

RIPLY'S FAVORITE BELIEVE-IT-OR-NOT STORIES

# Radio Stars

AUGUST

10

CENTS

THE LARGEST CIRCULATION OF ANY RADIO MAGAZINE

THE INFALLIBLE  
CROSSLEY RATINGS?



AL PEARCE

Earl  
Christy

TUNING IN AT THE INSANE ASYLUMS

# When the Music throbs with Love

## ...BE SURE

You are Alluring and  
Refined with Lander's  
Blended-Flower Talc

Put yourself in this picture. Dancing with the one man in the world . . . to music that throbs with love . . . he will hold you tighter and steal a kiss — if you thrill him with the perfume of Nature's flowers,

And Lander's Blended-Flower Talc will give you this tempting, exciting perfume that absolutely captivates a man. Try the Gardenia and Sweet Pea Blend. It's a glorious combination — the voluptuous perfume of gardenias and the languorous, romantic perfume of sweet peas!

And these two exotic perfumes are blended in such exquisitely fine, soft talc! For Lander's Blended-Flower Talc spreads on your skin like a caress. Every morning, dust your whole body with this luxurious talc . . . smell sweet all over . . . feel flower-fresh, glorified, inspired!

You know that you're utterly thrilling — and that you can win love. Lander's Blended-Flower Talc does this for you . . .

. . . and more! It guards your refinement. When a man takes you in his arms, you're sweet as a flower . . . and he *knows* you are refined. There may be madness in his heart but there'll be worship in his soul. His love for you is sacred . . . and he longs to make you his wife to protect and adore forever. Get Lander's Blended-Flower Talc today. The large can only 10¢ at your 10¢ store.



# LANDER'S BLENDED FLOWER TALCS

LILACS AND ROSES • GARDENIA AND SWEET PEA • CARNATION AND LILY  
OF THE VALLEY • LAVENDER AND PINE • ORCHID AND ORANGE BLOSSOM

**10¢**  
SOLD ONLY  
AT ALL  
10¢ STORES

## THE WORD THAT CAROL NEVER HEARS IS... "DARLING"



### No woman who offends with underarm odor can ever win out with men

**S**HE MEETS NICE MEN—plenty of them. And she still dreams that some day one of them will fall in love with her. For she's a charming girl—Carol!

She does worry, though. It seems odd that men so seldom ask her for a second date. It isn't as if she weren't pretty enough—or easy to talk to. And she thinks she's careful about her person. After all, doesn't she bathe each day?

Foolish Carol! Like so many girls, she trusts her bath alone to keep her sweet! She fails to realize that baths take care only of past perspiration...that they can't prevent odor to come...that underarms must have special care.

Smart girls, popular girls, use Mum. Mum is a gentle, pleasant cream that prevents underarm odor before it ever

starts. With Mum you never, never risk offending those you want for friends.

**MUM IS QUICK!** A half minute is enough to smooth Mum into each underarm.

**MUM IS SAFE!** Gentle Mum is actually soothing to the skin—you can use it imme-

diately after shaving the underarms. And Mum is harmless to every kind of fabric.

**MUM IS SURE!** Without stopping perspiration, Mum banishes every trace of odor for a full day or a full evening. To be a girl men ask for dates, a girl who wins and holds romance, always use Mum!

**ANOTHER IMPORTANT USE FOR MUM**  
—Thousands of women use Mum for Sanitary Napkins because they know it's safe, sure. No worries, when you use Mum this way, too!

#### A TIP TO GIRLS WITH A DATE TONIGHT



# MUM

TAKES THE ODOR OUT OF PERSPIRATION



# RADIO STARS

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Elaine Fisher  
"Miss Typical America"  
appears in  
"The Women"  
"True Confession"

## Glamour WITH Maybelline EYE BEAUTY AIDS

GLAMOUR!—elusive enchantment—did you know that "your eyes have it" more than any other feature? Don't let it slumber there—touch Maybelline Mascara to those neglected lashes with a few simple upward strokes of the dainty Maybelline brush. Deepen the mascara at the outer edges to make your eyes appear larger, farther apart, more expressive. Then see what long, dark, silky, luxuriant lashes you have. Maybelline is harmless, tear-proof and non-staining.

● Next—eyebrows. They hold the secret to your individual expression and charm. So be sure you accent them—use the smooth-marking Maybelline Eyebrow Pencil.

● Then—a bit of creamy Maybelline Eye Shadow on your upper lids—blend it from the center outwards toward your temples for the most delightful effect.

● At night—gently smooth a bit of Maybelline Eye Cream into the sensitive, tender skin around your eyes. It will help ward off those persistent little crow's feet and eye wrinkles that mar one's beauty.

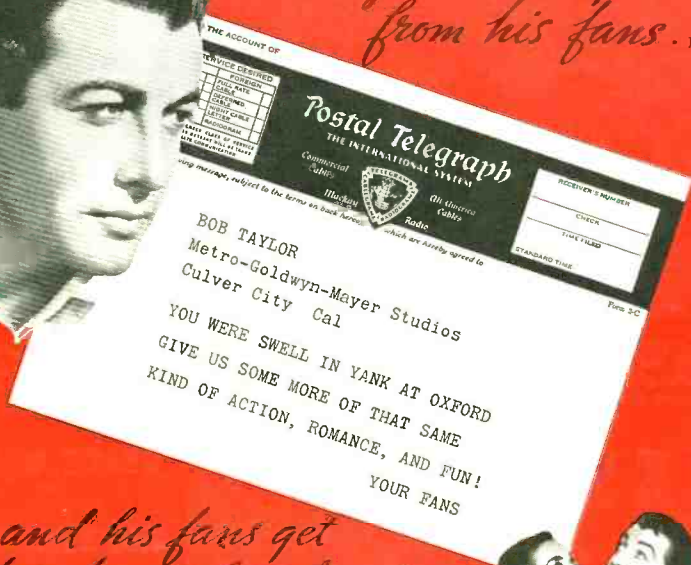
● Discriminating women all over the world rely on these exquisite Maybelline aids to glamour. You, too, will be delighted with the added charm, beauty and expression they will give you.

• Maybelline Solid-form Mascara in gold metal vanity . . . 75c. Refills . . . 35c. Maybelline Cream-form Mascara in dainty zipper case . . . 75c. Both come in Black, Brown, Blue. Maybelline Eye-brow Pencil, in Black, Brown, Blue (blue used as eye-liner). Maybelline Eye Shadow, in Blue, Blue-gray, Brown, Green, Violet. Maybelline Special Eye Cream. Full-size of Maybelline Eye Beauty Aids at 10c stores. Inset on Maybelline!



# BOB TAYLOR

*gets a telegram from his fans...*



*...and his fans get their kind of picture!*

## THE CROWD ROARS

Edward *with* Frank  
**ARNOLD MORGAN**  
 Maureen *William*  
**O'SULLIVAN GARGAN**  
**LIONEL STANDER JANE WYMAN**



A Metro-Goldwyn-Mayer Picture  
 Directed by Richard Thorpe  
 Produced by Sam Zimballist





Charlie McCarthy was his usual popular self with the girls during the filming of *Letter of Introduction*. The girls came over from another set.



Kathleen Wilson, of the cast of *One Man's Family*, enjoys nothing more than a frolicsome day at the beach. Incidentally, she's an all-around athlete.

# WEST COAST CHATTER

BY LOIS  
SVENSRUD

**N**EXT door to the theatre where the M-G-M show is aired is the Seven Seas, a small restaurant. Just before the broadcast a while ago, a man came in through the back door and asked for a quick lunch. The Filipino boy was eating his own lunch at the meat-chopping block, so down sat the gentleman and enjoyed his meal with him. Clark Gable was the customer.

Every evening between Lum and Almer broadcasts, Chet Lauck and Tuffy Goff visit a small coffee shop near the CBS studios for a bite. Chet invariably orders a stack of pancakes.



In fact, his order is so constant that now when he enters the restaurant the waitress simply goes to the kitchen window and calls out: "Sling the batter."

Last week, however, Chet crossed her up. After she'd sung out her order, he said: "I think I'll try a waffle today." Unperturbed, the girl turned to the service window again and shouted: "Put some tread on that order."

Carole Lombard has started something again! After the airing of *My Man Godfrey* she presented all the members of the *Lux* show, cast and

## WHAT'S WHAT WITH THE RADIOITES WHO BROADCAST DIRECT FROM HOLLYWOOD

(Left) Elvira Rios came to Hollywood from Mexico to follow a screen and radio career. She speaks no English, but sings Mexican songs over NBC.

crew, with gifts. This is a gesture long practiced by stars in pictures, but marks the first time a radio star has gone Santa Clausy.

To honor the occasion of Eddie Cantor's arrival in town on Friday the thirteenth, his astute publicity agent hit upon the idea of having him met with thirteen black cats. Humane Societies all over town were scoured, and finally thirteen felines were rounded up at fifty cents a head. This took some three days to do and the better part of a day was needed to load the clawing pussies into cars and transport them to the station. All

were lined up, finally, on the platform. The train came roaring around the bend—and seven yowling cats took off across the tracks. A total loss of \$3.50.

Gary Goff, 1-year-old son of Abner of the Lum 'n' Abners, is an accomplished horseman in spite of his tender years. When he and his dad went out to Chet Lauck's ranch (he's Lum) to look over the latter's new colts, Gary was all for riding one of the "ponies."

"No, son, these little fellows are too young to ride yet," said Goff.

Gary sat despondently on a bale of hay for an hour. Then he sidled up to his dad. "Now can I ride the pony?" he asked.

Reason for Gary's horsemanship is that his father bought him a black and white pinto as soon as the boy was able to stay on its back. Like the son of a true Arkansan, Gary took to the pony like a duck to water. And last week, Goff presented his son with a miniature replica of his own beautiful saddle. It's a Western model trimmed in silver. This, plus Gary's flamboyant red satin shirt and fancy chaps, makes him look like a vest-pocket edition of Buffalo Bill.

Barbara Ann Burns isn't going to be in any doubt about her early days, for Papa Bob Burns has an order with a national clipping service to forward every word mentioned about the baby. Besides that, Bob had a series of wax records made during her first months. "I got eight minutes of the purtiest cryin' jag you ever heard," he boasts.

When Al Tolson sang Sonny Boy on his Tuesday night program not long ago, few persons realized that he was doing it for one man—and one alone. Al told us the story after the broadcast. He was driving into Los Angeles from his home in Encino, his mind on his coming rehearsal. A whine sounded behind him and a motorcycle pulled alongside.

"A little too fast there, brother," said the officer, taking out the old note book. "Name?"

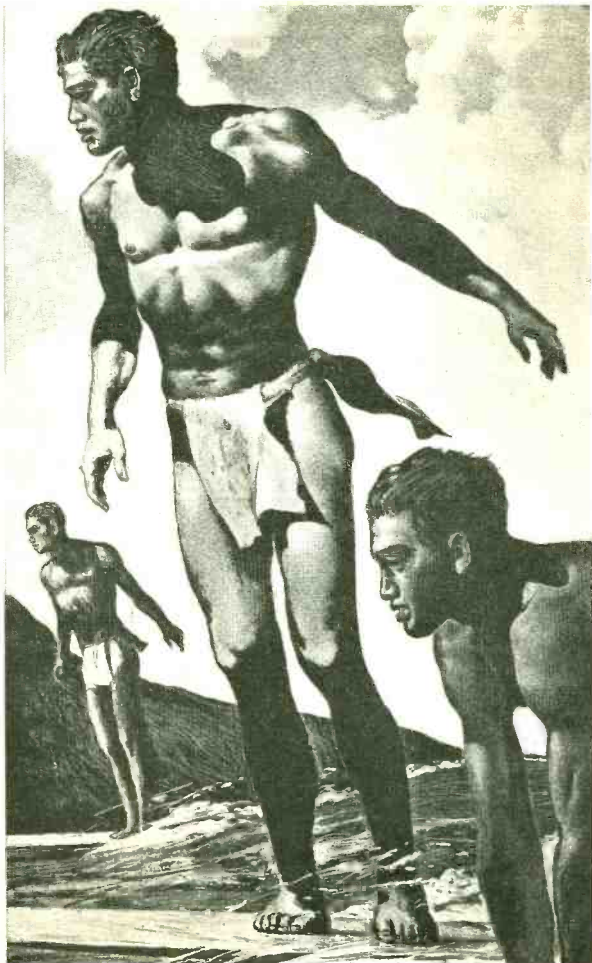
Al told him. The officer stared hard a moment, then slowly tore up the ticket and tossed the pieces away.

"You don't get a ticket from me," he said then. "For years I've sung Sonny Boy to my own youngster. He wouldn't go to sleep without it."

"Say, that's fine," said Al. "Bet he's one swell kid, too."

"He died last week," said the officer.

(Continued on page 13)



Riding Waikiki Waves

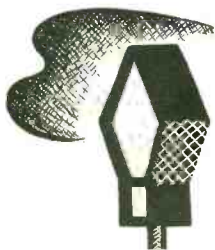
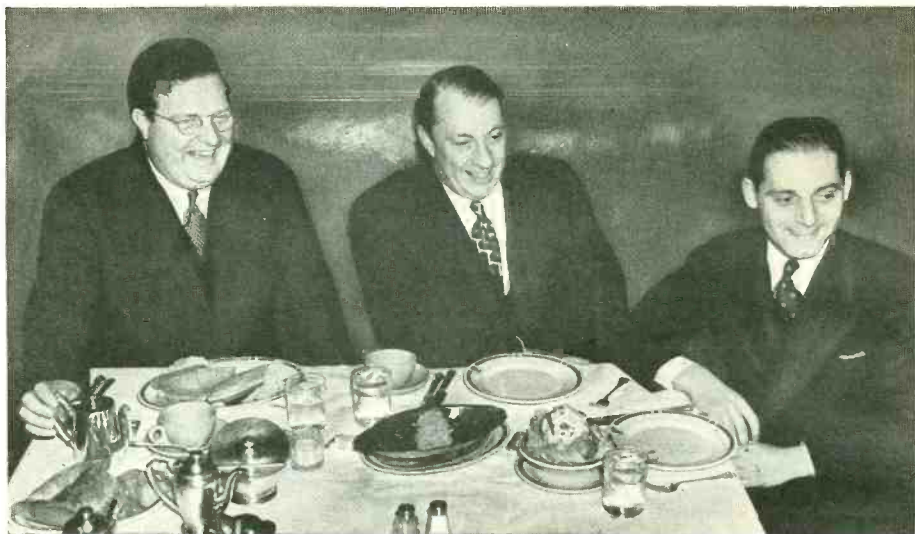
Lithograph by ROBERT HOGG

# Truly Hawaiian



A thrill from Hawaii is Dole Pineapple Juice. Pure, natural, unsweetened—its exciting flavor is ideally protected by the exclusive Dole Fast-Seal Vacuum-Pack- ing Process.

Hawaiian Pineapple Co., Ltd., also packers of Dole Pineapple "Gems," Sliced, Crushed, Tidbits, and the new "Royal Squeezers," Honolulu, Hawaii, U.S.A. Sales Offices: San Francisco, California.



# Announcing THEIR FAVORITE FOODS

BE it the heat or the humidity that gets you down, when the question of food for the menfolk comes up, just you show what a wise woman you are by remembering that men like ample servings of good, substantial foods regardless of the weather! Yes, it's all very well for us gals to go in for the lighter sort of fare during the warmer days, if we've a mind to. But we're in for trouble if we forget that the man of the family will still expect a "square meal" whatever the temperature!

This acknowledged masculine preference for copious portions of sturdy, good food the year 'round explains the popularity of Reuben's well-known New York restaurant, where the pictures on this page were taken and where the size of the servings vies with the high quality of the cooking for the diner's appreciation. No wonder it is known as a rendezvous for famous radio folk, who go there to fortify the inner man both before and after broadcasts.

On a recent evening, for instance, if you had accom-

panied me, you would have found there four of the air waves' most popular and outstanding announcers: Graham McNamee, Milton Cross, Ben Grauer and Paul Douglas. Gathered together in a clammy little group at one of the corner tables, they were discussing, as you might guess, their favorite topic, radio; taking up in turn the newest developments in television, the latest rumors

about fall programs and the various odd and interesting happenings on the broadcasts which they had just finished "announcing." And, with the temperature outside hovering around the eighties, they had ordered an assortment of the most filling fare imaginable.

Just what were the dishes, then, which on this warm summer's evening found high favor with these announcers? Well, you'll be glad to know,



Paul Douglas goes for Cheese Cake in a big way. It looked so good that Ben had it, too.



**NO MATTER WHAT THE  
TEMPERATURE IS, MEN  
LIKE TASTY FOOD AND  
A GOOD, SQUARE MEAL**

**By  
NANCY WOOD**

(Left) Announcers Milton Cross, Graham McNamee and Ben Grauer order a meat sandwich, Chili Con Carne and a Tomato Surprise Salad, respectively.

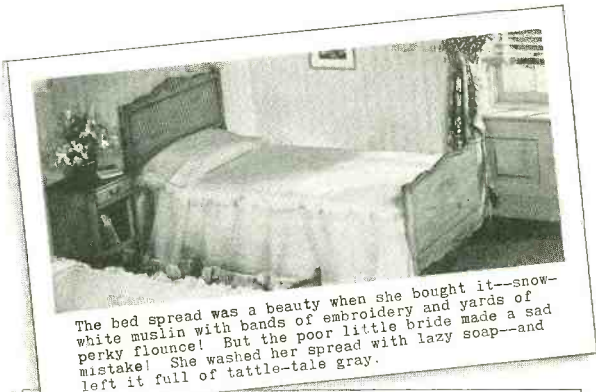
They're all the sorts of food that you, too, can prepare in your own kitchen—some with surprisingly little effort, others calling for considerable loving care, yet well worth the time expended on them.

And just think what fun it will be to be able to serve—right in your own home—the self-same dishes which bring folks from far and near to the portals of this well-known restaurant. Which brought this famous foursome together there, on this particular evening, where the special foods they favored soon made their appetizing appearance to the obvious joy of the assembled diners.

In front of Graham, for example, had been placed a steaming dish of Chili Con Carne—hot in more ways than one! Some time during his long and colorful career, perhaps Graham had had occasion to state that highly spiced foods, such as this traditional Mexican dish, act as an antidote against high summer or tropical temperatures. At any rate, he “announced” this version of it as being greatly to his liking. Accompanied by a foaming mug of ice cold beer, it provides a combination that the man of your household is sure to endorse with enthusiasm.

Ben Grauer, on the other hand, cast his vote for a cold, luscious-looking Crabmeat Tomato Surprise Salad Plate. But mark my words, this Reuben version should be described as *substantial* rather than *dainty*. No pale, anemic piece of wilted lettuce for Ben—or for any man—with a tiny sliver of tomato  
(Continued on page 11)

# Three mistakes ...in the bride's house!



The bed spread was a beauty when she bought it—snow-white muslin with bands of embroidery and yards of perky flounce! But the poor little bride made a sad mistake! She washed her spread with lazy soap—and left it full of tattle-tale gray.



Spic-and-span new, the vanity skirt was something to make friends chirp with delight. But not after the little bride tubbed it. Her lazy soap just couldn't wash clean. And nobody had the courage to tell her—"Change to Fels-Naptha Soap. It gets all the dirt!"



Tattle-tale gray spoiled this slip-cover, too—and all the bride's wash—until Aunt Ruth got her Fels-Naptha. Thanks to its richer golden soap and lots of naptha, that stuck-fast dirt had to let go! Now the bride's washes sparkle like snow! And everybody raves about her home!

**Banish "Tattle-Tale Gray" with FELS-NAPTHA SOAP!**

**NEW! Great for washing machines!  
Try Fels-Naptha Soap Chips, too!**

COPYR. 1936, FELS & CO.

# HOLLYWOOD NABS ANOTHER COLUMBIA'S NAN WYNN IS SIGNED TO MAKE MOVIES



Nan Wynn studies a song for *Queens of the Air* before recording it for the sound track.



Recording the song for the film. Later she'll be photographed seeming to warble it.



(Left) With Director Roush of Paramount, Nan listens to the "playback" of the recording, which later will be synchronized with the best film take.



(Right) Time out for a quick snack. While she is filmed pretending to sing, the recording will be turned on and Nan's "canned" voice dubbed in.



Being made up for the song sequence. The reason the song is seldom recorded at the same time is that singers look better when not really using their voices.



Just as the actual shooting begins, a sign identifying the sequence for the film editor is held before the camera. Nan photographs nicely.

# ANNOUNCING THEIR FAVORITE FOODS

(Continued from page 9)

and a watery dressing! But rather, as in this case, a whole tomato stuffed to overflowing with a special crabmeat mixture, topped with a mound of golden mayonnaise, garnished with chopped egg yolk and leeks and flanked by deliciously prepared cole slaw. A fine combination indeed, a filling meal-in-one plate that no man could possibly sneer at as "one of those tea-roomy food samples!"

The success of such a salad, of course, depends not only upon its fine appearance, upon the combination of foods and the high quality and proper degree of coldness of the various "makings," but upon the excellence of the salad dressing as well. Upon such a mayonnaise, for example, as this one—smooth, golden and seasoned to perfection.

## GOLDEN MAYONNAISE

- 2 egg yolks
- 1/2 teaspoon sugar
- 1/4 teaspoon salt
- 1/2 teaspoon dry mustard
- a few grains cayenne
- 1 tablespoon vinegar
- 1 tablespoon lemon juice
- 1-cup salad oil, approximately

Place egg yolks in a chilled bowl. Combine dry ingredients and beat them into egg yolk, using rotary beater. Add lemon juice and vinegar, mix well. Add one half of the oil, drop by drop, beating constantly and vigorously. When half of oil has been added in this way, remaining oil may be added in larger amounts. When all the oil has been added, dressing should be thick enough to hold its shape. If too thick add a little more lemon juice. If too thin add a little more oil. Store in jar with tight-fitting cover.

Make up a batch of this and keep it on hand for the coming "salad days." You can thin out a rather thick version of this mayonnaise with cream or fruit juices for sweet salads; and add chili sauce, minced sweet pickle, pimiento, green pepper, chopped chives and dozens of other things for those sturdy and filling salads of meat, vegetable and fish that the masculine contingent go for with such enthusiasm.

Another favorite with the men in the salad line is cole slaw—or cold slaw as some would have it called. But name it what you will, just so long as you do actually serve it very cold and in top form. Just how to achieve any degree of perfection has continued to be a deep, dark secret for most of us, judging by the far from shining examples of homemade slaw generally encountered. But thanks to the Reverend chef—who has never parted with his pet recipe before—it need no longer be a secret. And like so many secrets, you'll find that it's extremely simple when you know how! Following is the recipe:

(Continued on page 55)

*Active days  
are here  
again*

**SO WOMEN NATURALLY  
WANT A SANITARY NAPKIN  
THAT STAYS WONDERSOFT**

When you buy Kotex\* you can be sure that:

- ★ Kotex stays Wondersoft— for its cushioned in cotton. —Regular, Junior and Super— for different women on different days.
- ★ Kotex can be worn on either side—both sides are fully absorbent.
- ★ You get full value for your money... the most efficient, comfortable sanitary service that 18 years of experience can produce.
- ★ Kotex can't chafe, can't fail, can't show.
- ★ Only Kotex offers three types

## KOTEX\* SANITARY NAPKINS

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



Use Quest\* with Kotex... the new positive deodorant powder developed especially for sanitary napkins—soothing, completely effective. Only 35c for large 2-ounce size.



# ONLY A MOTHER

COULD LOVE A FACE LIKE LEW LEHR'S—BUT THAT VOICE!



Lew is featured on the Ben Bernie show every Wednesday night.



He was born in Philadelphia, May 14, 1895, the son of an inventor.



Lew played football at Bucknell; also belonged to the drama club.



He never did finish college; used to do a comedy act at smokers.



Was a First Duty Sergeant during the World War; served overseas.



Entered vaudeville after the War in the Lehr, Edmonds and Marr act.



Has been a gag writer, real estate operator and is a married man.



Became nationally famous for his goofy talks on Movietone News.

# WEST COAST CHATTER

(Continued from page 7)

Kenny Baker and Jack Benny were out looking over the comedian's new Beverly Hills home. "How do you like it, Kenny?" asked Jack. "Swell, Jack, but I thought it was almost finished. What's that cement mixer doing in the garage?" asked Kenny. "That's not a cement mixer," replied Jack indignantly, "That's my Maxwell."

Keenest competition on any of the programs came on the Jack Benny broadcast when a member of Phil Harris' orchestra was to speak a line into the mike. Jack came so nearly being killed in the rush when he asked for someone to step up at the rehearsals that he had the men draw lots.

Looks like all the members of the Tell-O Program are here to stay. Every one of them has built a home near Hollywood. There's Don Wilson's sprawling Spanish ranch house, Andy Devine's Gravel Flats ranch and Phil Harris' ultra-swank new house in Encino. Jack and Mary have their new home almost completed and are having their housewarming party the following evening after Kenny Baker's. Even Sam "Schlepperman" Hearn got the bug and has bought himself some land in the San Fernando Valley. He's already sent out invitations for a tent-housewarming party.

Margaret Shanna, the attractive star of Arnold Grimm's Daughter, and actress on several other radio shows, is a bride of six months. But she's so busy with broadcasting duties that she didn't get around to having pictures taken in her bridal finery until this week.

The radio "grapevine" has it that big things are in store for Anne Jamison this summer in connection with the San Francisco World's Fair. Anne's been in that city several week-ends lately, going into huddles with her manager and the executives of the Fair, discussing details of concert appearances after Hollywood Hotel goes on vacation.

There was talk of cast and crew on the Good News of 1938 program chipping in for a sign to be put over Fannie Brice's dressing-room door. "The Fannie Brice Sandwich Shoppe" would no doubt be the legend. For during every rehearsal you could find the room filled with members of the show, comfortably sprawled around and munching sandwiches. Every rehearsal day Fannie ordered up a waffle tray of cake, sandwiches and you-know-what coffee.

Looked like Ken Murray had really made up his mind during the shooting of Letter of Introduction. He spent most of his afternoons on the set watching Andrea Leeds and his evenings in showing her the town. Then at the CBS opening, Ken showed up with Rochelle Hudson, the following evening he was with Shirley Ross at Phil Selznick's Club where Maxine Sullivan is warbling; and now he has a standing date every evening with Mary Brian, and looks very happy about it all.

THIS NEW GREASELESS  
ODORONO ICE  
IS SIMPLY A DELIGHT  
TO USE

YES — AND IT KEEPS  
YOUR UNDERARM  
ABSOLUTELY DRY AND  
IT LASTS AS LONG  
AS 3 DAYS



## NEW ICE DEODORANT is cooling, vanishes completely, checks perspiration instantly

HERE'S the last word in underarm daintiness made to order for busy, fastidious moderns! The new Odorono ICE meets all the requirements... quick application, greaseless, cooling, checks perspiration!

Based on an entirely new principle—this new ICE deodorant disappears as you put it on. Leave your underarm cool and refreshed, yet checks perspiration

instantly! You can forget about offending odors and embarrassing stains for as much as three whole days. Use Odorono ICE according to directions on the label of the jar.

Protect your feminine charm—the friendships that are your natural right! Get a jar of Odorono ICE today! Only 35¢ at all toilet-goods departments.

"SAFE—cuts down clothing damage, when carefully used according to directions," says The National Association of Dyers and Cleaners, after making intensive laboratory tests of Odorono Preparations.



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

\***ODO-RO-NO ICE**  
COOLING — NON-GREASY

SEND 10¢ FOR INTRODUCTORY JAR

RUTH MILLER, The Odorono Co., Inc.  
Dept. 8-E-8\*, 301 Hudson St., New York City  
(In Canada, address P. O. Box 427, Montreal)  
I enclose 10¢ (15¢ in Canada) to cover cost of postage and packing for generous introductory jar of Odorono Ice.

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



# IT'S MY HUMBLE OPINION— BY RUDY VALLEE

## WOMEN'S LIVES Made Easier —every month

BY THIS time, practically all women are *B* curious about Tampax. But those who actually use it are *crazy* about it... Housewives, office workers, college girls, sports lovers—all are adopting this neat, hygienic, unbulky method of sanitary protection. Investigate Tampax now!

- Perfected by a physician for all women's use



Tampax is designed for all classes of women, not for any special class... The principle is *internal absorption*... No belts, pins or pads. And no odor!

- College girls find athletics possible at all times



Old restrictions are out of date... You can golf, ride, tennis, swim, bathe—be free to follow your normal activities. No bulk. Nothing can show.

- A month's supply will go into an ordinary purse

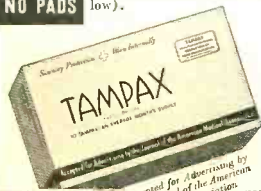


Hygienic, highly compressed, each in patented applicator. 35¢ for full month's supply. Smaller introductory size now available at 20 cents.

- In any costume—complete daintiness and protection

**NO BELTS  
NO PINS  
NO PADS**

*Odor banished*... Sold at drug and notion counters (if not by your dealer, use coupon below).



Accepted for Advertising by  
The Journal of the American  
Medical Association.

TAMPAX Incorporated  
New Brunswick, N. J.

Please send me the introductory size package of Tampax.  
Enclosed is 20¢ (tampax or rolls). **MS-88**

Name \_\_\_\_\_

Address \_\_\_\_\_

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

## A FRANK CRITICISM OF THE MUSICIANS' UNION AND ALL MUSICIANS IN GENERAL



(Above) Rudy rehearses with Tommy Riggs and his unseen, imaginary Betty Lou, who, nevertheless, receives fan mail, toys and dolls.

(Below) Rudy with his favorite girl-friend, Judy Stewart. They're having a fine old time at Chez Firehouse, hilarious rendezvous in Manhattan.



## RADIO STARS



years has been one of the stage's greatest actresses, surprised us all (or did she?) by exhibiting a flair for mimicry and doing an evening's entertainment at the theatre with nothing but impressions, and thereby winning the acclaim of the New York press.

**Lionel Barrymore**—for years a director, etcher and actor who has come, today more than ever, into his own and is one of the best-loved figures of the screen world.

*(Editor's Note—RADIO STARS has found that one of the most puzzling questions uppermost in the minds of laymen is how an orchestra leader finds and selects his orchestra players, and since it comes under the heading of the interesting Elements of Showmanship, it occurred to us to ask Mr. Vallee to discuss it in this column.)*

### THE SELECTION OF MUSICIANS

First, as a member of the American Federation of Musicians, I must, of course, use men who are likewise members of this Federation. However, it goes further than that. They must belong to the New York branch

of the American Federation of Musicians—which is Local 802, composed of some 15,000 men.

Outstanding performers from other cities (union men but not members of Local 802) must have resided in New York City for three months before they can take a steady engagement, but, although they are permitted to take single (one-night) engagements and single broadcasting or recording jobs, six months must elapse before they can join the Local. Probably this three-to-six-month period is designed, as it was in Los Angeles, to discourage new-comers from making New York City their headquarters, since the membership is already swollen to the point where it has become unwieldy. There are approximately 3,000 to 4,000 of the membership gainfully employed. The remainder secure engagements only occasionally.

Attempts have been made recently to spread out the employment by restricting men to only one job and thus attempting to force leaders to employ men who would normally be unemployed. Also, at a meeting, it was decreed (by 3,000 of the 15,000 membership present), by a vote taken on

*(Continued on page 67)*

THE VERSATILITY of certain people who make changes late in life which bring them stardom and riches, only serves, to my mind, as concrete proof and confirmation of Mr. Walter B. Pitkin's theory that *Life Begins at Forty*. Some of the certain people:

**Major Edward Bowes**—a former real estate wizard and manager of the Capitol Theatre in New York, who, when he was well over fifty, conceived the idea of an amateur night on the radio and, with a gong instead of a hook, conducted the program to fame.

