

THE RADIO ENTERTAINER WHO BECAME GOVERNOR

# Radio Stars

NOVEMBER

10

CENTS

THE LARGEST CIRCULATION OF ANY RADIO MAGAZINE



TOMMY RIGGS  
and  
BETTY LOU

THE ALARMING RADIO SITUATION IN HOLLYWOOD



# Irresistible

There are women who invite Romance as naturally as flowers invite the enjoyment of their perfume. You envy them, perhaps. For you, too, want Romance... do these invite it? Do your lips lure? Your skin, your hair, your very fragrance... do these invite caresses? (Buy IRRESISTIBLE PERFUME if you want to be Irresistible. Be fragrant if you want to be pursued. Men adore fragrant hair, fragrant lips, and soft fragrant skin. The satin-smoothness of Irresistible Face Powder, the soft blush of Irresistible Rouge, the seductive coloring and creamy indelibility of Irresistible Perfume. You'll be speak the language of enchantment. € Tonight, try Irresistible Lip Lure... these sparkling, electric, ready to conquer the world and the man! To be completely ravishing use all Irresistible Beauty Aids. Certified pure, laboratory tested and approved.

10¢ at leading 5 and 10¢ stores



IRRESISTIBLE LIP LURE — THE NEW GLOWING VIBRANT LIPSTICK

# "Well, I certainly did my smile no favor— Neglecting that tinge of 'pink!'"

Protect your smile! Help your dentist keep your gums firmer  
and your teeth sparkling with

## IPANA AND MASSAGE

*Foolish, foolish you! The loveliest smile in the world grows dim if neglected. And you neglected yours.*

*Oh yes you did! Of course you brushed your teeth every day. But you never gave a*

*thought to your gums, did you? You suspected that first tinge of "pink" on your tooth brush meant trouble, but you just didn't bother!*

*Well, today you're going to see your dentist (it's the sensible thing to do)! Today you're going to learn that gums as well as teeth need special care! And if he suggests the healthful stimulation of Ipana and massage you're going to follow his advice—if you want to recapture that lovely, appealing, winning smile!*

### Guard Against "Pink Tooth Brush" And Protect Your Smile

**I**F you've noticed that warning tinge of "pink" on your tooth brush—see your dentist. Let him decide if there's serious trouble ahead. Probably he'll say your gums are simply *lazy*—that they need more *work* to help keep them firm and strong.

All too frequently our modern foods are too soft, too well-cooked to give our gums the stimulation they need for better health. Understand this—and you'll appreciate why modern dentists so frequently advise the regular use of Ipana Tooth Paste.

For Ipana is especially designed not only to clean teeth but with massage to help the health of your gums as well. Each time you brush your teeth massage a little extra Ipana into the gums—they tend to become stronger, firmer—more resistant to trouble.

*Don't risk your smile!* Get a famous and economical tube of Ipana at your druggist's today. Let Ipana and massage help you to keep your smile a winning smile!



TRY THE NEW **DD** TOOTH BRUSH

For more effective gum massage and for more thorough cleansing, ask your druggist for the new D.D. Tooth Brush.

# IPANA TOOTH PASTE

# RADIO STARS

LESTER C. GRADY, Editor, ELLA RIDDLE, Associate Editor  
 ABRIL LAMARQUE, Art Editor

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**Don't Skimp!**  
 ...IS THAT YOUR  
 COMPLEXION CURSE?—

Avoid it  
 with  
**ARMAND BLENDED**  
*All Purpose*  
**CREAM**

Wintry winds outdoors, dry heat indoors tend to rob your skin of natural oils, detract from your radiant loveliness. You can enjoy looking in the mirror in winter when Armand Blended All Purpose Cream is on your dressing table. After using it, your skin soon appears dewy fresh and firm—clearer and more refined. The delicate oils which Armand Blended All Purpose Cream contains are welcomed by harsh, dry weathered skin. A new type of all-purpose cream with the fragrance of fresh-cut roses, it helps you enjoy a rose-petal complexion, and the appearance of glowing, natural beauty.

Armand Blended All Purpose Cream is at your favorite cosmetic counter. Four sizes: \$1.00, 50 cents, 25 cents and 10 cents. Mail coupon for a generous trial size.

**ARMAND BLENDED**  
*All Purpose*  
**CREAM**

Created by Armand to Glorify Your Loveliness

ARMAND, Des Moines, Iowa  
 (In Canada, address Windsor, Ontario.)  
 Now I know I simply must try Armand  
 Blended All Purpose Cream and the  
 famous Armand Bouquet Powder. My  
 ten cents is enclosed.

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

Radio Stars published monthly and copyrighted, 1938, by Dell Publishing Co., Inc., Office of publication at Washington and South Avenues, Dunellen, N. J. Executive and editorial offices, 1452 Madison Avenue, New York, N. Y. Chicago advertising office, 360 North Michigan Ave., George Delacorte, Jr., Pres.; H. Mayer, Vice-Pres.; J. Fred Henry, Vice-Pres.; M. Delacorte, Sec'y. Vol. 13, No. 2, November, 1938. (No. 2299965), printed in U. S. A. Single copy price 10 cents. Subscription price in the United States and Canada \$1.00 a year; Foreign Subscription \$2.00 a year. Entered as second-class matter August 5, 1932, at the Post Office at Dunellen, N. J., under the act of March 3, 1879. The publisher accepts no responsibility for the return of unsolicited material.

RADIO STARS



METRO-GOLDWYN-MAYER PROUDLY PRESENTS THE SEASON'S GALA HIT!  
EVERYBODY'S RAVING! EVERYBODY'S SINGING! EVERYBODY'S CHEERING!

# Jeanette MacDonald Nelson Eddy in **SWEETHEARTS**



**VICTOR HERBERT** *Love-Songs!*  
Thrilling melodies by the composer of "Naughty Marietta"! Hear your singing sweethearts blend their voices in "Mademoiselle", "On Parade", "Wooden Shoes", "Every Lover Must Meet His Fate", "Summer Serenade", "Pretty As A Picture", "Sweethearts". . . (Based on the operetta "Sweethearts". Book and Lyrics by Fred De Gresac, Harry B. Smith and Robt. B. Smith. Music by Victor Herbert)

**A CAST OF FUNSTERS!**



From left to right—garrulous Herman Bing, hilarious Frank Morgan, nimble-footed Ray Bolger, and Mischa Auer, that straight-faced, merry man . . . plus lovely Florence Rice in the background for extra romance!



**HEAVEN MADE THIS MATCH!**

Their greatest musical romance! Thrilling as they were in "Rose Marie" and "Maytime", you've never seen (or heard) Jeanette MacDonald and Nelson Eddy so pulse-quickening! Their love story will wring your heart! Their love-songs will charm you as never before! They're breath-taking in technicolor.



**BRAINS  
AT THE  
HELM!**

Produced by Hunt Stromberg . . . Directed by W. S. Van Dyke II. They're still taking bows for "Marie Antoinette"—and who can forget their "Naughty Marietta" and all their other great hits!

IT'S ENTIRELY IN BEAUTIFUL  
**TECHNICOLOR!**



A feast for the eye! Dazzling spectacle becomes even more superb by the magic of Technicolor! Wait until you see the colorful "tulip scene" and other eye-filling spectacles!



A Metro-Goldwyn-Mayer Picture with

**FRANK MORGAN  
RAY BOLGER  
FLORENCE RICE  
MISCHA AUER  
HERMAN BING**

Douglas McPhail • Betty Jaynes  
Reginald Gardiner • Gene Lockhart

Directed by W. S. VAN DYKE II • Produced  
by HUNT STROMBERG • Screen Play  
by Dorothy Parker and Alan Campbell





A pit was dug at Radio City and in it was built a fire of logs, coal and charcoal.



The feet of Kuda Bux were carefully examined just before he walked in the fire.

## HOT FOOT

**Kuda Bux, from India, walks thru fire for Ripley show**

Kuda Bux went ankle-deep in his amazing barefoot walk in the white-heat fire.

Bob Ripley and two doctors examined his feet afterwards and found them unburned.



# "I was mad enough to jump overboard"

Gee—was I sorry for myself! And mad, too! Five precious days of the cruise I'd planned and saved for—to be spoiled by chafing discomfort and annoyance! I thought of the dancing and gay deck games, and inwardly wailed . . . Oh, why was I born a woman?



Well—at least I've drawn a nice cabin companion, I consoled myself, when I met the girl who was sharing my stateroom. And apparently it was mutual, for before we were unpacked we were friends . . . and I was telling her my troubles.



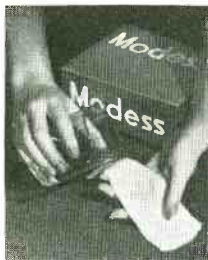
"Me, too"—she grinned. "But it doesn't get me down. Though I used to feel just as you do about it until I discovered Modess. But now—with Modess—I'm so completely comfortable I just don't think about it . . ."



"Here"—she continued, offering me a box of Modess. "Help yourself. Fortunately, I brought an ample supply." And while I finished unpacking, she explained how Modess is made and why it's so wonderfully comfortable . . .



"It's made differently," she told me. And she actually cut a Modess pad in two so that I could see and feel the soft, fluffy filler . . . so unlike napkins made of close-packed layers. "Now," she added, "I'll show you how safe you are with Modess . . ."



Taking out the moisture-resistant backing, she dropped water on it. Not a drop went through! "And," she pointed out, "there's a blue line on the back of every Modess pad that shows how to wear it for the greatest possible comfort and protection!"



Well—every day of that cruise was glorious! Not a single uncomfortable moment—thanks to Modess. So, naturally, I've been a Modess booster ever since. And think, for all its comfort and security, Modess costs not one cent more than any other nationally known napkin!

## Get in the habit of saying "Modess"!

IF YOU PREFER A SMALLER, SLIGHTLY NARROWER PAD, SAY "JUNIOR MODESS"



Songstress Jean D'Arcy alternately rooted for Johnny Messner's team and played with the pup.



Kay Kyser congratulates the victorious Johnny Messner, but the series has only just begun!



Jean D'Arcy also worked hard as cheerleader, and helped the Messnerites win a close game.

Armand Buissaret, Kyser's saxophonist and catcher, receives first aid. That's Mrs. B. with him.



## BANDLEADERS' WORLD'S SERIES

**Johnny Messner's team defeats  
Kay Kyser's in the orchestra  
softball league's first game**

Kay and Jean take time out to give autographs to two admiring fans who witnessed the match.



Photos by Zwiefack





**ONE KISS ISN'T ENOUGH** when lips are rosy, soft and tempting! Men love natural looking lips. But they hate the "painted" kind—glaring red and "hard as nails." Ask the man you love. See if he doesn't prefer *this* lipstick on you.



**TANGEE—FOR TEMPTING LIPS...** It's orange in the stick, but on your lips Tangee changes to the shade of blush-rose that best suits you! Blondes, brunettes and redheads... all use it perfectly. And its special cream base keeps lips soft, smooth.



**HERE'S ROUGE TO MATCH!...** Tangee Rouge, in Creme or Compact form, blends perfectly with your individual complexion—gives your cheeks lovely, natural color. It's one rouge that suits everyone—from blue-eyed blonde to deep brunette. Try Tangee Rouge and Lipstick tonight!

**BWARE OF SUBSTITUTES!** There is only one Tangee—don't let anyone switch you.

**World's Most Famous Lipstick**  
**TANGEE**  
ENDS THAT PAINTED LOOK

Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



**4-PIECE MIRACLE MAKE-UP SET**  
The George W. Luff Co., 417 FIFTH AVE., New York City. Please rush "Miracle Make-Up Set" of sample Tangee Lipstick, Rouge Compact, Creme Rouge and Face Powder. I enclose 10¢ (stamps or coin). (15¢ in Canada.)  
Check Shade of  Flesh  Rachel  Light Rachel  
Powder Desired

Name \_\_\_\_\_ (Please Print)  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ NMI118



# FISH STORY

(Left) A deckhand shows Mary M. the safest way to hold lobsters caught in the cage-trap.

(Below) Mary Margaret is proud of this big cod she caught in the waters along Maine's coast.

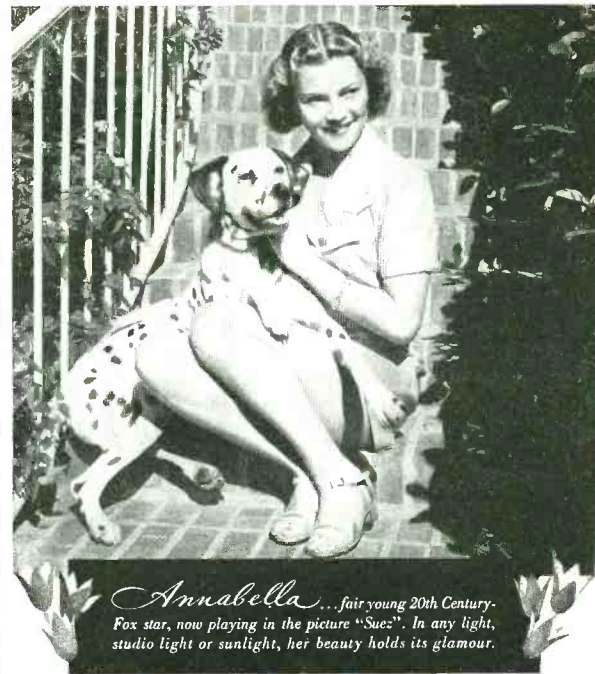


(Above) The lobster-fishing expedition was a side-trip taken from Bar Harbor, Me.

(Right) Dining with the captain, she finds that the sea air has promoted great hunger.



## For "Camera Perfect" skin you need Beauty more than skin-deep



*Annabella... fair young 20th Century-Fox star, now playing in the picture "Suez". In any light, studio light or sunlight, her beauty holds its glamour.*

This cream contains two elements which are basic beauty builders. One makes for purity and clarity. The other for skin vitality.

which contributes to the skin's vitality. Buy Woolbury Cold Cream today for only 10¢, 25¢, 50¢ or \$1.00. Let it help you win a lovely "Camera Perfect" skin.

"CAMERA PERFECT!" These words describe the complexion that meets the hardest tests triumphantly. The skin that looks as clear and lovely under the noon-day sun as in mellow evening light.

Two elements in Woolbury Cold Cream help to give beauty more than skin-deep. One of these elements keeps this cream germ-free throughout your use of it. Such lasting purity encourages fault-free skin.

The second element in Woolbury Cold Cream stimulates the skin's rate of breathing. This is the skin-stimulating Vitamin



**SEND for Trial Tubes of Woolbury Creams**  
John H. Woolbury, Inc., 6795 Alfred St., Cincinnati, Ohio (In Canada) John H. Woolbury, Ltd., Perth, Ontario

Please send me trial tubes of Woolbury Cold and Facial Creams; 7 shades of Woolbury Facial Powder; post-size Woolbury Facial Soap. I enclose 10¢ to cover mailing costs.

Name \_\_\_\_\_  
Address \_\_\_\_\_



*From the Tropics  
TO YOUR FINGERTIPS!*

Glazo brings you flattering new nail polish shades of fascinating beauty...created by fashion experts...inspired by the exquisite colors of lovely tropical flowers!

Your hands take on a new and romantic allure when you wear these subtly enchanting Glazo colors!

**TROPIC**—A smoky ash-pink tone found in a rare and gorgeous oriental Hibiscus.

**CONGO**—Captures the deep and luscious orchid-rose tint of the Kia-Ora petals.

**CABAÑA**—From the exotic Persian Tulip comes this gay and vibrant rusty-red.

**SPICE**—The tempting, rich burgundy color of an exquisitely shaded Amazon Orchid.

See Glazo's new tropic shades at any drug counter. Choose *your color today!*

Other Glazo fall and winter fashion-shades: Old Rose; Thistle; Rust; Russet; Shell.

All shades, extra large size **25¢**

**GLAZO'S NAIL-COTE** guards nails against splitting and breaking. Contains wax. Is a perfect foundation for polish—makes it last longer. Gives added gloss. Only 25¢.



**GLAZO**  
NEW TROPIC SHADES



Helen Claire, NBC actress, gives herself a manicure behind closed doors as a method of untangling her nerves.



She uses a water-color paint brush to apply lipstick around the edges of her lips to insure an even line.

# IMPROVING YOUR FACE AND FIGURE

WHAT do you say if, instead of our usual beauty talk with the radio stars, I have a heart-to-heart talk with you about your *personal* beauty problems? It appears to me, after close observation of girls in stores, on the street, buses, etc., that there is much that can be discovered about the average figure and face problems of everyday girls who just miss prettiness!

Of course, on many of these beauty problems we are divided. What may be one girl's heartbreak may be another's pride. For instance, while you may be weeping over gray streaks in your hair, your best friend is treasuring what she calls "silver threads!"

In order to make you see whether your variation from beauty standards falls into the category of assets or drawbacks, I'm going to ask you some pertinent questions. Honest confession is good for one's beauty—as well as one's soul—so don't try to cheat. Truthful answers must be given, or I can do nothing for you.

First, how is your figure? When you slip into last year's pencil-slim frock, does it still fit perfectly or does it look a bit strained around the seams? (Helen Claire, the clever little NBC star, tipped me off to this

test with the assurance that it is more infallible than your dearest enemy's catty criticism!) If you haven't a last year's frock to gauge your figure by, then put on your bonnet and go out and try on a few new form-fitting gowns. If your figure isn't neat, this "measuring rod" will instantly tell the story.

Instead of trying to compress any excess curves or pounds into a laddy fitting, too-tight foundation garment, why not trim down your figure to the required proportions with a sensible reducing diet and exercise? Here's a favorite exercise of mine for taking inches off the hips and thighs. Easy to do, too. Stand on tiptoes. Lean over and grasp the arm of a chair. Now bounce vigorously on your toes.

You know, or should know, by this time that all floor-rolling or pounding exercises are excellent for the hips. Here is one that is good for the stomach as well as the hips. Lie down on the floor on your back, with the arms stretched so straight over the head that you can feel the pull. Legs straight out, too. Now, roll over until you are face-down on the floor. Roll back to the starting position, on your back. Repeat several times. This

(Continued on page 90)

If you just miss  
being pretty, there  
is much you can do  
to beautify yourself

Helen enacts important rôles on the  
*Death Valley Days* and *Dreams of Long  
Ago* programs over the NBC networks.



To find if your figure has changed,  
Helen suggests trying on last year's  
tightest dress and noting its fit.



## ACTIVE DAYS ARE CAREFREE DAYS . . . THANKS TO THE "CUSHIONED COMFORT" OF KOTEX\* SANITARY NAPKINS

When you buy Kotex you can be sure that:

- ★ Kotex stays Wondersoft—it's cushioned in cotton to prevent chafing.
- ★ Kotex doesn't show—thanks to its flattened and tapered ends.
- ★ Kotex can be worn on either side—both sides are fully absorbent.
- ★ Kotex is made with a special patented center section that guards against spotting by keeping moisture away from the surface.
- ★ Only Kotex offers three types—Regular, Junior and Super—for different women on different days.

### KOTEX\* SANITARY NAPKINS



Use Quest\* with Kotex . . . the new *positive* deodorant powder developed especially for use with sanitary napkins—soothing, completely effective.

(\*Trade Marks Reg. U. S. Patent Office)

# DON'T WATCH THE BIRDIE!

That's what Ben Grauer, a candid camera addict, asks as he snaps you



Colonel Stoopnagle looks pretty.

Peg La Centra, singer on the *For Men Only* show.



Ben Grauer not only takes 'em, but develops 'em, too.

WHY DOES THE BRIDE

*Wear a Veil?*



• In olden days the bridal veil was supposed to protect the bride from the "evil eye" of some invisible "evil spirit."

Today, women know that they don't need protection from unseen "evil spirits"—but they *do* need protection for their skin.

Did you know that more women in America use Italian Balm, the famous Skin Softener, than any other preparation of its kind?

This famous skin protector — for warding off chapping, dryness, and work-or-weather skin coarseness — contains the costliest ingredients of any of the largest-selling brands. Yet it costs far less than a small fraction of a cent to use liberally each day. It "goes so far." Test it on your skin. Try it *before* you buy — at Campana's expense. Use FREE coupon below.

Campana's  
**Italian Balm**  
"America's Most Economical Skin Protector"

**FREE**

CAMPANA SALES COMPANY  
600 Lincolnway, Batavia, Illinois  
Gentlemen: I have never tried Italian Balm. Please send me **VANITY** Bottle **FREE** and postpaid.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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

In Canada, Campana, Ltd., MG 900 Colindale Road, Toronto



Harry Babbitt and Virginia Simms in the midst of a swingy duet.



F. E. Boone, tobacco auctioneer, caught by candid cameraman Ben.



Jimmy Dorsey, with his famed clarinet, didn't know this was being taken.



Here's one Ben snapped of himself in front of a mirror.



Announcer Milton Cross gives a big smile as he snaps away.



Kirsten Flagstad, during a rehearsal of the *Magic Key* program.

Achieve This →  
Pond's "Glare-Proof" Rose Shades reflect only the softer rays—add thrilling glow.

Avoid This →  
Brilliant lights drain the color from your face—kill your make-up!



Here's your Big Chance to get POND'S **GLARE PROOF** Rose Shades

FOR a limited time only, you can test any of four flattering Pond's "glare-proof" shades with your regular purchase of Pond's Cold Cream. Rose Cream (Natural) and Rose Brunette for the rosy-pink coloring fashion demands. Also Light Natural and Brunette.

Don't delay—go to your store at once! Ask for your Pond's **Combination Package!**

**POND'S "GLARE-PROOF" ROSE SHADES—soften glare, reflect rose-touched rays**

**EXTRA-EXTRA-EXTRA!**

This *Amazing* Pond's Offer at local stores

Choice of 4 shades:

- Light Natural
- Brunette
- Rose Cream (Natural)
- Rose Brunette



Now—with purchase of large jar of Pond's Cold Cream get a generous box of Pond's "Glare-Proof" Powder—

**BOTH for the Price of the Cold Cream**

**FOR A LIMITED TIME ONLY—GET YOUR COMBINATION PACKAGE TODAY**

*Say it with  
a Clear Skin*



**N**O MAN or woman wants to have a finger poked at them or receive sympathy because of an unhealthy skin appearance.

Some skin troubles are tough to correct, but we do know this—skin tissues like the body itself must be fed from *within*.

To make the food we eat available for strength and energy, there must be an abundance of red-blood-cells.

Worry, overwork, undue strain, unbalanced diet, a cold, perhaps, as well as other causes, "burn-up" your red-blood-cells faster than the body renews.

S.S.S. Tonic builds these precious red cells. It is a simple, internal remedy, tested for generations and also proven by scientific research.

It is worthy of a thorough trial by taking a course of several bottles . . . the first bottle usually demonstrates a marked improvement.

Moreover, S.S.S. Tonic whets the appetite and improve digestion . . . a very important step back to health.

You, too, will want to take S.S.S. Tonic to regain and to maintain your red-blood-cells . . . to restore lost weight . . . to regain energy . . . to strengthen nerves . . . and to give to your skin that *natural* health glow.

Take the S.S.S. Tonic treatment and shortly you should be delighted with the way you feel . . . and have your friends compliment you on the way you look.

At all drug stores in two convenient sizes. The larger size represents a price saving. There is no substitute for this time-tested remedy. No ethical druggist will suggest something "just as good." © The S.S.S. Co.

*S.S.S. Tonic stimulates the appetite and helps change weak blood cells to strong ones*



Before George Burns and Gracie Allen started work for their new sponsor, they went to Honolulu on their first vacation in six years. They took Sandra and Ronnie, their adopted children, but Gracie also wanted to take along ukuleles and coconuts as gifts for the natives.

## Gossip and anecdotes about air stars in Hollywood and film stars on radio



Charles Correll, Andy of Amos 'n' Andy, spends his spare time tinkering with the \$12,000 airplane of which he's a proud owner. He was once an automobile salesman, which probably accounts for his abilities as a minor mechanic.

# WEST COAST CHATTER

BY LOIS SVENSRUD

AMID blazing arc lights and wild applause from his fans, Charlie McCarthy made his footprints for posterity in the concrete at Grauman's Theatre forecourt the other night. And, for the first time, Charlie was really impressed. "Bergen," he said, "I'm speechless." The crowd included, besides the fans, many screen and radio notables, and practically the whole cast of *Letter of Introduction*, Charlie's latest film at Universal. Afterwards, Charlie said a word of thanks to Sid Grauman for the honor bestowed upon him. "Very nice of you, Mr. Grauman," he said. "But who's going to pay for these ruined shoes?"

MR. AND MRS. CLARK ANDREWS (Claire Trevor of *Big Town* fame to you radio fans) are now honeymooning in Honolulu after their Beverly Hills wedding. Claire hasn't committed herself to any radio or picture contracts for the coming year. "From now on," she says, "being Mrs. Clark Andrews is my real job. If there's

time after making a success of this career, I may take on some extra-curricular activities in radio or pictures."

WITHIN a month, two stars of the *Chase and Sanborn* program parted with their appendices. Don Ameche, you remember, had his vacation plans abruptly changed when it was found necessary for him to undergo an operation in Belgium. And Dorothy Lamour was rushed from a radio rehearsal to the hospital a short time afterwards. Robert Armstrong, by the way, stayed up forty-eight hours straight rewriting orchestrations for Margaret McCrea, who went on in Dorothy's place. Margaret's the NBC songstress of *Show Boat* and *Scaldest* fame.

YOU'D think everyone would know by now that *Amos 'n' Andy's* luck never fails. The boys are famous around the studio for even being able to pick the winners at the track nine times out of ten. But when Charles (*Andy*) Correll was having that new home built in Beverly Hills, the plasterers were rash enough to bet he couldn't plaster a whole ceiling by himself. Without a word, *Andy* set to work and in record time had an A. No. 1 job done on that ceiling. What the plasterers didn't know is that before he teamed up with *Amos*, *Andy* used to be a bricklayer.

IRENE RICH has just cause to be proud—but she's perhaps the least high-hat of anyone in Hollywood. For one thing, she's making a grand come-back in pictures after the town considered her "through." Everyone who has seen rushes of *That Certain Age*, in which she is playing with Deanna Durbin, says that Irene is grand. Then there's the matter of her two daughters to be proud of—one developing into a fine actress and the other a recognized artist. Her radio success is something we all know about. And last but not (Continued on page 92)

## How Dull, Dry-Looking Hair Reveals Glamorous, Natural Beauty

Millions Thrilled by Beauty Miracle  
of Special Drene for Dry Hair



This thrilling coiffure was photographed after a shampoo with Special Drene for Dry Hair. The hair is soft and manageable, its fullness of brilliance revealed.

WOMEN with dull, dry-looking, unruly hair need no longer despair. Here is an amazingly easy way to reveal all the glamorous natural beauty that is hidden away in your hair. A way that leaves your hair without a trace of ugly film to cloud its charm and beauty—leaves it radiating with its full natural sparkle and gleam—brilliant beyond your fondest dreams.

Special Drene Shampoo for Dry Hair leaves unruly hair thrillingly soft and manageable, so that it sets beautifully after washing. A single sudsing and thorough rinsing in plain water leaves hair gleaming and glistening in all its radiant natural brilliance and lustre.

Drene works these wonders because it is an entirely different type of shampoo. So different, that the process by which it is made has been patented. It is not a soap—not an oil. Its whole beautifying action is the result of its amazing lather. For Drene actually makes five times more lather than soap in hardest water. Lather so gentle and cleansing that it washes away dirt, grime, perspiration—even loose dandruff flakes. It cannot leave a dulling film on hair to dim and hide its natural brilliance, nor a greasy oil film to catch dust. Instead, Drene removes ugly film often left by other types of shampoo. So vinegar, lemon and special after-rinses are totally unnecessary. And, because Drene contains no harmful chemicals, it is safe for any kind of hair. Special Drene for Dry Hair is made and guaranteed by Procter & Gamble. It is approved by Good Housekeeping.

So—for thrilling, natural beauty of dull, unruly, dry-looking hair, ask for Special Drene for Dry Hair at drug, department or 10c stores. Or—at your beauty shop. Whether you shampoo your hair at home or have it done by a professional beautician, you'll be amazed and delighted to see your hair manageable and sparkling. How glorious a Drene shampoo really is!

Trade Mark Reg. U. S. Pat. Off.

**Special drene Shampoo**  
for Dry Hair  
also Regular drene for Normal or Oily Hair



## FOR DISTINGUISHED SERVICE TO RADIO

When bespectacled Kay Kyser first enrolled at the University of North Carolina in 1924, he intended to become a lawyer, but fortunately, in 1926, it was part of his many campus activities to organize a much-needed dance orchestra for the school. He had no intention of becoming part of it. However, because of his popularity, the boys refused to play unless Kay became leader. He did, with the understanding that he'd give it up at graduation.

The band was so tremendously successful, not only at North Carolina but at forty or so other colleges at which it was invited to play, that Kay and the boys continued on after graduation.

Gaining national recognition was at first difficult. Kay, however, has unusual perseverance and personality. Not overlooking originality, too. These three qualities, gradually and decisively, won out for him. Today he's known and admired from Coast to Coast. There isn't a more important band in the country, as other top-notch band-

leaders readily admit.

Kay has given radio something refreshingly new in dance programs with his *Musical Klass and Dance*, presented each Wednesday from 10 p.m. to 11 p.m. EST by *Lucky Strike Cigarettes* over the NBC Red Network.

He was the first to announce numbers by singing the song titles. Several other musical effects have been introduced by Kay. His band is easily identified because of its singular style—a style which he conscientiously labored over for several years to perfect.

Kay Kyser's Southern charm radiates in abundance on or off the air. He has a delightful way of making a listener feel that a number is being played especially for him.

Kay is a decided credit to radio. While he's on the air, listeners will never want for truly enjoyable entertainment.

To Kay Kyser, RADIO STARS Magazine presents its Award for Distinguished Service to Radio.

Lotus C. Grady



# EXTRA GOOD-WILL BOTTLE OF HINDS

just when your chapped hands need it most!

**MONEY BACK ON THIS**

**IF NOT SATISFIED WITH THIS**

Try Hinds at our expense! Extra Good-Will Bottle comes as a gift when you buy the medium size. No extra cost! A get-acquainted gift to new users! A bonus to regular Hinds users!

Money Back if Hinds fails to soothe and soften your rough, chapped skin. If the Good-Will Bottle doesn't make your hands feel softer, look nicer, you can get MONEY BACK on large bottle. More lotion for your money—if you are pleased. You win—either way. This offer good for limited time only. Hurry!



