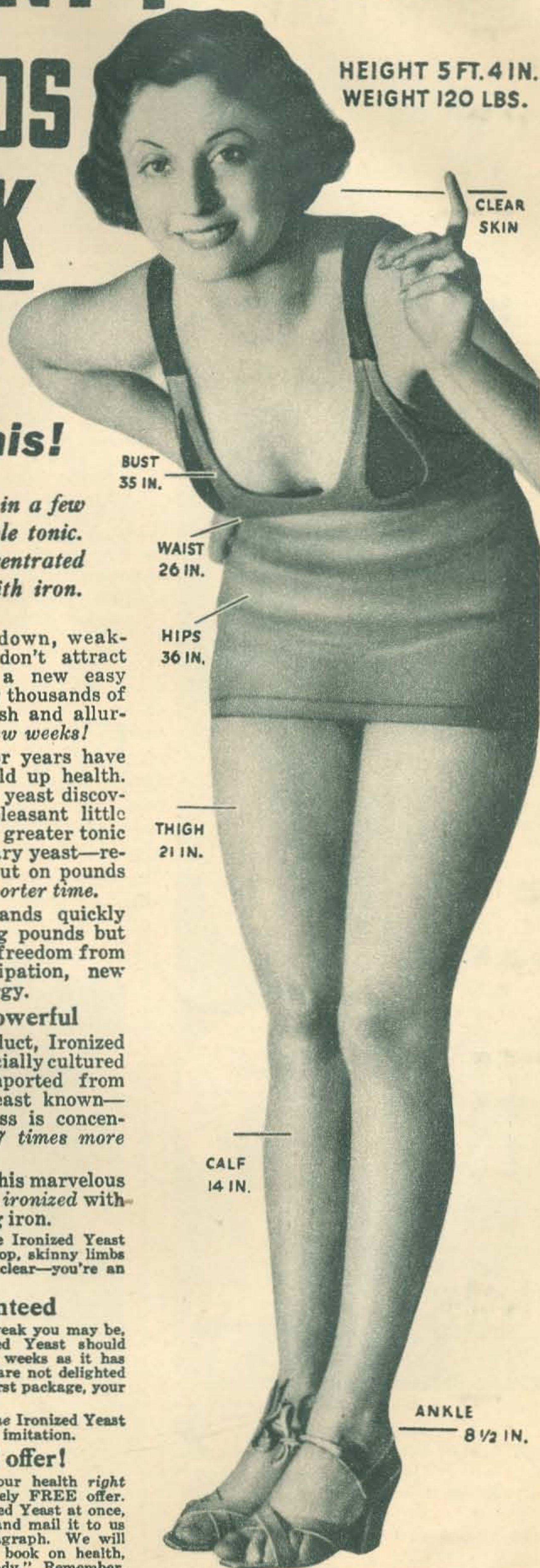
- 6 eggs
- 6 tablespoons hot water
- ½ teaspoon salt
- ½ teaspoon sugar
- Sugared orange sections

Beat the eggs until lightly blended. Add the water, and seasonings, mix well, and turn into a heated omelette pan in which has been melted a tablespoon of butter or vegetable margarine. Let the omelette set for a few moments, then lift carefully with a spatula, so that the uncooked part will run down into the hot pan. When set and brown on the bottom, spread with the orange sections and fold over. Serve on a hot platter and garnish with orange sections.

DECEMBER, 1934

# SKINNY? FOR NEW POUNDS QUICK

HEIGHT 5 FT. 4 IN.  
WEIGHT 120 LBS.



## listen to this!

5 to 15 pounds gained in a few weeks with new double tonic. Richest ale yeast concentrated 7 times, combined with iron.

YOU "skinny," rundown, weak-looking folks who don't attract many friends—here's a new easy treatment that is giving thousands of people solid healthy flesh and alluring curves—in just a few weeks!

You know doctors for years have prescribed yeast to build up health. But now with this new yeast discovery which comes in pleasant little tablets, you can get far greater tonic results than with ordinary yeast—regain health, and also put on pounds of 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 abounding pep and energy.

### 7 times more powerful

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 marvelous health-building yeast is ironized with 3 kinds of strengthening iron.

Day after day as you take Ironized Yeast tablets watch flat chest develop, skinny limbs round out attractively, skin clear—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 of others. If you are not delighted with the results of the very first package, your money back instantly.

Only be sure you get genuine Ironized Yeast and not some inferior cheap imitation.

### 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." Remember, results guaranteed with very first package—or money back. At all druggists. Ironized Yeast Co., Inc., Dept. 2812, Atlanta, Ga.



# Are you a SHADOW-HUNTER?

■ Have you a skin that matches the beauty of today's fashions—or must you be a "shadow-hunter," seeking concealment in the soft lights and shadows?

Try Campana's Italian Balm for a youthful-looking skin. This *Original Skin Softener* is both a corrective and protective treatment for dry, rough, red or chapped skin. It has been the largest selling skin protector in all of Canada for over 40 years—and is today the largest seller in thousands of cities in the United States. At drug and department stores—35c, 60c and \$1.00 in bottles—25c in tubes. Generous Vanity Gift Bottle on request.



Campana's  
**Italian Balm**  
THE ORIGINAL SKIN SOFTENER

**Free** CAMPANA SALES CO.,  
3612 Lincoln Hwy., Batavia, Ill.   
Gentlemen: Please send me VANITY  
SIZE bottle of Campana's Italian Balm—FREE and  
postpaid.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

If you live in Canada, send your request to Campana  
Corp., Ltd., FWG-12 Caledonia Road, Toronto, Ontario.

## If I Were Running Radio

[Continued from page 12]

or "wired-wireless." I understand that several projects of this sort are under way, and one of them was explained to me as being something like this:

In your home you would have a radio set, possibly owned by you, but more probably simply rented from and maintained by some program-producing organization. If the set were rented, you would likely have a free choice of three or more channels which would be at your disposal from 8:00 a. m. until midnight or later. One would carry popular programs consisting largely of dance music; the second, classical music and educational talks; the third, radio dramas, comedy talks, news and similar material. There would be no advertising at all on these programs; your rental fees would pay the artists and station staff.

Radio stations, if they were to cooperate instead of engaging in cut-throat competition in a desperate attempt to steal each other's advertisers, might do very much the same thing. It's a grand sensation to imagine oneself possessed of unlimited authority, so just for a minute I'm going to forget that I'm just one out of several million radio listeners and pretend that I've been made Fairy Godmother of Radio, with full scope to change stations or programs as I see fit.

**FIRST**, I think, I'd make a nationwide survey of radio listeners, to determine the age and interest of the people who tune-in, and the time which each age group or other division finds most convenient for listening.

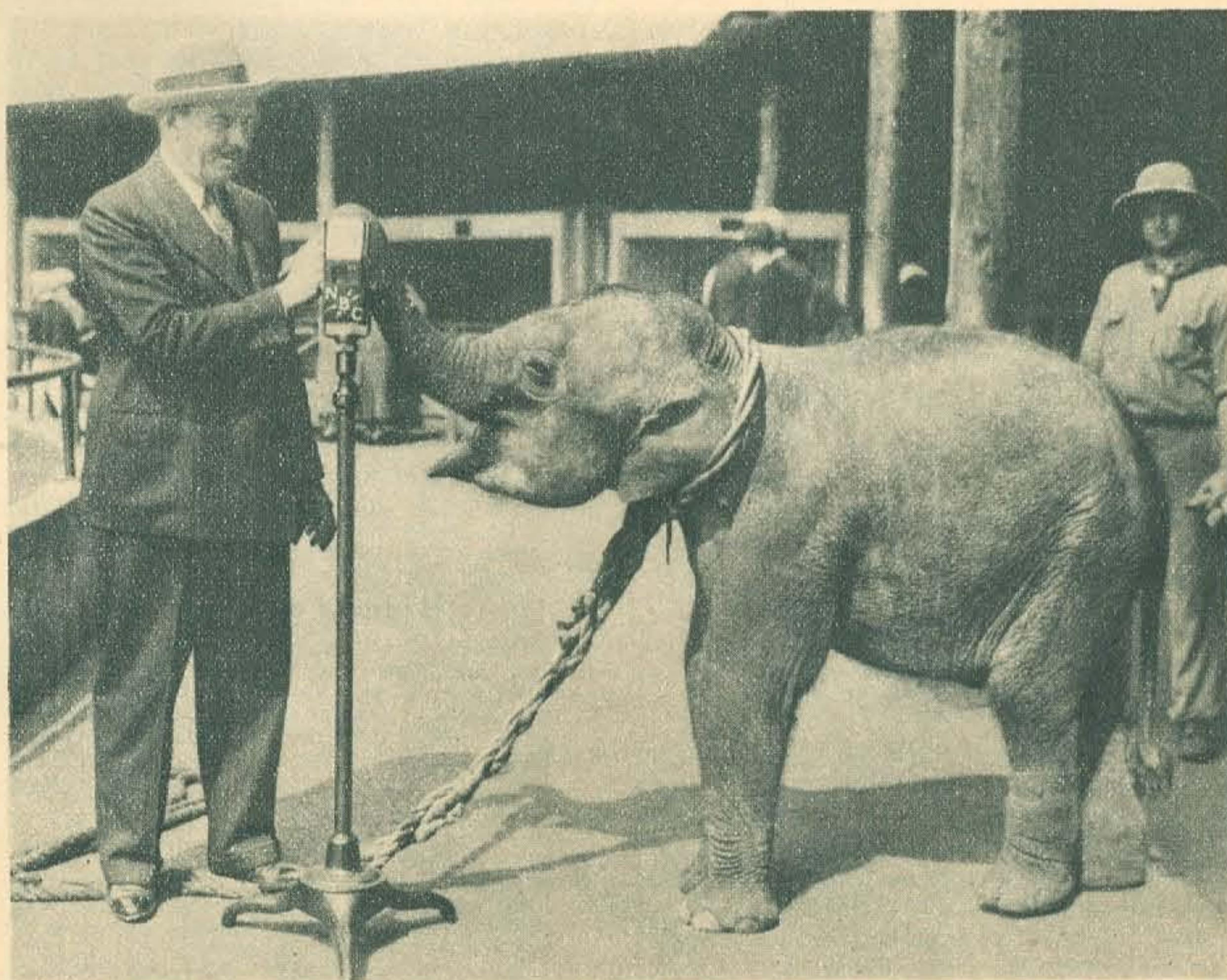
Then I'd call together the heads of

the four leading stations serving any given area and have them work out a combined schedule to avoid duplication of programs. I think it's the silliest thing for two or more powerful stations in the same city to broadcast the same identical speech—or even very similar programs—simultaneously; it's just a waste of effort on the part of either one of them.

According to my plan, while one station was broadcasting, say, a sports talk, another would be putting on a dance program, the third perhaps a symphony concert, and the fourth a drama. In the next period, the first might have a violin concerto, the second a health talk by some famous athlete, the third a group of hillbillies and the fourth a blues singer, and so forth. The way radio is run now, you may tune to a dozen stations in search of a good concert and find nothing but popular songs and jazz bands, only to find, an hour or so later, when you feel like dancing, that all you get is classical music or a group of educational talks.

Radio, I am sure, will have to consider this problem before it grows very much older. It's cutting its second teeth now, and it's no longer a Nine Days' Wonder. It will have to compete with other forms of entertainment on an equal footing.

I'm afraid that means radio will go the way of the movies. In their early days the pictures were innocently amusing. Well, they're still amusing, but they're no longer so innocent. Some producer discovered that we all like to be shocked a bit now and then—and



Frank Buck poses for his picture with Molly, his 1½-year-old baby elephant. But don't let him fool you—the animal noises on his broadcast are made by sound effects men. Buck is transferring his broadcast scene from Chicago to New York

RADIOLAND



made a picture with some purple patches. Unfortunately, humans being naturally imitative, other producers thought the idea good and aped it, until now, despite all the Boards of Censorship, euphemistically termed Boards of Review, there is scarcely a film which does not contain some sequence which makes it not quite the thing we would care to take children to see, if we are at all eager that they preserve any pleasant illusions.

THE same will happen in radio, just as surely as I am sitting here. Some of the first steps have already been taken, and it is the comedians who are paving the way. To cite only one instance, the other evening an orchestra played *I've Got You Where I Want You*, which, the master of ceremonies said, was dedicated to Sally Rand's fan. Amusing to adults, it is true, but how would you answer a child who climbed up on your knee to ask, "Daddy, what does the man mean?"

That sort ultra-sophisticated humor by no means represents the high (or should I say low?) watermark in suggestive broadcasts. And the trend will grow, for, I am afraid, the sponsors will not realize that anything new or startling will attract fan mail for a while without giving an accurate reflection of the taste of the majority.

I think the average American has good taste—is naturally a clean-minded human being and not merely an animal that has learned to walk on its hind legs. But there are a lot of people in show business who evidently do not agree. I can only predict that if the strict code of decency for radio programs is ever relaxed—and the indications are that it will be—radio's popularity will fall as fast as the stock market did in 1929.

I suppose that if I were to go on a sponsored program, I'd have to use the sort of material my sponsors wanted. But I would certainly have a "cleanliness clause" in my contract. After all, I've spent nearly all of my life in building up a reputation for clean entertainment, and I'm not going to spoil it now.

NOW, just one other topic. Although the radio broadcasting companies have done a remarkably fine piece of work, their biggest problems are still before them. First, they will have to devise new programs to avoid the tiresome sameness which is beginning to get a trifle discouraging to us tuners-in.

Second, they will have to make advertising more palatable unless it is to be eliminated by public demand.

Third, when television comes in (and I understand it is now ready to put on the market whenever the manufacturers think you will be willing to buy it) there will have to be a new crop of broadcasters, gifted not only vocally, but with pleasing personal appearance and the ability to act, as well. Good looks and a singing voice are not the sole essentials for stardom, as many a girl now working as a waitress in a Hollywood restaurant has discovered.

Now, in closing, I want to add just one word. I have been talking to you as one radio listener to another. I don't know nearly as much about broadcasting as do the men who are running it. It does seem to me as a fan, that there is room for improvement, and I am sure that the big men of the industry will welcome kindly and well-intended (though, I fear, inexperienced) suggestions.

DECEMBER, 1934

# HELP KIDNEYS

*.. don't  
take drastic  
drugs*



**Good Kidney Action Purifies Your Blood—Often Removes the Real Cause of Getting Up Nights, Neuralgia, and Rheumatic Pains—Quiets Jumpy Nerves and Makes You Feel 10 Years Younger**

**A FAMOUS** scientist and Kidney Specialist recently said: "60 per cent of men and women past 35, and many far younger, suffer from poorly functioning Kidneys, and this is often the real cause of feeling tired, run-down, nervous, Getting Up Nights, Rheumatic pains and other troubles." **If poor Kidney and Bladder**

functions cause you to suffer from any symptoms such as loss of Vitality, Getting Up Nights, Backache, Leg Pains, Nervousness, Lumbago, Stiffness, Neuralgia or Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting or Itching Acidity, you can't afford to waste a minute. You should start testing the Doctor's Prescription called Cystex (pronounced Siss-tex) at once.

