

Tower RADIO

FEBRUARY 1935

10¢

15¢ in Canada

A TOWER MAGAZINE

HARRIET HILLIARD

**SIT AT THE MIKE
WITH
AMOS 'N' ANDY**

MARY PICKFORD TELLS

"WHY I BELIEVE IN RADIO"





"You can't buy love"

SAY PARISIENNES



But you can buy
and be
Irresistible

LIKE a Parisienne you can set hearts on fire if you use the lure French women never neglect...an exciting, seductive perfume. Such is IRRESISTIBLE PERFUME. This mysteriously exotic fragrance stirs senses...thrills...awakens love. It makes you divinely exciting, glamorous, utterly irresistible.

Try all the Irresistible Beauty Aids...each has some special feature that gives you glorious new loveliness. Irresistible Lip Lure an utterly new, *different* lipstick melts into your lips leaving no trace of paste or film...just soft, warm, ripe, red, *indelible* color that makes your lips beg for kisses. Four gorgeous shades to choose from. Irresistible Face Powder is so satin-fine and clinging that it absolutely hides small blemishes and gives you a skin that invites caresses.

Irresistible Beauty Aids are guaranteed to be pure and of the finest quality. Be irresistible tonight...buy IRRESISTIBLE BEAUTY AIDS today. Ask at the cosmetic counter of your 5 and 10¢ store for IRRESISTIBLE Perfume, Lip Lure, Face Powder, Vanishing, Liquefying, Cold Cream, Cologne, Brilliantine, Talcum Powder. Full size packages only 10¢ each at your 5 and 10¢ store.



Irresistible Perfume and Beauty Aids
FIFTH AVENUE NEW YORK

"SHOCKING!" —SAYS EDITOR OF VOGUE

"SPLENDID!" —SAYS YOUR OWN DENTIST



IT ISN'T BEING DONE, BUT IT'S *One Way* TO PREVENT "PINK TOOTH BRUSH"



IPANA
TOOTH PASTE

"THE most shocking picture I ever saw," says Edna Woolman Chase, Editor of Vogue. "Any woman who behaved like that would *never* receive another dinner invitation."

But there's nothing shocking about it to dentists.

"Splendid," would be your own dentist's verdict. "This is a true educational picture, a graphic lesson in the proper use of the teeth. If we moderns ate as vigorously, if all of us ate more rough, coarse food, we would hear a lot less about tender, sensitive, ailing gums."

Dental science explains that since soft, creamy foods have displaced coarse, raw foods, the gums suffer. They get sluggish and often so tender that "pink tooth brush" has become a very common warning signal.

DON'T NEGLECT "PINK TOOTH BRUSH"

"Pink tooth brush" is well known to your dentist. He knows that serious troubles, such as gingivitis, pyorrhea and Vincent's disease may follow. And he knows that massage is needed to stimulate and firm your gums.

If you are wise, you will begin at once to massage your gums every time you brush your teeth. Each time,

rub a little extra Ipana on the gums. For Ipana with massage helps restore gums to healthy firmness.

Start cleaning your teeth and massaging your gums with Ipana—today. Your teeth will be brighter, your gums firmer. And you can forget "pink tooth brush."

WHY WAIT FOR THE TRIAL TUBE?

Send the coupon below, if you like. But a trial tube can be, at best, only an introduction. Why not buy the full-size tube today and begin to get Ipana's definite advantages *now*—a month of scientific dental care . . . 100 brushings . . . brighter teeth and healthier gums.

BRISTOL-MYERS CO., Dept. Y-25
73 West Street, New York, N. Y.



Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a 3¢ stamp to cover partly the cost of packing and mailing.

Name _____

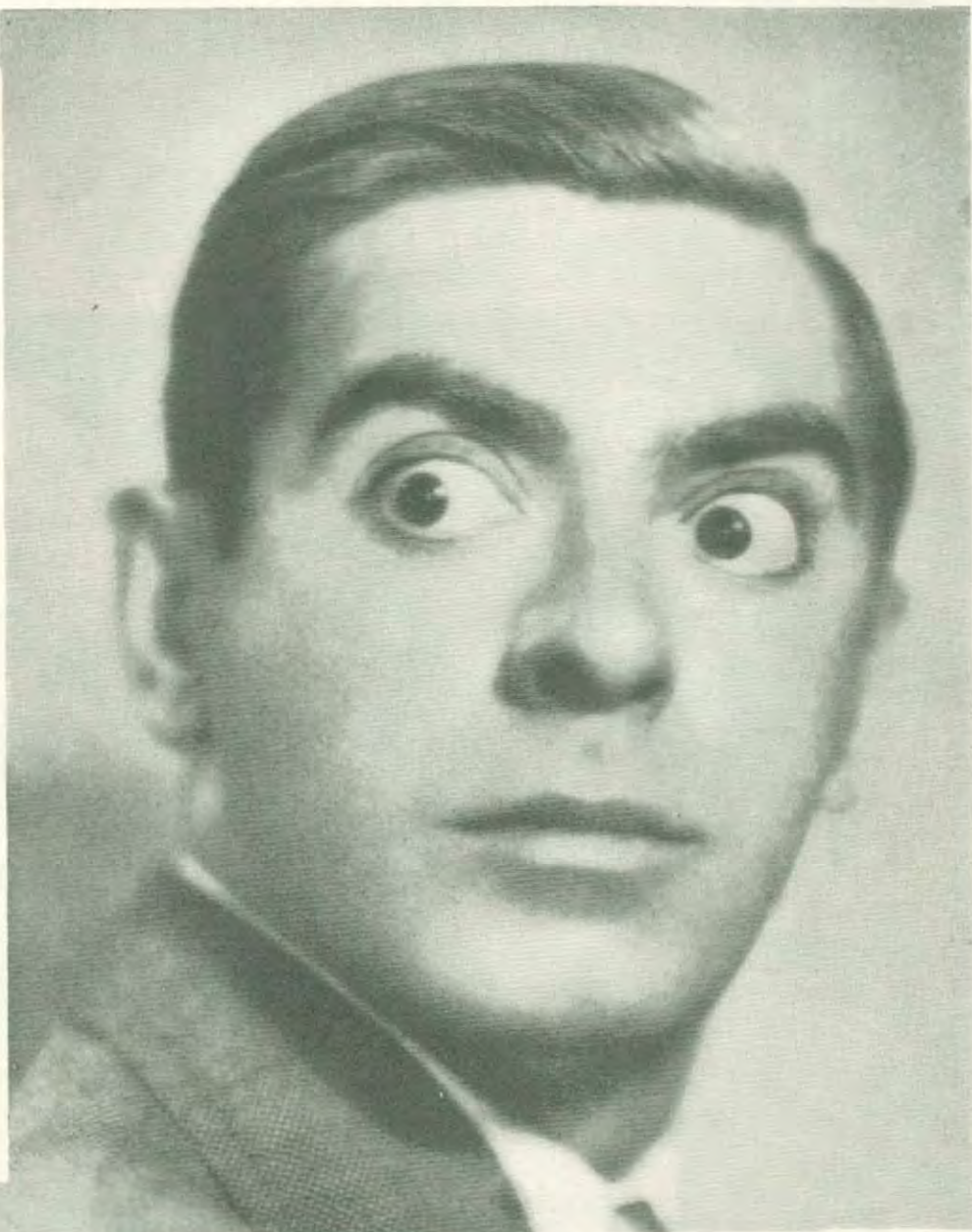
Street _____

City _____ State _____

The Price of a LAUGH

*What's radio comedy
anyway—and why?
Eddie Cantor makes a
full and exclusive
confession*

in next month's
TOWER RADIO



VOL. 2, NO. 5

TOWER RADIO

FEBRUARY, 1935

CATHERINE McNELIS, *Publisher*

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NEW ISSUE ON SALE THE FIRST OF EVERY MONTH

"I ADORE YOU..."

THRILLING WORDS ... BUT NOBODY SAYS THEM TO THE GIRL WHO HAS COSMETIC SKIN

SOFT, lovely skin is thrilling to a man. Every girl should have it—and *keep* it. So what a shame when a girl lets unattractive Cosmetic Skin rob her of this charm! It's easy to guard against this modern complexion trouble.

Cosmetics Harmless if removed this way

Cosmetics need not harm even delicate skin unless they are allowed to *choke the pores*. Many a woman who *thinks* she removes make-up thoroughly is actually leaving bits of stale rouge and powder in the pores. Gradually the pores become enlarged—tiny blemishes appear, blackheads, perhaps. These are warning signals of Cosmetic Skin.

Lux Toilet Soap is made to remove cosmetics *thoroughly*. Its **ACTIVE** lather sinks deeply into the pores, gently removes every vestige of dust, dirt, stale cosmetics. Before you apply fresh make-up during the day—**ALWAYS** before you go to bed at night, protect *your* skin with this safe, sure care 9 out of 10 screen stars use!

OF COURSE, I USE
COSMETICS, BUT I NEVER
WORRY ABOUT **COSMETIC
SKIN** — THANKS TO
LUX TOILET SOAP.
IT'S EASY TO HAVE A
GORGEOUS SKIN THIS WAY



To guard against unattractive Cosmetic Skin, thousands of girls all over the country are adopting the screen stars' complexion care. The **ACTIVE** lather of Lux Toilet Soap removes cosmetics *thoroughly*—protects the skin.

GINGER ROGERS

STAR OF RKO-P

Behind the DIAL

The intimate friend of radio headliners brings you the latest news of your favorites

By NELLIE REVELL

JACK BENNY is just a natural born wit. Here is an instance of how quickly his brain works: A group of us were discussing in the NBC studios a certain advertising agency executive noted for his careless attire as well as his ability to stage radio shows. "What would you do, Jack, if you were in his shoes?" somebody asked. "I'd have 'em shined," was the typical Benny retort.

VAUGHN DE LEATH is back on the NBC networks, her alma mater, and no prodigal son's return was more memorable. Radio folks, especially the pioneers, are a sentimental lot and they rejoiced openly when Vaughn was restored to the fold. You know, she was the original crooner on the air. When Vaughn began fifteen years ago radio was truly in its infancy and stations weren't the mechanical marvels they are today. Vaughn simply *had* to sing softly into the microphone or blow out valuable tubes in the transmitting apparatus.

GRAHAM McNAMEE, who helped raise radio from a crystal set to Radio City, of course, is another of the old-timers. I had Graham on my program recently and the day before the interview we had a preliminary conference. I asked NBC's ace announcer to name those on the air when he started and offhand he named them. But hours



Above, Vinton Haworth plays the part of Jack Arnold, Marge's sweetheart whose voice thrills thousands in the backstage serial of Myrt and Marge.

Left, the Town Crier, Alexander Woollcott, whose recommendation of a book sends publishers into eight and nine editions have tried to imitate manner but

FIRST OF EVERY

Peggy Healy (right) has been a soloist with the Paul Whiteman orchestra since August, 1932. At that time she won a Whiteman audition, triumphing over 170 candidates. Peggy is just twenty and hails from Paterson, N. J. You know her for her work with Whiteman's Kraft Music Hall.



Hoffmann

afterward he remembered somebody else and although it was late at night he immediately got me on the phone. He wanted to make sure that the name was included in the list for he didn't want to hurt anybody's feelings by failure to mention him. Artists in other fields of amusement aren't so solicitous of the sensibilities of their contemporaries.

Stephen Fox, CBS dramatic star, is growing a goatee. The beard naturally has been the subject of a great many quips. But Fox put a stop to it all—or tried to. Now if anybody mentions it, he merely replies, "I am growing a toupee for Courtenay Savage." Mr. Savage is Columbia's director of dramatics and, as you may have guessed, is inclined to be bald.

IRVING CAESAR, the song writer suddenly turned economist, went down to Washington to tell the Federal Communications Commission a few things that are wrong with the wireless. His complaint was that 40,000,000 persons remained inactive 100,000,000 hours a day listening to radio. Otherwise, he declared, no doubt with tongue in cheek, they would be outdoors wearing out shoe leather and clothes, consuming gasoline and tires and in other ways using up the products of industry. One point Caesar overlooked was quickly seized upon by the irrepressible George Burns, of Burns and Allen. "Where does Caesar get off claiming 40,000,000 people don't do anything while listening to the radio?" demanded Burns. "How about the wear on the seat of the pants?"

BEFORE RADIO: Queena Mario, the opera star and wife of Wilfred Pelletier, the Metropolitan Opera House conductor who is also heard on the radio as a newspaper woman before she turned to a radio career and still (Please turn to page 6)

A WASHDAY THRILL TO GLADDEN ANY HEART

I COULD HUG MYSELF FOR JOY!

OH, MOTHER—I'M SO HAPPY! NO MORE SCRUBBING FOR ME!

HOW'S THAT?

COME - I'LL SHOW YOU. I'M USING RINSO NOW; IT SOAKS CLOTHES SO WHITE YOU WON'T BELIEVE YOUR EYES

MARVELOUS!

SEE - 4 OR 5 SHADES WHITER, WITHOUT SCRUBBING OR BOILING. THAT'S WHAT RINSO DOES

THE MOST MARVELOUS THING OF ALL IS THAT I'M SAVING LOTS OF MONEY. CLOTHES WASHED THE SCRUBLESS RINSO WAY LAST 2 OR 3 TIMES LONGER. TRY RINSO FOR DISHES, TOO, MOTHER - IT SAVES WORK, SAVES THE HANDS

SAVE time, work, money on washday—use Rinso! See what rich, lively suds it gives—even in hardest water. Recommended by the makers of 34 famous washers—by the home-making experts of 316 leading newspapers. Safe for finest cottons and linens—white or colors. Wonderful for dishes and all household cleaning. Easy on the hands. Tested and approved by Good Housekeeping Institute. Get the BIG "economy" package. A PRODUCT OF LEVER BROTHERS CO.

Rinso

The biggest selling package soap in America

HELPFUL HINT SPEEDS SLOW ROMANCE

SHE PROMISED TO COME BUT I HAD TO COAX HER. SAYS SHE FEELS OUT OF THINGS WHEN WE TALK HUSBANDS AND BABIES

LLOYD STILL COMES TO SEE HER. I WONDER WHY HE NEVER PROPOSED

SHE'S A DEAR, BUT HAVEN'T YOU NOTICED THAT AT TIMES SHE'S CARELESS ABOUT.....

YES - AND MEN SIMPLY WON'T EXCUSE "B.O."

WHEN SHE'S HERE, LET'S TALK UP LIFEBOUY MAYBE SHE'LL TAKE THE HINT

WHEN THE PARTY BROKE UP

REMIND ME, DORIS, TO STOP AT THE STORE ON MY WAY HOME AND GET LIFEBOUY

I WANT SOME, TOO. I WOULDN'T FOR WORLDS MISS MY DAILY LIFEBOUY BATH TO STOP "B.O."

YOU'RE RIGHT. ONE SIMPLY CAN'T TAKE CHANCES WITH "B.O."

NEXT DAY

LIFEBOUY FOR ME, TOO! FROM NOW ON I'LL BE AS CAREFUL AS THE GIRLS ARE OF "B.O."

NEXT WEEK

HOW I ENJOY MY LIFEBOUY BATHS! HOW CLEAN THEY MAKE ME FEEL! I WOULDN'T GO BACK TO OTHER SOAPS FOR ANYTHING

THREE MONTHS LATER

I CERTAINLY AM COMING TOMORROW. I HAVE A SURPRISE FOR YOU GIRLS LLOYD AND I ARE.....

THAT'S NO SURPRISE, DARLING. WE'VE SEEN HOW HE'S BEEN RUSHING YOU THESE LAST WEEKS

CAN'T HELP KISSING A SOFT SMOOTH SKIN LIKE YOURS

THEN I OWE THESE KISSES TO LIFEBOUY WHICH GAVE ME A SOFT SMOOTH SKIN

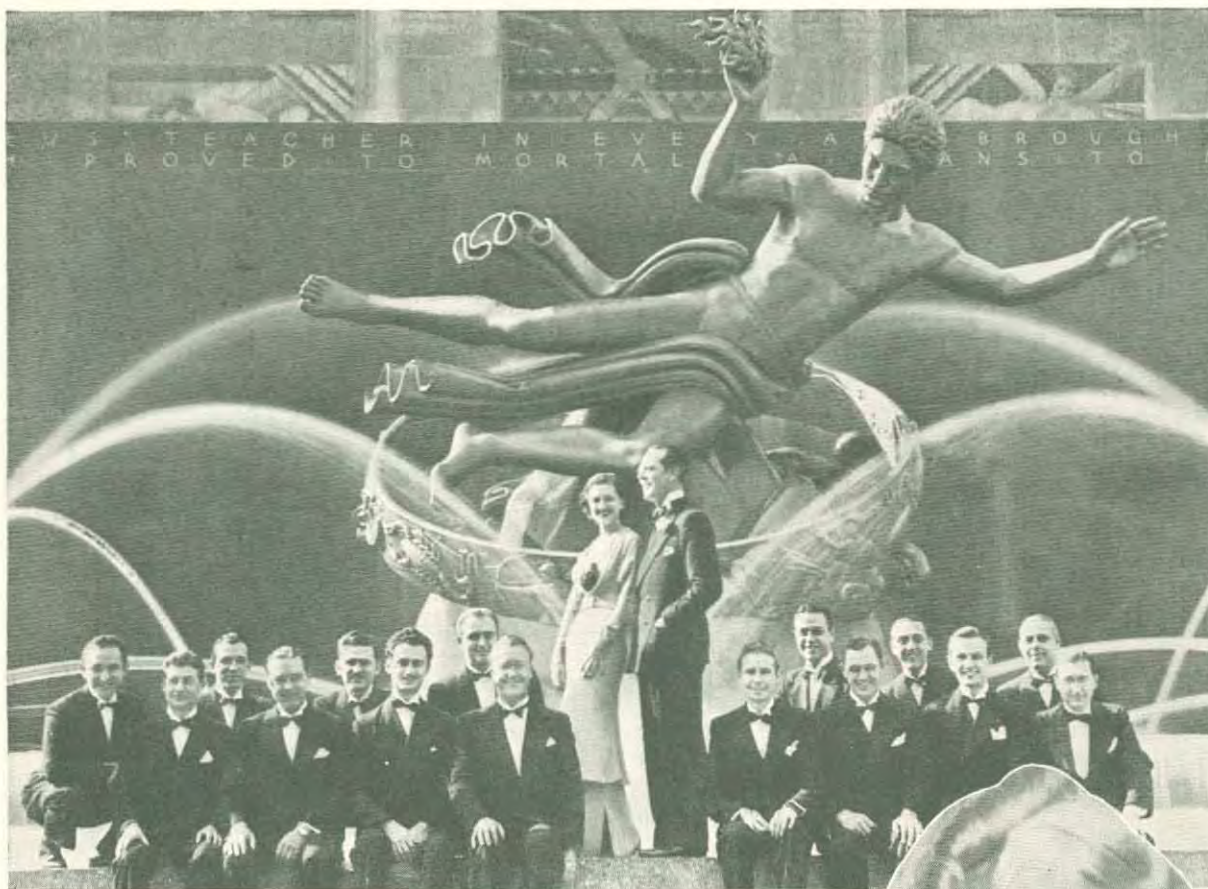
SO MILD yet so effective. Cleansing deeply, thoroughly, without a trace of harshness. No wonder complexions quickly respond to Lifebuoy's gentle, pore-purifying action—glow with new radiant health.

Perspire in winter?

Yes—a quart daily, science says! Bathe regularly with Lifebuoy. It lathers richly, purifies pores—stops "B.O." (body odor). Its fresh, clean scent vanishes as you rinse.

Approved by Good Housekeeping Bureau.

LIFEBOUY
HEALTH SOAP



Driz Duryea, Inc.

Joy Lynne, Don Bestor and his band pose in front of the spectacular fountain in the plaza of Radio City, New York. From this center emanate the great NBC broadcasts. Bestor himself is one of the better bandmen of the air. You hear him playing with Jack Benny and his comedy crew.

Behind THE DIAL

(Continued from page 4) writes. She is the author of the mystery novel, "Murder at the Opera House" . . . Edith Murray fled from a New Orleans convent in the middle of the night to join a theatrical troupe . . . Ruth Etting got

her start as a chorus girl in a Chicago night club impersonating a boy.

CARLTON MORSE, author of "One Man's Family," which after a long career on the Pacific Coast airlines is now network sponsored by a new cigarette concern, tells a curious story illustrating the attention dialists pay to dramatic scripts. Paul of the family, played by Michael Raffetto, is supposed to be lame from a war wound and walks with a cane. You hear the tapping of the stick when he makes his entrances and exits from scenes. Well, one day Raffetto played the part without the accompaniment of the cane and so many wrote in calling attention to the omission that the author had to write the walking-stick right back into the script.

You can't fool radio fans!

It is Nila Mack, Columbia's director of children's programs, who reports a slight display of temperament in the person of Little Lloyd Barry, aged five, one of the youngest matinee idols in the juvenile stock company which enacts fairy tales in "Let's Pretend." Young Barry was reading a script for Miss Mack in her office. Suddenly he paused, looked exasperated and pointed to the goldfish bowl where two fan-tails were lazily swimming around. "The fish aren't paying any attention," he exclaimed peevishly.

Louis Hector is radio's newest Sherlock Holmes. An experienced actor, Hector ought to make an ideal selection for Sir Arthur Conan Doyle's famous sleuth and wizard of Baker Street.

Maurice Seymour



Jarlana



To build up daytime radio interest, NBC puts B. A. Rolfe band on the air at 7.45 A.M.

IT is a popular idea that the parents of child prodigies live in luxury off the earnings of their talented offspring. There may be such cases but I know at least one instance where that doesn't obtain at all. The child is Baby Rose Marie and the parents are Mr. and Mrs. Frank Curley, both former troupers. Moreover, Baby Rose Marie's financial interests are so safeguarded that when she comes of age she will be independently wealthy. Two annuities provided by her far-seeing father assure that. In the meantime Mr. Curley draws down a modest salary as her manager and from that pays his and Mrs. Curley's expenses. Out of Baby Marie's wages come the funds for her tutor but all remaining after these deductions is invested in enterprises of the Baby Rose Marie Realty Company or goes into the annuities.

IN the determination to build up listener-interest in the daylight hours, NBC in a bold stroke put B. A. Rolfe and a thirty-piece orchestra, a quartet and Eddie East and Ralph Dumke on the air at 7:45 A.M. Which means early to bed and early to rise if you want to hear any of these guys. But how about the birds themselves on this "Early Bird" program, how do they manage to get around so early? I don't know what the formula is of the former "Sisters of the Skillet" but I do know how B. A. manages it. After a life-time of retiring long after midnight, the rotund Rolfe couldn't see going to bed at 9 P.M. and getting up at sun-up. So he stays up all night, plays his program and then goes to sleep after he has awakened the nation. And from what I know about the habits of Eddie and Ralph I suspect they follow the same procedure.

According to physicians attending the annual convention of the Academy of Physical Medicine, radio waves, by their action on the walls of the stomach, can be used to relieve the craving for another drink.

Told about this discovery, Enric Madrugera, the NBC baton-cer, observed: "That's funny. People I know say a lot of programs they hear make them want to keep on drink-

Kay Tolen is one of radio's prettiest singers. This blond contralto is heard from Chicago CBS.

ing." It all depends upon the point of view.

JOE WHITE is a daddy. Once he was known as "the silver-masked tenor." But that was back in the crystal-set period when they used to mask tenors—now they unmask them. Still, Frank Luther had great success recently masquerading as "Your Lover." Frank quit the role for a while (he may be doing it again when this appears in print) and the story was that his wife, Zora Layman, objected to his making love to every woman in the land via the loudspeaker. Went so far, the gossips claim, that she threatened to do a similar act on the air as "Your Sweetheart." For the love of Marconi, may that never come to pass!

WITH GERALDINE FARRAR as commentator on the Metropolitan Opera broadcasts, Kate Smith presiding over her own programs, the Pickens Sisters directing their own band and Gertrude Berg emerging from temporary retirement with a successor to the highly successful "Goldbergs," women are increasingly active on the air-lanes. As a matter of fact they have been factors in the studios ever since the wonderful wireless started. Bertha Brainard, now a high executive in NBC's program department, was the first Broadway columnist to (Please turn to page 68)

2 YEARS *of waiting*
and now the motion picture
that wins

SCREEN FAME!



Two years ago it was the dream of its producers, Metro-Goldwyn-Mayer! The theme was so daring, so exciting that nothing since "Trader Horn" could equal its brilliant novelty. Now it is a stirring reality on the screen. Out of the High Sierras, out of the wilderness that is America's last frontier... roars this amazing drama of the animal revolt against man. A Girl Goddess of Nature! A ferocious mountain lion and a deer with human instincts! Leaders of the wild forest hordes! A production of startling dramatic thrills that defies description on the printed page... that becomes on the screen YOUR GREATEST EXPERIENCE IN A MOTION PICTURE THEATRE!



Pronounced
"SEE-
QUO-
YAH"

SEQUOIA

A GIRL GODDESS OF NATURE LEADS THE ANIMAL REVOLT AGAINST MAN

with

JEAN PARKER

Produced by JOHN W. CONSIDINE, JR.

Directed by CHESTER M. FRANKLIN

Based on the novel "Malibu" by Vance Joseph Hoyt

A METRO-GOLDWYN-MAYER PICTURE

NAPOLEON'S MASTER

with the troops . . . with the ladies

Arliss surpasses himself!

Wellington, the Iron Duke, who out-manuevered Napoleon on the battlefields and in the ballrooms of France!

Thrillingly portrayed by the electrifying genius of George Arliss!



GEORGE ARLISS IN The IRON DUKE

Directed by Victor Saville

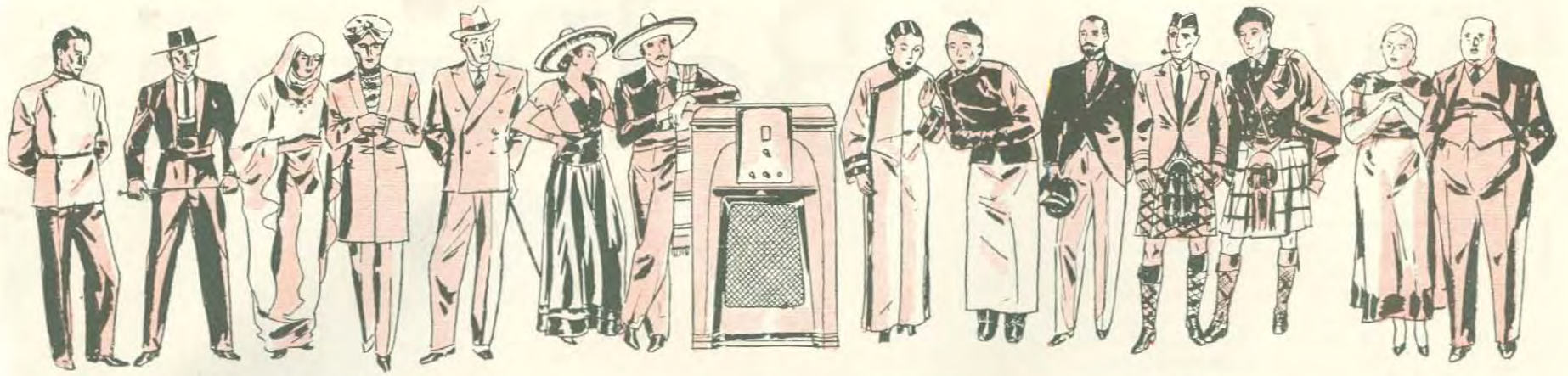


COMING
TO YOUR FAVORITE THEATRE . . .

NOVA PILBEAM, in LITTLE FRIEND;
CHU CHIN CHOW; POWER;
EVELYN LAYE in EVENSONG;
JACK HULBERT in JACK AHOY;
JESSIE MATTHEWS in EVERGREEN;
EVELYN LAYE, HENRY WILCOXON
in PRINCESS CHARMING . . .



GAUMONT BRITISH PRODUCTIONS



The Miracle in Your Home

IN a tight, sound-deadened room high above the clamor of New York, a girl in a velvet evening gown, leading lady of a dramatic sketch, whispers into a microphone.

The whisper is a sound so small that to the announcer of the program, standing ten feet away, it is inaudible.

Yet within the same second a Montana homesteader sitting before his loudspeaker hears within the walls of his tar-paper shack that whisper rising above the howl of the night wind outside as clearly and distinctly as though it were uttered at his elbow.

To reach him, that sound has dived under rivers in waterproofed cables, raced along overhead wires above the rooftops through storm and the moonlit silence of farmlands, into the maze of intricate switchboards in the midst of hustling cities and out again, and finally through the very air and the earth itself, in less time than it takes him to draw a breath.

At no time in its journey can it be heard by the human ear except when aided by the detector which is any efficient radio set.

This is the miracle, in his home, in yours, in mine, the genie which is constantly ready to do our bidding at the turn of a knob.

So accustomed have we become to miracles that we accept it without question, without wonder.

We thrill at the sounds which come to us, the fine music or the drama, but how many of us pause to be impressed by the miracle itself in operation? How many of us even know by what steps the smallest sound is preserved and transmitted over miles and miles in true fidelity, bringing the world to our armchairs?

Yet to anyone who has been around a radio station the most exciting moments are those when one is afforded some glimpse, some feeling of the miracle at work. That experience when you stand in a studio where an orchestra has just ceased playing and out of a moment of silence, mysteriously, uncannily, you hear the voice of Admiral Byrd come booming across the ice floes, the oceans and the tropics. The bewilderment when you stand in the master control room before unfathomable banks of dials and switches and hear the chattering bedlam of four programs on as many circuits merged into one voice at the flip of a half-inch key as the network is lined up for a national program.

It may increase your respect for this servant of

Aladdin had his Genii of the Lamp, you have your Genii of Radio always at your call

By
EDWARD SAMMIS

yours from which you demand such perfection, with which you become so easily irritated, to take it apart and have a look at it, to observe the magic transmutations which it undergoes before it reaches you.

LET us take a typical program, then—the Chesterfield hour with Rosa Ponselle singing, assisted by Andre Kostelanetz' orchestra.

It originates from the Columbia Playhouse, a rebuilt theater just off Broadway. From a vantage point in the audience it might be concert performance except for those small metal boxes or discs, scattered here and there on stands, or suspended from above by wires.

But under the guidance of Edwin K. Cohan, director of general engineering of the Columbia Broadcasting System, we suddenly see it with new eyes. Those microphones cease to be so many boxes and discs and become so many mechanical ears, listening for your enjoyment.

"The microphones act like telephone transmitters in that they transform sounds into electrical impulses," Mr. Cohan tells us, "but there the resemblance between the two ceases, for the microphones are incomparably delicate in their operation.

"The minuteness of the electrical energy set up by the microphone is staggering to the imagination. To state it technically and

graphically, it is $\frac{5}{100,000,000,000}$ of a watt and a watt, we might add is $\frac{1}{500}$ of the power required to

operate an ordinary electric iron.

By the time it leaves the transmitter it will have become a powerful blast of 50,000 watts, an amplification of many trillion times. But wait—there is much that happens before then.

There are eight microphones in all in the Playhouse. But seldom are more than two used at the same time.

"Modern technique dictates the use of as few microphones as possible," Mr. Cohan explains. "Perhaps it can best be demonstrated by motion picture terminology. We use one microphone for the general effect and another for 'closeups,' to pick out the performance of a vocalist or instrumental soloist."

If the sounds which reach the studio audience so harmoniously were transmitted direct from the microphone to the System, the radio listener would get only a raw jumble of noises. A bank of brasses would drown out the orchestra strings. The voice of a soloist would be lost entirely.

For that reason the wires from the microphones lead first to the control room, that small glass-enclosed cubicle which is to radio what the bridge is to a ship.

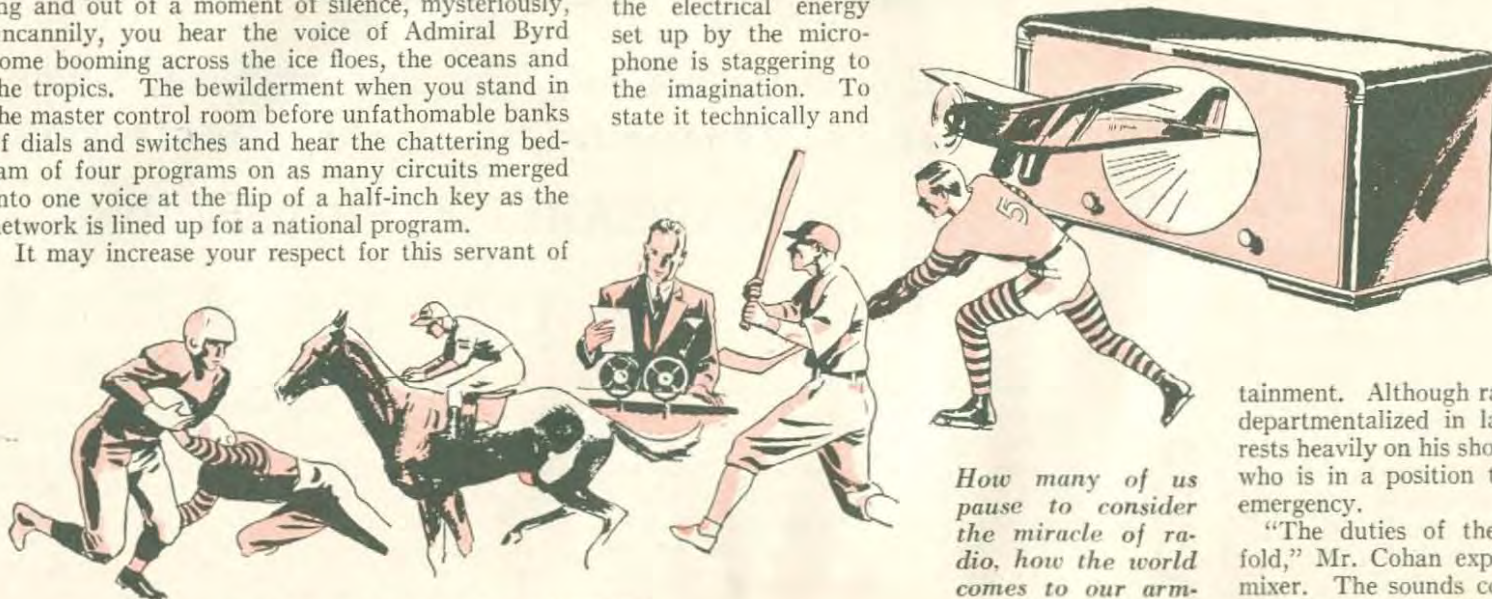
Mr. Cohan shows us the control room at the Playhouse. It is a lower box, transformed, sound-proofed, through which sounds from the stage come only through a loudspeaker, as they come to the listener.

There, at a desk, in full view of everything connected with the program, sits the unknown, unsung but all powerful god of radio, the control engineer.

With his thumb and forefinger he can change the spoken word to a bellow or a breath. He can preserve a sigh and send it out to the four winds. He can make or break the reputations of singers, orchestras, dramatic stars. On the steadiness of his head and hand depends the success of ten thousand dollars worth of enter-

tainment. Although radio has become more rigidly departmentalized in late years, responsibility still rests heavily on his shoulders, for he is the only man who is in a position to act instantaneously in an emergency.

"The duties of the control engineer are twofold," Mr. Cohan explains. "The first is that of mixer. The sounds come to his desk by separate wires from the individual (Please turn to page 70)



How many of us pause to consider the miracle of radio, how the world comes to our armchairs?

DRAWINGS BY HAROLD WOOLDRIDGE

"Why I Believe in

HER drawing-room was crowded with men—all talking at once, all listening at once. And she—curls and eyes a-dance, slim hands busy with quick, expressive gestures, was in the center of the group. It was like a scene from a brilliant drama of manners—something perhaps by Noel Coward. The very atmosphere was stimulating as well as scintillating. I found a seat stealthily—as one who locates an orchestra chair—and gave myself up to the sheer pleasure of being an onlooker.

Being an onlooker! It's the place a person automatically takes when Mary Pickford is in the room. Not that she in any way forces that role upon one. It's merely that she is so vital, so spontaneously the leading lady, that her guests become the natural audience. I have known her for years, and I have never failed to fall, without effort or struggle, into the spectator class.

The group was discussing the last week's radio play—it happened to be "Michael and Mary." They were talking about a play for the near future, which happened to be "Little Old New York." Mary Pickford was saying, "I don't believe I like either of them as well as 'Coquette.' I lived every moment of 'Coquette,'" and the men were agreeing, or disagreeing, in a Greek chorus.

"You know," Mary Pickford turned swiftly to me, "there's so much to be considered in choosing a play for radio. You can't take a chance—you must be sure of your vehicle. You have to rely utterly and entirely on the reading value. You can't depend upon the illusion of a star's background, or her gestures, or her gowns. You have to imagine her face, even. It's a question of voice and the play itself."

"And personality," said one of the men.

"And personality!" I echoed. Mary Pickford went on as though she hadn't heard us.

"I've never felt my responsibility to my public so keenly as I do now," she said. "On the stage, in pictures—first silent and then with sound—I knew that I must give my best. Of course! But then there were so many trimmings to distract the attention of the audience, and now there's only—"

"You," said another of the men.

"Me," agreed Mary Pickford, "and my company and my play."

There was a pause—a very brief pause—before she continued.

"It's extremely important, especially this year," she said, "to give people the right sort of plays. I don't mean only clean plays or important plays or inspiring plays. I mean plays that spell escape. Folks need escape now as they've never before needed it. They must be lifted out of themselves. As I stand in front of the microphone I invariably think of the listening people who may be tired and disheartened and discouraged and beaten, and I feel that I've a great task before me. If my play is good enough—and if I'm good enough—I can give them the gift of release from a world of worry and strife. But—" the smile that broke over her face was as tender as it was gay, "here's enough of being introspective.



Drawing by D. B. Holcomb



Hurrell

"It once left me cold—but my fans demanded to know why I neglected the opportunities of radio"

By MARGARET E. SANGSTER

Let's get on with the business of the hour. Shall we—" her voice became the earnest, crisp voice of the executive, but the hands still fluttered (the hands of a born mime) into expressive gestures.

The men crowded up again, engulfing her tiny, frail body in a sea of serge and tweed. All talking at once, all listening at once. And I leaned forward and fitted the tips of my fingers together and watched—as one watches from across footlights.

LATER the men went away. They were playwrights and agents and actors and the like. The older men said, "See you at rehearsal tomorrow—" for Mary rehearses every day; she must, with a fresh play each week. The younger men bowed out; the youngest of them walked backward as if he were leaving royalty. After they were gone, the little star sighed and relaxed into a deep cushioned chair opposite me. Somebody came in—for the dusk was falling—and turned on a lamp or two.

I studied Mary Pickford frankly. She was sitting

RADIO"

says MARY PICKFORD



with one foot under her, as a child sits, and with her hands for once quiet in her lap. She wore a simple dark dress, with a wee frill of white at throat and wrist. Behind her the skyline of the city loomed dark and impressive, spangled with lights. I thought that her own background was not unlike this city skyline with its dark, tragic masses and its jutting irregularities and its golden gleams. I asked abruptly—

"How does it seem—radio? After everything else?"

Mary Pickford replied: "Oddly enough, it doesn't seem very strange or different. It's just another step forward. Incidentally, I'm enjoying radio immensely, even though it's hard work."

"The fact that you're in radio doesn't mean farewell to the first love, pictures, does it?" I queried anxiously.

Mary answered, "It certainly does not. Radio work with me is a truce—an armistice. When I

find the picture that I want to make, or the play that I want to produce, I'll do it. And I'll do it better because of the radio training and discipline. I've learned a great deal since I went on the air!"

I asked, "I know that you translate make-believe into reality for others; I've listened to your every broadcast. But do you find it hard to build up the illusion for yourself? Without the scenery and the costumes of which you spoke a while ago?"

Mary answered swiftly, "I never lose what you call the illusion," she said. "It is true, I work in an ordinary room, without the benefit of stage settings. But I wear the correct costume even on those occasions when I have no audience. In 'The Church Mouse,' for instance, I wore an evening frock tucked up under a coat during the episode in which I went to apply for a job. And when a scene is a transition from daytime to nighttime, I even change my slippers—I step from oxfords into satin sandals! When I play the (Please turn to page 69)



The National Barn Dance, which fills Chicago's largest theater to capacity twice each Saturday night.

CHORE YOKE PARTNERS



Decorations by Harold Wooldridge
Photographs taken specially for TOWER RADIO by Wide World



They're not play-actors, they're authentic. Radio transforms the barn dance into a national institution

By DARRELL WARE

ON the studio wall hangs a sign reading: "Many a man has a kick coming that never reaches him!" In a control room, three men talk feverishly and take occasional swigs from bottles of milk. In the hall a lean, tall individual yells "Yippee!" to gain someone's attention. You won't see such informality in any other metropolitan station in the country, because we're at WLS where the great multitude of radio artists won't let you forget that they came from the backyards of America.

