

MUST CHILD BIRTH KILL? — A BROADCAST TO CHALLENGE THE WOMEN OF AMERICA

MEMBER

Radio MIRROR

10¢
MACFADDEN PUBLICATION



JACKIE COOPER
and
DEANNA DURBIN

A Greater Radio Season with Radio Mirror! See THE ALMANAC on Page 43 for a Complete Guide to New Shows!

I SING WHILE YOU DANCE

The Tempestuous Story of a Girl Singer on a Famous Dance Band

HE8690
.R16

One of these Window Shades
Costs 15¢.. the Other \$1.50..

CAN YOU TELL WHICH IS WHICH ?



In Actual Tests 3 Women Out of 4 Thought the

15¢ CLOPAY *Lintone* Looked the More Expensive

See These Amazing Shades at 5c & 10c and Neighborhood Stores

A REMARKABLE new cellulose material is found to be far more practical for window shades. Hangs straight, rolls evenly, doesn't crack, curl or pinhole. Wears amazingly. More than that, an exclusive CLOPAY process produces a lovely *Lintone* texture that so resembles fine-count linen as to astonish women everywhere. In actual tests, 3 out of 4 women viewing a 15c CLOPAY *Lintone* beside a \$1.50 shade only 4 feet away, thought the CLOPAY was the more expensive shade! (Affidavit on file.)

CLOPAY *Lintones* come in a wide

variety of colors to fit any decorative scheme. Cost only 15c, ready to attach in a jiffy to old rollers with patented CLOPAY gummed strip. No skill, no tacks, no tools needed. On new rollers, including molded shade button and new EDGE SAVER brackets, 25c.

CLOPAYS are sold at 5c & 10c and neighborhood stores. But be sure to ask for AND GET genuine CLOPAY *Lintones* —America's fastest selling window shades —the only fibre window shade with the rich, exclusive finish that looks like linen. For sample swatches, send 3c stamp to CLOPAY CORPORATION, 1329 Exeter St., Cincinnati, Ohio.

*Did you guess correctly? The shade at lower left is the CLOPAY *Lintone*. Try it on your friends.

Above guaranteed to be exact photographic reproductions of shades named*

CLOPAY Washable WINDOW SHADES



For only 10c more per shade you can now get costly-looking CLOPAY *Lintone* material PLUS a coating of expensive oil-paint finish that's 100% washable! All you need is plain soap and water. Grime, grit, soot, stain, and finger marks wash off like magic with never a streak, ring or watermark. CLOPAY WASHABLES come in a variety of colors, all with the exclusive *Lintone* texture that resembles fine-count linen. CLOPAY WASHABLES on new rollers including new EDGE SAVER brackets and molded shade button, cost only 35c for 36"x6' size. Also available in other sizes up to 54"x7'. At 5c & 10c and neighborhood stores everywhere. Send 3c stamp for sample swatches.

CLOPAY *Lintone* WINDOW SHADES

ROUGH COPY



UNBELIEVABLE
Cleanliness!

Luster
THAT DAZZLES!

Mouth freshness
THAT LASTS!

put there by **LUSTER-FOAM** *the energizing agent*
(C₁₄ H₂₇ O₆ S Na)

IN THE NEW LISTERINE TOOTH PASTE!

At touch of saliva and brush, Luster-Foam detergent foams into an aromatic "bubble bath" of almost unbelievable penetrating power... consequently it surges into and cleanses hundreds of tiny pits, cracks, and fissures seldom before reached... the very areas where, many authorities say, from 75% to 98% of decay starts.

Luster-Foam lies inert in this dainty tooth paste until saliva and brush energize it into an aromatic "bubble bath." This "bubble bath" freshens, cleans, and polishes in a way you didn't believe possible.

As the Luster-Foam "bubble bath" surges over the gums and teeth, here is what it does:

1. Sweeps away food deposits.
2. Obliterates dull, stained film.
3. Combats dangerous acid ferments.
4. Reduces the number of decay germs.

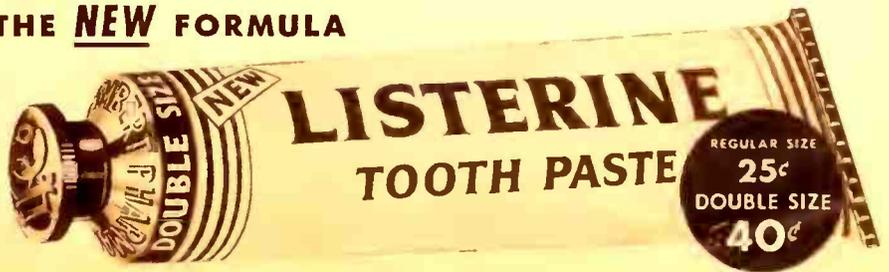
The secret of Luster-Foam detergent is its exceptional penetrating power. It actually foams into and cleanses the hundreds of pits, cracks, and fissures that ordinary dentifrices and even water seldom enter... the very areas where, many authorities say, 75% to 98% of decay starts.

What other tooth paste so thoroughly fights decay these four ways? Get the New Listerine Tooth Paste with Luster-Foam, now! Regular size, 25¢. Double size, 40¢. LAMBERT PHARMACAL CO., St. Louis, Mo.

When thousands upon thousands of women and men gladly lay aside their old favorites to use the New Listerine Tooth Paste, there must be a reason. That reason is Luster-Foam detergent (C₁₄H₂₇O₆S Na), the strange, gentle, almost magical ingredient that cleans teeth in a new, safe, delightful way.

You owe it to yourself to try the New Listerine Tooth Paste with Luster-Foam. Some high authorities call it one of the really great improvements in dentifrices in the last hundred years.

THE NEW FORMULA



DeN 6/3/37

Radio Mirror

ERNEST V. HEYN
Executive Editor

FRED R. SAMMIS
Editor

BELLE LANDESMAN, ASSISTANT EDITOR

Nature's
LOVELIEST COLORS



From the Tropics
TO YOUR FINGERTIPS!

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

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

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

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

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

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

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

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

All shades, extra large size . . . **25¢**

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



GLAZO
NEW TROPIC SHADES

Special features

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PROFESSOR QUIZ

TWENTY QUESTIONS

The Professor Quiz program is sponsored by Nash Motors every Saturday night over the CBS network. Play the game of radio knowledge with him on the air and on this page.

1. Can you name three radio stars born in Canada?
2. Who are Donnie and Ronnie?
3. Who appeared with Morton Downey on the famous Quarter Hours?
4. What fruit, expensive in the winter time, serves as an important radio sound effect?
5. Who directed the Capitol Theater Family program before Major Bowes?
6. What CBS singer comes from south of the Mason Dixon line, but has no Southern accent?
7. In what year did Amos 'n' Andy first go on the air?
8. On what well-known radio program do people talk about their jobs?
9. What popular radio comedy team will be featured in a mystery movie this winter?
10. Do you know the real name of Lum of Lum and Abner?
11. What new radio script series has a circus for its locale?
12. On what radio program are the people fed to cure them of mike fright?
13. Name three stars whose first or last names represent precious stones.
14. What was Ed Wynn's famous title?
15. What was Jack Pearl called?
16. How many years has Wayne King been on his present series?
17. What band did Jack Benny have on his first commercial?
18. What radio song-and-dance man has part interest in what up and coming prize fighter who holds the fly-weight, welterweight and lightweight championships?
19. In what state is Big Town located?
20. What popular comedian, broadcasting from Chicago, makes frequent gags about his weight?

(You'll find the answers on page 66)



● *"Why, Mr. Pig, I think that's downright shocking! Really? You don't believe in bathing? . . . Merciful goodness, I didn't suppose there was anybody left with such old-fashioned, moss-grown ideas!"*



● *"Something's got to be done about this! . . . Let's see . . . what's been wrong with the baths you've had? Soap in the eye? Or . . . Wait—I see it all now! You've never had Johnson's Baby Powder afterward!"*



● *"Hold on—don't run away! You're going to have a brand-new thrill! Soft silky Johnson's Baby Powder to make you feel cool as a breeze and happy as a pig in clover. Now . . . who's afraid of the big bad bath?"*



● *"Wouldn't you like to feel a pinch of my Johnson's? It's so lovely and smooth! . . . Made of fine imported talc—no orrisroot—Johnson's Baby Powder helps to keep babies' skins unchafed, free from prickly heat, and in good general condition. Try Johnson's Baby Soap, Baby Cream, and Baby Oil, too. This new oil is cleansing, soothing, stainless, and will not turn rancid."*

Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

JOHNSON'S BABY POWDER

Copyright 1938, Johnson & Johnson



Famous Massage brings a new freshness to your skin!

Millions of American women are using a better, surer way to keep their complexions looking younger and more beautiful. Follow their example and give yourself a genuine Pompeian Massage at least once or twice a week.

Pompeian (the original pink massage cream) is entirely different from regular cosmetic creams . . . works differently. It's 70% pure milk. You simply massage this unusual cream on your face . . . and as it dries, massage it off.

This massage removes pore-deep dirt and blackheads . . . you can see the dirt roll out. It also stimulates the circulation of blood in your skin. Leaves your face gloriously refreshed—looking and feeling years younger! Try it! Send 10c for generous jar and two booklets of helpful beauty hints.

Send 10c For Generous Jar



The Pompeian Co., Baltimore, Md.
Enclosed is 10 cents. Please send jar of Pompeian Massage Cream and two booklets of beauty hints as described.

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

MWG-11



● No—we're not stating you'll want to swim the English Channel, BUT—

If you don't agree that FEEN-A-MINT is tops for restoring the normal pep and sunshine that constipation takes out of life—back comes your money! FEEN-A-MINT, as millions young and old already know, is today's way to combat constipation. It's modern. It's different. It's easy. And so effective! Imagine—you get all its splendid benefits simply by *chewing* this swell-tasting gum. No wonder folks say: "Why, it seems like magic!" See for yourself—get FEEN-A-MINT now!

FEEN-A-MINT

Tastes like your favorite chewing gum!

WHAT DO YOU WANT TO SAY?



Herbert Marshall,
Hollywood Hotel's
emcee until Bill
Powell takes over.

Universal Pictures

FIRST PRIZE

A HINT TO THE WISE

A MIDGET radio in every kitchen by Christmas or for Christmas—and believe me, misters, you'll be giving Santa a close shave for popularity with your missus.

I got my little dial box for my latest birthday and my husband and three always-hungry offspring have found that mother spends practically ALL her time in the kitchen baking cookies, cakes, pies, bread, frying chicken, and washing all the dishes alone willingly.

The news reports keep me posted on local and world happenings, comedy puts me in a good humor, classical music soothes my tired nerves, and swing gives me plenty of pep. Then, of course, there are many sketches and programs written entirely for the housewife listener. I believe I could get along without a can opener easier than to part with my kitchen radio.

MRS. A. G. BUCHANAN,
Lime Springs, Iowa

SECOND PRIZE

"THEY'RE REALLY SWELL"

There's something about an orchestra leader—something besides his music that makes one remember to tune him in night after night. He asks you to listen to him at the beginning, cheers you during the program, and at the end, thanks you and invites you to listen again.

Many do not talk much; some because they are mike shy, some do not

think the public are interested in them, but very few of them are not interested in the public.

We all enjoy friendly maestros—Kay Kyser with his amusing antics; Horace Heidt and his informal interviews with members of his own orchestra as well as outsiders; Sammy Kaye and his expression of heartfelt sympathy for those confined by sickness and can't dance with his music, and Phil Harris with his great appreciation. (I once heard him say "thank you" eleven times in one-half hour.) These are only a few—everyone should get acquainted with them and all the rest—they're really swell people.

F. LANGE,
San Francisco, Calif.

THIRD PRIZE

"IF WAR COMES!"

A verbal handclap is due Jeanette MacDonald for her courageous reply to that highly provocative question: "What will I do if war comes?" I believe every mother, every wife, every sister throughout the world would like to share Miss MacDonald's point of view by refusing to "do her bit" in furthering "wholesale butchering." But, unlike the sensible songstress, they will not do all in their power to prevent war.

They dose Junior and Sister with daily rations of vitamin to ward off colds; and have tonsillectomy operations performed so that bronchitis is prevented, but when newspaper headlines shout "Armament!" when war looms imminent, they shudder with hysteria, but remain lethargic until war is declared. Then, they wake up.

Patriotically, they take the places of the men who have gone off to the battlefield. With tireless energy they do men's work in the factories, making ammunition, armament, hospital supplies, etc. All, so their soldiers get killed or come home mentally as well as physically maimed.

Women can prevent war. They would, too, if they all possessed the common sense and the valor of Miss MacDonald, for without women's aid, men in war would be floundering fools, and differences between countries would have to be settled amicably.

GEORGINA VALENTINE,
Rochester, N. Y.

FOURTH PRIZE

IS IT THAT BAD?

Will the time ever arrive when the music world can afford to be radioized enough to have at least one station free from advertising?

I never wished so ardently for this as much as when I was convalescing in the hospital and radio was my main treat outside of visitor's hours. There were a pair of ear phones for me to take down at will. The programs were pretty well selected, but not enough to keep out those plaguing announcements: "free parking at so and so store" (when I had all the parking I wanted in that bed); "So and So's pills for what ails you," (. . . and me with all my hospital cocktails); "This is So and So watch reporting the time," (when all I cared about was visitor's hours).

It's bad enough to have to listen to them when you're well, but can at least turn the dial to something else—but it is tyranny to a patient. Oh, for a hospital station with just music!

MARION WARNER,
Los Angeles, Calif.

FIFTH PRIZE

MAKING MARRIAGE A SUCCESS

I think your story by Judy Ashley, about "Second Marriage" is an experience that every married woman should read about. It would help avoid many a heartache and help them to make their married life a little easier.

(Continued on page 61)

THIS IS YOUR PAGE!

YOUR LETTERS OF OPINION WIN

— P R I Z E S —

First Prize \$10.00

Second Prize \$5.00

Five Prizes of \$1.00

Address your letter to the Editor,
RADIO MIRROR, 122 East 42nd
Street, New York, N. Y., and mail it
not later than October 26, 1938.

She
won
College
Honors

... but
"Flunked"
as a
Wife!



One subject she hadn't learned
was Feminine Hygiene—with "LYSOL"

MANY family doctors—and husbands, too—have seen otherwise happy marriages fail, for lack of knowledge about proper feminine hygiene. A wife may not be conscious, herself, of any neglect on her part. That's the tragic thing about so many cases of "incompatibility". Wives don't realize . . . and husbands can seldom bring themselves to the point of mentioning it. If only there could be more frankness . . . but the subject of feminine hygiene is so delicate.

If there is any doubt in *your* mind about feminine hygiene, ask your doctor about "Lysol". For more than 50 years "Lysol" has earned the confidence of many doctors, nurses, hospitals, and thousands of women, for the exacting needs of feminine hygiene.

Some of the important reasons why it is especially valuable in feminine hygiene are—
1—Non-Caustic . . . "Lysol", in the proper dilution, is gentle and efficient, contains no harmful free caustic alkali.

2—Effectiveness . . . "Lysol" is a powerful germicide, active under practical conditions, effective in the presence of organic matter (such as dirt, mucus, serum, etc.).

3—Spreading . . . "Lysol" solutions spread because of low surface tension, and thus virtually search out germs.

4—Economy . . . "Lysol" is concentrated, costs only about one cent an application in the proper dilution for feminine hygiene.

5—Odor . . . The cleanly odor of "Lysol" disappears after use.

6—Stability . . . "Lysol" keeps its full strength no matter how long it is kept, how often it is uncorked.

What Every Woman Should Know

SEND THIS COUPON FOR "LYSOL" BOOKLET

LEHN & FINK Products Corp.,
Dept. 11-Ra.M., Bloomfield, N. J., U. S. A.
Send me free booklet, "Lysol vs. Germs" which tells the many uses of "Lysol".

Name _____

Street _____

City _____ State _____

Copyright 1938 by Lehn & Fink Products Corp.



Lysol
Disinfectant

FOR FEMININE HYGIENE

SWEET
LIPS

must
be
free
from

LIPSTICK
PARCHING

"Sweet Lips!" If you long to hear these thrilling words, avoid Lipstick Parching!

Choose a lipstick that knows lips must be silky soft... as well as warmly bright.

Coty protects the thin, soft skin of your lips by including in every "Sub-Deh" Lipstick eight drops of "Theobroma." This softening ingredient helps your lips to a moist smoothness. In 7 ardent and indelible shades, Coty "Sub-Deh" is just 50¢.

"Air-Spun" Rouge To Match... Another thrilling new Coty discovery! Torrents of air blend colors to new, life-like warmth. The shades match "Sub-Deh" Lipstick. 50¢.

COTY



SUB-DEH
LIPSTICK 50¢

Eight drops of "Theobroma" go into every "Sub-Deh" Lipstick. That's how Coty guards against lipstick parching.

FACING
THE
MUSIC

BY KEN ALDEN

THE Hal Kemp's ended marital duet in a Chicago court... Is Eddy Duchin contemplating another matrimonial venture?... Tommy Dorsey, floored by diphtheria recently, takes his great band into the Hotel New Yorker on October 15, and silences wiseacres who said he would not have a Gotham spot this fall... Kenny Sargent, vocalist of the Casa Loma crew is the father of a baby boy.

* * *

Jimmy Dorsey has grabbed two of Bob Crosby's top trumpeters, Yank Lawson and Charlie Spivak... If Henry Armstrong finds that fisticuff fame is dwindling, he will vacate the ring for the bandstand. The little chocolate-colored bomber insists he will sing the vocal choruses if he organizes an orchestra... Fred Waring is forming an all male cappella choir of college graduates for his bigtime commercial this fall... Guy Lombardo is tiffing with Victor Records ever since they acquired Sammy Kaye's rhythms and threatens to switch to Brunswick or Decca... Sally Clark, sister-in-law of John Roosevelt is slated to sing with Eddy Duchin's orchestra from New York's Hotel Plaza over Mutual... Benny Goodman has gotten off to a fast start in the second annual RADIO MIRROR Popularity poll... Joe Sanders, The Ole Left Hand, and his "Ducky Wuckies" return to the airwaves, via MBS, from the Trianon Ballroom in Chicago on or about October 16. He's been absent too long.

Maxine Sullivan has an Irish name and swings Scotch tunes.



Guy Lombardo will be piped from coast-to-coast from Chicago's Palmer House throughout September, if that swank hostelry relents and lets the networks come into its parlor... A break for colored bands is the startling announcement that the St. Regis Hotel in New York, which is managed by Vincent Astor, has engaged Bill Hick's sizzling six for a thirty-week chore... The band has been tooting mostly in Harlem hideaways... Larry Clinton's rousing success at the Glen Island Casino in New York's Westchester County has prompted the management to keep the roadhouse open until Christmas. On the bandstand will be Will Osborne's Slide Music... Emil Coleman will be in the Waldorf-Astoria's Sert Room while Benny Goodman is blasting away in the Empire Room of the same hotel, just in case the blue-blood jitterbugs change their minds.

* * *

YOU CAN'T HAVE EVERYTHING

Maxine Sullivan, the ninety-eight pound chocolate-colored swinger with the Irish name who made the Scotch "Annie Laurie" a national figure recently went to the Coast and got her first real break in pictures. The Sullivan celluloid is Paramount's "St. Louis Blues." Maxine travelled far and fast since she first won attention with her unusual song delivery at New York's Onyx Club.

But to attain this rapid-fire success, Maxine had to give up something. The whirl of coast night life—the first

No sponsor—but Al Donahue is raking in those shekels.



taste of real success—all took the toll. Her marriage to John Kirby went on the rocks. Intimates insist they were happier when Maxine was singing in a badly-ventilated room on W. 52nd Street, without fame or fortune.

THE POSTMAN RINGS ONCE

EVERYBODY in show business likes to get fan mail. It is sort of a barometer of success. Movie stars can gauge next month's allotment by the applause they receive from fans as they march serenely into the latest Hollywood premiere. But sometimes these letters from worshippers go a little too far.

M. H. Orodener, noted band critic was with Will Hudson, the orchestra leader when Will received this fan letter. That's why I'm sure it's true. Here's the missive:

"I am told you are also a great arranger. Please prove it by arranging for me to take Jane Dover, your girl singer, to dinner tomorrow night. I'll be much obliged."

* * *

Lanny Grey, young NBC singer, pianist and arranger, is going to see his name in big mazda lights one of these days, if I'm a judge, because he has the certain, priceless ingredients that help mould great stars.

He concocted an idea "Rhythm School of the Air"—something just a little different—you can hear it any Thursday at 6:30 P.M., EDST—and he's going to sink or swim with it.

It's just a sustainer now and by the time Lanny pays out his small cast, he's got just enough left to buy a copy of Variety and grab a sandwich in the Radio City drug store.

But he's not worrying. You even believe him when he candidly tells you that he never took a piano lesson in his life and even today can't read a note of music!

His little program is all his own idea. The entire show is done in rhyme and there are no spoken words. Lanny plays the piano and arranges all the numbers. He has perfected a system of signs instead of the customary musical notes. Lanny studies the new tunes at the publishers, memorizes them, then coaches Judy, the Sing-Sing Sisters, The Rhythm School Quartet, Mary McHugh, Jimmy Rich, Nursery Crime Detective and Don Richards.

It takes him a week to get the show perfected, but only a half hour to remember a tune.

The cast is not as imposing as it sounds.

"You see the Sing Sing Sisters are really Judy, and Mary. The Rhythm School Quartet is composed of Jimmy, Judy, Mary and myself. Jimmy Rich the organist doubles as the Nursery Crime Detective, and other 12 characters on the show are divided among the five of us," explained the former University of Pennsylvania graduate.

The kids on the show are sticking with Lanny until sponsorship offers come his way. They have turned down several flattering individual contracts. They're placing their bets on Lanny.

"Any guy that can pick up the ukelele, learn the chords, then master the banjo, and finally the piano, without even a metronome in the house, can do anything," is the way partner Judy sums it up.

At nights they usually get together at Lanny's apartment to concoct the big "commercial idea" that they think the show still lacks before it can go bigtime.

* * *

A bandleader like Artie Shaw, who is slated to play on the new Bob Hope commercial this fall, has played his music before some pretty prominent celebrities, while you tune him in from the sacred sanctum of your parlor.

The young clarinetist has seen some weird terpsichorean idiosyncrasies of the radio and movie great. Fred Allen, for instance, never talks while he dances with wife Portland Hoffa. Fred Astaire can sit in a night club for over an hour without getting up to dance. Al Jolson talks so much while he's tripping the light fantastic that he almost drowns out the rhythm section. Phillips Lord. "The Gang-Buster" leaves the table for the parquet only when the band goes into a rumba and Jack Benny is one of those chaps you must have bunked into at one time or another, who dances on a dime. He never moves out of an area of some few feet.

* * *

You don't have to be starred on a coast-to-coast commercial or break records on one-night stands to make shekels in this dance band business.

Take the case of Al Donahue, currently playing over NBC from the Rainbow Room. "Music for you—by Al Donahue" is a slogan as well known to vacationers on the high seas as it is to radio dialers. The reason for this is that Donahue operates

(Continued on page 70)

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

Millions Thrilled by Beauty Miracle of Special Drene for Dry Hair

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

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

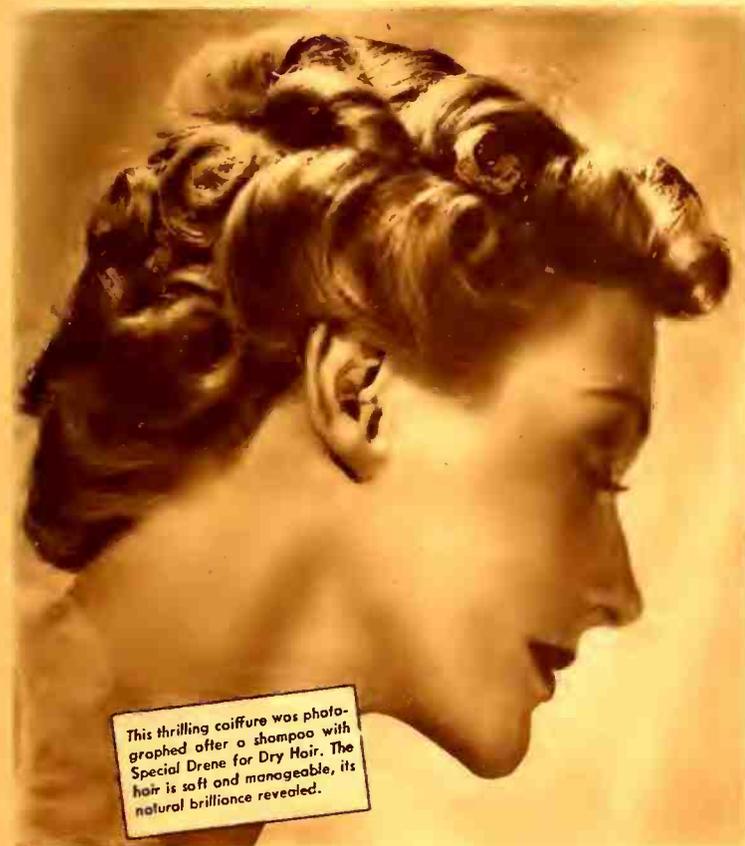
Drene works these wonders because it is an entirely different type of shampoo. So different, that the process by which it is made has been patented. It is not a soap—not an oil. Its whole beautifying action is the result of its amazing lather. For Drene actually makes five times more lather than soap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

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

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

Special drene Shampoo
for Dry Hair

also Regular drene for Normal or Oily Hair



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

What's New from Coast to Coast



Big Town's Lorelei, Claire Trevor, becomes Mrs. Clark Andrews.

Below, radio's first "Girl Friday," over KHJ—Leonore Cordial.



The Joe Penners enjoyed that old Hawaiian custom. . . .



...as did the George Burnses on their Honolulu vacation.



increase in the weekly paycheck.

* * *

Bob Ripley's oddities seemed to be headed for new fields. There's talk of getting Bob to supply a number of them to take part in a Broadway musical show this fall—a show starring two other radio alumnae, Beatrice Lillie and Charlie Butterworth.

* * *

Dick Ryan, who plays Godfrey in the Joe Penner broadcasts, may have to give up his radio work this winter. Last election time Dick ran for the job of assemblyman in the New York legislature, strictly as a gag to tie in with the Penner radio script. He lost, but he liked politics so well that this year he says he's going to run again, with the idea of winning.

Dick, incidentally, has played Joe's (Continued on page 86)

EDDIE CANTOR brought back a good story from his European trip, as well as a lot of money to help refugees from Germany. He tried the story out on the audience at the Irving Berlin broadcast, and it made the hit of the evening. Since Eddie told it before he went on the air, here it is:

Eddie met a gentleman in England who apparently hadn't ever heard the name of Cantor before—impossible though that sounds. "You know him," the man who had introduced Eddie said, "he's that fellow with five daughters."

"Oh," said the bewildered Englishman. "Glad to meet you, Mr. Dionne."

To which Eddie replied, "You've still got me wrong—I'm just Father Dionne in slow motion."

* * *

Most of radio's favorite sponsor

BY DAN SENSENEY

stories paint the guy who pays the bills in a pretty black light. But Kay Kyser could tell you a different kind of tale. The president of the company which sponsors the Musical Class called Kay into his office the other day, remarked that in Kay and his band he was getting a bigger bargain than he'd expected, and tore up Kay's old contract. The new one is for three years and calls for a husky



Karo

World Copyright, 1938, NEA Service, Inc.

Karo is the only syrup served to the Dionne quintuplets. Its maltose and dextrose are ideal carbohydrates for growing children—
Allan Roy Dafee, M.D.

They prefer **different** sports... but the **same** cigarette

"CAMELS ARE MY FAVORITE!"

SAYS EACH OF THESE DISTINGUISHED
WOMEN OF SOCIETY



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



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



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



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



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



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



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



COSTLIER TOBACCOS:

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

GET A **LIFT** WITH A CAMEL!

HOW RADIO SAVED THE LIFE OF HOWARD HUGHES



Now it can be told—the perils encountered in the round-the-world-flight, revealed by radio engineer Richard Stoddart

By JACK SHER

THE most thrilling battles today are not being fought man against man, but man against the elements. And when those elements are conquered, they are recorded in the book of Time under the singularly important word—Progress.

Man pays his price for Progress.

For the battles against nature and her elements are more often lost than won.

A young girl flyer, famous, courageous, loved, flies west towards the horizon, out over the vast Pacific, and is never heard of again.

A young test pilot takes a Navy plane high in the blue sky. A deep breath, a look at the fleecy clouds, at the earth far below. The altimeter reads 10,000 feet. He noses the plane over. He never comes out of the dive, and they find his body horribly twisted and mangled, near the wreckage of the plane, in a cemetery.

Progress.

Five men board a silver monoplane and head out over the Atlantic towards Paris, on a flight around the world.

A battle against the elements.

Each man with his job to do.

Each man dependent on the other for his life.

And they make it—14,824 miles in less than four days!

Now, at last, can be told the dramatic story

of the great and thrilling part radio played in Howard Hughes' globe circling flight.

It was told to me by Richard Stoddart, in whose deft hands and thorough knowledge of radio rested the lives of his fellow fliers.

Richard Stoddart, thirty-eight, is a tall, slim, lean-faced young man. He has thick, black hair, deep blue eyes, and a quiet, matter-of-fact way of talking about his adventure.

He is the sort of man who underplays a story. For example, twice radio came to the rescue of the courageous crew aboard the plane. Yet when Richard Stoddart told me about those tense moments he tried to eliminate every bit of dramatics from his story. But the drama is there, it cannot be ignored, for at two times during the flight, the lives of five men hung on the success or failure of radio. Those two moments were packed with dread, hope, and excitement.

From the minute the great silver monoplane, heavily loaded down with fuel, took off from Floyd Bennett field, the drama began. Stoddart worked rapidly at the transmitter, contacting stations that were necessary in keeping the plane on its course. There were flight headquarters at the World's Fair, RCA Communication at Riverdale, and

(Continued on page 55)



The man who made the flight safe — Richard Stoddart.



The man who made the flight possible—Howard Hughes.

I SING WHILE

The girl dance band vocalist—only in recent years has she been part of the American scene. What is she like? How does she live? How does she meet the problems that inevitably face the only girl—particularly a beautiful one—in an organization of men? The editors of RADIO MIRROR believe that this remarkable story of her own life, written by the girl vocalist with Hal Kemp's orchestra, will answer those questions.

ALL my life I have loved to be in front of an audience. Even when I was a little girl, I remember that my happiest times were when my father took me to Rotary or Kiwanis meetings and let me sing for the guests. Later, in high school, I was always the one who sang at parties or dances. I loved it. An audience was like a tonic to me.

A person does the work she has to do, I guess. I know that the life of a girl singer with a dance band can be—and often is—plain, simple torture. I know that singing with a band makes it impossible for one to live a normal existence. I know that for me it has often meant emotional turmoil and physical illness.

And yet I wouldn't trade my life with anyone. I've loved every minute of it, even the long hours I've spent in cramped, smoked-filled busses, trying to sleep while some of the boys played poker or checkers a few seats behind me. I love the people I've met—the whole motley crew of them, a few saints, plenty of sinners, some cross-patches and some perfect darlings. I wouldn't even give up my enemies—and there have been several.

It all started the night I went to my first formal dance—the Military Ball at the University of West Virginia. I was in high school then, and we drove a hundred and fifty miles from Clarksburg to Morgantown to go to the dance.

Hal Kemp's band had come to play for the Ball, and I remember how thrilled I was to be wearing my first evening gown while I danced to his music. I even remember the gown—it was a red one, my favorite color. All in all, it was a big night—but I certainly never realized that it was to be a turning point in my life.

Half-way through the dance some of my friends, who always wanted me to sing at every party we ever went to, grabbed me and pushed me up to the bandstand. Hal had to let me sing a chorus of one number, they demanded.

Of course, you can imagine how Hal felt about it. Dubious wasn't the word. He'd met up with these local belles before, and he knew the hash they could make of singing with a band without any rehearsal. But he's a gentleman and besides it was his business to make the kids happy while he was there, so he consented.

I'll never forget the look on his face as he listened to me. He almost forgot to lead the band. Because I wasn't scared—though I was tremendously excited—and I did the best I could.

He didn't say much, afterwards. But the next day he drove to Clarksburg and offered me a job with the band.

I woke up to find Jackie bending over me, his face white and a look in his eyes that I'd never seen there before.



YOU DANCE

No, I didn't go with him. I was wild to, naturally, but my father and mother wouldn't let me. And in my heart I realized they were right—I was too young, not even out of high school; and I looked younger, because I was so small. Even today, at twenty-five, I'm only four feet nine inches tall.

So I didn't go, but Hal's offer sowed a seed in my mind that was never to die.

I graduated from high school, and entered college. I'd always been interested in medicine, and I started to study it. And since in this story I want to tell all the truth, even when it is painful to me, I must tell you that I married a very sweet boy—not a musician, but a West Virginia boy who wanted a wife and not a girl who was dreaming of singing with a band. I am not so very proud of that period of my life, not so very proud of the compulsion that finally led me to accept a dance-band job that was offered me, and go on tour with it.

At first, that job was only a try-out. I was supposed to see how I liked it; and I'm sure my husband thought I wouldn't like it at all. But I did. And besides, things began to happen so fast I didn't even have time to think about coming home. It was as if joining that small band—you've never even heard its name—set in motion a train of events that carried me helplessly along with it.

There was the night Gene Austin heard me—his offer to take me into his show—his decision to go to Los Angeles—my chance to sing at the Coconut Grove—my long engagement there—notice from columnists—my picture in the amusement pages of newspapers . . . all adding up to what I wanted, a career as a singer of popular songs.

And then I stopped. I thought I'd had enough. I went back home, back to my husband. In time, our little girl was born. But there was something missing. Inside me, there was still that unquenchable urge—the desire for the excitement, the glamour, the

Into twenty-five short years the author, Judy Starr, has packed more laughter and tears than most people experience in a whole lifetime.

Poignant, daring, dramatic—the true story
of a girl singer in a famous dance band

by Judy Starr



rhythmic sway of the orchestra. I wanted to be a part of it again, with all my heart and soul. I couldn't even bear to turn on the radio—and I couldn't bear not to. I was desperately unhappy.

In the end, of course, there was a divorce and I went back. I'll always be grateful to my first husband for his gentleness and understanding then. If he hadn't agreed to let me have little Patty, my daughter, it would never have been possible for me to leave. No matter how unhappy I was, I couldn't have torn myself away from her. But he let me take her, and from that day to this I have supported her through my earnings in dance bands, in theaters, and in night clubs.

PROFESSIONALLY, I've been tremendously lucky. Jobs seem to open up for me of their own free will. But in other ways, I've sometimes felt that a blind and very malignant fate was dogging my footsteps.

There was that horrible night when I was in a speeding car, with only an hour to go from the Paramount Theater in Los Angeles, where I was appearing on the stage, to the Trocadero for a guest song or two. We were going down Wilshire Boulevard at a break-neck speed—when another car swerved in from a side street, directly in our path. I felt no pain, only a terrific shock—and I remember, before I lost consciousness, hearing the driver of my car ask anxiously, "Are you all right, Judy?"

I answered "Yes," but I wasn't. I lay in a coma for two weeks, with both legs broken and a good many other things disarranged inside me which I've never had the curiosity to find out all about. They didn't think I'd live, I guess, but I wanted to, and I did, even though I stayed in that hospital for three months.

I left it to pick up my career once more, and was lucky enough to get an engagement almost at once with a good orchestra. But the nemesis, or whatever it was, wasn't through with me yet. Last October we were playing a date in Baltimore, and I tried to walk across the street one night about ten o'clock. A car came along and tossed me about ten feet in the air.

They bandaged me up so I couldn't see, took me home to Clarksburg and put me in a hospital room. And I was terrified. Some premonition told me I'd never be able to see again. The doctors and nurses assured me that I would, but I only half believed them.

A small radio was at my bedside, but for days I was too hysterical, lying there in the darkness, to use it. Then, one night, I tried to regain control of myself. "See here, Judy," I said to myself. "You're being silly. Come on out of the dumps. Turn that radio on and get some good music."

I reached out, fumbled for the switch, and turned it. The first words that I heard as the machine warmed up were in the staccato tones of Walter

Winchell: "Clarksburg, West Virginia! Judy Starr, Rudy Vallee's former vocalist, is lying at the point of death in a hospital here. Even if she does recover, doctors say, she will never see again!"

I heard myself screaming, a high shrill scream of sheer terror. I couldn't stop. I felt as if I had just received the sentence of death. Doctors and nurses came running, the radio was banished, and I was finally put to sleep with a sedative.

Again I fooled the doctors, and recovered, with neither scars nor blindness to show for the accident. But that moment in the hospital room will always remain in my memory as the most frightful moment of my life.

This hasn't been a very cheerful tale up to now, has it? I'm sorry, but that's the way things happened to me. And anyway, it gets better now—much better.

Early last spring I was singing in a Chicago night club, and getting pretty fed up with it. For reasons it isn't necessary to go into, I wanted to get back into regular dance band work.

One night Hal Kemp and some of his men dropped into the club, and after my act I sat down to talk to him. The friendship that had started so long before, in West Virginia, had gone on through the years, although I'd never worked with him. Tonight I said, half seriously, half kidding, "Oh, Hal, if I could only go to work for you I'd give this job up in a minute."

"You're hired," he said at once. "We're going to New York next week, and you can come along."

It was as simple as that.

BEFORE we got to New York there were a couple of weeks of one-night stands, and although my contract allowed me to travel alone, I decided to go along with the band, in the same car on the train. You see, I admire and respect Hal more than any other band leader I've ever known. He's so sweet and kind and thoughtful that working for him is a delight. I knew that then, and I realize it more than ever now that I've been with him. He's always coming up and asking you, "Everything all right, Judy? Sure? If there's anything you don't like, be sure to tell me about it." And whatever he can do to help you, he does.

Because I liked Hal so much, I wanted the boys in the band to like me, and I knew traveling snifflily by myself wouldn't turn the trick. One thing most people don't realize is that the men in a band are apt to resent a girl vocalist, much more than they're apt to like her. I don't know why this is—perhaps the boys are afraid a girl will demand special concessions or expect to be handled with kid gloves, simply because she's the only girl in a group of men. Or perhaps they just resent the idea of a girl spoiling the good-fellow-
(Continued on page 71)



Two "Children" and their boss—Jack Shirra, Hal Kemp, and Judy Starr—on the wedding afternoon.

JAMES MARION FIDLER
P. O. BOX
HOLLYWOOD, CALIFORNIA
Cladstone

June 25, 193

FIDLER

PROTESTS!

Mr. Ernest V. Heyn
RADIO MIRROR
122 E. 42nd Street
New York, N.Y.

My dear Ernest:

In view of the fact that you and I have been pretty good friends, I think it's unfair that you would publish a story such as that in the August RADIO MIRROR, written by one Carroll Graham.

Dear Jimmie:

Fred Sammis and I published the story about you in the August issue of RADIO MIRROR in perfectly good faith. We took the author's word for it that everything he said in it was true. But you say we were mistaken, and I think the least we can do for you and our readers is to publish the facts as you yourself wrote them in your letter to me. With best regards,

ERNEST V. HEYN,

Executive Editor.

Mr. Ernest V. Heyn
RADIO MIRROR
122 E. 42nd Street
New York, N. Y.

My dear Ernest:

In view of the fact that you and I have been pretty good friends, I think it's unfair that you would publish a story such as that in the August RADIO MIRROR, written by one Carroll Graham. Many of the statements are absolutely inaccurate.

Frankly, I don't care what a writer has to say when he is expressing an opinion of me. I mean, if Mr. Graham or anyone else wishes to disagree with my reviews and say I am a lousy reviewer, or that I am a poor writer, that is his own business, and certainly I am not one to question another fellow's opinions—because I live by opinion myself.

I am not inclined to be revengeful. I don't think such an inclination would be necessary in your case, anyway, because I believe I know you well enough to be sure you will immediately undo the effect this article has had upon me.

Let me point out a few misstatements he made:

His article closes with the remark: "I don't care to disillusion twenty million fans who listen to his weekly reviews of the pictures—but he almost never goes to the movies! He makes his reporters see them." This is not true! It is true my staff members see some of the smaller pictures, when there are two on one night and I can't catch them both. And there have been times when my own strenuous work at the studio (and perhaps ill health) have forced me to assign (Continued on page 63)



MUST

CHILDBIRTH KILL?

As Broadcast By **PAUL DE KRUIF**
and Dr. **JOSEPH DE LEE** on **CBS**

EDITOR'S NOTE: *This important message to the women of America was first broadcast over the Columbia Broadcasting System network in the form of an interview between Dr. Paul De Kruif and Dr. Joseph De Lee, Chairman of the Chicago Maternity Center. RADIO MIRROR wishes to extend its thanks to Drs. De Kruif and De Lee for permission to publish it in its present form.*

IT IS often said that the fight for maternal health has lagged far behind the general public health advance in our country. And it is true—the fight against death and suffering of mothers in childbirth has lagged, when you compare it to the lives saved from tuberculosis, diphtheria and typhoid fever, for example. We have lost more women through childbirth in the last twenty-five years than we have lost men on the field of battle in all our wars since 1776. And the majority of those tragedies to childbearing mothers could have been prevented.

Every year, more than 2,000,000 American women have babies, and do live. But what about the 12,000 or more mothers who die in our country, year in and year out, in performing the most fundamental and important of human functions? And 75,000 babies who die while coming into the world? That makes 87,000 lives lost during childbirth, directly due to it. And that is not all. Blaire Bell, of Manchester, England, said that as many women are lost in later years from childbirth as are lost at the time. What is more, thousands of mothers and babies are invalidated, crippled, made wretched for life from injuries they receive in what ought to be a normal, natural event.

Having a baby is a natural act, and as such should leave the mother and baby well and healthy, but as a matter of fact, millions of women are living wretched lives consequent upon the damage they suffer at the time. Indeed, many of them die, years after, from the postponed effects of delivery.

A woman had an attack of childbed fever fourteen years ago in New York, during which she acquired heart disease. She died of heart disease recently in Chicago. Another woman was injured by operative birth. She died twelve years later from an operation done to repair the ancient damage.

This puts added dignity and a double responsibility on obstetric practice. It is really preventive medicine, in the highest degree. The obstetrician must not only

save the mother and child from disaster in the present confinement, but so conduct the case that no after effects can occur, either to mother or child.

I have already stated that 75,000 babies die at birth. Many thousands perish before they are a few months old. Yet, what may be worse, thousands of babies are crippled for life—either physically or mentally. Our asylums have numerous such unfortunate mortals.

If much of this could really be prevented, the situation is very deplorable.

