

10 CENTS

RADIOLAND

October

10c

15c in Canada



Lee Wiley

RADIO
STARS
WANTED!

SEE PAGE 12

PERT KELTON * RKO *

Suppose YOU
became a
MOVIE STAR!



You would discover this
about *Beautiful Hair*

LIKE other Movie Stars, you'd naturally have your hair waved, shampooed and dressed in the select beauty salons of Hollywood. And there you would discover that eight out of ten recommend a Duart Rinse after every shampoo because it does TWO important things to beautify your hair.

First, Duart Rinse uncovers the natural sheen and brilliance of your hair by removing the gray soap film that plain water rinsing can never wash away. Second, one of the 12 shades of Duart Rinse will match your hair and give it a delicate, flattering tint—just enough to add the soft glow of sunshine to the natural color of your hair. Duart Rinse is not a dye. It is not a bleach.

Now, even though you are not a Hollywood Star, you can easily enjoy the luxury of beautifying your hair with Duart Rinse. The same rinse that for so long has been the choice of the Hollywood stars. Ask for a Duart Rinse at your beauty salon, and then take a package along for use at home. A two rinse package sells everywhere for only 10 cents.



NOTE: Shipments of this sensational hair rinse are now being rushed to all parts of the United States. If your beauty salon has not yet received their supply, use the coupon in the corner. Then your package of Duart Rinse will be mailed you at once.



Look for
DUART RINSE
in the New Hollywood Package. The Duart Rinse display and sales rack shown at the left will soon be seen on the counters of better beauty salons everywhere.

* * * * and add to your loveliness with a

DUART PERMANENT WAVE

the Choice of the Hollywood Stars

- TWELVE TINTS
- Black
 - Dark Brown
 - Chestnut Brown
 - Titian Reddish Brown
 - Henna
 - Golden Brown
 - Titian Reddish Blonde
 - White or Gray (Platinum)
 - Ash Blonde
 - Medium Brown
 - Golden Blonde
 - Light Golden Elonde

SEND 10 CENTS for DUART RINSE in the New Hollywood Package. Contains two rinses. Mark the shade you wish and mail this coupon with your 10 cents in stamps or coin to Duart Mfg. Co., 984 Folsom St., San Francisco, Calif.

Name _____
Address _____
City _____
State _____

Isn't It A Shame!

SHE'S TERRIBLY IMPORTANT AT THE BANK!—BUT OH, HER TERRIBLE TEETH!



Helen's eyes are brilliant—and her hair lies in soft, natural waves. She's charming to look at, and invaluable at the bank. But—there's a "but" about Helen.



And Helen's contract is so marvelous that she could go into tournaments if she didn't work in a bank! But—the "but" about Helen gives her many a bad moment.



Men like Helen—they like to play bridge with her. But they don't like to dance with her—and they never propose. For the "but" about Helen is her teeth!



When Helen touches up her pretty lips with lipstick—can't she see that her teeth look dreadful? They're dingy. "Pink tooth brush" could easily be the cause of that!



Helen's dentist would soon explain that tender, bleeding gums need massage with Ipana. With Ipana and daily massage—her gums would soon improve.



Once Helen's teeth were bright and attractive again—there'd be plenty of young men asking her out to dinner and to dance! Romance would come running her way!

IF YOU—like Helen—I have allowed your teeth to become dingy and ugly because you have allowed "pink tooth brush" to go on and on—get a tube of Ipana Tooth Paste. Clean your teeth twice a day with Ipana. It is a splendid modern tooth paste which cleans not only the surfaces of the teeth—but deep into every tiny crevice. It really *cleans* your teeth. Then—because Ipana

Avoid "Pink Tooth Brush" with Ipana and Massage!

contains *ziratol*, which aids in stimulating and toning tender gums—massage a little *extra Ipana* directly into your gums.

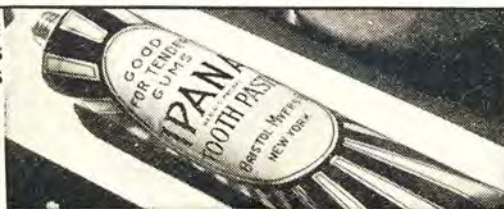
Today's foods are neither crunchy nor coarse enough to exercise your gums properly. That is why gums today tend to become flabby and

tender—and to leave a trace of "pink" upon your tooth brush. "Pink tooth brush" may be the first step toward gum troubles as serious as gingivitis and Vincent's disease. It not only may dull your teeth—but may *endanger* your teeth.

But with Ipana and massage, the dangers from "pink tooth brush" are minimized—and your teeth shine out when you talk and smile!

TUNE IN THE "HOUR OF SMILES" AND HEAR THE IPANA TROUBADOURS WEDNESDAY EVENINGS —WEAF AND ASSOCIATED N. B. C. STATIONS

IPANA
TOOTH PASTE



VISIT

"A CENTURY OF PROGRESS"

SEE IPANA MADE FROM START TO FINISH
See the Ipana Electrical Man. General Exhibits Group Building No. 4—Chicago, June—October, 1934.

RADIOLAND



ROScoe FAWCETT, Editor

DONALD G. COOLEY, Executive Editor

FEATURES

Stars Wanted!	12
<i>The Frantic Search for Talent</i>	
By PETER DIXON	
Fall Fashions in Radio	14
<i>Advance Glimpses of the New Sets</i>	
By ROBERT EICHBERG	
How to Write a Popular Song	16
<i>Tips on Song-Writing</i>	
By BING CROSBY	
Radioland's Hall of Fame	23
<i>Ether Celebrities in Caricature</i>	
By DOROTHY ANN BLANK and HENRI WEINER	
Tricks of the Radio Voice	24
<i>All is Not What it Seems on the Air!</i>	
By ETHEL CAREY	
Tips on Tunes	28
<i>The New Songs Dissected</i>	
By RUDY VALLEE	
Mike Says	32
<i>Intimate Tips from the Heart of Radioland</i>	
By ARTHUR J. KELLAR	
Reviews of Popular Programs	33
DEPARTMENTS	
Menus for the Month	38
By IDA BAILEY ALLEN	
Perfume	48
By WYNNE McKAY	
Questions and Answers	66
SPECIAL FEATURES	
Letters from the Stars	6
Flashes from the News	8
The Editor's Opinion	11

PERSONALITIES

A Musical Ghost Comes Into His Own	15
<i>The Amazing Story of Ferde Grofe</i>	
By EDWARD R. SAMMIS	
There's No Greek in Givot!	18
<i>George Givot Never Knew His Parents</i>	
By DORA ALBERT	
Loaned to the Movies	19
<i>Radio Stars in Talking Pictures</i>	
They Turned Their Backs On Broadway	20
<i>Big Cities Just Annoy Clara, Lu 'n' Em</i>	
By EDGAR MORHARDT	
Gus Edwards Knew Them When ..	22
<i>Winchell, Jessel, Cantor, et al—</i>	
By NANETTE KUTNER	
That's Joe Cook!	26
<i>The Maddest Comic of Them All</i>	
By ROSE DENIS	
Lee Wiley	36
<i>(This Month's Cover of Lee Wiley was Painted by Al Wilson)</i>	

PERSONALITY PORTRAITS

Madelyn LaSalle Hammond	29
Irene Hubbard	29
Block and Sully	29
Leah Ray	30
Ann Leaf	30
Tony Wons	30
Jack Parker	31
Connie Gates	31

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MY, WHAT A BIG WASH!
SO MUCH UNDERWEAR—

JOHN SAYS HE JUST DOESN'T
FEEL RIGHT IF HE HASN'T
FRESH SHIRTS AND UNDERWEAR
EVERY DAY



THAT'S FINE FOR
JOHN—BUT WHAT
A JOB FOR YOU!

OH, I USE RINSO!
IT **SOAKS** OUT DIRT
AND SAVES SCRUBBING.
I DON'T MIND BIG
WASHES NOW



SHE'S THE THIRD ONE
IN A WEEK TO TELL ME
ABOUT RINSO. IT MUST
BE WONDERFUL—
I'LL TRY IT



ONE WEEK LATER

PUT ON A FRESH SHIRT TONIGHT,
DEAR, THE GRAYSONS ARE
COMING OVER LATER—

I HATE TO GIVE
YOU SO MUCH
WASHING TO DO



BUT WASHING IS EASY WITH
RINSO. IT **SOAKS** CLOTHES
FAR WHITER THAN I EVER
COULD SCRUB THEM

FINE!

This "no-scrub" way makes clothes last longer

YOU'LL save lots of money, washing clothes the Rinso way. For there's no scrubbing to streak colors—waken fabrics—fray edges. Clothes not only last 2 or 3 times longer but they come from a Rinso soaking 4 or 5 shades whiter.

Makers of 40 famous washers recommend Rinso. It is tested and approved by Good Housekeeping Institute. Grand for dishes and all cleaning. Saves time—saves work. And so easy on hands!

Rinso gives lots of rich, lasting suds—even in hardest water. Get it at your grocer's.



The biggest-selling package soap in America

THEY BOTH OFFENDED... BUT DIDN'T KNOW IT

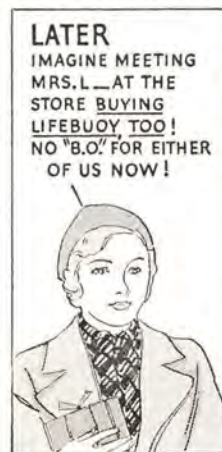


IT WAS A LOVELY
BRIDGE PARTY, JANE,
BUT I HOPE MRS. L —
ISN'T AT MY TABLE
AGAIN. SHE'S NICE BUT
A LITTLE CARELESS...
YOU KNOW... "B.O."

WE NEVER KNOW
WHEN WE'RE
GUILTY, DO WE?



WAS THAT A HINT
FOR ME? PEOPLE
HAVE ACTED COOL
LATELY. I'D BETTER
STOP TAKING
CHANCES



LATER
IMAGINE MEETING
MRS. L — AT THE
STORE BUYING
LIFEBUOY, TOO!
NO "B.O." FOR EITHER
OF US NOW!



"B.O." GONE... *best of friends!*

MRS. L — AND I PLAY TOGETHER,
AS USUAL, YOU CAN'T BRACK
UP OUR PARTNERSHIP



I FIND LIFEBUOY
MARVELOUS FOR
THE SKIN

LIFEBUOY'S lather is bland and gentle, yet deep-cleansing. It washes away pore-embedded impurities—brings radiance to dull complexions. Lifebuoy lathers freely in hot, cold, hard or

soft water. Purifies and deodorizes pores—stops "B.O." (body odor). Its fresh, clean, quickly-vanishing scent tells you Lifebuoy gives extra protection.

Approved by Good Housekeeping Bureau



TO "SINGING STRANGER" FANS Congratulations

YOU KNOW A GRAND PROGRAM WHEN YOU HEAR IT!

Wade Booth and Dorothy Day are tremendously popular. And no wonder! They're stars—stars on Broadway and stars on the air waves.



Hear them Tuesday and Friday afternoons at 4:15 Eastern Daylight Time over an NBC coast-to-coast network of 38 stations (WENR, Chicago, 3:30 D. S. T.)

AND YOU KNOW A GOOD PRODUCT WHEN YOU TRY IT!

Blue-Jay presents "The Singing Stranger"—and Blue-Jay sales have hit new highs since our radio friends have learned about this safe, scientific corn remover. Here's how Blue-Jay gets rid of that painful corn for you!



1. Soak foot ten minutes in hot water, wipe dry.
2. Apply Blue-Jay, centering pad directly over corn.
 - A is the B & B medication that gently undermines the corn.
 - B is the felt pad that relieves pressure, stops pain at once.
 - C is the strip that holds the pad in place, prevents slipping.
3. After 3 days the corn goes. Remove plaster, soak foot ten minutes in hot water, lift out the corn.

25c at all druggists. Special sizes for bunions and calluses.

BLUE-JAY
BAUER & BLACK'S SCIENTIFIC
CORN REMOVER

Letters from the STARS

Dear RADIOLAND:

You can imagine the thrill it gave me to pick up the September number of RADIOLAND and see my picture on the cover! Priscilla and I are away up in the Northwest—Minneapolis—with the Waring band which is playing the State theater here. I want to thank you for giving me this honor and also to tell you that we, Pat and I, appreciate all the nice things you have said about us.



Rosemary Lane

Wishing you and the magazine continued success,

Sincerely,

Rosemary Lane

To the Editor of RADIOLAND:

If I were the sort of singer who sings songs like *Yes, We Have No Bananas*, I would probably object strenuously to the picture you ran in your August issue, showing me on a burro, with two pannier loads—even though they weren't bananas but plantains. (I suppose if I were a comedian instead of a singer I might say something about "being very busy, plantain bananas.")



Olga Albani

However, I do want to commend the little paragraph you ran on the need broadcasters have for play. We work so very hard, practicing, learning new songs and rehearsing sometimes as much as sixty hours for a single broadcast, that when we relax, we must really devote all our energy to it.

I think Theodore Roosevelt was right in saying, "When you work, work hard; when you play, play hard." And, Mr. Editor, I certainly hope you followed his advice when you went on your vacation this summer.

Cordially,

Olga Albani

To the Editor of RADIOLAND:

Just a line to thank you for your article about me in the July issue of RADIOLAND. It's good to be back on the air again, though I really did enjoy my vaudeville tour very much. But, while it's pleasant to see and to hear the applause, I think there's an even greater thrill in getting fan mail—especially when it comes from the boys and girls in hospitals.



Kate Smith

I wish you'd print a line saying that I thank my old listeners, who still write in response to my broadcasts, as well as the many new fans who have written to me since I came back on the air.

Most sincerely,

Kate Smith

To the Editor of RADIOLAND:

You published my favorite joke in the July issue of RADIOLAND. I hadn't known that you cared for that sort of thing—but now that I do know, I'd like to tell you Julia's favorite story.

A woman and her little boy walked up to the manager of a hardware store. The woman put a mouse trap on the counter and said, "I'm returning this trap. I want my money back."

"What's the matter?" asked the clerk, "doesn't it work?"

And then the youngster chimed in with, "Sure it does, Mister, but mama caught the mouse."

Oh, well—Julia always laughs at it, anyway.

Cordially yours,

Frank Crumit



Frank Crumit

Dear Ed:

You don't mind if I call you Ed, do you? After all, we're all pals together. We're in the same racket. Radio! It's

RADIOLAND

wonderful! It's colossal! It's stupendous!

What a lot Radio has done for the Great American Public. And what it's done for me. (The man who made a fable of Gable.) And what it's done for you!



Jimmy Durante

As that great old Greek said, "What do I care who makes the nation's laws—nobody pays any attention to 'em anyway—if I can write the nation's music." And can I write it! Hotcha-cha-cha!

But when I saw that story putting me in my place as a great composer—ranking me with Brahms and Beethoven and Voggner—was I pleased. Was I elated! Was I exhilarated. "Thanks, pal!"

Yours—and Garbo's,
JIMMY DURANTE.

RADIOLAND Magazine:

In the July issue of your worthy and newsy publication, I found a piece by my first wife, Mrs. Ace, in which she says QUOTE "Funny wives of funny men don't have such a good time being funny wives of funny men. UNQUOTE

If she could have spelled it, Mrs. Ace would have added, "and vice versa." Do you think I had a good time the day we signed up for a vaudeville engagement and I told Jane not to worry—that as long as we had good material we'd get by—and Jane went to all the fashionable shops on Fifth avenue and got herself all the good material clerks would charge to our account.

Just one instance of many I could cite with my own roommate.

ACE.

To the Editor of RADIOLAND:

I don't often write letters to editors, but I felt that I had to make an exception in this case, because those pictures you ran of Smiles and myself were so exceptionally good. I don't mean that they were merely clear photos, but the photographer caught something of us, ourselves in those snapshots.



Harry Frankel

You see, I imagine that a lot of radio listeners think a broadcaster's personality in real life must be quite different from what it appears to be on the air. But, in my broadcasts I've always tried to be the same simple, easy-going fellow that I am on my farm, and I want to thank you for conveying the idea.

Harry Frankel
(SINGIN' SAM).



COMPETE FOR
AN *art*
SCHOLARSHIP

Copy this girl and send us your drawing—perhaps you'll win a COMPLETE FEDERAL COURSE FREE! This contest is for amateurs, so if you like to draw do not hesitate to enter.

Prizes for Five Best Drawings—FIVE COMPLETE ART COURSES FREE, including drawing outfit. (Value of each course, \$190.00.)

FREE! Each contestant whose drawing shows sufficient merit will receive a grading and advice as to whether he or she has, in our estimation, artistic talent worth developing.

Nowadays design and color play an important part in the sale of almost everything. Therefore the artist, who designs merchandise or illustrates advertising has become a real factor in modern industry. Machines can never displace him. Many Federal students, both men and girls who are now commercial designers or illustrators capable of earning from \$1000 to \$5000 yearly have been trained by the Federal Course. Here's a splendid opportunity to test your talent. Read the rules and send your drawing to the address below.

RULES FOR CONTESTANTS

This contest open only to amateurs, 16 years old or more. Professional commercial artists and Federal students are not eligible.

1. Make drawing of girl 4½ inches high, on paper 8 inches wide by 7 inches high. Draw only the girl, not the lettering.
2. Use only pencil or pen.
3. No drawings will be returned.
4. Write your name, address, age and occupation on back of drawing.
5. All drawings must be received in Minneapolis by Sept. 25th, 1934. Prizes will be awarded for drawings best in proportion and neatness by Federal Schools Faculty.

• FEDERAL SCHOOLS, INC. •

1059D Federal Schools Building, Minneapolis, Minnesota

Flashes from the NEWS



—Wide World
Guess who? Freeman Gosden (Amos and Andy) all wrapped up in a ten-gallon hat at Jasper Park, Canada

from Independence Hall in the City of Brotherly Love, as a feature of the Fourth of July Byrd radio program. Said the *Record*:

Now that Admiral Byrd and Mayor J. Hampton Moore have used the Liberty Bell in a broadcast for a well-known breakfast food, an old anthem should be revised as follows for use on similar occasions:

"My Country, 'Tis of Thee,
Home of publicity,
Of thee I sing;
Land where dear freedom's peal
Picks out the morning meal
And Hampy joins the deal—
To Grapenuts cling."

And so on to the extent of several more paragraphs raking over the coals those who took part in the incident.

What the *Record's* proprietary assumption amounts to is that the Liberty Bell is so sacrosanct an object that, while it would be the height of patriotism to broadcast its tones over a radio network unsullied by the shadow of commercialism, it is highly objectionable to permit the people of the United States to listen to that historic ringing when an advertising sponsor pays the bills. Obviously, this attitude is not patriotic but merely stuffy and annoying to a good many folks in the hinterland, who may claim just as deep an interest in the Liberty Bell as any good Philadelphian. The sponsor who brought the sound of the famous bell into thousands of homes performed a public service

which the smugness of the *Record* would deny to citizens whose loyalties might, it infers, be subverted from the land of their birth to a particular brand of breakfast food.

* * * * *

The Voice of Experience is writing a new book and Mme. Schumann-Heink [Continued on page 10]

Extra!

KATE SMITH, back on the air after a ten-months' absence, will also be back in the movies before long, despite the rather dismal failure that was made of her first picture. In fact, the real reason for Kate's extensive tour of the country making personal appearances was to overcome the disastrous impression left with her fans by that ill-fated movie. It wasn't Kate's fault that it failed, of course—the story was hastily assembled to cash in on the value of her name.

But now, with the death of Marie Dressler, there's a frantic search on by the studios for a successor to the famous woman star, and there are three producers fighting for Kate Smith's signature with the thought that she has much the same sort of appeal possessed by the great Dressler. Kate, wary after her first movie experience, is sitting back insisting on the right to choose stories she will appear in and to exercise general supervision over any pictures issued under her name.

* * * * *

The much-ballyhooed trip around the world of Seth Parker (Phillips Lord) seems to have come a cropper. From a radio point of view the voyage has been pretty much of a fiasco and the officials involved are reported eager to wash their hands of the matter. . . . Business at the Chicago World's Fair this year has fallen way below expectations, and Ben Bernie has been receiving congratulations on having been shrewd enough to withdraw from the exhibition this year, after scoring a smash hit last season.

* * * * *

Long May She Ring

CONSIDERABLE resentment seems to have been aroused by the action of the Philadelphia *Record* in attacking the broadcast by the Byrd Expedition in which the Liberty Bell was tolled



Well, as we live and breathe! Burns and Allen at Excelsior Beach, Lido, Venice. That's George under the beret



Frank Crumit has his portrait done by the famous James Montgomery Flagg. Julia Sanderson smiles her approval

MOVIE STARS *Enthuse* OVER THE *New* 1935 MIDWEST-16



World-Wide Entertainment
Hollywood, Calif.—Until I received my new Midwest radio, I had never thought it possible to bring in entertainment from half way around the world so clearly.
Jean Harlow
 (Metro-Goldwyn-Mayer Star)



Amazing All-Wave Performance
Hollywood, Calif.—My Midwest is the best set I have ever tried. It gives me super foreign reception and new radio adventure. Its performance on all five wave bands amazes me.
RICHARD ARLEN,
 (Paramount Featured Player)



Thrilling Foreign Reception
Hollywood, Calif.—Not until I tried out my Midwest 16 did I really appreciate what radio reception was. It thrills me to bring in distant foreign stations as clearly as local programs.
 (Paramount Star) *Claudette Colbert*



Better Foreign Reception
Hollywood, Calif.—I am quite enthused with my Midwest. Many friends who have heard it are delighted with its performance. It brings in, without a doubt, the finest all-wave reception I have ever heard.
Neil Hamilton

Thrill to Unequaled World-Wide Performance with this

Amazing NEW 1935 SUPER 16-Tube Deluxe ALL-WAVE Radio

9 TO 2,400 METERS
 (12,000 MILE TUNING RANGE)

30 DAYS FREE TRIAL

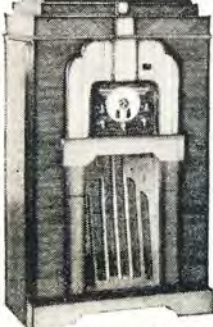


Guaranteed WORLD-WIDE RECEPTION!

BEFORE you buy any radio, write for FREE copy of the new 1935 Midwest "Fifteenth Anniversary" catalog. See for yourself the many reasons why over 110,000 satisfied customers have bought their radios direct from Midwest Laboratories . . . and saved from 1/3 to 1/2. Learn why Midwest radios out-perform sets costing up to \$200 and more. You, too, can make a positive saving of from 30% to 50% by buying this more economical way. Why be content with ordinary so-called "All-Wave", "Dual Wave", "Skip Wave" or "Tri-Wave" receivers when Midwest gives you more wave lengths in today's most perfectly developed 16-tube Super de luxe ALL-WAVE radio that are proven by four years of success . . . that carry an iron-clad guarantee of foreign reception! These bigger, better, more powerful, clearer-toned, super selective radios have FIVE distinct wave bands; ultra short, short, medium, broadcast, and long. Their greater all-wave tuning of 9 to 2400 meters (33 megacycles to 125 KC) enables you to tune in stations 12,000 miles away with clear loud speaker reception. Write TODAY for new FREE catalog!

Now, you can enjoy super American, Canadian, police, amateur, commercial, airplane and ship broadcasts . . . and derive new delight and new excitement from unequalled world-wide performance. Now, you can enjoy the DX-ing hobby and secure verifications from more of

the world's most distant stations. Thrill to the chimes of Big Ben from GSB, London, England . . . tune in on the "Marseillaise" from P.Y.A., Pointoise, France . . . hear sparkling music from E.A.G., Madrid, Spain . . . delight in lively tangos from Y.V.I.B.G., Caracas, Venezuela . . . listen to the call of the Kookaburra bird, from V.K.2.M.E., Sydney, Australia, etc. Send today for money-saving facts.



NEW STYLE CONSOLES
 The new, big, Midwest 30-page 1935 catalog pictures a complete line of beautiful, artistic de luxe consoles and chassis . . . in four colors . . . a model for every purse. Hand made by master craftsmen, they harmonize beautifully with any furniture arrangement. Write for new FREE catalog today!

50 ADVANCED 1935 FEATURES
 Here are a few of Midwest's superior features: Controllable Expansion of Volume-Selectivity-Sensitivity (Micro-Tenuator) . . . Fidel-A-Trol . . . Triple Calibration Plus . . . Pure Silver Wire . . . Ceramic Coil Forms . . . Separate Audio Generator . . . Simplified Tuning Guide Lights . . . Compact Synchronized Band Switch . . . Amplified Automatic Volume Control . . . 7 KC Selectivity . . . Power Driver Stage . . . 16 Latest Type Tubes . . . etc. Read about these and 38 other features in the new FREE Midwest catalog. Never before so much radio for so little money. Write for FREE catalog.

DEAL DIRECT WITH LABORATORIES
 Increasing costs are sure to result in higher radio prices soon. Buy before the big advance . . . NOW! . . . while you can take advantage of Midwest's sensational values . . . No middlemen's profits to pay. You can order your radio from the new Midwest catalog with as much certainty of satisfaction as if you were to select it in our great radio laboratories. You save 30% to 50% when you buy direct this popular way . . . you get 30 days FREE trial . . . as little as \$5.00 down puts a Midwest radio in your home. Satisfaction guaranteed or money back. Write for FREE catalog.

Sign and mail coupon . . . or, send name and address on postal card . . . NOW!

WORLD'S GREATEST RADIO VALUE

\$57.50 with New **Deluxe Auditorium-Type SPEAKER**

... LESS TUBES ...

TERMS AS LOW AS \$5.00 DOWN



Jean Harlow, Richard Arlen, Claudette Colbert, Neil Hamilton, Maureen O'Sullivan, Gloria Stuart and Ginger Rogers are some of the movie stars who prefer the Midwest radio because it gives them the desired reception. Try the Midwest for thirty days before you decide. Midwest gives you triple protection with: A one-year guarantee, foreign reception guarantee, money-back guarantee.

MAIL COUPON TODAY! FOR AMAZING 30-DAY FREE TRIAL OFFER AND NEW 1935 CATALOG

MIDWEST RADIO CORP., Dept. 611 Cincinnati, Ohio.