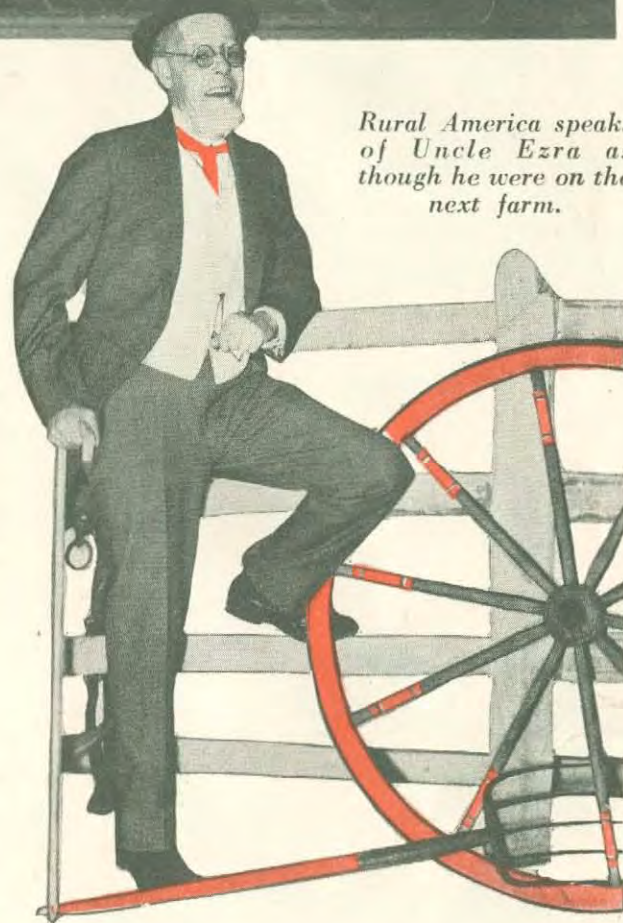
Most of them really sprang from the soil, from farm homes of the West and South. And their duty in life is nothing less than to be the funnybone of the backbone of the nation. And as such they are welcomed into millions of our homes, where during the past few years they have become honored guests. Listeners talk of Ezra, Lulu Belle, Spareribs and Scotty as if they were closer than relatives and more talented than friends.

The loyalty of barn dance devotees is amazing, and I found in a tour of the West recently that

people who listen to this type of show want nothing else. It isn't just that stringed instruments are soft, and hill-billy music has a swing—it goes deeper than that. It is all tied up with the folk lore of the country, the simplicity of other days, and the fact that these performers speak the language of rural communities.

You get it all when you look at the names of the stellar groups of the Barn Dance show. The Sodbusters, the Cumberland Ridge Runners, the Hoosier Hot Shots, the Maple City Four, the Rangers, the Westerners, and the Prairie Ramblers, among others. Then consider the personnel behind these names. Not products of a singing school by a long shot. The Ridge Runners, for instance, all hail from the Renfrom Valley, Kentucky, where the cliffs are so steep that to get down into the valley you have to run along a ridge to some certain spot. The Westerners came from Lincoln County, New Mexico, and return to the K Bar ranch every Summer. The Sodbusters busted sod and the Hoosier Hot

Rural America speaks of Uncle Ezra as though he were on the next farm.



Shots amused the folks in Indiana before they were drafted to the airways. The Prairie Ramblers consist of four gents all from Kentucky and all born in log cabins. They're not play-actors; they're authentic!

Spareribs is a white man by the name of Malcolm Claire, who acts only to the extent of playing a negro character. But in the patter which he writes for himself goes the knowledge of negro life and habits which he gained around his birthplace of Selma, Alabama. Skyline Scotty hails from West Virginia where his ancestors have been for over a hundred years. Handed down from generation to generation has come his supreme collection of old ballads. The comical Lulu Belle (Myrtle Cooper) is a West Virginia mountain girl and Pat Buttram calls Winston County, Alabama, his home. Think of this when next you hear the National Barn Dance and you'll find it means a whole lot more to you.

BUT, it seems, hearing these characters over the air isn't enough. Since the show took form in April, 1924, one of the great problems confronting Station WLS has been that of allowing rabid listeners a chance to see their favorites. The old studios in the Sherman Hotel proved inadequate, so new studios were taken and a room provided for audiences. This was jammed to the doors at all times, so in order to limit the crowds it was decreed that all observers must have invitations to the broadcast. But the requests for invitations immediately stretched into years ahead!

Studio officials cast around for a better solution—and their eyes fell on the old "jinx" theater of Chicago; the large Eighth Street theater which was too far from the loop to ever produce sustained hits.

They decided to wash up this crowd interest in one fell swoop, so they rented the theater for a Saturday night broadcast. Well—they had to call out the police!

A repeat performance didn't mop up the interest; nor did an admission charge of fifty-five cents, nor one of seventy-five cents, nor eventually two shows

Below, Lulu Belle (Myrtle Cooper) is a West Virginia mountain girl who holds an important place in the National Barn Dance.



The Maple City Four is a quartet of rural men, those who make up the backbone of America. With them is Arthur Stowe, known simply as Arty.

each Saturday night—people still came to see the Barn Dance

which was not the biggest Variety show in town. Even today the flood continues, although 300,000 people have seen the show during its run of better than 140 weeks. The house is always completely sold out by the Tuesday immediately preceding the performance.

It seems that folks can't get enough of Master of Ceremonies Joe Kelly, Jack Holden and Arthur Stowe—of Lulu Belle with her funny voice, of the Square Dancers and the various singing and playing aggregations. While the show is on the stage

the group which is working moves up to a microphone near the footlights, while all the others stroll around the rear of the stage. Everything is informal, on both sides of the footlights. The artists really work hard, but it is obvious that they love it. Every toe has been taught to tap and every musician wheedles strange effects from his instrument . . . effects such as probably couldn't be reproduced by the star of your first run orchestra. They're melodious sounds, too, and all of them are part and parcel of a dominating rhythm which makes the audience sway in time. In fact, backstage, I even found graceful stage hands, so filled with rhythm that they did their chores smoothly and with a heart for fragile scenery. Of course, there may be a little exaggeration in this last statement—but not much!

Also, backstage, I (Please turn to page 51)

The entire cast of the National Barn Dance, a group of hill-billies from Kentucky, cowboys from New Mexico—all authentic entertainers.



Straight Shooting

with TOM MIX



By
TOM CARSKADON

"TOM MIX and his Straight Shooters are on the air! Here they come!" Millions of boys and girls in America move their chairs a little closer to the radio when they hear that call. A clatter of horses' hoofs, cowboy yells, cheery greetings—and the Straight Shooters seem to march right out of the radio into your own room. There's Tom Mix at the head of the line, and Old Wrangler, and Jimmy and Jane—why, if you don't know these characters you are missing one of the most thrilling programs on the air!

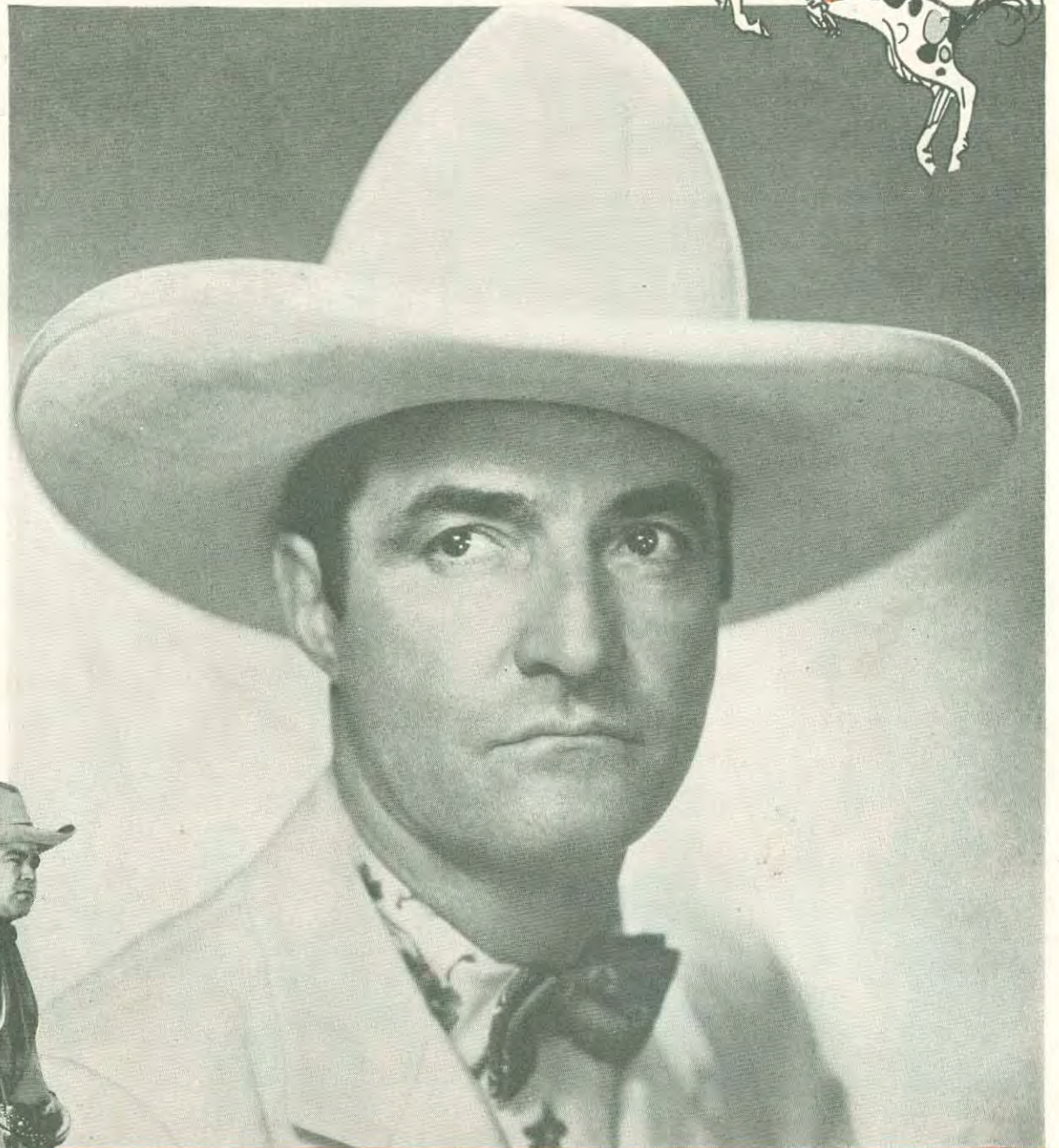
Many of the adventures in these programs really happened to Tom Mix, you know. Tom tells the writer of the radio program about them, and then the writer fixes the stories up in radio form. You can be sure they will be exciting, for Tom Mix himself has had a most exciting life.

He was born down in Texas and got his first taste of action—a bullet through the jaw—in the Spanish-American War. Later he fought with the British Army in the Boer War, and the American Army during the Boxer Uprising in China. He was a town marshal in the cow country of Oklahoma, rounded up bandits and cattle rustlers as a member of the famous Texas Rangers, became a champion bulldozer of steers in cowboy rodeos, and was for many years the outstanding Western actor, director and stunt man of the movies. He carries scars of some fifteen bullet wounds, twenty-two knife wounds, has had more than thirty bones broken, and was injured twice in artillery explosions.

Throughout this long career of danger and daring, there are two things in which Tom Mix has never wavered. He has always been a straight shooter, has fought on the side of law and order and right, regardless of peril to himself; and he has always regarded the friendship and love and admiration of children as the most valuable things in his whole life.

DO you know that in all the movies that Tom Mix ever made, he was never shown as walking up to a bar or taking a drink, and he was never shown smoking? He was always shown as helping out good against evil, he was always kind to all animals, especially his beloved horse, Tony, and he was always kind to children.

He keeps up these principles in everything he does. In his circus, he will discharge a man instantly for abusing an animal. He makes sure that all his ticket sellers and ticket takers are strictly honest and will give the right change. The ushers at his circus are selected with extreme care, and they have one outstanding order that never



Tom Mix, above, was chosen as the hero because he has always been a straight shooter with everyone. Although Tom Mix supplies the program with true adventures of his own, Artells Dixon, left, plays his part on the air.

varies—they must always look out for women and children. Tom Mix always wants mothers and their children to feel safe and welcome when they come to see him.

It was these qualities in Tom Mix that caused him to be selected as the hero of a radio program. The Ralston Company, sponsors of the program, wanted a man who had known exciting adventures so that the program, too,

would be exciting; but they insisted upon a man whose fine character and deeds could be held up as an example to young people. They thought that Tom Mix was the ideal man to fill all these qualifications.

Mr. Roland Martini, novelist and radio writer who is the head of the radio department of the Gardner Advertising Company, producers of the program, went to see Tom Mix, and together they worked out the framework of the program. They agreed upon some basic principles right at

the very beginning.

First and foremost of these principles is that "Tom Mix pulls a gun, but never pulls the trigger." Second principle is that there shall be no actual killings. These principles emphasize the fact that Tom Mix is not a killer, but a man who fights only to protect himself or others in his care. Likewise, another strong principle is that scenes of danger are included only when they show Tom Mix, or the children, Jimmy and Jane, risking their lives to perform a good deed.



Do you know the excitement of listening to the adventures of the famous cowboy and his pals?

ILLUSTRATED BY FRANK DOBIAS

was published last Fall, and he has been editor of "Sky Riders" magazine and associate editor of "Argosy" magazine.

Once the stories were planned, there came the question of who was to play in them. Tom Mix himself declined the honor, because he said radio was new to him, and he thought an experienced radio actor could do more real justice to the stories and to the program than he himself could. That was very generous of Tom, and although he doesn't actually play the character of Tom Mix on the air, he takes a keen interest in the programs and keeps in close touch with their developments.

The man who does play Tom Mix on the air comes from right out in the Tom Mix country. His name is Artells Dickson, and he is a big, strapping fellow with a strong voice and a kindly manner, and his character is much like that of Tom Mix. Dickson was born at Hope, Arkansas, and while he was still a baby his parents moved to Tulsa, Oklahoma, where he grew up. Artells had to stay in town to go to school, but as soon as vacation came around he would start right out for a ranch.

"It seems natural for me to be playing in cowboy stories," he says, "for I have spent lots of time on a ranch and know what ranch life is like. I had a pony that was a beauty, and I was so fond of bareback riding, that my pony never knew what a saddle felt like." Dickson used to sing cowboy ballads, and did so well at it that he finally deserted the ranch to take up music as a career. As a bari-

tone singer he toured the country several times, and for three years was a staff singer and actor for the Columbia Broadcasting System. He is now over at NBC, of course, where he appears on the Tom Mix program on Monday, Wednesday and Friday afternoons, and he says he likes playing Tom Mix better than any work he has ever done in radio.

AFTER you've heard about who plays Tom Mix, probably your next interest will be in Jimmy and Jane, the two children on the Tom Mix ranch in the radio stories. They go right along with Tom on his big adventures, or sometimes have adventures of their own, and although they are small, they are straight shooters and have plenty of courage, and often they prove to be a great help to Tom.

Jane is played by Winifred Toomey, a pretty little curly-haired miss, who, in spite of her being so young, has been playing in NBC radio programs for eight years now. Probably you have heard her in such programs as Warden Lawes, The Lady Next Door, and The Story Man. Winifred is a quiet, well-mannered girl, very truthful in everything she says and does. She was born in Brooklyn, and has never been out West, but now that she has been playing in the Tom Mix programs, it is her big ambition to take a trip West on her next vacation. I'll bet there will be plenty of Straight Shooters' clubs ready to welcome her into their midst, in case she does make the trip.

In the radio stories Jane has a brother Jimmy, and this part is played by young Andrew Donnelly. You see, he has a big name like Andrew, but almost everyone who knows him calls him "Andy." He has a ready smile, a quick wit and a very friendly disposition. Andrew was born at Stony Point, along the beautiful Hudson River in New York State, and although he, too, is very young, he has been playing in radio for seven years, almost as long as Winifred Toomey has. For a while he played the title role in "Skippy," when that program was on records, and he has been in The Country Doctor, Red Davis, and many other programs that have won popular approval.

The part of that great friend of Tom Mix and Jimmy and Jane, the kindly, philosophical Old Wrangler is played by Percy Hemus. Here is a man just as genial and kind-hearted (Please turn to page 72)

AS you listen to the adventures of Tom Mix on the air, you realize that all of these principles are lived up to. That is one great reason why this program, which has the action and excitement that boys and girls love, is also approved by parents and teachers. The net result of the program is to kindle admiration for honesty, helpfulness, obedience and square shooting. A boy or girl who admires straight shooting on the air will admire straight shooting in real life.

As a matter of fact, boys and girls who listen to this program are formed into Straight Shooter clubs all over the country. You just send in the top of a package of Ralston Wheat Cereal, and you will receive a membership book which has the secret grip, password and code, a picture of Tom Mix and his horse, Tony, and a copy of the ranch brand, Diamond T M Bar, which Tom Mix uses on his own ranch. This brand you can wear on your own sleeve. So far, more than a million and a quarter boys and girls have written in to become Straight Shooters.

Tom Mix told Mr. Martini about a great many of his adventures, and these were made the basis of the radio stories. Roland Martini is exceptionally well qualified to write the programs. One of his short stories, "The Iron Cross," appearing in "War Stories" magazine, won the O. Henry Memorial Award, and he has written a total of more than 300 stories, novels and novelettes. His latest book, "The Marble Staircase," a mystery story, won considerable praise when it



Big Lee Jackson

Winifred Toomey plays the part of Jane, Andrew Donnelly is Jimmy, and Percy Hemus is kind-hearted Old Wrangler.



How to be a Radio Star

Want to go on the air? Try to find out how in this easy new lesson

By RAYMOND KNIGHT

Lesson No. 2—The Voice—What To Do with It, Why and Why Not. (The care and feeding of the Tonsillar Artist, the Epiglottis, Annoying Adenoids, Adam's Applesauce and 12 new cocktail recipes.)

LAST month, dear students, I told you what is bad in radio. This month I am going to tell you all about the voice. This indicates that we are going from bad to voice. Or voice versa.

A voice is very important—I might say essential—to one who contemplates speaking on the radio. Without it a radio artist is severely handicapped, unless, possibly, he is engaged to read the pauses which come in between the naming of the ingredients in a radio recipe.

While it is my intention in this series to present each month a technical treatise on radio, I do not, however, wish to become so technical that I confuse myself—a deed which, by the way, is accomplished very easily. Therefore, I shall so design my lessons that they can be understood by the layman, laywoman or lay-child.

What Is the Voice?

THE voice, or "vox" as it is spelled in Latin, has been the subject of many writings. The first consideration of it was in Aesop's Fables in the story of "The Vox and the Sour Grapes" while the most modern study of it is to be found in Fitzgerald's "Omar Khayyam" in the poem beginning—

*"A booka voices underneata bough
A juga wine, a loafer bread an thou
Beside me singinina wildness."*

Maybe I'll give you more of this later.

First I wish to discuss the structure of the throat, the larynx, the epiglottis, the soft palate and the windpipe. We shall take these up in the usual manner, reading from left to right.

The throat is that portion of the anatomy which is bounded on the south by the Adam's apple, on the north by the rear collar button, on the east by the keen edge of a collar, and on the west by a much-needed haircut.

The function of the throat is to keep the head on the shoulders. It must be given proper care or the prospective radio star will be sadly handicapped. The throat is susceptible to all sorts of things including Verde Buttonosis (green collar button), safety-razor nicks and Quincy sore throat. This latter disease is named after President John Quincy Adams, who suffered greatly from it.

The throat is used largely for swallowing. These swallows invariably go down, or from top to bottom. Other swallows go South and stay there until Spring. A radio star will swallow anything and usually has to, the only exception being on shipboard, when

*The man who provides all the noises.
Tornadoes are at his finger tips.*



he feels more free to disregard conventions and consider anything that happens to come up.

The larynx, practically always, will be found in-

Shown at the left is the society deb who indorses beauty lotions on the air. Very adenoidy.



Drawings by D. B. Holcomb

The author, Raymond Knight, went back to nature and studied the voices of the birds in preparing this lecture. He is shown (portrait at the left) putting an Avis Admiralis (Admiral Bird) on the air to observe results. Professor Knight has an extensive collection of feathered friends, having been given a bird by every class before which he has appeared.

side the throat. Technically speaking, it is "the organ of voice situated at the upper part of the windpipe, consisting of a cartilaginous box across which are stretched the vocal chords which by vibration produce sound." I quote, reluctantly, from Funk and Wagnalls Practical Standard Dictionary. Personally I believe Funk & Wagnalls got this mixed up with the description of a ukulele, but after all with so many words one or two errors are excusable.

However, I feel that in mentioning the vocal chords last, they are putting the cartilaginous before the horse.

From what I have said (Please turn to page 54)

For the first time, the ingenue of "The Gibson Family," Loretta Clemens—a bride of over a year—discusses her heretofore unknown romance

By NAN CAMPBELL

Her Secret Marriage

THEY met right after Loretta Clemens was graduated from high school. Frederick Tupper and Jack, Loretta's brother, played together in a band in Cleveland. Loretta had studied to be a concert pianist but when her father died she had turned to jazz music on the radio to earn a living.

One day Jack said to Frederick, "I'd like you to meet my sister. You two would get along."

Get along? It was practically love at first sight. Both had a great interest in music. Frederick plays almost every musical instrument, specializing in violin, and also composes and arranges. Loretta had made music her life. When she was six years old Professor Charles E. Clemens (and, strangely enough, not related to her) had heard her play. He was one of the finest teachers at Western Reserve College and he was so impressed with little Loretta that from then on for twelve years he gave her lessons free.

Yes, Loretta and Frederick got along fine, as Jack had prophesied they would. Every free evening they had they spent together, telling each other their ambitions, their hopes and dreams of the future. And then their individual dreams became the same dream. Jack, Frederick, Loretta and another boy worked out a clever act together and for three years toured the Chatauqua Circuit. They played all sorts of music—from classical to jazz. Loretta always liked classical best. It was sort of understood that some day Loretta and Frederick would marry and then, almost on the eve of Loretta's and Jack's leaving to do radio work in Buffalo, she and Frederick quarreled. Now she can't remember what the quarrel was about. But at the time it was serious and definite and for three years she did not even write to him.

She heard that he had left Cleveland for New York and was having a pretty tough time in the big city but was being very sporting about it all

Loretta Clemens kept her secret for more than a year, but her happiness was too great to confine longer. Below, Loretta with brother Jack.



Herbert Mitchell

and then his mother arrived in Buffalo and looked Loretta up. It is "Mother" Tupper whom Frederick and Loretta can thank now for their happiness. She played the role of Cupid. This is how it happened.

Frederick was in Albany. When she told him that she was going to Buffalo Frederick said, "I

wonder if you'll see little Loretta Clemens."

There was a certain note in his voice that made Mother Tupper turn quickly and look at him. "Why you haven't heard from Loretta for years," she said.

"Yes, I know. But we used to be friends. And Jack and I were real pals. If you see Jack—tell him 'hello.'"

BUT Mother Tupper knew that Frederick wanted her to tell certain things to Loretta.

When she saw Loretta she tested her out, too. "Frederick's in Albany," she began.

"How is he? Is he getting along well? Is he still composing? Oh, he has so much talent." And then she stopped, suddenly realizing that Mother Tupper's wise heart knew what was in Loretta's heart for there was no disguising the eagerness in her voice and the gleam in (Please turn to page 62)



Ray Lee Jackson

Here is the first authentic story of Amos 'n' Andy as they really are at the mike. Before these pages went to press, a copy of this story went to Freeman F. Gosden and Charles J. Correll. They wired. "IT'S OKAY. THANKS."

DID you know that—
"Amos 'n' Andy write their scripts on the same day that they are broadcast?"

These scripts are sometimes only completed a few hours before they go on the air and are never rehearsed?

If "Amos 'n' Andy" are on the road and Bill Hay, who introduces them, is in Chicago, they telegraph the announcement to him?

The writing of each of their thirteen-minute scripts occupies from one to three hours though they have written them in as short a time as thirty minutes?

They have written almost 2,000 of these nightly episodes, furnishing most of the ideas themselves?

Since each episode is broadcast twice a night—once for the East and later for the West—the boys have appeared in close to 4,000 broadcasts together as Amos 'n' Andy?

Beginning with two characters, Amos 'n' Andy, there have been 166 other characters, all of them portrayed by the two comedians without assistance?

I learned all these things, and many more, in a two-hour talk I had with Amos 'n' Andy, radio's most famous comedians, in their dressing-room while they were making personal appearances on a recent tour. When I arrived to keep an appointment with them at four o'clock in the afternoon, they had just finished working on the script for that night. There was an original and a carbon for the use of Amos 'n' Andy respectively, and a carbon of the first half of the first page for Bill Hay, the announcer, who was with them on the tour. The carbon was made for him so that he could see exactly how to tie his announcement in with the beginning of the episode.

"When Bill isn't with us, we wire this to him in Chicago by 'straight wire,'" Andy said, "so he will be sure to get it in time for the broadcast from wherever we are."

The script contained the synopsis for Mr. Hay which began, "There seems to be friction between the Kingfish as Mayor and Andy, both demanding the best office as their private office. As the scene opens, we find Amos, Andy, and the Kingfish having a little argument. Here they are."

The words, "Here they are," made so famous by the genial Bill Hay are also the cue to the engineer to switch the microphone to Amos 'n' Andy and to commence their broadcast.

My first question was as to how these scripts are written.

"We work out the situations together," Amos explained. "I walk up and down and dictate, and Andy does the typing. This one is pretty late today but when we are in Chicago, we meet at our office every day at noon to write the episode for that night. We allow nothing to interfere with that meeting and we permit nothing to interrupt

Watch Amos 'n' Andy Work

By
ROBERT D. HEINL

No one has ever watched them broadcast but here for the first time you can sit beside the famous comedians and see how they create, without assistance, over 150 characters

us until we have completed the episode. It is one thing we punch the time clock on."

They use no outside scripts and are so careful not to be accused of plagiarism, that scripts offered to them are always returned unopened.

Each script is about four typewritten pages, single spaced, and is numbered. The one that day was No. 1923. Bill Hay told me that he figured the boys doing the act twice a night had used approximately 7,000,000 words since they began broadcasting Amos 'n' Andy.

In all that time they have missed but two broadcasts and that wasn't their fault.

"They gave us two days off when we made our picture," Andy told me, "one day going to California, and one day returning, but we really did not want these; we wanted to broadcast enroute. However, it was decided differently, so we missed the broadcasts."

THEY go on rain or shine, sick or well. Once Andy broadcast from a hospital, and another time when Amos was sick, they ran the wire to his home and they did the broadcast there.

Amos 'n' Andy have created all of their own characters. They explained that they selected the name Amos because it was a one-syllable word and sounded mild, and Andy because it sounded big and aggressive. The Kingfish title came about through the fact that the "Mystic Knights of the

Sea" lodge members, following out the maritime idea, were sardines. He was the third character to be written into the episodes. The fourth character was Ruby Taylor.

"We had to have some love interest in the plot," Amos explained, "so we brought in Ruby. We felt we had to have a sweet name for her and that was why we selected Ruby. Here however, we couldn't take a one-syllable word like Min in the Gumps. The fifth character was Lightning. We called him this because he moved so slowly. I am from Richmond and I can tell you that all colored people do not move slowly, but so many people have the conception of a Southern darky being slow that we decided to have Lightning so slow (here Amos lapsed into the dialect of Lightning) that—he—doesn't—even—want—to—talk—fast."

Amos confided the fact that Lightning's real name was Willie Jefferson (which was news to me) which name had to be invented when Lightning went after his wedding license and when he filled out his lodge application.

Charles Dana Gibson, the artist, has a way when talking, of making a sketch of what he is talking about at the same time, so that you have the picture of it in front of you almost as quickly as he has described it. Amos 'n' Andy in referring to their characters have a naïve way of lapsing into the parts to convey to you what they mean. Thus they characterize instantly.



Says Charles Correll, as Andy: "All in favor signify by the usual sign, the reponents 'no,' the 'ayes' is got it."



Note Freeman Gosden's expression as he portrays Amos. He has done Amos over 4,000 times on the air.



"Ya-a-as, Mister Andy," says Gosden as Lightning. At the upper right of this page he is doing the Kingfish.



On these two pages are the first pictures ever made of Amos 'n' Andy as they broadcast. Special for TOWER RADIO by Wide World.

While I was talking with Amos 'n' Andy, someone near by the theater dressing-room was practicing vigorously upon a big bass viol. It reminded me of an elephant cavorting about. Also I got a pretty good idea of how a double bass viol recital, such as is occasionally given by Koussevitzky, conductor of the Boston Symphony Orchestra, might sound. Amos 'n' Andy apparently didn't hear it. They are so used to disturbances, of hordes of people pouring in on them, that the old bass fiddle may even have been music to their ears. They are besieged by visitors but seem to enjoy meeting them.

If anyone thinks that collecting autographs has

gone out of style, he should travel with this pair for a while. Autograph seekers swarm to the stage door after every performance and even the waiters poke menu cards at the radio celebrities to be signed.

They have a very ingenious and business-like way of autographing. For instance, if a person approaches Andy, he writes out the entire inscription leaving only Amos' signature to be added. If they approach Amos, it is vice versa. Thus they equally share the task. Their writing is so much alike that if I hadn't seen the two boys affix their

signatures to an inscription, I might have thought it all had been written by the same person.

Also their voices are so much alike that even their wives mistake them when they telephone the office of the comedians, which is in a downtown business building in Chicago. They are listed separately on the office location board simply as Charles J. Correll and (Please turn to page 44)



Bill Hay, the announcer of the Amos 'n' Andy program, is at the left. He is saying, "Here they are!" And (above) the boys go on from the imaginary office in Weber City.



Ed Wynn, as he faces the huge studio audience in Radio City.

Try to SEE a BROADCAST

TUNE in on Ed Wynn, Eddie Cantor, Fred Waring, Lawrence Tibbett—any one of a large number of radio programs—and you hear great gales of laughter and tremendous bursts of applause. Obviously people are present at these broadcasts, and obviously they are enjoying it.

How can you get to be one of them? If you make that long planned trip to New York, what are your chances of seeing a broadcast? How many tickets are distributed for radio programs, and who gets them? What happens when Mr. and Mrs. John Q. Public, using no "pull," just out of a clear

sky write to a broadcasting chain, an advertising agency or a business firm direct and modestly ask for a couple of tickets for a broadcast?

The answers to these questions lead directly into one of radio's most sensitive areas. When radio began, there were no audiences. Within the past five or six years, audiences have grown to such huge proportions that they now constitute one of radio's most knotty—and most delicate—problems.

The broadcasters catch it from all sides. Listeners complain that studio audiences are a distraction, a nuisance, and cause performers to play to the comparative handful in the studio, rather than the millions who are listening on the air. Theaters complain that radio is unfair competition, for how can one expect the public to pay \$2.50 to see Will Rogers, Grace Moore, Phil Baker and others on the stage when they can be seen for nothing in a radio studio? Sponsors complain that there are never enough tickets to meet their needs, and besides, some sponsors get more tickets than others because all the studios are not the same size.

In the midst of all this storm, the broadcasters have made repeated efforts to wipe the whole thing clean and say no audiences at any broadcast. But they can't get away with it. What started as a modest effort to create interest in radio by showing visitors what broadcasting is like,

has become a monster which even the broadcasters can't subdue. They have gone too far to stop now, and only after some pretty frantic scrambling within the past twelve months has the situation shaken down to something resembling orderly procedure.

Here, then, is the situation. If you write, wire, telephone, cable, visit, or otherwise ask the National Broadcasting Company for a ticket to a broadcast you will be told flatly that there are no tickets available for distribution to the general public. If you keep on asking, you will receive a series of increasingly pointed form letters that say "No" as politely, but as firmly and finally, and in as many different ways as the English language permits. You will eventually get the idea that NBC simply does not give out tickets to broadcasts.

However, in justice to the National Broadcasting Company and its magnificent new plant at Radio City, it should be noted that the company provides, at a charge of forty cents, a guided tour through its studios and technical plant that in many ways is as interesting, and certainly vastly more informative, than attending a broadcast. There will be more about this later.

If you write to the Columbia Broadcasting System, you are likely to get some tickets. If you ask for admission to one of their "sustaining" programs—meaning a program which has no commercial sponsor and is produced by the network itself to keep its time schedule filled—they will answer you promptly by sending tickets. They may not be for the program you asked for, but at least they will be bonafide tickets for a bonafide broadcast. If you ask for one of the big commercial programs, your request will be referred to the sponsor himself and your chances—depending upon who is the sponsor—will vary from zero to pretty good.



The autograph hunters crowd around after each broadcast. They have cornered Ed Wynn.

Inc. S. ORK AVENUES
BOAT
CLOCK
VERSE SIDE



Tourists seeing Radio City with a guide, who is showing the various types of mikes and how they work.



How an audience watches a broadcast from a glass-enclosed, sound-proof balcony. The broadcast comes by wire, the action is visible to the eye.

How many tickets are distributed for radio programs—who gets them? By TOM REYNOLDS

Columbia, as you see, does pretty well in taking care of ticket requests from the public, while NBC does nothing—and there are reasons for both procedures. NBC finds itself swamped by reason of the enormous publicity given Radio City. In a depression-stricken country, the building of Radio City was the only piece of major construction not only in New York, but in the entire United States. Everyone who comes to New York wants to see Radio City. If NBC opened its doors free to everyone who wanted to get in, the broadcasters would be so overwhelmed they couldn't possibly carry on their business.



Way down on the stage are Ed Wynn and Graham McNamee. Note the size of the audience.

COLUMBIA, in an effort to compete with the facilities offered at NBC, last season leased the Hudson Theater and converted it into the Columbia Radio Playhouse. This was a legitimate theater in the heart of the bright light district, on 44th Street east of Broadway, right across the street from the Lambs Club. This provided a big studio, a big stage, a big audience and gave business firms a chance to splurge and make an "occasion" of their broadcasts. The idea was so successful that more and more sponsors demanded the same facilities, and at the beginning of the present season Columbia took over the Avon Theater, 45th Street west of Broadway, and converted it into a second radio playhouse. These are now known officially as the Forty-Fourth Street Columbia Radio Playhouse, and the Forty-Fifth Street ditto. With these two big outside houses, plus some facilities for audiences in its regular studios (the largest has room for about seventy-five visitors) in its headquarters building at 485 Madison Avenue, plus the fact that the main stream of audience requests goes to the much-publicized Radio City

of NBC, Columbia is able to do a pretty good job of taking care of ticket requests from the public. There is the general situation, and now let us get down to some specific cases. In order to test out exactly what does happen to ticket requests from the general public, the writer of this article sent out a series of such requests. They were written on plain stationery, with nothing to indicate connection with this magazine or any group or organization, and their fate may well serve to show what might be the fate of your own request.

The first letter went to Columbia with a request for tickets for "45 Minutes in Hollywood" and "March of Time" programs. No apparent notice was taken of these specific program requests, but very promptly, within two days, there arrived two

tickets for the "Camel Caravan," sent by Columbia without enclosure and without comment. Another request, mailed to Columbia one day later than the first, asked for tickets to the Will Rogers broadcast and received no immediate response.

One month later the Gulf Refining Company, sponsors of Will Rogers, wrote that the Rogers program was not being broadcast from New York and very courteously offered to send two tickets for the variety program which at that time was about to replace him.

Please note that all three requests were for big commercial programs. Columbia's official procedure is to refer such requests to the sponsors, and, assuming that the procedure was followed in these cases, the lack of response may be laid to the business firms and not the network. Actually, Columbia exceeded its official position by really coming through with two tickets, even though they were for a program not specifically requested.

Similar requests, mailed on parallel dates, went to the National Broadcasting Company for tickets to the Joe Penner-Bakers' Broadcast, the Palmolive Beauty Box Theater and the General Motors Symphony. Exactly two weeks later there arrived three printed cards—one for each letter—denying the requests in the following words:

"We appreciate your desire to attend a broadcast and regret that it is impossible to comply with your request for broadcast tickets.

"Although we are not in a position to admit you to a broadcast, we can, however, offer you a guided tour through our studios. The charge for this service is forty cents. Tours may be made any day in the year from nine o'clock in the morning until eleven o'clock in the evening."

One week after the network requests were sent out, letters were mailed direct to two business firms having radio programs, and to two advertising agencies who produce radio programs for clients.

The William Esty advertising company, producers of the Camel Caravan, replied in four days with two tickets for the Camel broadcast.

The Hanff-Metzger advertising agency in response to a request for tickets for the Ed Wynn-Texaco Fire Chief program, (Please turn to page 67)

Geraldine Farrar COMES HOME

By
Margaret
Sangster



All photographs of Miss Farrar by Edith Townsend

Back to the Metropolitan comes the famous star of the last generation for "the greatest adventure of my life, for opera now has no limitations"

WHEN I first saw Geraldine Farrar upon the stage of the Metropolitan Opera House my heart—a young heart and one very crowded with hero worship—missed a beat. It seemed to me that she was the loveliest person I had ever seen, that she was as glamorous and unreal as a character in a romantic novel, as breath-taking as an encounter with first love. When she threw wide her arms in an all-embracing gesture and started to sing, I felt as I had felt when I realized, at a tender age, that I could read. It was as if a whole, wonderful world were opening up before me.

And so when I went to meet Geraldine Farrar (I had never seen her except from across footlights and upon a motion picture screen) I was a trifle apprehensive. I was afraid, you see, that an illusion was going to be shattered, that her years of retirement from public life had dimmed her. I was afraid until I was actually seated opposite her, talking. And then the fear evaporated. For

Geraldine Farrar—as seen in the office of the company which is sponsoring her return to the Metropolitan—seen without theatrical make-up, and sans footlights, is as glamorous as ever. Glimpsed in the hard sunlight of noontime, with none of the tricks or properties of the stage, she is still the loveliest of persons!

She wore a street costume, rather on the informal side. A tight black skirt, with a little matching jacket and hat of soft, darkly red corduroy-like material. "The color of drama," I thought. "An exciting color!" Her hands were slim and white and strong; they were busy with a series of graphic gestures ("I'll talk and sing with my hands through every one of my broadcasts!" she laughed.) Her eyes were vivid with the fires of enthusiasm, and her mouth was eager.

I said—quite without meaning to—"This is a great occasion for me, Miss Farrar!" And I meant it.

Geraldine Farrar said in answer to the first of



Geraldine Farrar in one of her greatest opera successes, "Carmen." The cigarette girl fitted the Farrar voice and style. Miss Farrar also made a flashing version of this for the old silent films.



the questions with which I plied her:

"How am I going to handle my broadcasts—the plan of attack, you ask? Oh, I am going back to the Metropolitan in the role of interpreter—no, better, a raconteuse. I will discuss music and singers and will tell the history, and some of the gossip, of opera. I'm going to be a link between the Metropolitan—which I adore—and a great group of listening people. People who, I hope, will consider me their friend—and, if necessary, their adviser. I'm not going to lecture these people or instruct them—I'm not going to delve for them into the technicalities of fine music. I am going to be a translator rather than a teacher. I am going to give them the best and most honest entertainment that is within my power to give, and let it go at that.

"Opera, to my mind, is not at all beyond the comprehension of anybody. There's nothing high-brow about it. Opera isn't something to be wary of—it's something to hum! People won't be shy about loving and understanding even the most difficult and obscure passages—once they've grown familiar with those passages. It will be my privilege to help them become well acquainted with the arias that I have sung upon so many occasions!"

"BY the time this interview is published," I told Miss Farrar, "you will have made your debut upon the air. So it won't be news—the initial opera that you will interpret. And yet I'd like to know what that opera is going to be."

Geraldine Farrar answered:

"My initial opera will be 'Hansel and Gretel,' and it will be presented upon the afternoon of Christmas. I'm rather glad that I'll make my bow with a children's opera—and on Christmas!"

"It will be a lovely present," I agreed, "for the radio audience."

Miss Farrar smiled—a flashing, gay smile.

"Not for them," she corrected, "for me!"

I WAS a trifle reticent about asking my next question—even though it was an obvious one. And yet I had to ask it.

"Is it very different," I queried, "this sensation of making your Metropolitan debut as a raconteuse?"

Geraldine Farrar inquired in return:

"Different from what?"

I hastened to explain.

"Different from your debut upon the Metropolitan stage as a star?" I amplified.

Above, Miss Farrar today. At the right, as she was ten years ago. Miss Farrar's debut as raconteuse was in interesting contrast to her debut as singer. "The youth and the nerves are no more, and the tears have ceased to flow. I can give—and get—a quieter enjoyment."

Miss Farrar laughed. "Indeed, yes!" she told me. "I remember that first evening at the Metropolitan so well—so very well! I was young and nervous and the opera house seemed huge and cold. Fortunately the opera was a favorite of mine, 'Romeo and Juliet,' and I was able to lose myself in the drama of it. The performance was over almost before I could adjust my emotions, and the applause swept down upon me like an avalanche and the flowers surrounded me and hands urged me forward and voices called. I went home exhausted, that night, to cry myself to sleep from sheer excitement."