**Cecilia Loftus**—who for sixty

# POND'S SUNLIGHT SHADES

The full glare of the summer sun throws a hard light on your skin

Pond's "Sunlight" shades reflect only the sun's softer rays—flatter you in glaring light!

Copyright, 1938, Pond's Extract Company

**"GLARE-PROOF" powder flatters your skin in the hardest light**

STRONG sunlight is hard on your looks. It sharpens every little fault . . . and casts dark, unbecoming shadows where it is not lighting up your weak points.

But you can make that hard, bright light actually flattering to you! Pond's "Sunlight" Powder shades are "glare-proof"! They reflect only the softer rays of the sun. Give a clear glow to your tan!

Two glorious "Sunlight" shades, Light and Dark. Flattering to any shade of tan. Low prices. Decorated screw-top jars, 35¢, 70¢. Big boxes, 10¢, 20¢.

**Test them FREE! in glaring Sunlight**

Pond's, Clinton, Conn., Dept. 9RS-PV  
Please rush me, free, Pond's "Sunlight" shades, enough of each for a 5-day test.  
(This offer expires Oct. 1, 1938)

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



The party was recently held in their Manhattan penthouse. It was a huge success because Jane and Don are the perfect host and hostess. On the terrace, Jane plays table tennis as Phil Baker, Irene Noble and Bandleader Ray Sinatra look on.

# JANE AND DON ENTERTAIN



Tom Lewis and Bob Welch, producers of the Kate Smith hour, have a chat with lovely songstress Nadine Connor of the Song Shop program.



## DON ROSS AND HIS WIFE, JANE FROMAN, GIVE A BIG PARTY...

Tim Ryan tried to give his wife, Irene Noble, a "hot foot," but Irene was too wise to be caught.



*The Singing Lady*, Irene Wicker, with her gracious smile enjoyed herself immensely, as did attractive Templeton Fox, who was also present.

Photos by Blake Zwiack





Bob Simmons and his wife, Patti Pickens, were there. He's heard on the *Cities Service* program. Patti no longer broadcasts; only her sister Jane of the original trio carries on.

Myrt and Marge were among the many celebrities present. Phil Baker explains to them how it feels to be a father for the fourth time. "Beetle" was not around, thank goodness.



Lovely Patricia Ellis protects the freshness that first won her a successful screen test. She's 5 feet 5; weighs 115, loves to swim and ride horseback. (See her in Republic's *Romance On The Run*.)

# Freshness wins Fans

## for young star...and Old Gold

STARS have risen, gleamed brilliantly for a time—and faded out of popular sight. *Why?* Their talent was no less. Their looks were not lost. Yet something was lacking; something that makes the difference between greatness and mediocrity. *Freshness.* In a star or a cigarette, freshness gives you an extra thrill that no other quality provides!

Old Gold spends a fortune to bring you the flavor-thrill of prize crop tobaccos *at the peak of ap-*

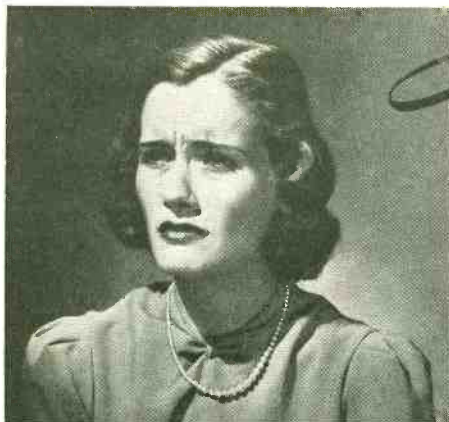
pealing freshness; each pack protected against dampness, dryness, dust, by two jackets of moisture-proof Cellophane—double assurance of the utmost pleasure and satisfaction a cigarette can give.

TRY a pack of Double-Mellow Old Golds! Discover what *real freshness* means—in richer flavor, smoother throat-ease!

TUNE IN on Old Gold's Hollywood Screen-scops, Tuesday and Thursday nights, Columbia Network, Coast-to-Coast.

← Every pack wrapped in 2 jackets of Cellophane; the *OUTER* jacket opens from the *BOTTOM*.

# About face!



**That battle-ax expression** is more often caused by nervous tension than by temper! There are unnecessary tension-makers in every busy day that can steal your youth and charm! Learn to recognize them—discover how to correct them. You can out-wit those beauty robbers . . . if you'll be on your guard!



**By their frantic frowns**—you can spot women who are always late . . . always hurrying! Avoid that rushing habit if you value your good looks!



**A new wrinkle** has been put in many a pretty face by shoes that pinch, a too-tight girdle, or shoulder-straps that bind! Comfort is important to beauty!



**That martyr look** often comes from a sanitary napkin that rubs and chafes! But—there's a downy-soft napkin that doesn't chafe. It's Modess . . . and it's made differently from ordinary napkins.



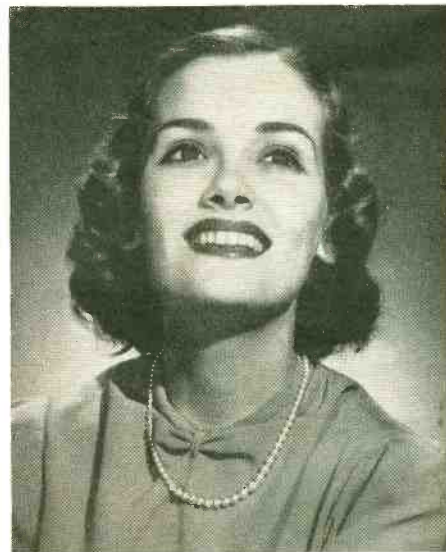
**Worry furrows** that come from fear of an embarrassing accident are unnecessary, too. Insist on Modess . . . for Modess has a special moisture-resistant backing that will end that worry.



**See the difference!** Cut a Modess pad in two and look at the filler! It's fluffy and soft . . . different from pads made of close-packed layers. It's this fluffy filler that makes Modess so comfortable.



**Test it!** Remove the moisture-resistant backing inside a Modess pad and drop water on it. See for yourself that not a drop "strokes through." Think what this special kind of protection means to you!



**Beauty secret worth trying!** You can look younger and prettier (and keep your looks longer) if you'll get rid of unnecessary tension, discomfort, and worry! Modess can help you do this on days when nerves are particularly tense . . . and endurance lower. Get Modess today and experience the comfort and peace of mind this different kind of napkin brings. Modess costs no more than other nationally known napkins.

# Get in the habit of saying "Modess"!

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



Frank Black, conductor of the *Cities Service* program, heard over *NBC* each Friday at 8 p.m. *EDST*.

# FOR DISTINGUISHED SERVICE TO RADIO

Ray Lee Jackson photos.

Just a few years ago, Lucille Manners was a stenographer in a New Jersey law office. She took singing lessons at night. Practiced faithfully every morning before going to work. She was determined to be a success. Today she is one of the most popular sopranos on the air.

Blessed with an excellent voice, Lucille realized it would take much more than just that for a musical career. That's why she studied so religiously. And with the best teachers. Her mother, a non-professional musician, was Lucille's first music teacher.

Before applying for an audition with the National Broadcasting Company, Lucille sang at church and school entertainments and did an occasional broadcast over a small New Jersey station.

Lucille's audition won for her a sustaining program. This eventually led to several guest appearances on commercial programs. An executive of *Cities Service* happened to tune her in one morning and, without knowing her name or anything else about her, immediately advised *NBC* to arrange a special audition. Hers was exactly the voice *Cities Service* wanted. Lucille was hired.

Frank Black, conductor of the *Cities Service* orchestra, has been of invaluable assistance to Lucille. They've worked tirelessly together to get unusual tonal effects so that their programs would be outstanding.

There is no finer, better-trained voice on the air today. Lucille is a perfect example of the rewards which come to one who conscientiously keeps plugging away with little assistance from *Dame Fortune*.

Lucille, unlike many other radio sopranos, has no artistic temperament. She feels it's simply an excuse for a bad temper and she's right. She's succeeded, not because of good looks or a winning personality, but because of merit—merit which made *Cities Service* decide that her voice is better than any other on the air.

To Lucille Manners, *RADIO STARS Magazine* presents its Award for Distinguished Service to Radio.



Lucille Manners who gave up stenography and became one of radio's most popular sopranos.

Lester C. Grady  
EDITOR.



Señor Wenselao Moguel lives today to tell of his execution by a firing squad. His scars are proof. (Below) Will Purvis was officially hanged for a murder he did not commit, but he was saved by an act of God.



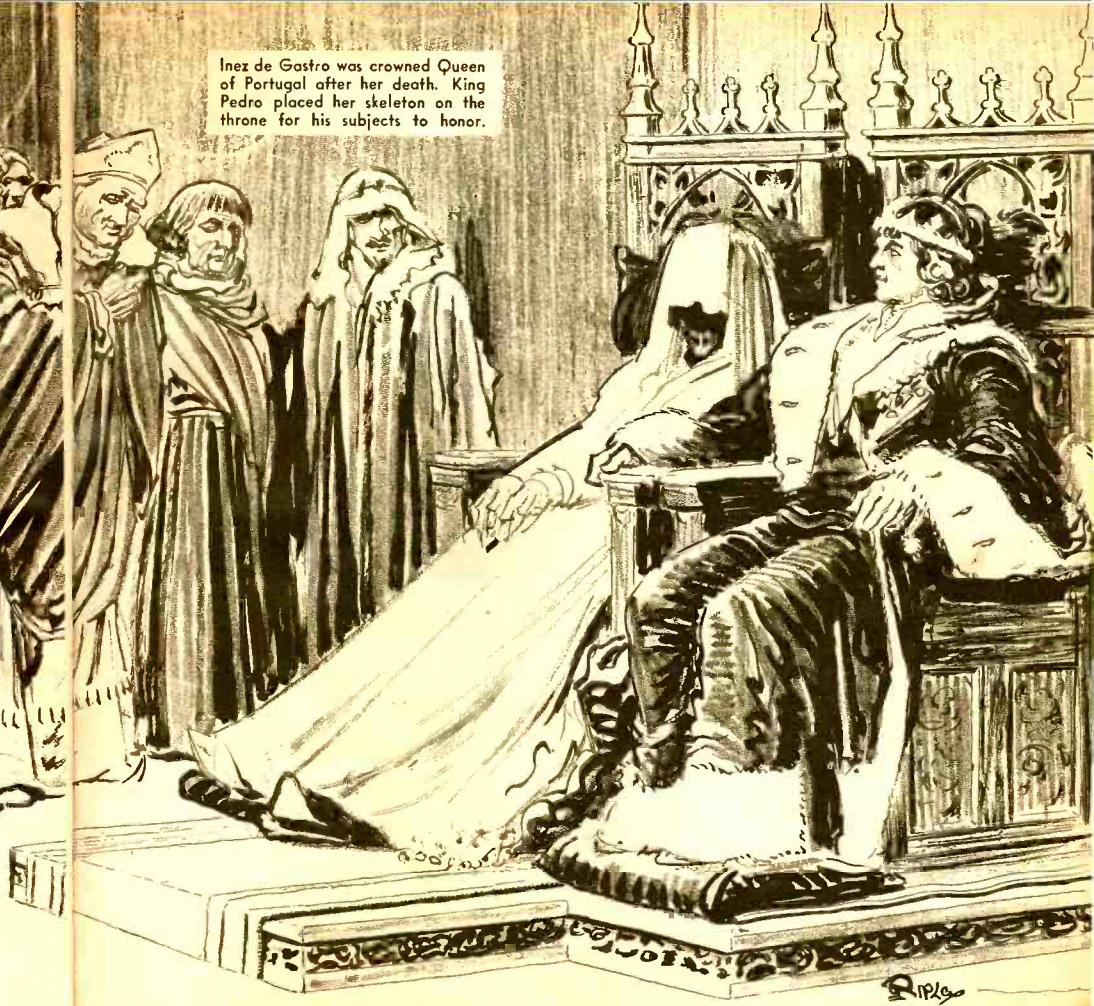
by  
**ROBERT L.  
RIPLEY**

# MY FAVORITE BELIEVE-IT-OR-NOT STORIES

FOR THE FIRST TIME IN PRINT, AND IN HIS OWN WORDS, RIPLEY GIVES  
THE STRANGER-THAN-FICTION STORIES HE LIKES BEST OF ALL!



Inez de Castro was crowned Queen of Portugal after her death. King Pedro placed her skeleton on the throne for his subjects to honor.



Ripley

I HAVE sketched for you over the air many incredible stories. From every corner of the globe, from history and the present day, I've gathered evidence to prove to you that life is stranger than the world of fancy. You find some of the stories hard to believe. I find them hard to believe myself, sometimes. But the proof is always there, unalterable.

When I first heard the story of "El Fusilado," the "Executed One," I couldn't believe it. What man could face a firing squad, absorb eight bullets in his body, receive the *coup de grace*, a pistol shot point-blank into his head, and live to tell about it? Impossible! Yet, it was true. One had only to look at the deep bullet holes in Señor Wenselao Moguel's face and arm to realize the horrible truth. His story was one of the most dramatic I've ever heard.

The time was 1915, during the turbulent period of the Mexican Revolution. The place, Yucatan, Mexico. A short but bloody battle had taken place. The victorious government forces had lined up the six hundred rebel

captives in groups of fifty, preparing to kill them off, one by one—a terrifying mass execution. The general of the government forces made a short speech to the doomed prisoners, after the roll of the drum had commanded silence.

"The council of war has found you young men guilty of rebellion. It's too bad you have been deluded into bearing arms against your government. However, it is my tragic duty to order your execution. The man first in line will step before the firing squad. Come on! Get up against that wall. . . . All right, Captain. Proceed!"

One by one, the prisoners were executed. Señor Moguel was the fifth in line. He was one of the victims to receive the *coup de grace*, the pistol shot through the head to insure death.

The next morning, in a nearby church, the sexton was discussing the execution with a friend. More than fifty had fallen before the firing squad, he said. They were mere boys, the oldest scarcely nineteen. They were to be buried from the church that (Continued on page 64)

# RELIGION IN THE ARMCHAIR

HAS BRINGING THE PULPIT  
INTO THE HOME HELPED  
OR HINDERED RELIGION?



Dr. Harry Emerson Fosdick, who has been a guiding force in establishing religion on the air, feels that radio services have an inspirational and effective influence on American listeners.



Rabbi Stephen S. Wise has been a frequent speaker on the national networks.



Cardinal Patrick Hayes is another whose talks have a wide influence.

by **ELIZABETH  
BENNECHE PETERSEN**

WILL you take your religion from a straight-backed pew, or will you take it at home in your favorite chair?

Radio gives you a choice that you never had before. For today you can turn to radio for spiritual guidance as you can turn to it for entertainment, political discussion and musical uplift.

There are those who decry this easy way of listening to the gospel. Things that come too easily to human beings are never really appreciated, they say. More than that, they feel religion should be kept on its own plane and that the proper place for worship is the church. When satisfying the soul's need comes down to the simplicity of turning a dial and bringing the church into the family living-room, they feel the church itself will suffer for it.

But there are others, and these are distinctly in the majority, who hail religion on the radio as a great and lasting force. They insist that, far from lessening church attendance, radio has increased it.

Today you do not have to stir from your own living-room to be a part of many thrilling ceremonies you could only read of before, such as Easter services in far-off Jerusalem, the thrilling Sunrise services coming from the Hollywood Bowl, or the solemn singing of the great choir in St. Peter's at Rome.

Nor is it only on these special days that you enjoy privileges you never had before. Whatever your beliefs or your creed may be, you can hear the greatest of its leaders. Men whose oratory and greatness have made them world names in the realm of religion now come to your home, as John the Baptist once came to the doors of people who lived in that earlier age.

The ranchman's family miles from the nearest church, the invalid confined to a sick room, men and women in

prison and the inhabitants of small towns the country over now have the opportunity to listen to these great men who once belonged only to people living in great cities.

Radio feels that its religious programs have more than justified the time given to them. *NBC* estimates that its fan mail, not including contest entries or gift requests on sponsored programs, totals about five million a year. One million of these letters come from the listeners to religious programs and engulf all the other unsponsored programs.

At times of crises this mail increases, proving that people turn to religion when they are frightened and bewildered and beset by troubles. During the depression the mail was heavy with appeals for spiritual guidance and comfort. Maybe a proof that this recession we are going through has not reached the same proportions is the fact that the letters of this sort received by the broadcasting studios are decidedly fewer than those of some years ago.

There is no censorship otherwise than the understood stipulation that no faith is allowed to attack any other belief and that propaganda of any sort is to be excluded. Local stations served by either of the two major networks are allowed to use their own judgment in accepting or declining these unsponsored hours, and both have also arranged the time of these broadcasts so they will not conflict with the time set by most churches for their regular services.

Radio feels that it has promoted rather than reduced regular church attendance. Only a few may feel that it is unnecessary to exert themselves by attending church services when their devotional needs can be satisfied in their own homes. The greater (Continued on page 68)



The Church of the Air has made it possible for listeners to hear the world's greatest religious thinkers, among them Bishop Manning.



The Catholic Hour, heard Sunday at 6:00 p.m. EDT on NBC-Red, has presented such prominent churchmen as the beloved Father Gillis.



The Hindenburg disaster!



The Ohio State Penitentiary Fire!

Rescue of storm-lost transport plane!

## THE STORIES BEHIND BROADCASTS EVER

were burned to death or smothered by smoke . . . about 360 I'd say . . . some prisoners made their way to the roofs and jumped to safety in the yard.

"Doctors and nurses are in the yard now . . . as soon as a body is passed out to them they examine it to see if there is life left. If he's still alive he's rushed to the hospital. Those prisoners who are not working to aid the injured are milling about the yard. The morale is wonderful, nobody has tried to escape. The campus of the prison is covered with the bodies of those who have passed on.

"It's a sight I never will forget and, after watching my fellow prisoners during the height of the horrors, I am glad to call them brothers. The dead are lying about the yard, newspaper photographers are taking flashlight pictures. Steaming hot coffee and meat sandwiches are being served to us.

"The prison is being well guarded . . . naval reserves and soldiers have been called, and at every fifteen feet is an armed guard

IT WAS just about eight years ago, on April 21st, 1930, that the Ohio State Penitentiary caught fire. With 4,300 prisoners crowded into space meant to accommodate only 1,500, a small blaze developed, in an hour, into a raging holocaust that swept through hundred-year-old cell blocks, killing over 300 screaming convicts trapped in their locked cells. The blaze began about 5:30 in the afternoon, and at 11:15 that evening, before most newspapers could put the story on the streets, radio listeners heard the voice of "The Deacon," a Negro prisoner, No. 46,812, speaking from the still-smoking prison.

"At 5:20 this afternoon," he said into the microphone, "fire broke out in the new cell blocks F and K when the wooden forms suddenly broke into blaze. It spread to the roof in a few minutes, hitting G and H cell blocks where 812 prisoners were locked up. The flames spread rapidly; all the convicts in the upper tiers of the cell block

## THE GREATEST PUT ON THE AIR!

On the third floor of the chapel where the prison band plays every day is this radio room from which I'm speaking. Our power system has failed, but the rescue workers are managing all right with flashlights and searchlights.

"From here we can hear the screams of the burned patients, and a radio call has gone out for more doctors and nurses. Ohio State medical students have been called in to help out the doctors and nurses in the yard . . ."

The voice went on, giving a graphic account of the disaster to listeners on what was, perhaps, the first unarranged spot-news broadcast in radio history. The speaker, Otto V. Gardner, was a graduate of Moody Bible Institute and Secretary of the Protestant Church in the penitentiary; a lifer who had served twelve years of a first degree murder sentence. The Columbia Broadcasting System, which had been broadcasting the daily noon concert of the prison

band through *WARU*, Columbus, Ohio, made use of its remote control installation at the penitentiary to present what was the granddaddy of the present-day, highly organized equipment for spot-news coverage. The papers headlined the story of the disaster for days afterward, telling of blundering guards who kept convicts locked in their cells while upper tiers grew red-hot in the flames. But the radio audience had heard of the blaze, first hand, with interspersed radio appeals for medical and nursing aid to care for the injured. Prisoner No. 46,812 received a check for \$500 from *CBS* for his excellent broadcast; the public had its unexpected thrill; and radio had inaugurated, unofficially, the system that today provides a microphone on the spot of a news event almost as soon as it happens.

The technical advances of radio, in the intervening eight years, have been so rapid (*Continued on page 58*)

# BROADCASTS THAT

# MADE HISTORY! BY GENE HARVEY



Nadine Connor, daily dozen enthusiast, came to New York to guest-star on the Coca-Cola show, but was retained for the program's duration.



Evelyn's Magic Violin solo is a highlight of *The Hour of Charm*, now heard Sundays. She also serves as assistant to Conductor Spitalny.



The rôles of Kathy and Kit in the serial *Those We Love* are enacted by Nan Grey and Richard Cromwell, both rising stars in the movies.



The fans of Col. Lemuel Q. Stoopnagle rejoiced at his return to the air. Up to no good, he is shown here with Donald Dickson, baritone.

**IN THE**  
CANDID PHOTOGRAPHS OF

**RADIO SPOTLIGHT**  
AIR ARTISTS WHO RATE HONORABLE MENTION THIS MONTH



Acclaim is due Don Ameche for his success and versatility on the Sunday show. He's studying the blueprints of his new Hollywood home.



Grace Moore's appearances with Andre Kostelanetz are terminated, but this opera star is a sought-after and welcome guest on any show.



Barbara Stanwyck, one of the better cinema actresses, is frequently heard as guest star. Her most recent visit was to *Lux Radio Theatre*.



Ben Bernie

Margaret Speaks

Joe Penner

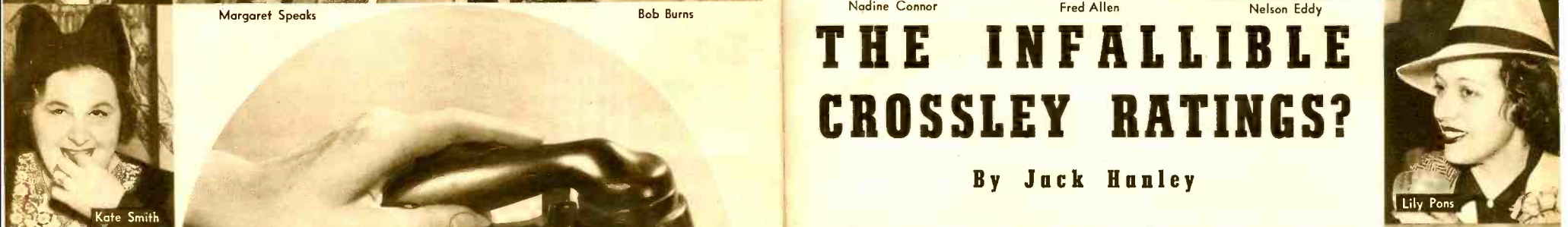
Bob Burns

Nadine Connor

Fred Allen

Nelson Eddy

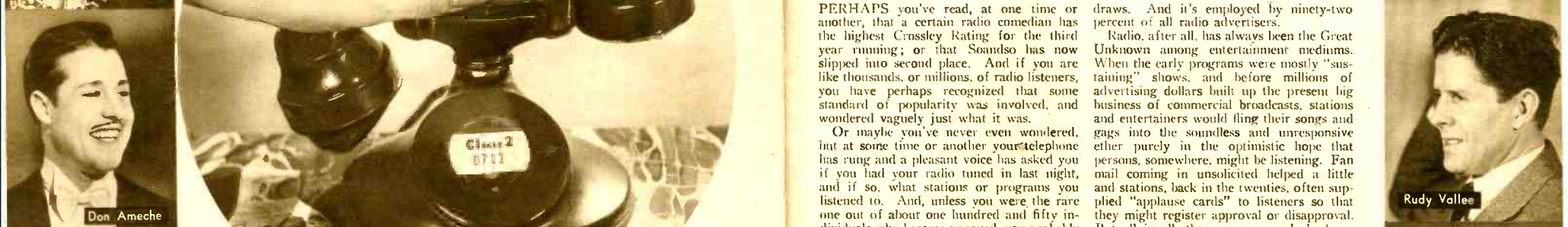
Robert Taylor



Kate Smith

Lily Pons

Rudy Vallee



Don Ameche

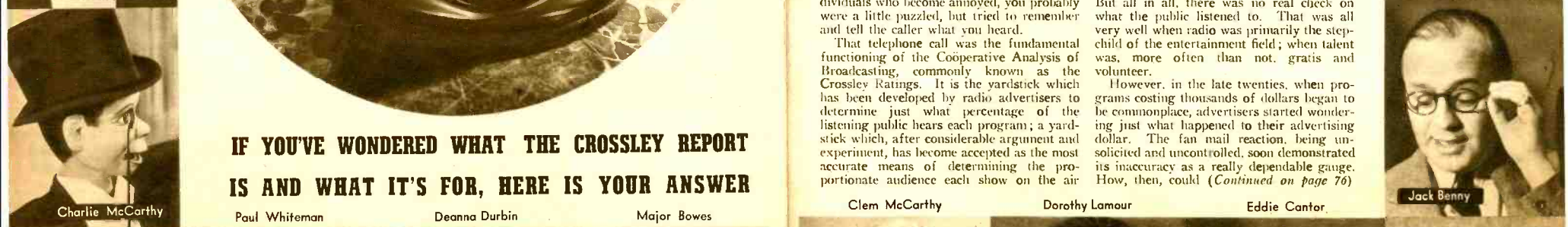
Charlie McCarthy

**IF YOU'VE WONDERED WHAT THE CROSSLEY REPORT IS AND WHAT IT'S FOR, HERE IS YOUR ANSWER**

Paul Whiteman

Deanna Durbin

Major Bowes



Lucille Manners

Clem McCarthy

Dorothy Lamour

Eddie Cantor

Grace Moore

# THE INFALLIBLE CROSSLEY RATINGS?

By Jack Hunley

PERHAPS you've read, at one time or another, that a certain radio comedian has the highest Crossley Rating for the third year running; or that Soandso has now slipped into second place. And if you are like thousands, or millions, of radio listeners, you have perhaps recognized that some standard of popularity was involved, and wondered vaguely just what it was.

Or maybe you've never even wondered, but at some time or another your telephone has rung and a pleasant voice has asked you if you had your radio tuned in last night, and if so, what stations or programs you listened to. And, unless you were the rare one out of about one hundred and fifty individuals who become annoyed, you probably were a little puzzled, but tried to remember and tell the caller what you heard.

That telephone call was the fundamental functioning of the Cooperative Analysis of Broadcasting, commonly known as the Crossley Ratings. It is the yardstick which has been developed by radio advertisers to determine just what percentage of the listening public hears each program; a yardstick which, after considerable argument and experiment, has become accepted as the most accurate means of determining the proportionate audience each show on the air

draws. And it's employed by ninety-two percent of all radio advertisers.

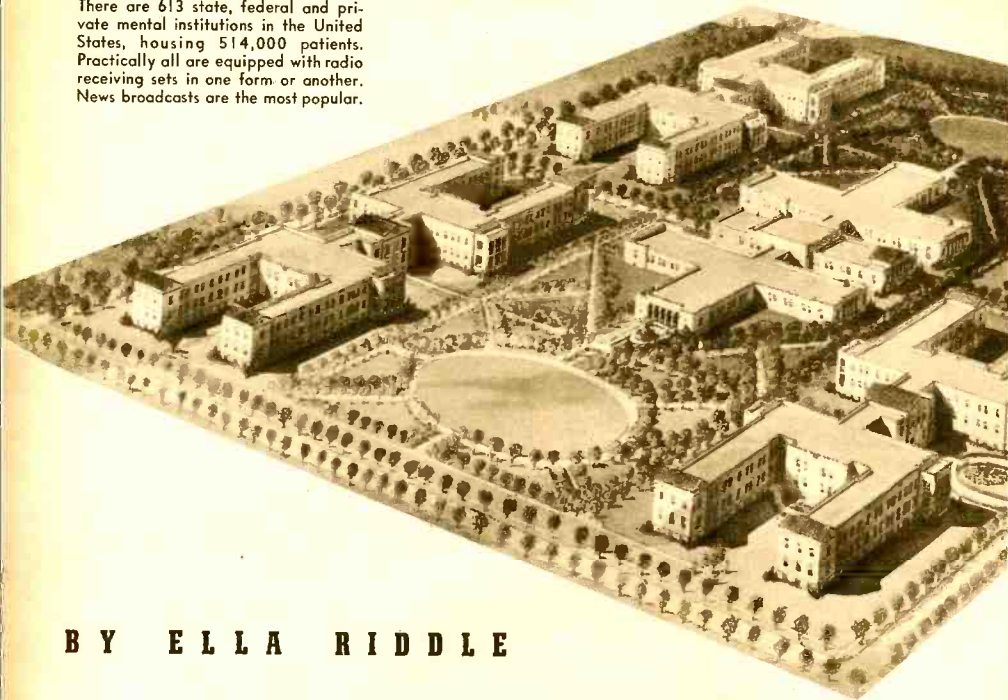
Radio, after all, has always been the Great Unknown among entertainment mediums. When the early programs were mostly "sustaining" shows, and before millions of advertising dollars built up the present big business of commercial broadcasts, stations and entertainers would fling their songs and gags into the soundless and unresponsive ether purely in the optimistic hope that persons, somewhere, might be listening. Fan mail coming in unsolicited helped a little and stations, back in the twenties, often supplied "applause cards" to listeners so that they might register approval or disapproval. But all in all, there was no real check on what the public listened to. That was all very well when radio was primarily the stepchild of the entertainment field; when talent was, more often than not, gratis and volunteer.

However, in the late twenties, when programs costing thousands of dollars began to be commonplace, advertisers started wondering just what happened to their advertising dollar. The fan mail reaction, being unsolicited and uncontrolled, soon demonstrated its inaccuracy as a really dependable gauge. How, then, could (Continued on page 76)





There are 613 state, federal and private mental institutions in the United States, housing 514,000 patients. Practically all are equipped with radio receiving sets in one form or another. News broadcasts are the most popular.



BY ELLA RIDDLE

THAT RADIO, from the standpoint of recreation and education alone, has contributed immeasurably to modern-day living is an undisputed fact. That its usefulness in being felt in the field of medical science is perhaps not so well known, but of the greatest importance.

If one were to make an inspectional tour of the 613 state, federal and private mental institutions in the United States, housing 514,000 patients, it would be discovered that nearly all of them are equipped with radio receiving sets in one form or another. It is true that their introduction is comparatively recent, but the invention itself is young, and its therapeutic value in relation to mental illness is still subject to experiment.

You may well wonder what service radio could render to persons of unsound mind. Before that question can be answered, however, it is necessary to refute the popular conception that an insane asylum is a place of grimness and horror, that all the inmates are raving, violent maniacs who are virtually imprisoned for the rest of their days.

In the first place, modern mental institutions are making every effort to beautify their buildings and grounds, to create a homelike atmosphere for their patients and to expedite their cure and release through new treatments and techniques. Secondly, a person who is mentally ill is comparable to one suffering from an everyday malady, such as pneumonia or a broken leg. He is sick in mind, rather than in body, and his case requires just as specialized medical attention.

According to the National Committee For Mental Hygiene, of the 109,000 new cases admitted to our mental

hospitals each year, 72% are released within twelve months as having recovered or improved. And for the total population of such institutions, the average stay is three years. To be sure, there are the incurables for whom there is no hope, but the larger percentage of patients are those whose return to normalcy is rapid, whose readjustment to life and society is made possible, through treatment, by the lengthening of their rational periods and the total elimination of the insane ones.

In other words, the majority of mental sufferers are as sane as you or I during periods of varying length!