Cystex is probably the most reliable and unfailingly successful prescription for poor Kidney and Bladder functions. It starts work in 15 minutes, but does not contain any dopes, narcotics or habit-forming drugs. It is a gentle aid to the Kidneys in their work of cleaning out Acids and poisonous waste matter, and soothes and tones raw, sore irritated bladder and urinary membranes.

Because of its amazing and almost world-wide success the Doctor's Prescription known as Cystex (pronounced Siss-tex) is offered to sufferers from poor Kidney and Bladder functions under a fair-play guarantee to fix you up to your complete satisfaction or money back on return of empty package. It's only 3c a dose. So ask your druggist for Cystex today and see for yourself how much younger, stronger and better you can feel by simply cleaning out your Kidneys. Cystex must do the work or cost you nothing.

**Cystex**  
[Say Siss-Tex]

**It's  
Guaranteed**



Dr. T. J. Rastelli

## English Doctor Praises Cystex

Doctors and druggists everywhere approve of the prescription Cystex because of its splendid ingredients and quick action. For instance, Dr. T. J. Rastelli, Doctor of Medicine, Bachelor of Science, and Surgeon of London, England, recently wrote: "Without hesitation I am happy to pronounce Cystex one of the finest remedies I have ever met with in my long years of medical practice. Your formula is one which any fair-minded physician will at once recommend for its definite benefits in aiding the treatment of many common Kidney and Bladder disorders. When Kidneys fail to function thoroughly and acids are permitted to accumulate, there obviously follows an irritated condition. The patient complains of scalding pain, backache, headache, indigestion, poor sleep, no appetite, nervousness, and an all-tired-out feeling. Cystex counteracts the excess acidity, relieving the uncomfortable sensations within a very short time and flushes out the Kidneys and Bladder. For men and women, Cystex is of importance in helping to regulate these important functions, and particularly since it is safe and harmless, I am delighted to lend my name to indorse so meritorious a prescription."—Signed, T. J. Rastelli, M. D.





## NOW—Relief From Ugly Skin Blemishes, "Nerves" and Constipation

**with Yeast in This Pleasant, Modern Form**

**D**O UGLY pimples and other skin blemishes embarrass you? Does constipation drag you down, rob you of strength and vivacity? Do you often feel nervous, fidgety and irritable?

For all these troubles doctors recommend yeast. Science has found that yeast contains precious nutritive elements which strengthen your digestive and eliminative organs and give tone to your nervous system. Thousands of men and women have found this simple food a remarkable aid in combating constipation, "nerves," and unsightly skin eruptions.

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## One Page Success Story

[Continued from page 14]

unaffected, personal. No studied effort or vocal gymnastics—just smooth, radiant quality and words that said things. I think I have heard them all and seen them all but there was no one to whom she could be compared unless in some way it seemed there was a suggestion of Jessica Dragonette. This may have been from the way she addressed herself so whole-heartedly to the microphone, and the effect. There is no similarity in the voices. Dorothy's is much lower in register. In appearance she is taller and slimmer and there is less of the poetic in her expression.

**I** NEVER knew a quarter-hour to pass so quickly. A few minutes later I met her in the studio and she led me away to a small reception room where we sat down and talked about the miracle of it all.

"You sing the words of your songs as though they were your own," I said.

"Lyrics are so important! I like to feel there is real meaning to the words of a song. And so many fine tunes are ruined by trivial words. Not that I wish to decry the oopp-a-doop or la-la-la. There are millions of people who like that kind of singing too. But I am no more suited to that than I am to perform the leading rôles of the most difficult operas, although some day I should like to perform in operettas or musical comedy."

"You must receive a great many mash letters?"

"Let's don't talk about it that way. One of the sweetest tributes I have ever known came from a girl who was lame.

It was while I was with an orchestra in Memphis. She came to the studio, handicapped as she was, and brought the most beautiful bouquet of flowers which she had gathered from her own garden. And she had composed a poem for me as an echo of the feelings she had felt while listening to our program through her radio. That touched me in a way I never shall forget."

Had this delectable young woman ever known from her own experience the depths of love and romance of which she sang so fervently? Reluctantly she admitted that she had. Once long ago—Oh, perhaps three or four years—there had been a man who had won her heart. She dreamed a dream and all the world was roses and sunshine. Then suddenly there was a rift. The man married another girl. For a while it seemed she could not endure the heartache but her career still beckoned and she adopted a new philosophy toward life. Not that she is cold or distant. She simply will not let any man presume over her affections to the extent that he can assume he has made a complete conquest.

**D**OROTHY has always been full blooded and tremendously active. When she graduated from the Northampton, (Pa.) high school she went to the Penn Hall School for Girls where she found most helpful instruction in the fundamentals of her musical education. She found time to participate in all athletic sports. She was born with perfect coordination of nerve and muscle. Fleet of foot, she captured the championship cup for her school in running. She rode



Lanny Ross a bespectacled flutist? He's not only that, but a lot more in *College Rhythm*, his new picture. He's the football player at extreme right; Joe Penner under the cloth hat. Lanny's broadcasts at present are coming from Hollywood



a horse as though she was a part of the animal. Swimming was her greatest joy.

It is no simple matter for a girl to step from school right into a professional career. When her parents moved to Philadelphia Dorothy applied for a job as secretary at the Curtis Publishing Co. She had to earn her way and continue with her musical studies. She was hired and assigned to the sales division. She did not realize that she had fallen into a trap that has caught and held many a talented girl for life. Once you have a job among congenial workers with a pay envelope every week it is so easy to forget the urge toward the heights. But this time it was really different. There was a goal—and still is—to be attained. It was an event when she won a beauty contest. There was a thrill when she was chosen by famous artists to pose for cover pictures on the *Saturday Evening Post* and the *Ladies Home Journal* and for various posters. But her course remained unchanged.

A year slipped away. Then another, another and still another. Her parents moved to Detroit. She is a devoted daughter and at last she felt she was ready to try her wings. Came the day when she resigned her secretarial job and joined her parents in Michigan ready to set forth on her chosen career. No more office job for her. She watched the newspapers for opportunities.

That was in 1932, a little less than two years ago. Paul Whiteman was touring the country. In each town he announced that he was in search of new radio talent. Dorothy was ready when he came to Detroit. She asked for an audition and found herself one of 700 who applied for the same chance. But somehow she felt confident she would win. She was 22, and stood five feet six inches, a Titian blonde in full bud ready to bloom. Her voice and technique were ripe and ready—and she was confident. The great maestro looked at her kindly and smiled. When she sang *Night and Day* it was nothing short of a triumph.

AS THE winner she was awarded a contract to sing with the Seymour Simon orchestra which was playing to radio audiences in Detroit at that time. At last she was on her way. When the Seymour Simon orchestra left Detroit for other cities she went with it as a featured singer—to Cincinnati, Memphis, Florida.

Warm weather had already preceded them when the orchestra came to Chicago and established itself in the Blackhawk night spot where the Coon-Sanders and other great orchestras first tasted national radio fame. Many months had passed since the queenly Jane Froman had departed from the Chicago throne. None had come to take her place. But the scouts had not been idle. First they were attracted by the voice of the singer with this new orchestra in Chicago. Then they investigated and found that she was also a beauty. Whereupon there was little ceremony before she squired to the purple room and the gold plated microphone where Queen Jane had reigned. Last spring she made her bow and was announced to all the radio world as Dorothy Page, Queen Of Hearts. The Jan Garber engagement is an acknowledgement of her past success and a portent of future fame. Long live the Queen!

DECEMBER, 1934

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## It's Great to Be a Dope!

[Continued from page 21]

a script. Before he left he told me he was worried because they were getting such a big build-up on the program.

"I don't like a big build-up," he said. "Suppose we flop? And people are already congratulating us on the picture—when nobody has seen it yet. The audience reaction will tell the story—nothing else. The same thing is true of the radio. Everybody expects us to be a sensation. All we want to do is to hold up our end. It's much better to sneak upon success than to be ballyhooed into it."

**T**HE Block and Sully formula for comedy is a simple one—but then, says Eve, they are simple people. She and Jesse often argue as to which of them is more simple, but she always comes out ahead.

Jesse Block was one of the smart small boys whom Gus Edwards used to collect for his road shows. He showed us some priceless snapshots of those old days. Georgie Price in short, tight pants; Lila "Cuddles" Lee in long curls—and a lot of other little "shotzes" who are now big shots. Jesse himself was only thirteen when he started on his theatrical career. He wore long trousers on the stage to fool the Gary Society, that benign organization which watches over footlight kiddies—and short pants while traveling, so he could ride for half fare.

His greatest thrill was when as mere kids, he and Lila Lee and Georgie Price did an act in which Miss Lee impersonated Mabel Normand, Georgie did Charlie Chaplin and Jesse was Chester Conklin. When they played the Orpheum Theater in Los Angeles, the three great celebrities were in the audience watching their small prototypes.

After the performance, all three came backstage and congratulated the kids. Mabel Normand sent flowers and invited them to visit at her home. Jesse will never forget that.

He will never forget anyone who was ever kind to him—he's like that. There's a catch in his voice when he speaks of Gus Edwards—which is more than can

be said of many of the prodigies whom Gus launched on the road to fame. And both he and Eve practically revere Eddie Cantor.

**F**OR five years Jesse was part of an act called "Block and Dunlap"—much the same sort of act as Block and Sully do now. That is, as much like as it could be without Sully. . . . And where was Sully all this time? Let's look at her.

Strangely enough, she too had started her career at the magic age of thirteen. One of her first jobs was in a dancing act called "The Midnight Rollickers"—which was, incidentally, the first act to introduce a band on the stage in full blast. Eve was also in full blast—she was *master of ceremonies*, although she shudders now to think of it. She had to make six changes during the act, and got tired of collapsing night after night.

Had it not been for the fact that she was even then studying to be a dope, she probably would have balked at the m.c. idea; but she realized what good training it would be. Today she thinks she owes a great deal of her success to the fact that she stuck—or was stuck. (She's a bit hazy at this point.)

After being stuck for quite a while, she went to Florida with her mother and sister. (Yes, the same sister you've heard her talk about—the dopy one!) The Sullys owned Florida real estate. Eve offers this as conclusive proof that she came from a long line of dopes.

Anyway, one day they looked out of their windows and found that the real estate, in the inconsiderate manner of Florida property, had slid neatly out of sight into the Gulf of Mexico. They were real estateless, fatherless and practically penniless. It was then that Eve realized she would have to be head dope of the House of Sully. She must take care of her little women.

**B**ACK to New York they went. Eve approached the least forbidding theatrical manager she could find. He asked her what she could do.



—Wide World

Sister team. The Boswells go in for iced tea and dainty sandwiches at the Paramount commissary in Hollywood. Left to right, Martha, Vet, and Connie Boswell

RADIOLAND



"Well," Eve rattled off, "I can dance—and sing—and tell jokes. . . . And," she added smartly, "I can ride a bicycle."

"My girl," said the manager enthusiastically, "you have all the earmarks of a dope. You're hired."

Then came a day when Block met Sully and found she knew all the answers—or at least all the wrong ones. He was looking for a partner at the time. He thought he hated women, but after he and Eve had merged as Block and Sully for stage purposes, he decided he also wanted her as a life partner. So they became Mr. and Mrs. Jesse Block for all practical purposes.

"Eve's a marvelous cook," Jesse says proudly. "You should taste some of the swell dishes she invents."

It might worry a less staunch fellow to eat dishes which are invented by Eve Sully, but not Jesse.

Eve really does love to cook and keep house, and is as excited about her new apartment on Central Park West as a kid with a new red wagon. They've been on the road so much, it's going to be grand to have a home. She adores giving recipes to people, and she likes to eat. She can eat a steak almost as big as she is—which is very, very tiny.

Her clothes are size 11. Most of them she has made to her measure, having several very good reasons for wanting them to fit well. Her hair is shiny, blue-black, and short. She bought from the studio the long halo braids she wore in the movies, however, to wear on special occasions.

She usually wears very trim, tailored clothes; gray and red is her favorite color combination. Gray to match her round wide eyes, and red to match her lipstick. She has a mania for lipsticks, combs and compacts.

**I**F YOU'D like a thumbnail tintype of Jesse, he's tallish, rather broad-shouldered, good looking, with wavy dark hair, the nicest blue eyes, and a very friendly smile. Somebody's always telling him he doesn't seem a bit like an actor.

"Imagine how surprised they are," he says, grinning, "when they go to the theater to see me and find out I'm *not* an actor!"

These young Jesse Blocks are riding the crest of the wave of success, and riding it well. They took the long road; they might have detoured into another style of comedy, taken another character. They might have been discouraged when newer acts, taking inspiration from them, passed them on the road. But they thought they had something worth while, and now they are cashing in on their faith in that something.

"It's like a dream come true," says Eve simply. "I made up my mind to be a dope when I was just a little girl—and now look at me."

"Yeah," remarks Jesse, putting his hand to his fevered brow. "Look at her!"

Eve told us about her most embarrassing moment. It was when, shortly after they introduced their vaudeville act, her sister came to the theater to see it. After the performance she came back-stage, boiling with righteous indignation.

"Some audience," she said, in disgust. "Some dunces, I'll say. What were they laughing at? They've got some crust, believe me. Laughing like that. Why, I thought you were both *very good!*"

DECEMBER, 1934

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## \$1,000,000 Worth of Genius

[Continued from page 29]

two old favorites, both of whom have long been prominent in the *Showboat* series. They're none other than Lois Bennett, who formerly sang the part of Mary Lou, and Conrad Thibault, the always-out-of-luck Conrad in the same series.

Both are getting their first big chance in radio with *The Gibson Family* show.

Lois, who plays the part of Sally Gibson, a girl in the mythical town of Ivory City, in the great West, is really a westerner. She was born in Houston, Texas, and reared in Oklahoma City, Oklahoma. Imbued with ambition for a musical career, ever since her first public appearance at the age of five, Lois came to New York in 1917 to study music.

"I met Carrie Jacobs Bond, the composer, shortly after coming east," Lois told me as we leaned against the pillar in the NBC corridor. "Mrs. Bond was going into vaudeville, to popularise her songs, and asked me if I wouldn't join the act, to sing them. It seemed like a great opportunity, so I accepted. I was with her for ten weeks, and then became sufficiently self-confident to try an act of my own."

Her "single" act went over so well that the great producer of Gilbert and Sullivan operettas, Winthrop Ames, offered her a chance at the leading rôles in his productions. She took it—played New York and went on the road.

In St. Louis, the petite red-head decided to give the microphone a whirl, clicked in radio and has been at it ever since.