You've never used Hinds? Try it now. Money Back (where you bought it) if Hinds fails to soothe and soften your rough, chapped skin. It's extra-creamy, extra-softening. Even 1 application proves—Hinds makes chapped hands feel smoother! No matter how hard you work—doing dishes, dusting—Hinds gives you soft "Honeymoon Hands."

You've always used Hinds? Then this 2-bottle Good-Will bargain brings you a bonus! Nearly 20% more lotion! MORE HINDS—for the price of the medium size—than ever before! The Good-Will Bottle is handy for kitchen use, office desk. Hinds tones down redness... smooths away chapping. Also comes in 10c, 25c, and \$1 sizes.

LOOK FOR THIS  
**HINDS GOOD-WILL BARGAIN**  
AT ALL TOILET GOODS COUNTERS



**HINDS HONEY & ALMOND CREAM**

FOR HONEYMOON HANDS

Copyright, 1948, Lath & Pink Products Corp., Monmouth, N. J.

# THE RADIO ENTERTAINER WHO BECAME Governor

By EVERETTA LOVE

A RADIO star is the next Governor of Texas. It doesn't matter that Wilbert Lee O'Daniel is a highly respected citizen of Fort Worth, former president of their Chamber of Commerce, a smart businessman and a man who will probably make one of the best governors that Texas has ever had. The fact remains that he was put into office by his radio following of ten years' standing. Nobody cared much about his qualifications. He was elected on sheer personal popularity, built through his years of coming through the loudspeakers almost every day into the homes of fellow-Texans, with a mixture of Will Rogers philosophy, simple poems and songs written by himself, and hillbilly music which won for him the name of "Hillbilly" throughout his campaign for the governorship.

To be sure, there is the minor detail of the general elections. But, Wilbert Lee O'Daniel doesn't have to worry about that. He has the Democratic nomination for governor and, in Texas, that stronghold of Southern Democracy, what the Republicans do is of no importance. In "the eyes of Texas," O'Daniel is the next governor. He's the hero of the hour, an appropriate successor to the present governor, the colorful Jimmy Allred, of Texas Centennial fame.

O'Daniel's election was one of the greatest upsets in political history, and proves definitely the great power of radio. Nobody ever dreamed of him in connection with politics, least of all himself. But, when he announced over the air that he was thinking of running for governor, his radio fans flocked to his cause, and the politicians didn't stand a chance. He left his opponents so far behind in the Democratic primary elections of July that he didn't have to go into the usual "run-off" campaign which follows in August. He won more than twice as many votes as the nearest opposition. A total of 450,000—more than fifty percent of the entire vote.

On the night of July 23, the name "O'Daniel" swept over the state and into the loud-speakers of the listening thousands like a surging ocean wave. There was only one man in the race. That was O'Daniel. He made monkeys out of his opponents, all perennial politicians. It was unbelievable. It was thrilling. It made you realize what a tremendous thing radio is. Radio makes idols overnight. And if the idol is of ten years' standing, as is O'Daniel, he can have anything from his vast public.

If Rudy Vallee wanted to be Governor of Maine, he probably could be, easily enough. Major Bowes might well be Mayor of the City of New York. And, if Will Rogers had ever announced for the Presidency and made a campaign, he might have landed in the White House.

The eyes of the whole nation have been focused on the amazing turn of events in Texas. What sort of man is W. Lee O'Daniel? He's a delightful Irish wit who writes songs and verses, and has a fund of home-spun philosophy very much like that of the late Will Rogers. He's a product, purely and simply, of radio. But, here's the story back of the man.

Actually, O'Daniel isn't a Texan. He's from Kansas, but (Continued on page 54)

**The election of Wilbert Lee O'Daniel of Texas was an upset, but it proves the microphone's power**



Hatless and coatless, O'Daniel mingles with an admiring crowd after one of his campaign talks

Mike and Pat played fiddle and banjo respectively in their papa's Hillbilly campaign band.



W. Lee, Mrs. O'Daniel, Mike, Pat and Molly read the congratulatory wires received after the "Hillbilly" scored his upset.



Mike and Pat accompany the crooning candidate whose voice was known to Texas radio fans ere he turned to politics.



For ten years a radio entertainer and sponsor, his fans helped to elect W. Lee O'Daniel.





Martin Gosch



Myrna Loy



Cecil B. DeMille



Louella Parsons



Robert Taylor



Jean Parker



Clark Gable



Marlene Dietrich



Edward G. Robinson



Loretta Young



Robert Benchley

Carole Lombard is one of the many big film stars who made money from radio appearances. Now air fans demand a good show along with the glamour.



BY ELIZABETH  
BENNECHE PETERSEN

# THE ALARMING SITUATION IN *Hollywood*

## What's happened since the big-money air shows went West?

FROM the outside, the entertainment world looks like one big, happy family. The theatre, the movies, opera and radio are no longer distinct and apart.

For today, with Hollywood going after Broadway talent and movie stars invading the theatre, with prima donnas from the Metropolitan making so many pictures a year, and radio drawing upon all of them, the boundaries of a few years ago seem to have been swept away.

But from the inside the picture is different. It may still be a great big family forced by circumstance into a unit, but just how happy it is remains a question.

And it is radio, the baby of the family, that is causing the upheaval.

It is just about ten years, now, since radio discovered Hollywood, and at first Hollywood refused to get excited when its stars made occasional appearances before the microphone. After all, it was publicity, and Hollywood has always been quick to take advantage of any chance to advertise itself and its stars.

Louella Parsons was the first to introduce motion picture personalities on the air in her *Hollywood Hotel* programs. The first newspaperwoman to devote herself exclusively to the movies, Miss Parsons has become a tremendous force in Hollywood circles. She probably numbers more picture celebrities among her friends than any one else in the world, and the stars have been delighted to appear as her guests.

There wasn't any question of payment then. The stars were eager to show their friendship for a woman who had been keeping them in the limelight for years, and the publicity they were getting by their appearances on the radio was important, too.

Those first appearances were oral interviews comparable to the written interviews the newspapers and fan magazines were using, and there was no more question of being paid for them than for any other form of publicity.

Then an advertising agency got an idea, and overnight Hollywood stars became radio-conscious.

*The Lux Radio Theatre*, now conducted by Cecil B. DeMille, was the idea. For years, movie stars had been paid for testimonial advertisements appearing in magazines and newspapers. Now they were to be paid for radio appearances as well. It was a source of income of which the stars had never dreamed.

Other advertisers took up the idea. Movie stars found themselves besieged from all sides. The day of radio plenty had arrived. In some cases they were making as much for one radio broadcast as their weekly salaries amounted to.

Radio audiences were entranced with the idea. Any broadcast featuring a top-flight Hollywood name, such as Robert Taylor

or Clark Gable, was sure of an audience. Sponsors were clamoring for big names and the stars were having everything their own way.

New York, the great radio center, seemed eclipsed for the moment by the new importance of Hollywood. Expensive programs were being built around film personalities. So many shows were being broadcast from the Coast that both Columbia and the National Broadcasting Company built tremendous new studios there. It was beginning to look as if radio would follow the movies West and make Hollywood its home.

Then suddenly the bubble broke.

The studios began to see radio as a menace. Not only the stars, but the featured players, were intrigued by the prospect of easy money. Studio heads were alarmed at the thought of losing control of their stars. They put clauses in contracts tying up not only radio rights but television rights as well. They went even further, and put on their own programs and tied up their contract stars so that they were no longer available for other sponsors.

Other things happened. Radio audiences wearied of movie stars coming brightly to the microphone and saying "Hello" and "Goodbye" or kidding around with the announcer or appearing in a not-too-well-written version of an obsolete play or current movie. And sponsors discovered that it took more than a glamorous name to make people listen to their programs.

More than that, radio discovered that New York had to remain the center of the radio business just as long as advertising remained the backbone of radio business. For the advertising world has other interests beside radio, and these interests are rooted in Manhattan.

For a time it seemed as if radio had made a costly mistake. The broadcasting studios had a gigantic investment in those West Coast studios and now it was beginning to look as if they were going to become a permanent headache.

Then Edward G. Robinson, who had no radio clause in his contract, went on the air in spite of his studio's opposition. His program, *Big Town*, made radio history. It did more than that. It put new life into the waning Hollywood-radio merger.

Martin Gosch, program director for the Columbia Broadcasting Company, hails Robinson as a man with vision. Mr. Gosch, whose work as an ace newspaperman, featured syndicate columnist and former radio director for Warner Brothers gives him a background that, combining Hollywood and radio experience as it does, enables him to understand the situation as thoroughly as only one familiar with both (Continued on page 57)

HOW MANY fingers are there on eight hands?" *Vox Pop* is now approaching its 325th program mark and, out of the 5000 people interviewed, not one person asked has given the correct answer to the above question.

That is typical. Parks Johnson and Wally Butterworth, conductors of the show, have discovered that the simpler the question asked, the more certain they can be of an incorrect answer.

But the boys say they aren't overly worried about correct and incorrect answers. They state very vigorously that theirs is no quiz program. "We don't test knowledge. We just entertain people!"

They do say, though, that every one of the quiz and question-answer programs is an off-shoot of their *Vox Pop* show. Why, even Budd's *What's My Name* program came directly from some of the *Vox Pop* questions.

But the copy-cats don't bother Parks and Wally. They start to work for a new sponsor the first week in October. Their salary is reported to be \$3,000 a program. Most of their competitors don't make that kind of money.

Seven years ago Parks Johnson and Jerry Belcher founded *Vox Pop* in Houston, Texas. After a three-year run, a talent scout from a large advertising agency "discovered" them and brought them to New York in June, 1935, to do a summer show. They've been here ever since.

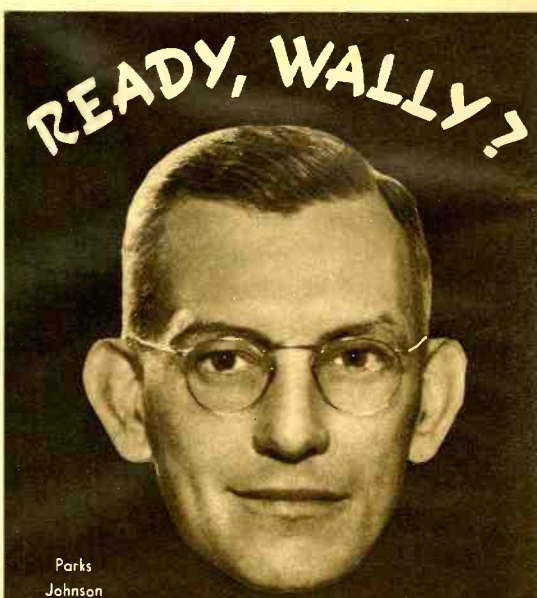
In '37, Johnson and Belcher split up. Belcher started his own *Interesting Neighbors* program. Wally Butterworth, up to then the commercial announcer for the *Vox Pop* show, became Parks' junior partner. And that's the way it's been since then.

Just to keep things straight, remember that *Vox Pop* is the original man-in-the-street broadcast. It is one of the first of the audience participation shows. The procedure has always been simple: The boys set up a microphone in a public spot, grab seven people from the crowd which gathers, and interview them over the air. A repeat broadcast to the West Coast makes a total of fourteen interviewees a week.

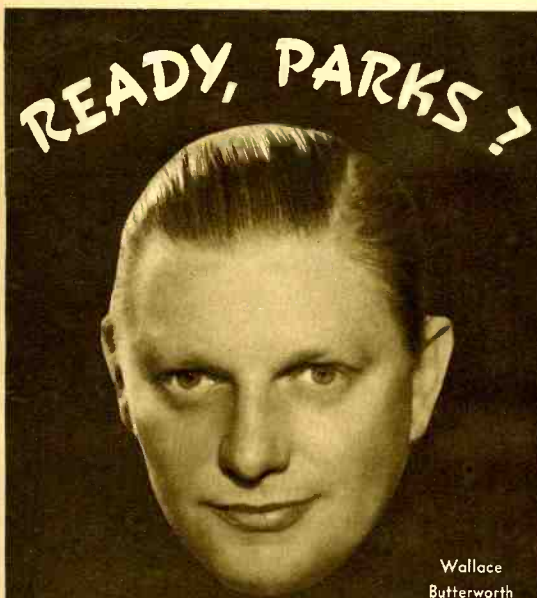
The interviews are highly informal with no prepared script of any kind. Yet that doesn't mean that the program goes on the air "cold." To begin with, Parks and Wally carry around in their back-pockets innumerable slips of paper on which are written questions. Each slip is classified. There is a group of questions on geography, on history, on house-keeping, etc. and etc. Those questions are merely guides. The boys may ask one, all, or none of those questions they have ready. A lot depends upon the person they're interviewing.

The interviewee is not prepared, but he does know a few minutes ahead of time that he's going on the program. Johnson and Butterworth arrive at one of their interview spots an hour before the broadcast. Once a microphone appears a crowd is guaranteed to gather. The two *Vox Poppers* wander around the crowd or let people wander up to them. Usually they know the type of person they want. Parks, for example, will set out to find a married woman of about fifty, a young unmarried college boy, a married man of about forty. These are all average types and they're not hard to find.

After they have selected a group of likely candidates, they'll chat with them. So expert are they that they can tell immediately if the prospective interviewee is a crack-pot or a politician or



Parks Johnson



Wallace Butterworth

### How the Vox Pop boys run their



BY JERALD MANNING

### show, and some questions for you



Johnson and Butterworth set up their mike in a public spot. Here they interview a young lady amid a crowd in a hotel lobby. *Vox Pop* is heard on NBC, Saturdays at 9.

some one who has a particular ax he wants to grind and would like to use the *Vox Pop* program on which to do it. Such program menaces are carefully weeded out. So carefully, in fact, that a crack-pot has never slipped through onto the broadcast.

Seven people are picked in this manner. All that Parks and Wally know beforehand about them is their name, their marital condition and usually their occupation. There is no rehearsal of any kind—every answer and most comments are ad-lib.

Usually, at least one out of the seven has a very interesting story. When that happens the slips of paper with questions are put aside and the interviewer starts from scratch, asking questions and receiving answers as he goes along.

Most of the time, though, the prepared questions are there ready to fall back on. One night Wally got a school teacher who taught history and geography. So it was only natural that history and geography questions be asked. Wally selected seven fairly simple ones to ask. The teacher missed them all—and there wasn't a trick question in the lot.

Right now Parks and Wally have collected enough questions to stop all work on them and keep their program going for at least six months. Regardless of that, they keep on collecting. A certain part of each week is set aside for research. Everything is used—newspapers, encyclopedias, magazines, dictionaries. Their best source, probably, is the *World Almanac*.

Surprisingly enough, the great majority of the suggested questions sent in by their listeners can't be used. Each has to be checked very carefully because most of the volunteered information has turned out to be erroneous.

The boys never repeat a question unless it has produced unusual results. One of their best repeats is: Name the two senators elected by your state. Very rarely is an interviewee able to answer that one. On three occasions Wally has asked his subjects: Of the 130,000,000 people in the U. S., how many would you say are in jail? The closest estimate was ten million. Two others said thirteen million. The actual figure is two-hundred thousand.

The programs originate in four spots. The lobbies of three hotels—Manhattan's McAlpin, New Yorker and Barbizon-Plaza—and Radio City. No announcement is ever made ahead of time as to where they'll be on broadcast night. But the grapevine works.

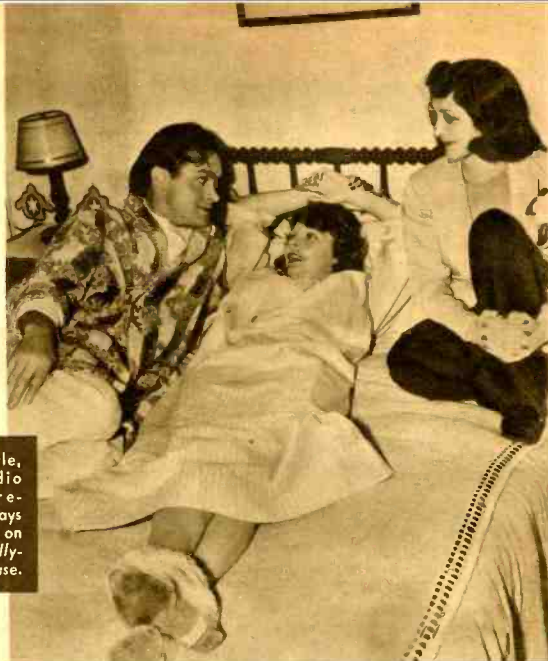
Daily, Johnson and Butterworth get letters from out of town saying that the writer plans to come to New York on such and such a date and he'd like to be on the program. The answer to each request like that is always the same. Parks writes and explains that programs are never made up in advance but if the listener, when he comes to New York, will call him at his office a few days before the program, he will tell him where the next show is coming from. If he is there on program night, Parks will be glad to talk to him and perhaps he can go on. Never is a definite promise made.

Oddly, though, of all the people who have appeared since the program came to New York, not ten percent of them are New Yorkers. Business has boomed in the hotels selected for the broadcast. In each of them, on the evening of the show, one of the desk clerk's (Continued on page 60)

# IN THE RADIO SPOTLIGHT



Lurene Tuttle, Western radio actress, frequently plays in sketches on the CBS Hollywood Showcase.



Between scenes of *Give Me A Sailor*, Bob Hope, Martha Raye and her secretary took life easy on the Paramount set.

*The Merry Macs*, swing quartet of Town Hall fame, consist of Helen Carroll and Jud, Joe and Ted McMichael, brothers.



Joan Blaine, amused at lines in her *Valiant Lady* script, has been a Broadway star and film player.

Alice Faye and hubby Tony Martin admire a finny prize caught while aboard Gene Markey's yacht.



Hugh Herbert and Dorothy Lamour at the track with pony-fancier Bing Crosby, President of the Del Mar Turf Club.

Horace Heidt gets tips on another kind of stick waving from Sam Snead, famous golf pro at White Sulphur Springs.



# MEMORABLE MARCHERS IN THE PASSING PARADE

## John Nesbitt

SCREAMING HEADLINES! Radio news flashes! These are the mediums which keep us in step with the world and its day-by-day doings. But it is the frantic search for front-page scoops on war and politics, on business, crime and famous people that has relegated to inconspicuous corners and back pages the most colorful stories of all. These are contributed by the rear guard of marchers in the *Passing Parade* of today and yesterday—human beings like ourselves who have felt the kindness, cruelty or laughter of Fate.

During the past two years an endless procession of such unglorified tales has passed be-

## considers the stories of these people unforgettable

fore my eyes and microphone. Like parts of a vast picture, certain ones eclipse all the others and fix themselves in the imagination. These, in my opinion, are unforgettable:

Edward J. Szarzynski is a name you've probably never heard, but his case might have been yours or mine. He was a credit manager in St. Louis, a husband and a father. One night in 1932, a friend came to him in desperate need of \$200. Now Szarzynski earned only \$67 a month, had nothing saved and nothing to spare, but he couldn't let down his friend. He made a trip to a "quick loan"

office, was greeted cordially and extended the prescribed amount, but not until he had been forced to sign a paper calling for the payment of \$300 in six months' time. The friend was overcome with gratitude, promised to pay back every penny.

But the note came due, and the friend, who had moved to another city, had paid nary a cent. Edward, of course, was unable to pay. He was told to go to another agency for a new loan with which to cover the first. This time he signed a \$400 note for the \$300 he needed. He told his family his salary had been cut, so they moved to a smaller home and economized in every way. Six months more flew by, and Edward was sick in mind and body. His "friend" had completely forgotten him, and he had

to borrow a third time. The new agency demanded \$600 for a \$400 loan, and he could do nothing but sign.

Edward was almost crazy with worry when the payment date came around again. He could think of only one recourse—to juggle his employers' books and "borrow" from them the needed amount until such time as he could repay it. For several years his false entries went undetected, but recently the fatal day arrived.

In court he told his story to sympathetic ears, but he had erred in the eyes of the law and was sentenced to six months in the workhouse. There are many others in the *Parade* like Edward Szarzynski, but until their

(Continued on page 62)

**EDITOR'S NOTE:** *The life story of John Booth Nesbitt, himself, is just as colorful as that of any personality he has featured on his Passing Parade.*

Born in British Columbia twenty-seven years ago, he is the grand-nephew of America's foremost actor of the last century, Edwin Booth. Until he was ten, he lived in France with his parents, his father being a British Intelligence agent. When the latter decided to become a Unitarian minister, the family settled in Alameda, California, and John attended St. Mary's College and the University of California.

Upon graduation, he answered the call of his theatrical heritage and went on the stage, first in stock, then in Shakespearean repertoire. Next he entered the newspaper business, and from there turned to radio in 1930. He wrote scripts and announced until he originated a program called *Headlines of the Past*. Out of it grew the *Passing Parade* show, heard first on the West Coast and hailed by Western critics as one of 1937's outstanding presentations. As a result, M-G-M produced a short subject series based on true stories from his show, and Nesbitt's crisp, pleasant voice delivered the descriptive narrative.

He doesn't like to talk about himself, but will hold forth at length on subjects which engross him, such as fishing, reading, broadcasting, the drama, and even cooking. Some day he hopes to retire and become a country squire who will "ride horses, read, visit his grandchildren and write stinging letters to the newspapers."



BY JOHN NESBITT

# EAT-IOSYNCRASIES

It ain't etiquette, but the nervous meal-time habits of these stars are amusing



*Kidoodlers* Cordner, Kearns, Remington and Lewis test new sound effects on silverware and water glasses.



Loretta Clemens, of *Jack and Loretta*, munches a roll and puzzles over a crossword until her order comes.



Al Donahue, *Music for You* maestro, has a coin-spinning "Eat-iosyncrasy" at meals.

Songstress Alice Cornett, while waiting, likes to make little men from matches.



Jerry Cooper, after years of practice, is adept at spoon-flipping sugar cubes into a tumbler.

Food can't make Batoneer Carl Hoff forget his music. He jots down notes on napkins and menus.



Gertrude Berg, while inventing situations for her *Goldbergs* show, makes piles of breadcrumbs.

Baritone George Griffin is a salt-doodler. It is a messy habit, but it helps him to relax.





Fred Waring's mixing gadget is selling well. (Right) Announcer Truman Bradley makes cosmetics.



Kate Smith operates the Celtics, a basketball team. (Right) Bing Crosby's horses are making good.



# S I D E L I G H T S

BY GENE HARVEY

BACK in the early days, radio itself was a sideline. Singing or performing over the airwaves was an avocation, at best, with little or no compensation for the artists. But now, with advertising dollars in staggering sums making radio one of the most remunerative branches of the entertainment profession, radio stars are nesting their savings in sidelines which frequently become big businesses in themselves.

Perhaps before dinner yesterday you had a *frappé* Daiquiri cocktail, or a vegetable drink, made on a tricky and popular new mixing machine; if you had oranges or eggs for your breakfast, milk with your luncheon and chicken for dinner; if you have turkey this Thanksgiving, or go hunting for pheasants this fall; if you send flowers to your girl friend or if she goes to a beauty parlor for a shampoo and wave; if you like a dash of bitters in your drink and stop at a filling station for gas and oil, then drive to an antique shop to pick up a lovely old chair . . . if you do any of those things—and who doesn't—you may

possibly be contributing to the welfare of some radio star's sideline.

For they're not just hobbies, these avocations, but real down-to-earth businesses, with a variety of fields represented. Sometimes, however, the sideline is unexpectedly different from the radio character of the performer. For example, Oswald, the drawing *Oh, ye-a-h!* stooge, runs, under his proper name of Tony Labriola, a beauty parlor! And the shop is known as the "Oh Yeah! Beauty Shop." And to go from the ridiculous to the dignified, Oswald may very possibly stock his place with products manufactured by the Ford program announcer, Truman Bradley, who runs a cosmetic factory in Chicago.

Jack Haley, who usually plays *naïf* and none-too-bright young men in both radio and pictures, actually owns a bank building and various other pieces of real estate in Los Angeles. And you can take his sponsor's word that the slightly silly, credulous act stops short when Jack leaves the microphone, for he drives a hard bargain, is considered a careful manager of his affairs and one of the best business heads in Hollywood.

Bess Johnson, star of *Hilltop House*, is another radio performer who is a good business manager off-mike. Bess

# ON SIDELINES

owns a filling station in Chicago, and various other enterprises in West Virginia. And, like many of the modern crop of actors-in-business, she doesn't confine her interest in them merely to financing, but actively manages her avocations. She receives the sales figures from her enterprises regularly and checks profits, expenses, etc., herself, making suggestions to her managers for increasing business. She really understands salesmanship—and probably she should, for Miss Johnson was formerly an executive for the Stack-Goble Advertising Agency.

Farming, of one sort or another, is one of the most popular sidelines among radio people. Time was, in the old days of the theatre, when practically every actor used to speak longingly of the day when he'd retire to a little farm, though few did. Now, however, many radio stars find both change and profit in Mother Earth. Perhaps one of the most interesting farms is that of Irene Rich who, after a successful screen career, made an equally successful niche for herself as a radio actress.

Miss Rich's ranch in the San Fernando Valley not only grows barley and other crops and has the usual complement of livestock, but is devoted, in large part, to raising Angora rabbits. These snowy bunnies, with the long, silky

fluff, live in wire cages and never touch the ground lest they soil or snarl their precious wool. This rabbit fuzz brings five dollars a pound for the first grade, and about \$3.70 per pound for the average of the next three grades. Every ninety days the patient little creatures are carefully strapped to a revolving table and sheared, each rabbit yielding five or six ounces of the valuable wool which is sorted into four bins nearby. Then it goes to spinners to be made into the yarn that may grace hats or sweaters next season, while the shorn bunny begins to grow another coat.

Ed McHugh, Columbia's *Gospel Singer*, is another farmer off-radio. He raises pheasants and has been engaged in this for several years at his farm near Bridgeport, Connecticut. And NBC Announcer Milton Cross has recently bought a hundred-acre farm at Woodstock, Vermont, where he will raise poultry. Meet Milt in the corridors of Radio City and he'll tell you about his capons and pullets, with variations on special maslies and diets.

Dave Driscoll, Mutual's Special Events star, is another poultryman. He raises turkeys on his two thousand-acre farm near Henning, Minnesota, and his mother has won many a blue ribbon for the birds. (Continued on page 65)

If you buy antiques, chickens, mixing machines, dogs and such,

perhaps you're contributing to some air star's business



# RADIO RAMBLINGS

BY ARTHUR MASON

ALL last summer stories came floating down about Fred Allen's Herculean efforts to spend a quiet, simple vacation in spite of the crowds of tourists flocking around his Maine cottage. In earlier days, Fred used to rent that cottage every summer because it was all he could afford. He grew attached to it and always goes back.

One of his radio friends went up for a visit and the two went swimming in the surf on a cold, rainy day. They came out and started racing back to warm clothes. The friend won, because a crowd of children had spied Fred halfway and swooped down to surround him. Fred stood wet and shivering in the wind, signing autographs.

Back at home, they sat talking until Fred noticed the rain had stopped.

"It's blown in on the porch," said Fred. "I'd better go out and mop it up."

He was out there methodically sopping up rain water when the bell on the screen door rang. Portland answered.

"This is Fred Allen's place isn't it?" asked a woman heading a whole delegation.

"Yes," replied Portland.

"Oh, we'd just love to meet him and get his autograph."

Right behind Portland, Fred, mop in hand, went on with his task.

"I'm sorry," Portland told the visitors. "Mr. Allen is busy now on some work and I'd hate to disturb him."

Paying no attention to the mopper, the visitors apologized for coming at an inopportune time and departed, promising to return later. Fred finished his mopping, went back inside and sat down.

*THAT "Kay" in Kay Kyser's name comes from the middle initial of his full name, James Kern Kyser. He didn't want to be just Jimmy Kyser, and anyway he decided that the "K" alliteration might make his name catchy and easier to remember. Very early in his career as bandleader he was known as Kiki Kyser, but that sounded too much like someone stuttering, so Kay became the first name. That succession of "K" sounds doesn't seem important now that nearly every radio listener knows who Kay Kyser is. In the days when just a few persons were hearing of him, though, it was vital to make the name stick in the minds of as many of those persons as possible.*

*Incidentally, the Kern in Kyser's name has nothing to do with Jerome Kern, composer of Show Boat and other light operas. "I'm named after my grandpappy," Kay explains it, "a Methodist minister."*

A YOUNG man whose head never has soared high enough to carry his feet from solid earth is Joe Penner. Stories keep popping up about the way his ideas of himself are inflating, and said stories are most prevalent whenever his contract runs out and he demands more money.

Significant about that demand is the fact that Joe, so far, has always found a new sponsor ready to give him the extra money if the old sponsor refused. That is what happened last summer. There is no tall talk about his importance from Joe. He looks back on that first radio season when he swept into the high ranks and was on a par with any radio comedian in the business for the time.

"You hit that (Continued on page 79)"

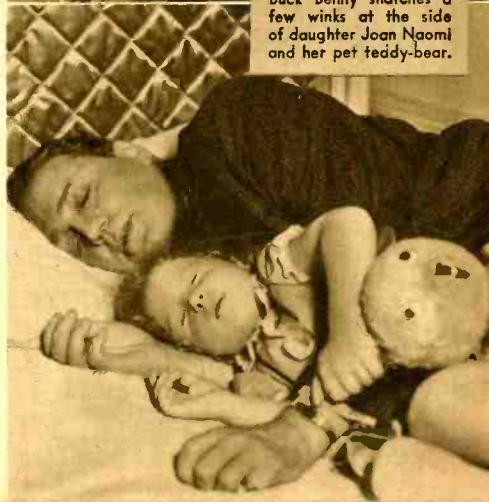
**A procession of news about air stars and their latest doings**



Lovely Dorothy Lamour, now fully recovered from her appendectomy, is again devoting herself to Charlie McCarthy, films and Herbie Kay, her bandleader hubby.



Gospel Singer Edward McHugh sings hymns on the air, raises prize pheasants as a hobby.



Buck Benny snatches a few winks at the side of daughter Joan Naomi and her pet teddy-bear.



So strenuous are East and Dumke's programs that Ed has to revive Ralph when they end.



When Ray Heatherton's not singing he turns athlete, plays tennis swims, rides and boxes.



The networks are bitter rivals in getting the news

Dave Driscoll, MBS, scored a scoop on the Merrill-Lambie Coronation flight.