Without obligation on my part send me your new FREE 1935 catalog, and complete details of your liberal 30-day FREE trial offer. This is NOT an order.

User-Agents Make Easy Extra Money Check Here for Details

Name _____
 Address _____
 Town _____ State _____

MIDWEST RADIO CORP.
 DEPT. 611 - CINCINNATI, OHIO, U. S. A.
 Established 1920 Cable Address Miraco. . . . All Codes

SAVE UP TO 50%

Old as ANCIENT EGYPT New as MODERN PARIS



alluring eye make-up

History records that Cleopatra's greatest charm was the deep, dark beauty of her commanding eyes . . . eyes that were mirrored pools, their brilliant depths subtly enhanced with beautifully accented lashes.

Yet, with all her wealth and power, Cleopatra had only the crudest materials . . . How she would have revelled in having smooth, delightful Maybelline . . . the non-smarting, tear-proof, utterly harmless mascara with which modern women instantly darken their lashes to the appearance of long, sweeping luxuriance. Nothing from Paris can rival it! Maybelline's use by millions of women for over sixteen years recommends it to you!

Maybelline is now presented in a new ultra smart gold and scarlet metal case . . . in Black, Brown and the NEW BLUE. Still 75c at all leading toilet goods dealers.

MAYBELLINE, CHICAGO

Maybelline



THE APPROVED MASCARA

Flashes from the News

[Continued from page 8]

is busy on her autobiography. . . . Bing Crosby's twins have been named Phillip Lang Crosby and Dennis Michael Crosby. Bob Crosby, his brother, made a hit at New York's Paramount theater. Bob is only 22, but when he has packed a little more trouping under his belt he should be able to deliver with the true Crosby technique. . . . One of the big four cigarette companies is eager to get on the air, but despite months of digging has been unable to shape up a program that satisfies it. The company won't sponsor anything that any competing advertiser can imitate, however feebly.

* * * * *

What About Cantor?

THE time of year is approaching when Eddie Cantor's old sponsors must make up their minds whether they will take up the eight-weeks' option they have on his services this fall, or whether they will drop him with regrets and start out from scratch on a brand new program. Eddie is finishing his annual summer movie and is doing a lot of hard thinking on what he'll do on his \$10,000 a week Pebeco Program which starts next February.

It's no secret that the coffee company is combing the market for the best talent available, as it is sold on radio advertising and it hasn't the slightest intention of letting people get into the habit of reverting back to the "good old days" when Cantor dominated the dated hour.

* * * * *

Let's glance over a few of the new programs to see what Fall has in store

for dial twisters. Plenty of old favorites are coming back after their usual summer vacations. Walter Winchell hits the air again September 2. . . . The *Red Davis* serial resumes October 1, with Burgess Meredith, Broadway juvenile, playing the title rôle. . . . *Dangerous Paradise* will be back with Nick Dawson and Elsie Hitz continuing in the title rôles. . . . Chesterfield will return with its Kostelanetz, Stueckgold, Martini and Ponselle combination. . . . Booked for returns are Bing Crosby, Easy Aces, Burns & Allen (without the Lombardos), the March of Time, Amos and Andy, Billy Batchelor, and of course the top-notch comedians such as Wynn, Pearl, Benny, and the rest.

* * * * *

Bright Spots To Come

IN ADDITION to the old standbys, there are a score or more of new programs which are bound to ring the bell in the hit class. Not all of them are ready for announcement at this date, but we can pick out a few which we advise you to be waiting for.

The *Hollywood Hotel* Program, emanating from Hollywood on October 1, is one of the most ambitious of the new shows. Dick Powell is the big star, with Ted Fiorito's orchestra, and a feminine lead who is being selected at this writing through a series of auditions throughout the country. J. P. McEvoy is doing the script, which is sort of *Grand Hotel* setting laid in Hollywood.

Perhaps the most costly of the big new programs will be the Ivory Soap

[Continued on page 58]



Following an old radio custom, Eno's *Crime Clues* took a month's vacation but they're back again now and Dan Cassidy and Spencer Dean are hard at the old job of pursuing clues. Jack MacBryde, at the left, plays Dan Cassidy, and Edward S. Reese takes the rôle of Spencer Dean

RADIOLAND

OCTOBER, 1934

The Editor's Opinion

Radio, You've Had a Busy Month!



WHAT with general strikes and big news events such as the killing of John Dillinger to upset the networks, radio has had a rather hectic month of it. Out in San Francisco radio musicians walked out in sympathy with the longshoremen when a general strike was called, leaving the studios with no music except the canned variety, but most of the players later returned to the fold

except on one NBC outlet which refused to take them back. When Minneapolis was placed under martial law as a sequel to a truck driver's strike, KSTP, St. Paul station, scored a beat by equipping a truck with a mobile transmitting unit which kept pace with events as they occurred. Newspaper jealousy didn't crop up, however, until several Chicago stations announced the killing of outlaw Dillinger a few minutes after the event. NBC got into hot water by releasing the story on its network ten minutes before the Press Radio Bureau had okayed the item for release. Just why a radio station should be expected to withhold news of such importance—other than for political reasons best known to newspapers who have smarted under ether scoops—is rather obscure. Some day, when radio fans become articulate enough to insist on their right to hear the news while it is news, these petty squabbles will be permanently entombed in some soundproof chamber wherein are sealed the growing pains of radio. As a matter of fact, many newspapers—notably the Hearst chain—are intelligently solving the competition problem by acquiring their own broadcasting stations.

A Big Year for the Fans



THERE'S no doubt about it—the forthcoming radio season is going to offer the most gigantic, colossal, stupendous aggregation of talent ever seen on earth! This ballyhoo sounds a bit circusy, but it comes pretty close to the facts, for it's going to be the biggest year yet for radio fans. If you don't own a set, there's no better time to acquire one than right now, for the technical improvements (described in this issue of RADIOLAND) bring the new receivers

so close to perfection that the only step left to manufacturers is to hurdle the obstacles to television. Both the major networks have sold practically all their choice hours to sponsors who are preparing an amazing variety of topnotch programs

to appeal to every taste. Advance tips on some of these shows are given in the news columns of this issue. Succeeding numbers of RADIOLAND will keep you posted on those programs which are now in a formative stage, but which we can confidentially assure you will, in the argot of the showman, go "socko" in a big way.

Repulsing the Movie Assault

IN ALL probability, radio fans aren't going to hear so many movie stars this year as they did last. As previously reported in these columns, the movie moguls have said to their stars, "If you want to grab this easy radio money, go ahead—but you can't make movies and do radio work both. Take your choice!" The result should be a happy one for radio in that it will be forced to develop its own stars, rather than depend on talent from other mediums—and if you doubt that radio is seriously on the hunt for new stars, read Peter Dixon's article in this issue of the magazine.

Censorship and the Microphone



THE perennial problem of censorship of the arts of entertainment has lately become a national issue, with the motion pictures taking a severe beating at the hands of public opinion which has risen up in its wrath to enforce its demands that Hollywood launder out the scarlet hue which has tinged the silver screen. For radio fans, the significance of this foray on the censorship front lies in this fact: No one has been able to point an accusing finger at

radio; no single voice has been raised to threaten, "Radio, you'd better clean up, or else—!" The reason for this immunity is simple enough: Radio is, and always has been, one hundred per cent pure. Whether or not this is a desirable state of affairs is a question which arouses distinct differences of opinion. The left-wingers assert that this Simon-purity has been achieved at the sacrifice of vitality—that radio gave itself up to priggishness at its birth when it became shackled about with governmental regulations, wavelength franchises, and political red tape which forced it into a dignified old age by denying it a lusty youth. On the other hand, executives point out that radio is an intimate part and parcel of the home. If radio programs have to be edited into a state of harmlessness to the immature mind, this is simply because the receiving set is inevitably a family affair. You can rest assured, therefore, that there will never be the need for a radio Will Hays to keep the airwaves from bouncing bawdily off the straight and narrow path of their duly allotted wavelengths.

Stars



Ben Bernie



Jessica Dragonette



Morton Downey



Guy Lombardo



Bing Crosby



Ethel Shutta

With the exception of Joe Penner (whose future is problematical) the past radio season failed to produce a single big-time star who was previously unknown. Current favorites are all veterans in a class with those pictured at the left—in descending order, Ben Bernie, Jessica Dragonette, Morton Downey, Guy Lombardo, Bing Crosby, Ethel Shutta. Advertising agencies are seeking new talent to compete with these established stars

A FRIEND of mine who is head of the radio division of one of the biggest advertising agencies started me thinking about the situation. He doesn't talk for publication so he shall be nameless and he's a hard man to see, but it happens we catch the same train into New York several times a week.

Commuting sometimes inspires interesting comments. Said he: "I need stars for three radio programs!"

I named at least six persons with names pretty well known who were available for radio programs.

"I've thought of all of them," he said. "Number one is grand in the theater. He had his radio try-out two years ago. Good material and everything, but he didn't make much impression on the listeners. Number two has never been on the air but thinks he's worth at least five thousand a week and he isn't. Not to us, though he might be after a year. The third name you mentioned is good but he won't learn new tricks. Too long in musical comedy. The other three haven't got enough stuff for the microphone and they aren't serious threats to the Cantors and the Bennys and the Wynns.

"I don't know what we're going to do," he said. "We're using up stars faster than they can be made."

Other advertising men I talked to agreed with him. There just aren't enough stars and no one has figured out just what to do about it.

NOW—to borrow a phrase from the Emperor of Empire State—let's look at the record.

Seven years ago, when network broadcasting was beginning to get its growth and coast-to-coast networks were events, there were some big radio names.

You probably recall Vaughn De Leath, the Happiness Boys, the Silver Masked Tenor, Wendell Hall, the Kansas City Night Hawks, Phil Cook, Cesare Sodero, Ludwig Laurier and his Slumber Music, Phil Carlin, who was as well known as McNamee, Godfrey Ludlow and his violin, Olive Palmer and Paul Oliver, Mathilde Harding and Arcadie Birkenholz and Mildred Hunt. These were just some of the names that were nationally known.

Today many of them aren't even on the air. Jessica Dragonette, who entered radio about that time, has survived and so has Vincent Lopez, Paul Whiteman, James Melton, Ben Bernie and a few others—but only a few of yesterday's stars are known today.

A few years later Phil Cook, Alice Joy, Russ Colombo, Floyd Gibbons, the Street Singer, B. A. Rolfe and Vallée entered the picture. Of this group only Vallée's name remains a household word.

Today, if you were to name ten representative stars, you would probably mention Ed Wynn, Eddie Cantor, Jack Pearl, Joe Penner, Jack Benny, Amos 'n' Andy, Bing Crosby, Vallée, Lanny Ross and Fred Waring. Not necessarily the ten greatest, but ten important ones. Note, please, that only one of these names became important in the last year and, of the others, almost all of them were as popular a year or even two years ago as they are today.

The past year developed few new

RADIOLAND

Wanted!

By PETER DIXON

RADIO, for the first time in its history, offers the talented unknown a real chance on the air—new stars are not only wanted, but they MUST be found and they are being frantically sought out. Peter Dixon foresees a series of national talent hunts, pointing out that the past year developed only a handful of new radio names. And the new stars won't be limited to comedians and vocalists, as in the past, but will branch out into fascinating new fields. Mr. Dixon's conclusions are those of an authority; he is author of the "Bobby Benson" radio serial, has provided air vehicles for Al Jolson and other stars, has directed and produced scores of radio programs, and is one of the best-known figures on Radio Row



Peter Dixon

personalities. Penner is outstanding, but whether he'll be a star in another year is openly debated in radio circles. Gertrude Niesen was the only woman singer to achieve national recognition if you except Ponselle, Gladys Swarthout and Grete Steuckgold. Alexander Woolcott achieved stardom in this writer's opinion and proved there was a definite audience for intelligent material. It's difficult to classify the Voice of Experience, though he was accorded terrific recognition by the listeners.

Downey, a top name two years ago, made a magnificent comeback in popularity but did not attract a sponsor. Kate Smith was off the air for months before she recently returned as a "sustaining" artist—which means simply that she hasn't been able to sell her talents to an advertiser for big money.

THUS, the radio showmen, who are mainly advertising men, face the 1934-35 season with very little new material. George Jessel and George Givot are being groomed by Columbia, and Block and Sully, who attracted plenty of notice last spring, have a starring contract for the coming season.

Charles Ruggles and Mary Boland were to have been featured in a summer series, but the movie producers stopped that and probably kept from the air a potentially sensational team. One advertising agency had a plan to make a radio star out of Helen Hayes in a weekly series, but there have been no announcements and Miss Hayes will probably tour the country this coming year.

Scouts for the advertising agencies have been haunting Hollywood for months. Almost every screen name has had a chance at the microphone, but few of them have raised the blood pressure of the average listener.

During the past months, the networks have been working hard trying to find and develop new talent. Columbia has been more successful than National in most cases, but NBC, during the past few months, has been taking its talent hunt seriously. However, you'll find few network discoveries among the lists of the outstanding folks on the air.

The situation, according to folks on the inside of radio, is serious. The radio public is voracious. It has proved, over a

period of seven or eight years, that it wants new names, new voices and new personalities even if it will swallow the same old gags. Amos 'n' Andy, Miss Dragonette, Harry Horlick and his Gypsies are a few of the exceptions that may prove the rule.

There are few comedians left on the stage who haven't been tried on the air. James Burton, one of the best, has been overlooked for some unknown reason, and Ernest Truex, also one of the best and one of the most intelligent, has been used a few times but has yet to sign a long time contract. Almost all the others have been tried and found wanting.

Thus we find the supply depleted but with the demand growing.

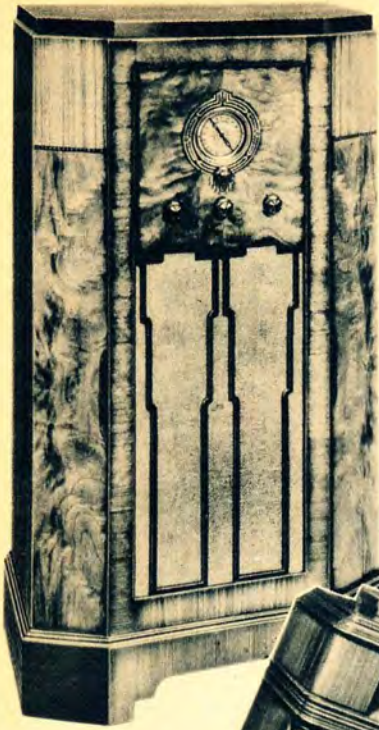
In this article the word "star" and the word "comedian" have been used almost as synonyms. As a matter of fact, comedians and vocalists are the only entertainers who have become stars, again with a few exceptions which include Gibbons, Woolcott, Lowell Thomas and the Voice of Experience.

PERHAPS the shortage of funny people will turn the thoughts of radio producers to other forms of entertainment. Radio has yet to develop its dramatic matinee idol. There is a place for Cornelia Otis Skinner with her amazing vocal caricatures. There is need of an actress, of several actresses of the calibre of Helen Hayes and Katherine Cornell. Adventurers, explorers, authors and just everyday lecturers attract large crowds to lecture halls but few of them have been made interesting on the air. Criticism of the Nathan and Mencken school continues to hold the interest of a bulk of the intelligent population of the nation, but you don't get it from the radio speaker.

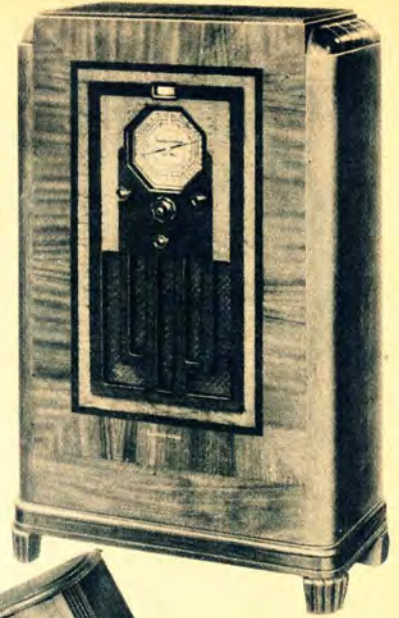
The radio producers are thinking about these things. Most of them are a little bit frightened at the very idea of featuring a good actress or a clever critic in a radio program, but some of them are drawing long breaths and may take the plunge.

But it is outside the established boundaries of the amusement world that many of these radio showmen are beginning to look for new and fresh talent. They are going beyond Broadway. Performers on small stations never [Continued on page 65]

Fall Fashions in Radio



Crosley, above—note the airplane type dial



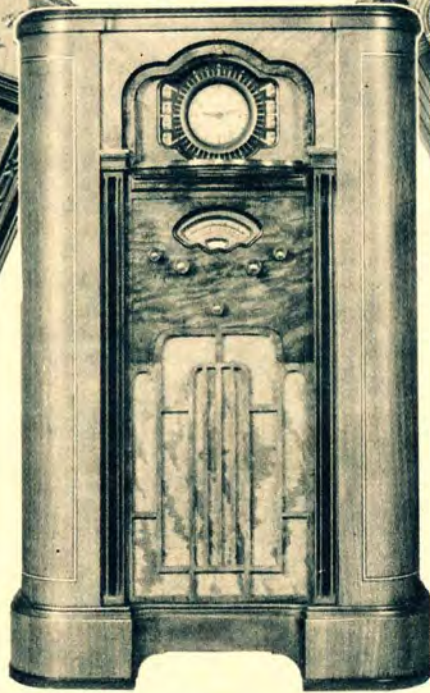
The Stromberg-Carlson All-Wave set



At left—new style console of the Midwest line



American-Bosch—drop-leaf panels conceal the dials



This Atwater-Kent set automatically tunes in programs which you can select twelve hours ahead. It affords automatic tuning for fourteen programs on any seven stations



One of the smaller Philco sets—there are forty-nine new models, including a "high fidelity" set

NO LONGER will you call that piccolo player a violinist—no more will you wonder whether you're hearing Morton Downey or a soprano—or whether the announcer has a mouthful of mush.

Fall fashions in radio will bring the first major improvement that broadcasting has had in years. It will add approximately two octaves to the sounds which receivers will reproduce. In other words, you will hear people's voices as they sound in the studio. And an orchestra coming over your new set will sound like an orchestra—not like an orchestra being heard over a radio set.

Practically all the major manufacturers will have such sets in their lines, although some refuse to announce them as this magazine goes to press. However, it is definite that there will be a high fidelity set in the line of forty-nine Philco models, which includes a dozen "baby-grands," five "com-

pacts," seven lowboys, six highboys, three remote control sets that can be tuned from distant points, eight with inclined sounding boards to insure better reception of high notes, and six which include phonographs. Many will tune to other waves than the regular broadcast bands, so that you can get foreign stations, too. These are available for operation on AC and DC house current (and some will operate on both), 32-volt farm lighting systems, and ordinary batteries. Prices will range from \$20 to \$600.

Philco cabinets will continue to be modernistic, but subtly so. They won't look out of place when in a room with other furniture of more sedate periods.

Atwater Kent has, among other things, an 11-tube set which practically thinks for itself. This set will cost \$190, which is a lot of money, but you can look over the program in your morning paper, adjust the set, and [Continued on page 40]

Remarkable Improvements in the New Sets—by Robert Eichberg

A Musical GHOST

comes into his own

Ferde Grofe is the musical ghost back of Rhapsody in Blue and many other masterpieces of modern music—the anonymous arranger who at last is tasting fame in his own right as composer and orchestra leader



—Ray Lee Jackson
Ferde Grofe—and at right, high spots from his adventurous life

By EDWARD R. SAMMIS

HAD it not been for the depression, Ferde Grofe might still be today as he was for years, a musical ghost.

Assuredly there is nothing wraith-like in his appearance. Solid, stocky and jovial, he more closely resembles a prosperous rancher than the traditional gaunt and hollow-eyed musician. No, he is not at all the type that you would pick to haunt a house.

But then Grofe wasn't that kind of a ghost. He was, and still is when the occasion demands, an orchestral arranger. Every band of any consequence has its arranger, the journeyman composer who re-writes jazz selections and even the classics, flavoring them by means of little runs and interpolations of his own with the peculiar style which becomes the trademark of the orchestra with which he is associated.

He is, in short, the conductor's ghost writer. He may win some measure of renown within the profession. But his name seldom appears on any music. The public knows him not.

For twelve years, Ferde Grofe was arranger for Paul Whiteman. He scored George Gershwin's famous *Rhapsody in Blue* for the Whiteman orchestra, the piece which did so much to enhance the reputation of everyone connected with it—except

Grofe. But the only time anyone ever heard of him was when Whiteman played his earlier compositions, such as the *Mississippi Suite*.

Grofe might have gone on like that indefinitely. There was never anything esoteric about music for him. It had been his meal ticket—his cakes and coffee—ever since he used to tickle the ivories in the mining town dance halls of the Sierras.

Then the depression came along. Whiteman had to retrench. There was a disagreement about salary and Grofe left.

Here he was—out of his first reckless youth when it was nothing for him to leave one job in the morning and get another in the afternoon—with a wife and family on his hands.

But he decided for once to make the grand gesture—to do the thing he had wanted to do all his life. Staking everything on a single throw, he came to New York, hired the Manhattan Theater, and gave a concert for the benefit of the unemployed musicians, consisting entirely of his own compositions on which he had been working for a number of years.

When the curtain went up that night, New York heard for the first time his now famous *Grand Canyon Suite*, including the *On the Trail* [Continued on page 54]



How to WRITE a

POPULAR SONG

Bing Crosby writes songs as well as he sings them, so his pointers here on how to compose a popular song hit come from an authority. He gives hints out of his personal experience on how to polish off an idea, and presents a few "dos" and "don'ts" to smooth out the problems of the beginning songsmith

By BING CROSBY



When the inspiration for a new song hits Bing, this is where he sits down to write it—the study of his new home at Toluca Lake, near Hollywood

IT'S a tough trick, my friends, to tell you how to write a song. I wish I knew. I don't even claim to know how to sing a song. I do it a certain way, you do it another, and that's the way it should be done. Which is to say that there are few rules in this game of singing or scrivining songs. The guy who writes a hit has something on the ball. That's about all there is to it, but that's plenty.

If I were able to guess one hundred per cent what the public will like in songs, I'd be a song writer exclusively, or a publisher. Then maybe I'd be able to get in a little golf now and then. It's a great life, that of a song writer. He has no office hours, his office being in his hat, he works only when he gets steamed up and then it isn't work exactly. (How they'll cuss me for this.) He knocks around the night places to see who is stealing his tunes, and in the daytime plays golf. That's where Walter Donaldson gets most of his inspirations—playing golf. What a life!

Oh, well, I guess I'll have to stick to the old grind a while yet, just singing the songs and writing one now and then myself when I get an idea.

That's the big thing about a song anyway—an idea. How do you get it? Don't ask me. You don't, to tell the truth. An idea gets you. It hops right out and hits you with such a wallop that you are on your way pronto. About eighty per cent of all popular songs are written out of some personal experience, chance remark, observation, or the like.

"BUT on the lot one day, Mack Gordon, seeing a beautiful chorus girl go by, passed the remark to Harry Revel: "Did you ever see a dream walking?" That's the way songs are made.

But let's get personal. Here's how I wrote one of my songs. I had just finished making a Brunswick record and was feeling in the mood—that is, romantic. You know how you feel on a beautiful night, with a big round moon, your sweetheart by your side. What a night for love! I could sense the rhythm of it, the haunting sadness, the sweetness, so I began scrawling off the chorus on an old sheet of paper.

*Here we are together,
The moon is hangin' low,
There's magic in its silvery light.
It seems to say the time is right—
Love Me Tonight. . . .*

My first scrawl was not precisely as you see it above. I had the idea in the rough and the rhythm of the music. The polishing off of the words was done by Ned Washington.

I took this idea to Vic Young who was conducting the band for the recording. We went into a huddle in a nearby studio where there was a piano. I hummed a few bars, Vic caught the thought immediately and we worked the thing out then and there.

I'm sort of nervous and don't like to bother with too many details. If I have to fuss and stew around with an idea, I don't get anywhere. If one comes to me, I like to get going with it and knock it right out.

But don't get the idea from the foregoing that good songs have a

habit of bouncing ready made right into your lap. I'm only telling you that with me a song comes spontaneously or not at all. Some people, you know, fall in love at first sight the way I did. Others take their own sweet time. It's all an individual matter. Polishing off the words of a song is tedious. I haven't the patience. But that doesn't mean that getting the words just right is not important. It is. No less a genius than Irving Berlin has been known to work all night on one line of a song until he gets what he wants.

And that's one reason Berlin has been so consistently successful for the past 25 years. He has an uncanny way of knowing what's right.

ANOTHER reason for Berlin's high hit average is that he writes both words and music and that ability is seldom vested in one man. If you have it, congratulate yourself. But if you are just a normal individual, you will have a flair for either words or music.

The majority of songs are written by teams, one of which is a specialist on lyrics, the other on music. They eat, sleep, and live together and get so they can read each other's thoughts. Take the team of Gordon and Revel who have done the songs in some of my pictures, including *We're Not Dressing*, *You Have Taken My Heart*, and others. A great pair—these boys. Mack Gordon is rotund and jolly, a perfect clown. Harry Revel is slight and spare in comparison—and serious. The boys are as different as day and night, which is a good thing in song teams just as it is in business. Neither one had done anything much in the song line until they spiced, and how that came about is just one of those things.

Harry Revel, who studied to be a concert pianist, had just come over from London in 1930 and was knocking around looking for a break. Harry happened to be in a New York publisher's office one afternoon and kept saying he had a few tunes running through his head, if he could only find a wordsmith. About that time Mack Gordon blew in and the publisher introduced them. Harry sat down at the piano and the two began fussing with a tune. Several hours later, Gordon looked at his watch, grabbed his hat and rushed for the door. "If I don't make that train," he chortled, "I'm sunk." He was gone without even saying goodbye.

Harry was also sunk. He had just found a man he could work with and he beat it off without saying where. Upon asking around, Harry found that Mack was playing a vaudeville date in Utica and made his hasty exit to catch the train. The next morning found Harry stepping on the first train out for Utica. Upon arrival, he looked up Mack's theater and between acts the two of them went into conference. During Mack's stay at the theater, they wrote 19 songs, among them, *Help Yourself to Happiness*. They just naturally clicked from the start and have been going strong ever since.