As part of an interviewer's routine, I asked her whether she was married. Yes, she is; to L. J. Chatten, former vice-president of the Fada Radio Company. "And," I queried, "have you any children?"

"Yes," Lois answered, "three. One's mine, one's his, and one's ours."

"What!" I gasped, just like that. But she explained it.

LOIS was married once before—even gave up the stage to make being a wife her whole career. But the marriage didn't last, and she went back to the stage again. She doesn't like to talk about that part of her life. Her present husband was married before, too, and has a daughter, Joan, while Lois has a son, John—the only pleasant reminder of her first marriage. Little Jane, aged two years, is the daughter of Mr. and Mrs. L. J. Chatten (Lois Bennett). There! Now *that's* straight!

And in this marriage, Lois is ideally happy. Nothing (except, perhaps, radio work) gives her greater pleasure than making tiny garments for baby Jane, or repairing the damage that John and Joan, two bright, active youngsters, do to their clothes. There's plenty that can happen to clothes, too, in Cape Cod, where the family make their home. It is, as you know, a fishing center, and one of Lois' hobbies is to go crabbing. No, not criticising the neighbors, but dropping a string with a piece of meat on the end of it off a bridge. Waiting for the telltale quiver of the line and then—oh, so carefully—hauling the crabs to the surface.

"You can tell how much I like it; look!" she exclaimed, rolling up her sleeves, and revealing one of the finest sets of freckles it has ever been the pleasure of this writer to observe. The gardenia-like skin of red-headed women is so susceptible to the sun.

She also enjoys driving. "No," she said, "I'm not fond of speeding. Why, it took me nearly eight hours to get from home to the studio."

Her home is about three hundred miles from New York, by road, and she stopped an hour for lunch. That means she averaged more than forty miles an hour over all sorts of roads and through traffic.

Well, I hope Lois never decides to become a speed demon.

CONRAD THIBAULT, too, likes riding. But he uses a hayburner instead of a coupe. "I figured that as long as I was going to play Jack Hamilton, a westerner," says Conrad, who was born in Northbridge, Massachusetts, "I ought to learn how to stay on top of a horse. The other day I took my first lesson. The riding master said we shouldn't go very far on the first trip, but might do more mileage on the next. So we rode fifteen miles the first time out, and he couldn't understand why I didn't get stiff. A couple of days later, on the second ride, we went twenty-five. I guess I must be a cowboy at heart and in the legs."

I asked him how he liked the idea of being a hero for a change, instead of just the unsuccessful suitor for a lady's hand that he has always been in the *Showboat* programs. (You know how "Lanny" is always head man with "Mary Lou.")

He said, "It's going to be grand to have a soprano to myself for a change, and not have to share her with a blond tenor. I never could understand why tenors were always the great lovers in shows, anyway, because baritones are much better lovers off stage. Do you remember the old axiom of show business:—The tenor gets the girl on the stage—but the baritone's waiting in the wings!"

That's the sort of fellow Conrad is—gay, with a laugh on his lips. He's very dark, slim and a little above average height. I heard two girls in the corridor, wondering "who was that grand man with the cute dimples."

But Conrad isn't one of the upstage stars, spoiled by public adulation. He's a simple soul. No puttees or boots and riding breeches were his when he climbed aboard his horse. He wore a pair of old golf pants and sneakers. He says it horrified the grooms—but the horse didn't seem to care.

Conrad Thibault was born on November 13, 1905. And did the 13 bring him any bad luck? "No," he says, "I've always had good luck, and 13 has been my lucky number."

HE NEVER talks about the tragedy in his life—a loss that might have meant the end of his career, had he been less resolute in character.

Before Conrad was famous, he came

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to New York and took a job as floor-walker in a department store, to earn enough money to pay for singing lessons. It was a tough grind, working all day and then studying half the night, but there was a girl in Northampton, where he had lived since he was fourteen. She was a singer—the most charming girl Conrad had ever known—and they were engaged. After a year had passed, he went back home, married the girl, and won a scholarship at the Curtis Institute of Music in Philadelphia, where he studied under Emilio de Gogorza, the famous operatic baritone.

Another year and, though continuing his studies, he was signed by the Philadelphia Grand Opera Co. At first he played small parts, but finally rose until after four years he was singing the rôle of *Valentine* in "Faust," *Sebastiano* in "Tiflan," and other leads.

One day he walked into the NBC station in Philadelphia, auditioned and was given a small sustaining program. Some time later Bill Bacher, who writes "Showboat" heard Conrad singing *Gwine to Hebben* a spiritual, in *International Titbits*, and asked him to give an audition.

That was the day Conrad and his wife had dreamed of throughout their married lives—the day of success that crowns the early struggles of any artist. But Mrs. Thibault was taken ill, and an hour after he got on the train, was taken to the hospital.

Well, like all Thibault auditions, this one was a success. He was signed and a special part—that of *Conrad*—was written into the show for him. He got on the train, to go back and share his joy with his wife. But when he got there, she was dead.

**H**E KNEW that she would have wanted him to carry on, and he did so. He has broadcast on a large number of popular programs, among them being *Showboat*, the *Certo Matinee*, the *Castoria* show for forty weeks with

Albert Spalding, the Philip Morris program, and several others.

His ambition is to go back into grand opera some day, preferably at the Metropolitan. While he likes radio audiences better than bloated box-holders, he says, "It'll be great when I can just do my numbers and take my time—when I don't have to cut a chorus to save forty-eight seconds."

Conrad was selected, Carlo De Angelo, producer of the Ivory Soap Operas, confided, after he had auditioned a hundred and fifty male singers "trying to get some one who sounded like Conrad Thibault." There wasn't anyone else who did, and they had to get Conrad himself to play *Jack Hamilton*. Miss Bennett, too, was selected as being easily the best of some seventy-five sopranos who were auditioned for the rôle of *Sally Gibson*.

**A**ND De Angelo knows how to pick them. He has staged many of the foremost shows on the air, and believes *The Gibson Family* to be the biggest and best radio program he has ever devised.

A few months ago he got the idea for *The Gibson Family*. Everybody said that a musical comedy specially written for radio couldn't be done. It never had been done before, and they were sure that it would run short of material. So De Angelo smiled and went ahead and did it. He and his writers experimented for five months. Finally they finished the first six episodes, each of which is complete in itself, though continuity carries over from week to week. They're going to keep six weeks ahead with it right along.

I wondered how he happened to choose a baritone for the lead instead of the conventional tenor. "Men," he explained, "prefer a baritone; they don't suspect him of having something up his sleeve, especially a handkerchief. Women, too, prefer baritones, I think. They sound more masculine." He's probably right, as witness the success of Crosby and Columbo.

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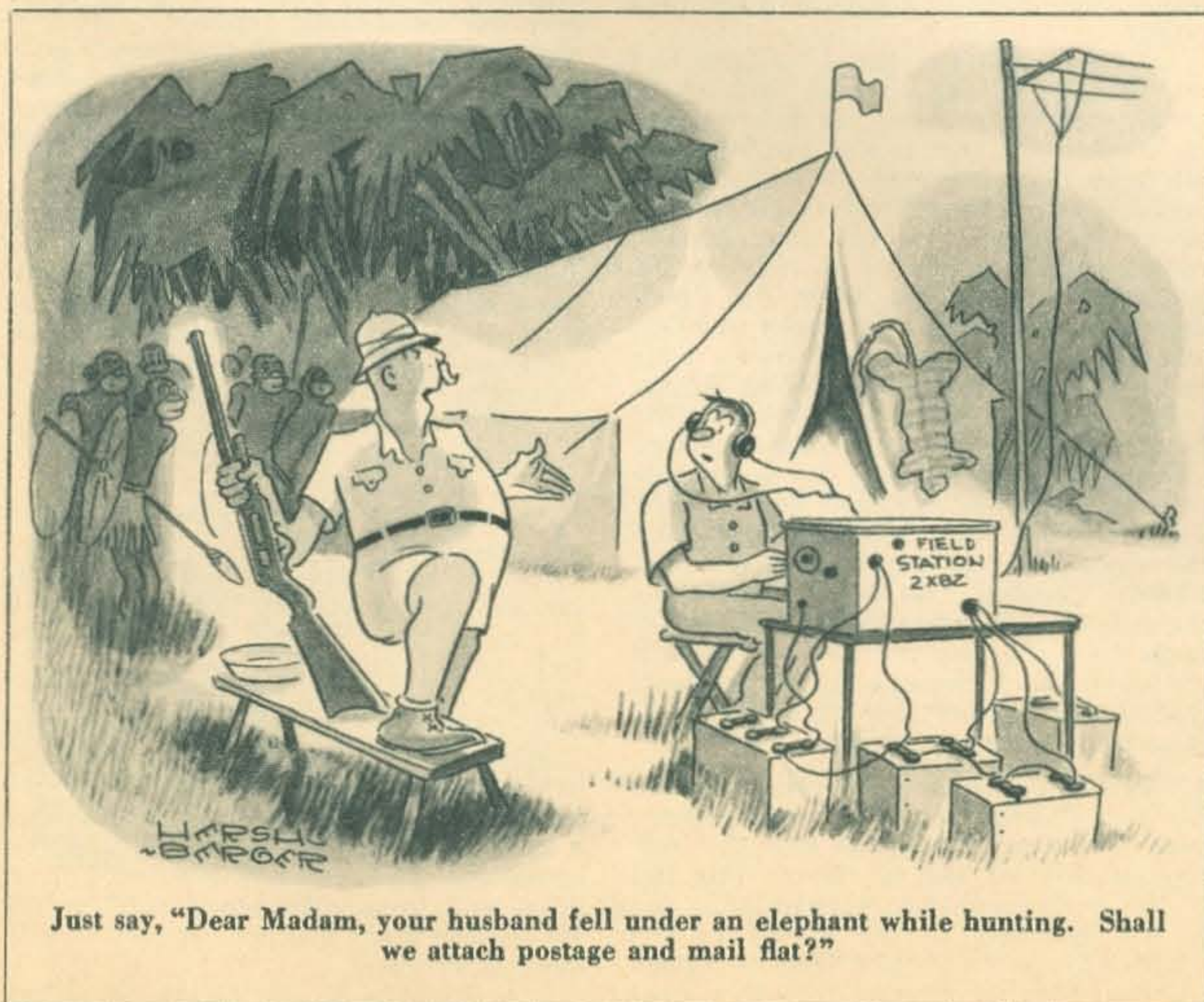
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for years!**

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**NOURISHINE BEST FOR GRAY HAIR**

# Coughlin vs. Roosevelt

[Continued from page 17]

This group embraces a crew of strange bedfellows, Senator Elmer Thomas, James Rand, Jr., Frank Vanderlip, and others, including some "Wall Street bankers" against whom Father Coughlin has been so bitterly denunciatory. But these are Wall Street bankers with a difference. They happen to think as he does on inflation.

**W**HILE Father Coughlin does not find it politic to seek open identification with the Committee for the Nation, it is well known that he is deep in the Committee's confidence, advised by its bankers and statesmen, served by its research bureau.

In return Father Coughlin has rendered the Committee a valuable service by disseminating its credos to a vast audience it could not otherwise reach.

By past performance and activity, by common goal and belief, Father Coughlin has identified himself with the Committee for the Nation.

During the past winter the Committee remained on friendly terms with the Administration. Like a bunch of juicy carrots, it dangled its inflationary plans and prospects before the Democratic donkey, in hopes it would jog it on to expanded currency. But as Congress passed one inflationary measure after another under Roosevelt's urging and still extreme inflation did not become a reality, it grew apparent that these measures were to remain mostly "permissive."

In other words, the President could put them into effect if he chose. The last straw came when the inflationists, with their hopes raised by the nationalization of silver, saw them summarily dashed this summer when only fifty million dollars of currency was issued against that silver. By this time it was clear that the inflationists had little to hope from Roosevelt, who seemed definitely committed to a middle of the road policy.

In the meantime, the President had on his side ceased to look with favor on the inflationist group. It was rumored in Washington that it was the inflationists who had instigated the red scare of last spring, perhaps either in an attempt to coerce the President into leaning towards their policy or to weaken his position. At any rate, when the President emerged from the teapot tempest stronger than ever the inflationists were no longer welcome at the White House.

Monetary reform or extreme inflation has always been the spearhead of Father Coughlin's attack against the social system. As the gulf widened between the President and the Inflationists, so did the opposition between the President and Father Coughlin increase. When he touches on inflation during his broadcasts this fall, the chances are he will no longer hold his invective in leash or restrain his oratory, hoping that the administration may catch up.

**E**XHIBIT B in the evidence to prove that Father Coughlin intends to oppose President Roosevelt and the Administration on the air waves this fall is the poll which he recently sent out to his members of the Shrine of the Little Flower. This poll contains questions so adroitly worded that they can-

not fail to result in a flood of letters to which he can handily refer, urging him to "crack down" on administration policies.

These questions are as follows: "Do you favor borrowing the nation into prosperity by the present policy of issuing more bonds and thereby increasing taxation?" and "do you favor destroying the nation into prosperity by the present policy of slaughtering pigs, etc.?"

Both "borrowing" and "destroying" are fearsome words from which anyone instinctively recoils and can only bring an overwhelming deluge of no's. In a letter accompanying the poll, Father Coughlin states his opinions as follows:

"While I believe in regulating both industry and agriculture, nevertheless, I am opposed to their regimentation as the sole means for restoring prosperity. Especially do I stand opposed to the policies of the Department of Agriculture which are wedded to the illusion that our nation can become prosperous by slaughtering pigs, burning wheat, plowing under cotton and laying waste God's bountiful gifts when so many of our fellowmen are hungry and naked. As I said last year, that was a Pagan Deal.

"The break-down of our economic system is directly related to money. Up to date the Treasury Department has not seriously attempted to remedy our financial distress. Here the Old Deal is still in vogue. It still persists in burdening us with the non-productive debts, and continues to print more bonds for the good of the international bankers.

"Now for the main point in this letter: Do you want me to preach "Amen" both to the sins of omission and commission which have been perpetrated in the name of the New Deal, or do you expect me to teach what I consider to be the financial reforms which are necessary to save our democratic republic? Do you want me to oppose both reactionary politicians as well as the new type of rubber stamp sycophants who prefer to follow the dictates of the "Drain Trust" rather than the mandates of the voters?"

The agricultural recovery program, the Treasury Department, the Brain Trust, the bonded relief program, all these he frowns on. It does not appear that there is much in Administration activities that meets with Father Coughlin's approval, and if past performances be any criterion, he will not mince words in saying so over the air.

**T**RULY it promises to be a battle of the titans.

Father Coughlin has picked an adversary of full stature this time. Here is no Norman Thomas who once bitterly complained that he had no mediums to reply in kind to Father Coughlin's attacks. Here is no inarticulate Communist Party. No Wall Street bankers already in disrepute. No Al Smith with popularity on the wane. But a man still on the crest of unparalleled leadership and power. His, too, is a great and frequently heard radio voice. He too can make eloquent appeal to millions of listeners.