I prompted, "And now?"

"And now," Miss Farrar went on, "the youth and the nerves are no more and the tears have ceased to flow. And I can give—and get—a quieter enjoyment, mingled with the self-same thrill of song and creation. Do you understand?"

I nodded in the affirmative.

"Does it matter," I asked, "that there is another star upon the stage and that you are telling about her performance instead of living in your own?"

Geraldine Farrar exclaimed: "But certainly not! No real artist resents or envies the performance of another real artist. I can thrill to the triumph of someone else—I'd be totally useless, I'd be entirely worthless, if I couldn't!"

She paused abruptly and her eyes traveled down the length of the office in which we were having our chat. I couldn't help thinking that it was a rather drab setting for the woman's extraordinary personality. Perhaps Miss Farrar felt my thought for she said:

"I want to tell you about the room from which I will broadcast, although it isn't exactly a room. I have a box at the Metropolitan Opera House and the box has been transformed into an actual boudoir. It is hung with silken draperies and fitted with cozy, comfortable furniture. I'll have my own piano—the same piano that, through the years, I have taken on tour—and I will accompany myself

on it. I'll have blossoming plants, many of them, and space for a guest or two. It will be like a little home—a home in which I can feel content and completely at ease.

"When I do my broadcast I won't, as I said before, be either stereotyped or learned. I will broadcast only during the intermissions; I won't do any interrupting or interpolating. Each broadcast will be a spontaneous thing—the theme of it must, of course, be varied to suit the theme of the opera. Take 'Faust,' for instance. I will tell something of the lives of the men who composed the several scores. I will tell, perhaps, of the homes from which they came. Of their problems—and their loves—and their hates. Then I will go on to tell about my personal experiences in giving Faust—of the many Marguerites that I have sung in many lands. I will doubtless—" she smiled radiantly, "sing my version of some of the better known melodies. Not in any way to compete with the present cast, but to emphasize my story and the story of the opera. That, incidentally, is my theory of this opera broadcast—to emphasize rather than to criticize. Opera nowadays needs emphasis rather than criticism!"

"YOU know," Geraldine Farrar's expression made me think of the high, lifted look that she had worn during the filming of "Joan of Arc," "I cannot help hoping that the emphasis and weight of radio will be the opera's solution. I don't have to explain that opera has suffered during these last depression years. It's been the stepchild of the artistic world—nourished, as orphans are, by the none too voluntary contributions of a comparative few. Opera deserves something better of us. Perhaps the support of the radio audience—and I mean spiritual support as well as physical support—will give opera a needed boost. I'm extremely grateful that my voice—for so long dedicated to opera—will have a part in the boosting.

"I feel," Miss Farrar shrugged shoulders that were straight and slim in (*Please turn to page 55*)

Your Neighbor...

EDGAR GUEST

By DOROTHY ANN BLANK

IF you've been thinking of this man as Mr. Edgar Guest, the poet, stop it right now. Because he wouldn't like it. He hates being called Mister; for that matter, he can just barely stand being addressed as Edgar. He says his name is Eddie Guest.

He doesn't call his work poetry. He calls it verse, which, he claims, is a good five letter newspaper word. And he wouldn't be caught dead calling himself a poet.

He certainly doesn't look like a poet. He looks like what he is—a newspaper man. Whether you talked to him in the bare little workroom on the second floor of his Detroit home, and he was wearing carpet slippers, old gray flannel trousers and a once-white sweater, or whether you cornered him in evening clothes at the NBC studios in Chicago, his hair would be sticking out or up somewhere, and his tie (if he wore one) would be hanging askew. He always looks a little as though a city editor had just yelled at him to hurry up and go out and get that other story. His hands are wide, his fingers gnarled and blunted from long years of typewriter pounding and garden grubbing. His face is permanently weathered and his eye has an unceasing twinkle.

If you were in any branch of the journalism business, you'd know that he talks like a newspaper man, too. His conversation is full of headlines, scoops and beats. And, even if you didn't recognize this, he wouldn't sound like a poet. For though his verses are full of sentiment (as he is himself, though he may kill us for saying so), you'd never suspect it from talking to him.

Unless, of course, you were his close friend, or a member of his own household, or—his neighbor.

For Edgar Guest might be your neighbor, the man you'd like to live next door to. You'd know you could always go over and borrow his lawnmower, that he would never allow his kids to play Tarzan in your radishes, and that his wife would always have an extra cup of sugar in the house if yours ran short. You'd know that no gossip would ever have its roots in his household. If you had a little girl she would probably like him almost as much as she did you; and she would undoubtedly call him "Uncle Eddie."

LET'S visit the big white pillared Colonial home in Palmer Park, a suburb of Detroit, Michigan, from which the Poet of the Home commutes every week to Chicago, to appear as master of ceremonies

on the Household Musical Memories Program and try to find out just why he is always so eager to get back there. In fact, we'll snoop around and see how much truth there is in this home stuff. Whether Edgar Guest is as sincere as he sounds when he says "It takes a heap o' livin'."

There's certainly a heap o' house—fifteen rooms of it!—and around it, in addition to carefully tended shrubbery and flower beds, acres and acres of green velvet lawn. (He'd have a lawnmower to lend his neighbors, all right.) But that's not all lawn. It's really a gem of a nine hole golf course, which faces the front of the pillared house and comes right up to the back yard boundary of Guest's estate.

"I could tee off my own back porch if I wanted to," he explains, grinning. "And if I ever had time!"

We enter the mansion—for mansion it is, obviously the home of a wealthy person with excellent taste. The interior is furnished with simple dignity. There is nothing of the *moderne* flavor, nothing garish. Walking through the spacious, open rooms, one is immediately impressed with the fact that, for a wealthy home, it seems very lived-in. Beautifully kept as it is, you know some way that if the

funny papers were strewn about the floor on Sunday morning in the dignified library, nobody would get spanked. If somebody let the Great Dane dog in out of the rain and he shook himself in the drawing-room, you can tell that it wouldn't be considered a major offense.

And who lives in these fifteen rooms? Eight people in all. Mr. and Mrs. Guest; Edgar A. Guest, Jr., hereinafter referred to as "Bud"—whenever he happens to be at home (after all he's 22); and daughter Janet, 12 years old, comprise the immediate family. Then there are the four servants, who are practically members of the Guest family by virtue of long service.

Mary Showers is the cook. She has been preparing Edgar Guest's favorite dishes for nine years. Anna Miller has been Mrs. Guest's personal maid for twelve years. Anna and Mary, besides their special duties, share the cleaning of the big white house. Nurse Davies has been taking care of the household in case of illness for nine years; the laundry also comes under her special jurisdiction. Then there is John, who doubles as chauffeur and gardener.

The Guest menage runs itself practically without orders. By now the servants know what needs to



Nagle Studio, Philadelphia

Edgar Guest (above) with Boake Carter in the broadcasting studio. When not broadcasting, writing verse, Mr. Guest may be found in his garden. At the right is the poet and his daughter, Janet, twelve years old. She's in the eighth grade and her main ambition is to make a hit with her daddy. Her brother started this year as a cub reporter on Daddy's paper.





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Eddie Guest himself. He has worked on the same newspaper, The Detroit Free Press, for forty years. And he is proud that he is a journalist. He loves the work. Poetry happened to be thrust upon him.

be done before anyone else does. Each of the four is a distinct personality, and czar imperial of his or her own domain. Eddie swears by each and every one of them as the best in the world.

We erred a little in calling John the gardener. His title should be "assistant gardener," since this is really Edgar Guest's domain. Not only does he take the greatest pride in his beautifully landscaped grounds, but he can often be found digging, pruning or weeding, whichever is in season. But strange to say, when it comes to pottering around inside the house, he isn't much help. He enjoys lounging about, and is a homebody; so in that sense he is extremely domestic. But when it comes to repair work or the use of tools, he is completely helpless.

There have been other members in the Guest household at various times. They have been dogs, goldfish, lovebirds, guinea pigs, white mice, snails, turtles and chameleons.

Bud Guest graduated last June from the University of Michigan. After a long vacation at the Guests' summer place at Point Aux Barques, Michigan, and a short trip to California, he reported this Fall at the city desk of *The Detroit Free Press*. It has been rumored in journalistic circles that a certain Mr. Edgar A. Guest, Sr., who has worked on the paper since 1895—a mere forty years—put in a good word for the boy.

But you can bet your bottom dollar that if Bud Guest doesn't do a good job of cub reporting he'll hear about it from his famous dad. Because Eddie Guest gets a lot more incensed over bad handling of a newspaper story than he does over the fact that the news contained in it may be world-shaking. Suspense in the wrong paragraph annoys him much more than a bullet in the wrong back. He would still rather write a good news story, in straightforward prose, than write ten poems. Poetry, in a

This homespun Poet of the Home refuses to be called a poet. He says he writes verse—and that's all there is to it

THE SHUT-IN

Eddie Guest was invited to write a new poem about the universal appeal of radio for TOWER RADIO to accompany this story about him. This lovely verse was Mr. Guest's response.

This used to be a little room
So white and plain and bare,
With little joy to break the gloom
Or ease the weight of care.
And oh the hours were dreary, long
With loneliness and pain!
But now with all the young and strong
I share the world again.

Time was with aching, burning thought
Shut in I seemed to be,
But now the radio has brought
The throbbing world to me.
I share the pomp of prince and king
In all their pageants gay
While artists of the opera sing
My loneliness away.

Where once I woke again to sigh
A prisoner of despair,
In touch with all the world am I
Its deeds are mine to share.
My walls are now arenas gay
Where thrilling scenes I see,
And in this room where I must stay
Glad voices sing to me.

By

EDGAR A. GUEST

sense, was thrust upon him, almost against his will.

He is pleased, of course, that his son plans a journalistic career, but he has never tried to influence either of the children, in that direction or any other. He believes children should be allowed to follow their own natural bent; if it happens, in the case of his own children to be writing, well and good. In fact, very well and good.

IT'S too early to tell about Janet, who attends Miss Newman's Private School in Detroit. She is in the eighth grade, and her main ambition at the moment is to make a hit with her daddy. It looks as though she couldn't help but succeed. Janet got a big thrill when her father took her to Chicago

with him recently, to see him broadcast. She had never been to Chicago before, and it made her feel very grown up.

The Guest household has its own musical memory hours, since Janet plays the piano beautifully. Bud, being versatile, plays saxophone, clarinet and drums, and well enough to do it as an avocation. During the last few Summers he has held forth with a dance orchestra at Point Aux Barques. Although neither Mr. nor Mrs. Guest play any instrument, they are an appreciative audience at private recitals.

Mr. Guest has long been a quiet but firm worker for the Detroit Symphony Orchestra. Like most Symphony Orchestras, the organization needs financial support periodically from people with money. Guest himself, as you might imagine, does not care particularly for this type of music. (Although he will tell you that he is passionately fond of the opera called "*The Battered Bride*.") But he appreciates the value of the Symphony to the city of Detroit, and has done much to help make up its deficit at various times.

The Guest family attend the Grace Episcopal Church in Detroit. They like movies and are faithful radio fans. They never miss tuning in their two favorite programs—Amos 'n' Andy, and the Household Hour. Inveterate readers, all of them, the big library with shelves and shelves is jammed with hundreds of fine books. Mr. Guest's favorite prose writer is Robert Louis Stevenson. He numbers Browning and Emily Dickinson among his favorite poets.

The ping pong table is another popular spot. Both Janet and Bud play well, and their dad is a veteran at the game. On one of his frequent trips to Chicago, Guest organized a tournament among his associates at NBC, buying a fine ping pong table and equipment to give as first prize. Having duly awarded it, he proceeded to win it back for himself forthwith; but he left it in the NBC studios for his friends. (He admits it was a little like giving Junior that electric train for Christmas because you've always wanted one to play with yourself.) When he's not on the air at NBC, he can almost always be found at that ping pong table. He intends some day to write something about the game, but hasn't to date.

Golf is another pastime Eddie shares with his son. A year ago Bud trounced him badly for the first time. There was a lot of bragging done, none of it by Bud. "That kid can drive a ball at least fifty yards farther than I can," Guest boasted, "and he can play circles around me on the green." Guest himself shoots in the eighties.

THE Guests recently celebrated their twenty-sixth wedding anniversary. Mrs. Guest is a cultured woman, with a quiet, simple manner. Her prescription for happy married life is to "find out what your husband likes best and give him as much of it as possible." She thinks keeping a man happy is not a question of cooking, dress or mannerisms, but one of tuning yourself to his moods—and not letting little quarrels grow into big ones. She didn't say anything about "—and letting him have a place where he can get off by himself." But perhaps that is one reason she has been so successful in domesticating that wildest of male creatures—a typical newspaper man. (Please turn to page 38)

The THEATER comes to RADIO

HERE'S a problem for the class in radio program making: You have a big, important client. He wants an hour show, preferably a dramatic show, and naturally he wants to reach a maximum audience. He wants an NBC coast-to-coast network.

You make inquiries, and you find that most of the desirable evening hours on NBC are already sold. You shy away from daytime hours because too many potential listeners, both male and female, are away at business during the daytime. You are still looking for that maximum audience, and you have to come through with a good, big program on a good, big network with suitable material at a favorable time.

Are you a little bit stumped? Well, exactly this same problem faced the radio executives of the J. Walter Thompson advertising agency, and in taking a bold and original way out, they landed one of the solid hits of the present radio season. They decided to put on a full hour, front-rank dramatic show on Sunday afternoon.

Wisecracks said they were crazy. "People want to listen to music on Sunday afternoon," they said. "People want to go riding on Sunday afternoon," or "Nobody is going to sit down and really listen for a full hour on Sunday afternoon." The program executives patiently listened to all doubters and objectors, and then quietly went ahead and scheduled the Lux Radio Theater for 2:30 to 3:30, Eastern Standard Time, over a coast-to-coast network of the National Broadcasting Company.

As a result, you heard Helen Hayes in her unforgettable performance of "What Every Woman Knows"; you heard Ruth Chatterton in that high comedy of divorce, "Rebound"; you heard Walter Pidgeon in "The Barker"; you with his gruff tenderness in that stirring drama of regeneration, "Seventh Heaven"; you heard June Walker and Ernest Truex in the hilarious adventures of "The Nervous Wreck"; you had a grand cry with Jane Cowl in "Smilin' Through"; you—but why go on? You know what a line-up of really big stars in really big plays the Lux Radio Theater has brought you, placing this program just about at the top of the major dramatic programs on the air.

THE agency "hunch" was right. There comes a time, after Sunday dinner (or after Sunday breakfast-lunch, depending upon your arising habits) when the family is fed, relaxed and receptive. A bombardment of short, choppy programs is fired at them during the day, or else they are bathed in music. A good, solid dramatic program stands out as being both different and welcome, and

the family has time and inclination to listen to it.

What would you put into this hour? Here we come to another vital point, for the agency again struck out boldly in determining the character of the program. Let Anthony Stanford, who directs the Radio Theater, tell you about it.

"First and foremost, we determined to make everything genuine theater, and we hold to that idea in everything we do," says Mr. Stanford. "There is a lot of good original writing done for radio, but, after all, the theater was already thousands of years old when radio was invented, and we thought we could do nothing better than go to the theater, the mother of all the amusement arts, for the solid basis of our audience appeal.

"Much harm is often done in transferring stage plays to radio, because the time allowed is too short. What can you do with a play in fifteen minutes? Fortunately the client in our case was wise enough and generous enough to provide us with a full hour to work in, and tell us to go after really big stars in really big plays.

"I am convinced that in an hour on the radio one can give the essence of any play ever written. The necessary cutting strips it down to its real meat, and I think that often the dramatic impact of a play is really enhanced in its radio version."

What are the actual mechanics of the transfer of a play from stage to radio? Granted that the manuscript is condensed, rewritten in spots and arranged for radio presentation, how does one go about actually getting it on the air? Mr. Stanford has some interesting procedure in this regard.

"My background and training have been in the theater," says this talented, still-young man, who has served variously as author, actor and director in his day, "and I determined to preserve as much of the real theater atmosphere as possible. The usual practice with stage stars new to radio is to tell mumbo-jumbo at 'mysterious technique.' Frequently all this talk, although meant to help them, merely adds to their confusion.

"Fortunately the modern dynamic or 'ribbon' microphones in use at NBC to-

Mighty important to the Lux Radio Theater is Bob Stone, efficient sound effects man. Here he's "shooting" Mooneyan in "Smilin' Through."



The charming entr' act music is furnished by Robert Armbruster and his Lux orchestra. Armbruster also writes the incidental music.



Anthony Stanford, director of the Lux Theater, observes rehearsals from the control room. At right is Henry Kenny, NBC engineer.

day have freed us from the artificial, essentially false 'radio technique.' This so-called 'technique' consisted primarily of standing close to the microphone and mumbling or crooning, rather than speaking or singing, and depending upon electrical amplification to bring the voice up to the required volume.

"We now have microphones so sensitive and so faithful in their accuracy that one doesn't need to stand close and whisper; one can stand back and talk. I tell stage players to think of themselves as being on the stage, to visualize the setting and really feel the roles they are playing. If the action calls for a character to walk over to the side of the stage and make an exit, I tell that player to walk offstage just as in the theater. If the part calls for entrance from a distance, enter from a distance; if there is need to shout, shout; if the action indicates that a player come close to whisper a confidence, come close. I find this method gets rid of the static, stilted quality of much of radio playing. Even stars wholly new to radio feel at ease, and very natural, effective performances result."

WOULD you like to see how this method works out in rehearsal? Let's drop in on the Radio Theater, and see just what does take place as this program is being prepared for the air.

Here is the fine, spacious Studio 3-H in the National Broadcasting Company headquarters in Radio City. This studio is richly decorated in black woodwork and brocaded panels of Spanish red—one of the handsomest studios in the building.

Today is only Friday, and the program won't go on the air until Sunday, but already the cast has had a full day's rehearsal, and they will be rehearsing all day today. Only by constant going over and over until every player is fully at ease in every word of every part, will that final, smooth, perfectly timed performance result.

This week the play is that never-dying romantic favorite, "Smilin' Through" and the star is the lovely Jane Cowl, who is also co-author—with Jane Murfin—of the play. This play was a history-making success in the theater, its success was repeated in the movies with Norma Shearer in the central role, and now the original star is bringing it to radio.

The first thing that strikes you is the general informality

of the proceedings. Director Stanford and his players are grouped around a table, talking over the results of yesterday's rehearsal. There is nothing giddy or "actorish" about the manners or clothing of the players. Miss Cowl looks smartly comfortable in a tweed coat and a jaunty sports hat. Rehearsal hours are long and arduous, and Miss Cowl brings along to sustain her nothing more exotic than a thermos bottle of good old American coffee.

These are genial, friendly people, and after they have talked over some of the mistakes of yesterday and, under Mr. Stanford's guidance, determined upon the lines of attack for today, they start to work. Mr. Stanford goes into the control room, where a large plate glass window enables him to see into the studio, and a monitoring loudspeaker enables him to hear exactly what is going into the microphone. At his elbow is the microphone of the "talk-back" system which enables him to reverse the circuit and speak to the actors in the studio. Where there are pauses in the action, musical interludes or "bridges," or

How Broadway stars knock upon your door for an hour's visit every Sunday afternoon with their favorite stage successes

By TOM CARSKADON



Norman Taylor

At the immediate left, Jane Cowl is photographed during rehearsals of that tender, romantic tragedy, "Smilin' Through."

Below, Walter Huston in a scene of the side-show drama, "The Barker." He gave one of his finest performances of radio.



William Hawley

intricate cues for a scream or sound effect, the actors look through the window and take the cue direct from Mr. Stanford. The experienced and capable NBC engineer, Henry E. Kenny, is at the control panels, and, at a signal from Mr. Stanford, he turns on the microphone and the rehearsal begins.



One of the stars of the Lux Theater was Helen Hayes, who gave an unforgettable performance in "What Every Woman Knows." She is shown above and at the left.

WHAT you see now are players in ordinary street clothes coming before the microphone and reading lines from a typewritten script. Yet the subtle alchemy of the actor is in their blood, and unconsciously they simulate the action, make gestures, take on the facial expressions, and with even a little imagination on your part you can see the men in the velvet collars and broadcloth coats, the women in the flowing crinolines of seventy years ago. You see the setting, you hear the voices—why, you're attending the play!

That is exactly the effect the producers are trying to achieve. The Lux Radio Theater is real theater brought to your own armchair.

Watching the rehearsal now, we see Mr. Stanford interrupting to give directions as to how this line or that line should be read, to explain a characterization, or modify the tempo of a scene. The actors are sympathetic and responsive to his direction. We watch Wilfred Seagram as John Carteret dreaming of his shattered romance of fifty years before or—in flashback—re-enacting that romance. We see George Graham as the young and old Dr. Owen. There is Florence Edney as the tactful nurse, Ellen. There is a vivid scene in which Alfred Shirley, playing the part of the rejected suitor, Jeremiah Wayne, shoots Mooneyan and precipitates the tragedy. We see the young author-actor-scene designer, Richard Whorf, playing the part of the young Kenneth Wayne. And, as the central figure in the whole play we see one of the most talented women in the American theater, Jane Cowl, playing the dual role of the Mooneyan of fifty years before and the Kathleen of today.

After a morning spent in rehearsal, the orchestra is called in, and, after going over the music, preparations are made for the "dress rehearsal." This means the whole program, with all music and sound effects, run through from beginning to end without interruption to get an accurate timing. The orchestra is under the direction of Robert Armbruster, one of the most successful of the younger conductors in radio, who also composes all of the incidental music for the Radio Theater. "In arranging the music," says Mr. Armbruster, "we try to avoid 'stunt' music or elaborate set pieces. We insert music only when it comes in naturally, and interprets and strengthens the essential mood of the play."

In the studio now is a young man who is a quiet but highly important factor in the success of the Radio Theater. He is (Please turn to page 49)



Ray Lee Jackson

Above, Countess Olga Albani, the triumphant radio star. Right, the Countess with her son, Guardo, who gave her the inspiration to become one of the foremost singers on the air.

The Gallantry of a COUNTESS

Olga Albani is on the air today because she triumphed over great odds to save her little boy, Guardo, from starvation



Foto-Ad, Chicago

THE strange part about it all is that she had always wanted to be an actress but had it not been for a financial tragedy, had she not looked into her son's eyes and wondered if he would always have food, you would not be hearing Olga Albani's voice over the air today.

Intimate friends would have heard her. The wealthy and aristocratic men and women who moved with cultured ease and grace through the luxurious rooms of her lovely home would have been the only privileged listeners. Her father quite approved of her studying voice, and singing for her friends—but to do it professionally—ah, thank God girls of good Spanish families didn't have to do that sort of thing. Thank God his daughter should never be subjected to the stares of a paying audience. Ah, if he could but have looked into the future.

Olga wanted to go on the stage even then. There was no need for earning money, of course. She had everything she wanted that money could buy.

As a result she was very extravagant. A thousand dollars meant no more to her than a dollar. She had no idea how much money her family had. High-born Spaniards did not discuss money. And it never occurred to Olga that money would ever be important one way or the other.

She met Count Arturo Albani at a reception. He, of the Italian nobility, blond and charming, was the sort of husband that a girl like Olga should have. The father who disapproved of a career for his daughter so violently could not possibly disapprove of her marriage to a count.

Perhaps her mother was slightly disappointed that Olga would not fight for a career. For the mother encouraged all of Olga's dramatic gestures. She insisted that she recite for friends when she was a child and she was thrilled when Olga took part in plays given by their church. After one of these a great actress, struck by the girl's talent, volunteered to take her to Belasco for a try-out.

"Why don't you go, Olga?" her mother asked. "But just don't tell your father."

But Olga would not brook such violent paternal disapproval. Instead she married the count with whom she was so deeply in love.

That marriage was dramatic enough as it was. Albani had been divorced in New York, so they had a civil service performed in New Jersey. An hour later in New York they and five friends of theirs dashed from church to church trying to get a priest who would marry them, but none would.

At home the wedding reception guests were waiting. The couple didn't arrive until after ten o'clock and there had been no church ceremony. But they sailed for Europe nevertheless and while they were there received a special dispensation from the Pope and were married in the church.

Their baby was born a year after the church ceremony, in New York. They named him Guardo. Never had Olga been so happy. Ah, what more

could a woman want? A charming husband, a beautiful baby boy and plenty of money. Count Albani had a flourishing business. He was an art and antique dealer and his perfect taste, his knowledge of all things beautiful and old put him in a class by himself. That was 1928.

In 1929, a year which America will not soon forget, came the crash. The Count had been wise. He had no money in Wall Street but in a few short weeks he saw his business go to pot. Almost nothing was harder hit than art, for people who are wondering where the next meal is coming from have no interest in a piece of painted canvas.

The people who had lost fortunes could not buy antiques. The people who had saved something from the wreck were afraid to buy. There was not a chance for the count to earn a cent and all of his money was tied up in his priceless *objets d'art* which nobody wanted.

As I have said a thousand dollars was the same as a dollar to Olga. When her husband told her they were poor and that everyone else was poor she could not believe it. (Please turn to page 38)

By NAN CAMPBELL



"I'm not conceited but my uncle is. He's seven feet tall and plays the flute. F' Goodness Sake! That's high flutin'."

"A friend of mine runs a restaurant. He serves Jinx on Rye, Plagues a la King, Ham and Hex and Phooey on You. An eight curse dinner!"

I DIDN'T KN_o-O-O-W THAT



"My uncle is a politician. He was running again this year. He asked them to look at his record and they did. He's running yet. He got elected in the first place because he's a magician. He got ten people to vote from an empty house. The nasty man!"

(Above, Ozzie Nelson, Joe Penner and Harriet Hilliard.) Again Joe is speaking: "To be sure! To be sure! This is a story of two witches. One wears trousers, the other has a switch in her hair. You couldn't tell which witch wears trousers and which witch wears the switch."

Special Photographs for TOWER RADIO by Rudolph Hoffman





Calder

Above, Fred Allen with his one and only stooge, Portland Hoffa. She has an all-time job, for she is also Mrs. Fred Allen. Below, the mouse-like comedian with the inimitable Jack Smart, the man of a million voices.



Wide World



Wide World



Left, this is how Fred Allen spends most of his waking hours—pounding out his script, and always his favorite critic and stooge, Portland Hoffa, is with him.

Above, Fred Allen broadcasting. It is hard work and, speaking of it, Fred says, "This goes on until we are carried out of the studio in strait-jackets after the show."

HIZZONER of BEDLAMVILLE

"It's work," says Fred Allen. "Look at me. I'm nothing but a skyscraper mole. A monk chained to a typewriter."

By EDWARD SAMMIS

SO you'd like to be a radio comic, eh? One of those funny fellows who have nothing to do but stand up there in front of a microphone and get off a lot of clever gags they have picked up during the week.

It must be a great business. Stop at the best hotels! Be invited everywhere! The life of the party! Mingle with the elite! Clip coupon today! Just a minute, friend. Before you lay that resignation on the boss's desk, let's drop in on Fred Allen, and see how he feels about it.

Fred is a comedian. One of the funniest. In fact he's so funny that he writes practically all his own stuff. So he ought to have some pretty good ideas on the gay life a comedian leads.

If we are going to drop in on him it would have to be between four and five on a Friday afternoon. Maybe you get a day off a week, or a day and a half, or two days. Fred gets an hour off, and that is it.

We go to a modest, comfortable apartment house in midtown Manhattan. (What, no penthouse?)

We inquire for Mr. Allen. The room clerk looks slightly perplexed. Yes, he supposes Mr. Allen is around. Nobody ever sees him. But the desk keeps getting complaints from the neighbors about his typewriter going in the middle of the night. So he must still be there.

We ascend to an upper floor, ring a bell and are ushered down a hall to an absolutely bare room.

There is a somewhat rickety desk with a portable typewriter on it in the middle of the floor, and two straight chairs. There is a trunk in the corner and stacks and stacks of books piled around against the bare walls. That is all.

A tall, amiably melancholy-looking man is wandering about in his shirt sleeves with his hat on, pensively chewing a cigar.

We decide there must be a mistake. We have happened in on some poor devil who is just being evicted.

"Sorry," we mutter, ducking our heads apologetically, "we must have the wrong apartment. We are looking for Fred Allen."

"But I am Fred Allen," he insists. "Honestly I am. I have the scripts to prove it. Welcome to my cozy workshop. Come right in and make yourselves comfortable—I dare you to."

Chances are you wouldn't recognize him, either. Not even if you sat next to him in a subway, or bumped into him on the street, wandering aimlessly along from store window, to store window, an umbrella over his arm.

So pronounced is his self-effacement, that he doesn't even look like himself. That is, like the buoyant Fred Allen you have seen on the stage or in the studio. This is apparently due to an almost painful New England reserve which has made him at once the least dynamic in manner and the most dynamic in accomplishment of all the funny men of the air.

WE look around. The second disillusionment. Here we had pictured him reclining in an easy chair before an open fire in a richly appointed den, highball in hand, languidly tossing off quips which a battery of stooges and secretaries took down between intervals of rolling on the floor with merriment.

And this place where he works might be your own bedroom with all the furniture moved out!

No secretaries. One stooge, Portland Hoffa, who also doubles as Mrs. Allen. He did have a secretary once, for a few days. But she couldn't put in extra gags when she was copying a script, as he did. So



Left, Edmund "Tiny" Ruffner, who directs the Allen show. Here he is guiding the studio audience in their enthusiasm.

he went back to batting out the stuff himself, on his portable. We try one of the chairs, which isn't very comfortable or very secure, so we think better of it and go on standing up. "Mr. Allen," we commence, "we have come to ask you about this fascinating life you comedians must lead."

He regards us with great compassion through his spectacles, standing with his hands in his

pockets. Then Allen sighed heavily. "Yes," he says slowly, "it is a fascinating life. I haven't had a week-end off in over a year. I haven't seen a football game since 1932. Mrs. Allen and I never go to a show except when in search of inspiration. Then we just take notes."

"I have been on the air for around a hundred and twenty-nine shows and I have never heard myself. I never run into anybody outside the business who can tell me how I'm doing. Once I had a record made. It sounded terrible. So I never had the heart to try one again. Yes, a fascinating life. You must tell me all about it sometime."

We run our fingers around nervously inside our collars. "But the ah—work, Mr. Allen," we try again, "the work must be absorbing. It must be its own compensation in a way. We mean, most of us would rather think up jokes than work for a living, any day, wouldn't we just?"

He does not answer. But a kind of snort comes from the desk where he is bending over, rummaging. He emerges with a (Please turn to page 59)



Photos by Ray Lee Jackson

•

JAMES WALLINGTON

Jimmie and his wife. Wallington is the latest winner of the American Academy of Arts and Letters' gold medal for diction. A Rochester, N. Y., boy who made good . . . 26 years old . . . Union College graduate . . . stage . . . radio . . . and you all know Wallington as Eddie Cantor's stooge, as well as for his perfect mike manners.

•

HIDDEN SKIN TINTS IN THIS POWDER

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An optical machine, which reads the skin, color-analyzed the complexions of over 200 girls. Gorgeous complexions—bad complexions—all came under its searching eye. Then it was discovered that the clear, pearly blonde skin held a tint of *bright blue*—the brunette had a note of *brilliant green*. These same beautifying tints, hidden in human skin, Pond's blends invisibly into their new powder shades.

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Now you can get just the shade of face powder you need to make your skin thrilling.

You need no longer be content with powder that merely covers face shine. Nor with powder that makes your skin look dull, drab, oldish. Now you can get glamorous new powder shades which actually do things for your skin.

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And it is so inexpensive! Only 55¢ for a glass jar that contains as much as many \$1 boxes. In gay boxes for 10¢, 20¢, 25¢. It's available everywhere.



10¢ $\frac{1}{4}$ actual size

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Radio

PAGEANT

THE Tower Observer doffs his chapeau to Mary Pickford, who, having adopted a new medium of expression, set carefully about learning its technique and manners. Each Pickford broadcast has been an improvement over the last.

The Observer, incidentally, has watched the Pickford career since she starred in a child role of "A Good Little Devil" for David Belasco, since her earliest Biograph days. A child who had grown to girlhood with small theatrical barnstorming companies, Miss Pickford went on to become first lady of the films. More than that, she became the one outstanding person of taste, poise and restraint in the maddest town in the world. She became an Alice in a madder and more fantastic wonderland than Lewis Carroll ever dreamed.

Success never slowed up Miss Pickford's interest in her work, never brought pause to her ambition to achieve. Now that the first lady of the cinema has turned to radio, she has attacked her new work with the same zeal and earnestness.

The Observer expects great things of Miss Pickford on the air. And he recommends to all admirers of the lovely actress—and who isn't?—a superb interview by brilliant Margaret Sangster on page 10 of this issue.

THE air has been crowded with much varied histrionic effort, thanks largely to the Lux hour. Ruth Chatterton's throaty sophistication in the worldly wise comedy, "Rebound," was an interesting air experiment. A heroine actually disturbed the ether waves with a "Damn!" There was one superb scene between the disillusioned girl and her father, a Paris exile, mellowed by the passing years. The saccharine sentiment of "Smilin' Through," starring its stage creator, Jane Cowl, was in sugary contrast but perhaps better fitted to the restraints—the listening limitations—of radio.

To neither of these charming ladies does the Observer award his personal medal for best air acting to date. It goes to a tough gentleman of the films, the vigorous and direct James Cagney. Cagney did the tenement roof scene of "Four Walls" and his playing of a convict just released from prison, trying to find a real freedom, to us was the high point of radio playing.

THE Tower Observer is not one to cavil at his radio fare. He can find his share of entertainment in almost anything. But he does regret the



Vivienne Segal, pleasant radio songstress, is one of the attractive girls on the air.

Why Mary Pickford will succeed on the air, why ether features disappear, and comments upon other programs, old and new

By THE TOWER OBSERVER

Caricatures by Henri Weiner



passing of Charles Winninger as the Captain Henry of the Show Boat. Frank McIntyre was introduced into the program to guide the hour. For some reason or other the sponsors felt that Mr. McIntyre should imitate Mr. Winninger. Mr. McIntyre might well have created a character of his own but the result now is something of a road company version of the original Show Boat.

A change in playwrights—veteran stage author Owen Davis now writes the plot—for "The Gibson Family" has helped matters considerably. But the hour still is as cluttered up with plot as an old-fashioned parlor with Niagara Falls souvenirs. The Observer personally is opposed to serial plots on the air, save for the complications that beset Amos 'n' Andy.

THE disappearance of the Goldbergs, who vied with Amos 'n' Andy up to last Summer, is an example of the vicissitudes of radio. Sponsors, basing their valuations upon various advertising agency check-ups, arrive at the conclusion that a feature has exhausted its usefulness for a certain particular product. Or the product sales reach a saturation point; from which they do not climb any longer. Or a new idea, considered of greater value, is hit upon. And the feature disappears from the air. The public



D'y he-e-ear me? Why, it's Jack Benny, of the Bennys of Wimpole Street. Also—able comedienne Mary Livingstone.

turns its dials in a vain search—and then forgets. The Goldbergs seem to the Observer to deserve a better fate. This feature possessed a certain elemental humanness—and certainly the radio has little of this quality.

ONE of the happiest events of the month is the appearance of Geraldine Farrar as *raconteuse* for the Metropolitan Opera House broadcasts.

Gerry was an idol, in her more limited field, as great as Garbo. Possessor of a lovely voice, a flair for vivid dramatic characterizations, a keen sense of showmanship, she became the first American to scale the great heights of opera. Daughter of a ball player, she won the courts of Europe. Then she made a dazzling return to America.

Her reign as premiere songstress of the Met in the golden days of Enrico Caruso was complete. The Observer still has mellow memories of the vast throngs of Gerryites as they rushed down the Met aisles at the final opera curtain of each Farrar performance to toss flowers at the feet of their idol and to catch a brief intimate glimpse.

Farrar was a tradition and a glory. That radio brings her home to the Met is a happy occasion.

THE engagement of Miss Farrar at the Metropolitan opens a field of speculation. Why not have Babe Ruth describe the next world's series?

RANDOM COMMENTS:

Turn to the box of February birthdays on page 40 and note the number of comedians born during the month. When George Washington played his world-shaking practical joke upon England, he

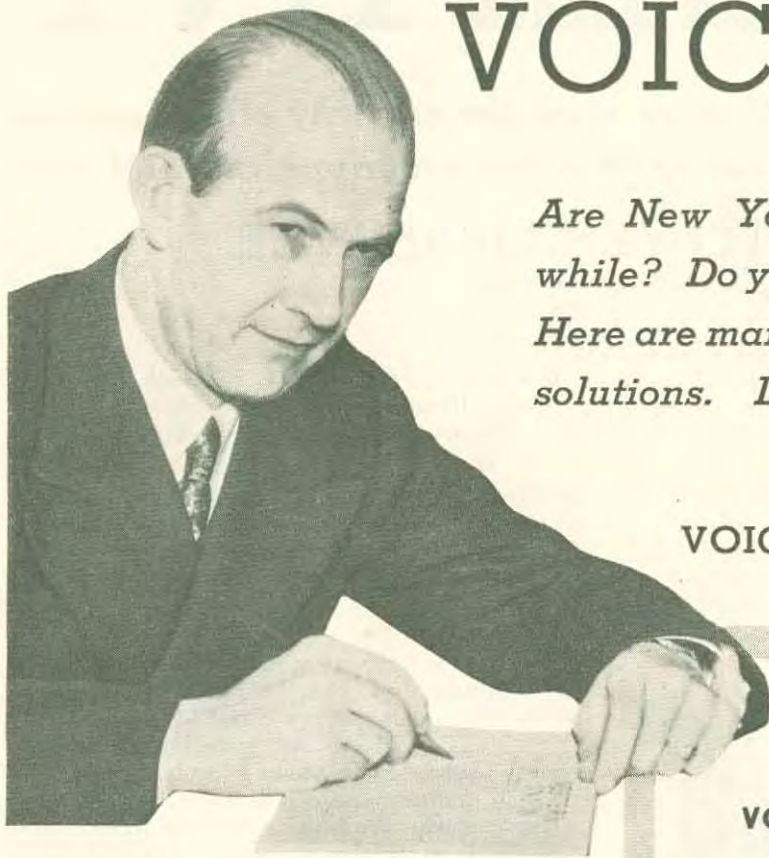
Ben Bernie always is faithful to his Alma Malt'er. Ben is one of the few enduring radio personalities.

started a long line of February comedians that includes Fred Allen, Jack Benny, Raymond Knight and Charles Correll (Andy).

Next year let's hope the rival radio chains, NBC and Columbia, get together on the broadcasts of football games. Now there is a great deal of unnecessary duplication, with many of the important games going uncovered by a broadcast. Also, the chains still reflect the old Eastern adulation of the so-called big three, Yale, Harvard and Princeton.

And, speaking of conflicts, what about the unhappy moment when music lovers had to choose between Harold Bauer (Please turn to page 49)

Take Your Troubles to the VOICE of EXPERIENCE



Special by Wide World

Are New Year's resolutions worth while? Do you face unemployment? Here are many problems—and their solutions. Listen to wise counsel

By

VOICE OF EXPERIENCE

HOW TO WRITE TO THE VOICE of EXPERIENCE

You can write the Voice of Experience by sending your letter in care of TOWER RADIO, 55 Fifth Avenue, New York, N. Y. It will be forwarded to the counselor unopened.

From these letters the Voice of Experience selects a number for reply in TOWER RADIO. To the others the Voice will endeavor to send literature helpful to the solution of the writer's individual problem. The Voice will keep all letters in confidence.

NINETEEN-THIRTY-FIVE!!!! And although this publication is less than a year old, I wish to pay my New Year's respects to a fledgling in the magazine field, that is growing so rapidly in popularity that one would never believe that TOWER RADIO is still, chronologically speaking, in its swaddling clothes. It is a pleasure to me to offer the thousands of readers of this excellent publication my New Year's greetings, albeit this magazine will reach the streets before the dawn of January first.

Let me start my column with a brief, but very appropriate, question. A man who signs himself J. W. writes me from Illinois, saying:

DEAR VOICE OF EXPERIENCE: Since 99 per cent of New Year's resolutions are broken do you not believe that they are a waste of time and effort and, therefore, will some day be obsolete?

J. W.

ANSWER: There is no question in my mind but that a large percentage of resolutions made on January first die almost aborning. I would not, however, agree with the writer that this percentage is as high as he places it, but even though he were right and only one per cent of the resolutions were kept—if that one per cent represents worth while resolutions—I should certainly say that, despite the great number that are broken, this grand old tradition justifies itself. As far as their ever becoming obsolete, I seriously doubt it. The making of resolutions has become so firmly a part of New Year's, just as the giving of gifts has established itself even in the non-Christian faiths with the Yuletide season, that I believe it will remain an international institution as long as New Year's Day is celebrated.