NBC had a two-way short wave telephone conversation between Doug Corrigan and his folks back home.



WHEN Howard Hughes and his crew were rocketing through the skies in their record round-the-world flight, the entire globe followed their swift course by the even swifter medium of radio. Here was the most competitive "Special Events" broadcast of radio history as the airwaves crackled out the step-by-step progress of the flight. Over the various networks, listeners heard the voices of the fliers as they winged over the Atlantic; tuned in on the flash that they had arrived at Le Bourget in Paris, then followed them by radio to Russia, Alaska and back home. Radio coverage was complete. Indeed, owing to the very swiftness of the flight, it was practically the only medium that could keep pace with the plane. Newspapers were forced to print, in many cases, transcripts of the radio broadcasts.

But what few of the millions of listeners who followed the flight at their loudspeakers realized was the terrific tension in the special events departments of the three major networks; the frantic state of mind, particularly at NBC, over the fact that three hours after Hughes' takeoff the Columbia chain "scooped" them by the first broadcast from the plane while it was over the Atlantic! Hughes took off from Floyd Bennett field at 7:15 Sunday evening, July 10. At 10:30, CBS broadcast the voices of Hughes and his radio operator, Dick Stoddard—an NBC engineer on special leave of absence. It was 1:51 a. m., over three hours later, before NBC put on a similar broadcast from the plane carrying their own engineer! It was a real scoop, in these days when two or three minutes constitute a newsbeat; a scoop to make Special Events Director Paul White of Columbia chortle with glee, as he doubtless did, while NBC's Special Events chief, Abe Schecter, probably chewed his nails.

When the monoplane *New York*

The Howard Hughes flight was the most competitive of all special broadcasts.

# THE BATTLE FOR SCOOPS



Cesar Saerchinger, CBS foreign representative, was first with the news of the abdication of King Edward VIII of England.

*World's Fair 1939* landed at Le Bourget, it was NBC's turn to crow with a "first" on the landing. But the top scoop of the whole flight was the incident at Minneapolis.

Several minor newsbeats were claimed by the competitive chains as the flight progressed. The Mutual System claimed a "first," announcing the plane's arrival at Fairbanks, Alaska; CBS an exclusive broadcast from the plane while it was over Danzig. Each net tried to outmaneuver its rivals, to sew up landing points exclusively or, at least, get on the air first with bulletins or descriptions. But as the ship winged southward from Alaska there was some uncertainty over whether the plane would land at Winnipeg, Canada, or Minneapolis, Minn., as the first stop in America on the way back to Floyd Bennett Field.

CBS had, by quick maneuvering, managed to effect an exclusive tieup with the Canadian Broadcasting System to cover the Winnipeg landing. Mutual was just wangling its own tieup, having unearthed a short-wave transmitter there, to pick up the broadcast.

KSTP, the NBC affiliate station, was on hand at the Minneapolis field with two circuits open, pack transmitters, a mobile unit, three operators and two announcers; WCCO, the Columbia station, was hardly less well equipped to cover the landing. But the Mutual station, WDGY was smaller and less well equipped. Nevertheless they got busy the night before

the plane was due and made arrangements to pick up the program and "feed" it to the Mutual network.

WDGY had never before "fed" the network, usually taking programs that originated on the West or East Coast. Special lines had to be laid to the airport, arrangements made to reverse the phone lines, which meant ordering "flash" service—men standing by at all repeater stations ready to switch the lines that had been feeding from the West Coast to Minneapolis.

Meanwhile, Hughes' radio had gone out of order, and no one knew whether the ship would show up in Minneapolis or Winnipeg. The CBS men, after hours of waiting, decided that Hughes must not be coming to Minneapolis, and left the field. And the NBC engineers and announcers, tiring of the wait, went out for breakfast. And then Hughes arrived!

Mutual had been playing a recorded program when the ticker flash came: "Hughes lands at Minneapolis!" Johnny Johnstone, MBS Special Events chief who had been up all night, dashed into the studio wild with excitement and yelled into the mike: "FRASH! HUGHES LANDS AT MINNEAPOLIS." (They're still calling him "Frash" at WOR.) At 9:00 a. m. WDGY phoned: "Ready to go—give us the air!" The network which had been feeding from the West Coast was reversed, and little (Cont'd on page 67)



Paul White is in charge of Special Events at CBS.



Bob Trout, ace announcer, had a beat on the war in Spain.

BY JACK HANLEY



These famous stars, and many more, have Paul to thank for giving them a start

BY RITA LOWE



Bing Crosby Durelle Alexander

# WHITEMAN'S

SOME of the members of the most interesting alumni in the world never went to college. But every member is a celebrity—tops in his or her particular field. It's the Paul Whiteman Alumni Association, formed by the grateful stars of radio, movies, opera, the stage and the musical world, who were given their first big chance by Paul Whiteman.

Every year on the occasion of Whiteman's birthday, these "ex-es" get as many of their group together as possible and stage a big reunion dinner in honor of "Pops," as they affectionately call him. If the talent assembled on those evenings were being paid for, the fee would run into many thousands of dollars. But all of the stars were once struggling beginners who were given an opportunity in Whiteman's talent school, and they love to come back and pay homage to "Pops."

In the Whiteman office this golden galaxy of names is inscribed on the "Door of Opportunity," which leads into his inner sanctum. What an illustrious list it is! In the group are Bing Crosby, Morton Downey, Helen Jepson, John Boles, George Gershwin, Perle Grofe, Mildred Bailey, Ramona, Johnny Green, Henry Busse, Tommy and Jimmy Dorsey, Lenny Hayton, Dana Suesse, Jane Froman, Durelle Alexander, the *King's Men*, the *Rhythm Boys*, Al Rinker, Chester Hazlitt, Irene Taylor, the *King's Jesters*, Harry Barris, Jack Fulton, the *King's Guard*, Peggy Healy, Dorothy Page, Gogo DeLys, Bob Lawrence, Johnny Mercer, Adolph Deutsch, Red Nichols, Jeanne Ellis, Jimmy Brierly, Jimmy Noel, Mary Margaret McBride (Martha Deane), Reginald Forsythe, Linda Lee, Joan Edwards, Jack and Charlie Teagarden, Al Goladaro, "Goldie," Mike Pingatore, Frankie Trumbauer, Roy Bargy, Marian Manners, Ross Gorman and Bob Burns.

"The King of Jazz" has a sixth sense about discovering talent. He's proud when his "grads" find success, and they, in turn, love to pay him homage.



Ramona Mildred Bailey



Henry Busse Helen Jepson Jane Froman Morton Downey

# ALUMNI ASSOCIATION

It's no wonder that Paul Whiteman is proud of his "boys and girls." After apprenticeship in the Whiteman college, they have gone out and built their own individual niches in the entertainment world—or, in the case of those who are still with him, they are working hard and making plans to follow in the footsteps of the earlier "grads." To see his protégés' names in lights is a thrill that rates with Whiteman along with conducting a symphony concert or receiving the applause of the world for his elevation of jazz.

It means a lot to him to have the public confirm that sixth sense which he has about a youngster whom he takes on for a build-up. Through the years, Whiteman has had to turn away many more artists than he has accepted, and those who have passed his requirements have had to show themselves superior in many counts. Talent and mere beauty or good looks are not sufficient. There must be a combination of these with a terrific urge to succeed, a willingness to sacrifice comfort and pleasure for hard work and often discomfort, to get ahead. Whiteman looks for all those things in a candidate for his musical family—and, also, he looks for something that the public may be intrigued with as new and interesting. On that score, Whiteman is outstanding. He seems to have an infallible nose for things that will be coming into vogue, and often he is far ahead of the public.

That was true in the case of Bing Crosby. Bing, whose name now stands for the height of success in movies and radio, was just one of a trio, the *Three Rhythm Boys*, when he first came to Whiteman. But, right from the beginning, Paul saw the possibilities of Bing's voice. He said: "For my money, Bing can sing." The time had not come, however, for the Bing Crosby craze. Whiteman

was making a personal appearance at the Paramount Theatre in New York. He pulled Crosby out of the trio to sing a solo. After the first show, the management sent back word that Crosby must be taken off the program. Whiteman kept him in. That night the management said that if Mr. Whiteman continued to present that terrible crooner, they would have to cancel the Whiteman contract. Three years later, the Paramount paid Bing Crosby \$6,000 a week for an appearance. What a day for Crosby and Whiteman!

After *The King of Jazz*, Whiteman's first movie, was finished, the *Three Rhythm Boys* (Bing, Harry Barris and Al Rinker) came to Paul and told him that they would like to stay in Hollywood. They wanted to show him that they could really do big things, and they felt that Hollywood was the place for them. Paul agreed. He said that he would do what he could to help. He went to "Junior" Laemmle and told him that since he was doing college pictures, he should jump at the opportunity to sign up his *Rhythm Boys*. The boys were so crazy to stay in Hollywood, they would work for as little as fifty dollars a week. Laemmle pool-pooled the whole thing. Sign up those boys—that Crosby, with his big cars? Why, he was short and fat. He would never screen in a million years! At Metro-Goldwyn-Mayer, they were willing to try Bing but, after spending a mint of money on tests, they gave him up as hopeless. It took Mack Sennett to start Bing on the road to movie fame. He presented him in a series of comedy shorts and they clicked.

Success on the screen followed quickly for Bing, and he has gone on to undreamed-of riches. He has become the idol of millions, but he is a man who takes his good fortune simply. "Pops" will tell (Continued on page 69)

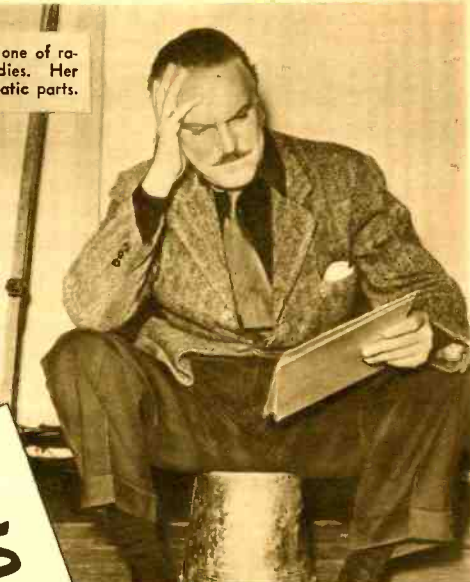
The King's Guard—Ken Darby, Rod Robinson, Bud Linn and Jon Dodson.

The Rhythm Boys—"Ice" Switzer, George MacDonald, Al Dary and Ray Kutz.





Templeton Fox is one of radio's loveliest ladies. Her speciality is dramatic parts.



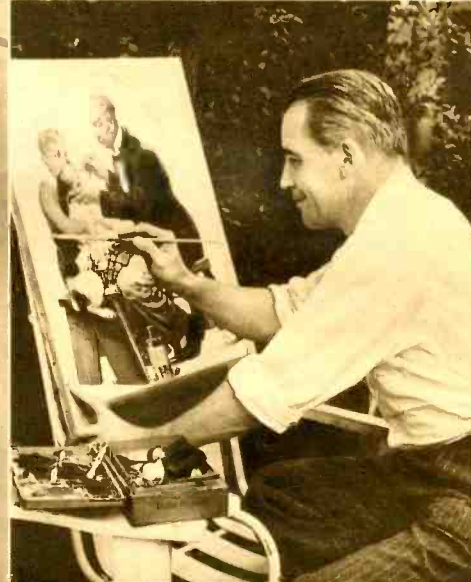
Frank Morgan rehearsing for a *Good News* broadcast. It's not an especially comfortable seat he's selected to use.

Helen Menken's success on the radio has been so pronounced, she's given up all thoughts of returning to the stage.



Walter Cassel, considered by many the air's greatest baritone, loves to pitch horseshoes next to singing. He pitches as well as he sings, which makes him a champ.

When Judy Start joined Hal Kemp's band last spring she met Jackie Shirra, Hal's bass fiddle player. A romance started. They've just been married.



Phil Cook is a man of varied talents. Before entering radio he was a successful commercial artist, painting covers for America's leading magazines.

Nothing like a helping hand when you're hungry. The hungry gal is Judy, of *Judy and Lanny*, and the helping hand is supplied by Ted McMichael of *The Merry Macs*.

# BETWEEN BROADCASTS

A pictorial review of your favorites away from the mike



Betty Caine, an ex-stenographer from Grand Rapids, is heard on the *Mary Marlin* program.



Kenny Baker



Sam Hearn

Alice Frost

Lionel Stander



Hanley Stafford

# SCENE STEALERS

## Just as in the movies, radio has its quota of lesser lights who always capture the honors from high priced stars

BROADCASTING, like the stage and screen, has its scene-stealers—persons in supporting rôles and bit parts who, at times, manage to attract more listener attention to themselves than is accorded the stars. And, compared to the theatre and the talkies, radio is a far more difficult field in which to practice scene-snatching. In visible forms of entertainment, the slightest gesture on the part of the anonymous extra could win mass audience attention and possible future stardom. But on the air, the bit player must confine his talents to vocal ability alone and, unless the opportunity is assigned the entertainer in the prepared continuity, it's virtually impossible to override the program's star in audience interest.

One phase of radio scene-snatching, which puts it in a category of its own, is that the performers who are most adept at it are content to remain unknown. Paradoxically, the greater the popularity of the scene-stealer, the greater is the anonymity which surrounds him. Consistent application of the practice places the entertainer in great demand on all types of programs and, when an actor plays many varied rôles, his identification, radio producers believe, would disillusion the listener. For instance, a good radio scene-snatcher would be booked on four or five shows in a single day. He would be a sailor on one, a barler on the second, a cop on the third and a cowboy on the fourth. He would do each rôle superbly, but if the listener knew that the same fellow was doing all those

parts, the illusion built around the individual characterizations would be shattered.

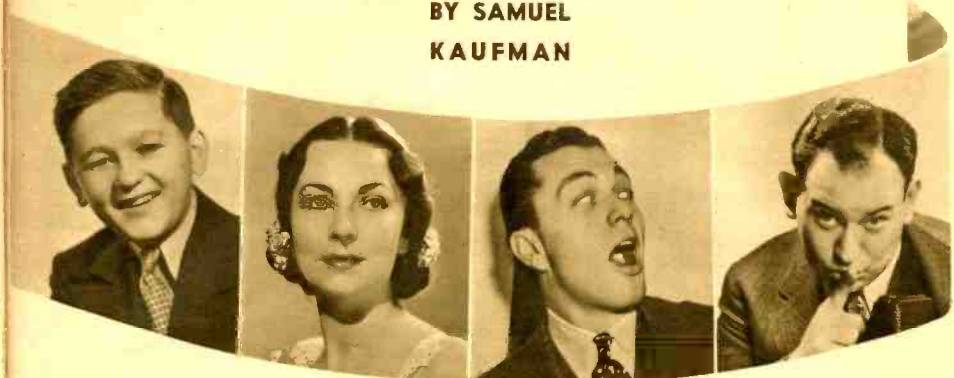
It must be remembered that virtually all radio drama and comedy—the two most fertile branches for scene-snatching—depend on illusion; it's the listener's mind which creates the scenery, costumes and action after the continuity, lines and sound effects suggest them.

Even if the scene-snatcher is not in complete oblivion, he is still eclipsed by the publicity accorded the stars. Many of the adept scene-grabbers, though, stand ready to testify that the art pays well in forms of compensation other than press clippings. At least fifty of the expert pilferers of audience attention earn from \$400 to \$500 a week and, according to one network program executive, even the "also rans" hit an average of \$125.

Because purloining the spotlight is restricted to drama and comedy it does not mean that music and talks offer no advancement opportunities to the ether's lesser-knowns. The latter classifications' representatives, however, must surge forward on their own personalities as well as talent; the drama and comedy scene-snatcher can earn a lucrative niche for himself in the broadcasting scheme while almost completely anonymous to the public.

It is true that much depends on the leeway granted the performer by the script-writer. Also, the stars themselves usually have something to say about it. A few don't like the idea of some one else on the show getting more atten-

BY SAMUEL KAUFMAN



Walter Tetley

Agnes Moorehead

Tony Martin

Harry Einstein

tion, applause and laughter than themselves. But there are other headlines who believe that excellent supporting entertainers help their own efforts and bolster the show in its entirety.

Supporting players on comedy programs stand the best chance of scoring on their own and winning program billing. In rarer instances they even win stardom of their own. The dramatic scene-snatchers are the ones who must be content with anonymity and the fat salary checks which go with frequent air bookings. And, all considered, that's certainly not hard to take!

Jack Benny and Eddie Cantor have witnessed the launchings of many successful mike careers on their respective programs. In many cases, the performers were known for other endeavors, but their comedy scene-snatching skyrocketed them to the upper brackets of popularity. Those using the Benny program as a stepping stone have managed to hold their grip on radio fame. Somehow, the lads and lassies who leap into prominence on Cantor's shows seem to vanish—even if only temporarily—from the air schedules.

There's hardly a singer or conductor who worked with Benny and didn't emerge as a scene-stealing comedian. Kenny Baker, although well-known as a vocalist, became a first-rate handler of comedy lines when he was cast with Benny. The same was true of Frank Parker on an earlier Benny series.

I asked a network program executive whether the success of singers in dramatic and comedy rôles was due to rationalization on the part of the listening public who graciously permitted the vocalists leeway for any shortcomings in the reading of script lines. He emphatically rejected the idea.

"I don't care how famous a singer or musician is," he declared, "he must have dramatic ability to continue in speaking rôles. The listener stands ready to tune out a favored personality if the presentation is not up to snuff. The listener is inwardly hardboiled, regardless of how soft and sentimental he may seem on the surface. When a man or woman, who earned previous high ratings on singing alone, feeds him dramatic and comedy lines the listener will judge them by the thing they are doing, not what they did in the past."

Hence, when such fellows as Kenny Baker and Frank Parker walk off with comedy honors on airshows with such a first-rate comedian as Jack Benny, they are able to do it on sheer ability and not on past performances as

vocalists. The same is true of Tony Martin on the Burns and Allen program.

The idea of using entire casts of variety programs in comedy spots is still growing. Benny and Cantor started it and others, notably Phil Baker, have practiced it. Orchestra conductors have turned out to be surprisingly good comedy foils and many of them rate as A-1 scene-snatchers. The biggest surprise of all, perhaps, was the comedy success of Frank Black, the serious and sedate NBC conductor, with Jack Benny.

Kenny Baker's flair for scene-stealing was quite naturally developed. He joined the Benny cast in Hollywood, the capital city of scene-grabbing. Unlike Parker, who appeared with Benny earlier, Baker was almost unknown to national audiences. He had scored a bit on West Coast programs and won an Eddy Duchin singing tournament. But a guest spot as singing-stooge on the Benny show in 1935 earned the permanent booking which brought movie as well as radio stardom to the young vocalist. Of course, much of the opportunity for scene-stealing on a program like Benny's depends on the opportunities given in the script. But program and production men hold that there is an undefined knack, which very few can grasp, that allows a supporting performer to climb the popularity heights while appearing with a star who would ordinarily cast a shadow over all others on his show.

Most singers—even exponents of swing—have opera ambitions. Hence, they nurture a combined singing and dramatic talent. Sometimes the latter, although present, lies dormant until such an opportunity as Baker and Parker had presents itself. Parker admits he has opera ambitions but he didn't mind being drafted for comedy lines on the same programs in which he sang classics. As a matter of fact, he clicked so well in comedy with Benny, and stole the radio spotlight so often, that the network publicists tagged him as "the tenor who turned comedian."

Tony Martin's scene-snatching with Burns and Allen is an odd case, indeed. Not that Tony hasn't got ability. He has plenty! But he does the strange trick of stealing scenes when he's not even at the mike! And it's all due to Gracie Allen. All she has to do is draw his name into her banter with George Burns, and Tony cops the scene. Listeners visualize his embarrassed, bewildered or exasperated appearance when Gracie draws him into one of her wacky narratives and he walks off with honors. Tony, too, used his radio scene-snatching ability as a short-cut to screen stardom.

(Continued on page 72)

# SONG WRITING IS EASY, BUT—

BY  
MARK WARNOW



Mark Warnow's *Blue Velvet* music is good, but the song writers are not alone responsible.

I WAS doing all right, with not too many worries, until the other day when my son Morty began getting interested in a career. (He's thirteen and quite a kid—ask his mother.) His first thunderbolt was: "Pop, I wanna be a song writer."

If you've been in the music business as long as I, that one's bound to bother you. So I asked him what made him reach that unusual decision so suddenly. He explained that he'd been listening to my programs (a very well-trained boy) and heard all the songs I'd been playing. And he'd also heard me talk about the song writers I knew and all the money they made. And if all they had to do was write a few of those songs he'd been hearing and could make all that money, why shouldn't he be a song writer? Why, he'd just have to write a song and give it to me and he'd be rich. And all I'd have to do was play it. One—he writes it. Two—I play it. Three—he's rich.

Well, Morty, my boy, it's not as easy as that. When you hear music on the air—and I hesitate to say this—the song is just the beginning, only the beginning.

Here's the story of why a tune, which takes three minutes to play on the air and three minutes of your listening time, requires the work of never less than seven men and seven full days of preparation before it ever hits the rehearsal studio. And the story of how a song can be a smash hit or a flop, depending on the treatment a leader gives it after the composer has kissed it goodbye.

Take a song like *Spring Is Here*. I first heard the tune when I saw the musical comedy, *I Married An Angel*.

**A composer must trust in**



CBS staff conductor Ray Block used to do Mark's arrangements.



Leith Stevens is another ex-Warnow arranger turned maestro.



Bandleader Larry Clinton began as arranger for Tommy Dorsey.

I liked it immediately. For six weeks—and I'm not kidding—I kept trying to think how best to present that song with my own orchestra. Finally I hit on an idea and I wrote out a musical sketch of the treatment I'd like to give *Spring Is Here*. The first step works like this:

You, like me, have at some time in your life dreamed up a dream house for yourself. Usually you sketch a rough design on the back of an envelope or an unanswered letter. Pretty soon you have a very definite idea of what you want your house to be like. Well, my musical sketch of a song's treatment is exactly like your own dream house sketch—only mine is in musical terms instead of straight lines and curves.

Sometimes I can do a very rough sketch in an hour and a half, but a detailed one will require at least a day. Once I have it, I turn it over to one of my eleven arrangers. A musical arranger corresponds exactly to the architect to whom you will give the sketches of your house. His job is to carry out your ideas. The idea is yours, but he'll tell you how best to use or adapt it. He'll use your sketches as a base and draw up complete blue-prints. So it is with an arranger. It is his job to provide a "score"—the blue-prints.

Just as you will pick an architect who specializes in Colonial or English or modern homes, so do I select an arranger who is a specialist in the type of treatment I want. *Spring Is Here*, for example, is an ethereal, light composition—so I give it to an arranger who's good in that line. Obviously, one of my swing specialists

couldn't do the job!

There are forty-seven men in my *Blue Velvet* orchestra. With the sketch to work from, the arranger goes to work on a complete arrangement. He must write out on a score page every note that every instrument will play.

It takes him at least two and a half days to develop a complete arrangement. That includes the verse and two choruses of the song—all of which you hear in about three minutes.

After he's finished, the lead score is turned over to our copyists. There are four of these gentlemen on my staff. Their job is to copy the individual score for each of the forty-seven musicians on as many different score sheets. The time used depends, of course, upon the length of the score. Minimum time for all four copyists—on a tune like *Spring Is Here*—is a full day.

The copyists are the musical counterparts of the contractors your architect hires. Just as a contractor assembles building materials and workers according to the architect's blue-print, so do the copyists work from the arranger's blue-print.

Then there is also a musical checker-upper who takes over after the copyists. He must be a musician and a trained proof-reader. He is a musical editor. His job consists of taking the arranger's original score and comparing it with the copyist's score. He checks every single note to discover if the arranger's score has been copied perfectly. The proof-reader will take from two to seven hours to proof-read (*Continued on page 70*)

**luck and the ability of others to make a success of his tune**

I HOPE you don't mind if I go off the deep-end, about a bandleader this month. I'd like to boost a fellow who deserves popular recognition more than any one I can think of in the music business. His name is Artie Shaw and he plays a clarinet.

He undoubtedly is this country's greatest swing clarinetist. His band is good; but it's not as good as Shaw himself. That would be asking the impossible. You have heard Shaw and his orchestra but you haven't heard him as often as he deserves to be heard.

Most experts rank Artie high above Benny Goodman as a clarinetist—and Benny is a plenty good clarinet-man. But Shaw is far, far superior. He is continually creating and supplying fresh, good ideas to music. He never stops working. He works harder than any member of his band. He never lets down. He has no off-nights. He never repeats himself.

Swing music has become what it is simply because it allows a musician unrestricted freedom to express himself with his instrument. He creates as he plays. A painter uses a brush and a palette to paint a picture. A swing musician uses an instrument to paint his. To be a great swing-man, a musician must be a creator. Those creations—unusual, exciting, thrilling—have made swing. A swing band becomes good when the individual men composing it turn it into an unusual creative body. It becomes great when its leader is able to inspire the musicians; when he is able to stand up there in front, creating arrangements and carrying his men along with him.

That quality made Dorsey and Goodman great. Before he hit the top, Goodman played the heart out of his clarinet every time he picked it up. Now he does it only occasionally. Shaw never misses.

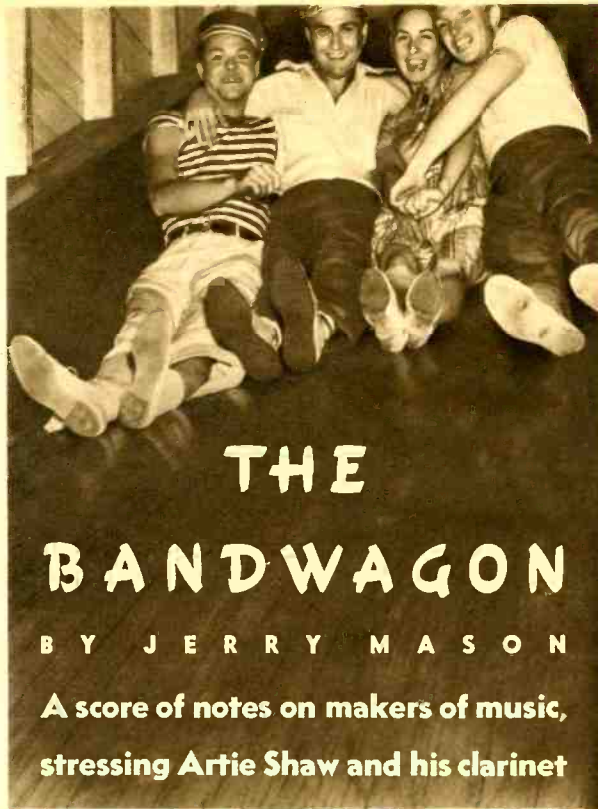
Shaw is no tremendous money-maker now. His band and his playing aren't the commercial commodities that Goodman and the other boys are exploiting at the moment. Shaw's first appeal was to musicians who know talent the minute they hear it. Enthusiasts have fallen in line. Within not-so-long a time, Artie should be riding high among the top money-makers.

You can take my word for it, though, that getting to the top is not his chief worry. He feels that he doesn't have to abandon his ideas. That it may take a little longer, but his work will be recognized by the public.

Shaw, one of the most intelligent musicians I've ever encountered, pulls no punches. Listen to him swing out verbally at swing:

"The first type of swing is that which attempts to blast off the roof. Grating music, offensive to most ears and definitely of the musically punch-drunk variety, it is an out-and-out menace.

"The second classification has the trick titles of 'sweet' or 'sophisticated' swing. For sheer



# THE BANDWAGON

BY JERRY MASON

A score of notes on makers of music, stressing Artie Shaw and his clarinet



(L. to R.) Sax-man Tony Pastor, Cliff, Ted, Artie and Patti ride on the "Toonerville Trolley."

(Left) Trombonist Ted Vesely, Maestro Artie Shaw, Vocalist Patti Morgon and Drummer Cliff Leeman on an amusement park "Slide." have no effect on their playing.

"Swing—and I mean real swing—is a musical form designed to make songs more listenable and more danceable than they are originally. It is never the same—it blasts, it purrs, it is subtle, it is obnoxious.

"Up to now, I'm afraid most swing bands have been spoiling music. Not only must that stop but swing bands must improve music or else we'll begin to wonder what swing's popular successor will be."

Shaw's has been a continuous struggle to improve. He has spent the past two years experimenting with musicians and musical combinations. His present band seems

to be the answer to the problem he set himself.

Shaw first taught himself how to play the saxophone. Then he began on the clarinet. All this happened at New Haven. He was too good to stay there, though. He moved to New York and radio and became the favorite clarinetist of Andre Kostelanetz, Howard Barlow, Frank Black, et al. For them he played hot choruses of symphonic passages. It made no difference—he was qualified to do both. Came the period when he was working on more than twenty commercial programs a week and reaping a harvest of dollar bills. Then he walked out of radio and retired to a farm in Pennsylvania to write a book.

Both the book idea and his money ran out. Instead of returning to New York he went to work as a laborer in a road gang. But he discovered that playing the clarinet was easier and he wound up again in the radio studios. He appeared at a swing carnival. His clarinet brought offers and he turned bandleader. (Continued on page 82)



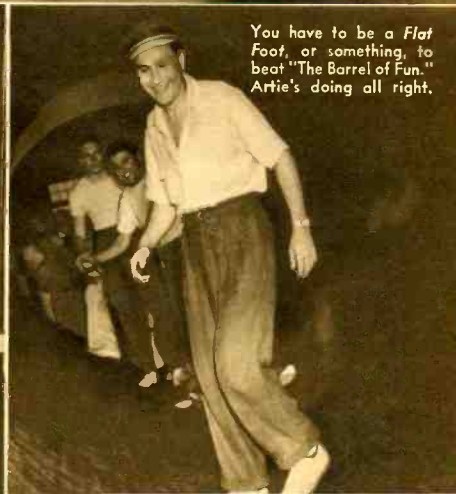
Photos by Zwerfack

The four big kids try the "Carousel" next. So far, they're having a rip-roaring good time!

Patti loves this, but Artie discovers that the "Whip" has too much of that swing for him.



The "Cage" was fun, and the boys played at being rescuers of Patti, young lady in distress.



You have to be a Flat Foot, or something, to beat "The Barrel of Fun." Artie's doing all right.

# TOMMY DORSEY IN FILMLAND

The screen stars gave him and his band a big welcome



Tommy with vocalist Edythe Wright. She had to take things easy while in Hollywood because of an operation.