It is doubtful if the attack on either  
**RADIOLAND**



side will be a frontal one. Father Coughlin has far too shrewd and canny a sense of mass reaction to criticize the President by name.

He will in all probability thunder against the "Drain Trust," cry down the policies of the Departments of Agriculture and the Treasury. Yet in reality, everyone of these flank attacks will be an attack upon the position of the Chief Executive himself. For if confidence in any one part of the governmental program is weakened, so is faith weakened in the whole.

President Roosevelt on his side could scarcely give direct answer to the charges of a parish priest without losing face. He has, however, plenty of aides and advisors who are in a position to answer for him—if not directly, at least so far as to take issue with the precepts laid down by Father Coughlin in his radio talks.

The President, of course, holds the key position in the struggle and yet ironically by his very position of power is prevented from benefiting by it. Through pressure on the Federal radio commission, the President could doubtless find technical reason for eliminating Father Coughlin from the air waves at a moment's notice. But unless a preponderant number of listeners demanded it, the President would weaken rather than strengthen his position by such action, for the fact that Father Coughlin remains on the radio today is sufficient proof that we still enjoy freedom of the air as well as freedom of the press.

From such censorship Father Coughlin has little to fear. He has much to fear, however, in an answering barrage of the Administration's publicity fountain-heads with their great access to radio and a considerable portion of the press.

But he has most of all to fear from the disaffection of his own followers who are also avowed admirers of the President. Whether he can keep these in line while opening up on the Administration remains to be seen.

**H**AS President Roosevelt on his side anything to fear from the opposition of this one man who is, after all, only an unofficial voice? He has indeed. From the present political line up, it appears that Father Coughlin may be in a position to harrass and embarrass the President extremely in his fight for the control of the next session of Congress, on several counts.

For one thing, Father Coughlin may be able to bring pressure on a number of Congressmen through urging letters from his listeners to swing them into line for inflation at a time when the President may feel that inflation would be disastrous.

A sore point still will be the contention over the cash payment of the soldier's bonus, on which the Father has always differed with the President. Just at a time when the President finds serious opposition from Congress on his hands, a timely volley from Father Coughlin's pulpit may crystallize that opposition into a crushing attack.

While criticism of the Administration may not have become more widespread, it has become more vocal during recent months. Especially has the cry against increasing taxation swelled to a chorus of lament. It is not unlikely that Father Coughlin will make full use of this force in swinging the malcontents into line in the march towards his treasured goal of inflation.

The steady progress of events which Father Coughlin and the President shepherded together has faltered. It may now go one way or another, and it is not too much to state that the course of the nation will be deeply influenced if not actually decided by the victory of one or the other of these two great public figures this coming year.

Truly it promises to be a battle of the titans—a battle from which both cannot emerge with all their former glory and popularity. One must emerge suffering from the scars of battle. Which will it be?

## RADIOLAND'S HALL OF FAME

### FATHER COUGHLIN

*Though we are not religious sages,  
And seldom read financial pages,  
Still Father Coughlin gets our vote  
For getting high-hat Wall Street's  
goat,  
He makes them fret about their dol-  
lars  
And feel quite torrid 'neath their  
collars.*

Words by DOROTHY ANN BLANK

Caricature by HENRI WEINER



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## NURSE LOST FAT ... Recommends Easy Way

• Miss Louise Langham, Graduate Nurse, 1286 Treat Ave., San Francisco, Calif., writes: "In my work I have met many people who have ruined their health by unsuccessful efforts to reduce. My own experience with RE-DUCE-OIDS has been so satisfactory that I recommend them to others. I lost 27 lbs. and never felt better." This Graduate Nurse knows the care with which a reducing preparation should be selected.

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# Shame Made Duey A Radio Star!

[Continued from page 37]

miserable, he would wrest enough to go to the big city, to achieve a career, and to give his mother and sisters all the lovely clothes they yearned for.

Never once did he feel bitter resentment toward his father, only compassion and understanding. "It isn't pop's fault," he argued with his ten brothers and sisters. And it wasn't. The elder Duey had come to Macy, Indiana, back in the 1870's, and settled on a 160-acre farm. Then he was a brave young pioneer, with life before him and his lovely, optimistic bride by his side. With the years, his hopes became dimmer and dimmer. The never-ending round of farm chores, of feeding the cattle, of planting and harvesting and threshing, wore a man down.

**N**EW machinery would ease his burden; but where to get the money for it?

Alfred Duey had turned to music for solace, for he was a natural musician. It was he who organized and conducted the town's brass band of eighteen pieces, who coached the men till they became renowned throughout the state. And therein lay his downfall.

For the band was invited very often to play at state festivals, where wine and stronger liquor flowed freely.

There was the time, back in 1908, when William Jennings Bryan and William Howard Taft were running a neck-to-neck race for the presidency. The year's crop of wheat and corn, good crops for a change, left a profit, large enough to get new outfits for the children and Mrs. Duey, and to buy a real upright piano, instead of the wheezy old organ, afflicted with permanent asthma,

that was the only musical instrument the household possessed.

Well, Dad would buy that piano in Indianapolis, ninety miles from Macy. To Indianapolis he went, accompanied by his band. They'd kill two birds at one stroke and play at the political convention there, do their best for Bryan. They did and whooped it up considerably. Papa Duey came home, gay and happy, as charming as ever, with empty pockets—and no piano. All the money had gone for liquor.

**L**ITTLE Phil inherited his father's love of music and the elder Duey's hatred of the farm. He understood that his kind, gentle father drank to escape from the sense of crushing defeat which become more and more pressing with the years.

Phil needed an escape, too. But his lay not in drink—he has never touched a drop of liquor in his life. His release lay in practicing on that wheezy old organ. Wrapped up in his music, he forgot his humiliation.

Every day he could be spared from the farm he trudged five miles back and forth to and from school. With the lesson of his father's wasted life before him he never faltered. He worked his way through college and finally secured a scholarship from the Juilliard School of Music in New York, where he developed his voice and improved his piano technique. Then came musical comedy, concerts and radio work—he had arrived.

Today he is the featured singer on the Phillip Morris hours and we've all heard him time and again with the Men About Town, on the General Motors, Wonder Bakers programs and a dozen others.



Showboat had its second birthday party the other day—and did the cast go for the big layer cake! Particularly Irene Hubbard (Maria), Charley Winninger (Cap'n Henry), and Muriel Wilson (Mary Lou)



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JOAN MORGAN, Dept. P-12  
6811 Fifth Ave., Brooklyn, New York

## Madame Sylvia

[Continued from page 37]

friendship of boys, that terrible curse of surplus fat descended upon me."

Sylvia was utterly miserable. Overnight it seemed she had become an outcast and she'd shut herself in her room and cry for hours. "That little tub," was the way people referred to her. Each time it hurt like a sword-thrust. The butt of all jokes, she was horribly self-conscious and tried to hide herself from people.

THERE didn't seem to be anything Sylvia could do about it. Forty years ago doctors pooh-poohed weight correction theories except as cures for specific diseases.

"If you think I am exaggerating the effect of overweight, let me tell you something," she said slowly. "Every week I get thousands of letters from awkward, overweight adolescents in which they pour out their hearts. They want, oh so hard, to have gorgeous figures, to be like other boys and girls; and invariably their parents and friends do not understand their burden."

Sylvia Wilhelmson knew little of diet or exercises. But she realized if she did not eat she could not gain weight and that if she cut out butter and sweets, obviously, she would be that much lighter. So she literally starved herself; also she'd go walking for hours and do all kinds of crazy exercises.

"When I stop to think of the way I tortured myself, it's a wonder I am alive today," she told me. "I was almost wild with joy when I began to lose weight and began to pore over all the medical books I could lay my hands on. It took me several years of trial and error to work out a system of correcting fatty tissue."

FEMALE masseuses were practically unheard of thirty years ago, so Sylvia studied nursing and saw active training at the Front during the War. At the hospital, one of the doctors, interested in her story, gave her lessons in massaging so she could knead and slap and pound fat away harmlessly.

For awhile, she pursued her profession in Bremen, Germany. In 1922 she came to Chicago to start her massaging business. But no one wanted to trust her face and figure to a tiny, vitriolic, foreign and unknown masseuse who half beat you to death as part of the reduction treatment.

After a year of very tough sledding, during which she never made more than \$20 a week, she migrated to Hollywood. Again people turned deaf ears on her ideas, till a doctor suggested she treat Marie Dressler, who was ill and terribly overweight. Marie Dressler was so impressed that she recommended her to other movie stars, and Pathé gave her a \$750 a week contract to get their movie kings and queens into trim. Radio broadcasting was the next step, and now you hear her every Wednesday night at 10:15 p. m., lecturing on health and beauty, and diet.

She firmly believes that her work is as vital as an engineer's or a teacher's. "For women," she says, "beauty is happiness. And you can not be beautiful if you are fat."

# ASTROLOGY

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Address **WHITE WIZARD**, Box 1276, Tacoma, Wash.

S. H.—The horoscope I received last month from you is the best I ever had. I will tell all my friends about it. Will I marry the boy that I am corresponding with at the present time or the one that I have recently met in the office where I am now employed?

meet him during the coming spring. A happy marriage is indicated for you the latter part of next year.

F. O. D.—Am receiving a great deal of benefit from the reading which I recently purchased from you and consider it worth a great deal more than the small sum you asked for it. If my mother marries the man she is now going with will he help us children financially so that we can finish our education and would my mother be happy in that marriage?

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My advice on 3 questions with each reading ordered

Ans.—The dark-haired boy in the office where you are now employed, and you will be happily married before Christmas. The other was only a friendship affair.

R. H. S.—Your horoscope reading received and am certainly delighted with it. Everything you say is so accurate. Am I in the right occupation and would you advise me to ask for an increase in salary?

Ans.—You will complete your education through the help of this party. A happy marriage is indicated for your mother before Christmas.

Ans.—According to the birthdate which you have given me you are now engaged in the right occupation. But you do not enter your real lucky cycle until February of next year. Put forth your best efforts but wait until then before asking for an increase in salary.

R. L. Y.—I am thinking of taking up nursing as a profession. Would you advise it?

N. W.—For the past three years your advice and readings have been so helpful that I would not under any consideration do without them. Will the treatment which I am now taking benefit me and how soon?

Ans.—According to astrology and the birthdate you have given me, either nursing or a business career is best for you.

Ans.—Your physician thoroughly understands your case. By continuing with this treatment and following his advice you will be helped a great deal in the next two months.

E. R. A.—Will my father and mother ever become reconciled and reunited in the future?

R. L. F.—The two readings my sister and I received the first of this year have proven true so far. Everything has come to pass as you said. Whom will I marry and when will I meet him?

Ans.—Another marriage is indicated for your mother. I do not ever see a reconciliation.

Ans.—H. S. appears to be the initials and you will

L. I. L.—Will the patent that my husband is working on bring us any financial returns in the near future? To whom should he apply to sell this patent?

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## Triple-Threat Tibbett

[Continued from page 18]

the story so much better than I. "I was honored by being invited to sing for Station KHJ. I worried for days and finally selected a program of operatic songs that I decided would be worthy of this great occasion. Millions, they told me, would listen in.

"I sang, and got along rather well and felt that I must have become famous overnight. The next day I waited for congratulations, but none of my friends had radios and not one had heard me. It was a great shock. I went around asking utter strangers what they thought of Lawrence Tibbett's radio debut, and all they said was 'Huh?'. To this day I have never found even one person—out of the audience of millions that I imagined was listening breathlessly—who heard me over KHJ in 1922."

**HE** WOODED and won his wife with *Drink to me Only with Thine Eyes*, on their first meeting at a reception in San Francisco. They have a year-old bouncing boy, but Mr. Tibbett is firmly convinced his son is no crooner.

From out of the golden West, where Mr. Tibbett was born, (Bakersfield, Calif., to be exact) comes this true story. Young Lawrence's father was sheriff of Bakersfield, and was killed by a then famous bandit, McKenney by name, who was the terror of the community. The bandit had robbed a stage near Bakersfield, and Tibbett Senior, heading a posse sent out to get McKenney, arrived at the spot only to find that the bad man had circled back to town. Sheriff Tibbett followed after and led his posse into the Chinese joss house where McKenney was hiding. Lawrence's father, brave and reluctant to kill, ordered the bandit to come out, instead of shooting him on sight. Brutally McKenney fired from his hiding. Sheriff Tibbett fell and lay still on the floor.

**YEARS** later, Mr. Tibbett was cast to sing Jack Rance, the sheriff in a revival of *The Girl of the Golden West* at the Metropolitan Opera House and was able to direct a German director in how cowboys behave.

"The cowboys didn't act like any cowboys I had ever seen. For instance, in the celebration at the end of the opera the director had these supposedly tough cow hands throw their arms around one another and express their jubilation by kissing each other on the cheek in the best Latin manner. In the scene where the sheriff enters searching for Johnson, the bandit, the director told me to come in crouching with my six shooter held at arm's length in front of me. I obeyed and felt more like Annette Kellerman doing the Australian crawl than I did like a sheriff. This will never do, I said.

"'Poof!' said the director, 'What does an opera singer know about sheriffs?' I told him what I knew about sheriffs. 'Oh!' he said apologetically and shrank away from me. 'Oh, then we shall do it your way.'

"Upon my advice he eliminated the cowboy osculation in the last act, too, and forever after seemed to be a bit

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afraid of me. I believe he did not entirely understand my English. He thought I was the one who had done all the killing I had told him about."

There was a little boy who from the age of nine to twelve wrote Mr. Tibbett each week, and to whom Mr. Tibbett replied regularly and willingly. They struck up a surprising friendship. It happened this way. The youngster wrote Lawrence a fan letter, praising his radio broadcast and giving his intelligent views on music in general. The little boy wrote from a hospital in Canada, where he lay on his back in a cast, due to an automobile accident. Mr. Tibbett found upon inquiry the child would never walk again, and, amazed at the boy's grasp and love of music, they corresponded to the end. The little white bed in that far away hospital has another patient in it now, and the great singer is missing his weekly letter, for his small correspondent has gone on a far away voyage.

This thirty-six year old All American singer received every bit of his musical training in the United States, and *Chloe* is one of his favorite songs. It's only in the movies that he has curly hair, and that's because Hollywood, feeling heroes should be wavy-headed, made him have a permanent wave! He swears he never left his house for a month afterward, so mortified was he.

**RADIOLAND'S HALL OF FAME**



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When war doth rage or earthquake roar  
Or there is leakage in the dyke,  
We'd just as soon sit home and take  
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AT ALL DRUGGISTS

"It's the LITTLE DAILY DOSE that Does It!"

## Men Are Afraid

[Continued from page 22]

anxious to get Frances into the papers as often as possible. He was a close friend of Clyde Lucas, well-known Chicago band leader. Together they figured that a few friendly, platonic dates between Frances and Clyde would help both artists.