Just as any good merchant once a year takes inventory of his stock in trade, so I believe that the majority of thinking people, at least once annually, find it advantageous to introspectively take stock of themselves. To do this constructively necessitates the making of resolutions based on past successes and failures.

Although we grant that there are many people who do very little thinking, nevertheless there are

in every country many who find it advantageous not only to take stock of their individual trends, but to make definite resolutions for personal betterment. I, for one, hope the day will never come when New Year's resolutions will have become a thing of the past.

DEAR VOICE OF EXPERIENCE: Last Winter I became terribly discouraged and depressed because I was unemployed and very much in need. I thought the best way to end it all was to take my life. I attempted suicide by taking twenty luminol tablets and then gas. To the surprise of the doctors I regained consciousness after two days. I found then I had been committed to one of our State hospitals for mental diseases—a sane person among suicidal maniacs. This was certainly a chamber of horrors. Capital punishment would have been better. Thank God, I could stand up and bear it for a month. I had a very refined girl as my roommate. When she was discharged she made me promise I would not attempt suicide again. I promised and two weeks later she jumped out of a thirty-first story window in the State building.

Now I am discharged and I am still unemployed and in dire need. What I'm really aiming at is that I have full intentions this time of ending it all properly so I will never regain consciousness and find myself in an insane asylum again.

DEPRESSED

ANSWER: Depressed, you say that following your other unsuccessful attempt at suicide you awakened to find yourself in an insane asylum among suicidal maniacs and you found it to be a chamber of horrors. So now you are determined that unless immediate assistance gets to you, you are going to make this next attempt a success.

How do you know it will be a success? If we humans here on earth segregate those who have failed in their attempt to take their life, might it not be reasonable to consider that those who have succeeded will be segregated somewhere on the other side? Is it not only possible, but very probable, that were you to succeed, you would find instead of an avenue of escape that death merely meant opening the door into a greater chamber of horrors? In fact, that's my honest opinion.

There's a much better way out. I never think of suicide as a solution of any problem. But I've asked others that have attempted to take their lives to confide their names and addresses in me and allow me, if possible, to help. A number of them have taken me at my word and I am rather proud of the record they have made. I'd like to add your name to this list. Won't you give it to me and let's see if we can't find a better method of solving your problem than the one that you have threatened to resort to?

DEAR VOICE OF EXPERIENCE: I was told you were going to start a singing school for young men who are not working, and I am writing to find out if it is true, because I would like to have a try-out. My friend and I haven't been working for a long time and we want to be doing something. We will give our best, especially if it does not cost anything, because we are flat broke.

W. H. and L. B.

ANSWER: Well, fellows, either somebody has made you the butt of a practical joke, which I consider very impractical, or else you have been unwittingly misinformed. Sorry to disappoint you but I know nothing of any such plan.

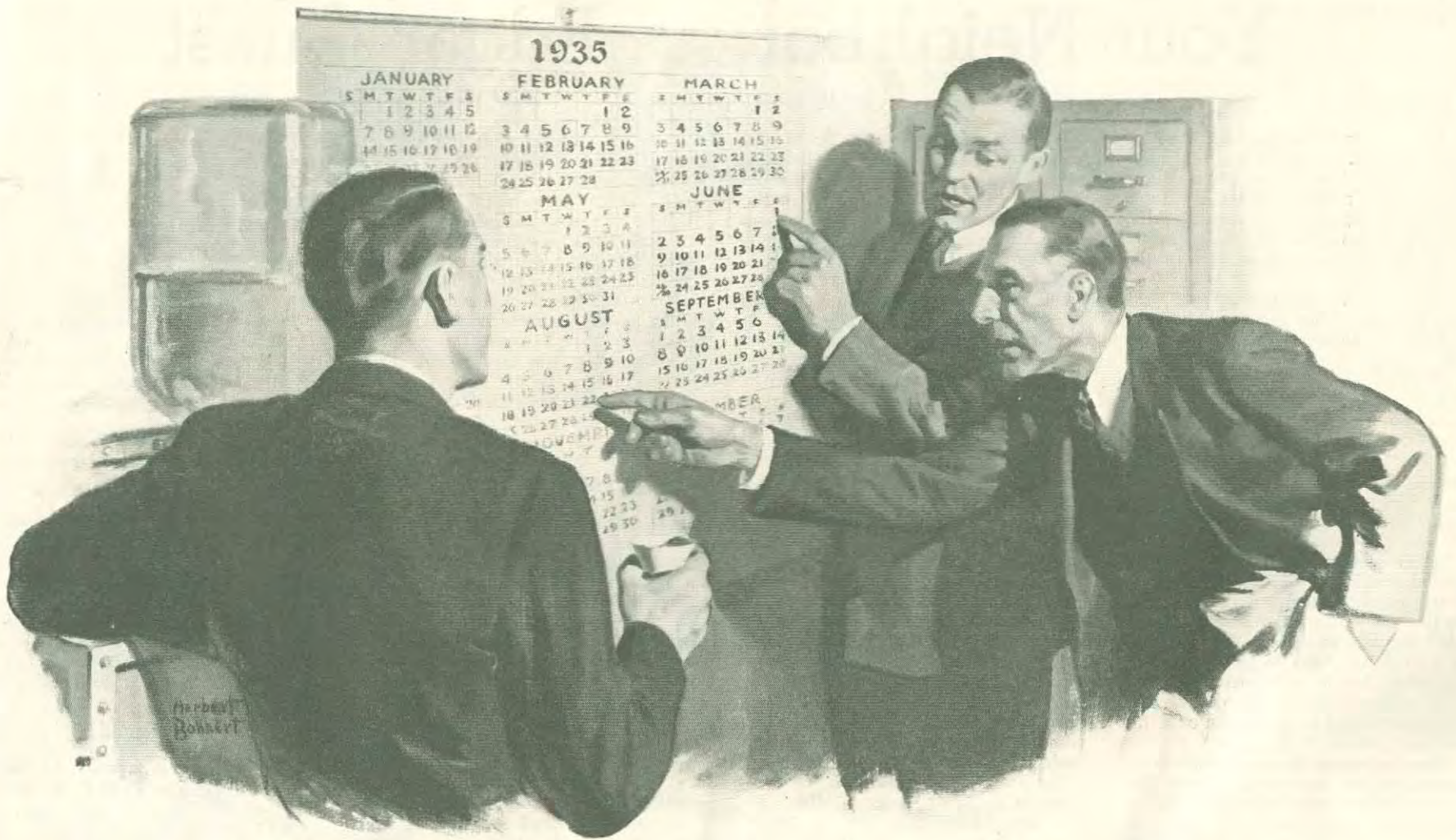
DEAR VOICE OF EXPERIENCE: I am eighteen. My ambition is to be a doctor. My education includes a high school and one year of night school training. Friends say this field is rather occupied. Is this true? Now, my mother is seriously ill with cancer. Our savings are sufficient to put me through college. However, should I be so greedy as to spend it this way and deprive my mother of medical attention if needed in the future?

AMBITIOUS, BUT MOTHER-LOVING

ANSWER: My lad, will you allow me to talk to you just a moment as though you were a younger brother of mine? I congratulate you upon your ambition to become a physician. I also commend you for your thoughtfulness of your mother, but let me call your attention to the way you sign your letter—"Ambitious, but Mother-loving."

Do you know, lad, that we unconsciously express our prime interests first and our secondary considerations later? Well, that is what you have done when you signed yourself first "Ambitious," and second, "Mother-loving."

If I were in your shoes and compelled to decide between spending for an education money that I had not earned, but which had been left to my mother, or leave that money intact to insure my mother's fight against the deadly ravages of cancer. I would feel that I had no choice, because were I to use that money and (Please turn to page 57)



Hay Fever

MANY a hay fever sufferer can point to a calendar and foretell almost to the day when his misery will begin. Often, he knows how long it will last.

His acute distress is caused by pollen carried in the air from a particular kind of tree or grass or weed or, in rare instances, a flower. Some people may be affected by several types of pollen. Little or no relief may be secured until the particular types are known and proper measures are taken to immunize against them.

It requires patience on the part of the sufferer and thoroughness and understanding on the part of his doctor to find out, in advance of the dreaded season, whether hay fever will be brought on by a tree in April or May, a grass in June or July, or a weed in August or September.

One of the methods by which the doctor finds out which pollen causes hay fever consists of making a

series of tiny scratches, about an eighth of an inch long, which penetrate the outer skin. He may make from eight to thirty tests, the number depending upon the variety of air-borne pollens in the patient's locality. On each scratch the doctor applies one drop of a different pollen solution. If a particular pollen has caused past trouble, a slight, itching elevation will appear on the skin where the scratch was made.

Based on the results of these tests, the doctor knows just what to do and when to begin to build up the immunity of his patient against the individual trouble-making pollen or pollens.

Some stubborn cases do not yield to this immunizing process, but a majority of hay fever patients have been made far more comfortable by it. Many of them have been relieved completely.

The time to begin the battle against 1935 hay fever is *now!*



METROPOLITAN LIFE INSURANCE COMPANY

FREDERICK H. ECKER, PRESIDENT

ONE MADISON AVE., NEW YORK, N. Y.

© 1935 M. L. I. CO.

Your Neighbor . . . Edgar Guest

(Continued from page 25)

Yet, strangely enough, in this household where everyone is a czar in his own domain, Edgar Guest himself has the tiniest kingdom. And his attitude around the house is almost apologetic. When you go to talk business with him in his home, he motions you to the second floor.

"Mother isn't feeling very well," he may whisper. "But come in here."

"Here" is his workroom, his empire—the smallest room in the house, just large enough to hold a typewriter stand and two chairs. One chair is for him to sit on, the other to hang his coat over. He doesn't have many visitors. But the little room is full of friendliness if Eddie Guest likes you, and there you may talk as long and as loudly as you wish without disturbing "Mother."

He spends about half of each day in the editorial rooms of *The Detroit Free Press*—not because he would have to, because his actual daily stint probably takes him less than an hour. But he is so much in the habit of hanging around the office that he still does it. When he is at home during the day he can usually be found in the garden or in his study.

Here he writes the verses which are syndicated and broadcast all over the world. But for that matter, he's apt to write them pretty much all over the world, too—on trains, in the studio, anywhere he happens to be.

In the Summer he must face a long automobile drive in addition to his train trip, because the Point Aux Barques place is 130 miles from Detroit. But every week finds him in the pleasant little Michigan resort town. The only fault he finds with radio is that it pulls him away from his family for two whole days out of every week. He'd like a little more time for golf and fishing, too. He manages to get baseball in, and never misses a football game.

He thinks it is easy for radio artists to forget the vastness of their audience, the strange and divers places and people radio reaches. For that reason he is glad he always has a visible audience in the studio.

"It seems a sort of shame," he says, "that more people hear me on one program than ever heard Adelina Patti sing in her entire career."

HE receives many kindly, sincere letters of appreciation from radio listeners, and occasionally a very amusing one. A young lady of eighteen recently wrote in with the request that she be adopted by him. Knowing of Guest's great friendship with Henry Ford, amateur inventors often ask him to present their gadgets to the automobile tycoon.

He hates wearing a tuxedo and refuses to do so whenever possible. He has long vowed never to be photographed in one, but when a bulb-snapper appeared at a broadcast not long ago

and caught him in soup and fish he was unsuccessful in his attempts to hide behind a music rack and was his face red? When he saw the picture he thought he looked all right.

Edgar Guest was born in Birmingham, England, on August 20th, 1881. He attended Detroit Central High School, but never went to college. When he was fourteen he worked at a drug store soda fountain, earning three dollars a week. He used to jerk sarsaparillas for a printer on *The Free Press*, to whom he confided his longings to work on the paper. Soon afterward Eddie took off his white apron and became office boy and official chalk-upper of baseball scores on the street bulletin in front of *The Free Press* Building. He fell in love with baseball then, and has been a rabid fan ever since. He was probably more excited about last year's World Series than anybody in the city of Detroit.

BEING a news reporter was the most fun he ever had in his life. Then one year the editor asked him to substitute for a columnist who was ill. He used to put verses in occasionally, and they became so popular that he was given the column called "Blue Monday" and told to make verse its most important feature. The world lost a fine news commentator when Edgar Guest started rhyming couplets. And what a grand sports writer he would have been!

There have always been people who kidded his verses. For a long time it was smart to smile when Edgar Guest was mentioned. Sophisticates tried to make sentiment a drug on the market and in some metropolitan areas they almost succeeded. But then radio came along, and sponsors learned the real value of homely, genuine sentiment. Now, even people who once enjoyed ribbing his work listen to Edgar Guest on the air and sometimes get a little teary. Because they've become acquainted with the man himself—and his whole homespun personality in his voice.

What James Whitcomb Riley did for American literature in the late nineties, Edgar Guest is doing for the twentieth century. The Hoosier poet, of course, didn't fare so well financially; there was no way of checking up, in those days, as to just how much sentiment people could stand. But today some of the smoothies who used to smile when they said Guest are looking mighty thoughtful as they speculate on the size of Eddie's weekly pay check.

You can't really laugh off things like home and neighbors.

Edgar A. Guest may be heard each Tuesday at 7:30 P.M., E.S.T., over the following NBC stations: WJZ, WBAL, WHAM, WMAL, WBZ, WBZA, WKYC, KPRC, WENR, WTAR, WPTF, WRVA, WWNC, WJAX, WIOD, WFLA, WAVE, WSM, WSB, WMC, WJDX, WSMB, WFAA, WIS, KTBS, KTHS.

The Gallantry of a Countess

(Continued from page 28)

She looked down at her well-manicured hands and then allowed her gaze to wander across her beautifully appointed living-room. Culture, charm, luxury—well, she must give them all up. She didn't know how it would feel to be poor, but she supposed she could get used to it.

And then little Guardo ran into the room proudly exhibiting a new toy. He was just three years old then, a vital little boy, strong and sturdy. And as he prattled to her, tears came to her eyes. Yes, she could learn how it felt to be poor. For herself, she would not mind. But Guardo—what if he should be hungry! What if he should be cold!

Fiercely, she clasped him in her arms. "Oh, my darling. What can I do?"

A FRIEND helped her to get a part in a musical show, "New Moon." Rehearsals were not difficult. She was in New York seeing the baby all the time, and the score was not too hard.

But they opened in Cleveland. Guardo must be left behind, of course, with Nana, who had been Olga's nurse and who swore loyalty come what may.

When Olga stepped on the stage for the first time before a real audience her heart seemed to freeze within her. This was different from the gentlemen and gentlewomen who had applauded her when she sang in her own drawing-room. This was different from stepping before an audience who knew and loved her, in the parish plays. She had to prove herself to these people. She had to, for if she failed—she dare not think of that.

The orchestra began her number. Her heart was tight within her, her

hands were two small lumps of ice. And then, somehow, the audience seemed to fade away and in its place she saw the eager eyes and childish mouth of Guardo. The fright was gone, now. She was sure of herself at once. This thing, she must do.

When her role in "New Moon" was finished she began to look for other work and the friend who had gotten her the job originally suggested the radio.

Olga knew nothing about radio or its artists. At the time she did not even have a radio in her home. It seemed most unimportant. She had had an audition, handicapped by a bad cold, but the trained ear of the man who heard the audition could not be fooled. This man knew that she had a beautiful voice and a few days later she was asked to sing over the air.

Just as she was ready to step in front of the microphone, with the clock above her head ticking off the precious radio seconds, she realized that she had left her music in the dressing-room. The announcer ad libbed a few lines as he signaled to the orchestra to go into a number while Olga dashed out for the music.

Yet, in spite of this negligence, she was given a spot, and the career that had seemed so unimportant became her real work. She loves radio work now and her father quite approves of it. But most important of all it has assured her little boy security.

Guardo, she adores. He is eight now and is with Olga in Chicago, where she broadcasts. He spent the Summer with her parents in Porto Rico.

"I don't like to be completely alone," she told me. "I hate feeling that I'm

shut off from my loved ones. My husband—who has gone back in business—must spend a great deal of time in New York. So it is more than wonderful to have Guardo here. Because he is more than my beloved baby. He is a friend and companion as well. And it is a thrilling experience to watch his mind work. Oh don't laugh; at eight, he has a clear, logical mind. He is so fair and just, too.

"The other evening he was singing something and I said, 'Don't pitch your voice like that. You'll never be a radio singer if you do.' With the utmost disdain he curled his lip and said, 'I don't want to be a radio singer.'

"For a moment I couldn't think why there was such disgust in his tone. And then I remembered. Radio had disillusioned him, quite by accident.

"A couple of years ago a station manager asked him to make a speech over the air. 'I'll give you a hundred dollars if you do,' he said. He thought, of course, that Guardo would take it as a joke. But Guardo didn't. He made his speech, earnestly and conscientiously and when he was through he said, 'Where's my hundred dollars?' We laughed and the man gave him a crisp new one dollar bill. I shall never forget the look of disappointment that crossed the child's face. He had been tricked and he didn't like it.

"I know now that it is wrong to disillusion a child, to promise something and not to live up to that promise, but we had all thought Guardo knew it was a joke. Now he has only contempt for radio.

"Oh, he likes hearing me sing, and it is a great treat when he can come to

the studio with me. But for himself, he'll choose another field of endeavor, thank you.

"I want him to be an architect. I'm trying to choose his studies to help him in that work, and when we go out walking together, I point out the beauty of houses and buildings to him.

"I'm trying to teach him the value of money. I never knew. That's why it was such a shock to me when I discovered that we actually had none."

THIS Winter Olga is going to Hollywood to appear in a Spanish film. She is quite beautiful enough to be a picture star—soft brown eyes and hair and lovely olive skin. But she will not be in Hollywood long. Guardo will go with her, of course, but she will return to the radio. Her work is important to her now, important for itself.

"Isn't work better than teas and parties and receptions?" she asked me, seriously.

And I believe that the answer is "Yes." Work is good in itself, but when it is dedicated to such a noble cause as little Guardo it is doubly thrilling. Countess Olga Albani, a gallant lady!

Olga Albani may be heard each Sunday at 9 P.M., E.S.T., over the following NBC stations:

WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WLW, KWCR, KSO, KWK, WREN, KOIL, WKY, KPRC, WENR, WTAR, WPTF, WRVA, WWNC, WJAX, WIOD, WFLA, WAVE, WSM, WSB, WMC, WJDX, WSMB, WFAA, WIS, KTBS, KTHS.



"IT'S WONDERFUL!" . . . Peggy Pool, 443 Englewood Ave., Chicago, says: "I couldn't work. Had indigestion. Continual headaches. Skin broke out." XR Yeast helped her in a few days!



"—ACTED IN 72 HOURS!"
Norwood, Pa. David Evans writes: "I developed constant indigestion. This new XR Yeast acted in 72 hours . . . I can see why doctors are enthusiastic about it!"

"RELIEVED ME IN 3 DAYS!"
South Bend, Indiana. Mrs. Opal Haymaker writes: "I suffered from constipation . . . This Fleischmann's XR Yeast is amazing . . . relieved me in 3 days!"



3 Millions already eating new "XR" Yeast..!



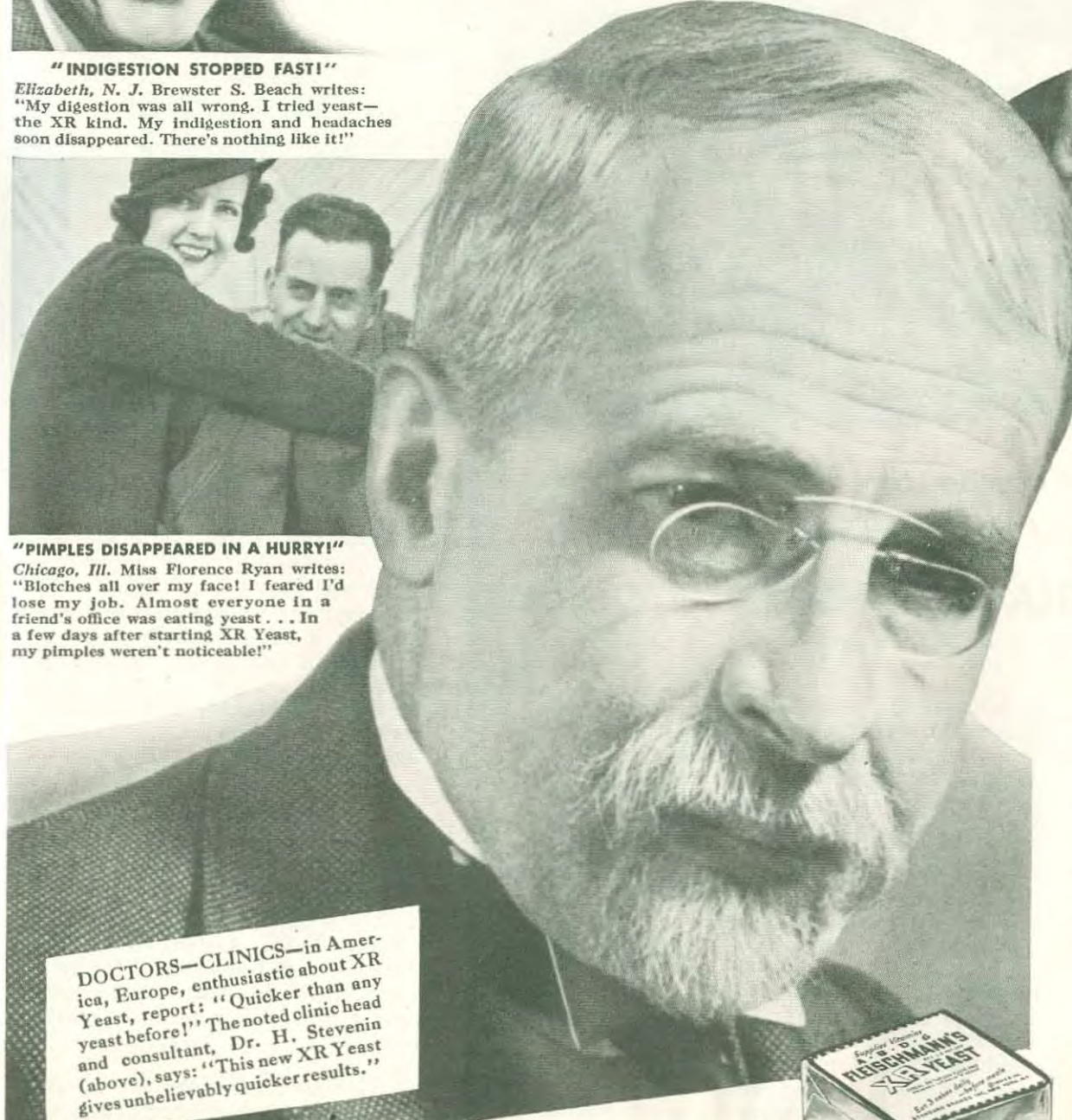
NEVER BELIEVED IN LAXATIVES
Waltham, Mass. Mrs. W. R. Hickler says: "XR Yeast relieved my indigestion very soon!"

"INDIGESTION STOPPED FAST!"
Elizabeth, N. J. Brewster S. Beach writes: "My digestion was all wrong. I tried yeast—the XR kind. My indigestion and headaches soon disappeared. There's nothing like it!"



"SLUGGISHNESS LEFT IN A FEW DAYS"
Cable, Wis. Marguerite Bro, a writer, says: "Huddling over a typewriter isn't exactly conducive to health. I lost appetite, felt drowsy and miserable. I tried laxatives—had to discard them. Finally I tried Fleischmann's XR Yeast. I have only praise for it! My sluggishness left in just a few days!"

"PIMPLES DISAPPEARED IN A HURRY!"
Chicago, Ill. Miss Florence Ryan writes: "Blotches all over my face! I feared I'd lose my job. Almost everyone in a friend's office was eating yeast . . . In a few days after starting XR Yeast, my pimples weren't noticeable!"



DOCTORS—CLINICS—in America, Europe, enthusiastic about XR Yeast, report: "Quicker than any yeast before!" The noted clinic head and consultant, Dr. H. Stevenin (above), says: "This new XR Yeast gives unbelievably quicker results."

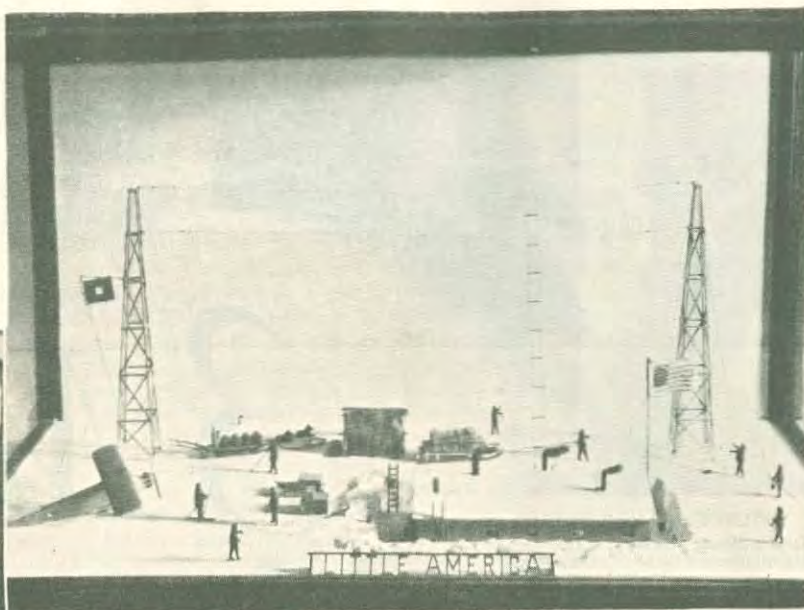


FLEISCHMANN'S

"XR" YEAST...acts quicker



Right, miniature of Little America frozen in for the Winter, made by Captain Hall, who at one time was a builder of ship models.



Short Wave Department



Captain Hall at home. The wall contains some of his many verifications.

Photographs by Tower Studios

The best bets for DX fans during the Winter months. What Europe and Asia think of our short wave broadcasts

By Captain HORACE L. HALL

Foremost authority on short wave in America

THE short wave DX season is now at its height! The entire world is ready and waiting to be heard. With a twirl of the dials, the average tuner can log stations that he once thought did not even exist.

First we will tour Europe, including, of course, the British Isles. Just on the outskirts of London is the beamed antenna system of the British Broadcasting System. The transmissions from the Daventry stations are heard with excellent signal strength, on this side of the "big pond."

During the early morning, GSF, 19:82 meters and GSE, 25:27 meters may be heard until noon. Then they leave these lower wavelengths until 3 P.M., when they return to the air on GSD, 25:23 meters and GSB, 31:55 meters. Evening reception of the English station is well nigh perfect on GSA, 49:59 meters. They are also on GSC, 31:3 meters from 6 to 8 P.M., E.S.T., but this latter wavelength is rather unreliable during the present season.

Germany and the Deutschlandsender are syno-

nym to the short wave fan. Transmissions from this "world heard" station may be had regularly from DJB, 19:73 meters, 8 to 11:30 A.M., E.S.T., and DJB, 49:83 meters, 5:30 to 11:45 P.M., E.S.T. Both these radiations are intended for listeners in North America. Other wavelengths are heard, off and on, but they are intended for Asia, Africa, South America and Australia.

France or "Radio-Colonial" is heard best during the daytime because at present this station is not operating on frequencies that we call "night-time waves." By that we mean, FYA concentrates its efforts on 19:68 meters from 7:30 to 11 A.M. and 25:25 meters from 11:15 A.M. to about 6 P.M. The 25:63 meter transmissions join this latter wavelength at approximately 6 P.M. and both are on until very late. But the twenty-five meter band "dies out" rather early during the winter months, in the eastern part of the United States.

Rome has returned from an extended furlough, with twenty-five kilowatts power, and now "beams"

programs to listeners in America. At present one cannot say on what wavelength the new 2RO station will be heard best. The 30:67 meter transmissions are free of interference when heard during the daytime but when it is on 49:37 meters, which, by the way, 2RO has been using on Mondays, Wednesdays and Fridays from 6 to 8 P.M. (approximately), it takes a highly selective receiver to pull it in through the "roaring forty-nine meter band."

EAQ, 30:43 meters, Madrid, Spain, transmits on a regular schedule of 5:15 to 7 P.M. but lately this station's volume and clarity has fallen far below par.

IF you should tune in a station on 31:25 meters and hear beautiful music followed by station announcements in several languages, and then hear the notes of a cuckoo coming through your speaker, do not think you have "picked up" the Canary Islands. This is CT1AA, Lisbon, Portugal. This station transmits every Tuesday and Friday from 3:30 to 6 P.M., E.S.T. In spite of having only two kilowatts power, CT1AA is heard with remarkable signal strength and clarity. Try for it. It is good.

Some of the other stations that we all will be hearing are HBP, 38:47 meters, Switzerland, whose broadcasts consist of a weekly resumé of the League of Nations' activities. Then we have the three "Aussies" for which to (Please turn to page 56)

A leading American Dermatologist says:
"Their Skin is years younger than their Age"



MRS. PAUL REVERE III
of Boston and Cohasset, Massachusetts



• "Not a hint of sallowness. Skin remarkably supple—firm. Has the appearance of being a full ten years younger than her age"—*Dermatologist's report.*
 • MRS. PAUL REVERE III, speaking of Pond's Cold Cream, says: "It even smooths away little lines around my eyes and mouth—keeps my skin soft."



MRS. ALEXANDER COCHRANE FORBES
Grandniece of MRS. JAMES ROOSEVELT



• "No blemishes. No lines. A fine texture. Her skin has the fresh radiance of the early teens"—*Dermatologist's report.*
 • MRS. FORBES, grandniece of Mrs. James Roosevelt, says: "Pond's Cold Cream frees my skin of blackheads, coarse pores."

*You, too, can keep
 your skin flawless
 . . . Young*

BEAUTIFUL SKIN depends very little upon your age. Haven't you seen women of 40 with skin as fresh and blooming as that of girls in their teens?

Skin youth . . . skin beauty . . . is determined by conditions within the skin itself, dermatologists say.

An active circulation—vigorously functioning oil glands—firm, full tissue—toned muscles . . . these make your skin look young, though your actual age may be sixteen or sixty.

These youthful conditions are often subject to the care you give your skin. Dermatologists' examinations prove this astounding fact—that women who

Tower Radio, February, 1935

use Pond's Cold Cream really keep their skin years younger than their age.

There is a scientific reason for this amazing power of Pond's Cold Cream to keep skin free from blemishes . . . enchantingly fresh and young.

This luxurious cream is rich in specially processed oils. It is exactly what the skin needs for deep-down cleansing. To revive depleted tissue. And—most important—to recharge glands and cells.

Never let a night pass without cleansing your skin with this pore-deep cleanser . . . Pond's Cold Cream. Always pat it in every morning—before you make up during the day.

Lines . . Pores . . Blackheads . . DISAPPEAR

As you use this oil-rich cream, you'll see your skin grow younger—lovelier. You can actually watch lines and crepiness fade. Blackheads, coarse pores disappear. Even drooping contours firm. While to your

skin will come that clear fresh bloom—that silken texture—which invariably distinguish the flawless skin of the women who use Pond's Cold Cream. This same fascinating charm—a glorious gardenia skin—can be yours through the years.

Start *now* to use Pond's Cold Cream regularly. This coupon will bring you a generous gift package.

POND'S LIQUEFYING CREAM contains the same effective ingredients. It melts instantly on the skin. Cleanses thoroughly. Corrects skin faults. Prepares for powder and make-up.

Send now for generous 3 DAYS' TEST

POND'S EXTRACT COMPANY, Dept. B, 48 Hudson Street, New York City
 I enclose 10c (for postage and packing) for 3 days' supply of Pond's Cold Cream with samples of 2 other Pond's Creams and special boxes of Pond's Face Powder.

I prefer 3 different LIGHT shades of powder
 I prefer 3 different DARK shades

NAME _____

STREET _____

CITY _____ STATE _____

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Radio From the Inside

BY THE MAN AT THE CONTROLS

ALEXANDER WOOLLCOTT, who looks more like an overfed owl than an overfed owl looks like himself, has become a national radio favorite. But Woolcott, the sophisticate, has no tolerance toward his fans like the other stars of the air waves. Once, when leaving the CBS building, following his Sunday night broadcast, a woman admirer handed him his latest book, "While Rome Burns," for the great Woolcott's autograph. He hastily scrawled on the flyleaf. The woman looked at it and turned scarlet. He had written one word—"Nuisance."

A SHORT time ago, a group of NBC artists were huddled around a loud-speaker to listen to a special broadcast from Italy by Marconi. Because of the heavy static, it became increasingly difficult to hear the inventor's words. Finally, his talk was interrupted, and an announcer apologized, saying that because of the interference the short-wave broadcast would be attempted another time.

Just as Marconi was being signed off, Fred Allen remarked: "This is a great business, all right. I've got a good commercial, and the guy who invented the radio can't be heard and is cut off."


NO great fanfare of publicity heralds tenor Frank Munn. But if someone asked me to name the artist who holds the outstanding record in radio today, I'd say—Munn's the word. For this quiet-natured rotund singer has been on the air at least once a week for the past ten years—and each time he faced the microphone it was under a sponsor's banner. And all the while, other artists make much hullabaloo over their first, second and third anniversaries on the air.

JAMES BARRIE, the distinguished British author and playwright, is one of the few noted men who actually detests speaking over the radio. Ever since broadcasting came into its own, all sorts of overtures have been made to snare him for a broadcast. But he wouldn't listen to the entreaties. Recently, however, he was scheduled to address a gathering at the dedication of a building near London. Unknown to him, arrangements had been made to broadcast the proceedings, and when he arose to speak he was startled to find himself facing a microphone. But the wily Barrie was not so easily trapped. He gave a violent cough into the instrument and then said: "I hope that proves satisfactory," and turned away.

KATE SMITH really has as good a sense of humor as she is reputed to possess. Not long ago, she received a telegraphed invitation to a dinner given by Boake Carter for a host of radio stars at his sponsor's exhibit. Evidently, someone got their names mixed for the wire read: "Please wear black tie."

Unable to attend anyway, Kate Western-Unioned the following message: "Dear Mr. Carter. Thank you for your kind invitation which I am forced to decline. I tried on all my dresses with a black tie but nothing looked very becoming and I did not think it advisable to wear only the black tie. I hope you will understand. With best wishes, KATE SMITH."

BIRTHDAY GREETINGS



WHY NOT SEND TO YOUR FAVORITES?

★ ★

BIRTHDAY CONGRATULATIONS

<p>Fred Allen.....Feb. 2, 1894 Pearl Pickens.....Feb. 2, 1906 Charles J. Correll (Andy).....Feb. 3, 1890 Claire Majette.....Feb. 3, 1895 Don Ball.....Feb. 8, 1904 Tom Waring.....Feb. 12, 1902 Raymond Knight.....Feb. 12, — Lenny Hayton.....Feb. 13, 1908 Jack Benny.....Feb. 14, 1894</p>	<p>Peggy Allenby.....Feb. 14, 1907 Jessica Dragonette...Feb. 14, — Leah Ray.....Feb. 16, 1915 Mildred Bailey.....Feb. 16, — Jacques Fray.....Feb. 18, 1903 Connie Gates.....Feb. 19, 1912 Vera Van.....Feb. 20, 1915 Richard Humber.....Feb. 20, 1906 Kenneth Roberts....Feb. 22, 1906 Frank Munn.....Feb. 27, 1896</p>
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Birthday congratulations sent by mail or wire in care of TOWER RADIO will be forwarded promptly

A CERTAIN radio editor of Manhattan, had known all of his work's thrills, including hob-nobbing with the stars, scooping his rivals with "hot" news and receiving invitations to all sorts of radio entertainments—with one exception. Never had he seen with his own eyes the average reader scanning his column. For five years he had awaited the supreme moment. Finally, one day on a commuters' train to New York's suburbs, he saw that the man next to him was reading the newspaper for which he toiled. The other read every section of the paper, and then turned to our scribe's column. The radio writer watched breathlessly.

"Irvington-on-the-Hudson," the conductor called out. The reader, whose eyes were just settling on the column's

first lines, looked up hurriedly, dropped the paper, and rushed for the platform.

TO all appearances and reputation, Annette Hanshaw, the Camel singer, is a coy, modest and demure miss—who is . . . oh, so careful just what she does and says, in order that her dear, dear public may not be disappointed in its favorite. All of which is very good business for our Annette, but she should be even more careful. For the other day one of my roving radio reporters caught her in an unposed moment. It occurred as she entered the front lobby of the Columbia Radio Playhouse where the Caravan broadcasts originate. The singer of the blues saw red when she espied a mounted photograph of her which didn't depict her cute dimples. In a burst of

fury, she tore the picture from the frame, ripped it into bits, and stamped the remains beneath her tiny, but angry feet. Then, Annette had her husband, Herman Rose, rush a messenger for one of her favorite photographic likenesses to replace the "awful, awful one."

But if little Annette was angry that night she should have come around the next day. Someone, who had witnessed the incident, decided he'd like to improve upon her pet photo. He added a moustache, a crossed eye, and air-cooled teeth upon her smiling countenance.

SEVERAL football seasons ago, Ted Husing was the object of Harvard's wrath when he described the playing of its gridiron star as being "putrid." You read all about that incident. This past season he was much more mildly rebuked by several Yale fans for calling its football heroes "sons of the Bulldog" which they didn't think was a very nice thing to say.

THEIR FAVORITE EXPRESSIONS:

- | | |
|----------------|---|
| Ted Husing | "Believe you me." |
| Eddie Duchin | "Whata y'a say?" |
| Admiral Byrd | "Think nothing of what I have done." |
| Richard Humber | "Youse is a sweet kid." |
| Bing Crosby | "You said something when you said Dixie." |
| Paul Keast | "So what?" |
| Priscilla Lane | "I'll say, kid." |
| Graham McNamee | "Boy, oh boy, is this something." |
| Fred Waring | "No." |
| Kate Smith | "Golly" |
| Eddie Cantor | "I've made millions, and he doesn't like me." |
| Fred Allen | "I'm worried about my program. My sponsors liked it." |
| "Fats" Waller | "I'm terrific." |
| Lowell Thomas | "It seems to me." |

JUST as history and literature have had their Romeo and Juliet, their Antony and Cleopatra, and their Tristram and Isolde, so has radio its romantic couples. Even though it's not even Spring, these singing boy-and-girl combinations are on the increase. The newest pairs are Vera Van-Jerry Cooper, Connie Gates and Jimmy Brierly, while the other twosomes who are singing songs of love to each other include Ozzie Nelson-Harriet Hilliard, Phil Harris-Leah Ray, Tom Waring-Rosemary Lane, Bill and Ginger and Dick Powell-Jane Williams.

But oddly enough, the only inkling of real romance can be found in the persons of boyish Ozzie and fair Harriet.

RADIO dramatics is slowly emerging from its swaddling clothes, and air credits are helping it grow up. Now, on most NBC and CBS dramatic shows, the cast and author are announced preceding and following the presentation of the plays. This means that the radio actor and actress finally are being given recognition, and also that author-credit plus better pay are beginning to attract better writers.

(Please turn to page 73)



Jack Kelly, one of Philadelphia's leading politicians, congratulates Kate Smith on her new radio contract.

Wide World

\$10,000.00 IN PRIZES WILL BE OFFERED FREE



**1st PRIZE
NEW 1935 PLYMOUTH**
Wouldn't you be thrilled if you won this new 1935 coach? (Value in cash, if you prefer.) You may win—it's easy. Delivered fully paid to your door.
NOTHING TO BUY—NOTHING TO SELL—To Win This Prize.

**2nd PRIZE
G. E. ELECTRIC REFRIGERATOR**
Your chance is as good as anyone's to win this beautiful, new, latest model family size, G. E. Refrigerator. (Value in cash if you prefer.)
NOTHING TO BUY—NOTHING TO SELL—To Win This Prize.

**3rd PRIZE
COLSON BICYCLE**
Boy's or Girl's, man's or lady's model—your choice. Fully equipped, with coaster brake, etc., etc.
(Value in cash if you prefer.)
NOTHING TO BUY—NOTHING TO SELL—To Win This Prize.

HUNDREDS OF OTHER PRIZES will be offered FREE

"JUST COUNT DOTS ON SHOE AND GIVE ONE OF BEST ANSWERS TO QUESTION 'WHAT IS SO-LO?'"
TO WIN ONE OF PRIZES ILLUSTRATED HERE
HOW MANY DOTS? SEE CLUE BELOW



IMPORTANT CLUE
to Number of Dots on Shoe

Look at Patent Number on the box of So-Lo at Woolworth's, Kresge's, Kress', W. T. Grant, Neisner's, McCrory's, Murphy's, McLellan's, Walgreen's, Sears Roebuck's, Montgomery Ward's, Scott's, Green's, Ben Franklin, 5 and 10c Stores, or at Hardware Stores. To get within 25 of the correct number of dots on shoe shown here, multiply the first three numbers of the patent number by three. IMPROVE YOUR CHANCE TO WIN: See SO-LO box at your neighborhood store today.

Fix the SOLE or HEEL for 1¢

\$200.00 CASH EXTRA!