During the lucid intervals they have normal reactions to ordinary things. They read and understand newspapers and magazines, participate in group games, work at assigned occupational tasks and, also like you or me, enjoy listening to radio broadcasts.

There are three systems of radio installation employed at present in public mental hospitals. The first is the simplest and most generally used. In two-room wards, comprised of a day room (or living-room) and sleeping quarters, the receiving set is placed in the day room where recreational activities take place. In the one-room wards it is usually situated at the far end. Since patients are grouped according to age, sex and behavior in wards accommodating from twenty-five and up, the condition of the patients in each ward governs the use of the radio. Convalescents and those on parole may tune in whatever programs they choose; the manic-depressives may make their own selections at times, and at others the decision must rest with the attendant; those suffering from

# TUNING IN AT THE INSANE ASYLUMS

SURPRISING FACTS SHOWING THE IMPORTANCE  
OF RADIO IN THE DAILY LIVES OF THE INMATES

delusional insanity, mania, etc., are subject to a similar routine. The general feeling, however, is that patients should be allowed to choose their own air entertainment whenever possible. As one doctor so aptly put it: "How would you like to be given food and told you *had* to eat it, whether you liked it or not?" And, since mental patients are for the most part nearly-normal adults, they would naturally dislike having certain programs forced upon them.

The second system is one whereby loud speakers are installed in each ward and the broadcasts governed by a central control radio. Of necessity, all programs are selected by the person in charge and the volume control regulated by him. Many times this is most annoying to patients. They may not be in the proper mood to hear what is being sent them, and then again, the volume may be much too loud or too soft for comfortable listening.

The third, and most expensive system, combines the loud speakers and individual sets. It is by far the most desirable, since patients may hear what they like most of the time on their own sets, yet it is possible for the hospital to broadcast over the speaker system programs which are beneficial and of special interest to patients.

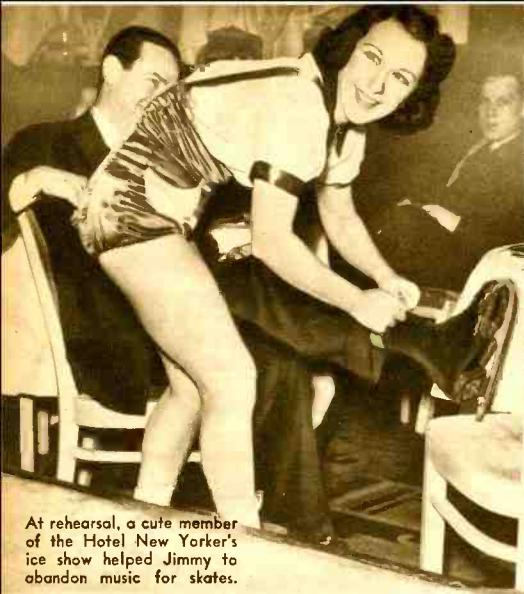
Dr. William Alvin Bryan, Superintendent of the Worcester State Hospital in Massachusetts, has been engaged in experimenting with the use of radio in his institution for a number of years. According to the annual report of that hospital, the loud speaker system is employed there throughout. A radio director examines the advance programs of the network stations, selects

the ones most suitable to the patient population and compiles a schedule for every fifteen minute period during each day. Also, he sees to it that the various wards receive those programs which will most benefit the patients therein.

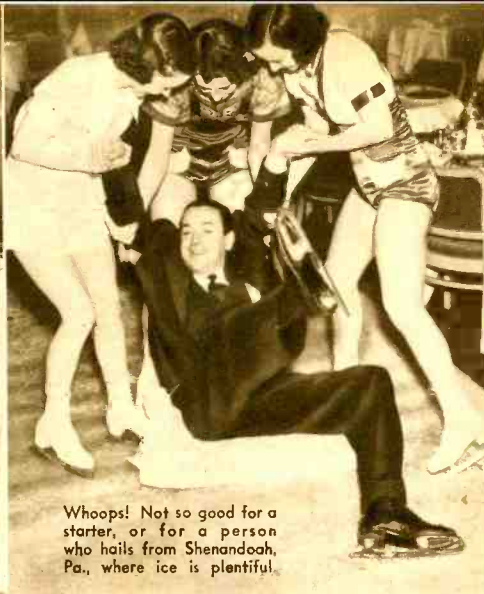
When there are no programs considered suitable for rebroadcast, the hospital's own station supplies special presentations. There are informative talks by physicians and members of the staff; musical contributions by patients who sing, play the piano, violin or organ. Two general news bulletins are presented by patients daily, as well as a special broadcast by the radio director entitled "Notables in the News." At other times recordings are substituted for undesirable national or local programs.

At prescribed intervals the correct time and date are announced—this being helpful to the orientation of some patients. Then, between program periods and during the commercial announcements, short hints on mental hygiene are given, as well as interesting items of hospital news. The latter help to create community interest and to divert the patient from brooding on his own condition. Since a mental hospital is, comparatively speaking, a small settlement, every effort should be made to stimulate the inhabitants' interest in and cooperation with the place of which he is such an important part.

Another noteworthy feature is the broadcasting of talks on mental disease. Such a series is delivered from notes by a psychiatrist. Each instalment is short, so that interest will not wane, and is simply worded so that the less intelligent may understand. (Continued on page 70)



At rehearsal, a cute member of the Hotel New Yorker's ice show helped Jimmy to abandon music for skates.



Whoops! Not so good for a starter, or for a person who hails from Shenandoah, Pa., where ice is plentiful.



There's no keeping a good man down when he has enough support. Comic skater Eric Wait leads off with a crack-the-whip stunt.

# KEEPING

THE MUSIC WAS HOT AND THE WEATHER WARM, SO JIMMY DORSEY



In times of danger one must think of one's wife and daughter, so Jimmy gets reinforcements.

Ronny Roberts, who does a specialty in the ice show, gives spinning top to Jimmy, who now prefers golf.

ANSWERED THE CALL OF THE ICE, BUT FOUND IT UNCOMFORTABLE

HOLLYWOOD radio programs are bringing back the old-fashioned custom of singing parodies on popular songs, a comical device that radio has allowed to languish in recent years. Charlie McCarthy has a parody chorus nearly every week, and Bob Burns occasionally strikes up a few amusing lines about Bing Crosby's shirt, or some other nonserious topic.

Parodies were among the staple topics in old vaudeville days and radio used a lot of them in its early years. As it increased in importance, parody singing became involved in difficulties and gradually diminished.

For one thing, the publisher frowned on parodies of his songs. He wanted the song's real words heard so the public would associate words and tune and title. Special permission was required before a song could be parodied and often the permission was refused. Red-tape details such as that made comedians and singers decide parodies were hardly worth the bother.

The Bob Burns and Charlie McCarthy programs are in the hands of the same Hollywood radio director, and he apparently has decided that the bother is not too great.

*THE separation of Stoopnagle and Budd has turned out to be a very stiff blow at radio comedy. The two partners are both back in radio separately, but neither one has been able to strike the spirit of grotesque absurdity that made them amusing together.*

*Stoopnagle, who wrote all the material, might have been expected to come through the change without trouble. His material has the same pattern that it used to have but, for some reason, he no longer can make it as mirthful. One joke after another misses fire, simply fails to be funny.*

*Budd has been an inoffensive master of ceremonies on a Friday evening program which plays a guessing game with the studio audience. He has been likable in his new task, but not particularly amusing.*

*Perhaps there will be a reunion if some program comes along asking for the team. The separation was made last winter because Budd's playboy ideas annoyed Stoopnagle. There is no enmity between them, however. They prefaced their separation with some humorous newspaper interviews about who would get the "and" when the team parted—whether it would be "Stoopnagle and" or "And Budd."*

NO word has come from Hollywood about Frank Parker's softball activities and I wonder if he organized a team out there. The past couple of seasons, Frank and Jimmy Melton spent a good part of their week rounding up radio friends for the Sunday softball game between their rival teams. The games ran to big scores and loud laughter but neither captain was annoyed at losing. Jimmy Melton and Frank Parker have remained good friends (that feud between them a couple of years ago was a press agent stunt), but there is a keen rivalry between them on a lot of things besides tenor singing. Each one is always trying some prank on the other, too.

Before Frank had gone out to join Hollywood Hotel, they used to call one another up and issue challenges on striking top notes. The conversation would go this way: "Listen, bum. (Then into song) 'Give a man a horse he can ride' (the last word the highest note the tenor could hit). Let's hear you top that." The challenged one would warm up and call back.

Jimmy ended that little game. He sang "Give

a man a horse he can—" and the final high "ride" was from the high soprano voice of Jessica Dragonette, standing right alongside Jimmy. Her high note was far beyond the reach of either tenor, of course.

"Did that come out of you?" Frank asked doubtfully. "You heard it on the telephone didn't you?" Jim answered. "Let's hear you match it now."

ED THORGERSON is back in radio with a summer sport program but there still is no sign of a permanent place on the networks for this announcer. He drifts in and out, making a comfortable living over the year but no salary in comparison to the network status he once held. Thorgerston is a good example of what one eccentric sponsor can do to a radio career.

Seven or eight years ago, Thorgerston was one of the important announcers, in demand for various programs. For a sizable fee, he signed to work exclusively for one sponsor. After the job began, Thorgerston discovered that the sponsor wanted to give his program distinction by having the announcer talk louder than anyone else in radio. The salary was good and Thorgerston yelled.

His old friends, amused, dubbed him "Thundering Thorgerston." The name was catchy, traveled all through the radio business, and stuck to Ed. Eventually, the "thundering" job ended but Ed was known as Thundering Thorgerston and the name obliterated his earlier reputation. Jobs no longer came his way.

Ever since then he has been heard on seasonal sport programs, spends much of his time on small stations. He is one of the more capable radio speakers, no longer

thunders but can't fight off the name of "Thundering Thorgerston."

NEARLY a third of all the morning and afternoon radio serials on the networks are a product of a single mind. The mind belongs to two persons, Frank and Ann Hummert, but they work together so closely they should be considered a unit.

They are husband and wife in a romance that grew out of their work together in Blackett, Sample and Hummert, one of the largest advertising agencies. It is the agency conducting more programs than any other, specializing in serial dramas with from one to five episodes a week.

From these two come the plots for a dozen or more serials (the number varies according to season) every week. They outline the plots, episode by episode, turn the outlines over to writers for the time-consuming task of filling in the dialogue. Completed scripts come back to them and they supervise their production on the air, devoting extra personal attention whenever some show develops symptoms of slipping.

Their writers are paid minimum prices for radio work but, with plots completely outlined, writers expect less. Even so, the dialogue man gets around \$25 per script, does three to five a week, finds his living not too meager.

To the casual observer, the Hummerts are the last persons in the world one would expect to find operating a plot mill. Mrs. Hummert is an industrious woman who works with an air of efficiency, an air that seems more in keeping with the good executive than with the creative mind. Frank Hummert is a lean, conservative conversationalist. Dry wit and (Continued on page 82)

# RADIO RAMBLINGS



Charlie McCarthy and Edgar Bergen all set for a walk. Charlie now has knee-action.



These daring young men are the Stroud Twins, who used to be acrobats a while back.



Burns and Allen will change sponsors this fall. Gracie's being made up for a new film.

George Raft, Ozzie Nelson and Harriet Hilliard get a laugh out of a line in their script.





Ina Ray Hutton is a platinum blonde, can tap dance and wiggle. She has a baton as well.



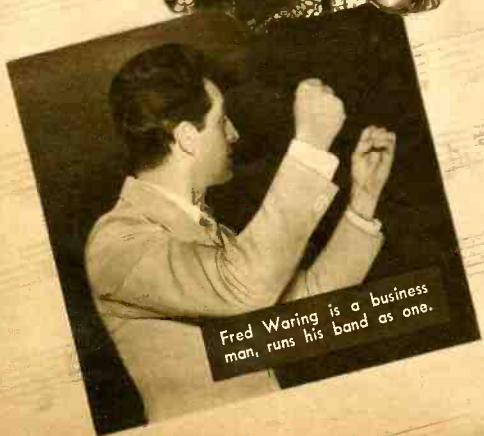
Cab Calloway's a success because he can entertain.



Ben's personality made the Bernie band click.



Guy Lombardo knows what people want—and gives it!



Fred Waring is a business man, runs his band as one.

## MUSICAL

BY JERALD MANNING

IF you'd like to know how a cab-driver like Abe Lyman, a lawyer like Ozzie Nelson or a singer like Cab Calloway can make a fortune out of leading a band, follow closely.

To begin with, a successful bandleader must be a good business man with an engaging personality. That's the first requisite. The fact that he's a good musician will help, but it's not necessary. A Tommy Dorsey or a Benny Goodman may be the finest instrumentalist in the world, but if he hasn't a head for business, his chances as a maestro aren't worth a plugged nickel.

The bandleader must know how to hire men. That's the second requisite. The most important employee that any leader has on his payroll is his musical arranger. An arranger to a band is like a pair of legs and a brain to you and me. A band can't exist without him. If the arrangements are good, the band is good.

Those are the two prime requisites. Real, honest-to-goodness musical qualifications may help a bit, but almost 50% of the boys have gotten along without them.

Of course, most of the lads have had a try at some musical instrument—even as you or I. But not one of that 50% could get a job with any respectable band in the country as a plain, ordinary musician.

Look at a guy like Abe Lyman. He has probably

**YOU MAY NOT KNOW IT, BUT**

## EXPERIENCE UNNECESSARY

taken more money out of radio as a bandleader than any single one of his competitors. He has had as many as four or five network shows a week in addition to a nightly engagement at a hotel or a night club. But do you think Abe is a musician? He'd be the first to yell "No!"

Abe drove the first Yellow Cab to appear on the streets of Chicago. That was after he'd tried to learn to play the drums at home, gotten a job in a nickelodeon and been fired. After a while he teamed up with Gus Arnheim, then playing the piano, and went into vaudeville with him. He learned something about show business that way. Right after the War, he formed a band, with himself as drummer-boy, and went to work in a restaurant owned by his brother in California.

But Abe insisted on playing the drums. And playing them in front of the band, at that. Brotherly love or no, he was fired. With that as a foundation, Lyman soon devoted himself entirely to the baton, sold himself to a café owner in Venice, California, and began a very profitable career, because he was a good business man with an engaging personality.

Abe has always been able to sell himself. Like any good business man, he has kept his ear to the ground, discovered what the public or a sponsor wanted and given it to them. Like any shrewd salesman, he has established his contacts. He owns stock in many of the companies that sponsor him, for example.

His music is never sensational. Usually, you don't go out of your way to hear it. But it always fits its purposes. Abe has it very well organized. The music he played at the night club where he was working this

winter and spring was entirely different from the music for his commercial broadcasts. But it was still Abe Lyman's band.

Many times Abe doesn't even bother to conduct. He seldom appeared on the bandstand during the performances of the show at the Casa Manana in New York City. Usually it was his arranger who did the actual batoneering. Abe has always been smart enough to hire fine musicians, good arrangers and collect an able staff of people who can put together an orchestra. For example, Lyman can go out on a vaudeville tour, be somewhere in the Middle-West, and you'll turn on your radio and hear Abe Lyman being announced as the band on a commercial coming from New York. Abe isn't there—but he's still drawing the profits as the bandleader.

That little custom of the band's playing bravely on without its conductor is a pretty familiar one. The classic story concerns Richard Himber, who had just organized his orchestra and was playing a sustaining radio program from New York's Essex House. The program was going along nicely and Joey Nash, then Himber's vocalist, was singing *In The Valley Of The Moon*. Dick was up on the bandstand and suddenly leaned over to one of his sax players:

"You — dope! You're playing it wrong!" The saxophonist whispered "Yeah?" leaped out of his chair and went after Himber.

So while the radio audience heard Joey tell all about love and kisses in the valley of the moon, Dick and one of his boys were rolling around on the floor in front of the mike. The band played (*Continued on page 61*)

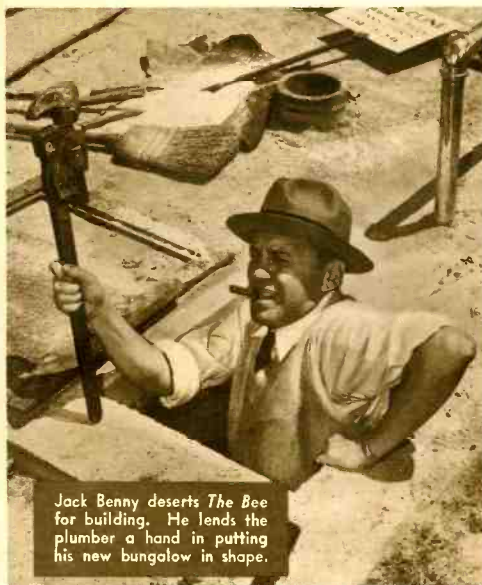
**HALF OF THE TOP-FLIGHT BANDEADERS AREN'T GOOD MUSICIANS**

# BETWEEN BROADCASTS

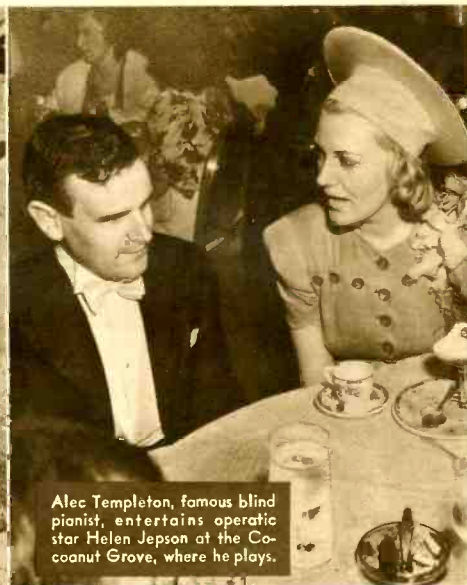
Luise Barclay, once a church organist, is star of *The Woman in White* serial on NBC. She acts for a living and plays the piano for fun.



Edythe Wright, swing singer, and Paul Stewart, M.C., both work for Tommy Dorsey. The Great Dane is named Raleigh.



Jack Benny deserts *The Bee* for building. He lends the plumber a hand in putting his new bungalow in shape.



Alec Templeton, famous blind pianist, entertains operatic star Helen Jepson at the Coconut Grove, where he plays.

## WHEN THEY'RE OFF THE AIR



Lysbeth Hughes, of the Heidt band, is from San Francisco. She made her debut as a harpist at 14, as a singer at 20

## THE STARS OF RADIO ENJOY THEMSELVES IN VARIOUS WAYS



Among those present at Dorothy Lamour's party for hubby Herbie Kay were (l. to r.) the Strouds, Dot and Herbie, Randolph Scott, Edgar Bergen and Martha Raye.



H. V. Kaltenborn is a former newspaper editor. His shrewd observations and analyses have made him widely quoted.



Once a reporter, Gabriel Heatter entered radio when past forty. His calm and cool style of delivery is ideal.



Edwin C. Hill's ability to humanize the news and the people who make it has earned him a huge air following.

## THE BUSINESS OF BEING A COMMENTATOR

THE AIR EDITORIALIST HAS NO EASY JOB IN GIVING THE PUBLIC EAR VIEWS ON TOPICS OF THE DAY



Author and explorer, Lowell Thomas has a natural background for commentating. He tends to emphasize news oddities.

RADIO commentating is big business. The ranking editorialists of the ether are shoulder to shoulder with leading comics and crooners in salary ratings, and that speaks well for the intelligence of the listener. It proves he wants to hear programs that are informative—even if they are provocative at the same time. Agreeing with a radio commentator is not what makes a listener like him. It's the effect the program has on his own views and the stimulus it provides in making him think. And when the commentator finds he has succeeded in whetting the interest of the listener in topics of the day, he is content that his job has been well done.

But, although commentating is big business, it is apparent that there is a "corner" on it just as there are monopolies in other trades. There are barely a half-dozen top-notch names in the roster of network news commentators.

**EDWIN C. HILL:** Left newspaper work after a score of years in various editorial capacities to heed the call of the microphone and a sponsor's checks. But his huge air popularity brought about a Hearst contract which syndicates a column—patterned after his radio talks—all over the U. S. A. Earned his huge radio following by his style of "humanizing" the news and the people who make the news. His style of delivery was once regarded as a bit pompous, but caught on anyway. Rather than being a fault, this actually seemed to add a note of authoritative-ness to his broadcasts.

**LOWELL THOMAS:** A "natural" as a commentator. His own adventures as an explorer and author gave him a background few commentators have. Added to this is his long experience as a platform lecturer, which came in

## COMMENTATOR

EAR VIEWS ON TOPICS OF THE DAY

mighty handy for the microphone. He has a tendency to feature oddities in the news as well as front-page events.

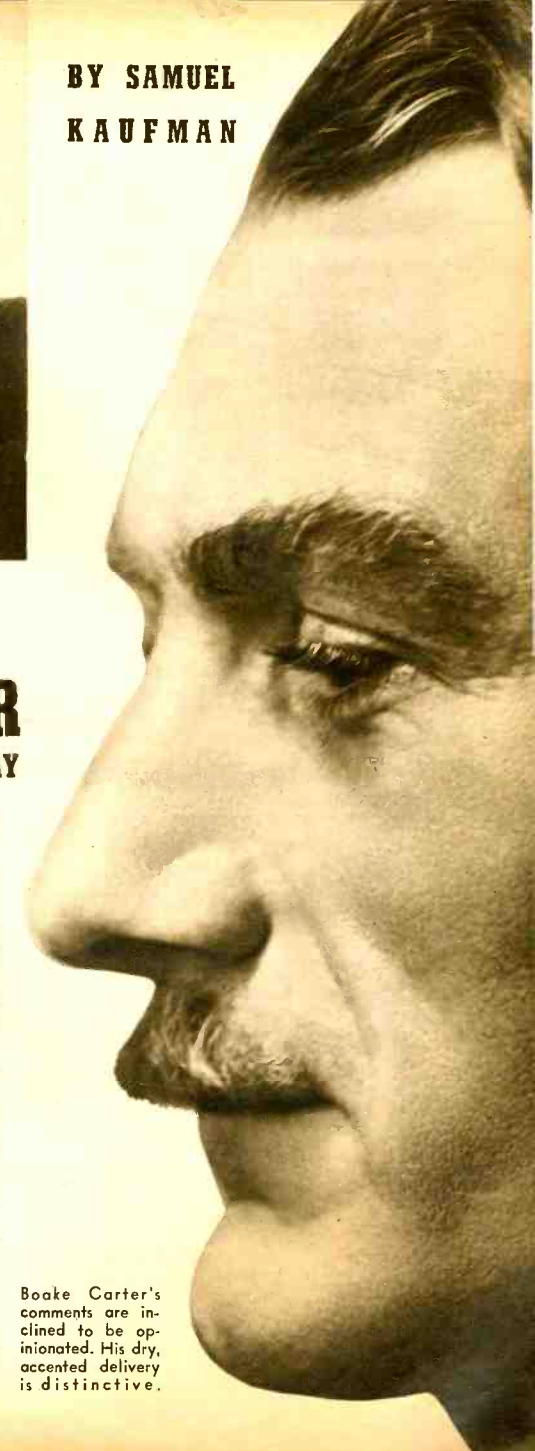
**H. V. KALTENBORN:** A former newspaper editor. Perhaps the most widely quoted of all commentators. His shrewd observations and keen analyses of the news added considerable prestige to the entire commentators' ranks. He never pulls punches and even has criticized his own network on the air for its action in cutting off a political program. He did some "on the scene" broadcasts from the Spanish war zone but he also has the knack of making his studio broadcasts just as exciting as such circus stunts.

**JOHN B. KENNEDY:** A former magazine editor whose work on the air recently brought him a new publishing offer. Now divides time between commentating and editing. Entered radio fourteen years ago when his magazine sponsored an hour. When the magazine went off the air, Kennedy preferred to remain with radio. He strives for down-to-earth and humorous sides to his microphone efforts. His recent air assignments have been along "feature article" rather than news flash lines.


**GABRIEL HEATTER:** A trade paper editor and former newspaper reporter. Entered radio when past forty and made his life's biggest success in broadcasting. Has a calm and cool style of delivery that was notably demonstrated in his broadcasts of the Hauptmann case.

**BOAKE CARTER:** The son of a British diplomat, his early travels and adventures gave him a keen insight into world events. His (Continued on page 72)

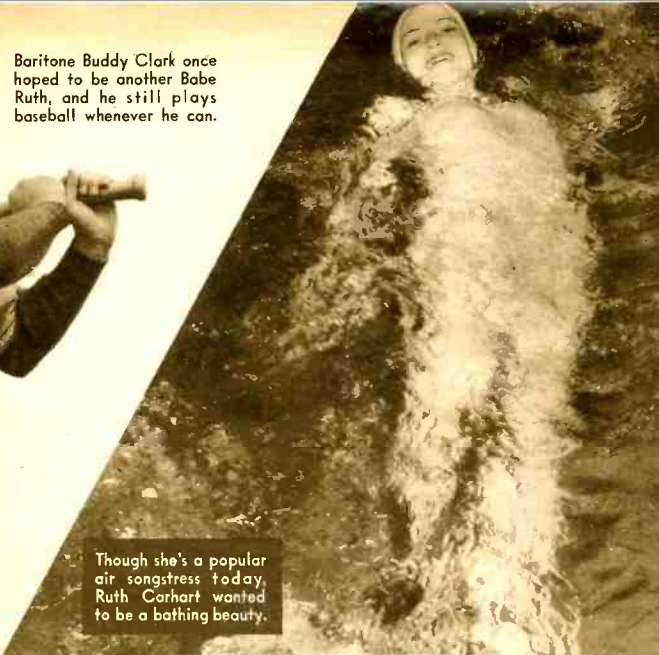
BY SAMUEL KAUFMAN



Boake Carter's comments are inclined to be opinionated. His dry, accented delivery is distinctive.




Baritone Buddy Clark once hoped to be another Babe Ruth, and he still plays baseball whenever he can.



Though she's a popular air songstress today, Ruth Carhart wanted to be a bathing beauty.

# THWARTED

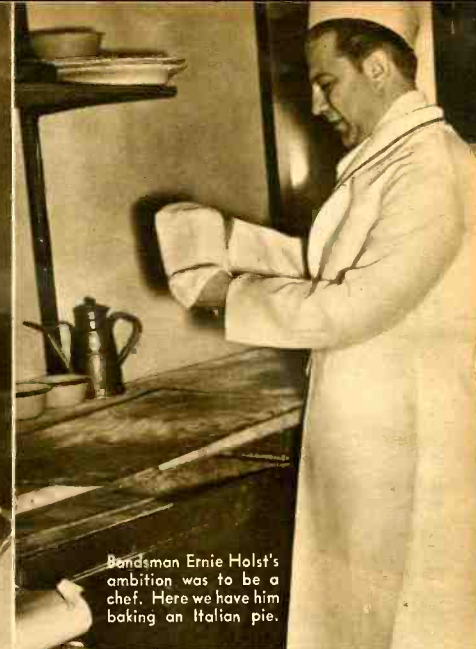
THEY'RE A SUCCESS ON THE AIR TODAY,



Judy Starr dreamed of being a nurse. Her press agent, J. M. Josefsberg, is glad she isn't one.



Allen Prescott, would-be prize-fighter, spars with Solly Krieger, middle weight contender.



Bandsman Ernie Holst's ambition was to be a chef. Here we have him baking an Italian pie.

# AMBITIONS

BUT MANY STARS DREAMED OF FOLLOWING OTHER PURSUITS



Loretta Lee's aim was to own an ice cream parlor. This is how she might have looked—if.



Choirmaster Lyn Murray had a definite yearning to be a doctor, and play around with test tubes.



PRESENTING, AMONG OTHER BEATS,  
THE LOWDOWN ON KAY KYSER, OF THE  
KOLLEGE OF MUSICAL KNOWLEDGE

# THE BANDWAGON



Kay Kyser calls the number of someone in the audience to compete in his musical quiz.

Virginia Simms, feminine vocalist, going to town on a number. They call her "Ginny."

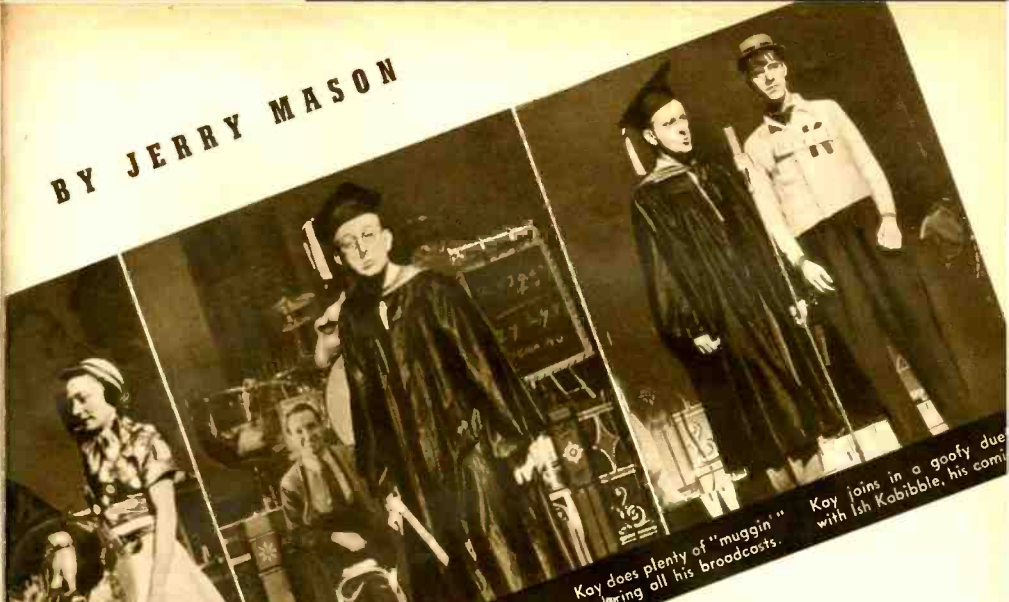
Kay selecting his celebrat.

KAY KYSER, ever since he entered the band business 12 years ago, always has been different. It's part of his heritage. His Great-Grandfather Royster, on his mother's side, had the worthy desire to distinguish his children from all other children. He named them, in the order of their appearance: Arkansas Delaware, Vermont Connecticut, Virginia Carolina, Louisiana Missonri, Indiana Georgia, Oregon Minnesota and Iowa Michigan. Va., La., and Ind. were girls. Kay says some of his fondest memories concern his Great-Uncle Minnie (short for Oregon Minnesota, of course).

Part of the Kyser family tree includes the marriage of an Admiral Simms to a Miss Royster. Virginia Simms, Kay's vocalist, lists the Admiral among her forebears. So, if you feel like getting involved, you can soon figure out that Kay and Songstress Ginny are distantly related. But that's as far as I intend to go. The present Kyser generation is more interesting.

In June, 1926, Hal Kemp graduated from the University of North Carolina and took his college dance orchestra along with him. Before he left, he talked Kay into organizing a band to take the place of the Kemp outfit. Kay's musical experience at that point consisted of a job as school cheer-leader and an attempt to play the clarinet. A mighty weak attempt, I might add—it never got past blowing the scales.

BY JERRY MASON



numbers to choose contestants for ed Kollege of Musical Knowledge.

Koy does plenty of "muggin'" during all his broadcasts. Koy joins in a goofy due with Ish Kabibble, his com.

Kay, heard Wednesdays at ten p.m. EDST over NBC-Red Network, takes on the task of instructing a group of Broadway show girls in general musical affairs.



When school opened in September, Kyser had his band. Including himself, there were six members. Like the Kemp boys, they could play only by ear. Came time for their debut and they had learned exactly six tunes. There they were: Six boys, six tunes, the year was '26—and they were to be paid \$60.