A WINDY City columnist was the first to print the story. And Billy's jealous eyes popped when he read this item:

"Frances Langford, popular radio caroler, is now singing her sweet songs to Clyde Lucas, Loop maestro."

Then Frances, heart-broken, encountered another reverse. She got a part in a new Broadway show. Friends told her it was a sure success. Jock Whitney, millionaire playboy, was backing it. Peter Arno, famous artist and wit, had written the book, and those two mad-cap comedians, Clark and McCullough, were to be starred.

Here Goes the Bride opened in Detroit, a certain hit. A few weeks later it opened on Broadway. Plagued by the absence of Billy's letters, fraught with the tension of her first opening night, Frances went on. Unfortunately the show didn't. It closed in a week. Whitney almost lost his expensive shirt, Peter Arno a lot of his prestige, and Frances Langford, her nerve.

"I'll never appear in a show again!" she told her mother. Perhaps that's why this year she turned down Eddie Dowling's handsome offer to appear in his new musical comedy.

But radio hadn't forgotten this sweet singer. She got her first commercial program. Then came more offers from night club impresarios, and vaudeville bookers.

Her apartment was littered with flowers, cables, and mash notes from newly-found admirers.

Frances Langford was becoming a major threat to the laurels of Ruth Etting, Helen Morgan, and Gertrude Neisen.

On she went, relentlessly spurred by her manager. She became a manufactured torch singer—and tried to act the part. Gossip mongers said that she and Rudy were more than friends. Columnists watched her like hawks.

ALL this helped the professional Frances, and hurt the real one. Lakeland friends were reluctant to write to her, fearing Frances had become too high-hat. People called her exotic, mysterious, and sophisticated.

Last year Frances decided to go back home and play the local theatre. She wanted to show the home towners that she was still a naïve, innocent kid, more surprised at her triumphs, than they were.

When her admirers cheered, whistled and did everything but mob the stage, Frances cried like a baby. They were her real friends. In this same little theatre that gave her a \$20 prize the night she won the amateur contest just three years ago, Frances received her biggest thrill.

Hopefully she expected to see Billy at the stage door. But no Billy was waiting.

Back in New York was an offer to

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Barbo imparts color to streaked, faded or gray hair, making it soft and glossy. It will not color the scalp, is not sticky or greasy and does not rub off.

DECEMBER, 1934

appear at the smart, exclusive Simplon Club, scene of Helen Morgan's greatest success.

The night of her debut, all New York seemed to be present. Frances sang with all her heart. The blasé audience soon forgot the other great singer, who made pianos useful for other things than to play on.

Encore after encore was demanded. As she complied with the requests, she noticed a pair of piercing, strange eyes constantly upon her. Intelligent eyes they were too. At the end of her recital, a card was presented—the pair of eyes wanted closer inspection.

That's how Frances Langford met George Jean Nathan, critical genius, whose scathing criticism has made many a singer stay up nights, either tearing her hair out, or swearing to tear out Nathan's.

Nathan, raconteur, and brilliant man of letters, saw in Frances Langford unadulterated charm, sweetness, and amazing dramatic possibilities.

The town criers buzzed again. Broadway's Three Musketeers, Winchell, Sobol, and Sullivan, trailed them at every gala opening night.

One wag remarked that at last George Jean Nathan had stayed to see the last act of a play. Why? Because Frances Langford was anxious to see the villain get his just deserts. But Nathan's eyes were seldom on the stage.

FRANCES LANGFORD doesn't love Nathan. She respects him. When he told her to take dramatic lessons, she did. When he gave her valuable pointers on how to sing even more effectively, she carried them out.

Recently, four major film companies, Paramount, Fox, Warner Brothers, and RKO, took important screen tests of the NBC star. It may not be long before you will have to see Frances to hear her.

I saw Frances the last time she appeared in vaudeville. Behind the footlights she looked for all the world like a sparkling Park Avenue debutante. Faultlessly groomed, she sang her little songs, with poise and polish.

When I met Frances at a Joe Cook rehearsal, she seemed like a different girl. She scampered about like a high school kid, upsetting the wavy locks of conductor Don Voorhees; playing pranks on The Master of Sleepless Hollow himself. She was unaffected and charming.

Footlights and microphones seldom bring out the human being. They manufacture a personality of their own.

Today, she is at the threshold of a promising career. I decided to ask the daughter of Spanish-Irish parents what her own secret ambition was. I told her quite frankly I didn't expect the usual blah stars give fan writers. I wanted a statement, not from Frances Langford, singer extraordinary, but from that sweet kid Billy Chase wanted for his wife.

"If I could meet a boy from out of town, as innocent and scared of New York as I am; if I knew I could love him—I'd give up my career, success, and all that goes with it. But I doubt if I ever will. That kind of men are afraid of me. They read the papers, see me on the stage, and think I'm some man-eating vampire. Really, I'm not. I want a home and kids more than all the newspaper headlines in the world!"

—And I believe she means it!

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# SMART NEW HAIR STYLES



Virginia Clark, star of the CBS radio drama *The Romance of Helen Trent*, displays a smart, practical coiffure which combines up-to-the-minute style with wearable qualities



Fashion hints on the new winter coiffures: the hair must be decidedly up and off the neck; and there must be many flat, round sculpture curls, with a few wide, flat waves for contrast

By WYNNE MCKAY



**B**ARRING unexpected legacies there is nothing so heartening to a woman as a new hair style. . . .

Why not startle yourself and your friends by adopting a new coiffure—one that is fresh from Fifth Avenue salons, one that harmonizes perfectly with the 1935 mode in hats and gowns . . . ? There are two important features of the new winter coiffures; first, the hair is decidedly up and off the neck and second, there are lots of flat, round sculpture curls but few waves, and those few must be wide and flat—as a contrast to the masses of curls.

So many of my readers have written complaining that they cannot reconcile the demands of the new hair mode with plain, every-day practicality. One distraught woman wailed: "It's all very well for hairdressers to tell me to have curls piled high above the neckline, but my experience has been that the curls tumble down as soon as I leave my beauty shop!"

To answer her, as well as dozens of others who have similar problems, I had a famous hairdresser design a smart, practical coiffure for Miss Virginia

Clark, a busy young radio star, who says flatly that she hasn't time to go to her hairdresser oftener than once a week. You see the hair style pictured here, and I'm sure you'll agree that it combines last-minute style with wearable qualities. Smooth and sleek around the face, the hair is swirled around the back of the head of the left side where the ends are arranged in a vertical row of flat curls that climb high on the head. Simple enough for daytime or office wear, and beautifully adapted to the new berets, this style is elaborate enough for evening wear.

**O**F COURSE you can't expect any hair style featuring curls to stay in place more than five minutes unless you have a really good permanent wave. So don't attempt to copy this hair style with only the remains of an old Springtime wave in the ends of your hair! Have a new wave, one that will impart plenty of body and elasticity to your hair. There is an excellent system of permanent waving that produces smoother waves and tighter ringlets than any other I'm familiar with. It is a favorite of most

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28x4-20	\$2.15	30x3 1/2	\$2.55
28x4-20	\$2.15	30x4	\$2.65
28x4-20	\$2.15	30x4 1/2	\$2.75
28x4-20	\$2.15	30x5	\$2.85
28x4-20	\$2.15	30x5 1/2	\$2.95
28x4-20	\$2.15	30x6	\$3.05
28x4-20	\$2.15	30x6 1/2	\$3.15
28x4-20	\$2.15	30x7	\$3.25
28x4-20	\$2.15	30x7 1/2	\$3.35
28x4-20	\$2.15	30x8	\$3.45
28x4-20	\$2.15	30x8 1/2	\$3.55
28x4-20	\$2.15	30x9	\$3.65
28x4-20	\$2.15	30x9 1/2	\$3.75
28x4-20	\$2.15	30x10	\$3.85
28x4-20	\$2.15	30x10 1/2	\$3.95
28x4-20	\$2.15	30x11	\$4.05
28x4-20	\$2.15	30x11 1/2	\$4.15
28x4-20	\$2.15	30x12	\$4.25
28x4-20	\$2.15	30x12 1/2	\$4.35
28x4-20	\$2.15	30x13	\$4.45
28x4-20	\$2.15	30x13 1/2	\$4.55
28x4-20	\$2.15	30x14	\$4.65
28x4-20	\$2.15	30x14 1/2	\$4.75
28x4-20	\$2.15	30x15	\$4.85
28x4-20	\$2.15	30x15 1/2	\$4.95

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beauty operators, so you won't have trouble finding a shop featuring it. If your hair is naturally wavy on top but with limp ends, you can have the ends alone waved on croquinole rods. But if your hair is thin and fine, you'll need an all-over wave to provide more bulk. You needn't be afraid your ringlet ends will straighten out after a few weeks, either. They'll be just as tight in three months as they were when you got them. If you want the trade name of this system, do write me a note.

Because the new hairstyles are so romantic, it is necessary to give a thought to the condition of the hair itself, for dull, lustreless hair just *won't* look romantic, no matter how it is arranged. If your hair is rather dispirited and mousy looking, you'd better treat it to a good rinse after each shampoo. There is an unusually effective vegetable rinse on the market that uncovers the natural sheen of your hair by removing the greyish soap film water rinsing can never wash away, and that gives it a delicate suggestion of tint—just enough, really, to heighten the natural color and highlights. It comes in twelve shades ranging from platinum to black. A two-rinse package costs only 10 cents. I'll be more than pleased to send you the name.

**I**F YOU are already biting your nails over your Christmas list, let me solve the problem of what to give to all female friends and relations. One of the two gift ensembles put out by a manufacturer noted for his harmonized cosmetics. The larger and more expensive of these sets contains eight full size items—cleansing cream and skin freshener, in addition to powder, rouge, lipstick, mascara, eye shadow and pencil. Reposing in a lovely red, gold and black box, these cosmetics look so inviting that you simply couldn't resist them even if you wanted to.

The other ensemble, also in a special Christmas box of red and gold, contains a double compact and an indelible lipstick. The compact, which is smartly black and gold, is the most convenient contraption of its kind I've ever used. It has a compartment for loose powder that releases just enough for one application and, separated from this section by an unbreakable mirror, is the cake rouge. There's no possibility of getting your powder and rouge scrambled as is the case with so many double compacts. This outfit costs \$2.50 and the complete make-up kit \$6.50.

Another present your skin would appreciate is a jar of all-purpose cream, a new preparation that cleanses, lubricates and rejuvenates. Its all-in-one properties are due to three separate ingredients, a mineral oil for cleansing, a refined vegetable oil for lubricating or "nourishing" and turtle oil for rejuvenating. It's white and unperfumed and simply lovely to use. If you prefer dispensing with frills in skin care, and yet like to give your skin all the basic treatments, you'll like this "facial in a jar." The container is very decorative too—white with a silver band around the tip. The price is \$1. Want the trade name?

Wynne McKay will be glad to solve your beauty problem. Write her in care of **RADIOLAND**, 52 Vanderbilt Ave., New York City, enclosing a stamped, self-addressed envelope.

# Men Avoided Me



**I** JUST LOVE to dance—always did. But it got so the men simply would not ask me. I could see them looking my way—and shrugging their shoulders. It was heartbreaking, but there didn't seem to be a single thing I could do.

Finally someone told me about Marmola—how it contains a natural corrective for abnormal obesity, known and recommended by physicians the world over.

It sounded so easy I just couldn't believe my ears! But I took Marmola exactly as directed—4 tablets a day—and imagine my astonishment to find myself actually getting thin! Without exercising, dieting, or draining my system with drastic purgatives! Now I'm slender—feel fine.

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Physicians will tell women that abnormal obesity is caused by the lack of an important element which the body normally supplies. Marmola provides one such element in a perfectly natural way. Day by day it assists the body to function in the reduction of excess fat. As they get rid of excess fat they feel lighter, more alert, more energetic. **The excess fat simply slips away, revealing the trim and slender figure underneath.**

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Start today! You will soon experience Marmola's benefits. When you have gone far enough, stop taking Marmola. And you will bless the day when you first discovered this marvelous reducing agent!

Marmola is on sale by all dealers.

**4 MARMOLA A DAY TAKES FAT AWAY**

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Ancient fragments from lost and suppressed gospels teach that man has power within himself to bring success and happiness.



reveal a strange inner power so dynamic and forceful that once contacted may bring man fulfillment of his visions of success and happiness, is told in a 5,000-word booklet, "Key to Your Inner Power," recently compiled by Yogi Alpha, noted American Philosopher and Metaphysician.

He tells of his belief that all the laws of the universe can be controlled because the laws themselves depend upon the great Universal Mind for their existence; that every mind is part of this universal mind, and if you learn to master and to use this universal energy it can almost overnight bring you many of the things you desire most. He further believes and teaches that this power is not limited to a fortunate few, but is latent in every human being. His revolutionary teaching is attracting thousands of inquiries throughout the world.

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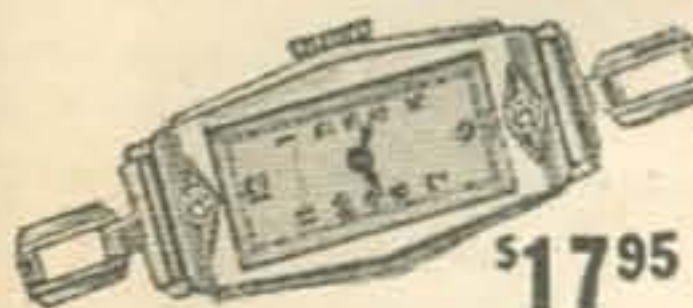


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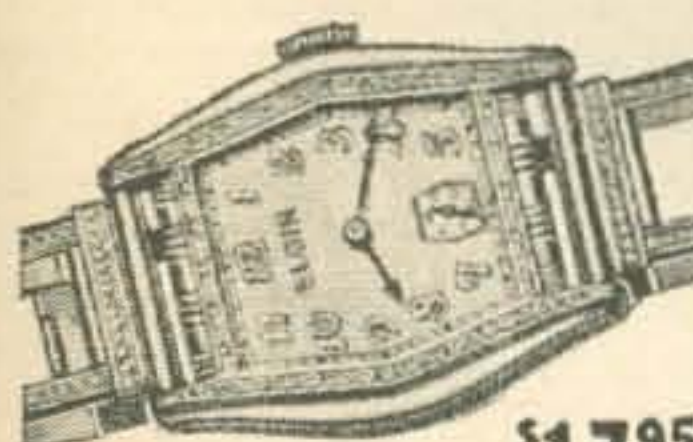
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## Music Notebook

[Continued from page 36]

was titled *Somewhere In Your Heart*.

We feel that we have an unusually good dance tune, and a song which melodically attracts all those who hear it the first time. It is published by T. B. Harms, and we are especially proud of the middle part of it, where we feel we struck a new thought and a fine melody for this new thought.