Nothing to buy or sell to win prizes shown here, BUT if you send in part of So-Lo box showing PATENT NUMBER (or facsimile thereof) with your entry, you will receive \$200.00 CASH EXTRA IN ADDITION to Plymouth Auto if you are declared winner of First Prize. Hurry—don't wait. Rush your entry today.

HOW TO WIN PRIZES SHOWN HERE
Honest Judges—See Paragraph 4
Do These Simple Easy Things

1. Count number of DOTS on shoe pictured here. Write number on Blank. (See IMPORTANT CLUE above the coupon.)
2. Answer Question: "What Is So-Lo?" Write answer in 25 words or less on separate piece of paper. Any answer about the economy feature, convenience, etc., of So-Lo, in your own words, may win—like: "World's lowest priced shoe repair," or "It's economical—just spread on like butter." (Note: Do not send the above answers—they are only examples.) Bad spelling won't count against you. Write in pencil, if you wish.
3. Prizes will be awarded primarily on the basis of the nearest correct number of dots; secondarily on the best answers (for advertising purposes) to the question, "What Is So-Lo." In event of ties for any prize, identical prizes will be awarded to tying contestants.
4. Entries will be judged by impartial committee: Miss Mary Marshall, Home Economics Editor, Tower Magazines; Miss Marjorie Deen, Home Economics Editor, Modern Magazines; E. H. Brown, President, E. H. Brown Advertising Agency, Chicago. Judges' decisions will be final.
5. All entries must be postmarked before midnight, February 28, 1935. Prize winners will be notified shortly after close of contest.
6. So-Lo Works employees or their relatives not eligible to enter. Only 1 entry to a family.

This offer WILL NOT appear again! ACT NOW—MAIL ENTRY COUPON!

EASY!
Anybody May Win

YOU may be the one to receive a telegram announcing that you've won the 1935 Plymouth! Send in the Entry Blank now. No tricks, no "schemes," nothing to buy or sell, no other puzzles to solve, absolutely nothing else to do to win prizes shown here. Money to buy these 3 big prizes is deposited in biggest Cincinnati bank now. Your chance to win as good as anybody's. Hundreds of other big, valuable, surprise prizes will be offered FREE OF CHARGE. Entry blank brings all sensational details. Act now!

WHAT IS So-Lo?

So-Lo, the amazing plastic, mends the Sole or Heel, 1c a repair! Spreads on half-soles as low as 8c a pair. Easy—just dig out a chunk of So-Lo and spread on sole like butter on bread. Dries hard, tough, and smooth—waterproof, flexible, non-skid. Guaranteed to outwear ordinary leather or rubber. One kit can save as much as \$6.00 to \$25.00. Over 5,000,000 families now use So-Lo to fix cuts in tires, holes in auto tops, hot water bottles, and over 247 other uses.

See So-Lo at WOOLWORTH'S, KRESGE'S, KRESS', W. T. GRANT'S, NEISNER'S, McCRORY'S, MURPHY'S, McLELLAN'S, WALGREEN'S, SCOTT'S, BEN FRANKLIN, MONTGOMERY WARD'S, SEARS ROEBUCK'S, 5 AND 10c STORES, OR AT HARDWARE STORES.

ALSO AT NEWBERRY'S AND GREEN'S
World's Largest Makers of Money-Savers
CINCINNATI, OHIO

SEND NO MONEY—MAIL THIS TODAY

PRIZE CONTEST ENTRY BLANK

SO-LO WORKS, "Red" Appleton, Contest Manager, Cincinnati, Ohio. Check here if sending in part of So-Lo box.

Dear "Red":— I want to win the FREE 1935 PLYMOUTH AUTOMOBILE, the G. E. ELECTRIC REFRIGERATOR, or the COLSON BICYCLE. Here is my entry:

There are.....dots on the So-Lo Shoe. My answer to the question "What Is So-Lo?" in 25 words or less is written on attached piece of paper.

NAME (Print Plainly. Use pencil if you prefer)

ADDRESS

TOWN STATE(T)

So-Lo WORKS

Watch Amos 'n' Andy Work

(Continued from page 19)

Freeman Gosden (Mr. Correll is Andy and Mr. Gosden is Amos). There is no sign on their door, but needless to say, many find their way there.

Salesmen, who might be thrown out of an ordinary office, are apt to be welcomed with open arms by Amos 'n' Andy if they have something funny to sell.

"I recall one day a man coming into our office saying, 'Gentlemen, can I have just a minute with you?' wanting to sell us a tree in Mexico which he claimed was larger than the Redwoods in California," Andy related. "He said this tree was really worth \$30,000 but he would sell it to us for \$2,000. We thanked him and after he went out, I called up my wife and asked her if she had a place for the tree in our living-room."

The sequel to this incident (and the reason Amos 'n' Andy are so glad to see salesmen) was that hardly had the man left than Amos 'n' Andy got busy on an episode in which the Kingfish endeavored to sell such a tree to his Harlem associates.

"Do you remember that check protector the fellow sold us?" Andy asked of Amos. "I think we have it around some place yet."

This likewise was quickly incorporated into an episode which I recall hearing a year or so ago. I don't remember whether the Kingfish sold these check protectors or not, but the incident as broadcast was very amusing.

"Did Senator Huey Long ever give you a credit line on the Kingfish title which he appropriated?" I inquired.

"Yes," Amos replied. "He called on us and we had quite a pleasant visit."

Whereupon Amos told me the story, as the Senator had told it to him, of how Senator Long came to be dubbed the Kingfish. It seems, before Huey was elected Governor, he advocated selling some State bonds. He was told that this could not be legally done until after he had been elected.

Even then his right to sell the bonds was questioned but having been a faithful listener of Amos 'n' Andy over the radio, Huey turned to the objectors and said, "Just a minute. We is all brothers in dis great lodge, de Mystic Knights of de Sea. Remember, I is still de Kingfish of dis here lodge, and de Kingfish can sell these bonds."

AMOS 'N' ANDY are so fearful of plagiarizing or unconsciously picking up something from other dialogues that they never listen to continuity broadcasts.

"We have never heard the Goldbergs," said Andy. "However we listen to Eddie Cantor, Jack Benny, Fred Allen, Ed Wynn, Joe Penner and others who use gags, and we enjoy their work very much. If we should ever use anybody else's material, it would surely be accidental."

"Is it true that even your wives have never seen you broadcast?" I asked.

"Yes," Amos replied, "they have never been in



Freeman Gosden and Charles Correll work on a hair-line schedule. Arrive at the studio at one minute before 7 o'clock P.M.



Out at 7:14½ (Eastern time), just before their theme song goes off the air. A job well done. Nothing to do for four hours.

the studio when we have been broadcasting."

I asked them if it was also a fact that the studio in Chicago had no windows so that no one could see them broadcast. They said that this was likewise correct and that no one had ever seen them broadcast. I asked them about the case of a newspaper man in Pittsburgh, who had secreted himself inside the studio and who thereafter claimed that he had witnessed one of their broadcasts. They said that while the man had succeeded in gaining entrance to the studio by going there several hours before the broadcast, that he had had to stand so completely behind the drapes that, though he heard what was going on, he wasn't able to actually see. The only person who ever sees an Amos 'n' Andy broadcast is the control room operator who looks in through a glass and has to know what is

going on. On the vaudeville trip last October because of the lack of studios, Bill Hay announced the program from the same room as the broadcast, but in Chicago, he has his own studio. The

Amos 'n' Andy and the man to whom they owe a lot of their success, Niles Trammell, vice-president of NBC.

studio in which the organ is located is about a half mile from the building in which are the studios of Amos 'n' Andy and Mr. Hay. There are usually six or more complete switches from one studio to another during each broadcast but they are done so skilfully that the listener is hardly aware of it.

The natural voices of Amos 'n' Andy are not suggestive of those heard in the broadcast. For instance, when Andy called me in Washington over the long-distance telephone from Baltimore, Maryland, our colored maid, who, by the way, is a great admirer of these characters and enjoys them thoroughly, answered the telephone. I said to her, "Did you know who that was?" She said, "No." And I said, "That was Andy." Mary replied in astonishment, "Amos 'n' Andy?" And I said, "Yes." Whereupon she said, "Well, he talks just like an ordinary man." Occasionally they are recognized on the street by their pictures but never by their voices.

I asked how they gave the impression of persons entering and leaving the taxicab and Weber City offices and Amos illustrated by giving several characters and showing me that it was practically all done by moving his head in different directions at different distances from the microphone. On the other hand, when Andy showed me how he gave an imitation of a man going down in an elevator, he got clear down on the floor, as far down and away from the microphone as he could. I got an idea from the realistic way in which he did this about how the boys must submerge themselves in their characters in the studio when they are beyond the observation of anyone. I (Please turn to page 46)



TINTEX

Brings Fashion's Colors to Wardrobe and Home Decorations



Use TINTEX for

Underthings · Negligees · Dresses
Sweaters · Scarfs · Stockings · Blouses
Slips · Men's Shirts · Curtains · Bed
Spreads · Children's Clothes · Drapes
Luncheon Sets · Doilies · Slip Covers



WHAT TINTEX DOES

TINTEX restores color to faded fabrics in a jiffy . . . keeps undies fresh and gay-looking . . . brings the season's smart colors to your wardrobe . . . makes your last year's apparel look like new . . . keeps curtains and drapes bright and fresh . . . keeps home decorations color-smart . . . gives professional results . . . is used without muss, fuss, or bother . . . costs only a few pennies and saves dollars!

Faded Fabrics Become Gay and New Again!

THE new Paris colors can be yours in a jiffy . . . with easy Tintex. For the Tintex way is the shortest, simplest, surest road to color smartness. These magic tints and dyes are always at your command . . . and always ready to bring you up-to-the-minute in fashion.

Millions of smart women are finding a

daily need for Tintex . . . giving fresh new color to their apparel and home decorations . . . and restoring original color to every faded fabric. Costs only a few pennies . . . saves many dollars. So easy, too. Simply "tint as you rinse". Perfect results—always. Select your favorite Tintex colors—today. 35 brilliant, long-lasting colors from which to choose.

Park & Tilford, Distributors

Tintex

The World's Largest Selling Tints and Dyes

AT ALL DRUG STORES, NOTION AND TOILET GOODS COUNTERS

To the Lovely Lady

IN THIS PICTURE



LADY, you're lovely!

Radiant, fresh, and in the bloom of young womanhood.

And behind that young and lovely face is a mind full of an old wisdom . . . old as womankind itself . . . and it decrees "keep lovely."

So your dressing table is laden with fine creams and lotions and cosmetics fragrant as a garden in June. And every other aid devised to make lovely woman lovelier still . . . and to keep her that way!

Among these aids . . . and you're very wise . . . is a certain little blue box.

It won't be on your dressing table, but discreetly placed in your medicine chest. Its name is Ex-Lax. Its purpose . . . to combat that ancient enemy to loveliness and health . . . constipation . . . to relieve it gently, pleasantly, painlessly.

You see, while Ex-Lax is an ideal laxative for anyone of any age or either sex, it is especially good for women. You should never shock your delicate feminine system with harsh laxatives. They cause pain, upset you, leave you weak. Ex-Lax is gentle in action. Yet it is as thorough as any laxative you could take. And . . . this is so important! . . . Ex-Lax won't form a habit. You don't have to keep on increasing the dose to get results. And it's so charmingly easy to take—for it tastes just like delicious chocolate.

And That

"Certain Something"

These are the cold facts about Ex-Lax. But there is more than that. It's the ideal combination of all these qualities—combined in the exclusive Ex-Lax way—that gives Ex-Lax a "certain something"—a certain satisfaction—that puts Ex-Lax in a class by itself. Our telling you won't prove that. You must try it yourself to know what we mean!

In 10c and 25c boxes—at any drug store. Or use the coupon below for free sample.

When Nature forgets—
remember

EX-LAX

THE CHOCOLATED LAXATIVE

MAIL THIS COUPON—TODAY!

EX-LAX, Inc., P. O. Box 170
Times-Plaza Station, Brooklyn, N. Y.
B-25 Please send free sample of Ex-Lax.

Name _____
Address _____

Watch Amos 'n' Andy Work

(Continued from page 44)

can readily imagine that they lose themselves in their parts and how easy it is at a dramatic moment for Amos really to shed tears.

AMOS 'N' ANDY in ordinary conversation are neither wise-crackers nor do they use any great amount of slang. Prodigious hard workers, they are quite serious usually, but find time for many practical jokes and pranks. One night when they were broadcasting in the NBC studios in Washington, Andy, in the episode, had quite a long telephone call. As usual, there was a crowd of people in the reception room, just outside the studio, listening to the broadcast.

They received the thrill of their lives when suddenly the studio door opened and Amos came out hurriedly. He was putting on his coat and saying in an excited tone to the hostess: "I've stood all I am going to from that fellow (meaning Andy). He can't talk to me like that and get away with it." Apparently becoming more and more angry, he stalked out into the hall exclaiming as he closed the door, "I'm through!"

Naturally this left the spectators aghast, but once outside, unbeknown to the audience, he slipped back into the broadcasting studio through a side-door, smiling at Carlton Smith, well-known White House announcer, and in plenty of time to resume his part when Andy had finished the telephone call.

Another stunt of theirs is when they are in a strange studio, before a broadcast, Andy will suddenly clutch at his throat and pretend that he has lost his voice. Amos assumes a helpless attitude. The local announcer, who naturally feels the responsibility of putting on such an important program, begins to run around in circles, and asks what they are going to do. All of a sudden Andy booms out in perfect voice, much to the relief of the now almost frantic announcer.

The comedians say that they really never know what the radio audience is thinking about. They sometimes have a hard time discovering whether or not an episode or a phase of the broadcast is going well, but they are quick to drop an idea if they think it is not catching on. They say that one time they received a telegram signed by ten persons protesting against a broadcast, and whether that opinion was correct or not, they signed off that particular plot the next day.

Asked whether there had been any unfavorable response to their having Roland Weber, one of their characters, killed while rescuing a child from under the wheels of an automobile driven by a careless driver, they said that they had had a few letters from people saying that there was enough sadness in the world without injecting more. On the other hand, they had a preponderance of letters from people who said that it had, they were sure, a tendency toward more careful driving.

"It made me stop and think," one person wrote. "I felt almost as if I were seeing a child killed."

They are late risers and have breakfast at about 10 o'clock in the morning for the reason that if they go any place at night, they have to go after 10:30 o'clock. The broadcasts in Chicago on Central Time are at 6:00 and 10:00 in the evening.

"There is just time between broadcasts," Andy said, "to go home for dinner, maybe look over a newspaper and

get back to the studio for the next broadcast."

Sometimes they go out for dinner, but in the case of people having a late dinner, they have to leave in the middle of the meal.

When I inquired if they carried their own telephone with them when they were broadcasting on the road, so that the bell would always sound the same, they said "no," that they secured the telephone bell in whatever city they happened to be.

Andy calls Amos very correctly, Freeman, and Amos calls Andy, Charlie. "What do your wives call you?" I asked. "A lot of things," Amos answered, not overlooking that bet.

AMOS lived in Richmond for 20 years.

"When I first met him," said Andy, "he had such a Southern dialect I could hardly understand him. I said, 'When you get up North, you'll have to pronounce your r's or nobody will know what you are talking about.'"

Amos 'n' Andy and the President

The editor asked M. H. Aylesworth, president of the National Broadcasting Company, to tell his favorite reminiscence of Amos 'n' Andy. Here is Mr. Aylesworth's reply:

"I think the most amusing experience I ever had with Amos 'n' Andy was when I took them to meet President Hoover. Mr. Hoover was across the street from the executive office, due to the fire, and as we went through the big building, there seemed to have been broadcast via the grapevine network the news that the boys had come to see the President. Literally hundreds of clerks, department heads and others attempted to see the boys. The halls were jammed with people and many reached out to touch them. Everybody laughed from the time Amos 'n' Andy entered until we left.

"The President opened up the 'Conference,' as Andy would say, by saying a few intimate things I will not repeat and then he proceeded to tell them his own idea of funny stories for about thirty minutes. We all laughed together and Mr. Hoover seemed to be very happy that he could entertain Amos 'n' Andy rather than have them feel they must entertain him. It was a most gracious gesture on his part and although, after about a half hour, Secretary Akerson came in and said a great many people were waiting, and we started to leave, the President asked us to sit down again.

"He then told another story that he had forgotten in his first series and Amos 'n' Andy responded with two more. When the 'Conference' adjourned, we were all laughing but Akerson, who had been told by the President to remain outside. As we went down the corridor, beads of perspiration were on Andy's brow and Amos looked very serious. I said, 'Boys, didn't you have a good time?' Amos said, 'Up to date, this is the greatest thing that ever happened to us,' and Andy remarked, 'What I can't understand is why the President would want to see us.'

"Little did these two philosophers know how much President Hoover needed at that particular time, with Congress in session, their wit and optimism. I know he enjoyed the visit as much as we did."

Andy was emphatic in saying that they had never been in vaudeville until they started in radio.

"We started in 1920 producing amateur shows all over the country. When we met, Amos was selling automobiles, and I was interested in the building business."

Their initial broadcast was in New Orleans in 1919 or 1920 when they were putting on an amateur show for the Shriners.

"We talked into a big megaphone which led to a small disc," Amos recalled. "The broadcast went out about three blocks and when somebody told me he had heard it two blocks away, I said to him, 'Did you really, no fooling?'"

It is the belief of Amos 'n' Andy that they were the first on the air with a dialogue.

"Up to that time it had been mostly music," said Andy. "I believe our act was the first one composed entirely of talking."

Asked if anyone had ever passed them up as not having great possibilities and thereby overlooked a good thing, Amos told of a case of their being taken over to talk to one of the biggest broadcasters in the Middle West. It was after they had completed their career as Sam and Henry and were just broadcasting locally as Amos 'n' Andy. He said that although he thought the act had some merit, he did not believe that it was a particularly good thing. It was a little ironical that the same man has since tried repeatedly to secure some attraction, but has never found anything with any percent of the drawing power of Amos 'n' Andy, whom he once had within his reach and almost for the asking.

A GAUGE of the popularity of the boys was at their vaudeville performance in Baltimore when the audience, which apparently could hardly wait for their appearance, broke into applause as the screen flashed on the announcement that theirs was to be the next number. It was the first time I ever heard a screen announcement applauded in just that way. Certainly anyone who attends one of these vaudeville performances will have a splendid idea not only as to how Amos 'n' Andy work, but also of the important part played by Bill Hay, who likewise received a tremendous ovation from the audience.

As the different characters were introduced, they were applauded; also familiar lines such as Andy saying, "All in favor signify by the usual sign, the reponents 'No,' the 'Ayes' is got it." There was great merriment when Lightning, who used to be a Pullman porter, got jumped on by a passenger who found one black shoe and one tan shoe under his berth, and asked him if he ever saw a pair of shoes like that. Lightning said, "Yas suh, de man in Upper 8 has another pair jes like dem dat you has."

The Kingfish seemed to make the biggest hit in the show. Amos wound up by beginning with the low voice of the Kingfish, then his natural voice, next Lightning, and then on up to Brother Crawford, showing how it was all done by changing the pitch of his voice and moving at different angles and positions from the microphone.

Although in their stage presentation they broadcast standing up, they told me, in the studio they invariably sit down.



Here are answers to some of RADIO readers' questions about food

By DR. HENRY KATZ

COLDS cause so much discomfort and loss of time in Winter that they present a major problem of health. Anything that we can do to build up resistance against them is worth trying.

A reader brings this question to the doctor: "Sore throats seem to be one of the great difficulties of Winter for me. I sing a lot. I am in our college choir. And I hate to be knocked out with a cold or sore throat. Does diet have anything to do with susceptibility to colds or sore throats? I'd like to do anything that would keep me from having them."

Diet has little to do with susceptibility to colds except that a well-nourished body has more resistance against all kinds of infection. For that reason it is very well worth while to look after the diet. Be sure you have enough of the wholesome foods to meet the demands of your active body and to satisfy your appetite.

Most colds are due to sore throats and bad tonsils. It was an old-fashioned idea that an overloaded stomach made you catch cold more easily—but this idea is no longer accepted.

HOW often is it safe to serve pork? We like it, and I have heard that it is wholesome in cold weather if it is very well done. Still, some people say

it is not wholesome. Is it all right to have it once every ten days or two weeks?"

Pork can be served just as often as any other kind of meat. It is wholesome and easily digested. But it must be thoroughly cooked, as under-cooked pork gives rise to the dreaded "trichinosis" sickness. It can be served two or three times a week if desired.

IS it true that dishes made from meats that have been previously cooked are harder to digest than meats that are freshly cooked? That is, would croquettes or ragout made from left-over roast beef be less wholesome than a fresh roast or steak?"

Meats that are reheated or used from left-overs are just as easy to digest as fresh meat. However, we must be sure that they have been properly refrigerated and that no putrefaction has taken place. We must also bear in mind that roasts and steaks are more palatable to most persons than rehashed meats.

IS fish more wholesome than meat? Is it more easily digested?"

Fish is not more wholesome than meat. Weight for weight it has about the same food value. It seems to be somewhat more digestible, but this need be considered only in the delicate.

This new department in TOWER RADIO is conducted by Dr. Henry Katz, experienced general practitioner and member of the staff of Fordham Pediatric Clinic, New York. If you would like expert advice about any questions of food or diet send them to the Diet Editor, TOWER RADIO, 55 Fifth Avenue, New York City. Dr. Katz will personally direct the answer to your problem unless it is one that calls for advice of your family physician. Questions and answers of special interest will be published—with senders' names omitted—in this department, except where special request is made not to have the answer used in this way. Letters should enclose stamp, or stamped, self-addressed envelope for reply.

"I hate tattle-tales!..



...and here's how I chased them out of my house"



"My sister was the one who opened my eyes . . . 'Bess, you're a hard worker,' she said, 'but these clothes of yours are such tattle-tales. That grayish look tells everyone who comes to the house that they aren't really clean!'. . . I was furious, but I took her advice. I stopped buying 'trick soaps' and gave Fels-Naptha Soap a try."



"And what a lucky day! It takes a second to chip Fels-Naptha into the water in my washing machine. Then I whirr it a bit—and it piles up with grand creamy suds. I never dreamed golden soap is so much richer. And Fels-Naptha is full of clean-smelling naphtha! Of course, dirt hasn't a chance. Even grimy, greasy dirt floats right out."



"Everybody says nice things about my washes now — no more tattle-tale gray in my house. John says that red look is gone out of my hands, too. There's soothing glycerine in Fels-Naptha, you see. In fact, Fels-Naptha is so gentle to everything that I use it for all my silk undies and dainty in-the-basin washes." . . . Fels & Co., Phila., Pa. © 1935, FELS & CO.

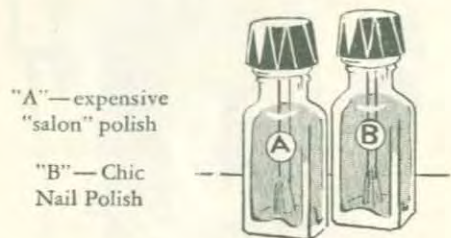
**Banish
"Tattle-Tale Gray"
with
FELS-NAPTHA SOAP**

162 HANDS TALK IN 7-DAY MANICURE TEST

Test proves Chic Nail Polish equal to "salon" polishes costing 75c or more



This test was made with Chic, costing only 10c, on one hand and an expensive "salon" polish on the other. The polishes were supplied in plain unlabeled bottles, simply marked "A" and "B." The women testing them did not know which was which.



"A"—expensive "salon" polish

"B"—Chic Nail Polish

After 7 days' wear the results show—

81% find Chic equal to costly salon polishes or better . . . and two out of three of them say Chic is actually better and give definite reasons for saying so!

This test proved to them that Chic Nail Polish applied evenly and did not crack or peel . . . that Chic retained its color . . . that its luster was of lasting quality.

You can make this simple test yourself and discover a really fine polish for only 10c.

5 CHIC SHADES

CLEAR
PINK
CORAL
RUBY
DEEP

• ALSO •

Chic Creme Polish
Chic Cuticle Remover
Chic Polish Remover
Chic Oily Polish Remover



AT THE 10c STORES



Photographs courtesy L. Bamberger

The fireplace grouping is simple and cozy.

EDDIE CANTOR'S CHOICE

A popular comedian furnishes and decorates two lovely rooms

By BETTY LENAHAN

EDDIE CANTOR, popular comedian of the air, stage and screen, likes simple, sturdy furniture of no particular period, the kind of furniture that the children may crawl all over, and leave no trace, and he believes that the semi-annual furniture sales, held all over the country, are an excellent means of acquiring good furniture at a very low cost.

Two charming rooms were arranged in the little Thrift House at the Bamberger store in Newark, New Jersey, under Mr. Cantor's direction. The fireplace grouping in the living-room is simple and cozy. The small love seat, drum table, occasional chair and coffee table make another very interesting grouping.



COLOR SCHEMES—Living-room, Bedroom	
Walls—Tan	Comfort and simplicity are again the dominant features of the bedroom.
Woodwork—Ivory	Walls—Papered in a blue and white polka dot design.
Rug—Brown	Woodwork—Painted blue
Furniture—Mahogany	Rug—Dark blue
Upholstery—Arm chair—rust antique velvet.	Furniture—Mahogany
Wing Chair — Flowered chintz with a brown background and rose, blue and white and green in the design.	Draperies—White taffeta edged with blue silk fringe
Love Seat — Rust satin damask	Bedsread—White candlewick
Arm Chair — Blue-green antique velvet.	Upholstery—Glazed chintz with a red background and blue and white in the design.
Draperies — The same chintz as used on the wing chair	Accessories — Red, white and blue.
Glass Curtains — Cream color marquisette	

Small occasional pieces make an interesting corner.

An unusual color scheme is carried out in the bedroom.





Awake the SLEEPING BEAUTY in Your Hair

BRING out the lovely natural lustre that slumbers in YOUR hair—the soft natural beauty that waits to be awakened by THE SHAMPOO that Cleanses Perfectly, then Rinses Completely—Marchand's Castile Shampoo!

This wonderful beauty-awakening shampoo leaves the hair shining clean, aglow with little natural highlights. The texture of the hair is made soft, caressable—because THIS shampoo cleanses Perfectly, then Rinses Completely.

Easy to Re-Arrange your Hair

After shampooing with the New Marchand's Castile Shampoo—hair is left exceptionally manageable. A pat here and there—and your hair is nicely arranged again!

Use Marchand's Castile Shampoo to cleanse all shades of hair. It has positively no lightening effect, it does not change the color of the hair. But it does bring out the natural lustre and beauty of hair through its New superior cleansing and rinsing action.

Marchand's Castile Shampoo is made with selected high grade olive oils. Remember, olive oil is good for scalp and hair—particularly for those who suffer from dryness and dandruff. Men should avoid using ordinary soaps on their hair—and change to this fine product—made to benefit hair as well as to cleanse it.

You use a smaller amount each time—therefore, you get more shampoos per bottle. Ask at your favorite drug counter for

MARCHAND'S CASTILE SHAMPOO

To Cleanse All Shades of Hair
Does Not Lighten Hair.

ASK YOUR DRUGGIST—OR TO GET BY
MAIL T-G 235

Fill out this coupon, send with 35c in coins or stamps to C. Marchand Co., 251 W. 19th St., New York.

35c enclosed—Please send SHAMPOO to
Name.....
Address.....
City..... State.....

The Theater Comes to Radio

(Continued from page 27)

Thomas Luckenbill, of the J. Walter Thompson agency, who contracts for the stars and negotiates for the plays in the Radio Theater. "Our procedure," says Mr. Luckenbill, "is to engage the star first, and then seek the play most suitable for radio presentation with that star. Wherever possible, we try to get a play in which the star appeared on the stage, and we try to surround the star with as many members of the original cast as are available. We use great care, and sometimes read as many as ten or a dozen plays in finding exactly the right play for the star. This takes a great deal of time and money, but we are determined to maintain the highest possible standard."

Several writers have worked on the radio adaptations of the plays, but the one who does most of them is George Wells, talented young son of William K. Wells, noted as a writer for stage, screen and radio. George Wells himself has written material for such stars as Jack Pearl and Joe Penner—usually in collaboration with his father—in addition to his excellent work for the Radio Theater.

The production representative of the National Broadcasting Company on this program is Howard Wiley, who works harmoniously and effectively with the director, Anthony Stanford. The sound effects, frequently praised on this program, are in charge of Bob Stone, of the NBC sound effects department. The host of the Radio Theater, who welcomes listeners and sets the scene for the play, is Douglas Garrick.

Such is the program, and the people who provide it for you. Next Sunday afternoon, if you'd like a pleasant hour of drama, you don't need to stir from your chair. Just turn the dial, and enter the Radio Theater.

The Lux Radio Theater may be heard each Sunday at 2:30 P.M., E.S.T., over the following NBC stations:

WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WENR, WJR, WLW, KWCR, KSO, KWK, WREN, KOIL, WIBA, KSTP, WEBC, WDAY, KFYR, WRVA, WPTF, KVOO, WKY, KTHS, WFAA, KTBS, KPRC, WOAI, WTAR, CFCF, KOA, KDYL, KPO, KFI, WTMJ, KGW, KOMO, KHQ.

Radio Pageant

(Continued from page 35)

and Ossip Gabrilowitsch, appearing at the same time on rival networks.

The most exciting radio moment of the month was the broadcasting of the royal wedding, in London, of Prince George and Princess Marina. The Archbishop of Canterbury said that, thanks to radio, the whole British Empire was a wedding guest. Actually the whole world was there. And impressive it was, with its background of Westminster chimes and cheers of the crowds.

A passing note on the fine and steady improvement of Kate Smith.

Why has the splendid voiced, admirably dictioned John Barclay been shunted from the role of narrator on the Palmolive Beauty Box Theater hour? Now you hear his voice only as leading man.

Can't something be done about the comedy of Block and Sully? Among other things, they have spoiled the amusing Burns and Allen for the Observer.

A touch of HANDS—
A change of HEART!



1 Frigid

If you were a man, could you get a thrill out of touching a dry, chapped hand? You know you couldn't—it's the dear-little-smooth-little hand that gives him a romantic feeling. . . .

2 Temperate

This winter, keep your hands thrillingly smooth! Hinds Honey and Almond Cream will help you. Hinds soaks the skin with rich soothing oils—quickly restores velvety texture! This is because Hinds is more than a "jelly." It is the penetrating liquid cream—it lubricates deeply with quick-working balms.

As fragrant . . . rich . . . as the liquid creams costing \$2 at expensive beauty salons. But Hinds costs only 50¢ and 25¢ at your druggist, or 10¢ at the dime store.



3 Melting



4 Hot!



Hinds

Honey and Almond Cream



DON'T CHEAT YOUR BABY OF VITAMINS

Tests reveal that ordinary home-cooked, home-strained vegetables lose much of their vitamin content



OF COURSE your baby's health well repays you for the time you spend cooking and straining vegetables for him. But there is a better way—a way to assure far higher vitamin content and to do away with tedious preparation.

Heinz vegetables are prepared *hours* instead of days after being harvested. Each day before being cooked dissipates vitamin content. These really fresh vegetables are cooked and strained without exposure to vitamin-destroying air—then vacuum-packed into enameled tins.

Test after test proves that in Heinz Strained Foods, vitamins and mineral salts are retained to a far higher degree than is possible with ordinary home methods.

Try three or four varieties of Heinz Strained Foods. Do away with tedious preparation. And, more important, be assured that your baby is getting an abundant, uniform quota of precious vitamins and minerals.

SEND FOR THIS VITAL BOOK—New, valuable facts about vitamins and minerals in infant diet are revealed in this new book, "Modern Guardians of Your Baby's Health". All facts in it have been accepted by the Committee on Foods, American Medical Association. Send labels from 3 tins of Heinz Strained Foods and 10 cents to H. J. Heinz Company, Dept. TG202, Pittsburgh, Pa.



Heinz Strained Foods include 8 varieties—Strained Vegetable Soup, Peas, Green Beans, Spinach, Tomatoes, Carrots, Beets and Prunes

HEINZ

STRAINED FOODS

A Group of the 57 Varieties

All-American food suits this typically American band leader, who owns up to a real liking for spinach



Tower Studios

Give Me a Steak

says OZZIE NELSON

OZZIE NELSON is just an all-American boy who likes all-American food. And what could be more typically American than his favorite dish—a big thick, juicy T-bone steak covered with mushrooms and served with crisp French fried potatoes?

And even though at twenty-seven he is leader of one of the best-known orchestras in the country and, with Harriett Hilliard and the boys, is the center of attraction in the beautiful new red and silver Terrace Restaurant at the Hotel New Yorker, his eyes lighted up and a big grin covered his boyish face when we began to talk about that T-bone steak.

"I was brought up on just plain American cooking," he said, "and I still like it. But I don't like those fancy foreign dishes with long, high-sounding names.

"I think the part of the country you come from and what you have always had at home have a lot to do with your food taste. I remember the steward at school used to go nearly crazy trying to please everybody, as the boys came from so many different types of home and so many different parts of the country.

"Most any kind of plain food suits me—mashed potatoes, roast chicken, string beans, corn—and, believe it or not, I really like spinach!"

This is the way Mr. Nelson likes his steak: "Fairly rare in the middle, but cooked to a dark brown on the outside and covered over with mushrooms. Then a dish of crisp fried potatoes. And oh boy, is that good!"

You can cook a "Steak a la Nelson" on the broiler of your own oven. Cook it close to the flame. When it starts to

brown cover it with mushrooms and cook until they are done and the meat is browned nicely on the outside. Be sure to keep the juices that drip into the broiler pan poured over the steak as it cooks, so that it will not dry out.

Fry the potatoes in a deep pan, to get best results, dropping the thinly cut pieces into very hot fat. Cook until they are an even brown and then strain them out and lay them on a piece of paper so that the grease can drain off.

They must be served piping hot to be at their best. So when many are to be fried, they should be placed as soon as they are done in a pan lined with soft paper and set on the edge of the oven to keep hot.

Sometimes Mr. Nelson's favorite steak, fried potatoes and mushrooms are served on a plate with watercress and sometimes with spinach, and Mr. Nelson's fondness for this vegetable may be explained by the way it is prepared in the New Yorker kitchen. To begin with, the spinach used is of the freshest and crispest. Then the thorough washing and rinsing that it receives, prevents the presence of any possible grittiness. The spinach is timed as carefully in cooking as an egg.

Miss Hilliard and Mr. Nelson have a little table specially reserved for them just to one side of the band. There, when they stop singing and playing at nine between the dinner and dancing hours, they have a bite to eat. And there, with the rosy-hued spotlight playing over them, you will find them thoroughly enjoying a belated dinner which Max—that head waiter who has worked his way practically all over the world—so proudly brings them from the head chef of the New Yorker's huge kitchen.

Dress Up your kitchen



Photograph courtesy of Lewis & Conger

7 diagram patterns for 15¢ bring beauty and charm to the kitchen

Just between us women, isn't a kitchen a much pleasanter place to be in when it boasts a few gay spots . . . new curtains, a pot of flowers, colored canisters! You'll enjoy making these attractive kitchen accessories below from diagram patterns, each one with complete directions.

CURTAIN PATTERN

To be made from scrim and checked gingham. With this are directions for making checked flower pot holders to match. Very decorative.

CROCHETED STOOL COVER

It's easy to make a crocheted stool cover and a matching floor mat from heavy white and colored cotton thread! Directions tell you how.

COLORED CANISTERS

Empty tin containers can be transformed into good-looking, serviceable canisters with the aid of waterproof paint and simple stencils.

LETTUCE BAGS

Unbleached muslin decorated with designs in colored cotton. Useful and good-looking.

TABLE PADS

No scarred tables when bone rings are made into table pads with a good-looking crocheted body.

OILCLOTH CASE

A necessary convenience for memo pads, pencils and sales slips. A clever "dummy" prize.

TWINE HOLDER

You'll never be without a ball of twine in a handy place when you have this wall holder.

Send for these diagram patterns today . . . all seven for 15 cents

Frances Cowles

TOWER MAGAZINES, Inc.
55 Fifth Avenue New York, N. Y.



*"What! you can put these lovely **TABLE DISHES** in the **OVEN?**"*

YES, these gay OvenServe table dishes are actually made so you can bake in them.

You can bake meat dishes, for instance, on the very platters or serving dishes you use on the table. Puddings, pies and creamed dishes, scalloped vegetables, anything you wish, can be baked in these dishes. And then popped right from oven to table. Even the cups, saucers and plates are built to stand oven heat. It's something new in table dishes!

Saves a lot of work in serving, of course. Saves on dishwashing, too, for it cuts out all the pots and pans. Then, the dishes themselves are easy to wash because they have a high glaze that nothing sticks to.

Notice also their convenient shapes and sizes . . . handy for parking left-overs in the refrigerator.

Cost? Very low. And you can buy them by the piece and fill in as you need them.

TRY THIS RECIPE FOR COTTAGE PIE—Cover bottom of one of the deep oval OvenServe serving dishes with mashed potatoes, add small pieces of cut left-over roast beef well seasoned with salt, pepper and minced onion, and moistened with some gravy. (Bouillon cube dissolved in hot water is good in place of gravy.) Cover with layer of mashed potatoes and bake in a hot oven (425° F.) long enough to heat and brown. Lift Cottage Pie in same dish to table.

OVENSERVE

SOLD AT

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FIVE AND TEN CENT STORES



Know Your Music

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**PITTS
SANBORN**

Illustrated by
**BERTRAND
ZADIG**



Sir Arthur Sullivan

ARTHUR SEYMOUR SULLIVAN, an accomplished and versatile musician, a gifted melodist endowed with a rare sense of comedy, owes his fame throughout the English-speaking world to his composing of the quasi-religious song, "The Lost Chord," and the hymn, "Onward, Christian Soldiers," and his collaboration with W. S. Gilbert in a series of unique and masterly operettas.

A native of London, Sullivan was born on May 13, 1842. His Irish father was a clarinetist, bandmaster and music teacher. His mother, though English, had a dash of Italian blood in her veins. The boy was precocious. At the age of eight he is said to have been able to play every instrument in his father's band. In 1854 he entered the Chapel Royal as chorister. The next year he published a song. The year after that he was the first to win the Mendelssohn Scholarship at the Royal Academy of Music.

In 1858 he was sent to Leipzig, where he studied at the Conservatory for three years, his teachers including Moscheles, Plaidy and Richter. Meanwhile he composed an overture to "Lalla Rookh," which he conducted in 1860, and incidental music to Shakespeare's "Tempest," which was performed at the Crystal Palace, London, in 1862. In 1864 his cantata, "Kenilworth," won a success at the Birmingham Festival which definitely established him as a composer of high rank.

However, the determining year of Sullivan's life was 1867, for in that year he brought out "Cox and Box" and "The Contrabandista," disclosing in light music of distinction his remarkable comic talent. One of his critics has truthfully said: "The basic and cardinal features of all Sullivan's comic opera music are to be found in 'Cox and Box.'" In 1871 he had the good fortune to discover his ideal librettist in W. S. Gilbert, who, six years Sullivan's senior, had made a name for himself in the theater through witty and satirical plays in what was then a new fashion. Their first collaboration, "Thespis, or the Gods Grown Old," was announced as an entirely original grotesque opera. Though in reality only a short operetta, presented at the Old Gaiety in London as an afterpiece to a comedy by H. J. Byron, and by no means a triumph, it nevertheless blazed a trail. Still, four years elapsed before Gilbert and Sullivan collaborated again in "Trial by Jury," another humorous brevity, used as a curtain-raiser for Offenbach's "La Perichole."

Not only was "Trial by Jury" a tremendous success, but it brought the manager, D'Oyly Carte, who suggested that Gilbert and Sullivan write a bright little one-act trifle, into the picture.

This triumvirate of manager, librettist and composer was destined to a long reign over the light-opera stage of London.

The first full-length operetta by Gilbert and Sullivan produced at the London Opera Comique by Carte was "The Sorcerer" (1877), which ran for 175 performances. The next year "H. M. S. Pinafore," after an uncertain beginning, found such favor that its run attained 700 performances at the Opera Comique alone, while in the United States several companies played it at the same time.

There followed now in rapid succession a series of masterpieces—"The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," "The Mikado," "Ruddigore," "The Yeomen of the Guard," ending with "The Gondoliers" in 1889. It was during the run of "Patience" in 1881 that Carte opened the Savoy Theater, which he had built expressly for operetta, transferring "Patience" thither from the Opera Comique. Thenceforth the name of Savoy was linked with those of Gilbert and Sullivan and D'Oyly Carte.

It is interesting to know that one of the series, "Ruddigore," was considered a failure, being withdrawn after only 288 consecutive showings! This "failure" brought Gilbert alone \$35,000, apart from the profits that went to Sullivan and Carte.