Being different, Kay decided it wouldn't be wise to show up on the opening night. He explained that he had to cheer-lead the next day and didn't want to tire himself. So the six-piece Kyser band had its premiere without its batoneering sixth man.

Kay can still remember the six songs his orchestra memorized: Black Bottom, Thinking Of You, Hard To Get Gertie, Roses Of Picardy, Alabama Stomp and Forgiveness I Crave For Kissing' You. By the time the dance

was over, the gay collegians of North Carolina knew those tunes by heart, too. The boys played the six in the one, two, three order. They finished Forgiveness I Crave and went back to Black Bottom. That went on for four hours. The ultimate outcome, though, was the success of the orchestra and the adoption of Thinking Of You as the permanent Kyser theme song.

Next year, Kay added four pieces. After he graduated in '28 and became an unblushing professional, the number increased to 13. Of that present 13, Sully Mason, who blows the sax and vocalizes, is a member of the original six. Arranger George Running, Pianist Lyman Gandee and Merwyn Bogue, the infamous Ish Kabibble, are hold-overs from the 10-piece crew.

(Continued on page 56)



Bette Wragge, Peggy of Pepper Young's Family, does medicine ball exercising.

To gain pep, use the walking machine. You can trot, walk and run in one spot.



For stream-lining thighs and arms Betty likes to use the stationary bike.

Physical culturist Rebecca Dean advocates the electric vibrator for hips.



The steam box is used by some for reducing. Betty's in only because of a cold.



In taking a shower after exercise, start with tepid water and work toward cold.



Rebecca gives Betty a massage to stir circulation and remove unwanted flesh.



Massage is wonderful for eliminating muscle kinks after strenuous exercise.



This is Frances Adair, soloist for Johnny Presents, when she weighed 160 pounds, didn't diet or exercise.

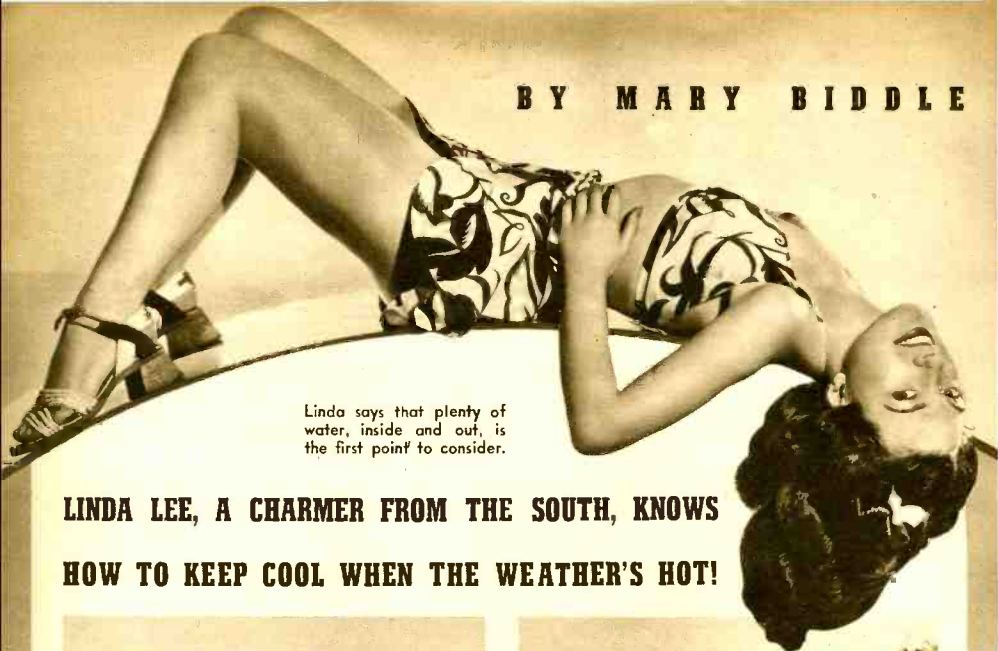
# TRIM FIGURES FOR STUDIO AUDIENCES

RADIO'S LADIES, NOW IN BOTH THE PUBLIC EYE AND EAR, MUST BE SHAPELY AND PRETTY



Frances, now down to 126 pounds, achieved her lovely new form through 12 weeks of exercise and a diet prescribed by her doctor. Other simple rules were: No water with meals; moderate use of salt; a warm bath each night followed by a cold shower. She says she is bursting with health and feels like singing all of the time!

BY MARY BIDDLE



Linda says that plenty of water, inside and out, is the first point to consider.

**LINDA LEE, A CHARMER FROM THE SOUTH, KNOWS  
HOW TO KEEP COOL WHEN THE WEATHER'S HOT!**

## **SOUTHERN CHARM**

There's nothing like heat to make a girl look ruffled, impatient and unlovely. Linda, who is vocalist on Ripley's Tuesday show, has a special way to stay calm and dainty.



IT'S SUMMER! Which means no end of new and exciting pleasures, but there will be those days when you'll find your nose shiny, your hair limp and your temper rising! Honestly, it is infuriating, isn't it, to start out looking your best only to find, inside of half an hour, that the shimmering heat waves have reduced you to the limp rag state? But it is not until you spy some girl looking as cool as a cucumber in the midst of all this "misery" that your blood pressure soars dangerously high!

Well, the lovely Linda Lee is one of these crisply cool girls! And, if you'll restrain that homicidal impulse for a few minutes, you'll be able to climb over to Linda's side of the sun, because we are going to have a session on "How to Keep Cool."

As Linda Lee is to be our model (and teacher, too,) wouldn't you like to know a snattering of her back-

ground? She was born in New Orleans and her home, Greenwood, is considered the most typical colonial house in the United States. Greenwood, with its sweeping lawns and stately trees, was a perfect background for Southern beauty, as famous in the days of Linda's crinoline-frocked ancestors as it is today. It is from this charming, typical Southern frame house that Linda Lee stepped into New York. She came to New York three years ago to become an actress. Yet, in spite of her success on the stage, she abandoned it for radio.

In Linda Lee is met the femininity and daintiness of another age and the stream-lined, poised beauty of today's Miss. So, sharing Linda's beauty secrets is like looking back into another age with one eye, while peeking into the future with the other.

Linda Lee says if she gives the (Continued on page 73)



*"I'd get snapshots of every boy I really liked"*

says **DOROTHY DIX**, famous adviser on life and marriage



Accept nothing but the film in the familiar yellow box—Kodak Film—which only Eastman makes

"I CAN'T see why girls don't use more system in their search for the one-and-only man. Every big business uses system, and love-and-marriage is the biggest, most important of all . . .

*"When you meet a boy you like, get some snapshots of him. Keep these. Save the snapshots of all the boys you like. Then, when a newcomer appears and tries to rush you off your feet, look at the snapshots of the others . . .*

*"Nothing awakens memories like a snapshot. As you see the faces of good old Tom, good old Dick and good old Harry, you may find that one of*

them really means more to you than your new friend. If so—you're saved from making the wrong choice in the most important decision of your life!"

\* \* \*

Whether you're expert or inexperienced—for day-in and day-out picture making—use Kodak Verichrome Film for surer results. Double-coated by a special process—it takes care of reasonable exposure errors—increases your ability to get clear, satisfying pictures. Nothing else is "just as good." And certainly there is nothing better. Play safe. Use it always . . . Eastman Kodak Company, Rochester, N. Y.

# TRAVEL IN STYLE

AVOID BEING CLOTHES-CONSCIOUS IF YOU WISH TO APPEAR CHIC

BY WENDY LEE

"WHAT'S the secret behind this business of being well-dressed? Just this—a woman can be 'fashion conscious', but she'll never be really smart as long as she's 'clothes conscious' when she makes her appearance!" This is Joan Blaine speaking, lovely star of the *Valiant Lady* serial.

By this, Joan means that you can keep up with the very newest wrinkle in fashions, have your skirt the exact length demanded by today's Paris cable, wear the requisite number of bracelets on your arm, the most novel of lapel ornaments, the latest Lilly Daché fantasy perched on your brushed-up curls, but—unless you can forget all about these things the minute you put them on, with no constant hitching up of this, pulling down of that, frequent adjustment of sliding hat, twisted belt—unless you are perfectly at ease and unconscious of your clothes, you cannot be truly smart.

One look at Joan herself is all you need to see why she has many times been called radio's best-dressed

woman. Tall and slender, with dark hair and gray-blue eyes, Joan is gracious and charming, good-humored and well-poised—just as you'd imagine her from her voice, that delightful, well-modulated, thrilling voice which has held you spellbound many times during the

past five years as *Mary Martin*; as "Joan Houston" in *A Tale of Today*; in *Music Magic and Musical Keys*; in *Welcome Valley*; with Charles Previn and Olga Albani in *Silken Strings*; and now as "Joan Barrett," the star of *Valiant Lady*.

"Well-poised" and "well-dressed" are two expressions which, in a fashion sense at least, are practically synonymous and definitely interdependent. Joan Blaine is well-poised because she is well-dressed—and vice versa! She wears her clothes with assurance because they fit her correctly, she knows they are right for the occasion, and that everything is going to stay put. Her clothes become a part of her, a complement to her lovely personality, so that, after you have met her, you can't remember for the life of you what she had on (unless you're a gimlet-eyed fashion reporter who impolitely takes notes on every detail). You just know that she was looking awfully smart in a becoming color, that her skin looked fresh and clear. (Continued on page 79)



Joan Blaine, of *Valiant Lady*, chooses a navy and white chiffon redingote for informal dining in the warm weather.

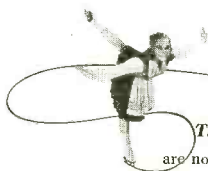
Her demure and graceful dance frock is white and yellow, the sash of purple velvet. Sleeves and bodice are softly tucked.

A suit is ideal for traveling. Joan's combines a short-sleeved, one-piece dress with a cape and jacket, made of a light wool.





Let refreshing Double Mint gum keep you  
cool and doubly lovely



The fickle male has an eye for girls who are not only good dressers but who have a taking smile as well. And now healthful Double Mint gum gives you both — style and smile. Millions enjoy this double-lasting mint-flavored gum. It helps assure sweet breath, relaxes tense nerves, makes your mouth feel cool and refreshed—whereby your whole self seems lovelier. Then too, chewing is nature's way to wake up sleepy face muscles (promoting young contours) and to brighten your teeth so that your smile reflects a new loveliness to attract friends.

However, it is *smile plus style* that wins. A perfect example is lovely Sonja Henie, acclaimed world famous artistic skater and distinguished Hollywood star. Asked by Double Mint gum Sonja Henie has designed for you this delightful, cool looking dress, *left*—adapted from her applause-getting Norwegian skating costume which she also designed. Smart. Becoming. And by Double Mint made available to you in a Simplicity Pattern. *SO*, you see how delicious Double Mint gum keeps you cool and doubly lovely. Daily enjoy this non-fattening sweet. Also remember it aids digestion. Sold everywhere. Buy several packages today.



*Left, Sonja Henie Double Mint gum dress. Designed and modeled for you by enchanting, lovely SONJA HENIE whose flashing grace made her 10 times World Champion and 3 times Olympic Champion. Photographed in Hollywood by Hurrell. Made available to you by DOUBLE MINT gum in SIMPLICITY Pattern 2849. At nearly all good Department, Dry Goods or Variety stores you can buy this pattern. Or, write DOUBLE MINT Dress Pattern Department, 419 Fourth Avenue, New York City.*

8125

# ANNOUNCERS' FAVORITE RECIPES



SO THAT you wouldn't have to bend over a hot stove this summer, skilled Franco-American chefs spent many long hours cooking to just the right delicate consistency delicious strands of Franco-American Spaghetti.

So that you wouldn't have to bother getting together and cooking all the ingredients for a delicious sauce, Franco-American chefs have turned out a sauce for you which is simply a marvel.

So why do hot summer hours of work when this has already been done for you? Especially when you can get this most delicious prepared spaghetti for so little—it costs only ten cents for a big 15¾-ounce can—enough for 3 portions.

Husbands and children who have once tasted Franco-American get pretty picknickery when you try to feed them any other prepared spaghetti. Franco-American is grand for children's lunches—hot and nourishing and tempting—and on the table in a jiffy. It combines wonderfully with left-overs, thanks to that marvelous sauce. It's always a hit for Sunday night supper. It's a life-saver when people drop in unexpectedly and it's marvelous for outings and picnics. Let Franco-American help keep you cool and rested this summer! Better lay in a few cans right now!

## Franco-American SPAGHETTI

Made by the Makers of Campbell's Soups

MAY I SEND YOU OUR FREE RECIPE BOOK? SEND THE COUPON PLEASE!



CAMPBELL SOUP COMPANY, Dept. 68  
Camden, New Jersey. Please send me your free recipe book: "30 Tempting Spaghetti Meals."

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

### CHILI CON CARNE REUBEN STYLE

- |                                  |                                  |
|----------------------------------|----------------------------------|
| 1½ pounds lean top round, ground | 1 can (condensed) bouillon       |
| 1 small clove garlic             | ½ teaspoon salt                  |
| 3 small, mild white onions       | 1 tablespoon paprika             |
| ½ cup butter                     | ½ teaspoon white pepper          |
| 2 teaspoons chili powder         | ¾ cup bottled chili sauce        |
| 1½ tablespoons flour             | canned kidney beans, cooked rice |

Grind meat fine, then grind up garlic and onions or chop very fine. Melt butter in heavy skillet or Dutch oven. Add onion and garlic and fry to a golden brown. Add beef and simmer for ½ hour, stirring frequently with a fork so that meat does not lump. Combine flour and chili powder. Moisten to a smooth paste with a little of the bouillon. Add to meat mixture together with the remaining bouillon, salt, paprika, pepper and chili sauce. Cook and stir until smooth and thickened. Continue cooking over very low heat for three hours, stirring occasionally. (If necessary, add a little water to prevent burning.) Place chili at one end of serving platter. Next to this, place thoroughly heated canned kidney beans. Fill remaining third of platter with fluffy, hot boiled rice. Serve immediately. Serves 4.

### CRABMEAT TOMATO SURPRISE

- |                                   |                           |
|-----------------------------------|---------------------------|
| 4 large, firm tomatoes            | 3 stalks celery, chopped  |
| ½ pound crabmeat, canned or fresh | ½ cup mayonnaise          |
| ¼ cup French dressing             | 2 tablespoons chili sauce |
| 2 hard cooked eggs                | salt, pepper              |
- lettuce

Remove slice from stem end of tomatoes. Carefully scoop out pulp, leaving a thick, firm outer shell. Sprinkle inside shell with salt and pepper and invert on a plate. Place in a refrigerator to drain and chill. Carefully clean ice-cold crabmeat, removing every vestige of shell. Marinate in French dressing 15 minutes; drain. Add celery and the egg whites cut into small cubes. Add combined mayonnaise and chili sauce. Season to taste with salt and pepper. Fill tomatoes with this mixture. Top with additional mayonnaise. Sprinkle with egg yolks which have been forced through a sieve or ricer. Place in nest of lettuce leaves. Sliced or chopped beets also make an attractive garnish.

### OLD ENGLISH APPLE OMELET

- |                   |                                |
|-------------------|--------------------------------|
| 6 apples          | 3 tablespoons butter           |
| ½ cup water       | 2 eggs, well beaten            |
| ¼ teaspoon salt   | 2 cups fine stale bread crumbs |
| ¼ teaspoon nutmeg | 2 tablespoons sugar            |
| ½ cup sugar       | ½ cup pineapple juice          |
- 1 teaspoon lemon juice

Pare and core apples, cut into eighths. Place apples in saucepan with the water, salt, nutmeg and ½ cup sugar. Cook to a thick pulp. Remove from heat, stir in 1 tablespoon of the butter and when cold mix in well beaten eggs. Butter a deep baking dish generously. Strew one third of the crumbs over the bottom and sides. Add one half of the apple pulp. Add another layer of crumbs, dot with 1 tablespoon butter, sprinkle with 1 tablespoon sugar. Add remaining apples, top with remaining crumbs, dot with butter and sprinkle with sugar as before. Carefully pour the combined pineapple and lemon juice over the contents of baking dish. Bake, uncovered, in moderate oven (375° F.) until top layer of crumbs is a delicate brown. Serve very hot or very cold with whipped cream or hard sauce.

### RICH CHEESE CAKE

- |                        |                                      |
|------------------------|--------------------------------------|
| ¾ cup butter           | 1½ cups fine zwieback crumbs (1 box) |
| ½ cup sugar            | ½ teaspoon baking powder             |
| 1 egg, slightly beaten | ½ teaspoon vanilla                   |
- FILLING
- |                         |                     |
|-------------------------|---------------------|
| 1 pound cream cheese    | ¼ cup sifted flour  |
| a pinch of salt         | 1 cup cream         |
| 2 teaspoons lemon juice | ¼ cup melted butter |
| ½ teaspoon vanilla      | 4 eggs              |
- 1 cup sugar

**Crust:** Cream butter until very light. Add sugar gradually. Beat in egg. Roll out zwieback to form fine crumbs. Add baking powder. Combine with butter mixture to make smooth paste. Add vanilla. Press this mixture in a thin, smooth, layer on the bottom and up the sides of a large spring-form pan.

**Filling:** Put cream cheese through a ricer or sieve. Add salt, lemon juice and vanilla. Mix flour to a smooth paste with a little of the cream. Add remaining cream and melted butter. Combine flour mixture with cheese mixture, beating until smooth and blended. Beat eggs until very light, add sugar gradually. Combine with cheese mixture and when blended pour into previously prepared pan. Bake in slow oven (300° F.) 1½ to 2 hours, or until knife inserted in filling comes out clean. Cool in pan.

(Continued from page 11)

**"CHEF'S SECRET" COLE SLAW**

- 1 firm head cabbage
- 1/2 cup irradiated evaporated milk
- 1/2 cup vinegar
- 3 table-spoons sugar
- 1/2 teaspoon salt
- 1/8 teaspoon pepper
- mayonnaise

Cut cabbage in half, remove hard inner core. Shred cabbage fine. Combine evaporated milk, vinegar, sugar, salt and pepper. Soak approximately 4 cups shredded cabbage in this mixture. Allow to stand in refrigerator 2 hours or more—the longer the better. Drain cabbage, squeeze shreds to remove moisture. Mix with mayonnaise.

This cole slaw also accompanied Milton Cross' mammoth sandwich.

By the way, let me remind you of a few things about sandwich-making that you may have overlooked. In the first place, don't, I beg, use bread that comes ready-sliced. For in some instances it would prove too thick, in others too thin, for your purpose. Sometimes, too, you may want to cut the bread on a slight diagonal slant, which provides a larger slice.

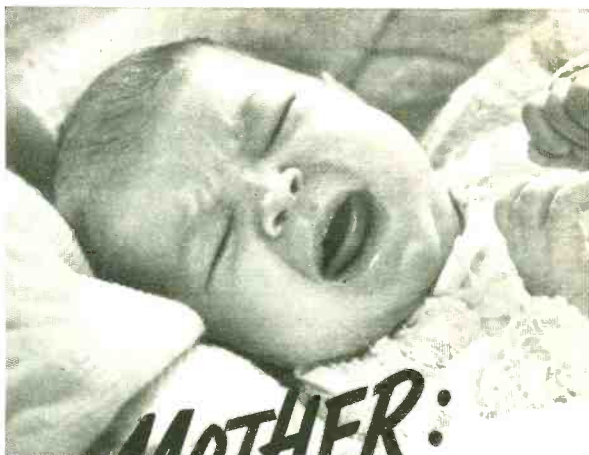
Be sure to take the butter and other spreads out of the refrigerator well ahead of time so that they will be soft enough to spread with ease and without any danger of tearing the bread. If the bread is very fresh (and many prefer it so, rather than the "day-old bread" generally recommended for sandwich making) it is safest to spread it while still on the loaf, slicing it off in the desired thickness afterwards. Naturally the knife must be at its sharpest for good results. You will also find that heating the blade for an instant over your top-of-the-stove burner will help matters considerably. And remember, to assure the same degree of masculine approval for your sandwiches as is given to the Reuben variety, go in strong for quality, don't stint on the fillings and leave on the crusts.

So much for sandwiches and other main dishes. But how about sweets? Certainly one would never expect to find four men gathered together at one table without learning various ways of pleasing that famous "masculine sweet tooth" we hear so much about. And sure enough, this exceptional gathering of announcers was responsible for two unusually fine suggestions in the dessert line. First to make its appearance was a "specialty of the house"—an Old English Apple Omelet. An all-time favorite with Milton Cross, this turned out to be a sort of Anglicized version of our own more familiar apple dish. Brown Betty. I must say it lives up to Mr. Cross' high opinion of it far better than it does to the name of "omelet" so strangely given it. But if you're looking for something different, you'll want to try it.

Paul Douglas ordered Cheese Cake—it looked so good that Ben Grauer decided to follow suit.

Do try it too, won't you, along with the other recipes on page 54 provided by the various master chefs of this restaurant—the made-to-a-man's-taste salad; the apple dish with its strange name and, perhaps best of all, the Chili Con Carne.

No wonder Ben, Milton, Paul and Graham "announce" them as their favorites.



# MOTHER:

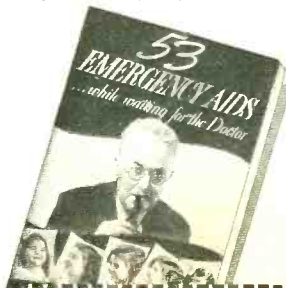
## When your baby is suffering KNOW what to do!

**D**ON'T be helpless when an emergency arises! Every mother should know what to do. Don't trust to luck that your household will escape emergencies. You may be next. Be prepared!

At your drug store you can now get (while they last) a copy of Dr. Allan Roy Dafeo's new book—free with a purchase of "Lysol" disinfectant. Few doctors have had to deal with home emergencies as Dr. Dafeo has. Great distances, hard travel, in the Canadian back country forced him to teach his people what to do in emergencies till he got there. Now the benefit of this experience is yours, free! Accept "Lysol's" offer of first-aid facts. Ask, when you buy "Lysol", for your copy of Dr. Dafeo's book.

**FREE! Dr. Dafeo's Book on Home Emergencies, 32 pages, 53 sections.**

Do you know how to... Dress a wound? Treat animal bites? Give artificial respiration? Relieve sudden illness? Stop hiccups? Revive an asphyxiated person? These are just a few of many subjects this book covers. In clear, simple language anyone can understand. Free with any purchase of "Lysol", for a limited time.



Used in the care of the Quintuplets since the day they were born...

*Lysol*  
Disinfectant

If your drug store cannot supply you—mail this to

**LYSOL, Bloomfield, N. J. Dept. 9-R-5.**  
(Enclose "Lysol" carton from Dr. Dafeo's book will be sent at once, free and post-paid.)

Name \_\_\_\_\_

Address \_\_\_\_\_

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# THE BANDWAGON

(Continued from page 47)

Kay's ideal has always been Will Rogers because there was never any pretense or glamour build-up surrounding Will. To Kay, that's the way to be. And that's the thought he tries to put across with his program. As a result he is now having the time of his life with his *Kollege of Musical Knowledge*.

He explains that there are three commandments which he feels must be obeyed if he's to be a radio success. Each week he must be: (1) A welcome guest. (2) One of you—just as though you'd invited him into your home to have a truth meeter' or a spellin' bee. (3) So good a guest that you ask him to come back next week.

That seems simple enough but Kay doesn't think enough programs work that way.

"Look at the most popular shows on the air," says Kay. "If 'hat makes 'em good? Simplicity, sincerity and down to earth entertainment that any damn fool like you and me can understand."

## JOHN Q. MUSICIAN

Probably the busiest musicians in radio are those belonging to what are officially called the "house bands." CBS has two popular house orchestras. Such luminaries as the entire Raymond Scott Quintet, Bunny Berigan, Babe Rusin, Jack Benny and Emery Deutsch graduated from the Columbia musical staff.

The house bands are on the network payroll to play for the sustaining program. At CBS they work in two shifts—11 pieces in the morning, 13 in the afternoon. The a.m. shift is called, at different hours, the Rhythmaires, the Captivators, the Noveltyers and Music In The Air. On Saturday night, the two bands are put together, a few outside men added, and there you have the Swing Session orchestra.

The average house musician is 28 years old, weighs 145 pounds, is five feet, eight inches tall, plays at least two instruments, one of which is a piano—and his minimum salary is \$100 a week. He usually picks up a lot more by working on a few commercials.

Numbered among the gentlemen who at one time or another worked in the CBS house band are Tommy and Jimmy Dorsey, Manny Klein, Toots Mendello, Benny Goodman and Jerry Colonna, who's turned out to be a musical comedian.

## FATE

Not so long ago, lovely songstress Judy Starr was in an accident. Medicos shook their heads. No, she would never work again. Her promising career was at an end. But Judy gave the gray-beards a mild horse-laugh. Today she's right back where she was before the mishap—singing with one of radio's big bands.

But that's not the end of our story. A few months ago, Hal Kemp and his orchestra, on the way to Chicago, were in a smash-up. Vocalist Maxine Gray was hurt—unable to return to work. She couldn't sing with Hal when he debuted on his new commercial. Someone had to take her place. Judy Starr has the job.

## SOMETHING SHOULD BE DONE

A new high in the antics of zany jitters was reached when jitter-bug favorite Goodman presented one of his Tuesday night broadcasts from the Nutting Hall-room in Waltham, Mass.

For the program, carpenters built a special platform jutting out from the bandstand so that Emcee Don Seymour and Benny might have room for their microphones.

Excepting standard swing-fan hysterics, all was well until two or three minutes before the program went off the air. As Dan began reading his last commercial, he felt the microphone waver, felt the platform keel unpleasantly, felt that at last jitter-bugs had done their worst. For the boys and gals at Nutting, in their frantic haste to get to Goodman, had begun to tear up the microphone platform.

Engineers in the control room shrugged helplessly as the CRASH, signaling final success, went over the air. Seymour, with the calm and courage of any good announcer, finished his commercial half up, half down, with the mike clutched in his hand. Never before, has "This is the



**YOU'RE KIDDING! A GIRL OF MY AGE COULDN'T GET "MIDDLE-AGE" SKIN!**

... BUT HOW WRONG SHE WAS

NO WONDER JIM KEEPS BREAKING DATES! YOU'VE LET YOUR COMPLEXION GET SO DRY, LIFELESS, COARSE-LOOKING. I'M SURE YOU'RE USING THE WRONG SOAP! WHY DON'T YOU CHANGE TO PALMOLIVE?

BUT I DON'T SEE HOW PALMOLIVE COULD MAKE SUCH A DIFFERENCE!

BECAUSE PALMOLIVE IS MADE WITH OLIVE OIL... A SPECIAL BLEND OF OLIVE AND PALM OILS, NATURE'S FINEST BEAUTY AIDS. THAT'S WHY IT'S SO GOOD FOR DRY, LIFELESS SKIN. IT SOFTENS AND REFINES SKIN TEXTURE! CLEANSSES SO THOROUGHLY, TOO... LEAVES COMPLEXIONS RADIANT!

It wasn't long until...

OH, JIM... I'D LOVE TO GO! I'LL BE READY AT EIGHT!

THANKS, PALMOLIVE, FOR HELPING ME GET RID OF THAT "MIDDLE-AGE" SKIN!

I'M TAKING NO MORE CHANCES! FROM NOW ON I'M USING ONLY PALMOLIVE, THE SOAP MADE WITH OLIVE OIL TO KEEP SKIN SOFT, SMOOTH, YOUNG!

**PALMOLIVE**

Columbia Broadcasting System' been left hanging in mid-air.

### THE CAREFUL DUKE

If you suddenly miss the sound of Duke Ellington's piano during one of his broadcasts, here's the explanation:

*Open, and without warning, Duke leaves the bandstand in the middle of the program. He disappears for a minute and then returns. No, that's not the reason—he merely hops into the control room to hear how the program is coming over the air and to discover whether any last minute changes in the band set-up are necessary.*

### DEAR DIARY

Pardon the snooping, but I wanted you to see what Larry Clinton's engagement pad looked like on a week before he began his job at the Glen Island Casino:

**MONDAY: 9-1:** Work on an original composition (this one is the song for the **BANDWAGON** contest)

1-1:30: Lunch—but quick.

1:30-4: Arranging his music for a recording date.

4-7: Begin work on a stock arrangement (to be sold to bands without their own arrangers) for a music publisher.

7-8: Supper, and time for a few minutes with his stamp album.

8-1 a.m.: Dress and to Manhattan to listen to other bands and arrange for vaudeville dates for his own.

1-2: Working with a member of his band. Then home and to bed.

**TUESDAY, WEDNESDAY, THURSDAY:** Identical except that lyrics for a new song have to be written, too.

**FRIDAY:** Same up till 1 p.m., then rehearsal for a college prom that night. Home at 3 a.m.

**SATURDAY:** All morning and afternoon spent recording and rehearsing for broadcast that night and hotel date afterward.

**SUNDAY:** Air appearance with entire band.

That's what Larry's pad looked like before he began the Glen Island engagement. Now he works there six nights a week from 7 to 1 a.m. Take a pencil and pad and figure out for yourself what it looks like these days and nights.

### IT'S THE TRUTH—HONEST

Phil Wall is one of the Kostelanetz chief arrangers. He's a very talented young man but possesses one phobia. He likes nothing better than bells. Any kind of a ring will do. It was Phil's idea that was responsible for the alarm clock symphony on Andre's program. As you may remember, the alarm clocks played perfect tunes on the broadcast. Phil originally wanted to use 20 clocks but, after shopping around in all the drugstores in the Broadway area, he found only four that had the necessary scales—C, D, E and F they were.

*The best bell that Phil ever encountered is the one that belongs to the telephone in the office next to his. Wall has no piano in his office and occasionally, while work-*

*(Continued on page 81)*

## SWING TO

# Youth



Scintillating MARY RUSSELL of cinema fame suggests — use Marchand's as I do to make your hair a radiant blonde shade and protect its loveliness."

**SHE STAYS BLONDE WITH MARCHAND'S**

**60% OF ALL WOMEN WERE BORN BLONDE!**  
*Don't Let Time Darken Your Hair*

Tantalizing highlights and sunny tints in your hair mean youth. It's easy to keep that attractive "joy of living" look. Marchand's Golden Hair Wash restores the natural radiant shades to your hair that were yours when you were a little girl. This natural loveliness is easy to acquire at home. Marchand's is a scientific preparation designed solely to lighten and beautify all shades of hair...important and true—it will not interfere with permanents.

**New Beauty for Brunettes.** Brunettes everywhere are finding new lustre and light in their hair through use of Marchand's Golden Hair Wash.

**A New Summer Suggestion.** Arm and leg hair can be made invisible with Marchand's, lightened so that it blends with the color of the skin. It's odorless — and leaves no stubble.

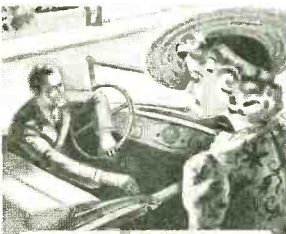
**MARCHAND'S GOLDEN HAIR WASH**

AT ALL DRUG AND DEPARTMENT STORES

## Do You Dream of a KNIGHT OF ROMANCE?



**FAIR DAMSELS** knew that the bravest knight could be a willing slave to an alluring perfume...



**MODERN ROMANCE** follows the same rules. The girl who clothes herself in the magic fragrance of Djer-Kiss Talc has her gallant knight always at her beck and call.

**START** your day the Djer-Kiss way! Bathe your entire body with this delightful talc each morning. Djer-Kiss keeps you dainty and refreshed all day... Helps you stay cool, for it actually lowers body temperature. Clothes feel more comfortable... Makes you alluringly fragrant. Use Djer-Kiss generously, for the cost is surprisingly small. Buy it today at drug and toilet goods counters—25c and 75c sizes. Liberal 10c size at all 10c stores.