So your main problem, if you just write lyrics, or compose music, is to find a side partner who will complete the circle. Many people ask me which comes first, the words or the music. Here again, there are no rules. It's about fifty-fifty. I usually get the lyrics first. Revel gets the tune first. He

plays it over to Gordon, who ad libs some words. If Mack likes the tune, he sits up and the old brain begins to buzz. The boys never write a line until the whole song is set. Otherwise it never sees paper.

IBELIEVE I stated a few stanzas back the importance of an idea first which can, if possible, be summed up in a title. A good title is 60 per cent of the song, and the briefer the better. Take the titles to such songs as *Blue of the Night*; *Please*; *Dinah*; *I Surrender, Dear*; *Thanks*; *Moonstruck*; *Old Spinning Wheel*; *Love Thy Neighbor*; etc. These titles run from one to four words each and this is a desirable length for ordinary purposes. Titles should be simple and familiar, glib and unusual, if possible.

The words of the lyrics should follow the same formula and also
[Continued on page 64]

Have you ever noticed how many popular songs carry the names of two authors? Most songs are written by teams in which one member specializes in lyrics, the other music. One of the most successful partnerships is that of Mack Gordon and Harry Revel—in the photo Gordon, the lyricist, is stretched out atop the piano with his trusty typewriter, while Revel, more serious, gives his attention to the keyboard. They write many of the songs for Paramount pictures, a recent hit being "Did You Ever See a Dream Walking?" Not all song hits are turned out by teams, however—Irving Berlin is a notable exception.





George Givot, laugh-provoking proprietor of Acropolis No. 7 restaurant, was reared in Omaha, but born in Russia, where his parents were murdered when he was three months old

AS PROPRIETOR of Acropolis No. 7 restaurant, mythically located on New York's Forty-second Street, George Givot has currently been "wowing 'em" with his Greek dialect comedy over the Columbia network. Greece, however, has never seen him, and no strain of Hellenic blood flows in his veins.

Probably you will recall his first appearances on the ether as guest star with Eddie Cantor on his coffee program. Probably, too, you have read that George Givot was born in Omaha and raised in Chicago. But his real life-story is made up of elements of melodrama far more bizarre than even George realized until a short time ago.

He thought he had been telling the truth in claiming Omaha as his birthplace, but now he knows that George Givot is not his right name. William Givot and Mrs. Givot, the only father and mother he ever knew, are not his real parents.

HIS real parents were a beautiful Jewess and a Frenchman, George Granville, who had built up a big shoe manufacturing business in Russia. His real birthplace was Ekatarinaslav in Russia, the date February 18, 1905. (On the day he was born his father deposited 20,000 roubles in a bank in Russia in the baby's name, and made him the sole inheritant of a business worth half a million roubles or about a quarter of a million dollars. The boy was to receive all this when he reached the age of twenty-one. How could the father dream that by the time the boy reached the age of twenty-one, the whole social order of Russia would be overturned, the laws of

He is famous for his Greek dialect on the radio—but George Givot has never been in Greece, and he never knew who his parents were until three years ago!

There's no GREEK in GIVOT

By

DORA ALBERT

Russia changed, and that the old property rights would not mean anything? He could not foresee that any more than he could foresee that drama, more terrible than that in any Greek tragedy, was to change the whole course of the boy's life.)

When the baby was three months old, his father and mother were murdered, hacked to pieces with an axe by some maniac. The boy's uncle and aunt were visiting his parents at that time. They met the same horrible fate. The murders were discovered the next day by the police. At first they suspected that someone had come to rob the place, and had committed murder so that he might escape unrecognized. But later they found that nothing had been touched or stolen. The mystery of those grisly murders was never solved.

Three days after the murders, the police found the baby still hidden under the bed, where his mother must have placed him to save him from whoever came there with murder in his heart.

Now there lived in that town, not far from the river, an old lady with a mania for taking care of children. Though wretchedly poor herself, she was taking care of five or six orphan children. She had the best heart and the most squalid, filthy home in the whole town of Ekatarinaslav.

As soon as she heard of the murder of the boy's parents, she offered to take care of the boy. The police, not knowing what else to do with the child, let her have her way.

THE baby, who had been brought up in the finest surroundings, was suddenly
[Continued on page 44]

RADIOLAND

LOANED *to the* MOVIES

—some of the radio stars who have been making pictures



Russ Columbo, whose fame came to him through radio, is now a movie star. The pose is from *Wake Up and Dream*



Radio is resigned to the idea of lending Ruth Etting to the movies every summer, but it demands her back in the fall and she will probably be heard soon in her Oldsmobile hour. Her picture assignment for the past couple of months has been in *Gift of Gab*



Phil Baker also is appearing in *Gift of Gab*—here's the radio comedian with his fellow-actors, Ruth Etting and Alice White. Picture produced by Universal



Jack Benny, billed as "America's Foremost Air Comedian" (how about it, Messrs. Wynn & Cantor?) stars in *Transatlantic Merry-go-round* with Nancy Carroll



As they are and as you imagine them



They Turned Their

By
EDGAR MORHARDT

PLENTY of people have said, "New York is a great place to visit, but you couldn't pay me to live there!" Few of them, however, have ever had an offer. Clara, Lu 'n' Em, those middle-western housewives extraordinary, had often said the same thing. Then a year ago, when the huge Colgate-Palmolive-Peet Company which sponsors their broadcasts, picked up and moved down east, they showed that they meant what they said.

The sponsors, for the sake of convenience and good business, wanted them to come along. But with one accord, Clara, Lu 'n' Em cried "No!"

They were telling me about it a few weeks ago on one of their infrequent visits to Manhattan.

"It would have been suicide for us," said Clara, placid, brown-eyed and smiling. "We don't belong in New York. We would have lost our accents, our characterizations, our source of material. Besides—"

"Besides," put in Lu, who is small and Titian-haired and lightly freckled, with a shade of defiance, "believe it or not, we like the middle west and we'd a whole lot rather live there."

Let Mr. Sinclair Lewis put that in his pipe and smoke it!

"Furthermore," contributed Em with a flashing smile, "our husbands are all in business there. And after all, we are housewives even before we are radio performers."

So there they are, stranded out in Chicago, so to speak, with no one to supervise them, no one to edit their scripts, all alone in their studio, orphans of the air.

Backs on BROADWAY

"It's really for the best," said Em philosophically, "we drove everyone crazy who tried to work with us, anyway."

"And are you treated as celebrities out in Evanston?" I wanted to know.

"I should say not!" laughed Lu. "No one pays the slightest attention to us—not even our husbands. They're usually too busy with their own affairs to listen in except on holidays—and then they often forget."

MANY network stars "go radio" just as movie stars "go Hollywood." They love to blossom out with terraced penthouses high above New York, with expansive country places on Long Island, with shiny streamline cars, some with yachts and speedboats.

They like to foregather where they can bask in the limelight, at theatrical first nights, at sporting events in Madison Square Garden, after midnight at Lindy's famous restaurant.

Yet Clara, Lu 'n' Em, well able to afford a considerable amount of splurging after more than four years of top-hole radio success, actually prefer to live the quietly anonymous lives of suburban matrons instead of the glittering existence of celebrities which so many women in their situation might look upon as infinitely more exciting and glamorous.

When they do come to New York, they are treated as celebrities, entertained, interviewed, besought for autographs. Yet it whets their appetite for public life not in the least. They are glad when it's all over and they are back leading their normal lives again in Chicago, where practically their only contact with radio is the morning period they spend in the studios. Oh yes, and benefit performances.

"We love to go to benefits," said Clara, "because that's the only place we ever see any other radio stars. We like to meet them, but we never get the chance. We just drive down to the studios in the morning and right back home again to Evanston."

Yet they are not in the least "countrified," as one might gather from their characterizations on the air. Their appearance, indeed, is not the least surprising thing about them.

For one thing they are astonishingly young to be possessed of such shrewd insight into human nature, all of them well on the sunny side of thirty. They are modish in dress, jolly and alert in manner, [Continued on page 56]



Clara, Lu 'n' Em

To unnumbered thousands of actors and actresses, Broadway stands as a goal to which the energies of a lifetime are hopefully directed—but to the three young matrons who create the radio roles of Clara, Lu 'n' Em, the Big City is just a necessary evil. They have just turned their backs on Broadway and fled home to Evanston, Ill., where nobody treats them as celebrities. They regard themselves as quite ordinary persons, but if you think their rise to national fame wasn't a thriller, read how this favorite program came into being for lack of \$100!

Gus EDWARDS

*knew them
When—*



Gus Edwards

The little boy who lied—the one who told tales—the first stooge—Gus Edwards gave each of them his first chance before the public, years before they grew up to become nationally famous on the radio

By NANETTE KUTNER

HE DISCOVERED a dozen of America's greatest radio stars! He is Gus Edwards. His older proteges call him Gus, the younger ones prefix the title . . . uncle.

His office is a noisy suite in the Astor Hotel; a suite crowded with an assortment of waiting mothers, tap dancers, hopeful song writers, Jolson imitators and young, girlish, wanting-to-be-discovered talent.

In the middle of it all sits Edwards, his grey-streaked head bobbing from side to side, as he talks on two telephones, holding one in each hand.

The wall above him is covered with ebony framed and extravagantly autographed pictures of Marion Davies, of Norma Shearer, of Chevalier, Joan Crawford, George M. Cohan and Eddie Cantor.

The Cantor autograph says, "For Gus Edwards, who made me what I am today!"

Jane, the Edwards secretary, proudly informs me that Cantor still comes in to see him.

At this, Edwards smiles. His is a wise smile. He knows most proteges are bound to desert, but no matter how many do so, there will always be double the amount coming from every section of the country . . . and begging for an opportunity.

"If they have real ability, they get their break," says Edwards.

His slogan is "Give the kid a chance."

Now, he glances at the group seated on the brown leather couch. Who knows, the brown-eyed boy, unceremoniously squeezed into a corner, but still clutching a thick manuscript, may turn out to be another George Kelly and win himself a Pulitzer prize with a play such as *Craig's Wife*. And the little girl wearing the Peter Pan collar can easily remind Edwards of Lila Lee when she was fifteen. [Continued on page 42]



The above photo bears the inscription: "To my first boss, Gus Edwards—Walter Winchell, acting Mayor of Broadway." The other picture is a scene from Edwards' *Kid Kabaret*; the two male actors are George Jessel and Eddie Cantor



RADIOLAND'S HALL OF FAME

By
DOROTHY ANN BLANK & HENRI WEINER



VINCENT LOPEZ



We'd like to throw a lavish sortie
And have a gold pianoforte,
Engaging Lopez until dawn
To ripple "Nola" on and on
Alas, we can't fulfill this hanker—
Our ship, it seems, has lost its anchor!
Vicariously we get our "Nola"
At home upon our radiola.

IRVIN S. COBB



It's not from any sense of duty
And surely not because of beauty
That Cobb is here immortalized
And, in addition, eulogized.
He really rates a mixed corsage
For his rare brand of badinage!

FRED WARING



For sweet and low or hotcha syncopation
There is no source like Waring's aggregation,
Whose vocal talents vie with instrumental
And whose m. c. is so darned ornamental
We like to think we're too blase' for caring,
But we still bat an eyelash at Fred Waring.

FRANKLIN D. ROOSEVELT



Networks join hands when he has words to
say;
Smiling, he promises a better day.
Nations sit silent, list'n'ing as a man
As he unfolds each facet of his plan.
Hail, radio's favorite personality—
Man of the hour and minute, Franklin D.!

ROSA PONSELLE



Sweet voice that all too seldom doth advise
us
Which brand of "ciggie" 'tis that satisfies us—
There is no hour which gives us greater
pleasure
Or satisfaction in a larger measure
Than that which brings your song to waiting
ears
To you, Ponselle, our loud applause and
cheers!



Patti, Helen and Jane are the Pickens sisters whose unusual vocal effects, simulating musical instruments, have made them radio favorites



"BUT where are the instruments?" "I can't see the violin." "And the cello." "I'll swear I heard a trombone!" "Are they hidden behind a screen?"

These and similar whispered comments you hear all around you, at a Pickens Sisters' Broadcast. It does seem strange to the uninitiated. At one moment you see three slim, white-clad figures swaying rhythmically before the mike, as their lovely young voices soar in pleasing melody. They are singing the haunting, wistful Hawaiian song—*Song of the Islands*.

After a few bars, the trio becomes a duet. Helen and Jane are still singing, but Patti has stopped. The clear, sweet tones of a Hawaiian guitar delight the ear. When the chorus is reached, only Jane's beautiful soprano can be heard, accompanied by the poignant plaint of a violin and the deep, mellow tone of a cello.

There is no screen and there are no instruments being played, other than the human voice. Every imitation of the violin, the clarinet, the oriental oboe, the harp, even the tremolo of the organ which you hear on their programs, originates in the vocal cords of the three young songbirds. This is how it came about:

The Pickens Sisters realized early in the game that if their popularity was to continue, they would have to individualize their singing; make it different from the regular trios over the air. Jane has had a thorough grounding in all branches of music; for four years she was a scholarship pupil at the Curtis Institute, after which she studied abroad. All three girls have unusually wide ranges, singing three octaves with ease. Jane felt that there was no reason why they could not enrich their harmonizing by the introduction of vocal novelties similar to the effect of instrumental music. She does all the arrangements of music for the trio and adds to the notes the sound of instruments which would seem appropriate to it.

In order to get the effect of the Hawaiian guitar, the girls accompany their singing with a little pull at the nose, which gives it the *ping* of the instrument, sustaining the note through breath control. The low cello tones they get through a type of prolonged humming, holding the nose at the bridge with

RICKS

By ETHEL CAREY

Like the movies, radio has developed its own group of tricksters whose special job it is to fool the fans. These artists can produce any known sound required for the background of a program

Above, Patti, Helen and Jane Pickens as the artist visualizes them in their trick instrumental rôles. At right, Sally Belle Cox, who imitates crying babies over the radio with the aid of a pillow



thumb and forefinger and pulling it at the base. For the sound of the echo you hear on their programs and the organ quality, they wiggle their hands up and down their mouths, holding the note the meanwhile. The effect of the violin sweep they get by singing through their cupped hands.

THE Mills Brothers—John, Harry, Herbert and Donald, are another well-known family of trick vocalizers. They have developed their takeoff of musical instruments, from the saxophone to the tuba, to the point where it is impossible to tell whether their voices or instruments are producing the harmony. The only real instrument they use is John's guitar. They use similar methods to those of the Pickens Sisters, in order to get their effects.

It sounds easy, doesn't it? But try it yourself on your larynx. Years of voice training and experience are required in order to get the trick effects; it isn't merely a case of pulling one's nose or puffing out the cheeks.

Do you ever stop to think how often the human voice is

of the Radio VOICE

made to sound "like what it ain't" on the air; how many times in the course of an evening's entertainment you are fooled by radio performers? Do you know, for instance, that the myriad dogs, cats, barnyard fowl, wild animals and assorted menagerie inmates you hear over the ether, originate in the throat of voice contortionists like Bradley Barker and Harry Swan? Or that baby talk, coos, gurgles and cries and wails of the hundred and one babies you hear on the various programs are traceable largely to the ingenuity of Sallie Belle Cox and Ora D. Nichols?

Do you know that there are one-man shows like Phil Cook or Teddy Bergman, who single-voiced put on an entertainment calling for eight or ten characters, changing their voices to fit each part? That the variegated bird calls which you hear are probably pulsing from the throat of Bob McGimsey, and not the canary or oriole or robin red-breast you are picturing?

You may not recognize Bradley Barker's name, but you've heard him hundreds of times. He does all the trick voices for the *Wizard of Oz* program. Nothing stumps him. He's been the vocal ball of fire on that program; he once imitated a dinosaur. That was a poser, he admitted, but since no one knew just how the animal sounded, he used his imagination. "It started with a roar and ended with a squeak," he said, "and everyone seemed pleased."

On Frank Buck's *Bring 'Em Back Alive* Animal Program, Bradley imitated the whole shooting-match of jungle animals, from the frightened squeak of the baby gorilla, the snarling of the tigers, the trumpeting of the elephant, the hiss of the

deadly cobra, to the kindly roar of the lion. Mr. Bradley's vocation as trick vocalizer and menagerie imitator came about accidentally. He was taking dramatic roles over the air. A dramatic bit was being given about Red Christian, a sailor who had been marooned on a desert island, off the coast of Australia. The place was full of seals. The director tried various devices, but he couldn't seem to get a mechanical sound which would make the seal realistic.

As a boy, Bradley Barker imitated the animals on his father's farm so effectively that he had them fooled. He continued this form of amusement as a hobby. He felt he could twist his vocal chords to get the right effect. "I can imitate a seal," he told the director. And he did. The director of the Soconyland Sketches heard of his prowess, and asked Barker to help them out with animal parts on their programs, and he has been doing all sorts of noises for them, from time to time. He is now in such demand for various programs, that he's appeared on ten different ones in one week.

ACCORDING to this versatile actor, it is merely a question of voice placement. For a small dog, the voice comes from the throat and he stands at a distance from the mike. For the roar of a lion, the voice is deeper and he stands closer to the mike. For frogs and crickets, he puckers up his mouth as for whistling. The hardest one he ever did was the growl of a rhinoceros, for which he used a megaphone to build up the noise.

If you listen in on the *Adventures of* [Continued on page 59]



Teddy Bergman's climb to radio fame began when he became the voice of Rubino on the old Cantor program. He speaks twenty-two different dialects, and in five years on the air has played more than 1,500 different characters. One of his best known rôles is that of *Blubber*

Phil Cook, a one-man show, explains the mechanics of voice trickery as being made up of microphone manipulation and a voice of unusual range

At the right is Bradley Barker, famous radio animal imitator. He furnishes most of the animal sounds you hear on the air—a much more economical method for sponsors than the transportation of a menagerie



Country gentleman who startles his guests into hysterics—monologist who thought he was a juggler and tight-rope walker—imitator of Four Hawaiians who became famous because he never imitated them—inventor who couldn't win a patent —the lone sane inhabitant of a mad world —that's

Joe Cook

By
ROSE
DENIS

THE radio season of 1933-34 will go down in history as the year that gave Radioland two new comedians—Joe Penner and Joe Cook. Penner was a genuine product of radio, for before his broadcasts he had been little known, but he developed to a degree which established him and his "nasty man" catch phrases as a positive menace to juvenile grammar in the minds of the nation's school teachers. But Joe Cook, whose rise was no less rocket-like, had behind him a long history of stage successes in his own shows.

Except for the fact that they both make people laugh (though, in all probability, not the same people) Cook and Penner have nothing in common other than their first names. Since this is the story of Joe Cook, Penner will be summarily dismissed from the narrative with the concluding observation that while his type of humor falls into a rather familiar trick-delivery gag school, that of Joe Cook is a more subtle type which defies classification.

Perhaps nothing explains Joe Cook more adequately than Sleepless Hollow. This, be it known, is Joe's summer estate on the shores of Lake Hopatcong, N. J. Not long ago Joe entertained a few radio scribes there, and this is what happened:

AS EACH guest arrived he was greeted by an obsequious doorman. But after he relieved you of your hat he suddenly went berserk and while you watched in petrified alarm he flung your more or less prized chapeau to the floor and jumped on it with blood-curdling cries of frantic delight. Before you could find voice to express your indignation, Joe appeared and grabbed you by the arm, hustling you into a room with a miniature bar. There you met Pete, a friendly soul with handle-bar mustaches and a genius for compounding potent concoctions.

Next port of call with Joe was his golf course. It did no good to protest you were no golfer and didn't know a mashie from a caddie, for he thrust a club into your hand and directed that you sock the ball, nevertheless and notwithstanding. Which you did as best you could and were amazed to see the sphere zig-zag across the green and come to rest in a hole some distance away. You couldn't help but score a hole in one because of some tricky Joe Cook contrivance which made the ball go the way the inventor intended even if you didn't hit it!

After this somewhat unnerving experience, Joe decided that it was time for another libation and led the way into a building where you suddenly found yourself in a maze of dark passage-

Entrance to Sleepless Hollow madhouse—full details in this article!



Pete, bartender, butler and valet, doesn't hesitate to give his master a dressing down when he needs it—and can Joe take it!



An army travels on its stomach, Napoleon said—so Joe Cook invented a pair of abdominal roller skates for soldiers

ways. Under his guidance—it was truly a personally conducted Cook's tour—you eventually emerged into what appeared to be another barroom with another white-aproned attendant awaiting your pleasure. This individual wore a mustache, too, only its ends pointed upwards a la Kaiser Wilhelm in his prime. And he appeared bigger and more menacing of mien than the first.

All went well until this bartender discovered that you had previously patronized Pete. That made him awfully mad and he came barging out from behind the bar with a bungstarter in his fist and a fierce glare in his eye. Those who didn't flee before his onslaught were firmly seized by the seat of the trousers and the nape of the neck and tossed through the doorway with all the skill of a Bowery bouncer.

It was along about this time that most of us came to the realization that the bouncing bartender and Pete were one and the same. His appearance had been changed merely by wearing a phony mustache upside down. And when he discarded that fearsome appendage and his white jacket you saw he was also the butler who had done a ballet dance on your hat. Moreover, when time came for departure you learned that it wasn't your hat that was ruined but one looking like it, skillfully substituted for the occasion.

Which gives you an idea about Joe Cook.

ALL this time, while any number of comedians—many less known to the public than Joe Cook—have been doing their stuff on the air, Joe has remained in the background. Time and again he was urged to come down for an audition, but he refused pointblank. He didn't see the sense in performing before a bunch of "dead-pan executives."

How did he finally get on the ether? Just through plain, downright nerve. Through bluff. Just as he's done every step of his career. When Colgate's wanted him to audition for their House Party Program, he said "No." But if they wanted to try him as guest artist on one of their programs, he was willing to come. They did, and [Continued on page 52]



By
RUDY VALLEE

The Music Master picks
the new song hits for you



Ole Olsen, Rudy Vallee, Chic Johnson

Tips on Tunes

OUR new place for discussion of this month's new group of songs happens to be one selected near the Pavillon Royale where the Yankees and I are appearing nightly; previously it was the Lombardo's hang-out for some three seasons.

I am afraid I am going to be a rather poor mentor in this particular discussion as some of the outstanding songs of the next several weeks will unquestionably be from pictures and, finding it next to impossible to get to the premieres of them without missing a lot of sleep or neglecting some necessary business details, the best I can offer is a mere appraisal of the songs themselves.

The songs from Ben Bernie's Paramount Picture, *Shoot The Works*, from the Warner Brothers production of *Dames*, from the Lombardos' Paramount opus, *Many Happy Returns*, and from M-G-M's new Harlow picture, should really be considered in the light of their presentation in the picture. But, as I have previously said I will not be able to give them the full benefit of a discussion until I have seen the pictures.

I have, however, been playing the records of the songs from *Shoot The Works* and needless to say the songs are the type adapted to Ben Bernie and all the lads. For the most part they are rather nonsensical bits of humor and song, as for instance, *A Bowl Of Chop Suey And You-ey*, which is just what would originate in Ben's mind during one of his odd moments of musing. For the other possibly more romantic type of songs Ben and Paramount turned to Ralph Rainger and Leo Robin, two tried and true Paramount veterans, for songs that would probably be sung by one of Ben's romantic singers, like Frank Prince. Personally, of the two I prefer *Take A Lesson From The Lark*, which at first blush might seem to be a gag title but which turns out to be a very cheery, happy, and well-put-together composition. About *Do I Love You* I can say less; I recall less about it, which is probably one of the best proofs of the fact that it fails to be as impressive as *Take A Lesson From The Lark*.

The hit song from the picture, if there is to be a hit song, will be from the pen of that redoubtable pair of songwriters, Gordon and Revel. They have done so well that Paramount has signed them for a long term to provide music for their singing stars. They were up to the Hollywood Restaurant several nights before we finished, and after calling them to the floor they went through a

25 minute routine of the outpourings of their minds for the past three or four years, including the song they have written for the Bernie picture, *With My Eyes Wide Open I'm Dreaming*.

Of course, as you read these lines *With My Eyes Wide Open I'm Dreaming* will have come and gone, bounded in one ear and out the other if you do any twisting of the radio dial whatsoever.

With Ben Bernie the swell fellow he is, no one is happier than I that his score is an excellent one, and that he has been one of the few radio maestros to win a second contract.

AFTER talking to one of the Lombardo band I gathered that the cutting room had played havoc with what the boys hoped they would see of themselves in the picture, *Many Happy Returns*, and that possibly due to politics or to the honest belief that this cutting should be done there will not be as much of that famous aggregation throughout the picture as they had wished.

So far it seems there are only three songs from the picture, *Fare Thee Well*, *The Sweetest Music This Side Of Heaven*, and *Ooh, I'm The Boogie Man*. Whereas there may be others, apparently these are the only ones that Famous Music feels are worth exploiting. Personally I feel that they are good songs, but not really great. Sam Coslow, who wrote *Fare Thee Well* is a Broadway songwriter who migrated to the West and who has made it his permanent residence, and whose *Just One More Chance* and many other fine songs have established him as a hit writer. *Fare Thee Well* is a good song, but the Lombardos have written, introduced and played so many greater songs that I am rather surprised that they would be content in their first picture with songs that might have been much more potent, though possibly they will fit the picture in such a way as to enhance their value.

The Sweetest Music This Side Of Heaven, capitalizes in song a columnist's expression of appraisal which has since been one of their greatest signboards in all their travels. This one, written by Cliff Friend and Carmen Lombardo, Carmen being a very prolific writer with his name on more than one great hit in the past six or seven years, is, to me, the better song of the two, and one that I enjoyed recording and enjoy broadcasting.

The [Continued on page 50]

Among the new song hits analyzed this month by Rudy Vallee are a Bowl of Chop Suey and You-ey, Take a Lesson from the Lark, Do I Love You, With My Eyes Wide Open I'm Dreaming, Fare Thee Well, The Sweetest Music This Side of Heaven, Ooh, I'm the Boogie Man, Born to Be Kissed, I Never Had a Chance, Let Me Call You Mine, The Prize Waltz, Dancing on a Rooftop, My Hat's on the Side of My Head, Kissing Games, The Breeze, I Wish I Were Twins, Dames, Don't Let Your Love Go Wrong, Try to See it My Way, and I Only Have Eyes for You.