Four Paramount pretties showed Tommy the Can-Can dance they do in Zaza. He plans to modernize it for swingers.



Fannie (Baby Snooks) Brice was one of the many screen celebrities to greet Tommy on his visit. He played at the famous Palomar Ballroom.

Tommy met one of his most enthusiastic admirers in singer Judy Garland of M-G-M. Robert Taylor and Barbara Stanwyck, also met Tommy.



Film actor Bruce Cabot, somewhat of a musician himself, tried to play the famous Dorsey trombone, but the result was none too pleasant.

Tommy paid a visit to Alice Faye at Twentieth Century-Fox and the conversation immediately swung to swing. Tommy signed no film deals.







A dinner dress is a "must" for after-the-game parties. Laura Suarez, NBC singer, chooses a long-sleeved one and a veiled hat of white flowers.



Lucille Wall goes in for a classic three-piece tweed suit, set off by a bright wool sport hat. Ideal for city games, it is smart and comfortable.

# FASHION IN THE GRANDSTAND

BASEBALL is known as our National Pastime, and this is undoubtedly true—as far as the men are concerned. But take a vote from the feminine contingent, and you'd certainly find football way out in the lead!

The reason for this preference can be summed up in one word. Fashion! For, in the fall, football and fashion go hand in hand, and what woman doesn't welcome the opportunity to assemble a smart costume for a special occasion —be she the girl whose best beau is carrying the ball for Central High, or the matron whose husband fondly recalls the day, just ten years ago, when he made the winning touchdown for dear old State?

Whenever and wherever you go to a football game, whether high school, college or professional, you go not only to see the athletic contest that takes place on the gridiron, but you also automatically enter a contest yourself, one that is not advertised, but which is waged by the female spectators on the sidelines, the Battle of Fashion in the Grandstand!

If you're going to any games this fall, and no doubt you are, you'll want to be ready to hold your own in this competition of smartness, and choosing your weapons is going to be great fun. In fact, there are so many fascinating new football styles from which to make your selection that you're going to have a hard time making up your mind. So let's consult some of radio's attractive young stars and see what they are planning to wear for the big games and football week-ends this fall. Their advice will be of great help to you in choosing your wardrobe for this year's games.

First and foremost, they all agree, your clothes for the game should be. (Continued on page 73)



BY WENDY LEE

Some football favorites for girls who are gridiron fans

Francesca Lenni, of NBC, selects an all-purpose sports outfit of gold wool, a green felt hat, a brown suede accessories. Perfect for under her fur coat.

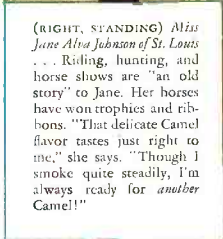
# They prefer **different** sports... "CAMELS ARE MY FAVORITE!" but the **same** cigarette SAYS EACH OF THESE DISTINGUISHED WOMEN OF SOCIETY



(LEFT) Miss Peggy Stevenson of New York... Watch Peggy Stevenson tee off and you can well believe that her game is never upset by jangled nerves. "It takes healthy nerves to play a good game of golf," she says, "so my smoking is confined to Camels. Camels are mild. They never get on my nerves at all!"



(LEFT) Mrs. S. Kip Farrington, Jr. of New York... Her favorite sport is big-game fishing. She has caught a giant tuna weighing 720 pounds! Here she is pictured with a friend, chatting about Camels. "I'm glad that I smoke Camels," she says. "When I'm tired, smoking Camels gives my energy such a lift!"



(RIGHT, STANDING) Miss Jane Altra Johnson of St. Louis... Riding, hunting, and horse shows are "an old story" to Jane. Her horses have won trophies and ribbons. "That delicate Camel flavor tastes just right to me," she says. "Though I smoke quite steadily, I'm always ready for another Camel!"



(RIGHT) Mrs. John W. Rockefeller, Jr. of New York... Mrs. Rockefeller has had thrilling experiences in the air. "My first thought, when I put my feet on firm ground," she says, "is to smoke a Camel. Smoking Camels eases up my nervous tension. Yes, I'd walk a mile for a Camel—and fly a thousand!"



(LEFT) Mrs. Rufus Paine Spalding III of Pasadena... Mrs. Spalding is a skilled yachtswoman. She travels a great deal, entertains frequently, and smokes Camels—as many as she pleases. "Smoking Camels gives me a delightful lift," she says. "And Camels are so mild...really gentle to my throat!"



(LEFT) Miss "Milo" Gray of New York... Devoted to figure-skating, Miss Gray has visited winter sports centers—Innsbruck, Gstaad, Krynica—and is an enthusiastic participant in Long Island skating parties. She stops frequently to refresh herself with a Camel. "Camels taste grand all the time!" she says.



(RIGHT) Miss Le Brun Rhinlander of New York... In her own words, "Skiing is great sport!" Lake Placid is her favorite winter resort... Camels her favorite cigarette. "I need healthy nerves," she says, "to make speedy descents... without a spill. So I do my nerves a favor by smoking nothing but Camels."



## COSTLIER TOBACCOS:

Camels are a matchless blend of finer, MORE EXPENSIVE TOBACCOS—*Turkish and Domestic*

# GET A **LIFT** WITH A CAMEL !

# SOMETHING NEW UNDER THE SUN



(Top) *The Kidoodlers* make music with \$97.21 worth of odd toys, home-made contraptions and a guitar—and it's good!

(L. to R.) Cherry Allen, manager of *The Kidoodlers*, Bob Remington, Bill Kearns, Eddie and Mrs. Lewis, Paul Corder.



**Men Fall  
HARD and FAST  
for Her...**

*-she keeps skin thrilling*

**Cream EXTRA "SKIN-VITAMIN" into your skin  
— Get Wise to TODAY'S EXTRA BEAUTY CARE\***



**Every Girl Strives to Keep** skin soft—thrilling. Today's smart women give their skin extra beauty care. They cream in extra "skin-vitamin"—with Pond's Cold Cream. (above) Miss Camilla Morgan, active member of the younger set, snapped at Newark Airport.

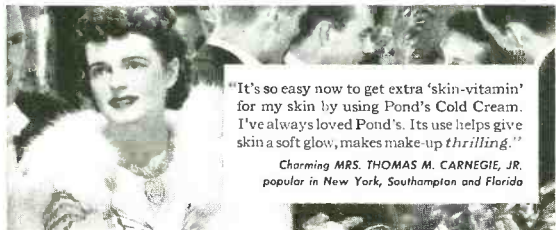


**Glamorous Whitney Bourne, Society Beauty** who has chosen the movies for her career, snapped with friends at Hollywood's Brown Derby . . . "I believe in Pond's extra 'skin-vitamin' beauty care," she says. "I use Pond's every day."

**All Normal Skin** contains Vitamin A—the "skin-vitamin." Without this vitamin, skin becomes rough and dry. When "skin-vitamin" is restored to the skin, it becomes smooth and healthy again.

● In hospitals, doctors found this vitamin, applied to wounds and burns, healed skin quicker.

● Use Pond's as always, night and morning and before make-up. If skin has enough "skin-vitamin," Pond's brings an extra supply against possible future need. Same jars, same labels, same prices.



"It's so easy now to get extra 'skin-vitamin' for my skin by using Pond's Cold Cream. I've always loved Pond's. Its use helps give skin a soft glow, makes make-up *thrilling*."

Charming MRS. THOMAS M. CARNEGIE, JR.  
popular in New York, Southampton and Florida

**AMAZING POND'S OFFER**

With purchase of large jar of Pond's Cold Cream, get generous box of Pond's "Gloria-Proof" Powder . . . BOTH for the price of the Cold Cream.

FOR LIMITED TIME ONLY—  
GET YOUR PACKAGE  
TODAY!



\* Statements concerning the effects of the "skin-vitamin" applied to the skin are based upon medical literature and tests on the skin of animals following an accepted laboratory method.

Tune in on "THOSE WHO LOVE," Pond's Program,  
Mondays, 8:30 P. M., N. Y. Time, N. B. C.

Copyright, 1938, Pond's Extract Cosmetics

Less money  
to spend



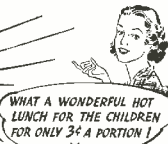
## BUT BETTER MEALS THAN EVER

— thanks to this delicious  
ready-cooked spaghetti



### TRY THIS TEMPTING SAUSAGE AND SPAGHETTI PLATE

4 spiced apples 2 cans Franco-American  
12 sausages Spaghetti  
Cook apples in sirup made of ½ cup sugar,  
1½ cups water, 3 teaspoons red cinnamon can-  
dies, 2 tablespoons lemon juice. Parboil and  
pan-fry sausages. Meanwhile heat Franco-American  
Spaghetti. Divide each into 4 servings.



WHAT A WONDERFUL HOT  
LUNCH FOR THE CHILDREN  
FOR ONLY 3¢ A PORTION!

FRANCO-AMERICAN supplies an abundance  
of the quick energy growing children need.  
It's easy to prepare; just heat and serve.

Its rich, savory cheese-and-tomato sauce  
(made with eleven different ingredients) adds  
zestful flavor to left-overs, new relish to  
cheaper meat cuts. Serve Franco-American  
often as main dish or side dish. See how it  
peps up meals and e-e-e-t-t-t-h-e-s food dollars!

## Franco-American SPAGHETTI

Made by the Makers of Campbell's Soups

Send for **FREE Recipe Book**

CAMPBELL SOUP COMPANY, Dept. 611,  
Camden, New Jersey. Please send me your free recipe  
book: "30 Tempting Spaghetti Meals."

Name (print) \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

# THE RADIO ENTERTAINER WHO BECAME GOVERNOR

(Continued from page 20)

has resided in Texas for many years. He was general manager of the Burrus Mill & Elevator Company in 1928, when he first endorsed the idea of radio advertising and organized a hillbilly band, which he called *The Doughboys*. One day the regular announcer failed to show up, and O'Daniel himself took over the program. To his great surprise and delight, his remarks brought in fan mail. He decided to make a hobby of radio.

Four years ago he had adopted an interest in General Mills, at Wichita Falls, and began putting out his own brand of flour, called Hillbilly. Since then, he's been on Station *W.B.A.P.* Fort Worth, at least three days a week every week with a program compounded of songs and poems he's written, homely stories about his family and those of his listeners, bits of philosophy and topical comments—also, words of praise for his flour. On Sunday nights his programs would be of a religious nature, rather than sales talks. In the musical section, *The Hillbillies* (Leon, Patty Boy, the Texas Rose, Ezra, Klondike and Horace, the little Love Bird) would substitute hymns for the hillbilly tunes.

In fact, O'Daniel's campaign for governor was a mixing of religion with politics all the way through. His platform was the Golden Rule and the Ten Commandments. His entrance into the race was a surprise to many Texans, but not to his faithful followers of the air who have often urged him to run. It was a blind evangelist, named R. F. Shinn, who wrote the letter which touched off the O'Daniel campaign. His letter was read by "W. Lee O'D." on his regular Sabbath evening radio program on Palm Sunday.

"Your programs on the radio are marvels," the minister wrote. "I told my wife the other day you had a heart as big as our wash kettle and a soul as big as Texas. Why don't you run for governor? You could be elected."

O'Daniel asked his friends of radioland if there were others who felt as the blind minister did. He asked for their prayers, letters and postcards and said that he would announce his decision the following Sunday night at the same hour. The next Sunday he gave the result of the week's mail. 54,499 persons had written in advising him to run for governor, and four had advised against it. It was then that he announced his momentous decision to make the race, and one of his *Hillbillies* sang *I Will Fight the Good Fight*.

For four Sundays thereafter he discussed his platform which, as we've said before, was based on the Golden Rule and the Ten Commandments. Letters continued to pour in to him. They were the result of his heart-to-heart talks with people through the years—the poems he had dedicated to his listeners on occasions important to them personally. His was an Eddie Guest appeal.

There is the story of the aged mother

who wrote to her son, asking him to vote for O'Daniel.

"Why, Mother?" the son wrote back. "You don't know him."

"I do," the mother answered. "I've had breakfast or lunch with him every day for eight years."

One man wrote that he was shaving on that Palm Sunday when he heard O'Daniel's radio program asking for an expression from the people.

"I mailed you a postcard," he said, "before you got through talking."

It was not until school was out that O'Daniel took to the road, for his children were an important part of the campaign. Good-looking Irish kids, Pat, Mike and Molly—nineteen, eighteen and sixteen years old, respectively—were almost as well-known to the radio public as their dad.

With the children along, O'Daniel took his *Hillbillies* and a sound truck from town to town. Everywhere they went he was surrounded by cheering mobs—not the ordinary political crowd, but enthusiastic radio fans eager for a look at their favorite. The *Hillbillies* would open the program with O'Daniel's radio theme song, *My Million Dollar Smile*, which he wrote himself. Then the candidate would mount the sound truck, having previously gone about in the crowd, hatless, coatless, and with his shirt unbuttoned, with the name of his band and his brand of flour lettered in black on the back of his shirt.

He would plunge right in without introduction, assailing the "professional politicians," promising more industries for Texas, and a business administration of government.

When the shouting was over, Daughter Molly would pass a flour barrel around and take up a collection for the campaign expenses. Nickels, dimes and dollars dropped into the flour barrel—more than enough to pay the expenses. This man caught the Texas imagination, ever quick to take fire at the unusual, unpredictable in politics, as was shown in the era of "Ma" Ferguson. But, aside from the general voting public, which was swayed by emotion, there were the astute business and professional men, who knew from close association with O'Daniel that he was a capable administrator, and who started a grapevine campaign in his favor.

His opponents were frantic dumfounded. They had spent large sums of money and worked for months campaigning. Some of them had built for years in politics toward the goal of the governorship. No one imagined the overwhelming victory of O'Daniel in the elections, but it was soon to be seen that he was going to cut out some favorite and go into the "run-off." Some of the candidates began to indulge in mud-slinging and ridicule.

References to "W. Lee O'D.," as "pan of burned biscuits" and "that Hillbilly" were barbed phrases to try to turn the tide against the dark horse who was forging to the front. But, O'Daniel merely

worked the hillbilly angle harder, the more his opponents satirized him. *W.B.A.P.*, Fort Worth, supervised his activities, booked his radio campaign, while the technical crew followed him over the state and made many hook-ups. There was no competing against the power of radio. The wave of his popularity grew steadily and, in six weeks' time, the sales for Hillbilly Flour had increased one hundred percent.

At home, Mrs. O'Daniel, who had the same business training as her husband—they met at business school in Arlington, Kansas—took care of the political mail and handled all the orders for Hillbilly Flour. She did both with a level head. She devised an ingenious filing system for the fan mail, which worked until the whole phenomenal business got too big for her and too big for the house. She sorted letters and put them in boxes quaintly designated as the "Fried Chicken Box" for those inviting O'Daniel and his *Hillbillies* to eat fried chicken; the "Will Rogers Box" for letters likening the candidate to the late Will Rogers; the "Prayer Club Box" for letters explaining that groups had been formed to hold prayer duly for O'Daniel's candidacy, and many other boxes. But the mail became such an avalanche that it filled every nook and cranny of the house before the campaign was over. It is characteristic of Mrs. O'Daniel, however, that every letter will be answered with a personal message. She will make a charming First Lady for Texas and, with her cool judgment, will continue to be of invaluable assistance to her husband. Far from a hillbilly is this dignified and gracious woman.

O'Daniel's radio fans have a warm feeling for Mrs. O'Daniel, as they have for all the members of his family, since he has talked about them on the air for so many years. It was a great moment for the listeners when the O'Daniel family was presented over the radio on election night as the new First Family of the state. Along about ten o'clock the night of July 23, O'Daniel, the "Hired Hand" of Station *W.B.A.P.*, showed up with a microphone at his home on Warner Road near Fort Worth, where his family and friends were gathered excitedly in the living-room to listen to the election returns. By that time, the O'Daniel landslide was clearly evident, and the home was a habble of happy confusion.

O'Daniel was the radio star first and the successful candidate second when he faced the microphone, with his family grouped about him. When the "Hired Hand" was on, he directed the applause signals expertly, then himself introduced his mother-in-law, "the best biscuit-maker in the family," Pat, Mike and Molly, and his wife, whom he called "the brains of the organization" and sighed that there was no television "so you can see how beautiful she is."

Never has there been a more intimate relationship established between a First Family and the constituents than in this case, and all through the medium of radio. It will build a warm feeling in state affairs.

O'Daniel will continue to write, direct and speak on his *Hillbilly* programs until he goes into the governor's office on Jan-

(Continued on page 56)

# TONIGHT'S THE BIG NIGHT!

## THAT'S WHY I'M BATHING WITH FRAGRANT CASHMERE BOUQUET SOAP. . IT'S THE LOVELIER WAY TO AVOID OFFENDING!





WHEN YOU WANT TO BE YOUR MOST ALLURING, JUST TRY BATHING WITH CASHMERE BOUQUET... THE LOVELY PERFUMED SOAP THAT LEAVES YOU FRAGRANTLY DAINTY... SO SWEET AND CLEAN!



CASHMERE BOUQUET'S RICH, DEEP-CLEANSING LATHER REMOVES EVERY TRACE OF BODY ODOR! AND THEN, LONG AFTER YOUR BATH, ITS LINGERING PERFUME CLINGS... MAKES YOU SO MUCH MORE DESIRABLE!

### HER FRAGRANT DAINTINESS WINS!



THERE'S SOMETHING ABOUT YOU PEG... SOMETHING SO LOVELY, SO... WELL, ANYWAY, YOU KNOW I LOVE YOU, DON'T YOU?

THANKS FOR YOUR HELP, CASHMERE BOUQUET. YOU DO GUARD A GIRL'S DAINTINESS IN SUCH A LOVELY WAY!

**MARVELOUS FOR COMPLEXIONS, TOO!**

You'll want to use this pure, creamy-white soap for both face and bath.

Cashmere Bouquet's lather is so gentle and caressing. Yet it removes dirt and cosmetics so thoroughly, leaving your skin softer, smoother... more radiant and alluring!





**NOW ONLY 10¢**  
at drug, department, ten-cent stores

TO KEEP *Fragrantly Dainty* —BATHE WITH PERFUMED

# CASHMERE BOUQUET SOAP

uary 17. When asked what he will do after that with his *Hillbillies*, who sang their way to an international reputation as yodeling politicians, O'Daniel said that he would have to find some one to take over for him. The program is too popular to be dropped.

It was suggested that he himself would go on the radio with fireside chats, as President Roosevelt does, when he becomes governor.

"I've sort of taken the citizens of Texas into partnership on this thing, and I'd certainly like to keep them informed and seek their advice constantly. I know that cooperation is the secret of success in government, as well as in business, and I intend to apply the same principles of business administration to state affairs as I would to private business," he says.

"This election has been different from anything ever known in Texas or any other state. I believe it is the first time a candidate has used the Ten Commandments for his platform, and the Golden Rule for his motto.

"And it certainly shows the wonderful power of radio in our social, economic and business life." His only campaign literature was a small card with his picture and announcement on one side, and a copy of the cherished song, *Beautiful Texas*, which he wrote, on the other side.

That O'Daniel's fans react similarly to those of all big radio stars was shown by the countless gifts that poured into his home from the day he announced his candidacy over the air. There were cakes, pies and trinkets everywhere, platters of fried chicken, baskets of tomatoes, an 87-



Bandleader Richard Himber matches his magic with that of the new Mystery Control radio which can be operated from any part of the house or grounds without a single wire or connection. Philco's Pierson Mapes is with Himber.

pound watermelon. One cake had the names of all O'Daniel's songs spelled out in frosting. He had twenty-five rabbits' feet, a framed four-leaf clover, eighteen good luck coins and dozens of odd charms. Orders for Hillbilly Flour came constantly from all over Texas and neighboring states. One town ordered 210 barrels and said that they would be sold before

the consignment reached there.

President Roosevelt became a radio star after going into office. Wilbert Lee O'Daniel is a radio star who turned politician to show to the world the mighty influence of that little humanizing instrument—the microphone. From now on, candidates had better look to their radio laurels.

## DON'T LET IT HAPPEN TO YOU! GUARD AGAINST "MIDDLE-AGE" SKIN!

MY SKIN WAS REALLY LOVELY, UNTIL I WAS 20... FOR MOTHER KEPT HER EYE ON ME, AND MADE ME USE THE SAME GENTLE SOAP SHE'S ALWAYS USED! THEN, STUPIDLY, I BEGAN SWITCHING... TRIED ONE SOAP AFTER ANOTHER, UNTIL...



MY LOVELY COMPLEXION WAS GONE!

HOW CAN YOU EXPECT ANY HAT TO LOOK WELL, THE WAY YOUR COMPLEXION IS LATELY? SO DRY, LIFELESS, COARSE-LOOKING, REGULAR "MIDDLE-AGE" SKIN! IF YOU HAD ONLY STUCK TO PALMOLIVE...



BUT WHY IS PALMOLIVE SO DIFFERENT?

BECAUSE PALMOLIVE IS MADE WITH OLIVE AND PALM OILS, NATURE'S FINEST BEAUTY AIDS! THAT'S WHY IT'S SO GOOD FOR DRY, LIFELESS SKIN. ITS GENTLE, DIFFERENT LATHER CLEANSSES SO THOROUGHLY, SOFTENS AND REFINES SKIN TEXTURE... LEAVES COMPLEXIONS RADIANT!



WELL, I'LL CHANGE BACK TO PALMOLIVE!

MY MOTHER'S RIGHT! THERE'S NOTHING LIKE PALMOLIVE, THE SOAP MADE WITH OLIVE OIL TO KEEP SKIN SOFT, SMOOTH, YOUNG!



"As a result, the programs coming from Hollywood will be more ambitious than they ever have been. Fewer stars will be featured on the air, and those who are definitely will have something to offer. More care will be given to building programs. Directors and producers will come into more importance, and much more money will be spent on material and script writers. For radio has discovered, as Hollywood did years before, that a star is no better than the material he has to work with.

"The new writers, the important radio writers will come from the stage. I don't think scenario writers, dealing primarily in action as they must do, have the qualifications of playwrights who have always had to depend on dialogue to advance their story. Radio needs writers such as Sherwood Anderson and Sydney Howard and S. N. Behrman, who have contributed so much to the theatre. For radio must pay as much now for its dramatic material as it has heretofore paid for comedy.

"Radio shows scheduled for next year show the new awareness of the importance of material, and continuity stories will be featured.

"The serial has proved its success, not only on radio day-time shows but in the movies as well, where *The Lone Family*, *The Hardy Family* and *Charlie Chan* have all been outstanding box-office hits. And these new serials will have "big name" writers to give them the importance necessary to their star rating on evening shows.

"*Golden Gloves*, a serial by Paul Gallico, will star Wayne Morris, Richard Dix and Jean Parker will play the stellar rôles in

the Zane Grey serial, *The Lost Wagon Train*. Fredric March and Florence Eldridge will appear in Alice Duer Miller's *The Charm School*, and there is a strong possibility that William Powell will star in a serial after he completes a series of broadcasts as master of ceremonies for *Hollywood Hotel*.

"As a result of this new trend, stars who never considered radio before will go on the air. After all, a weekly program means such a substantial increase in a star's income that he could not afford to overlook such a source of additional revenue. An occasional appearance before the microphone left little actual cash when the income tax (and a star's income usually comes in the 80% tax bracket) was deducted.

"There is even a chance that some stars may devote themselves entirely to radio. An important star can go into a lower income tax bracket and have practically as much as he did before and with far less effort.

"There isn't any reason in the world why radio and Hollywood can't pull together. Radio appearances do not have to conflict with studio shooting schedules, for radio rehearsals can be arranged at the convenience of the star and the studio; and the hour, or less, a week that the broadcast would take could not seriously interfere with any motion picture studio's schedule.

"One of the studios' chief objections to radio is the salary question. This does not apply so much to the stars as to the featured players under contract. Radio has a way of building up personalities. Studios do not want to pay the increased salary this

built-up player would demand. This is short sighted on their part when you consider that, in building up the player, radio has made him a more valuable property for the studio which holds his contract.

"A case in point was a youngster who showed great potentialities in a movie musical. One of the most important sponsors in the country, whose programs have built more radio personalities than any other, wanted to put him under contract. At first the studio gave its okay. Then, forty-eight hours later, it reconsidered and the radio contract was vetoed.

"The boy was under contract to the studio for \$500 a week. Radio offered him \$750 with options that would insure him a salary of \$1,250 in less than two years. But the boy's contract with the studio made it impossible for him to accept the more lucrative offer.

"The studio thought it was acting in its own interests. It didn't want that boy built up so quickly that he would be in a position to demand a larger salary. He was a natural for radio. There isn't any more doubt in my mind than there was in the sponsor's that he would have become an invaluable asset. But he wasn't allowed the chance to prove himself. The result was that a year later the same boy was practically unheard of although he was still under contract to his studio. Given his chance, he undoubtedly would have come through. Radio would have built him into a million dollar property for the studio.

"The time will come when Hollywood will really become radio-wise but in the meantime they have much to learn from it. For example, Robert Benchley has just

# HERE'S LONESOME LOU

## KNITTING ONE, PURLING TWO

### —SHE THINKS THE BAD BREATH ADS MEAN YOU!



ARE YOU TELLING ME TO READ THIS BAD BREATH AD?

DON'T GET MAD, SIS! PLEASE READ IT—AND THEN SEE IF YOU DON'T WANT TO TALK TO OUR DENTIST TOMORROW

TESTS SHOW THAT MOST BAD BREATH COMES FROM DECAYING FOOD DEPOSITS IN HIDDEN CREVICES BETWEEN TEETH THAT AREN'T CLEANED PROPERLY. I RECOMMEND COLGATE DENTAL CREAM. ITS SPECIAL PENETRATING FOAM REMOVES THESE ODOR-BREEDING DEPOSITS... AND THAT'S WHY...

**COLGATE DENTAL CREAM COMBATS BAD BREATH**

"You see, Colgate's special penetrating foam gets into the hidden crevices between your teeth that ordinary cleansing methods fail to reach... removes the decaying food deposits that cause most bad breath, dull, dingy teeth, and much tooth decay. Besides, Colgate's soft, safe polishing agent gently yet thoroughly cleans the enamel—makes your teeth sparkle!"

LATER—THANKS TO COLGATE'S...

IF YOU KEEP GOING OUT EVERY NIGHT LIKE THIS, LOU, I'LL HAVE TO FINISH MY SWEATER MYSELF!

NO BAD BREATH BEHIND HER SPARKLING SMILE!

...AND NO TOOTH PASTE EVER MADE MY TEETH AS BRIGHT AND CLEAN AS COLGATE'S!



LARGE SIZE 20¢  
GIANT SIZE 35¢  
OVER 1000 TUBES





The youngest woman commentator on the air is Ruth Brine, CBS.



## "I've lived an extra month this year"

been signed for one of the important cigarette commercials and it's my prediction that he will be the radio hit for 1939.

"Three years ago, unused to radio, knowing little of its technique, Benchley flopped on another show. Since then he has made guest appearances on some of the outstanding programs of the air with amazing success. Yet M-G-M, who has him under contract, did not utilize him on their own show. It remained for radio to develop him as a radio personality.

"At present some of the studios are anti-radio, some indifferent and some decidedly in favor of it. Warner Brothers, Metro-Goldwyn-Mayer and Paramount are on the opposition lists, while RKO, whose biggest stars have been radio personalities, leads the pro side. But it is the stars themselves who are most vitally concerned, and with Edward G. Robinson leading the way, there isn't any doubt that Hollywood has climbed right up on radio's handwagon.

The answer to it all lies in Hollywood, of course. It isn't so long ago that it was Hollywood who was the baby of the big entertainment family. The theatre was no more concerned about the threat of the movies then, than Hollywood was over radio when its stars first began making guest appearances.

Then sound came in. Overnight the movies changed. They were no longer in their infancy. They weren't even adolescent. They had grown up and Broadway regarded them as a formidable rival.

The battle raged for some years. Broadway protested as its brightest stars trekked Westwards, as Hollywood reached further and lured its playwrights away, too. Then, gradually the storm subsided and Broadway and Hollywood called it a day and began to work together.

After all, history has a way of repeating itself and radio is following the example Hollywood laid down before.



Like so many women, Janice believed menstrual pain had to be endured. As regularly as her dreaded days came on, she stopped "living"—gave up all pleasure to give in to suffering.



Then, a year ago, a thoughtful friend told Janice about Midol; how it relieves functional periodic pain even at its worst, and how it often saves many women even slight discomfort.



Now Janice is "living" again—not just part of the time, but twelve full months a year. Letting Midol take care of unnecessary menstrual pain has restored to her a whole month of wasted days!

MIDOL is made for women for one special purpose—to relieve the unnatural pain which often makes the natural menstrual process so trying. And Midol is dependable; unless there is some organic disorder requiring the attention of a physician or surgeon, Midol helps most women who try it.

Why not give Midol the chance to help you? It acts quickly, not only to relieve the pain, but to lessen discomfort. A few Midol tablets should see you serenely through your worst day. Convenient and inexpensive purse-size aluminum cases at all drugstores.

# MIDOL



RELIEVES FUNCTIONAL PERIODIC PAIN

# READY, WALLY? READY, PARKS?

(Continued from page 25)

new!  
daring!  
exciting!  
glamorous!

## "BLACK" Lip Stick

By VARADY

Gives Your Lips That  
Alluring, Tantalizing Appeal  
For New Moments of Romance



**Amazing "Black" Lipstick Changes Instantly. When Applied, to Glamorous, Blood-Warmth Shade of Radiant Red! . . . Most Amazing, One Lipstick Gives Any Shade Desired!**

GIVE YOUR LIPS the clinging witchery of midnight romance . . . the look that attracts and enchants men! All you do is use the amazing new "black" lipstick creation that has aided thousands of women to acquire new allure, new mystery, new glamor!

The name of this sensational lipstick marvel is Varady's Midnight Rose Shade. Never before has there been anything like it in America. It is black with the deep rapture of whispering shadows. Yet it changes instantly when you apply it to the ravishing color of blood-warmth; makes lips appear moist and dewy with the yearnings of youth; gives them a vivid look of promise that holds men spellbound!

Created by Varady, renowned beauty authority, and creator of world-famous beauty aids. Ask for Varady's Midnight Rose Shade now, at any cosmetic counter, and see your lips with new and intriguing loveliness.

### "THE RAGE OF PARIS"

"On Parisian boulevards, everyone is raving about this seductive new black color in lipsticks!"