The same delightful fragrance in Djer-Kiss Sachet, Eau de Toilette and Face Powder.

**YOURS FREE**—the exciting new book, "Women Men Love—Which Type Are You?"

—full of valuable hints on how to make yourself more alluring. Just send a post card with your name and address to Parfums Kerkoff, Inc., Dept. D, New York.



... genuine imported talc scented with Djer-Kiss perfume by Kerkoff, Paris.

# DJER-KISS

(Pronounced "Dear Kiss")

## TALC

By KERKOFF PARIS

## BROADCASTS THAT MADE HISTORY

(Continued from page 25)

that it is not unfair to say the American listening public has become somewhat "spoiled," and takes for granted that in fire, flood and disaster the airways will bring an almost immediate coverage. We have become accustomed to hearing, first-hand, history in the making. The Hindenburg, looming out of the dusk at Lake-wood, suddenly explodes and sinks to earth in a fiery tangle; Emperor Haile Selassie, facing Italian invasion, flees his throne and country; a daring aviator crosses the Atlantic; or three Army officers rise in a balloon into the stratosphere. And each time we hear the event as it happens, receive first-hand stories of the survivors, hear the announcer on the spot describe the event, listen to the voices of the principals themselves. Seldom, if ever, do we think of the split-second timing, the furious and integrated planning the tremendous organization of men and equipment necessary to bring us these non-commercial word pictures.

AN excellent example of an important pioneering broadcast was heard in the summer of 1934. NBC listeners thrilled at the voices of Major Kepner and Captain Stevens, who were speaking to the world from the U. S. Army-National Geographic Society stratosphere balloon, high above the Black Hills of South Dakota. By modern radio magic, the fliers carried on two-way conversations with Major General Francois, in Washington; with Dr. La Gorce, President of the Geographic Society; with NBC announcers on the ground. Listeners followed the course of the balloon as it rose higher and higher, the fliers themselves telling of the experiences and difficulties of the flight as it progressed.

Who knows what shivers of apprehension arose in the hearts of a million listeners when, at 5:30 p.m. after some six hours in the air, Major Kepner announced that the underside of the balloon was ripped and that it was on its way down; that it would "probably hold for a while!" We were in that balloon, almost 57,000 feet above the ground in a practically airless void as we heard Major Kepner's calm voice say: "... this thing is hanging here... we are going to have to come down and the bottom of the bag is ripped in several places underneath the catenary, and the balloon is rather difficult to manage. I don't know what to expect."

Reading a newspaper story, a day later, wasn't the same as listening to General Westover, in Washington, questioning the fliers on their situation. We knew that they could discuss and explain their emergency... but that no one, except the three lone fliers themselves, could do a thing for them. We shared the feeling of shivering dread as Kepner admitted that "the bottom of the balloon is pretty well torn out. I don't know how long she is going to hold together... but there's nothing to do about it but to come down as long as we can, and come down as easy as we can!" Brave words—but ominous ones to listeners, who realized that at any moment the gas-filled silk bag might collapse. That the three

fliers might be hurled to the ground in their sealed gondola, which was so high they dared not open it for escape, because humans cannot live in the semi-airless height they had reached!

Then, in the last few minutes of the flight as the balloon neared the ground, Captain Stevens told General Westover that there were just a few minutes left to see what would happen. And what happened was a quickly broken-off conversation, as the gondola stopped sinking and rushed to the earth in a free fall; a fall so rapid that though the first man bailed out in a parachute at 5,999 feet, the sphere was only 500 feet above the ground when Kepner, last to jump, bailed out!

It was a thrilling broadcast, but it was more than that. It demonstrated the possibilities of stratosphere broadcasting. When Captain Stevens attempted to have a transmitter built for the broadcast he was told it couldn't be done—until RCA built the special, tiny 8-watt sending apparatus that was used. And the hookup, result of months of planning, was one of the most intricately involved in the history of the radio.

It involved clearing two-way talk channels from NBC, N. Y., to the Washington control room. From here, branches were fed to the U. S. Army Air Corps and the National Geographic Society. From Washington a wire ran to Chicago, cross-country, and to the remote control point at the Strato Camp in Rapid City, South Dakota, and two mobile units—cruising short-wave stations—followed the flight of the balloon to re-broadcast the signal they picked up from the fliers so that the gondola would never be out of range of any receiver. And in all the intricate hookup all the participants could talk, simultaneously, with all the others; the fliers, engineers, announcers, press and officials of the Army Air Corps and Geographic Society.

When the gondola crashed in the Robinson cornfield in South Dakota, after the fliers had barely managed to bail out safely, a mobile unit rushed to the scene and the same evening broadcast the fliers' own account of their experience. The following year another flight was made—this time with complete success—by Captains Anderson and Stevens, while constant radio communication was maintained. And by another hookup, rivaling the first, the fliers, while aloft, talked with a newspaperman in London and with Pilot Musick, flying the Pan American *China Clipper*, while the world eavesdropped.

WHEN the now Duke of Windsor made his historic abdication speech, millions all over the world heard him, instead of the few thousand who might have been within range of his voice. It was the first time in the history of the world that the peoples of the earth listened to a king renounce his throne. And a short time later, when the Zeppelin *Hindenburg*, jockeying in the sky at dusk over Lakehurst, suddenly burst into flame and in a few moments settled to the ground, a roaring inferno, with the killed, burned and maimed scattered over the field, radio carried the

flash. In a short time announcers and special events commentators were hating their way through choked roads to give listeners an account of the tragedy, to bring survivors to the microphone to tell their stories. We could feel the grisly shock of the horrible experience when one young announcer's voice broke as he talked, and he stammered that he couldn't go on. . . . then pulled himself together and completed the job.

WAR, too, has been brought to the American fireside by radio. On September 2nd, 1936, H. V. Kaltenborn, CBS commentator, took his microphone to the Spanish front near Hendaye, France, and brought to American listeners the sounds of an actual battle that was in progress. For the first time in history listeners heard the explosions of shells as they landed on or near posts the Rebels had recently captured from Government forces; heard the answering boom of cannon and realized that these were no studio sound effects, but a battle in which men were dying as Kaltenborn described the progress of the fight. To bring to the world this record of a nation at grips with civil war required more than merely stringing a microphone to a hotel roof at Hendaye. Kaltenborn found it necessary to be practically a one-man radio station.

First, he had to arrange for the complicated set-up of lines from Hendaye to Bayonne to Bordeaux to Paris to London to Rugby to New York, taking the job of traffic manager. Then, as production man, he cabled to New York his timing and program information for press releases.

this after he had acted as program director and gathered together his speakers. And finally, because the English engineers couldn't understand the French technicians, he had to turn engineer himself and check the line for level and clarity with the men at the control board in London. But the American public heard, first hand, the Spanish civil war.

ANOTHER unusual broadcast, which required rapid organization of facilities, arose during the hostilities in China when the flash came that General Chiang Kai-shek had been kidnaped. A rigid censorship had been imposed, preventing the release of news. The New York Special Events Division of NBC phoned San Francisco, and the West Coast promptly sent a radiogram to the NBC man in Shanghai. After an unsuccessful attempt to persuade Madame Chiang Kai-shek to face the microphone, the NBC representative took the air, only forty-eight hours later, with Dr. H. H. Kung, the General's second in command and executive head of the Chinese government. And with the world waiting to hear the results of the kidnaping, Dr. Kung told America, direct from Nanking and speaking as the most authoritative man in China, that "the personal safety of one man will not be allowed to interfere with the normal conduct of the Chinese national government."

Later, when bitter feelings between Chinese and Japanese had again burst into bloody warfare, another broadcast took listeners on a world-wide tour of warring centers, with "stops" at Geneva, home of the League of Nations, Madrid, Shanghai

and Tokyo. Associated Press correspondents in each city described the existing situation. The whole program was covered in 30 minutes, with no more than 15 seconds taken for each shift from country to country!

PERHAPS the best and most recent example of the world's listening in while history is being made and the map of the world changed, took place during Chancellor Hitler's recent *putsch* in annexing Austria to the German Reich. It was a broadcast that demonstrated not only radio's coverage of world-shaking events, but the ability for split-second coordination. On Friday, March 11th, with the Austrian teakettle about to boil over, all the networks were preparing to broadcast the plebiscite which Chancellor Schuschnigg of Austria was about to hold, to determine whether or not Austria should retain its status as an independent state. Radio carried the story of the closing of the Austrian border; of the postponement of the general election to determine Austrian independence; and flashed word of the German ultimatum to Schuschnigg. Then word went out that Schuschnigg had resigned and that German troops had crossed the border.

Between that historic Friday night, when news of Hitler's *coup* became known, and early the following Monday afternoon, many features went out over the air from Europe giving hour-by-hour accounts. And Max Jordan, NBC representative in continental Europe, along with Frederick Bate, NBC representative in Great Britain.

(Continued on page 67)

# Dear Lonely Hearts,



**BUT JANIE! THE TOWN'S FULL OF NICE YOUNG PEOPLE! YOU SHOULDN'T BE LONELY!**

**OH, DAD, I JUST DON'T SEEM TO KEEP FRIENDS!**

**LOOK HERE, YOUNGSTER! DO YOU THINK THE TROUBLE COULD BE—WELL, BAD BREATH? ANYWAY, IT'S WORTH ASKING YOUR DENTIST ABOUT, ISN'T IT?**

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

**COLGATE DENTAL CREAM COMBATS BAD BREATH**

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

**AND THANKS TO COLGATE'S...**

**ANOTHER ONE OF YOUR BEAUX, JANIE! NO WONDER MY FRIENDS COMPLAIN THAT THIS LINE IS ALWAYS BUSY!**

**NO BAD BREATH BEHIND HER SPARKLING SMILE!**

**...AND NO TOOTHPASTE EVER MADE MY TEETH AS BRIGHT AND CLEAN AS COLGATE'S!**



**LARGE SIZE 20¢**  
**GIANT SIZE 35¢**



**FROM HOLLYWOOD**  
...Sanitary Protection  
without pads, pins, belts

From Hollywood, world style center, comes the modern method of sanitary protection! Holly-Pax affords invisible sanitary protection, eliminating pads and belts. A highly absorbent cotton tampon worn internally, Holly-Pax can't chafe and is so comfortable its presence is not felt. Because it absorbs internally, there is no possibility of odor. Its low cost of 25c for a complete month's supply makes it the most economical form of protection. Ask for Holly-Pax at department, drug and five and ten cent stores. Or send coupon for introductory package.



**holly-Pax**

**THE WIX COMPANY** M38  
Minneapolis 48, Minnesota, or Hollywood, California  
For the enclosed 10c stamps, 1-6-43, send me regular size package of Holly-Pax under your special offer.  
Name .....  
Address .....  
City ..... State .....

**Don't handicap your Summer Romance**



USE **Faber**  
1. Facial Cleanser Tabs ... will dry the skin.  
2. Nail Polish Remover Tabs ... restore natural color.  
3. Deodorant Tabs ... safe for delicate fabrics.  
Stay fresh and sweet the modern way, no matter how far you are from home or on your travels, with a Faber Vacation Kit. Nothing to spoil.

**Sensational summertime offer!** Three modern beauty aids—Facial Cleanser, Nail Polish Remover and Deodorant—all in convenient tab form, in smart individual metal compacts. Don't take a chance—stay fresh and sweet with Faber. Solve vacation problems of packing money bottles. If your dealer hasn't it, mail the coupon at once. Get your supply now.  
**Faber Corp.**, Dept. A, 717 No. Michigan Ave., Chicago, Illinois  
[It] enclose 25 cents in coin, for which please send, enclosed, one Faber Vacation Kit, consisting of one compact each of Faber Facial Cleanser, Nail Polish Remover, Taber Deodorant.  
 If you prefer Bakelite compacts, enclose \$1.00.  
Name ..... Address .....

made possible a truly historic broadcast. Jordan, in Vienna, was in the midst of broadcasting a commentary on the German occupation, his voice carried by landline to Berlin, which relayed it to America by short-wave. As he talked, he heard another broadcast coming into the Vienna station—a man speaking. It was Adolf Hitler, speaking from the town of Linz on his way to Vienna! Jordan threw the switch, cutting into the circuit so that America could hear the speech. His only announcement was: "This is the Chancellor himself!" and as Der Fuehrer's speech was interrupted by shouting and applause, Jordan would cut in to give a translation of the speech. America, through his quick thinking, had heard Hitler's first speech on Austrian soil at the very moment a European country was disappearing from the map!

RADIO does not always merely stand by to report on catastrophes. Often it aids saves many lives, as in the broadcasts of last year's flood in the Mid-West. In addition to reporting progress of the flood and keeping the nation informed, the networks cooperated in rendering invaluable services. Radio directed rescues, sent out calls for aid from stricken areas. Studio crews worked day and night, sometimes in candlelight when power failed. They remained continuously on the air to link police and relief headquarters with rescue boats, which had been equipped with battery-operated receiving sets so that they might be directed in much the same manner as police radio cars.

In cases of local power failure, stations operated on auxiliary units, sometimes at fractions of their usual wattage; in other cases on precious power wired in from neighboring cities. In Louisville, for example, station *W.H.L.S.* set up a volunteer inter-city network of 45 short-wave stations which remained on the air, simultaneously, to pour messages and warnings into the inundated area. The catastrophe brought about, for the first time, the regular co-ordination of commercial and amateur broadcasts, as well as the first 24-hour hookup of the *NBC*, *CBS* and *MBS* networks, along with many independent stations. The only other public event held on the air all night was the historic Democratic Convention in 1932.

ANOTHER example of radio's saving lives was in the case of the Eastern Airlines plane, en route to Washington from New York, which was caught in the midst of a sudden hurricane. Lost and blown off its course, the plane was helpless with a rapidly diminishing gas supply. *WOR* broadcast an appeal for listeners who heard the ship's motors to communicate with the station and, by checking the reports that came in, the plane was finally located. The pilot had radioed that he saw a beacon and the lights of a town, and by the phone calls coming in, the town was identified as New Britain, Conn. After seven peril-filled hours in the air, the plane landed safely in New Britain, with only a few minutes' gas supply remaining.

WHEN Merrill and Lambie made their historic round trip flight to England to bring back the movies of the Coronation, listeners, through the resourcefulness of

Dave Driscoll and Mutual Broadcasting Company's Special Events Department, heard Merrill's voice making hourly reports to Eastern Airlines while he flew over the Atlantic; the first time in history that radio carried a transatlantic flier's broadcast. And on his return flight, when Merrill was prevented from broadcasting directly, through an agreement his backer had entered into with *NBC* giving them exclusive rights to his first interview, Driscoll relayed the flier's reports to the radio audience as they came in over the Eastern Airlines radio. For many hours contact with the returning flier was lost, and then, two hours before they were due to land, it was re-established. Unable to re-broadcast Merrill's voice because of the contract, Mutual put on Lambie, the co-pilot who had not figured in the agreement, and Mutual's coverage of the flight was the nearest to an old-fashioned news scoop in a long while.

EXTREME measures are often taken to insure coverage of important events; great expense is frequently undertaken. Two years ago, when the Florida hurricane struck, all phone lines were washed out and there was no adequate short-wave equipment in the locality by which New York could reach Miami. To get in touch with the wind-blasted area, Columbia Broadcasting cabled to London, from which the message was forwarded to Capetown, Africa; from Capetown to Rio de Janeiro, to Havana, Cuba, and by Tropical Radio from Havana to Miami. And as a result of the round-about message, when the phone service was resumed *CBS* had the first broadcast on the air out of Miami, with survivors ready to tell their stories, entertainment feature arranged, etc.

ANOTHER unusual feature was *NBC's* broadcast of the eclipse, from Canton Island; a broadcast that involved the terrific expense of sending Announcer George Hicks and staff 8,000 miles with four tons of equipment so that radio listeners could hear, first hand, the eye-witness account of the longest total eclipse of the sun in 1,200 years. It was made under great difficulties, and the three weeks after the Navy-Geographic Society party's arrival were spent in "rehearsal" so that every precious second of totality might be best utilized. A single cloud obscuring the sun during the three minutes of the eclipse's totality would have set at naught all the elaborate preparations, but luckily the weather held and everything came off perfectly. Listeners heard Hick's story of the approaching darkness, the weird light effects as the last thin crescent of sun disappeared behind the moon, the glory of the solar corona and the mysterious, peerly light that bathed land and sea. The fifteen minute broadcast was the climax of months of preparation and a cost of thousands of dollars. Shortly after the eclipse had been described, New York's *NBC* studios received a call from London that a British scientist wanted to talk with Dr. Mitchell, leader of the Eclipse Expedition. In hardly the time taken for a long-distance telephone connection, a line was cleared to the California short-wave transmitter at Bolinas, while the A. T. & T. brought the voice of the British scientist to New York. It was  
(Continued on page 80)

## MUSICAL EXPERIENCE UNNECESSARY

(Continued from page 39)

on, Joey finished his song, the program continued and Himber finally got back on the stand.

Himber, although he did learn how to play the violin, got his real experience as business manager for Rudy Vallee and Buddy Rogers. He learned the financial end. The end which counts when income tax blanks are filed in March.

Right now, you can depend on a Himber band to be a good one. He always hires the finest musicians available—like the men who work for Kostelantcz or Warnow. He'll pay the highest salaries, get the finest arrangers, see that they work together properly and, at the end of the week, he collects his salary as a bandleader.

At the moment, he's using part of that salary in an original manner. He's paying a professor to teach him how to wave the baton correctly.

On the other hand, there's the bandsman who's been successful because he's a good entertainer.

In 1925, Cab Calloway was going to law school in Chicago. At night he worked in the Sunset Café as a singer and master of ceremonies. In 1926, an organized band was hired by the café to play for dancers. They managed to get along very well without a leader. But they decided to go on a road tour and thought it would be nice and look a little better if they had somebody in front of the band.

They asked Cab to come along and do his regular act with them. He agreed. At first it was Cab Calloway and his Alabamians. When they played in Kansas City it was changed to Cab Calloway and his Missourians. They finally arrived in New York, flopped and, in 1928, Cab entered a musical show, *Connie's Hot Choculotes*, as a singer and entertainer. He introduced *Ain't Misbehavin'* in that show and gained quite a reputation generally. About that time, Irving Mills was looking for somebody to take Duke Ellington's place at the Cotton Club during the summer. Cab seemed to fit the bill and he was hired. He organized a new band, with some of the best colored musicians in the field, incidentally. Add that to his singing style and entertaining talent and you have the answer to Cab Calloway's success.

Cab is now taking lessons on the saxophone. With or without those lessons, though, he'd still be box-office dynamite.

Kay Kyser has been a bandleader for twelve years. He has a darned good band. But that's not the reason *Mr. Lucky Strike* hired him. And that's not the reason the Kyser popularity rating reached a higher figure than any other straight musical program had ever reached.

Kay himself can't play an instrument creditably. But he learned one important law twelve years ago: *Please their eyes as well as their ears and feet.* He's been applying that law ever since. His band has always entertained. You don't have to dance to enjoy Kyser.

In October, Kay founded the *Kollege of Musical Knowledge*. There certainly can be no disputing the fact that it wasn't necessary to be a musician to create that

gem. Kay hit on it because he's spent many years working up to it. That one idea got him his sponsor and fame.

Wherever the Kyser band has played, at a snooty college prom or in a hard-working mining town, Kay has always taken time out to talk with a few of the guests. He's discovered what each of them likes, then proceeds to apply it.

With that as a background, do you think it would help a bit if Kay could play that clarinet of his? You can bet it wouldn't!

Knowing what the public wants and knowing how to give it to them is one formula that has never failed. Ask Guy Lombardo.

Up until a few years ago, Guy carried a battered, one-string fiddle under his arm. But now he's reached the stage where he's abandoned the fiddle and can walk off the bandstand almost any time he feels like it.

Guy's band is a phenomenally successful orchestra. It will continue to be one as long as he wants to work hard.

The Lombardo arrangers have been with Guy a long time. The Lombardo style is as well established as the Rock of Gibraltar. The band has never played sloppily, never lazed on a job. That's Guy's fault. He's as fine an executive as you can find in any business. The boys in his band are the most contented in the profession. They know as long as they keep to Guy's high standards, they'll have a good job. No Lombardo bandleader has ever been fired. That, too, makes for success.

And you can't forget Guy's uncanny ability to pick the songs America will want to hear. His average is amazing. Yearly, he picks about 85% of the hit tunes and (Continued on page 78)

# ARE YOU AS Dainty AT NIGHT AS YOU ARE BY DAY?

Charming wives never risk offending



Strange, isn't it, that many wives like pretty Mrs. M.—Lux underthings daily, yet wear a nightie over and over again.

Dainty wives know anything worn next to the skin by night or day absorbs perspiration. Nighties need Lux as often as undies do.

Lux takes perspiration odor all away, yet keeps colors and fabrics new looking longer. Lux nighties after each wearing!

for nighties...



She is always adored . . . the wife who is dainty in every way. She Luxes nighties as regularly as her underthings. Perspiration odor vanishes in Lux suds, yet colors stay lovely.

Avoid soaps with harmful alkali and cake-soap rubbing. Safe in water, safe in Lux! Buy the big box for extra economy.

www.americanradiohistory.com

# THE PRESS-RADIO FEUD

(Continued from page 31)



## A NEW TWIST

Here's an innovation to change your whole outlook on that matter of "tweezing." An eyebrow tweezer with *scissor-handles!* Ingeniously curved to let you see what you're doing! *TWISSONS*, made by Kurlash, costs only 25 cents. . . . So why use the old-fashioned kind!

Learn what shades of eye makeup are becoming to you—how to apply them skillfully! Send your name, address and coloring to Jane Heath, Dept. E-3; receive—*free*—a personal color-chart and full instructions in eye make-up!

THE KURLASH COMPANY, Inc.  
Rochester, New York  
Canada: Toronto, 3



# Kurlash

COPYRIGHT 1935, THE KURLASH CO., INC.

natured celebrities kidding around and an eager young announcer trembling to get to a microphone for a session with *Boots*. Good or bad, early radio was a novelty. People were listening and tuning to the newspapers to see what was on the air. Publishing the programs was a good circulation feature.

By the time the National Broadcasting Company was organized in 1926, the picture had changed considerably. Radio was soaking up advertisers' budgets at an alarming rate. Papers had begun to turn hostile.

There were instances here and there that radio stations should pay the regular advertising rate for having their programs published. In some cities, the programs were cut to a minimum or eliminated altogether. Clamorous protests of the readers usually forced the programs back into the paper. Precedent had been set and it was too late to start trying to collect advertising fees for radio program listings.

There was one measure the publishers of the nation agreed on. Radio programs used to be listed as the *Lucky Strike Hour* or *Chesterfield Program*. Newspapers discovered they were not only giving radio free listings, but they were adding a publicity bonus to the advertiser who patronized their rival.

Trade names disappeared from the listings the country over. Most papers dropped all wants of sponsors from their radio news columns also, though this rule was not adopted everywhere.

The radio problem always comes up at the conventions of the American Newspaper Publishers' Association, but so far they have agreed on no national punitive measures. Sporadically, the papers' battle against radio is carried on here and there by individuals, by chains or by regional groups.

Eighteen months ago, William Randolph Hearst took the radio columns out of every one of his national chain of newspapers, leaving the bare program listings. The move was not made for economy. All of the radio editors were transferred to other departments and retained on the payroll.

Hearst made the cut without explanation. Nor was there any explanation a few weeks later when, just as suddenly, the radio editors were put back at their old jobs and their columns restored.

Los Angeles papers recently demanded that radio sponsors furnish some advertising revenue for the radio pages. When the demand was refused, the publishers in a body discontinued all their radio pages and columns, dismissing the radio editors. One man now compiles a brief radio program schedule for all the papers run—that and nothing else.

Radio conducts its side of the battle with kindness, soft words, expensive publicity service and generous treatment of all radio editors. Newspaper publicity is part of the industry's life-blood. There never is retaliation against any of the newspaper measures. Radio emissaries call on the editor or publisher and try to cajole him into a conciliatory mood.

During the recent Los Angeles affair one station operator out there suggested they

bring the newspapers around by refusing to send them programs to print. Then where would the newspapers be, with no programs?

Evidently someone cautioned him, "Don't worry about the plight of the newspapers. Think of where you'd be with no programs printed!" That proposal was not mentioned after the first few days of the controversy.

The *Chicago News* recently cut its radio programs though none of its rivals did. Space was curtailed by *The Detroit News*. These things happen occasionally, sometimes to remain cut permanently, other times to be restored after a trial.

Once in a while, when one paper cuts down on radio, the rival publication will expand its own department and exploit the increased radio news in a brisk circulation campaign. None of the publishers question the circulation value of radio. A recent survey by Dr. Gallup's Institute of Public Opinion indicated that radio pages were superior to movie sections for reader interest.

Against that, however, the publisher broods over the \$67,000,000 the two major networks grossed on network time sales alone in 1937. That figure is just a small part of the sum being lavished on radio stations. It does not include the money spent on time by local advertisers all over the land and mentions none of the vast sums that go into program production and artists' salaries.

Newspapers feel the diversion of those sums in fewer pages of advertising from cigarettes, breakfast foods, automobiles and other products sold on a national scale. Some local stores patronize radio instead of buying newspaper space. Newspaper advertising in the United States rose two percent in volume during 1937, but it was no comfort to publishers to learn that, during the same period, the National Broadcasting Company increased its gross income eighteen percent.

Along with the rivalry for advertisers' dollars, radio and newspapers waged a bitter battle over news broadcasts, a battle which lasted through a decade until settlement was reached in 1934 with the establishment of the Press-Radio Bureau.

There was a time when a broadcaster, who wanted news, merely sent out for the morning or afternoon papers, wrote bulletins and broadcast them, with or without credit to the paper from which the news had been taken. The frenzy of newspaper publishers is not hard to picture. They had spent large sums gathering and editing that news, only to see their business rival, the radio station, blandly appropriate it free of charge.

Station operators contended that an incident in the news belonged to no one; it was anybody's privilege to tell what had happened.

A long battle by the courts finally settled the interest in the news they had gathered, it was decided. Radio could not plunder the contents of news columns.

Until 1934, radio and newspapers ranged from open hostility to co-operative policies on news, depending on localities. Many

I like Sitroux Tissues... they don't come apart in the hand!

SAVE DOROTHY PAGE

SITROUX  
CLEANSING TISSUES

10¢ & 20¢ Boxes

DOROTHY PAGE  
Newly made,  
Patrons star  
see early  
advertising  
"Momo Rats Wild"

# SITROUX

(Pronounced "SIT-TRUE")

AT YOUR 5 and 10cent STORE!

Stars of stage and screen prefer Sitroux Tissues. So soft, yet so much stronger, they hold together! Care for YOUR complexion with Sitroux Tissues. Get a box today!

## RADIO STARS

newspapers and radio stations made cooperative agreements, the paper providing news reports, the station broadcasting it with a friendly announcement of the newspaper's merits and special features.

Press associations usually gave the networks the highlights of the news. Networks organized skeleton news staffs and called on publicity men and station managers to gather details of big stories. Columbia in particular was active in that respect, with a sizable news department under Paul White.

The activities mainly took the form of following newspaper leads, however. In all the years when radio was independently gathering news, there is no record of a radio "scoop," no big story originally uncovered by radio men's enterprise and ingenuity.

The truce was signed early in 1934. NBC and CBS financed establishment of the Press-Radio Bureau. At a nominal charge to the stations, just enough to cover wire and operating expenses, this bureau would receive the news of all the major press associations, compile four daily bulletins for the stations.

In return for this concession, the stations agreed to send out no news reporters unless a microphone were set up at the scene of action. In other words, the station would have no leg men to telephone details back to announcers at the studio. Eye-witness broadcasts of sports events, ceremonies, disasters, etc., were not interfered with, however.

In addition, every Press-Radio bulletin concluded with the announcement: "For complete details, see your daily newspaper."



**Budd and Col. Lemuel Q. Stoopnagle are still friends, though no longer partners. Each has a program now, but the old sparkle is gone. It would be very nice, indeed, if these two funsters would combine forces once more.**

No advertising could be inserted for any sponsor.

There were some headaches before that was operating smoothly. At first the stations complained that bulletins emphasized unimportant, dull news events. Deliberate delays on flash bulletins of big events were alleged. Those things have all been ironed


out now, and Press-Radio is regarded as a great asset to any station, bringing baseball scores, news summaries, national and international, in form adapted to radio.

A few stations preferred to stay out of the Press-Radio Bureau agreement. Transradio, a news-gathering agency organized strictly for broadcasters, offered them news which could, in turn, be sold to sponsors. Since then, United Press and International News Service both have started selling news to radio stations for broadcast with or without the inclusion of advertising. Associated Press has been approached, too, but at its last general session refused to branch into the radio business.

Cooperation settled the rivalry over news. In many cities publishers tried to settle the competition for advertisers' dollars by buying radio stations. Hearst was a leader in that field for some years, but recently began disposing of radio holdings to acquire liquid capital. Scripps-Howard has purchased a few stations.

Altogether, about 200 newspapers own radio stations, a situation that has attracted the attention of Congress. Monopoly on distribution of news, propaganda and editorial opinion has been charged. A few speeches have been made, some bills introduced, but no direct action taken.

It is a queer situation, newspapers having allowed themselves to drift into a position where they are virtually forced to devote several columns daily to a business rival. Considering the millions at stake, the minimum of disorderly ethics in the newspaper-radio relationship is surprising. Newspapers have been honest and fair in their treatment of radio.




# Smoothie for Powder

**"A godsend to girls who are out of doors a lot!"**

MISS WHITNEY BOURNE

*(left) In tennis track*  
*(right) In formal dinner dress*



**NOW BRINGS YOU VITAMIN**

**THE "Skin-Vitamin"**

**F**OR YEARS girls have used Pond's Vanishing Cream to smooth their skin for powder—in one application! Powder goes on divinely, stays. Today this famous cream also brings you Vitamin A, the "skin-vitamin."

When the skin lacks this vitamin, it becomes rough and dry. Our experiments on animals indicate that the use of Pond's Vanishing Cream in cases where there is a deficiency of this vitamin in the skin puts this vitamin back—makes the skin smooth again.

If there is no deficiency of this vitamin in the skin, the experiments indicate that the skin can store some of it against a possible future need.

Use Pond's before powder—and overnight. Not drying. It does not come out in a "goo!" And now it brings to the skin a daily supply of the active "skin-vitamin."

Some jars, some labels, same price—Now every jar of Pond's Vanishing Cream contains the active "skin-vitamin." In the same jars, same labels, same price.

**SEND FOR YOUR SAMPLE**

**TEST IT IN 9 TREATMENTS**

Pond's Dept. 9RS-VY, Clinton, Conn. Fill 9-treatment tube of Pond's Vanishing Cream containing "skin-vitamin" (Vitamin A), with samples of 2 other Pond's Creams containing "skin-vitamin" and 5 different shades of Pond's Face Powder. 1 enclosure 10¢ for postage and packing.

Name: \_\_\_\_\_  
Street: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_  
Country: 1938, Pond's Extract Company

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



# RIPLY'S FAVORITE STORIES

(Continued from page 21)

A CLEAN  
TOILET  
IS NO  
HEALTH  
HAZARD



Hot weather helps to breed germs in toilets. Don't risk insanitation. SANI-FLUSH was originated to clean toilets. And you don't have to rub and scrub, either.

Just sprinkle a little of this odorless powder in the bowl. (Follow directions on the can.) Flush the toilet. SANI-FLUSH removes stains. It purifies the hidden trap that no other method can reach. It banishes the cause of toilet odors. SANI-FLUSH cannot injure plumbing connections. It is also effective for cleaning automobile radiators (directions on can). Sold by grocery, drug, hardware, and five-and-ten-cent stores. 25c and 10c sizes. The Hygienic Products Co., Canton, O.