A BOWL OF CHOP SUEY—AND YOU-EY



Radio Stardust

—Ray Lee Jackson

Madelyn LaSalle Hammond

is the new NBC discovery whose voice is heard on the *Morning Parade* program, and of whom, we predict, more will soon be heard



Irene Hubbard

is better known as Maria, famous on the *Showboat Hour* and star of her own *Certo* program



Block and Sully

are those smooth comedians introduced to radio by Eddie Cantor. They are featured on the new *Big Show* program



Leah Ray disproves that old adage that beauty and brains don't go together. Her singing is a feature of Phil Harris' orchestra

—Ray Lee Jackson



Ann Leaf is only as big as a minute, being five feet tall, but she's the Columbia Broadcasting System's star organist



Tony Wons has been busy preparing a bigger and better program of radio philosophy for his fans



Jack Parker

demonstrates what the well-dressed *Tintype Tenor* will wear when calling on the girl friend with a dozen daisies and a pound of chocolate creams

—Ray Lee Jackson

Connie Gates

the CBS songstress, makes a habit of relaxing after a broadcast by strolling through New York's Central Park



Mike Says

NEWS and
GOSSIP from
RADIO ROW
By Arthur J. Kellar

• Crooners vs. Dictionary

SOMEHOW (nobody seems to know just how or why) news reached Radio Row that the 1934 edition of Webster's Dictionary would omit "crooner" from its listings. Right away, that small minority of crooners who favor the term, as characteristic of minorities, called a meeting to protest. But before the contented crooners could assemble, word came that the compiler of the lexicon had reconsidered and "crooner" would appear in the dictionary after all. This information was hailed by Will Osborne, Nick Lucas, Vera Van and Shirley Howard, among others. But Rudy Vallee, Bing Crosby and Donald Novis weren't a bit pleased. They regard "crooner" as a word of opprobrium and would like to see it cut out, not only of the dictionary, but also from the vocabulary of critics. Their notion is that "soft singer" is a much better phrase.

* * * * *

Miscellany: Harry Richman is almost as much of a vegetarian as George Bernard Shaw. Rarely does he eat meat. He believes fresh vegetables are responsible for his fine voice and robust health . . . Ruth Etting, after a busy summer on the Pacific Coast making movie shorts and broadcasting, is expected to return to New York in October . . . B. A. Rolfe won't conduct an orchestra unless it numbers at least forty men . . . Joe Cook still has three Indian clubs purchased from a medicine show fakir when he was a small boy in Evansville, Ind., and eager to become a juggler . . . Kate Smith has danced away forty pounds . . . Some critics are hailing Jerry Cooper as a real menace to the popularity of Bing Crosby . . . Muriel Wilson has a cottage near West Point, N. Y., appropriately enough called "The Little House That Radio Built" . . .

And "Rhythm Hill" is the name of Doris (Metropolitan Opera) Doe's country estate near Bennington, N. H.

* * * * *

• Gracie's English Jokes

THEY'RE back from London, are George Burns and Gracie Allen, but the English are just beginning to chuckle over some of the quips pulled by this pair. The dumb-cracking Gracie perplexed the Britishers and they had to think long and hard to get her inanities. Here's a sample of what English audiences had to wrestle with:

GEORGE: Watta you mean, we gotta get out of London? We only just got here.

GRACIE: I know, but they're going to arrest me! A man rang up this morning and he wants to present me in court!



Joe Penner and his wife as they sailed for California, where Joe appears in *College Rhythm*



Jack Dempsey, just before the birth of his daughter, Joan, was guest of honor at a "baby shower." Jack is in the center; at the left is Abe Lyman, and at the right, Gus Edwards, discoverer of Cantor, Jessel and Winchell

—Wide
World
Photos

RADIOLAND

• Salaries Of Announcers

IN REPLY to several inquiries: Announcers are not highly paid unless they are identified with important commercial broadcasts or are bright, particular stars. Their salaries run from \$60 to \$75 per week on the networks and much less on the smaller stations. On the other hand, luminaries like Graham McNamee, Ted Husing, Jimmy Wallington, David Ross, et al, receive weekly pay checks running into four figures.

* * * * *

Ann De Marco, of the De Marco Sisters, found in her mail a request for her individual photograph. Thinking the writer a fan, she obliged. A few days later she was advised by the recipient that he was a marriage broker and that (for a fee, of course) he could locate a desirable mate for her. "Thank you, so much," wrote Ann in reply, "but I can't get away to marry any one—my hubby won't let me."

* * * * *

• Sidelight On Penner

SIDLIGHT on the personality of Joe Penner (who, by the way, promises a brand new assortment of catch-lines when he returns to the air in October): When he played Macon, Georgia, this summer he attracted audiences of disappointing size. (Macon was about the only spot where he didn't break the house record). The local chapter of the Red Cross, under whose auspices he appeared, had paid him an advance of \$1,000. Learning the Red Cross would lose money on the engagement, the comic cancelled his contract and refunded the money advanced. He also paid out of his own pocket \$1,800 which it cost him to transport his company from New York and return and to pay the salaries of his supporting players. That was the gesture of a real showman

Mention of Penner's receipts in Macon reminds that Walter Winchell proved a greater stage attraction than Eddie Cantor a few weeks ago in San Francisco when they were competing headliners at different theatres. The peephole paragrapher is reported to have attracted audiences three times as large as those who saw the banjo-eyed comedian. However, records of this kind are not always what they appear to be on the surface. Sometimes local conditions and other factors (such as admission prices and the accompanying bill) explain away seeming phenomena.

* * * * *

• Eddie Peabody's \$15

DID you know that the famous Peabody Conservatory of Music in Boston was named after an ancestor of Eddie Peabody, the wizard banjoist? His forefathers came over from England in 1645 to join the original Mayflower colony. All of the Peabodys were musical, which explains why Eddie is master of 35 stringed instruments. He learned to plunk the banjo after borrowing \$15 from a lady friend to buy one. Later he made her Mrs. Peabody and she became his business manager—no doubt, the better to protect her \$15 investment. Eddie Peabody is now one of the wealthiest of entertainers and looks forward to the day when he can quit the arena of amusement and retire to his orange grove in California.

* * * * *

Give a man enough rope and he'll hang himself, is an old adage. Well, a New Yorker, sore because his wife was going goofy over Joey Nash's singing put the saying to the test. He sent the singer with Richard Himber's orchestra a twelve-foot length of rope! But up to the hour of going to press, Joey hadn't used it as a hangman's halter. Some people simply won't cooperate.

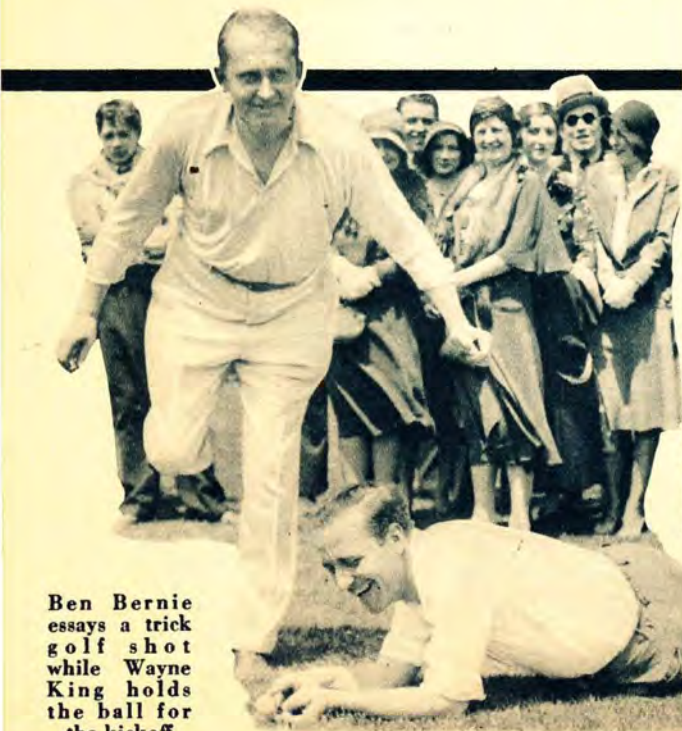


—Wide World

Lawrence Tibbett, radio and opera star, is cruising with his wife in his yacht Rhodos

• It's Not "Rose Mary"

IF YOU write Rosemary Lane be sure to make her given name one word for she doesn't like to be addressed as Rose Mary. She is the elder of the Waring warblers, being all of 18 while Priscilla (known as "Pat" to her intimates) is 17. Come to think of it, Lane isn't their right name. It's Mullican out in Indianola, Iowa, where all four Lane girls come from. (Of course, you know Rosemary's and Priscilla's older sisters are the movie stars) Mullican was discarded years ago as lacking glamour.



Ben Bernie essays a trick golf shot while Wayne King holds the ball for the kickoff



A bevy of beauties greeted Rudy Vallée as a reception committee when he appeared for Vallée Day recently before a record throng of 65,000 at Manhattan Beach, Brooklyn. Rudy will soon make another movie

Mike Says:



If this picture of Rosemary Lane, bright particular star of Waring's Pennsylvanians, doesn't inspire someone to write a song called *The Girl on the Flying Trapeze*, we're going to be disappointed

More miscellany: Amos 'n' Andy went their separate ways when they took their first vacation in eight years, Amos to Alaska and Andy to Europe. . . . Paul Whiteman's contract for that Thursday night program on NBC has been renewed for another year. . . . The right name of Frederic Berrens, the band man, is Fritiz Bernstein. He was an actor in vaudeville with his brother, Herman, before becoming a maestro. His father, a former actor, promoted the Grand Street Theater, New York. . . . Elliott Shaw, baritone of The Revelers, was a "printer's devil" when bitten by the singing bug. . . . It is a fact, says Innes Harris of the Erwin, Wasey Company, producers of many radio features, that *The Voice of Experience* gets more fan mail but Sally Rand has more fans. . . . And what radio needs, according to Donald Novis, is a good five-sense czar!

* * * * *

• Broadcast Briefs:

TWENTY studios are now in use in Radio City (there is provision for many more and for television programs of the future) but not one has a window.

—Wide World
Phil Baker, making a Hollywood movie, is happy at last removed from the influence of Beetle



Did You Know That

George Jessel and CBS have pffft? Cliff Edwards, the ukelele chap, is now holding down the m c job on the *Voice of Columbia* hour after Jessel and Columbia decided to call it quits. Edwards has not been heard on the radio for some time, having been busy with movie work. . . . Burns and Allen, returning to the air in September, will be minus the Lombardo band, which now has its own sponsored program on NBC. The comedy pair had their salaries stepped up to \$2,750 per week. . . . Max Baer seems to have fallen by the wayside as a radio personality. He could have grabbed off a couple of fat radio contracts immediately after his victory over Carnera, but he held out for bigger dough and as a result the enthusiasm of sponsors has cooled—particularly since a vaudeville tour of Max's wasn't too much of a success. . . . Advance reports on *College Rhythm*, the Paramount picture starring Joe Penner, say that it's a honey with the radio duck salesman going to town in a big way. . . . Those persistent rumors that Bing Crosby will retire fade away in the face of his new 39-weeks contract. But it is hinted that as soon as Bob Crosby, Bing's young brother, matures a bit more, the crooning king will abdicate his throne in favor of Bob. Bob's voice has something of Bing's quality and he has appeared on numerous network programs, in addition to a personal appearance at the New York Paramount. He scrupulously avoids trading on brother Bing's name, however.

. . . Johnny Green, Columbia's musical adviser, makes gorgeous the studios with his vivid shirts and loud suits. Harry Richman radiates the same splendor in Radio City. . . . Add to dubious accomplishments: Jimmy Durante's claim that he is the loudest snorer in all radioland. Of course, it's his schnozzle. . . . Radio advertising is expensive. For a hook-up of seventy stations sponsors pay at the rate of about \$12,500 an hour. This is for the service alone and doesn't include the cost of talent. . . . Will Osborne is a son of nobility. His mother was Lady Ella Oliphant, recently deceased. . . . When she isn't playing character rôles in Fred Allen's *Hour of Smiles*, Eileen Douglas does publicity for various clients. . . . Forgotten fact about Dave Rubinoff, the fiddling Casanova: His first wife, a pianist, died several years ago, leaving him a daughter, now fifteen.

* * * * *

Both Pat Padgett and Pick Malone ("Molasses 'n' January" on the Show Boat) had their early training (separately) with tent shows. Padgett is a native of Atlanta, Ga., and Malone hails from Dallas, Texas. They first met in a New York restaurant, the introduction occurring when a waiter accidentally spilled a cup of coffee. The boys fell into conversation over the incident, discovered that they were both blackface performers and decided to team up. The partnership has proved eminently successful.



SPECIAL-COLONEL STOOPNAGLE IN 'THE DRUNKARD'



The villainous gent in the topper is none other than Colonel Stoopnagle, who brought his mustaches to the title rôle in a radio presentation of that popular melodrama of the Fifties, *The Drunkard*

• Lillian And The Law

LILLIAN ROTH, the Columbia vocalist who came to radio via the movies, found a way to get even with a judge who once rendered a decision against her—she married him! The magistrate involved in this unique court case is Judge Shalleck, of New York City. It seems while Lillian was in Europe a few years ago she loaned her motor to a friend who ran up a big garage bill and then refused to pay it. The garage man

summoned Lillian into court and Judge Shalleck decided, since she was the owner of the car, she was liable for the charges. "It struck me at the time as pretty bum justice," Lillian now explains with some glee, "but since then I married the Judge and believe me he has been paying ever since for that decision!"

* * * * *

Since Rudy Vallée and Ben Bernie paved the way band leaders more and more are taking to announcing their own programs. Little Jack Little, Peter Van Steeden, Johnny Green and Reggie Childs are among the batoneers doing their own talking and making a mighty good job of it, too. And why not? Certainly maestros know their music as well as announcers.

• Applause To Order

THE sound-effects specialist of the Columbia studios is a woman, Mrs. Ora Nichols. In the NBC studios the chief of that department is a Harvard graduate, Ray Kelly. Both are veterans in the art and can remember 'way back when the applause of studio audiences had to be simulated. That was in the good old days when broadcasting was sacred and no spectators were permitted. Whenever applause was needed a large piece of linoleum equipped with flipping strips of the same material was shaken vigorously for the desired effect.

* * * * *

• Music Hath Charms

IT HAPPENED (according to Victor Young's public relation counselor) a few weeks ago. At a recital were two New York Congressmen, one a music-lover, the other, a very reluctant companion. Puccini's *Madame Butterfly* had just been played and the music-minded law maker waxed enthusiastic. His friend simply yawned. "Look here, Bill," protested the first, "you may be lacking in appreciation of the arts and all that but you've got to admit music has some practical benefits in life." . . . "Oh, sure," came calmly from the other Congressman. "Judging from the photographs I've seen of eminent musicians I'd say that it keeps the hair from falling out!"



Don't esk—it's Milt Gross, the cartoonist, drawing pictures for Vera Van, the radio singer "with the blue velvet voice"

—Wide World

Dancers tripping to the free music of the CWA band in Central Park, New York, got a real thrill the other night when Paul Whiteman took over the baton for an evening



Lee Wiley

ONE OF NBC's best vocal bets is Lee Wiley, the charming young woman who adorns the cover of this month's **RADIOLAND**, and whose deep blues singing has been a feature of Paul Whiteman's Kraft broadcasts. Lee Wiley is tall and slender and weighs 115 pounds and is most often seen in loose-fitting sport clothes like the outfit in the photo, which give her an appearance of comfortable informality that is quite in keeping with her personality, being as how she hails from the wide-open plains of Oklahoma. Her hair is brown and her eyes are brown. Significant, those eyes. They were useless to Lee for a whole year. The optic nerves were paralyzed following a fall from a horse. But that's all in the past now, and it serves Lee as a handy explanation when folks ask her how she got that deep down blue tone in her voice. The job of being a radio star is just about the most important thing in the world to her, and when she broadcasts to you she's worried sick as to whether she's making a hit or not. It only took her a month to get on the air after she arrived in New York—at first in choruses, later as a featured singer. She is a real American, claiming one-fourth Cherokee Indian blood, like Will Rogers.



DO RE MI—Harmony, mostly, is what the little Do Re Mi girls are made of. Do and Re are Evelyn and Maybelle Ross, and Ann Balthy sings the part of Mi. Their coach, Ray Bloch, plays their accompaniments over the Columbia network. Do, Re, and Mi blend their voices skillfully in the hot tunes, slow tunes, popular melodies and novelty numbers which their fans demand. They also make movie shorts and do an occasional turn in vaudeville.



NILA MACK aims her "Sunday Morning at Aunt Susan's" program at the kids on the theory that they're put out of bed earlier on Sunday mornings than the grown folks. The youngsters could do a lot worse than tune in on this program by a leading expert on children's radiofare. The young folks are treated to good music and historical information on places and people, without being aware that they're being educated. Not too tough for grownups to take, either.



KATE SMITH is back again on the ether after a 10 months' absence—though still, unhappily, without a sponsor. Her cross-country tour has done a lot for her in rebuilding her radio personality. Most of the sticky sweetness of her spoken interludes has been distilled out of her program, to the unbounded delight of thousands of fans who have wanted to enjoy her superb voice but couldn't take her gushiness. Radio needs personalities like Kate's and we hope the networks keep her.



GUY LOMBARDO comes to the NBC network in a program all his own under the title "Lombardoland," giving him his first chance to strut his stuff solo for a sponsor, after a long-time hookup with CBS, lately as the musical background of the Burns and Allen program. There's plenty of radio magic in the Lombardo name and you get a chance to hear the Lombardo voice speaking as announcer and commentator. A fine sweet-music program which is eminently soothing and relaxing.

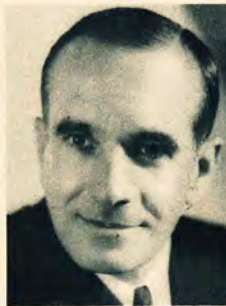
Reviews of Popular PROGRAMS



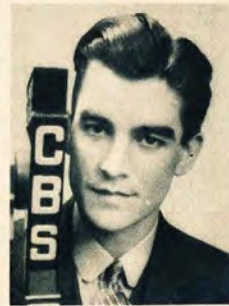
VERA VAN is one of radio's most versatile singers. She is known as "the girl with the blue velvet voice," which is a masterful piece of description, if you ask us. She has a CBS program of her own with Freddie Rich's orchestra, and she is always bobbing up in various network programs. She started out life as a dancer and she still threatens to return to balleting, but she likes to sing too and there are so many important programs calling for her services this fall that we can definitely predict she's one of the people you're going to hear a lot of. Her voice is wide in its range and she can turn out blue numbers, hot tunes, and plaintive plantation melodies with equal ease. If anything, she suffers from too much versatility which has made her difficult to type, but all she needs is association with some big program which will give her a chance to catalogue herself in the fancies of the fans. "The Breaks", as they quaintly call them, have a lot to do with radio success. Vera has just won the New York contest in the nationwide auditions for the feminine star of the Hollywood Hotel Program.



DON BESTOR'S is one of the big-name orchestras which are featured on the new Hall of Fame series. The sponsor of this hour has made a name for himself in radio circles by his willingness to pay any salary within reason to bring top-notch talent to the air, inaugurating the costly movie guest star idea last season with Katharine Hepburn. Nothing less than the best that money can buy is the motto here, as proved by some of the big bands which have been or will be heard on this hour: Richard Himber, Don Bestor, Ted Fiorito, Duke Ellington, Leon Belasco, Gus Arnheim, Eric Madriguera, Hal Kemp, Ted Weems, and other big timers not yet signed at this writing. When the band series is concluded early this fall, the Hall of Fame will probably resume its movie guest star angle unless Hollywood clamps down too tightly on talent. At any rate, this is one of radio's biggest hours and our tip is to watch developments. The showmanship tricks up this sponsor's sleeve have a habit of starting new radio trends.



AL JOLSON is back again on the Kraft-Phenix hour, which he deserted temporarily to make a picture. It will be remembered that when he left the air last spring, Jolson had scored a new triumph with his heavy dramatic bits enacted before the mike, and he continues his radioacting on this new series, with complete success. Nor does he slight the singing portion of his act; his song renditions have all the old-time Jolson flavor. And of course there is Paul Whiteman, to be depended on as usual for a distinctive musical background. There are those who say that modern musical trends have left the King of Jazz an emperor without a country, and he is pretty anxious to disclaim the regal title, but be that as it may there's still harmony in them that oboes and you can set your radio dial for this hour and let her ramble.



BILL HUGGINS is known as Lazy Bill because of his predilection for singing at his ease comfortably perched on a high stool before the mike. This, however, is a gross libel on an energetic youth whose easy southern drawl does him wrong in mirroring his energy. He held down forty-seven jobs before he finally got his radio break, and now all the signs indicate that he is heading places fast, taking Tin Pan Alley's trickiest rhythms in his stride on his two-a-week network appearances. Unless we're crazy, his soft drawl is going to build up a vast audience of women fans. Bill got his break at WJSP, Columbia's Washington outlet, which sent him on to New York headquarters where he was signed by the chain after singing three songs in an audition. At the moment he's a sustaining artist, but with radio's biggest year upon us some sponsor'll get him.



FRANK BUCK is pinch-hitting for Amos and Andy in his "Bring 'Em Back Alive" show, and turning out a fine job with gobs of kid appeal. Just between us, you'll hear him on the air long after the blackface boys have returned to their home spot. An abundance of spine-chilling jungle noises in Buck's show gives the sound department a chance to bring all its contraptions into action to raise the hair on the back of your neck. The story has plenty of serial suspense, involving the adventures of Buck and a kid hero, with a low-down, unethical animal capturer supplying the villainous element. Buck, incidentally, is running a concession at the World's Fair where he exhibits an animal show, so naturally this broadcast emanates from Chicago. Obviously the program is destined to sell toothpaste to youngsters, but the old jungle lure probably attracts a respectable percentage of adults as well. After all, there's something about Tarzan-tales which holds you in spite of their wild incredibility. Must be the caveman in us.

MENUS for the MONTH

By IDA BAILEY ALLEN, Radio's Leading Authority on Foods

THE month of September brings a wealth of fresh foods. The garden is at its prime and the markets flooded with late summer vegetables, and all the late summer and fall fruits are available. How should the meals be planned? This should be done from two standpoints, recognition of the often still-withering summer heat as well as the cool days characteristic of the three weeks preceding the coming of the fall and winter months.

Like other phases of nature, the physical bodies of humans feel this change—and should be gradually prepared for it. The preponderance of fresh fruits and vegetables should still be observed, but the more heating starches and sugars (the energy foods) should be gradually increased. This can easily be done by including a cereal in the breakfast menus and by planning a cooked fruit dessert at dinner. On cool days a simple hot soup may be served at luncheon, especially in homes where there are children.

On this page you will find a set of menus especially planned to make the best possible use of September foods. Recipes for the starred dishes follow the menus.

MONDAY

Breakfast

Iced Tomato Juice
Shredded Cereal with Top-Milk
Summer Squash Scramble*
Rolls and Butter
Coffee (adults) Milk (children)

Luncheon

Snappy Toast Sandwiches Dill Pickles
Pineapple and Raisin Strudel*
Gingerale

Dinner

Watermelon Cup
Minced Meat Loaf Browned Potatoes
Escaloped Tomatoes and Celery*
Lettuce with Russian Dressing
Chocolate Bread Pudding with Cream
Coffee

TUESDAY

Breakfast

Fresh Figs
Oatmeal with Top-Milk
Bran Muffins and Butter
Coffee (adults) Cereal Coffee (children)



Mr. and Mrs. Singin' Sam (she's a recent bride) try out Mrs. Allen's late summer food menus, presented on this page, and pronounce them good!

Luncheon

Succotash Chowder*
Crisp Crackers and Butter
Watermelon
Tea (adults) Milk (children)

Dinner

Consommé with Croutons
Italian Beef and Apple Croquettes*
Sautéed Carrots and Onions
Creamed Spaghetti
Uncooked Relish*
Water Cress with Pimiento Dressing
Jellied Peaches
Coffee

WEDNESDAY

Breakfast

Stewed Prunes
Farina with Top-Milk
Coddled Eggs Buttered Toast
Coffee (adults)
Malted Milk (children)

Luncheon

Raw Vegetable and Cream
Cheese Salad
French Dressing
Raisin Bread and Butter
Plums and Peaches
Hot or Iced Cocoa

Dinner

Sauerkraut Cocktail
Breast of Veal
Gravy and Dressing
Summer Squash
Tomatoes in Shredded
Lettuce Nests
Deep Green Apple Pie
Coffee

THURSDAY

Breakfast

Sliced Peaches
Spanish Omelette
Graham Toast and Butter
Coffee (adults) Milk (children)

Luncheon

Corn Waffles with Syrup and Butter
Fruit Salad Malted Milk Shake

Dinner

Tomato Soup
Veal en Casserole Kale
Macaroni au Gratin
Cucumber, Radish and Lettuce Salad
French Dressing
Blueberry Roll Foamy Sauce
Coffee

FRIDAY

Breakfast

Blackberries
Creamed Finnan Haddie with
Buttered Toast
Coffee (adults)
Cereal Coffee (children)

Luncheon

Herring-Potato Salad*
Pumpnickel and Butter
Apples
Russian Tea (adults)
Milk (children)
[Continued on page 46]



Reduce...



YOUR WAIST AND HIPS 3 INCHES IN 10 DAYS

with the

PERFOLASTIC GIRDLE

...or it will cost you nothing!

W

E WANT YOU to try the Perfolastic Girdle. Test it for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, it will cost you nothing!

**THE MESSAGE-LIKE ACTION
REDUCES
QUICKLY EASILY and SAFELY**

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

■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic Girdle is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

**... TEST the
PERFOLASTIC GIRDLE
at our expense!**

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

Don't wait any longer... act today!

PERFOLASTIC, Inc.

41 EAST 42nd ST., Dept. 710 New York, N.Y.

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

Name _____

Address _____

City _____ State _____

Use Coupon or Send Name and Address on Penny Post Card



The
PERFOLASTIC
GIRDLE
and
UPLIFT
BRASSIERE



**In 10 Short Days You Can Be
YOUR SLIMMER SELF...**

WITHOUT EXERCISE, DIET OR DRUGS!