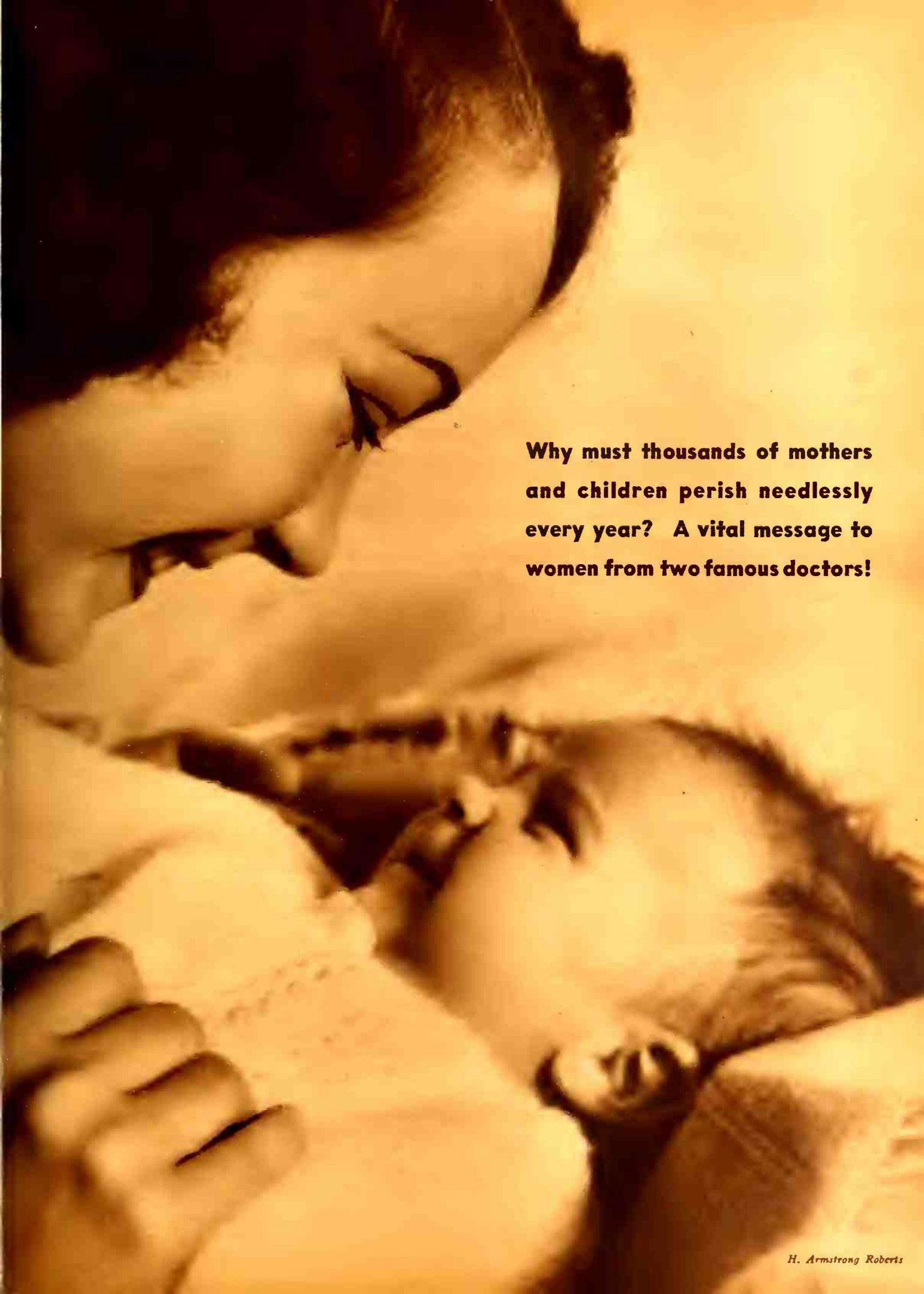
I am often asked if it is worse here than in other civilized countries. It is said that Holland and England, for example, do much better than we do, but you know statistics—they don't always reflect real comparative values. For example, England and Holland have lower mortality of mothers and infants at home, but in their colonies the death rates are high. If these deaths were added to those in the parent countries, the result would not be so attractive. We in the United States, so to speak, have our colonies within our own borders. No, a woman having a baby is no better off anywhere than under our own flag—but the mortality is too high all over the world.

BUT why, if childbearing is a normal process, should mothers die? Well, in the first place, some women are badly developed for childbearing. They are born that way. Then too, some mothers have the rickets or heart disease, or tuberculosis that may render them unfit. Yet most of all maternal deaths—65.8 per cent, according to the report of the Commonwealth Fund, published last year—are preventable.

We of the medical profession have been trying to prevent this mortality for years, and the statistics of the Bureau of Census at Washington show that we are making real progress. Since 1930 there has been a reduction of maternal mortality of nearly twenty per cent. The fight is on. Our enemies are exactly those that underlie evils in all human affairs. They are the three I's—Ignorance, Inefficiency, and Indolence. But social conditions present great difficulties, too.

These are the principal killers of mothers: Annually more than 5,000 women die of childbed fever, commonly known as blood-poisoning; 2,300 die from convulsions, and 1,400 from hemorrhages; and the overwhelming majority of these tragedies could be prevented—*are* being prevented where obstetric care is competent!

(Continued on page 72)



**Why must thousands of mothers
and children perish needlessly
every year? A vital message to
women from two famous doctors!**

Adventurer IN TOP HAT

By BERTON BRALEY

SO we took the seventy thousand dollars—and got married."

Good evening, everybody. That was Lowell Thomas, flashing to you the news—

Well, the news those words flashed to this chronicler was a sort of Klieg-light on the subject of the Thomas career.

What has this guy got that the rest of us haven't got? The word is—SCOPE.

This scope built an unusual but not extraordinary talent into an enormous financial and popular success.

Lowell, in 1917, at the age of twenty-five, floats a loan of seventy thousand dollars, marries a wife, and goes on from there.

How does he get that way?

Salesmanship, but salesmanship with scope.

This is no reflection upon his authenticity as an adventurer or his reality as a romanticist: His reputation as both—though broadcast by much ballyhoo—is solidly founded on actual experience.

But the man's terrific drive is that of a supersalesman and his genius is the organization of that drive. Where Lowell got his jump on other salesmen—and aren't we all?—was in sensing, early, that drive enough to push a small deal will push a large one, if it's geared right.

There are adolescent evidences of the application of this idea, and before he reached his majority he had talked some big railroad men into sending him on a deluxe excursion (all expenses paid) from Chicago to San Francisco and return, with a side trip to Alaska. What he really went west for was to get himself engaged to Frances Ryan, in Denver, but he saw no reason why this should be done in a small way when a little intelligently applied drive could persuade railroad executives to afford him more scope.

However, Thomas first geared his drive to a really important project in 1917, when he had the opportunity to go to France as official photographer for the A.E.F. How he got that opportunity will be explained later.

The job had vast possibilities, but no salary. And he had to finance himself in a sizable manner. Also he had been engaged for two years and wanted to be married. But he had no money. So he had to get it.

He went to Chicago and started a Lend-to-Lowell week among the local millionaires. When he returned to Washington he had a syndicate of eighteen large creditors—and the sum of seventy thousand dollars.

The evidence seems to be that Lowell found it just as easy to make friends among men with much money as among those with much less. He was no nicer or more cordial to somebodies than to nobodies, but he missed no reasonable opportunity to meet somebodies.

So when he wanted to borrow seventy thousand dollars on the security of his prospects in the big new job, he knew people who *had* seventy thousand dollars.

Of course it wasn't quite as simple as that. There



Thomas with Lawrence, "Uncrowned King of Arabia," whose story netted Lowell over a million dollars.

**Presenting the first authorized
biography of Lowell Thomas—modern
Marco Polo, a wanderer who
made wanderlust pay dividends**

were other factors in the Thomas equation besides large ideas and extensive nerve.

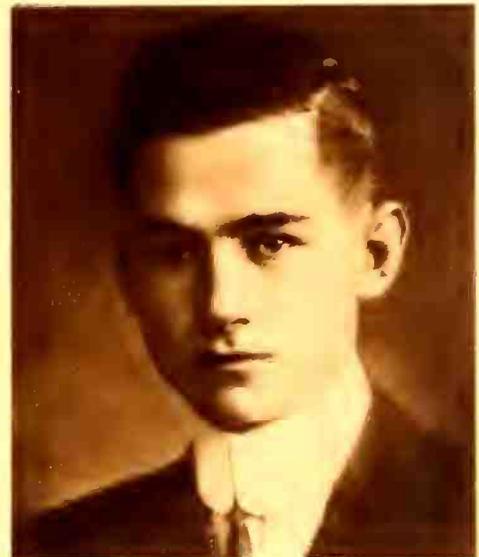
ITEM: parents. Harry George Thomas and Harriet Wagner Thomas. Both young, both teachers, both ambitious and avid for education. To his father, who became an M.D. at Cincinnati the year after Lowell was born (Woodington, Ohio, 1892), Lowell gives credit for stern but just discipline.

To his mother Lowell attributes a "gentle but implacable patience and persistence" which she inculcated by example.

Item: environment. His roots were in a happy home, but the home kept moving. As the son of a country doctor, Lowell lived and went to school variously in Kirkman, Iowa; Victor, Colorado (near Cripple Creek); Greenville, Ohio; Valparaiso, Indiana; Denver, Chicago and Princeton. With the moving home moved a very fine private library in which Lowell foraged voraciously—particularly among the chronicles of exploration and adventure.



Lowell at the age of eight, with his mother—from her he inherited his "gentle persistence."



Above, even at eighteen, he was thinking of going places. Left, a present-day portrait.

At Victor, where he got most of his high school education, Lowell also acquired considerable early toughening to hard knocks through constant and frequently violent contact with the husky sons of miners, cowmen and engineers. Summer vacations spent working as a mine "nipper", an assayer's messenger, a newsboy and other odd jobs added to his natural drive, and threw him among hardy and adventurous spirits in a hardy and still adventurous region. His library heroes were explorers, his local idols were the restless Tramps Royal of a mining camp.

NO wonder he wanted to see the "other side of the mountain". Just an old romanticist!

While he's commercialized that love of adventure to great profit it is nevertheless genuine. He's capitalized courage, advertised adventure, and realized on romance, but they go over with his public because Lowell's rapt enchantment with a Wonderful World is as complete now as when he hid in the woodshed with Nick Carter and Buffalo Bill.

Though for several years he was a commuter between ends of the earth, he still picks out of his multitudinous radio mail the letters with far foreign postmarks and pastes them in his personal scrap book. The titles of his books evidence this authentic enthusiasm; Beyond Khyber Pass, The Sea Devil, Raiders of the Deep, Land of the Black Pagoda, This Side of Hell, Men of Danger, Lauterbach of the China Sea.

He ballyhoos glamour with all the arts of the circus shouter, but his spiel is effective because he sincerely believes this Big Top is the Greatest Show on Earth.

Item: education. Some of this has already been suggested, but it also includes rigorous training from the age of six in public speaking and in the clear, emphatic and simple use of voice and language. This from his father. It has played a tremendous part in his later progress.

"Education" comprises, too, an astonishingly rapid progress through several colleges, Valparaiso (B.S.), Denver (B.A. and M.A.), Kent College, Chicago (B.L.), Princeton (M.A.). Too rapid (Continued on page 74)

Kay Kyser, M.D. (Doctor of Music) gets ready to fire a fast one at a student.



KAY

Step right up, Chillun, and test your knowledge — it's a new kind of Readio-Broadcast

THE surprise hit of radio's summer season was Kay Kyser's Musical Class and Dance, that light-hearted concoction of wise-cracks, questions and answers, and music—so big a hit, in fact, that one broadcast a week, every Wednesday night on NBC, isn't enough to satisfy the fans. So here, in RADIO MIRROR, is a special double-header Kay Kyser Readio-Broadcast. First, a Musical Class broadcast, and then a musical quiz to test your knowledge of popular songs and the people who play them. Let's go—here's Kay Kyser!

KAY: Evenin' folks—how're y'all? Welcome, thrice welcome, scholars and students, to the floor boards of our freshly varnished campus just off the stately splendor of Times Square in the heart of New York City. Your old Professor's heart goes pit-a-pat tonight, for there's a good tussle comin' up in the realm of higher musical learning. Before me on the platform are three hardy and handsome candidates, picked at random from our student body, ready for their examinations. The judges are assembled in solemn conclave to score the students on the difficulty of their questions, the accuracy of their answers, and the passing of time. So prepare yourselves for the fray, scholars, for here comes the first question. I'm asking it of Mr. Ray Badoodle, of Great Neck, Long Island. Mr. Badoodle, what orchestra leader is known as "The High Hatted Tragedian of Jazz"?

BADOODLE: Ted Lewis.

KAY: *Ex-cellent!* And now can you tell me who is "The Genial Gentleman of the Air"?

BADOODLE: Ummmm. . . .

KAY: He's the only bandleader who's officially listed in the Musicians' Union as a cymbal player—The Genial Gentleman of the Air.

BADOODLE: You. Kay Kyser.

KAY: (*In great scorn.*) Kay Kyser! How do you like that? I'm not genial, I'm not a gentleman, and I don't play the cymbals. . . . *Students!*

(*There is a deep and awful silence.*)

KAY: Nobody knows! Husk O'Hare, that's who! . . . Now, I'm going to ask Mr. Mickey Affenbibber, of Seattle, Washington, to answer right or wrong to the following statements. One—Fred Allen is Gracie's father.

AFFENBIBBER: Wrong.

KAY: You're right, that's wrong. Jimmy and Tommy Dorsey are brothers!

AFFENBIBBER: Right.

KAY: You're right, that's right. Grace Moore and Victor Moore are brother and sister.

AFFENBIBBER: Wrong.

KAY: (*Gleefully.*) You're right—one hundred

KYSER'S

Musical Quiz

per cent! Now, Mr. Horace Krumm, identify this radio personality. He's honorary mayor of Van Nuys, California, and . . .

KRUMM: Andy Devine.

KAY: Right! And can you name one more radio personality who is an honorary mayor?

KRUMM: (*Doubtfully.*) Major Bowes. . . .

KAY: And what is Major Bowes mayor of? (*No answer.*) I hear Ben Bernie is honorary mayor of Saratoga. . . . What is Major Bowes mayor of?

KRUMM: (*Snatching at straws.*) Well—of practically everywhere.

KAY: I guess you're right—I can't mark you wrong on that one. Now, Mr. Badoodle, a musical score was written for eight characters and none of them are human. Who are they, and can you name two songs from the score?

BADOODLE: Well. . . Mickey Mouse?

KAY: No, I said *eight* characters.

BADOODLE: (*Triumphantly.*) Snow White and the Seven Dwarfs!

KAY: One—hundred—per cent! Now can you name two songs from that score?

BADOODLE: There was "One Song" and . . .

KAY: (*Meaningly, to the tune of "Hi Ho."*) Ta da, ta da, ta da da da da. . . .

BADOODLE: "Whistle While You Work."

KAY: Yeah, I sing "Hi Ho" and he says "Whistle While You Work." I'm beginning to be afraid I can't sing . . . Now, the next question. . . . Oh, shet up! I can't sing, I was jest kiddin'. . . . Now, the next question, Mr. Affenbiber, is this: Can you name two makes of pianos?

AFFENBIBBER: An upright—

KAY: No, no, that isn't quite right. I don't mean a style of piano, I mean a brand—you know, the name on the lid! (*But Mr. Affenbiber is stuck and Kay yells*) Students!

EVERYBODY: Steinway! Knabe!

KAY: Das all, chillun, das all. But now, while the judges go into conference in the tuba, I'm goin' to turn you all back to RADIO MIRROR, so you can sit in on RADIO MIRROR's own Musical Quiz. Take a firm reef knot in the flying jib of fancy, everybody, clew down your answers to the mainstay of fact. I mean, gather all your knowledge about music into one bundle and guard it carefully, and do your best!

RADIO MIRROR'S OWN MUSICAL QUIZ

(With a low bow to Kay Kyser, who started the musical question craze. Check your answers against the correct ones on page 82—and remember, it's questions like these that Kay asks on his broadcasts. If you get a good score here, you ought to stand a good chance with the Professor of Musical Knowledge himself.)

1. Here are part of the lyrics of three very popular songs. Can you complete them?

a. I'll be down to get you in a taxi, honey—
better be . . .

b. So smile my honey dear . . .

c. Mama dear, come over here . . .

2. What composer wrote a college song called "Bulldog Eli Yale"; a South American dance, "Begin the Beguine"; and "Anything Goes", the theme song for the For Men Only program?

3. Who is known as the "long, tall gal from Dixie"?

4. What famous singer is responsible for the success of "A Tisket, a Tasket"? And can you tell who wrote the song?

5. This maestro is known as the "One Man Band". Who is he, and how many instruments does he play?

6. Answer right or wrong to the following statements:

a. Tommy Tucker is Sophie Tucker's brother.

b. Pizzeria is a famous Italian opera star.

c. Shep Fields is Blossom (*Continued on page 58*)

Not many a college professor has such attractive students as these two chorines from the Paradise.





All eyes are on the House of Martin these days—can Alice and Tony beat Hollywood's handicaps?

IT'S not just that I want to make as much money as Alice does," said Tony Martin. "It's not that I want more fame, more personal glory. It's just that we've drawn a pattern for our lives and it's up to me, as the man of the house, to see that it works out." And there, in a few words, is the explanation of the burning ambition which has consumed Tony Martin since his marriage, a year ago, to Alice Faye. It has manifested itself in different ways, this ambition. In Tony's appearance in the office of his No. 1 boss, Darryl Zanuck, chief of the Twentieth Century-Fox film studios, where he demanded:

"When am I going to get a really good part? I've served my apprenticeship. I've been in three football pictures already. I'm only eligible for one more. Give me something big to do. I can do it!"

And again—in the NBC studio where comedian George Burns and his staff of writers prepare the scripts for the Burns and Allen radio show:

"Why don't you give me some lines next week? . . . I've already learned my song. Learn a dialect? Sure. What do you want? Mexican? It's a cinch."

And still again, in the office of his agent, Nat Goldstone, where he pounded on the desk and pleaded:

"Twelve weeks off at the studio—nine weeks off the air! Get me something to do during my vacation. I can't just sit around!"

A year ago, Tony wouldn't have

*Tony's
wife*

By
PAULINE SWANSON

been so eager to work away his play time. He was a pretty happy-go-lucky sort of kid then. His salary, though far below the star-brackets, was good enough to permit him to keep pace comfortably with his friends. As for his future, he probably could go along as he was in films, not a big star, but coming along. If that blew up, he could always go back to his old love, the saxophone, and lead a band. Where was the fire? What was the rush?

But that was a year ago. That was before September 5, 1937, when Tony eloped to Yuma with Alice Faye and the whole business of living took on a different shape.

Tony had expected some problems to arise from his marriage to one of Hollywood's brightest younger stars. He and Alice had talked it over before they surprised Hollywood—and the rest of the country—with news of their "week-end marriage."

"I'm not making much money—not in the Hollywood sense, anyway," he told her.

Alice mocked his seriousness.

"I'm not marrying you for your money, Tony," she laughed.

But Tony wasn't laughing.

"I'm old-fashioned enough to think a man should support his wife. Are you willing to live on my salary?"

If Alice Faye had answered that question differently, the cynics who gave the Faye-Martin marriage six weeks might have been more accurate in their predictions.

But Alice wanted her marriage to last, and she thought she knew how to make it work.

"I'm old-fashioned, too," she said. "We'll live on your income. I'll meet a few personal obligations—and put the rest of my money in the bank. (Continued on page 76)

A year ago Alice cut their wedding cake, and today...?



THE GRACIE ALLEN MURDER CASE

Who murdered Gracie's brother? Sergeant Heath makes an arrest, but Philo Vance still has his doubts

By S.S. VAN DINE

Illustrations by Tesar

The story thus far:

EVEN before the strange events on the night of May 18, Philo Vance had decided to visit the *Cafe Domdaniel*—an apparently innocent New York restaurant which the police nevertheless suspected of being a criminal center. Sergeant Heath, of the District Attorney's office, had his eye on the *Domdaniel* too, believing that Benny the Buzzard, a recently escaped criminal who had threatened District Attorney Markham's life, might attempt a visit to Daniel Mirche, the *Domdaniel's* proprietor. But on the afternoon of May 18, Vance and his faithful companion, S. S. Van Dine, took a motor ride in the country—and there they met Gracie Allen, standing at the side of the road and staring angrily after a speeding car from which a tossed cigarette had burned a hole in her new dress. Vance, amused by Gracie's artless prattle, invented a story that he had just murdered a man and made her promise not to tell. He chatted with her for a while, never dreaming he would ever see her again. But that night, in the *Domdaniel*, the first person he and Van Dine saw was Gracie with Mr. Puttle, a salesman for the In-O-Scent perfume factory where Gracie worked, while George Burns, a chemist for the same firm, glowered jealously in the corner. Gracie told Vance that she had come to see her brother, who worked in the *Domdaniel* as a dish-washer, and try to persuade him not to quit his job. Another guest at the *Domdaniel* that night was the famous gangland leader, "Owl" Owen—whom Mirche elaborately denied knowing when Vance questioned him. After spending an hour or so in the café, Vance and Van Dine left, to call upon District Attorney Markham—and it was there that Sergeant Heath brought the astounding news that Philip Allen, Gracie's brother, had just been found dead in Mirche's private office.



PART II

Queer Coincidences

HENNESSEY arrived in less than fifteen minutes. He was a heavy-set, serious-minded man with rugged features and an awkward manner.

Heath went directly to the point.

"Tell your story, Hennessey. But first I want to know why you called me here."

"I'd been trying for over an hour to get hold of you," Hennessey returned. "I knew you had some idea about Mr. Markham and the *Domdaniel*, and I figured you'd want to know about an unexpected death there. So

■ "Oh, George, George!" Gracie cried. "Where are they taking you?"





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I called your home and a lot of other places I thought you might be at. No dice. Then I called you here.

"The story sounds cock-eyed, Sergeant, but along about eleven o'clock I saw Mr. Vance come out of the café. Earlier, I'd seen him monkeying around Mirche's office.

ABOUT fifteen or twenty minutes after Mr. Vance left, two men from the Bureau drives up with Doc Mendel; and the three of 'em go in Mirche's office. I left Burke on watch, and Snitkin and I went to see what it was all about. Just as we was hopping up the steps, Mirche himself comes hurrying down the terrace, all excited, and busts past us into the office.

"Inside the office was a guy in a black suit lying all bunched up on the floor, half-way under the desk. Mirche went over to him, sort of staggerin' and dead-white himself. Guilfoyle asked Mirche who the guy was. I don't know whether it was before or after Mirche answered the question; but anyhow, along about then Dixie Del Marr came rushing in. And Mirche says, it was one of his dish-washers at the café—a fellow named Philip Allen. I coulda told Guilfoyle that much. I knew Allen, and had seen him myself that afternoon. Then Guilfoyle asks Mirche what the fellow was doing in the office, and where he lived, and what Mirche knew about his being dead. The old toad says he don't know nothing about the dead guy, or how he come to be there, or where he lives—that it was all a mystery to him. And he sure looked the part."

"You're sure he wasn't puttin' one over on you?" asked Heath suspiciously.

"Huh! Not me," Hennessey asserted. "A guy can't look that jolted and not mean it. The doc went on examining the man. And while he was busy monkeying with the guy, this Dixie Del Marr opens the door of a built-in closet and brings out a ledger. She turns a few pages, then says: 'Here it is. Philip Allen lives at 198 East 37th Street—with his mother.'

"Guilfoyle then asked the doc what the fellow had died of. The doc had the body on its face now, and when he looked round at Guilfoyle you'da thought he'd never seen a corpse before. 'I don't know,' he said. 'He might have died a natural death, but I can't tell with this much of an examination. He's got some burns on his lips, and his throat don't look so hot,'—or words to that effect. 'You'll have to get him down to the morgue for a post-mortem.' He didn't even seem to know how long the guy was dead."

"What about the Del Marr woman?" prompted Heath.

"She put the book back and sat down in the chair

looking hard and indifferent, until Mirche sent her back to the café."

Heath furrowed his brow and fixed Hennessey with a cold stare.

"All right!" he bellowed. "Who went in that office after Mr. Vance arrived there at eight?"

"Oh, that's easy." The officer laughed mirthlessly. "The Del Marr woman went in around eight-thirty and come right out again. Then, a little while later, Joe Hanley, the doorman, sauntered down, and he went in too. But I figured that ain't nothing unusual for him: I reckon Hanley just sneaked in for a sniffer."

"What time was all this?" asked Heath.

"Early in the evening—within an hour after Mr. Vance had been there."

"I suppose you checked if either of 'em saw the dead guy?"

"Sure I did. But neither one of 'em saw him. The doorman went in after the Del Marr woman did; and you can bet your life that if there'd been a corpse in there, Hanley would have let out a holler."

Heath thought a moment. "All of that don't add up. . . . But here's something you can tell me: What time did you take your nap tonight?"

"Honest to God, Sergeant, I didn't take any nap. But—so help me!—I never saw that guy Allen go into the office."

"Huh!" A world of sarcasm was in the Sergeant's grunt. "You didn't go to sleep, but Allen slips into the office, has a heart attack, or somethin', and folds up under Mirche's desk!"

Hennessey turned a vivid red.

"I—I don't blame you for squawking, Sergeant. But, on the level, I

didn't look away from that door for a split second—"

"I say, Sergeant," Vance put in. "The real object of Hennessey's vigil, y'know, was to keep an eye open for Benny Pellinzi. You certainly didn't put three husky gentlemen in the rooming-house to keep track of a poor dish-washer."

HEATH took up another phase of the problem.

"Who put in the call to Headquarters, Hennessey?" "That's another funny one, Sergeant. The call came through in the regular way at ten-fifty—not more'n ten minutes or so after you'd left. It was a woman who phoned. She wouldn't give her name, and hung up."

"Yeah. I'll say that's funny. . . . Mighta been this Del Marr wren."

"I thought of her myself, and asked her about it. But she seemed as ignorant about it as Mirche did."

"Puttin' it all together," Vance commented, "it doesn't look very promisin' for a mysterious crime. Very sad. I had such lofty hopes when Hennessey phoned at this witchin' hour." (Continued on page 65)



MIRCHE



**DIXIE
DEL MARR**

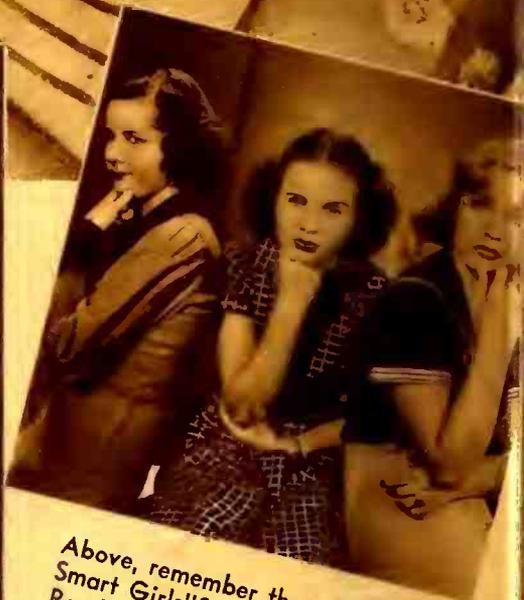
WHAT! ANOTHER TEN YEARS?

Yes, sir! That's how long Bing's new contract runs. In 1948 you'll still be listening to his double talk on the Old Kraft Music Hall.

**RADIO'S
PHOTO-
MIRROR**



Above, Deanna at the age of two and one-half; right, her radio debut as Eddie Cantor's prodigy.



Above, remember those "Three Smart Girls"? They're Barbara Read, Deanna and Nan Grey.



Left, the height of Hollywood stardom—being hand-printed; right, birthday presents from her friends of "Mad About Music."



First Romance

FOR DEANNA

A sensational young star reaches "That Certain Age," when romance and a boy friend are the really important things to think about

A NEW and significant chapter is being added to the career of radio's own discovery, Deanna Durbin. For the little girl has become a young woman, and in her new picture, "That Certain Age," she falls in love for the first time. (In fact, she falls in love *twice* for the first time, although only one of her sweethearts is shown on these pages, in the person of Jackie Cooper, opposite.) And, as the story of her pictured self keeps step with her own growth, it's impossible not to wonder: how long will it be before the real-life Deanna, having reached That Certain Age, falls in love herself?

A young star can't afford to neglect either studies or diet. Below, on the school-house steps; right, munching on an ice-cream cone.



Fink Photos



**RADIO'S
PHOTO-
MIRROR**



Cecil DeMille has brought the Lux Theater back to CBS.



Jean Sablon's singing now on CBS' Hollywood Hotel.



Sunday night's Jack Benny returns October 2, ready...



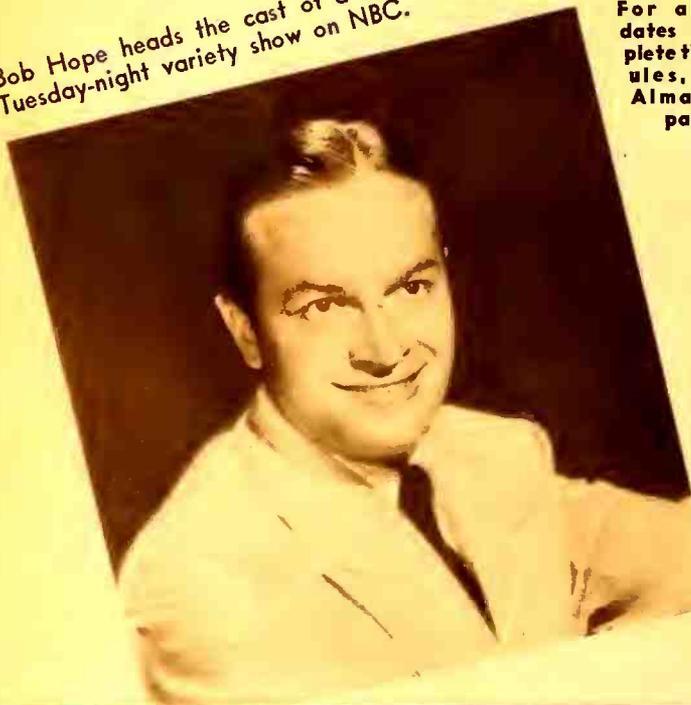
... to carry on his old feud with Wednesday's Fred Allen

Radio's Greatest Season



Look 'em over, look 'em over, folks—the stars of the 1938-1939 listening parade! Here's a special preview of some of the good things in store for you

Bob Hope heads the cast of a new Tuesday-night variety show on NBC.



For all opening dates and complete time schedules, see the Almanac on page 43.

Jack Haley returns October 14 at the helm of a Friday-night CBS show.



On Sept. 29, Kate Smith begins her eighth consecutive year on the air.



Fannie Brice, alias Baby Snooks, is once more on NBC's Thursday-night Good News.



Joe Penner is another Thursday highlight, beginning on Sept. 29 on CBS.





Already back at work are Lum and Abner—Chester Lauck and Norris Goff.



Back on CBS' Tuesday-night schedule—Edward G. Robinson and Claire Trevor.



A new sponsor and a new Friday broadcast claim Burns and Allen Sept. 30



Left, Seth Parker's coming back, at a time to be announced; right, Helen Hayes, shown here with her daughter, does three Silver Theater shows in November.



Left, Robert Benchley starts November; above, Fred Waring returns Oct. 8; right, Bill Powell, Hollywood Hotel emcee.



It's no secret Eddie Cantor's back on the Caravan.

In mid-October Arturo Toscanini is back again on NBC.

Still in last year's Tuesday spot—singer-comedian Jolson.

Hollywood Hotel's favorite performer—Frances Langford





IS Charlie McCarthy's supremacy as radio's top comedian threatened by another dummy—another little man made out of wood, paint, and the fertile brain of Edgar Bergen?

Bergen says no. But there are certain facts which will bear looking into. The best laid schemes of mice and men gang aft a-gley, and maybe, with the best intentions in the world, Bergen has started something he can't finish.

The new dummy's name is Mortimer—Mortimer Snerd. Definitely, he lacks Charlie's polish and savoir faire; he's a simple little country bumpkin and not a gay boulevardier. He has buck teeth, a prominent Adam's apple, and a brain that doesn't move any too quickly, poor thing. But he has a charm all his own.

And already Charlie is well aware that he must look to his own laurels. He proved that by his distant attitude when Mortimer made his movie debut in Universal's "Letter of Introduction" and succeeded in stealing the scene which he and Charlie played together. Charlie is obviously worried.

Mortimer is not really a new arrival on the scene. Several years ago, when Bergen was in vaudeville, Mortimer was part of his act, going under the name of Elmer. Since radio brought Bergen and Charlie to new heights of fame, however,

Should a top-hatted dandy like Charlie McCarthy . . .

CHARLIE MCCARTHY'S

Photos by Fink



Hollywood's "Court of Fame" gets Charlie's hand and foot-prints.

Charlie takes revenge on Mortimer Snerd with a fiendish torture of the "hot-foot."



Elmer-Mortimer has been very much in the background—until “Letter of Introduction,” when he appeared on the screen with a new paint job and a new name.

Bergen’s explanation of Mortimer is that he is strictly a film actor, revived to perform as a foil for Charlie in future pictures, and will not go on the air at all. This ought to make Charlie rest easier in his suit-case at night. On the other hand, if the reaction of audiences who have seen “Letter of Introduction” is any yard-stick, Bergen isn’t going to be able to keep Mortimer off the air—people won’t be satisfied with seeing him in occasional movies, and are going to demand a chance to hear him.

Meanwhile, Charlie hides his troubled heart behind the gay mask of a great Hollywood star. On these pages you see him as he receives the mark of cinema immortality—the cherished privilege of leaving his foot-prints and hand-prints embedded in the pavements of the court at Grauman’s Chinese Theater.

Also, Charlie comforts himself with the reflection that he is still the unique and unreplaceable Charlie McCarthy. A few years ago Bergen commissioned a wood carver to make him another Charlie, exactly like the present one, for use in case of fire, flood, shipwreck or similar catastrophe. After several tries, the wood carver had to admit failure. He couldn’t recapture the typical McCarthy impudence, vivacity, nonchalance or whatever it is that makes Charlie great. And now Bergen knows that if anything ever happens to Charlie, there will never be another one like him. Perhaps—and here is something for Master McCarthy to worry over—this is one reason why he has brought Mortimer out of obscurity.



...worry about a hill-billy hick like Mortimer Snerd?

RIVAL

WHY HAS EDGAR BERGEN CREATED A NEW DUMMY?



Director John M. Stahl holds a celebrity on his knee, while Edgar Bergen signs his name.



Stahl Ken Murray,
Shirley Ross, Charlie,
Bergen, Sid Grauman.

RADIO'S
PHOTO-
MIRROR

22 *COME*

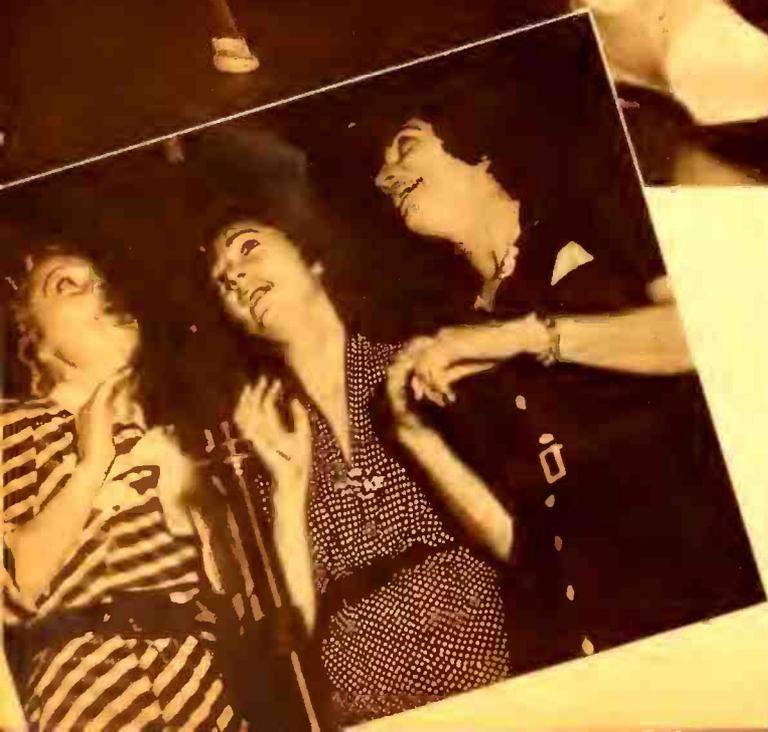


**RADIO'S
PHOTO-
MIRROR**

Tyrone Power and Ethel Merman had a grand time previewing the picture. Ethel not only did her part but read Alice Faye's lines too.



Left, below, the Brox Sisters, popular trio of Berlin's Music Box Revues. Below, Bernie, Winchell and Jolson, three famous old-timers



On and Hear

55

THE YEAR'S MOST MEMORABLE BROADCAST IS RADIO'S TRIBUTE TO IRVING BERLIN

MANY were the memories to bring lumps into the throats of performers and listeners alike one hot night in August when CBS presented more than an hour broadcast in honor of America's greatest living song writer, Irving Berlin. Stars galore packed the stage of a CBS New York playhouse, many of them singing again the well-loved Berlin songs which they

themselves first introduced; and in Chicago and Hollywood were still more, ready to do their bits. It was a double-barrelled celebration, too, for besides paying a tribute to the composer, the broadcast served as a special radio preview of the new Twentieth Century-Fox production, "Alexander's Ragtime Band," a cavalcade based on Irving Berlin's most brilliant songs.



Harmonizing as of old, Irving Berlin, Jolson and Cantor.



Connie Boswell's contribution pulled at your heartstrings.



And trouper Sophie Tucker duet-ed with pal Al Jolson.

About the middle of the program, in walked Lew Lehr who "zanied" while Bernie fiddled.

Rehearsing for their parts in this great broadcast—Jolson, Darryl Zanuck and Louella Parsons.





A hysterical Pine Ridge melodrama was the unexpected result when . . .

ABOARD the Queen Mary,
At sea
Dear abner.

This boat outcops anything I even seen. Its a heap biggern all the houses in Pine Ridge tossed together an more people than in the whole county walk around lookin at evrybody else remindin me of the fair at the county seat, ceptin Ide say we Pine Ridge fellers have a site better luck findin us coats and britches that match up. I grannies, I never seen so many fellers that buy their coats and pants in different places and there an awful ignernt bunch of dancers. Aint one of them that ever saw the square dance till I showed them last nite and done the callin fer them.

They all seemed to take rite up with me fer theyve started callin me uncle which I reckon means I remind them of a relation.

And now Ive got a flash fer you as they say over the radio only it wont be close enter a flash after this letter has travelled to England then back to Pine Ridge in the U.S. agin. Edith Whitcomb, you remember her as Edith Smithers the long one that married the Silas Whitcomb which has the big stores in Fort Smith. Well, Edith Whitcomb is on the boat along with her daughter Marcia whose as purty a gal as these eyes of mine ever lighted on. You wont know Edith nosir, as you will discover when I relate what happened when I first saw her.

Yestiday afternoon I was taken a walk thinkin of the nice catfish that must be lookin fer worms in all this water and I walked smack inter Edith and her daughter. Theyre standin by the rail and Mrs

*A
Photograph
Finish*

He's a pitcher-taker himself, is Lum Edwards—and thereby hangs the denouement of the startling adventures which overtook him on his voyage abroad.

Abner unsuspectingly waved Lum off to spend his vacation in Europe

Whitcomb, that is Edith, is talkin a blue streak to a curly-headed feller and Marcia is lookin out at the ocean like she didn't hear nothin. "Wal howdy Edith Smithers," I sed, intendin to remark that it was a small world, when I notised that she warent listinin or seein anything but the young curly-headed feller.

She sed to him, "How dare you take my pitcher and that of my daughter without askin our permission, young man?" The young feller sed reel meek, "Ime Dick Long, and Ime on a fotygraf expidition. I thot Ide get a pitcher of you and your daughter as typical American tourists."

"Hmmpmph, typical indeed," sed Mrs. Whitcomb, maddern tophet. She stared rite past me at a feller in a uniform and sed real chilly that the young camary feller was up from tourist class and botherin the cabin class people, so the officer chased the young feller out.

"I grannies," I sed outloud, "he seemed a polite enuf feller, Edith."

She turned around and lifted up her eyebrows. "Why Lum Edwards," she sed, "did you see the nerve of that young man?"

Marcia turned around and sed, "But we are tourists mother."

Edith then looked very coldlike at her daughter and sed, "There's a diffrunce between those who go abroad because they have an spiritual meeting ground like us and those who go to see things." And she sailed off.

Marcia waited a minit, then she looked at me. She said, "I thot he was (Continued on page 77)



Above, wooden shoes may be all right for Hollanders—but not for feet raised in Arkansas. Left, Lum enjoys a bicycle ride with Marcia in Paris.



A scene from the Metropolitan's production of *Samson et Dalila*.

THE STORY OF MUSIC

By ROSE HEYLBUT

You'll enjoy this season's
fine music all the more by
reading its romantic history

ARE you an opera fan? Have you perhaps joined one of the thousands of Opera Groups which meet in all parts of the country each week, to hear the Saturday broadcasts and discuss them? Then you know that most of the operas we hear are already old enough to be "historic." We have very few modern operas. Possibly because opera is the most dramatic

form of emotional expression, and our age is not an emotionally expressive one!

Most of the popular operas were written during the richly creative period of the middle and late 1800's. Wagner, who ranks today as the Metropolitan's greatest box-office draw, is probably the greatest of all operatic composers, although some of us still prefer the more readily understandable melodies of Verdi, Puccini and the Italian group, or the French school of Gounod and Bizet.

The rules governing classic opera, before the 1800's, were rigidly fixed, and even the plots were restricted to the action of kings, heroes, and mythological gods. The first important advancement in humanizing opera and ridding it of its classic restrictions was made by Carl Maria von Weber (of the same Weber clan into which Mozart had married). Weber's reforms opened the way for Romantic opera. Though his works are seldom given today (we do hear the overtures and arias of *Der Freischuetz*, *Euryanthe*, and *Oberon* on the Sunday evening music programs,

Weber made possible the development of the later operatic giants. He chose his plots from the life and lore of the everyday people; introduced singable melodies of native flavor in place of the strict classic arias; gave the orchestra independent value; and set his music to German words which the plain people could understand. It is significant that Weber's popularization of opera included the language in which the works were sung. Today, in every important musical country *except* our own, opera is sung, not in the language of the composer, but in the language of *the audience*. Italy hears Wagner in Italian, and France hears Verdi in French. Might not America become even more intimately operaminded if we were given the chance of hearing all these works in English? We applaud von Weber's linguistic innovation—why not take a hint?

But to return to von Weber. He grew up in the theater. His father headed a company of strolling musical-players, and delicate little Carl first saw life in the wings. The sight did not improve his personal standards. Though he was a full-fledged conductor at eighteen, he wasted years in the traditional

(Continued on page 80)

INSPIRED BY THE RADIO TRIUMPHS OF ARTURO TOSCANINI

For the Wife and Kiddies

By
ADELE WHITELY
FLETCHER



And today, Town Hall Tonight's announcer is still stage-struck, but—



At eight, he was stage-struck.

He knew what he wanted—and he also wanted it enough! There's a lesson for everybody in the light-hearted story of Harry Von Zell

YOU can have anything you want, if you want it enough. That theory has survived for a long time. And the more you look around the more you begin to believe it.

Take Harry Von Zell of the Fred Allen hour. Harry desperately wanted to be an entertainer. But, equally desperately, he wanted an office with his name on the door, a desk with a silver framed picture of his family on it, and a secretary.

There was, of course, no job in the world which combined these two things. But there is now. And Harry has it.

Harry was six years old, a skinny, blond, blue-eyed kid, known to his intimates as "Dutch," when he met Thurston and decided he too would be a magician. In a way this decision was a great relief to him. Until then he had only been sure that somehow he would

go into show-business.

When Thurston and his company played their perennial farewell engagements in Indianapolis they stopped at the Hotel Metropole. Harry's grandmother owned the Metropole and, very fortunately he considered, he had come in from the country to visit her.

Every night before dinner the entire Thurston troupe and the dark quiet man himself worked patiently with Harry on the simplest sleights of hand. But he never was able to palm even a small coin without everyone being aware of exactly what he was doing. It was years, however, before he was to realize this. At the time he was blinded with the excitement of being with these fascinating people and visions of the day when he would manipulate rabbits with one hand and bowls of goldfish with another and of how he would bow when his audience rose to (Continued on page 82)

LAUGHTER

That's how radio's gag-men sell it! They spring to attention when a comedian cries, "Quip, Watson!"