## Sani-Flush

CLEANS TOILET BOWLS WITHOUT SCOURING

Easy  
to Beautify Skin with  
**MERCOLIZED Wax CREAM**

Make your skin young looking. Flake off the stale, surface skin. Reveal the clear, beautiful under skin by using Mercolized Wax Cream regularly. Give your skin the combined benefits of cleansing, clearing, softening, smoothing and beautifying in every application of this single cream. Mercolized Wax Cream brings out the hidden beauty of the skin.

**Use Saxolite Astringent Daily**  
This tingling, antiseptic astringent is delightfully refreshing and helpful. Dissolve Saxolite in one-half pint witch hazel and apply.

**Try Phelacine Depilatory**  
For quickly removing superfluous hair from face. Sold at cosmetic counters everywhere.

afternoon. Suddenly, they heard a groan and a voice imploring help. They rushed toward it and found the bloody figure of a man struggling up the aisle.

"For dis, you've been shot!" the sexton cried.

"Shot? I was executed last night."

"Executed! You have been executed, and yet you speak!"

Yes, explain it, if you can, but Señor Moguel lived to tell his story. The sexton called it a miracle. And, today, his townsmen point him out, with awe, as "El Fusilado."

THEN, there is the story of Will Purvis, of Marion County, Mississippi—the man who was sentenced to death twice and officially hanged once for a murder he did not commit! Just imagine, going about with the feel of the hangman's rope around your neck. . . . Well, I brought Will Purvis up from Mississippi to tell you how it feels to be hanged, and yet to live! When he was nineteen years of age, he and his father were awakened on their farm one night by the barking of dogs. It sounded like bloodhounds, and pretty soon they realized it was bloodhounds. It was a posse, coming their way.

"Must be on that Buckley murder," the father said.

"Maybe they want us to join them. Let's go down Pa, and see what they want!" Will urged.

Just then, there was a knock on the door. They opened it, to see the sheriff standing there.

"Hello, Sheriff. You want Pa and me?" the boy asked.

"No. We just want you, Will. You're under arrest for the murder of Bill Buckley."

This was astounding news. It seems that there had been arguments previously between Buckley and Will, and Buckley's brother had sworn that he saw Will shoot him off his horse that afternoon on the county road. It was useless for Will and his father to argue that they had been working in their field all afternoon. Will was carried off to jail. At the trial, several of his friends testified that he had been working in plain sight of them in his field on the fatal afternoon. But, Buckley swore that he had seen Will with a smoking shotgun in his hands, running away from the scene of his brother's murder.

Purvis was convicted and sentenced to be hanged. On the day set for his execution, September 6, 1893, he was placed on the gallows, the rope tied around his neck, hood drawn over his face. Then the trap was sprung, and down he went. He was still breathing, however, when the officials gathered around him. The minister with him cried that it was an act of God, but the sheriff said that the knot had slipped and that they must hang him over again. The minister protested, and suddenly shouted a plea to the crowd to free Purvis, that a greater court than the court of man had given a verdict of "Not Guilty." The crowd took up the cry to free Purvis. The sheriff, fearing the mob, hustled Purvis back to jail, then he went off to telegraph the governor.

Two years later, the Supreme Court of Mississippi sustained the sentence of the lower court, and Will Purvis prepared to face the gallows a second time. As the hour drew near, the district attorney of Marion County went to the home of a farmer named Joe Beard, who lived not far from the Purvises, and there heard a confession from him that he was one of two men who had gone gunning for Buckley on the day of his murder. The other man, Louis Thorhill, fired the shot, he said, but Beard felt as guilty as he. He signed a statement of the facts and Purvis was set free. The State of Mississippi gave him five thousand dollars for the two years he spent in the death house, but nothing for being hanged. Today, he lives on a farm, with his eleven children, and tries to forget that he once stood on the gallows, an innocent man facing death. But he says that it is still in his mind, "just like it happened yesterday." He hopes that he is a living lesson, a warning for people not to be too hasty in condemning a man to die.

IN a lighter vein, let me tell you about a man who could have saved himself from the gallows—and didn't!

Did you know that there is an ancient law still in effect in England and France that a man sentenced to death can be reclaimed from the gallows if a virtuous maiden will marry him? Well, there is. On the wall of the City Hall of Rheims, I saw a life-size painting of the incident of a man who preferred death to marriage. Beside it, was the actual death warrant of the man—Pokerone, a pickpocket.

One day, Pokerone left Paris and went to the South of France to ply his trade. He was caught and convicted. The law decreed that since this was his fourth offense, he would have to hang. As he was being led to the scaffold, the hangman remarked that, since he was a handsome knave, he was surprised that no maiden had come to save him. Pokerone had not heard of the law, but agreed, when it was explained to him, that even marriage would be better than death.

"Look, Pokerone," the hangman cried "Here comes a maiden now. Why, it is my own daughter! She is coming to save you!"

"Where? Where?"

"There. That charming child!"

"You mean that man-of-war sailing up here?" Pokerone asked.

"Beauty is not everything, Pokerone. There's a tidy dowry she's had these many years! Her glass eye alone is worth twenty ducats."

"She must have had beautiful teeth at one time."

"You jest, Pokerone, with the one person who can save your life!"

"Hold on," he said, "Let me understand my fate. If I refuse to marry this little flower of yours, I must die, eh?"

"Exactly."

"Hangman," said the prisoner, "do you duty!"

And so Pokerone was hanged, forthwith.

WHEN I was visiting in Dublin, Ireland, three years ago, I went to Trim

College and there was photographed beside the actual skeleton of the Irish giant, Cornelius, in the Hall of Surgeons. In the official documents of the college library, I found all the details of the story of this, the only specimen existing of a synthetic giant. It is one of the weirdest stories in my collection.

In the winter of 1728, Dr. Cornelius Amnelsey, a professor of medicine at Trinity College, was sitting in his home late one night, with his old man servant, Dudley Baldwin. He lived in the Skeeries, then a howling wilderness about eighteen miles from Dublin. A storm was raging outside. In the midst of it, a gypsy woman knocked at his door, thrust a small boy into the arms of the servant, and fled. The boy was about seven years old. He was very ill, with a high fever. The servant was bewildered, but Dr. Amnelsey received the boy with great joy. He felt that he was sent to him by God so that he could experiment on him, to prove to his scoffing colleagues at the College that he was not mad when he claimed that he could stretch men into a race of giants. Even his wife had thought him unbalanced, and had gone away with their baby boy, fearing that her husband might try his experiment on their son. But, she had promised to bring the boy back to his father on his twenty-first birthday.

Dr. Amnelsey cured the young waif of the storm of his fever. Then, for thirteen years, he kept him and used him for his experiment. At the end of that time, he was jubilant. He had stretched the boy to a height of eight feet, three inches! Now, he could jeer at his colleagues.

But the young man could not stand the torture. He died. The doctor's life ambition was completely shattered. He was broken in body and spirit. He lived now only for the return of his wife and son.

On the appointed day, a year later, he was in his study, awaiting their arrival. Beside him was the skeleton of his giant, which he always kept in the study.

Wild with anticipation, he thought it was only his imagination when he heard a knock at the door. But, there stood his wife. He embraced her, joyously. Then—"Our son—our son!" he cried. "Where is he?"

"I wrote you," she replied, coldly, "but all my letters were returned unopened. Our boy was stolen, stolen by gypsies. In the South of France..."

She broke off. She was staring at the skeleton of the giant.

"Cornelius, that skeleton!"  
"Don't be alarmed," he laughed, reassuringly. "That was my experiment. You remember, you all thought I was mad!"  
"But, that locket—around its neck..."  
"What's the matter with it?"

"Our boy wore a locket like that. There was a miniature painting of you and me inside."

Frantically, she dashed to the skeleton. The locket did not open, the doctor said. But, even as he spoke, he was at her side, tinkering madly with the locket. Sure enough, it opened, and revealed a miniature.

The doctor fell back with an anguished cry.

"I have murdered my own son!"  
That, believe it or not, is the true story of the giant skeleton at Trinity College.

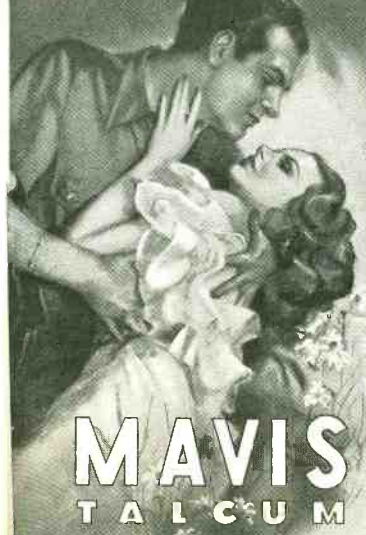
IN Portugal, I found one of the most beautiful love stories of all times. It's the romance of Don Pedro, crown prince of Portugal, and Inez de Castro, a girl of common birth. This great story took place almost six hundred years ago, when Portugal was one of the world's great powers. Inez and Pedro were married, but because Inez was not of royal blood, the lovers kept their marriage a secret from Pedro's father, the King. For ten years, they lived blissfully in their country cottage on the banks of the River Mondego. Then, a traitor gave away their secret to the King. The King visited Inez, without Don Pedro's knowledge, and was drawn to her, but his advisers persuaded him that, because she was a commoner and a Castilian, she must be done away with, for the good of the country. His Majesty reluctantly agreed. The next day, she was found murdered.

Four years after Pedro had ascended the throne, his council came to him and told him that Portugal must have a queen.

"Then, by the saints, you shall have a queen!" Pedro cried.

On penalty of death, he ordered the council to have the remains of Inez taken from her grave. He commanded that they put her skeleton on the throne beside him. He forced his subjects to kneel before her and kiss her hand, swearing undying allegiance to Inez de Castro. For one full week he held dances and feasting in her honor. Then, she was laid to rest in a chapel which he had built for her, of cork, "so that when her spirit walks, she will not hurt herself if she should stumble."  
(Continued on page 66)

# BE DAINTY...and be adored!



MAVIS guards your precious daintiness as the "Undies" test proves



You can find your heaven in his arms if you have the one charm that really thrills a man... and that's the exquisite daintiness—the enchanting fragrance—that Mavis Talcum gives.

Tomorrow, make the undies test and prove that Mavis keeps you dainty... adorable... utterly safe from giving offense. It's an easy test—just shower your body with Mavis Talcum in the morning... then at night, notice that your undies are fresh and sweet.

Mavis Talcum forms a fragrant, soothing film of protection between your clothing and your skin. This lets the pores breathe... and yet—in a normal, healthy way—reduces the amount you perspire. Think what a blessing this is on a hot summer day! Get protective Mavis Talcum immediately. Generous quantities in every size—10c, 25c, 50c, \$1. V. VIVAUDOU, INC.

Tune in the original COURT OF HUMAN RELATIONS—MUTUAL NETWORK every SUNDAY 9 P. M. Eastern Daylight Saving Time



## IT'S MY HUMBLE OPINION—

(Continued from page 15)

the floor, that men in steady jobs must take two days off without pay and, by this artificial means, permit other men to "sub" for them on those two days. The men "taking off" cannot accept any other jobs on these days off.

The most difficult men to find are good flute players and members of the brass section—the trumpet and trombone players, with emphasis on the trombone men. It is not because these instruments are more difficult than the others, but simply that the majority of boys are intrigued in childhood by the other instruments, or that they follow parental or other guidance in the selection of instruments. Had I a son or daughter, I would certainly insist on the child studying the piano first, as the piano is the basis of everything in music.

As I said before, men of the best musical talent, sense of pitch, phrasing, style and possessing the makings of fine artists, generally take up other instruments than those of the brass side—so the few players who have tackled the intricacies of the cup, mouthpiece, valves and slides, and who are generally physically suited to these instruments, are in great demand. Obviously, a boy with deformed lips, irregular teeth or a man with a bad sense of pitch (which is inherited), should not attempt to play either the trumpet or the trombone. Both of these instruments require lips and teeth that fit the cup rim of the mouthpiece easily, since the tone is made entirely in this manner. Many hours of laborious practice are necessary before he has gained a tone—even for a small register.

I don't want to characterize all brass instrument players as perverse, yet it is a fact that in the many years of my association with men of an orchestra, I invariably have more difficulty with the brass players than with any other group of men. Having more time out very often results in their failure to be ready to play. This is perhaps my chief criticism. Invariably they talk to one another and dawdle between numbers when they should be at attention to come in on a strong chord—this tendency has raised many a fine beginning and end of a number.

You will remember the mention of the Dallas fiasco (in this column a while back), wherein it was brought out that one trumpet player played slowly when he should have played brightly and ruined what would have been a perfect broadcast. The lips of brass players are not unlike the throat of a singer, and at the first show of a five-a-day vaudeville engagement it is always understood that the trumpet man will crack-up and spit tones. This, of course, is forgivable but, nevertheless, he should warm-up for a half hour before he plays and his lip muscles should be in good playing condition.

Compared, in numbers, to these brass gentlemen, violinists are much more plentiful. (Continued on page 75)

**GRIFFIN  
ALLWHITE**  
for all white shoes

BOTTLE OR TUBE . . . 10c & 25c SIZES

Gives a "new shoe" finish because it cleans as it whitens . . . whitens whiter and will not rub off. Absolutely neutral . . . safe and easy to apply.



Jessica Dragonette, who plans to return to radio early this fall.

## RELIGION IN THE ARMCHAIR

(Continued from page 22)

**P.O.**  
is worse than  
**BODY ODOR**



The worst body odor comes from P. O.—perspiration odor under the arms.

Take 1 minute to use Yodoru new amazing deodorant cream that works directly on under-arm excretions. Normally stops odor 1 to

3 days. Yodoru also reduces amount of perspiration.  
Yodoru is made differently. It actually has a cosmetic base. That is why it is (1) soft—smooth as your favorite cream; (2) not sticky—extremely easy to apply; (3) has a clean delicate fragrance. 25¢—safe. Get it today—money back if not delighted. Trial size FREE. Send coupon.

**YODORU**

DEODORANT CREAM

**FREE!**

Send coupon for trial size to McKesson & Robbins, Fairfield, Conn. Dept. M-1.

Name \_\_\_\_\_

Address \_\_\_\_\_

Cleans FALSE TEETH

**RET Clean!**

RET works like magic - soaks teeth pure and clean - no brushing. Get RET today! At all drug and ten cent stores - or send 10c for liberal sample.



RET PRODUCTS CO., Cleveland, Ohio

Many Never  
Suspect Cause of  
**BACKACHE**

This Old Treatment Often Brings Happy Relief

Many millions have nagging backache quickly, have been diagnosed that the real cause of their trouble may be their kidneys.

The kidneys are Nature's chief way of taking the wastes out and strain out of the blood. Most people don't realize it until a day or about 6 pounds of waste is passed off.

Signs of kidney trouble with swelling and burning along their way by accumulating waste with your kidneys or bladder.

An excess of waste or poison in your blood, or even due to unbalanced kidney function, may be the cause of your back-ache, rheumatoid pain, leg pain, loss of appetite, nervousness, morning up nausea, weakness, and many other troubles, backache and dizziness.

They will ask you to try Dr. Cass' Backache Kidney Relief. It's a simple, safe, and effective treatment for some 40 years. They give every relief and will help you in millions of cases. Get their own potassium waste from your blood. Get Cass' Backache Kidney Relief.

number by far are the others, who have renewed their interest in religion through hearing it on the radio and who, as a result, have begun attending church services again.

Frank C. Goodman, Executive Secretary of Religious Radio for the Federal Council of Churches in America, is emphatic in his belief that radio has helped church membership rather than taken from it.

"Some officials believe certain people stay away from church because of it," he said, "but I feel when people stay away from their own church it is because the minister of that church is not competing successfully with religion on the air. Competition is a healthy thing and I think radio has lifted the church itself by the quality of its religious broadcasting."

"There are the sick to be considered, too, the invalids and other shut-ins who, more than any of us, need spiritual advice and consolation. Are these to be neglected because a few may stay away from church?"

"The only criticism I have ever heard directed against religious broadcasting has come from church officials, never from the common people who are the heart of every church."

"When we first went on the air fifteen years ago we thought of religion as being divided into the three great faiths. But we were wrong. We discovered there were two hundred and seven different sects in the country. In a few years these sects were split into one thousand, three hundred and thirty-three, and now we realize there are just as many varying beliefs as there are cities, towns and hamlets in the country. For environment has a direct bearing on the religious beliefs of a community."

"We are interested only in the broader aspects of religion in our programs on the air. We do not want propaganda, and the church itself wants it this way now. Men of yesterday who tried to insist on denominational service do not want it today."

"In my opinion, radio is the greatest help the church has ever had. But it is not the church of the future. Radio can never take the place of the church, for there is something in the soul of man that wants to go beyond the four walls of his home and share his worship with others."

Among the many notable men who have been a force in establishing the important place religion holds in radio today is Doctor Harry Emerson Fosdick.

"I think, unquestionably, that radio presents one of the most effective means of influencing public opinion that ever has been put at the disposal of human beings," he says. "Indeed, the power is so great that we must carefully guard the use of it, lest, as in the authoritarian states of Europe, it becomes an agency of coercion and regimentation, almost impossible to resist."

"It would be a great calamity if, with all that goes over the air, some of which is doubtless harmful, much of which is doubtless neutral, the major causes of man's spiritual life were not put on the air, too. Along with the finest music, religion ought to be on the air; and I am sure from the mail which reaches me that the work on the air is fruitful, that people listen serious-

ly, that they form a habit of returning week after week to the same religious service, and that a cumulative influence is piling up in millions of lives and homes.

"I would say the same thing about peace. The radio offers to those who wish peace one of the best agencies of effective and reasonable influence that we have."

"One danger, of course, is that listening in the home may be too easy and comfortable. Nevertheless, my mail suggests that many people feel moved to express the inspiration that they have received by more effective work in the church and community."

In the last fifteen years religious programs have made steady progress on the air. The Mutual Broadcasting System features two religious programs, *The Lutheran Hour* and *The Gospel Hour*, each of them sponsored.

The Columbia and National Broadcasting Companies have daily broadcasts of a religious nature, none of which are paid for or sponsored. Both networks donate the time used for religious broadcasts and will not accept a sponsored hour.

Franklin Dunham, Director of Education and Religious Programs of the National Broadcasting Company, explained this policy:

"Donating these hours is a public service the company should render. If time was bought it would put a premium on the one who has the most money. If certain groups could buy and dominate the time used for religious broadcasts, the general good these programs now offer would be lost."

"We serve only the central or national agencies of great religious faiths, as for example, the Roman Catholics, the Protestants and the Jews, as distinguished from individual churches or small group movements where the national membership is comparatively small. But these smaller groups are also given time on the air when they have something special to broadcast."

"Our religious broadcasts are non-sectarian and non-denominational, for it is our conviction that the religious message broadcast should be of the widest appeal, presenting the broad claims of religion, which not only aid in bringing up the personal and social life of the individual but also aid in popularizing religion and the church."

"We feel that the best thing accomplished in this manner of religious broadcasting is the mutual respect and understanding of the other person's point of view which has come about as a result of it. No one listening to another religion than his own has to give up a particle of his own faith to appreciate the other person's viewpoint."

"Radio has made this new understanding possible by enabling people to listen to the doctrines of other churches as well as their own. There are few individuals who will go into churches other than their own, except to attend the weddings or funerals of their friends. And a person doesn't really acquire a conception of other faiths at times like these. Religion on the radio makes it possible for people to know how others think."

Columbia Broadcasting takes this same



(Left to right) Jim Jordan (Fibber McGee), Announcer Ken Carpenter and Charles Correll (Andy) harmonize for Marion Jordan (Molly).

broad aspect of its religious programs. The greatest religious thinkers of the world have appeared on its *Church of the Air* series. Bishops such as William T. Manning, cardinals such as His Eminence, Cardinal Patrick Hayes, rabbis such as Dr. Stephen Wise, have delivered their sermons through this medium. At the same time these broadcasts have encouraged the religious leaders of the future by featuring many unknown young men from obscure congregations whose messages were vital.

The visiting leaders presented on *The Church of the Air* series are carefully chosen. All the major established faiths of America, namely Protestant, Catholic, Jewish, Christian Science, Mormon and Dutch Reform, are given a number of periods on the series during the year, in proportion to the number of their communicants. Groups with a smaller representation, such as Unity and the Swedenborgians, are also given air time.

Sterling Fisher, Director of Education and Radio Talks for Columbia, says: "All of these broadcasts have been presented absolutely free of sponsorship and in a spirit of tolerance and impartiality. We do not, under any circumstances, sell time for programs of a religious nature, or make any charge of any sort for the programs of this type which we present on the air. Nor do we countenance any programs which are devoted wholly or in part to attacks on the religious faith and convictions of any group of American citizens. We believe it is not in conformity with public interest, convenience or necessity to permit on any pretext whatsoever the use of radio facilities for attacks on the clergy or lay members as representing any denomination."

Supplementing *The Church of the Air*, which is heard twice on Sundays at 10:00 a.m. and at 1:00 p.m., Columbia's religious broadcasts include *Wings Over Jordan*, heard on Sunday mornings at 10:30, *The Greenfield Village Chapel Choir* at 11:00 a.m. on Wednesdays, and *The Salt Lake City Tabernacle Choir and Organ programs*.

NBC features *Time For Thought*, a religious talk that is broadcast five times a week from Monday to Friday at twelve, noon. These talks, conducted each day by different ministers, are rather informal in tone, comparable to the short religious services so many churches, particularly those in business districts, offer at that time. On Saturdays, NBC denotes this same time to *The Call of Youth* hour, a fifteen minute period devoted to younger

listeners. This time is divided between the three major faiths of America, the Catholic, Protestant and Jewish, each of them taking it over for a four month period during the year. *Religion In The News*, a fifteen minute talk by Dr. Walter W. Van Kirk, is also heard every Saturday at 6:45 p.m.

On Sundays *The Radio Pulpit* is heard at 10:00 a.m., *National Vespers* at 4:00 p.m. and *The Catholic Hour* at 6:00. The *Jewish Hour*, *Message of Israel*, is heard on Saturdays, the Jewish day for worship, at 7:00 o'clock in the evening.

Both networks give added time for events of special religious importance, such as the Eucharistic Congresses from various parts of the world, Christian Endeavor conventions, and messages from the Pope and other great religious leaders. All the great religious days, such as Christmas, Holy Thursday and Good Friday, Easter, The Day of Atonement, Passover and the Jewish New Year are observed with fitting ceremonies over the air.

History repeats itself. Will church history repeat itself, too?  
"As it was in the beginning, is now and ever shall be."

You have heard that in churches and from your mother's lips. Is radio proving again the words of the gospel?

For in the beginning religion was taught in the home. Christ and his disciples went from door to door preaching the faith. No one, from the humblest to the richest, was ignored.

Then came the churches. Anstere at first, such as the Puritan meeting houses in the early days of our country. Worshipers felt that they had to be uncomfortable when they heard the word of their God. They sat stiff in straight-backed pews.

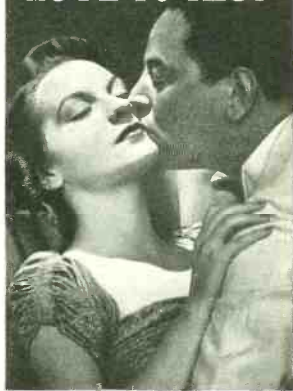
Then the churches began to tilt the backs of the pews a little. They put velvet cushions on the seats. Great cathedrals were built. No longer did people feel that they had to worship in discomfort.

And now, after centuries have passed, once again religion comes into the home, and there are those of the church who fear it and those who welcome it.

Only the future can say which will prove to be right. Only the future can establish the ultimate good done by religious broadcasting. Certainly today, in a world torn by doubt and prejudice and intolerance, America has shown herself to be apart from religious persecution.

And there are many who think that radio, with the work it has done in furthering religious understanding, deserves a major portion of the credit for it.

## THE LIPS MEN LOVE TO KISS



—are soft . . . natural!

Men detest that ugly "painted look." Only Tangee can give your lips this lovely natural glow—it's the only lipstick with the famous Tangee color-change principle.

Orange in the stick, Tangee actually changes on your lips to a warm blush-rose—exactly your shade whether you're a blonde, brunette or red head. Won't smear or leave red marks on teeth or handkerchiefs. Special cream base keeps it on . . . hours longer. Get Tangee. 39¢ and \$1.10. Try Tangee Rouge and Powder, too, for a natural matched make-up.

**THIS SUMMER, use Tangee Creme Rouge, waterproof. Never streaks or fades—even when you're swimming.**

**Untouched**—Lips left untouched are apt to have a faded, parched look.



**Greasy, painted lips**—Don't stick that painted look. Men don't like it.



**Tangee lovable lips**—Intensifies natural color, ends that painted look.



## World's Most Famous Lipstick

# TANGEE

ENDS THAT PAINTED LOOK

**BWARE OF SUBSTITUTES!** There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



### 4-PIECE MIRACLE MAKE-UP SET and TANGEE CHARM TEST

The George W. Lutz Co., 417 Fifth Ave., N. Y. C. Please rush "Miracle Make-Up Set" of sample Tangee Lipstick, Rouge Compact, Creme Rouge and Face Powder. I enclose 10¢ (please no coin). (15¢ in Canada.) Also please send Tangee Charm Test. Check Shade of  Flesh  Rachel  Light Rachel Powder Desired  Rachel  Rachel

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Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ MM88

# TUNING IN AT INSANE ASYLUMS

(Continued from page 33)



**YOUR FINGER NAILS  
WORK HARD ALL DAY...**



**SO KEEP THEM NICE  
THE Wigger WAY**

WELL-GROOMED women insist upon the Wigger Nail File to keep nails smooth and shapely. Note the triple-cut teeth for fast, even filing; the special Improved Cleaner Point that safeguards the tender skin under the nail. Ask for the Wigger File!

On sale at all drug and 10-cent stores



**10¢ Wigger**  
NEWARK, NEW JERSEY  
quality costs no more

NAIL FILES • TWEEZERS • NAIL CLIPS • SCISSORS

Are You One of  
**OUR QUIZ-CONSCIOUS  
PUBLIC?**  
See September Radio Stars

**SERGEANT'S  
SKIP-FLEA SOAP  
AND POWDER  
KEEP DOGS  
CLEAN  
AND KILL  
EVERY FLEA.**



There are 23 tested "Sergeant's" Dog Medicines. Trusted since 1879. Constantly improved. Made of finest drugs. Sold under money-back Guarantee by head and pet shops. Ask them for a FREE copy of "Sergeant's" Dog Book, or write: FOLK MILLER PRODUCTS CORP., 508 W. Broad Street • Richmond, Va. Copr. 1938, Folk Miller Products Corp.



**Sergeant's  
DOG MEDICINES**

stand and the more mature person be able to find it interesting. These talks are valuable in making the patient realize that he is not suffering alone, that he is but one of a large group. They instill in him a desire to cooperate with the hospital in hastening his own improvement and assisting other patients toward rehabilitation.

Along these same lines, a radio drama was presented in serial form which told of the development of a neurosis in a young boy. The various instalments traced, through dramatized scenes, his commitment to a hospital, the routine to which he was subjected and his eventual return to mental health terminating in release. That the patients enjoyed and benefited by these plays was evidenced by the many letters they wrote to the superintendent.

It is Dr. Bryan's theory that patients should have a voice in the selection of their air entertainment. To this end he issues questionnaires to them asking what types of programs they prefer. He encourages the writing of letters in which opinions and individual desires are given, as well as suggestions. And prizes are awarded to the writers of the best letters. One patient suggested that announcements be made in relation to the hospital library. He said he would like to hear book reviews, information concerning new magazines and articles of interest in various newspapers.

The Worcester Hospital's radio department serves yet another purpose. When a patient's condition warrants that he should have an occupation which requires the use of initiative, the building up of his self-confidence or the application of keen concentration, he may be assigned to the radio department to work in a clerical capacity or at the control board. During one year some of the patients performing such duties were a World War veteran, postman, first class machinist, prominent lawyer, registered nurse, research chemist, insurance agent, brick mason, concert-violinist, a housewife and four high school boys. The fact that the department routine and technique is often taught by an experienced patient to a novice is interesting. It results in the pupil's feeling a profound admiration for his teacher and fellow-patient, and the teacher's experiencing a satisfying superiority feeling.

Patient participation in hospital programs is exceedingly useful in treating certain psychoses. Verbal exhibitionists allowed to be announcers find this occupation interesting and beneficial. A few patients who are musically inclined derive great satisfaction from airing their talents. Since the microphone often causes tension in a normal person, it logically calls for even greater mental discipline from a patient, with the result that it may serve a therapeutic purpose. For example, doctors found radio performing so helpful for one woman that it was allowed to play an important part toward her recovery and eventual release from the hospital. Upon others, self-expression via the microphone may have a definitely harmful effect. Instead of having a sobering influence it may do just the opposite.

An especial point in favor of hospital broadcasting is the opportunity it offers for the staff to keep in contact with the patients collectively. Dr. Bryan has made it a practice to deliver, via radio, a series of four talks to new patients. The first he calls "The Keys to the Hospital," in which he acquaints them with the institution, endeavors to make them feel comfortable and refute the notion that they are in a semi-prison. He explains about religious services, the library and letter-writing. In the second, "The Legal Aspects of Mental Disease," he describes the commitment laws of Massachusetts (each state differs) and the ways in which a patient can and does enter the hospital. When one patient was asked at what point he first realized that he was suffering from a mental disease, he replied: "When I heard Dr. Bryan's talk talk on 'The Legal Aspects of Mental Disease.'"

The third of the series deals with the different types of treatment, and the fourth tells what a patient is required to do and what progress he must make before he is eligible for parole.

So convinced is Dr. Bryan of the value of radio as an effective agent in mental therapeutic work that he recently circulated a questionnaire on the subject to all mental hospitals and sanatoriums in the United States and Canada. Indeed, his work at Worcester along these lines is to be commended highly and, it is hoped, followed by other institutions.

In the treatment of most mental illness it is important to provide a means of diverting the patient's mind from his personal thoughts and dream-world. Before the installation of radio, progressive hospitals were forced to rely solely upon group entertainment such as concerts, movies, reading, games and dances. These devices are, of course, still extensively employed, but the fact remains that from the standpoint of recreation radio has a value that is limitless. It is available at all times, is diversified in its appeal and is usable at will.

It is interesting to note which programs are best liked by the inmates of mental asylums, and you may be surprised to learn that they differ very little from your own choices.

During the baseball season male patients evince the greatest enthusiasm for broadcasts of the games. In one of the convalescent wards an eager group is gathered about the radio engrossed in the play-by-play description, just as men in the city assemble before stores to listen. In another ward housing a different type, some are listening just as eagerly, others seem to hear but not grasp the meaning of the words, and still others have wandered away absorbed in their own thoughts. The same applies to other sports—they appeal to some, not to others.

In the women's wards the daily dramatic serials, designed to appeal to housewives, find avid listeners. The nearly-well patients listen quietly while sewing or knitting. In one group of more highly strung women a controversy arose as to whether

*Myrl and Marge* or *Pepper Young's Family* should be heard. The nurse intervened and in a calm, efficient manner brought about an agreement. Another group was found to be enthralled with the talk of Mary Margaret McBride, friend to all womankind, and a particular favorite with female patients.

Unfortunately, there are only two public hospitals in two of the states which group children according to age in wards by themselves. To these youngfortunates the numerous juvenile programs are a blessing. The anticipation with which they are awaited is marked, and when *The Singing Lady* or *Little Orphan Annie* comes on, they sit as if spellbound. In most cases, however, programs dealing with gangsters, adventure, etc., are forbidden; for the simple reason that they would prove too stimulating to young minds which are unwell. As a matter of fact, they are often too stimulating to young, healthy minds!