"As the creator of Varady's face powder and rouge, Oil of Youth, face cream and other well known beauty aids, I am glad to offer you the original American-made 'black' lipstick."

In the interests of your own charm, I urge you to try it."

**Varady**

Permanent! Indelible! Waterproof! Midnight Rose will give your lips any shade desired!

If your cosmetic counter cannot supply you with Varady's "black" lipstick, send coin or stamps to Varady, 427 W. Randolph St., Chicago. Please specify whether you wish the 25c or 55c size.

added duties is to speak to requesting guests who want to get on the show or want to know where it is coming from that night.

Occasionally there have been examples of people who have been picked in advance. Doug Corrigan was one of these. Parks interviewed him two days before he made his cross-Atlantic flight. Then, for example, during Boy Scout Week a scoutmaster is selected ahead of time. But these people receive treatment no different from all the other interviewees. They never know what their questions or interview will be like. Wally and Parks themselves may get these out-of-the-ordinary subjects, or some one may tip them off and arrange for the unique guest to appear.

One of the secrets of *Vox Pop* is the secret of the small-town newspaper: Stir up local interest. On one repeat program to the Coast, Wally was interviewing a gentleman from Vancouver, British Columbia—a near neighbor to the state of Washington. In New York, the thermometer was registering zero and Wally made a natural mistake by remarking that the weather must be no novelty to his interviewee. But that gentleman said: "Oh, no—it's no colder than 46° above zero at home now." Wally laughed that one off—he refused to believe the traveler from Vancouver. Before the week was out, he had received hundreds of letters from Washington and other nearby states. Most of the envelopes carried nothing but an enclosed weather report. Each one of them proved Wally to be wrong.

He doesn't mind such things. They're good for the program.

Parks has made one rule which has yet to be broken. Never embarrass an interviewee. No "I'm smarter than you" attitude has ever crept into their relations with their guests. They've never asked a question in which there's the least element of danger. Religious and political problems are painstakingly avoided. It's much too easy to be cut off the air if a vulgar or not-nice answer is given.

Parks, with his graying hair and sharp, spectacle-covered eyes, looks very much like you'd expect a "voice of the people" to look. He's the son of a clergyman and an ex-army captain. Wally, on the other hand, is more the sleek-looking, successful young business-man type.

Both get a lot of fun starting something. Such things as asking the audience if they know where there are any wooden Indians or covered bridges left. Such questions bring in torrents of mail. They're still getting letters on questions asked over a year ago.

Recently, Parks asked if any one knew of a customer to fall asleep in a dentist's chair. The next day a stream of letters quizzing dates and places began to flow in. The most interesting was from a California dentist:

"During the few years of my practice I had three different patients who slept soundly during the placing of fillings. No general or local anesthetic was ever used. The cavities were excavated and drilled and in two cases a rubber dam was placed during the operation."

Letters like that make the *Vox Popper* life an interesting one. Only one disappointment has really bothered them: For the five thousand listeners who have been on the *Vox Pop* program there are thousands more who have wanted to take part but haven't been able to. Countless letters have come in from people unable to get to New York—the program has never been held anywhere but in Manhattan. And even when they are in New York, only fourteen can appear a week.

So the number of disappointed listeners has mounted. But Parks, Wally and I have discovered a way for everybody to take part in a *Vox Pop* broadcast. How? Well, just take a look below. Ready for you to try is a complete set of *Vox Pop* questions which Parks and Wally have gotten up for all you listeners who have always wanted to be on the show but couldn't make it. It's a real *Vox Pop* broadcast. The only difference is that it's on paper. On page 71 you'll find the answers—given by the *Vox Pop* boys themselves. No fair peeking—test yourself and your friends and then see how close you've come to the right answer.

Ready, Wally? Ready, Parks? Ready, Reader? Okay, here we go!

### YOUR VOX POP "BROADCAST"

1. By whom was the expression: "Knock, knock. Who's there?" first used, and where?

2. What is a "kitchenette"?

3. In a train of 51 cars going up a steep hill with an engine both in front and behind—is the 26th car (middle) pushed or pulled?

4. If you add all the even numbers from 1 through 100, will they be the same, more, or less than the total of all the odd numbers from 1 through 100?

5. Take a good look at a \$10.00 bill. Now put it away. Now . . . how many faces or figures of persons do you recall having seen?

6. Which is farthest north: Paris, France; Vladivostok, Russia; Portland, Oregon or Venice, Italy?

7. Recall your school days? Can you recall anything which cannot be preserved in alcohol?

8. Moving upon rollers 18 inches in circumference, how far forward will an object move (such as a house being moved) upon one revolution of the rollers?

9. *Vox Pop*'s most famous math question: "If I buy a horse for \$70, sell him for \$80, buy him back for \$90 and sell him finally for \$100. How much have I made, if anything?"

10. I hire a taxi for a 12-mile ride and agree to pay \$6 for the entire distance. After going 6 miles, I pick you up and you agree to pay your share of the fare. How much do you pay?

11. What have these men in common: Rufus King, Hamihal Hamlin, Thomas Andrews Hendricks, Elbridge Gerry, John C. Breckinridge and Levi P. Morton?

12. I can complete a certain job in 4 days working alone. You alone can do it in 2 days. How long will it take for the job if we both work on it at the same time?

13. It is admitted that this is an old one! It is admitted that you have heard it before, hundreds of times. *But*—can you answer it now?

If a hen and a half lays an egg and a half in a day and a half, how many eggs will six hens lay in two days?

14. If you are squarely behind a woman on the street and she is covered with a cloak from head to foot, how can you tell whether or not she is good-looking?

15. On what familiar quotation is the following a parody: "A brag, a groan and a tank of air"?

16. Just when is twilight?

17. In a baseball game, under what conditions can a side be retired on only two pitched balls?

18. Of the 10 largest states in the U. S., how many are east of the Mississippi River?

19. Assuming that the corn crop in any given area is 2,000,000 bushels, how many more bushels would the crop have been had there been just *one more grain* on each ear of corn?

You'll find the answers to all these questions on page 71. But here are a few more that you and your friends can play with. Figure out the answers to suit yourself. Parks and Wally use them to "loosen up" their interviewees:

Should a "gentleman" remove his hat before striking a lady?

Do you think it possible for a lazy man to have a nervous breakdown?

Is there a man alive who has never criticized a woman driver?

Explain why it is the person who snores *always* goes to sleep first?

Do you think the stronger sex is often the weaker sex due to the weakness of the stronger sex for the weaker sex?

Now turn to page 71 for the answers.



One of the air's most accomplished violinists is Joan Field. Conductor Victor Kolar of the Detroit Symphony orchestra was first to discover her. That was when Joan was only five, but even then she had perfect pitch. Kolar was her first teacher. She has studied with many of the masters and appeared with the leading symphonies.



## Andrea Leeds\*

(Charming Hollywood Star)

says:

*"Adored Women  
have gracious  
tender HANDS"*

"IT'S THE WOMEN with velvet-smooth fingers who win—and keep—a man's heart", says ANDREA LEEDS\*, star of the Universal Picture "Youth Takes a Fling". Help prevent your hands from getting rough, red and chapped by regular use of Jergens.



\*Andrea Leeds' hands thrill Joel McCrea in Universal hit "Youth Takes a Fling"

## Help Yourself to Smooth Soft HANDS this lovely easy Way

DO YOUR HANDS feel a little harsh? Look older than your age? Probably the skin has lost too much of its beauty-protecting moisture, from exposure to cold and wind or from being often in water. That dried-out moisture can be quickly supplemented by using Jergens Lotion, which furnishes moisture for the skin. Never feels sticky!

Contains 2 ingredients—used by many doctors to help soften and whiten rough skin. Hands are soon like creamy velvet—inviting to romance. Start now to use Jergens. Generous sizes only 30¢, 25¢, 10¢—\$1.00 for the special economy bottle—at any beauty counter.

## JERGENS LOTION

FREE: GENEROUS SAMPLE

Send us your expense—how wonderfully this fragrant Jergens Lotion helps to make red, rough, chapped hands smooth and white.

(The Andrew Jergens Co., 101 Alfred Street, Cincinnati, O. (In Canada, Perth, Ontario).)

Name \_\_\_\_\_

(PLEASE PRINT)

Street \_\_\_\_\_

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



Contains 2 ingredients, often used in medical practice to help soften and smooth rough skin.

# MEMORABLE MARCHERS IN THE PASSING PARADE

(Continued from page 29)

**DID YOU  
KNOW FABRIC  
CAN BE  
UNDYED?**

It's easy to change a blue dress to tan... dark shades to light... if you *undye* first with White Rit. White Rit takes dye out of fabric—leaves it virgin white again so you can re-dye it *any* shade you choose! Harmless as boiling water... White Rit acts only on the dye, not the material... is not a harmful bleach! Follow with a lovely shade of Rit—and you'll **'DYE' LAUGHING!**

**WHITE RIT**  
**COLOR REMOVER**

**NEW HEAVY BODY  
3-IN-ONE OIL IS  
MADE FOR WASHERS**



M-M-M-M-M-M-M-M

HEAVY BODY 3-IN-ONE OIL is made especially for washing machines, electric refrigerators, lawn mowers, light motors, etc. It RICKETS'S CLEAN and PROTECTS just like regular 3-IN ONE, but is heavy bodied for heavier jobs. In 1-oz. and 3-oz. handy spout cans.

**HEAVY BODY  
3-IN-ONE OIL**

stories arouse public feeling, loan racketeers will continue to thrive instead of being dragged from the procession in which they have no rightful place.

There are people, who like Szarzynski, steal from necessity. Others who seem to have little reason for their thievery, unless it be the thrill derived therefrom. The man who stole the King of England's crown is one of these. Way back in 1671, a country minister, accompanied by his wife and nephew, paid a visit to the Tower of London to see the famous royal jewels. The guard was exhibiting the valuable array to the awed visitors, when the clergyman's wife was taken ill. In the guard's private quarters she was brought around by his wife and daughter, kept there and nursed until she was well. Friendship sprang up between the two families, and love between the parson's nephew and the guard's daughter. Frequent visits were exchanged to discuss the coming wedding, so nothing seemed amiss when the minister and his nephew brought a new friend with them to the Tower to see the crown jewels. The amiable guard had no sooner opened the oak chest and removed the king's diadem than the two younger men overpowered him and thrust a gag into his mouth. The other lost no time in grabbing the crown, concealing it under his clerical cape, and strolling nonchalantly from the room.

Familiar to the other guards by this time, and well liked by them, he was not searched and was making his getaway successfully. Suddenly, from the Tower room, came a frantic scream... the guard had loosened the gag and managed to sound a warning in the nick of time.

The minister, who was in reality the

rascally Colonel Blood of history, was imprisoned and finally brought before the King. A whispered conversation was exchanged between the two and, amazingly enough, the monarch not only pardoned him, but gave him an advancement in the army!

Also in the realm of unique thefts is the case of the stolen golf course. Not long ago a frantic country club manager phoned the police to notify them that, "somebody's stolen half an acre of my golf course!" Amused and shocked at such colossal nerve, Long Island detectives began the search. Outside of a cemetery, some thirteen miles from the club, they discovered a stack of fresh sod which proved to be the missing fifth green. The cemetery caretaker, who was entirely innocent, said he'd bought it only that morning from a couple of men who had driven up in a truck and offered him the turf at a ridiculously low price.

But that's a mere nothing! Joseph Fuerstman of Newark, N. J., had an even more unusual experience. Owner of a two and a half story frame house which was for sale or rent, he one day took an interested prospect to look at the place. Imagine his amazement on finding only the property and no house! Not a board of it was left, just the cement basement. It turned out that brazen robbers had disguised themselves as laborers, dismantled the place piece by piece in the light of day, and then hauled all of it off to be sold as firewood.

It may sound fantastic, but the prize robbery of them all was that of a railroad which had been in disuse for some time. Bought by the Roumanian government, the Prime Minister made a trip to look it over. All he could find was the irremovable tun-



Walter Cassel leads in a bit of community singing. (L. to R.) Jud (Merry Macs) McMichael, Mrs. Cassel, Claire Willis and our own Eve Love.

nels—tracks, cars, switches and everything else had disappeared. The thieves, who were equipped with a sense of humor as well as consummate boldness, had left a neat parting touch. Under a "stop" sign they had tacked up a notice which read: "Never mind stopping. Trains aren't running now."

How a pair of shoes nearly caused the death of Vernon Armstrong is one of the most unique, yet understandable, true-life stories I've ever come across. Vernon was a bookkeeper in a woollen mill in Carthage, Missouri. That is, one morning he was, but the same afternoon he was an inert body lying in an emergency hospital on the brink of death. He had left the mill, gone home and slashed his wrists with a razor in an attempt at suicide. The loss of blood had been terrific and the doctors deemed a transfusion necessary.

No sooner had they come to this decision than an agitated gentleman dashed into the hospital and inquired about Armstrong. When he learned of the impending transfusion, he offered himself as the donor and was accepted. After several hours the good news came that Arnold would live, but the mystery of the volunteer who was responsible was as yet unsolved.

The gentleman was questioned and this is the story he told: "I own the woollen mill where Armstrong works. I bought a pair of shoes yesterday and wore them to work this morning to break them in. They were heavy and new and nearly killed my feet. So much so that they annoyed me beyond all description and made me irritable and jittery. Everything seemed to go wrong—there were arguments with my salesmen, with an old friend and with my wife—but the final blow came when a loan shark agent showed up to attach Armstrong's salary. In a fit of rage I called him in and told him that if he couldn't manage his private business more successfully than that, then he couldn't work for me. I fired him."

"By this time my feet were literally yelping, and I had to go home and change to an old pair. The relief was great and I felt so good that I knocked off for the day and went to the races, bothered only by the regret that I'd fired Armstrong. On the way home I read of his attempt to kill himself, and then I couldn't get here fast enough."

The shoes, needless to say, were never broken in, and upon his recovery Armstrong was reinstated in his old job.

In the *Parade* of years gone by, there lived a man of whom you probably never heard. His name was James Price, and to his London laboratory one night in 1782 came the most noted scientists of the day. They had come to watch a miraculous and world-revolutionizing experiment. Price, a dark, youngish man and an expert chemist, bowed to his guests, then turned to his work table.

As the audience watched with rapt attention, he combined some of this and some of that, went through various chemical procedures. Finally he held up a flask containing an opaque solution, and said: "Gentlemen, you may examine the results. In the bottom of this flask you will see flakes of gold settling!" The experts not only looked, they analyzed the precipitant

(Continued on page 67)



Pretty smart . . . But she didn't know how important "Lysol" is in Feminine Hygiene

SHE thought it was jealousy of her success in business that had made her husband more and more indifferent. She didn't realize that she herself had been at fault . . . in a matter of feminine hygiene. "Lysol" would have helped save the happiness of her marriage.

If you are in doubt regarding a wholesome method of feminine hygiene, ask your doctor about "Lysol" disinfectant. It is recommended by many doctors and nurses, used in many hospitals and clinics.

Some of the more important reasons why "Lysol" is especially valuable in feminine hygiene are—

- 1—**Non-Caustic** . . . "Lysol", in the proper dilution, is gentle and efficient, contains no harmful free caustic alkali.
- 2—**Effectiveness** . . . "Lysol" is a powerful germicide, active under practical conditions, effective in the presence of organic matter (such as dirt, mucus, serum, etc.).
- 3—**Spreading** . . . "Lysol" solutions spread because of low surface tension, and thus virtually search out germs.
- 4—**Economy** . . . "Lysol" is concentrated, costs only about one cent an application in the proper dilution for feminine hygiene.
- 5—**Odor** . . . The cleanly odor of "Lysol" disappears after use.
- 6—**Stability** . . . "Lysol" keeps its full strength no matter how long it is kept, how often it is unworked.

What Every Woman Should Know

SEND THIS COUPON FOR "LYSOL" BOOKLET  
LEHN & FINK Products Corp.,  
Dept. H.R.S., Bloomfield, N. J., U. S. A.  
Send me free booklet, "Lysol vs. Germ" which tells the many uses of "Lysol".

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
I enclose \$\_\_\_\_\_



*Lysol*  
Disinfectant

FOR FEMININE HYGIENE

Copyright 1934 by Lehn & Fink Products Corp.

**BOY! THERE'S A  
TOUCHDOWN  
IN EVERY  
STICK OF  
TEABERRY**

Teaberry does more than just keep your teeth white and sparkling, your gums pink and healthy, your breath sweet as a baby's. It gives you the taste-thrill of the year—the fresh, lasting flavor of real Teaberry!



Reach for the  
Bright Red Package!

You'll like  
**CLARK'S  
TEABERRY  
GUM**

metal. It was 23-carat gold.

The next day James Price was the man of the hour. He had discovered a formula for making gold artificially out of lead, where thousands before him had failed. He was feted by the bigwigs of the nation, accorded innumerable honors. Then, one day, a Scottish physician approached him and asked to see the experiment performed again. He agreed, but when the Scotchman arrived, Price had disappeared!

Six months passed and then Price returned. He had become old, his hair was white and his face scored with lines. He agreed to do it again, but he had been abandoned by his admirers of a few months previous. Before but a trio of men, he again went through the process, finally holding up the vial containing fluttering, golden flakes. Suddenly he lifted it high and muttered a toast: "I drink to the damnation of science!" Whereupon he drank the contents of the glass, fell to the floor—dead. And with him died the sought-after formula which has never been evolved since.

Of anecdotes on marriage there are a preponderance, but two of them deserve mention here. The first incident took place in Barberton, South Africa. At the altar a bride was standing, anticipating the arrival of her bridegroom. Half an hour she waited and still he did not come. Among the groomsmen was one of her former beaux who had wooed her and lost. He approached her saying, "Why not marry me instead?" Much to everyone's amazement, the bride-to-be said "yes." Six, in less than fifteen minutes, she was married, but not to the man she had come to wed.

The anticlimax, however, is this: Exactly a week later a baffled groom came to the church. He had mistaken the date of the wedding and, because of this error, had lost the woman he loved.

The second marital vignette concerns a couple who lived in the town of Sturgis, Michigan. Mr. and Mrs. E. G. Schwie-man's only claim to fame was that they had enjoyed fifty-four years of wedded life, married only by the thread, in their old age, or either having to live on without the other. Their fears, however, were unnecessary—for on the same day, April 22, 1937, they both died natural deaths.

The World War removed many a man from the *Passing Parade*, but notable among those who came back to join the procession is Joseph Bibean. In September, 1918, he stood in a dugout watching his reflection in a mirror. The process of shaving was still a ritual with him, for he was only seventeen. Suddenly a shell descended unheralded from the sky, leaving havoc and desolation, and sending Joseph to the hospital.

When he came to, a nurse hovered over the bed. He felt of his handages, then asked for a mirror because he wanted to finish his interrupted shave. The mirror in his hands, he took but one look then uttered a horrified cry. The face he had seen was that of a man, not that of a boy!

If you had looked at the hospital record you would have discovered that the person in question was one Frank Foster, who had received a head injury in an auto smash-up, and that the date was September 19, 1937.

Now, Joseph Bibean, nineteen years before, had recovered from the shell bombardment, but his memory was completely

gone. Back in the United States, he took the name of Foster, began a new existence in Los Angeles. Married and the father of three children, Frank lived a commonplace enough life—until the day his car was wrecked and he was taken to the hospital. The shock of the accident had restored his memory at the very point where it was cut off in the battlefield trench. He awoke as Joseph Bibean, the boy, and had no recollection of what had transpired in the intervening period. His was the extraordinary task of putting together two separate and distinct lives, and of going back to a woman he did not remember marrying and children whom he did not know.

Of those who made their exit from the *Parade* last year there is one who was best known as a story-book character. He was the original *Little Lord Fauntleroy*. His mother, Frances Hodgson Burnett, made Vivian Burnett live as the title character of her famous book. She also caused him, unwittingly, to live a real life that was punctuated throughout by jeers. At school he was a regular fellow, a track star—but his playmates wouldn't let him forget that he was the model for the *Little Lord*, bedecked in velvet and lace and, horror of horrors, long curls. It became almost a complex with him, and he spent the rest of his life in trying to live down this ridiculous association.

Last July, 1937, Vivian Burnett earned for himself a far nobler title than that given him by his mother. It was the title of "brave man," for he gave his life in trying to save members of an overturned sailboat on the verge of drowning in Long Island Sound.

An unsolved mystery is that of the St. Louis jail. Six years ago a prisoner was locked in Cell No. 8. There he stayed for several months, attracting no particular attention. But one day the jailor happened to notice that the man was on his knees, almost constantly, in prayer. Curious, he unlocked the door and entered. There on the steel wall was a beautiful painting of Christ on the cross. Connoisseurs examined it, called it the work of a great genius. They wondered how the prisoner had managed to perform this miracle, for when he was imprisoned he had nothing on his person save clothes. Perhaps he had done it with food, dust and grease! They never found out. The prisoner refused to talk and when the day of his release came, he disappeared.

A newspaper later advertised for the artist, and twelve men responded. None of them could prove it was his own work. So, the name of the prisoner-genius is still a mystery, but in his honor a light is kept burning constantly in Cell No. 8, over the beautiful painting which he created.

There are and have been marchers in the *Parade* who were different physically, such as the still-remembered Captain Bates of Kentucky. Seven feet, eleven inches tall, he married Miss Anna Swan, also measuring seven feet, eleven. Sixty-five yards of material were required for her wedding dress.

Thus the *Parade* passes on and on, renewing itself each day, a never-ending stream of people who have been marked for better or for worse. Theirs are fascinating stories, the more so because they are true.

## SIDELIGHTS ON SIDELINES

(Continued from page 33)

Dave takes an active part in the management and makes frequent week-end excursions back home by plane to supervise the enterprise. Musicians, too, go in for farming. Frank Black, *NBC* music head, whose father was a dairyman, started afresh with a herd of blooded Jerseys outside Doylestown, Pa., and Charles Marglis, hot trumpeter heard on many programs as well as a leader in his own right, sells eggs and dairy products to his musical associates. You can see him coming to the studio from his farm, trumpet under one arm and a few dozen eggs under the other.

All the radio farmers do not go in for egg and poultry raising, however. Frances Langford has an orange grove at Lake-laud, Florida, which produces—you guessed it!—oranges. But you'll never guess the product of Al Garr's farm. The young West Coast tenor, heard on the *Passing Parade*, only grins if you talk about getting his goat, for he raises goats and markets goat's milk as an avocation! And anyone who thinks that's funny can laugh off the fact that his profits from the Nannys and Billys run to about three hundred dollars monthly.

Andy Devine, of the gravel voice, is another farmer, but there's nothing fancy about his farming. He's not even a "gentleman farmer," but gets right out among the stock and digs his toes in the earth. But *Lum and Abner* raise things too: Chet (*Lum*) Lauck raises horses, while Norris (*Abner*) Goff trains hunting dogs for the field. He's especially noted for his handling of hounds for coon and mountain lion hunting.

But they're not all farmers by a long shot. The avocations of radio stars run the gamut of commercial and industrial activity. There's handleader Ted Weems, who runs a musical accessory shop on Chicago's Michigan Boulevard; and Curtis Arnall, who plays the title rôle in *Pepper Young's Family*, who has a general store, garage and filling station in Sandwich

(Continued on page 66)



Chet (*Lum*) Lauck and Norris (*Abner*) Goff. Chet was once a cartoonist and always visualizes a new character on paper. Norris is content to watch.

# Texaco Dealers

PRESENT

## THE TEXACO STAR THEATRE

SIXTY MINUTES of comedy, music, drama provided by the brightest stars of stage, screen, and radio. Laugh with the new comedy team of Charlie Ruggles and Una Merkel . . . expect a new high in dramatic values in the series of sketches directed by the internationally famous Max Reinhardt, with a celebrated guest star each week . . . enjoy the polished performance of Adolphe Menjou as Master of Ceremonies . . . the singing of Kenny Baker and Jane Froman . . . the music of the great Texaco Orchestra and Chorus under the baton of David Broekman. Tune in The Texaco Star Theatre every Wednesday night (starting Wednesday, October 5th) . . . presented on the CBS Network with the compliments of your Texaco Dealer.

and  
FAMOUS  
GUEST STARS  
EVERY WEEK

ADOLPHE  
MENJOU  
JANE  
FROMAN  
UNA  
MERKEL  
KENNY  
BAKER  
CHARLIE  
RUGGLES  
JIMMY  
WALLINGTON  
DAVID  
BROEKMAN'S  
ORCHESTRA  
TEXACO  
STAR CHORUS  
and  
MAX  
REINHARDT

EVERY WEDNESDAY NIGHT  
COAST TO COAST CBS NETWORK

9:30 E.S.T. 8:30 C.S.T. 7:30 M.S.T. 6:30 P.S.T.



Center. Another storekeeper is Judy Garland, who runs a florist shop in Los Angeles known as *Martin-Garland . . . Florists*. She likes to visit the greenhouses to select flowers, and often works in the shop waiting on customers.

Fibber McGee, of NBC's *Fibber McGee and Molly* show, has been interested in boxing for some time and last winter Jim Jordan—*Fibber*—purchased the contract of Milt Aron, a promising Chicago welter-weight boxer. Aron is a former Golden Gloves champion and Jordan will act as his manager.

One of the most sensational successes among avocations of radio stars has been Fred Waring's mixing machine, which is rapidly appearing on bars and in restaurants all over the country. Known as the Waring-Go-Round, this new gadget will apparently do everything but shine your shoes and put the baby to bed. Actually, it will reduce fresh or canned fruits, vegetables, nuts or even meats to almost invisible particles, making "drinks out of food, and food of drinks." Fruits and berries in a few moments are transformed into delicious liquids or sherbets, blended with milk or any beverage, while a cocktail fed into the gadget with ice is rapidly transformed into a punchy sherbet.

Fred Waring, who studied mechanical engineering and architecture at Penn State, did more than merely finance the development of the machine, which was the original idea of an elderly gentleman named Fred Osfus. The original machine had plenty "bugs" in it that needed fixing, and Waring worked over it, redesigning the mechanics so that it became practical and workable. It gives every indication of being a terrific success.

Sidelines? To paraphrase Jimmy Durante, they've got a *mi-i-i-ya* of 'em! You've heard about Eddie Cantor's antique shop on the West Coast, but maybe you didn't know that Milton Berle has a furniture factory in the Catskill Mountains, and Jack Fulton, of the *Widely* show, owns a half interest in a tailor shop. Bandleader George Olsen owns a third interest in New York's new super-night-club, the International Casino, as well as the Olsen Moving and Storage Company back in Seattle.

Frank Morgan, born Wupperman, is president of the famous Angostura Bitters Company which has been yielding plenty of dividends to the Wupperman family for many years. Guy Lombardo runs a musical publishing business on the side, as does Mark Warnow, the Warnow outfit specializing in selling the compositions of brother Raymond Scott, swing king. Mutual's Benny Veneta has an interest in a wall-paper company which she shares with her husband; and Alan Kent, star of Mutual's *Don't You Believe It*, spends a lot of time in gymnasiums, being something of an amateur boxer. He's beginning to handle fighters, too, as Jim Jordan does, and with Philadelphia Jack O'Brien, has discovered a colored 220-pounder they're grooming for the heavyweight division.

They've been laughing at Bing Crosby's horses out in Hollywood, and they laughed when Bing sank quite a pile of money in his Del Mar race-track. But Bing put plenty of showmanship into the venture; collected tickets personally and threw in a little free grooming over the track's loud-



Martha Tilton, swing vocalist with Benny Goodman's orchestra, isn't a bad musician herself. She started her career in California night clubs, joined the Jack Oakie chorus on the *Camel* show. Benny heard Martha and signed her.

speakers every day, with the result that the track jumped into the big time almost overnight.

Kate Smith, you've no doubt heard, together with manager Ted Collins, runs the professional basketballers, *The Celtics*, besides managing many professional performers and handling athletes' personal appearances. Ork-pilot Meredith Willson takes no chances on ever going hungry—he runs a restaurant in California; and Al Sigal, who discovered and developed Ethel Merman, is operating a School for Glamour in Hollywood.

There are NBC's Don Quinn, who is a commercial artist in his spare time, and Jolly Bill Steinke, who cartoons for the *New York Daily Mirror*, on the artistic side, while Major Bowes, who has made a pretty good thing of his amateurs, does pretty well on the side dabbling in theatrical real estate.

One radio puzzle is determining which is the sideline of Mutual's *Musical Steelmakers* show. The entire cast, orchestra and performers of this program are all recruited from the employees of the sponsor's plant—the *Wabbling Steel Corporation*. They're either steelworkers with radio as an avocation, or vice versa. Nineteen-year-old Sara Rehm, the show's soprano sensation, works from Monday to Saturday as a file clerk in the plant's offices, while others in the cast work as a fitter, steamer, pipeliner, foreman and stenographer, who, on Sundays, turn into a saxophonist, a soprano, a drummer, a master of ceremonies and

a story-teller. And, if you've heard the show, you know they're all of professional caliber.

Law Lehr, whose verbal contortionistic feats have convulsed both newscast and radio audiences, stops being a screwball away from the microphone, and works as an executive editor of Fox Movietone News, while John Reed King, NBC announcer, is producer, manager and sometime director of the Provincetown Theatre at Provincetown, Mass., one of the oldest and best known Little Theatres on the "Straw Hat" circuit.

And perhaps one of the most unusual sidelines of all is that of Mutual's Engineer Al Nilson, who owns an authentic Chinese junk which he brought over from the Orient. Not only owns it, but lives on it with his family. Nilson sails her all around New York, and when tied up at a friendly dock he charges a small sum for curious sightseers to come aboard and look the boat over, having had as many as five hundred visitors in one day.

And so they go—sidelines in bewildering numbers. Kenny Baker ties flies—not horseflies, but the bits of feather that make trout flies—which are much in demand among Hollywood fishermen; Andre Baruch, CBS announcer, makes side money out of jing pong paddles and tables that bear his name; Mary Livingstone designs old bits of costume jewelry.

So, if you're interested in going into business, it begins to seem that the best way of doing so is to be a radio star first!



# THE BATTLE FOR SCOOPS

(Continued from page 37)

WDBJ gave an exclusive broadcast from the Minneapolis field, scooping both Columbia and National in the biggest beat of the flight.