■ "I REDUCED MY HIPS NINE INCHES WITH THE PERFOLASTIC GIRDLE," writes Miss Jean Healy. "Without your girdle I am lost," says Mrs. Ouida Browne. "I reduced almost twenty pounds," writes Mrs. Noble. "The fat seems to have melted away," says Mrs. K. McSorley. "I have not only reduced a number of pounds, but find my waistline several inches smaller," writes Mrs. Carolyn Jennings. "I reduced my waist from 43½ to 34½ inches," writes Mrs. B. Brian. "It massages like magic," writes Mrs. K. Carrol.

These are only a few of hundreds of letters from women who have tested the Perfolastic Girdle!

Fall Fashions in Radio

[Continued from page 14]

have it start automatically at whatever time you want, after which it will automatically switch from program to program, as you have selected, and then turn itself off at a predetermined time. It will afford full automatic tuning of fourteen different programs on any seven stations you select, during a period of twelve hours.

But this is not the most striking set in the A-K line. There are two 12-tube sets, costing \$165 and \$180, which will afford the "high fidelity" mentioned at the beginning of this article. We will have more to say on this subject a little later.

Other sets in this manufacturer's line of twenty-seven models range from a four-tube compact at \$22.50 to a nine-tube console at \$134.50. Included are four auto radios, from \$50 up.

Midwest Radios feature a new all-wave set on which world-wide reception is featured. Clear loudspeaker reception of stations 12,000 miles away is guaranteed. There is a great variety of new console models in beautiful designs.

Although Stromberg-Carlson has not yet announced a high-fidelity set, the industry is confident that they will have one or more models, and the same is true of RCA, Zenith and Crosley. Stromberg has, however, just announced the addition of a new all-wave set, with a tuning range from 25,000 to 540 kilocycles, enabling the operator to get amateurs, foreign stations and police calls in addition to the broadcast stations. Besides this they offer an adaptor to be used with any broadcast receiver, to enable it to cover the same range as the set just mentioned.

Twenty-one Crosley sets, ranging from a four-tube compact at \$19.99 to an eight-tube lowboy for \$99.50, in addition to five battery sets, have been announced. Although they have not yet been put on the market, they will doubtless be available by the time this magazine reaches the news stands. All of the electric Crosleys selling for \$35.00 or more are capable of receiving police and some amateur calls in addition to the regular broadcasters. Many of the sets also include a band from 5,700 to 15,500 kilocycles, while two cover all waves from 530 to 24,000 kc. No high fidelity set has been announced, but I was assured at the Crosley office that it would doubtless be added if there appeared to be a demand for such apparatus, though no word of it had yet reached this branch.

This converter contains four tubes, which are used in addition to all those in the radio set to which it is connected.

Great attention is being given to the Stromberg cabinets this season, and they are very beautiful in their dignified simplicity.

AMERICAN-BOSCH, too, is stressing cabinet work this season, the elimination of doors being a feature on some of the cabinets wherein the knobs and dials are concealed behind a sort of drop-leaf arrangement. The line ranges from 5-tube compact models to a 10-tube de luxe console. The frequency

tuning range of the latter is from 540 to 22,500 kc.

RCA has come out with two attractive ideas. One is a set called the Portette—a little metal cabinet job with a handle on top. This set not only operates on the house current, but also on an automobile storage battery, so that it may be used at home or carried in the car.

Not a set, but an antenna is the other new RCA contribution to radio. It is a "double doublet," with a balanced lead-in. The idea is to provide an antenna which will be highly efficient on the broadcast band as well as on the short waves, and to use a twisted-pair lead-in to avoid picking up any more interference than actually strikes the antenna. The complete antenna system is packed as a unit selling for \$7, and includes the two halves of the doublet, cut to proper length, a hundred and ten feet of lead-in, a special transformer to match the lead-in to the set (making the antenna much more efficient and all the necessary insulators, crossovers and clamps.

And now for a brief general survey of what radio developments are coming this fall.

I have interviewed a large number of radio retailers who have had demonstrations of sets not yet on the market. As one man—without a dissenting voice—they said "There's only one word to describe the new sets, especially the high fidelity receivers. They're marvelous. You've never heard anything like them. Once you hear them, all other sets sound pretty awful."

HERE'S what high fidelity really means. The average good set of today receives musical frequencies from 90 to 3,500 cycles, though most of the smaller and cheaper ones range only from 100 to 2,500 cycles. But the frequencies generated by a bass tuba go as low as 44 cycles, while those of a piccolo go up to 4,600 cycles—and the harmonics of various instruments range up to 10,000 cycles. If it were not for these harmonics, you would not be able to tell the difference between Middle C played on a violin or on a trumpet, for example. And most of the harmonics can not come through an ordinary radio set.

But the new, high fidelity sets will afford a range of tonal response from 50 to 7,500 cycles, which means that two octaves you cannot hear with your present equipment will be heard on the new sets. You will be able to tell what instrument you are listening to—sound effects, such as pistol shots, horses' hoofs, etc., will sound more natural—you will be able to identify speakers in sketches—talks will be more easily understood—and orchestras will be more brilliant and natural.

Already many major broadcasting stations on the NBC and CBS networks, as well as some of the larger independents, have improved their transmitting apparatus. Real radio music is on the air NOW, but you have to have a new set to get it.

Besides the major stations which are

being adapted to high fidelity transmission, I have had reports from dependable sources that several new high fidelity stations will be opened this winter. They will, I am told, operate just below the present broadcasting band—probably from 180 to 200 meters. The first four of such stations will, it is said, be opened in Waterbury, Conn., Kansas City, Mo., Long Island City, N. Y., and Bakersfield, Calif.

Nor will you find high fidelity in the midget models. It can't be done, for reproduction of the low notes calls for ten to twenty square feet of baffle area around the loud speaker. And that's not all; these sets require new tuning developments, for sets which tune too sharply cut off some of the high notes. New sets will have an additional control, so that you can have comparatively broad tuning to take advantage of the transmission on local stations.

Key stations of the networks will transmit these improved programs, but other network stations will not yet be able to do so, for the wire lines linking the stations will now carry only 5,000 cycles.

The superheterodyne circuit will continue to be the most popular for broadcast use, both in home sets and auto sets. The latter are going to be supplied both in single units housing speaker and set together, and in two-unit types, where speaker and set are in separate cabinets. There is a trend away from the vibrator types of "B" battery eliminators; motor-generator units are more in favor.

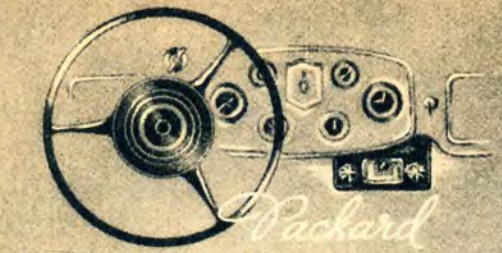
MORE and more motorcar manufacturers are giving radio a thought. Not only are built-in antennas becoming customary but they have even begun to ground their brake-bands, long a source of untraceable interference.

Other companies besides Atwater Kent will have program pre-selectors. These will range from some adding about \$10 to the price of the set to others adding some \$50 or \$75. The former will give choice of only a few stations during a few hours and will not be very accurate as to time; the latter will be accurate to the second, will allow a choice of many stations and a predetermination of time for as much as a week. But these will not be available for at least a year.

Loud speakers, too, have come in for a good bit of attention. At first it was planned to use two speakers, one for the low notes, known as a "boomer," and another for the high notes, called a "tweeter." This has been almost abandoned, due to high cost. Now they use a single high quality dynamic speaker, to which is added a means of deflecting the high notes to ear level, for high notes tend to travel in a comparatively straight path. Philco, for example, has a number of vanes in front of the speaker for this purpose.

The programs which originate in the studios of the major stations are now all high fidelity, for they have been secretly perfecting this technique during the past year. Much equipment has been junked—as condenser microphones, which are being replaced by crystal and ribbon mikes. Studio set-ups, too, have been greatly improved. A few remote controls, such as the Philharmonic, are being piped into the studios on high fidelity lines, carrying up to 8,000 cycles, and more such lines will be installed during the coming year.

New
CROSLEY
ROAMIO 4A1
Automobile Radio



Packard



Buick



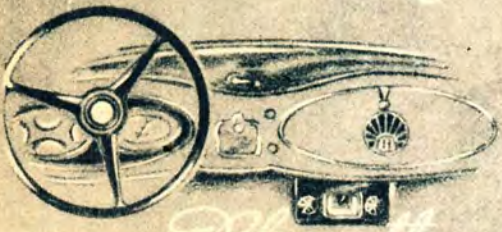
Hudson



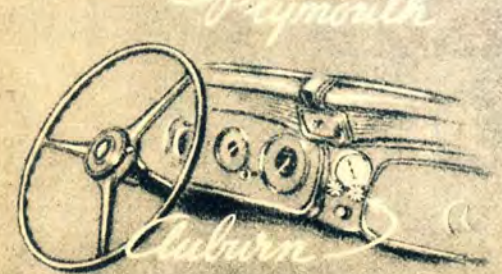
Dodge



Chevrolet



Plymouth



Auburn



Ford

\$28⁹⁸
 COMPLETE

An
AUTOMOBILE RADIO
Everyone can afford

Within the past twelve months nearly a million automobiles have been equipped with radio receiving sets. Many of them are Crosley Roamios. When radios for automobiles were first offered, prices ranged upward of one hundred dollars, representing such a large percentage of the cost of the car itself that few were purchased. During the last year the price range dropped below fifty dollars. The fact that so many people have bought indicates that they were waiting for prices to get down where they belonged.

Now comes Crosley to announce a high-grade, sensitive, beautifully toned, genuine Crosley Roamio at a startlingly new low price. This remarkable set is completely self-contained. It incorporates the famous Crosley Syncrotube power unit which reduces battery drain, saves a rectifier tube, requires no "B" battery, operates from your storage battery. It has a six-inch speaker, self-contained controls, latest airplane type dial, sensitive superheterodyne circuit utilizing two dual purpose tubes which, with the Crosley Syncrotube, make it the equivalent in performance of sets having seven single purpose tubes including rectifier.

Self-contained as it is, it can be easily installed in any car with the controls convenient to the driver, either to the right or left of the steering wheel, just below the instrument panel.

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CINCINNATI

Gus Edwards Knew Them When—

[Continued from page 22]

Or perhaps that sister team excitedly whispering to each other makes him think of Grace and Helen Menken, or that other meteoric pair, the Duncans. All were Gus Edwards' proteges. No wonder they call him "The Star Maker." He beckons to the new sister team. Their name is Holman, and theirs is a piano act. This afternoon will mark their first appearance on the stage of a New York theatre.

They stand before Gus Edwards. "Don't forget to wire your mother," he says.

Then he turns to me. "There's been so many. Armida has done well. You remember when I took her. Recently she was on the General Motors and Vallee programs. But you want to hear about the old-timers, the ones who are really big now."

I nodded.

SO, BETWEEN telephone calls, Gus Edwards began with the story of Eddie Cantor.

"When I first saw Eddie he was just fifteen years old. He worked for a team of jugglers called 'Bedini and Arthur.' He ran on and off in black-face, handing them the plates, and making Jewish quips. At the time I had an act with thirty-five kids. It was called *The Song Revue*. We were playing Hammerstein's Victoria, and were on the same bill as 'Bedini and Arthur.' Suddenly I noticed their small assistant made everybody laugh. Cantor was actually the *first stooge!* My thirty-five kids clogged the entrance to the stage and laughed so loud at him, the management had to quiet them. Eddie, on his part, made so much noise, we constantly had to tell him to keep still. But he had plenty of ideas.

"Before the week was over, he approached me and said, 'I want to go to work for you, Mr. Edwards, and be in your *Song Revue*.'

"I put Eddie in an act called *The Kid Kabaret*. It was there he met George Jessel and the two of them started their great friendship. Before a week was up, they were pals, had re-written my script, added gags, cut out others, and, to my surprise, generally improved the act!

"Jessel came to me in another fashion. Those days I ran The Gus Edwards Music Publishing Company at Forty-fourth Street and Broadway.

"One morning my brother, seated in the outer office, was astonished to see a young boy, about ten years old, stride manfully into the place. The boy wore a coat with a moth-eaten actor's collar, and from under a derby hat his black curly hair escaped. He twirled a Coney Island cane. In a baritone voice he asked to see me. My brother burst out laughing at the sound and the sight.

"Like an old actor, Georgie Jessel, for it was he, introduced himself. 'I seek a position,' he said. 'I sing, dance and comed!'

"My brother was so amused that he sent for me. I was inside working with Felix Arndt, who, at fifteen, wrote *Nola*.

"I came out, and I could not help smiling at Jessel. But there was something pathetically earnest about the boy. I asked him what he could do.

"He repeated, 'I sing, dance and comed.' "Well, sing something,' I said. And he sang a song called *You Are My Firebug*. The chorus went like this:

"*You are my firebug,
That's a pretty name.
You shall come and spark with me,
And set my heart aflame.
If I strike it lucky,
And make a fortune snug,
I'll be a match for you . . .
My firebug.*"

(Lyrics re-printed by special permission of the copyright owners.)

"I asked Jessel if he could harmonize. He claimed he could. I sang. Immediately he harmonized, and very well too. So that afternoon he went into the act."

GUS EDWARDS paused. He stroked his broad forehead. A smile played across his face.

"There was Julius Marx," he said. "I guess I'm one of the few who do not call him Groucho! He was a member of my 'Postal Telegraph' unit, which included Charles King, Mel Klee and Al Wohlman. It's funny how I happened to spot Julius. He really spotted me.

"During the San Francisco earthquake I had the boys sing in various restaurants to collect money for the sufferers. They were marching down Broadway on their way to J. B. Martin's Café when the real messenger boys saw them, thought it was a strike, and joined the march. Julius Marx was one of the regular messenger boys. Upon arriving at the café and hearing my boys sing,

he rushed up to me, and asked if he could join them. I said, 'Go ahead, nobody can hurt that harmony.' He sang, and sounded so good I took him with me.

"Jack Pearl had a part in the act. He entered with a message and delivered it in dialect. Jack was a mischievous kid. He broke things backstage, but I never could catch him." Edwards laughed. "He was always late. He had a different story every time . . . all lies. I guess, even then, he was training for Baron Munchausen.

"Some of the kids were pretty tough. There was Bert Wheeler. He was the toughest kid I ever saw. The first time he came to the stage door, he had a big piece of chocolate in his mouth. It ran down his chin. For a moment I was taken back, the candy looked so much like tobacco juice.

"There was another tough one." Edwards smiled broadly now. "In my *Schooldays* sketch, I wrote a part for a tough boy who was supposed to hit another one over the head with a ruler. Herman Timberg, my very first protege, played that part. When he left the act I had to find a substitute. So I took the next toughest. His name was Walter Winchell! He wore his cap over one eye, chewed gum incessantly, and stuck it all over the scenery.

"He didn't sock as hard as his predecessor, but he frequently socked when he was supposed to sit still! I'll say this for Walter, he always apologized afterwards. He was something of a tattle-tale. He kept a little pad on which he scribbled hasty notes, then he would show them to me and I would read that So-and-So flirted with someone in the first row, or that Johnnie Boston Beans (that was Gregory Kelly) didn't tell his gags correctly.



"JESSE BLOCK of the now successful Block and Sully, was in my *Newsboys' Quartet*. He came to see me, sang, and I hired him.

"Both Russ Columbo and Donald Novis hung around my office for over a year while I tried to sell them to managers.

"And there were the Lane Sisters, Priscilla and Rosemary, who sing with Fred Waring's Band. That's a story for you.

"We were playing Des Moines, and I found Leota and Lola Lane, whom I signed and placed in my vaudeville act. Two years later, returning to Des Moines with an act featuring Ray Bolger, the dancing comedian, two little girls, aged twelve and fourteen, came backstage and sang and played for me. They were Priscilla and Rosemary, the younger Lane sisters. The older sisters begged me to give the kids a break, but I thought them too young, and I promised that, at the end of another two years, I would employ them. The time passed. Their mother brought them to New York. I rehearsed the girls, and sent them over to Fred Waring who had asked me whether I knew of a good sister team. He signed them up."

AT PRESENT he is placing a *School-days* and a *Stars of Tomorrow* program on the air. He has definite theories concerning radio.

"Radio is no training, none at all. It's merely a matter of microphone technique. Radio will have to call on the stage for its talent, just as talking pictures did."

Gus Edwards produced for Metro-Goldwyn-Mayer that first musical motion picture revue, *The Hollywood Revue*.

"We had to call on the stage then. As for radio, to me a star of the air must have such a forceful personality that the sound of the voice carries to the mind of the listener a vision of the performer."

Edwards has watched a lot of changes in show business, but, to him, the children are always the same. There are the tough ones, the earnest ones, and the little girls with their mamas.

The one thing he will not tolerate is a child singing sophisticated songs.

"If children are clever they don't need sexy songs to get by. Recently a mother brought her little girl to me. The child was talented, but the mother had her sing, *Eadie Was A Lady* and *What I Did To Him In A Taxicab*. I showed them the door."

Edwards also claims that unless parents want their child to become an opera star, singing lessons invariably prove harmful and give the child affected mannerisms.

Because vaudeville, that supertraining school, is gradually disappearing, Gus Edwards now dreams of having a theatre to be called *The Show Window*. On the stage he will present a nightly broadcast, and the theater itself will be the school for those youngsters who want stage, screen and radio experience.

This *Show Window* is a sound idea. I hope he will be able to secure the backing that such an enterprise needs in order to put it across in the right way. There is no stage school bunk about an Edwards training. No matter how slight they may be, his instructions stick. And even this writer remembers one of the proudest days of her life, when, in a Keith Theater in Brighton Beach, Gus Edwards gave her twelve whole lines to say!

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Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Boddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES Color	REDHEAD
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
SEIN Dry <input type="checkbox"/>	Dark <input type="checkbox"/>	If Hair is Gray, check
Only <input type="checkbox"/> Normal <input type="checkbox"/>	AGE	type above and here <input type="checkbox"/>



There's no Greek in Givot

[Continued from page 18]

plunged into the dirt and filth of that home amid those squealing, sickly babies whom the old woman was taking care of. Until that time, he had never been sick for a single day. But now . . . now! In less than a week, he had caught three loathsome diseases, cholera, obstruction of the liver and something known as English sickness.

Undoubtedly he would have died if fate had not intervened.

The story of the murder of his parents reached the ears of a kindly couple, who had been married for five years but were childless. They knew from what a fine family the boy had come. They traveled to the hovel of the old woman, and there they found the half-dead baby. Sophie Givot, whose heart had always ached because she had no child of her own, picked up the baby in her arms and made up her mind to nurse him back to health if it were humanly possible. She and her husband, William Givot, knew a young doctor who had recently returned from the Russo-Japanese War and whose ambition it was to become a great baby specialist.

The strange problem of this child who had been born with a healthy constitution and who had become so deathly sick fascinated the young doctor. For three months he worked on the baby, doing everything he could think of for him. Nothing seemed to help. The child continued to lie on his cot, as white and still as death. Finally, in desperation, he tried a heroic treatment, something that physicians would only attempt as a last resort.

Suddenly it was unbearably still in the room where the baby lay. The boy's heart had stopped beating. The heroic treatment had failed.

The doctor covered the baby with a sheet and wrote out the undertaker's release. Then he walked away.

He had only walked a few steps away from the house when he felt that he simply had to turn back. Something was drawing him back into that house of death!

As though he had been hypnotized, he walked back into the house, pulled the sheet off the baby, and beheld a miracle. Underneath the sheet the baby was smiling and kicking his feet in the air. The medicine he had injected had worked!

AND now William Givot and Sophie took the baby to their hearts as though he had been their own child, and lavished upon him all the loving care they would have given a child of their own. These foster parents were to be the only parents he ever knew.

When he was about three years old, they came to the United States, where dreams of great opportunity beckoned. They found, of course, that it is not easy for a man in a strange land to get work to do. William Givot had held an important and respected position in Russia. He had been in charge of the people's electric light works. In the United States he was fortunate to get any work as an electrician at all.

Because William Givot knew that he had a long, hard climb ahead of him, he had to be economical with his money.

He and his family lived for a year on the lower East Side in New York, in a small building on Water Street. Naturally George Givot's memories of this year in New York are very vague. Dimly he remembers playing on a fire escape, flying kites, crowds everywhere, and a dingy park near where he lived.

A cousin in Omaha wrote William Givot that there were splendid opportunities for an electrician in that city, and so after a year of struggle in New York, he went to live in Omaha.

He succeeded in finding work there and finally in building up his own business, but in the meanwhile George was growing up, and what a problem he was!

The boy had tremendous talent, which no one had discovered or knew how to direct. He also had tremendous energy, which had to find some sort of outlet.

At one time or another he belonged to practically every gang in Omaha which had a singing quartette. He was the tenor. With these gangs he roamed the streets of Omaha and nearby neighborhoods, taking what he wanted when he wanted it. He was crazy about cherries, and people who had cherry trees warned each other, "Look out for that Givot boy! He's a bad one."

He and the boys he went with stole bottles of milk that had been left outside of people's doors, drank the milk, and then sold the bottles.

In school George Givot was a terror. He went to fourteen different elementary schools, being expelled from one after the other. This in spite of the fact that he was extremely bright in his studies. He was too bright, perhaps. He learned so easily that he did not have to pay any attention to his books. He had to do something with that too-abundant energy of his.

But in spite of the thousands of varied pranks he played, school alone was not enough to absorb the boy's energies. After all, there were the long Summer vacations. When he was ten years old, he got his first job, as delivery boy for a Greek tailor at the magnificent salary of \$2.50 a week. It was here that he first learned the Greek dialect that he has put over so cleverly on the stage and on the air.

Later he got a job as a newsboy, selling and delivering *The Omaha Bee*. After a year at this job he worked himself up to city circulator in charge of the delivery route of the other boys. He also did odd jobs around the *Omaha Bee*.

In spite of all the work he was doing at odd hours, he entered the Omaha Central High School. Since the work here was much harder than it had been at elementary school and since he was growing up anyway, he was not the pest he had been at grammar school and he never had to be expelled from High School.

AT EIGHTEEN he graduated from High School. At about the same time a cousin of the Givots in Davenport, Iowa, wrote him that there was a café in the town which needed a singer. Without any hesitation George Givot took a train for Davenport, walked into the café, and landed the job. He worked there for about two weeks with a six piece band. Then the proprietor of the café told him that there was a certain song that he wished George would learn. George went back to Chicago, and while there discussed the song with Ted Brown, the music publisher. The upshot of the matter was that Brown offered him a job as song plugger for his firm. As part of his job he traveled through the Middle West and went to as many radio stations as possible, plugging the songs over the air.

Then suddenly it seemed to him that he was headed for a blind alley. He saw no future in his work. He decided that he was really cut out to be a lawyer!



With the same mad fervor with which he had pursued everything else, he went to the University of Chicago and began the study of law.

He attended college for about two years, during which he won an oratorical prize, sang in the glee club, played Sir Harry in *The Twelve Pound Look* and flunked in Greek. In the meanwhile he earned money and some degree of fame playing in neighborhood theatres and in small theatres around Chicago. He did so well that Paul Ash, who was a reigning favorite in Chicago, offered him a job as comedian and singer with his act in the Balaban and Katz Theatres. He was booked for one week and played forty weeks.

What happened was this. George Givot was so nervous that he ran back and forth on the stage. His mad running back and forth made a hit with the audience and became a regular part of his act.

George Givot soon became one of Chicago's local favorites. For three years he worked in Chicago, with occasional jumps to other towns. Eddie Cantor saw him in Chicago and wired Ziegfeld about the clever comedian he had discovered. In 1926 he appeared in Ziegfeld's Follies, in 1929 in Earl Carroll's Sketch Book; in 1931 he played the colored underworld king of Harlem in Mae West's *Constant Sinner*.

HIS debut on the air came about through a strange series of circumstances. Of course, he had been a song plugger on the air in his Chicago days, but I am talking now of the work that really made him famous in the radio world.

Eddie Cantor had promised his orchestra leader in Jackson, Florida, that he would write a part in his script for him. He kept his promise, but the orchestra leader turned out to be much better as an orchestra leader than as a comedian. It was necessary to find someone else to get over this Greek dialect that had been written into the script.

"Why don't you get George Givot?" someone suggested. "Everyone in New York is wild about the way in which he puts over Greek dialect."

"Givot?" said Eddie. "That's a swell idea. I know him pretty well."

That's how George Givot got on the air.

And now you will probably want to know how he found out the real facts about his birth and parentage.

In September, 1930, Mrs. Givot died. In 1931, when George was appearing in *The Constant Sinner*, Mr. Givot came to see him. He asked George if it would hurt him if he ever remarried. George told him how he felt about it: that his father's life was his own, and that it was up to him to find happiness in his own way.

Always he had wanted to know the truth about his parentage. He knew that his foster-father was too shy a man to tell him the truth face-to-face. But now that he had come to George, seeking his viewpoint about something personal, George felt that he had a right to untangle the tangled skeins of his own life.

When his foster-father returned to Chicago, George wrote to him, asking him to write the facts about his parentage. Thus it was that two years ago, for the first time, George Givot learned who he was.



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Menus for the Month

[Continued from page 38]

Dinner

Clam Broth
Breaded Scallops Bacon
Steamed Potatoes with String Beans
Endive Salad Chili Dressing
Buttermilk Spice Cake*
Coffee

SATURDAY

Breakfast

Blueberries
Poached Egg Sally Lunn and Butter
Coffee (adults) Milk (children)

Luncheon

Succotash Hot Corn Bread and Butter
New Apple Sauce
Tea (adults) Milk (children)

Dinner

Green Corn Soup
Broiled Lamb Chops Browned Potatoes
Beets with Lemon Juice
Escarole Salad French Dressing
Rolled Jelly Cake with Whipped Cream
Coffee

SUNDAY

Breakfast

Sugared Chopped Pineapple
Chipped Beef in Cream on Toast
Coffee (adults) Cocoa (children)

Dinner

Fruit Cup
Chicken Fricassee on Toast
Fresh Lima Beans Swiss Chard
Combination Salad Chives Dressing
Butterscotch Pudding
Coffee

Supper

Combination Vegetable Sandwiches*
Sliced Pears with Cream
Danish Cake
Tea (adults) Milk (children)
All Measurements are Level
Recipes Proportioned for Six

Summer Squash Scramble

3 small, young summer squash
1 good-sized onion
4 tablespoons butter
1 teaspoon salt
1/8 teaspoon pepper
6 eggs

Wash and slice the squash. Peel and slice the onion. Fry slowly together in the butter until tender. Beat the eggs with the seasonings; add to the vegetables and scramble over a low heat as usual, scraping up the mixture as fast as it coagulates.