Religious services are often of vital importance to certain of the older patients. It is not the least unusual to find old men and women listening to a sermon or church music. They also attend the hospital services, when permitted, but derive a double satisfaction from being able to enjoy both.

Music is popular with patients of both sexes and all ages. Some prefer symphony concerts and love to sit and listen for long stretches. Sometimes the music stimulates day-dreaming, in which case it is prohibited. Patients suffering from deep depression may find it extremely amoying. In fact, one manic-depressive, when asked how he liked radio, said that it was a great nuisance and caused him no end of discomfort. On the other hand, it sometimes diverts the attention from depressing thoughts, relaxes and stimulates the mind. Several patients who enjoy singing with the broadcasts bemoaned the fact that the community sing programs have disappeared almost completely. The younger patients not only like to dance to the popular orchestras, but are encouraged to do so since it is considered a healthful, stimulating and socializing pastime.

In most hospitals patients are in bed by nine, since they arise at 5:30 or 6:00. This means that many of the big evening commercial programs are not heard. In the realm of comedy the tastes of the mentally ill compare pretty closely with those of normal persons. They like Jack Benny, Charlie McCarthy, Burns and Allen and



Neila Goodelle, frequent guest star.

*Amos 'n' Andy*, to mention a few. It's true that sometimes the point of a joke is lost, or that something not intended to be amusing will evoke peals of laughter.

Humorous programs have a therapeutic value, also, since they sometimes may aid in making a hypochondriac realize the absurdity of his thoughts; or may dispel the depression of another type. As for the psychotics, humor is completely wasted, for they're practically impossible to amuse.

There is, of course, a large proportion of foreign patients on whom a word in their own language, or a folk song from their native country, has a marked beneficial effect. Unfortunately, few institution radios are equipped with short wave, but what few special foreign programs do come over the networks are greatly appreciated.

Because the patients in each ward are of one general type, there is usually little variation in their likes or dislikes. There is probably not as much difference in preference as among a large group of healthy individuals. Though the gay and intensely exciting adventure and thrill programs would not be detrimental to the condition of some patients, few evince any interest in them. As for political speeches, the same holds true. For the most part the talks are too long, too complicated and too monotonous to sustain their interest.

Of all types of programs the news broadcasts seem to be the most universally popular. There is seldom an important news item or event which may not be heard by patients in even the most disturbed wards. Programs of this nature are encouraged by doctors and nurses because of their tremendous value in keeping up interest and contact with the outside world, an important point to be considered in helping patients to prepare themselves for the resumption of a normal life.

In spite of all that is being done to alleviate the plight of mental sufferers, the fact still remains that an insane asylum is far different from an ordinary hospital. Though windows and doors may appear to be like those in an ordinary home, they are escape-proof, and there are some rigid rules which necessarily must be enforced. Anything that can bring happiness, dispel discontentment, promote cooperation with hospital and doctors, and thus aid in promoting the recovery of patients, is a definite boon. In this regard radio has contributed mightily and will, it is hoped, continue to do so on an even more pronounced scale in the future.



## RINSE OFF UNWANTED HAIR

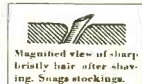
*This Quick, Easy Way!*

Legs are in the spotlight! And men just won't forgive the girl whose legs bristle with untidy hair. So—whether at the beach or clad in sheer silk stockings—be sure your legs are smooth and feminine!

Just spread NEEET (like a cold cream in texture) on unwanted hair. Then rinse off with water. That's all! NEEET removes all hair... leaves your skin satin-smooth.

### Avoid Unpleasant Razor-Roughness

Say good-bye to rough skin and sharp, wiry hairs that grow in after shaving.



Magnified view of sharp, bristly hair after shaving. Snags stockings.



NEET removes hair closer than razor, leaves no rough razor stubble.

There is no razor stubble to snag your stockings and cause runs—and no danger of cuts—when you use the safe and convenient NEEET way.

Beach wear, shorter skirts and summer dresses call for smoother, hair-free arms and legs. Do as millions of women do—remove unsightly hair with NEEET. Get it today. At drug and dept. stores. Generous 10¢ size at all ten-cent stores.



**NEET** Just Rinse Off Unsightly Hair



Hal Kemp, now heard on Tuesdays.



When Excitement  
Makes You Perspire

dew

WILL KEEP YOUR SECRET

Careful women avoid underarm odor  
with DEW, the easy deodorant

Hot weather and exercise are not the only things that increase perspiration. When you are excited, you perspire. And it is in exciting, intimate moments that you want to be sure underarm odor does not offend. The other persons will never mention it. You must be on guard in advance. Use DEW.

DEW is kind to your skin and easy to use. DEW is the choice of smart women who want the poise, the charm, the assurance that come from freedom from perspiration odor. Ask for DEW today at drug stores, toilet goods counters, 10c stores. Three sizes: 10c, 25c, 50c. DEW will keep your secret.

INSTANT  
dew  
DEODORANT  
Stops Perspiration



NOW!  
Beautiful  
NAILS

AT A MOMENT'S NOTICE

NEW! Smart, tapering nails for everyone. Cove-broken, short, thin nails with NO-NAILS. Can grow any length and polished with a lustrous shade. Defies detection. Waterproof.

Easily applied; remains firm. No effect on nail-growth or cuticle. Removes at will. Set of Ten, 20c. All 5c and 10c stores.

NO-NAILS ARTIFICIAL FINGERNAILS

MU-NAIL CO., 4042 W. LAKE ST., CHICAGO, ILL.



Bad days

Reduce the pain  
Save your nerves

No narcotics

Salicon TABLETS

Free for Asthma  
During Summer

If you suffer with those terrible attacks of Asthma when it is hot and sultry; if heat, dust and general noxiousness make you wheeze and choke as if each gasp for breath was the very last; if restful sleep is impossible because of the struggle to breathe; if you feel the disease is slowly wearing your life away, don't fail to send at once to the Frontier Asthma Co. for a free trial of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered for a life-time and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address: Frontier Asthma Co., 207-C Frontier Bldg., 442 Niagara St., Buffalo, N. Y.

## THE COMMENTATOR BUSINESS

(Continued from page 43)

dry, accented delivery—once considered a handicap—has proved a distinctive part of his mike presentations. His comments have been heavily opinionated—directly or by inference. He was sued by the former Governor of New Jersey for his comments on the Hauptmann case, but the matter was amiably adjusted. Like Edwin C. Hill, his radio fame brought about a newspaper demand for his columns and he is widely syndicated.

DOROTHY THOMPSON: The best known female foreign correspondent became the best-known radio commentator of her sex. Perhaps, on foreign affairs, she isn't surpassed by any commentator—male or female. First introduced to radio as "the wife of Sinclair Lewis," her fame grew so widely that her novelist husband is often referred to as "the husband of Dorothy Thompson."

FLOYD GIBBONS: An on-and-off commentator whose reappearance on radio schedules is always certain, despite wide gaps. A noted war correspondent, adventurer and globe-trotter, his personal experiences have provided him with material for "the story behind a story." His rapid-fire delivery, new to radio, won immediate favor. He was the first to prove that a broadcaster could talk fast and be understood. His machine-gun staccato adds a thrill to items that might otherwise be colorless.

And there you have the bulk of the commentators on whose larynges rest the responsibility of interpreting news for the entire nation!

A few of the big news names of yesterday have passed into oblivion or its radio equivalent—that suspended state between activity and inactivity when artists are in eager quest of sponsors or sustaining spots. But there are no acknowledged "has-beens" among the commentators. A comeback can be made in a day. The lack of a sponsor or schedule doesn't always reflect on a mikenan's ability.

This is particularly true of the Washington news commentators who are in greatest demand in presidential election years. Frederic William Wile, David Lawrence and William Hard have absented themselves from radio schedules for a considerable time, but there is no doubt that they will be back in full swing when the 1940 presidential bee begins humming. No matter how much attention the general news commentator gives to politics, the lads who write over Washington datelines are the ones that get the most enthusiastic political followings when a national election is nigh. But that's largely because they qualify as expert forecasters and interpreters, while the general news men only factually relate what has happened. The listener likes to be a step ahead of the news, and the commentator who has the knack of putting him "in the know"—even on something the listener actually heard long before—is the one who commands the largest following.

Through the years of broadcasting, the complexion of radio news commentators has changed somewhat. There was a day when any announcer would automatically

quality as a news narrator. Graham McNamee, for several years, was a top-ranking commentator. But, today, although holding his own as an announcer, he no longer belongs to the small circle of stellar news men of the air.

It was a natural and logical thing for radio to recruit its commentators from the news ranks. But that didn't mean that any crack newspaperman would make a good mikenan, too. There's the all-important requirement of being able to tell a story as well as write it. Voice and diction became as important assets as news-gathering ability and writing style. As a matter of fact, the microphone formula became so much more important than newspaper technique to some commentators that they were forced to hire assistants to attend to the script-writing end, while they concerned themselves solely with the delivery of the lines.

In some respects, the commentators are a pampered lot. They get privileges granted no other classification of radio artist. Some of them—notably Boake Carter and Lowell Thomas—broadcast right from their homes, radio dens having been built in their abodes. At times, though, they use regular studios, the choice being their own.

But while they have some privileges, they believe they are more than offset by various restraints. One of the handicaps is the pressure brought to bear by newspaper publishers who don't permit them to quote from their publications without express permission. And, in radio, there's the ever-present time angle that won't permit any delay for negotiations when a commentator's task is to present last-minute news. Although many stations subscribe to the Press-Radio service, they are forbidden to alter the teletyped sheets for mike use. The news must be read "as is" with no additions and no deletions. And commentators' stock in trade is the personalization of the news. While other news services permit such alterations by commentators, the mikenan have found it best to have their own news-gathering staffs, and a few of them do a bit of personal leg-work in interviewing and gathering last-minute flashes.

Commentators have often been criticized for "taking sides" on news topics. But it must be conceded that it's a pretty hard job for them to be noncommittal or neutral in their work. If they didn't take sides, their talks would lose color. Ted Husing, the sports announcer, once told me that he demands the same freedom in telling a story as a sports writer has in writing one. Ted's views are as applicable to general news as to sports.

But there are various ways of taking sides. It is here that the commentator must be most tactful, lest he antagonize a large portion of his audience. On the air there are far more ways of editorializing news than in a newspaper. Some dailies have been accused of coloring their news columns by the manner in which headlines are written and the length and position accorded the respective stories. None of these points enter into radio commenting. The mike is a far more delicate

thing to handle than a typewriter. And it offers more of a scope to the editorialist and propagandist. While the words themselves may be noncommittal, there are methods of inflection and tonal inference that leave no question in the listeners' minds as to the exact line of thought the speaker is trying to convey. Hence, careful advance checking of continuities on the parts of the networks (which, incidentally, is always done) means little.

Actually, in using tonal inference and inflection to editorialize, the commentators may be said to be following the microphone style of President Roosevelt (whose broadcasting technique has been hailed far and wide as "perfect"). Vocal stresses can readily denote the feelings of the speaker—such touches often telling far more than the exact, prepared words.

In England, the British Broadcasting Corporation compiles talks delivered over its stations and publishes them in a very readable weekly called *The Listener*. To a smaller degree, the idea is used by the Columbia Broadcasting System in this country in its small quarterly, *Talks*. But, in cold type, talks prepared for the microphone are just that—cold types—while the original air talks may have been hot and sizzling types of narrations.

There was a time when the air commentators made it their business to present news scoops. But that aim has been replaced by an almost universal tendency to discuss events the listener has already read about. In a way, this was done as a good-will gesture to newspapers whose friendship the stations try to hold, even at their own expense. The general style is to discuss the leading topics of the day—in effect, to editorialize the front page.

But some of the commentators seem to be drifting along feature lines, picking items for their novelty rather than news value. They are just as apt to speak about a twin-headed calf born on a New Jersey farm as they are about reorganization, labor, re-armament and pump-priming.

The commentators' ranks are the hardest to crash of all radio talent classifications.

For that reason, the roster remains intact from year to year. Old names may drop out. But new ones rarely appear. Hence, the ranks get more and more exclusive. And the minute one drops out, the responsibility of each remaining commentator becomes proportionately greater, because it is apparent that followers of the absentee will turn to the news minkeman who comes closest to filling their needs.

Each commentator realizes the huge responsibility that goes with his air assignment. True, newspapers may have a priority claim on shaping public opinion. But there are thousands of newspapers covering the United States while there are only a handful of network commentators. Hence, the ratio of responsibility to the public by broadcasters is far greater.

Scanning the major networks' rosters we find the following commentators—Edwin C. Hill, Lowell Thomas, H. V. Kaltenborn, John B. Kennedy, Gabriel Heatter, Boake Carter, and one or two others. They are the by-liners of the air. You must have noted that women are absent from the air news ranks, with the outstanding exception of Dorothy Thompson. True, there are Kate Smith, Kathryn Cravens, Mary Margaret McBride (Martha Deane) and others who have attempted at dabbling in commenting, but they wound up as women's homemaking and advice features.

Year in and year out, the small handful of commentators gives the public ear views on topics of the day. There have been many controversies—and occasional libel suits—over their utterances, but, on the whole, they realize their responsibilities and try to be fair in the presentation of their views.

The commentators had quite a job in building their followings. In radio's early years there was a resentment against "talk" programs. Sponsors, particularly, shied away from talks—excepting, of course, their own vital commercial announcements. But skill and ability in presentation, as well as the economic condition of the world, gave listeners a liking for intelligent narration and interpretation of news events.

## SOUTHERN CHARM

(Continued from page 50)

appearance of being calm it is because she is calm! One of her earliest lessons, back in that old Southern mansion, was never to let anything ruffle her spirits. A whole book of philosophy and beauty lore is contained in that one early lesson. When you accept the day and its happenings graciously, there are no wrinkles and furrowed brows to come from impatience and unhappiness, nor is there an unsightly, fevered flush produced by fretting and grumbling! When you are calm, you radiate calmness from your inner personality!

Of course, Linda Lee does everything she can to keep the weather from obtruding too forcefully upon her consciousness. Aside from refusing to talk or think about the heat, she follows a regular summer beauty routine to assure personal daintiness.

Lots of water inside and out is one of the first requisites for personal daintiness. Drink plenty of it for the sake of your complexion. Eight glasses a day is a good

quota for keeping the system clear of waste poisons. Lemonades, pineapple juice and other fruit juices will help you to get the required amount of liquid and are delightfully refreshing at the same time.

The joys of bathing are not confined to sea and pool. There is always the bathtub and shower to revivify you! Start the day with a shower and end it with a tub! Indulge in baths between times as often as possible. You know, lukewarm water is the most cooling, but the ultimate in indoor bathing is reached when you can lie in a tub of warm, soapy water for ten minutes, gently washing with a soft sponge, then turn the faucet so the water becomes cool.

Equip your bathroom shelf now with a complete line of bath accessories and see how a chore can turn into a pleasure. Go right down the list from soaps and bath salts to bath powder and eau de Cologne, topping all with a fragrant perfume. Try

(Continued on page 74)

## WHEN YOUR FEET HURT YOU HURT ALL OVER!



### Dr. Scholl's Gives You Quick, Safe Relief

Hardly a single part of your body escapes the ill-effects of painful feet. *They make you hurt all over.* Relief can be yours at very small cost—for there is a Dr. Scholl's Remedy, Application or Arch Support for every foot trouble—made under the personal supervision of Dr. Wm. M. Scholl, the famous foot authority. Sold by Drug, Shoe, Department and 10¢ Stores everywhere.

#### CORNS—SORE TOES

Dr. Scholl's Zino-pads instantly relieve pain and remove corns. Thin, soothing, healing. End cause—sue friction and pressure—prevent corns, sore toes, blisters and tender spots.



#### CALLUSES

Dr. Scholl's Zino-pads, special size for calluses, relieve pain quickly, safely loosen and remove the hard, dead skin. Stop pressure on the sore spot; soothe and heal.



#### BUNIONS

Dr. Scholl's Zino-pads, special size for bunions, give instant relief to tender or enlarged joints; remove shoe pressure on the sore spot. Thin, protective, healing.



#### SOFT CORNS

Dr. Scholl's Zino-pads, special size for corns between toes, relieve pain in one minute; take pressure off the sore spot; quickly, safely remove soft corns.



#### ACHING, TIRED FEET

Dr. Scholl's Foot Balm is a soothing application for tired, aching feet, muscular soreness, tenderness and burning sensation caused by exertion and fatigue. Analgesic and counter-irritant.



#### EASES FEET

Dr. Scholl's Kneezee, a wet-soft, cushioning plaster, relieves corns, calluses, bunions, tender spots; prevents blisters. Fiest color. Easily cut to any size or shape.



#### TENDER FEET

Dr. Scholl's Foot Powder tells you sore, tender, hot, tired, chafed or perspiring feet. Soothing, healing, comforting to skin irritations. Eases new or tight shoes.



## Dr. Scholl's FOR ALL FOOT TROUBLES

REMEDIES—PADS—PLASTERS—ARCH SUPPORTS

Mail Coupon in Envelope or Paste on Penny Postcard  
FREE Foot Book, also sample of Dr. Scholl's Zino-pads for Corns. Address Dr. Scholl's, Inc., Chicago, Ill.

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

**YOU'LL LOVE THIS  
CREME ROUGE  
IT'S**

**"NATURAL  
BLENDING"**



**Ginnie-Lou  
CREME ROUGE**

For the Active Woman • Stays on Day and Night

Here's the rouge which keeps you looking your best. Ginnie-Lou Creme Rouge is self-blending—it harmonizes magically with the delicate tones of your own complexion, and looks natural through every minute of these busy summer days and evenings. 10c and 50c at cosmetic counters.

**Other Products by**

**Ginnie-Lou**

Facial Pads . . . Bob Pins  
Nail Polish Remover Pads

**STA-RITE CO. SHELBYVILLE, ILL.**

**Ginnie-Lou  
CREME ROUGE**

For the Active Woman • Stays on Day and Night

Here's the rouge which keeps you looking your best. Ginnie-Lou Creme Rouge is self-blending—it harmonizes magically with the delicate tones of your own complexion, and looks natural through every minute of these busy summer days and evenings. 10c and 50c at cosmetic counters.

**Other Products by**

**Ginnie-Lou**

Facial Pads . . . Bob Pins  
Nail Polish Remover Pads

**STA-RITE CO. SHELBYVILLE, ILL.**

**CLEAN UP DANDRUFF**

**Lucky Tiger**

**"HAIR'S BEST FRIEND"**

**DANDRUFF** is a menace to hair growth. Lucky Tiger cleans it up and stops that miserable scalp itching. Costs little at druggists, barbers or 10¢ stores.



**romance and body odors don't mix!**

use **Hush** and be Sure

Men love personal cleanliness in girls... so don't risk offending. After every bath HUSH will keep you sweet and fresh for hours longer. You'll use all 3 types:

**CREAM**—Pure, soothing to skin, harmless to dress fabrics.

**LIQUID**—Instant, protects 24 hours. Regular, for 1 to 3 days.

**POWDER**—Ideal for Sanitary Toilets. Keeps face and shoes fresh.



**25c 50c—10c size at 10c counters**

some of the fresh-as-the-dawn floral bath luxuries—or experiment with a certain "something new" that is a haunting reminder of bygone days because of its old, spicy fragrance.

Right after the bath is the time to apply those deodorants and anti-perspirants which are so especially necessary during the hot months. And why not have a regular schedule at this time, too, for the use of a depilatory? After all, when you are in a bathing suit, those few inches of suit are not nearly as conspicuous as your bare arms and legs! When these details of grooming are attended to regularly there'll be no occasion to have to receive an exciting "surprise" invitation because you cannot possibly get ready in time!

Speaking of getting ready in time reminds Linda Lee of a lesson she learned in her "growing up" days in the South. She learned to take life leisurely. She learned there was nothing that made for more discomfort on a hot day than working herself into a dither trying to get two or three things done in less time than one!

Haste does make waste. Take one thing at a time and do it as efficiently as possible. Linda advises, then go to the next. You'll even find that there are more hours in the day when you do this, so Linda Lee says, and she is a lousy girl if there ever was one! Aside from her career (and the work it entails), she studies languages, rides horseback, swims, plays tennis, and plans and selects her own wardrobe (tailored clothes for day and feminine bluffs-ruffles for evening). So, next time you find yourself in a dither, think of the poised Linda Lee. Sit down and count ten. Then, take your tasks one at a time.

We are all too inclined, Linda thinks, to jump to the conclusion that it takes a great deal of time to be well-groomed. Yet good grooming is simply a matter of personal neatness. Did you ever see a well-groomed girl wear a wrinkled dress or crooked seams in her hose? Of course you didn't! Because a girl just isn't well-groomed when these important details have been neglected. Checking over tomorrow's wardrobe before you go to bed each night saves a lot of time and temper and assures your daintiness even though you over-sleep the alarm the next morning.

Linda Lee has a number of personality pointers at her finger-tips. These little "graces" are so appealing that I think you'd like to know about them, too.

The first is a gracious little gesture with the eyes. When Linda finds herself re-hearing, or otherwise so busy it is impossible to greet friends or acquaintances, she throws a warm look with her eyes in their direction. This sounds very simple, and the results are a hundred percent favorable!

Linda captivates everyone she meets by the way she listens intently to every word they say, with a very serious expression, then looks straight at the speaker and bursts into a radiant smile. But remember, never smile unless you mean it!

Still another charm tip from Linda's Southern experiences centers around the mental attitude you have toward yourself. The girl with a sort of half-apologetic, excuse-me-for-living manner is almost invariably a dull, dowdy girl. If you feel unimportant you are sure to appear unimportant in the eyes of others. Everyone dislikes egotists, but you can have self-

confidence without being a braggart. Look at yourself in the mirror. Don't ignore your bad points, but don't skip your good ones, either. Appreciate your good points and dress them up, so that the poor ones will be less noticeable.

Dressing up in the summertime puts a real responsibility on your make-up. Your make-up can be a fairy godmother to transform you into a lovely vision, or a wicked witch to hide your charm. So, Linda urges you to be cagy in applying your make-up. There is nothing that makes you look and feel hotter than a heavy coat of powder topped with a heavy application of rouge, sticky lipstick and beaded eyelashes. Dust your powder on lavishly but then brush it off with one of those soft complexion brushes.

Actually, very little rouge is needed in the summer, for most of us have a rather florid coloring then, anyway. The same thing goes for lipstick. Use just enough lip coloring to heighten the natural redness of your lips. Pat ice cold water on your face *after* all make-up has been applied. The cold water will act as an astringent to help close the pores and firm the skin. It will "set" your make-up, too, and make it last hours longer.

The subject of make-up brings me to this month's special combination free sample offer for you! This combination includes a revolutionizing new "light-proof" face powder and a special formula cream. This new face powder claims two new discoveries to eliminate the age-old problem of shiny skin. Its light-proof feature eliminates the shine caused by reflections from bright electric lights and glaring sunlight by modifying these hard light rays and giving your skin a look of luscious softness. It is also moisture-proof to prevent that unpleasant shine due to skin oils and perspiration.

The satin-textured cream, included in this combination, has a mysterious "reversible action." It cleans the pores, softens the skin and furnishes a powder base every time you use it. When you smooth it over your skin, it seems to disappear to do its work. Then as you massage gently, the action is reversed—the cream reappears loaded with impurities and dirt from the pore openings. Since the cream is wax-free, it leaves no waxy plugs to clog the pores. Thus your skin is softened, smoothed and refined—a perfect base for powder. See for yourself how your complexion responds to these important beauty discoveries. Send in right now for your free samples of reversible-action, special formula cream and light-proof, moisture-proof face powder.

Mary Biddle,  
RADIO STARS MAGAZINE,  
149 Madison Avenue,  
New York, N. Y.

Please send me, absolutely free, the combination sample offer of cream and powder.

Name .....

Address .....

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

## IT'S MY HUMBLE OPINION—

(Continued from page 67)

ful. But even here, in the fiddle section, as everywhere in the music field, one must look for a fine artist with good pitch, sensitive phrasing, style, a proper knowledge of bowing, fingering and, above all, the proper speed of vibrato. In all instruments which produce sustained tones it is necessary that men in one section, at least, should have vibrato that blends together.

That is one feature of the Lombardo brothers that is so fine. They labor far into the night, practicing together, attacking each note simultaneously, dropping each note at the same moment and seeing that the waves of the tones, when held, blend and synchronize perfectly.

Good pianists—whose left hands seem not like atrophied and withered members of the man's anatomy—are, in truth, hard to find. Especially men who have the touch of, and a style like, Eddie Duchin; and who can improvise when required to do so; and who can transpose easily, since a pianist is frequently called on to change the key when the voice is tired or the singer is unable to sing in the key in which the song is written.

In a drummer, I look for a man with a perfect metronomic tempo. He must have a sense of spacing. To understand the word "spacing" here, compare it to the ability of a first-class sign painter who spaces letters on a sign perfectly and evenly. If a drummer beats the drum with his foot unevenly, increasing the tempo or slowing down, the band (especially a dance band) that employs him cannot be successful. The boss player, likewise, must have a gift of spacing, but he, in addition, must have a good sense of tone and pitch, since his instrument does produce a tone.

Saxophonists again are plentiful, although outstanding men who know reeds and mouthpieces and have a pleasing tone and vibrato with a live color and strength, are hard to find. Most of them have studied several instruments so, consequently, are able to double when the job requires it.

A man who doubles plays more than one instrument. Most saxophone players play the clarinet, and vice versa. Some violin players play one, two and sometimes more instruments. Versatile saxophonists sometimes play the flute, English horn, oboe and clarinet. Such a man, it goes without saying, is invaluable. On a crowded platform he can do the work of five or six men where there is space only for a small number.

Naturally, of course, for these gifts of study and natural talent he must receive more than a man who is less gifted and valuable. Since it occasionally happens that during an entire evening at an affair only a few measures of flute are required, it would be an extravagance to have a special man come in to play those few measures and then sit idle for the rest of the evening, when one of the saxophonists might take them on the flute.

How do we find new-comers and capable boys? Perhaps one of the boys in the band has heard of an unusually good man playing in an obscure night club or dance hall, although it is rare for a man to tell me about a "find" if he plays the same instrument. Rarely does a good man remain undiscovered very long. Very few come directly to a big band from school, a music school or conservatory itself. Experience is gained through the local students' band, the local clubs, organizations and the village and city bands.

Rarely, however, has a young boy saved enough to loaf the required period of probation, but a man with great talent, courage and fortitude, who can outstay these restrictions, cannot help but be rewarded. Good men, with all the restrictions, still can earn two and three hundred dollars a week and help to produce most of the music that comes to your ears over the major networks.

I think that the re-examination of the entire membership of the Musicians' Union Local's would probably result in the elimination of many members who are also day-laborers in such projects as brick-laying, carpentry and plastering, and who touch their instruments little or none at all, playing one or two times a year—usually New Year's Eve or in parades on May 1st, or March 17th.

These men—in my humble opinion, at least—should never have been admitted to membership in the union. No man with just a smattering of medicine and surgical instruments has been admitted into the practice of medicine and given the title of doctor. Examinations, restrictions and a degree in medicine are necessary before he can practice.

But until the examinations are made very much more strict than they are, we cannot help but have the present troubles and unrest in a large membership where the majority of musicians cannot secure musical employment. Many fine musicians today are practically prevented from playing more than one engagement. It is unquestionably true that there are many excellent performers who cannot seem to bring their performance to the attention of those who can use them. How, then, to let the leaders hear them at their best? It is obviously true, that it would take days of auditioning to find these men. And then, rarely does a man play well at an audition or when he plays alone. The test is with the band.

I have often thought that a board of examiners—made up of experts from all types of musical categories, i. e., dance bands, theatre bands, pit orchestras, concert and symphony orchestras; experts from the fields of broadcasting and recording—should pass judgment on these men and classify them according to their respective abilities.

A glance at the Local 802 Union Book, shows thousands of names under the general classification of violin. Obviously there should be some sort of classification

(Continued on page 78)

The most expensive shoes

may RUIN BABY'S FEET

N-Ray of baby foot in an expensive shoe  
Wee Walker Shoe

The X-Ray shows that you may RUIN your baby's feet by buying expensive shoes and then failing to discard them when they are outgrown.

It's better to buy inexpensive Wee Walker Shoes and change to new ones often. Wee Walkers have every feature baby needs. They are made over live-medal lasts, are correctly proportioned, full-sized, flexible, roony shoes that give real bare-foot freedom. They are distributed at low cost through metro-wide shops maintaining a low profit policy. The stores listed here or will gladly get the size and style you want. See them—compare them—in the infants' wear department. For baby's sake accept no substitutes.

W. T. Grant Co. S. S. Kresge Co. J. J. Newberry Co. H. L. Green Co., Inc. Sears, Roebuck & Co. Charles Stone Isaac Silver & Bros., Metropolitan Chain Stores, Inc. F. & W. Grand Stores Lincoln Stores, Inc. Schulte-United Stores

WEE WALKER shoes

LOOK FOR THIS TRADEMARK MORAN SHOE CO. CARLYLE, ILL.

NEVER OFFEND!  
BE "SURE" OF YOUR BREATH

Use "Sure" the amazing new breath purifier that helps in removing social contacts, business. Removes offensive breath odors from onions, garlic, tobacco, pipe-tobacco, etc. Just use one drop on the tongue and your breath will be sweet. Also removes odors from hands. Fits purse or pocket—sold everywhere on money-back guarantee.

GET YOURS FREE. WRITE SURE LABORATORIES Dept. M-197 N. Walsh Ave., Chicago

THERE IS ONLY ONE

Sure BREATH PURIFIER

ONE DROP DOES THE TRICK! 10¢ WEEK'S SUPPLY

On Sale at Good 10¢ Stores

UNSIGHTLY HAIR WASHED AWAY

with X-BAZIN Cream

No more hair on legs or under arms. Leaves skin smooth and lovely. Giant size tube at drug and department stores. Smaller size at all 10¢ stores.

OVER 10 MILLION TUBES SOLD!

# THE INFALLIBLE CROSSLEY RATINGS?

(Continued from page 28)

the radio advertiser find out whether the program on which he was spending thousands of dollars, was being tuned in by the public? Were the listeners ignoring high-priced John J. Conic's half-hour show to tune in on the Police Band? Were popular programs drawing more listeners than symphony broadcasts?

In 1927 the Frank Seamans Advertising Agency decided to find out something about the reception of their *Doris Baking Powder* program, and engaged Crossley Business Research, Inc., to check, in fifty cities and towns, whether their program came through on schedule, to time the program and determine whether local announcers were cutting in, etc. Crossley's survey disclosed that there were local announcements being sandwiched into the program, as well as similar practices—not unusual in those days—and Seamans got relations on time from the offending stations.

It was Crossley's first radio survey. Crossley Business Research, Inc. (which, incidentally, has no connection at all with Crosley Radio Corp.) was then a new firm specializing in marketing research, general business surveys and such. It was founded in February, 1926, by the present president, Archibald M. Crossley, former Director of Research for the *Literary Digest*.

For the next couple of years Crossley, Inc., did occasional similar jobs of radio research, but they were individual, specialized check-ups. And then, in 1929, Seamans again came into the picture with a request for an experiment. They wanted to measure the audience of the *Eastman Kodak* show. The consensus of opinion was that it couldn't be done; that there was no way of compiling an accurate index of the listeners to a program. But Crossley tackled the job and did it successfully, using the same basic methods that are now used in the Cooperative Analysis of Broadcasting. Telephone interviews were conducted in representative cities and towns by Crossley investigators, every morning, asking if the person interviewed had a radio, if it had been tuned in during certain hours the preceding evening, and what stations and programs had been heard. The results were so satisfactory that the method began to achieve some publicity, and Crossley received requests for similar jobs in the radio field. A meeting of the Association of National Advertisers took up the matter.