Another lucky break gave CBS a beat as the plane returned on the last leg of its journey. While every one waited tense for the monoplane to arrive at Floyd Bennett Field, a call came from the Columbia transmitter: "He just passed over here!" Quickly the program was broken into, the network shifted to the field, three minutes ahead of schedule. The announcer stalled for time waiting for the ship to be sighted, meanwhile interviewing Al Lodewick, Hughes' representative. "When do you expect him to arrive?" asked the CBS announcer. "He should be here any minute now," said Lodewick. "Look—there he comes now!" That gave CBS the scoop on the plane's landing. As the ship came to earth three or four minutes later, NBC and Mutual came in also. But it was into a Columbia microphone that Hughes made his only speech at the time: "The crowd here frightens me more than anything during the past three days!"

Aviation, of course, is highly productive of intense competition in Special Events departments of the radio chains. The very speed of a plane's flight makes it impossible for newspapers to keep abreast of its progress, and the alertness of Special Events men is tested to the utmost. While the world was still humming over Hughes'

flight, young Douglas Corrigan was giving gasps of disbelief by his daring "mistake" in flying non-stop to Ireland instead of California.

Unheralded and unexpected, it was another test of quick coordination. When the flash came that he had landed in Dublin, CBS got through with the first broadcast from the flier. A quick check showed that 2:30 p.m. was the first sustaining period of the day; a trans-Atlantic phone call to Radio Athlone reserved that time, while Ed Murro, CBS European representative, reserved a line to London and a short-wave channel to America. The young flier was rushed to the studio in Ireland and CBS had a scoop—the first on the air with the flier's own story of the flight.

Another aviation scoop by Mutual came when Merrill and Lambie flew the Atlantic and back with newsreels of the Coronation. Dave Driscoll, of MBS' Special Events Department, got in first with a microphone in front of the Eastern Airlines radio loud-speaker, rebroadcasting the voices of Merrill and Lambie as they made their hourly reports, the first time in history that radio carried the voices of the pilots on a trans-Atlantic flight. NBC, meanwhile, tied up Merrill with an exclusive agreement for their chain, so on the return flight Mutual had the Eastern Airlines operator repeat Merrill's words as they came over the speaker. Also, NBC had neglected to tie up Lambie, so his voice was broadcast.

NBC carried Merrill's interview exclusively when he landed—but Mutual had the glory of an old-fashioned news beat.

Unlucky in those three flights, NBC is not always on the loser's end of a scoop, however. When the late King George V died, the NBC networks carried the first flash. That was no accident. A trans-Atlantic short-wave circuit was kept open in readiness, a hookup arranged with British Broadcasting. When the anonymous announcer, who turned out to be Sir John Reith, began: "We regret to announce..." the press of a button cut into all NBC programs and listeners heard first news of the King's death from England.

The airship *Hindenburg* disaster at Lakehurst was another unforeseen tragedy that tested radio's resourcefulness and resulted in an NBC scoop. With roads clogged to the choking point and all the chains working frantically to get transmitters or phone lines in, announcers struggling to reach the scene by train, car and airplane, an engineer of Radiomania, Clinton E. Herring, managed to reach a telephone and gave NBC his eye-witness account of the explosion, which they put on as the first flash of the disaster. Meanwhile, one NBC crew left from Philadelphia's KJW—a mobile unit started from Radio City and engineers worked frantically installing lines. Less than three hours later NBC had on the air the first account from the scene, giving interviews with the ground crew, newspapermen and airport officials.

The Hitler *putsch* in Vienna was another NBC scoop. Max Joclan, broadcasting from Vienna to America, was in the

(Continued on page 68)

## DO MOVIE STARS WORK HARD?



YES—BUT THEY KNOW  
HOW TO FIGHT  
**FATIGUE**

Long hours of arduous activity call for tremendous energy. Body energy comes from the "energy-foods" we eat. Baby Ruth, the big concentrated energy bar, is a Baby Ruth is rich in pure Dextrose, the sugar your body uses as "fuel"... and which is utilized as energy, when needed, rather than stored as fat. Baby Ruth will help you fight FATIGUE. It's check-full of energizing goodness. Get a bar today.

CURTISS CANDY CO., CHICAGO, ILLINOIS  
OTTO SCHERING, President



IT'S HOLLYWOOD'S FAVORITE CANDY

# 5¢




## CHILDREN CONSTIPATED?

Give them relief this simple, pleasant way!



Watch your youngster's face brighten when you give him a half-tablet of Ex-Lax. No struggle. No forcing, to get him to take a laxative. Children actually *love* the delicious all-chocolate taste of Ex-Lax!



Your child's sleep is not disturbed after taking Ex-Lax. It doesn't upset little tummies or bring on cramps. Ex-Lax is a mild and gentle laxative...ideal for youngsters!



In the morning, Ex-Lax acts...thoroughly and effectively! No shock. No strain. No weakening after effects. Just an easy bowled movement that brings blessed relief.

Ex-Lax is just as effective for grown-ups as it is for the youngsters. You can get a box at any drug store for only 10¢ or 25¢. Try it!

Now Improved—better than ever!

# EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE.



## How BLONDES hold their sweethearts

MEN STAY in love with the blonde who makes the most of her hair. She does it with Blondex, the powdery shampoo that sets light hair aglow with new lustrous beauty—keeps it golden-bright and radiantly gleaming. Brings back real blonde gleam to stringy, faded light hair—without injurious chemicals. Blondex bubbles into a foam that routs out every bit of scalp dust—leaves hair soft and silky, taking fine permanent wave. Let Blondes make your hair unforgettably alluring. Try it today and see the difference. At all good stores.



Dave Elman of *Hobby Lobby*.

midst of a commentary when he heard another broadcast coming into the studio. It was Adolf Hitler speaking in Linz. His first speech on Austrian soil. Jordan threw the switch cutting the speech in, with only the announcement: "Ladies and gentlemen, this is the Chancellor himself!" And that news beat gave *NBC* listeners the opportunity to hear history in the making, as a country vanished from the map.

How important is a radio news scoop? Special Events men themselves will shrug and admit that most radio listeners are hardly aware of which chain gets the news to them first. Yet, in these days of ultra-rapid news facilities, the newspaper scoop is practically a thing of the past, and only in radio is there left the intense competition to get the first beat on the air. They'll admit, in any Special Events office, that it may not be important to get a beat. Yet every one of them will cringe and feel licked if a rival chain scoops them. Newspapersmen have a habit, in late years, of "teaming up" on news. One reporter, as often as not, will cut in his associates on a story, knowing that another day some one will do the same for him. But not in radio. There it's every man for himself, and heaven help the guy who gets left!

In a measure, the fierce competition for scoops—even though they be only by minutes—is the public's best protection. It's assurance that the public will receive complete coverage because of the competitive element, whereas a tolerant, "no hurry" attitude would very likely result in slipshod half measures. Too, Special Events men are almost wholly ex-newspapermen and part of their pay is the thrill of scoring a beat on opposition chains.

So the scoop is more than a pointless and childish striving to be first with the news. It means that when the *Tammy* was sunk in China by Japanese bombs, every facility of radio was organized to get the American public the news, with *NBC* coming out the winner. When the Lindbergh baby was kidnaped, Columbia scooped the air by many hours, putting on the flash while *NBC* debated over whether the news was too "sensational" to broadcast. They don't feel that way now, incidentally.

One of the scoops of which Columbia is proudest came with the abdication of King Edward, though the beat was only by fifteen minutes. A half-hour trans-Atlantic phone call with Cesar Sarcherling arranged the setup and the circuit was kept in readiness by Ed Murro at the master controls. There was a ticker beside the microphone and, as

the words came over, Murro cut into the program putting the news on as fast as it came across. At the attempted assassination of President Roosevelt in Miami, *CBS* had another scoop. Luckily, Ed Colan, a Columbia technical director, happened to be in the crowd listening to the President-elect's speech, and he fought his way to a telephone with the news. *CBS* picked up the Miami station and had a scoop by hours.

Sometimes it's purely lucky breaks that give a station a scoop, sometimes it's the quick thinking and ingenuity of the men on the spot. *NBC* carried the exclusive broadcast of Dr. H. H. Kung, second in command to Chiang Kai-shek, when the Generalissimo was kidnaped, and it scooped the country with news of the Ethiopian invasion. On the other hand, some fast work backstage at the Democratic National Convention gave Columbia a news beat on the fact that McAdoo would swing the California votes to Roosevelt, giving him the nomination.

And speaking of political news scoops, one to gladden the heart of any Special Events man came shortly after the outbreak of the Spanish Civil War.

Congress, at that time, was debating the passage of the Neutrality bill which was to prevent shipment of war materials to fighting nations. At the same time, the ship *Almirante* was frantically loading with supplies for Spain, trying to sail before the bill could become law.

In the House of Representatives at Washington both *NBC* and *CBS* had microphones set up in corridors to interview the congressmen about their views. While the program was on the air, Paul White of *CBS* got the flash that the *Almirante* had sailed, making the debate pointless. He immediately put in a phone call to Job Trout who was broadcasting. Trout, sensing that something important must be up, excused himself to the listeners, took the call saying: "My office is phoning me; I'm sure it must be something important." Trout then announced the news. A perfect scoop!

A few minutes later a congressman was stopped by the *NBC* announcer and asked his views. "There's no sense talking about it now," he said. "Why not?" said the announcer, in essence.

"Because," said the Representative, making the scoop more binding, "the other announcer just told me the *Almirante* sailed!"



Judy and Lanny rehearsing one of their numbers. They're one of the most popular singing teams on the air.

# WHITEMAN'S ALUMNI ASSOCIATION

(Continued from page 39)

you proudly what a swell fellow Bing is and that the more success he has, the more mellow he gets, never losing his sense of balance. Bing has made an appearance for Whiteman this year on his radio program, and vice versa. The breezy camaraderie that goes on between them on the air is real. They will always be great pals.

The *Rhythm Boys* brought Whiteman another of his most famous stars—Mildred Bailey. When they were in Hollywood, Al Rinker invited Whiteman to his home for a dinner cooked by his sister, Mildred. She could sing, too, Al told him, but Paul wouldn't have to listen to her.

"She was a swell cook," Paul says, "and had a divine sense of humor. I was feeling fine after that dinner, so I told the kid to go ahead and sing. What a blues voice!"

Whiteman went back a lot and never got enough of Bailey's singing. When it was time for his gang to leave Hollywood, he urged her to go along and just sing for him. He would pay her traveling expenses and \$50 a week salary. He didn't think the public was ready for her, but he wanted her to sing just for his own entertainment.

Who could resist that! Mildred went along, but soon Paul decided that if she had a voice that was such sweet music to his ears, perhaps she could make the public feel the same way about it. Perhaps she might just start a vogue of her own. So he put her on the air, and the result

was that Mildred Bailey and her "rockin'-chair" swept the country. The low-down "niggah" quality of her voice and her easy rhythm put her in a class all to herself. In no time at all, Paul jumped her salary from \$30 to \$1,250 a week. Today, Mildred and her orchestra-leader husband, Red Norvo, are known from Coast to Coast as "Mr. and Mrs. Swing."

When Morton Downey was first brought to Whiteman's attention by an agent, Paul couldn't see how he could fit into his organization. Then, one night he heard Mort's songs with the old Leviathan orchestra. That sold the maestro. He hired Downey to appear with him in his concerts. In order to keep a balanced appearance in the group for stage performances, Whiteman gave the tenor a French horn to hold. Of course, he never played a note on the horn. When his time came, the spotlight would be thrown on him, he would put aside his horn, stand up and sing his Irish songs. Those songs which people loved to hear, sung in Morton Downey's golden voice, quickly created a new idol for the public. Downey was one of the most spectacular rises to fame. After being presented by Whiteman, he was signed by the Columbia Broadcasting System, where he was given a spot at the same time every evening, Coast to Coast. In a very few weeks, with his radio and stage earnings and nightly appearances at the Central

Park Casino, he was boosted to the \$8000 a week class. He is still one of the most popular artists in the country and, with his wife Barbara Bennett, sister of Constance Bennett, and his several little sons, is much admired by the public. He is what Pojs calls "a sweet guy."

Ramona is another artist who "came through fast." With her talent and electric personality at the piano, undoubtedly the world would have beat a path to her door eventually, but a special Whiteman build-up put her on top almost overnight. Paul first heard her play over an Ohio radio station. He recognized her talent immediately, but at that time Ramona was very much over-weight. She wouldn't have made a good stage appearance. Paul told her to send him a wire when she had lost weight, and he would give her a job. So, "Rommie," whose will-power is terrific, went to work and lost weight. She wired Whiteman. True to his word, he took her on, and soon she was the brightest star in his collection. In her publicity build-up, he concentrated on one word, Ramona. Mrs. Whiteman, who certainly knows her clothes, went shopping with her and helped her select exotic evening gowns which would fit the name, and they arranged her hair in the sleek fashion of Ramona. Ramona worked hard. Pride in her work came before everything else. She was a big hit at the Biltmore, where Whiteman was then playing, and there were many calls for her to play at parties in the smart-set homes of Long Island. She received as high as \$500 for some of these engagements, which

(Continued on page 70)

## 3 P.M. Her Petal Smooth Skin THROWS HIM FOR A LOSS!



9 P.M. ... LURES THE STAG LINE

COLD WEATHER DOESN'T HURT MY SKIN. I ALWAYS USE POND'S VANISHING CREAM TO HELP SMOOTH AWAY LITTLE ROUGHNESSES WITH ONE APPLICATION

I'VE ALWAYS USED POND'S VANISHING CREAM TO SMOOTH MY SKIN FOR POWDER. NOW I USE IT OVERNIGHT TOO. IT SMOOTHS EXTRA "SKIN-VITAMIN" INTO MY SKIN

**NOW  
SMOOTHING AWAY  
ROUGHNESS  
BRINGS EXTRA  
"SKIN-VITAMIN"  
TOO! \***

Now—give your skin extra beauty care—Smooth extra "skin-vitamin"! (Vitamin A) into it by using Pond's Vanishing Cream! When skin lacks this vitamin, it becomes rough and dry. When "skin-vitamin" is restored to it, it helps skin become smooth again. If your skin has enough of this vitamin, it stores some of it against a possible future need. Same jars. Same labels. Same prices.



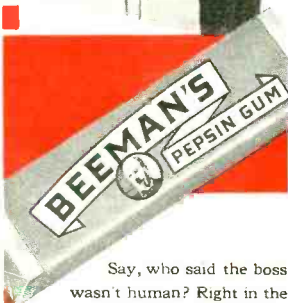
**JOAN BELMONT**

now Mrs. Ellsworth N. Bailey, society sports woman

\*Statements concerning the effects of the "skin-vitamin" applied to the skin are based upon medical literature and tests on the skin of animals following an accepted laboratory method.

Copyright, 1948, Pond's Extract Company  
Tune in on "THOSE WE LOVE," Pond's Program,  
Mondays, 8:30 P.M., N.Y. Time, N.B.C.

I GOT A  
**SMILE**  
OUT OF THE BOSS!



Say, who said the boss wasn't human? Right in the middle of a Board meeting he wanted a stick of Beeman's. And with every Director casting hopeful glances in my direction I opened an extra pack in my purse and passed it around.

"Have a treat on Miss Street," said the boss. "You never tasted a tangier flavor. Relax and rejoice with Beeman's. Even our new budget will be easier to take. You will find that flavor as fresh as an ocean breeze."

**BEEMAN'S**  
AIDS DIGESTION



Peggy Wall plays the part of stepdaughter Peggy Fairchild in the *Stepmother* program over the Columbia network each morning, Monday through Friday.

is doing well, indeed, for a newcomer. One year, with Whiteman, her income was something over \$20,000.

Just now, Ramona is beginning to realize her life's dream—to head an orchestra of her own. This past summer she has groomed her *Men of Music* in key cities, and New York will see them this fall. With Ramona at the head, they can't help being successful. She can sell a song better than any one, and she's so full of rhythm that she directs very easily from the piano. Besides, didn't she have the greatest director of them all for a teacher?

The list of popular orchestra directors who have served their apprenticeship with Whiteman takes in the majority of the leading names in that field—Tommy Dorsey, Jimmy Dorsey, Henry Busse, Lenny Hayton, Johnny Green, Red Nichols, Frankie Trumbauer, Red Norvo, Vincent Pirro, Ross Gorman—and soon, Jack Teagarden. Paul's lazy-singing "swing-wing" leader, "Jackson T.," will step out with an orchestra of his own.

Under Whiteman they have received rigid schooling. Paul is a hard taskmaster who demands perfection—will accept nothing less. His rehearsals start out cheerfully enough. But, if the keenly-sensitized Whiteman musical car detects some one who is just a fraction off-tone, it is too bad for the offender. Whiteman

can weed him out every time. And he is just as strict with a swing number as he is with the most difficult concert piece.

Tommy Dorsey, who is famous in the swing realm, is one of Pops' most admiring alumni.

"Whiteman will always direct rings around everybody else," he says.

Lovely Jane Froman was with Whiteman early in her career, but she didn't have the strength to troupe with his organization, so she didn't stay long. Paul says that she has everything—beauty, talent, personality and intelligence. He considers her to be "the most divine singer of her type today." It was with great pride that he presented her in the Gershwin Memorial Concert which he directed this year in New York.

Incidentally, it was Whiteman who encouraged George Gershwin to write *Rhapsody in Blue*, when the young composer seemed to be spending his genius on Broadway revues and musicals. It was Whiteman who hired the Aeolian Hall in 1923 to present this work to a house full of skeptics. They went away cheering, and George Gershwin was definitely launched on his career of great American composer.

Looking further down this dazzling list of Whiteman stars we find Ferde Grofe,

whose compositions have found world-wide fame; Adolph Deutsch, the clever arranger who is now an important figure in Hollywood; Dana Sussie, one of the most talented of the younger composers; Johnny Mercer, highly successful Hollywood song writer; cute little Durelle Alexander, Whiteman's versatile personality singer and dancer, now with Eddy Duchin; Jack Fulton, starring on his own radio program; Bob Lawrence, the distinguished young haritone, the *King's Men*, popular quartet now appearing in movies; eleven-year-old Jeanie Ellis, who played the role of Jeanette MacDonald as a child in *Girl of the Golden West*; Linda Lee, now featured on the Bob Ripley broadcasts; and adorable, red-haired Peggy Healy, who was credited with the charm of Evelyn Nesbit Thaw, but who deserted her career for the domestic life after getting married.

In the Whiteman line-up now there is the brilliant pianist and arranger, Roy Hargy, who has been the mainstay of the orchestra for years; Al Gallosoro, the world's premier saxophonist; Mike Pingitore, celebrated banjoist, who has been with the band longer even than the maestro, Paul says, because he arrived at the first rehearsal of the orchestra fifteen minutes earlier than Paul did; the Teagarden "Swing Wing"; Jack and Charlie; Goldie, the trumpeter-comedian; and pretty Joan Edwards, who is in the Whiteman spotlight for her ingenious piano specialties and pleasing voice.

Though now there isn't the available time on the air for the development of

## ANSWERS TO VOX POP BROADCAST

Questions on page 61

1. By Shakespeare in his *Macbeth*—Act 2, Scene 3.
2. A narrow aisle between a gas hot plate and a can of tomatoes!
3. Competent railroaders tell us it is pulled.
4. Even totals 2550, the odd only 2500.
5. Ten clearly visible on back and one on the front.
6. Paris, France. Vladivostok is the farthest south.
7. Your dignity!
8. 36 inches—not 18. Remember, there are two motions involved—that of the house upon the rollers and the other involving the rollers upon the ground.
9. I have made \$20.
10. You pay \$1.50 and I pay \$4.50.
11. Each was Vice-President of the United States.
12. Offhand, many answer  $3\frac{1}{2}$ —the

answer is 15/7.

13. Always figure  $\frac{1}{4}$  of an egg per hen per day. The answer is 8 eggs.

14. Watch the faces of the men approaching her.

15. A rag, a bone and a hank of hair—though the parody has been said to describe many a man.

16. Either between sunset and full night, or between full night and sunrise.

17. First batter flies out on first pitched ball; second batter flies out on next ball pitched. For some reason, the third batter delays coming to the plate—umpire gives him one minute and he still does not enter box. The umpire may declare him out, thus completing the half inning with two pitched balls.

18. None. All ten largest are west of the river.

19. When you get it, advise *Vox Pop!*

new stars that there was in the days when radio was the perfect workshop—since sponsors demand established names as guests star rather than beginners—Whiteman will always be ready to encourage new talent. After years of fame and riches, the King of Jazz still has poignant memories of his own early struggles. That is why he has encouraged more artists to

reach the top, actually given more people their chance at success, than any other one person in the entertainment field.

But, Paul Whiteman does not simply take credit for his "alumni." He glories in them and their success. He says that, instead of his making them, they have formed a network about him which has made Whiteman,

## Girls who aren't dainty lose out

MANY A GIRL WHO COULD BE ATTRACTIVE IS LOSING OUT BECAUSE SHE ISN'T DAINITY

USE LUX TOILET SOAP AS A BATH SOAP AS ITS ACTIVE LATHER LEAVES SKIN REALLY FRESH... DELICATELY FRAGRANT, TOO!

JUNE LANG

SCREEN STARS use Lux Toilet Soap as a bath soap, too, because its ACTIVE lather insures daintiness, leaves skin smooth and fragrant. After this luxurious beauty bath, you'll step out refreshed, your skin delicately perfumed. You'll know you're dainty!

9 out of 10 Screen Stars use Lux Toilet Soap

# SCENE STEALERS

(Continued from page 42)

One star who is in the very top brackets of radio can be said to have built his entire reputation by scene-stealing. And he's done it consistently against the biggest names in the entertainment world. Yes, you've guessed it! It's Charlie McCarthy! The wooden imp of Edgar Bergen has crossed verbal swords with the best radio could offer and scored decisively with his keen-edged wit.

Dialect ability is a great asset in scene-stealing. This has been repeatedly demonstrated in Eddie Cantor's programs through many seasons. George Givot and Parkyakarkus, with their Greek dialects, and Bert Gordon, with his "Mad Russian" tonal inflections, earned considerable attention. Then there was Teddy Bergman who, as the voice double for Dave Rubinoff, earned a wide following. But it is Harry Einstein—Parkyakarkus—who probably capitalized to the greatest degree on his scene-grabbing ability. He won featured movie roles as well as the assignment of stooge-in-chief on Al Jolson's radio programs.

Hanley Stafford, although prominent in radio for many years, leaped to the fore

last season as the exasperated "Daddy" of Baby Snooks. Scene-grabbing with such a star as Fannie Brice is no easy matter. Yet, merely in his patient, nerve-tiring ordeal of answering Baby Snooks' cue remarks, he walks off with the applause of listeners. Hanley has been called the most adept of all straight men. And that rating certainly ranks him as one of the foremost scene-snatchers. Even Fannie concedes that no one else can do the fist-clenching, hair-pulling, nerve-strained "Daddy" as well as Stafford.

Hanley did it for her years before on the old *Ziegfeld Folies of the Air*. And Fannie insisted on obtaining him for the *Maxwell House-Good News* program. Her request was denied. Hence, to prove her point, she engaged him at her own expense. It didn't take long to convince Metro-Goldwyn-Mayer—the producers of the show—once they heard the exasperated character portrayed by Stafford, and now he's on their pay-roll as well as in tremendous demand for other spots.

On the comedy side of scene-stealing there are but a few women. They rarely get personal billing or credit. But they



**BOB'S ON THE AIR TONIGHT!**

## Thanks to a successful Course in Dramatic Arts

Bob Carter was very much like most young men of 26 but he had a treasured desire—Bob Carter wanted to be an actor. During his spare moments he studied hard at home—gained in poise and charm—learned the basic fundamentals of Dramatic Art. Soon his big opportunity arrived—fully prepared, Bob became successful. A success because he had the desire to succeed.

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YOUR COUGH



Abe Lyman, one of radio's busiest bandleaders, finds time to be surrounded by a group of beauties from Chicago's Chez Paree.

## RADIO STARS

do get laughs and frequent bookings. Mary Kelley, who appears with great frequency with such top-rank stars as Burns and Allen, Phil Baker, *Easy Aces*, Walter O'Keefe and others, is typical of this more or less exclusive group. In radio circles she's known as a consistent laugh-getter. And, in comedy, laugh-getting spells scene-snatching. She can even make lines which look quite unfunny in script into hilarious utterances at the mike. Her returns are small in terms of publicity but great in the estimation of radio casting directors.

There have been very few incidents of scene-stealing on Fred Allen's programs. A notable exception, though, is Lionel Stander—the rasp-voiced screen star. It was just one word—"Nyah-ting"—that put him over with radio audiences and paved the way for his talkie contract. The expression, if you can't interpret it from the phonetic spelling, means "Nothing." Hence, Stander is perhaps the only product of radio who earned his reputation by nothing!

And it was a single utterance, too, that put Tony Labriola, Ken Murray's aide-de-mike, in the upper brackets of scene-stealers. It was his famous "Oh yeah! Oh yeah! Oh yeah!" that did the trick.

Sam Hearn is another comedian who believes in hitching his gagging to a star. You may not recognize him under his real name as readily as you will under his microphone cognomen of Schleppeyman—dialect comedy highlight of the Jack Benny programs. His "Hullo, stranger!" utterance always gets laughs in itself.

Hearn had been in the theatre almost a score of years when Benny stumbled

across him doing a character bit similar to the Schleppeyman routine at a Friars' Club banquet. Hearn once told the writer that the amazing thing about the amount of attention Schleppeyman has received is that he is allowed but a very small amount of time on each broadcast. His is the kind of scene-snatching rôle which is so well established that listeners look forward to his microphonic entrance. That's why his opening line of "Hullo, stranger!" gets such a popular reception. During his summer lay-off, Hearn capitalized on his air spot by a vaudeville tour during which handbills proclaimed him as "Hullo Stranger" Schleppeyman (IN PERSON)—Comedy Star of the Jack Benny Radio Hour.

It's comparatively easy for kids to steal scenes. Some observers hold that it's not always talent that favors a child performer, but merely his age. The juvenile bit players show much less self-consciousness than grownups in their mike endeavors. Billy Halop, one of the movie-famed *Dead End* Kids, is a product of radio where his scene-stealing led to a movie contract. Walter Tetley is another of the outstanding kid radio performers who went on to the glory and big salary that goes with a Hollywood contract. Tetley, a familiar, gum-chewing youngster in the *NBC* and *CBS* studios, was on so many programs each week that he seemed to be in a dozen places at the same time. At one rehearsal of an Eddie Cantor program, I recall seeing Tetley, not only winning plaudits from Cantor for the way he was handling his lines, but even walking off with another kid's part after the latter fluffed repeatedly.

In network offices there are books called "master program listings." And, under the heading of "Drama," programs are entered in movie subtitle style. The writer, the announcer and every person in the cast is listed. But such complete credits are not given on the air. Hence, the dramatic performers whom you follow right through the seasons are identified only through their character names and rarely by the cognomens on their birth certificates. It is in this "Drama" classification that there is scene-stealing galore. As a matter of fact, scene-stealing is the radio thespian's stock-in-trade. The radio actor's entire rating depends on his ability to pilfer the microphone spotlight.

Leading mike thespians are on as many as ten to thirty programs a week, the total including "live" network shows as well as transcriptions for spot locality broadcasting. The top-bracket performers who maintain this pace approach the \$25,000 annual income mark. But it calls for hard work—countless auditions and rehearsals, in addition to broadcasts. And, including "repeat" broadcasts (late-hour presentations for the Far West), their working day stretches from nine a.m. to midnight.

Scene-stealing is apparent in advance of the broadcast. It crops up during rehearsals. Some actors resent it on the part of others. There are a few performers who practice mike-hogging. When a group of performers gathers around a microphone, some choose the center "beam" spot directly in front of the pickup device. The ribbon or "velocity" mike—the kind generally used on dramatic programs—does not pick up from the sides.

(Continued on page 74)

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REMOVE CORNS ROOT AND ALL

\* A plug of real cells root-like in form and position. It left nerve as focal point for renewed development.



Ethel Blume, attractive NBC actress, has a collection of 3,000 little dogs—but they're all made of china. She was on *Hobby Lobby*.

Rather, it is sensitive only on its two "faces." The mike-bogs make a dash for the exact center spot and they won't yield an inch to others in the cast who, as a result, must speak from angles of varying degrees. Some actors resent mike-bogging and give the man or woman attempting it a none too gentle shove.

Such clashes are confined to the performers. Production men stay out of it. Their attitude is, "It's the actors' battle. Let them fight it out themselves." The production men do concern themselves with the technical perfection of pickups. But they won't show preferences in assigning the front "beam" positions which many dramatic scene-snatchers seek.

The radio actor's breathless pace is made all the more difficult by an intricate dovetailing of rehearsal schedules so as to avoid conflict of two tryout periods at the same time. However, in order to obtain top-notch names, considerable leeway is granted the performers and there are a few who are permitted to pass up all preliminary rehearsals: substitutes, in the manner of movie stand-ins, read their lines for timing, but the actor must show up personally for the dress rehearsal immediately preceding the broadcast, and it is not till then that it becomes apparent that he will walk off with a scene.

Even the minor dramatic bits leave the opportunity open for scene-snatching. In the theatre or on the screen, the person with this knack is recognized by appearance even if his name is not mentioned. But, on the air, a single line can put an actor or actress across in a smash manner and the home listener may never know the identity of the portrayer of the part. But what does count to the scene-snatcher is the fact that an ingenious interpretation of

a line leads to a better status for himself in the network and agency casting offices, and a consistent record of scene-grabbing leads to the prime ranking that automatically brings bookings.

A ZaSu Pitts and a Hugh Herbert merely have to gesture with their hands to steal a movie scene. But all the tricks of a radio scene-purloiner must be confined to vocal ability—dialect, inflection and timing—among other things.

A few of the representative names among the scene-snatchers most in demand are Betty Garde, Alice Frost, Adelaide Klein, Agnes Moorhead, Marion Barney, Florence Malone, Peggy Allenby and Anne Elstner, among the women; and Ray Collins, Eddie Jerome, Charles Cantor, Bill Adams, Ted di Corsia, Bill Johnstone, Don Castello, Dwight Weist and Jack Barraket, among the men.

Scene-grabbing is often immediately apparent at programs presented before large studio audiences. But mail from listeners carries the greatest weight in rewarding the bit players who did their parts well enough to elicit such approval. The letters, of course, would not be directed to the anonymous bit players but rather to the network or sponsor. But, when complimentary mention is made by many correspondents of "the girl who played the nurse" or "the man who portrayed the sea captain," the producers can help gauge the full audience effect of a stolen scene. It is not necessary, though, to look for outside opinion inasmuch as the program executives are quick to recognize the trait.