By
JERALD MANNING



Paramount

They're racking their brains for a good comedy line, the Burns and Allen gag-writers—John P. Medbury, William Burns, Harvey Helm and George, while Gracie does some cutting up on the floor. Right, Irving Brecher, writer for the M-G-M Good News hour, showing Robert Taylor the gags.



It takes four people to make gentle, lovable Gracie Allen crazy. It takes at least six people to make Jack Benny funny each Sunday. It takes two people to make Paul Whiteman, officially not a comedian, interestingly sophisticated. Sure, it takes all these people to make a comedian—but it is the comedian who takes the checks with national-deficit-like figures written on them.

Eddie Cantor knew what he was talking about when he once said that a comedian is only as good as his material. If you listen to Jack Benny, say, and remark: "Gee, Benny wasn't so funny tonight," you don't mean that Jack suddenly stopped being a comedian. He still knows how to time a joke, how to read his lines. Jack wasn't funny because his material wasn't funny. And it isn't Jack who makes the lines funny or unfunny. It is the gag-men—the gentlemen behind the scenes who can make or break a comedian with the material they supply.

There isn't a comic in radio who can do without one

or more gag-writers. Fred Allen comes closest to doing a solo job. But even he has help. The reasons are simple. Ed Wynn once calculated that the gags used in four half-hour programs would provide enough material for a full-length Broadway play. That's one good reason. The other is that several of radio's funny-men are swell actors but they're not funny all by themselves. They become comics only when somebody else has written something funny for them to say.

And this business of writing something funny for somebody else to say isn't particularly nice work even if you can get it. The strain is great. Two of the most important gag-writers—Dave Freedman and Al Boasberg—have died of heart trouble within the past two years. Freedman, beginning with Cantor, wrote for practically every one of the big-time comedians. Boasberg was working for Jack Benny when he died. Both were men on the young side of fifty.

What's in it for these creators of funny-men? Their pay ranges from about \$70 to \$1500 a week. Their

by the Yard

creations are aired at the rate of \$1500 to \$15,000 a broadcast. Harry Conn reached the all-time high in salaries for "humor-writers"—he asks not to be called a gag-writer. When he left Benny in 1936 he had a contract with Jack which arranged for him to receive 25% of the comedian's salary. That's when Jack was making \$7000 a broadcast.

After that, Conn did the unheard-of. He was hired by Joe Penner's sponsors at \$1500 each week—exactly the same salary as the broadcast's star. That trick has never been duplicated.

The average weekly salary for a good gag-man is \$500—less than one tenth the income of a good comedian. What's more, the radio scene has changed in the last few years. A gag-man is no longer just that.

In 1931, Ken Englund, now writing humor for the Chase and Sanborn show, sent Phil Baker two jokes. This one, written at the height of the depression, got him a job:

"Things are so bad in Hollywood now that King Kong has gone to work for an organ-grinder."

Remember it? Well, that is what is officially known

Making jokes to order is no laughing matter; below, Jack Benny with two of his funny-men, Bill Morrow, Ed Beloin.

Fink

as a "gag". But nowadays Englund can't make a substantial living from radio by creating jokes like that. He and all the other top-flight humor writers must be able to supply situation ideas, funny dramas and character creation.

Harry Conn is credited with leading the way to the new type of radio comedy. Before Benny went on the air, the accepted comic show went on its weary belly-laugh way—every laugh came from a gag.

Conn helped change all that. More than six years ago he wrote the first Benny show. He was contributing material to the new Burns and Allen program then and George recommended him to Jack. The first Benny broadcast wasn't so good. But the new ideas began to creep in with the successive ones. One important gem was the comedy newsreel. Fred Allen is still using it.

Then Harry really started
(Continued on page 64)

Right, Harry Conn, who went from gags to riches, prefers being called a "humor-writer" instead of a "gag-writer"!



For some lively listening tune in George Fischer's Hollywood Whispers Sunday nights on the Mutual chain.

Dorothy Lamour's back on her Sunday night show, smiling and happy after a rush appendix operation.



HOLLYWOOD RADIO WHISPERS



Cowboy singer Gene Autry is set, says Fischer, as master of ceremonies for a new variety show.



What do the cards say about Nan Grey's romance with Charles Martin, ex-Johnny Presents director?

By **GEORGE FISCHER**

Who's preacher material? Who's set for a new show? Our Hollywood reporter knows—and tells all

GRETA GARBO returns to Hollywood on November first to make two pictures for M-G-M. Rumors at this time have it that La Garbo will attempt to increase her fan following by doing a great many personal appearances on the air. If this happens it will break a long-standing rule of this star . . . who has never before been on any radio program.

* * *

Cy Kendall, who plays Charlie Chan in the radio series based on this character, is mentioned as a possible successor to the late Warner Oland in 20th Fox films. The transcribed radio series is widely released in Australia and Canada as well as the United

States, and Kendall's performance is said to closely parallel Oland's.

* * *

When Hedy LaMarr, M-G-M foreign star, was presented to a radio audience at a film premiere, she read her speech from a small card which she held in her palm, so that no one could see she was reading. The thirty-second speech was written by a studio press agent and Miss LaMarr was told to rehearse it all day—to get the proper pronunciation. This was done so that Miss LaMarr might make the proper impression on her American audience . . . The U. S., you see, is tiring of foreign stars.

* * *

Martha Raye drives to her radio shows in an old car because she has had more than a hundred dollars worth of equipment lifted from her more expensive car that fans spot too easily.

* * *

John Eldridge stepped from films into a radio job and then back into films and radio, combined. It sounds complicated, but that is exactly what happened. Eldridge has appeared in a (Continued on page 59)

RADIO MIRROR •

almanac

SEPTEMBER 23 TO OCTOBER 25

A GREATER RADIO SEASON WITH RADIO MIRROR! HERE'S YOUR INDISPENSABLE GUIDE TO ALL THE NEW SHOWS—THEIR OPENING DATES, NETWORKS, AND BROADCAST TIMES



PACIFIC STANDARD TIME

CENTRAL STANDARD TIME

| Eastern Standard Time | |
|-----------------------|--|
| 8:00 | NBC-Blue: Peerless Trio |
| 8:00 | NBC-Red: Organ Recital |
| 8:30 | NBC-Blue: Tone Pictures |
| 8:30 | NBC-Red: Four Showmen |
| 8:45 | NBC-Red: Animal News |
| 9:00 | CBS: From the Organ Loft |
| 9:00 | NBC-Blue: White Rabbit Line |
| 9:00 | NBC-Red: Alice Remsen, George Griffin |
| 8:15 | 9:15 NBC-Red: Tom Terriss |
| 8:30 | 9:30 NBC-Red: Melody Moments |
| 8:55 | 9:55 CBS: Press-Radio News |
| 9:00 | 10:00 CBS: Church of the Air |
| 9:00 | 10:00 NBC-Blue: Russian Melodies |
| 9:00 | 10:00 NBC-Red: Highlights of the Bible |
| 9:30 | 10:30 CBS: Wings Over Jordan |
| 9:30 | 10:30 NBC-Blue: Dreams of Long Ago |
| 9:30 | 10:30 NBC-Red: Blaisdell Ensemble |
| 8:00 | 10:00 11:00 CBS: Charles Paul |
| 8:00 | 10:00 11:00 NBC: Press-Radio News |
| 8:05 | 10:05 11:05 NBC-Blue: Alice Remsen, contralto |
| 8:05 | 10:05 11:05 NBC-Red: The Pine Tavern |
| 8:15 | 10:15 11:15 NBC-Blue: Neighbor Nell |
| 8:30 | 10:30 11:30 CBS: Major Bowes Family |
| 8:30 | 10:30 11:30 NBC-Blue: Rollini Trio |
| 8:30 | 10:30 11:30 NBC-Red: Madrigal Singers |
| 8-45 | 10:45 11:45 NBC-Blue: Bill Stern |
| 9:00 | 11:00 12:00 NBC-Blue: Southernaires |
| 9:00 | 11:00 12:00 NBC-Red: Silver Strings |
| 9:30 | 11:30 12:30 CBS: Salt Lake City Tabernacle |
| 9:30 | 11:30 12:30 NBC-Blue: Radio City Music Hall |
| 10:00 | 12:00 1:00 CBS: Church of the Air |
| 10:00 | 12:00 1:00 NBC-Red: Shakespeare's England |
| 10:30 | 12:30 1:30 CBS: Foreign program |
| 1:30 | 12:30 1:30 MBS: Lutheran Hour |
| 10:30 | 12:30 1:30 NBC-Blue: Way Down Home |
| 10:30 | 12:30 1:30 NBC-Red: Glen Darwin, Charlotte Lansing |
| 10:45 | 12:45 1:45 CBS: Poet's Gold |
| 11:00 | 1:00 2:00 CBS: Walberg Brown Strings |
| 11:00 | 1:00 2:00 NBC-Blue: The Magic Key of RCA |
| 11:00 | 1:00 2:00 NBC-Red: Sunday Dinner at Aunt Fanny's |
| 11:30 | 1:30 2:30 CBS: Farmer Takes the Mike |
| 11:30 | 1:30 2:30 NBC-Red: Kidoodlers |
| 11:45 | 1:45 2:45 NBC-Red: Vicente Gomez |
| 12:00 | 2:00 3:00 CBS: Everybody's Music |
| 12:00 | 2:00 3:00 NBC-Blue: Dog Heroes |
| 12:00 | 2:00 3:00 NBC-Red: Sunday Drivers |
| 12:30 | 2:30 3:30 NBC-Blue: Horse and Buggy Days |
| 1:00 | 3:00 4:00 CBS: Summer Session |
| 1:00 | 3:00 4:00 NBC-Blue: Sunday Vespers |
| 1:00 | 3:00 4:00 NBC-Red: Ranger's Serenade |
| 1:30 | 3:30 4:30 NBC-Blue: Benno Rabinoff |
| 1:30 | 3:30 4:30 NBC-Red: The World is Yours |
| 2:00 | 4:00 5:00 NBC-Blue: Met. Opera Auditions (Oct. 9) |
| 8:00 | 4:20 5:30 MBS: The Shadow |
| 4:30 | 5:30 CBS: Ben Bernie |
| 4:30 | 5:30 NBC-Red: Spy Secrets |
| 2:45 | 4:45 5:45 NBC-Blue: The Master Builder |
| 3:00 | 5:00 6:00 CBS: Silver Theater |
| 3:00 | 5:00 6:00 NBC-Blue: WLW Summer Concert |
| 3:00 | 5:00 6:00 NBC-Red: Catholic Hour |
| 3:30 | 5:30 6:30 CBS: Billy House |
| 3:30 | 5:30 6:30 NBC-Blue: Canadian Grenadier Band |
| 3:30 | 5:30 6:30 NBC-Red: A Tale of Today |
| 4:00 | 6:00 7:00 CBS: People's Platform |
| 4:00 | 6:00 7:00 NBC-Blue: Popular Classics |
| 8:30 | 6:00 7:00 NBC-Red: Jack Benny (Oct. 2) |
| 6:30 | 7:30 CBS: Passing Parade |
| 8:00 | 6:30 7:30 NBC-Blue: Seth Parker |
| 4:30 | 6:30 7:30 NBC-Red: Fitch Bandwagon |
| 5:00 | 7:00 8:00 CBS: Orson Welles Theater |
| 5:00 | 7:00 8:00 NBC-Blue: Spy at Large |
| 5:00 | 7:00 8:00 NBC-Red: Don Ameche, Edgar Bergen, Nelson Eddy, Stroud Twins |
| 5:30 | 7:30 8:30 NBC-Blue: Songs We Remember |
| 6:00 | 8:00 9:00 CBS: Ford Symphony |
| 6:30 | 8:00 9:00 NBC-Blue: Win Your Lady |
| 6:00 | 8:00 9:00 NBC-Red: Manhattan Merry-Go-Round |
| 7:00 | 8:30 9:30 NBC-Blue: Walter Winchell |
| 6:30 | 8:30 9:30 NBC-Red: American Album of Familiar Music |
| 7:15 | 8:45 9:45 NBC-Blue: Irene Rich |
| 7:00 | 9:00 10:00 CBS: Ghost of Benjamin Sweet |
| 7:00 | 9:00 10:00 NBC-Red: Horace Heidt |
| 7:30 | 9:30 10:30 CBS: Headlines and Bylines |
| 7:30 | 9:30 10:30 NBC-Blue: Cheerio |
| 7:30 | 9:30 10:30 NBC-Red: University of Chicago Round Table Discussions |
| 8:00 | 10:00 11:00 CBS: Dance orchestra |
| 8:00 | 10:00 11:00 NBC: Dance orchestras |

Motto of the Day

Sunday's HIGHLIGHTS

By Seth Parker

Remember the Sabbath and keep it wholly.

Highlights For Sunday, Sept. 25

FOR you folks who didn't operate on Daylight Saving Time this summer—remember that you're going to find your radio schedules an hour later than usual, beginning today. Daylight Saving came to an end in New York shortly after midnight last night, and the radio shows all take to the air an hour later, as a result. . . . Notice the change in your program guide, on the left, too. The farthest left time-column shows Pacific Standard Time, the next one Central Standard, and the one on the right, Eastern Standard. . . . There are a few new shows for your attention today. On *Mutual*, *The*

Lutheran Hour returns, at 1:30 this afternoon, with a rebroadcast for the West at 1:30 Pacific time. . . . *The Shadow*, starring *William Johnston*, is back at 5:30, E.S.T., and *John Steele* stars in a *Foreign Affairs* show at 1:30. . . . *Mutual* also has a novelty, during the afternoon, in a broadcast from the New Jersey State Fair at Trenton. . . . The guest stars on tonight's *Ford Symphony Hour*, CBS at 9:00, are *Jose Iturbi*, pianist and conductor, and his sister *Amparo*—who plays the piano too. . . . At 7:30 tonight, on *NBC-Blue*, the beloved *Seth Parker* returns for another radio season.



Howard Borlow directs *Everybody's Music* on CBS this afternoon from 3:00 until 4:00.

Highlights For Sunday, Oct. 2

THE first Sunday in October always brings its crop of new shows, and of old shows returning to the air, and today's no exception. . . . *Smoke Dreams* starts the day off by bowing in on a small *NBC-Blue* network at 2:00, *Central Standard Time*. Midwesterners can hear it, but Easterners can't. . . . *Ben Bernie* and *Lew Lehr* start a new series on CBS at 5:30. . . . One of last year's hit shows, the *Silver Theater*, comes back to CBS for the half-hour beginning at 6:00; and *William Powell* is scheduled to star on the opening program. He underwent an operation a few weeks ago, and here's hoping he's well enough to keep his date with your loudspeaker. The *Silver*

Theater, you know, presents a half-hour dramatic show with a new star on nearly every program. . . . At 7:00 the one and only *Jack Benny* returns to *NBC-Red*, with the same company that made last year's programs something not to be missed. . . . At 9:00 on *NBC-Blue*, the *Woodbury* people have a new program, patterned after last year's successful *Tyrone Power* series, but this season *Tyrone's* place is to be taken—until January 1 at least—by another romantic leading man, *Charles Boyer*, the French movie star. . . . The *Ford Hour's* distinguished guest for the evening is *Beniamino Gigli*, famous operatic tenor.



William Powell is scheduled to appear on the opening *Silver Theater* drama.

Highlights For Sunday, Oct. 9

THE Metropolitan Opera Auditions of the Air returns to *NBC's Blue* network late this afternoon at 5:00 o'clock, E.S.T. This is the program, you'll remember, which presents a new set of young operatic singers every Sunday, and at the end of the season picks the most promising singers of the lot, awarding them prizes of a thousand dollars and contracts with the Metropolitan Opera Company. If you like good singing, and like the thrill of discovery, you'll enjoy this weekly program. . . . At 4:30, on the *Mutual* network, the *Court of Human Relations* gets under way. Listen in for the solutions

of other people's problems and—perhaps—of your own. . . . Mr. Ford's guest star, at 9:00 tonight on CBS, is *Bidu Sayoo*, sensational young Brazilian soprano. You'll hear her again, later on in the winter, singing with the Metropolitan Opera Company, unless the Saturday matinee aren't broadcast. There's some fear that they won't be, unless a sponsor steps up to pay the bills. . . . For some serious listening, lend an ear to the *University of Chicago Round Table Discussion* on *NBC-Red* at 10:30 tonight. . . . or to *The People's Platform*, on CBS at 7:00, on which all sorts of topics are discussed.



Bidu Sayoo, Brazilian soprano, sings as guest star this evening on CBS at 9.

Highlights For Sunday, Oct. 16, 23

OCTOBER 16: If you love dogs—and if you don't there must be something wrong with you—listen to *NBC-Blue's* new show today at 3:00. It's called *Dog Heroes*, and tells of the brave exploits, some of them famous, some unsung, of our canine friends. . . . The guest tonight on the *Ford Symphony Hour* is *Richard Crooks*, famous American tenor—who'll probably be back, and welcome, on the *Firestone Hour* before so very long. . . . For all you who have grown to love the whimsical doings of *The Ghost of Benjamin Sweet*, here's a reminder to tune in tonight. 10:00 on CBS, which

is the spot Benjamin has moved to from his old Friday hour.

OCTOBER 23: *NBC* ought to be on the air some time this afternoon describing a modern miracle—the departure of the swallows from San Juan Capistrano mission in California. Today is St. John's Day, the day which the mysterious swallows always pick to end their summer residence at the historic mission. Nobody knows how they know it's St. John's Day—they just do. They'll return, as regular as clockwork, on St. Joseph's Day, next March. . . . The *Ford Hour* guest tonight: Baritone *Lawrence Tibbett*.



Richard Crooks is the guest star tonight on the *Ford Hour*, CBS at 9:00.

| PACIFIC STANDARD TIME | Eastern Standard Time | |
|-----------------------|-----------------------|--|
| | CENTRAL STANDARD TIME | |
| | 8:00 | NBC-Red: Milt Herth Trio |
| | 8:15 | NBC-Blue: Norsemen Quartet |
| | 8:15 | NBC-Red: Gene and Glenn |
| | 8:30 | NBC-Red: Musical Tete-a-tete |
| | 8:45 | NBC-Red: Landt Trio |
| | 9:00 | CBS: Richard Maxwell |
| | 9:00 | NBC-Blue: Breakfast Club |
| | 9:00 | NBC-Red: Band Goes to Town |
| | 9:15 | NBC-Red: Frank Luther |
| | 9:30 | CBS: Girl Interne |
| | 9:30 | NBC-Red: Ward and Muzzy |
| | 9:45 | CBS: Bachelor's Children |
| | 9:45 | NBC-Red: Amanda Snow |
| 1:00 | 9:00 | CBS: Pretty Kitty Kelly |
| | 9:00 | NBC-Blue: Just Neighbors |
| | 9:00 | NBC-Red: Mrs. Wiggs |
| 1:15 | 9:15 | 10:15 CBS: Myrt and Marge |
| | 9:15 | 10:15 NBC-Blue: Jerry Sears Orch. |
| | 9:15 | 10:15 NBC-Red: John's Other Wife |
| 1:30 | 9:30 | 10:30 CBS: Hilltop House |
| | 9:30 | 10:30 NBC-Blue: Josh Higgins |
| | 9:30 | 10:30 NBC-Red: Just Plain Bill |
| | 9:45 | 10:45 CBS: Stepmother |
| | 9:45 | 10:45 NBC-Blue: Ma Perkins |
| | 9:45 | 10:45 NBC-Red: Woman in White |
| | 10:00 | 11:00 NBC-Blue: Mary Marlin |
| | 10:00 | 11:00 NBC-Red: David Harum |
| | 10:15 | 11:15 CBS: Ruth Carhart |
| | 10:15 | 11:15 NBC-Blue: Vic and Sade |
| | 10:15 | 11:15 NBC-Red: Lorenzo Jones |
| 11:00 | 10:30 | 11:30 CBS: Big Sister |
| | 10:30 | 11:30 NBC-Blue: Pepper Young's Family |
| | 10:30 | 11:30 NBC-Red: Phillips Chemical Show |
| 11:15 | 10:45 | 11:45 CBS: Aunt Jenny's Stories |
| | 11:45 | 11:45 NBC-Blue: Getting the Most Out of Life |
| | 10:45 | 11:45 NBC-Red: Road of Life |
| 9:00 | 11:00 | 12:00 CBS: Mary Margaret McBride |
| | 11:00 | 12:00 NBC-Red: Dan Harding's Wife |
| 9:15 | 11:15 | 12:15 CBS: Irene Basley |
| | 11:15 | 12:15 NBC-Red: The O'Neills |
| 9:30 | 11:30 | 12:30 CBS: Romance of Helen Trent |
| | 9:30 | 11:30 NBC-Blue: Farm and Home Hour |
| | 9:30 | 11:30 NBC-Red: Time for Thought |
| 9:45 | 11:45 | 12:45 CBS: Our Gal Sunday |
| 10:00 | 12:00 | 1:00 CBS: The Goldbergs |
| 10:15 | 12:15 | 1:15 CBS: Vic and Sade |
| | 10:15 | 12:15 NBC-Blue: Goodyear Farm Service |
| | 10:15 | 12:15 NBC-Red: Words and Music |
| | 12:30 | 1:30 CBS: Road of Life |
| | 12:30 | 1:30 NBC-Blue: Mother-in-Law |
| | 12:45 | 1:45 CBS: The Gospel Singer |
| 11:00 | 1:00 | 2:00 NBC-Blue: Al Roth Orchestra |
| | 11:00 | 1:00 NBC-Red: Betty and Bob |
| 11:15 | 1:15 | 2:15 NBC-Red: Arnold Grimm's Daughter |
| 11:30 | 1:30 | 2:30 CBS: School of the Air (Oct. 10) |
| | 11:30 | 1:30 NBC-Red: Valiant Lady |
| 11:45 | 1:45 | 2:45 MBS: Ed Fitzgerald |
| | 11:45 | 1:45 2:45 NBC-Red: Hymns of all Churches |
| 12:00 | 2:00 | 3:00 CBS: Dear Columbia |
| | 12:00 | 2:00 3:00 NBC-Blue: U. S. Navy Band |
| | 12:00 | 2:00 3:00 NBC-Red: Mary Marlin |
| 12:15 | 2:15 | 3:15 NBC-Red: Ma Perkins |
| 12:30 | 2:30 | 3:30 NBC-Red: Pepper Young's Family |
| 12:45 | 2:45 | 3:45 NBC-Blue: Ted Malone |
| | 12:45 | 2:45 3:45 NBC-Red: The Guiding Light |
| 1:00 | 3:00 | 4:00 NBC-Red: Club Matinee |
| | 3:00 | 4:00 NBC-Red: Backstage Wife |
| 1:15 | 3:15 | 4:15 NBC-Red: Stella Dallas |
| | 3:30 | 4:30 NBC-Red: Life Can Be Beautiful |
| 1:45 | 3:45 | 4:45 NBC-Red: Girl Alone |
| 2:00 | 4:00 | 5:00 CBS: March of Games |
| | 2:00 | 4:00 5:00 NBC-Blue: Neighbor Nell |
| | 4:00 | 5:00 NBC-Red: Dick Tracy |
| | 4:15 | 5:15 NBC-Blue: Terry and the Pirates |
| | 4:15 | 5:15 NBC-Red: Your Family and Mine |
| 3:00 | 4:15 | 5:30 NBC-Blue: Don Winslow |
| | 5:30 | NBC-Red: Jack Armstrong |
| | 4:45 | 5:45 CBS: The Mighty Show |
| | 5:45 | 5:45 NBC-Blue: Tom Mix |
| | 5:45 | 5:45 NBC-Red: Little Orphan Annie |
| 3:00 | 5:00 | 6:00 CBS: Press-Radio News |
| 3:30 | 5:30 | 6:30 CBS: Bob Trout |
| | 5:30 | 6:30 NBC-Red: Sports Column |
| | 6:45 | NBC-Blue: Lowell Thomas |
| 4:00 | 6:00 | 7:00 CBS: Ray Heatherton |
| | 7:00 | NBC-Blue: Alias Jimmy Valentine |
| | 7:00 | NBC-Red: Amos 'n' Andy |
| 8:15 | 6:15 | 7:15 CBS: Lum and Abner |
| 7:30 | 6:30 | 7:30 CBS: Eddie Cantor |
| | 7:30 | MBS: The Lone Ranger |
| | 6:30 | 7:30 NBC-Red: Angler and Hunter |
| 8:00 | 7:00 | 8:00 CBS: Monday Night Show |
| | 8:00 | NBC-Blue: Carson Robison (Oct. 10) |
| | 7:30 | 8:00 NBC-Red: Al Pearce (Oct. 10) |
| 8:30 | 7:30 | 8:30 CBS: Pick and Pat |
| | 5:30 | 7:30 NBC-Blue: Those We Love |
| | 7:30 | 8:30 NBC-Red: Voice of Firestone |
| 6:00 | 8:00 | 9:00 CBS: Lux Theater |
| | 8:00 | 9:00 NBC-Blue: NBC String Symphony |
| | 6:00 | 9:00 NBC-Red: Hour of Charm (Oct. 3) |
| 6:30 | 8:30 | 9:30 NBC-Red: Eddy Duchin |
| 7:00 | 9:00 | 10:00 CBS: Wayne King |
| | 7:00 | 9:00 NBC-Blue: True or False |
| | 7:00 | 9:00 NBC-Red: The Contented Hour |

Motto of the Day

Monday's HIGHLIGHTS

By Nellie Revell

A clear-seeing man can blind himself to others' faults.

Highlights For Monday, Sept. 26

ACCORDING to its amiable custom of giving the listener everything at once, radio unpacks a whole suit-case full of serials for youngsters today. By the time your children finish the hour from five until six, Eastern time, they'll have enough stories in their heads to write some of their own. Here are the debuting programs, all of them old favorites returning for another year, in the order of their appearance in your loud-speakers: *Dick Tracy*, NBC-Red at 5:00. . . *Don Winslow of the Navy*, NBC-Blue, at 5:30—but see the program guide for rebroadcasts. . . *Terry and the Pirates*, NBC-Blue

at 5:15. . . *Jack Armstrong, All American Boy*, NBC-Red at 5:30. . . *Tom Mix's Straight Shooters*, NBC-Blue at 5:45. . . The older folks aren't being neglected today, either. . . The Phillips Chemical company has a new program at 11:30 A.M. on NBC-Red. . . *The Goodyear Farm Service* program, specially designed for rural ears, starts at 1:15 on NBC-Blue. . . And good news for young and old is that tonight on the *Lux Theater*, CBS at 9:00, Mr. Jack Benny and Miss Mary Livingstone are starring in George M. Cohan's famed comedy-mystery play, "Seven Keys to Baldpate."



Jock Benny stars in "Seven Keys to Baldpate" tonight on the Lux Theater on CBS.

Highlights For Monday, Oct. 3

STILL the prodigal programs return to the fold. Today's arrivals are two: *Eddie Cantor* heading his *Caravan* on CBS at 7:30. . . and *Phil Spitalny* leading his all-girl orchestra in the *Hour of Charm* show on NBC-Red at 9:00—plus *Dorothy Thompson*, famous newspaper woman, talking about timely subjects, every week. . . When you listen to *The Goldbergs* today at 1:00 on CBS, send a silent birthday greeting to Gertrude Berg, who writes and directs the show and plays *Molly*. Mrs. Berg was born just thirty-eight years ago today, in New York City. . . For Eastern and Midwestern lis-

teners, CBS offers *The Mighty Show* at 5:45 this afternoon and every afternoon except Saturday and Sunday. It's a serial laid against the background of a circus, and ought to please everybody who always makes a point of taking the children when the circus comes to town. . . If you live in the East, listen to *Milt Herth's* trio, on NBC-Red at 8:00 in the morning. Your *Almanac* can't think of a better cure for those just-got-out-of-bed blues than the zingy Herth music. . . *Eddy Duchin* is on NBC-Red tonight at 9:30, leading his orchestra and playing his piano for a new commercial show.



Eddie Cantor's bock, merrily leading the *Corovon* on its way to your loudspeaker.

Highlights For Monday, Oct. 10

ONE of the shows radio can really be proud of returns today on CBS at 2:30—the *American School of the Air*, which hundreds of public schools tune in regularly as part of their courses of study. . . And just because you've already been to school, don't get the idea that the *School of the Air* won't entertain you as much as it does your sons and daughters—there's a lot of stuff in it you'd hate to miss. . . *Carson Robison* and his *Buckaroos* begin a program featuring those popular Western ballads tonight on NBC-Blue at 8:00. It'll be on every Monday at this time. . . And at 8:30, on

NBC-Red, another of your favorites returns—*Al Pearce and his Gang*. The same always-welcome folks make up the *Gang* as were on it last time you listened in—*Elmer Blurt*, *Tizzie Lish*, *Arlene Harris*, sometimes *Lord Bilgewater*, and *Carl Hoff* and his orchestra. *Carl Hoff* is another of those orchestra leaders who just sort of drifted into being comedians—but he does a good job of making the folks laugh all the same. . . For an exciting half-hour dramatic show, tune in *Alias Jimmy Valentine* on NBC-Blue at 7:00. . . and for some beautiful music the *Contented Hour*, NBC-Red at 10:00.



Who's that knocking at your door—why, no one but Al (Elmer Blurt) Peorcel

Highlights For Monday, Oct. 17, 24

OCTOBER 17: *Ed Fitzgerald*, better known as "The Fitzgerald" to the "Neighbors," starts a new sponsored series on *Mutual* this afternoon at 2:45—a fifteen-minute, three-times-a-week show. Your *Almanac* won't try to tell you what the program will be like, because there's never any telling what a Fitzgerald show will consist of. Ed has a glib Irish tongue and a glibber Irish sense of humor, and he prefers to depend on these more than on a script. He's just back from a vacation trip to Bermuda and Europe, and ought to have lots to talk about. . . Have you been listening at 4:30 to the

new NBC-Red serial called *Life Can Be Beautiful*?

OCTOBER 24: It's like old times to listen to *Gene and Glenn* on NBC-Red these mornings at 8:15. It's been four years since they were on the networks, but now they're back in a new series, still featuring their two comedy characters, *Jake and Lena*. *Gene*, who is *Gene Carroll*, plays both *Jake* and *Lena* as well as himself, while *Glenn Rowell* is the "straight man" and plays the piano and sings. . . *Gene and Glenn* live in Chicago, and broadcast from there in the mornings.



Ed Fitzgerald starts a new fifteen-minute series on *Mutual* at 2:45 this afternoon.

| PACIFIC STANDARD TIME | | CENTRAL STANDARD TIME | | Eastern Standard Time | |
|-----------------------|--|-----------------------|-------|-----------------------|--|
| 8:00 | | 8:00 | | 8:00 | NBC-Red: Milt Herth Trio |
| 8:00 | | 8:15 | | 8:15 | NBC-Red: Gene and Glenn |
| 8:00 | | 8:30 | | 8:30 | NBC-Red: Musical Tete-a-Tete |
| | | 8:45 | | 8:45 | NBC-Blue: Jack and Loretta |
| | | 8:45 | | 8:45 | NBC-Red: Landt Trio |
| 8:30 | | 9:00 | | 9:00 | CBS: Richard Maxwell |
| | | 9:00 | | 9:00 | NBC-Blue: Breakfast Club |
| | | 9:00 | | 9:00 | NBC-Red: Band Goes to Town |
| | | 9:30 | | 9:30 | CBS: Girl Interne |
| | | 9:45 | | 9:45 | CBS: Bachelor's Children |
| | | 9:45 | | 9:45 | NBC-Red: Mystery Chef |
| 1:00 | | 9:00 | 10:00 | 9:00 | CBS: Pretty Kitty Kelly |
| | | 9:00 | 10:00 | 9:00 | NBC-Blue: Just Neighbors |
| | | 9:00 | 10:00 | 9:00 | NBC-Red: Mrs. Wiggs |
| 1:15 | | 9:15 | 10:15 | 9:15 | CBS: Myrt and Marge |
| | | 9:15 | 10:15 | 9:15 | NBC-Blue: Jerry Sears Orch. |
| | | 9:15 | 10:15 | 9:15 | NBC-Red: John's Other Wife |
| 1:30 | | 9:30 | 10:30 | 9:30 | CBS: Hilltop House |
| 2:30 | | 9:30 | 10:30 | 9:30 | NBC-Blue: Smilin' Ed McConnell |
| | | 9:30 | 10:30 | 9:30 | NBC-Red: Just Plain Bill |
| | | 9:45 | 10:45 | 9:45 | CBS: Stepmother |
| | | 9:45 | 10:45 | 9:45 | NBC-Blue: Ma Perkins |
| | | 9:45 | 10:45 | 9:45 | NBC-Red: Woman in White |
| 10:45 | | 10:00 | 11:00 | 10:00 | CBS: Mary Lee Taylor |
| | | 10:00 | 11:00 | 10:00 | NBC-Blue: Mary Marlin |
| | | 10:00 | 11:00 | 10:00 | NBC-Red: David Harum |
| | | 10:15 | 11:15 | 10:15 | CBS: Rhythmairs |
| | | 10:15 | 11:15 | 10:15 | NBC-Blue: Vic and Sade |
| | | 10:15 | 11:15 | 10:15 | NBC-Red: Lorenzo Jones |
| 11:00 | | 10:30 | 11:30 | 10:30 | CBS: Big Sister |
| | | 10:30 | 11:30 | 10:30 | NBC-Blue: Pepper Young's Family |
| | | 10:30 | 11:30 | 10:30 | NBC-Red: Cal-Aspirin Show |
| 11:15 | | 10:45 | 11:45 | 10:45 | CBS: Aunt Jenny's Stories |
| | | 11:45 | | 11:45 | NBC-Blue: Getting the Most Out of Life |
| | | 10:45 | 11:45 | 10:45 | NBC-Red: Road of Life |
| | | 12:00 | | 12:00 | CBS: Kate Smith |
| | | 11:00 | 12:00 | 11:00 | NBC-Red: Dan Harding's Wife |
| 9:15 | | 11:15 | 12:15 | 11:15 | CBS: Irene Beasley |
| 9:15 | | 11:15 | 12:15 | 11:15 | NBC-Red: The O'Neills |
| 9:30 | | 11:30 | 12:30 | 11:30 | CBS: Romance of Helen Trent |
| 9:30 | | 11:30 | 12:30 | 11:30 | NBC-Blue: Farm and Home Hour |
| 9:30 | | 11:30 | 12:30 | 11:30 | NBC-Red: Time for Thought |
| 9:45 | | 11:45 | 12:45 | 11:45 | CBS: Our Gal Sunday |
| 10:00 | | 12:00 | | 12:00 | CBS: The Goldbergs |
| 10:15 | | 12:15 | 1:15 | 12:15 | CBS: Vic and Sade |
| 10:15 | | 12:15 | 1:15 | 12:15 | NBC-Blue: Goodyear Farm Service |
| 10:15 | | 12:15 | 1:15 | 12:15 | NBC-Red: Words and Music |
| 10:30 | | 12:30 | 1:30 | 12:30 | CBS: Road of Life |
| | | 12:30 | 1:30 | 12:30 | NBC-Blue: Mother-in-Law |
| | | 12:45 | 1:45 | 12:45 | CBS: The Gospel Singer |
| 11:00 | | 1:00 | 2:00 | 1:00 | NBC-Red: Betty and Bob |
| 11:15 | | 1:15 | 2:15 | 1:15 | NBC-Blue: Let's Talk it Over |
| 11:15 | | 1:15 | 2:15 | 1:15 | NBC-Red: Arnold Grimm's Daughter |
| 11:30 | | 1:30 | 2:30 | 1:30 | CBS: School of the Air |
| 11:30 | | 1:30 | 2:30 | 1:30 | NBC-Red: Valiant Lady |
| 11:45 | | 1:45 | 2:45 | 1:45 | NBC-Red: Hymns of all Churches |
| 12:00 | | 2:00 | | 2:00 | NBC-Red: Mary Marlin |
| 12:15 | | 2:15 | | 2:15 | NBC-Red: Ma Perkins |
| 12:30 | | 2:30 | | 2:30 | NBC-Blue: U. S. Army Band |
| 12:30 | | 2:30 | | 2:30 | NBC-Red: Pepper Young's Family |
| 12:45 | | 2:45 | | 2:45 | NBC-Blue: Ted Malone |
| 12:45 | | 2:45 | | 2:45 | NBC-Red: The Guiding Light |
| 1:00 | | 3:00 | | 3:00 | CBS: Highways to Health |
| 1:00 | | 3:00 | | 3:00 | NBC-Blue: Seaside Nights |
| 1:00 | | 3:00 | | 3:00 | NBC-Red: Backstage Wife |
| 1:15 | | 3:15 | | 3:15 | NBC-Red: Stella Dallas |
| 1:30 | | 3:30 | | 3:30 | CBS: Hollace Shaw |
| 1:30 | | 3:30 | | 3:30 | NBC-Red: Life Can be Beautiful |
| 1:45 | | 3:45 | | 3:45 | NBC-Red: Girl Alone |
| 2:00 | | 4:00 | | 4:00 | CBS: Let's Pretend |
| 2:00 | | 4:00 | | 4:00 | NBC-Blue: The Four of Us |
| 2:00 | | 4:00 | | 4:00 | NBC-Red: Dick Tracy |
| 4:15 | | 5:15 | | 5:15 | NBC-Blue: Terry and the Pirates |
| 4:15 | | 5:15 | | 5:15 | NBC-Red: Your Family and Mine |
| 3:00 | | 4:15 | | 5:30 | NBC-Blue: Don Winslow |
| | | 5:30 | | 5:30 | NBC-Red: Jack Armstrong |
| 4:45 | | 5:45 | | 5:45 | CBS: The Mighty Show |
| 5:45 | | 5:45 | | 5:45 | NBC-Blue: Tom Mix |
| 5:45 | | 5:45 | | 5:45 | NBC-Red: Little Orphan Annie |
| 3:00 | | 5:00 | | 6:00 | CBS: Press-Radio News |
| 3:00 | | 5:00 | | 6:00 | NBC-Red: Science in the News |
| | | 5:30 | | 6:30 | NBC-Red: Sports Column |
| | | 6:45 | | 6:45 | NBC-Blue: Lowell Thomas |
| | | 6:45 | | 6:45 | NBC-Red: Nola Day |
| 4:00 | | 6:00 | | 7:00 | CBS: Ray Heatherton |
| 4:00 | | 6:00 | | 7:00 | NBC-Blue: Easy Aces |
| 7:00 | | 9:00 | | 7:00 | NBC-Red: Amos 'n' Andy |
| 8:15 | | 6:15 | | 7:15 | CBS: George McCall |
| 4:15 | | 6:15 | | 7:15 | NBC-Blue: Mr. Keen |
| 7:45 | | 6:15 | | 7:15 | NBC-Red: Vocal Varieties |
| 4:30 | | 6:30 | | 7:30 | CBS: Helen Menken |
| | | 6:30 | | 7:30 | NBC-Red: Quite by Accident (Oct. 4) |
| 8:30 | | 7:00 | | 8:00 | CBS: Edward G. Robinson |
| 7:30 | | 7:00 | | 8:00 | NBC-Red: Johnny Presents |
| 9:00 | | 7:30 | | 8:30 | CBS: Al Jolson |
| 5:30 | | 7:30 | | 8:30 | NBC-Blue: Information Please |
| | | 7:30 | | 8:30 | NBC-Red: For Men Only (Oct. 4) |
| 6:00 | | 8:00 | | 9:00 | CBS: We, the People |
| 6:00 | | 8:00 | | 9:00 | NBC-Blue: Now and Then |
| | | 8:00 | | 9:00 | NBC-Red: Battle of the Sexes |
| 6:30 | | 8:30 | | 9:30 | CBS: Benny Goodman |
| 6:30 | | 8:30 | | 9:30 | NBC-Blue: NBC Jamboree |
| 6:30 | | 8:30 | | 9:30 | NBC-Red: McGee and Molly |
| 7:00 | | 9:00 | | 10:00 | CBS: Dr. Christian |
| 7:00 | | 9:00 | | 10:00 | NBC-Red: Bob Hope |
| 7:30 | | 9:30 | | 10:30 | NBC-Red: Jimmie Fidler |

Motto
of the
Day

Tuesday's HIGHLIGHTS

By
Fibber
McGee

Be impressed but not imprisoned by first impressions.

Highlights For Tuesday, Sept. 27

THE big news of the day is that a new Hollywood show makes its bow tonight at 10:00 on *NBC-Red*, and you never can tell about those Hollywood shows. They can be very very swell, or they can be just terrible. Tonight's new entry has the benefit of young Mr. Bob Hope, who proved last season that he can be funny in front of a microphone if he's only given a chance. He'll be the permanent comedian and master of ceremonies. The music on the program is interesting, too, because it's being supplied by an up-and-coming band which has been in existence only four months—*Skinney Ennis'* orches-

tra. *Skinney* is rumored to have caused something of a sensation out on the coast, and certainly he didn't lose any time in landing himself a fat commercial show. . . . *We, the People*, returns at 9:00 on *CBS* for another season, with Gabriel Heatter introducing the people who tell their interesting stories. . . . At 10:30 this morning *Smilin' Ed McConnell* starts a new Tuesday and Thursday series on *NBC-Blue*. . . . There's a new program on *NBC-Red* at 11:30, too, sponsored by Cal-Aspirin. . . . On *NBC-Red* at 9:00, *Frank Crumit* and *Julia Sanderson* start a new quiz show, *Battle of the Sexes*.



Bob Hope is master of ceremonies on a new variety show—*NBC* tonight at 10.

Highlights For Tuesday, Oct. 4



Kate Smith begins a tri-weekly commenting series over *CBS* today at noon.

HAVING got her regular weekly variety hour under way, *Kate Smith* turns today to her newest interest—a fifteen-minute program at noon on *CBS*, in which she talks about things that interest her. *Kate* tried out this commentating program last spring for a while, and it was so successful that this season she has snagged herself a sponsor. . . . Offhand, we'd guess that sponsor has something pretty good at the job of grabbing listeners, because *Kate* gets the same friendly, common-sense quality into her comments that she gets into her Thursday-night shows. This program's on the air

Tuesdays, Thursdays and Saturdays—unhappily going only as far west as Ohio. . . . The variety show, *For Men Only*, which was on Wednesday nights during the summer, changes time tonight, showing up at 8:30 on *NBC-Red*. It'll stay in that spot for the rest of the winter, your *Almanac* predicts. . . . *Kay Kyser*, the erudite professor of musical knowledge, opens with his band tonight at the Hotel Pennsylvania in New York—the same hotel which is so glad it brought him to New York in the first place it refuses to let him go. You'll hear his late-at-night sustaining broadcasts over *Mutual*.

Highlights For Tuesday, Oct. 11

LISTEN tonight at 9:30 to *Fibber McGee and Molly*, on *NBC-Red*, and you'll also hear a voice that used to thrill you several years ago, but which you haven't heard much lately. It belongs to *Donald Novis*, who makes his network comeback on this program. *Don* has been singing on the air and making personal appearances on the West Coast, and it's something to be glad about that he's broadcasting coast-to-coast once more. . . . Tonight's *Time to Shine* program, on *CBS* at 10:00, is the last of the series, which is a pity—but you'll probably be hearing *Hal Kemp* and his band on their

sustaining dance programs every now and then for the rest of the winter, if not on another commercial. . . . Have you listened yet to *Quite By Accident*, on *NBC-Red* at 7:30? It made its debut last week, and this is its second broadcast tonight. It's a weekly dramatic sketch, and sounds as if it would be fun to hear. . . . Don't forget that Tuesday is the night to hear more of last year's dramatic hit show, *Edward G. Robinson's* and *Claire Trevor's Big Town*—*CBS* at 8:00. And on the same network at 8:30 is *Big Town's* companion show, *Al Jolson, Martha Raye*, and *Parkyakarkus*.



Donald Novis is back on the air, singing tonight with *Fibber McGee* and his *Molly*.