### P. S.—I Love You

Johnny Mercer is the young Southern lad who was originally featured by Charlie Miller after most of the Broadway publishers failed to see any talent in this very modest and unassuming young man. Johnny has teamed up with various individuals and in nearly every case his songs have been at least in the medium hit class. He has to his credit such outstanding songs as *Lazy Bones*, *Fare Thee Well To Harlem*, *Mardi Gras*, and *Pardon My Southern Accent*.

*Pardon My Southern Accent* has already been one of the most played and popular songs to freshen the air lanes and our long-suffering ears; with a fresh thought well-developed it couldn't help but click. And now again Johnny essays the development of a very familiar title, and in writing the song he selected Gordon Jenkins as the boy to fashion the melody. Phil Kornheiser is the lucky publisher.

It might be the story of any young newlywed husband who is suddenly bereft of his spouse as she goes, let us say, on a short vacation. A very tender and simple thought, which would occur in most any individual's letter of such a nature, is written around the title, *P. S.—I Love You*. With much of the quality of *Let's Put Out The Lights And Go To Sleep*, much of its high standard of melody and lyric, the boys bid fair to have a very popular song which those of us who like these tender and sentimental popular songs will enjoy; at least it is one from which yours truly really derives great enjoyment in the rendition.

### Strange

An English importation that is as strange as the title might seem, is *Strange*, a song that is somewhat reminiscent of *What Is This Thing Called Love* and that finally turns out to be a philosophic treatise on the vagaries and paradoxes of love. Perhaps a mention of a bit of its sad but true philosophy might convey the entire import of the song; the writers tell us that we delight in striving to achieve or win a certain love, and when it is ours we then proceed to tear it to pieces—how often that has been true!

Mills Music were a bit skeptical about publishing it, and I don't blame them. The song is unquestionably far from being the typical mass popular appeal thing, but it has in its potentialities enough of the qualities of desire and withal a certain fascination which cannot help but impel interest from those who think at all about this sort of thing. It must be played very slowly, and the singer must have a throat that does not tire easily, as the song is one that makes

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Products in successful use for three years by select group of scalp sufferers now released to public under trade names Hairmore and Glo-More. Perfected by head of science department of a famous Western university. Hairmore is treatment for falling hair, dandruff, dry scalp and premature baldness. Glo-More, an antiseptic shampoo, rejuvenates dry, lifeless hair and properly cleans scalp. Many cases of baldness successfully relieved. Verification on request. Products now at drug and department stores. Write for free scientific treatise "Care of the Hair."

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That dreadful skin disease. Many suffer with for years thinking their trouble to be Eczema and treating without results. Send for VALUABLE information at once. No obligation.

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## Learn to Dance

You can learn all the modern dances—the latest Tango steps, the new Fox Trots, dreamy Waltzes, smart Collegiate Steps, and popular Society Steps at home, easily and quickly. New chart method makes dancing as simple as A-B-C. No music or partner required. Don't be a wallflower. Learn to dance. Complete course—256 pages, 64 illustrations, sent on 5 Days' Free Trial. Equals \$20.00 course. Send no money. Pay postman only \$1.98, plus postage upon arrival. Money back if not delighted. Catalog Free.

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If you can whistle, sing or hum—you have Talent. Let a popular radio pianist train your hands in THIRTY DAYS. **TEN LESSON METHOD** sent postpaid for \$1.00 or pay postman \$1.00 plus postage. NOTHING MORE TO BUY. Be your own TEACHER! Results Guaranteed. Accordion charts included free.

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Seven cakes of finest toilet soaps in hand—some package sells for only 25c. The kind of soap used in every home every day. Selling price marked on box \$1.00. You sell for only 25c. Housewives buy on sight. Up to 150% profit for you. Write for money-making details and facts about other sensational Victor Soap deals. For quick action send 25c for actual full sized sample.

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Dr. Stotter, a graduate of the University of Vienna, with many years of experience in Plastic Surgery, reconstructs unshapely noses, protruding and large ears, lips, wrinkles around the eyes and eyelids, face and neck, etc., by methods as perfected in the great Vienna Polyclinic. Moderate Fees. **FREE BOOKLET "FACIAL RECONSTRUCTION" SENT ON REQUEST.**

**Dr. Stotter, 50 E. 42nd St., Dept. 48-C, N. Y.**

an unusual demand upon the vocal organs.

**I Saw Stars**

*I Saw Stars* should really have headed this month's list of songs. It is what the publishers term a "quick hit," not a "natural" like *Yes We Have No Bananas*, *Goodnight Sweetheart* and *Lazy Bones*, but just a song whose melody and lyric instantly sweep it to a decisive but usually short-lived victory. Its melody is almost a dead-ringer for a portion of the melody of one of the song hits from *Fifty Million Frenchmen*, namely *You've Got That Thing*. However, this has not seemed to prevent the song from becoming the No. 1 song in the course of less than three weeks.

The three boys, Messrs. Goodhart, Sigler and Hoffman, may feel justly proud at having finally achieved that Tin Pan Alley phenomenon, an outstanding hit. Robbins Music are the publishers and the song should not be played too slowly. Our Miss Padula does an excellent job in presenting it.

**I'm Lonesome For You, Caroline**

*I'm Lonesome For You, Caroline*, is the Joe Morris contribution to the waltz field this month. Written by Rene Walker and that old pioneer, Joe Burke, the House of Morris, which has offered so many smash waltz hits in the past few years, believe that it is another *Carolina Moon*, which was one of their selections not so many years ago.

**Learning**

*Learning* is another one of those songs very comparable to *I Saw Stars* in that its melody when heard becomes the instant signal for all those, especially the young folks, who hear it to join in and sing along with it, which is one of the best tests for the possibilities of a song hit. Irving Berlin, Inc., are the publishers.

**Tumbling Tumbleweeds**

*Tumbling Tumbleweeds* is a Western hit dealing with that plant-like phenomenon of the Western plains, which may account for the fact that the East has been slow to take to its bosom this particular glorification of the tumbleweed. The song is an unusually long one and rather mournful. Whether or not it will catch on in the East only time will tell. Its publisher is Sam Fox and it must be done quite slowly, though it may seem to never end.

**Caravan Songs**

I am sorry I cannot indulge in rhapsodies of the three songs from the Fox picture with the continental quality and atmosphere *Caravan*. *Ha Cha Cha* seems to have the most to offer the dance bands. This number was recorded by the Yankees, yours truly and Dot, Kay and Em. Of all the three songs it is most likely to "catch on." It has a lilt and a simple melody which at least will make it a danceable and tuneful composition. For the other two, *Happy*, *I'm Happy* and *Wine Song*, I can say very little. Certainly Sam Fox cannot be any too happy with this score on his hands.

[Continued on page 62]

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Send today for free information telling about explorer's discovery of ancient "Bal-Dava," (meaning hair medicine) from the Far East where baldness is practically unknown... learn how in many cases you can stimulate hair growth, correct itching scalp, dandruff and other troubles that cause loss of hair. No obligation... all free upon your request in plain wrapper... **MAIL COUPON TODAY!**

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Please send advice on correcting hair troubles to

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BALLOON TIRES			Reg. CORD TIRES		
Size	Rim	Tires Tubes	Size	Tires Tubes	
20x4.40-21		\$2.15 \$0.85	30x3 1/2		2.35 .75
20x4.50-20		2.35 .85	31x4		2.95 .85
20x4.50-21		2.40 .85	32x4		2.95 .85
20x4.75-19		2.45 .95	32x4 1/2		3.25 .85
20x4.75-20		2.50 .95	34x4		3.25 1.15
20x5.00-19		2.85 1.05	34x4 1/2		3.48 1.15
20x5.00-20		2.85 1.05	34x4 3/4		3.48 1.15
20x5.25-18		2.90 1.15	34x4 3/4		3.65 1.35
20x5.25-19		2.95 1.15	34x5		3.75 1.45
20x5.25-20		2.95 1.15	35x5		3.95 1.55
20x5.25-21		3.25 1.15			
20x5.50-18		3.35 1.15	TRUCK TIRES		
20x5.50-19		3.35 1.15	Size	Tires Tubes	
20x6.00-18		3.40 1.15	30x5		\$4.25 \$1.95
20x6.00-19		3.40 1.15	32x6		7.95 2.75
22x6.00-20		3.45 1.25	34x7		10.95 3.95
22x6.00-21		3.65 1.25	36x8		9.95 3.95
22x6.50-20		3.75 1.35	38x8		12.45 4.25
			40x8		15.95 4.95

**TRUCK BALLOONS**

Size	Tires Tubes	
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7.50-20	6.95 3.75	
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BALLOON TIRES		REG. CORD TIRES	
Size	Price	Size	Price
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29x4.50-20	2.35	30x3 1/2	2.35
30x4.50-21	2.40	31x4	2.95
28x4.75-19	2.45	32x4	2.95
29x4.75-20	2.50	33x4	2.95
29x5.00-19	2.55	32x4 1/2	3.35
30x5.00-20	2.55	33x4 1/2	3.45
28x5.25-18	2.90	34x 1/2	3.45
29x5.25-19	2.95	30x5	3.65
30x5.25-20	2.95	33x5	3.75
31x5.25-21	3.25		
28x5.50-18	3.35	TRUCK TIRES	
29x5.50-19	3.35	Size	Price
30x5.50-20	3.40	30x5	\$4.25
30x6.00-18	3.40	32x6-8-ply	6.95
31x6.00-19	3.40	32x6 10-ply	7.95
32x6.00-20	3.45	34x7	9.95
33x6.00-21	3.65	40x8	13.25
32x6.50-20	3.75		
TRUCK BALLOONS		- All Other Sizes -	
Size	Price	ALL TUBES NEW GUARANTEED	
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## Music Notebook

[Continued from page 61]

though it is possible that their presentation in the picture may make them extremely popular.

### Just An Old Banjo

*Just An Old Banjo* is a dedication to Eddie Peabody from the pens of Rosamund Johnson, Bartley Costello and yours truly. It has been a long time since there has been a song of this type, like *Ghost Of The Violin*, *Two Guitars* and other epics dealing with the personal qualities of an instrument. We dedicated this particular number to Eddie Peabody believing that he, more than anyone else, epitomizes the banjo. Our Victor record of it is one of the lightest yet more fascinating we have ever made. E. B. Marks are the publishers. It must be played slowly.

### Lost In A Fog

Jimmy McHugh and Dorothy Fields have done it again! If this composition, *Lost In A Fog*, fails to become a fair-sized hit, then yours truly will be ready to cease making predictions in these columns.

Originally written for the Ben Marden Riviera revue, it will come to find its way to many radio programs due to its intrinsic worth and fine construction. Whether Dorothy or Jimmy deserves the most credit is difficult to say; it is perhaps one of the instances of a perfect balancing of melody and lyric.

There are three pictures whose songs I would like to discuss. However, the songs from *College Rhythm*, which featured Lanny Ross and Joe Penner, will have to wait until next month as the lyrics are still in the throes of change and revision. The *Gift Of Gab* tunes, although lying on my desk, are still unperused by these tired eyes.

### "Kid Millions" Songs

In passing I would like to compliment the writers and publishers of the songs for the new Eddie Cantor-Goldwyn picture, *Kid Millions*. Two at least are bound to be extremely popular—*An Earful Of Music* and *When My Ship Comes In*.

*An Earful Of Music* is hauntingly reminiscent of many songs, which may account for its immediate friendliness and catchiness. Further, too, it may be played brightly without damaging either the lyric or the melody, which will be one of its best features when it is performed by bands that race madly through every composition. *When My Ship Comes In* will probably be the smash hit from the picture. It is the usual song of the individual who describes just what he or she will do with his millions when his or her ship comes into port. Written down, especially to the level of children, the song has a tender nursery-like quality in its reference to Walt Disney painting, eighteen butlers in the hall, and withal the adult is likewise appealed to in the promise of automobiles of the finest kind, and the lover of music gets the offer of Paul Whiteman's music and Bing Crosby's voice; the melody is just proportionate to the quality of the lyric.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of **RADIOLAND**, published monthly at Louisville, Kentucky, for October 1, 1934.

State of Minnesota } ss.  
County of Hennepin }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared W. M. Messenger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the **RADIOLAND** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 111, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, W. H. Fawcett, Breezy Point, Minn.; Editor, Roscoe Fawcett, Minneapolis, Minn.; Managing Editor, Donald G. Cooley, New York, N. Y.; Business Manager, W. M. Messenger, Minneapolis, Minn.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is—(This information is required from daily publications only.)

W. M. MESSENGER,

Business Manager.

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**Love Laughs at Toll Calls**

[Continued from page 27]

boys rode through the streets to their hotel.

After the triumphant first night in Tyrone, his shoulders aching from the slapping of enthusiastic admirers, his ears ringing with their cheers, Fred went home. There was something missing. He couldn't just place what it was but something, he knew, was lacking. Mechanically, he turned to the telephone. He paused a moment, and then asked the operator to get him Miss Evalyn Nair in Eagle Rock, Cal. That was it. Every night it had been his custom to chat with Evalyn of the day's doing, and now she wasn't here to chat with. But the telephone solved the problem.

If you are at all astute, you can guess the rest. The next night he telephoned again, and the next night, too. Now when Fred and Evalyn said good-bye that afternoon in Grand Central station, when she left for California, Fred didn't realize he was in love with her. Nor did Evalyn realize that she loved the dashing young bandsman. But those phone calls did the trick. One night, Fred, over two thousand miles of wire, asked the question. Evalyn hesitated about ten or fifteen dollars worth, and then thrilled a "yes." There were a lot more calls between various Pennsylvania towns and Eagle Rock to arrange the details of the wedding, for Fred is an impetuous young man, but everything was finally concluded, and the pair met in Chicago, where the ceremony was performed.

Fred's bill? Well, from that first call from Tyrone to the last call before Evalyn left to meet him for the wedding, the aggregate phone bills were \$1,800—but have you ever seen Mrs. Fred Waring?

RUDY VALLEE'S telephonic propensities have won him renown along Radio Row. Before he married the now embattled Fay Webb, his calls were lengthy and frequent when business brought him east, and away from her. As recently as September of 1933, when Fay packed her bags and returned to the parental roof, he used the long distance in an effort to mend matters. One of those calls, possibly a record for protracted conversation at the rate then prevailing between New York and Hollywood, lasted ninety-seven minutes.

Now Rudy's phone messages are concentrated on the beautiful blonde Alice Faye. There is an interesting bit of gossip from the movie Mecca concerning Alice. When she was making *365 Nights In Hollywood* she had an agreement with Fox producer Sol Wurzels by which, in return for being on the set promptly, and taking orders without question, she was permitted to be free from four to five each Thursday afternoon. That is the hour that the Vallée broadcast reaches the coast and, according to Alice's intimates, at about five or six minutes after five, she would usually be on the telephone in her dressing room for an unconscionable length of time, with a call from New York.