Pineapple and Raisin Strudel

1 egg
1/3 teaspoon salt
1/2 cup melted butter
3 tablespoons warm water

1 1/2 cups cake flour
1 3/4 cups well-drained chopped,
canned pineapple
1/2 cup chopped raisins
1/4 cup chopped nut meats
1/2 cup sugar
1 teaspoon cinnamon

Beat the egg. Add the butter and water. Pour into the flour and salt sifted together and mix with a knife. Turn onto a floured board; and knead until smooth. Let stand half an hour; then roll paper thin. Spread the pineapple, raisins and nut meats over the top; sprinkle with sugar and cinnamon; and dot with a little extra butter. Roll up; pinch the edges together; place on a cooky sheet; and twist to form a ring. Brush with additional slightly beaten egg; sprinkle with the nut meats and more cinnamon and sugar; and bake in a hot oven, 375 degrees F., for thirty-five minutes.

Escaloped Tomatoes and Celery

1 quart can tomatoes
1 onion, minced
1 1/2 cups chopped celery
1 teaspoon salt
2 teaspoons sugar
1/8 teaspoon pepper
2 tablespoons melted butter
1 pint entire-wheat bread crumbs
8 slices bacon

Combine the onion, celery and seasonings. Butter a baking dish; and put in a layer of the crumbs mixed with melted butter. Half fill the dish with tomatoes; put on a second layer of bread crumbs; then more tomatoes. Finish with the remaining bread crumbs. Bake for twenty-five minutes in a moderately hot oven at 350 degrees F. Then put the bacon on top and finish cooking, allowing about ten more minutes.

Italian Beef and Apple Croquettes

1 pound chopped hamburger steak
2 tart apples, grated
1 teaspoon salt
1/8 teaspoon pepper
1/2 cup fine dry bread crumbs
1/2 cup milk
1 egg

Combine the meat, apples, seasonings, crumbs and milk. Add the egg, beaten; and form into small flat croquettes. Roll in flour; then in a second egg slightly beaten with one-third cup cold water. Roll in more fine dry crumbs; fry in deep fat, hot enough to brown a bit of bread in forty seconds—375 degrees F. Drain on crumpled paper; and serve. Pass uncooked relish.

Herring Potato Salad

2 cups chopped cooked potatoes
1 cup chopped cooked beets
1 cup finely flaked, smoked herring
1 medium-sized onion, grated
1 tablespoon capers
1/2 tablespoon prepared mustard
Mayonnaise
Lettuce or romaine

Combine the ingredients in the order given; moisten the salad with the mayonnaise and mustard. Line a bowl with salad green; fill with the salad. Chill

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and serve garnished with dressing and a few extra capers.

Buttermilk Spice Cake

- 1/2 cup butter
- 1 cup brown sugar
- 2 cups flour
- 3/4 teaspoon cinnamon
- 1/4 teaspoon cloves
- 1/2 teaspoon ginger
- 1/2 cup raisins
- 1 egg
- 2 tablespoons molasses
- 1 cup butter-milk
- 1 teaspoon baking soda

Cream together the butter, sugar, flour and spices. Measure out one cup of this mixture and set aside. To the remaining, add the raisins, the egg beaten, the molasses and the butter-milk into which the soda has been stirred. Beat and transfer to an oiled baking pan, making the mixture an inch deep. Spread the reserved mixture over the top. Bake in a moderately hot oven, 350 to 375 degrees F., for thirty minutes.

Uncooked Relish

- 1 quart ripe tomatoes, chopped
- 1/4 cup chopped onion
- 1 1/2 cups chopped celery
- 1 cup chopped cucumber
- 1 chopped sweet pepper
- 2 tablespoons salt
- 1/2 tablespoon pepper
- 1/4 cup grated horseradish
- 1/4 teaspoon cloves
- 1/2 teaspoon cinnamon
- 3/8 cup sugar
- Mild cider vinegar

Combine the vegetables and salt; let stand over night. Drain; add the remaining ingredients and cover with vinegar. Transfer to sterilized jars; fill to overflowing with vinegar; and seal as usual.

Fresh Succotash Chowder

- 1 quart shelled fresh lima beans
- 2 chopped onions
- 2 tablespoons butter
- 1 pint diced raw potatoes
- 1 pint green corn kernels
- 1 shredded green pepper
- 1 quart water
- 1 pint milk
- 2 tablespoons flour
- 1 teaspoon salt
- 1/2 teaspoon pepper

Melt the butter; add the onion; and cook five minutes. Add the water and lima beans and cook ten minutes; then add the potatoes, corn and pepper. Simmer until the vegetables are soft. Pour in the milk and bring to boiling point. Thicken with the flour blended with a little extra milk.

WHILE THEY LAST

A limited supply of cook books containing many original and delectable dishes—the favorite recipes of celebrities who are noted for their dinners. Recipes are easy to prepare, appetizing to serve.

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Movie stars—Alice White and many others—choose the exclusive Wilknit. They demand wear as well as alluring beauty. Wilknit are "anti-snag" Resist runs. Triple wear Amazing earnings for you.

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Pleasant work demonstrating this amazing silk hose to friends. No canvassing or experience necessary. Panny Pope made over \$20 in two hours. Stars' pictures and complete demonstrating equipment of women's, men's, and children's hose supplied. Write quick. Give hose size.

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Alice White
Universal
Pictures



P E R F U M E



Donna Damerel, who is Marge of *Myrt and Marge*, likes to touch the stopper of her favorite perfume to her ear lobes as she prepares for a social evening. She also inserts a small square of perfume-saturated kid in her hat band

By WYNNE MCKAY

PERFUME is largely—though not entirely—a matter of application.

Even a perfume made from oil essences costing \$600 a pound will seem cloying and cheap if you literally drench yourself and all your articles of clothing in it . . . The old-fashioned method of placing a single drop of perfume in the corner of one's handkerchief is notoriously ineffective . . . And dabbing perfume on dresses and wraps without regard for their material often results in a chemical reaction that throws off a bad smell instead of a fragrance . . .

So do be careful when you use perfume. If you want to conserve an expensive scent and make the most of it at the same time, use an atomizer to apply it. Not the merely decorative kind, but one of the new ones that takes a single drop of perfume and breaks it up into 2,000 microscopic particles . . . Not only does this spraying of perfume hasten evaporation of volatile oils so that only the fragrance remains, but it also removes all danger of staining delicate fabrics.

Most perfumers claim that the true scent of a perfume is never released unless the liquid is sprayed directly on the skin. The warmth of the skin seems to bring out every delightful nuance of the

scent. Some of the most effective places to put perfumes are the eyebrows, the lobes of the ears, the chest and throat, the insides of the wrists and the fingertips.

If you insist on perfuming some of your wearing apparel as well as your skin, I suggest that you use this method: Saturate bits of kid or cotton flannel in perfume, then sew them to the hem of your frocks, in your girdle, in the lining of your hat, the inside of your gloves and your purse . . .

MANY women write to me asking what kind of perfume they should wear. When they give accurate descriptions of their appearance, their hobbies and activities, it is quite easy to suggest a suitable perfume. So, if you doubt whether your present scent really expresses your personality, write to me and I can give you the trade names of several with which you can experiment . . . If you are interested in a really good atomizer, I can also tell you the name of a very fine one with a patented closure device to prevent evaporation when the atomizer is not in use. It is priced at \$3.50 and is stunningly modern in design.

A few weeks ago I received a bottle of oil shampoo, with the request to try it on my own hair and then, if I approved, to tell my readers about it . . . Well, I approved of it so enthusiastically that I have already emptied that bottle and half of another! . . . Right now, when women everywhere are thinking about Fall permanent waves, is the

RADIOLAND

ideal time to use this preparation, for in a month's time or less—depending on the state of the hair—it can recondition hair that is dry and brittle from neglect and over-exposure to summer sun and salt water.

A blend of pure vegetable oils so processed that they are soluble in water, this preparation serves two purposes equally well. It can be used heated, as a scientific oil treatment for scalp and hair or unheated, as a shampoo. For the shampoo, you simply massage the oil into the hair and scalp for a couple of minutes, then rinse every vestige of it out—along with unbelievable amounts of dirt and scalp excretions. The hot oil treatment consists of massaging the scalp and hair vigorously with the oil, then steaming in towels wrung out of very hot water. This steaming process expands each hair and allows the lubricating oil to enter the hair shaft. After the steaming period, the oil should be left on the hair for an hour or so, then rinsed off with clear water. A four-ounce bottle costs 60 cents and a ten-ounce \$1. If you are interested, I shall be glad to give you the trade name so you can ask your druggist for it.

THE maker of a famous medicated cream that is helpful in clearing up sluggish, pimply skins has had repeated requests from customers for a heavier cream embodying the effective medication, which could be used for cleansing purposes. After some experiment, his laboratory technicians have evolved a cream that not only cleanses but also lubricates and refines the skin when left on over-night. Many users have found that it provides a very adherent base for powder, too.

While they experimented with the combination cleansing and night cream, the chemists also produced a new face powder. Their aim was to blend a powder that would be flattering and beautifying, yet so pure that it could not undo any of the benefits of the cream. Apparently they succeeded, for the cosmetic is delightfully soft and non-clogging. It is priced at \$1 a box and is available in three smart shades—Natural, Rachel and Brunette. A ten-ounce jar of the new combination cream also costs \$1. Want the name?

Beauty of face and hair is important, but no more so, in this day of figure-revealing frocks, than beauty of form. Paris says the new evening frocks and tea gowns are no longer to be swathed with concealing bulk around the shoulders and bust line, but are too shamelessly décolleté . . . This news will send many women scurrying about for ways and means of remedying sagging bust-lines, I know. One of the most workmanlike of all uplift brassieres is a new creation that is made to control the upper as well as the lower curves of the bust. The shoulder straps are set on in such a way that nothing can persuade them to slip. This "bra" gives the bust a high, youthful contour that is essential with the new frocks. It can be obtained either in a bandeau effect or with the addition of a band at the bottom to control a bulging diaphragm. One dollar buys it.

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

6 WEEKS AGO

Y-E-A SKINNY



TODAY

**HEIGHT 5 FT. 4 IN.
WEIGHT 120 LBS.**



Skinny? New easy way adds pounds

—so fast you're amazed!

*Astonishing gains with new double tonic.
Richest imported brewers' ale yeast now concentrated 7 times and combined with iron. Gives 5 to 15 lbs. in a few weeks.*

NOW there's no need to have people calling you "skinny", and losing all your chances of making and keeping friends. Here's a new easy treatment that is giving thousands solid flesh and attractive curves—in just a few weeks.

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

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

Concentrated 7 times

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

But that is not all! This super-rich yeast is then scientifically ironized with 8 special kinds of iron which strengthen the blood, add abounding pep.

Day after day, as you take Ironized Yeast, watch flat chest develop, skinny limbs round out attractively. Constipation and indigestion disappear, skin clears to new beauty—you're a new person.



Results guaranteed

No matter how skinny and weak you may be, or how long you have been that way, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. It is sold under an absolute money-back guarantee. If you are not delighted with the results of the very first package, your money instantly and gladly refunded.

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

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To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you free of charge a fascinating new book on health, "New Facts About Your Body", by a well-known authority. Remember, results are guaranteed with the very first package—or your money refunded. Sold by all good druggists. Ironized Yeast Co., Inc., Dept. 2810, Atlanta, Ga.

Tips on Tunes

[Continued from page 28]



A Blonde Writes

"The Summer Left My Hair Streaky and Dull—But I've made It EVEN and LUSTROUS again with Marchand's Golden Hair Wash"

MAYBE too much summer sun has streaked and dulled your pretty blonde hair. You, too, can EVEN-UP the shade, make it NATURALLY EVEN, without dark and light spots, with Marchand's Golden Hair Wash. By diluting Marchand's and rinsing the entire head, you can bring out a thousand tiny highlights in your hair—giving it a soft golden gleam.

Refined girls like the skillful NATURAL way that Marchand's restores normal brightness to blonde hair. The blonde who is proud of her hair—the girl who is sensitive about what people think she is doing to her hair—they always prefer Marchand's Golden Hair Wash.

REMEMBER—when diluted with warm water, Marchand's gives blonde hair a lovely natural brightness. Do it at home yourself. To be sure of beautiful results, be sure you get the genuine.

Also Makes Arm and Leg Hair Invisible!

The same reliable Marchand's makes dark excess hair INVISIBLE—like the light unnoticeable down on the blonde's skin. This avoids shaving and coarse regrowths. Makes limbs dainty and attractive.

MARCHAND'S

GOLDEN HAIR WASH

Ask Your Druggist or Get by Mail—Use Coupon

C. Marchand Co., 251 W. 19th St., N.Y.C. F.G. 1034
45c enclosed (send coins or stamps) please send me a regular bottle of Marchand's Golden Hair Wash.

Name.....

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

comedy song, *Ooh I'm The Boogie Man*, is a cute bit of material comparable to *A Bowl of Chop Suey And You-ey*; in fact, the songs might easily change places, although I imagine Bernie's rendition of *Chop Suey* will be one of the outstanding spots in his picture, and just what the Lombardos do with *The Boogie Man* other than presenting it in that very strictly synchronized staccato and terse fashion which is typical of their group vocalists, is more than I can imagine.

Miss Harlow, whom we have not seen in some time, comes forth in a new M-G-M vehicle, and Howard Dietz and Arthur Schwartz, who are now M-G-M executive co-producers and brilliant strategists besides being a pair of clever song-writers, have provided her with a song, *Born To Be Kissed*, which you will hear all through the picture.

Mr. Berlin comes forward with another tune in his *Say It Isn't So* cycle. Ever since he turned out that *magnum opus* which tied up everything, musically speaking, some two seasons ago, he has been striving to write another. Except for the scores of *Face The Music* and *As Thousands Cheer* none of his "pop" ballads have attained a tremendous popularity, not even *How Deep Is The Ocean*. Lately he has jumped from *So Help Me* to this one, *I Never Had A Chance*, all in that pleading, unhappy vein which should, somehow, capture the public fancy as did *Say It Isn't So*, but which somehow seem to fall short of that particular objective.

Certainly *I Never Had A Chance*, while being a good song, lacks that certain

something which was present in the melody and lyric of *Say It Isn't So*. This was one of the songs that Mr. Berlin introduced for the first time on any program when he was featured as guest artist on the Gulf Program, on which I thought he acquitted himself most creditably.

For waltzes this season let me suggest *Let Me Call You Mine*, a sweet, smooth, simple, tuneful melody and lyric, which should be played in the typical Wayne King manner, which is extremely simple.

Likewise *The Prize Waltz*, which my good friend, Larry Spier, its publisher, feels will be a good companion for his *Little Man, You've Had A Busy Day*. While the story is a simple one and unfolds beautifully and tenderly, and the melody is worthy of the lyric, Larry, I am afraid, will have to, as the expression runs, "go some" to find a running mate which will achieve the popularity of *Little Man, You've Had A Busy Day*, which, incidentally, I did not feel would be seriously accepted by the listening public. I was afraid, personally, to do it, for fear that I might be kidded. In fact, just as I never believed that there would be enough maternal and paternal individuals who would be affected in a maudlin way by *This Little Piggy Went To Market*, which turned out to be one of the most successful songs of the season, just so was I wrong in my attitude toward *Little Man*, and no one is happier than I in congratulating Larry Spier on his acumen and song wisdom.

Dancing On A Rooftop is a delightful summer song, published by Harry Engel,



Fred Waring and his Pennsylvanians, on tour, struck Minneapolis the day the city was placed under martial law as a sequel to a truck driver's strike, leaving the bandmaster in a pretty predicament, with no trucks available to take care of the Pennsylvanians' handboxes. They managed to get their tubas to the theater, however, and in spite of military law played to overflow houses all week

and written by Charles O'Flynn, one of the writers of *Swinging In A Hammock*, who probably in this song, and many others of the same type, which he has written since *Hammock*, has hoped to capture the elusive quality of that particular success.

This song is one of the best vehicles which our delightful strong-voiced vocalist, Margaret Padula, has sung to our audiences since her association with the Yankees and yours truly. "Summery" and "breezy" are the best descriptions for it.

My Hat's On The Side Of My Head is an English creation written by an Englishman, Claude Hurlbert, and our own Harvard man, Harry Woods, who seems to have gone British in a big way. At any rate, here is a cute little song that is being played on nearly every radio program, and which has all that is required for an extremely danceable tune.

Kissing Games and *The Breeze* are two light popular songs which have formed delightful features of many radio broadcasts. Especially has *Kissing Games* become the medium whereby Waring and others who delight in staging their songs in a grand production manner have a song about which may be built the idea of the game of post office et cetera.

TO CLOSE without mentioning the most lilting, danceable and toe-tickling tune of the past two or three months would be indeed an injustice. Its three writers and its publishers, Donaldson, Douglas and Gumble, may certainly feel happy in having a song which could not help but be enjoyed by all who like to dance—in fact, it is the first song we always play when, after having played a show program we wish to get our audience to its feet to dance, *I Wish I Were Twins*. Aside from that, the Waring presentation of it at his Capitol Theater appearance with Fred himself doing a parody on the song, made it all the more enjoyable and popular.

Nothing need be said concerning the score from the picture, *Dames*, because with the superiority of Warner Brothers' musical pictures so firmly established it is bound to be a good picture, and the songs to be well-developed, presented, sung and played. One is sure to be a hit, *I Only Have Eyes For You*. Harry Warren and Al Dubin, along with Gordon and Revel, have shown an absolutely unchallengeable flair for the turning out of fine song after great song, and that, believe me, is an achievement. The tune *Dames* itself, a light, lilting, typical thin but good fox trot, will be well received. *Try To See It My Way* is a good tune, but it will be *I Only Have Eyes For You* that will be remembered after the picture has played your town. Happy to know that my old Wesleyan friend, Allie Wrubel, is now on a Warner lot where he will probably achieve more fame as a writer.

I almost forgot another tune that rivals *I Wish I Were Twins* for being one of those tunes that just has something that makes the toes tingle inside the shoe or sandal, if you wear sandals. The little firm that publishes it, The Broadway Music Company, is to be congratulated on finally having in its new catalogue one of the real dance hits of the day, *Don't Let Your Love Go Wrong*, which achieves at once the quality of being a rumba and yet is a typical American fox trot.

OCTOBER, 1934

CLARK GABLE



SELECTS
THE 10 MOST
ATTRACTIVE
WOMEN IN
HOLLYWOOD

AND WHO THAN GABLE, IS BETTER ABLE?

You can search through the list of Hollywood's male celebrities and you cannot name a more competent person than Clark to make this important choice.

Read his selection in the October issue of SCREEN PLAY

IS JOHN BARRYMORE

Victim of the Condor Curse?

Is an intriguing, gripping story of a great screen actor and adventurer who dared to take a day-old king condor from its nest on the Galapagos Islands in the South Pacific. He laughed when the natives told him of the curse—but he hasn't been well since. Will this curse of the condors end his screen career? This, too, is in October *Screen Play*.

And you'll want to read that intimate, revealing story about Baby Le Roy's mother—a girl who tasted the bitter dregs of life's cup and then found herself a modern Cinderella. It is a touching, authentic story—one of the most amazing that has ever come out of Hollywood.

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Gamble a stamp today. Mail coupon for a free copy of my new book, "Everlasting Health and Strength." It shows you from actual photos how I have developed my pupils to my own perfectly balanced proportions. Where shall I send your copy? Write your name and address plainly on the coupon. Mail it today to me personally.

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133 East 23rd Street, New York, N. Y.
I want the proof that your system of Dynamic-Tension will make a New Man of me—give me a healthy, husky body, and big muscle development. Send me your free book, "Everlasting Health and Strength."

Name
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That's Joe Cook

[Continued from page 27]

so enthusiastic was the response of the listeners in that he was engaged as host and master of ceremonies for their weekly program.

Joe became an orphan at the age of three, and was adopted by a family in Evansville, Ind., named Cook. His name was legally changed from Lopez to Cook. From an early age, Joe found himself turning naturally to performing. Whenever a new act came to the County Fair, he watched it eagerly and practiced it in his backyard till he had it down pat. Wire walking, juggling and acrobatic work were his greatest interest.

When Joe was all of eleven, he decided to embark upon his career as a performer. It was in the summer; medicine shows were touring the towns. One night he packed his belongings, including his beloved Indian Clubs, in an old battered valise and ran away from home. He sought out Col. Thompson (Colonel through courtesy—his own), proprietor of the Elixir of Life Medicine Show, and talked him into giving him a job as magician, slight-of-hand artist, juggler and trapeze performer. Of course he bluffed his experience. Another case where his nerve got him what he wanted. Joe's wages were all of \$3 per week, and when money was slow he took his pay in bottles of Elixir of Life, but it was the life he liked and he stuck it out for three years.

He was fourteen when he felt the call of the Big Town, New York. He left Evansville behind him and staked his all on a ticket east. Things were a bit tough here, but somehow he managed to eat. He paraded his stunts at ama-

teur nights; he gave sidewalk performances when cash was low.

ONE day, Joe noticed an ad in the *Billboard*, famous theatrical magazine. It read "ANYTHING THERE'S A DOLLAR IN. JACK LEVY." Joe hid himself to a photographer's. They faked a picture showing Joe holding two balls with fifteen more in the air, giving the impression he was juggling all seventeen. Each ball was attached to the ceiling by means of a pin and a piece of string, which was carefully erased from the negative before it was printed.

Joe went around to Levy's office and told him he was a juggler par excellence. To prove it, he showed his photograph. "Can you do that trick, son?" asked Joe Levy.

"Yes, sir," said Joe promptly. He had it figured out that a layman couldn't tell just how many balls he saw in action.

"Then you're the best juggler in the world," Levy said with a laugh.

Again his bluff worked. Levy gave Joe his chance; put him on the vaudeville bill at the old American Music Hall. When Joe's act was called, he began to do his juggling. But he knew he couldn't live up to his promises to Levy, so to cover up his shortcomings, he began to monologue. His gift of gab caught on and his career became one vaudeville show after another.

He originated an act billed as the *One Man Vaudeville Show* and became known the length and breadth of the land. In this act, he played the part of each performer on the stage, from the band leader, the acrobat, the singer, the comic,



—Wide World

Relaxing from a strenuous day at the studios after working in *College Rhythm*, Joe Penner sits back in his beach chair and waves his hat at a few bathing beauties. Joe insisted on approving the story of *College Rhythm* before he would consent to work in it, which may explain in part why it's said to be a smashing success

RADIOLAND

to the novelty dancer. Nerve? Bluff? Nothing else but. But he was clever enough to cover up his lack of skill in any capacity by his clever talk. As part of this act, he developed the famous tale of the Four Hawaiians.

"I'll give you an imitation of Four Hawaiians," he'd say. And give a take-off of two. "The third is beating time with his feet," he'd add. "And as for the fourth, I'll not be able to do him for you, and I'll tell you why." And he began a rambling, incoherent, hilarious account which had neither rhyme nor reason, and nothing whatever to do with the subject. He'd end up with "And that's why I can't do that fourth Hawaiian." His audience was always in gales of merriment.

JOE'S weird inventions and goofy story telling made him well known. While he was playing in Pittsburgh one time, he got a telegram from the Columbia Burlesque Company in New York, offering him a job with their summer show, provided he could do an imitation of Frisco, the dancer. Now, Joe had never seen Frisco but the \$150 weekly he was offered was very attractive. He had no idea of the type of dancing Frisco did, but that didn't faze him. He promptly wired an acceptance. Again sheer, downright nerve. Joe hunted up someone who had seen Frisco perform, and by the time he reached New York, he had the routine down pat.

Joe Cook doesn't look the part of a famous zany. He suggests rather a well-mannered, soft-spoken college prof. In coloring he resembles his Irish mother more than his Spanish father. He is slim and of medium height, with gray eyes, a pale complexion and sandy hair beginning to turn gray. His calm air and gentle voice belie his goofy antics on the air.

On second thought, they are what make his humor register the more. The very thought of his crazy inventions he mentions in his broadcasts, like the abdominal roller skates for Napoleon's army. "Because Napoleon said that an army travels on their stomachs and the idea was to make them travel faster," or his solution of a difficult problem: Flying backwards in his plane because he had forgotten his goggles and the wind annoyed his eyes, are made more hilarious by his telling us about them in his calm, matter-of-fact tone of voice.

It was his manner, so much at variance with his utterances, which made for his success in Earl Carroll's *Vanities*, and after that in the three musical comedy hits, *Rain or Shine*, *Fine and Dandy* and *Hold Your Horses*. Incidentally, he wrote all his own stuff for his acts, built around his distinctive brand of humor.

IT'S not only to his stage life, that Joe's applied his recipe for success: Pure, unadulterated nerve. At the age of twenty-two, he decided to get married. He had an old Ford and borrowed \$200 from his agent. This made his capital just \$205. "Faint heart ne'er won fair lady," he told himself, and straightway proposed to a young lady he had just met. His nerve won out. As they were leaving for their honeymoon, he got a wire to return the \$200. Which meant he had to scurry around to borrow enough to finance them. He did.

Joe has four children. Josephine, Joe, Doris and Leo, aged 17, 18, 13 and 6. Three of them plan to go on the stage.



I was so lonely and friendless. With only long, dreary evenings in store for me. Then one day I read about a new way to learn music that had made popular musicians of thousands.

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A Musical Ghost Comes Into His Own

[Continued from page 15]

movement with its donkey's hee-haw which has been so popular over the radio.

Critics sat up and rubbed their eyes. Who was this man, they wanted to know, who could write jazz symphonies like that, and where had he been all their lives?