Highlights For Tuesday, Oct. 18, 25

OCTOBER 18: *Jean Hersholt* steps back into the well-worn shoes of kindly *Dr. Christian* tonight at 10:00, resuming his *CBS* series of weekly dramatic shows. And orchids to the sponsors who decided to put him on the air at that time, instead of at his old time Sunday afternoons, when your *Almanac*, for one, isn't too much interested in plays. . . . At 4:30, on *CBS*, your *Almanac's* Department for the publicizing of *Easy to Overlook Programs* recommends *Hollace Shaw*, young singer who is remarkably good to listen to. . . . *The Easy Aces*, 7:00 on *NBC-Blue*, continue on their slightly

off-center way, delighting a loyal bunch of fans who'd rather miss their dinners than an *Easy Aces* broadcast.

OCTOBER 25: On all sides you hear mutterings that swing is on its way out, but meanwhile *Benny Goodman* is going his way, as popular as ever. His broadcast tonight, 9:30 on *CBS*, finds him well into his third year as *Camel's* pet purveyor of torrid rhythms. . . . *Eddy Duchin*, a different kind of musician entirely, but mighty good just the same, is playing at New York's Plaza Hotel, and you can hear him late at night over *NBC*.



As *Dr. Christian*, *Jean Hersholt* returns to the air tonight at 10:00.

(For Wednesday's Highlights, please turn page)



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

—she keeps skin thrilling

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



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



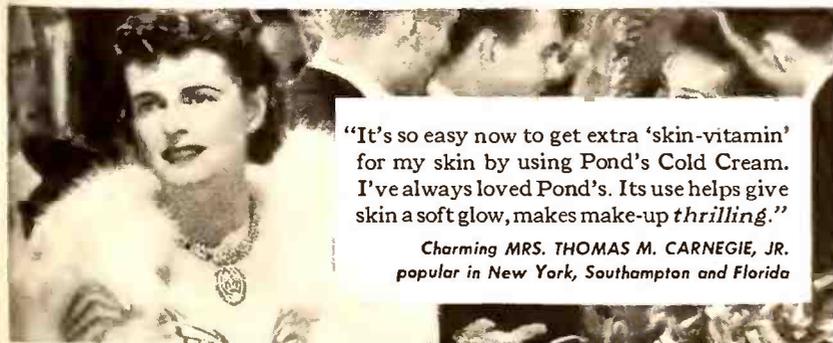
Glamorous Whitney Bourne, Society Beauty who has chosen the movies for her career, snapped with friends at Hollywood's Brown Derby . . . "I believe in Pond's extra 'skin-vitamin' beauty care," she says. "I use Pond's every day."



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

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

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



"It's so easy now to get extra 'skin-vitamin' for my skin by using Pond's Cold Cream. I've always loved Pond's. Its use helps give skin a soft glow, makes make-up *thrilling*."
Charming MRS. THOMAS M. CARNEGIE, JR.
popular in New York, Southampton and Florida

AMAZING POND'S OFFER

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

**FOR LIMITED TIME ONLY—
GET YOUR PACKAGE
TODAY!**

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

Tune in on "THOSE WE LOVE," Pond's Program, Mondays, 8:30 P. M., N. Y. Time, N. S. C.
Copyright, 1935, Pond's Extract Company

| Eastern Standard Time | |
|-----------------------|---|
| PACIFIC STANDARD TIME | CENTRAL STANDARD TIME |
| | 8:00 NBC-Red: Milt Herth Trio |
| | 8:15 NBC-Blue: Manhattanites |
| | 8:15 NBC-Red: Gene and Glenn |
| | 8:30 NBC-Red: Musical Tete-a-Tete |
| | 8:45 NBC-Red: Landt Trio |
| 8:00 | 9:00 CBS: Richard Maxwell |
| 8:00 | 9:00 NBC-Blue: Breakfast Club |
| 8:00 | 9:00 NBC-Red: Band Goes to Town |
| 8:30 | 9:30 CBS: Girl Interne |
| 8:30 | 9:30 NBC-Red: Al and Lee Reiser |
| 8:45 | 9:45 CBS: Bachelor's Children |
| 8:45 | 9:45 NBC-Red: Amanda Snow |
| 1:00 | 9:00 10:00 CBS: Pretty Kitty Kelly |
| 9:00 | 10:00 NBC-Blue: Just Neighbors |
| 9:00 | 10:00 NBC-Red: Mrs. Wiggs |
| 1:15 | 9:15 10:15 CBS: Myrt and Marge |
| 9:15 | 10:15 NBC-Blue: Jerry Sears Orch. |
| 9:15 | 10:15 NBC-Red: John's Other Wife |
| 1:30 | 9:30 10:30 CBS: Hilltop House |
| 9:30 | 10:30 NBC-Blue: Josh Higgins |
| 9:30 | 10:30 NBC-Red: Just Plain Bill |
| 9:45 | 10:45 CBS: Stepmother |
| 9:45 | 10:45 NBC-Blue: Ma Perkins |
| 9:45 | 10:45 NBC-Red: Woman in White |
| 10:00 | 11:00 NBC-Blue: Mary Marlin |
| 10:00 | 11:00 NBC-Red: David Harum |
| 10:15 | 11:15 NBC-Blue: Vic and Sade |
| 10:15 | 11:15 NBC-Red: Lorenzo Jones |
| 11:00 | 10:30 11:30 CBS: Big Sister |
| 10:30 | 11:30 NBC-Blue: Pepper Young's Family |
| 10:30 | 11:30 NBC-Red: Phillips Chemical Show |
| 11:15 | 10:45 11:45 CBS: Aunt Jenny's Stories |
| 11:45 | 11:45 NBC-Blue: Getting the Most Out of Life |
| 10:45 | 11:45 NBC-Red: Road of Life |
| 9:00 | 11:00 12:00 CBS: Mary Margaret McBride |
| 11:00 | 12:00 NBC-Red: Dan Harding's Wife |
| 9:15 | 11:15 12:15 CBS: Irene Beasley |
| 9:15 | 11:15 12:15 NBC-Red: The O'Neills |
| 9:30 | 11:30 12:30 CBS: Romance of Helen Trent |
| 9:30 | 11:30 12:30 NBC-Blue: Farm and Home Hour |
| 9:30 | 11:30 12:30 NBC-Red: Time for Thought |
| 9:45 | 11:45 12:45 CBS: Our Gal Sunday |
| 10:00 | 12:00 1:00 CBS: The Goldbergs |
| 10:15 | 12:15 1:15 CBS: Vic and Sade |
| 10:15 | 12:15 1:15 NBC-Blue: Goodyear Farm Service |
| 10:15 | 12:15 1:15 NBC-Red: Words and Music |
| 10:30 | 12:30 1:30 CBS: Road of Life |
| 12:30 | 1:30 NBC-Blue: Mother-in-Law |
| 12:45 | 1:45 CBS: The Gospel Singer |
| 10:45 | 12:45 1:45 NBC-Blue: Judy and Lanny |
| 11:00 | 1:00 2:00 NBC-Red: Betty and Bob |
| 11:15 | 1:15 2:15 NBC-Blue: Let's Talk it Over |
| 11:15 | 1:15 2:15 NBC-Red: Arnold Grimm's Daughter |
| 11:30 | 1:30 2:30 CBS: School of the Air |
| 11:30 | 1:30 2:30 NBC-Red: Valiant Lady |
| 11:45 | 1:45 2:45 MBS: Ed Fitzgerald |
| 11:45 | 1:45 2:45 NBC-Red: Betty Crocker |
| 12:00 | 2:00 3:00 NBC-Red: Mary Marlin |
| 12:15 | 2:15 3:15 NBC-Red: Ma Perkins |
| 12:30 | 2:30 3:30 NBC-Red: Pepper Young's Family |
| 12:45 | 2:45 3:45 NBC-Blue: Ted Malone |
| 12:45 | 2:45 3:45 NBC-Red: The Guiding Light |
| 1:00 | 3:00 4:00 NBC-Blue: Club Matinee |
| 3:00 | 4:00 NBC-Red: Backstage Wife |
| 1:15 | 3:15 4:15 NBC-Red: Stella Dallas |
| 1:30 | 3:30 4:30 CBS: Deep River Boys |
| 3:30 | 4:30 NBC-Red: Life Can be Beautiful |
| 1:45 | 3:45 4:45 NBC-Red: Girl Alone |
| 2:00 | 4:00 5:00 CBS: March of Games |
| 2:00 | 4:00 5:00 NBC-Blue: Neighbor Nell |
| 4:00 | 5:00 NBC-Red: Dick Tracy |
| 4:15 | 5:15 NBC-Blue: Terry and the Pirates |
| 4:15 | 5:15 NBC-Red: Your Family and Mine |
| 3:00 | 4:15 5:30 NBC-Blue: Don Winslow |
| 5:30 | 6:30 NBC-Red: Jack Armstrong |
| 4:45 | 5:45 CBS: The Mighty Show |
| 5:45 | 6:45 NBC-Blue: Tom Mix |
| 5:45 | 6:45 NBC-Red: Little Orphan Annie |
| 3:00 | 5:00 6:00 CBS: Press-Radio News |
| 3:00 | 5:00 6:00 NBC-Red: Jesse Crawford |
| 3:30 | 5:30 6:30 CBS: Bob Trout |
| 5:30 | 6:30 NBC-Red: Sports Column |
| 6:45 | NBC-Blue: Lowell Thomas |
| 4:00 | 6:00 7:00 CBS: Ray Heatherton |
| 4:00 | 6:00 7:00 NBC-Blue: Easy Aces |
| 7:00 | 8:00 NBC-Red: Amos 'n' Andy |
| 8:15 | 6:15 7:15 CBS: Lum and Abner |
| 4:15 | 6:15 7:15 NBC-Blue: Mr. Keen |
| 7:30 | 6:30 7:30 CBS: Question Bee |
| 7:30 | 6:30 7:30 MBS: The Lone Ranger |
| 4:30 | 6:30 7:30 NBC-Red: Revelers |
| 4:45 | 6:45 7:45 NBC-Blue: Science Program |
| 9:00 | 7:00 8:00 CBS: Gang Busters |
| 5:00 | 7:00 8:00 NBC-Blue: Roy Shield Revue |
| 7:00 | 8:00 NBC-Red: One Man's Family |
| 8:30 | 7:30 8:30 CBS: Chesterfield Program |
| 5:30 | 7:30 8:30 NBC-Red: Tommy Dorsey |
| 6:00 | 8:00 9:00 CBS: Meet the Champ |
| 6:00 | 8:00 9:00 NBC-Blue: It May Have Happened |
| 9:00 | 8:00 9:00 NBC-Red: Town Hall Tonight (Oct. 5) |
| 6:30 | 8:30 9:30 CBS: Texaco Show |
| 7:00 | 9:00 10:00 CBS: The Word Game |
| 7:00 | 9:00 10:00 NBC-Red: Kay Kyser's Class |
| 9:30 | 10:30 CBS: Edgar A. Guest |
| 7:30 | 9:30 10:30 NBC-Blue: NBC Minstrel Show |

Motto
of the
Day

Wednesday's
HIGHLIGHTS

By
Ben
Grauer

Seek out someone who is lonely—and you'll never be.

Highlights For Wednesday, Sept. 28

MEET one of radio's newcomers at 3:45 this afternoon when you tune in *The Guiding Light* on NBC-Red. Her name is Carolyn McKay, and she plays the part of Celeste Cunningham in the popular serial program. This is Carolyn's first regular role after a year of knocking around radio studios, doing bit parts in various programs. . . . She's a small-town girl who always wanted to be on the air, and kept radio as her goal all through her boarding school days at Milwaukee-Downer and her co-ed days at the University of Wisconsin. As soon as she got her B.A. degree in Speech and

English, she headed for Chicago, where she landed a job as commercial-reader on local programs. These led to the bit parts, which in turn led to the Celeste Cunningham role. Carolyn likes playing Celeste because she's a hard character to do, she says. . . . Tonight's broadcast of the *Town Hall Summer Show*, NBC-Red at 9:00, with Peter Van Steeden's orchestra and Col. Stoopnagle, is the last for the season. Fred Allen will be back in his old time next Wednesday. Birthday greetings are in order today for Boake Carter—he was born in Baku, Russia, on September 28, 1899.



New to radio, Carolyn McKay plays a leading role in the *Guiding Light* serial.

Highlights For Wednesday, Oct. 5

RADIO goes stupendous—or maybe colossal is the word—tonight when the new Texaco variety show makes its debut on CBS at 9:30. An hour-long program, it boasts such names as Adolphe Menjou, Max Reinhardt, Una Merkel, Charles Ruggles, Jane Froman, and Kenny Baker in its roster of permanent stars. It's directed by Bill Bacher, and Jimmie Wallington returns to do the announcing. David Broekman and a big orchestra supply the music. And there'll be guest stars every week. Whew! Menjou is to be master of ceremonies, Ruggles and Una Merkel will do the comedy, and Jane

Froman and Kenny Baker the singing; while the Great Reinhardt will produce a dramatic spot each week. . . . All of which mustn't take the glory away from Fred Allen's return to the air, at 9:00 on NBC-Red. You can get in at least a half hour of the Allen wit before switching to the Menjou-Reinhardt-Merkel-etc. fiesta—or you can get in a whole hour of Allen and listen to the last half of the other show. Just as you like—your *Almanac* wouldn't try to dictate to you. . . . Uncle Jim McWilliams, of *Question Bee* fame, makes his bow in a new show tonight, too, on CBS from 7:30 to 8:00.



Adolphe Menjou heads a galaxy of stars in a new variety show, beginning tonight.

Highlights For Wednesday, Oct. 12

ACCORDING to all the best authorities, it was just four hundred and forty-six years ago today that Christopher Columbus discovered America—that is, it was on October 12 that he sighted the island of San Salvador. So today most of the States of the United States—but not all of them, peculiarly enough,—honor Columbus by declaring a holiday. . . . Did you ever stop to think that Columbus was the Doug Corrigan of his day? All the home folks said he was going in exactly the wrong direction when he set out to find India by sailing west. And after he'd successfully proved that the world was

round, they threw him in jail—instead of welcoming him with a parade up Fifth Avenue, as we welcomed Corrigan. Shows that the world's progressing, anyway. . . . Besides being Columbus Day, October 12 is famous for another reason—it's Jane Ace's birthday. The event took place in Kansas City in 1905. Maybe the *Easy Aces* program on NBC-Blue at 7:00 tonight will feature a birthday party for her. . . . Benny Goodman's closest rival for the post of top swing musician, Tommy Dorsey, opens tonight at the Hotel New Yorker, and you can listen to his sustaining broadcasts on both CBS and MBS.



Edythe Wright sings with Tommy Dorsey, opening tonight of the New Yorker Hotel.

Highlights For Wednesday, Oct. 19

THE fast-talking gentleman who introduces Kay Kyser on his *Musical Class* tonight at 10:00 on NBC-Red is Ben Grauer, one of radio's crack announcers; and you ought to know him. . . . Maybe you saw Ben on the screen about twenty years ago, because when he was eight he began working in the movies which were then being made in Fort Lee, New Jersey. He appeared with such favorites of the silent days as Carlisle Blackwell, Theda Bara, Pauline Frederick, and Madge Evans, who was a child star then. . . . Growing up, he turned to stage work, and divided his time between pic-

tures and the stage until 1930, when he took a dramatic audition at NBC. The audition officials couldn't see him as an actor, at all, but they did think he'd make a good announcer. They must have been right, because he's been busy announcing ever since. . . . Listen to Judy and Lanny, on NBC-Blue at 1:45, for some bright and tuneful singing. Here's a pair that ought to find a place on a sponsored program before so very long. . . . The Texaco program is sending you its third broadcast tonight—9:30 on CBS—and now ought to be a good time to listen in and find out how much you really like the program.



Ben Grauer is the announcer on Kay Kyser's *Musical Class*, NBC-Red at 10:00.

(For Thursday's Highlights, please turn page)



JEAN ARTHUR
*Adorable as heart-thrilling
Alice Sycamore*



LIONEL BARRYMORE
*Brilliantly enacting lovable
Grandpa Vanderhof*



JAMES STEWART
*Winning new admirers as
Tony Kirby*



EDWARD ARNOLD
*Playing the financial tycoon
Anthony P. Kirby*



MISCHA AUER
*Excruating as the irrepressible
Boris Kolenkhov*



ANN MILLER
*Exquisite as toe-twinkling
Essie Carmichael*



SPRING BYINGTON
*Portraying that amazing mother
Penny Sycamore*

*The Great
Pulitzer Prize
Play*

**TWO GLORIOUS HOURS
WITH THE GRANDEST GROUP
OF WARM HUMAN BEINGS
WHO EVER DARED TO LEAD
THEIR OWN HAPPY LIVES!**



DONALD MEEK
*Inimitable as the inventive
Mr. Poppus*



H. B. WARNER
*Powerful as the ill-starred
Mr. Ramsey*



HALLIWELL HOBBS
*Deliriously delightful as
Mr. De Pinna*

Frank Capra's

**YOU CAN'T TAKE
IT WITH YOU**

JEAN ARTHUR • LIONEL BARRYMORE • JAMES STEWART • EDWARD ARNOLD

Mischa Auer • Ann Miller

Based on the Pulitzer Prize Play by **GEORGE S. KAUFMAN & MOSS HART**
Screen play by **Robert Riskin** • Directed by **FRANK CAPRA**

A COLUMBIA PICTURE



FRANK CAPRA

| Eastern Standard Time | |
|-----------------------|--|
| | 8:00 NBC-Red: Milt Herth Trio |
| | 8:15 NBC-Blue: Kampus Kids |
| | 8:15 NBC-Red: Gene and Glenn |
| | 8:30 NBC-Red: Musical Tete-a-tete |
| | 8:45 NBC-Blue: Jack and Loretta |
| | 8:45 NBC-Red: Landt Trio |
| | 9:00 CBS: Richard Maxwell |
| | 9:00 NBC-Blue: Breakfast Club |
| | 9:00 NBC-Red: Band Goes to Town |
| | 9:30 CBS: Girl Interne |
| | 9:30 NBC-Red: Herman and Banta |
| | 9:45 CBS: Bachelor's Children |
| | 9:45 NBC-Red: Mystery Chef |
| 1:00 | 9:00 10:00 CBS: Pretty Kitty Kelly |
| | 9:00 10:00 NBC-Blue: Just Neighbors |
| | 9:00 10:00 NBC-Red: Mrs. Wiggs |
| 1:15 | 9:15 10:15 CBS: Myrt and Marge |
| | 9:15 10:15 NBC-Blue: Jerry Sears Orch. |
| | 9:15 10:15 NBC-Red: John's Other Wife |
| 1:30 | 9:30 10:30 CBS: Hilltop House |
| 2:30 | 4:30 5:30 NBC-Blue: Smithy Ed McConnell |
| | 9:30 10:30 NBC-Red: Just Plain Bill |
| | 9:45 10:45 CBS: Stepmother |
| | 9:45 10:45 NBC-Blue: Ma Perkins |
| | 9:45 10:45 NBC-Red: Woman in White |
| 10:45 | 10:00 11:00 CBS: Mary Lee Taylor |
| | 10:00 11:00 NBC-Blue: Mary Marlin |
| | 10:00 11:00 NBC-Red: David Harum |
| | 10:15 11:15 NBC-Blue: Vic and Sade |
| | 10:15 11:15 NBC-Red: Lorenzo Jones |
| 11:00 | 10:30 11:30 CBS: Big Sister |
| | 10:30 11:30 NBC-Blue: Pepper Young's Family |
| | 10:30 11:30 NBC-Red: Cal-Aspirin Show |
| 11:15 | 10:45 11:45 CBS: Aunt Jenny's Stories |
| | 11:45 12:45 NBC-Blue: Getting the Most Out of Life |
| | 10:45 11:45 NBC-Red: Road of Life |
| | 12:00 CBS: Kate Smith |
| 9:00 | 11:00 12:00 NBC-Blue: Southernaires |
| | 11:00 12:00 NBC-Red: Dan Harding's Wife |
| | 12:15 CBS: Irene Beasley |
| 9:15 | 11:15 12:15 NBC-Red: The O'Neills |
| | 9:30 11:30 CBS: Romance of Helen Trent |
| | 9:30 11:30 NBC-Blue: Farm and Home Hour |
| | 9:30 11:30 NBC-Red: Time For Thought |
| | 9:45 11:45 CBS: Our Gal Sunday |
| 10:00 | 12:00 1:00 CBS: The Goldbergs |
| | 12:15 1:15 CBS: Vic and Sade |
| 10:15 | 12:15 1:15 NBC-Blue: Goodyear Farm Service |
| 10:15 | 12:15 1:15 NBC-Red: Words and Music |
| | 12:30 CBS: Road of Life |
| 10:30 | 12:30 1:30 NBC-Blue: Mother-in-Law |
| | 12:45 1:45 CBS: The Gospel Singer |
| 10:45 | 12:45 1:45 NBC-Blue: Glenn Darwin |
| 11:00 | 1:00 2:00 NBC-Blue: Three Cheers |
| 11:00 | 1:00 2:00 NBC-Red: Betty and Bob |
| | 1:15 2:15 NBC-Blue: Let's Talk It Over |
| 11:15 | 1:15 2:15 NBC-Red: Arnold Grimm's Daughter |
| | 1:30 2:30 CBS: School of the Air |
| 11:30 | 1:30 2:30 NBC-Red: Valiant Lady |
| | 1:45 2:45 NBC-Red: Hymns of All Churches |
| 12:00 | 2:00 3:00 NBC-Red: Mary Marlin |
| | 2:15 3:15 NBC-Red: Ma Perkins |
| 12:30 | 2:30 3:30 NBC-Red: Pepper Young's Family |
| | 2:45 3:45 NBC-Blue: Ted Malone |
| 12:45 | 2:45 3:45 NBC-Red: The Guiding Light |
| 1:00 | 3:00 4:00 NBC-Blue: Club Matinee |
| | 3:00 4:00 NBC-Red: Backstage Wife |
| 1:15 | 3:15 4:15 NBC-Red: Stella Dallas |
| | 3:30 4:30 NBC-Red: Life Can Be Beautiful |
| | 3:45 4:45 CBS: Of Men and Books |
| | 3:45 4:45 NBC-Red: Girl Alone |
| 2:00 | 4:00 5:00 CBS: Let's Pretend |
| 2:00 | 4:00 5:00 NBC-Blue: The Four of Us |
| | 4:00 5:00 NBC-Red: Dick Tracy |
| | 4:15 5:15 NBC-Blue: Silhouettes of the West |
| | 4:15 5:15 NBC-Red: Your Family and Mine |
| | 4:30 5:30 CBS: Keyboard Concerts |
| 3:00 | 4:15 5:30 NBC-Blue: Don Winslow |
| | 5:30 6:30 NBC-Red: Jack Armstrong |
| | 4:45 5:45 CBS: The Mighty Show |
| | 5:45 6:45 NBC-Blue: Tom Mix |
| | 5:45 6:45 NBC-Red: Little Orphan Annie |
| 3:00 | 5:00 6:00 CBS: Press Radio News |
| 3:30 | 5:30 6:30 CBS: Bob Trout |
| 3:30 | 5:30 6:30 NBC-Blue: Rhythm School |
| | 5:30 6:30 NBC-Red: Sports Column |
| | 6:45 7:45 NBC-Blue: Lowell Thomas |
| 4:00 | 6:00 7:00 CBS: Ray Heatherton |
| 4:00 | 6:00 7:00 NBC-Blue: Easy Aces |
| 7:00 | 9:00 7:00 NBC-Red: Amos 'n' Andy |
| 8:15 | 6:15 7:15 CBS: George McCall |
| 4:15 | 6:15 7:15 NBC-Blue: Mr. Keen |
| | 6:15 7:15 NBC-Red: Vocal Varieties |
| 5:30 | 6:30 7:30 CBS: Joe Penner |
| 4:30 | 6:30 7:30 NBC-Blue: Elvira Rios |
| 8:30 | 7:00 8:00 CBS: Kate Smith Hour |
| 5:00 | 7:00 8:00 NBC-Red: Rudy Vallee |
| 6:00 | 8:00 9:00 CBS: Major Bowes |
| 6:00 | 8:00 9:00 NBC-Red: Good News of 1939 |
| 7:00 | 9:00 10:00 CBS: Essays in Music |
| 7:00 | 9:00 10:00 NBC-Blue: People I Have Known |
| 7:00 | 9:00 10:00 NBC-Red: Kraft Music Hall |
| 7:30 | 9:30 10:30 CBS: Americans at Work |
| 8:15 | 10:15 11:15 NBC-Blue: Elza Schallert |
| 9:30 | 11:30 12:30 NBC-Red: Eddie Dooley |

Motto
of the
Day



By
Aunt
Jenny

A lazy woman's work is never done—right.

Highlights For Thursday, Sept. 29

BACK in her last year's time, Kate Smith goes on the air tonight at 8:00 over CBS . . . and glad as everybody is to have Kate with us again, we can't help thinking how swell it would be if her program didn't conflict in time with *Rudy Vallee's*. . . . Kate's had a grand vacation at Lake Placid and is fit as a fiddle and rarin' to go. Incidentally, tonight marks the beginning of her eighth year on the air—which is a long time in radio. Her autobiography, called "Living in a Great Big Way" is due off the presses any week now. . . . Another favorite returning to the fold is Joe Penner, who's got

himself a new sponsor and a new air time. You'll hear him on CBS from 7:30 to 8:00. Ben Pollack's orchestra will back him up with music, and here's hoping that Hal Raynor is still writing those original songs for Joe. . . . Football fans will want to stay up until half an hour after midnight tonight so they can listen to Eddie Dooley's last-minute football predictions on NBC-Red. . . . Constant readers will tune in *Of Men and Books*, on CBS at 4:45, for news of the best new books to read. . . . Arkansas folks, and a lot of folks who never even saw Arkansas, will refuse to miss Bob Burns on NBC-Red at 10:00.



Joe Penner, minus the duck he used to try to sell, starts a new show tonight.

Highlights For Thursday, Oct. 6



In radio since she was twelve, Joan Kay plays Marion in Arnold Grimm's Daughter.

MEET Joan Kay, who plays the part of Marion Moore in Arnold Grimm's Daughter, the popular serial on NBC-Red at 2:15 this afternoon, E.S.T. . . . Joan began her radio work as a child star back in the crystal set days of 1924. She's been performing on the stage and at the microphone, first as a singer and then as an actress, almost without interruption ever since. . . . Has light brown hair, blue eyes, and an olive skin. Swimming, horseback riding, and—of all things—embroidering, are her favorite pastimes. . . . She once studied ballet dancing, but decided dramatics were more in her

line. . . . Listen to Larry Clinton's orchestra tonight from midnight to 12:30, on Mutual, as it opens an engagement at the Hotel Lincoln. . . . There's some good piano music on CBS at 5:00 in the Keyboard Concerts program. . . . Once more your Almanac urges some early-morning listening to Milt Herth's Trio, on NBC-Red at 8:00—and particularly recommends the announcing of George Ansburo. You'll think he's being oh-so-solemn—until the last line of each announcement. Funny business. . . . At 10:00 tonight, NBC-Blue has *People I Have Known*, with Ransom Sherman as its master of ceremonies.

Highlights For Thursday, Oct. 13

TONIGHT'S Bob Burns' last chance to lord it over the Kraft Music Hall in undisputed majesty, because next Thursday the Hall's real boss, Bing Crosby, will be back from his vacation, singing and double-talking at a great rate. . . . Incidentally, perhaps you don't realize that a good share of the credit for this show's general excellence belongs to John Scott Trotter, the bashful but most efficient band-leader. John Scott's first association with Bing came when he wrote the musical arrangements for "Pennies from Heaven," which you'll probably remember as a Crosby hit picture of some months back.

Bing was so impressed with John Scott's work that he persuaded everybody concerned to hire him for the radio show. . . . John Scott, you know, is the lad who resists every effort to make him act on the show by muffling all the lines he's given to speak. In fact, Bob Burns once said of him, "Huh! Give him one line a month, and he fluffs it!" Just the same, John Scott is one of Hollywood's most eligible bachelors—dark, handsome, and more than six feet tall. . . . Birthday greetings today to Irene Rich, who was born in Buffalo, New York, in 1891, and doesn't in the least mind admitting it.



John Scott Trotter leads the band in Bob Burns' program on NBC-Red at 10:00.

Highlights For Thursday, Oct. 20



Bing's come back! And that's the only captian really needed by this picture.

GREAT doings in the old Kraft Music Hall, NBC-Red at 10:00 tonight—for, as stated last week, Bing's back, and everybody's glad to see—and hear—him. . . . Did you know that the Farm and Home Hour, NBC-Blue at 12:30, is working under a new scheme these days? The last fifteen minutes of the hour-long show is no longer broadcast coast-to-coast, but becomes a regional program, specially designed for the particular localities where it's heard. Makes these last fifteen minutes of extra value for every farm listener, because he hears his own local problems discussed and solved. . . . Every woman in

the country ought to start listening to the NBC-Blue show at 2:15 today called *Let's Talk It Over*—for the simple reason that every woman in the country would find it very interesting. There's no telling exactly what you'll hear on any given *Let's Talk It Over* program, but whatever it is you can be sure it's designed to appeal to the ladies. . . . Major Bowes and *Good News of 1939* are vying for your attention tonight at 9:00, and it's a shame they can't both be successful. . . . Listen to that unusual musical show, *Vocal Varieties*, on NBC-Red at 7:15. It has a lot to recommend it.

(For Friday's Highlights, please turn page)

EXTRA GOOD-WILL BOTTLE OF HINDS

just when your chapped hands need it most!



MONEY BACK ON THIS

IF NOT SATISFIED WITH THIS

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

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



I TRIED HINDS LOTION BECAUSE OF THIS NO-RISK TRIAL OFFER. I'M DELIGHTED! MY HANDS HAVEN'T FELT SO SMOOTH IN YEARS

I'VE ALWAYS USED HINDS FOR CHAPPING—SO I WAS MIGHTY PLEASED TO GET THE EXTRA BOTTLE WITHOUT EXTRA COST

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

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

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



FOR HONEYMOON HANDS

HINDS HONEY & ALMOND CREAM

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| PACIFIC STANDARD TIME | CENTRAL STANDARD TIME | Eastern Standard Time |
|-----------------------|-----------------------|--|
| | 8:00 | NBC-Red: Milt Herth Trio |
| | 8:15 | NBC-Blue: Radio City Four |
| | 8:15 | NBC-Red: Gene and Glenn |
| | 8:30 | NBC-Red: Musical Tete-a-tete |
| | 8:45 | NBC-Red: Landt Trio |
| 8:00 | 9:00 | CBS: Richard Maxwell |
| 8:00 | 9:00 | NBC-Blue: Breakfast Club |
| 8:00 | 9:00 | NBC-Red: Band Goes to Town |
| | 8:30 | 9:30 CBS: Girl Interne |
| | 8:45 | 9:45 CBS: Bachelor's Children |
| | 8:45 | 9:45 NBC-Red: Amanda Snow |
| 1:00 | 9:00 | 10:00 CBS: Pretty Kitty Kelly |
| | 9:00 | 10:00 NBC-Blue: Just Neighbors |
| | 9:00 | 10:00 NBC-Red: Mrs. Wiggs |
| 1:15 | 9:15 | 10:15 CBS: Myrt and Marge |
| | 9:15 | 10:15 NBC-Blue: Jerry Sears Orch. |
| | 9:15 | 10:15 NBC-Red: John's Other Wife |
| 1:30 | 9:30 | 10:30 CBS: Hilltop House |
| | 9:30 | 10:30 NBC-Blue: Josh Higgins |
| | 9:30 | 10:30 NBC-Red: Just Plain Bill |
| | 9:45 | 10:45 CBS: Stepmother |
| | 9:45 | 10:45 NBC-Blue: Ma Perkins |
| | 9:45 | 10:45 NBC-Red: Woman in White |
| | 10:00 | 11:00 NBC-Blue: Mary Marlin |
| | 10:00 | 11:00 NBC-Red: David Harum |
| | 10:15 | 11:15 CBS: Ruth Carhart |
| | 10:15 | 11:15 NBC-Blue: Vic and Sade |
| | 10:15 | 11:15 NBC-Red: Lorenzo Jones |
| 11:00 | 10:30 | 11:30 CBS: Big Sister |
| | 10:30 | 11:30 NBC-Blue: Pepper Young's Family |
| | 10:30 | 11:30 NBC-Red: Phillips Chemical Show |
| 11:15 | 10:45 | 11:45 CBS: Aunt Jenny's Stories |
| | 11:45 | 11:45 NBC-Blue: Getting the Most Out of Life |
| | 10:45 | 11:45 NBC-Red: Road of Life |
| 9:00 | 11:00 | 12:00 CBS: Mary Margaret McBride |
| 9:00 | 11:00 | 12:00 NBC-Blue: Southernaires |
| 9:00 | 11:00 | 12:00 NBC-Red: Dan Harding's Wife |
| 9:15 | 11:15 | 12:15 CBS: Irene Beasley |
| 9:15 | 11:15 | 12:15 NBC-Red: The O'Neills |
| 9:30 | 11:30 | 12:30 CBS: Romance of Helen Trent |
| 9:30 | 11:30 | 12:30 NBC-Blue: Farm and Home Hour |
| 9:30 | 11:30 | 12:30 NBC-Red: Time for Thought |
| 9:45 | 11:45 | 12:45 CBS: Our Gal Sunday |
| 9:45 | 11:45 | 12:45 NBC-Red: Bailey Axton |
| 10:00 | 12:00 | 1:00 CBS: The Goldbergs |
| 10:15 | 12:15 | 1:15 CBS: Vic and Sade |
| 10:15 | 12:15 | 1:15 NBC-Blue: Goodyear Farm Service |
| 10:15 | 12:15 | 1:15 NBC-Red: Words and Music |
| | 12:30 | 1:30 CBS: Road of Life |
| 10:30 | 12:30 | 1:30 NBC-Blue: Mother-in-Law |
| | 12:45 | 1:45 CBS: The Gospel Singer |
| 10:45 | 12:45 | 1:45 NBC-Blue: Judy and Lanny |
| 11:00 | 1:00 | 2:00 NBC-Blue: Music Appreciation |
| 11:00 | 1:00 | 2:00 NBC-Red: Betty and Bob |
| 11:15 | 1:15 | 2:15 NBC-Red: Arnold Grimm's Daughter |
| 11:30 | 1:30 | 2:30 CBS: School of the Air |
| 11:30 | 1:30 | 2:30 NBC-Red: Valiant Lady |
| 11:45 | 1:45 | 2:45 MBS: Ed Fitzgerald |
| 11:45 | 1:45 | 2:45 NBC-Red: Betty Crocker |
| 12:00 | 2:00 | 3:00 NBC-Blue: Louise Florea |
| 12:00 | 2:00 | 3:00 NBC-Red: Mary Marlin |
| 12:15 | 2:15 | 3:15 NBC-Red: Ma Perkins |
| 12:30 | 2:30 | 3:30 CBS: Harrisburg Varieties |
| 12:30 | 2:30 | 3:30 NBC-Red: Pepper Young's Family |
| 12:45 | 2:45 | 3:45 NBC-Blue: Ted Malone |
| 12:45 | 2:45 | 3:45 NBC-Red: The Guiding Light |
| 1:00 | 3:00 | 4:00 NBC-Blue: Club Matinee |
| | 3:00 | 4:00 NBC-Red: Backstage Wife |
| 1:15 | 3:15 | 4:15 NBC-Red: Stella Dallas |
| | 3:30 | 4:30 NBC-Red: Life Can Be Beautiful |
| 1:45 | 3:45 | 4:45 NBC-Red: Girl Alone |
| 2:00 | 4:00 | 5:00 CBS: When We Were Young |
| 2:00 | 4:00 | 5:00 NBC-Blue: Neighbor Nell |
| 2:00 | 4:00 | 5:00 NBC-Red: Dick Tracy |
| 2:15 | 4:15 | 5:15 CBS: So You Want to Be . . . |
| | 4:15 | 5:15 NBC-Blue: Silhouettes of the West |
| | 4:15 | 5:15 NBC-Red: Your Family and Mine |
| 3:00 | 4:15 | 5:30 NBC-Blue: Don Winslow |
| | 5:30 | 6:30 NBC-Red: Jack Armstrong |
| | 5:45 | 6:45 CBS: The Mighty Show |
| | 5:45 | 6:45 NBC-Blue: Tom Mix |
| | 5:45 | 6:45 NBC-Red: Little Orphan Annie |
| | 5:30 | 6:30 NBC-Red: Sports Column |
| | 6:45 | 7:45 NBC-Blue: Lowell Thomas |
| 4:00 | 6:00 | 7:00 CBS: Ray Heatherton |
| 7:00 | 9:00 | NBC-Red: Amos 'n' Andy |
| 8:15 | 6:15 | 7:15 CBS: Lum and Abner |
| 4:15 | 6:15 | 7:15 NBC-Blue: Music Is My Hobby |
| 7:30 | 7:15 | 7:15 NBC-Red: Jimmie Fidler |
| 9:30 | 6:30 | 7:30 CBS: Jack Haley |
| 7:30 | 7:30 | 8:30 MBS: The Lone Ranger |
| 4:30 | 6:30 | 7:30 NBC-Red: The Revelers |
| 9:00 | 7:00 | 8:00 CBS: First Nighter |
| | 7:00 | 8:00 MBS: What's My Name |
| 5:00 | 7:00 | 8:00 NBC-Blue: Warden Lewis (Oct. 21) |
| | 7:00 | 8:00 NBC-Red: Cities Service Concert |
| 8:30 | 7:30 | 8:30 CBS: Burns and Allen |
| 5:30 | 7:30 | 8:30 NBC-Blue: Cal Tinney |
| 6:00 | 8:00 | 9:00 CBS: Hollywood Hotel |
| 6:00 | 8:00 | 9:00 NBC-Blue: Andre Monic Orch. |
| | 8:00 | 9:00 NBC-Red: Waltz Time |
| 6:30 | 8:30 | 9:30 NBC-Blue: March of Time |
| 8:00 | 8:30 | 9:30 NBC-Red: Death Valley Days |
| | 9:00 | 10:00 CBS: Grand Central Station |
| 8:00 | 9:00 | 10:00 NBC-Red: Lady Esther Serenade |
| 7:30 | 9:30 | 10:30 NBC-Blue: Ink Spots |
| 7:45 | 9:45 | 10:45 NBC-Red: Jesse Crawford |

Motto of the Day



By Lowell Thomas

All great deeds were impossible at first.

Highlights For Friday, Sept. 23

THESE is a show on CBS at 5:15 this afternoon that's supposedly for children only, but if you're at all curious about the rest of the world you'll enjoy it a lot, too. It's called "So You Want To Be . . ." and each program brings a member of a different profession to the mike to talk about his or her work. The idea is to let children know the advantages and disadvantages of all kinds of work so they'll be better fitted to choose their own future occupations. But the guests tell a lot of things about themselves which you'll enjoy hearing too. . . . Playing Norman Price, Senior, in the *Valiant Lady* pro-

gram at 2:30 this afternoon on NBC-Red is John Brewster, young radio actor who had the rare gift of being able to criticize himself. John started out in life determined to be an opera singer, and went to Italy to study. He'd been there a while when he took stock of himself, realized that his voice didn't merit prolonged training, and had the courage to throw the whole project overboard. He came back to New York and the stage, and played juvenile leads in many Broadway productions. . . . Made his radio debut in 1926 with a series of poetry readings, and has been heard on various dramatic shows.



John Brewster plays Narman Price, Senior, in *Jaan Blaine's Valiant Lady* show today.

Highlights For Friday, Sept. 30



Sammy Kaye's Swing and Sway orchestra opens in New York—listen in an MBS.

THAT well known surrealist artist, *Gracie Allen*, comes back to the air tonight to start another season. She'll be on CBS, with husband *George Burns*, from 8:30 to 9:00. *Tony Martin* will be on hand to sing some songs, unless his movie bosses keep him in Hollywood, and *Ray Noble's* band has tuned up for the music. . . . There's another new show scheduled to make its debut today, sponsored by the Swift company, on NBC-Red, but the exact time hadn't been cleared when your *Almanac* went to press. . . . You can swing and sway with *Sammy Kaye*, without stirring from your own rocking

chair, tonight at midnight when *Mutual* broadcasts his opening-night music from the Hotel Commodore in New York. . . . Notice that the *Grand Central Station* program on CBS has changed its time to tonight at 10:00. You won't want to miss these exciting dramas which are real slices of life. . . . *Jimmie Fidler* has changed his schedule too, at least as far as Eastern listeners are concerned. He's heard tonight in the east at 7:15, in the west still at 7:30. . . . On his Tuesday-night program, though, there's been no change: it still goes on the air at 10:30, E.S.T., coast to coast without a rebroadcast.

Highlights For Friday, Oct. 7

YOUR *Almanac* doesn't trust sports events—too often they are postponed after we've told you to look for them on a certain day. But unless the skies open up and drench the ball-grounds, we think we're safe in saying that the *World Series* will be on today. It was officially supposed to open during the latter part of this week when we went to press. . . . *Dr. Walter Damrosch's Music Appreciation Hour* is scheduled to return this afternoon at 2:00 on the NBC-Blue network, and that's welcome news to everyone who has learned to love the informal, friendly way in which *Dr. Damrosch* helps listeners to

understand and enjoy music. . . . Some recommended shows for you: *Big Sister* on CBS at 11:30. . . . *Mary Margaret McBride*, also on CBS, at noon. . . . *Irene Beasley's R.F.D. No. 1*, still on CBS, at 12:15. . . . *Time for Thought* on NBC-Red at 12:30. . . . followed by *Bailey Axton* on the same network at 12:45. . . . *The Gospel Singer* on CBS at 1:45. . . . *Club Matinee* on NBC-Blue. . . . *When We Were Young*, on CBS at 5:00. . . . or *Neighbor Nelly Revell*, on NBC-Blue at the same time. . . . *Hollywood Hotel*, with *Herbert Marshall*, *Frances Langford* and *Joan Sablon*, CBS at 9:00.



Dr. Walter Damrosch begins a new music appreciation course today at 2:00 on NBC.

Highlights For Friday, Oct. 14, 21



Virginia Verrill is the singer on the new Jack Haley show, beginning tonight.

OCTOBER 14: A promising variety show starts tonight at 7:30 on CBS. It's headed by *Jack Haley*, has *Ted Fio Rito's* orchestra to play the music, and *Virginia Verrill* to enchant us with some swell singing. Here's hoping that Jack has better luck with his material than he's had at some times in the past. . . . There's a rebroadcast for Western listeners which will hit the Coast at 9:30. . . . *The Cities Service Concert* at 8:00 tonight on NBC-Red is due to bring pleasure to lots of listeners. . . . A nice, pleasant, easy to listen to show is *Ink Spots*, on NBC-Blue at 10:30.

OCTOBER 21: This is the night *William Powell* is expected to check in on *Hollywood Hotel*, CBS at 9:00, and take his permanent job as master of ceremonies on that popular standby of Friday nights. *Bill* will be there, as scheduled, if only he is feeling well enough. . . . This is one of those cases when the movies' loss is radio's gain, since *Bill* isn't in good enough health to stand the strain of making lots of movies, and figures a weekly radio program will just about be right to keep him alert and busy. *Warden Lewis E. Lawes* of *Sing Sing* brings his exciting program back to the air tonight, at 8:00.