There is no doubt that scene-snatching pays big dividends to air performers. And, in the long run, the listeners benefit greatly by the full effect the knack has in improving general program standards.



# FASHION IN THE GRANDSTAND

(Continued from page 50)

definitely of the sports type. So leave the frills and furbelows, the silks, laces and floating leathers, for more appropriate occasions, please, and adhere to the strictly tailored spectator costume. You have ample opportunity to show your smartness and awareness of fashion in your choice of colors and lines and accessories.

Then, secondly, you should take into consideration not only the hours you will spend watching the game, but also what you are going to do before and after. For instance, it will make a difference if you are just going to the game in your hometown in the afternoon, or whether you're going out of town for the day and evening, or if your invitation to the game also includes the week-end and the football dance.

If you should go up to the New York Polo Grounds of a Saturday afternoon this fall, you'll probably see Lucille Wall, NBC actress whom you hear in *Your Family and Mine*, looking ultra-smart in a classic three-piece tweed suit in a gray, black and white plaid with a line of red here and there. With it, she'll be wearing her new sports hat of a soft wool fabric that looks like homespun, in bright red, yellow, gray and royal blue. Her stitched gloves and suede handbag are black, as are her suede and calf spectator pumps with medium built-up heel. Later on in the season, when the days are particularly cold, she will have substituted her fur coat for

the tweed topcoat. The three-piece tweed suit is just about the ideal costume to wear to games in the city. It's comfortable and smart for the grandstand, and formal enough for urban wear, and can be worn to dinner after the game unless your plans include a formal evening, in which case you're near enough home to change.

The out-of-town football game, when you'll be gone all day from early morning to late in the evening, requires more careful thought as to your costume, because you'll be going to lots of different places and doing a variety of things. There's the early morning ride through the colorful countryside in the crisp autumn air, the picnic lunch, the game and perhaps a tea dance afterwards, and then the ride home, stopping for dinner and a dance or two at an inn on the way.

Such a variety of activities certainly calls for an all-purpose type of dress, one that suits each hour of the day, that will be comfortable and won't muss or wrinkle, a dress in which you'll look smart at all times.

Just such a frock is the one that vivacious Francesca Lenti, NBC actress, is planning to wear under her fur coat when she's invited to New Haven or to Cambridge for a day of football and fun. It's a simply-tailored dress of gold wool, with hip pockets, long sleeves, a high neckline and bloused back in the newest manner.

Her belt is of gold metal with dark green buckle, and her dashing buccaner hat is a hunter's green felt with a fringed edge all around the brim and a fringed poupon atop the peaked crown. With this costume, she wears brown suede oxfords and gloves and carries a big roomy brown suede bag with her monogram in gold letters.

When you know you're going to have to get up at the crack of dawn to make an early start, be sure to have everything ready the night before, so you'll not be distracted by last-minute repairs and gathering up of cosmetics the next morning. Have your clean undies and hose laid out, your dress newly pressed and ready to put on, your hat and suede accessories neatly brushed. Have everything in your handbag that you will need to keep yourself looking fresh and well-groomed. Handbags this year are nice and roomy, so you'll have space for a few cleansing tissues, a tiny tube of cleansing cream, your comb, compact and lipstick and a couple of hankies. But if possible, tuck these heavy aids into the inside zipper pocket of your purse, so you won't suffer the unhappy experience of a young lady we once saw. She dropped her purse, opened and upside down, so that a great assortment of lipsticks, compacts, eyebrow brushes, and whatnot went thumping down the concrete steps of the Yale Bowl, much to the embarrassment of their owner and her escort, and the amusement of the other spectators.

Unfortunately, in spite of the many fervent prayers which must go up for good weather, rain or snow may descend upon you as you watch the game. You may

(Continued on page 85)

## GLAMOROUS

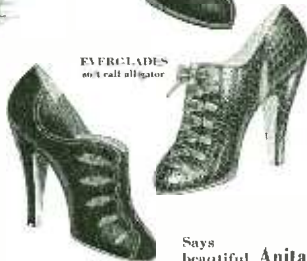
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The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sick and the world looks punk. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. 25¢ at all drug stores. Stubbornly refuse anything else.

## SONG WRITING IS EASY, BUT—

(Continued from page 45)

one number.

As soon as the proof-reader has put his final okay on the score, we're ready to go to work. If the original sketch for the number is mine, I don't see the score until I get to rehearsal. But if some other member of the staff has developed the sketch, I take the score home with me the night before and study it.

Comes rehearsal, and that's where I come in. Everything is ready for a final program—except interpretation. That's the job of the guy who waves a baton—he interprets. Rehearsal concerns itself mainly with that activity. And it's not as nebulous as it may sound. Thousands of painters have tried to paint a beautiful flower. The flower is basically the same, but it is the artist's interpretation which makes it a good or bad painting. So with an orchestra. My musicians are almost expert enough to walk into the studio at program time and read their scores perfectly—just as they are written—without a minute of rehearsal. But that's not enough.

Again depending on the number, we may rehearse one arrangement from forty-five minutes to two hours. That entire time is spent in conveying to the men my ideas on how the song should be played; soft here, loud there, fast, slow, less violins, more brass, a shade louder with the clarinet.

The majority of the men in my orchestra have been with me from the very first.

They can all follow me perfectly. Know exactly what I want when I lift my hands up or down or sideways. Because they are so well trained, I can often get a better effect by springing an idea on them while the show is on the air. There's a certain fresh quality a conductor can get by surprising the men with a sudden direction, to come up louder, for example.

That little habit once back-fired on me. We were on the air with a program called *Manhattan Moods*. We had already started on the second number when announcer John Reed King came on stage to make his first announcement. I hadn't greeted him yet that day, so when I noticed him I looked away from the band and raised my right hand—palm out—and waved hello. I forgot completely that to the musicians this gesture means come way down—soft. They saw the signal—and down they came—at exactly that passage in the score where I wanted them to come up very loud. The engineer in the control room, expecting heavy playing, had set his volume control dials accordingly. By the time I had jerked the hand back up to fortissimo, the engineer had turned the volume up to catch the low notes and there we were crashing out on the air with a completely mangled tune. That happened only once, though.

There you have it. The musical dream house—from "nightmare" to realization. And the musicians, of course, are those skilled workmen who put the bricks and



Here's Ruth Barth who plays the part of Misty in *Don Winslow of the Navy*. She used to be a stenographer in Kansas City before turning actress.

stones together and really make it something to live in.

By now you've probably reached the conclusion that an arrangement is the thing. Well, you're practically right—it runs neck and neck for first place. Arrangements can make a song or an orchestra. Bad arrangements of a good song can kill it.

A lot of people say that if it hadn't been for the Andrews-Sisters' arrangement of *Bei Mir Bist Du Schön* that song would never have been a miracle worker. And the Andrews give full credit to that song for making them. A song was written and kicked around for over a year when Tommy Dorsey arranged it. It was retitled. It became *Once in Ashile* and the season's big hit. They're just two examples. There are hundreds more but you don't need them.

The basic point to remember is that the song itself is only the start. What happens to it before it is finally played is the rest of the story.

You can find a good comparison in our architectural example. Say you have a house that's ten years old and the living-room is your favorite. And twice a year, for each of those ten years, you change the furnishings and the decoration in that room. Your walls, your floor, your ceiling, your windows stay just as they were. But you change the curtains, the furniture, the color, the arrangement twice a year. You have the same basic structure but during the course of time you have decorated it twenty ways. And you get a different effect with each of the twenty different designs. The room is the same but the "arrangement" is different.



Who is the Lone Ranger? His identity is closely guarded. MBS even insists that he's unknown to the rest of the program's cast members.

And that's exactly what happens to a tune after a composer has written his original piano score. He supplies the walls and the windows and the ceilings. We music-makers supply the trimmings.

A leader's success depends entirely on how well he supplies those trimmings. To supply them he must pick his arrangers and know how to direct them. I've discovered that the best way is to pick 'em young and mold them.

The average age of my arrangers, when they came to work for me, is twenty-one. Most of them have never arranged music professionally or even been heard of in the business. And if that's the case, the question is "where do I find them?" To be honest, I don't really find them—they find me. My office is in the CBS building. From the time I get to my desk in the morning until I leave at night, the front door is open. Anybody can come in—with or without an appointment—and find me there. If they have something to offer and can prove it, I'll put them to work. I've discovered that that's a pretty smart policy—look what I would have missed if I hadn't followed it.

I'd have missed such lads as Ralph Wilkinson, for example. Ralph has just turned twenty-four. Three years ago he graduated from Oberlin College. Right after graduation he came to work for me. He's the gentleman who specializes in ethereal arrangements—like *Spring is Here*.

My swing expert is another twenty-three-year-old Oberlin product—Wilbur Beittel. Bob Warren, the same age and from Dartmouth, worries about the vocals.

For the "typical *Blue Velvet*" arrangements, I depend on Frank Guilloyle. Frank has been with me for eight years—and that's as long as I've been a conductor. I will neither deny nor confirm it, but report has it that Frank works all day in pajamas, bolstering his spirits by drinking coffee and smoking cigarettes at regular intervals—and never stirring until he's finished an arrangement.

(Continued on page 78)



**Her Freshness Charms**

A twinkling dancing star, Dixie Dunbar charms movie-goers with her freshness. Hollywood claimed her only a few years ago and today her fresh talent is a feature of "Alexander's Ragtime Band".

# Freshness

...wins fame for Dixie Dunbar and Old Golds, too!



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WAS POWDER



Connie Boswell has been studying music since she was four years old. She made her first public appearance in the old French Opera House in New Orleans.

All dramatic arrangements and cue music are developed by Benny Machan, who deserves a long-service stripe. Teddy Raph is another long-termer—eight years. He works on the current popular songs. Nathan Van Cleve, who's been with me four years; Amadeo De Filippi, who's in the eight-year stretch; and Wendell Adams are my all-around boys. I can call on them for almost any type arrangement.

My two babies are Abe Osser, twenty-one, and Bill Fontaine, nineteen. Both Abe and Bill are in the apprentice stage. They watch me and the other arrangers work. They attend all rehearsals. Gradually they're catching on to the sort of treatment and ideas I deem best and at the same time are trying their own skill with a part or parts of arrangements. Pretty soon they'll be able to take over a complete job by themselves.

All experimental arrangements—like the "musical exercises," and swing tunes written in 18th century style, and all the other novelties—are done by, by—yes, Mostly, by your father.

I'm particularly proud of the fact that I haven't lost an arranger yet. I guess one important reason is that a job with me is a steady one—fifty-two weeks a year, vacations with pay and the highest fees in the arranging business. Arrangers usually work on a piece basis—shifting from one orchestra to another. That's a system

which generally provides alternate periods of feast and famine.

Arrangers may be classified roughly in two groups: the stylists and the entertainers. Those working with dance bands—and their jobs are steady ones—must worry about style continuously. Any dance band is dependent entirely upon an arranging trade-mark if it is to get anywhere. You can spot Guy Lombardo's style any time you hear it. Tommy Dorsey's, on the opposite end, is just as easily identified. With an orchestra like mine, the chief concern is not style, but entertainment. During the course of a *Blue Velvet* program you'll hear eight different styles, all made coherent by a single entertainment idea.

The firmest foundation for a career as a baton-waver is an arranger background. Ken Sisson used to arrange for me. He's now a successful conductor both in the United States and Canada. Lynn Murray, Ray Block and Leith Stevens all did vocal arrangements for me. Each of the three has become a CBS staff conductor. Even now, Lynn and Ray help out on vocal arrangements for some of my commercial shows.

In the dance division, Larry Clinton, Will Hudson and Glenn Miller are a few who came up from the ranks. Each was a well-known dance arranger working for

(Continued on page 91)

# RADIO RAMBLINGS

(Continued from page 35)

just once," he says now. "Not many people get back to their peaks. I hope I can just stay close enough to keep going."

Nor has Joe any illusions about how his program should be conducted.

"I could never be a smart comedian," he concedes. "Most of my success comes from the way the kids like me."

Joe's Hollywood home has one item you'll probably not find in any other. There is one narrow strip of lawn Joe designed himself. That is for Joe and his friends to use when they want to go out with their mits and ball to play catch. Joe relishes his little luxuries.

"YOO HOO, Mrs. Bloom!" for years has been one of the inevitable phrases of any sequence in the *Goldbergs* program. Mrs. Bloom was yoo-hoed at but, until this past month, she never answered back. Not long ago, Gertrude Berg (*Molly Goldberg*) decided that this character should finally come to life. So a part was written in, bringing Mrs. Bloom out of her silence into vocal being.

The actress chosen for the part was Minerva Pious, who plays the principal feminine roles in most of the Fred Allen comedy skits.

If you are a follower of symphonic music, keep an eye out for the music of Morton Gould in the programs broadcast

by me or broadcast this fall. Stay tuned to his program through to recognize this style—the first radio-bred composer of serious music.

During the past season he had a considerable toying with summer orchestras, filling several engagements as guest conductor and having other conductors play his music here and there. Credit for the young man's development belongs entirely to radio. During the past four years, WOR has had him conducting an orchestra in a weekly program which he assembled as he pleased. In addition to providing musical entertainment along unusual lines, these programs served as a laboratory for the development of Gould's ideas in orchestration and composition.

His music is more or less in the swing idiom but much more subdued than that of Raymond Scott, swing's other composer with serious intent. The best known of Gould's works are a set of Swing Symphonettes, some of which were in demand for summer symphony programs this year.

NBC's Tuesday evening *Information Please* program shows signs of becoming the surprise hit of the new radio season. Mail response and telephone surveys indicate its audience is increasing at a very rapid rate.

In case you have not heard it, this is the program in which a set of New

York wits sit and try to answer questions put to them in a quiz contest. The lively conversation and banter in the group give it a much more spicy flavor than any of the other quiz shows. Everything is unrehearsed, of course, with the wits completely unaware in advance of what they are to be asked.

As a sample of the conversation, there was the night Oscar Levant, a musician, was called upon to identify a symphonic theme. "That's from a Haydn symphony but I don't know which one. Haydn wrote about a hundred."

"Couldn't you give us the names of the hundred?" the master of ceremonies asked in mock solemnity.

"I just know them by number but I can give that," came the reply. "One, two, three . . ." and the audience laughter drowned him out.

Another evening a poet on the program was asked to name some of Bob Burns' mythical relatives. He began speaking of characters in the verses of Robert Burns, the Scottish poet, and was much surprised at the laughter that followed.

They delight in giving, mischievously, unexpected answers. Asked to name an unsuccessful Mexican rebel, one man answered "Trotzky!"

In spite of its obviously increasing popularity, there is great debate about the program's value to a commercial sponsor. That old bugaboo is being raised about the program's content being too intellectual for mass entertainment. Perhaps that talk is really a sign of success, you know. The wisecracks said the very same thing about

(Continued on page 80)

## 4 QUICK STEPS WITH THE NEW LINIT Complexion Mask

Look how easy it is for you to make the Linit Complexion Mask at home: "Simply mix three tablespoons of Linit (the same Linit so popular for the Bath) and one teaspoon of Cold Cream with enough milk to make a nice, firm consistency. Apply it to the cleansed face and neck and relax during the twenty minutes the mask takes to set. Then rinse off with clear, tepid water and pat the face and neck dry.



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 Send me Twin Sisters Black Lipstick. I enclose 10c.  
 Shade:  Light  Medium  Dark. (U. S. A. only)

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Jack Benny and Fred Allen when those worthies first came into radio six years ago. Their styles have not changed a bit since the warnings that they were too sophisticated for the radio audience.

THE season's biggest outlay in a speculative program this season is the money spent on the Texaco program *Texaco* is a sponsor with a record for taking a chance in radio—and almost invariably winning.

The new program is a variety show on a mammoth scale, to be heard Wednesday evenings on the Columbia network. Max Reinhardt, producer of the famous stage pageant, *The Miracle*, and the movie version of *Midsommer Night's Dream*, has been enlisted. That adds a flavor which radio has not sampled before, a complete departure from the conventional style of variety shows.

Another gamble in the ingredients is the program's high-salaried general director, Bill Baehner, a mode-over dentist. Fascination with show business set him drifting out of his profession and revealed a marked instinct for getting the best results in a warm, colorful and not too sophisticated type of radio entertainment.

He presided over the old *Show Boat* program in its most popular years, leaving before the decline. He staged two seasons of operettas to *Palmolive* and turned in one of the few successful attempts radio has achieved in a field where many another director failed. *Hollywood Hotel* in its early weeks, some years back, was not catching popular fancy. A hurry call summoned Bill, who whipped it into shape and started it along the road to becoming the popular show it has been ever since.

His one black mark is the start of last winter's Metro-Goldwyn-Mayer program. In the radio business, the blame for the poor shows put on during the first couple of weeks of that program is usually placed on "too many bosses," not on Bill Baehner.

The Baehner gamble lies in the fact that his successes in the past have always been in simple, honey programs. It will be interesting to see how he fits into the work of a man like Max Reinhardt.

It's a gamble but, unlike most sponsors, *Texaco* is used to gambles. They brought Ed Wynn to radio in spite of warnings that the man was a clown who had to be seen to be appreciated. Their one misstep was the radio series built around Billy Rose's *Jumbo*, a bad fiasco in view of the \$12,500 per week spent on it.

*PHREASIS' this is the season when The March of Time should take stock at itself in the light of its own show, "Time Marches On." The program still is a very popular one, possibly too popular to run the risk of any tampering. But there were years when it was one of the items sure to crop up in any conversation about radio, one invariably mentioned in the morning after chats about last night's listening. The past couple of years it has apparently drifted down to its peak of attention.*

The program invented an admirable method of news presentation, a pioneer method which imitators never were able to follow with nearly the same degree of dramatic quality. But the method has gone unchanged in its main outlines for seven years. Time has been marching on everywhere else in radio and maybe its march has gone a little past The March of Time

# ASTHMA?

"If you are sick and tired of gasping and struggling for breath—tired of sitting up night after night looking much needed rest and sleep, write me at once for a FREE trial of the medicine that gave me relief. I suffered as you for nearly six years. Now I have no more spells of choking, gasping, and wheezing and sleep sound all night long. Write today for a FREE trial. Your name and address on a post card will bring it by return mail." O. W. Dean, President, Free Breath Products Company, Dept. 1351-C, Benton Harbor, Mich., or Toledo, Ohio

How to **SECURE** and how to **KEEP...**  
 A **BEAUTIFUL COMPLEXION**



EVERY woman wants to have a flawless complexion, a creamy, lovely skin. Men admire and love beauty. Beauty makes you more popular, brings more dates, invites romance. Beauty gives you poise, self-assurance, confidence. *Why not be beautiful?* The makers of STUART'S LAXATIVE COMPOUND TABLETS will send you entirely FREE and without obligation, their fascinating booklet by a well known beauty authority, entitled: "Aids To Beauty" ... what every woman should do. For

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 what every woman should do,  
 send name and address now.



Send to F. A. STUART COMPANY  
 Dept. W-110 Marshall, Mich.



Ralph Dumke and Ed East, better known as *Sisters of the Skillet*, with a champion hairdresser who appeared with them on *Meet The Champ*, their new program.



# THE BANDWAGON

(Continued from page 47)

That's how simple it was. The rest hasn't been as simple. Outside of the never-ending pleasure of playing his clarinet, the past two years have been mighty tough. It takes time to convince listeners. Maybe this will help, I hope it does. Artie Shaw deserves it.

## GREAT SCOTT!

Raymond Scott is gradually building himself up to legendary proportions. Actually, this younger brother of Mark Wagnere is a bright and gifted young man. He possesses a very technical sense of humor but he is doing his best to convince the nation that he is a screedball.

One interviewer rushed to print with Scott's explanation of how he intended to furnish the overly-large living-room of his new apartment. He and his wife had worried for weeks about one large wall for which they could find no furniture. Finally, Scott popped up with a solution: He had a nice new Buick coupe and he'd put that in the living-room. That way he could fill the empty wall and use the car all winter—besides, it was a beautiful car and very comfortable.

Another writer saw the item in print. Immediately he called Scott and, unfor-

tunately, was convinced of the sincerity of his idea. "But, Mr. Scott, don't you think you're going to run into difficulties? It will be a big job hauling the car upstairs and the neighbors may object." "Well," answered poker-faced Scott after a moment of thought, "you can quote me. It will be troublesome."

That sort of thing goes on all the time.

## BASS BALLS

Now the last void has been filled. There are books available telling you how to do everything you care about and some things you don't care about. The latest contribution is Artie Miller's. Artie plays the bass fiddle for Paul Whiteman and he is finishing a book on *Rudiments of Slapping the Bass*. Artie has discovered one exercise which is perfect for developing the fingers necessary to hit the dog-house. All you have to do is practice throwing baseball curves. That is a guaranteed developer.

For other home cures, write \_\_\_\_\_

## PROFESSOR TEDDY WILSON

Pianist Teddy Wilson, of the Goodman trio and quartet, has founded the world's most unusual piano school. Called "Teddy Wilson's School for Pianists," it is inter-

# DON'T BE A "WARRI-KED" GIRL!

## DISFIGURING BLEMISHES NOW SO EASILY CONCEALED!

SKIN BLEMISHES need no longer be embarrassing. Untold numbers of smart girls have learned this simple secret of always having clear-looking, lovely skin despite unexpected or permanent blemishes. HIDE-IT conceals pimples, birthmarks, freckles, scars and all discolorations. Waterproof—won't easily rub off—lasts all day until removed. Four flesh shades. Costs but \$1 at Department and Leading Drug Stores. 10¢ size at Ten Cent Stores.

### MAKE THIS SIMPLE TEST

Apply HIDE-IT on the blemish. Let dry. Dust with powder, apply usual make-up.

Now see how completely blemish has been concealed. See how individuality clear and flawless your skin looks! You'll never be without HIDE-IT!



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 Please send me free Story Booklet "Marked Girl," (single copy U. S. A. only) for sample "Hide-IT" Cream.  Stick Cream shade:  Light  Medium  Brn. or Rose  Sun Tan.

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## STOP CAUSING LARGE PORES AND BLACKHEADS!



Do you take out your powder puff when you are sleeping or away from home, and apply fresh powder on top of the old? Beware! Every time you rub stale powder and dirt into the pores of your skin, you fill them with waste... make them large and conspicuous... cause large pores, blackheads, blemishes. How can you avoid this harmful habit? Simply carry a dainty metal push-up container of Sem-pray Jo-ve-nay in your bag and cleanse your skin in two seconds before you apply fresh make-up!

**EASY TO USE AS A LIPSTICK**  
 You'll find Sem-pray Jo-ve-nay as easy to carry and easy to use as your lipstick. Just take off the lid, push up the piston and apply it to your face. Smooth the cream over your skin, wipe it off and your face is ready for powder—fresh, clean, radiant! You'll look lovelier... and your powder will stay on hours longer.

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 Generations of beautiful women have proved that Sem-pray Jo-ve-nay is the only preparation needed to keep the skin clean, soft, always young. You don't have to bother with expensive lotions with special cream when you use Sem-pray Jo-ve-nay. You don't even need a powder base! For this fine cream is a complete beauty treatment for your skin, made of purest ingredients.

# SEM-PRAY JO-VE-NAY

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 Please send me your clever personal-size container of Sem-pray Jo-ve-nay. Enclosed you will find ten cents to cover cost of handling.

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A scene during the broadcast of *Men Against Death*, heard on CBS. This series is presented in cooperation with the Radio Division of the Federal Theatre and is based on the writings of Dr. Paul de Kruif. George Zachary directs and Leo Fontaine is script writer.



national in scope.

Since Teddy can't be present for private lessons, he has mapped out a correspondence course. He makes recordings of a daily lesson, demonstrating his style and method of playing. These recordings, plus a musical manuscript, are sent to the pupils. Each student practices from the manuscript, then listens to the Wilson recording of the same thing. After he thinks he has perfected his lesson, he has a recording made of it and sends it on to Teddy in New York. Teddy listens to the record much as any piano teacher would listen to an in-flesh lesson and marks it accordingly. Grades and corrections are sent on with the new lesson.

Wilson now has piano pupils in every part of the world, including one Loyalist student who practices between battles on the Spanish front.

**SONGS FOR SALE**

*Hal Kemp has an inviolable policy of never listening to a writer play an unpublished song. There have been too many examples of suits brought for stealing song ideas. He has never broken this rule, although once a U. S. Congressman sent him a song and asked him to play it. Once, too, a big steel magnate tried to bribe the boys in the band to play his composition. That didn't work either.*

*Hal is also very hesitant about introducing new published tunes. "Because of that little policy," he says, "I've been caught three times. I had a chance to introduce three songs—all of which I turned down. The three turned out to be pretty popular tunes. Do you remember I'm Headin' for the Last Round-up, Carolina Moon and I Kiss Your Hand, Madame?"*

**SWEET AND LOW**

Newest and most promising of the shiny new stars discovered by Columbia is Nan Wynn. She's a sweet, pretty miss who is still hovering around the twenty age mark. She is also one of those never-ending examples of what miracles the microphone has wrought. In a room, you'd never notice her singing voice because there isn't much of it. But once she edges up to a mike, you wouldn't detect the difference between her volume and Grace Moore's, say.

Just once has a microphone failed her. That was the night she made her stage debut at the New York Palace. She complicated matters by wrenching her neck before going on. As the curtains parted to reveal Nan Wynn, she stood there with her cheek resting on her right shoulder—she couldn't straighten her neck! She began to sing, neck and all, but nothing happened. The stage microphone was off. Fortunately, the amplifying system was switched on for her second song and Nan did all right. She's doing all right at CBS, too. The microphones are more dependable over there.

**THE LONG-HAIRED BOYS**

When Mark Warnow was signed to conduct the famed New York Philharmonic Symphony this past season, he decided to include Brother Scott's *Powerhouse* in the program. The honor of conducting the Philharmonic comes seldom to a radio maestro. The hundred musicians in



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Yesterday, romance was distant . . . today, love is singing in her heart. That's because she discovered the secret of allure—the magic fragrance of Blue Waltz Perfume—the haunting, flower-like scent that no man can resist. You, too, can win adoration. Dab the exquisite bouquet of Blue Waltz Perfume on your hair, your throat—and the very air about you will seem transformed by the witchery of your charm. 10c. at 5 and 10c stores.



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Little bones  
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Mother, don't crowd baby's feet into shoes that have been outgrown. Save your baby's feet. Buy inexpensive Wee Walkers and change to new ones often. Wee Walkers are flexible, roomy, correctly shaped. Live molen lasts give real barefoot freedom! Wee Walkers cost less because they are sold nationally through store groups with tremendous buying power and a small profit margin. See them—compare them—in the Infant's Wear Department. Sizes up to about age 4. For baby's sake accept no substitutes.



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## "NEW WINDOW SHADES!" DO YOU THINK IM MADE OF MONEY?



..and Then He Learned They Cost  
MILLIONS fast learning that expensive-looking only 15c ea.  
CLOPAYS cost only 15c, including the exclusive Lintone texture that doesn't crack, curl or pinhole, hangs straight, is all-veny, wears two years and more. Ready to attach to rollers, 15c (no tacks or tools needed). On rollers 25c. And, only 10c more buys the new CLOPAY WASHABLE Shade. Oil-paint finish both sides. Wash clean time and again, leaving no streaks or watermarks. Sold at 5c and 10c and neighborhood stores everywhere. Want sample swatches? Send a 3c stamp to CLOPAY CORP., 1330 Exeter St., Cincinnati, O.



Paul Douglas, air sports columnist, thoroughly enjoys his daily job of covering sporting events and reporting on them to listeners.

the organization are tops in the classical field. Mark wanted to be sure that his performance with them would be perfect, so he asked permission to bring along two CBS men as substitutes for Philharmonic regulars. His two replacements were a hot trumpet-man and a drummer. The drummer he picked was Billy Gussals, who plays drums in the Swing Session band. Mark felt that a symphony "drummer" might not swing with enough authentic spirit on the drum breaks in Popchester.

### CURIO

The most out-of-the-ordinary music store in New York is the Commodore Music Shop. Here was born the idea of a swing club's and a hot record society. The Commodore is a little hole-in-the-wall store on Manhattan's East 12nd Street. It is run by Milton Galdler who has been a swing expert for almost half of his twenty-eight years.

Galdler's shop has always been a hang-out for swing musicians. There they can find the great swing recordings which are now collectors' items or just meet friends who speak their language. Recently, the Commodore and Galdler have sprung into national fame as the creators of records bearing the "Commodore Music Shop" label.

Milt has always felt that the commercial swing of today isn't the real swing. He prefers the so-called "Chicago" style—much rougher than the kind you're used to and much more exciting. With this idea in mind, he collected a group of the trade's best instrumentalists and had them make records.

A trio and an eight-piece combination (the largest orchestra, according to Galdler, that can successfully use Chicago style) record. The trio consists of Goodman's Bud Freeman on sax and Jess Stacy on piano and Red Norvo's George

Wellington on drums. The eight-piece group is made up of these three plus the undoubtedly great Bobby Hackett, trumpet; Pee Wee Russell, clarinet; Jack Teagarden, trombone; Arnie Shapiro, bass; and Eddie Condon, guitar.

So far there have been two recording dates with a total of six records issued. On each of these dates not a note of written music was used. Each recording was strictly an ad-lib product.

The original swing clubs in America were formed by Galdler in order to act a guarantee for the sale of his records. Following the formation of the first in New York and New Haven, the clubs have reached the thousand mark in America.

Since he started recording in January, Galdler's record business has quadrupled. He carries on a mail order trade all over the country and has distribution in every key city. Business has been so good that he is opening a branch on 52nd Street, New York's Swing Pan Alley.

Galdler is considered one of the few real swing authorities. Life magazine, for example, consults him whenever they get ready to discuss the subject. Swing has always been his hobby. He began to captivate on it when he left school to go to work in his father's music shop. Then he began to build up the shop to include his specialty. Now his is an outstanding example of making a hobby pay.

### ONCE OVER LIGHTLY

Tommy Dorsey moves into New York's New Yorker Hotel on October 12, which means that a little later in the season there will be a fan fight. That will occur when Benny Goodman leaves the Waldorf to switch back to the Pennsylvania Madhattan Room and Tommy and Benny will be one block away from each other. Meanwhile, at the Waldorf, Emil Coleman's gentle,

(Continued on page 80)

## FASHION IN THE GRANDSTAND

(Continued from page 73)

leave home in brilliant sunshine, only to find rainy weather a hundred miles away. Of course, you can always buy some kind of rain protector at the game, but it's usually a makeshift which you throw away later. Linda Lee, cute little NBC singer, takes care of this contingency very neatly. She goes prepared, with a tidy little package in her purse which unfolds and turns out to be a duck-skin outfit of raincoat and kerchief, light as a feather and roomy enough to fit easily over a fur coat!