ON THAT one night, the composer who had labored most of his life behind a cloak of anonymity, found fame. However, although the critics' praise warmed his heart, it jingled no coins in his pocket. When the salvos of applause had died away, he faced the hard facts and found he was in reality just another arranger out of a job.

The next few months were hard sledding. He took such hack jobs as came his way to tide him over. There was his family to be fed and a house in New Jersey which he didn't want to lose.

At last he made up his mind that if he could arrange music for an orchestra, there was no reason why he couldn't conduct one too. So he got his own band together, and made his first appearance on the Hellman program. His is now one of the most popular orchestras on the air.

Grofe could not have achieved this success had it not been for a long and tough apprenticeship. Few orchestra leaders know music from all angles as he does. He can play any instrument from drums to piccolo. He knows just about every popular and classical tune that was ever written.

His real name is Ferdinand Rudolph von Grofe.

"And wouldn't that look swell on a sheet of music!" he observed, grinning. "Do you blame me for shortening it?"

Most people mispronounce it, though. The way it should be pronounced is "Ferdie Grofay."

The name was French Huegenot in the beginning. His paternal grandfather fled to Germany at the time of the persecutions, where the *von* German title of nobility, was bestowed by the Emperor as a reward for his researches in chemistry.

It is from Grofe's father that he inherits his ability as a composer. A hot-headed young blade, the elder Grofe got into political difficulties at Heidelberg and was forced to flee the country, stoking his way to America on a cattle boat.

He joined a wandering musical stock company and tramped from town to town; when new shows were needed, he wrote them because they lacked the money to buy them, and thus he developed the talent which he was to pass on to his son.

FERDE GROFE has the rare distinction of being a native of Los Angeles. He was born there when Main Street was really Main Street. He still remembers the old open horse cars which he used to jump to sell his papers as a boy.

It was his mother who first developed his musical talents. She was herself a *virtuoso*, a cellist of world-wide renown. Her own mother had been court pianist to the Czar.

When he was only five years old, she

taught him to arrange music. He has those blue-covered, dog-eared copybooks yet, filled with the childish, lop-sided oval notes. Then she bought him a little half-sized violin and gave him his first music lesson.

Then, when Ferde was about ten, his mother suddenly made up her mind that musicians came to no good end, and Ferde ought to become a more solid citizen, a business man. His two uncles, both musicians, abetted her, only one wanted him to be an architect, the other a lawyer.

So, with his relatives pulling him three ways at once, Ferde became apprenticed to a lithographer. But he took no interest in turning out the pretty pictures for calendars. He became a printer's devil, he tried one trade after another, without stirring any spark.

Finally when he was fifteen he went to his mother and begged that she allow him to go back to his music. She consented to let him study for one year and if at the end of that time he showed enough promise to justify any hopes she agreed to relent and let him make music his career.

During that year Ferde worked as he never had in his life. For the first time he really stuck to his practising. At the end of the period he gave a recital on the violin for his mother. She heard him through and nodded her silent assent. Ferde was to become not an architect, nor a lawyer, but a musician.

Shortly after that, young Ferde met the renowned Professor Jerome. He wasn't a Professor at all, nor was his name Jerome. It seemed that he ran a sort of a traveling dying and cleaning plant, which he took around to mining camps, giving lessons in etiquette and the social graces, including dancing, on the side.

"The Professor wanted a piano player," Grofe reminisced. "He was an impressive looking gentleman whom I remember chiefly as the possessor of the finest set of gold teeth I have ever seen. Those gold teeth awed me. So I joined up with him."

THOSE were months of high adventure that followed. They went up into the mining camps, last hard-boiled remnants of the old west. Grofe would collect the miners' clothes for the dye works in the mornings, and in the evenings he would pound the piano for the Professor's dancing lessons. Sometimes there wouldn't be any piano and he would be forced to beat out his gay fandangos on a drum.

One night in an Oregon border town, the Professor felt larger horizons calling him, and he vanished, leaving Grofe stranded with no money and a large hotel bill to pay.

So the boy who was to be saluted one day in austere Carnegie Hall as one of America's foremost composers, went to work pounding the piano in a saloon.

Then, by one of the violent contrasts which have filled his adventurous life, after he had saved enough money to pay his way back to Los Angeles, he found himself playing the viola in his uncle's sedate symphony orchestra.

But the symphony season is short and



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Grofe had to keep on eating. He drifted up to San Francisco again and eventually went to work pounding the piano once more in one of the rowdy honky-tonks of the tough, Barbary Coast.

It seems a strange place for a musical education, that bawdy strip of waterfront where sailors off ship from Hongkong came to carouse. But that district which became a national by-word for uncontrolled revelry was also the birthplace of modern jazz.

Wild, savage rhythm, compounded of the beat of tom-toms from the South Seas, of the frenzied banjo music of negro entertainers, was the tune and tempo of the place. There Grofe first heard the strange, monotonous off-beat that was to change the character of American music. It was an unconventional training school for the most unconventional of composers.

For several years he played there, up to the time of the Exposition, alternating between the Barbary Coast and his uncle's symphony when the season was on.

It is hard to sketch the crowded years that followed. Grofe came east for a time. He barnstormed for a time. He went into the music business in San Francisco. He performed in just about every capacity open to a journeyman musician.

IN 1920, he was back playing the piano, this time in the *Porta Louvre*, a popular San Francisco night club up on O'Farrell Street. It was there that he made the most important connection of his career.

Over at the St. Francis Hotel, a portly young band leader was building up quite a reputation with his dance orchestra. His name, then only known locally, was Paul Whiteman.

Sunday was Whiteman's night off at the St. Francis. One night he and his boys dropped in at the *Porta Louvre* because that was the only night spot which happened to be open. When he heard the stocky piano player taking popular selections of the day and twisting them into weird and fantastic arrangements, he forgot about everything else. He introduced himself to Grofe and they

talked far into the night, discussing their revolutionary theories of modern music.

The upshot of that meeting was that Whiteman hired Grofe as his arranger. During the twelve years of their association, Whiteman ascended his throne as the unquestioned King of Jazz. It was Grofe, as his unheralded prime minister, who helped to put him there. Whiteman's type of music has always been distinctive. It was Grofe who was in good part responsible for giving it that distinction.

There was no resentment on Grofe's part that he was not given more credit. The arranger is always anonymous. The two men were the best of friends until the final break. And not long afterwards they patched things up again.

Broadway columnists have made much of the Whiteman-Grofe feud, especially since Grofe went on the air with an orchestra of his own. But it is evidently non-existent, at least as far as Grofe is concerned.

"I don't know how Paul feels," he said. "We are both pretty busy with our own interests and since we have no business association, we naturally don't see much of each other any more. But I know that I have nothing but the kindest of sentiments towards him and I don't think there can be any feeling on his part or he wouldn't play my compositions as much as he does."

Grofe now leads a double life—as orchestra conductor and composer. The first he does for his bread and butter, the second for sheer love of it.

"Right now I'm all hopped up over my latest symphony," he told me. "I'm going to call it *Madison Square Garden Suite* and the movements will depict the various events which take place in the great arena. It will include a six-day bicycle race, a prize fight, a circus, and a political convention. I'm having a lot of fun with the prize fight. It will really be sort of a symphony within a symphony. The two fighters will be represented by opposing musical motifs, seeing with the contest, until one comes out loud and clear on a note of triumph while the other fades away in a sad dirge of defeat."

[Continued on page 63]



OCTOBER, 1934

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They Turned Their Backs on Broadway

[Continued from page 21]

independent and capable without sacrificing their essential femininity. In short, they represent the best product of our co-educational colleges.

HOW then, did these fresh-checked college girls bring about their metamorphosis into the three toil-worn crones of the air? It is a long story and in many respects an amazing one, although the girls themselves see nothing remarkable in it.

But let us begin at the beginning. Clara (Louise Starkey) and Lu (Isobel Carothers) grew up in Des Moines, Iowa. They had many mutual friends and had heard a great deal of each other, but they never met until they both were pledged to the same sorority at the School of Speech of Northwestern University in Evanston, where they now live. Em, who came from Peoria, Illinois, joined at the same time.

The girls had one thing in common—a small town background where they were in intimate touch with their neighbors and their neighbors' lives.

No one recalls today who started it. Whether it was Clara, Lu, or Em. But at any rate, one evening, sitting around the sorority house, one of them started to imitate one of the small town housewives, talking about her imaginary husband. The other two chimed in with their imitations, and in no time at all, they had the other girls in stitches.

"There was nothing unusual about it," Lu insists. "Why, we might have been any three girls. Every girl has an imaginary husband, and an imaginary playmate. Such conversations as ours, even among girls in college, weren't anything out of the ordinary. We just happened to have an appreciative audience that kept us at it, I guess, and perhaps more material than the average person to draw on."

At any rate, from that time on, they had no rest. Whenever there was a dull moment at the sorority house, Clara, Lu 'n' Em were dragged out to do their stuff.

Then came graduation and they scattered to the ends of the country, Clara, Lu 'n' Em forgotten, to find jobs teaching school. But none of them was very well satisfied with her lot. Another year found them all back once more in Chicago, looking for jobs.

IT WAS really Em's enterprise that got them on the air. Em was the one who had thought of the possibilities of radio as a career. Possessed of a fine soprano voice, she had made the rounds of the local studios, with the idea of getting a program for herself, singing and playing her own accompaniments on the piano.

But Em found that to play the piano, she had to join the musicians' union which would cost her a hundred dollars and Em didn't have a hundred dollars.

It was for want of that hundred dollars that Clara, Lu 'n' Em were born.

Em got together with her old friends and broached the idea. They were enthusiastic about it. But at that time they seemed to be the only ones who were.

Station after station responded to their pleas with an eloquent silence. Finally WGN took an interest in them, and agreed to let them go on the air for a couple of weeks for nothing, just to see what happened.

Plenty happened. The mail poured in in such quantities that the station agreed to take them on as a sustaining feature at the magnificent sum of \$25 a week.

Four weeks later the soap company, their present sponsor, signed them at a fancy figure and they have been going strong ever since.

They made such a hit that in time they were moved to a coveted evening spot on the air, but the girls weren't really happy until they got back to a morning program "because night work interfered with their normal lives!"

The girls all married, first one, then the other, not long after their success on the networks. Fortunately, all their husbands are in business, either in Chicago or in Evanston, which makes it ideal for both their business and social lives.

Clara is married to Paul C. Meade, a Chicago business man. Lu's husband is Howard Berolzheimer, an instructor at Northwestern, while Em is the wife of Jonathan Mayo Miller, a local realtor. None of them have any children, although they are all fond of them.

Their money is their own to do with as they please, but aside from the purchase of clothes and little feminine knick-knacks, most of it goes into the savings bank. They all live in comfortable, but unpretentious suburban homes, and drive comfortable family cars.

WHEN you hear the comfortable placidity of their day's routine and compare it with the hurly burly of New York, you can't blame them for wanting to stay on in Evanston.

They go on the air at nine o'clock so they start the day's work without breakfast, except for a light glass of orange juice to sustain life.

After their show is over, they all go downstairs to a drugstore and eat breakfast. It is over the breakfast table that they hatch their ideas for the next day's show.

They never have any particular plan or continuity except in a very general way. They just start in being Clara, Lu 'n' Em, and the show grows. They make a few rough notes on the back of a menu or some wrapping paper. Then they go home to one of their houses and sort of work it out and smooth it over. They're all through by one or two in the afternoon, unless there are pictures to be taken or some of the other incidental chores that go with broadcasting.

Then they stop being Clara, Lu 'n' Em and become Louise, Isobel and Helen until next morning, when they take off for the Loop about the time their husbands are leaving for business.

"Oh, of course we never get out of character entirely," said Clara, "unconsciously we're always taking notes on people, picking up little snatches of conversation on bus tops and in theaters."

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29x4-50-19	2.58	32x4	3.78
29x4-50-21	2.58	34x4	3.95
28x4-25-18	2.90	34x4	3.95
29x4-25-18	2.98	34x4	3.95
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For a long time they were one of the few acts in radio permitted to go on the air without having what they were going to say written down ahead of time.

"We would just go sit in the studio and talk in front of a microphone, letting one thing lead to another."

"But what did you do about timing?"

"Oh, you develop a sixth sense as to that. We always managed to wind up all right. Of course we always gave the agency men or anybody who worked with us nervous prostration. They couldn't see why we shouldn't write it all out just like any other performers."

"The thing is that it's got to be fun for us—do you see? That's why it entertains people—because it entertains us. If it ever got to be just a job, like any other job, we'd be through."

"We do type out a complete script now. Gradually we got to taking more complete notes until it worked out that way. But we won't let a soul see it except ourselves. We have a feeling it would spoil everything."

"The agency people are very nice about it. They realize that we get along better if left to ourselves, so they let us potter on, without supervision, out there in Chicago."

The make-believe, they find, is sort of an outlet for their desires, a wish-fulfillment, as the psychologists would call it.

Take Clara now. Clara on the air is a perfect housekeeper and a good cook, very neat and methodical. Clara in real life is almost helpless around the house. She is a mediocre cook at best. She is at heart an impractical dreamer, in some respects, so she gets a kick out of being the radio Clara.

Em, on the air, is shiftless and easy going, while Em in real life is the model

of efficiency, the organizer, always going after things with a great vehemence and drive, so she finds it a positive relief to be lazy and shiftless on the air.

With Lu, it's different. All Lu says is, "Well, I hope I'm not as dumb in life as I am on the air."

Rest assured, there is nothing dumb about Lu. Her wide gray eyes are wise and witty, under her auburn hair.

The Lu of the air is a creation of her puckish and playful satirical spirit.

PART of the fun of it all is the mail that comes in by the basketful. The mail divides itself into two types of letters, those from listeners who take the girls seriously and those from people who realize it is all a game.

The former write and lay all their troubles before Clara, Lu 'n' Em, because they have so many troubles themselves. One listener sent in exact details of her husband's income and their expenditures and asked Clara, who is supposed to be the perfect housekeeper, to work out a budget for her. It was beyond Clara, but she got a friend, who enjoys that sort of thing, to do it for her.

They enjoy both types of letters and answer as many of them as they possibly can, appreciating the friends they have won through their make believe characterizations.

And here they are, after four years, still going strong. Any danger of running out of material? They don't think so. The combined childhood recollections of the three of them are an inexhaustible mine. And they pick up fresh material every day—right under the noses of these three wise women of Evanston who have found their Castles in Spain right in their own backyards.



Al Jolson's goal in life is to settle down with his wife, Ruby Keeler, in their beautiful home at Scarsdale, New York. But with Ruby in such demand by the movie studios, and Al shuttling back and forth across the continent to appear in the Kraft radio program and to sandwich in a bit of movie work on the side, the pair are at home but rarely. Ruby Keeler's sister, by the way, has made several successful appearances before the mike and shows signs of becoming a radio star

Ashamed of your looks?
Sallow Skin?
Blemishes? Headaches?



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DULL skin, pimples and blotches, headaches, that "always tired" feeling—how often these are caused by constipation!

Doctors now know that in countless cases the real cause of constipation is insufficient vitamin B. If your constipation has become a habit, and fails to respond to ordinary treatment, a shortage of vitamin B is probably the true cause of your trouble. Supply enough of this factor and elimination becomes easy, regular and complete!

Yeast Foam Tablets furnish vitamin B in great abundance. These tablets are pure, pasteurized yeast—the richest known food source of the vitamins B and G. These elements stimulate the entire digestive system. They give tone to weakened intestinal nerves and muscles. Thus they promote regular elimination naturally, healthfully. Energy revives. Headaches go. The skin clears up. You really live!

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What made their hair grow?

Here is the Answer

"New hair came almost immediately after I began using Kotalko, and kept on growing" writes Mr. H. A. Wild. "In a short time I had a splendid head of hair, which has been perfect ever since."

Frances Lonsdale also has thick, wavy hair now, although at one time it was believed her hair roots were dead. She used Kotalko.



Many other men and women attest that hair has stopped falling, dandruff has been eliminated, or new luxuriant hair growth has been developed where roots were alive, after using Kotalko.

Are your hair roots alive but dormant? If so, why not use Kotalko to stimulate new growth of hair? Kotalko is sold at drug stores everywhere.

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Please send me Proof Box of KOTALKO.

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Flashes from the News

[Continued from page 10]

show, which is to present an hour musical comedy each week—and each show is to be brand new, with song hits written particularly for it! Booked for fifty-two weeks, this is one of the biggest assignments in radio and is likely to prove a trail-blazer. Over the year something like a million dollars will be sunk in this one show alone.

* * * * *

Castoria has deserted Albert Spalding and in place of the maestro's violin offers one of the most impressive of the new programs—Roxy and his gang in 45 minutes of entertainment promised to be new and original by the great showman. Roxy tells you all about his startling plans in the next issue of *Radioland*. . . Put this down as a prediction to be checked up on in six months: Block and Sully will become the big comedy "finds" of the season. At this writing they are making a movie with Eddie Cantor, who first discovered them for his coffee program, but they'll soon be on the air as featured comedians of *The Big Show*. Oh yes, Gertrude Niesen will sing again on the same hour.

* * * * *

Buddy Rogers On The Air

NOT so long ago a national movie favorite who had all the girls going ga-ga, Buddy Rogers has been devoting himself exclusively to his orchestra for the past couple of years, but hasn't broken into any sustained network contracts until recently. He and his California Cavaliers recently made their debut in the Ward Family Theater program, teamed up with Jeanie Lang. The development of Buddy Rogers as a radio personality will be interesting to watch, reversing as it does the usual formula, in which the radio bandmaster usually makes the movies after he has achieved ether renown.

* * * * *

Amos and Andy's sponsors were pretty nice to them on their vacation. The regular salaries of the blackface boys were continued, while Amos disported himself in Canada and Alaska, and Andy hopped over to see what London was all about. . . Rudy Vallée has been signed by Warner Brothers for a series of musicals, following the crooner's click with Fox's production of George White's *Scandals*. . . Something happened to Joe Cook's plans to hie to Hollywood. For the time being, he won't make a picture after all. The studios have agreed to an indefinite postponement of Joe's starring picture because they can't get together on a suitable story.

* * * * *

Deems Taylor, who won fame as a subtle humorist on Paul Whiteman's hour, is now busy writing his third opera dealing with an Oriental legend of a Chinese who slept a thousand years. It will not be completed for another year.

Life Becomes Earnest

REAL and earnest indeed will life become when the current radio trend toward heavy learning gets into full swing. Packard Motors has decided to present Mark Sullivan, famous for his book *Our Times*, on their fall program. Mr. Sullivan is one of the most active critics of the New Deal, in his widely syndicated newspaper columns, and will probably be in the vanguard of a barrage of political activity which is due to break in a couple of months when the NRA and other administration activities come in for knocks and boosts tied up with local election campaigns. The CBS network has signed up Walter Pitkin, who wrote the best-seller *Life Begins at Forty*, and his early broadcasts have given him somewhat the position of an economic Alexander Woollcott. Mr. Pitkin addresses the generation for which industry seems to have no need and in his adroit way dispenses the type of encouragement which have made his books popular. Other programs featuring what some folks might call high-brow subjects will be announced shortly.

* * * * *

Mary Pickford, who has been anxious to appear on radio but who has been held up by lack of a sponsor, is close to being signed at this writing. Rumor has it that Henry Ford is the sponsor in question and that the emolument runs to \$5,000 a week, but the

[Continued on page 60]



Buddy Rogers and his California Cavaliers have made their debut on the networks on the new Ward Family Theater program, with Jeanie Lang, the giggling songstress, helping out

Tricks of the Radio Voice

[Continued from page 25]

Helen and Mary, the children's program, you are familiar with the squeaky voice of Mem'ry, the dwarf. Harry Swan does this, as well as the various dragons and assorted noises called for by the script.

Mr. Swan has discovered that most of his listeners don't know how animals really sound. Some time ago he used a trained monkey to make sure the effect would be authentic. Imagine his surprise when he got several complaints—the animal didn't sound right! Now he imitates the monkey and everyone's pleased.

There is a regular menagerie in the Swan home: three parrots, a squirrel, an owl, a monkey and several dogs. He believes in learning his sounds at first hand. For odd ones, like deer and camels, he visits the zoo.

Barker and Swan pinch hit for the animals; Sallie Belle Cox and Ora D. Nichols do the same for babies. On a recent Showboat broadcast, Sally's work was so effective that several listeners wrote in to protest against "mistreating an infant to make it cry." One woman wanted to know "was it really a sick baby you use, or did you pinch it to make it howl so?" If they had been at the broadcast, they would have seen this 22-year-old baby standing before the mike. Screwing up her lips, she holds a pillow tightly against her mouth, and presto! out comes the anguished cry of an infant.

"How did I get on the air?" Miss Cox repeated my question. "I happened to be counsellor at a girls' camp. One of my charges, a spoiled, disagreeable youngster, constantly whined and cried. She almost drove the others crazy. I got tired of her performance and began to imitate her. Everyone laughed so that she stopped. They began to ask me to do my stuff for the camp shows, and Peter Dixon who happened to hear me perform, hired me on the spot for a children's series he was doing. I've been kept busy imitating youngsters on various programs, ever since."

WHEN the canaries trill on Cheerio's program, it's not real canaries any more. They did use trained ones for a while, but they found the human canary more reliable.

Bob MacGimsey, who does many of the bird calls over the air, was raised on a Southern plantation. His interest in ornithology started him on his career; he began to imitate their calls. A director of NBC's New Orleans station heard him whistling the accompaniment for *Listen to the Mocking Bird* at a party, and asked him to repeat the performance over the radio. MacGimsey has imitated various birds on many important programs since.

Phil Cook and Teddy Bergman head the ranks of one-man shows. Each has portrayed as many as a dozen roles in a single broadcast. Bergman speaks twenty-two different dialects. Maybe you know him only as the voice or Rubinoff on Eddie Cantor's program, but you may not know that he also takes several other parts on the same Chase & Sanborn Hour. The freak court attendants, the miscellaneous medical men the

inhabitants of the strange places Eddie visits, like Mars, are usually portrayed by the versatile Bergman. In his five years on the air, he's taken over 1500 different roles.

Phil Cook started on the air in a black-face comedy dialogue with another, way back in the beginning of radio. One night his partner had a sudden attack of appendicitis; he was rushed to the hospital. It was up to Phil to put the act on. It was too late to get a substitute, so Phil took both parts, himself. No one realized what had happened. That gave Phil an idea; why not stage a one-man show of his own? He wrote a series of skits which called for ten characters. And he played them all!

All impersonators are equipped with unusual vocal ranges, so that they can speak in different pitches. The rest, according to Phil, is just a trick. The placement of the mike has a good deal to do with the voice effect. "For a deep, masculine voice, I speak almost on top of the mike; for a slightly higher tone, about a foot away. By holding my hand in front of my mouth, I can change the timbre of my voice.

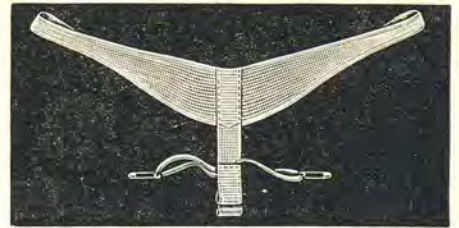
"That's how I get the voice changes in my present Silver Dust Program. Bubbles' voice is the thick, hesitant, nasal utterance of a nit-wit. I hold my nose and talk down low to get the right effect. The voice of the announcer, by contrast, is my natural tone."

Sounds simple, doesn't it? Don't be disappointed if you can't get the right effect. Aiter you've done it as many years as they maybe you'll be good, too.



Ed Lowry, master of ceremonies and producer of NBC's Sunday night program, *Going to Town*, says he thinks this method of being transported to town has a good deal to recommend it

Comfort WHEN YOU NEED IT MOST



Silhouette belts by Hickory—Style 1300

By a patented process Silhouette Sanitary Belt by Hickory is permanently woven to shape on the loom to make it conform perfectly to the figure. Silhouette cannot bind, curl, irritate or slip. You'll find it delightfully soft, lightweight, comfortable and dainty, yet dependably secure. Its easy-stretch, fine quality Lantex wears and wears. Can be boiled, washed and ironed.....65c

STYLE 1387

(at right)

A popular Hickory Shield Button Style—combination satin and boilproof Lantex. 50c.



STYLE 1318

(at left)

The Hickory Petite—adjustable—narrow boilproof Lantex; Pyralin clasps, no pins—perfectly secure. 35c.



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Made in a wide variety of styles, 25c to 75c

If your dealer hasn't the Hickory Belt you want, send us his name with your remittance. Please state style and desired size: small, medium or large.

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You'll like HICKORY DRESS SHIELDS, too

BLONDES

Wash golden sunshine into your hair!



BLONDE hair, like silk chemises, demands special treatment. That's why thousands of blondes shampoo their hair only with Blondex, the shampoo created especially for them. They know it not only helps prevent darkening, but also keeps the hair light, sparkling, and golden. Safely brings back the beautiful sheen and lustre that made blonde hair so attractive. It is approved by the Good Housekeeping Institute. Blondex is a powdery shampoo that bubbles instantly into a rich, creamy lather. At all drug and department stores in two sizes—\$1.00 and 25c.

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J. E. Smith, President, Dept. 4KE9, National Radio Institute, Washington, D. C.

Send me your free book, "Rich Rewards in Radio." This does not obligate me. (Please print plainly.)

Name Age

Address

City State

Flashes from the News
[Continued from page 58]

report has not been verified. . . Believe it or not, Eddie Cantor is going to play Shakespeare! No, the comedian hasn't been hankering to do Hamlet which is rumored to be the ultimate aspiration of all comedians, but he is Max Reinhardt's choice for Puck in *A Midsummer Night's Dream*, which will be staged in three California cities this month if plans go through.

* * * * *

For those who care, the Mayfair Mannequin Academy reports that a poll chose the following as the best-dressed artists on the air: Don Bestor, George Givot, Leon Belasco, Jack Denny, Lowell Thomas, and Lazy Bill Huggins. In the women's division, Leah Ray, Annette Hanshaw, Joy Lynne, Irene Bordoni, Shirley Howard, and Ethel Shutta walk off with honors.