Perhaps the most devoted couple in show business is Al Jolson and Ruby Keeler. Al's radio contract keeps him in New York; Ruby was compelled to

[Continued on page 64]

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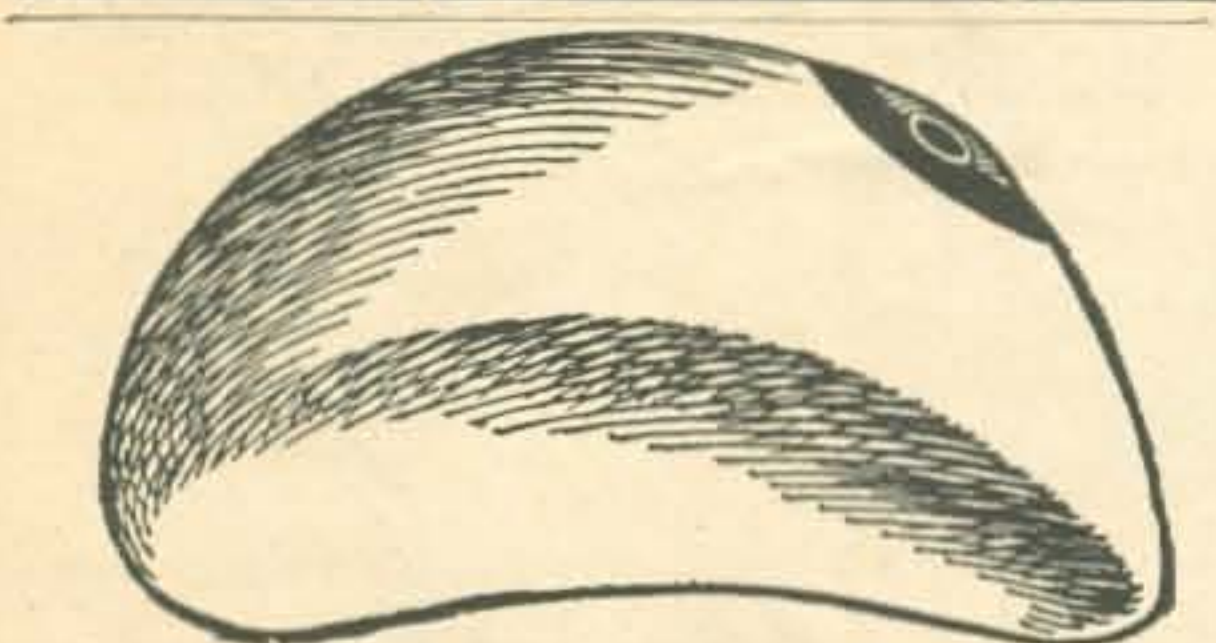
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## Love Laughs at Toll Calls

[Continued from page 63]

remain in Hollywood where she was working on a picture last summer. But every night at midnight, or eight o'clock in Hollywood, Al would call Ruby. He would ask her if she was tired. Had she had a hard day on the lot? He would tell her how much he missed her. Briefly he would recount the business of the day. Then: "Good night, sweetheart. Sleep well." Often he would awaken her the following morning. During Ruby's absence, Jolson's monthly telephone bill ran in the neighborhood of five hundred dollars.

Incidentally, there is one radio star who broadcasts weekly from Radio City, and who has a girl friend in Hollywood who has the art of economizing on telephone calls highly specialized. He and the girl have a code which he weaves into his broadcasts in the form of loving messages, and that one night, at least, there is no need for the regular call.

ONE of the most prodigal of all radio's long-distance fiends was Jack Pearl, during the absence of his wife Winnie this summer. Winnie accompanied George Burns and Gracie Allen on their trip to Europe, and during the time she was away, Jack's telephone bills were staggering. There is nothing of the Baron Munchausen's exaggeration in that, either, for I saw the bills with my own eyes, and I can quote you actual figures.

The Baron, I know for a fact, talked to Winnie in London, Paris, Budapest, Vienna, and Munich—not once at each place, but in some cases several times. On one of the Budapest calls, on which the rate was \$34.50 for the initial three minutes, Jack chatted so long that the item on the bill reached \$69.20. The rates to Paris and London are \$31.50, but Jack's chats with Winnie, or "Doll" as he calls her, reached \$95 and \$100 respectively. He called her while she and George and Gracie were in Russia, too.

On one occasion, Jack put in a call one night for Winnie in the Lido, at Venice, where a cable he had just received told him they were staying. The operator told him Mrs. Pearl was no longer there, but could be reached at the Excelsior Palace in Budapest. Jack refused to believe it, because of the cable he had just received, but when he learned that the report charges would be \$4.50 anyhow, he instructed the operator to go ahead and locate Mrs. Pearl wherever she might be in Europe. The alert telephone company finally made the connection between Jack's New York apartment and Winnie in the Excelsior Palace.

An amusing incident occurred when Jack called his wife in London. After they had exchanged a few words, Winnie told him Gracie Allen wanted to speak to him to say "hello." It took Gracie so long to say "hello" that by the time Jack got through with the call, the bill had run up to \$95, and he had only managed to exchange a couple of words with Winnie.

OFTEN the telephone serves only to fan the flame of love. That was the case last winter when Phil Baker came to New York from Chicago for

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Get rid of unwanted fat, without teas, dope, chemicals, dangerous drugs, strenuous exercise or starvation diet. These new pleasant double action ANTI-FAT TABLETS are designed to make the fat disappear. Guaranteed to reduce when directions are followed. Have succeeded where other attempts had failed. Quick, safe, and harmless. Made from secret herbal plant extracts. Tried and tested by untold numbers with miraculous, amazing results. . . . Try these magic tablets at our risk. Just mail \$1.00 for one month's supply. Trial supply 25c. Fat is dangerous to the heart and health. REDUCE NOW. Don't delay.

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REDUCE

With Our Newly Discovered Secret

As Much as 5 Pounds a Week





several weeks, during which his radio programs originated from the NBC studios in Radio City. Baker's wife came east with him, and brought their young baby daughter. They thought it might be good for the bay to bask in Miami's sunshine while Phil remained in New York. When Mrs. Baker left New York, the Armour comic was very lonely, and every night he called her in Florida. One night he lost his patience.

"Say, I've had enough of this telephoning, honey," he said. "It's too tantalizing. I'm coming down."

There was no rehearsal of the Baker show until two days later, so the following day, Baker caught a south bound plane at Newark, flew to Miami, spent a few hours with his wife and baby, and then flew back to Manhattan in time for the rehearsal.

The tantalizing nearness yet farness of the telephone worked in pretty much the same way with Ed Lowry. The comedian and his wife, Teddy Prince, are extremely devoted, and have a lovely home in Beverly Hills, in California. When radio called Lowry to New York, it was decided that Teddy should remain behind and keep the home fires burning, as it were. However, Ed called Teddy long distance every night, but after just one week of that, neither one could stand it any longer, so Teddy packed her things, closed the house, and hopped the next plane for Newark and Ed's waiting arms.

**YOU** know the beautiful tenor voice of Robert Simmons, and you know, too, if you've ever seen him, that he rejoices in the distinction of being one of radio's handsomest males. Yet he is never seen with a girl. His intimates know, however, that every other night he sneaks off to a convenient telephone booth, with a lot of change, mostly quarters, clenched in his fist, and spends several minutes in soft conversation with a young lady in Marionsville, Missouri. Marionsville is "back home" to Simmons.

Another shy and uncommunicative young man of radio is band-leader Lennie Hayton. Remember the films *The Big Broadcast* and *George White's Scandals*? Did you notice a lovely, big-eyed beauty named Dorothy Pulver? Well, if you did, you can understand why Lennie calls Hollywood three or four times each week, and why it is that his telephone bills will average from a hundred and fifty to two hundred dollars each month. Lennie met Dorothy on the lot while he was working in a picture with his pal Bing Crosby, and ever since he has been a one-woman, although strictly not a one-telephone-call man.

The people of show business and radio are an impetuous lot. Letters are too slow for the swiftly moving tempo of their lives, and telegrams insufficiently expressive for their natural volatility. So only the telephone can satisfy their urge, and they make the best of it. Officials of the telephone company estimate that during the past four years, because of the lowering of rates and the increased speed with which calls may be completed, traffic between New York and the coast has increased more than forty per cent—and while they blame the increase on the lower rates and increased efficiency, it takes no mathematical wizardry to figure out that radio has played a little more than its fair share, too.

No wonder A. T. & T. is selling up around a hundred and ten!

GLAMOUR!  
ROMANCE!

**BIG MONEY!**

# RADIO Broadcasting

OFFERS YOU THESE  
AND MORE



**DO YOU**, too, want to get into Broadcasting—the big, fascinating, glamorous industry of today? Do you want to earn good money? Do you want to have your voice brought into hundreds of thousands of homes all over the land? If you do, you'll read every word of this amazing opportunity.

For no matter where you live—no matter how old or how young you are—if you have talent—then here is a remarkable new way to realize your life's ambition. Broadcasting needs new talent—in fact, the demand far exceeds the available supply.

## Great Opportunity in Radio Broadcasting

Because Broadcasting is expanding so fast that no one can predict to what gigantic size it will grow in the next few years—Broadcasting offers unusual opportunities for fame and success to those who can qualify.

Think of it! Broadcasting has been taking such rapid strides that today *advertisers alone* are spending more than a hundred million dollars for advertising over the air. Think of the millions that will be spent next year, and the year after over more than 600 stations—think of the glorious opportunities for thousands of talented and properly trained men and women.

## Many Earn Good Money Quickly

Why not get your share of these millions? For if your speaking or singing voice shows promise, if you are good at thinking up ideas, if you can act, if you have any hidden talents that can be turned to profitable Broadcasting purposes, perhaps you may qualify for a job before the microphone. Let the Floyd Gibbons course show you how to turn your natural ability into money! But talent alone may not bring you Broadcasting success. You must have a thorough and complete knowledge of the technique of this new industry. Many a singer, actor, writer or other type of artist who had been successful in different lines of entertainment was a dismal failure before the microphone. Yet others, practically unknown a short time ago, have risen to undreamed of fame and fortune. Why? Because they were trained in Broadcasting technique, while those others who failed were not.

Yet Broadcasting stations have not the time to train you. That is why the Floyd Gibbons School of Broadcasting was founded—to bring you the training that will start you on the road to Broadcasting success. This new easy Course gives you a most complete and thorough training in Broadcasting technique. It shows you how to solve every radio problem from the standpoint of the Broadcast—gives you a complete training in every



FLOYD GIBBONS  
Famous Radio  
Announcer

are open to men and women who have mastered the technique of radio presentation. Read how you, too, can prepare yourself quickly at home in spare time for your future in Broadcasting. Mail coupon now.

Start training now for one of the many good paying positions in this fast-growing field. Hundreds of opportunities as  
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phase of actual Broadcasting. Now you can profit by Floyd Gibbons' years of experience in Broadcasting. Through this remarkable course, you can train for a good paying Broadcasting position—right in your home—in your spare time and without giving up your present position.

## Complete Course in Radio Broadcasting by FLOYD GIBBONS

A few of the subjects covered are: The Studio and How It Works, Microphone Technique, How to Control the Voice and Make It Expressive, How to Train a Singing Voice for Broadcasting, The Knack of Describing, How to Write Radio Plays, Dramatic Broadcasts, How to Build Personality, How to Develop a Radio Personality, Sports Announcing, Educational Broadcasting, Radio Publicity, Advertising Broadcasts, Program Management, and dozens of other subjects.

## Send For Valuable FREE Booklet

An interesting booklet entitled "How to Find Your Place in Broadcasting" tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting. Let us show you how to qualify for a leading job in Broadcasting. Let us show you how to turn your undeveloped talents into money. Here is your chance to fill an important role in one of the most glamorous, powerful industries in the world. Send for "How to Find Your Place in Broadcasting" today. See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. No cost or obligation. Act now—send coupon below today. Floyd Gibbons School of Broadcasting, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.

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Address .....

City ..... State .....





# Questions and Answers

Does *Red Davis* play the part of *Buck Rogers* in the latter program?

**Ans.**—Last season Curtis Arnall played both the Davis and the Rogers rôles. This season *Red Davis* is played by Burgess Meredith. Arnall still holds forth as *Buck Rogers*.



Bill Huggins

Huggins won a large audience. Because of the press of sponsored programs, his hour recently was dropped but he will probably be heard from shortly. He is unmarried and tells us that he has no candidate in mind for the office.

Please tell me what has happened to Singin' Sam. I heard him from Chicago last summer but lately have been unable to find him.—*B. Champion, Fayetteville, Ark.*

**Ans.**—Singin' Sam (Harry Frankel) left the air following the conclusion of his summer program. At this writing no plans have been made for his return.



Ruby Keeler

Will you please tell me if Ruby Keeler is on the air, and if so what program?—*A. Hall, York, Nebraska.*

**Ans.**—Ruby Keeler has no radio contract but appears occasionally as guest star on various programs.

Will you kindly tell me if Lanny Ross is married, and if so to whom and how long?—*A. D., New Orleans, La.*

**Ans.**—Lanny Ross is unmarried, despite rumors which recently appear to have become widespread. He says he has no one in mind.

I thought James Wallington was married. Is he now divorced? Why is he not on the air regularly now?—*H. M. F., Oklahoma City, Okla.*

**Ans.**—Jimmy Wallington was recently divorced from his first wife and is now married again. You hear him daily as announcer of the Lowell Thomas news program and he will appear on many new fall programs.

Kindly answer the following questions about Rubinoff. Age, date of birth, how long has he been in the United States, is he engaged to be married and to whom? What is his height and weight?—*M. L., Indiana.*

**Ans.**—Rubinoff was born in Russia in 1904 and came to this country at the age of seven. This makes him 31 years old. He is an unattached bachelor. He is five feet seven in height and his weight ranges around 165 pounds.

What do you  
want to know



What do you want to know about your favorite radio stars? Just drop a line to Questions & Answers, RADIO-LAND, 52 Vanderbilt Ave., New York, N. Y., and the answers will be printed as soon after receipt as possible in this column.

Can you tell me the address of Vera Van and how to get her photograph?—*M. D. M., Providence, R. I.*

**Ans.**—Vera Van and all other artists of the CBS circuit will receive mail addressed to the Columbia Broadcasting Co., 485 Madison Ave., New York, N. Y.

What is the color of Gracie Allen's hair and eyes? Does she use her regular speaking voice over the air?—*R. E. M., Burlington, N. J.*

**Ans.**—Gracie's hair is dark brown and her eyes are blue-green. The voice you hear is her ordinary one except that Gracie is anything but a nit-wit in face-to-face conversation.