After a dozen or so of these independent surveys it was proposed to the A. N. A. that its members subscribe to a regular service in checking the radio audience, and, at the same time, that they pool all their data in a book which was duly issued under the title, *Advertising Looks At Radio*, around 1929.

That was the genesis of the "Crossley Reports"—actually called the Cooperative Analysis of Broadcasting. Originally the Crossley organization did all the selling, management and field work of the C. A. B., which was a subsidiary organization, starting with thirty subscribing advertisers and carrying the official indorsement of the Association of National Advertisers. A committee representing the interests of the subscribers acted as an advisory board and

met first in February, 1930, under the chairmanship of Guy Smith of Libby, McNeil and Libby. And on March 1, 1930, the C. A. B. began operations.

For the first four years of its life the Crossley organization met with the advisory committee each few months, submitted reports on its findings and, with the recommended changes, issued the Reports to subscribers. Then it was suggested that the Committee incorporate and take over the management of the C. A. B., with Crossley doing the actual field and statistical work, which is the present method of operation. The Cooperative Analysis of Broadcasting is a mutual, non-profit-making organization representing the interests of the subscribing advertisers; Crossley, Inc., doing the actual mechanics of the survey, and the Governing Committee of the C. A. B. handling the selling, direction and management with Mr. A. W. Lehman, Assistant Manager of the A. N. A. and also Manager of the Governing Committee. Any profits resulting from the C. A. B. service to its subscribers is put back into improvement or enlargement. For example, after one successful year the profits were spent in increasing by twenty-five percent the number of persons interviewed to get a broader cross-section. Or thousands of dollars are devoted to trying various methods of testing.

This, then, is the set-up of the C. A. B. And, though the tests and experiments that have led up to the present system of arriving at ratings were elaborate and expensive, the system is basically simple. Sprinkled in cities and towns across the country are a thousand-odd Crossley-trained investigators; some regular full-time workers, some part-time. Four times a day, seven days a week, for two weeks each month the interviewers telephone representative persons in each locality. The times for these calls have been determined by patient experiment as least likely to annoy the listener. Calls are made at nine a.m., noon, five p.m. and eight p.m. On Sundays the morning call is made at ten a.m. rather than nine, to avoid as much as possible irritating the person interviewed. And the interviewer will ask, for example on the morning call: "Was your radio set turned on last night?" If the answer is affirmative: "What program did you listen to?"

Some may remember several programs, some only one or two. The interviewer does not ask the name of the sponsor or product, only that of the program—not whether it was liked. It is a purely quantitative analysis. And each group of calls, at each time of day, covers the programs of the preceding interval; the noon calls for the morning programs, the five o'clock calls for the afternoon shows, etc.

From the figures thus collected across the country in a thousand towns and cities, Crossley statisticians compile the Rating which tells subscribers that *Snackies* has jumped from 12 to 15. This means, merely, that if 100 listeners are telephoned and 15 of them heard the same program, that program is rated 15. The basis, of course, is on a much greater number of calls.

"According to latest reports," says Mr. Lehman of the Governing Committee,

## Stops PERSPIRATION FOR ONE TO THREE DAYS

### ZIP CREAM DEODORANT

Destroys body odors. Easy to apply; harmless to clothing; and ideal on sanitary napkins. Just a little under the arm and ZIP!—you're free of perspiration odor.

MORE FOR YOUR MONEY

THE BEST TO BE HAD  
10c • 25c • 50c



For unwanted hair—ZIP Depilatory Cream

## HAIR ON FACE

ARMS, LEGS AND BODY REALLY GONE!

Simple. Quick. Leaves no trace of hair. With each package of ZIP Epilator, you get a dollar bottle of BOUQUET JORDEAU—a refreshing fragrance. A \$2.00 value for only \$1.00. EPILATOR Good stores or send \$1.00 to Madame Berthe, 562 Fifth Ave., New York

## FREE MASTER NATURAL COLOR PHOTO ENLARGEMENT

With Roll DEVELOPED 25¢ and 8 High Gloss Lifetime Prints—All Camera films. Send in your rolls and receive professional artistic work at industry-leading prices. Overseas service. Most modern shops in U.S. Free color prints. Satisfaction or money back guaranteed. Absolute spot with prime lens for movie save close free enlargements. A trial will delight you! SUNSET SERVICE, 295 Sunset Blvd., St. Paul, Minn.

**LAW STUDY AT HOME**  
With greater respect and guidance. Learn more, save more. We guide you step by step—familiar, all levels available, including footnotes—yellow Law Library Digest of L. L. application—no cost, easy terms. Get your valuable diploma. Law Training books free. Send for form NOW. LASALLE EXTENSION, Dept. 3318, Chicago

## DO YOUR NAILS SPLIT?



### Put a Wax Cushion on Your Nails

Stop polish from splitting and drying your nails. Sav-a-Nail, protective cushion (colorless, not creamy) keeps polish from touching nails. Protects nails from household wear and tear. One minute treatment. Dries instantly. Encourages nail growth. Polish goes on smoother—stays on longer. Makes every manicure a success. End your nail troubles! Brush on nails. Apply polish. Only 10¢

A Real Dollar Value for a Dime!  
Not A Polish—Not An Oil  
Look For the Brown and Yellow Card  
AVOID IMITATIONS—DEMAND  
THE GENUINE  
**SAV-A-NAIL**

AT 10¢ STORES EVERYWHERE  
If not obtainable, send 10¢ to NATOSK, Inc., 826 S. Flower Street, Los Angeles, California.



# MUSICAL EXPERIENCE UNNECESSARY

(Continued from page 61)

introduces them. He knows what the public wants—and sees that they get it!

The perfect example of the entertainer turned maestro is Ben Bernie. There's a lad who was important before he ever held a baton and has proved that he could earn a star's salary if he never held one again.

Ben was an important vaudeville star even in War days. He could pick out a tune on a violin. But he made a living by being funny. Came the day when dance orchestras became a national craze and Bernie decided to get in on a good thing.

What made the Bernie band was not the music. It was Ben's personality; his broken-down vocals, the trick dialect choruses of songs, the cigar and the Winchell jokes. Dick Stabile was responsible for most of the musical ideas, but Dick resigned to form his own band. His departure really didn't mean much to Ben. He had a movie contract, which didn't come just because Bernie was a musician.

Ben returned to the air this spring with a new commercial. He was hired as a comedian and master of ceremonies. The orchestra was composed of men who make a living out of playing for the different studio bands. The old Bernie band was left behind in California and Ben didn't trouble to lead the one CBS gave him.

Fred Waring went further than solo vaudevillian Bernie—he turned an entire band into a money-making vaudeville unit. Fred is another with talent for organization. When Waring, Inc., was going full blast he kept an entire floor of a Broadway office building as busy as any plant.

The Waring band has always been a complete vaudeville show all by itself. As a matter of fact, when Fred was first talked about for radio, skeptics came forth with: "No. It wouldn't be any good. You have to see Waring to appreciate him.

Fred looks and acts like any successful young business executive. He runs his

orchestra as a business. He's used that technique ever since he first organized in 1921. The main difference between the Waring business and most others, though, is that his seems to pay bigger dividends.

Bob Crosby is another young man who's doing all right. He's a conductor because he can sing and looks good in front of a band. In 1932, Bob was vocalist with the Dorsey Brothers. When they split up in early '34, Bob went with Jimmy. A year later he resigned to form his own band. The Crosby orchestra is a cooperative one, each member with an equal share in the ownership, and Bob is the singing-leader-president. Bob plays no instruments, doesn't always keep time with his baton, but the band is so organized that it does a swell job.

Well, I think you have enough examples to get my point. If you want a few more you can think of the up-and-coming Blue Barron. Barron is Sammy Kaye's ex-business manager. He figured there was more money up there on the podium, collected a band, initiated three or four of the more successful orchestral styles and is now called an orchestra leader.

There's Ina Ray Hutton. She's platinum blonde, can tap dance and wiggle. She has a baton, too, and the honor of conducting America's first girl band, the Melodians. Born in Chicago, Ina Ray first took a flier at the stage, with some small success as a singer and dancer. She's got rhythm, there's no doubt about it, and though she leads her orchestra she's still essentially a show girl.

That sort of thing doesn't go nowadays. There has to be some return on the coins clinked down at the box-office other than the feeble thrill of gazing at a famous face.

Ask the boys who have made a business of it. The ex-cab-drivers, the lawyers, the business managers, the entertainers. They know what it takes. What's more important, they know what it gives.

# IT'S MY HUMBLE OPINION

(Continued from page 75)

showing that this man is best fitted for this type of work, or that type of work—or at least a list of what each man has done in the past; engagements played; with what orchestras performed; leaders with whom played; etc., which would serve as a chart to help us select and find the men we occasionally need. This is the way film, legitimate and radio year-books list their members.

Because of the peculiar requirements of my varied appearances—one week in theatres, one week in night clubs, always broadcasting—I find it difficult to secure the best men. Having served a long and hard apprenticeship in dance halls, I find I no longer wish to stand before dance crowds for four or five hours. Occasionally, yes, but day in and day out, no. I guess the old dogs can't take it any more!

I have invested \$6,000 in those lovely

radio-phonograph players that play recent records without the necessity of a human touch, and I have been greatly satisfied with my machines until recently when the manufacturer informed me that they have perfected a new type of tone-arm, making it more perfect in tone and giving the record less wear. But, unfortunately, the manufacturer does not offer any method of incorporating the new device on our old machines ("old" only in the sense that they aren't brand new, not literally "old").

As a matter of fact, the dealer representative here in New York suggests that I turn in my old machine for a new one which has the simple mechanical contrivance which easily might have been incorporated into the present mechanism. I am being shamelessly imperturbed to take a loss on my beautiful wood cabinets that are still in excellent shape.

# Teeth hard to Bryten?

Here's News!

**IODENT No. 2** toothpaste and powder is scientifically compounded by a Dentist and guaranteed to SAFELY remove most stubborn stains—even smoke stains—from hard-to-bryten teeth, or money back. Have bright, sparkling teeth like millions do. Get refreshing Iodent today.

**IODENT**  
NO. 1 TOOTH PASTE NO. 2  
FOR TEETH EASY TO BRYTEN ALSO POWDER FOR TEETH HARD TO BRYTEN

Brush Away  
**GRAY HAIR**

...AND LOOK TEN YEARS YOUNGER

Now, at home—you can easily, quickly and safely tint those streaks of gray to lustrous shades of blonde, brown or black. A small brush and BROWNATONE does it. Guaranteed harmless. Active coloring agent is purely vegetable. Cannot affect waving of hair. Economical and lasting—will not wash out. Imparts rich, beautiful, natural-appearing color. Easy to prove by tinting a lock of your own hair. BROWNATONE is only 50¢—at all drug or toilet counters—always on a money-back guarantee.

BE SURE WITH

**NIL**

ABSOLUTELY SAFE DEODORANT CREAM

Safe for skin and fabrics—non-irritating even after shaving—approved by Good Housekeeping...Just dab it on—NON-GREASY—dries instantly—no dusting powder necessary—will not rub off...Ideal for sanitary napkins...Largest size for only ten cents. At leading ten cent stores.  
**NIL LABORATORIES • TOLEDO, OHIO**

# WAKE UP

**YOUR LIVER BILE**

Without Calomel—And You'll Jump Out of Bed in the Morning Rin' to Go

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

# TRAVEL IN STYLE

(Continued from page 52)

almost translucent, and that something about her costume kept calling your attention again and again to the gray of her eyes. That's the effect a well-dressed woman gives. You are left with a pleasant impression of a harmonious picture, perfectly assembled, in which no one detail stands out more than another.

For traveling, either by train, auto or plane, Joan suggests a suit like her gray cape ensemble of lightweight, porous-weave woolen, consisting of a simple, one-piece dress with short sleeves, and a jacket to which the hip-length cape is attached. With it she wears matching gray kid shoes, gray kid gloves and, for contrast, she chooses a black saucer-rim straw hat, topped with a cluster of pink camellias and veiled with black *point d'esprit* lace.

For a variety of climates and temperature changes, you need a suit like this, whose jacket and cape can be removed in swiftly hot weather, leaving you cool and smart in the dress. The porous-weave wool is best for traveling—keeps you warm when it's cool, yet, because of the open weave, is not hot and sticky in warm weather. And each strand of the wool has been given an extra twist, so that the fabric is resilient as well as cool, and therefore more crush-resistant, an important thing to bear in mind when choosing a traveling costume.

Joan's choice for a smart summer luncheon or cocktail frock is a red and white checked two-piece taffeta dress worn with black accessories. The skirt is circular, taking its sunburst design from accordion pleats (and you know how good pleats are right now!). When she wants to be a little bit dressier, she wears a black hat with a wide, upturned brim from which is draped a flattering veil.

When that new, attractive young man invites you to dine and dance, wear a twin print ensemble of sheer crepe dress and chiffon redingote. Joan chose hers in a navy and white print, bound for contrast with navy crepe, and with matching ties to hold the coat in place. With it she wears a blue balmain straw, tied with a navy blue veil and trimmed with a row of white pink flowers. Navy bag and shoes, while doekin gloves complete this ensemble, perfect for informal dining and dancing.

For soft, romantic summer nights, Joan recommends a demure, gracefully feminine evening frock for the most becoming effect. Her enormously full-skirted summer evening gown, with its prim tucked sleeves and bodice, is of floating yellow and white printed chiffon. The sash, which ties in a looped bow in front, and whose streamers reach the entire length of the skirt, is of purple velvet ribbon.

"A waistline that's two inches too high or an inch too low can wreak more havoc upon your appearance than the smartest color combination, fabrics or accessories can possibly rectify," warns this fashion-wise young star, who thinks you should make a careful study of your figure and that you should never buy any article of apparel which fails to do the most for it. Because she is tall and slender, she faces the problem of buying clothes which won't accentuate her height and make her appear

thin. She knows that she must avoid the sheathed gown which hugs the figure too closely, exaggeratedly high heels, hats which soar too high. Designs which break the long, attenuated line from neckline to hem are chosen, hence the frequent appearance of suits, two-piece dresses and bolero effects. It is for this reason that she favors wide belts and sashes.

Colors are an important consideration with her, since she believes that color can bring out hidden tones in skin, hair and eyes. She explains that to the unnoticing eye there's little tone distinction between a clear and a dusty yellow (yellow is her second favorite color), yet the first tone can bring out a glowing translucence in her skin while the latter imparts a muddy, almost malarial hue to it. Another example she cites is navy blue. In its dustier shades, she says, her skin takes on irish, ashen tones, whereas the electric tone in navy instantly brings out a certain warmth of color.

"Match your eyes with the color of your gown or with some strong accent of color in your costume," is her advice. "It doesn't matter how tempting is the grass green gown you want to buy, and no matter how it highlights your reddish brown hair, push it away unless it throws the color of your eyes into relief, making them the most noticeable feature of your face."

Joan's eyes are gray, and gray is always chosen as the basic color of her wardrobe. If yellow or blue are worn, dull platinum jewelry will be chosen to accent the color of her eyes.

When you have put so much thought and planning into the selection of your clothes, it's only natural, Joan thinks, that you should be ready to take good care of them, whether at home or abroad. Before you leave for your trip, check up and make sure that one of those handy little sewing kits is tucked into a corner of your bag, equipped with the right shade of silk or cotton thread for each dress and your hose.

"A missing fastener or button that keeps annoying her all day can completely destroy a woman's chic, because chic depends upon poise more than it does upon clothes. You must be able to forget completely what you are wearing!"

But such oblivion to sartorial get-up, she explains, is conditioned by a resolute avoidance of clothes details which can heckle you—blouses that won't stay tucked in; a costume necklace which tarnishes the moment it touches your skin; a sash that becomes a string as soon as you sit down; stocking seams that spiral round your legs; gloves that pick up smudges from door knobs, coins and subway straps.

It takes time, patience, sometimes even self-denial—when you must turn down, as being impractical, something you covet. It's hard work, at first, but you'll find that you soon acquire a lot of new good habits that will help you on the way to being a well-dressed woman. And you're a well-dressed woman, believes Joan Blaine, when you can say, after the last reassuring pat has been given to hair and gown:

"There! Now I can forget everything about this!"

# TRIPLE WHIPPED CREAM AID'S DRY SKIN



## PRaised BY MOVIE STARS

If your skin is dry and therefore rough you owe it to yourself to try the new triple-whipped cream called TAYTON'S CREAM. Modern electric production method and triple-whipping make TAYTON'S CREAM so soft, light and fine in texture, that it spreads evenly and thoroughly, retaining its true cleansing, lubrication, freshening and softening.

And equally important, modern high speed machinery produces a sterilized glass jar for TAYTON'S at a saving of one-half cent compared with most expensive jars. This saving is passed on to you in two ways: the purest and most expensive ingredients that money can buy and double the jar size.

## \*BOOTS MALLORY

The 10c jar contains one ounce, while most others contain only one-half ounce. Compare these facts for your own TAYTON'S is tops in quality. It has been tested and approved by Good Housekeeping Bureau. And the glamorous movie stars who endorse TAYTON'S—for instance lovely Boots Mallory says: "I use TAYTON'S Cream to cleanse and keep my skin smooth and youthful looking." You can't know the joy that TAYTON'S can bring until you try it. Get a jar of TAYTON'S Cream at your local store today. Put it to the test. See how it cleanses, softens and lubricates dryness. If your dealer is out ask manager to order for you send a check to TAYTON'S, Dept. F., 811 W. 7th St., Los Angeles, Calif.

## FREE POWDER SAMPLE COUPON

Take this coupon to any local store for free generous trial packets of TAYTON'S new, no-slime, silk-filled Face Powder with purchase of 10c jar of TAYTON'S Cream. See the new colors. How fine it is. How it stays on—will not shake. If you are out of powder, send coupon to us with 3c stamp to cover mailing cost. TAYTON Co.

# VEG-E-LAY PREVENTS "SUMMER HAIR"

**The Perfect Hair Groom**

**HOT winds and broilingsun take the life out of hair unless you use a fine hair dressing like Lucky Tiger Veg-E-Lay. A few drops twice a week keep your hair perfectly dressed and perfectly kept. At your drug-gist, barber or 10c store.**

## Say Goodbye to Dull, Drab Hair

In one, simple, quick operation, Lovalon, the 4 purpose rinse, does all these 4 important things to your hair.

1. Gives lustrous highlights.
2. Rinses away shampoo film.
3. Tints the hair as it rinses.
4. Helps keep hair neatly in place.

Use Lovalon after your next shampoo. It does not dry or bleach. It is a pure, odorless hair rinse, made in 12 different shades. Try Lovalon. You will be amazed at the results.

**LOVALON**  
—the 4 purpose vegetable HAIR RINSE



**DROP THAT KNIFE!**



**Corns come back BIGGER—UGLIER unless removed Root\* and All**

**DON'T** take the risk of home paring or other old-fashioned methods—don't suffer needlessly from painful corns that keep coming back bigger and uglier. Now you can remove them quickly—safely—easily—root and all! **Blue-Jay**, the modern double-action corn plaster stops pain instantly, by removing pressure, then in 3 short days the corn lifts out root and all (exceptionally stubborn cases may require second application). **Blue-Jay** is tiny. Easy to use. 25¢ for a package of 6. Same price in Canada. At all drug and department stores.

**BLUE-JAY CORN PLASTERS**

\* A plug of dead cells root-like in form and position. If left may serve as focal point for renewed development.

**STOP Scratching**

**RELIEVE Itching of Insect Bites**

Even the most stubborn itching of insect bites, athlete's foot, hives, scabies, eczema, and other externally caused skin afflictions quickly yields to cooling, anti-irritic liquid **D. D. D. PRESCRIPTION**. Easy to use. Dries fast. Clear, greaseless and stainless. Soothes the irritation and quickly stops the most intense itching. A 35¢ trial bottle, at all drug stores, proves it—or money back. Ask for **D. D. D. PRESCRIPTION**.

**MEND THINGS!**

China  
Glassware  
Leather  
Toys  
Furniture  
Books



**10¢** At Hardware, Drug & 10¢ Stores

**Blonde Haired Girls!**

**Get Back the Lovely, Radiant Lightness of Childhood**

Try this fascinating new shampoo, which in a few minutes and at the cost of but a few cents, leaves your hair lighter and lovelier. Safely, too. A single wash with this amazing, new-type shampoo—called **New Blondex**—instantly removes the dull, dingy, oil and dust laden film that leaves blonde hair lifeless, mouse colored and "old" looking. You will be delighted with the new shimmering highlights and lustre of your hair, the glorious radiance that usually comes only in childhood. Start **Blondex** today. New combination package—shampoo with separate rinse—at all stores.



**New BLONDEX** THE BLONDE HAIR SHAMPOO & RINSE



Bob Hope's future is looking up. He's made a big hit in movies and has just been signed to m.c. Pepsodent's new variety show this fall.

**BROADCASTS THAT MADE HISTORY**

(Continued from page 60)

related to the West Coast, short-waved to the U. S. minesweeper, *Albatross*, the ship standing by the island, and short-waved from the ship to the eclipse party on the island. And the swart in London was carrying on a two-way conversation with Dr. Mitchell on Canton Island halfway around the globe while the world listened in.

AND so, where things are happening daily, dingy, oil and dust laden film that leaves blonde hair lifeless, mouse colored and "old" looking. You will be delighted with the new shimmering highlights and lustre of your hair, the glorious radiance that usually comes only in childhood. Start **Blondex** today. New combination package—shampoo with separate rinse—at all stores.

AND so, where things are happening daily, is found on the spot, with pack transmitters, remote control or mobile units; whether the event be an Easter parade, the frying of an egg on a hot city sidewalk or a great disaster. An interesting commentary on the difference between the American and European attitude on Special Events is revealed by the experience of Paul White, CBS Director of Special Events Department.

While in London for the Coronation, White was observing with obvious puzzlement the radio setup along the line of march of the Coronation parade.

"What's the matter, Mr. White?" asked a British Broadcasting man who accompanied White.

"I was noticing," White replied, "that all the way from Piccadilly to Marble Arch—about two miles—you have no announcer stationed."

The BBC man explained that the head of the procession would be at Marble Arch before the tail had passed Piccadilly.

"But," White objected, "just suppose someone attempted to assassinate the King somewhere in that uncovered area—what would you do?"

"Do?" frowned the BBC man. "That, Mr. White, would be a matter for Scotland Yard . . . not the British Broadcasting Company!"

# THE BANDWAGON

(Continued from page 57)

ing on an arrangement, he has to sound "A." He does that by stepping to the phone and calling his neighbor. It seems that the telephone company was obliging enough to put in a bell-box that, when it rings, gives forth a perfect "A!"

## WHERE THEY COME FROM

Choral directors and arrangers are moving in on the baton-waving field and taking some of the play away from the personality lads. Andre Kostelanetz was hired originally by CBS as a choral director. Both Lyn Murray and Ray Block are doubling between their choruses and their orchestras. Larry Clinton, Eddie DeLange, Ken Sisson and Dick Stabile all at one time made their living by writing arrangements for other orchestra leaders.

## A WILD, WILD BUTTERCUP

There's a youth in Al Donahue's orchestra who has just reached his majority. His is a cheerful, cherubic face. Quiet and gentle is his manner. His name is Charlie Carroll. The boys call him "Buttercup," for short.

Buttercup is Donahue's drummer-boy. The drums are definitely not a gentle, cherubic instrument. The minute Charlie lays hands on them, he leaves behind his Buttercup character and becomes a—well, let us say—a Tiger Lily. He socks, he smashes, he whirrs.

Charlie is a swing-man at heart; Al's band is suave, smooth and sweet. But Donahue is a smart fellow—he knows when he has a good thing. So he's featuring Buttercup in at least one chorus out of every dance set. What's more, he's given Charlie a five-year contract—the first such document ever handed out to a Donahue bandman. When you hear Al next time, and you hear swing battling it out with the sweet, remember that it's a Buttercup gone wild, with full permission of the authorities.

## ONCE OVER LIGHTLY

Glenn Gray and the Casa Loma boys succeed Jan Garber on the Burns and Allen show July 4th. . . Mrs. Carmen Lombardo is wearing New York's most unique charm bracelet. A gift from Carmen, the charms are miniature musical instruments, fashioned of gold and set with diamonds. . . Mark Warnow, who never played tennis in his life, is now living close by the famed tennis stadium in Forest Hills. Result: Mark goes right from network to nets. . . Frankie Trumbauer, saxophonist, has a new band with Manny Klein, a CBS house band alumnus, as partner. . . The theme song of the young Gene Krupa outfit is *Apokryda*. That title is a cross between Krupa spelled backwards and an abbreviation of rhapsody.

## MAIL BOX

Mary White: *Cnb Calloway is married —has been for the first five or six years. He was thirty in September, 1937. For a picture of him write to Irving Mills, 799 7th Ave., New York, N. Y.*

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# RADIO STARS

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# RADIO RAMBLINGS

(Continued from page 37)

shrewd sense of radio values creep into his conversation occasionally to suggest the talent that runs his radio programs.

As an example of Hummert operation methods, there was a day when he dropped in to help bolster one of the agency's musical programs. He listened to one musical number rehearsed two or three times. Quickly, he told the band leader:

"We are aiming at a large, popular audience. I have heard this song over and over and I still can't whistle it: I think you should play music that people can whistle."

Neither Hummert claims to be either musician or great author. Both have been very successful supervising those two fields in radio.

ODD how staying away from radio helped the standing of some of the girl singers. Loretta Lee, for one example, sang with George Hall three seasons ago in a year when he had a dozen programs a week on the Columbia network. Those frequent hearings and good voice seemed to be bringing popularity to Loretta. She quit Hall's band to capitalize on her popularity.

Apparently she had overestimated her standing. Her main job was singing as anonymous soloist on the *Hit Parade* program. Hollywood offered movie jobs, but again it was mostly anonymous—singing for movie stars who had no musical talent. This summer she went after radio jobs again and suddenly found she was getting guest-star assignments of the stature she had expected before her name had almost slipped out of radio.

Connie Boswell had the same experience, a minor singer when the Boswell sisters dissolved, seldom on the air the next few years, suddenly in demand as a radio star. The story of Dorothy Lamour is familiar—discarded by radio, picked up by movies for her glamorous face and figure, back to radio as a star. To complete the coincidence, all three of these girls come from New Orleans.

GOODMAN ACE often ventures a theory that any radio program, so long as it is not downright unpleasant, will develop a considerable popularity if it is left in a regular time, week after week, over a period of a couple of years. Al Pearce seems to prove his theory.

For years, Al and his gang struggled along on the outskirts of radio importance. His show was considered just a fairly good program for an afternoon spot and didn't always have a sponsor, even there. The networks did not consider any experiments with him in the evening hours worth while.

Then came Henry Ford, who has often expressed his faith in homely entertainment. His radio staff shrewdly selected Al Pearce, kept him on the air regularly for two years. The program started slowly, gradually caught attention, until during the past few weeks it has climbed up among the leaders in the ratings.

As evidence of his new popularity, Al Pearce recently pocketed a new contract with a new sponsor, who will pay a little

over \$8,000 a week for the program this fall. That puts Al in a class just behind Cantor, Benny, Fred Allen and the other leading comedians, ahead of such perennial radio favorites as Benny Goodman, Guy Lombardo or Amos 'n' Andy. There were several bidders to engage Al at that salary, too.

HILDEGARDE is back in Europe, where she achieved her greatest popularity, after another snub by the American networks. This girl singer was brought back to her native land three years ago under National Broadcasting Company auspices, no less. So sure were the vice presidents that sponsors would be scrambling for Hildegarde's services, they guaranteed her a salary of \$500 a week. A tub-thumping publicity campaign was launched. Hildegarde began singing on the air but no one appeared to engage her and relieve NBC of its salary guarantee. She received her \$500 a week from the company treasury. There seems to be something fatal about these big hallyhoo campaigns with which networks try to launch new stars.

Just before Hildegarde, NBC tried another European favorite, a young Irish tenor named Dunny Malone. A lot of pieces got into the papers in advance of his arrival. He sang, lost the publicity attention, quietly went back to Ireland.

THAT quaint old character, Mrs. Wiggs of the *Cabbage Patch*, is played in the radio version by a girl who is probably Mrs. Wiggs' complete opposite offstage. The actress is strikingly handsome, Betty Garde, neither old nor possessed of any quaint simplicity.

No one gives a thought to the incongruity around the studio. As a matter of fact, most old characters are played by comparatively youthful actors and actresses. A versatile young crowd, ambitious and not yet commanding a high salary, worked for radio in its early days, doubling in every sort of rôle. As radio developed, so did they, and they remain the backbone of radio's dramatic forces. No matter what the age of the characters in a skit, the radio cast is almost certain to be dominated by youth.

FRED ALLEN was showing a letter from an elderly admirer who had heard that Fred chewed or used to chew tobacco. The old man was pleased to find a kindred spirit.

"We're about the only ones left," the letter said. "The new generation don't know what it is. When I finish chewing, I drop my wad of tobacco in the road. Automobiles come along and shy away from it, carefully steering around the wad. You wouldn't think this condition ever could have happened."

HARDLY six months ago, John Carter was an obscure young tenor, struggling for a foothold anywhere, radio, stage, night clubs, anything for a job. All of a sudden radio has whisked him into one of its rocketing soars to success. The young man now has more careers open than he can fill. It started when he competed in the

Metropolitan Opera Auditions program broadcast over NBC last winter. A New York music critic heard that and recommended the young man to the agency hunting a spring and summer substitute for Nelson Eddy on the Charlie McCarthy program. Ecstatically happy, John Carter landed that job. Then came the deluge.

The appearance on the Met Auditions program landed him a place in the Metropolitan Opera. His singing on the McCarthy program attracted instant attention. Movie offers came in. He can make a concert tour.

If he could only upset the laws of physics and be in several places at once next year, he could make several fortunes. As it is, Carter probably will take the job calling for most work and returning the smallest profit. Radio and movies pay more than opera, but no young tenor would refuse a place in the Metropolitan. That means a summer of the hardest kind of labor because Carter knows no complete opera rôles. His studies have covered parts of operas but now he must master several scores from beginning to end.

AT the zero hour, just before broadcast time, two hurried little conferences are going on at every program. One is usually out on the studio stage, the orchestra leader thumbing through his pages and speaking hurriedly to the musicians.

"All of you," he'll be saying, "start at G, count four bars and then cut the next three from that modulation. Saxes, cut your tri section from the second number. At the end of the first chorus in the third number, be ready to cut if I give you the signal." They go over the whole musical score, each musician marking the changes.

The other conference usually takes place in a little anteroom, just off the studio. The people with speaking parts are here.

"There's a new page three in the script, Min, be sure to watch that. Your speeches are the same but most of your cues are changed and none of them have been rehearsed. On page seven, everything is cut after John's speech down to the knock on the door in the next page. Did anyone give that cut to the sound effects man? Artie, you check that before we go on."

"When you come to that farm gag on page nine, Joe, say Senator Fizzlewutz instead of Senator Borah. We couldn't get permission in time to use Borah's name."

Those are the "cut meetings." After dress rehearsal, it is usually discovered that the show is a little long and must be trimmed. If the sponsor is there, he is likely to have a few objections and demand changes. Last minute rulings come from the station's censorship department, ruling that this gag is vulgar and that remark has dangerous political implications. Another line might offend some other station advertiser.

Frantically, the program's production staff gets changes and cuts into the script, trying to keep the show smooth in spite of hackings and abrupt chops. There are so few hours between dress rehearsal and broadcast!

After the program, cast and musicians usually disperse lightlyheartedly to go home or do whatever they have in mind. In some nearby restaurant there will be a table of young men, raising their drinks in trembling hands. That is the production staff, pulling shattered nerves together after that last hasty drive against time.

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