* * * * *

Short Wave Re-Broadcasts

GULF'S International broadcast, picking up European music from the heart of the Continent and re-broadcasting it to American listeners, has proved eminently successful, particularly in a technical way. NBC engineers have demonstrated that they have licked the problem of picking up the distant programs by short wave and sending them out over the network lines in this country. Short-wave broadcasts in themselves are not new, Philco having sponsored one from Spain intended for



Charm contest, you'll be interested in these photos of the winners. At the left is Mildred M. Smith of Wilbur, Washington, the charm queen; Lee Bristol of the Bristol-Myers Company; and Margery Wilson, one of the three judges

END FRECKLES AND BLACKHEADS, QUICK



No matter how dull and dark your complexion; how freckled and coarsened by sun and wind, tested and trusted Nadinola Bleaching Cream will whiten, clear and smooth your skin to new beauty the quickest, easiest way. Just apply tonight; no massaging, no rubbing; Nadinola begins its beautifying work while you sleep. Then you will see day-by-day improvement until your complexion is all you long for: creamy white, satin-smooth, lovely. No disappointments; no long waiting; money back guarantee in every package. At toilet counters, or by mail, postpaid, only 50c. NADINOLA, Box F-9, Paris, Tenn. Generous 10c sizes of Nadinola Beauty aids at many 5c and 10c stores.

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I DISCOVERED a NEW Way to REDUCE

Surplus Fat Goes Without Severe Exercise or Starvation. Easy. Safe!

● "My weight was a joke to my friends. But it wasn't funny to me. Now it's my turn to laugh and be happy—thanks to SLENDO Herb Tea."—This new, different tea, blended from pure medicinal herbs and roots, is just the thing for overweight people tired of freak diets and ineffective methods. Just send name and address together with 10c for liberal trial package of SLENDO Herb Tea and directions. Write today!

Sample 10c

MODERN MEDICAL CO.
1420 S. Halsted St., Dept. K-10, Chicago, Ill.

Employment for 500 Men at Once!

A REVOLUTIONARY Chemical Sponge has just been invented that cleans cars like magic. Banishes auto-washing drudgery. Also cleans linoleum, woodwork, windows without work! Auto owners and housewives wild about it!

The manufacturer wants 500 men and women at once to help him introduce this strange chemical sponge. He has a special No-Risk Trial Offer for the first person in each locality who writes him. Send in your name today—also ask for full particulars on how you can get the Agency and without experience or risk have a BIG STEADY INCOME. Address: KRISTEE MFG. CO., 2720 BAR ST., AKRON, OHIO

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Learn the Wisdom of the Sages

TRUTH ALONE FREES MAN FROM BONDAGE! Through Mentalphysics you learn how to THINK RIGHT—LIVE RIGHT; the secret method of Ancient Wisdom that brings YOU Youth and Health, Success, Happiness, Beauty and Charm.

★ ★ Fear and Failure Disappear for ever.

KNOWLEDGE IS POWER today as ever. IT CAN BE YOURS. . . .

★ ★ You need help . . . We have helped thousands WE CAN HELP YOU . . . costs nothing to find out.



A sealed book is now ready for your perusal—it explains what Mentalphysics can and will accomplish for you. Send for this book—it's free. Dept. FG-10

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SCOUR with SKOUR-PAK

Hands can't be nice—if you scour with things that roughen and scratch them. For scouring there's nothing better than steel wool. But for hands sake—use the Steel Wool Brush—Skour-Pak. Avoid careless use of steel wool (or metal fiber) and other scouring devices—avoid messy, scratched fingers and possible infection.

For safer, quicker, better scouring—and for lovelier hands, use—

SKOUR-PAK
THE STEEL WOOL BRUSH

Special non-rusting, steel wool—fastened in a handy safety rubber holder. No waste—can be used down to last inch. Drains clean.

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paid by Music Publishers and Talking Picture Producers. Free booklet describes most complete song service ever offered. Hit writers will revise, arrange, compose music to your lyrics or lyrics to your music, secure U. S. copyright, broadcast your song over the radio. Our sales department submits to Music publishers and Hollywood Picture Studios. WRITE TODAY for FREE BOOKLET.

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Women, girls, men with faded, gray, streaked hair, shampoo and color your hair at the same time with my new French discovery—"SHAMPO-KOLOR". No fuss or muss. Takes only a few minutes to merely shampoo into your hair any natural shade with "SHAMPO-KOLOR". No "dyed" look, but a lovely, natural, most lasting color; unaffected by washing, or permanent waving. Free Booklet. Monsieur L. P. Valligny, Dept. 19, 254 W. 31st St., New York City.

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No experience required. Friends and others gladly give you orders for new Monogrammed Playing Cards and other smart Bridge and Pinochle decks at our popular low prices. Just show attractive samples which we send you FREE. Extra income at once for men and women. Write for free order-taking outfit. General Card Co., 1201 W. Jackson Blvd., Dept. 44, Chicago, Ill.

reception by short-wave sets, but Gulf has pioneered the much more difficult field of re-transmitting such programs for reception by ordinary sets.

* * * * *

When Fred Waring's Pennsylvanians played Milwaukee on their recent tour, 8,500 people jammed the dance floor on one of the hottest evenings of the summer. So vast was the mob that the floor actually collapsed in two places, but as solid ground was only a foot or so beneath, there were no casualties and Fred had his little joke waving farewell to the sinking crowd, which good-naturedly returned the gesture.

* * * * *

Father Coughlin Returns

AS PREDICTED in the article "Can Wall Street Silence Coughlin?" in the September issue of **RADIOLAND**, Father Charles E. Coughlin will be back on the air this October. It will be interesting to observe the trend of the radio priest's programs this year to see whether or not he will veer away from the "dynamite" subject matter which made him so important a radio figure last winter, and which made for him scores of powerful enemies as well as thousands of friends. With opposition to some of the economic ideas which Father Coughlin has sponsored crystallizing into organized opposition in some

[Continued on page 62]



Jack Benny was in a sportive mood when he and Mary Livingston arrived back in New York after completing their feature picture, *Transatlantic Merry-Go-Round*. Mary is inquiring of Jack how he'll replace his proboscis if a gust of wind springs up to do tricks with the Mexican hat he picked up below the border

A \$500 Rug Saved for 15c



IT'S LUCKY I READ THIS

New Ink Washes Out Without Trace

Trial Bottle FREE to Prove It
—Mail Coupon—No Money

Quink—developed by The Parker Pen Co.—is a miracle of chemistry—a new discovery in writing ink. One kind—for office records, etc.—is as PERMANENT as the paper. Another kind—WASHABLE **Quink** for home and school—can be quickly removed from hands, clothes, rugs, etc., by laundry soap and water. Some so-called Washable Inks leave a stain. **Quink** does not. If washed out promptly it vanishes without trace.

Send the coupon below for 20,000-word bottle free. Spill it on fabric and see it wash out. After that, you'll not tolerate ordinary ink in your home.

Besides, **Quink** does what no other ink can do—cleans your pen—a Parker pen or any other—as it writes. For **Quink** contains a harmless, secret solvent that dissolves all sediment left by ordinary inks.

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Parker Quink



Made by the Makers of the Celebrated Parker Pens

20,000-Word Bottle FREE

The Parker Pen Co., Dept. 157, Janesville, Wis.

Send demonstration bottle of **Quink**—

- PERMANENT --- Blue Black
- Royal Blue
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Name

Address

Be a Nurse

MAKE \$25-\$35 A WEEK

YOU can learn at home in spare time. Course endorsed by physicians. Thousands of graduates. Est. 35 years. One graduate has charge of 10-bed hospital. Another saved \$400 while learning. Equipment included. Men and women 18 to 60. High school not required. Easy tuition payments. Write us now.

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Please send free booklet and 32 sample lesson pages.

Name

City State Age

SKIN TROUBLE?

PSORIASIS — ECZEMA

and other obstinate skin eruptions. Is it necessary to suffer from these unsightly skin irritations? **PSORACINE**, a wonderful new discovery now relieving many stubborn cases where other treatments failed. Try it no matter how long afflicted. Write for sworn proof and free information.

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FASCINATING HAIR INVITES Romance



MAN OR WOMAN
ONE TREATMENT
Glorifies
YOUR HAIR

You may have beautiful features and complexion, but men will notice your hair first. A wealth of soft, gleaming, lustrous hair greatly enhances your natural beauty and charm by making a lovely frame for your face. • Hair that glows with undimmed lustre and natural color is yours after your first shampoo treatment with Mar-o-Oil. Why? Because Mar-o-Oil is entirely different from old-fashioned soap shampoo methods. It is a soluble olive oil that rinses out with clear water—no soap, caustic, or alcohol to dim the natural lustre. It is the only shampoo that contains VITAZENE—a new tonic discovery that checks dandruff and falling hair and also normalizes all hair and scalp difficulties.

Mar-o-Oil

SOAPLESS SHAMPOO TREATMENT

Get Mar-o-Oil today! Sold at all leading drug and department stores. Insist upon the Original Mar-o-Oil Soapless Olive Oil Shampoo—(or send 10¢ for a generous 2-trial bottle). The J. W. Marrow Mfg. Co., Dept. F-10, 3037 N. Clark St., Chicago, Ill.



Hair OFF

Face Lips Chin

Unloved I once looked like this. Ugly hair on face... unloved... discouraged. Nothing helped. Depilatories, waxes, liquids... even razors failed. Then I discovered a simple, painless, inexpensive method. It worked! Thousands have won beauty and love with the secret. My FREE Book, "How to Overcome Superfluous Hair," explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mlle. Annette Lanzette, P.O. Box 4040, Merchandise Mart, Dept. 70, Chicago.

Joy For Pimple and ECZEMA VICTIMS!



Unsightly Blemishes Quickly Controlled

REALLY CLEARED UP MY BAD SKIN!

NOW colloidal compound HYDROSAL stops itching and relieves soreness with amazing quickness. Dries up "weeping" and combats ugly outbreaks an utterly new, non-irritating way. Unusual success reported by doctors in clinical tests with many types of skin outbreaks. Soothes and promotes rapid healing. Easy to use; stainless; comes in liquid or ointment form. 30c and 60c sizes at all druglets; or mail coupon for sample free.

Hydrosal

FREE SAMPLE

The HYDROSAL Co., Dept. P-60
333 E. 8th St., Cincinnati, O.
In accordance with offer, send at once generous trial tube of HYDROSAL Ointment.

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

Flashes from the News

[Continued from page 61]

quarters, and rumblings beginning to be heard against the New Deal which were non-existent a few months ago, the course to be blazed by Father Coughlin is bound to be more than ever a matter of national interest.

* * * * *

John McCormack's coming back to the air soon... So is the Voice of Experience and Dr. Rockwell, the comedian... Walter O'Keefe may head a big cigarette hour as master of ceremonies, with the Casa Loma band. O'Keefe's contract with his old sponsor is up and it is generally figured that he has earned a crack at one of the big programs... The Morton Downeys expect a new crooner soon. Mrs. Downey (Barbara Bennett) and Morton are reported to have set their hearts on having a dozen youngsters, but this will only make the second—unless the stork pulls a Bing Crosby trick.

* * * * *

Goldbergs To The Stage

THE radio skit of *The Goldbergs* has made such a hit that the probabilities are the characters in the ether drama will be installed in a Broadway play this fall. This, at least, is one of the present aspirations of Mrs. Gertrude Berg, who created this popular hour and who does all the scripts. *The Goldbergs* have been touring eastern cities with a vaudeville version of their act and met with such a warm response that the fall production seems more or less assured.



Cliff Edwards is the new master of ceremonies of the *Voice of Columbia* hour, replacing George Jessel, whose comedy efforts apparently failed to cause loud ringings of the welkin in the hinterland. "Ukulele Ike" is Edwards' alias, under which he has recently appeared in several films

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A Musical Ghost

[Continued from page 55]

CURIOSLY enough, Grofe has a low opinion of modern jazz. He doesn't think it will live very long because it is too full of noise.

"People still want melody as they have always wanted melody above all else," he said.

He loves to put the sounds that are inherent in American life into his music, like the street noises in *Broadway at Night*, the click of the typewriters in *Tabloid*, the *clap, clap*, of the donkey's hoofs in *Grand Canyon Suite*.

Most of his ideas come from impressions made by scenes which he has visited that he remembers later. Some are suggested by friends. George Clark, city editor of the *Mirror*, gave him the idea for *Tabloid*. He haunted the *Mirror* office in New York for days, visiting every department, tuning his ear to the sounds.

People have asked him why he doesn't write a formal American symphony. But he feels that it is not for him. He couldn't be bound down by a lot of rules.

Besides, he thinks that all that formal business is dead now, that good music will be freer and more original as time goes on, even though there will be a return to melody to tunes that people can hum.

As an orchestra leader he has but one credo. He believes that a successful orchestra should have an absolutely individual style of its own. He thinks there is too much sameness, especially among dance bands, all grinding out routine popular tunes in the same routine way. In his opinion they will either have to work out unique and distinctive presentations or kill themselves altogether.

FERDE GROFE is a settled family man now. He lives in a big, rambling old-fashioned colonial house in New Jersey with his young wife, a Manhattan Beauty Contest winner who gave up a stage career to marry him, and with his two little boys. They are both carrot-topped obstreperous young varmints who haven't shown any musical inclinations as yet. But he'll let them decide their lives for themselves when the time comes.

Curiously enough, his own career has almost exactly paralleled the progress of modern jazz, which he has done so much to dignify.

He has recently realized one of his life long dreams in his "Americana" program over the Columbia network, in which he presents a musical interpretation of various phases of American life including both his own works and those of other outstanding American composers.

And he further illustrates his versatility by conducting a dance band from the Claremont Inn several times weekly over the same network.

Yet he remains the same old Ferde Grofe, genial, easy-going, on good terms with life, whatever it may bring. I think if the wheel of fortune which has spun so lavishly in his direction of late should suddenly go into reverse that he would go back to piano-pounding tomorrow with a good-natured grin and a careless quip.

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Bing Crosby's Advice

[Continued from page 17]

be easy to sing. If a word falls on a high note, make it an open tone. Try and sing "if" on a high note. Then sing "are" and see how much easier it is to sing. Avoid words with too many "s" or hissing sounds. Attention to all these little points will pay in writing a song.

Lyrics are rimed the first line with the second, first with fourth, etc., depending a good deal on the tune. Getting the right rime to the words is sometimes a puzzle. If stuck, try the elimination process, as for instance, take the word "frown". Substitute for F all the letters of the alphabet in turn until you get real words as, *broten, cloven*, etc. Then eliminate the first two letters and you have *down, gown*, etc. This is one method, a riming dictionary is another, but the old head is still the best bet. All these methods take more fussing than I am capable of. One of the best ways to get practice in lyric writing is to take some well known tunes and write different sets of lyrics to them.

Now, you may reach the point where your lyrics are perfectly rimed and a good sentiment expressed and still the song lacks that spark, that certain something without which it doesn't mean a thing. A stranger walked into the room once where Art Freed was working on a song. He had just sung over the line, "Fit as a fiddle and ready for love," a mighty good line in itself. But the stranger on the spur of the moment added, "With a hay, nonney, nonney and a hot cha, cha," which set it off like nobody's business.

THAT certain thing about a song may be a gag line, a twist of the words, a sudden surprise, or what have you, but it should be there. In the chorus of *Love Thy Neighbor*, you get a little surprise with the line, "Especially if there should be a beautiful girl next door." Study the popular songs and watch for this certain thing about them.

The song that has the widest appeal is the one that carries a universal sentiment, something that everyone feels. Love is the theme about which ninety per cent of all songs are written, and there are at least fifty-seven varieties, as romantic love, unrequited love, mother love, love of home, etc. Stephen Foster wrote one of the greatest home songs ever penned, *Savanne River*, and his note book tells how he labored over this opus. He first began it, "Way down upon the old plantation." Not a bad line, but Foster wanted to be more specific, so he crossed out the line and started again with, "Way down upon the *Pedee* river." The word, "Pedee," did not sound good to him, so he crossed it out and began hunting for another; a sweet sounding, two-syllable word of a southern river. He looked for about two weeks and found it one day in an atlas in his brother's office.

Here's a thought to take home with you. If you feel a song coming on and get it all set, don't pay anybody to publish it. If a regular publisher accepts your number, he takes over all the expense and pays you a royalty besides. If no publisher will accept your brain child, and you still have faith in it, publish it yourself. That's one way of getting a start.

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OCTOBER, 1934

Stars Wanted!

[Continued from page 13]

know when some important agency executive isn't listening in with an attentive and critical ear. A blues singer in a third rate night club may get a summons to a radio audition. Even home talent entertainments aren't overlooked.

That some of the program builders will capitalize on the situation is known. This coming season will see the return of national talent hunts on the air. One of the big events in radio four and more years ago was the annual Atwater-Kent Auditions. This contest, which was run honestly and fairly, did develop and bring to public attention, some fine voices. Then the idea was dropped.

MORE than half a dozen contests are planned for this year and it is reported that there will even be one to find new comics. Other talent exploitation stunts will seek to discover outstanding popular vocalists, instrumentalists and legitimate actors and actresses. A big new hour program, emanating from Hollywood and called *Hollywood Hotel*, is first in the field this season with a big contest to unearth a talented young woman to play a leading rôle in the story. Other contests of similar nature will soon be announced.

To date, no awards have been announced for outstanding material for the air but even that may happen. Perhaps some sponsor will emulate the late Joseph Pulitzer and offer a substantial reward for the best radio sketch or the first new and original joke. But that's another story.

Right here is where I'm going to offer a big bunch of hope to the thousands of folks in the nation who believe in themselves and believe they have something for the air. To date, they've been pretty thoroughly discouraged. New York, Chicago, Philadelphia, San Francisco and Los Angeles are the only places where it is possible to audition for really important programs.

Up until the recently developed shortage of entertainers, the radio producers haven't paid much attention to outsiders and amateurs. Even if you were good, the chances of recognition were mighty slender.

But stars are needed and new talent is needed. Hence an indicated national search for talent and a real chance at last for the talented unknown.

It will still be a big gamble but at least the unknown will have a chance to buy a ticket in the radio sweepstakes. If there is genius, it will have its chance at display.

Perhaps this shortage of talent is the best thing that ever happened to broadcasting. If it gives the unknown a chance, that alone will have made it worth while. If it makes radio producers think of radio entertainment in other terms than comedy and Tin Pan Alley ballads, then it will have been decidedly worth while.

If it makes the current crop of stars give serious thought to better material and to improvement of their own work, it will help them as well as the listener.

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Questions and Answers



Lanny Ross

When does Lanny Ross sing on the radio?—*M. N., Burlington, N. J.*

Ans.—Lanny is on the Maxwell House Show Boat Hour. To listen in tune in Thursday nights at nine, station WEAF.

Kindly answer the following questions about Al Jolson. Age? Birthplace? Nationality? Has he any children?—*G. M.*

Ans.—Al was born in Washington, D. C., forty-eight years ago. He is of the Jewish faith. The Jolsons are not blessed with children but are planning to adopt a child very soon.

How old is Jack Miller? What is his nationality and is he married?—*R. I. M., Tenafly, N. J.*

Ans.—Jack is twenty-five and a bachelor. He is an American of German extraction.

Will you please tell me the identification of Your Lover on WEAF?—*Dolly King.*

Ans.—It's a secret but we'll let you in on it. He is Frank Luther.

Will you please tell me how many characters are in Today's Children.—*M. R. Dobson, Brooklyn.*

Ans.—There are seven in the cast regularly and they are Irna Phillips, Mother Moran; Bess Johnson, Frances Moran; Walter Wicker, Bob Crane; Freddy Van, Percy Moran; Jean McGregor, Dorothy; Lucille Gillman, Lucy and Jean Paul King, Ralph Martin.



Ruby Keeler

Kindly answer the following about Ruby Keeler. Her age, nationality and where was she born? Also, weight?—*G. M., New York City.*

Ans.—Ruby Keeler is twenty-five, a Canadian and weighs 105 lbs. She was born in Halifax, Nova Scotia, and is of Irish descent.

Please tell me when Bing Crosby will be back on the air.—*M. Martin, Washington, D. C.*

Ans.—Bing will be back in September for his old sponsor. He has signed up for 39 broadcasts at \$3,000 each.



Portland Hoffa

Will you please answer these questions. When and where were Fred Allen and Portland Hoffa born?—*K. M. Weaver, New Berlin.*

Ans.—Fred was born one spring morning about thirty years ago in Somerville, Mass. Being reticent

about his age that is all he will say. Portland, his wife, who by the way derived her name from her birthplace, Portland, Oregon, made her debut on January 25, 1910.

What do you want to know



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

Are Lum and Abner broadcasting at present? If so, where? If not, when will they be back?—*R. D., Pennsylvania.*

Ans.—They are not on the air at present and as their contract has expired their return engagement is indefinite.

Is Ed Wynn married? Who did he marry?—*M. Nast, Burlington, N. J.*

Ans.—Ed Wynn has been married a great number of years to the former Hilda Keenan, actress, daughter of Frank Keenan the famous legitimate actor.

How about some news on James Melton? His real name, age and birthplace.—*E. M. P., Pittsburgh, Pa.*



James Melton

Ans.—The Meltons of Moultrie, Ga., had a son born to them on January 2, 1904, and they called him Jimmy—that's him.

What is Guy Lombardo's nationality? How old is Bobby Benson?—*M. G. Wood, Ambler, Pa.*

Ans.—Guy is a Canadian of Italian extraction. Bobby is growing up—he was fourteen on his last birthday. Oh, to be young again!

Is Ethel Merman the same who sang *Eadie Was A Lady* in the movie *Take A Chance*? Can you give me her address and is she broadcasting at present?—*R. Dombaugh, Bellevue, Pa.*

Ans.—Yes, that was Ethel Merman and she did right well. Her present address is the United Artists Studios, 1041 Formosa Ave., Hollywood. Ethel, along with a great many other radio favorites, has apparently been taken over by the movie moguls.

Is James Wallington married? If so, to whom? Where was he born?—*N. Gregory, N. C.*

Ans.—Jimmy is a bachelor but we bet it won't be for long. He's too attractive. Rochester, New York is his birthplace.

Will you please tell me if Ray Heatherton is still an Ipana Troubador. When and where can I tune in for his programs?—*J. S. T.*



Ray Heatherton

Ans.—No, Heatherton is no longer a Troubador but he can be heard on the Castles of Romance program, Tuesdays and Thursdays at 10:15 a. m. over WJZ.



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en route to the game of the season, in a Greyhound bus? Charter service at special low rates.

Business Trips—You can make more frequent selling trips for less money, and save many valuable hours this way.

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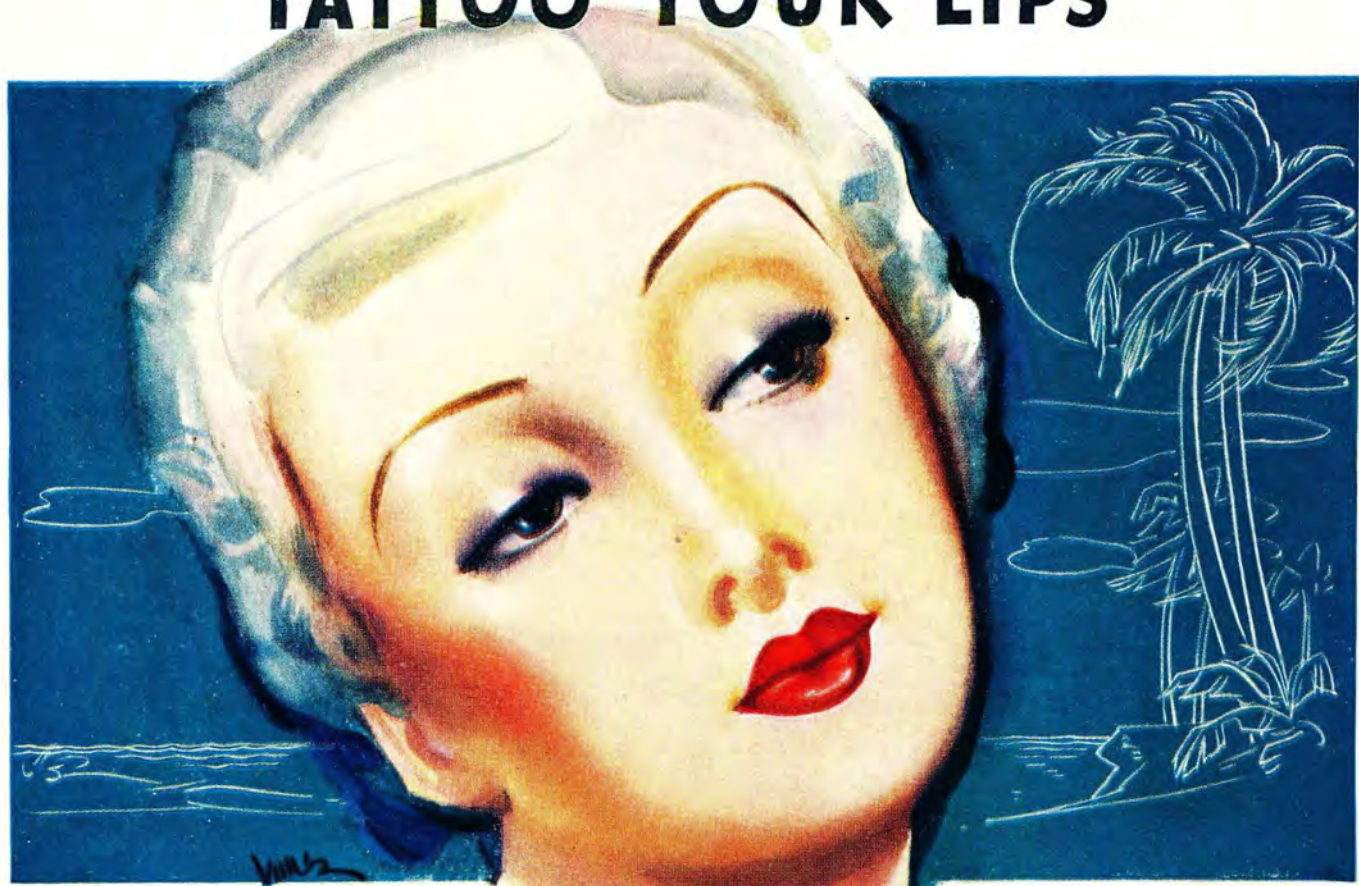
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