Please tell me if the Mills Brothers are colored or white? Is Cab Calloway colored?—*E. O. S., Barstow, Fla.*

**Ans.**—All four of the Mills Brothers and Cab Calloway are colored.

Please answer the following questions about "Babs" Ryan, with Waring's *Pennsylvanians*: Age, married (if so, to whom and how many children), present address, where can I send for pictures of her?—*J. T. S., Brookline, Mass.*



Babs Ryan

**Ans.**—Babs is in her early twenties. She is unmarried. Correspondence and requests for pictures should be addressed to her in care of Fred Waring's *Pennsylvanians*, 53rd and Broadway, New York City.

What is Rudy Vallée's home and business address? Is he appearing nightly in New York; if so, where?—*H. M. H., Memphis, Tenn.*

**Ans.**—Rudy handles his business and personal correspondence from Steinway Hall, 111 W. 57th Street, New York City. At present he is in Hollywood making the picture *Sweet Music for Warners*.

What has become of Eddie Duchin? Is he still on the radio? If so, what time and station?—*M. Sawyer, Whiting, Vermont.*

**Ans.**—If you listen to the new Ed Wynn programs you will learn that Eddie is decidedly still on the air. Every Tuesday evening over the NBC network, 9:30 Eastern Time.

Did Guy Lombardo always play his type of music or did he copy it from Jan Garber?—*R. G. L., Beacon Falls, Conn.*

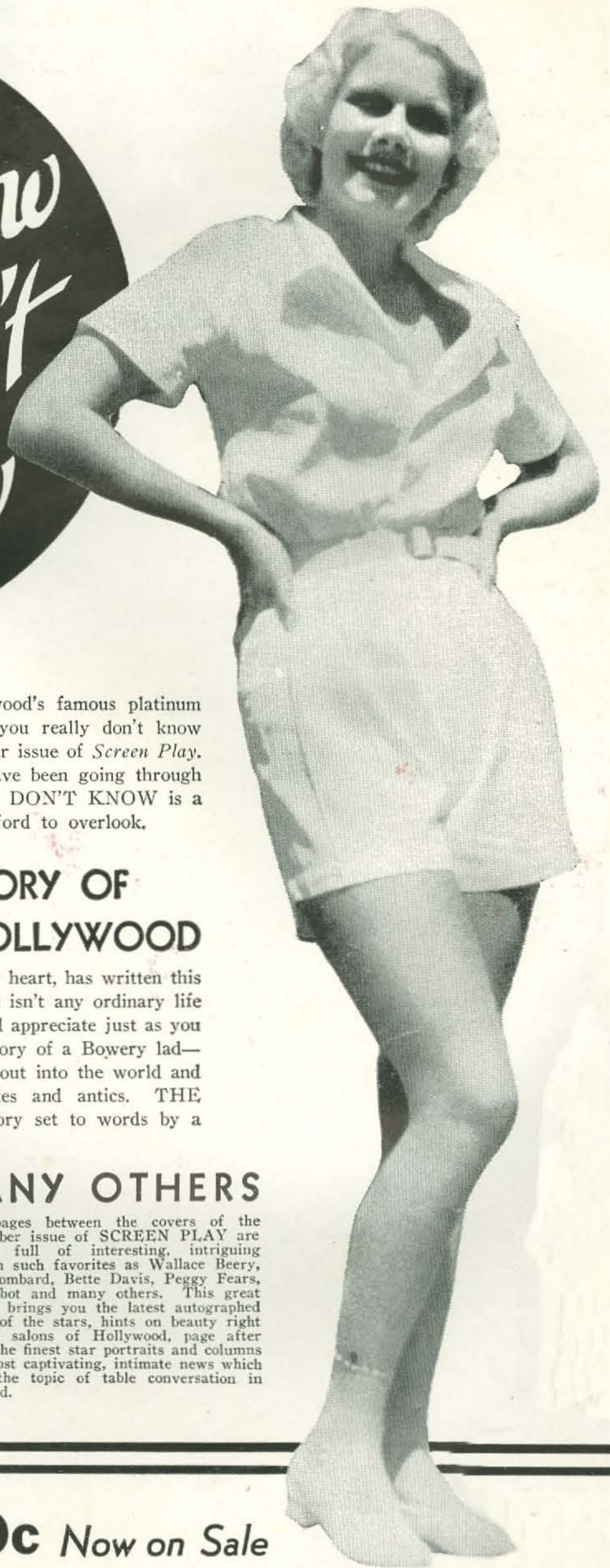
**Ans.**—The Lombardo's type of music has always been characteristic of their band. Many orchestras are turning away from jazz treatments because of the present popularity of soft waltz music.



Jan Garber



# The Jean Harlow You Don't Know



PERHAPS you have read many stories on Hollywood's famous platinum blonde—maybe you have formed conclusions—but you really don't know the girl unless you have read this story in the December issue of *Screen Play*. She speaks frankly—she answers the questions that have been going through your mind for years. **THE JEAN HARLOW YOU DON'T KNOW** is a revealing, intimate, different story, one you cannot afford to overlook.

## JIM TULLY WRITES THE STORY OF THE NOSIEST MAN IN HOLLYWOOD

JIM TULLY, whose words sizzle their way into your heart, has written this outstanding story on the life of Jimmy Durante. It isn't any ordinary life story—it is a story that you will read a second time and appreciate just as you have appreciated Jim Tully's many books. It is the story of a Bowery lad—another boy who "never had a chance," but who went out into the world and conquered a hard boiled public with his songs, jokes and antics. **THE NOSIEST MAN IN HOLLYWOOD** is a great story set to words by a great writer.

## MANY OTHERS

THE pages between the covers of the December issue of **SCREEN PLAY** are crammed full of interesting, intriguing stories on such favorites as Wallace Beery, Carole Lombard, Bette Davis, Peggy Fears, Lyle Talbot and many others. This great magazine brings you the latest autographed patterns of the stars, hints on beauty right from the salons of Hollywood, page after page of the finest star portraits and columns of the most captivating, intimate news which is now the topic of table conversation in Hollywood.

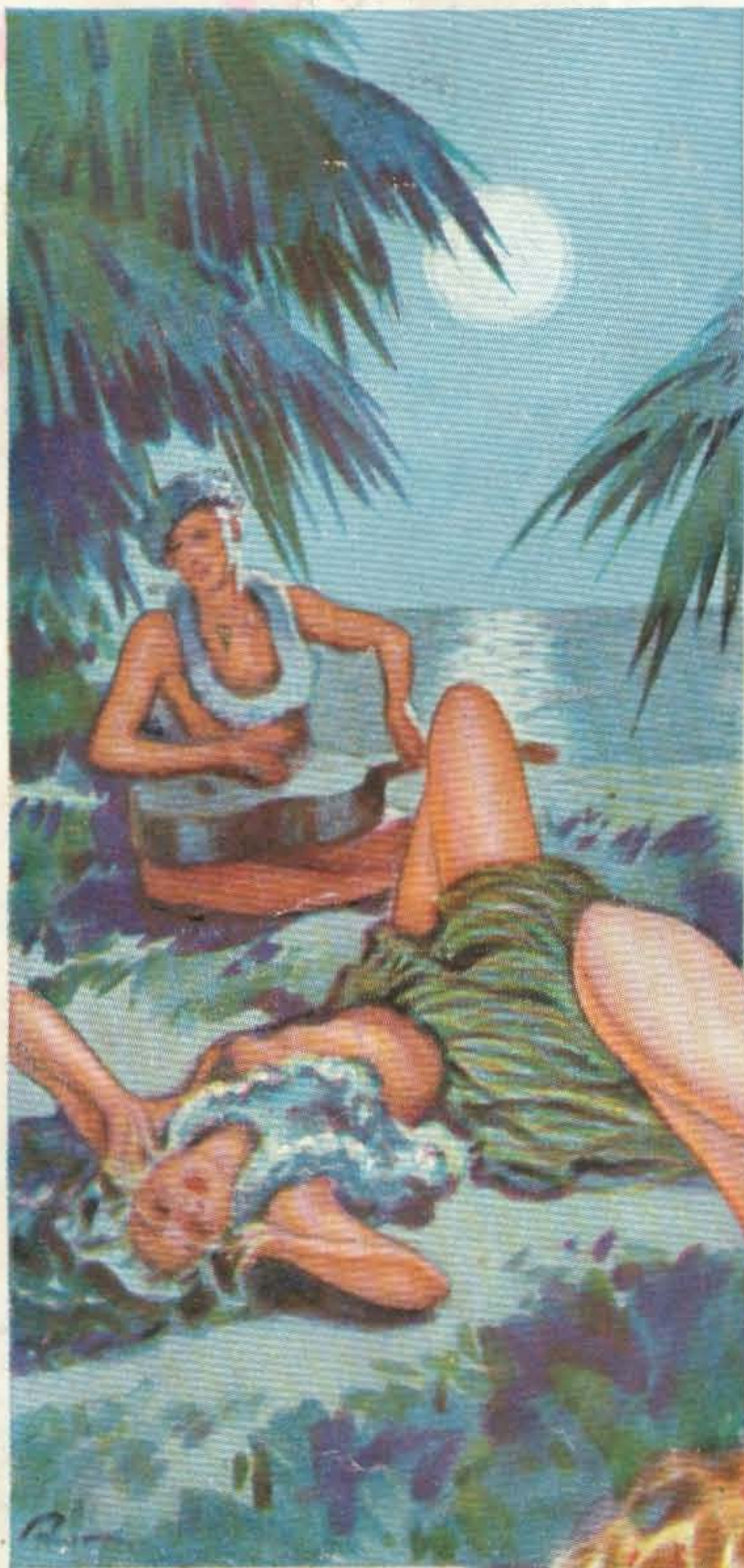


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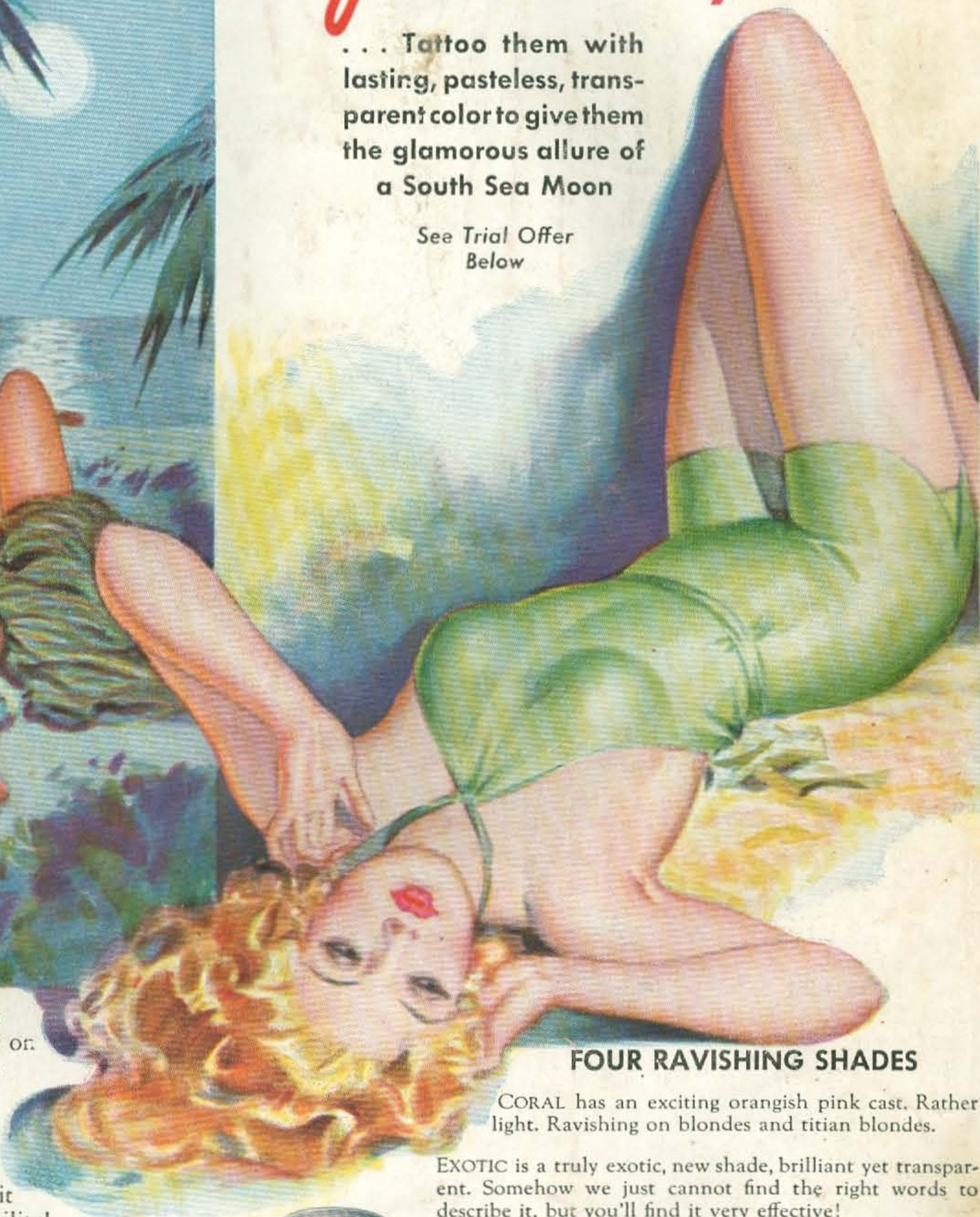
# TATTOO

*Your lips*



... Tattoo them with lasting, pasteless, transparent color to give them the glamorous allure of a South Sea Moon

See Trial Offer Below



HERE is a lipstick that is really different. You put it on... let it set... then wipe it off. Nothing remains on your lips excepting truly transparent color in the most adventurous hues ever seen. No pastiness to come off when it shouldn't. And what indelibility!

TATTOO stays on right thru... *anything!* No purplish cast either... and instead of the usual drying effect, TATTOO is so soothing, it will keep your lips soft and smooth... lastingly young... forever desirable! Oh, so desirable. Test all four shades at the Tattoo Color Selector displayed on all smart toilet goods counters. TATTOO is \$1 everywhere.

## SEND COUPON FOR TRIAL

A miniature size of TATTOO (Lipstick)... a full two weeks' supply... contained in a clever black and silver case will be sent upon receipt of the coupon below together with 10c to cover partly the cost of postage and packing. TATTOO your lips!

## FOUR RAVISHING SHADES

CORAL has an exciting orangish pink cast. Rather light. Ravishing on blondes and titian blondes.

EXOTIC is a truly exotic, new shade, brilliant yet transparent. Somehow we just cannot find the right words to describe it, but you'll find it very effective!

NATURAL is a medium shade. A true, rich blood color that will be an asset to any brunette.

PASTEL is of the type that changes color when applied to the lips. It gives an unusually transparent richness and a depth of warm color that is truly amazing.



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10c enclosed. Send me Trial Size TATTOO (Lipstick) postpaid.

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