In spite of the fact that everything was going so well—"The Gondoliers," scoring a run of 554, earned more than any preceding opera—Gilbert and Carte were unwise enough to quarrel, the final bone of contention being a new carpet for the Savoy costing \$700. Carte charged it to the joint account of the three, but Gilbert rebelled. A new carpet, he declared, would not bring an additional sixpence to the treasury. So the partnership was dissolved and Gilbert left the Savoy in a rage. Sullivan, though he took no part in the quarrel, had either to stick by the Savoy or to quit it with Gilbert. He stuck.

Obviously a new librettist had to be found. Sydney Grundy provided the book for "Haddon Hall," and this Grundy and Sullivan effort proved moderately successful. Gilbert meanwhile was languishing—just one libretto, "The Mountebanks," for Alfred Cellier, to his credit. A Gilbert was indeed of no use without a Sullivan! So a reconciliation of the triumvirate was effected; Gilbert and Sullivan collaborated again in "Utopia, or The Flowers of Progress," and the public demonstrated its view of the case when the first-night audience in October, 1893, cheered as the authors came out together on the stage and shook hands. The libretto, however, with its burlesque of the royal court, offended certain high dignitaries and the



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hide the truth"**
—DR. EDWARDS

YOU cannot realize how much better you will feel and look until you try Dr. Edwards Olive Tablets. Many women need internal cleansing to remove the cause of blemishes, pimples, headaches, and that dull lifeless feeling.

The Internal Cosmetic

That is why countless grateful people today think of Dr. Edwards Olive Tablets as the "internal cosmetic." A safe, efficient substitute for calomel, much easier to take—they gently regulate the intestines and nature clears the way for a lovely skin and the alluring glow of youth.

Take Dr. Edwards Olive Tablets if you want to banish the "looks" and feeling of age, and win back buoyant health. Compounded of vegetable ingredients, used by millions for 20 years, you'll know them by their olive color. At all drug stores, 15¢, 30¢, 60¢.

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(LAMPS AND RADIO)
10¢ JUSTRITE **PUSH-CLIP**
A neat job instantly. No damage to woodwork. No tools needed. Set of eight colored clips to match your cords, 10¢. At **WOOLWORTH'S**

VIVON CREAMS
10¢ Each

WOMEN WANTED
TO DISPLAY NEW DRESS STYLES
Single or married women. No experience necessary. Big pay, full or part time. Chance to earn up to \$25.75 in a week. Even inexperienced housewives earn money first day. Your own dresses furnished without cost. Write quick. Send no money—just name and address on postal.
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Sell 7 Big Bars
OF FINEST TOILET SOAPS
Seven cakes of finest toilet soaps in hand—8 o in 5 package sells for only 25¢. The kind of soap used in every home every day. Selling price marked on box \$1.00. You sell for only 25¢. Housewives buy on sight. Up to 100% profit for you. Write for money-making details and facts about our sensational Victor Soap deals. Your action sends 25¢ for actual full sized sample.
EARN UP TO \$40.00 a week!
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Swedish Massage Pays BIG!
Hundreds of men and women of all ages are making \$10.00 to \$20.00 a day giving **SCIENTIFIC SWEDISH MASSAGE** and **Hydro-Therapy** treatments. Big demand from Hospitals, Sanitariums, Clubs, Doctors and private patients. **LEARN** this interesting money making profession **IN YOUR OWN HOME** by mail. Same instructors as in our Nationally famous residence college. Same diploma awarded. Courses can be completed in 12 weeks. Anatomy Charts, Medical Dictionary, Reducing Belt and Hydro-Therapy supplies **FREE** of extra costs. Many men and women are ready to pay **BIG SUMS** to experts in Reducing. This alone may be worth many times the modest tuition fees. Write for **FREE** information.
NATIONAL COLLEGE OF MASSAGE AND PHYSIO-THERAPY
Dept. 241 22 N. Ashland Ave., Chicago

run stopped after 245 performances.

Yet one more Gilbert and Sullivan opera, "The Grand Duke or The Statutory Duel," came out in March, 1896. Though the music pleased, the libretto was voted dull. The old magic of the collaboration seemed lost. The new work survived only 123 showings. It had no successor.

Sullivan turned again to other librettists. Arthur Pinero and Cernys Carr supplied the text for a romantic musical drama entitled "The Moonstone" (1898). It won admiration but it failed. On the other hand, "The Rose of Persia," to a text by Basil Hood, succeeded well in November, 1899. Whereupon Sullivan went to work on a second libretto by Hood, "The Emerald Isle." A cold contracted in Switzerland, however, led to bronchitis, and Sullivan died on November 22, 1900. Edward German completed "The Emerald Isle," which was successfully produced in 1901.

Although Sullivan was primarily a great composer of light opera, he wrote much other music in a variety of forms. His orchestral and choral works were highly esteemed in their day, the oratorio, "The Golden Legend," being especially popular. He also composed much for the church. With all this he found time to act for five years as principal and professor of composition in the National Training School for Music and to conduct orchestral concerts and choral festivals. Among honors bestowed upon him were doctors' degrees from Cambridge and Oxford, the Legion d'Honneur from France, and a knighthood from Queen Victoria.

It has been said of Arthur Sullivan that he was a man of mellow humor, whose personal charm and open-hearted manner were a master-key to the door of friendship wherever he might go.

Chose Yore Partners

(Continued from page 51)

it has. It's happened millions of times, because after that broadcast farmers hitched up and went to town. They even dared to approach the telegraph office which they had always avoided as a medium of bad news, and they sent wires which said, "Say—do some more of that stuff!"

So many letters and wires said this, that there wasn't anything to do but oblige, and so WLS learned what the farmers wanted and they have forever afterward given it to them. After catching the rural listener's ear, WLS went on to intersperse its entertainment with all sorts of helpful information to farmers. Stock reports, market conditions, shipping tips and all kinds of agricultural data proved to the farmer that this station was his friend.

No wonder then that this is the country's most loyal audience. No wonder that they pay quarters for booklets which give facts and pictures of their favorite artists. No wonder they talk of Ezra and Lula Belle and company as if they lived on the next farm!

The National Barn Dance may be heard each Saturday at 9:30 P.M., E. S. T., over the following NBC stations:

WJZ, WBZ, WBZA, WSYR, WHAM, KDKA, WCAR, WLS, WJR, KWCR, KSO, KWK, WBAL, WMAL, WREN, KOIL, WKBF, WKY, KTHS, KTBS, WFL.

Also at 11 P.M., E. S. T., over the following NBC stations:
KPO, KFI, KGW, KOMO, KHQ, KOA, KDYL.

REAL ITALIAN FLAVOR

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With prize red-ripe tomatoes they blend delicious meat stock and imported Parmesan cheese. They add a touch of this spice and that—spices not easy to get—and the result is a feast that makes mouths water.

Serve this delicious quick meal to your family soon, within a short span of minutes after you have entered your kitchen. Heap it high on every dish—and you'll find you've discovered one of those favorite every-week meals that every member of your family "goes for." You will find Heinz Cooked Spaghetti on your grocer's shelves.

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ONE OF THE **57**

HEINZ cooked **SPAGHETTI**

If this is you—

—TIED TO THE POTS AND PANS, WHILE THE FAMILY WAITS IN THE LIVING ROOM—



S.O.S. can speed up that messy job and get you out of the kitchen in a hurry

Or why not let the pots and pans wait? No matter how long they stand S.O.S. will clean them easily, and make them shine again like new.

S.O.S. "cuts" grease. Dried-on and burnt-on food, it scours away in a jiffy. It polishes like magic. All because the soap is in the pad—an exclusive S.O.S. feature.

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FREE Paste this coupon on a post-card and mail to The S.O.S. Company, 6204 W. 65th St., Chicago, Ill., for a free trial package of S.O.S. You'll like it!

NAME _____
ADDRESS _____

How to be a Radio Star

(Continued from page 16)

about the larynx, you will readily see that it is very important. If you have no larynx, consult a throat specialist and arrange to have one installed as soon as possible.

Now we come to the epiglottis. This is rather a silly word, so we'll leave it and go on to the soft palate.

The soft palate is the result of too much civilization. Natives of aboriginal countries never have soft palates which seems to prove scientists' contention that our way of living is weakening. It is necessary for the embryonic radio star to acquire a hard palate before he can go on the air. This is accomplished by various vocal exercises, chief of which is saying "A-a-a-a-ah!" for one hour each morning and one hour each night. This may be varied by saying "O-o-o-o-oh!" in order to relieve the monotony.

To indicate the value of the palate to radio stars, it is interesting to note that a few years ago all the radio soloists were singing a song dedicated to it and entitled "Oh, how I miss you, dear old palate mine."

Next we come to the windpipe. There are two windpipes, one labelled "A" and one labelled "B." "A" is for the purpose of breathing; "B" is designed for swallowing the wrong way. When you are invited out for dinner and in your haste to get some food, you begin to choke, you have "swallowed the wrong way." When this happens, it may be amusing to the other guests, but the choke is on you.

It is always best to keep the "A" windpipe functioning or the air supply will be cut off. When this happens it is difficult to use the voice. On the other hand if the windpipe is shut off for twenty-four hours, there is no need to use the voice.

Types and Classes of Voices

I THINK by now that you have a good general picture of the physical structure of the voice and that you are ready to do something with it. Of course, just because you know why sounds come out of your throat does not mean that you are ready to go on the air. No... there are years and years of hard training ahead of you.

First let us decide what kind of voice you have. There are five classes of voices.

A. The vigorous, commanding "Hello Everybody" voice.

This is used exclusively by announcers to create a feeling of intimacy between the studio and the home. There are various exercises for this type of voice such as repeating several times—"Hello Everybody—This is the Ajax Steam Shovel Corporation saying 'Howdy do' and wishing you a very prosperous New Year"—or—"Hello Everybody—This is Graham Husing in person, speaking, himself, for the Pussy Willow Catnip Company."

This type of virile voice brings you, as it were, right into the home, with the result that the radio is immediately turned off, putting you, as it were, right back in the studio.

B. The Catch-me-if-you-can voice—or—floydgibbons disease.

The purpose of this type is to talk so fast that the radio listeners can't understand what the advertising agency has written and so cannot be offended.

It is often possible with this type of voice to hear yourself talk and so be able to answer yourself back. Proponents of this voice usually begin at

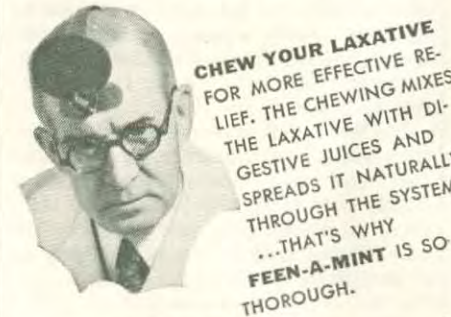
I WAS SLUGGISH AND A MARTYR TO BILIOUSNESS



• My skin was pasty and even after 8 hours sleep I'd get up tired. I looked every day of my 35 years and then some. For 6 years I'd been a continuous sufferer from biliousness, sour stomach caused by constipation. I think I spent hundreds of dollars on medicines. Then the wife of our druggist told me about FEEN-A-MINT. It is the only laxative I have used for 2 years and it has worked marvels. My husband says I'm like a different person. FEEN-A-MINT has done wonders for my little girl, too—now she eats like a child should because it keeps her regular as a clock.

Pleasing taste makes FEEN-A-MINT easy to take

Another experience typical of the hundreds of people who write us gratefully about the relief FEEN-A-MINT has given them. FEEN-A-MINT is not only positive in its purpose but a pleasing and delicious chewing gum. That is why it's so easy to take—children love it. And because you *chew* it the laxative works more evenly through the system and gives more *thorough relief* without griping or binding. Next time you need a laxative get FEEN-A-MINT. 15 and 25¢ at your druggist's. Used by over 15,000,000 people.



FOR EFFECTIVE RELIEF CHEW YOUR LAXATIVE

FEEN-A-MINT
THE CHEWING-GUM LAXATIVE

both ends of a sentence simultaneously and read toward the middle.

C. The "Areyuhlistenin'?" voice.
This type features a soft, silky voice which oozes with sympathy. It opens and closes with the query "Areyuhlistenin'?" and occasionally the owner is surprised to find that actually somebody is!

This type is best trained by reading the poetry of Edgar Guest, the prose of Horatio Alger and the obituary columns.

D. The Personality voice.
This type falls in four classes. 1. Below the Mason and Dixon Line. 2. Middle West. 3. New York. 4. Oklahomagenous.

Type D 1 is used by girls from Sioux City, Iowa, and is featured by such expressions as—"How're you-all," "You all is kerrick," and "Pahdon mah south'n accent."

Type D 2 is favored by Senators, Congressmen and all political speakers. It is not considered practical for various reasons.

Type D 3 is used by all sports broadcasters in good standing. It has certain set rules which cannot be ignored. Chief among these are calling coin "kern," thirty-third "thoity-thoid," and the old familiar nuts "nertz". It is very picturesque and is used to confuse the natives of Idaho, New Mexico, North Dakota and parts of South Dakota.

Type D 4 is not available as it has been copyrighted by a Mr. Will Rogers who uses it in his business.

E. "My friends" voice.
This type is restricted to use by Presidents of the United States.

I want my students to decide which class their voices fall in and then I want them to fall in after them.

Care of the Voice

NOW we shall consider the care of the voice.

Radio artists must avoid colds, hiccups, frogs in their throats, and delirium tremens.

To stave off a cold, drink a hot punch. The recipe for this punch is as follows: ½ pint rye or bourbon whiskey, ½ pint hot water, one large tumbler, juice of three lemons, two teaspoons of sugar and ½ teaspoon spirits of nitre. The whiskey is poured in the tumbler, the hot water is poured into the sink, the lemon juice is put into the refrigerator for future use and the sugar and the nitre are mixed together and given to the baby. The contents of the tumbler is then drunk before going to bed and the results will be instantaneous. The next morning the cold will have left your head and something else will have taken its place.

Hiccups are cured by drinking a glass of water, holding your breath for five minutes and hiring Primo Carnera to say "Boo!" at you.

Frogs in the throat may be caught with a piece of red flannel but it is preferable to keep the mouth closed while traveling through marshlands.

Delirium tremens may be cured by chasing the animals out of the room and thus restoring confidence in the patient.

If the throat becomes irritated and the voice correspondingly husky, observe the inside of your throat with a series of mirrors, such as will be found in any men's clothing store. If the throat is bluish in color, call in a specialist, but if it is inclined to be reddish, don't worry. That is a hoarse of another color.

That's all there is to know about the voice. If there's anything I left out, sue me! *Next month's lesson will be on Microphone Technique. So what?*

INSTANT RELIEF!
CORNS
 CALLOUSES, BUNIONS, SORE TOES

New FLESH COLOR, WATERPROOF

The instant you apply these soothing, healing pads, relief is yours! Corns or callouses are quickly loosened for easy, safe removal! New Improved Dr. Scholl's Zino-pads stop shoe friction and pressure, the cause of corns, sore toes, callouses and bunions. New waterproof, flesh color Skintex covering gives greater ease and comfort; hides foot blemishes; does not soil, stick to the stocking or come off in the bath, invisible under sheer hose. By all means try them. Sold everywhere.



NEW DeLuxe
Dr. Scholl's Zino-pads
Put one on—the pain is gone!

VOICE
 100% Improvement Guaranteed
 We build, strengthen the vocal organs—
 not with singing lessons—but by fundamentally
 sound and scientifically correct silent exercises...
 and absolutely guarantee to improve any singing
 or speaking voice at least 100%... Write for
 wonderful voice book—sent free. Learn WHY you
 can now have the voice you want. No literature
 sent to anyone under 17 unless signed by parent.
PERFECT VOICE INSTITUTE, Studio 66-52
 308 No. Michigan Ave., Chicago

If You're Giving A Party
 ... you want to be sure of the success of your refreshments. "Refreshment Menus" gives you new ideas about menus and recipes ... games and card parties. Send 10c for your copy to Tower Magazines, Inc., 55 Fifth Avenue, New York, N. Y.



Relieves Teething Pains Within 1 Minute

WHEN your baby suffers from teething pains, just rub a few drops of Dr. Hand's Teething Lotion on the sore, tender, little gums and the pain will be relieved within one minute.

Dr. Hand's Teething Lotion is the prescription of a famous baby specialist, contains no narcotics and has been used by mothers for almost fifty years. It is strongly recommended by doctors and nurses instead of the unsanitary teething ring.

JUST RUB IT ON THE GUMS

DR. HAND'S Teething Lotion
 Buy Dr. Hand's from your druggist today

Geraldine Farrar Comes Home

(Continued from page 23)

her crimson jacket, "that we haven't any excuse for ignoring the call of opera. They say abroad that, musically, we're a young nation—and we've heard it said so often that we've come to believe the fact and to accept it as an alibi. But we're not young, really, in our musical life. We've had grand opera for close onto two centuries—and that, taken by and large, is a long time! We're not in our musical swaddling clothes, by any means. We're growing up—if we're not already grown. There now," she tapped with white fingers upon the arm of her chair, "I'm flying off on a tangent! But you must remember that opera isn't a hobby with me—it's my life!"

MY life! In a flash I thought back across the crowded years that have gone into the making of Geraldine Farrar. I saw a young girl, born in a New England state, driven by a vast, far-reaching ambition and a keen desire. I saw a girl with more than a splendid voice, with beauty and with a great dramatic gift.

The story of that girl's rise to fame was not a haphazard thing. She fought her way up in a generation when divas were supposed to be imported, when home talent was frowned upon and ignored. She refused to be beaten by a national fetish—if America wanted foreign stars she would bow to the demand! So Geraldine Farrar went abroad to study—went to Paris and to Berlin. It was in mad, luxurious pre-war Berlin that she came into her own and made her first starring appearance—her first leap into the limelight. She was feted, courted, imitated (except that nobody could imitate Geraldine Farrar successfully). When she came back to her own country, in answer to an urgent invitation, she came as a recognized prima donna. She had proved that the "made-in-America" label was a not too impossible trademark.

Years, glorious years upon the stage of the Metropolitan Opera House—from 1906 to 1922. Marriage and a divorce that was quite devoid of bitterness. Concert tours—before and after the opera season—and some splendid motion pictures—more than a dozen of them. I have mentioned Miss Farrar's "Joan of Arc" in which she was supported by the dearly beloved Wallace Reid. But I must also mention her fiery, gypsy "Carmen." If only that film had been made a few years later—when the sound of her voice could have been reproduced as well as the reflection of her loveliness!

Miss Farrar retired from the operatic stage at an early age and went into concert work. After ten years of that she again retired—this time from public life. Not that she was operatically through—no, indeed! She was, in the opinion of her public, at the very peak of her career. But this woman—who has more wisdom and less vanity than most—was adamant.

"Better retire when one's at the top!" was her slogan.

I CAME back with a start to the present. I am afraid that my eyes were a shade misted—perhaps by memories, perhaps by something else—as I met the level gaze of the woman I had come to interview. I smiled and she said gently:

"It's going to be fun, you know—rare fun. I think that this radio work will be perhaps the greatest adventure of (Please turn to page 56)

"I have no time for sticky hand lotions"

MRS. JOHN HELD, JR.



Wife of the famous artist, who created "Margie" and other flappers, keeps her hands lovely this way

I HAVE no time for sticky hand lotions. Naturally, I want to keep my hands attractive—a husband who is an artist notices every detail. But I certainly haven't any time to spare waiting for sticky hand lotions to dry—not with a house to run and a lively two-year-old daughter to look after, and a pair of dachshunds to keep track of. That's why I'm so delighted with Pacquin's—it doesn't leave any sticky film at all, just seems to disappear into the skin and make it soft and smooth. I use Pacquin's many times a day, because my hands are in and

out of water so much, bathing young Judy and fixing her food. It's wonderful how white and smooth Pacquin's keeps busy hands—and it's so easy to use, not messy like a liquid."

There's an excellent reason why Pacquin's leaves no sticky film on your skin—because this cream actually sinks right into the inner layers of the skin where it is needed. Your skin absorbs it—very different from the old-fashioned lotions that remain on the outer skin until evaporation dries them.

Make your hands lovelier this modern way. Send for the introductory jar today.



"I Do my Own Work and Still Am Proud of my Hands"—Mrs. S. C. Hahner

"There's no excuse for even the busiest woman not having pretty hands when Pacquin's is so quick and easy to use. It seems to feed back into the skin all the softness that dish washing and peeling vegetables take out. It's such a blessing not to have to wait for a sticky hand lotion to dry, as I used to. And Pacquin's keeps my hands whiter and smoother than they ever were."



Pacquin's Hand Cream

THE QUICK, MODERN WAY TO LOVELY HANDS

PACQUIN LABORATORIES CORPORATION, DEPT. 3-C, 101 WEST 31ST STREET, NEW YORK, N. Y.
 Please send me your generous trial jar of Pacquin's Hand Cream, for which I enclose 10¢.

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

"LITTLE ANN COUGHED SO HARD," says Mrs. Betty Kammerling, of Columbus, O. "Doctor said 'Pertussin.' The first spoonful soothed the irritation; in 3 days Ann's cough was completely gone!"



"Baby's Cough disappeared in 3 days," by "MOIST-THROAT" METHOD!

Extract of a famous medicinal herb stimulates throat's glands, restores throat's natural moisture quickly, safely!

WHEN you cough, it's usually because your throat's moisture glands have clogged.



Pertussin quickly stimulates these glands!

Then your throat dries—infection, you see, has changed the character of your glands' secretions. Thick mucus usually collects. First you feel a tickling—then you cough!

You must stimulate your throat's moisture glands. Take PERTUSSIN! The very first spoonful increases the flow of natural moisture. Throat and bronchial tissues are lubricated, soothed. Sticky phlegm loosens. Germ-infected mucus is easily "raised" and cleared away. Relief!

Pertussin contains no harsh or injurious drugs. It is safe even for babies. Won't upset the stomach. "It is wonderful for coughs"—"I give it to my own children," say doctors. Get a bottle from your druggist today and use it freely for your cough.

DOCTORS EVERYWHERE have prescribed Pertussin for over 30 years because it is safe and sure. Try it!



PERTUSSIN
Tastes good, acts quickly and safely



Geraldine Farrar Comes Home

(Continued from page 55)

my life. Certainly opera has a broader field than ever before, and a more varied audience. It can no longer be curtailed—not by anything. For instance, when I was singing my favorite and most popular roles in the past, I could only reach the folk who had the price of admission and were geographically within reach of my voice. Now that opera's on the radio, there is no admission fee—save the desire to listen—and there are no geographical limits. Think of the glorious freedom in my especial case! I don't even have to stick to a printed score. I can say anything that I want to say—and I can sing any passage that I want to sing."

I said softly: "There's just one more question. Do you feel any sense of reluctance in this return to the Metropolitan? Do you feel any sense of strangeness because you're doing your bit from the other side of the foot-lights?"

Geraldine Farrar was not smiling now. Again—for a moment—I caught that look of understanding and of peace, that listening Joan of Arc look.

"Reluctance?" she repeated after me. "Strangeness? How could I? My broadcasts will be about opera—my opera! The Metropolitan is as familiar to me—no matter where I am placed—as a corner of my own heart. Strangeness, you say? Why, my first broadcast—and every other broadcast—is an actual homecoming!"

Short Wave Department

(Continued from page 40)

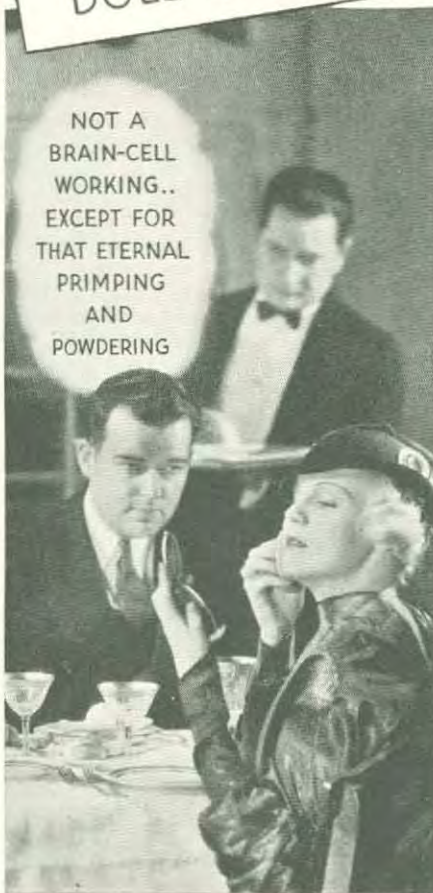
hunt. VK3ME, 31:35 meters, Melbourne, Australia, can be logged only on Wednesday and Saturday from 5 to 6:30 A.M. E.S.T., but VK3LR, 31:32 meters also in Melbourne, is on daily, except Sunday, from 3:15 to 7:30 A.M. The other Australian station, VK2ME, 31:28 meters, Sydney, is a Sunday special and can be heard as early as 1 A.M. and as late as 11 A.M.

We have discussed in detail the "easy catches" and now we will give a few tips to listeners who want to log the unusual. This, of course, means the Asiatics. A thought that must be paramount in your mind when tuning for these Orientals is, "If at first you don't succeed, try, try again." How many are going to report hearing KZRM, 31:35 meters, Manila, P. I., which has just resumed broadcasting? And the "X" stations in Shanghai? Java has so many assigned frequencies that time and space do not permit a detailed list, but January will find many a fan tuning for PKIWK 85:96 meters.

When the Japs are on the air, most any tuner is able to log them. This is especially true for listeners on the west coast, who hear the "J" stations as well, if not better, than those in the East hear the foreign locals. JVT, 44:44 meters, comes on the air about 4 A.M. E.S.T. and if WOA, 44:41 meters, Lawrenceville, New Jersey (the commercial phone circuit) is not contacting England, you will have no difficulty hearing this long distance catch.

WE all know how well the foreign stations are heard here but did you ever think how our American short wave broadcasting stations are received abroad? From correspondents through-

"ARTIFICIAL LITTLE DOLL" he Thinks



STOP "MAKE-UP-WORRY" With This Vitally Different FACE POWDER!

HOW many girls lose love because of that everlasting powder puff! To any sensitive, well-bred man, constant priming and powdering spells artificiality—a "common" type. Yet it's so often not ill-breeding but "nervous powdering"—the result of ordinary powders that don't cling and don't look right.

Utterly Moisture-Proof

Find out, as thousands of other women have, the amazing difference in Golden Peacock Face Powder. Not expensive—yet it contains two costly important advances. It is made with selected French ingredients—and every one of these ingredients is moisture-proof! Skin oils can't absorb it, leaving your face shiny. It can't mix with these oils or with perspiration to cake, or to clog and coarsen pores.

Four Times Finer

And, due to a costly new process, Golden Peacock Face Powder is four times finer than any other powder we know of! It blends with your skin a new way. It ends that artificial, made-up look so many so-called clinging powders give. Instead it creates that natural, "mat-like" peachbloom perfection every woman strives for.

Get a 50c box at any good drug or department store; or try the generous purse size—10c at any 5-and-10c store. Or send name and address, with 6 cents in stamps, to Golden Peacock, Inc., Paris, Tennessee, for generous size box sufficient for three weeks. Be sure to give your powder shade. Four ravishing tones, that bring out the finest features of your complexion.

At Drug and Department Stores 25c - 50c

At All 5 and 10c Stores, 10c

Golden Peacock Face Powder



out the world we learn some very interesting facts. In Bombay, India, the transmissions from W8XK, Pittsburgh, Pa., are easily logged. A fan in Pondicherry, French India, writes, "Your short wave stations are heard very well here."

Japanese listeners have to be Government-licensed amateurs in order to operate a short wave receiver. Naturally there are many "bootleg" listeners who dare not publicly report reception of any foreigners. An ardent short wave listener in Moji, who has heard all the continents, tells us that it is with some difficulty that the United States is heard but various stations in South America come through regularly.

J. V. McMinn, Wellington, New Zealand, says, "Boy, how well we are hearing the broadcasts on W8XK, 48:86 meters. In fact any night of the week, reception has been excellent and at full loudspeaker strength. The 25 meter wave has now faded out and the band is not good of an afternoon. W2XAF, 31:48 meters, Schenectady, has been heard testing with VK2ME. CJRX, 25:28 meters, Canada, still good volume of an afternoon. They have not answered my report yet."

How do our English cousins hear us? Here's how! Leonard F. Reading, London, says, "It is cold and it has come so suddenly upon us. Three "Ws" on the 31 meter band, i.e., W2XAF, W1XAL and W3XAU come in with loudspeaker strength. Generally this band is dead for DX reception."

William W. Warner, Devon, England, writes us a letter in the same vein. Mr. Warner says, "Conditions here have been fair lately, but nothing wonderful in the way of DX has been logged. W1XAZ has been a good signal daily at noon for some time past. Other good ones are, W3XAL, 16:87 meters, Bound Brook, N. J., W8XK, W3XAU, W2XE, 19:64 meters, Wayne, N. J., W2XAF."

Duncan T. Donaldson, Kelty, Fife, Scotland, wrote us a very interesting letter. We quote from his highly amusing epistle, "I use a single tube short wave converter coupled with a four tube broadcast band set battery driven and get good results. Reception has been good here. The 19 meter band is lively and for several weeks past I have heard W8XK, W2XAF and W2XE at good strength. I got quite a nice little souvenir from one of the United States amateurs. It was from W5DE and took the form of several pieces of Mexican pottery. I was the first person to have heard him this side of the Atlantic. I am in the police department and my hours suit well at times for listening. Comparatively few short wave sets are made in this country and it is seldom that we see them advertised."

GERMANY is far advanced in short wave transmitters but short wave receivers are still in the "infant" class. The main reason for this is that our long wave stations are easily logged on their broadcast receivers and they do not have to resort to short waves for overseas reception.

Bjarne Ursin, Oslo, Norway, complains bitterly of reception conditions in his country. This Norwegian fan says, "I can hear only a few words faintly when W2XAD or W8XK are tuned in. They are the only U. S. A. stations I get and then only when they are on the 18 meter band. I get everything in Europe."

South American fans hear our local short wave stations with no trouble at all. Again W8XK is the best and W2XAF a close second.

The fans in Java and the Strait Settlements are principally interested in tuning in Europe.

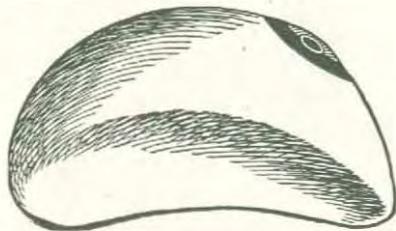
A suitor's ever on my arm
when F-O polishes my charm



F-O polish does not crack or peel... is made in five lovely shades... retains its original charming color until removed...

At all 10c stores... Cuticle Remover... Creme Polish... Polish Remover... Oily Polish Remover...

Ft. Orange Chemical Co., Albany, N. Y.



ARTIFICIAL EYES

Reinforcement Prevents Easy Breakage. Properly fitted, prevent detection and irritation. . . LOWER PRICE!

We send an assortment by mail to select from in your home. No security required. Over 100,000 eyes on hand so we can suit anyone. Largest stock on earth. Over a quarter of a century in business. Eyes blown to order. Send us the name of any one you know that wears an eye, for free booklet that explains all about how we fit by mail around the world. This ad may not appear again, so do it NOW, and save money and trouble.

DENVER OPTIC COMPANY

656 Quincy Bldg., Denver, Colorado

DEAFNESS IS MISERY

Many people with defective hearing and Head Noises enjoy Conversation, Movies, Church and Radio, because they use Leonard Invisible Ear Drums which resemble Tiny Megaphones fitting in the Ear entirely out of sight. No wires, batteries or head piece. They are inexpensive. Write for booklet and sworn statement of the inventor who was himself deaf.

A. O. LEONARD, Inc., Suite 40, 75 5th Ave., New York

Gray Hair

Best Remedy is Made At Home

You can now make at home a better gray hair remedy than you can buy by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, making it soft and glossy. It will not color the scalp, is not sticky or greasy and does not rub off.

Take Your Troubles to the Voice of Experience

(Continued from page 36)

mother died I could never live with myself—I would feel that my education had been secured with blood-money.

You are only eighteen, lad, and I do not blame you for wanting an education, but nothing, no matter how valuable it may be, is worth while if the cost is as excessive as it might be in your case.

Don't misunderstand me. I would be the last one to wish to deprive you of an education. I simply want to remind you at what a cost this education might be acquired.

DEAR VOICE OF EXPERIENCE: I am a girl, seventeen, husky but not fat. I worship nature and the ocean, next to God, in Whom I believe. I am not asking you to choose a career for me. I seek only your advice as you know more than I. I want something "outdoorsy" and peppy. I'd like to be a female forest ranger, a sailor or a polar explorer. Please don't laugh, sir, as I was never more serious. I am not just dreaming. But my problem is that I don't know just where to start. I realize I can't go smack into something and expect results.

Please tell me what you think best. You have helped thousands with more difficult problems. I'll truly follow your advice.

A. B. E.

ANSWER: Certainly, your parents, A. B. E., must have made it clear to you in your early childhood, either how much they wanted a boy when you arrived, or else how ill-equipped a girl is for life, for you have formed a pattern of life which would cause you to have the desires you express in your letter.

There's nothing wrong with a girl who likes outdoor life. But when she expresses her desire to be a forest ranger, a sailor or a polar explorer, she shows absolutely a desire to run away from anything feminine and to get into a line of activity which even prohibits the presence of women.

You don't make friends with women very easily. In fact, you show frequently how you detest to be around them and how much you would prefer to be free of their company entirely. In other words, you would give almost anything to be a boy. But suppose that you were able to realize these false ambitions of yours. Can't you understand that if you became a ranger, unless you were able to carry out perfectly a masquerade as a man, that your life as a ranger would throw you into a position where you would be compelled, even though adopting all the prerogatives of a man, to actually fight battles with men who could not lose sight of the fact that you were a woman? Don't you realize that if you were able to ship to sea that you would be the only woman aboard? And I assure you that any sane captain would think many times before putting you on the roster of his crew.

Much as you would like to express yourself as a man, nevertheless nature has garbed you with the body of a woman, and if you want happiness in life, if you wish mental peace, the first thing that you need to do is to go through the necessary psychological re-education in order to acquire a feminine viewpoint of life. So, if you are able to express a wish and have the fortitude to help to grant your own wishes, the best wish that you can make and attempt to carry out would be to find

(Please turn to page 72)

YOUR *Eyes*
SHOULD BE YOUR MOST ATTRACTIVE FEATURE
MAKE THEM SO WITH *Maybelline*
EYE BEAUTY AIDS



Maybelline Eyelash Darkener

Instantly darkens eyelashes, making them appear longer, darker, and more luxuriant. It is non-smearing, tear-proof and absolutely harmless. The largest selling eyelash beautifier in the world. Black, Brown and the NEW BLUE.



Maybelline Eye Shadow delicately shades the eyelids, adding depth, color, and sparkle to the eyes. Smooth and creamy, absolutely pure. Blue, Brown, Blue-Gray, Violet and Green.

Maybelline Eyebrow Pencil

smoothly forms the eyebrows into graceful, expressive lines, giving a perfect, natural effect. Of highest quality, it is entirely harmless and is clean to use and to carry. Black and Brown.



Maybelline Eyelash Tonic Cream

A pure and harmless tonic cream, helpful in keeping the eyelashes and eyebrows in good condition. Colorless.

Maybelline Eyebrow Brush

Regular use of this specially designed brush will train the brows to lie flat and smooth at all times. Extra long, dainty-grip handle, and sterilized bristles, kept clean in a cellophane wrapper.



No woman looks her best when her eyes are blank and inexpressive in appearance. Scant, pale lashes, bald-looking eyelids, and unkempt eyebrows ruin otherwise beautiful features, while attractive eyes will make even plain women appear charmingly lovely.

After powdering, blend a soft, colorful shadow on your eyelids with Maybelline Eye Shadow, and see how the color of your eyes is instantly intensified. Form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Now a few, simple brush strokes of Maybelline Mascara will make your lashes appear naturally long, dark, and luxuriant, and behold how your eyes express a new and more beautiful YOU!

Keep your lashes soft and silky with the pure Maybelline Eyelash Tonic Cream, and be sure to brush and train your eyebrows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline Eye Beauty Aids may be had in purse sizes at all leading 10c stores. Accept only genuine Maybelline products to be assured of highest quality and absolute harmlessness.

Helping Millions to END COLDS SOONER

WHEN a bad cold gets you down, just rub on Vicks VapoRub. It fights a cold *direct—two ways at once*. Through the skin it acts *direct* like a poultice or plaster. At the same time, its medicated vapors are inhaled with every breath *direct* to the inflamed air-passages of head, throat, and bronchial tubes. This combined action loosens phlegm—soothes irritated membranes—eases difficult breathing—helps break congestion.

Follow daytime treatments with an application at bedtime—to receive the benefit of its effective two-way medication through the night. Often by morning the worst of the cold is over.

To Help Prevent Colds

VICKS VA-TRO-NOL
for nose and throat

Quick!—At the first nasal irritation, snuffle or sneeze—just a few drops up each nostril. Timely use of Va-tro-nol helps to prevent many colds, and to throw off other colds in their early stages.

VICKS VAPORUB



For Greater Freedom from Colds. Vicks VapoRub and Vicks Va-tro-nol—twin aids to fewer and shorter colds—give you the basic medication of Vicks Plan for Better Control of Colds—clinically tested by practicing physicians and further proved in everyday home use by millions. (You'll find full details of this unique Plan in each Vicks package.)

Follow VICKS PLAN for better CONTROL of COLDS

TRY
THIS
ONE

CHOCOLATE WAFFLES

2 cups flour	2 eggs
4 teaspoons baking powder	1 1/2 cups milk
3/4 cup sugar	1/2 cup shortening
1/2 teaspoon salt	2 ounces melted chocolate
1 teaspoon vanilla	

on your next party!

To make the Chocolate Waffles above, sift the dry ingredients together. Separate eggs. Beat yolks and add milk. Stir into the dry ingredients. Melt shortening and chocolate. Add to mixture when cooled. Then add vanilla and stiffly beaten egg whites. Serve with whipped cream or ice cream.

That is one of the delicious recipes you'll find in this helpful guide, "Successful Party Refreshments." Perhaps

you'd rather serve a shrimp rarebit sandwich or fruit salad and toasted cheese puffs. But whether it's a canape and tea affair . . . or a more elaborate party calling for one and two-course menus, you'll find delightful suggestions in this party circular.

Now is the time for parties. Be prepared to entertain successfully. Upon receipt of your letter and ten cents we will immediately send you "Successful Party Refreshments."

RITA CALHOUN
TOWER MAGAZINES, INC.

55 Fifth Avenue, New York, N. Y.

MAKE-UP BOX

REVEALS THREE IMPORTANT WAYS AND MEANS TO BEAUTY

NEW LASHES FOR OLD: We've been rushing about with long, sweeping lashes feeling very much like Joan Crawford and it's all because of those perfectly grand artificial eyelashes. Fact is, readers have been asking so many questions about them . . . how they are applied, where they can be bought, how long they last, how much

first time are products whose basic ingredients are precious natural herbs. Because soap-and-water is recognized as such a vital part of cleansing, start with a nice soapy lather to remove grime and dust. Then comes the *herb baume*, a compound of natural herbs. A thimbleful spread over the face with the fingertips and left on overnight helps refine pores, arrest lines and soften the skin. There is also an unperfumed powder for those addicted to one scent and reluctant to use another. The cleansing lotion for daytime is a clear amber liquid with a fresh herbaceous fragrance which removes all traces of make-up and leaves the skin fresh and clear.



they cost . . . that we just dropped everything last week, dashed uptown and did a bit of research. Well, the difference that a thick fringe of eyelashes can make is astonishing. They give the eyes more depth, more expression, more allure. All you need is good light, a steady hand, plenty of time, and, of course, the box containing the lashes and two little bottles. The lashes are soft and glossy and come in black and brown and the bottles contain fluids for applying and removing. Now, just a word of caution: Be sure that after you have applied the lashes, you trim them following the natural curve of your own for if it is obvious that they are artificial, your best beau or doting husband will set up a dreadful din. So be a "smoothie," trim them neatly, and you'll have a heavenly time gazing soulfully at *him* and he'll never suspect you of employing artificial wiles but will wonder why he never noticed your alluring eyes before.

AN OLD ROMAN CUSTOM: Years ago when Rome was in its glory, men and women went to the baths together. The men wearing fancy costumes, the women clad in long, flowing gowns and carrying little wooden bowls containing sweetmeats and perfumed oils. Today, sophisticated women, aware of the power of perfume to stir the senses, use an essence which softens the water and scents the bath and body with a mystifying fragrance.



The bath essence pictured has the fresh, delicate and elusive scent of flowers drenched in the rain. A few drops in your bath has a tonic effect on the nerves and penetrates each pore with a haunting perfume that lingers for hours.

Now, exercise to ward off crow's feet, worry lines, and saggy chins. All you need invest is five cents (yes, five pennies) and a few spare moments. This month's circular tells how. . . Have you heard about a set for make-up and costume harmony? It contains eight shades of rouge and lipstick so you can experiment to your heart's content. . . Next month we're investigating the artificial fingernail sit-chee-ation, some fun!