(For Saturday's Highlights, please turn page)

Mary Pickford

introduces her own aids to beauty



PHOTOGRAPH by
PAGANO • 1938

CLEANSING CREAM . . . An inviting, fluffy all-purpose cream in a delectable pink shade. 60c

COLD CREAM . . . Cooling, light-weight, soothing for use on face and hands . . . 60c

TISSUE CREAM . . . A rich, light-bodied emollient readily absorbed by the outer layer of skin tissue . . . 85c

SKIN FRESHENER . . . A mild astringent — tones, freshens and invigorates the skin. Especially refreshing when traveling. 60c

BEAUTY SOAP . . . Velvety smooth, creamy—produces a rich, cleansing lather . . . 25c

FACE POWDER . . . Smooth, feather-light and fragrant. In six popular shades . . . 60c

LIPSTICK . . . Smooth-spreading and creamy. In six clear, fresh colors . . . 60c

DRY ROUGE . . . Super-fine quality. Smooths on beautifully. Six clear, fresh colors to match lipstick . . . 60c

On sale at all better department and drug stores. Ask for booklet.

AN OFFERING TO THE WOMEN OF AMERICA
the exact beauty aids which I personally have been using, I have insisted, despite precedent, that they be priced within the reach of all women . . . I can truthfully say that I have found these few wholesome, simple and effective skin-care preparations the most satisfactory I have ever known. Naturally, only the very finest ingredients have been used.
When I had these products made up for my exclusive use, they actually cost me considerably more than the prices I have placed on them for you. To cite just three instances, the cleansing cream, the tissue cream and the soap literally cost me four and five times the amounts at which I am pricing them. These moderate prices are possible because large quantities are now being made instead of just enough for my own personal requirements. Again let me assure you every ingredient remains the same. If you will but try Mary Pickford cosmetics, I am confident you will be as gratified with the results as I have been.

Mary Pickford.



MARY PICKFORD
COSMETICS, INC.
New York • Hollywood

PACIFIC STANDARD TIME

| CENTRAL STANDARD TIME | | Eastern Standard Time | |
|-----------------------|--------------------------------|-----------------------|------------------------------------|
| 8:00 | NBC-Blue: Cloutier's Orch. | 8:00 | NBC-Red: Milt Herth Trio |
| 8:15 | NBC-Blue: Dick Leibert | 8:15 | NBC-Red: Gene and Glenn |
| 8:30 | NBC-Red: Musical Tete-a-tete | | |
| 8:45 | NBC-Blue: Jack and Loretta | | |
| 9:00 | CBS: Richard Maxwell | 9:00 | NBC-Blue: Breakfast Club |
| 9:00 | NBC-Red: The Wise Man | | |
| 9:15 | CBS: Montana Slim | 9:15 | NBC-Red: Charioteers |
| 9:30 | CBS: Fiddler's Fancy | 9:30 | NBC-Red: Junior News |
| 9:45 | NBC-Red: Amanda Snow | | |
| 10:00 | CBS: Lew White | 10:00 | NBC-Blue: Breen and De Rose |
| 10:00 | NBC-Red: Saturday Morning Club | | |
| 10:15 | NBC-Blue: Viennese Ensemble | | |
| 10:30 | CBS: Jewel Cowboys | 10:30 | NBC-Blue: The Child Grows Up |
| 10:30 | NBC-Red: Music Internationale | | |
| 11:00 | NBC-Blue: Vaughn de Leath | 11:00 | NBC-Red: Bailey Axton |
| 11:15 | NBC-Blue: Radio City Four | 11:15 | NBC-Red: Al and Lee Reiser |
| 11:30 | NBC-Blue: Our Barn | 11:30 | NBC-Red: String Ensemble |
| 12:00 | CBS: Kate Smith | 12:00 | NBC-Blue: Call to Youth |
| 12:00 | NBC-Red: NBC Music Guild | | |
| 12:30 | NBC-Blue: Farm Bureau | 12:30 | NBC-Red: Along Gypsy Trails |
| 1:00 | NBC-Red: Words and Music | | |
| 1:30 | CBS: Buffalo Presents | 1:30 | NBC-Blue: Kinney Orch |
| 1:30 | NBC-Red: Campus Kids | | |
| 2:00 | CBS: Romany Trail | 2:00 | NBC-Blue: Bill Krenz Orch. |
| 2:00 | NBC-Red: Your Host is Buffalo | | |
| 2:30 | CBS: Tune Time | 2:30 | NBC-Red: Golden Meledies |
| 3:00 | CBS: Merry Makers | 3:00 | NBC-Blue: Rakov's Orch. |
| 3:00 | NBC-Red: Rhythm and Rhyme | | |
| 3:30 | NBC-Blue: Ricardo Orch. | 3:30 | NBC-Red: Swingology |
| 4:00 | NBC-Blue: Club Matinee | 4:00 | NBC-Red: Stamp Collectors |
| 4:15 | NBC-Red: Men of the West | | |
| 5:00 | CBS: Concert Orchestra | 5:00 | NBC-Blue: Trio Time |
| 5:00 | NBC-Red: Top Matters | | |
| 5:30 | CBS: America Dances | 5:30 | NBC-Blue: Paul Sabin's Orch. |
| 5:30 | NBC-Red: Kidoodlers | | |
| 6:00 | CBS: Press-Radio News | 6:00 | NBC-Red: El Chico Revue |
| 6:05 | CBS: Console Echoes | | |
| 6:15 | CBS: Songs For You | 6:15 | NBC-Red: Eddie Dooley |
| 6:30 | NBC-Red: Sports Column | | |
| 6:45 | NBC-Red: Art of Living | | |
| 7:00 | CBS: All Hands on Deck | 7:00 | NBC-Blue: Message of Israel |
| 7:00 | NBC-Red: Richard Himber Orch. | | |
| 7:30 | CBS: Columbia Workshop | 7:30 | NBC-Blue: Uncle Jim's Question Bee |
| 7:30 | NBC-Red: Larry Clinton's Orch. | | |
| 8:00 | CBS: Saturday Swing Session | 8:00 | NBC-Red: Tommy Riggs (Oct. 1) |
| 8:30 | CBS: Johnny Presents | 8:30 | NBC-Blue: Original Plays |
| 8:30 | NBC-Red: Fred Waring (Oct. 8) | | |
| 9:00 | NBC-Blue: National Barn Dance | 9:00 | NBC-Red: Vox Pop (Oct. 1) |
| 9:00 | CBS: Saturday Night Serenade | | |
| 9:00 | CBS: Your Hit Parade | 9:00 | NBC-Blue: Concert in Rhythm |
| 9:30 | NBC-Red: Crickets | | |
| 9:45 | CBS: Del Casino | | |

Motto of the Day

Saturday's HIGHLIGHTS

By Fred Waring

In football as in life, what matters is who's worthy, not who wins!

Highlights For Saturday, Sept. 24

THE great game of football wakes from its summer-long sleep just as baseball gets ready to call it a season and start its World Series—and between the two of them, there's plenty of sports listening on today's airwaves. The baseball broadcasts: American League—Chicago at St. Louis, KWK, KFRU, KWOS, KMOX; Cleveland at Detroit, WWJ, WCLE, and the Michigan network; Washington at Philadelphia, WFIL, WJSV. National League—New York at Boston, the Colonial network; Cincinnati at Pittsburgh, WSAI WCPO, WHIO; St. Louis at Cleveland, WJJD, WHO, WTAD, WBBM,

WIND. The football broadcasts: Minnesota vs. Washington, being aired over both CBS and NBC at 4:15 P.M. Pitt College vs. West Virginia, at Pitt, being broadcast over the Mutual network, U. S. C. vs. Alabama, NBC at 7:00. . . . Tonight is likely to be the last Professor Quiz broadcast at the usual time of 9:00 on CBS, so if you're a Quiz fan you must be sure to listen in. But there's a rumor going round that before long the worthy Professor will be back on the air for another sponsor. . . . For some singing you're sure to enjoy, listen to Amanda Snow at 9:45 this morning on NBC-Red.



Amanda Snow sings on NBC-Red at 9:45 this morning—you'll enjoy listening in.

Highlights For Saturday, Oct. 1



Tommy Riggs heads a new variety show opening night at 8:00 on NBC's red network.

THE networks' campaign to make Saturday a good listening night is bearing fruit, and if things go on at this rate Saturday will soon have as many different things to hear as any of the others. . . . Tonight's new entries are three: Tommy Riggs (with Betty Lou, of course) headlining a variety show on NBC-Red at 8:00. . . . The popular Vox Pop series, moving to Saturday night at 9:00 from its old Tuesday spot—on NBC-Red. . . . And the Saturday Night Serenade, with Mary Eastman, Bill Terry, and Gus Haenschen, coming back to CBS at 9:30 for another year. . . . There's a time

change on the Johnny Presents show, which you'll hear on CBS at 8:00 from now on, instead of at 8:30. . . . Horse-racing: The Grand National, the Futurity, and the Jockey Club Gold Cup, all coming from Belmont Park, on CBS. Football: Yale-Columbia on Mutual. Baseball: American League—St. Louis at Chicago, WJJD, WBBM, WIND; Philadelphia at Washington, WJSV; New York at Boston, the Colonial network; Detroit at Cleveland, the Michigan network. National League—Pittsburgh at Cincinnati; WSAI, WCPO, WHIO, KDKA; Chicago at St. Louis, KWK, KFRU, KMOX.

Highlights For Saturday, Oct. 8.

AFTER a much too-long absence, Fred Waring and his Pennsylvanians return to the air tonight, on NBC-Red at 8:30. . . . Fred's been working hard to prepare a new bunch of stars, as well as some fancy choral effects. For instance, he has what he calls a Twin Trio, composed of three men's and three women's voices. The men in the Trio are the Three Fellas, who were the feature of Fred's former radio series, and the girls are the CBS Symphonettes. All the Waring vocal effects are arranged by Roy Ringwald, who likes nothing better than experimenting. . . . Donna Dae is Waring's

new featured girl soloist, and he's pinning great hopes on her—says she's going to be as popular as any of her predecessors. And if she sings as well as she looks, he's certainly right. . . . Hal Kemp and his orchestra open tonight at the Drake Hotel in Chicago, and you'll hear their late-night sustaining broadcasts over CBS. There was only one football game definitely scheduled for broadcast when your Almanac went to press, the Penn-Yale game over the Mutual system, but there isn't much doubt that CBS and NBC will scare up some pigskin tussles for your entertainment too.



Donna Dae is featured as Fred Waring's girl soloist in his new program tonight.

Highlights For Saturday, Oct. 15, 22



Arturo Toscanini's bock, starting on other NBC series of twelve broadcasts.

OCTOBER 15: NBC's proudest boast, Arturo Toscanini, returns tonight to conduct the NBC Symphony Orchestra over what will probably turn out to be a combined Red and Blue network at 10:00. . . . The fiery little Italian maestro is to lead at least twelve concerts, and maybe more, on the air; and is expected to take the orchestra on a tour besides. Maybe he'll visit your town. . . . Three football games for you to choose from—Yale vs. Navy at New Haven, broadcast over the Mutual system; and Harvard vs. Army over CBS. NBC schedules a description of the University of Illinois-Notre

Dame game. In addition, the western networks are swinging into action with the important regional games. OCTOBER 22: Today's football games are Princeton vs. Navy, broadcast over CBS, and Yale vs. Michigan over Mutual. Bill Slater, an efficient and knowing announcer, is slated to describe the Yale-Michigan fracas. . . . A highlight of the day for people who think that radio drama ought to be better than it is, is the Columbia Workshop, on CBS at 7:30, where they may sometimes get a little too arty, but are never, never guilty of being mediocre.

How Radio Saved the Life of Howard Hughes

(Continued from page 11)

at Chatham, Mass. Stations along the East coast, W2GOQ, and W2UK, and WSL.

Everything was going fine until the plane began pushing its nose out over the Atlantic. Stoddart suddenly realized something was wrong. He discovered the trailing antenna had come loose. It was whipping crazily around in the wind, as it trailed far out behind the ship. It was an antenna Stoddart had especially designed for the trip. Most antennae on planes are stationary, but this one had been built to give better reception, and floated free in the air behind the plane.

Now it had come loose, and the only chance to save antenna reception was to release the emergency antenna. But first, the crippled antenna had to be put out of commission.

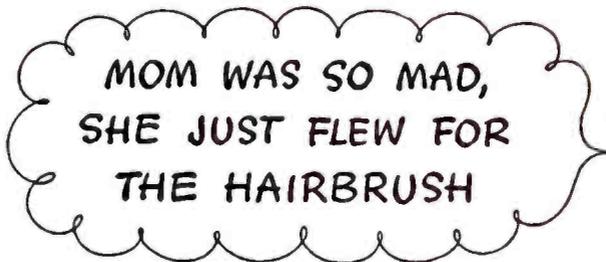
Stoddart left his controls to perform the ticklish job. "It was rather tricky and perilous," Stoddart said, smiling, "but I'd rather not say any more than that." Stoddart saying that it was tricky and perilous meant that it was a good deal more than that, but he worked feverishly at it for an hour or more until he could release the emergency antenna. Later, this emergency antenna was to meet the same fate as its predecessor. In the moment when it was needed most!

NOW reception was good again. But in mid-ocean, the half-way mark on that first long hop, an even more deadly condition was reported. You, sitting at home, listening to your radios, heard that report. Gas supply low! This meant but one thing. The silver monoplane, to reach Paris, must stay on a course as straight as a die. And while we read our newspapers, with the headlines screaming about the low supply of gas in Hughes' plane, Richard Stoddart was depending on radio to establish the exact position of the plane. His method, called "Triangulation," depended on other radio operators, aboard ships, getting his call, and coming to his rescue. If he could get the Latitude, Longitude, and the correct time from several ships at sea, by calculation he would know exactly where the silver monoplane was.

Richard Stoddart sent out his call letters. "KHBRC calling—KHBRC calling." He kept sending those messages and waiting for an answer. The answer that would tell them whether they were on their course, as the navigators had estimated—or off their course and without enough gas to get through.

The answers weren't long in coming through, but it must have seemed interminably long to Stoddart. The calls came from all over the ocean. In all, ten ships answered. Stoddart went to work, and set up "Triangulation." And then, by telephone to the other four men in the ship went the thrilling message. "We are exactly on our course." Radio had proven they were on their course, their gas would get them through.

Radio's second and greatest crisis was to come far on the other side of the world, after the plane had left Fairbanks, Alaska. It was an incident crammed with even more peril and



1. I said somethin' a couple of weeks ago that made Mom so hopping mad, I almost caught a licking.



2. We were at Aunt Lola's and I piped up: "Gee, Mom, look at how white this nappin is! *Our* things must have tattle-tale gray or somethin' 'cause they never shine like *this*." . . . Zowie! Mom flew for the hairbrush.

3. But lucky for me, Aunt Lola stopped her. "It's the truth, so why get angry?" she told Mom. "Your lazy soap leaves dirt behind. If you'd switch to Fels-Naptha Soap as I did, your clothes *wouldn't* have tattle-tale gray."



4. So Mom forgot to spank me and went to the grocer's for some Fels-Naptha. This morning, she was raving about how its richer *golden* soap and *lots of gentle naptha* wash clothes so white and nice. And, golly, if she didn't give me a quarter for a pony ride!

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BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP!

NEW! WONDER FLAKES! TRY FELS-NAPTHA SOAP CHIPS, TOO!



Andrea Leeds*

(Charming Hollywood Star)

says:

*"Adored Women
have gracious
tender HANDS"*

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



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

Help Yourself to Smooth Soft HANDS this lovely easy Way

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

Contains 2 ingredients—used by many doctors to help soften and whiten rough skin. Hands are soon like creamy velvet—inviting to romance. Start now to use Jergens. Generous sizes only 50¢, 25¢, 10¢—\$1.00 for the special economy bottle — at any beauty counter.



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

JERGENS LOTION

FREE: GENEROUS SAMPLE

See—at our expense—how wonderfully this fragrant Jergens Lotion helps to make red, rough, chapped hands smooth and white.

The Andrew Jergens Co., 647 Alfred Street, Cincinnati, O. (In Canada, Perth, Ontario).

Name _____
(PLEASE PRINT)
Street _____
City _____ State _____

excitement than the first. But before relating it, I think it is necessary to know a little about the background of Richard Stoddart. Why Howard Hughes chose this radio operator to put radio to its greatest and most danger invoking test.

Richard Stoddart's parents died when he was very young. From the time he was 14, Dick Stoddart knew there was only one career in the world for him—radio. At this age, he went to work for Richard Pfund, the American representative of the Telefunken Wireless Telegraph Company. He stayed with that job until the World War came along and the plant closed down.

Young Stoddart was then forced to make a living at anything he could get. He worked on farms, in ammunition companies, at every sort of job, finally ending up in a ship-yard.

But radio was in his blood, and he studied until he passed his test as a ship's radio operator and went to sea. For eight years, under every kind of condition a man meets at sea, Stoddart stuck with ships. He worked for almost every major steamship company as a radio operator.

Leaving the sea, finally, Stoddart landed a job at Chatham, Mass., the very station that was to be one of his contacts in the Hughes flight.

BUT bringing ships home to port, and routine duties, soon became too tame for Dick Stoddart. The adventure of flying got him. He joined up with the Gates Flying Circus. He bought his own plane, and began barnstorming around the country. Risking his neck at air shows, at county fairs, at any place the Flying Circus stopped long enough to give the local folks a thrill for their money.

About the time Dick Stoddart lost his first plane, another youngster in the far west, Howard Hughes, was just beginning to take an interest in radio and flying. At that time, more of an interest in radio than flying.

Stoddart bought two more planes, lost both of them. Then he hit a streak of bad luck, and the depression did the rest.

Stoddart turned up in Poughkeepsie, N. Y., and settled down just long enough to convince the city officials that they ought to have an airport. He was made manager. Then back to Chatham, Mass., where he organized the Chatham Air Service. He had two loves now, radio and flying, and already he had earned a pilot's and transport license.

When Howard Hughes met Dick Stoddart, he was back at his job with radio for NBC in New York. He was married to Rosemary Nightingale, the daughter of one of his biggest boosters during his flying days, and he had settled down to experimentation. The two men saw eye to eye. Flying and radio was life to them. They talked it all over.

Hughes wanted a radio set that would hold together. Stoddart was the man to build it. You can build a beautiful set on the ground, it will operate beautifully, but get it into the air during adverse conditions, and it will shake to pieces. Stoddart set about building a set that wouldn't shake to pieces. He built every part of it.

And high in the sky, on the most dangerous lap in the Hughes flight, in the midst of a raging electrical storm,

it was Dick Stoddart's knowledge of his set, and his experience with radio and flying that was to hold disaster and possible death at bay!

When the Hughes fliers reached Fairbanks, Stoddart made a radio contact with Edmonton and Winnipeg to check weather conditions. The report was bad. Storm areas, and severe electrical conditions. The five weary men talked it over. They wanted to go directly to Winnipeg, they knew the hours of work and preparation the airport men had taken to haul gas on to the field and they hated to disappoint them by not landing there. But it was impossible. Their only chance was to head south, fly as high as they could, take oxygen, and ride out the storm.

In the early hours of the morning, the five fliers took off from Fairbanks—tired, wan, almost completely exhausted. And before long, they were in the storm, driving hard to get south to safety. "We were all very tired," Stoddart said, "Up until that time it had been just a hop from one place to the next and hurry up and make it because we were flying against time. But in those early hours of the morning from Fairbanks to Minneapolis it seemed as if we were just up there and not moving, although the plane was doing over two hundred miles an hour!"

The entire crew was now taking oxygen. The rarefied atmosphere was playing havoc with receiving conditions. The storm was all about them. Lightning flashes worried the tired little group of men. Then a crash of lightning struck the trailing antenna, a wire tore loose!

AND just at the time it was radio's job to keep the plane headed on its course towards Minneapolis! Richard Stoddart quickly turned to the only instrument that could be used as a homing device—the direction finder. The job was to locate a station, set the loop, and when it figured on zero that would be the course.

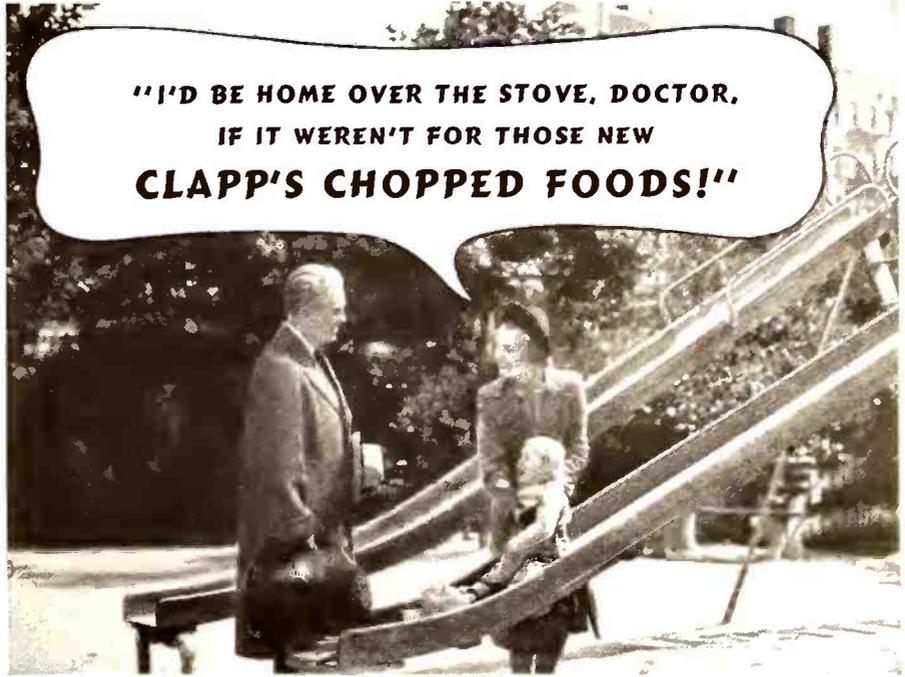
The plane roared on, the storm settling all about it. Stoddart sent out his call again, frantically, "KHBRC-calling" again and again!

No answer.

Even as hope dwindled, Stoddart worked on, sending out message after message. Finally, a contact was made. A coast guard cutter, NIDK, in the Atlantic Ice Patrol, broke through the storm and gave its position. Almost on top of that call, other operators who had been working to contact Stoddart also broke through. A station from Washington, RCA's East Coast stations, and the Hermosa Beach, California station sent in their calls. Stoddart's direction finder showed that they were barely off their course, and headed in the right direction!

It was a few hours later that five weary fliers landed in Minneapolis, thankful that radio's last minute cry for help had been heard. Thus ended a flight that for radio meant years of planning, preparation and tireless work. And in the deft and skillful hands of Richard Stoddart it did not fail the men whose lives had depended on it.

Do you know who killed Gracie Allen's brother? Next month The Gracie Allen Case reveals some new and exciting clues



"I'D BE HOME OVER THE STOVE, DOCTOR, IF IT WEREN'T FOR THOSE NEW CLAPP'S CHOPPED FOODS!"

Just what older babies need!... "Glad to hear they save work and get you both outdoors more," congratulates the doctor. "Though that wasn't my chief reason for suggesting Clapp's Chopped Foods for Billy. He's too big for Strained Foods, but he still needs even texture. And you can count on that in Clapp's—no lumps or long stems or over-seasoning."



Babies feed themselves sooner!... "Look at Billy eating all by himself!" marvels a small boy neighbor. "Our baby has to be fed and she's lots older!"

"Babies do feed themselves earlier on Clapp's Chopped Foods—they love 'em so much," Billy's mother replies. "Tell your mother to try them—they're such nice quality—better vegetables than I could often buy. Billy's Dad is happier, too—he doesn't have to be kept down to 'baby menus,' now that Billy has his own separate foods. And my! How much easier things are for me!"



Ask your doctor when to promote your baby to Clapp's Chopped Foods. They're the next step after Clapp's Strained Foods—just more coarsely divided, the texture baby specialists recommend for older babies and young children... For the run-about child, order Clapp's Chopped Foods from your grocer today!

FREE—booklet about the new Clapp's Chopped Foods. Valuable information about diet for small children. Write to Harold H. Clapp, Incorporated, Dept. BCN, 777 Mount Read Blvd., Rochester, N. Y.

9 VARIETIES:

- Vegetable Soup • Liver Soup • Spinach
- Carrots • Beets • Green Beans • Mixed Greens
- Apple Sauce • Prunes

CLAPP'S *Chopped* FOODS



MADE BY THE MAKERS OF CLAPP'S STRAINED BABY FOODS





ONE KISS ISN'T ENOUGH when lips are rosy, soft and tempting! Men love natural looking lips. But they hate the "painted" kind—glaring red and "hard as nails." Ask the man you love. See if he doesn't agree that this lipstick makes your lips look prettier than ever before...



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



HERE'S ROUGE TO MATCH!... Tangee Rouge, in Creme or Compact form, blends perfectly with your own individual complexion and gives you that look of loveliness. It's one rouge that suits every coloring—from blue-eyed blonde to deep brunette. Try it for charming natural color in your cheeks.

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

The George W. Luft Co., 417 Fifth Avenue, New York City... Please rush "Miracle Make-Up Set" containing sample Tangee Lipstick, Rouge Compact, Creme Rouge and Face Powder. I enclose 10¢ (stamps or coin). (15¢ in Canada.)

Check Shade of Powder Desired Flesh Rachel Light Rachel

Name _____ (Please Print)

Street _____

City _____ State _____ MA118

Kay Kyser's Musical Quiz

(Continued from page 21)

- Seeley's brother-in-law.
7. Name four musical instruments used in the melody section of an orchestra.
 8. Here's a long-haired one. Who wrote the Second Hungarian Rhapsody?
 9. Let's take a musical trip, by naming five songs in which the names of foreign nationalities are included in the titles.
 10. A famous symphonic conductor recently returned to the United States and announced he was going to compose the music for movie cartoons. Who is he? Has he been in the news lately for any other reason?
 11. How many popular singers' names appear in the following sentence:
 The movie star, still wearing his costume, was asleep under a birch tree, and though it wasn't good manners, I woke him up and asked him the time of day.
 12. Can you name four songs with titles which refer to times of the year?
 13. In the following song titles the words are different but the meaning is the same. For instance, "I Became a Benedict With a Celestial Being" is "I Married an Angel." Now give the correct titles for:
 - a. "The Vernal Season is Now in Progress."
 - b. "An Osculation in Stygian Surroundings."
 - c. "I Regret That I Caused You to Utter Lamentations."
 14. What famous stars are identified with the following:
 - a. "April Showers."
 - b. "Makin' Whoopee."
 - c. "My Mother's Eyes."
 - d. "Rockin' Chair."
 15. He attended Gonzaga University, has a stable of horses, and has four of what Cantor hasn't any. Who is he?
 16. Name two radio comedians who hold the contracts of two boxers.
 17. They say that there's only one talented member of each family. But the following have kin famous in their own right. Here are their names, and you fill in the missing relatives.
 - a. Mark Warnow and
 - b. Bing Crosby and
 - c. Jimmy Dorsey and
 - d. Benny Fields and
 - e. Red Norvo and

18. Can you name five songs which refer to different parts of the body in their titles?

19. What famous song writer has a last name which is the same as that of an ancient Roman statesman? And what song writer has for a last name the name of a big modern city?

20. Can you name three colored singers with Irish names?

Did you answer them all correctly? Turn to the answers on page 82, and see. If you're a hundred per cent right, you're entitled to give yourself the degree of Master of Musical Arts. If you got fifteen right, you can be a Bachelor of Musical Arts. But if you got less than fifteen, you've flunked and have to go to the foot of the class—and whatever your score, you'll do better if you'll listen next Wednesday night to Kay Kyser's Musical Class and Dance, on the NBC-Red network.

Hollywood Radio Whispers

(Continued from page 42)

great many pictures before becoming a CBS announcer. So, when Director Harold Bucquet needed someone who was both actor and radio announcer, he called Eldridge. He's now on a leave of absence from CBS.

* * *

Marion Talley, lovely NBC soprano, attracted envious stares when she entered the Vine Street Derby wearing a corsage of five gorgeous orchids. The corsage wasn't a gift from an admirer, but a selection from the many perfect blooms raised on Marion's orchid farm.

* * *

A solid silver baton, with her name engraved on the side, and a costly Gladstone bag were Alice Faye's parting gifts to her husband, Tony Martin, when he left Hollywood on a ten week personal appearance tour with his own orchestra. It is the first time that Tony and Alice have been separated since their romantic elopement to Yuma, Arizona, last September.

* * *

Bob Burns is planning a Hollywood Hotel that will offer shelter for 35 cents a night to motion picture and radio actors, and others who are down on their luck. The hotel is to be one of a string which Bob plans to establish at several widely separated points around the country for itinerant workers, commonly known as hoboes. Bob, you know, was a "Knight of the Road" himself, in his younger days.

* * *

There seems to be no end to Mickey Rooney's versatility. The other day he revealed to me that he had a radio script almost finished. Mickey says the story concerns the adventures of a young boy whose childhood is passed on the stage. He is calling it "The Kid Troupier." Actually, I believe it is autobiographical to some extent, for Mickey started his stage career when he was only eleven months old. Rooney hopes to be able to sell the script to a network, with the proviso that he play the lead himself.

* * *

LOVE DEPARTMENT—Nan Grey and Charlie Martin are preacher material. They announced their engagement recently. Nan is leading lady on Those We Love, while Martin, until recently director of the Johnny Presents radio show, is now a Universal writer, producer, and director. They met at the studio—and it was love at first sight. Although they have announced their engagement, they may never tie the knot. Both are so very young—and so very ambitious.

* * *

LAMOUR VS. APPENDIX!

Here's the inside story on how Dorothy Lamour lost her appendix. For some time, Dorothy told me, her appendix had been bothering her. In fact, she had arranged for her doctor to operate the day following her next broadcast. On Saturday, however, while rehearsing for the Chase and Sanborn Sunday show, Dorothy had

**TOM IS TAKING ME OUT!
SO I'M BATHING
WITH FRAGRANT
CASHMERE BOUQUET
SOAP... IT'S THE
LOVELIER WAY
TO AVOID
OFFENDING!**

I'M KEEN ABOUT TOM!
THAT'S WHY I BATHE WITH
THIS LOVELY PERFUMED
SOAP THAT GUARDS MY
DAINTINESS SO SURELY...
KEEPS ME ALLURINGLY
FRAGRANT!

HERE'S HOW CASHMERE
BOUQUET SOAP WORKS -
ITS RICH, DEEP-CLEANSING
LATHER REMOVES EVERY
TRACE OF BODY ODOR.
AND THEN, LONG AFTER
YOUR BATH, ITS LINGERING
PERFUME CLINGS...
SURROUNDS YOU LIGHTLY
WITH ITS FLOWER-LIKE
FRAGRANCE!

HOURS LATER—STILL FRAGRANTLY DAINTY!

GOOD NIGHT, SWEET! AND
THAT'S JUST WHAT YOU
ARE...THE SWEETEST GIRL
I EVER KNEW!

THANK GODDESS FOR
CASHMERE BOUQUET SOAP!
IT CERTAINLY IS THE LOVELIER
WAY TO AVOID OFFENDING!

MARVELOUS FOR COMPLEXIONS, TOO!
You'll want to use this pure, creamy-
white soap for both face and bath.
Cashmere Bouquet's lather is so
gentle and caressing. Yet it removes
dirt and cosmetics so thoroughly,
leaving your skin softer, smoother...
more radiant and alluring!

Cashmere Bouquet Toilet Soap
COLOGATE
Cashmere Bouquet

Cashmere Bouquet

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

TO KEEP *Fragrantly Dainty* — BATHE WITH PERFUMED
CASHMERE BOUQUET SOAP

| | |
|--|---|
| <p>1</p>  <p>DISCOVERS JIMMY, EXPLORING FATHER'S STUDY, HAS LEARNED HOW TO EMPTY PENCIL SHARPENER</p> | <p>2</p> <p><i>Sena Rue</i></p>  <p>RELIES ON HER ALWAYS-HANDY BISSELL FOR SUCH MESSSES</p> |
| <p>3</p>  <p>PLEASED AS MESS VANISHES—WHILE HI-LO BRUSH CONTROL ADJUSTS ITSELF TO ANY RUG NAP</p> | <p>4</p>  <p>THANKFUL AS BISSELL SWOOPS UNDER LOW FURNITURE AND STAY-ON BUMPERS PREVENT SCRATCHING</p> |
| <p>5</p>  <p>SUGGESTS NEWLYWED SISTER GET BISSELL FOR QUICK CLEANING AND SAVE VACUUM FOR PERIODIC CLEANING</p> | <p>6</p> <p>AUTOMATIC BRUSH CONTROL</p> <p>Only a Hi-Lo Bissell sweeps all floor surfaces with equal ease and thoroughness. Only Bissell's exclusive Hi-Lo control adjusts the brush automatically and fully. You needn't hold the handle in unnatural positions or push any levers. See the smart, new Bissells at your dealer's.</p> <p>Models from \$3.95 to \$7.50</p>  <p>\$6.95</p> |

BISSELL

The really better sweeper
Grand Rapids, Mich.

a serious attack and telephoned her doctor about it. He came over, took a drop of blood from her ear, and rushed it to the hospital for a blood count. About an hour later the doctor frantically telephoned Dorothy, who was in the midst of rehearsing a song, and told her to rush to the hospital immediately. He warned her that he would not be responsible for her life if the appendix stayed in. Worried, Dorothy telephoned husband Herbie Kay, whose orchestra was playing in Texas, and told him about the emergency. He wanted to fly to her, but since it meant cancelling an engagement she told him to stay and not worry. A few minutes later she left for the Good Samaritan Hospital. In less than an hour, her appendix was out.

Charlie McCarthy received a wonderful degree from Chicago's Northwestern University recently. It was conferred upon him by Dean Dennis. The degree, if you please, is "Master of Innuendo and the Snappy Come-back." Edgar Bergen was similarly honored.

Credit Lewis Allan Weiss, General Manager of the Don Lee Network with unusual foresight. Weiss is planning a series of regular television programs over the Hollywood station. For three months Weiss has been preparing and telecasting occasional visual shows—the regular broadcast schedule is the first of its kind on the Pacific Coast.

William Powell has definitely decided to take over the emcee spot on the Hollywood Hotel program. The film star makes his radio debut October 21st. One reason Powell accepted the radio chore is that, being in poor health, he figures one radio appearance a week will tide him over until he is well enough to handle film assignments. His work will be made very easy for him. I understand Bill is getting the highest price ever paid for a radio emcee—in the high four figures!

I hear from a reliable source that Cowboy Gene Autry is set for a fall radio show. It's to be a half-hour variety session with Gene as a singing "emcee." Autry entered pictures from radio. A Republic Studio executive heard him singing on the National Barn Dance program, and decided to make him the screen's first singing cowboy.

Hollywood's Radio Row is really taking shape. The recently completed CBS building is already a show-spot on Sunset Boulevard at Gower. At Sunset and Vine the NBC Radio City Building is rapidly nearing completion. Now comes word from Lewis Allan Weiss and Willet Brown, Don-Lee-Mutual executives, that their new quarters will be located between NBC and CBS.

Fred MacMurray and Andy Devine, featured in Paramount's "Men With Wings," will be starred in the airshow of that name over Don Lee-Mutual. The story will be a cavalcade of aviation from man's first attempts to fly!



"Thanks a million, Mom"

If that little bundle of sunshine could talk, mothers would always know how grateful baby is for the right kind of care . . . the right amount of sleep, the right kind of bath, the right clothes.

To make sure that more Mothers know about the proper care, five of the country's leading infant specialists have compiled the official U. S. Children's Bureau book, "Infant Care," and the Government Printing Office at Washington makes this valuable book available to mothers for only 10 cents.

Many illustrations, a 9-page index, and plain language make it easy to have this expert advice on the care of infants from birth to toddling age. Send for

"INFANT CARE"—10c

IN STAMPS OR COINS. WRAP COINS SECURELY, ADDRESS,
RADIO MIRROR, Box RM-84,
205 East 42nd Street, New York, N. Y.



What Do You Want To Say?

(Continued from page 5)

In these trying days when money is so scarce and work so slack, our nerves are apt to be on edge, but if we would just think twice and be a little more forgiving and tolerant, we could make the best of things. It is wonderful to read what another woman has learned from experience and it does help to smooth over the rough spots.

I listen to Miss Menken in the serial drama, *Second Husband*, and it surely is interesting.

I sincerely thank her for her story and I recommend it to every married man and woman.

Again I want you to know I appreciate your magazine and I enjoy reading it.

MRS. HELEN BROWN,
Niagara Falls, N. Y.

SIXTH PRIZE

IT'S FIBBER AND MOLLY AGAIN

I'd like to tell the world through the medium of your magazine just how much we all admire Fibber McGee for his courage all these hard months of Molly's illness. I know the good trouper's motto is "The show must go on", but Fibber has shown real pluck to carry the weight of a split up team alone. Orchids, too, to the sponsor who backed him so nobly—and to all the cast. More orchids to the radio gossip writers for sympathy and "hands off" policy, and a whole bunch of orchids to Molly for being the kind of woman we all love and for her will to get well—it was grand to hear her voice June 28th.

Molly and Fibber—we'll all have a warm welcome for you in the fall.

MRS. A. BATES,
Baltimore, Md.

SEVENTH PRIZE

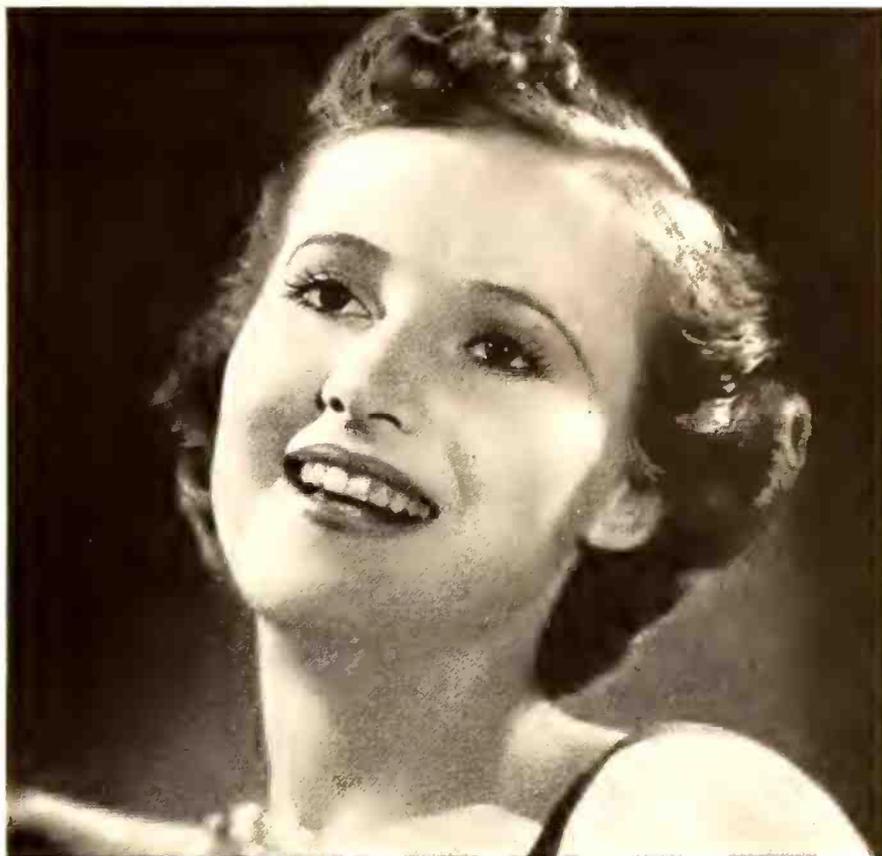
YOU'VE BEEN MISSED, MARY MARGARET

I wonder if the people who don't listen to Mary Margaret McBride realize just how much they're missing. She's off the air now for a month and I feel as though something has gone out of my life. Her talks are so interesting, she covers all subjects and handles each one in a most pleasing manner. She sounds like she doesn't use script, which certainly gives her more naturalness and charm than most speakers, and her humor is matchless.

For invalids and shut-ins or even the blind she brings word pictures of places and things that must be invaluable.

MRS. F. F. SULLIVAN,
Westmont, Illinois

Do you wish you were the wife of a famous radio comedian? Or have you got better sense? Whatever your answer, be sure to read next month's big feature, the true, touching, amazing story of a woman whose husband makes everyone laugh—except his wife!



"I've lived an extra month this year"



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



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



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

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

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

MIDOL



RELIEVES FUNCTIONAL PERIODIC PAIN

*Less money
to spend*



BUT BETTER MEALS THAN EVER

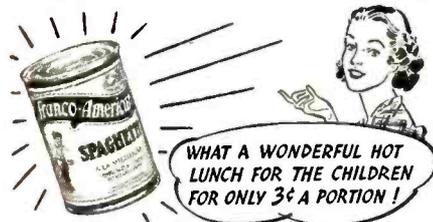
— thanks to this delicious
ready-cooked spaghetti



TRY THIS TEMPTING SAUSAGE AND SPAGHETTI PLATE

4 spiced apples 2 cans Franco-American
12 sausages Spaghetti

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



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

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

Franco-American SPAGHETTI

Made by the Makers of Campbell's Soups

Send for **FREE** Recipe Book

CAMPBELL SOUP COMPANY, Dept. 411, Camden, New Jersey. Please send me your free recipe book: "30 Tempting Spaghetti Meals."

Name (print) _____
Address _____
City _____ State _____

WHAT DO YOU WANT TO KNOW?



The smiling cast of Backstage Wife—David Gothard, Patricia Dunlap, Ken Griffin, Vivian Fridell, Alice Patton.

JUDGING from the letters, Backstage Wife is one of the most popular dramatic serials on the air. An NBC program, it is heard every Monday through Friday at 4:00 o'clock from Chicago.

Vivian Naomi Fridell, who plays Mary Noble on this program, was born in Milwaukee, Wis., October 15, 1912. Vivian won an NBC audition in Chicago and appeared in several programs before signing up for Backstage Wife.

Ken Griffin, who plays Larry Noble, comes from Enid, Okla. and was educated at Harvard. Shortly after Ken came to Chicago, he landed a \$15 a week job as an actor at a Century of Progress Exposition and later took a radio audition, which was the beginning of his radio career.

Patricia Dunlap, who portrays Betty Burns was born in Bloomington, Ill., May 20, 1911. Patricia played the saxophone and piano at high school and paid her own way through dramatic school by working in an office. She made her radio debut in March of 1931 over a Chicago station.

David Gothard, who plays Peter Dillon, first saw the light of day in Beardstown, Ill., on January 14, 1911, and was educated in California . . . made radio debut on his twenty-first birthday over WIBO in Chicago as an announcer. He is six feet tall, has light brown hair and blue eyes.

Alice Patton is Jane Watson on the program. She was born January 29, 1914, at New Haven, Conn.; made her amateur debut at a church entertainment in 1931 when she sang her own composition and played the accordion . . . in 1934 she took an NBC audition in Chicago and soon after appeared on many programs.

Fay Falzone, Brooklyn, N. Y.—Don Ameche has two sons—Ronnie and Donnie . . . Sam Ryder of Bachelor's Children is played by Olan Soule . . .

Mike Conway in Pretty Kitty Kelly is portrayed by Clayton Collier.

Mrs. D. T., San Francisco, Calif.—Skinney Ennis, whose real name is Edgar C. Ennis, Jr., was born in Salisbury, N. C. When he was twelve years old he studied the piano—then changed to trumpet and drums. Skinney played trumpet and drums in Hal Kemp's first college band, consisting of six pieces. He did not sing until several years after the band was organized. Hal heard him singing off-stage and persuaded him to try it on the dance floor . . . he is now leading his own orchestra. His hobby is photography . . . No fan club has been organized for him to date.

Miss Dolores Archer, Parkersburg, W. Va.—For a picture of Rudy Vallee, write to him in care of the National Broadcasting Company, 30 Rockefeller Plaza, New York City . . . Yes, there is a fan club for Rudy called "The Valleegians." Contact Beatrice Gordon, Pres., Box 38, Lefferts Station, Brooklyn, N. Y., for information.

FAN CLUB SECTION

The Vaughn De Leath Happiness Fan Club is seeking new members. Dues are fifteen cents. Write to Chaw Mank, Staunton, Ill., for further information.