Laura Suarez, the exotic NBC singer from Brazil, hasn't been in this country so very long, but already she's an ardent football fan, and is going to see all the games she can this fall. She knows that when the football invitation extends over the week-end, some kind of evening or dinner dress will be needed, and for these occasions she has chosen a smart new dinner dress. In this gown you will note many of the newest style features of the season—long sleeves, softly draped shoulders, figure-fitted lines, and the return of cloque materials. It's in a lovely dark green-line called "deep-ocean," and with it she wears a tiny dinner hat of white flowers with shoulder-length veil. Note her heavy antique jewelry, so in keeping with the theme of her gown. The fabric in this dress is very wrinkle-resistant, making it easy to pack, as is the little dinner hat, which is small enough to tuck into the corner of a suitcase, thus eliminating the bother of an extra hatbox.

For very formal dances, the strapless evening gown will be the thing this winter. They are very beautiful and romantic made up in jewel tones or velvet, but Isabella Allen has chosen hers in black lace, because you can wear it all year.

While her older sisters go in for the more formal types of spectator sports costumes, the high school girl, cheering her hero on, wears comfortable, casual sportswear. She likes flared skirts and sweaters with the sleeves rolled up, college-girl fashion, classic felts or calots, or little hoods that match and button onto her sports jacket or frock. Never still a moment, she's usually plenty warm enough in her reversible gabardine and tweed sports coat which may serve as a raincoat, too.

Color plays an important part in your costume, be it tailored or casual. Choose one color as your base and have your accessories harmonize and tone in with it. If you're loyal to one special team, you may want to base your color scheme on the traditional color of that team, but don't let your loyalty lead you into wearing a color that is unbecoming!

Last, but by no means least, your clothes should be comfortable so that you can forget all about them and concentrate your enthusiasm on the game. If your costume fits well and easily, if the colors are becoming to you, and if it's appropriate to the occasion, you won't mind so much if your team loses the battle on the gridiron because you'll know that you've won the Battle of the Grandstand!



NEW...SIMPLE PRODUCT FOR

## Feminine Hygiene

HYGIENE...when your doctor advises feminine hygiene...a dainty, white, anti-septic suppository; ready for instant use... melts promptly at internal body temperature, to form a soothing anti-septic film... freshly scented; no other odor... individually sealed; untouched by human hands until you open... scientifically prepared by the makers of "Lysol" disinfectant... box of 12, with full directions, \$1.00.

## LYGENES

A product of the makers of "Lysol".

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## Hair OFF Face Lips Chin Arms Legs

Happy! I had ugly hair... was indolent... discouraging. Tried many different products... were razors. Nothing was satisfactory. Then I developed a simple, painless, inexpensive method. It worked. I have helped thousands win beauty, love, happiness. My FREE book, "How to Overcome the Superfluous Hair Problem" explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mme. Annette Lanette, P. O. Box 1040, Merchandise Mart, Dept. 477, Chicago.

## Many Never SUSPECT Cause of Backaches

This Old Treatment Often Brings Happy Relief. Many sufferers relieve nagging backache quickly, once they discover that the real cause of their trouble may be tired kidneys.

The kidneys are Nature's chief way of taking the excess acids and waste out of the blood. Most people pass about 3 pints a day or about 3 pounds of waste. Frequent or acute passages with smarting and burning shows there may be something wrong with your kidneys or bladder.

An excess of acids or poisons in your blood, when due to functional kidney disorders, may be the cause of nagging backache, rheumatic pains, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes, headaches and dizziness.

Don't wait! Ask your druggist for Doan's Pills, used successfully by millions for over 40 years. They give happy relief and will help the 15 miles of kidney tubes flush out poisonous waste from your blood. Get Doan's Pills.

## New Under-arm Cream Deodorant safely Stops Perspiration



1. Does not stain dresses—does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly checks perspiration for 1 to 3 days. Removes odor from perspiration.
4. A pure white, greaseless, stainless vanishing cream.
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TEN MILLION jars of Arrid have been sold. Try a jar today!

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39¢ jar

AT ALL STORES WHICH SELL TOILET GOODS (Also in 10 cent and 59 cent jars)

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MAKE \$25-\$35 A WEEK

Are you looking for a steady earning at home? Do you have a high school diploma? If so, you may be interested in this practice as a nurse. You will receive a salary of \$10 per hour, plus a bonus of \$10 per hour.

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Name \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

### NOW FEEL MY SKIN!

SMOOTH AS SATIN!  
... MUST BE THE DAIRY MILK OILS IN YOUR NEW BEAUTY CREME.

★ Genuine milk oils... resembling natural human skin oils... bring amazingly quick results. Get this all-purpose cream at department, drug, & 10¢ stores and beauty shops.

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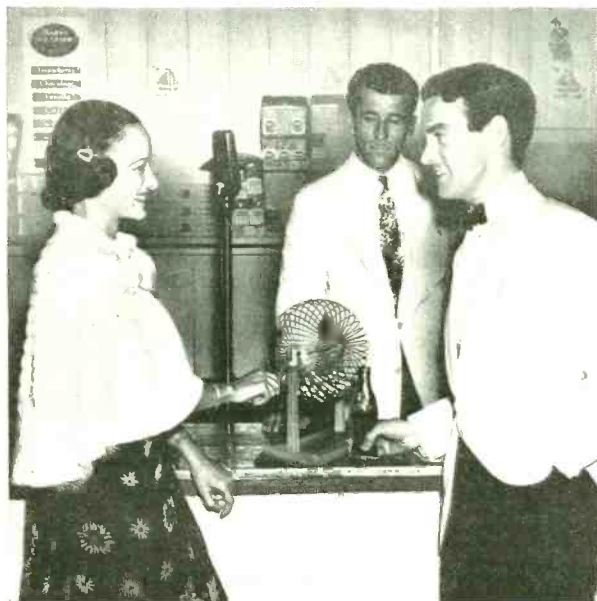
DO YOUR EYES HAVE

**HOT**  
C ame H iter A ppel

There's ALLURE... In eyes mysteriously shadowed by long lustrous eyelashes. Make your lashes look silky, long and dark with the wonderful new Camille Cream Mascara. In its attractive plastic purse Vanity, Camille Cream Mascara can be safely carried with you, to be used any time of the day or night. Ask for Camille Cream Mascara, complete with Vanity—10c at department, drug and 5 & 10c stores. Black, Brown or Blue. Camille Inc., New York.



**Camille CREAM MASCARA 10c**  
Complete with Vanity



Baritone Ray Heatherton, who's spinning a bingo cage with a young lady friend, has Paul Whiteman to thank for giving him his start on the air. Now Ray is one of CBS' most popular sustaining singers.

## THE BANDWAGON

(Continued from page 84)

sophisticated melodies will compete with Benny's rhythms. They will be in two different dancing rooms of the same hotel. . . . Jack Teagarden plans to leave Paul Whiteman to form his own band. T. Dorsey's ex-manager is behind the move. That gentleman has been looking for a trombone leaderman to rival Tommy ever since he and swing's sentimental gentleman parted not such good friends.

Al Rinker, now a CBS producer, is responsible for Whiteman's discovering his sister, Mildred Bailey. Al was one of Paul's *Rhythm Boys* when he brought his boss over to her house one night for dinner. After the meal, Rinker persuaded Whiteman to listen to his hostess sing. Paul hired Mildred on the spot. . . . Harlem's Savoy Ballroom is now home to the gentleman who is named most often as swing's best trumpeter. He is Roy Eldridge. Listening to him is an experience. . . . One of the outstanding and least ostentatious radio successes is Jack Berch's. He started out in a small town as a tea and coffee salesman. Nowadays he sings for four or five sponsors a week and is good for just about \$2,000 every seventh day. . . . Ray Bauduc, that talented drummer in the Bob Crosby outfit, uses a custom-made drum. Most of the boys use factory products because they endorse them and get a financial return. But Ray and a couple of

other conscientious souls say "no" and have them built to order by a drum-maker in New Jersey.

You know about the Morton Downeys celebrating the arrival of a new heir. The baby's first sound, as usual, was "W-a-a-a." Some wag said something about the Downey son's opening his mouth for the first time and starting with his Dad's famous theme: *Wabash Moon*.

### ODD?

*The New York Times*:  
"The *Bandwagon* is the name of a new *HEAR-NBC* show to be introduced on September 4 at 7:30 p. m. by Guy Lombardo's orchestra. Each week a different orchestra will be heard."

## PLATTER PATTER

OVER in another section the *Bandwagon* talks about the Commodore Music Shop. The records under that label are the most interesting of the season. You should have all, especially if you're one of those people who like to take their swing sitting down. If you're limited to two, pick: Paul Freeman and the Trio in *Ja Da*, and the Windy  
(Continued on page 88)

RUB IN AND INHALE  
**ZIP**  
PLASTIK-VAPOR  
FOR COLDS  
At first sign of a cold, rub on ZIP Plastik-Vapor to help relieve congestion in throat and chest. Large jar 10c., extra large jar 25c. All good 10c stores and druggists.

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Circle 1 on Reader Mail

## PLATTER PATTY

(Continued from page 86)

City Seven with *A Jan. 5, 1936, A: Commodore*.  
For the rest of the record crop, the bumper products are:

### IN VOCALS

Louis Armstrong, backed by Lynn Murray's Chorus, doing an astonishing singing job on two spirituals: *Shadrack and Jonah And The Whale* (Decca).

Mildred Bailey's Small Fry and Born To Swing (Vocalion). One of the best platters this gal has made. And when she makes them good, she doesn't fool.

Dick Todd aiming at the feminine audience with *There's A Far Away Look In Your Eye and So Help Me* (Victor). Dick has a Crosby-like quality plus a style of his own. In his spare time he works as male vocalist for Larry Clinton.

Decca presents their star salesman, Bing Crosby, in three tunes from his new Sing, You Sinners film: *Don't Let That Moon Get Away, Laugh And Call It Love and I've Got A Pocketful of Dreams*. That last is the best and is backed by the unusual A Blues Sextet.

Vocalion's review of a *Boxwell Sisters'* team. If you missed it before, don't miss it now. It's Alexander's Raetime Band and Dinah.

Comme Boxwell doing anything, but particularly 1 Let A Song Go Out Of My Heart and I Hadn't Anyone Till You (Decca).

Two things called Tutti-Frutti and Look-A-There. They're performed by Slim and Slam—perpetrators of Flat Foot Floogie. The boss wrote both numbers. Each is good entertainment (Vocalion).

### IN SWING

Larry Clinton working over two of his own compositions: *A Study in Blue and Night Shades* (Victor). The latter number, much slower than the first, has Bea Wain at her best. Bea's work is lovely, too, on *Reverie*, a Claude Debussey composition arranged by Larry. *Boogie Woogie Blues* is that disc's hot barker.

Ex-arranger Will Hudson also presents his own works: *Hangover in Hong Kong and Lady of the Night* (Brunswick). The first is fast and smoky. The second is beautiful, descriptive slow swing.

The Quintet of the Hot Club of France miracle working on *Honeysuckle Rose and Stomping at Decca* (Decca). The featured instruments are violin and guitar—they're international champs.

Fats Waller, regardless of the song, always manages to make his records outstanding ones. You might try *There's Honey on the Moon Tonight and Fair and Square* (Victor).

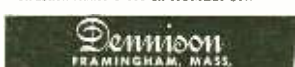
Two of the best numbers Jimmy Dorsey has ever offered: *Dusk in Upper Sandusky*, which features Ray McKinley on the drums. Ray deserves the feature spot. June Richmond lovingly delivers *The Darktown Strutters' Ball* (Decca).



Do you get "poodle permanents"? Hair all frizzy? Brittle, dry hair is usually the cause. You can overcome this by a simple home treatment. First, stop using all alkaline, sulfone chemicals. Instead try proved oil and scalp tonic treatment. Try Admiration Soapless Shampoo. It not only cleans the hair safely and thoroughly but does not steal the natural scalp oils that keep your hair strong, elastic and healthy. Easy to use, Admiration is a beauty treatment approved by thousands of beauticians. If you'd like to have a sample, send three 5-cent stamps. ADMIRATION LABORATORIES, HARRISON, N. J.



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# HOW NERVOUS WOMEN CAN SLEEP EASILY



By Dorothy Blake

Being a woman myself, I know that many women, as well as men, find it extremely difficult to fall asleep for hours after they retire—that others become fully awake after they have slept for just a short time, then find

it almost impossible to go back to sleep. The next day they are nervous, unstrung, highly irritable. Before retiring I take one or two TREMS Tablets. That's ALL I do. In about 15 minutes, tense nerves are completely relaxed, that taut feeling goes and I get a good night's sleep. All ingredients in TREMS are U. S. P. tested. Why put up with another sleepless night or nerve-racking day when you can enjoy glorious relaxation with TREMS? If your druggist does not have TREMS, send your name, address and 10c to TREMS, St. Louis, and 46c Introductory Package will be sent postpaid.



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RED, VEINED, OVERWORKED



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Sidney Phillips is England's answer to Raymond Scott. You will like his *An Amazon Goes a Wooing and Dinner and Dance* (Brunswick). But he isn't Scott. Ella Fitzgerald, with Chick Webb corroborating her every statement, confesses convincingly *I'm Just a Jitterbug*. Chick goes it alone on *Azure* (Decca). This is another demonstration that Webb's is one of the best bands in the land.

Bluebird has three of swing's important pioneers. All are colored and all are very genuine and exciting. The first is already history: King Oliver's *The Trumpet's Prayer and Call of the Freaks*. Then two great pianists: Jelly-Roll Morton's *Shreveport* and Duke Ellington's *Doin' the Voom Voom*.

Red Norvo—still not fully appreciated—does his usual good work on *Put Your Heart in a Song and the Sunny Side of Things* (Brunswick). Bailey sings both vocals.

### IN SWEET

If the swing from swing to sweet is too much for you, you can try a new record by Victor: Guy Lombardo and Benny Bernigan back each other with both doing *Russian Lullaby*. A good object lesson for students of sweet and swing.

Decca, catching sight of the new public interest in Hawaiian music, has put together an album starring the plunky melodies of the Islands. There are five of them. Bing Crosby, Ted Fio Rito, Ray Kinney and Harry Owens take turns performing. If you like guitars and the swish of grass skirts, you'll like these.

Kay Kyser—whose style is a bit too much for me at times—has worked up *I've Got A Pocketful of Dreams and Don't Let That Moon Get Jealous* (Brunswick). They're very melodic and sweet. Hal Kemp does the same two tunes for Victor. I like his way better—all except Judy Starr's vocal in the first.

### IN CLASSICS

The Victor classical recordings this month draw attention. You can buy a magnificent Paul Robeson offering, for example, just as cheaply as a popular record, or you can go as high as \$10 for a collector's Decca album.

Robeson sings *At Dawning and Just A Wearyin' For You*. The album is the Decca Concerto In B Minor played by Pablo Casals, the world's greatest cellist with the Czech Philharmonic Orchestra. It is melodious and beautifully played. A swell thing to have at your elbow.

Arthur Fiedler and his Boston "Pops" Orchestra have collected an *Old Times Night* with such favorites as The Bowers, Little Annie Rooney, Sweet Rosie O'Grady and all their companion pieces.

A great piano record is famed Arthur Schnitstein's new one: Schumann's Romance In F Sharp Major and Brahms's Rhapsody In G Minor. A good item if you like piano music.

—J. M.

LOOK FOR ANYTHING FOR A LAUGH RADIO STARS, December



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KEEPS YOUR SKIN  
Young Looking

Mercolized Wax Cream flakes off the surface skin in tiny, invisible particles. Reveals the clear, soft, smooth, young looking under-skin. This simple, all-in-one cleansing, softening and beautifying cream has been a favorite for over a quarter century with lovely women the world over. Bring out the hidden beauty of your skin with Mercolized Wax Cream.

Use **Saxolite Astringent Daily**! This tingling, astringent astringent is delightfully refreshing and helpful. Dissolve Saxolite in one-half pint witch hazel and apply.

Try **Phleatonic Depilatory** For quickly removing superfluous hair from face. Sold at cosmetic counters everywhere.

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# IMPROVING YOUR FACE AND FIGURE

(Continued from page 12)

entire exercise is done without relaxation of bending the arms or legs.

My next important question is concerned with your complexion. Is it everything that could be desired and are you doing everything possible to keep it in good condition?

Naturally, for the skin to be at its best, the rest of the body, too, must be in good condition. Therefore, if you seek to have loveliness you must do something about your health. Take exercise, eat the proper food, get plenty of rest and fresh air. All of these things that mean right living are important to the complexion.

In addition to this inward care, Nature needs some outward assistance if the skin is to be beautiful.

First, Nature can't wash your face for you. You must *cleanse* your face at least twice daily. Creams used in combination with soap and water are ideal cleansers. Make it a rule never to apply fresh make-up over a dirty face.

Second, *stimulate* the skin, which simply means encourage a brisk circulation so that the skin is toned and firmed; the oil glands coaxed to function; and the pores encouraged to keep in working order. Exercise, massage, patting, tonics and astringents are the approved methods.

The third thing we must do for our skin is to *soften* it. This is done with softening creams whose names range from emollient cream to tissue cream, but whose functions are essentially the same. Because skins vary as much as fingerprints, it is only by the trial and error method that you can find which cream best agrees with your skin.

Fourth, every skin needs *protection*. Powder foundations keep the skin soft and supple against the ravages of weather, steam heat and changes in temperature. At the same time, they assure a longer lasting make-up. Also, these powder foundations render the application of make-up much more simple.

There is one foundation, in solidified stick form, which will allow even an amateur to accomplish wonders with highlights and shadows. Any slight irregularity can be easily improved by the use of several shades of this foundation. For example, a too-long nose can be shortened by using a light shade of this base halfway down the center of the nose, and a darker shade for the sides and tip. By using a dark shade of this foundation along any feature that is too prominent it can be subdued, while a light shade, applied to a good feature, emphasizes it. Write me for the name of this foundation if you would like to try being your own plastic surgeon.

After inquiring around among the radio stars, I found that most of them suffer, just as you and I, from that all-American illness, "too much activity"—too many places to go and too much to do! Well, this is the tension that puts wrinkles in the faces of old and young. So, how about some beauty hints along the "do nothing" line to

smooth the forehead, brow and eyes away from tomorrow's wrinkles?

Try the first one first, and see how it works for you. Just do it now! Absolutely! That! Close your eyes if you like, or keep them open and relax completely. If you can make yourself a perfect H—then do so, or at least think about a rolling green hill started with daisies, or some thing else equally remote from your everyday life. Hold this attitude for five minutes and you'll feel as though you have had a good hair's-breadth sleep.

Before going to sleep try this pussy-cat trick of relaxing. Stretch the body slowly to its full length. Breathe in deeply and out slowly. Raise your legs high up in the air, and drop them as though they belonged to someone else. Raise the arms up, and drop them as though they were dead weights. Soon you'll find yourself dropping into a restful sleep almost instantly!

Spend at least 15-20 minutes alone a day. If you feel you are too busy to allow yourself this time, then take a manicure or cosmetic kit in your room with you and behind a closed door indulge in the luxury of your own thoughts while you go about your tasks. You could cream your elbows to soften those rough spots. Remove your nail polish and give your fingernails the energetic buffing that is so strengthening to them. Or, before your dressing-table, try some of the new make-up tricks. Practice using a lip-stick pencil or brush, etc.

I have noticed that a lot of girls lose much of their attractiveness as soon as they open their lips to speak or smile! Dingy teeth are the very apparent cause of this. I know those girls are unaware of this fact because they are so used to their own appearance that they actually no longer see themselves! Therefore, I suggest that, aside from the twice daily use of a toothbrush, you give some attention to the dentifrice you use. See that you use the *right dentifrice*. You know the function of your toothpaste or toothpowder is to aid your brush in the mechanical cleansing of the teeth. Hence the dentifrice should not contain too much soap, lest the stimulating action of the brush be affected, and it should not contain too much grit, because if used regularly over a long period of time it will wear grooves in the teeth. This month I have a free sample offer for you of a toothpowder that fills all the necessary requirements for a good dentifrice. This powder contains no bleach, no grit, no pumice, but it does contain a wonderful cleansing agent—Irim— which helps brush away making-surface stains that may have been hiding the true beauty of your teeth. Send me your name and address or fill out the coupon, and receive your generous seven-day free trial packet of this toothpowder!

Marv Biddle,  
RADIO STARS MAGAZINE,  
149 Madison Avenue,  
New York, New York.

Please send me absolutely free, the 7-day trial packet of toothpowder.

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



# SONG WRITING IS EASY, BUT—

(Continued from page 78)

various bands until they decided to work for themselves.

Then there are leaders like Benny Goodman and Tommy Dorsey who are outstanding instrumentalists. They don't write down their arrangements but they create them, nevertheless, every time they pick up their clarinet or trombone. Rehearsal time is when they arrange and they convey their ideas to their men musically.

That's the funny thing about the arranging end of the profession. There isn't a school or a course of instruction in the country that can teach any one how to arrange jazz. Music schools and conservatories can teach their music fundamentals, the elements of harmony and composition which are necessary for work in melody, but from that point on every arranger is self-taught. Two or three members of my staff have never seen the inside of a music school. Others are conservatory honor graduates.

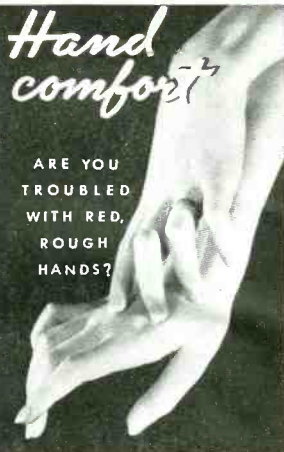
It's a peculiar talent, Henry Haywood, who's as good as any arranger in the business despite the fact that he was never in it, *could not write one note of music*. I used to assign a technical arranger to follow Haywood around to take down the notes that he whistled or sang. That's the way he arranged, and it worked perfectly.

An even more unusual example is that of Don Stauffer, now vice-president of one of the largest advertising agencies in the country. Don was producer of *45 Minutes In Hollywood*, a program I conducted. He was no musician, but he was able to describe so beautifully and eloquently exactly what he wanted that he practically wrote the arrangements. He'd say, for instance, that he'd like the music to express the phrase, "once upon a time," just as a storyteller would say it. His descriptions never failed. I was musical director of that show and should be the last to admit it, but when Don left to take another assignment the quality of the music changed. And it wasn't for the better, either.

Those aren't believe-it-or-not cases. People who don't know a darned thing about music can make wonderful arrangements.

Once you've collected your arrangers, half your battle as a conductor is over. The other half is their arrangements and the tunes you select. At that point perspiration begins to roll from the baton-man's brow. It took seven days of work and six weeks of thought to do *Spring Is Here*. We play eight numbers on each *Blue Velvet* program. Figure out the rest for yourself.

Now, Morty—do you still want to write songs for Daddy?



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NO TABLETS—NO

Don't Miss Next Month's RADIO STARS for the real inside story

on SAMMY KAYE  
By Jerry Mason

## WEST COAST CHATTER

(Continued from page 17)

lost. It is not clear on public air how that she's first try—and a final one.

## ROMANCE IN RADIO

THAT good-looking gent who bade a fond farewell to Simone Simon at the airport was none other than Jean Sablon. And the daily cablegrams to Simone are from the same party. Wonder if Jean's going to succeed in convincing the gal from Gay Paree that Hollywood's not such a bad place after all?

CONRAD NAGEL has long been in the habit of nately going his way in Hollywood, and every so often surprising the folks by grabbing off some much-coveted role in pictures, radio or the theatre. Now, between rehearsing and broadcasting for his successful NBC show, he's also rehearsing for one of the greatest roles of his long career—that of Faust in Max Reinhardt's production of Goethe's play, which will be presented as part of the "Salzburg in Hollywood Festival" this month.

ADD romantic note about Conrad: He and Joan Fontaine are a constant twosome around town, but will admit nothing about wedding plans. There are those who think they've already taken that trip to Yama, though.

ONCE that Jack Benny gang gets an idea, there's no stopping them. All of a sudden they decided that having permanent homes beat living out of suitcases and, no sooner said than done, all went in for house-bidding. There's Jack and Mary's Coldwater Canyon house; that grand rancho of Phil Harris' out in Encino; Andy Devine's "Gravel Flats" estate in Van Nuys; Announcer Don Wilson's San Fernando Valley ranch house; and Kenny Baker's mountain home. Kenny had a contract for work in England but, not to be outdone by the rest of the gang, he had the house started before leaving and keeps in anxious contact with its progress from abroad.

HELEN JEPSON has again left Hollywood for New York—but not for good. She's going to spend some time learning a new opera and then will return here for a picture at the Goldwyn Studios. While she was here, Miss Jepson was one of the most popular hostesses in screen and radio circles.

LANNY ROSS had an elegant time fishing all across the country on that recent motor trip. His real excuse was on invitation to be guest soloist at the Mississippi Valley Music Festival at East Moline, Illinois. He and Mrs. Ross will return to Hollywood this fall, and Lanny will do radio work from here, and possibly another picture.

LURENE TUTTLE, star of the *White Fires* program, and featured actress on many CBS programs, is another fishing enthusiast. Fortunately, husband Mel Ruick, announcer for *Lux Radio Theatre* and

other programs, feels the same way. So they spent their recent three weeks' vacation in the Payette Lakes country of Idaho—and actually sent back trout to all their CBS pals!

CHET LAUCK, the front half of the *Lum and Abner* team, reports that he spent his entire first day in London this summer laying in a stock of English tweeds. Taking a tip from Jack Benny, who did the same thing a year ago when he vacationed abroad, Chet waited until he got home to his own Hollywood tailor to have the suits made up. Mrs. Lauck waited until she arrived in Gay Paree for her clothes splurge. "I took my tip from Mrs. Benny," she says.

JOHN NESBITT, whose Passing Parade broadcast is gaining in fame, has a secret radio ambition to do an anonymous broadcast series, talking candidly about people, places and incidents. To make his scheme workable, however, his identity would have to be completely hidden. He'd like to circulate about, among both friends and enemies, and get candid criticisms. It's John's idea of a perfect system for finding out just what merit a radio performer possesses.

BENNY GOODMAN did something just like this recently when he applied as clarinetist for the Victor Recording's new String Quartette records. None of the classical musicians knew Swing King Goodman, so he made the test as just an ordinary guy. P. S. He got the job.

TALK about your remote control romances—Al Garr, that handsome CBS tenor, has had his sweetheart in darkest Africa for the last ten months. She's working there and will return to Hollywood later in the fall. But she's been tuning in on Al's love songs every Sunday night!

ALICE FAYE and Tony Martin are suffering the pangs of their first separation. But it's not a real Hollywood separation, for they'll definitely be back together again in a few weeks. Tony's on a ten-week tour with his orchestra through the Middle-West and Mrs. M. will join the party after she completes her present picture role. Incidentally, her parting gift to Tony was a solid silver baton, with her name engraved on it.

ALICE is one girl in this town who has too many friends for her own good. Out on the sets at 20th Century-Fox, every one from prop boys to stars calls her "pal." And the Faye dressing-room is the place picked by them all to relax and enjoy themselves when not working. It's generally so crowded that, when Alice returns from an exhausting hour in front of the cameras, there's no place to perch but on the corner of the dressing-table—where she rests, rather than disturb her friends. But Gregory Ratoff, who's directing her present picture,



Norris Goff, of *Lum and Abner*, in his *Abner* make-up

By the Dawn's Early Light, decided to do something about this. He ordered up another portable dressing-room, made a rule that no one but Alice Faye was to set foot in it. Which makes Alice the only star in captivity who owns two portable dressing-rooms.

THE TITO GLUZARS are costume, interior decorators these days. It's true that they've just finished leaving their home entirely done over—but they're consulting about nursery designs now. The song star of *CRS' Hollywood Showcases* will become a pro-act player in December.

## DO YOU REMEMBER WHEN—

JOHN NESBITT first made the front pages by falling off a sixty-foot cliff and not getting hurt? Fred Allen enrolled in public speaking courses at Harvard summer school? A Waukegan young man named Jack Benny appeared in *The Green Lakes Revue*, sponsored by the Navy Relief Society, as fiddler and comedian? Harry von Zell was in love with Joan Blondell in a Los Angeles High School and couldn't eat or sleep? Mary Livingstone was section manager of a Los Angeles department store? Eighteen-year-old Kace Smith made her Broadway musical debut, in *Honeymoon Lane*? Kenny Baker packed them in at the Cocoanut Grove in Los Angeles? Phil Harris appeared at the Hotel Pennsylvania in New York up on the recommendation of his old friend, Rudy Vallee? Fannie Brice considered *Baby Snooks* a pretty flat number in her repertoire?

MARTHA RIVES busy these days supervising the construction of a new swimming pool on the grounds of her Hollywood and mountain home. There was talk that she and Duce Rose would build a new home after their marriage in October, but now it looks like Martha's mansion will be home sweet home to them.

ALTHOUGH Gracie insisted that coconuts and ukuleles should be the main part of their baggage, since the Hawaiian natives are known to be fond of them, George restricted her to packing only their clothes and Sandra's and Ronnie's for their trip. They set sail for the Islands on a five-week holiday—their first real vacation in six years.

READ THE COMPLETE STORY OF

# "By the Dawn's Early Light"

"You can make your own heaven, right here, in whatever moments of beauty you can find," Hank Topping whispered roughly to the frightened girl in his arms.

His words were warm, and earnest because he lived by them, but to Emmy Jordan they seemed just the futile tools of a dreamer. Stubbornly she resisted their persuasiveness. Too long she had kept her secret—now she yielded unresistingly to the maddening chant in her brain.

"Heaven? Though you know you've committed murder? Heaven, in the broken heart of China . . . in the love of an aimless drifter?"

What hope for happiness could there be for these two outcasts, brought together in a forgotten corner of the battle-braused Orient? Could they ever emerge to make the world forgive what they had done? Read "By the Dawn's Early Light," a thrilling adaptation of the 20th Century-Fox picture, starring Warner Baxter and Alice Faye. It appears in the November issue of SCREEN ROMANCES.

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