Anything you'd like discussed in these columns? Just drop a line to—

Marilyn



OH, THOSE PORE HERBS! Large pores are the besetting evil of most American women's complexions today and few escape them. In Switzerland, women are famous for their complexions and the secret lies in the use of rare herbs which grow on sunny Swiss mountainsides. These herbs are picked when richest in their curative qualities. Presented to American women for the

If you would like further information about the articles described, and other beauty news, write enclosing stamped envelope to the Beauty Editor, Make-Up Box, Tower Magazines, 55 Fifth Avenue, New York, N. Y.

RELIEVE ACID INDIGESTION WITHOUT HARSH, RAW ALKALIES!



Millions Have Found Faster, Surer Relief In New-Type Mint

HEARTBURN is distressing. But there's no longer any need to resort to harsh alkalies in order to relieve a sour stomach, gas, or after-eating distress.

Strong, water-soluble alkalies taken in excess may change the stomach juices completely—slowing up digestion instead of helping it.

The new, advanced, most effective and safe relief for acid stomach is TUMS. TUMS contain no soda or any other water-soluble alkali—instead this candy-like mint contains an unusual antacid soluble only in the presence of acid. When the excess acid in the stomach is neutralized, the remainder passes on undissolved and inert. No danger of alkalosis or kidney poisoning from TUMS.

Try TUMS—3 or 4 after meals, when distressed. Eat them just like candy. You'll be grateful for the wonderful relief. 10c a roll at all drug stores. 3-roll carrier package, only 25c.

Free 1935 Calendar-Thermometer, beautifully designed in colors and gold. Also samples TUMS and NR. Send stamp for postage and packing to A. H. LEWIS CO., Dept. 5088K, St. Louis, Mo.



TUMS ARE ANTACID... NOTALAXATIVE. For a laxative, use the safe, dependable Vegetable Laxative NR (Nature's Remedy). Only 25 cents.

Mercolized Wax



Keeps Skin Young

Absorb blemishes and discolorations using Mercolized Wax daily as directed. Invisible particles of aged skin are freed and all defects such as blackheads, tan, freckles and large pores disappear. Skin is then beautifully clear, velvety and so soft—face looks years younger. Mercolized Wax brings out your hidden beauty. At all leading druggists.

Powdered Saxolite
Reduces wrinkles and other age-signs. Simply dissolve one ounce Saxolite in half-pint witch hazel and use daily as face lotion.

SKIN ROUGHNESS IS HUNDREDS of TINY CRACKS

Ordinary creams or lotions only cover them **DAME NATURE CREAM** heals them—Joins the rough broken skin into delightful lasting smoothness. Its unusual richness prevents or removes chaps, dryness, withering, or such results of work or exposure. 25c, 50c or 10c at 10c stores.

DAME NATURE CO., 251 W. 19th St., N. Y.



Here is a quick, safe and approved method. With a small brush and BROWNATONE you just tint those streaks or patches of gray to lustrous shades of blonde, brown or black. Easy to prove by applying a little of this famous tint to a lock of hair. Cannot affect waving of hair. Over twenty-three years success. Guaranteed harmless. Active coloring agent is purely vegetable. If BROWNATONE does not give your gray, streaked or faded hair alluring, rich, youthful-appearing color, your money back. Only 50c. At drug and toilet counters everywhere.

Hizzoner of Bedlamville

(Continued from page 31)

sheet of paper on which are pencilled three lines in a neat round hand.

THESE three notations are numbered as follows:

1. Gag about a broker. (See notes.)
2. Traffic is so slow in our town that a woman driver complained that her baby in the back seat was teething on a hitch hiker's thumb. (Work in.)
3. Business in Bedlamville real estate office. (11 min.)

"Here," he ruffles the page under our noses. "Does that look to you like a radio program?"

We admit under cross-examination that it does not.

"Well, by Monday night those three notes have got to grow up to forty or fifty pages of closely typed script. Naturally everything we write isn't funny. So we have to write quite a lot of stuff just to throw away. Ha, ha!"

"Are you using the editorial 'we,' Mr. Allen?"

"No. I am referring to Harry Tugend who works with me. A gifted fellow, poor Harry. But people keep getting his name wrong. It always comes out Uffnuff or Rosenblatt. Now with Allen it's different. They always say 'Sure, you're George Allen who plays with that funny Gracie Burns.'"

"Your ideas, Mr. Allen? Where do you get them? Do they just come to you—in the still of the night?"

"Yes. They just come to me—after I dig about a thousand items out of fifty-odd newspapers in a week—then wrestle them—three falls out of five.

"I'm known around here as the guy who keeps sending out for newspapers. I guess they think I am still looking for a lost dog. But that's the way I get my stuff, a speech at a convention or a scientific discovery suggests a situation. Only it has to be something of universal interest and something that will stay fresh for a week until we get it on the air. Something like keeping a vegetable stand.

"I got started at it when I first came on the air. My thought was a sort of burlesque of the 'March of Time.' The show has drifted away from that idea but I still try to keep pace with the news so that my material is fresh and up to the minute. You see, I thought I had something there—in following the news. But what I really had was a tough week's work for myself."

HE sighs wistfully. "Sometimes I wish I'd been born Will Rogers. Then I could get rid of my gags every day, while they're still fresh. I wish I were Jack Benny—you know—easy and careless-like. But I'm Old Man Allen, so I just keep rolling along."

He pulls pensively on his nose. "You see, we try to have our first rough script ready by Monday night. Which means that while you are going to shows or playing golf or driving around in the old family bus, Harry and I are battering our brains out trying to get a situation out of the Queen of Rumania or a bridge experts' convention.

"And do you realize what that means, to keep up to standard with new, fresh stuff every week and not let your public or your sponsor down?"

He picks up another script. "Look. At the start of every program I've got to have three original quick jokes getting people into the Bedlamville (Please turn to page 60)

For tonight's
BIG MOMENT...



Keep MIRROR FRESH

WITH MARVELOUS FACE POWDER!

WHEN your big moment comes, will you grab for your powder puff, long for a mirror—be fussed and nose-conscious—and spoil it?

Or, will your complexion be *mirror fresh*—as soft and lovely as it was when you left your mirror? It will—if you're wearing Marvelous!

Marvelous Face Powder is a Richard Hudnut product—made with a brand-new ingredient never discovered for powder before. It makes the powder

cling longer than any powder you ever tried.

Don't take our word for it—take our samples! Four boxes—they cost you nothing (a mere 6¢ for postage and packing). They come in four shades—there's a coupon, clip it!

Or don't wait for the postman. The name is MARVELOUS. The maker is Richard Hudnut. The price—for the full-size box—is only 55¢. Drop in at the nearest drug or department store!

New Discovery BY RICHARD HUDNUT

NOW MAKES FACE POWDER STAY ON FROM 4 to 6 HOURS (BY ACTUAL TEST)

MARVELOUS Face Powder 55¢



Mail this!

FREE—Marvelous Make-up Guide—and FOUR generous trial boxes of four popular shades of Marvelous Face Powder. Mail coupon now!

RICHARD HUDNUT, Fifth Avenue, New York City. I want to try Marvelous. Send me the four trial boxes and Make-Up Guide. Here's 6¢ for packing and postage.

NAME _____
ADDRESS _____
CITY _____ STATE _____
(AM NOW USING _____ POWDER.)

MY DENTIST WAS RIGHT . . .

it's wonderful!



Recommended by
more than 7000
dentists

IF YOU WANT a dazzling smile and firm, strong, beautifully clean teeth, be careful of what you put in your mouth. Your doctor prescribes salt as a gargle, your dentist prescribes salt as a mouth wash—and that is why salt forms the base of this new Worcester Salt Toothpaste. No wonder more than 7000 dentists now recommend this remarkable new paste to their patients. It gives you all the great benefits of a scientific salt solution in handy pleasant toothpaste form. It stimulates circulation in the mouth tissues and heals tender gums; it cleanses your teeth beautifully and safely; and its salty, tangy, exhilarating taste leaves your mouth and breath delightfully clean and refreshed. Try a tube. See for yourself.

Money back guaranteed if not delighted! Order a tube today. 35c in the large size, 10c in the guest size. If you do not find Worcester Salt Toothpaste the most beneficial, delightfully refreshing dentifrice you have ever used, we will refund your money. Is that fair?

FREE—Lucky Elephant Charm



Clip this ad and paste it (with your address) to the empty box from a 35c size tube of Worcester Salt Toothpaste. Mail to us and get free, postpaid, a little imported Lucky Elephant Charm to always carry with you. Address Dept. 80, Worcester Salt Company, 40 Worth St., New York, U. S. A.



SPECIAL NOTE: If you cannot get this new Worcester Salt Toothpaste at your favorite drug counter, send us the firm's name with the 35c and your own address. We will mail you postpaid both the toothpaste and the Lucky Elephant Charm. Worcester Salt Company, 40 Worth Street, New York City, Dept. 80.

"It's surprising how much money you can make selling TINY TOWER!"



Magazine for younger children offers new big profits.

It will pay you real money to investigate Tiny Tower's profit-making plan. Commissions are very generous, making it worth your while to devote either full or spare time to selling Tiny Tower subscriptions. See the inside back cover of this magazine for a fuller description of this popular children's magazine. There is no other national magazine for younger children like Tiny Tower . . . Teachers, Parents and

Children every where want it! Tiny Tower is now in the same larger size as this magazine you are reading . . . *It's more desirable than ever!*

Write today for information how to increase your income with real profits

● Olive Reid
TINY TOWER MAGAZINE
55 Fifth Avenue New York, N. Y.

Hizzoner of Bedlamville

(Continued from page 59)

lam Town Hall, on the nose—bang, bang, bang! All fresh and funny. Have you ever tried to think of three funny jokes in a hurry for a speech at a banquet, say?"

We nod sympathetically. We had. In fact, we are still trying to forget them.

"There you are. That's what we're up against before we even get going."

"Do you get all your ideas out of newspapers, then?"

"No. They come from everywhere. Sometimes an old gag suggests a situation. I have four thousand books on humor. They must be very interesting. I wish I had a chance to look at them sometime. Most humor dates very quickly. Who would find Josh Billings funny today? But now and then you get an idea from a chestnut.

"Take the gag about the boy who was so dumb they had to burn the schoolhouse to get him out. That one has great-great-grandchildren in the homes for the aged. But it gave me an idea for the situation about the Bedlamville politician who wanted to run for the school board and no one could understand why until he broke down and confessed that it was so he could make it possible for his boy to graduate."

"Then when you have your script ready on Monday, you're practically through for the week?"

"On the contrary, we're only beginning. There is cutting, substituting and rewriting. For instance, we have a sketch from a news item about a movie actress who couldn't cry because she had become dehydrated under the studio lights. Dehydrated is our gag line. Then we find that is too involved to go over on the air. So we have to make it graphic. Like this. The actress can't cry. She says she's dehydrated. Pandemonium. Boobitch, the great director, gives her a handkerchief with something concealed in it. A sigh of relief and the last line, 'Ah, Boobitch, the great director, rises to every emergency. He certainly knows his onions!' Maybe not as funny as the first, but better for the air.

"Or perhaps a musical number runs long and one of our capsule dramas which has already been boiled down to a puree has to be dehydrated, like the movie actress, still further. Did you ever try to take a minute and a half out of a five-minute sketch and still have it make sense?"

Well, not exactly. But we tried to cut two minutes out of a class play once and we think we understand.

"This goes on until we are carried out of the studio in strait-jackets after the show."

"From that time on until Friday or Saturday, when you start to work on next week's show, then, you really have nothing to do."

His brows contract in that characteristic Mephistophelean frown.

"That's what you think. Listen—sometime, somewhere, I have to get out a weekly column for country newspapers—a column full of gags. It doesn't amount to anything; I just mentioned it.

"I get up bright and early the morning after my broadcast, feeling like an old head of lettuce, and find my fan mail staring me in the face.

"I have to answer most of it myself. Maybe I shouldn't. But I can't help it. Now, if I were a crooner, I could get up a form letter saying hello, how are the folks and come up and see me sometime. But I'm supposed to be a comedian. So people expect a funny, chatty letter.

"One letter leads to another. You've no idea the way you can get involved—

no idea. Take the Fuzzless Peach Affair—the present-day Dreyfus Case. It started in a small way. A man sent in one of those questions I use at the end of the program. He said that his great problem in life was the fuzz on peaches. He certainly liked peaches, but every time he went to eat one the fuzz tickled his lips and he got to laughing so that he couldn't enjoy the peach.

"I read it on the air and assured him that I was working on a fuzzless peach to solve his difficulties. In the next mail I got a letter from a fruit grower out West who wrote that he, too, was working on a fuzzless peach, only in a serious way. We wrote back and forth and my fuzzless peach file grew fat while I grew thin.

"Finally he wrote that he had perfected his fuzzless peach and was sending me one under separate cover. The peach did not come. I could not thank him because I had not received the peach. That letter haunted me for days, staring up at me accusingly from the unanswered pile.

"Then I launched the now famous Allen fuzzless peach probe. I found that the peach had been sent to the agency, that the hapless girl who had opened the package, not realizing that it was a fuzzless peach, but thinking it was just a peach, and perishable, had eaten the evidence.

"I wrote and regretfully explained the situation. Whereupon the fruit man replied that he had in the meantime progressed beyond the fuzzless peach to the self-monogramming apple, which he was sending me. I received the apple and it was self-monogrammed.

"The self-monogramming apple correspondence culminated only when I announced that I had crossed the self-monogramming apple with a rambler rose so that it would grow up over your door and drop off into your lap."

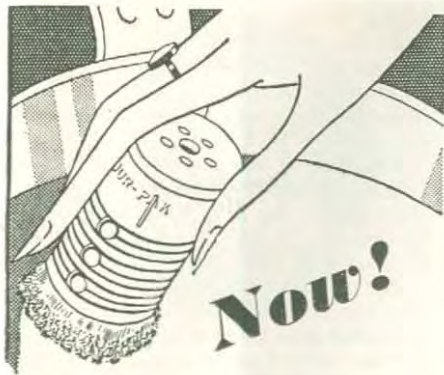
HE shakes his head ruefully.

"Then there was the time when I announced that anyone who took the letters out of alphabet soup and made a message of them would receive a reply. I thought I was safe. Was I?"

"No. Soon a long postcard came to me, all spelled out in dried soup noodles. But before I could answer it, the glue dried, the letters came off. That

On the Airways

Virginia Rea was once a choir singer in Louisville. . . . Sigmund Romberg once toured Germany as a pianist with a small orchestra, playing at health resorts. . . . Jane Froman made extra money as a performer in a Kansas City radio station while she was still in college at the University of Missouri. . . . Jascha Heifetz, the violinist, believes there should be intermissions of silence during concerts over the air just as there are intermissions in a concert hall. . . . "I do not think fill-in talk is generally necessary or helpful," he says. . . . Jacques Renard has dropped a hundred pounds and they are beginning to notice the difference at the studios. . . . Johnny Green never wears that color . . . A real clergyman "married" Cap'n Henry to his old-time sweetheart, Nancy Stokes, on the Show Boat hour. . . . The clergyman was Rev. Dr. George H. Mack, president of Missouri Valley College at Marshall, Mo. . . . The Show Boat was making one of its mythical stops at Jefferson City, not far from Marshall. . . . Little Jack Little was born in London thirty-three years ago.



SKOUR-PAK A Superior Scouring Brush of Steel Wool

- Protects fingers from scratching—you don't touch the steel wool!
- Scours more efficiently—gets into the corners—is easier to handle!
- Keeps clean. Skour Pak's steel wool is treated to resist rust.
- The rubber holder peels off as more steel wool is needed. One Skour-Pak outlasts two big boxes of ordinary steel wool.

Sold at 5 and 10 cent stores, Grocery, Hardware and Department stores...

RIDGWAYS, Inc. 60 WARREN ST., N. Y. C.

Dress up your kitchen with new towels, pot holders, stenciled food containers, etc. Send 10c for diagram pattern to Frances Cowles, Tower Magazines, Inc., 55 Fifth Avenue, New York, N. Y.

High School Course in 2 Years

You can complete your High School education at home—in 2 years or less. Course meets all requirements for entrance to college and leading professions. Standard H. S. tests supplied. Diploma awarded. Full credit for H. S. subjects already completed. Send for Free Bulletin TODAY. No obligation.
American School, Dept. H-290; Drexel at 58th, Chicago

Out of **HOLLYWOOD** comes a new **NAIL POLISH** to **GLORIFY YOUR HANDS**



MOON GLOW Cream-NAIL POLISH—Clear

Here is the nail polish you've been hearing so much about—made popular by stage and screen stars in Hollywood. Moon Glow Nail Polish is a new blend—applies more smoothly, sets more lustrously. In six splendid shades from the delicate to the daring. Scientifically perfected so as not to chip, peel, crack, fade or streak. And economical—larger bottle, lower price. 25 cents at the better toilet goods counters. Send coupon and 10 cents for generous trial bottle. (Moon Glow Oil Polish Remover is the latest treat for the nails.)

Moon Glow Cosmetic Co. Ltd., Dept. T25
Hollywood, Calif.

Please send generous trial bottle Moon Glow Cream Polish. I enclose 10c (coin or stamps) for each shade checked.
 Natural Medium Rose Blood Red
 Carmine Coral Oil Nail Polish Remover.

Name _____
 St. and No. _____
 City _____ State _____

blank postcard still leers at me. Who was the girl? What did she say to me? And what did she think when she never got an answer?

"A fellow wrote from a hospital that his radio needed fixing. Before I got through I had fixed twenty radios in the same hospital. Then some of the patients went home and didn't have any radios there and I had to get new ones for them. I sent a fellow a loan and he came back with a request for tickets for my program and if I give him those he may show up with a youngster who sings and want me to get him an audition.

"I mean, there are all those poor devils in the world having one hell of a time and if you ignore them you feel like a dog, but if you try to help them you have no time left for your work on the air and might as well quit. You think all a comedian has to do is be funny? Ha, ha!

"Then there are the fellows who call you up for a last line. You're a comedian. You're supposed to think of things like that. They call you up while you're doing something. They say, 'Fred, listen—I'm doing a sketch for the Lambs Club, see? Now I've got two Irish cops in a park, and I'm stuck for a last line. I thought maybe you could—' Well, your reputation is at stake, so of course you do."

THE Mayor of Bedlamville is going strong now. He leans forward and pokes us in the vest button.

"Do you know," he cries a trifle hoarsely, "that at this moment I might have been an obscure, contented though perhaps slightly stooped and dyspeptic librarian with a pension to look forward to and time to read books?"

"It was juggling that led to my downfall. Sounds harmless—juggling—doesn't it? But my friends—my friends, mind you—told me I ought to go on the stage!

"I even made a living as the world's worst juggler. But was I satisfied with that distinction? No! I decided that if I couldn't juggle, at least I could talk. And that was the beginning of the end. It was but a step from talking gags to writing them.

"Yes, while I am confessing I might as well make a clean breast of it. I must have written, all in all, a hundred or so vaudeville and revue sketches. Then came radio.

"And now look at me—a poor skyscraper mole—a monk chained to his cell, writing—writing—toiling over my typewriter by night as sounds of merriment drift up from the streets!"

"Then what would you do, Mr. Allen, if you saw someone with signs of being a comedian, say, repeating jokes out of a joke book?"

"Why, make him eat his words—and not in alphabet soup, either."

On the way down the street we see a sign.

"Bricklaying taught by correspondence."

We say nothing, but make a careful note of the address.

Fred Allen may be heard each Wednesday at 9 P.M., E.S.T., over the following NBC stations:

WEAF, WJAR, WCAE, WESH, WLIT, WFBR, WRC, WGY, WBEN, WTAM, WWJ, WMAQ, WOW, WIS, WJAX, WIOD, WSB, WTMJ, WLW, KTBS, WTIC, WDAF, WRVA, WSMB, KPRC, WOAI, KSTP, WTAG, KVOO, WKY, WEBC, WPTF, KSD, WSM, WMC, WEEI (WFAA, off 9:45), WLW, WTIC, WFLA.

Also at 12 midnight over the following NBC stations:

KOA, KDYL, KPO, KFI, KGW, KOMO, KHQ.

I never knew a perfume could be as perfect as
FAOEN and I'VE TRIED THEM ALL



says Beatrice Hudson, New York model



MANY expensive perfumes had intriguing scents, it is true, . . . but what I wanted was something different," says Beatrice Hudson, famous New York model. "FAOEN (with its \$1 to \$3 quality) was different! It actually transformed my personality, gave me an entirely new charm and sense of power!"

Haunting, sophisticated . . . FAOEN turns you from an attractive woman to an irresistible one! Men are enchanted by its mysterious fragrance!

FAOEN has made thousands of smart women more desirable.

In a "compact" ten-cent size at all F. W. Woolworth stores.

PARK & TILFORD'S

FAOEN

(FAY-ON)
Beauty Aids

Face Powder • Lipstick • Cleansing Cream • Cold Cream • Rouges • Perfumes

AS SIMPLE AS **A-B-C**
WHY GERBER'S STRAINED
VEGETABLES

ARE
BETTER
FOR
BABY



F is for Freshness

Vegetables grown especially for baby. Watched over from seed to harvest by Gerber. Picked at the moment of perfection. Rushed to the cannery, where only the choicest go into Gerber cans.

C is for Choiceness

Only the cream of fresh-picked vegetables is selected for Gerber cans. Sorted by women in snowy uniforms. Washed in clear artesian water.

V is for Vitamins

Conserved to a greater extent by Gerber processes, which during pre-cooking, straining, canning and steam-cooking in cans exclude the oxygen that causes vitamin loss in open-kettle home cooking.

M is for Minerals

Preserved to a higher degree by Gerber methods. Vacuum cooking regulates moisture and retains mineral salts poured off in water at home.

F is for Flavor

Retained in greatest measure by the new Gerber patent-applied-for Shaker-Cooker. Vegetables are stirred throughout steam-cooking in sealed cans. Protects fresh flavor, taste and color. Insures uniform cooking of every particle. Gives more complete sterilization without overcooking.

S is for Straining

Gerber strains through monel screens, five times as fine as kitchen sieves, removing more indigestible fiber, making vegetables safer for baby.

U is for Uniformity

Every vegetable scientifically prepared. Cooking times and temperatures pre-determined and accurately regulated. Baby gets, in season and out, the best vegetables—uniformly prepared—standard in quality, consistency and flavor.

A is for Approval

Accepted by American Medical Association Committee on Foods. Prescribed by thousands of doctors, who have observed the wholesome benefits to hundreds of thousands of babies of these "better for babies" Strained Vegetables.

Better For Mothers, Too

Baby gets a complete variety of vegetables, summer and winter. No tedious cooking and straining. Mothers are freed of hours of daily drudgery. Doctor's instructions can be carried out more accurately and scientifically. Vegetables are unseasoned, so that they may be served as they are, or seasoned slightly as taste or the doctor directs.

Your Store's Baby Department

When shopping look for the Gerber line. It means "Baby Headquarters."

- Strained Tomatoes . . .
- Green Beans . . .
- Beets . . .
- Vegetable Soup . . .
- Carrots . . .
- Prunes . . .
- Peas . . .
- Spinach . . .
- 4 1/2-oz. cans. Strained Cereal . . .
- 10 1/2-oz. cans.

Ask Your Doctor

Gerber's
9 Strained Foods for Baby



Mothers! Here's help for you, if "Baby won't eat." Scientific information . . . practical suggestions . . . telling how to establish wholesome, normal eating habits. FREE booklet. Send for it.

GERBER PRODUCTS COMPANY
FREMONT, MICHIGAN
(In Canada: *Grown and Packed by* Fine Foods of Canada, Ltd., Windsor, Ont.)

Please send me free copy of "Meal-time Psychology," by Dr. Lillian B. Storms. (Enclose 10c if you would like a picture of the Gerber Baby, ready for framing.)

Name _____
Address _____
City _____ State _____

Her Secret Marriage

(Continued from page 17)

her eyes when Frederick's name was mentioned.

"I think Frederick would like to hear from you," Mother Tupper said. And that was all.

And so the romance began again.

But there were difficult times ahead for all of them. It was at the Buffalo station that Loretta first sang. At Station WHK in Cleveland she had been staff pianist and then she and Jack teamed, with Loretta playing the piano and Jack strumming the guitar and talking songs.

One of the announcers on the program was always trying to make her sing with Jack but she was sure she couldn't. "I can tell by your speaking voice you can sing," he insisted. But Loretta insisted that she didn't want to sing—not even in the bath tub.

One day she was playing some new music and, as pianists usually do, humming the airs to herself. She didn't know that the microphone above her head was on and that the announcer and a couple of others were listening to her voice in the control room. When they told her they had heard and that her voice came through splendidly there was nothing for her to do but sing.

And that is the way the girl who is so grand as the ingenue of the "Gibson Family" was tricked into singing.

They worked for two and a half years in Buffalo and then they got fired because the owner of the station thought they were on the air too much. Jack and Loretta arrived in New York with just thirty-five dollars. They had to pawn Jack's guitar and Loretta's rings to live while they were looking for work.

But they had courage and stick-to-it-iveness and not even the fact that many a night they went without their dinner and that the soles of their shoes looked as if someone had been cutting holes in them made them turn back. They were both determined that they would find work.

At last they got a chance playing at a country club where Madame Frances Alda heard them and begged NBC to give them an audition and that is the happy ending of Loretta's success story. Her romance?

WELL, one can't think a great deal about romance when one is actually hungry but no matter how hard was the struggle Loretta thought of Frederick. And then, when things began to break better for both of them they decided to get married. But no sooner was the decision made than Frederick appeared before Loretta and said, "I've got a grand chance to tour with Kate Smith. It should make me happy but it seems too awful that it should come just now when we want to get married. The tour will last six months."

Loretta smiled. "It's a grand opportunity," she said. "You mustn't miss it. But—listen, Frederick—wouldn't it be better even on the tour—wouldn't the separation be easier if we were married—if we knew we belonged to each other?"

They were married just four days before Frederick left New York. There was no honeymoon because both of them were working. Loretta was playing in New Jersey. Frederick was working at the Capitol. They had to get married in the morning so they could each play a matinee.

Loretta and Fred were so thrilled about their marriage that they wanted to tell everyone they knew but they

Bid That COLD Be Gone!

Oust It Promptly with This 4-Way Remedy!

A cold is no joke and Grove's Laxative Bromo Quinine treats it as none!

It goes right to the seat of the trouble, an infection within the system. Surface remedies are largely makeshift.

Grove's Laxative Bromo Quinine is speedy and effective because it is expressly a cold remedy and because it is direct and internal—and COMPLETE!

Four Things in One!

Grove's Laxative Bromo Quinine and only Grove's Laxative Bromo Quinine does the four things necessary.

It opens the bowels. It combats the cold germs in the system and reduces the fever. It relieves the headache and grippy feeling. It tones and fortifies the entire system.

That's the treatment a cold requires and anything less is taking chances. When you feel a cold coming on, get busy at once with Grove's Laxative Bromo Quinine. For sale by all druggists, 35c and 50c. The 50c size is the more economical "buy".

Ask for it by the full name—Grove's Laxative Bromo Quinine—and resist a substitute.



GROVE'S LAXATIVE BROMO QUININE

Listen to Pat Kennedy, the Unmasked Tenor and Art Kassel and his Kassels-in-the-Air Orchestra, every Sunday, Monday, Tuesday, Thursday and Friday, 1:45 p.m. Eastern Standard Time, Columbia Coast-to-Coast Network

talked it over with Jack and decided that since the audience thought of Loretta and Jack as sweethearts on the air it might spoil some of the illusion to have it known that Loretta was married, so they kept it a secret.

The simple little ceremony was performed on the morning of November 19, 1933. Four days later Loretta bid Frederick a tearful farewell. He was gone six months!

But as Loretta had said, it was good they had married for although they were separated they knew that they belonged to each other and that some day they would be together forever.

And it is kind of grand that Frederick was with Loretta to share with her the joy of her first great triumph. She gives a great deal of credit to Madeleine Dietz for making "The Gibson Family" possible for her. Once she was tricked into singing she went to Miss Dietz for lessons and at the time she went her range consisted of all of five notes. It's not that way any more as you can hear. Also Charles D'Angelo, the director of "The Gibson Family," gives her invaluable aid in coaching her for line reading.

EVERYONE knew that "The Gibson Family" would elicit a great deal of press comment, since it is the first musical comedy actually written for radio. But what sort of press comment it would cause no one could prophesy.

Loretta was afraid to look at the papers the next morning after the first broadcast. Carefully folded she brought them to Frederick. "You read them," she said. "If they're bad don't tell me."

And then she hurried into another room. There was a silence in Frederick's room. "They're awful," she said to herself. And then she heard Frederick giving an Indian war-whoop. "Look, look," he cried, "this one is great."

Trembling, Loretta read it. The notice was grand. "But read on, Frederick," she said, "that's only one."

But the next was good and the next. It was a unanimous press.

Loretta is perfectly happy. And she was so happy that she could not keep her marriage a secret any longer. About a month ago she told a few friends. This is the first time she has discussed it in print.

It is all a beautiful ending to a story of hardship and struggle. Jack and Frederick are the best of pals. Right now Loretta and Frederick have an apartment and Jack has one in the same building but soon the three of them are taking an apartment together. Their interests are mutual. Music is their greatest hobby and some day Loretta wants to give a piano recital of nothing but classical music over the air.

And now that they are all so happy Mother Tupper smiles a knowing smile. "I knew all along those two were crazy about each other," she says, "and that it wasn't right for a foolish quarrel to separate them."

The marriage was kept secret for fear that some of the romance of Loretta's songs would be lost. But I, personally, think that her own story is more romantic than any song she could sing. And Loretta is simply bubbling over with joy because of all the good things that life has given her.

Loretta Clemens may be heard each Saturday at 9:30 P.M., E.S.T., over the following NBC stations:

- WEAF, WTIC, WTAG, WEEL, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WLW, WMAQ, KSD, WOW, WDAF, WTMJ, WIBA, WEBC, WDAY, KFJR, KOA, KDYL, KPO, KFI, KGW, KOMO, KHQ,

FOR CHEST COLDS

Distressing cold in chest or throat, that so often leads to something serious, generally eases up quickly when soothing, warming Musterole is applied.

Better than a mustard plaster, Musterole gets action because it's NOT just a salve. It's a "counter-irritant"—stimulating, penetrating, and helpful in drawing out pain and congestion.

Used by millions for 25 years. Recommended by many doctors and nurses. All druggists. In three strengths: Regular Strength, Children's (mild), and Extra Strong, 40¢ each.

RADIO: Tune in the "Voice of Experience," Columbia Network. See newspaper for time.



Mold your body to alluring lines

Get rid of unsightly FAT easily. Bring down that waist line, smooth out hip bulges and make your- self like, smooth, slim. Use a new method—no drugs—no diets—no back-breaking exercise; just a simple natural method which reduces just as surely as though you were in the hands of a trained masseur.

Reduce Quickly

The Hemp Body Molding System, invented by Paul L. Hemp, expert masseur and specialist in reducing, reduces where reduction is needed and does it surely, safely, quickly. The cost is almost nothing, less than he often collects for a single treatment.

FREE trial

This amazingly successful method is yours for trial, without any obligation to buy. Send your name and address today for complete proof, there is no charge whatever. Take advantage of this offer NOW; a postal card will do.

THE CONLEY COMPANY, Inc.
561 First Ave., N.W.
Rochester, Minn.

FEEDING THE BABY

correctly is one of the most important steps in building sound health. Send 10c for feeding directions and recipes to Rita Calhoun, Tower Magazines, Inc., 55 Fifth Avenue, New York, N. Y.



Beauty hint for hands that will be ADMIRER

Every one can enjoy lovely hands, hands that you are proud to show. How? By a simple beauty treatment—Chamberlain's Lotion used daily. Containing 13 different, imported oils, Chamberlain's Lotion soothes, smooths, re-beautifies. A clear liquid, not gummy, Chamberlain's Lotion is absorbed in 37 seconds, without bothersome stickiness. Try Chamberlain's Lotion today. See what it can do for you. Two sizes—at all drug and department stores.

USE THIS COUPON

Chamberlain Laboratories, Des Moines, Iowa. Please send free trial size of your lotion.

T.M.-2

Name

Address



Chamberlain's Lotion

Programs You'll Want to Hear

THIS list of your favorite programs is as accurate as we can make it as we go to press, but we cannot be responsible for any changes in schedule. All time given is Eastern Standard Time. CBS stands for the Columbia Broadcasting System. NBC stands for the National Broadcasting Company. The stations connected with NBC-WEAF belong to the so-called red network; the stations connected with NBC-WJZ belong to the blue network.

Children's Programs

Adventure Hour—(Libby, McNeill and Libby) 5:00 P.M., Monday, Wednesday and Friday, CBS.

Billy Batchelor—(Wheatena Corp.) 6:45 P.M., Monday to Friday, inclusive, NBC-WEAF.

Bobby Benson and Sunny Jim—(Hecker H-O Co.) 6:15 P.M., daily, except Saturday and Sunday, CBS.

Buck Rogers in the 25th Century—(Cocomalt Co.) 6:00 P.M., Monday to Thursday, inclusive, CBS.

Ivory Stamp Club—Capt. Tim Healy (Procter and Gamble Co.) 5:45 P.M., Monday, Wednesday and Friday, NBC-WEAF.

Jack Armstrong—(General Mills Co.) 5:30 P.M., daily except Sunday, CBS.

Little Orphan Annie—(The Wander Co.) 5:45 P.M., daily, except Saturday and Sunday, NBC-WJZ.

Red Davis—(Beechnut Packing Co.) 7:30 P.M., Monday, Wednesday and Friday, NBC-WJZ.

Singing Lady—Nursery Jingles (The Kellogg Co.) 5:30 P.M., daily except Saturday and Sunday, NBC-WJZ.

Skipper—(Sterling Products, Inc.) 5:15 P.M., daily except Saturday and Sunday, CBS.

Tom Mix's Straight Shooters—(Ralston Purina Co.) 5:15 P.M., Monday, Wednesday and Friday, NBC-WEAF.

Commentators

Boake Carter—(Philco Television and Radio Corp.) 7:45 P.M., daily except Saturday and Sunday, CBS.

Edwin C. Hill—(Wasey Products, Inc.) 8:15 P.M., Monday, Wednesday and Friday, CBS.

H. V. Kaltenborn—Edits the news. 6:00 P.M., Friday, CBS.

John B. Kennedy—Looking Over the Week, 4:00 P.M., Sunday, NBC-WEAF.

Mrs. Franklin D. Roosevelt—(Type-writer Research Association) 7:45 P.M., Sunday, CBS.

Lowell Thomas—(Sun Oil Co.) 6:45 P.M., daily except Saturday and Sunday, NBC-WJZ.

Walter Winchell—(Andrew Jergens Co.) 9:30 P.M., Sunday, NBC-WJZ.

Comedy Sketches

Amos 'n' Andy—(Pepsodent Co.) 7:00 P.M., Monday to Friday, inclusive, NBC-WJZ.

Clara, Lou 'n' Em—(Colgate-Palmolive-Peet Co.) 10:15 A.M., daily except Saturday and Sunday, NBC-WEAF.

Easy Aces—Jane and Goodman Ace (Wyeth Chemical Co.) 8:00 P.M., Wednesday, Thursday and Friday, CBS.

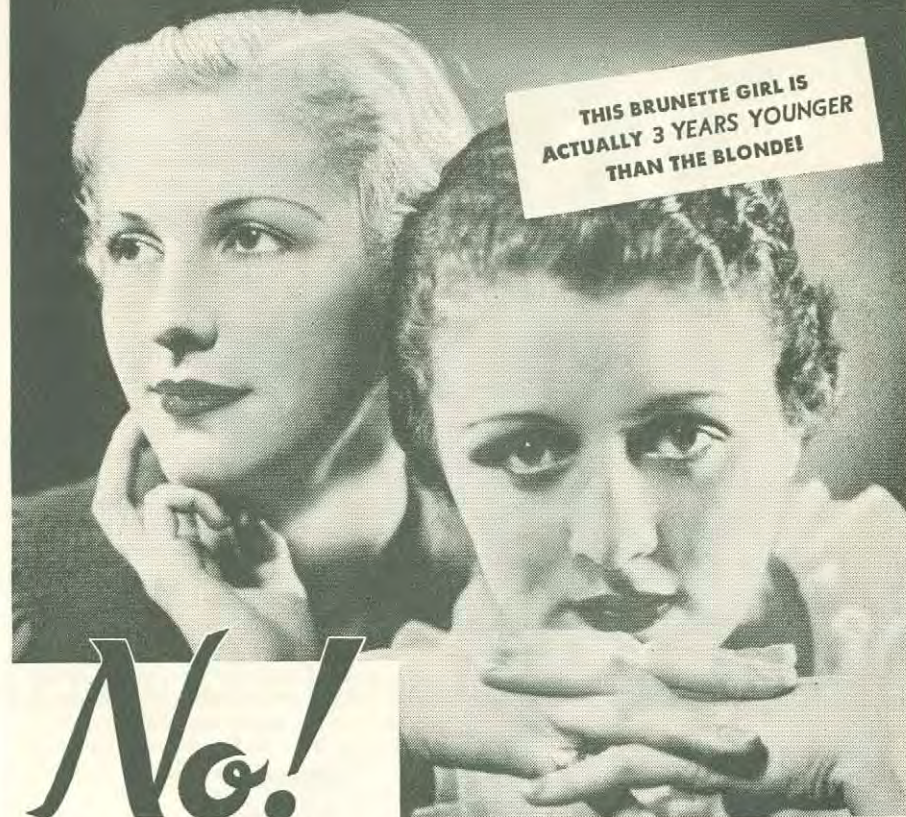
Oxydol's Own Ma Perkins—(Procter and Gamble Co.) 3:00 P.M., Monday to Friday, inclusive, NBC-WEAF.

Tastyest Theatre—Charlie King and Peggy Flynn (Tastyest Inc.) 12:00 noon, Sunday, NBC-WJZ.

Concerts and Classical Music

Chase and Sanborn Opera Guild—Opera in English, Deems Taylor, narrator; Wilfred Pelletier conducting (Standard Brands, Inc.) 8:00 P.M., (Please turn to page 64)

DO BRUNETTES LOOK OLDER THAN BLONDES



No!

THE ANSWER IS THAT 7 OUT OF 10 BRUNETTES USE THE WRONG SHADE OF FACE POWDER!

• BY *Lady Esther*

If there's one thing women fool themselves about, it's face powder shades.

Many women select face powder tints on the wrong basis altogether. They try to get a face powder that simply matches their type instead of one that enhances or flatters it.

Any actress will tell you that certain stage lights can make you look older or younger. The same holds true for face powder shades. One shade can make you look ten to twenty years older while another can make you look years younger.

It's a common saying that brunettes look older than blondes. There is no truth in it. The reason for the statement is that many brunettes make a mistake in the shade of the face powder they use. They simply choose a brunette face powder shade or one that merely matches their type instead of one that goes with the *tone* of their skin. A girl may be a brunette and still have an olive or white skin.

One of Five Shades is the Right Shade!

Colorists will tell you that the idea of numberless shades of face powder is all wrong. They will tell you that one of five shades will answer every tone of skin.

I make Lady Esther Face Powder in five shades only, when I could just as well make ten or twenty-five shades. But I know that five are all that are necessary and I know that

one of these five will prove just the right shade of face powder for your skin.

I want you to find out if you are using the right shade of face powder for *your* skin. I want you to find out if the shade you are using is making you look *older* or *younger*.

One Way to Tell!

There is only one way to find out and this is to try all five shades of Lady Esther Face Powder—and that is what I want you to do at my expense.

One of these shades, you will find, will instantly prove the right shade for you. One will immediately make you look years younger. You won't have to be told that. Your mirror will cry it aloud to you.

Write today for all the five shades of Lady Esther Face Powder that I offer free of charge and obligation. Make the shade test before your mirror. Notice how instantly the right shade tells itself. Mark, too, how soft and smooth my face powder; also, how long it clings.

Mail Coupon

One test will reveal that Lady Esther Face Powder is a unique face powder, unparalleled by anything in face powders you have ever known.

Mail the coupon or a letter today for the free supply of all five shades that I offer.

(You can paste this on a penny postcard)

FREE

LADY ESTHER
2020 Ridge Avenue, Evanston, Ill.
Please send me by return mail a trial supply of all five shades of Lady Esther Face Powder.

Name.....

Address.....

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

(If you live in Canada, write Lady Esther, Toronto, Ont.) (9)



● Keep your hair aglow with the glory of "youth". The "Sheen of Youth" is every woman's birthright and it's a distinctive beauty asset, too. Make your friends wonder how you obtained that joyous, youthful, vibrant color tone so necessary for beautiful hair.

If your hair is old or faded looking, regain its "Sheen of Youth" by using ColoRinse—use immediately after the shampoo. It doesn't dye or bleach, for it is only a harmless vegetable compound. Yet one ColoRinse—ten tints to choose from—will give your hair that sparkle and lustre, that soft, shimmering loveliness, which is the youthful lure of naturally healthy hair.