Jean Baron, 201-42 119th Avenue, St. Albans, N. Y., asked that we announce the Judy Garland Fan Club in this section. Members wishing to join should get in touch with Jean.

Permission has just been received by Mary Miller, 20 Henrietta Street, St. Catharines, Ont., Canada, to start a Jeanette MacDonald Fan Club. She will be glad to send information to anyone wishing to join, if they will enclose three cents for postage.

Charlotte Bicking, R.D. No. 1, Downingtown, Penna., is anxious to know whether there is a Gene Krupa Fan Club. If one has already been organized, will the president please contact Miss Bicking.

Fidler Protests!

(Continued from page 15)

previews—not to reporters—but to staff reviewers in whom I have complete confidence. As a rule, I see all the important pictures myself. You must, of course, realize there are sometimes as many as a dozen pictures previewed in one week, and one man couldn't possibly catch them all. I try to select the most important ones, and the rest I turn over to other reviewers on my staff. *But for you to tell your readers I don't personally review pictures, when those reviews are a vital part of my program, is a misstatement.*

ANOTHER piece of utter misinformation is that I don't write open letters to certain people because I fear a "sock in the nose." During my two years in the Marine Corps, I was constantly in the boxing ring; I would hate to have to count the number of punches on the nose I received, or to think of the times I was knocked galley west. If your Mr. Graham had taken the trouble to ask, he would have been told about the various times well known Hollywood persons promised socks on the nose, and each time I came right back at them with open letters, if occasion warranted. The intimation in Graham's story that I am afraid makes me sore.

Graham also makes a statement that I did not tell the story of Ted Healy being badly beaten up, after a reporter had brought it in to me, and that I gave no explanation. To begin with, I don't make explanations to

anybody why I do or do not use stories—and certainly it isn't necessary for me to explain to a member on my own staff. For your edification, Ted Healy died and left a widow and two-week-old baby. To have come out with the story that Healy was beaten up in a brawl outside a night club, would have been just about as rotten as the insinuations your Mr. Graham made in his story.

Then there is the matter of John Montague and my asserted statement that "I've seen that guy," when I refused to write an open letter to him. Your story went on to tell how Montague threw George Bancroft into a clubhouse locker—and the insinuation is again pretty clear that I was afraid. I happen to know Montague pretty well; have played golf with him many times. He is not a motion picture personality; therefore, any open letter to him would have been out of place on my program, even had I seen reason to write one. Furthermore, what could I have written an open letter to Montague about? He was pronounced not guilty and acquitted in a court of law—so how the devil could I have written him an open letter? Any such letter might have been libelous to the extreme.

I distinctly resent a few other extreme misstatements in the story, including the one that Josephine Dillon Gable gave me my start in radio. The true story of my start in radio has been told many times. The fact is, Mrs. Josephine Dillon Gable had

nothing whatsoever to do with my radio career. After I had been on the air for a few months, I realized my voice was in need of training. I went to Mrs. Dillon for voice lessons—for which I paid her usual rates, despite your Mr. Graham's statement that I got them for nothing.

As I say, every man is entitled to his own opinions. Your Mr. Graham says I have no sense of humor—no comedy on my program. That's okay by me, if he listens to the show and doesn't get an occasional laugh. After all, mine is not a comedy program. I simply try to report the news about Hollywood, little human interest stories—an occasional laugh story. I also try to have semi-humorous openings and closings.

I DISLIKE to be argumentative or quarrelsome, but I cannot sit docilely and take such inaccuracies as your Mr. Graham has written and which you bought on the assumption that they were correct.

Had Mr. Graham come to me, I would have been only too glad to set him right on his article. But you see, he didn't, and since he hardly knows me personally (except to nod in passing), he made these errors.

I will thank you to correct, in a near-future issue of RADIO MIRROR, some of the reportings of your reporter, Carroll Graham.

Thank you.

As ever, sincerely,

JIMMIE FIDLER

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

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

MY LOVELY COMPLEXION WAS GONE!

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

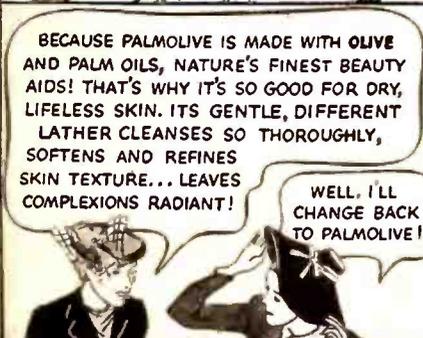
BUT WHY IS PALMOLIVE SO DIFFERENT?

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

WELL, I'LL CHANGE BACK TO PALMOLIVE!

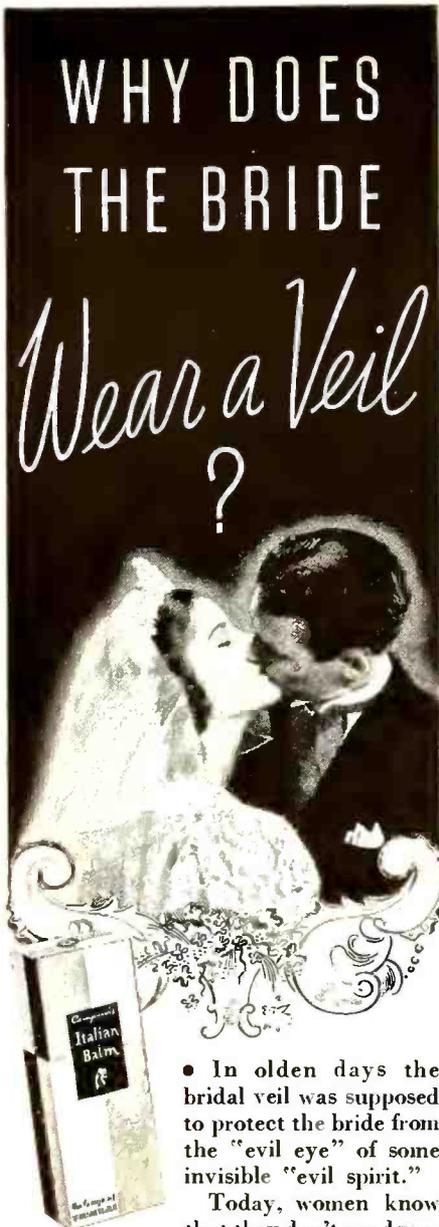
MY MOTHER'S RIGHT! THERE'S NOTHING LIKE PALMOLIVE, THE SOAP MADE WITH OLIVE OIL TO KEEP SKIN SOFT, SMOOTH, YOUNG!

PALMOLIVE



Laughter by the Yard

(Continued from page 41)



WHY DOES
THE BRIDE

Wear a Veil?

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

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

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

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

Campana's
Italian Balm
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something. He began to write other members of the program into the script. The entire show was unified and all of a sudden George Olsen and Ethel Shutta, musical stars of that series, became comedians. The idea was good—the character of Mary Livingstone was created, Frank Black learned how to get laughs and Don Bestor's spats made history.

Most of the important comedians are using the situation type of script now. But those two hardy perennials—Pick and Pat (they also masqueraded as Showboat's Molasses an' January)—still stick to the gags that mother and dad told each other when they were riding on a bicycle built for two.

Twenty-nine-year-old Mort Lewis wrote their material until a few months ago. At different times he has written jokes for Burns and Allen, Eugene and Willie Howard and Ben Bernie.

It is his contention that people like to hear old songs—so why shouldn't they like to hear old gags? He puts a new twist on them but they're still the old reliables. He keeps a file of several thousand jokes. Running alphabetically from Africa to Zulu, they are what he calls his "reserve."

The biggest share of Eddie Cantor's gag budget goes to Phil Rapp, who got into radio in 1931 and began selling humor to Beatrice Lillie and Burns and Allen. Also on the Cantor comedy pay-roll is a young man who sent the comedian jokes while studying at the University of Pennsylvania. Eddie financed him through school and now has him on his regular staff.

THE four people required to make Gracie Allen crazy are her George-Porgie, Willie Burns, Harvey Helm and John P. Medbury. The price of her sanity is \$10,000 each week. Out of that the writing staff gets \$1200. George is in complete charge of the script and okays or furnishes the ideas. Gracie's only worry is to read her script the way George thinks best.

Usually, the three assistants work independently of each other. About three weeks before the program a meeting is held. All contributions are lumped together and George builds a radio program.

Jack Benny always has six or seven writers surrounding him and his program. The financial experts say that he gets \$12,500 for each of his programs and that approximately \$2,000 of that goes to his writers. Back in the old days when Jack first became public comedian number one, Harry Conn was the only one working on the scripts and he got 25% of Jack's salary. Now Eddie Beloin, Bill Morrow and their cohorts head the staff.

It is Conn's claim that when he was writing the show, Benny rarely bothered with the script until the first rehearsal. Nowadays, though, Jack works hard on them.

But the gentleman who really works on his scripts is Fred Allen. Every line that you hear him or his stooges say has been written by him. As soon as his Wednesday night program is over, Fred begins work on next week's show. He spends the entire week doing it—his only time off is one night a week when he takes

Portland to a movie or a play.

Despite the fact that Allen works harder than any other comedian in radio and despite the fact that he writes every line, he still has two gag-men on his staff. It is the duty of Arnold Auerbach and Herman Wolke to supply ideas for skits and make suggestions if Fred gets stuck.

Allen, however, is the exception that proves the rule. Edgar Bergen, for instance, started out by writing his own double-talk. Now the task is too great and little Charlie is the wooden mouthpiece for the efforts of approximately three men.

One of the best examples of what a writer can do for you is Milton Berle. Up until his Community Sing Show two years ago, Milton had been a complete flop on the air. He had always been incomparable on the vaudeville stage but radio had already begun to outgrow that type of comedy.

BERLE, playing a theater in New York, was in the throes of negotiating his Sing contract. It was a Wednesday and VARIETY, show-business's newspaper, was out. On one of the pages there was an ad which read:

"IRV S. BRECHER
Positively Berle-proof gags—
Gags So Bad Even Milton Berle
Won't Steal Them"

And Brecher, who was working for his uncle, manager of a movie house, got a call from Berle. He began working for the comedian at \$35 a week. Then Milton went on the air for Community Sing at \$1500 a week and soon Brecher was getting \$300 of it.

At first Brecher, just turned 23, shared the burden of writing the show with Berle. But gradually his ideas began to take the lead. Quickly, he erased Milt's old vaudeville-type comedy, and substituted situation and characterization à la Benny and Conn. Milton's salary began to rise and so did Irv's. The series ended with Berle never seeing the script that Brecher wrote until the first day of rehearsal. It also ended with Milt's salary at \$2500 a week and Irv's at \$700. The surest signs of their success were the movie contracts that both received: Berle as a screen comedian; Brecher as a dialogue writer for M-G-M. He writes most of the gags for the Good News program.

Brecher's method is one way of breaking into the gag-writing business. Another way was that used by Carroll Carroll. Carroll used to write for "Judge", the humor magazine. The agency which produces the Bing Crosby program noticed his work and now Mr. Carroll is responsible for that feeling of good fellowship and most of the laughs on Bing's show.

But don't get the idea that all you have to do to be a successful radio comedian is invest \$1,000 or \$1,500 a week in gag-writers, audition and get on the air. Granted that poor material makes a comedian very unfunny. Granted, too, that up to air time the gag-writers are the most important spoke in the wheel. But it's still the comedian who makes people laugh—with his talent and ability to get the most out of his materials.

The Gracie Allen Murder Case

(Continued from page 26)

"I gotta admit," Heath confessed, "I can't get hold of anything special in Hennessey's report, myself. . . . But there's something else I'd like to know." He turned back to Hennessey. "You say you knew this dishwasher, Allen, and saw him earlier in the day. What about that?"

"This afternoon I seen him buzzing round Mirche's office," returned the officer. "He went in and out three or four times between lunch and five o'clock. Then, around six, when Mirche had got there, he went in again and stayed about ten minutes that time. When he came out, he just went down the street and that was the last I seen of him."

YOU sure it was Allen you saw?" the Sergeant asked dispiritedly. "I'll say I'm sure!" Hennessey laughed. "But it's damn funny you should ask me that. The first time I seen Allen this afternoon, I got the screwy idea it coulda been Benny the Buzzard: they're both about the same size, with the same round face. And Allen had on a plain black suit, like I told you—which is the way the Buzzard mighta dressed if he'd been sneaking back here and didn't want to be spotted too easy. You remember the loud, natty get-ups he wore in the old days. Anyhow, I thought I'd make sure. I knew I was being dumb, but I went over and said hello to the fellow. It was Allen, all right. He told me he was hanging around to get a raise out of old Mirche. Swell chance!"

"Anything else about this fellow Allen come to you?" Heath asked.

"I was just thinking," Hennessey said. "Yeah . . . he met a guy about the middle of the afternoon—around four o'clock. He was a little fellow like Allen. They met just west of the café, and pretty soon they got into an argument. It looked like they was going to come to blows any minute. But I didn't pay much attention to 'em; and finally this guy went on his way. . . . Anything else on your mind, Sergeant?"

"That's all," Heath said. "Go home and get some more sleep. But be back on the job at noon."

When Hennessey had gone Markham, noting a sudden change in Vance's manner, frowned and asked, "What's on your mind, Vance?"

"Hennessey's tale. Y'know, in my fairy-story this evening, I didn't mention the name of the wood-nymph. The name is Gracie Allen. And Philip Allen is her brother. She informed me quite frankly he was going to beard Mirche in his den this afternoon to petition for an increased stipend. And when Miss Allen stopped at my table tonight, she was on her way to meet her brother somewhere in the recesses of the café."

"Maybe you can fit all that into the fantasy you were spinning earlier," Markham suggested.

"As you say, old dear." Vance was no longer in a jesting mood. "I'm certainly going to try. I don't fancy so many irrelevant things happening in one place and at one time. Something

must be holding them together. I admit my ideas are dashed vague. But I feel compelled to find out what I can about Philip Allen's untimely death. And I need your helpin' hand."

"Anything to get rid of you at this ungodly hour," Markham sighed.

"Feelin' thus, give me the Allen case instanter, to play with as I jolly well please—with the doughty Sergeant at my side, of course."

"How do you feel about this, Sergeant?" Markham asked.

"If Mr. Vance has got some fancy ideas," returned Heath vigorously, "I'd just as soon string along."

At the Mortuary

VANCE and Heath and I went first to Vance's apartment. Here, while Vance changed from evening clothes to a sack suit, Heath telephoned Doctor Mendel. When Vance rejoined us, the Sergeant was apparently still pondering the phone conversation.

"This thing," he said, "is beginning to look even more cuckoo than Hennessey's story sounded. Doc Mendel still thinks Allen mighta died natural; but he found a lot of nutty evidence that there coulda been dirty work. He's passing the buck, and got the body to the morgue quick, where Doremus will do the autopsy."

"In the meantime, what about Mrs. Allen?" asked Vance.

"Sure; she's gotta be notified. Thought I'd send Martin—he's smooth and easy."

"No—oh, no, Sergeant," said Vance.



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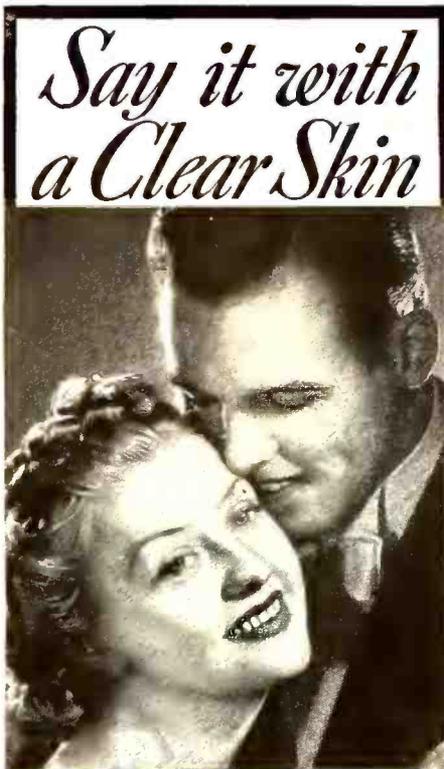
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appetite and helps change weak
blood cells to strong ones*

"I couldn't bear to see the lady myself. You take on the chore, and I'll stagger along."

We found Mrs. Allen's residence in East 37th Street—an old brownstone-front structure that had been divided into small apartments. Mrs. Allen herself answered our ring. She was fully dressed, and all the lights were on in the plainly furnished room.

She was a frail, mouse-like person who seemed much older than I had expected Miss Allen's mother to be. She appeared highly nervous and frightened by our presence at the door; but when the Sergeant told her who he was, she straightway invited us in. She sat down rigidly as if to steel herself against some blow.

Heath cleared his throat. "You got a son named Philip, Mrs. Allen?" he began.

SHE merely nodded; but the pupils of her eyes dilated.

Heath, with a sudden rush of words, came to the point.

"Well, I'm sorry, but I got bad news for you," he blurted. "Your son Philip's met with an accident. Yes, I gotta tell you—he's dead. He was found tonight at the café where he works."

The woman clutched at her chair. Her eyes opened wide; and her body swayed a little.

"Oh, my poor boy!" she moaned several times. Then she looked from one to the other of us as if dazed. "Tell me what happened."

"We don't quite know, madam," Vance said softly.

"I—I don't know what to do." She looked up appealingly. "Will you take me to him?"

"That's just what we came here for, Mrs. Allen. We want you to come with us—for only a few minutes—and identify him."

I could not but admire the fortitude of this frail woman, and when she got up with determination to put on her hat and cape, my admiration for her rose even higher.

"I'll only stop to leave a note for my daughter," she said apologetically, when she was ready to go. "She would worry so if she came home and I wasn't here."

We waited while she found a piece of paper. Vance offered her his pencil. Then, with an unsteady hand, she wrote a few words, and left the paper in full view on the table.

When we passed through the elevator door of the city's mortuary in 29th Street, she put her hands to her

face and half breathed a few words, as if in prayer, adding in a louder tone, "Oh, my poor Philip! He was such a good boy at heart."

Heath took her protectingly by the arm, and led her solicitously into the bare basement room. Mrs. Allen's harrowing experience was over the moment Heath halted her steps before the still form that had been wheeled out on a slab from its crypt.

After one momentary glance, she turned away with a stifled sob and collapsed in a crumpled heap.

The Sergeant, who had been watching the woman closely from the time we had stepped out of the elevator, took her in his arms, and carried her into the dimly-lighted reception-room, where he placed her on a wicker sofa, then pulled up a chair and sat down facing her.

"When," she asked, "when will the poor boy—?"

"That's another thing I got to tell you, Mrs. Allen." Heath interrupted her unfinished query. "You see, we ain't going to be able to let you take your son right away. The doctor ain't sure just what he died of; and we got to make sure. So we got to keep him for a day—maybe two days."

She nodded her head sadly. "I know what you mean," she said. "I once had a nephew who died in a hospital. . . ."

She turned slowly to Vance and studied him for a moment. A look of confidence and appeal came into her eyes.

"I'S my daughter," she began softly. "I want to ask you something for her sake. Please—*please*—don't tell my daughter about Philip yet. Not till she has to know—and then I want to tell her myself. . . . She would worry about things which maybe aren't true at all. Just until you make sure?"

It was obvious the woman's request was actuated by a suspicion that her son had not died a natural death; and she feared a similar doubt might haunt the daughter too.

"But, Mrs. Allen," Vance asked, "if we keep this matter quiet for a time, how would you account to your daughter for her brother's absence? She would be concerned about that."

"No. Philip stays away from home often, sometimes for days at a time. Only today he said he might give up his job at the café and maybe leave the city. No, Gracie won't suspect anything."

Vance looked interrogatively at Heath.

Answers to PROF. QUIZ' TWENTY QUESTIONS

1. Deanna Durbin, Bobby Breen, Guy Lombardo.
2. The children of Don Ameche.
3. Tony Wons with Jacques Renord's orchestra.
4. Honey dew melon, used for the dull thud when someone is hit over the head. You hit one of the melons with a mollet.
5. Roxy.
6. Nan Wynn, who was born in Wheeling, V. Vo.
7. 1929.
8. CBS' Americans at Work.
9. Burns and Allen.
10. Chester Lauck.
11. The Mighty Show.
12. CBS' The People's Platform, where discussions are conducted at the dinner table.
13. Opal Craven, the "Lullaby Lady", Ruby Keeler, Jack Peorl.
14. Fire Chief.
15. Baron Munchausen.
16. Six.
17. George Olsen.
18. Al Jolson, who owns an interest in Henry Armstrong.
19. It is an imaginary town and forms the background for those racket-busting stories with Edward G. Robinson in the role of Steve Wilson, reporter.
20. Billy House.

"I believe, Sergeant," he said, "that it would be both humane and wise to comply with Mrs. Allen's wishes."

"Yes, so do I, Mr. Vance."

"And there will be nothing about it in the papers?" she asked tentatively.

"I think that, too, can be arranged," Vance said.

Just then an attendant came into the room and motioned to the Sergeant. A few words passed between them, and together they walked out through a side door. A few minutes later the Sergeant returned, slipping something into his pocket.

WE drove Mrs. Allen to her little apartment, and bade her good-night.

A few minutes later the three of us were in Vance's library, where Vance poured a nightcap of brandy for each of us. It was just half-past two in the morning.

Heath finished his brandy, and lighted a long black cigar.

"By the way, Mr. Vance, here's something that might interest you." He reached into his coat pocket and drew out a small wooden cigarette-case, peculiarly grained and with alternating squares of light and dark lacquer, giving it a distinctive checker-board design. "I found it among Allen's belongings at the morgue."

Heath opened the case and pointed to one inside corner of the lid. "There's a name burnt in the wood there—looks like an amateur job. And, it so happens, the name is 'George'. That ain't the dead fellow's name."

Vance's expression changed suddenly. He leaned forward and, taking the cigarette-case from Heath, looked at

the crudely burnt lettering.

"Things shouldn't happen this way—really, y'know, they shouldn't, Sergeant. Gracie Allen's true-love is named George. George Burns, to be precise. The same johnnie I mentioned earlier at Mr. Markham's."

"How do you think that cigarette-case got in Philip Allen's pocket, Mr. Vance?"

"Stop torturing me!" Vance pleaded.

Heath returned the cigarette-case to his pocket.

"I'm going to find out," he said with determination. "If Philip Allen didn't die a natural death, and if this gimmick belongs to the Burns guy, I'll sweat the truth out of him if I got to invent a new way to do it. . . . I'll find the baby—and I'll find him tonight. The *Domdaniel's* closed by now, so maybe he went home—if he's got a home. I'll tackle the factory first. What did you say that name was, sir?"

"The In-O-Scent Corporation," smiled Vance. "Rather discouragin' name with which to start your quest for a suspect—eh, what, Sergeant?"

Held on Suspicion

IT was almost half-past ten Sunday morning when Heath called at Vance's apartment. Vance had risen only shortly before and was sitting in the library. He had just lighted his second cigarette when the Sergeant was ushered in.

"At last I've got him!" he announced.

"My word, Sergeant!" Vance greeted him. "Seat yourself and relax. You should have some strengthenin' coffee. No doubt you're referring to

Burns. Tell me about it."

"Well, the fact is, sir, I ain't exactly got him yet," Heath amended; "but I'm expecting a phone call here any minute from Emery—I've got him watching Mrs. Allen's house. That's where the guy's headin' for."

"The affair sounds frightfully complicated, don't y'know."

"I wasn't so complicated, Mr. Vance," answered Heath. "It was just a nuisance. . . . When I left here last night, I went down to the In-O-Scent factory, and got hold of the night watchman. He let himself into the office with his pass-key, and found the book of employees, and showed me Burns' name with the address of a second-rate hotel only a few blocks away. So I goes over there. But the night clerk says Burns has already been in, changed his clothes, and gone out again. Then I shows him the cigarette-case. And that's where I run into a piece of luck. The clerk's ready to swear Burns has got one just like it."

"Then I calls Emery, down at the Bureau, to come up and wait around, in case this Burns figures on coming back. After he gets there I goes home to grab a couple hours' sleep."

"And did your Cerberus interrupt your slumbers with news of the missing perfume sniffer?"

"No. Burns didn't show up at his hotel again. So at eight o'clock I goes back to the hotel myself to see what else I can get outa the night clerk. And it seems that him an' Burns an' two other guys, friends of Burns, sometimes sit around playing cards in the lobby at night. One of 'em lives across the street, but this guy says

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LATER—THANKS TO COLGATE'S....



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

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Fannie Brice is lucky—as Baby Snooks, she can yield to the dish-breaking complex we all have. By the way, don't miss the swell Baby Snooks Radio-Broadcast that's coming in the December issue of RADIO MIRROR

he ain't seen Burns for days. But he tells me to try the other fellow, named Robbin, out in Brooklyn, as Burns often spends a night at Robbin's place—especially Saturday night. So I beats it out to Brooklyn.

"Well, I asked Robbin all about Burns, and he told me Burns had spent the night there but left early this morning. When I showed him the cigarette-case, he knew it right away. He couldn't remember for sure if Burns had it on him last night. I asked Robbin if he had any idea where Burns went. Then he just laughed and said he *knew* where Burns went, but that he wouldn't be there till eleven o'clock. I telephoned to Emery at Burns' hotel, to get on the job watching her house. . . ."

"Mrs. Allen's house?"

YEAH. That's where Robbin said Burns would be at eleven o'clock." "And I presume," murmured Vance, "you will fare forth when you get Emery's summons and chivy young Burns no end. . . . In any event, I'm going along with you, Sergeant." And Vance went from the library.

He had just returned to the room, fully dressed, when the telephone rang. It was Heath's call from Emery, and after listening for a brief moment, Heath slammed down the receiver and, rubbing his hands together in satisfaction, made for the door.

Emery was lounging across the street from Mrs. Allen's house. Heath gave him orders to follow us inside.

It was Gracie Allen who answered our ring this time.

"Oh, hello, Mr. Vance! How wonderful!" she called out musically. "How did you find out where I . . ."

As she noticed the grim presence of the other two men, she broke off. "These gentlemen are police officers, Miss Allen," Vance told her.

"Oh! They caught you, didn't they!" she exclaimed in dismay. "Isn't that terrible!" Her eyes grew large. "But honest, Mr. Vance, I didn't tell on you."

Heath and Emery were brushing past her into the room, and Vance held up his hand to her.

"Please, my dear," he said earnestly. "Just a moment."

She stepped back from him, awed by his serious manner; and Vance followed the two officers into the room.

On a sofa against the opposite wall sat young George Burns.

"Your name's George Burns, ain't it?" Heath asked gruffly.

"It always has been," Burns returned with surly resentment.

"Wise guy, eh?" Heath fumbled in his pockets, and then asked in a conciliatory tone, "Got a cigarette?"

Burns automatically brought out a package of cigarettes.

"What!" exclaimed the Sergeant. "Ain't you got a cigarette-case?"

"Why, of course, he has!" stated Gracie Allen loftily. "I gave him one myself last Christmas—"

Vance silenced her with a gesture.

"Yes," admitted Burns, "I did have one; but I—I lost it yesterday."

"Maybe this is it." Heath spoke with menacing emphasis, as he shoved the cigarette-case under Burns' nose.

Burns, startled and intimidated, nodded weakly. Taking the case, he held it against his nostrils and sniffed at it several times. Then he looked up at the Sergeant.

"Kiss Me Quick!"

"What!" exploded Heath.

"**O**H," mumbled Burns, embarrassed. "That's just the name of a well-known handkerchief perfume."

The Sergeant snatched the cigarette-case from Burns, and put it back into his pocket.

"Where did you lose that case?"

"I—I didn't exactly lose it. I just—just sort of lent it to somebody."

"So! Lending Christmas presents from your best girl, was you?"

"Well, I didn't exactly lend it, either." Burns became confused. "I met a fellow and offered him a cigarette. Then we got in a little argument; and I guess he just forgot. . . ."

"Sure! He just walked off with the case," retorted Heath with mammoth sarcasm. "And you forgot to ask him for it, and let him keep it. That's swell! . . . Who was the fellow?"

"Well,—if you must know—it was Miss Allen's brother."

"Sure it was! You're pretty foxy, ain't you?" Then a new idea suddenly

smote the Sergeant. "That musta been up near the *Domdaniel* café. Along about four o'clock in the afternoon. And it wasn't just a little argument. It came pretty near being a fist-fight, didn't it?"

"Oh, goodness, George!" Gracie exclaimed. "Were you and Philip squabbling again?"

Heath gritted his teeth. "You keep outa this, Baby-doll." "Ooooo!" The girl giggled coyly. "That's what Mr. Puttle calls me."

HEATH turned back to Burns in disgust. "What were you and Allen fighting about?"

"It was about Gracie—Miss Allen. Philip doesn't seem to—like me. He told me to keep away from—well, away from here. And then he said I didn't know how to dress—that I didn't have the style of this *Mister Puttle* . . ."

"Well, I got something to tell you, too. And it's nifty—"

Vance quickly tapped the Sergeant on the shoulder and whispered something to him.

Heath drew himself up and, turning round, pointed at the girl.

"You go in the other room, Miss. I got something to say to this young man alone—get me?—alone."

"That's right, Gracie." I was surprised to hear Mrs. Allen's quiet voice. She was standing timidly at the rear of the room. "You come with me, Gracie."

The girl did not demur; and she and her mother went into the rear room, closing the doors behind them.

"And now for the bad news, young fellow," Heath resumed. But again

Vance interrupted him.

"Just a moment, Sergeant. Why, Mr. Burns, were you so surprised just now at the scent on your cigarette-case?"

"I don't—I don't know, exactly." Burns frowned. "It's not a usual scent; I haven't come across it for a long time. But at the café last night, I did notice it quite strong at the entrance in the front hall, just as I was going into the dining-room."

"Who was wearing it?" "Oh, I couldn't possibly know that—there were so many people around."

Vance seemed satisfied and, with a gesture, turned the young man back to the Sergeant.

"Well, here's the bad news," Heath barked abusively at Burns. "We found a dead guy last night—and that cigarette-case was in his pocket."

Burns' head came up with a jerk, and a stunned, frightened light came into his eyes.

"My God!" he breathed. "It wasn't—Philip! Oh, my God! . . . I know he isn't here today. But he went out of town—honest to God, he did. He told me yesterday he was going."

"You ain't quite smart enough, though you was pretty foxy tryin' to drag someone else in it with that hocus-pocus about perfume." Heath paused, and then reached a sudden decision. He made a curt sign to Emery. "We're taking this baby along with us," he announced.

Vance coughed diffidently. "You're going to take him into custody on suspicion—eh, Sergeant? Or, perhaps, as a material witness?"

"I don't care what you call it, Mr. Vance. He's going to sit around where

he can't get out till we get Doremus' report."

Heath and Emery were just leading the petrified Burns to the door, when Gracie Allen came dashing back into the room, wriggling free from her mother's restraining hold.

"Oh, George, George! What's the matter? Where are they taking you? I had a feeling—like when I get psychic. . . ."

Vance stepped to her and put both his hands on her shoulders.

"My dear child," he said in a consoling voice, "please believe me when I tell you there is nothing for you to worry about. Don't make it any harder for Mr. Burns. . . . Won't you trust me?"

HER head dropped, and she turned to her mother. The two officers, with Burns between them, had already left the room; and, as Vance turned, Mrs. Allen's gentle voice spoke again.

"Thank you, sir. I am sure Gracie trusts you—just as I do."

The girl's head was on her mother's shoulder.

"Oh, mom," she sniffled. "I don't really care about George not dressing as snappy as Mr. Puttle."

Was George Burns driven, in sudden anger, to murder the brother of the girl he loves?—or are there deeper implications behind the sinister events at the Café Domdaniel? You'll find new clues, new surprises, and new chuckles from the unpredictable Gracie in the December issue of RADIO MIRROR.

(Listen to Burns and Allen on CBS Friday nights at 8:30.)

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OTTO SCHNERING, President

Facing the Music

(Continued from page 7)



I AM A BLONDE! I never knew how lovely my hair could be until I found Nestle Golden Shampoo. Made especially for blonde hair. It reveals the sparkling gold and the gay highlights.



I AM A BRUNETTE! How grateful I am for Nestle's Henna Shampoo. It lends new, exciting beauty to my dull brown hair—gives it a thrilling lustre.

Bring radiant beauty to your hair with Glowing Gold or Sparkling Henna!

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Nancy E.—'s story could have been yours! Left with two little children to support . . . not much money to depend upon . . . unable to leave the children to work in shop or office—even if she could have been sure of getting a job! Yet, today Mrs. E. is making \$30 a week as a C. S. N., graduate and plans to establish a rest home for convalescents! Those magic letters "C. S. N." are responsible for her success. They stand for:

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dance band units on 33 cruise ships.

Al is under contract to supply band units to the Furness-Withy, Furness-Bermuda, Eastern, and Prince-South American Steamship lines. He also has combinations playing the year round in four Bermuda hotels, the Castle Harbor, the Bermudiana, the St. George and Inverurie.

Once each year, Al returns to the Islands to conduct his orchestra at the Hotel Bermudiana where he first achieved success ten years ago.

"Sort of a sentimental gesture," he admits.

* * *

KEEP YOUR EARS TUNED TO

Glen Miller: who after working with Jimmy and Tommy Dorsey, Red Nichols, Ray Noble and Benny Goodman decided to go out on his own trombone, and develop a sprightly combination. He created a novelty entitled "Sold American," satire on the tobacco company's advertising, but NBC and CBS wouldn't let him play it.

Jean Sablon: The streamlined Maurice Chevalier, who had so many sustaining programs on NBC he thought sponsors had quarantined him, is going to make listeners forget Dick Powell on Hollywood Hotel.

* * *

Al Goodman has taken over the Hit Parade for the ninth time which is more than any other conductor has had it. In fact it was Goodman who originated the Hit Parade style two years ago. The one factor Al wants to stress this time is that he features dance music you can actually dance to. All his arrangements will be subordinated to that important stipulation.

* * *

OFF THE RECORD

Some Like It Sweet

I've Got a Pocketful of Dreams; Blues Serenade (Decca—1933-A) Bing Crosby—Bing shows the dust to his competitors as easily as the winning bangtails do on the Crosby Del Mar race track. True, clear quality blend with a pair of nifty tunes. The latter is Henry King's theme song.

I've Got a Pocketful of Dreams; Don't Let That Moon Get Away (Victor—25896-A) Hal Kemp—One of the finest Kemp recordings in many a wax-work. Solo work by trumpeter Mickey Bloom and vocalist Bob Allen rate additional Radio Mirrorahrahs.

Change Partners; Color Blind (Brunswick—8189) Fred Astaire and Ray Noble—Astaire sound "taps" for two delicate Berlin masterpieces from the new picture, "Carefree." A grand bargain for any radio or record fan. Superb and intelligent orchestrations.

There's a Brand New Picture; So Help Me (Bluebird—B-7700-A) Freddy Martin—Strictly for smoothies. Delectable Martin rhythms.

I Married an Angel; Spring Is Here (Vocalion—4191) Buddy Clark—Our Buddy gets too, too romantic over a pair of Rodgers and Hart heart-throbs. Plenty of gush for those who like it.

After Dinner Speech; A Cigarette and a Silhouette (Brunswick—8171) Red Norvo and Mildred Bailey—The cleverest tune of the month comes out in Sunday best with chanteuse Bailey making those nifty lyrics mean something. Husband Norvo's xylophone

predominates the reverse.

Silver On The Sage; When Twilight Comes (Decca—1951-B) Will Osborne—The slide trombones cover up the shortcomings of an otherwise mediocre platter. One tune is from "The Texans" which you may remember had Joan Bennett singing in crinoline, despite a streamlined coiffure.

Blue Heaven; Sweet Georgia Brown (Vocalion—4199) Sammy Kaye—Blue Heaven sold around 2,000,000 copies of sheet music when it was first echoed across the country some years ago. The swing and sway sultan is going to make a lot of people hum it again, with this swell side. Don't neglect the excellent glee club refrain. Tricky.

My Own; Pretty As a Picture (Victor—26005-A) Tommy Dorsey—A haunting trombone and Edythe Wright's superior singing make this a must.

Some Like It Swing—

The Yam (Brunswick—8190) Fred Astaire and Ray Noble—Gather 'round chillun while Messah Astaire not only teaches Ray Noble but you, you, and you his latest dance step from "Carefree," and gives an enticing exhibition himself all for the price of one record.

Darktown Strutters Ball; Dusk In Upper Sandusky (Decca—1939-B) Jimmy Dorsey—Hozzanahs for the swing record of the month. Put husky, dusky June Richmond in the front of the class. Prescription: Don't keep this record in warm temperature. It sizzles.

Ramblin Wreck; On Wisconsin (Bluebird—B-7723-B) Ozzie Nelson—Get out the raccoon coat as Rutgers' boy who made good musically plays two football thrillers that have you yelling "we want a touchdown" before the second chorus.

In Any Language; Where In The World (Vocalion—3177) Midge Williams—Clean cut swing the way you want it.

Russian Lullaby (Victor—26001-A) Guy Lombardo and Bunny Berigan—An interesting experiment. First Lombardo plays the Berlin lament in waltz-time, then Bunny's trumpet swings it a-tisket a-tasket. The Berigan side cops first honors.

Footnote: The overwhelming success of "Alexander's Ragtime Band," a cinematic tribute to Irving Berlin, the boy from Nigger Mike's, has not caught the record-makers napping. They have swamped the shops with Berlin melodies from 1908 to 1938 vintage. Victor, Vocalion, Decca, Brunswick and Bluebird have released many interesting tunes. From Boswell to Bing, from Noble to Newman, from Pryor to Pollack, the Berlin salute continues, via radio and phonograph.

Ken Alden,
Facing the Music,
RADIO MIRROR,
122 East 42nd Street,
New York City.

My favorite orchestra is.....

.....
Name

Address

I Sing While You Dance

(Continued from page 14)

ship which exists in a bunch of young men.

After a week, to my great relief, they began to accept me—all but one, and I'll get to him in a few minutes. Only a person who knows the Kemp band can realize how great a concession this was to me, because it isn't one of those outfits which changes personnel every couple of weeks. The Kemp boys stick. And once they accept a newcomer, they'll stick to him or her with an equal loyalty, through thick and thin.

Jack Shirra was the name of the one member of the band who persisted in being unfriendly. He was the bass fiddle player, and he couldn't see me for sour apples. I made up my mind he was the nastiest young man I'd ever laid eyes on. He wouldn't even come out in the open with his dislike; he just sat back and fixed me with a cold and scornful stare that made me want to shake him. I wouldn't have minded if he hadn't been so good-looking.

I remember, too, that he'd been one of a party of four who had dropped in at the Chicago night club and had obviously not liked my singing. Well, I had to admit that my work on that particular night wasn't so good—but he needn't have shaken his head and frowned so much, right under my nose.

I hated that Jack Shirra as much as I've ever hated anybody.

Then one of the other boys tipped me off to the reason Jack disliked me.

He disliked all women. He was just getting over an unfortunate love-affair, and this, combined with the natural clannishness of an old-time member of the band, made him think of me as a first-class menace.

His stand-offish attitude continued until after we reached New York. We began our commercial Time to Shine program, and did a couple of broadcasts on it, and then it was time to go on the road again for a few weeks. We were to catch a train early on Wednesday morning, only a few hours after our Tuesday-night show.

NOW, if I have one failing—and I have plenty—it is an inborn confusion over time. It means nothing to me, and I'm always showing up for an appointment either too late or too early. So this Tuesday night, after the broadcast, I went to the hotel and packed, and then went on to the Pennsylvania station. I had some vague idea that the train left at 12:30. As a matter of fact, it was to leave at 2:30—or maybe it was 3:30. I can't remember.

The train was in the station, all made up, but nobody was around. That is, nobody but Jack Shirra. I was standing on the platform, wondering what to do next, when Jack came out of one of the Pullmans.

"Hello," I said. "Where is everybody?"

"Not here yet," he answered. "The train doesn't leave for a couple of

hours. I just came down early to be sure of getting a lower." (When you're traveling with a band, you soon learn that it's first come, first served, and if you want a lower you get there early and grab it.)

"Well," I said, "What'll we do now?"

I knew very well he was itching to get rid of me, but I wasn't going to let him do it. I was going to make that boy like me if it was the last act of my life. And then I was going to turn his disdainful look right back at him.

"Oh, I don't know," he said. "Just hang around, I guess."

I took him by the arm. "I'm hungry. Let's go up to the Hickory House." He hesitated, that dead-pan look still on his face. "I'll even go Dutch with you," I said. "Please let me come along."

What could the poor boy do? He had to be polite. And if I do say it myself, we had a good time until the train left.

After that, I made it my business to be with Jack all the time. If he got off the train to take a walk on the platform, I went with him. I went with him into the diner. I sat with him in the Pullman. After work, if we had time before the train left, I went with him to get a bite to eat.

I guess I was pretty brazen. But he thawed. I made him like me.

There was just one thing I hadn't counted on, though. I discovered that I didn't want to shoot the dead-pan back at Jack. I loved the guy—loved

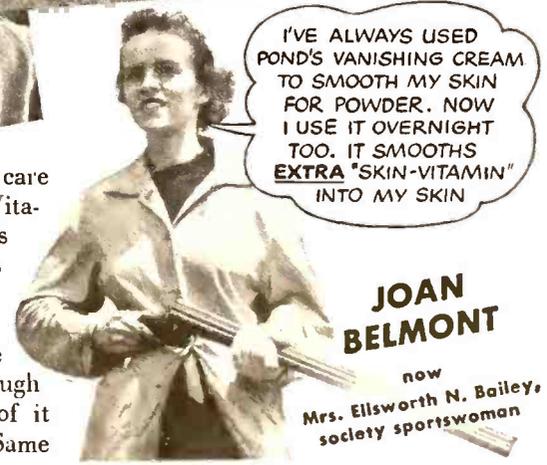
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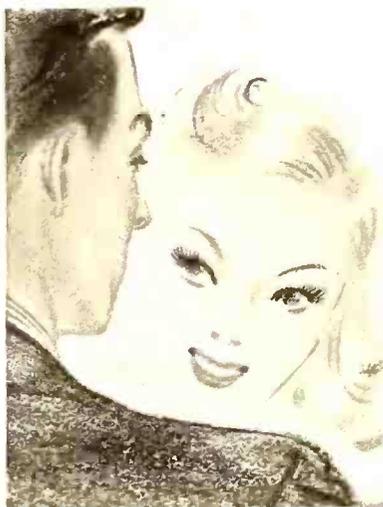
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ELOQUENT EYES . . .

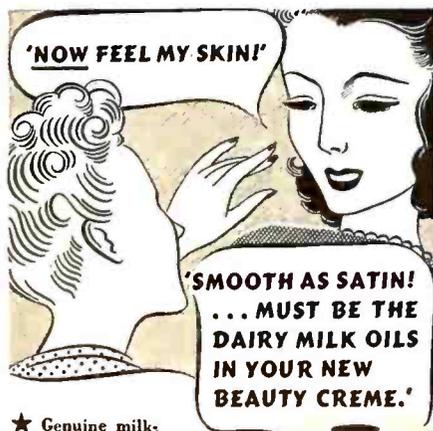
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him so much I could hardly keep from running over and kissing him right in front of everybody, in the middle of a number. And I'd made him like me, but he still didn't do anything about saying he loved me.

I wasn't very happy when we got back to New York, early in the summer. That is, I was happy about everything except Jackie, but he was enough to make me unhappy. Maybe it was a good thing we plunged into a schedule of work that would have laid a stevedore low.

I was going to bed after four, and getting up at nine. You can't get out of bed and rush out on a stage and start singing—at least I can't. I have to wake up slowly and get my throat unclosed first.

After a Paramount engagement we went into the Astor Roof and an engagement at Manhattan Beach, playing from two until five in the afternoon there, then rushing back to town, grabbing a bite to eat, and going on at the Astor until two or thereabouts. Who said singing in a band is nice work if you can get it?

After two accidents, I'm not as strong as I ought to be, maybe. Or perhaps I was worrying too much about Jackie. Anyway, the strain got me. One afternoon, as I was singing at Manhattan Beach, I saw things begin to go around. I managed to finish the song, and got downstairs to the dressing room, and then I fainted. Mel Adams, our press agent, and one of the boys at the beach brought me to, and after a few minutes of rest, I felt better. I went back up and sang another chorus, while the scenery continued to act in a funny way, and went downstairs and fainted again.

I woke up to find Jackie bending over me. And although I still felt pretty terrible, I was glad I'd fainted, because his face was white and there was a look in his eyes I'd never seen

there before. It told me he'd finally found out how he felt about me.

He clucked and fussed over me like a mother hen—and I loved it. He wouldn't let me try to get up or anything, and kept yelling that somebody ought to get an ambulance to take me to the first-aid station. But I stopped all that nonsense, and insisted on staying right there until it was time for the boys to go back to New York.

That night—or the next morning, rather, after work—Jack came to see me, and told me what I already knew. But I enjoyed hearing it, just the same. It did more to snap me out of my little nervous breakdown than a dozen doctors.

AT first we were going to get married, and keep it a secret. We were afraid Hal wouldn't like to have it out that his gal singer was married. But I felt I had to tell Hal, anyway, and as soon as he heard it he insisted on telling everybody, he was so pleased. He even announced it from the bandstand and on our Time to Shine program beaming all over and calling us his "two children"—because Jackie is about as small for a man as I am for a woman.

We were married on August 2, one afternoon after rehearsal, with all the boys in the band there to wish us luck.

And that's the story of a girl singer in a dance band—up until now. A while back I admitted that parts of it weren't very cheerful. But those parts are over and done with. I just can't help being happy from now on. See what I have to make me so:

A wonderful husband. A little girl who shows every sign of loving show business and audiences as much as I do, and who adores Jackie. A boss I admire more every day. And, every night, the lights, the music, the changing scene, the excitement, of the job I love best in the world!

Must Childbirth Kill?

(Continued from page 16)

It is almost unbelievable that ninety years after Semmelweis and sixty years after Pasteur, 5,000 women die of blood-poisoning each year in our country. Yet that is the pitiful truth. But I must explain so that you will not place all the blame on the doctors. Eighteen hundred of these women die yearly of blood-poisoning after abortion, from the criminal interruption of pregnancy. In addition, hundreds of thousands of women become permanently childless and invalidated for life from this same cause. I must warn women against this awful practice. Having a full term baby is safer.

MUCH is being done to safeguard motherhood. The medical profession has been working to improve obstetrics at every point. The American Medical Association and the American College of Surgeons have established standards for maternity wards in hospitals, and strict rules for the guidance of obstetric staffs. If these rules are not followed the hospital is demoted from the list of approved hospitals. Most medical societies have special committees on maternal welfare which try to make motherhood and babyhood safer in the hospitals and districts where they practice. The medical colleges are offering better

courses in obstetric teaching, and more facilities for both undergraduate and postgraduate clinical hospital practice. The Federal Government, through the Children's Bureau, is developing a country-wide plan of help to the State Health Departments. Our own Health Department in Chicago, under Dr. Bundesen, has a special solicitude for the mothers and babies—and results are coming as fast as possible.

I say as fast as possible—yet even such a noble purpose meets resistance. Ignorance! Inefficiency! Indolence! General Ignorance has won more battles than all other generals since time began, and he finds it easy with an uninformed public. Further, the women themselves are partly to blame. They are being spoiled by too much magazine misinformation; they want quick, painless childbirth, conformable to the modern Hurryitis Americana, and the doctors have had to respond. As a result, too much interference with a normal process. The public should know that we do not yet possess a perfect anesthetic, one that will banish all pain without loss of mother or baby. We do have drugs that cause forgetfulness of the birth, but, mind you, these are not invariably safe, even when adminis-

ferred by an experienced obstetrician. Throughout the nation there is ignorance of the importance of childbirth. You would not believe it if I told you that untrained persons are legally permitted to practice obstetrics in these United States.

There are many good doctors and quite a few obstetric specialists, but not enough of either to go around. Every community should see to it that the doctors have the opportunity to acquire sufficient training for routine obstetrics, and should provide at least one obstetric specialist to consult and act in difficult cases. Each county should have at least one good safe maternity hospital.

BOOTH the place where the mother has her baby, and the skill of those who care for her, are of the first, fundamental importance to childbirth, and in a truly civilized land no mother or baby would lack for either. Yet it has been proved that, given skilled doctors and nurses, mothers can have their babies safely even in the most lowly homes. We of the Chicago Maternity Center deliver babies in their homes and we have about one hundred women and their babies under our care all the time, with many miles separating them, and they all require attention day and night. This is our great charity.

The annual report of the Center states that among more than 16,000 mothers delivered by it during the past six years, only five have died from blood-poisoning, and that now over 10,000 mothers have been delivered in succession with only one death from this preventable condition. The deaths from hemorrhages

and convulsions have also been remarkably few.

The report of the Chicago Maternity Center also mentions teaching forty doctors, 325 medical students and fifty nurses annually. These numbers are large, but I wish our institution were larger so that we could teach more of them and teach them more. Our main educational object is to teach practical obstetrics to doctors and nurses. Education! Education! That is the only way to effect progress.

The exact figures of the number of women who stay at home for their confinements are hard to get, but it is possible that of the 2,200,000 babies born every year in our blessed land, about one and a half million still come directly into their own homes. That is, only about one-third are born in hospitals, and this means we must teach the doctors and nurses to do good work in the homes.

This necessity greatly modifies the present training of doctors and nurses. You can't teach a doctor how to do an operation in the home by training him in a luxuriously appointed hospital, with dozens of internes and nurses at his beck and call. He has to learn to guard the life of mother and baby with the meager equipment and the few helpers in the home. Therefore the Chicago Maternity Center teaches obstetrics in the home, and it is astonishing what can be done with the will to do, together with the love of the art of obstetrics and the desire to help the unfortunate.

Certain few private agencies are also working on the problem of getting better care for mothers. There is the fine work being done by the W. K. Kellogg Foundation in lower

Michigan. Public health nurses, trained in obstetrics, are sent into the homes to help the doctors with their cases, and the doctors of seven Michigan counties are provided, by that Foundation, with short refresher courses in obstetrics. In poor families medical care also is being supplied, and I understand that such assistance is beginning to be rendered in other states too. This movement should be spread.

Much is heard these days about prenatal care—but it is possible that its exact meaning is not fully understood. Prenatal care means the intelligent treatment of a woman before her baby is born, so as to safeguard her and her baby before, during and after birth. It means that the mode of life of the mother is so regulated that bad habits will not pave the way for trouble, and that illness acquired before marriage in both parents is cured before the thought of having a family is entertained. Indeed, prenatal care goes back to the little girl while she is still at her mother's breast, and is given her throughout childhood, adolescence, her engagement, her marriage—and of course when she is expecting a bundle from Heaven.

THERE is just one single message to leave with you who read this article. *Education.* The public should realize that obstetrics is an art of the highest dignity. The people should endow schools and provide facilities so that doctors and nurses can learn this art. They should build maternity hospitals and home services where women of all classes can enjoy the benefits of such education.

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Name.....

Address.....

Adventurer in Top Hat

(Continued from page 19)

a pace, Thomas thinks, more distinguished by the acquirement of degrees than of fundamentals.

Which brings the narrative back to that first Big Break, and the need for seventy thousand dollars.

Lowell had discovered at Law College in Chicago—this was 1915—that you could sell speeches, if you had something to speak about. Well, he could speak about Alaska—he'd been there. He started by selling his Alaskan visit, along with a bit of the Farthest North, at twenty-five dollars per speech (with pictures). This was easy money, but he presently found that it was just as easy, even easier, if you had scope, to get fifty dollars for the same speech and the same pictures. And by the time he was M. A.ing and instructing in English at Princeton, the scope of his Alaskan lecture fee had enlarged to one hundred dollars.

Also, though he didn't wholly realize it, he was not only being heard, but was being heard of.

Secretary of the Interior Franklin K. Lane had heard of him and his Alaskan lectures, and invited Lowell to appear at a See America First conference in Washington.

Thomas arrived a little late and found an audience of famous people being put to sleep by famous orators who had eloquence but not much information.

Lowell had information—his Alaskan lecture—and pictures. He also had his training in speech, his youth and his enthusiasm. By applying these he woke up a somnolent audience and sold himself to F. K. Lane as an "America First" propagandist.

BUT by the time the young man was set for this task, the country had entered the war. Lane decided the Thomas scope could be used in France and recommended Lowell to the President for the photographer's job.

It was a little more than that—it was really a job of selling the war to the American people. And it was to utilize that big "break" that Lowell had to have his seventy thousand dollars.

Since that first large financial promotion, Lowell has written a mean sales sheet.

He sold the Western Front, and began on Italy. His battery of camera-men went with him.

In Venice he found a bulletin stuck to a sandbag, containing the news that General Allenby was about to drive the Turks from the Holy Land. THAT would be a story.

How Thomas got himself and his camera-staff transferred to the Allenby battle lines, by British battleship to Egypt and by plane across the Sinai desert, was considerable story, too.

And while visiting the Holy Land on Allenby's purely military crusade, he met Lawrence of Arabia.

There have been more comprehensive and perhaps more accurate studies of Lawrence (including his own "Revolt in the Desert") than Thomas's "With Lawrence in Arabia", but—Lowell saw him first. And saw the story first. And had need of all his drive and patience and persistence and scope to drag it out of the shy

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young archeologist whom Sir Ronald Storrs, the military Governor of Jerusalem, had introduced to Thomas as the uncrowned King of Arabia.

Lawrence might be the Uncrowned King of Arabia to Sir Ronald Storrs, but he was just another unknown archeologist to the world, until Thomas began selling the story. And even then Lawrence was not exactly a household word when Lowell arrived in Paris, after the war, with his Lawrence epic and his motion pictures.

He was impatient to get home. He knew he had something colossal in this Lawrence saga, and it had to be done with all the lugs. The place to get the lugs was New York. He sailed there.

So he took what was left of the seventy thousand dollars and shot it all on hiring the biggest white elephant in New York, the Century Theater.

The show did well, but was not a panic in New York. Still a British promoter thought it might play a week or so in London, and maybe they could try it out in a small way. "Small way my eye," said Lowell, "either we go big or we go broke. Get me Covent Garden and we'll give 'em a show."

He opened in London with a sixty-piece orchestra, an Arabian Ballet, and a carload of scenic investiture, thus putting on the first prologue accompanying films, and setting a precedent which has been a curse to movie-fans ever since.

But it was a hit!

He jammed Covent Garden and soon had to move to Albert Hall, which he also jammed. It ran a year, and Lowell "sold" Lawrence to a million people. At the age of twenty-seven Lowell Thomas, salesman and showman, grossed over one million dollars.

"MORE," he says, "than I've ever grossed since. And less—by about a hundred and fifty thousand dollars, than I lost in 1920 on the same show."

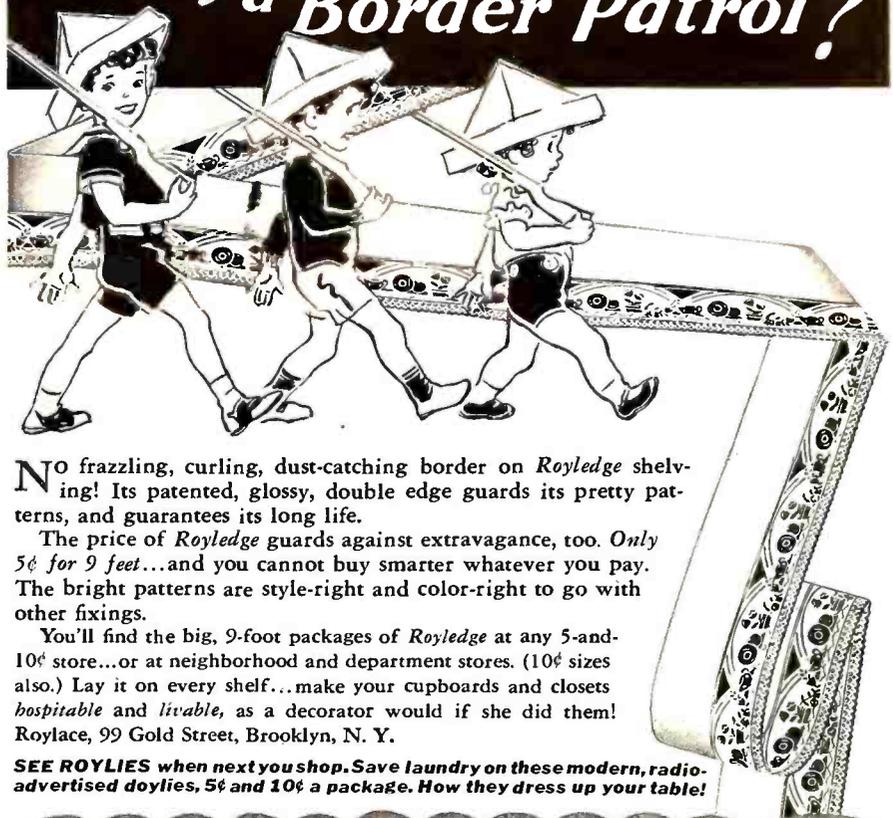
That year of nineteen-twenty was one time when his scope exceeded his grasp. "I went Napoleonic," Thomas confesses, "and had a looloo of a Waterloo. The idea I had still seems reasonable, but there was a weak link somewhere in the chain of logic. I figured I'd multiply myself by sending out several shows at once, shows as big as my London production—and in charge of speakers with Big Names, names won in the war, for instance.

"Victoria Nyanza is an impressive sight, and Niagara is a considerable fall of water, but they are trickles compared to the way my investment in these shows thundered over the financial cliffs into engulfing whirlpools and racing rapids.

"I believe I set an all-time record for flops, because each and every one of my road companies literally swam in the red from the first week."

A million dollars won before he was thirty—and a million dollars lost! But this was only the first step in a career of adventure and excitement that was to carry Lowell Thomas into every strange corner of the world—into danger, poverty, great wealth. Don't miss the next absorbing article in this series—coming in an early issue of RADIO MIRROR.

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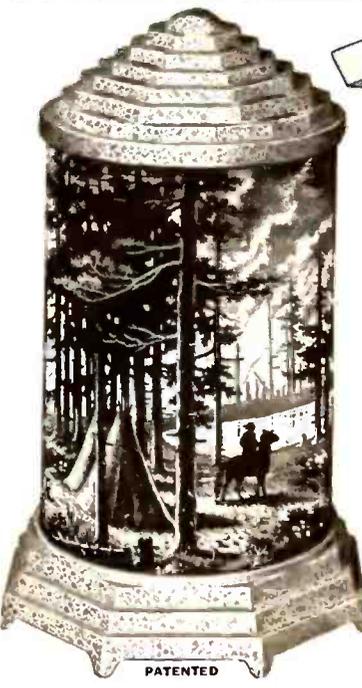
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PATENTED

Tony's Wife

(Continued from page 23)

Then, in a few years, perhaps . . ."
And she was in his arms, listening to the bridegroom's age-old vow that he'd love and protect her "'til death do us part."

The next day they repeated those vows before Yuma's "marrying judge," and the whole world was in on their secret. But no one but Tony and Alice knew their personal recipe for making their happiness last.

It wasn't easy, particularly for Tony. Back in Hollywood, the newlyweds faced a dozen problems. First, was to find a home. Rental agents bore down on Tony, and drove him about Bel Air to see the film colony's most palatial homes.

"But we can't afford it," Tony told them, over and over again. The agents weren't easily discouraged.

"Why, Mr. Martin, how modest of you . . . of course you and Miss Faye will want a tennis court. No swimming pool? Well, really. . ."

BUT Tony stuck it out. Within a week or two, the bride and groom moved their possessions into a charming little bungalow in one of the shady streets of Beverly Hills.

There's no swimming pool, or tennis court, but there's a wood-burning fireplace, and a beautiful grand piano. And, for happy evenings-at-home, a cheerful pine-walled playroom with deep brown leather chairs, and copper topped tables.

"We're trying to live our lives just as though we weren't in Hollywood at all," Tony confided.

"We're going to work awhile, save a little money. Then, just as soon as we know where we stand—once I'm really established in pictures—Alice is going to drop out of the professional world for awhile, and raise a family and make a home."

Babies? They don't fit into the scheme of things in the Hollywood younger set very often. But his wife, Tony Martin insists, wants a child and a home of her own more than anything else in the world.

"Alice may strike a lot of people as the 'it' girl of Hollywood, a play-girl without a serious thought in her head. But I know her better. I'm in love with her, and she's in love with me—and I know what she really is, and what she wants out of life.

"It's up to me to see that she gets it. That's why I *have* to make good."

Alice was not present to vouch for her husband's words. Tony had visited her less than an hour before in the Cedars of Lebanon hospital where she had gone for a tonsillectomy. But there was no questioning his seriousness. Tony was hell-bent for success.

And it is not, as Tony explained, that he wants success for its own sake—although he knows that his less perceptive acquaintances interpret his frenzy to be doing things in that light. It is simply that in addition to the usual handicaps of marriage in Hollywood, Tony's and Alice's has one more: the very grave danger which comes when the wife is more admired, more praised, more sought after, more important, than the husband.

"I think I'm going to find my foothold ultimately," Tony went on.

"They tell me at the studio that they're 'waiting for the big part for Tony Martin.' I've a swell chance to

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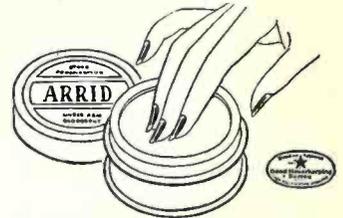
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make good on the air with George Burns and Gracie Allen—they give a guy every break in the world.

"But it's so slow. Alice and I don't want to go on just making pictures, and playing around. We've had our fun together. We had a wonderful honeymoon in Hawaii just a few months ago. Now we're ready to settle down.

"The columns have had us blessed-eventing more than once. But they're wrong. We'll make their story true some day, I hope. But first of all, Tony Martin has got to be a success."

EVERY obstacle on the way to the top drives sensitive Tony to a frenzy. An unflattering review of his work in a picture can spoil his whole day.

Alice tries to soothe his injured feelings by dragging out old scrap books full of reviews which were equally unkind to her when she was making her early strides in pictures, but the slight still rankles.

"If I get a great part, and I'm still 'just adequate,' they're right," Tony storms. "But how could I be more than just adequate when I've never had anything important to do?"

Once after one of his review-reading sessions, Tony went to Darryl Zanuck's office.

"I'm bad," he said. "Look here. This reviewer thinks so. And this one. And this one. I've been in fifteen pictures and they still think I'm rotten. Why don't you tear up my contract?"

"Tony," Zanuck told him. "You can't buy your contract for a million dollars. Take it easy. You'll get to the top, but you have to get there gradually—just like your wife did. Learn to be patient."

Tony is learning patience. He's taken up golf because "you have to stop and consider before each stroke." He's working out unusual arrangements for the songs he sings on the Burns and Allen broadcast. He's taken a band out on the road during his vacation and played one-night stands.

"And when I come back," Tony said before he left, "I expect my big chance will be waiting for me. Mr. Zanuck has promised me one of the leads in 'The Three Musketeers'."

And then, Tony?

"And then . . . page Mr. Winchell."

A Photograph Finish

(Continued from page 37)

nice," and I sed, I thot he was, too and that I knew her daddy. Wall as soon as she learned that Silas Whitcomb used some of the jot em down store principals in the runnin of his business, we were friends and she asked me to go down to third class to talk to the purser about the fotygraph feller. On the way, one of them sailer fellers came up and asked me if I wud except an invite to eat at the Captain's table but I tole him I was payin full fare same as anybody else an I werent goin to eat with the hired hands. Marcia laughed real purty. I reckon she seen I had him.

your friend
lum

Pickwick hotel
London, England
Dear abner.

I give up. I cant even go on a vaca- tion without gettin all bore down by trouble an now it seems like Ime bore

Merrily We Live —



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down by my greatest trouble of all. Abner, Ime like a marriage bureau only this time it aint like writin letters to the prospective husbands and wives but bein right there with them in the trials of true love. There's nothin Ide rather be doin than playin checkers with you right now. Ile have to write the things down as I recall them, so first off Marcia and this Dick Long start courtin on the boat, only they cant be seen fer Edith Whitcomb thinks Dick is beneath their stashun and a socialist or red or somthin because he takes pitchers of people with dirty faces. Sos they can escape her, they use my cabin, feelin Ime a good chaperone. Here in London, things er as bad if not a heap werse fer I could chaperone them which means keep lookin the other way without walkin a step but now I got to take Marcia evryplace sos her mother will think shes with me while shes really seen Dick. Ime jist about tuckered out.

Truly
lum

special p s—I never seen sich luck. Jist now Dick comes runnin in and sez that Mrs Whitcomb has takin Marcia to Holland, er someplace, to get her out of his baneful influence and Ile have ter help him find her in haste.

in jail
Amsterdam, Holland
Dear abner.

Yessir that what I say on the top of this letter is right. I take my pen in hand in jail but it aint no use fer me to try to tell you evrything thats happened fer I wud be writin this letter fer six months and why it would take a week of talkin without stoppin to swaller to tell you evrything. The nubbin of it comes to us findin Marcia. We looked high and low fer her and then found her right in the hotel in which we wuz stayin which I mite have knowed since its always at the boatlandin that you catch the biggest fish. It didnt seem to take moren twenty-thuty minute fore Dick phones Marcia and arranged to meet her very private. bein no dout that Ime a man thet knows when to leave well enuf alone, Abner, I went out to look at this uncommonly purty place. I walked around watchin the wimmin folk spendin all there time washin the sidewalk and the front doors of their houses and then I went back to the hotel to find Dick and Marcia fixin to elope.

It jist goes to show how a man doesnt know what fates agoin to slap him with next. I give them my blessin since they wouldnt be gettin much from Marcia's Ma, and was already to say goodbye to Europe and hello U.S. when the door opened up and there stood Edith Whitcomb with about a jillion perlicemen, all took with the madness. I wont tempt to explain all the jabberin in all the languidges that went on but it seemed to mean that we were agoin to kidnap an American on their soil and I reckon they werent very set up about it. I have been having plenty of time to study today when Dick aint talkin out loud about Marcia and how purty her eyes are and how fair her skin and how pure she is.

The weather here is awful nice, its sorter warm but on the other hand its cool and refreshin too, seems to be a nice breeze blowin all the time. I sorter lay this onter there bein so many windmills, you never seen the like of them. Back home when a room gits hot they set a lectric fan in it to cool

things off, so stands to reason that if you had as many windmills as they got over here, would cool the whole county off. Fact is, Abner, Ime goin to let you in on a secret. Dont breathe it to a soul. But when I get home Ime goin to start a movement to get evrybody to put up a windmill and then you and me will put in a big resort hotel. With all them windmills goin all the time we would have the coolest place in America to spend the summer.

respectfully
lum

hotel Chavigney
Paris, France
Dear abner.

I dont think Ime ever goin to get back to Pine Ridge fer I dont think Ime ever goin to find Marcia. Dick and me are goin to spend the rest of this life chasin after her and never catchin her. We are out of jail, as you can see as a very nice man called a console representin our country splained evrything to at least the president of this country fer nobody else would have been able to get us out of the jail we were in. An here we are. We aint anyplace in particular. Ive tried my best, but after two days I aint been able to make these fokes in France understand a word Ime sayin. Cordin to my way of thinkin they dont say nothin right over here. I jist wish you could hear some of the words they use. Sich talk.

If we ever find Marcia agin fer keeps Ime goin to git out of here as fast as I can. We have met some fokes while here and one of them is a feller with the name of Mr Dauphin. He is an uncommonly interestin feller fer hes a fotygraf feller too only you never seen sich pitchers as he takes. We visit with him lots as Dick can talk that camery langwidge bout well as anyone. Yesterday we were atalkin about exposures and litemetirs whatever they are and I sed, "Ime a pitchertaker myself." Mr Dauphin kinda settled himself an smiled, an sed he hadnt notised any camery on my person so I patted my old box camera which I always have handy and tole him there she is. He grunted and sed he thought it were my lunch. However, when I showed him the pitchers I had taken he got all excited about the realistik touch I had. Heh, heh, heh. . . I guess I fooled him fer I didnt tell him I had had my thumb over the camera when I got that particular bunch. We are goin to keep seen Mr Dauphin fer Dick thinks thats the only way he'll ever get Marcia fer his own, though I fer one cant see why hed want Marcia's Ma fer a relation. But Dick sed he would even take me fer a relation to get Marcia, and hes sure Mrs. Whitcomb will change her mind about him jist soon as she sees Mr Dauphin is goin to let Dick hang some of his pitchers fer the big pitcher party Mr Dauphin is goin to have in about a week. I saw Marcia while biciclin the other day and shes goin to bring her mother to the party sos shell see how important Dick really is. Ile let you know how it comes out.

your friend
lum

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LUM

Hotel chavigney
Paris, France
Dear abner

Ime wore to a frazzil, yes, jist wore to a frazzil. Today were the day, Abner, and nothin went like we expected. Edith Whitcomb not only warent impressed with Dick's pitchers hanging in Mr Dauphin's collection, she didn't even notice they were there. Edith and Marcia came in after everything was started and there were about a jillion people walking around lookin at the pitchers an jabberin in French.

Marcia had thought of a way of steerin her Ma right up ter Dick's pitchers and then when her Ma sed how beautiful and clever and sich taste they had Marcia would bring Dick up and Edith would say of course I knew the boy had talent all long. Well, Marcia shore worked hard on her part of it, shed stop and gasp at one of Dicks pitchers like she was goin to faint it was so purty, but her ma would jist put some glasses she has on a stick up to her eyes and sniff like a hound smellin skunk. When she passed up the last of Dick's pitchers it was like somone had tole Marcia she was to have her purty head cut off. Dick jist slunk off by hisself.

Anyway, while I went to pass a kindly word with Marcia, Edith went on and stopped before some other pitcher and did some gaspin herself. "Why, how primitive," she sed, "and aint it the zenith of peasant power. Why look at them powerful hands," she sed, "and thet strong dumb look like a loyal beast, O my." Marcia started to cry right then and Dick came back and sed hed love her anyway until he died and hed never marry anyone else if he couldnt have her. I seen Ide done all I could so I went to look at the new pitcher that was makin Edith so happy. I grannies, Abner, youll never guess, but it was one of my fotygrafs out a the album you sent me. Yessir. When Edith sed finally who is the artist who made this I sed, "I am, Edith."

"Well, Lum Edwards," she sed, "where did you make it and will you sell it ter me. Ile pay a big price." I sed, "it'll cost you a big price Edith." "Why," she sed, "Ime willin." I jist waited till everyone was quiet waitin to see how much Ide soak her and then I sed, "thets a pitcher of you Edith Smithers, made in Pine Ridge at Luke Spears hayin party fore you married Silas Whitcomb an the cow yore milkin is my ol Bessie."

"What!" she sed. "Thets right," I sed, "and all the museums in America want me to show it at there parties too." The only way she could stop me I sed was ter buy it fer then Ide have no right to lend it out. "Ile pay any price Lum Edwards," she sed, startin to cry. "Well," I sed, "the only price is fer Marcia to marry Dick." I reckon she knew I had her fer she didnt fuss.

Well, I reckon thet bout tops off my adventures and troubles so set out the trout lines in the river and get yer checker game polished good fer Ime comin home quick as I can play best man at Dick and Marcias weddin.

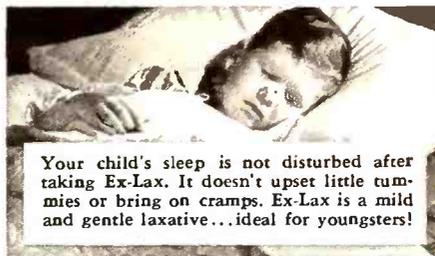
yore friend
lum

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The Story of Music

(Continued from page 38)

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frivolities of "the artist's life." He gave up his wild ways, though, when he was appointed Musical Director of the Opera at Prague, married a gifted singer in his company, and settled down to the serious business of music. Von Weber is known as the father of modern opera.

THE romantic influence of greater freedom and more individual sincerity was making itself felt in Italy, too. Three Italian composers left the boundaries and traditions of their native land to join the new movement in Central Europe, and win fame for their contributions to operatic advancement. Rossini (*William Tell* and the currently popular *Barber of Seville*); Donizetti (*Lucia di Lammermoor*); and Bellini (*Norma*) added much to the humanizing of opera.

The operatic form reached its greatest dignity with Richard Wagner, whose own development was influenced by the work of von Weber and Meyerbeer. Wagner was in all things a rebel. His life was a constant battle against the codes of convention, and his works, a constant battle against accepted forms. Born during the Napoleonic campaigns, Wagner grew up under the influence of a Jewish stepfather, who was an accomplished singer and actor. As a child, Richard would amuse his stepfather by thumping out Weber's operatic overtures on the piano.

He married Wilhelmine (Minna) Planer, a provincial actress; let her support him when he just couldn't endure writing the sort of music that would sell; and engaged in several love affairs on the side, chiefly with married women. He drafted his first sketch of *Tristan und Isolde* under the influence of Frau Mathilde Wesendonck, whose husband befriended him greatly; raised serious objections when the husband wanted to join in the artistic conversations; and finally sent the lady a "manuscript" which Minna discovered to contain an ardent letter of love and plans.

Forced to flee Dresden as a political rebel, Wagner found refuge with Liszt, in Weimar, and the warm-hearted Franz put his influence and his means fully at his friend's disposal, with a generosity seldom equalled. Liszt was the director of music at Weimar at that time, and arranged for the production there of Wagner's operas (*Tannhaeuser* and *Lohengrin*), which were too "different" for success elsewhere. The Paris performance of *Tannhaeuser*, at which the members of the fashionable Jockey Club hissed and booed, stands as one of the worst failures in dramatic history. Still, when Liszt's power in Weimar began to wane and he could no longer assist Richard in a material way, Wagner let the heartiness of the friendship drop, and looked for fresh fields to conquer.

Liszt's daughter Cosima had married Hans von Bülow, a distinguished

pianist and conductor; and both husband and wife shared Liszt's enthusiasm for Wagner's works. So much so, that Cosima became Wagner's secretary, and finally left her husband to join the rebel composer. Ultimately, Cosima married Wagner, after a divorce which grieved her father, since divorce was incompatible with his faith.

Wagner began to come into his own when his works found favor with Ludwig, the mad king of Bavaria. Ludwig's clouded mind dwelt in a world of fantasy and legend and Wagner's operas brought his dream-world to life. He financed Wagner at enormous expense, permitted him unheard-of luxury in equipping his Munich home with satin ceilings and velvet draperies, and gave him free rein in composing only what he liked and mounting his performances exactly as he liked. Ludwig found pleasure in dressing up in the operatic costumes and ordering special performances in a darkened house with no human soul present outside himself, Wagner, and the cast. By the time this friendship ended, Wagner had caught fire. Aided by public subscriptions, Wagner was able to found his own playhouse, in Bayreuth, in 1876. Cosima continued to direct Bayreuth after Wagner's death, and his family still controls the all-Wagner music festivals given there each summer (in somewhat diminished glory, today, since Toscanini and other first-rank artists refuse to appear there, under Nazi domination).

WAGNER'S works are considered somewhat "heavy," with their many passages of psychological value, in which the words are more spoken than sung, and where there is little visible action and little singable melody. On the other hand, the spectator is able to take part in every important development. The great "Ring" cycle comprises four operas (*Rhinegold*, *Walkuere*, *Siegfried*, and *Goetterdaemmerung*) which tell the mythological story of the struggle for the treasure in the Rhine. His most popular works include *Tristan*, *Tannhaeuser*, *Lohengrin*, and *Meistersinger*. *Parsifal* uses the legend of the Holy Grail to depict a lofty conception of humanity.

Even the composers of Wagner's own day responded to the influence of his reforms. Chief of these is the popular Giuseppe Verdi, who ranks as leader of the modern Italian school of opera, quite as Wagner ranks as head of the German. As a child, Verdi was enraptured by street-organs—and his own tuneful melodies form the basis of street-organ repertory today! It is not an unusual thing to see little girls waltzing on the sidewalks to the *Miserere*, or death-watch music, from *Trovatore*!

Born the same year as Wagner, Verdi twice nearly missed his career. As a child, he was almost drowned.

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As a man, he almost gave up composing, after the failure of some of his works and the terrible shock of losing his wife and two children. Verdi's works fall into three periods. In his earliest period, when he wrote operas as rapidly as one might write letters, he clung to the Italian tradition of lighter melody and less expressive orchestration. The works of this time include *Rigoletto*, *Traviata*, and *Trovatore*. *Aida* marks the advancement of his second period, when greater orchestral richness, deeper originality of theme, and more unity between plot, setting, and music lift his works out of the "lighter" style of Italianisms. *Aida*, which plays in an Egyptian setting, was commissioned for performance at Cairo, under the shadow of the pyramids. His last works, *Otello* and *Falstaff*, written when he was past seventy and showing clearly the Wagnerian influence, have never been so popular as the earlier ones, but reveal his great advancement in orchestral independence.

THE more modern Italian operas follow Verdi's developments. Mascagni's *Cavalleria Rusticana* was the first Italian work to deal with the life of everyday people. The characters are Sicilian villagers instead of Dukes and Kings, and the plot tells of everyday jealousy. Leoncavallo's *Pagliacci* (almost always billed in the same performance with *Cavalleria*) shows the tragedy in the lives of strolling players, who must mask their sufferings with gaiety, so that "the show may go on." Puccini (*La Bohème*, *Madame Butterfly*, and *Tosca*) combines the Italian melodic gift with a musical beauty of form, a fine balance between voices and orchestra, and colorful, understandable emotion. Puccini was present at the Metropolitan in 1910, to supervise the first performance of his *Girl of the Golden West*, based on a play by David Belasco, and coached by Belasco himself. The opera's stage-hands fell in love with Puccini's fancy trousers!

The French school of opera is best represented by Charles Gounod (*Faust* and *Roméo et Juliette*); Georges Bizet, who died at the age of thirty-seven without having enjoyed the full success of his *Carmen* (said to be "the most perfect" opera ever written); Jules Massenet (*Manon* and *Thaïs*); and Camille Saint-Saens (*Samson et Dalila*). The French works as a whole, are characterized by a greater lightness of melody and orchestration, and by a fastidious good taste in form.

While the above composers excelled in the development of opera, they worked in other forms as well, distinguishing themselves in songs, church music, and tone poems.

As you listen to the different programs, try to associate the selections with the age in which they are written, the composers who wrote them, the thought-currents of the times, and the emotions that are captured in tone. You will find yourself enjoying music the more, if you do. And an enjoyment of music will add greater expressiveness to your own life. For all of music—from the rhythm-patterns of the caveman to modern opera—is simply the supreme personal expression of human emotions, through sound.

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For the Wife and Kiddies

(Continued from page 39)

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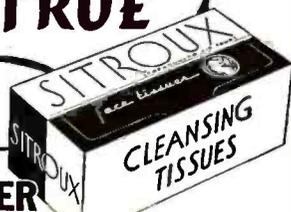
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their feet and cheered.

Harry also remembers the day that Buffalo Bill and his company of cowboys departed from the Metropole. Long afterwards he still tried to imitate their rolling gait. He watched them leave, however, both hopeful and fearful. He knew if anyone suggested it, and he could dodge his grandmother's eagle eye, he would go along. Show people for him had the irresistible magnet of mystery. Not glamour, for he knew how worried they sometimes were when they got bad notices and they had no bookings ahead or the bookings they had counted upon were cancelled. And he knew how they had to pretend they were young, even when they weren't, and how they never could let on that they didn't feel well or that they were tired. That was why he was afraid to go off with them, should they ask him, much as he wanted to. That was how he began to have his fantastic dream of being an entertainer and being a business executive too.

HARRY'S professional debut came when he was ten. It didn't surprise him since he had known he was headed for the stage ever since he had been old enough to know anything. But it did scare him. He had the very devil of a time getting through one verse and chorus of "I'm Forever Blowing Bubbles" without taking to his small, scuffed heels and leaving the three-piece orchestra without vocal accompaniment. It happened one amateur night at a movie theater in Chicago, the crowd of kids he travelled around with having egged him into it.

Maybe the trills with which Harry's terror charged his voice fooled his audience. Maybe the vociferous applause of his friends was contagious. Maybe something of that quiet humorous charm which characterizes him today was at work even then. For he was the winner, engaged to render that wistful ballad throughout the remainder of the week for twelve dollars, presented with a pass for two for the next four Saturday nights.

And still he wasn't surprised. But he still was scared.

When the war came and the fife and drum sounded and the streets were arteries through which the young blood of the land marched from camps

to troop trains that waited to carry them eastward, Harry always was among the lusty young patriots who lined the curbs. His shouted suggestions as to what should be done to our enemy were short and very much to the point. And the Stars and Stripes at the head of a parade made his heart feel as if it was going to burst through his chest.

Just as Harry reached home after such a parade one day the telephone rang. His grandfather had been arrested as a German sympathizer. There had been an argument in a trolley and the old man, born in Germany, had insisted it was a beautiful land and that many of the people who lived there were true and kind. He was remembering hillsides starred with edelweiss in the spring, Bock beer festivals, the spiced sugar cookies his sister sent him at Christmas time, and his old friends there. And while his head had cautioned him to be calm his heart had spoken.

That was the first time, but not the last. And Harry never was to feel the disgrace any less. His friends had to be increasingly careful what they said to him to avoid being knocked down.

Then the Von Zells moved to California. More than that, they settled at Culver City, around the corner from the Metro-Goldwyn-Mayer studios. Harry registered at once, of course. And if you believed the answers on his application blank he was the most accomplished of young men.

The casting office sent for him one day to double for Hoot Gibson. He would, they explained, be obliged to fall off a horse. Harry was sure he would be able to fall off with the greatest of ease, for he never had been on a horse before in his life.

Before he collected his day's pay he had to fall off that horse seven times. On his way home he stopped at the casting office, asked for his application, and destroyed it. There was, he was confident, no future for him in the movies. In fact that one day's work had convinced him that if he got many movie engagements he would have no future at all.

It was about here that Harry began to regard his overpowering yen to be an entertainer as a serious menace. "Get thee behind me, Satan," he said, in effect, and went to work

ANSWERS TO MUSICAL QUIZ

- a. ...ready about half past eight.
b. ...while I kiss away each tear.
c. ...and see who's laoking in my window.
- Cafe Parter.
- Irene Beasley.
- Ella Fitzgerald. She didn't exactly write the song, but she adopted it to the swing style from the old nursery song.
- Frank Navak. He plays twenty-six instruments.
- a. Wrong.
b. Wrong. (It's on Italian dish.)
c. Wrong.
- Saxophone, trumpet, violin and trambone.
- B. Franz Liszt.
- "Fifty Million Frenchmen" — "Russian Lullaby" — "Mod Dogs and Englishmen" — "I Miss My Swiss" — "Listen to the German Band."
- Leapold Stakowski. He was reported engaged—or married—to Greta Garbo.
- Five. Judy Starr, Tom Woring, Jack Berch, Lucille Manners, Danna Doe.
- "Spring is Here" — "Summertime" —

- "Brawn October Ale" — "Winter Wonderland."
- a. "Spring is Here."
b. "A Kiss in the Dark."
c. "I'm Sorry I Made You Cry."
 - a. Al Jolson.
b. Eddie Cantor.
c. George Jessel.
d. Mildred Bailey.
 - Bing Crosby.
 - Al Jalsan is interested finoncially in Henry Armstrong ond Fibber McGee in Milt Aron.
 - a. Roymand Scott. (brothers.)
b. Bab Crosby. (brothers.)
c. Tommy Dorsey. (brothers.)
d. Blossam Seeley. (married.)
e. Mildred Bailey. (married.)
 - "You Go to My Head" — "I Let o Song Ga Out of My heart" — "Flot Foot Floa-gee" — "Dan't Crass Your Fingers" — "There's a Rainbow 'Round My Shoulder."
 - Irving Caesar. Irying Berlin.
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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

be serious," he said. "Harry, you're joking!"

It was the same at the office when he resigned his railroad job. The men stood around and looked at him as if he was a freak. Several had admitted their envy of the progress he had been making. "You're the craziest guy in the world," they said. If it hadn't been for Mickey he might have believed them. But Mickey had confidence in him and he had been very honest with her.

Sometimes girls are better sports when they are sweethearts than when they are wives. But not Mickey. "Go ahead, do what you want to do," she told Harry. "Otherwise how can you be happy?"

It was a few years after this, when Harry had gained local prestige, that he was given a chance to pinch hit as announcer on the Paul Whiteman hour after Ted Husing had been called back east. He did so very well with this assignment that Paul Whiteman asked him to go on tour with him and promised to arrange an audition at Columbia Broadcasting for him when they reached New York.

"I guess," Harry says, "it was then that Mickey proved the best sport of all. I'd been getting on all right in Los Angeles but the little we had been able to save had gone when the baby was born. That meant if I went to New York and didn't make good we had nothing to fall back on. And we'd just paid the first installment on a new car, I remember.

"But once again Mickey said 'Go ahead! If you don't go forward when the chance comes how will you ever get anywhere?'"

When Harry reached New York, of course, he had no salary unless his audition proved successful and Columbia took him on. To his dying day, he says, he'll never forget the speech they gave him to read for that audition. It was chock full of foreign phrases. He neither knew what they meant nor how to pronounce them.

He handed that speech back to them. "If I'm supposed to do a good job with that," he said, "I'd better get started. It's a long way home."

They wouldn't let him quit, however. They had had glowing reports about him from Paul Whiteman. And finally it was agreed he would remain on a moderate salary and fill in on odd jobs. He did that for eight weeks and for eight weeks he was miserable. Then he wrote Mickey, told her all about everything, and announced he was going to borrow three hundred dollars and make

tracks for home.

"Stay where you are," Mickey wired her answer. "I'll borrow three hundred dollars and come to you."

Two weeks later she and the baby arrived. In that time Harry had made his mark.

"Probably," he says, "because I knew I had to be more aggressive if I was going to take care of Mickey and the baby and myself in New York. And undoubtedly because I was better able to work once I knew they were coming."

The more Harry advanced as a radio entertainer the more terrified he became. He rapidly was developing a career and an income that it would be ridiculous to give up. And what about his conviction that he must not concentrate wholly upon being an entertainer but work as a business executive too? Now more than ever he was afraid of the insecurity of show-business, where your next year's income depends upon public whim. Now more than ever he needed an executive job in which his future would be strictly up to him.

He had Mickey to think about and Kenneth Harry and Jeanne too.

He told everybody in the broadcasting studios and everybody in the advertising agencies that sponsor the radio programs how he wanted to work as an entertainer and as an executive too. And everybody laughed at him.

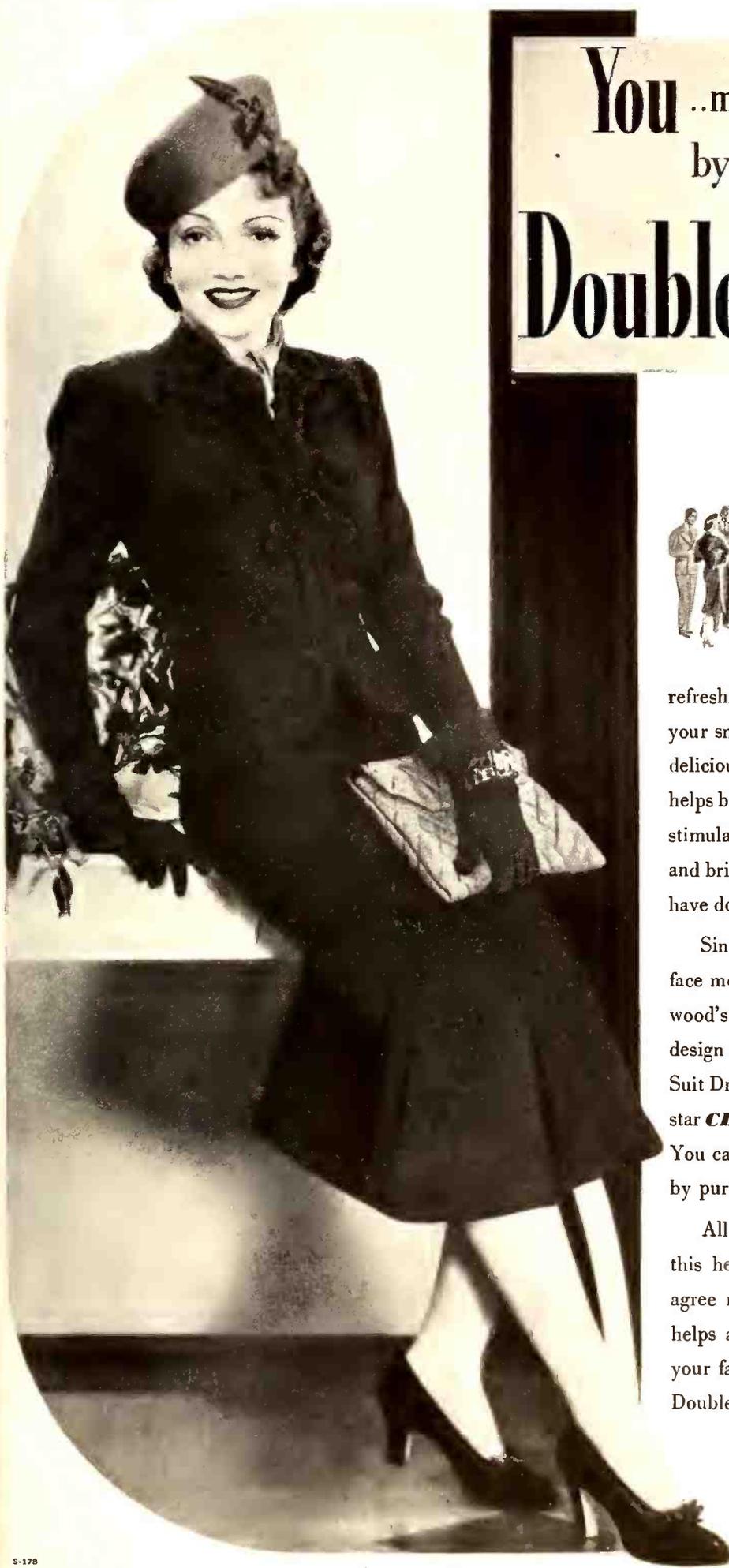
Then the Fred Allen job came along. Harry's more than an announcer on that hour, you know. He often plays several parts. He talked very seriously to Young and Rubicam, the agency who sponsor this show. He argued the show itself would be more to their liking if someone from the office who was aware of exactly what they wanted worked in the studio. And he argued that prospective clients couldn't help but be impressed with the agency's efficiency if someone who was a seasoned hand in the studios sat in on the conferences. And finally he convinced them.

They gave him a contract as announcer, among other things on Town Hall Tonight. And they gave him another contract calling for his services as an agency executive.

I saw him in his office. A secretary sat outside, within call. On his desk a picture of Mickey and Kenneth, nine now, and Jeanne, who is seven, occupied a place of honor. On his door black block letters spelled his name.

Harry Von Zell . . . He knew what he wanted. And he wanted it enough!

The Bernarr Macfadden Foundation conducts various non-profit enterprises: The Macfadden-Deauville Hotel at Miami Beach, Florida, one of the most beautiful resorts on the Florida Beach, recreation of all kinds provided, although a rigid system of Bernarr Macfadden methods of health building can be secured. Castle Heights Military Academy at Lebanon, Tennessee, a man-building, fully accredited school preparatory for college, placed on the honor roll by designation of the War Department's governmental authorities, where character building is the most important part of education. The Bernarr Macfadden Foundation School for boys and girls from three to eleven, at Briarcliff Manor, New York. Complete information furnished upon request.



You ..made doubly lovely
by healthful, delicious

Double Mint gum



MASCULINE HEARTS

skip a beat when a lovely woman flashes an enchanting smile. And, refreshing Double Mint gum does wonders for your smile. Enjoy this popular, double-lasting, delicious tasting gum. This **DAILY** chewing helps beautify by waking up sleepy face muscles, stimulating beneficial circulation in your gums and brightening your teeth nature's way. So you have double loveliness, admired by everyone.

Since smart clothes as well as an attractive face mean charm, Double Mint gum had Hollywood's fashion-creator **TRAVIS BANTON** design this very flattering, slim hipped looking Suit Dress for you, which Hollywood's beautiful star **CLAUDETTE COLBERT** models, *left*. You can make this becoming dress for yourself by purchasing **SIMPLICITY** Pattern 2902.

All women want to dress smartly and know this helps set off loveliness of face. Millions agree refreshing, delicious Double Mint gum helps add extra charm to your smile, making your face doubly lovely. Try it. Begin to enjoy Double Mint gum today.

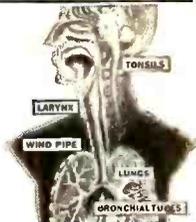
Healthful, delicious **DOUBLE MINT GUM** is satisfying. It aids digestion, relaxes tense nerves, helps give you a pleasant breath. Sold everywhere. Buy some today.

COUGHS...

Here's Why You Cough . . .

WHEN YOU CATCH COLD

- 1 Congestion results and the tiny glands in your throat and windpipe cease to work properly.
- 2 The secretions of these glands often turn to heavy, clinging phlegm.
- 3 This sticky phlegm irritates your throat and you cough.



How PERTUSSIN Relieves Coughs—

- 1 Pertussin stimulates the glands in your throat and windpipe to pour out their natural moisture.
- 2 Then that sticky, irritating phlegm is loosened, and easily "raised" and expelled.
- 3 Your throat is soothed and your cough relieved quickly and safely by the Pertussin "Moist-Throat" Method.

QUICK AND EFFECTIVE, AS PROVED BY MILLIONS OF BOTTLES USED

PERTUSSIN

PRESCRIBED BY MANY DOCTORS FOR 30 YEARS

GREEN MOUNTAIN ASTHMATIC COMPOUND

has brought quick relief to thousands who had suffered for years.

Asthmatic paroxysms are quickly soothed and relieved by the pleasant smoke vapor of Dr. Guild's Green Mountain Asthmatic Compound. Standard remedy at all druggists. Powder, 25¢ and \$1. Cigarettes, 50¢ for 24. Write for **FREE** package of cigarettes and powder. The J. H. Guild Co., Dept. MW-3, Rupert, Vt.



NOW! Beautiful NAILS AT A MOMENT'S NOTICE

So natural they even have half-moons.



NEW! Smart, long tapering nails for everyone! Cover broken, short, thin nails with **NU-NAILS**. Can be worn any length and polished any desired shade. Defies detection. Waterproof.

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

NU-NAILS ARTIFICIAL FINGERNAILS

4042 W. Lake St., Chicago

DOES YOUR HAIR REFLECT HEALTH, BEAUTY, CHARM?

For Hair Glamour Use **KOTALKO**



Is your hair soft, lustrous, beautiful? Or is it thin, stringy, faded? Does it enhance your appearance—or spoil your looks?

You are lucky if your hair is rich in the elements that make for normal growth.

But if it falls out excessively; if you have flaky dandruff, or if there are signs of approaching baldness, send for a sample of **KOTALKO**, or buy a full supply at the drug store.

GLAMOROUS

Thousands recommend **KOTALKO**, the distinguished hair to scalp energy which remains the only source of hair growth and the sole resistant against preventable baldness. Do not let scalp fatigue dull your hair, dim your popularity, or interfere with your charm. Safeguard your hair! **Kotalko** is sold at drug stores everywhere.



ROMANTIC

FREE BOX To prove the efficacy of **Kotalko** for men's, women's and children's hair. Use coupon.

Kotalko Co., J-53, General P. O., New York

Name.....

Full Address.....

What's New From Coast to

Coast

(Continued from page 8)

butler on the air, stage, and screen for so many years that when he's a guest in Joe's home he just naturally falls into the same role. He bustles around, filling other people's glasses and seeing that everyone is comfortable, for all the world like Jeeves, the perfect gentleman's gentleman.

Claire Trevor is sticking to her determination to be Mrs. Clark Andrews first and an actress second. Warner Brothers offered her a seven-year contract at a very pretty penny, but she turned it down. Said she wouldn't think of tying herself down to picture work for such a long period, because her first and biggest job was to be a wife. Claire's just being consistent. I remember talking to her several months before she announced her engagement, and she said then that while she was single she was concentrating all her energies on her career—but if she ever married, she'd give more attention to her husband than to work. She'll continue radio work, of course, and make a picture every now and then, when she likes the part.

Joe Penner's activities this winter may be confined entirely to radio. When he left for his Honolulu vacation his movie bosses hadn't said a word about renewing his contract, which runs out soon. Joe will stay in Hollywood anyhow, most likely, because he's only recently completed the installation of a private golf course at his home in Holmby Hills. Joe is admittedly Hollywood's champion duffer at golf, and he wanted the private course so he wouldn't have to expose his slices to the public.

FRESNO, California—Ralph Kuetel, one of KMJ's favorite stars, always intended to be a pianist, and nothing in the world was going to stop him. Today he is a pianist, and a good one, in spite of the fact that he plays with only seven fingers instead of the usual ten.

When he was a child, already well started on his piano studies, Kuetel lost the use of all the fingers of his left hand except the thumb and index finger. Instead of giving up his musical education, he continued it, and learned to play the most difficult pieces under this handicap.

Ralph has his own weekly program on KMJ and the other stations of the California Radio System at 8:45 on Saturday nights, and his Pacific Coast listeners who don't already know of his handicap never suspect it, so expert is his playing. . . . All of which adds up to one of radio's stories of unsung heroism.

LOS ANGELES—Radio's first "Girl Friday" goes on the air here over KHJ every Sunday afternoon from 3:00 to 3:45 o'clock, taking part in Hal Styles Help Thy Neighbor program—the show which helps jobless people find work.

At least, Leonore Cordial is pretty sure she is radio's first "Girl Friday"—the first bona-fide secretary to act on the air in her official capacity.

(Continued on page 88)

SKIN

CLEAR, FRESH and SMOOTH

Regain thrilling loveliness. Apply NAC Prescription Cream at night and NAC Prescription Powder during day. Easy to use, NAC is a physician's prescription for the treatment of externally caused Acne Pimples, Rosacea, and Oily Skin (Seborrhea). The Good Housekeeping Seal of Approval is your guarantee of quality. NAC Cream 50c-\$1.00. NAC Prescription Powder 55c-\$1.00.

Purse Sizes 20c at Ten Cent Stores

NAC

11-101 Merchandise Mart, Chicago, Ill.



At Drug and Dept. Stores Chicago, Ill.



Popular PIANO

Quick, easy method teaches you to play popular piano in five lessons. Send for complete course with individual instruction. NOW. DDT-X SYSTEM, 44 Burlington Ave., Buffalo, N. Y. Satisfaction or Money Refunded. You take no chances. \$1.00

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MAKE MONEY WITH GIFT BANK IDEA

Millions use Sayman's Vegetable Wonder Soap. Known for 50 years. Take orders for this nationally used soap and 150 other Sayman products—foods, extracts, spices, etc. Our new Gift Plan makes quick sales for you—offer 38 Valuable Gifts to purchasers. Chance to own profitable, steady business. Get Big Money-making Outfit on trial. **FREE SAMPLES** SAYMAN PRODUCTS CO., Dept. C-17, St. Louis, Mo.

DIETING TO REDUCE CAN BE FUN

Diet plus exercise is the safe, sensible way to remove excess fat. Now at last, there's an aid to make dieting easier. . . . more fun!

New **DEXDIET** consists of liberal diet, daily walks and energy food lozenges to be enjoyed between meals. Has proved easy and effective for many. Clinic records of 1500 men and women show real reductions in 65 cases out of every 100.

DEXDIET now offered under no-risk-to-you Money Back Guarantee so that YOU, too, can enjoy it. You are one of the happy, lucky, "65's" Mrs. W. P. of Earnest, Pa., writes: "I've lost 14 lbs. since I started your method. I have never found anything like it for reducing."

7 DAYS' TRIAL Are YOU one of the lucky "65's"? Find out. Be sensible about reducing. **WRITE TODAY**. Just say: "Send **FREE** sample and details of no-risk trial offer."

DEXDIET, Inc., Dept. D-30, 6360 N. Michigan, Chicago

FREE LESSON Home Art Craft

GOOD MONEY FOR SPARE TIME
A new easy way. Art novelties in big demand. Get free lesson and quickly learn to decorate Gifts, Bridge Prizes, Toys, etc. No experience necessary. Anyone can succeed with simple "43-step method" and you earn as you learn. Everything furnished including supply of Novelties for you to decorate and Homecrafters' Outfit.

NO CANVASSING
Many sit at home and make extra money every week, spare time or full. Write today for big illustrated book and **FIRST LESSON FREE**. Absolutely not one cent to pay. Lesson is free. Openings in every locality. Write quick.

FIRESIDE INDUSTRIES
Dept. 34-S Adrian, Mich.

GAS SO BAD CROWDS HEART

"My bowels were so sluggish and my stomach so bad I was just miserable. Sometimes gas bloated me until it crowded my heart. I tried Adierka. Oh, what relief. The first dose worked like magic. Adierka removed the gas and waste matter and my stomach felt so good."—Mrs. S. A. McAmis.

If gas in your stomach and bowels bloats you up until you gasp for breath, take a tablespoonful of Adierka and notice how the stomach **GAS** is relieved almost at once. Adierka often moves the bowels in less than two hours. Adierka is **BOTH** carminative and cathartic, carminatives to warm and soothe the stomach and expel **GAS**, cathartics to clear the bowels and relieve intestinal nerve pressure. Recommended by many doctors for 35 years. Get genuine Adierka today.

Sold at all Drug Stores



Lucille Manners, Cities Service star, has lovely hands because she keeps them well groomed.

A HANDFUL OF

Beauty

You'll have charm at your fingertips if you'll follow these rules

By JOYCE ANDERSON

HANDS play a dramatic part in every woman's life and it is as important that her hands be perfectly groomed as that her nose be powdered.

"You must give your hands regular care, especially in winter, if they are to look their best," says lovely Lucille Manners, featured singer on NBC's Cities Service program, Friday nights. "Yet, hands present few beauty problems to the woman who gives her hands the right attention. Always wash your hands with a bland soap, first with lukewarm water, then cold, and dry thoroughly with a soft towel. A lotion should be used as often as possible after washing. An every night 'must' is the massage with an oil-base emollient cream and a few simple-to-do exercises. Shaking the hands lightly from the wrists is the easiest exercise I know. And when massaging, remember to do so away from the fingers to avoid wrinkling."

Lucille Manners considers two factors when tinting her long slim oval nails. The effect of the color against her skin and the clothes she plans to wear. "My own preference, because of my blonde coloring, is a salmon-pink tone and this is also consistent with the shades I usually wear," she says, and then adds, "But don't be afraid to experiment. Have a variety of shades from pale pink to dramatic red on your dressing table. Even when you have established your ideal nail tint, vary it occasionally with some novelty like the current alabaster (all-white) which is striking for those whose fingertips are sun-darkened the year 'round."

If you are not pleased with the appearance of your nails, the fault may lie in your manicuring methods. It's so easy to slip into careless habits that it might be well to review the highlights of your manicure routine:

Do you file your nails oval, rather than pointed? Use the fine side of

the emery board?

Do you remove the cuticle gently by working a cotton-tipped stick dipped in cuticle remover around the edge of the nails?

Do you keep your hand flat on a table-surface during the process of applying liquid polish?

Do you allow ample time for your polish to dry? Don't hasten the drying by fanning polish or holding it under a light as this may cause the polish to bubble or dry unevenly.

Do you use cuticle oil or nail cream to counteract brittleness? Massage it about the base and sides of the nails to condition the cuticle?

Do you use your cuticle oil or nail cream not only right after your manicure but every night as well?

If you can answer "yes" to the foregoing questions, your hands will reflect the care and grooming that you are giving them.

SOAP SUGGESTIONS

SO that you need not be ashamed of your elbows when you don evening clothes for holiday parties, make a practice of scrubbing them daily with warm soapy water and a soft brush. To give them a special treat, fill a good-sized bowl with thick suds, draw up a chair and let them soak for about five minutes while you listen to the radio. Then dry them thoroughly and smooth on a little hand lotion or cream. The results of a simple little treatment like this are very gratifying.

* * *

Watch your powder puff. You may not notice its lack of daintiness, but other people will. Every day isn't a bit too often to change to a fresh powder puff. When you have collected a week's supply, dip them in a

thick lather of soapsuds and scrub them with a hand brush. Rinse, roll in a towel for a moment and let them dry overnight. Rub between the fingers to bring up the nap and you have a fresh, clean batch on hand.

IT'S FUN!

... to check-up on your appearance every now and then, to try new ways of applying make-up, to brush your hair with upward, outward strokes every night, to do simple exercises for reducing bumpy hips and thighs and for correcting rounded shoulders and hollow chest.

* * *

... to use the new nail decoresses for gala occasions. You have a number of pretty designs to choose from—the butterflies and roses are two of them—and they are applied much as the decolcomanios of childhood. Needless to add, the nail decoresses will not mar your polish and they are easily removed with ordinary nail polish remover.

* * *

... to try a new scent, a different perfume for a change. If you have been wearing a light, floral perfume, try an opulent exotic one. If you usually spray on Oriental-type perfume on your furs, try one with a simple, girlish appeal. You might even have a different perfume for every day in the week—just for fun!



RADIO MIRROR
HOME AND BEAUTY

Deformed or Injured Back



Thousands of Remarkable Cases
A Man, helpless, unable to walk because of a spinal disorder, was aided by the support of a Philo Burt Appliance to such a degree he was riding horseback and playing tennis within a year. An Old Lady 72 years was helpless from a serious spinal condition—yet found relief in the beneficial effect of the Appliance. In the case of a child paralyzed from a back deformity, with support of the Philo Burt Appliance in three weeks was able to play about the house. We have successfully treated over sixty-three thousand cases in the past 36 years.

30 DAYS' TRIAL FREE
We will prove its value in your own case. The Philo Burt Appliance is light, cool, elastic and easily adjusted—how different from the old torturing, plaster-cast leather and celluloid jackets or steel braces.

Every sufferer with a weakened or injured, dislocated or deformed spine owes it to himself to investigate. Doctors recommend it. Price within reach of all.

Send for Descriptive Book
Describe your case or have your doctor do so and we will give you definite information at once.
PHILO BURT MFG. CO.,
136-11 Odd Fellows Temple
JAMESTOWN, NEW YORK

YES-KREMOLA

An M.D. Doctor's prescription makes skin beauty problems. MONEY REFUNDED if those adolescent purplish pits and distressing skin ailments do not go, revealing a clear white skin free from surface blemishes, pimples, blackheads or muddiness. Keeps dry skin moist. PLEASE use KREMOLA and our Word to the test. A CLEAR-UP—NOT A COVER-UP—\$1.25 at drug and department stores, or send direct to KREMOLA, Dept. E.1, 2975 S. Michigan, Chicago. Send for FREE SAMPLE.

WE MATCH PANTS

To Any Suit!
Double the life of your coat and vest with correctly matched pants. 100,000 patterns. Every pair hand tailored to your measure. Our match sent FREE for your O. K. before pants are made. Fit guaranteed. Send piece of cloth or vest today.
SUPERIOR MATCH PANTS COMPANY
209 S. State St. Dept. 780, Chicago

REMARKABLE SHAMPOO DISCOVERY TINTS HAIR JET BLACK

THIS New Solid Cake Shampoo Discovery, Tintz Jet Black, Cake tints faded, dull, lifeless, ugly hair to a rich jet black and gives lovely lustre—as it washes out dirt, dandruff and grease. Lovely, youthful radiant jet black hair is attractive—helps girls win men and men win love! All you need is Tintz Jet Black Shampoo. 3 full size cakes for \$1 (1 cake 50c). SEND NO MONEY! Just pay postman plus postage on Positive Guarantee of satisfaction in 7 days or your money back. Write now.
TINTZ CO., Dept. 615 207 N. Michigan, Chicago, Ill.

JEWELLED RICH WATCH FREE

of extra charge!
Your choice of Man's or Lady's Wrist Watch FREE of extra charge with every Ring ordered during this SALE and paid for promptly on our easy two monthly \$2 payment plan (total only \$4). Lady's or Man's Ring with simulated diamonds set in Sterling Silver and 1/30, 14k Gold. Remember... the cost of the Watch is included in the price of the ring... YOU PAY NOTHING EXTRA for the Watch! Ladies' JEWELLED 1939 dainty model. Men's "Shockproof" military wrist watch—gold plate front—with all the color and charm of natural yellow gold; Guarantee by \$1,000,000 FACTORY enclosed. Send NO money with order! WE TRUST YOU—your package comes postage prepaid by Return Mail. Mail postcard now.
GOLD STANDARD WATCH CO., Dept. U-3811, Newton, Mass.

(Continued from page 86)

Listeners to Help Thy Neighbor hear Leonore's voice answering telephone calls from the people who call in to offer jobs to the applicants appearing on the show. In addition, she functions as a real program secretary every day, helping Styles to pick broadcast material out of the 1500 or so letters of application he gets every week.

Nor is Leonore's last name a gag—she was born with it, as well as with a very pretty face.

Incidentally, Help Thy Neighbor recently hit the eight thousand mark in job placements, which is a lot of jobs and something to be proud of.

Three girls who used to be heard on the radio a lot will be featured in the Warner Brothers movie, "The Desert Song," when it is filmed in technicolor late this fall. They're Kitty Carlisle, Rosemary Lane and Florence George; and they'll also be featured in the radio version of the film, to be broadcast about the time it is ready for release.

There's a picture-story in this issue of Radio Mirror about Deanna Durbin's first screen romance—which reminds that Bobby Jordan, of the Dead End Kids gang, wouldn't mind giving Deanna a little romance in real life. He sends her flowers.

The newest Vallee discovery is Caryl Gould, very de-luscious young songstress who sings on Rudy's radio show and with him in personal appearances. And if that name strikes a responsive chord in your memory, Caryl is the girl who was supposedly engaged to vaudeville star Vic Oliver some months back when Winston Churchill's daughter Sarah followed Vic to the United States with matrimony as an object. Caryl says she never was engaged to Vic—simply happened to be with him in his vaudeville act.

Right spang in the middle of a lot of dignity, an exhibition of surrealist paintings by Gracie Allen will open September 27 at the Julian Levy galleries in New York. Gracie's pleasantly insane works of art have already been displayed in Hollywood, but getting wall room in the Levy galleries is the climax of their career because art galleries don't come any swankier than the Levy establishment. Gracie's to be on hand, personal and in the flesh, not a moving picture, for the first day of the showing. Three days later her—and Georgie's—new program starts on NBC.

Mrs. Jon Hall, who used to be Frances Langford, will get a start on That Family before long.

Donald Novis, who's returning to network radio on the Fibber McGee and Molly show, ran into a little trouble with the Beverly Hills Police Department the other day, and he's still sore. He left his car too long in a forty-five minute parking zone, and when he came back found a tag. He didn't think he'd really been there forty-five minutes, so he drove over to the police station to protest against the injustice. When he returned to his car—unsuccessfully—he had another tag... for parking in a no-parking zone.

SUFFERERS FROM PSORIASIS (SCALY SKIN TROUBLE)

Use DERMOL

MAKE THE ONE SPOT TEST

Prove it yourself no matter how long you have suffered or what you have tried. Beautiful book on Psoriasis and Dermol with a magnifying photographic proof of results also FREE.

Don't mistake eczema for the stubborn, ugly, embarrassing scaly skin disease Psoriasis. Apply non-staining Dermol. Thousands do. Grateful users, often after years of suffering, report the scales have gone, the red patches gradually disappeared and they enjoyed the thrill of a clear skin again. Dermol is used by many doctors and is backed by a positive agreement to give definite benefit in 2 weeks or money is refunded without question. Generous trial bottle sent FREE to those who send in their Druggist's name and address. Make our famous "One Spot Test" yourself. Write today for your test bottle. Print name plainly. Results may surprise you. Don't delay. Sold by Liggett and Walgreen Drug Stores. Lake Laboratories, Box 6, Northwestern Station Dept. M-34, Detroit, Mich.

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Your VOICE!

100% Improvement Guaranteed!

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You to be sole judge! Strengthen and master your voice—not with singing lessons—but by scientific silent exercises, successfully taught for over a century. Marvellous success with DEFECTIVE Voices. Write for Free Voice Book. Learn WHY and HOW you can now have the voice you want. If under 17, we require parent's signature. With 100% improvement guaranteed—will you faithfully follow instructions! If so, WRITE: Perfect Voice Institute, Studio 7918 64 E. Lake St., Chicago

New York Doctor Lowers HIGH BLOOD PRESSURE in 22 out of 26 cases

a well-known New York physician lowered blood pressure in 22 out of 26 cases, and in most cases relieved the accompanying symptoms of dizziness and headaches with ALLIMIN Essence of Garlic-Parsley Tablets used according to directions on the package. Thousands of high blood pressure sufferers the country over report the same gratifying relief. If you don't know the cause of your high blood pressure, see your doctor. ALLIMIN must definitely help you or your druggist will refund your money. For free sample and valuable booklet write:
VAN PATTEN CO., 54 W. Illinois, Dept. 32, Chicago

Try This Simple Home RECIPE For GRAY HAIR

YOU can make and apply right in your own home, a widely used, economical gray hair preparation that imparts a lustrous, natural-looking color to gray, streaked, faded hair. Get from any druggist one-fourth ounce glycerine, one ounce by rum and one box BARBO Compound. Mix these in a half pint of water or your druggist will prepare it for you at a small cost. By merely combing this colorless liquid into your hair twice a week a natural-appearing shade is imparted to the graying locks. BARBO does not color the scalp; will not rub off or wash out; does not affect permanents or waves. For blond, brown, black or auburn hair. Successfully used for over 25 years. Try the money-saving BARBO recipe today.

EMBARRASSED BY HORRID PIMPLES?

Help protect your skin against intestinal waste poisons

Ridiculed and shunned because of ugly, pimple-blemished skin? Get right at a common cause of the trouble—guard against intestinal waste poisons.

Between 13 and 25, the skin is apt to be oversensitive. At the same time, poor digestion and elimination often throw waste poisons into the blood stream... that may be carried to the skin and cause repulsive, ugly pimples to break out.

Many young people help solve this problem—simply by eating Fleischmann's Yeast. Each cake of this famous fresh food helps eliminate intestinal waste poisons from your body before they can get into the blood stream... and so gives your pimples a chance to clear up. Don't run the risk of permanent scars from neglected pimples. Start eating Fleischmann's Yeast now—3 cakes daily—one cake ½ hour before each meal. Begin now!



BEFORE WINTER COMES

Just like this little girl, Frank Luther (below) believes grown-ups need hot cereals for that early morning energy.

Start building up your energy this fall by eating more hot cereals!

By MRS. MARGARET SIMPSON

TRADITION and experience have made cereals the backbone of the day's first—and most important—meal. Yes, most important, for breakfast breaks a prolonged fast, and on the staying power of breakfast depends the morning's energy for both young and old.

For fall and winter breakfasts we naturally think of hot cereals, not alone for their nutritive value, but because hot cereal in cold weather is good psychology; nothing so aids the feeling of being warm and well fed when we sally forth for the day.

FRUIT SAUCE instead of cream is another new wrinkle in serving hot cereals. . . . Make it of the juice from canned raspberries, blackberries or cherries, peaches, pears or apricots. In the top of a double boiler blend together one tablespoonful each of butter, flour and sugar. . . . When it is smooth, pour in slowly a cup of fruit juice, stirring constantly to ensure smoothness. . . . If the juice is thick so that the sauce tends to thicken too much, add boiling water to thin to desired consistency. . . . Lemon juice may be added if you prefer a slightly tarter flavor, or more sugar for those who have a sweet tooth.

Frank Luther, whose NBC program, Person to Person, at nine-fifteen daily, demands an abundance of early morning energy, relies on a hot cereal breakfast to supply it. But, never one to risk monotony with his meals, Frank varies his cereals from day to day, choosing from among the wheat cereal, oatmeal, the new whole wheat cereal and the old-fashioned corn meal mush the one that most appeals to him at the moment. It's easy to make these last-minute concessions to taste, you see, because they only require a few minutes' cooking.

To add further variety to your hot cereal breakfasts consider the many different ways in which they may be prepared and served. For instance, half a cup of finely chopped dried apricots, prunes, dates or seedless raisins, or a blend of two or more, added to a standard cereal recipe will add new interest to a familiar dish. Any cooked cereal which has been thoroughly chilled may be cut into slices, fried lightly in butter or bacon fat and served with syrup, jelly or crisp bacon for a breakfast treat.

If you haven't yet served hot wheat cereal with poached eggs add this combination to your list of something

new under the sun. Simply make nests of the hot cereal, place a poached egg in each nest, dot with butter and add salt and pepper to taste. Incidentally there is no more wholesome dessert for children than this same cereal. Serve it with cream and sugar, with the addition of some other flavor which the child particularly enjoys, such as cinnamon, nutmeg or grated chocolate.

Whole wheat cereal forms the basis of another traditional breakfast dish—griddle cakes—which is tops for leisurely Sunday breakfasts during the winter.

WHOLE WHEAT CEREAL GRIDDLE CAKES

- 1 cup boiling water
- 1 cup whole wheat cereal
- 1 1/4 cups sifted flour
- 2 1/4 tsps. double acting baking powder
- 1 tsp. salt 2 tbs. sugar
- 2 eggs, well beaten
- 3/4 cup milk
- 4 tbs. melted butter

Pour boiling water over whole wheat cereal and let stand 15 minutes. Sift flour once, measure, add baking powder, salt and sugar and sift again. Combine well beaten eggs, milk and cereal and mix well. Add gradually to flour, beating only until smooth. Add shortening. Bake on hot greased griddle and serve with syrup.

QUICK AND DELICIOUS

HAVE you served canned salmon lately? If you haven't you have been overlooking one of the best entries in the nutrition and flavor sweepstakes, for salmon is one of the most healthful fish that swims the sea, with a delicious tangy flavor that appeals to everyone. So add canned salmon to your next marketing list and use it next time you must prepare a meal in a hurry. Aside from its piquant flavor, canned salmon also possesses the important virtue of blending well with other ingredients, such as canned corn, to create invaluable one-dish dinners.

CANNED SALMON AND CORN

- 1 can salmon
- 1 can corn (whole kernel type)
- 1/2 can tomato soup
- Buttered crumbs

Remove skin and bones from salmon and break apart with fork. Combine with canned corn and canned tomato soup and mix well, adding salt and pepper to taste. Turn into buttered casserole, cover with buttered crumbs and bake in moderate oven until piping hot.



RADIO AND MIRROR

Half a Million Dollars Already Paid! and now **\$12,500.00** more FOR YOUR TRUE STORIES

FORTUNE SMILES AGAIN

How would you like to open an envelope and find in it a check for \$1,000 or for \$2,000 drawn to your order?

That very thing can happen.

Already True Story has paid \$558,500 for true stories sent in by its readers. By far the greater part of this huge sum has gone to men and women who never before wrote for publication. And now \$12,500.00 more has been appropriated to be awarded in prizes ranging from \$500 to \$2,000 each for the fifteen best true stories submitted between now and Wednesday, November 30, 1938. Why not secure one of these splendid prizes for yourself? Trained literary ability is not necessary. All that is required is a gripping single installment true story. This together with a reasonable ability to express yourself in writing will put you well on the road to success.

You or one of your friends may have lived the very story necessary to carry off the magnificent \$2,000 grand prize. Someone will get it. Why not you? Select the episode that is most thrilling, exciting or deeply moving; no matter whether it is a story filled with shadow, sunshine, success, failure or happiness. In writing your story be sure to include all background information, such as parentage, surroundings and other facts necessary to a complete understanding of the situation. Write it simply and honestly, just as you would tell it to an interested friend. Let us repeat, it is the story that counts—no literary ability or professional skill. If your story contains the interest and human quality we seek it will receive preference over tales of less merit no matter how beautifully or skilfully written they may be.

Judging on this basis the person submitting the best true story will receive the \$2,000 first prize, the person submitting

| PRIZE SCHEDULE | |
|----------------------------|----------|
| 1st prize..... | \$2,000 |
| 2nd prize..... | 1,750 |
| 3rd prize..... | 1,500 |
| 4th prize..... | 1,250 |
| 5th prize..... | 1,000 |
| 6th prize 10 at \$500..... | 5,000 |
| 15 prizes..... | \$12,500 |

the next best will receive the \$1,750 second prize, etc.

Remember too, that even if your story should fall slightly short of prize winning quality we will gladly consider it for purchase at our regular rate of approximately 2c per word, provided we can use it.

If you have not already received a copy of our free booklet which explains the simple technique which has proved to be most effective in writing true stories, by all means mail the coupon today and one will be sent to you promptly. Also do not fail to read the rules carefully and follow them out in every particular, thus making sure that your story will reach us in such form as to insure its full consideration for prize or purchase.

As soon as you have finished your story send it in. By mailing it as soon as possible you can help to avoid a last minute landslide, insure your story of an early reading and enable us to determine the winners at the earliest possible moment.

Note particularly wordage requirements for stories submitted in this contest.

CONTEST RULES

All stories must be written in the first person based on facts that happened either in the lives of the writers of these stories, or to people of their acquaintance, reasonable evidence of truth to be furnished by writers upon request.

Type manuscripts or write legibly with pen. Do not send us printed material or poetry. Do not write in pencil. Do not submit stories of less than 2500 or more than 15,000 words. Do not send us unfinished stories. Stories must be written in English. Write on one side of paper only. Do not use thin tissue paper.

Send material flat. Do not roll. DO NOT WRITE ANYTHING ON PAGE ONE OF YOUR MANUSCRIPT EXCEPT YOUR FULL NAME AND ADDRESS IN YOUR OWN HANDWRITING, THE TITLE AND THE NUMBER OF WORDS IN YOUR MANUSCRIPT. BEGIN YOUR STORY ON PAGE TWO. RECORD TITLE AND NUMBER ON EACH PAGE BUT NOT YOUR NAME.

Print your full name and address on mailing container. PUT FULL FIRST CLASS POSTAGE THEREON, OTHERWISE MANUSCRIPTS WILL BE REJECTED OR MAY NOT REACH US.

Unavailable stories will be returned as soon as rejected, irrespective of closing date of contest. BUT ONLY IF FULL FIRST CLASS POSTAGE OR EXPRESSAGE HAS BEEN ENCLOSED IN MAILING CONTAINER FOR SUCH RETURN. If your story is accompanied by your signed statement not to return it, if it is not acceptable, it will not be necessary to enclose return postage in your mailing container. We do not hold ourselves responsible for any losses and we advise contestants to retain a copy of stories submitted.

Do not send us stories which we have returned. You may submit more than one manuscript, but not more than one prize will be awarded to any individual in this contest.

As soon as possible after receipt of each manuscript, an acknowledgment or rejection notice will be mailed. No corrections can be made in manuscripts after they reach us. No correspondence can be entered into concerning manuscripts submitted or rejected.

Always disguise the names of persons and places appearing in your stories. This contest is open to every one everywhere in the world, except employees and former employees of Macfadden Publications, Inc., and members of their families.

If a story is selected by the editors for immediate purchase, it will be paid for at our regular rate, and this will in no way affect the judges in their decision. If your story is awarded a prize, a check for the balance due will be mailed after the decision of the judges which will be final, there being no appeal from their decision.

Under no condition submit any story that has ever before been published in any form.

Submit your manuscripts to us direct. Due to the intimate nature of the stories, we prefer to have our contributors send in their material to us direct and not through an intermediary.

With the exception of an explanatory letter, which we welcome, do not enclose photographs or other extraneous matter except return postage. This contest ends Wednesday, November 30, 1938.

Address your manuscripts for this contest to Macfadden Publications, Inc., Dept 37C, P. O. Box 490, Grand Central Station, New York, N. Y.

COUPON

Macfadden Publications, Inc., Dept. 37C RM.
P. O. Box 490, Grand Central Station
New York, N. Y.

Please send me my free copy of your booklet entitled "Facts You Should Know Before Writing True Stories."

Name.....

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Town..... State.....

(Print plainly. Give name of state in full)

IMPORTANT NOTICE

Did you see our special offer, in True Story for September, to pay from \$1,000 to \$3,500 each for book length and serial true stories (20,000 to 50,000 words)? If not, be sure to write for full particulars. Address your request to Macfadden Publications, Inc. P. O. Box 477, Grand Central Station, New York, N. Y.

MORE FLOWERS FOR THE LADY
WITH THE Beautiful Eyes

THE GIFT OF Eye Beauty CAN BE YOURS
INSTANTLY WITH Maybelline



Are you getting your share of popularity these days? Don't waste precious time just wishing and waiting. It's much more fun to step up your charm—and you can do it so easily. A few simple brush strokes of Maybelline Mascara—either in solid or cream form—and you'll discover a more fascinating you than you ever knew existed.

For this Mascara is different. It goes on delicately—makes your lashes look dark and long—with a sweeping loveliness so natural it just seems they grew that way! And it won't betray your beauty by smudging off on your skin. No garish, "too-made-up" appearance—no embar-

assment of stinging, streaming eyes. Both forms of Maybelline Mascara are harmless, tear-proof, non-smarting.

Bring your eye-brows into line smartly and easily with Maybelline's smooth-marking Eye-brow Pencil in a matching shade. Trim eye-brows, you know, add grace and character to your appearance... And for extra-special allure, try a delicate shading of creamy Maybelline Eye Shadow over your upper eye lids. See how it gives your eyes exciting depth and brilliance. Why wait another day for this new glamour? You can now get generous purse sizes of all Maybelline Eye Beauty Aids at 10c stores.

Maybelline THE WORLD'S LARGEST SELLING EYE BEAUTY AIDS



Maybelline Solid-form Mascara in smart, non-breakable gold-colored vanity, 75c. Refills, 35c.

Maybelline Cream-form Mascara in convenient zipper case, 75c. Shades — Black, Brown, Blue.

Maybelline Smooth-marking Eyebrow Pencil in Black, Brown (and Blue for eye-liner).

Maybelline Creamy Eye Shadow in Blue, Gray, Blue-Gray, Brown, Green or Violet.

Maybelline Special Eye Cream to keep the skin around your eyes soft and youthful.



"Star" AUCTIONEER FOR 16 YEARS

BILL CURRIN, Like Most of the Other Independent Tobacco Experts, Smokes Luckies

Mr. Smoker: You say most of these tobacco experts smoke Luckies?

Mr. Lucky Strike: Yes, 2 to 1 over all other brands combined. Sworn records, open to the public, prove it.

Mr. Smoker: How many of these tobacco experts work for you?

Mr. L. S.: Not one! They're all *independent* tobacco men. Auctioneers, buyers, and warehousemen.

Mr. Smoker: Are these men the best judges of tobacco?

Mr. L. S.: You bet they are! Just for example, there's Bill Currin. He's been an auctioneer for 16 years, and has sold millions of pounds of tobacco.

Mr. Smoker: Currin smokes Luckies?

Mr. L. S.: Yes—and has for 15 years. Not only for their fine tobacco, but because of the "Toasting" process.

Mr. Smoker: What does that do?

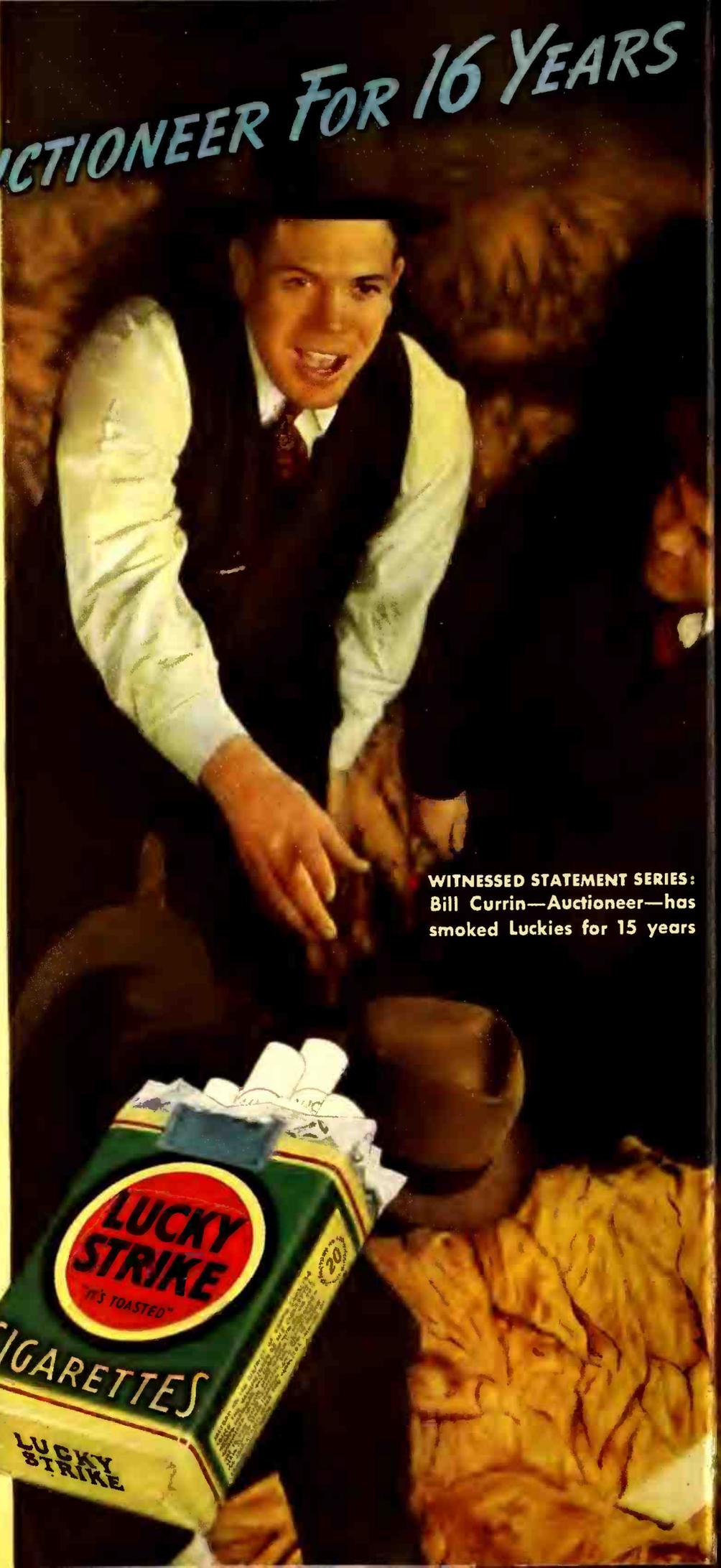
Mr. L. S.: It takes out certain harsh irritants found in all tobacco—makes Luckies a light smoke, easy on the throat.

Mr. Smoker: That sounds good to me. I'll try them.

EASY ON YOUR THROAT—BECAUSE "IT'S TOASTED"

Sworn Records Show That—

WITH MEN WHO KNOW TOBACCO BEST—IT'S LUCKIES 2 TO 1



WITNESSED STATEMENT SERIES: Bill Currin—Auctioneer—has smoked Luckies for 15 years