Also ask for Nestle SuperSet, Nestle Golden Shampoo or Nestle Henna Shampoo.



Programs You'll Want to Hear

(Continued from page 63)

Sunday, NBC-WEAF.
Cities Service Concert—Jessica Dragouette, soprano; Frank Banta and Milton Rettenberg, piano duo; Rosario Bourdon's Orchestra; Grantland Rice (Cities Service Co.) 8:00 P.M., Sunday, NBC-WEAF.

Ford Symphony Orchestra—(Ford Motor Co.) 9:00 P.M., Sunday, CBS.

General Motors Symphony Concert—Werner Janssen, conducting; guest artists. (General Motors Corp.) 8:00 P.M., Sunday, NBC-WJZ.

Metropolitan Opera House series—(The Lambert Co.) 2:00 P.M., Saturday, NBC-WJZ and NBC-WEAF.

New York Philharmonic Orchestra—3:00 P.M., Sunday, CBS.

Palmolive Beauty Box Theater—Nathaniel Shilkret's Orchestra. (Colgate-Palmolive-Peet Co.) 10:00 P.M., Tuesday, NBC-WEAF.

Rhythm Symphony—86 artists of Kansas City Philharmonic; DeWolf Hopper, narrator. (United Drug Co.) 5:00 P.M., Sunday, NBC-WEAF.

Sentinels Serenade—Edward Davies, baritone; Charles Sears, tenor; Mary Steele, contralto; Josef Koestner's Orchestra. (The Hoover Co.) 5:00 P.M., Sunday, NBC-WEAF.

Voice of Firestone—Richard Crooks, Nelson Eddy and Gladys Swarthout, alternating. William Daly's Orchestra. (Firestone Tire and Rubber Co.) 8:30 P.M., Monday, NBC-WEAF.

Dance Bands

Ben Bernie—(Pabst Premier Sales Co.) 9:00 P.M., Tuesday, NBC-WEAF.

Dorsey Brothers—11:30 P.M., Thursday, NBC-WEAF, and 7:15 P.M., Saturday, NBC-WJZ.

Eddie Duchin—12:00 midnight, Friday, NBC-WEAF, and 11:30 P.M., Thursday, NBC-WJZ.

Emil Coleman—11:00 P.M., Wednesday and 12:30 A.M., Saturday, NBC-WJZ.

Felix's Orchestra—12:30 A.M., Tuesday, NBC-WEAF, and 12:05 A.M., Friday, NBC-WJZ.

Imperial Hawaiian Dance Band—(Wyeth Chemical Co.) 2:30 P.M., Sunday, CBS.

Leon Belasco—11:15 P.M., Sunday and 11:00 P.M., Wednesday, CBS.

Let's Dance—Three-hour dance program. (National Biscuit Co.) 10:30 P.M. to 1:30 A.M., Saturday, NBC-WEAF.

Leo Reisman and His Orchestra—Phil Duet and Johnny. (Philip Morris and Co.) 8:00 P.M., Tuesday, NBC-WEAF.

Waltz Time—Abe Lyman's Orchestra. Vivienne Segal, soprano, and Frank Munn, tenor. (Sterling Products, Inc.) 9:00 P.M., Friday, NBC-WEAF.

Wayne King's Orchestra—(Lady Esther Co.) 10:00 P.M., Sunday and Monday, CBS, and 8:30 P.M., Tuesday and Wednesday, NBC-WEAF.

Dramatic Sketches

Carson Robison and His Buckaroos—(Feen-A-Mint Co.) 8:00 P.M., Monday, CBS.

Court of Human Relations—8:30 P.M., Friday, CBS.

Dangerous Paradise—Elsie Hitz and Nick Dawson. (John H. Woodbury Co.) 7:45 P.M., Monday, Wednesday and Friday, NBC-WJZ.

Death Valley Days—(Pacific Coast Borax Co.) 9:00 P.M. Thursday, NBC-WJZ.

First Nighter—June Meredith; Don Ameche; Eric Sagerquist's Orchestra. (Campana Corp.) 10:00 P.M., Friday,

OUTDOOR GIRL

PRESENTS

THE "Color Ensemble" IDEA IN MAKE-UP



Fashion emphasizes the "Ensemble Idea" in costumes, hat, frock, shoes and accessories . . . all of matching color. And now the smartest women are seeking the same exquisite harmony in their make-up.

OUTDOOR GIRL gives it to you . . . with face powder, rouge and lipstick, all precisely matched in shade . . . each complementing the other to produce a perfect Color Ensemble!

Choose these charming OUTDOOR GIRL Beauty Aids to blend naturally with the true tones of your own skin. To flatter your complexion and to protect it, too. For all OUTDOOR GIRL preparations, as you know, are made with a base of pure Olive Oil, to keep your skin soft, smooth and young. And to guard it against the ravages of cold and wind.

At leading drug and department stores for only 50c. Also in 10c trial sizes at your favorite chain store. Mail the coupon for liberal samples of OUTDOOR GIRL Olive Oil Face Powder, Rouge and Lipstick.

POWDER

The only face powder with an Olive Oil base! Light and fluffy, yet elings for hours. Creates a youthful, transparent effect. No rice starch! No orris root! 7 smart shades.



ROUGE

Smooth and satiny in texture. Made with pure Olive Oil. Will not break or crumble. Pure, harmless colors. 7 skin-blending shades.



LIPSTICK

Goes on smoothly; spreads evenly. Prevents lips from chapping or cracking. Pure, harmless colors. Waterproof and indelible! 6 captivating skin-tints.



TUNE IN—SATURDAYS, 7:30 P. M., E. S. T.

"The Outdoor Girl Beauty Parade"

Over These Columbia Network Stations:

WABC — New York	WJAS — Pittsburgh
WBBM — Chicago	WCAO — Baltimore
WCAU — Philadelphia	WOKO — Albany
WNAC — Boston	WFBL — Syracuse
WIK — Cleveland	CKAC — Montreal
CKLW — Detroit	CFRB — Toronto

OUTDOOR GIRL OLIVE OIL BEAUTY AIDS

CRYSTAL CORPORATION, DEPT. 87-B
 Willis Avenue, New York City
 I enclose 10c. Please send me liberal trial packages of Outdoor Girl Face Powder, Rouge and Lipstick. My complexion is Light Medium Dark .

Name _____
 Address _____
 City _____ State _____

NBC-WEAF.
Grand Hotel—Anne Seymour and Don Ameche. (Campana Corp.) 6:30 P.M., Sunday, NBC-WJZ.

Irene Rich with supporting cast—(Welch Grapejuice Co.) 8:00 P.M., Friday, NBC-WJZ.

Just Plain Bill—Arthur Hughes. (Kolyons Sales Co.) 7:15 P.M., daily except Saturday and Sunday, CBS.

March of Time—Dramatized news events. (Time, Inc.) 9:00 P.M., Friday, CBS.

Myrt and Marge—(William Wrigley, Jr., Co.) 7:00 P.M., daily except Saturday and Sunday, CBS.

One Man's Family—Anthony Smythe. (Penn. Tobacco Co.) 10:30 P.M., Wednesday, NBC-WEAF.

Roses and Drums—(Union Central Life Ins. Co.) 5:00 P.M., Sunday, NBC-WJZ.

Soconyland Sketches—Arthur Allen and Parker Fennelly. (Socony Vacuum Oil Co.) 7:30 P.M., Saturday, CBS.

Terhune Dog Dramas—Albert Payson Terhune. (Spratts Patent, Ltd.) 5:45 P.M., Sunday, NBC-WJZ.

The Gumps—(Corn Products Refining Co.) 12:15 P.M., daily except Saturday and Sunday, CBS.

Twenty Thousand Years in Sing Sing—Warden Lawes; orchestra. (William R. Warner Co.) 9 P.M., Wednesday, NBC-WJZ.

Featured Singers

Bill and Ginger—(C. F. Mueller Co.) 10:15 A.M., Monday to Friday, inclusive, CBS.

Bing Crosby and the Boswell Sisters—George Stoll's Orchestra. (John H. Woodbury Co.) 9:00 P.M., Tuesday, CBS.

Frank Crumit and Julia Sanderson—(General Baking Co.) 5:30 P.M., Sunday, CBS.

John Charles Thomas—(William R. Warner Co.) 9:30 P.M., Wednesday, NBC-WJZ.

Kate Smith—(Hudson-Terraplane.) 8:30 P.M., Monday, 3:00 P.M., Wednesday and 10:30 P.M., Friday, CBS.

Little Jack Little—(The Pinex Co.) 1:30 P.M., Sunday, Wednesday and Friday, CBS.

Pat Kennedy—Art Kassel and his Orchestra. (Grove Laboratories, Inc.) 1:45 P.M., Sunday, Monday, Tuesday and Thursday, CBS.

Smiling Ed McConnell—(Acme White Lead Color Works.) 6:30 P.M., Sunday, CBS.

Wendell Hall—(F. W. Fitch Co.) 7:45 P.M., Sunday, NBC-WEAF.

Household Hints

Betty Crocker—(General Mills Co.) 10:45 A.M., Wednesday and Friday, NBC-WEAF.

Cooking Close-ups—Mary Ellis Ames, home economist. (Pillsbury Flour Mills.) 11:00 A.M., Wednesday and Friday, CBS.

Frances Lee Barton—(General Foods Corp.) 11:15 A.M., Thursday, NBC-WEAF.

Ida Bailey Allen—10:45 A.M., Thursday, CBS.

Josephine Gibson—Hostess counsel. (H. J. Heinz Co.) 10:00 A.M., Monday to Friday inclusive, NBC-WJZ.

Madame Sylvia—Health and beauty expert. (Ralston Purina Co.) 10:15 A.M., Wednesday, NBC-WJZ.

Magic Recipes—Jane Ellison. (The Borden Co.) 11:45 A.M., Wednesday, CBS.

Margaret Brainerd—Beauty expert. (William Wrigley, Jr., Co.) 6:45 P.M., Thursday, Friday and Saturday, CBS.

Mary Lee Taylor—Domestic science authority. (Pet Milk Sales Corp.) 11:00 A.M., Tuesday and Thursday, CBS.

Mystery Chef—(R. B. Davis Co.)

9:30 A.M., Wednesday and Friday, NBC-WEAF.

Inspirational Programs

Voice of Experience—(Wasey Products, Inc.) 12:00 noon, Monday to Friday, inclusive. 6:45 P.M., Sunday, CBS.

Tony Wons—11:15 A.M., Monday, Tuesday, Wednesday, Thursday, Saturday, NBC-WJZ.

Cheerio—8:30 A.M., daily except Sunday, NBC-WEAF.

Miscellaneous Programs

American Bosch Explorers Club—Talks by explorers from the American Museum of Natural History; music. (United American Bosch Corp.) 5:30 P.M., Sunday, NBC-WJZ.

Byrd Expedition News from Antarctica—Variety program for explorers and radio audience. (General Foods Corp.) 10:00 P.M., Wednesday, CBS.

National Barn Dance—(Alka-Seltzer Co.) 9:30 P.M., Saturday, NBC-WJZ.

Woman's Radio Review—Conducted by Claudine Macdonald; guest speakers; Joseph Littau orchestra. 3:30 P.M., Monday to Thursday, inclusive, NBC-WEAF.

Mystery Sketches

Adventures of Sherlock Holmes—Louis Hector in leading role. (G. Washington Coffee Co.) 4:00 P.M., Sunday, NBC-WJZ.

Crime Clues—Edward Rees and John MacBryde. (Harold E. Ritchie Co.) 8:00 P.M., Tuesday and Wednesday, NBC-WJZ.

The Shadow—(Delaware, Lackawanna and Western Coal Co.) 6:30 P.M., Monday and Wednesday, CBS.

Piano and Organ Music

Alexander Semler, pianist, 12:30 P.M., Saturday, CBS.

Jesse Crawford, organist, 11:15 P.M., Sunday, NBC-WJZ, 11:15 P.M., Monday and Thursday, NBC-WEAF.

Lew White at the organ—8:15 A.M., daily, NBC-WJZ.

Salt Lake City Tabernacle Organ and Choir—12:00 noon, Sunday, CBS.

Popular Variety Programs

A. & P. Gypsies—Under direction of Harry Horlick; Frank Parker, tenor. (Great Atlantic and Pacific Tea Co.) 9:00 P.M., Monday, NBC-WEAF.

Adventures of Gracie—George Burns and Gracie Allen; Bobby Dolan's Orchestra. (General Cigar Co.) 9:30 P.M., Wednesday, CBS.

American Album of Familiar Music—Frank Munn, tenor; Virginia Rea, soprano; Ohman and Arden, piano duo; Bertrand Hirsch, violinist; Haenschen Orchestra. (Bayer Co.) 9:30 P.M., Sunday, NBC-WEAF.

Armco Ironmaster Program—Frank Simon's Orchestra; guest artists; Bennett Chapple, narrator. (American Rolling Mills.) 6:30 P.M., Sunday, NBC-WEAF.

Armour Program—Phil Baker, comedian; Harry McNaughton; Martha Mears, contralto; Leon Belasco's orchestra. (Armour Co.) 9:30 P.M., Friday, NBC-WJZ.

Baker's Program—Starring Joe Penner, comedian; Harriet Hilliard, blues singer; Ozzie Nelson's Orchestra. Standard Brands, Inc.) 7:30 P.M., Sunday, NBC-WJZ.

Big Show—With Block and Sully, comedians; Gertrude Niesen, blues singer; orchestra. (Ex-Lax Co.) 9:30 P.M., Monday, CBS.

Broadway Vanities—Everett Marshall, baritone; Elizabeth Lennox, contralto; mixed chorus; Victor Arden's Orchestra. (Bi-So-Dol Co.) 8:30 P.M., Wednesday, CBS.

Bromo-Seltzer Hour—Dwight Fiske, smart set entertainer; Jane Froman, soprano; Earl Oxford; Al Goodman's Orchestra. (Emerson Drug Co.) 8:30 P.M., Friday, NBC-WJZ.

Camel Caravan—Walter O'Keefe, comedian; Annette Hanshaw, blues singer; Ted Husing; Glen Gray's Casa Loma Orchestra. (R. J. Reynolds Tobacco Co.) 10:00 P.M., Tuesday, and 9:00 P.M., Thursday, CBS.

Chesterfield Program—Rosa Ponselle, Nino Martini and Grete Stueckgold with Andre Kostelanetz Orchestra and mixed chorus. (Liggett and Myers Tobacco Co.) 9:00 P.M., Monday, Wednesday and Saturday, respectively, CBS.

Chevrolet Hour—Isham Jones and his Orchestra; guest stars. (Chevrolet Motor Car Co.) 9:30 P.M., Tuesday, CBS.

Conoco Presents—Harry Richman, star soloist; Jack Denny and his Orchestra; John B. Kennedy, narrator. (Continental Oil Co.) 10:30 P.M., Wednesday, NBC-WJZ.

Contented Program—The Lullaby Lady; male quartet; orchestra under the direction of Morgan L. Eastman. (Carnation Milk Co.) 10:00 P.M., Monday, NBC-WEAF.

Dick Liebert's Musical Revue—Liebert and his Orchestra; Robert Armbruster's quartet; Mary Courtland, songs. (Luden, Inc.) 8:15 P.M., Friday, NBC-WJZ.

Dreams Come True Program—Barry McKinley, baritone; Ray Sinatra Orchestra. (Procter & Gamble Co.) 3:15 P.M., Monday, Wednesday and Thursday, NBC-WEAF.

Fleischmann Hour—Rudy Vallee and his Connecticut Yankees; guest stars. (Standard Brands, Inc.) 8:00 P.M., Thursday, NBC-WEAF.

Forty-five Minutes in Hollywood—Movie guest stars; Mark Warnow's Orchestra. (Borden Co.) 10:00 P.M., Thursday, CBS.

Forum of Liberty—With Edwin C. Hill; guest stars; Arnold Johnson's Orchestra; Edward Nell. (Liberty Magazine.) 8:30 P.M., Thursday, CBS.

Gems of Melody—Eva Gingras' Me- (Please turn to page 66)

I ONCE THOUGHT IT WAS DANGEROUS

NOW I'VE HEARD THERE IS A SAFE WAY

THAT'S GREAT NEWS FOR MARRIED WOMEN IF IT'S SO

ASK ANY MARRIED WOMAN WHO HAS TRIED IT

(or send for the booklet "Facts for Women")



TIMES have changed, and women have changed with them. Instead of brooding over the "failure" of their marriages, many married women are wearing a cheerful expression. What they once thought was dangerous is now found to be safe!

The news has spread around of the discovery that has taken the danger out of the practice of feminine hygiene. Ask any married woman who has tried this modern method, and she will tell you of the great change it has brought into her life—more poise, more confidence, a better and more cheerful disposition.

Never too late to learn

Your grandmother (and even your mother perhaps) thought feminine hygiene was always associated with poisonous antiseptics. Nothing else was powerful enough: that was the old belief—and in the days of your grandmother it was true!

But that was before the discovery of Zonite, the great non-poisonous antiseptic-germicide that has brought joy and relief to millions of enlightened women. If you do not already know the facts about Zonite, note them carefully now. It is never too late to learn. Zonite is absolutely non-poisonous. It will not harm delicate membranes, nor produce scar-tissue. Yet Zonite is powerful. It is

the only non-poisonous antiseptic that compares in strength with the standard poisonous germicides. As a matter of fact, Zonite is far stronger than any dilution of carbolic acid that can be allowed to touch the human body.

Two forms of Zonite

Zonite is on sale at drugstores everywhere. The liquid Zonite is sold in bottles, 30¢, 60¢, \$1.00. Zonite Suppositories (dainty, white, greaseless forms) are \$1.00 a dozen, sealed in separate glass vials. Many women use both.

Be sure to write for booklet "Facts for Women." It gives the latest, most authoritative information on a subject now discussed by women everywhere. Keep up to date; ask for this free booklet today.

Use this coupon

ZONITE PRODUCTS CORPORATION
Chrysler Building, New York, N. Y.
Please send me free copy of the booklet or booklets checked below. TM-52

Facts for Women
 Use of Antiseptics in the Home

Name
(Please print name)

Address

City State

(In Canada: Sainte Therese, P.Q.)

FOR YOUR CONVENIENCE

You won't miss any of the brilliant stories and features in TOWER RADIO if you have a year's subscription. The coupon below will bring you 12 issues. The yearly subscription rate is \$1.00. In Canada add 60¢ (total \$1.60) for Canadian duty. Foreign \$2.00 a year, including postage.

TOWER MAGAZINES, INC., 55 Fifth Avenue, New York, N. Y.

I am enclosing \$..... (check or money-order) for which please send me a year's subscription to Tower Radio.

NAME.....
ADDRESS.....
CITY..... STATE.....

Why should I pay more?

CLOPAY SHADES

Are so Lovely..YET ONLY

WITH CLOPAYS SO INEXPENSIVE I DON'T HAVE TO TOLERATE DINGY, CRACKED SHADES

15¢ EACH!



AFTER all, why pay 50c—75c—\$1.00 apiece for window shades even if I can afford it? I've found Clopays wear just as long and the costliest are no handsomer. Those lovely chintz patterns blend beautifully with so many decorative effects and the plain colors are equally adaptable. They stay presentable longer, too, because they will not crack, fray or pinhole. Besides, Clopays have many features found in no other shades. Their patented gummed strip makes them easy to attach to your old rollers without tacks or tools. And that attractive creped texture—also patented—makes them hang straight, roll straight, and wear longer. Why pay more, indeed, when 15c will buy so much in Clopays! Sold by all 5-and-10c stores and most neighborhood stores. Send 3c stamp for color samples to **CLOPAY CORPORATION, 1344 York Street, Cincinnati, Ohio.**

"I'VE FOUND ANOTHER WAY TO ECONOMIZE, TOO!"



New FABRAY

Saves 1/3 or More on All Oilcloth Needs!

"Just as I have economized on shades by using Clopays—now I can save on every oilcloth need by using Fabray. At a saving of 1/3 to 1/2 it gives me oilcloth appearance and oilcloth wear plus advantages oilcloth does not have. It will not crack or peel when creased. There are so many lovely new patterns and fresh, dainty solid colors, too. Now I can have a harmonious decorative scheme in my kitchen just as I have in other rooms."

FABRAY is sold by leading 5-and-10c stores in 46-inch width for tables—12-inch width for shelves. See it at your nearest store or send 10c for 2 1/2-yard roll of 12-inch shelving. State color preferred.

CLOPAY CORPORATION
1350 York Street Cincinnati, Ohio

Programs You'll Want to Hear

(Continued from page 65)

lodic Tone Chorus; Dwight Meade, narrator; orchestra. (Father John's Medicine Co.) 7:15 P.M., Thursday, NBC-WJZ.

General Foods Program—Starring Jack Benny and Mary Livingstone; Don Wilson; Frank Parker, tenor; Don Bestor's Orchestra. (General Foods Corp.) 7:00 P.M., Sunday, NBC-WJZ.

Gibson Family—Original musical comedy serial starring Lois Bennett, Conrad Thibault and Jack and Loretta Clemens; chorus; Don Voorhees' Orchestra. (Procter and Gamble Co.) 9:40 P.M., Saturday, NBC-WEAF.

Gulf Headliners—Col. Stoopnagle and Budd, comedians; Helen Gleason, soprano; Frank Parker, tenor; Bill Corum, sports commentator; Oscar Bradley's Orchestra. (Gulf Refining Co.) 9:30 P.M., Sunday, CBS.

Hall of Fame—Guest stars, orchestra. (Lehn and Fink Products Co.) 8:00 P.M., Sunday, CBS.

Hollywood Hotel—Featuring Dick Powell; Jane Williams; Ted Fiorito; Louella Parsons, screen writer; Three Debutantes; Muzzy Marcellino. (Campbell Soup Co.) 9:30 P.M., Friday, CBS.

House by the Side of the Road—Musical and dramatic program, featuring Tony Wons; Gino Vanna, soprano; Emery Darcy, baritone; Ronne and Van; orchestra. (S. C. Johnson and Son, Inc.) 5:30 P.M., Sunday, NBC-WEAF.

Intimate Review—Al Goodman's Orchestra; guest artists. (Emerson Drug Co.) 8:30 P.M., Friday, NBC-WJZ.

Lavender and Old Lace—Frank Munn, tenor; Hazel Glenn, soprano; Haenschen Orchestra. (Sterling Products, Inc.) 8:00 P.M., Tuesday, CBS.

Little Miss Babo's Surprise Party—Mary Small; guest stars; William Wirges' Orchestra. (B. T. Babbitt Co.) 1:30 P.M., Sunday, NBC-WEAF.

Log Cabin Program—Lanny Ross and his Log Cabin Orchestra; guest artists. (General Foods Corp.) 8:30 P.M., Wednesday, NBC-WJZ.

Lombardo Land—Guy Lombardo and his Royal Canadians; Pat Barnes, master of ceremonies. (Plough, Inc.) 10:00 P.M., Wednesday, NBC-WEAF.

Lux Radio Theater—Guest artists; orchestra. (Lever Brothers.) 2:30 P.M., Sunday, NBC-WJZ.

Manhattan Merry-Go-Round—Rachel Carlez, blues singer; Pierre Le Kreeun, tenor; Jerome Mann, impersonator; Men-About-Town Trio; Andy Sanella's Orchestra. (R. L. Watkins Co.) 9:00 P.M., Sunday, NBC-WEAF.

Maxwell House Show Boat—Frank McIntyre; Lanny Ross, tenor; Conrad Thibault, baritone; Molasses 'n' January, comedians; Gustav Haenschen's Orchestra. (Maxwell House Coffee.) 9:00 P.M., Thursday, NBC-WEAF.

Maybelline Musical Romance—Don Mario, tenor; Emery Hall; Jack Grant with untold stories of Hollywood; Harry Jackson's Orchestra. (Maybelline Co.) 3:30 P.M., Sunday, NBC-WEAF.

Melodiana—With Abe Lyman and his Orchestra; Vivienne Segal, soprano, and Oliver Smith, tenor. (Sterling Products Co., Inc.) 8:30 P.M., Wednesday, CBS.

Mollé Minstrel Show—Starring Al Bernard and Paul Dumont; Mario Cozzi, baritone; Mollé Melodeers; Milt Rettenberg's Orchestra. (Mollé Co.) 7:30 P.M., Monday and Thursday, NBC-WEAF, and 10 P.M., Friday, NBC-WJZ.

Music by Gershwin—Dick Robertson, tenor; Rhoda Arnold, soprano; Lucille Petersen, soloist; male sextet Harry Von Zell, master of ceremonies. (Health Products Corp.) 6:00 P.M., Sunday, CBS.

"DATED COFFEE? YES!

Dated Skin? No!"



■ A "dated skin" is something to avoid. It gives away the secret of your age and prohibits you from looking younger than your years... Keep your skin youthful by using Campana's Italian Balm. Banish rough, chapped and dry skin. Escape the threat of lines and wrinkles caused by housework, office work and weather. Keep your skin soft and smooth in texture... Italian Balm will guard you against "dated skin" for a cost of less than half a cent a day. Its genuine quality and economy have made Italian Balm the leader among skin protectors in thousands of cities of the United States and in all of Canada, where its name has been a household word for over 40 years. Try it at our expense. Use the coupon. (At drug and department stores—bottles, 10c, 35c, 60c and \$1.00—tubes, 25c.)

Campana's
Italian Balm
THE ORIGINAL
SKIN SOFTENER



Free
CAMPANA SALES CO.,
4002 Lincoln Highway, Batavia, Illinois.
Gentlemen: Please send me VANITY SIZE bottle of Campana's Italian Balm—FREE and postpaid.
Name _____
Address _____
City _____ State _____
If you live in Canada send your request to Campana Corp., Ltd.,
TM-2 Galedonia Road, Toronto, Ontario.

Musical Memories—Charles Sears, tenor; Edgar A. Guest, poet; vocal trio; Josef Koestner's Orchestra. (Household Finance Corp.) 7:30 P.M., Tuesday, NBC-WJZ.

Packard Program—Starring Lawrence Tibbett; John B. Kennedy, narrator; Wilfred Pelletier's Orchestra. (Packard Motor Car Co.) 8:30 P.M., Tuesday, NBC-WJZ.

Pick and Pat in One-Night Stands—Guest stars; orchestra under direction of Joseph Bonime. (U. S. Tobacco Co.) 9:30 P.M., Friday, NBC-WEAF.

Plantation Echoes—Willard Robison and his Deep River Orchestra; Mildred Bailey, blues singer. (Vicks Chemical Co.) 7:15 P.M., Monday, Wednesday and Friday, NBC-WJZ.

Pontiac Program—Featuring Jane Froman, soprano; the Modern Choir; Frank Black's Orchestra. (Pontiac Motor Co.) 10:30 P.M., Sunday, NBC-WEAF.

Radio City Party—John B. Kennedy interviewing radio's outstanding stars; orchestra under direction of Frank Black. (Radiotron Co.) 9:00 P.M., Saturday, NBC-WJZ.

Roxy and His Gang—With guest stars; orchestra. (The Centaur Co.) 8:00 P.M., Saturday, CBS.

Royal Gelatine Program—Starring Mary Pickford and supporting stock company; orchestra. (Standard Brands, Inc.) 8:00 P.M., Wednesday, NBC-WEAF.

Silken Strings—Charles Preven Orchestra; Countess Olga Albani, soprano; guest artists. (Real Silk Hosiery Mills.) 9:00 P.M., Sunday, NBC-WJZ.

Silver Dust Serenaders—Paul Keast, baritone; Rollo Hudson's Orchestra. (Gold Dust Corp.) 7:30 P.M., Monday, Wednesday and Friday, CBS.

Sinclair Greater Minstrels—With Gene Arnold as interlocutor; Joe Parsons, bass; male quartet; Mac McCloud and Cliff Soubier, end men; Harry Kogen, band master. (Sinclair Refining Co.) 9:00 P.M., Monday, NBC-WJZ.

Songs You Love—Starring Rose Bampton; Nathaniel Shilkret Orchestra; Scrappy Lambert and Billy Hillpot; vocalists. (Smith Bros.) 9:00 P.M., Saturday, NBC-WEAF.

Studebaker Program—Joey Nash, tenor; Richard Himber's Orchestra; David Ross. (Studebaker Sales Corp.) 9:30 P.M., Saturday, CBS.

Swift Program—Musical hour featuring Sigmund Romberg, composer; William Lyons Phelps as master of ceremonies; orchestra. (Swift & Co.) 8:00 P.M., Saturday, NBC-WEAF.

Texaco Program—Starring Ed Wynn, the Fire Chief; Graham McNamee; Eddie Duchin and his Orchestra. (Texas Co.) 9:30 P.M., Tuesday, NBC-WEAF.

Town Crier—Alexander Woollcott; Robert Armbruster's Orchestra; guest artists. (Cream of Wheat Co.) 7:00 P.M., Sunday, CBS.

Town Hall Tonight—Fred Allen, comedian; James Melton, tenor; Songsmith Quartet; Lennie Hayton's Orchestra. (Bristol-Myers Co.) 9:00 P.M., Wednesday, NBC-WEAF.

Uncle Ezra's Radio Station—With Paul Barrett, Cliff Soubier, Carleton Guy, Nora Cunneen, orchestra. (Dr. Miles Laboratories.) 7:45 P.M., NBC-WEAF.

Vick's Open House—Elmer Feldcamp, baritone; Terry Shand, specialty songs; Freddy Martin's Orchestra. (Vick's Chemical Co.) 5:00 P.M., Sunday, CBS.

Waring's Pennsylvanians—Fred Waring's Orchestra; guest stars. (Ford Motor Co. Dealers) 9:30 P.M., Thursday, CBS.

Whiteman and His Orchestra—Paul Whiteman conducting; guest stars. (Kraft-Phenix Cheese Corp.) 10:00 P.M., Thursday, NBC-WEAF.

Try to See a Broadcast

(Continued from page 21)

which it produces, referred the matter to the Texas Company. The company, three weeks after the original request had been mailed, wrote that request letters were filed in the order of receipt and that two tickets would be sent at some time in the future.

Of the two business firms addressed directly, the first was the Charles H. Phillips Company, sponsors of the Abe Lyman "Melodiana" program. Within ten days they sent along two tickets and a very gracious card saying they hoped we would enjoy the show.

The other business firm was Chase and Sanborn, a unit of Standard Brands, Inc., and their card of denial was interesting because of the territory it covered. The original request was for tickets to the Eddie Cantor program, which Chase and Sanborn was sponsoring at the time of writing, but the card of denial, quoted below, covered the entire Standard Brands group:

"It is most unfortunate that we are unable to comply with your request for tickets for any of our broadcasts. The facilities for caring for the thousands of requests we receive are so limited that we cannot even make a promise for the future. Our programs are heard and enjoyed by millions of our friends and we hope that you will also continue to enjoy the broadcasts we are planning."

This card is signed "STANDARD BRANDS INCORPORATED, sponsors of Chase and Sanborn's Dated Coffee Hour; Fleischmann's Yeast Hour; The Tender Leaf Tea Program; Royal Desserts Program; and the Bakers' Broadcast." Thus at one stroke this card removes from ticket possibility the Tabloid Opera, Rudy Vallee, Mary Pickford and Joe Penner programs—surely a large skimming of radio's cream!

THE question naturally arises—if the public doesn't get the tickets, where do they go? Now we are getting at the heart of things. It is well to understand right here that sponsors use broadcast tickets not for the entertainment of the general public, but for the benefit of their own organizations and their own sales effort.

Riding the Kilocycles

Many of those who took part in Roxy's first broadcast twelve years ago have become famous in various fields. . . . Eugene Ormandy is now conductor of the Minneapolis Symphony. Evelyn Herbert went on to become a musical comedy star. David Mendoza is musical director of the Eastern division of Warner Brothers. Julia Glass has become a concert pianist. Billy Axt is now head of the Hollywood music department of M-G-M. Maria Gambarelli is now in Hollywood and Yasha Bunchuk is now a conductor. . . . Speaking of mike mannerisms Nino Martini always mee-mee-meets in the wings before he approaches the microphone. . . . Carmen Lombardo, Guy's second in command, bosses the boys at rehearsal. . . . Ed Wynn and Graham McNamee run on and off stage during a broadcast with Graham following like a fullback behind interference. . . . Red Davis was one hundred scripts old on Nov. 19th last. . . . Loretta Clemens, of Jack and Loretta Clemens used to display her ankles as a model for hosiery advertising.

Tickets go to the office force, to factory and technical staffs, to important prospects, to jobbers, dealers and salesmen. The primary object is to "sell" the company's own organization and trade field on its broadcast, its product, and its general merchandising plan. These people, attending a broadcast and seeing the actual wheels go 'round, are supposed to go out with greater enthusiasm for the company and its product.

Sometimes the broadcast becomes almost literally a "pep meeting" for the sales staff. On one occasion last Winter, for instance, the Old Maestro Ben Bernie and all his lads came to New York and made one broadcast from Radio City instead of the usual haunts in Chicago. The audience, numbering about 250, was made up primarily of members of the local Pabst organization and their families. When the broadcast was finished, Bernie, who by now owns considerable stock in the company, stepped forward and delivered a short and perfectly serious talk urging loyalty and achievement in the company.

In broadcast audiences, the prevailing emphasis is upon company interest and company affairs, and usually tickets for the general public are available as a sort of by-product. Tickets for automobile programs, for instance, are distributed largely through the company's dealers, who—naturally!—try to get them into the hands of persons who are good prospects for sales. In general, if you are looking for broadcast tickets, one of the company's dealers usually can do more for you than a broadcasting station.

FEW people realize the extent of this ticket problem. At NBC headquarters in Radio City, for instance, there is a full time office staff of twelve persons who do nothing but handle the ticket situation and supervise the guided tours. This is in addition to the guides themselves, fifty-two trained, smartly uniformed and polite young men, making a grand total of sixty-two persons in this Department.

Supervisor of all this activity for NBC is Gordon H. Mills, who says, "Broadcast audiences have grown so rapidly in the past few years that many observers lose their sense of proportion. Our primary purpose is not to provide a show in a studio which people may come to see, but to send out a broadcast to the listening millions. This is the essence and the magic of radio—that those listening millions do not have to go out and seek entertainment. Radio brings that entertainment right into their own homes.

"Once we get a good program out on the air, we consider our job finished. We have taken care of the persons to whom radio is really directed—the listening audience. The comparative handful in the studio are a secondary consideration. The practice at NBC is to allot seventy per cent of the available tickets to the client who usually employs them for commercial and good will purposes, and we retain thirty per cent for our own similar purposes.

"We have a large organization, and departmental allotments become necessarily so small that our own people have difficulty in gaining admission to our own broadcasts. Our sales department, for instance, needs tickets to show prospective clients what we have to offer, and our program department needs tickets to observe and display available broadcasting talent. We operate two nation-wide networks, and (Please turn to page 68)



FREE

Just mail coupon for the most complete book ever written on eye make-up. Note also trial offer.

...

A
MESSAGE
FROM
LOUISE ROSS

DO YOUR EYES ATTRACT OR REPULSE MEN?



No girl, I assert, need have dull, uninviting eyes—it's a handicap to happiness. In 40 seconds you can give your eyes depth, glamour, sparkle—that "come hither" look is yours when you Winx your lashes. No need to be jealous of other girls. You can make your eyes alluring.

Like magic, Winx Mascara, the superior lash darkener, improves your appearance! You'll wonder why you didn't accept my help sooner. Your friends—particularly "he"—will find you doubly attractive.

TO MAKE MEN STOP, LOOK AND LISTEN

I want every girl to give herself a chance on the road to romance—to win real happiness. Remember, your eyes are your fortune. So buy a box of my Winx Mascara today—it's super-fine, safe, non-smarting, smudge-proof—the perfection of years of experience.

Winx Mascara and my other Winx Eye Beautifiers are presented in gen-

erous purse sizes at 10c. Millions of smart girls prefer them to ordinary ones. So will you, I'm sure.

To learn all the precious secrets of Eye Beauty, mail the coupon for my book—"Lovely Eyes—How To Have Them." It's free. Also send for a trial box, if a 10c. counter is not handy.

Louise Ross

WINX 10¢ EYE BEAUTIFIERS

Winx Eyebrow Pencil molds brows into charming curves.

Winx Eye Shadow gives depth and glamour—a fine cream.

Winx Cake Mascara darkens Lashes instantly, perfectly.

Winx Eyelash Grower promotes luxurious soft lashes.

Winx Liquid Mascara preferred by many—easy to apply. Water proof

FREE Merely send Coupon for "Lovely Eyes—How to Have Them" T.M. 2-35

Mail to LOUISE ROSS, 243 W. 17th St., New York City

Name.....

Street.....

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

If you also want a generous trial package of Winx Mascara, enclose 10c, checking whether you wish Cake or Liquid Black or Brown.

A TRUE STORY



By AN OHIO MOTHER

Who tells of a simple aid to good health and a beautiful complexion

When children grow up with fine complexions and are "pictures of health," mother usually has contributed some good sound advice. We thank Mrs. Leo Platteborze of 22 Euclid Avenue, Struthers, Ohio, for her letter, below, telling what she found so essential in bringing up strong, healthy children:

"I am enclosing a photograph of my two oldest children in babyhood. They were both Nujol babies.

"I started my newest baby on it when she was three months old and she has a fair complexion and is just as regular as the rest of us.

"The only disease the children have had has been measles and no bad after effects developed. They certainly are the pictures of health and I have always felt that we owe our gratitude and our 'regular health habits' to Nujol.

"We are constant users of Nujol. I always have an extra bottle on hand. It has kept us healthy all through the long hard winter we had. Our habits were regular.

"I really do think all children would be healthier if they were given Nujol—also grownups. It has done wonders for me. I have used it for a dozen years. Our boy is 12 years and sure is strong and very healthy. I really just couldn't keep house without Nujol."

Nujol, "regular as clockwork," now comes in two forms, plain Nujol and Cream of Nujol, the latter flavored and often preferred by children. You can get it at any drug store.

What is your Nujol story? If you have been using Nujol for ten years or more, if you are bringing up your children on it, tell us. Address Stanco Inc., 2 Park Avenue, Dept. 19X, New York City.

Copyright, 1934, Stanco Inc.

Try to See a Broadcast

(Continued from page 67)

personnel and friends of our out-of-town stations must be taken care of when they come to New York and want to see broadcasting at headquarters.

"Our good will and public service requests are never ending. About a year ago a group of 400 Congressmen came to New York from Washington. They wanted to see a broadcast, and we were helpless until one of our clients, Cities Service Corporation, generously turned over tickets from their allotment and we were able to take care of the visitors. We have constant requests for tickets for visiting diplomats, public officials, educators and others to whom we, as representatives of American broadcasters and American broadcasting, feel obligated to show as much courtesy as possible. With our utmost effort, we are barely able to meet our obligations."

IT is time now to say a word about the NBC guided tours through its new plant in Radio City. This tour takes you through the entire plant, shows you not one, but all the various types of studios, shows how control rooms and announcers' switchboards are worked, shows you the largest studio in the world, the largest switchboard, the largest air conditioning plant, demonstrates how studios are built, how walls are made soundproof, how sound effects are worked, and contains a fascinatingly complete demonstration model of exactly what takes place between a voice spoken into a microphone and the receiving set in your own home. It is the impartial opinion of the present writer, who has had considerable experience in many branches of radio, that this guide tour of NBC is well worth the forty cents charged for it, and is in many ways far more satisfactory than being in one studio for one broadcast where, frequently, you can see but little and hear less.

However, there seems to be but little likelihood that the demand for broadcast tickets will diminish. If you still want tickets, you should by this time have some notion of where to ask for them, as well as some idea of the odds against you and the difficulties with which sponsors and broadcasting companies are confronted. If you do decide to try to get some tickets, here's wishing you luck!

Behind the Dial

(Continued from page 6)

go on the air and Madge Tucker, director of children's programs for the National, Claudine MacDonald in charge of the Women's Radio Revue and Ora Nichols, chief of Columbia's sound-effects department, are just a few of the many women behind the scenes in radio whose names flash into mind. The broadcasting divisions of at least four big advertising agencies are headed by women and there are so many writing scripts that I couldn't venture to list them here.

ALONG Radio Row, James Melton, the tenor, is respected for his physical prowess. He is very dexterous with his fists and quick—a little too quick—about using them in an argument. Jimmy wasn't always that way. Indeed, in his youth down South his pacific tendencies worried his dad for he frequently came home bearing the marks of his more aggressive playmates. However his father cured him by call-

3 worst impressions of faulty make-up

corrected by the face-powder that's moisture-proof!



SHINY NOSE can't happen when a powder won't absorb moisture!

FLOURY BLOTCHES don't occur with powder that won't cake-up!



CLOGGED PORES can't happen when powder stays soft and fine!



1/4 ounce of \$3 La Richeesse Perfume FREE to win new friends for the powder that never clogs... always clings!

DO you want to make your skin clear, transparent, lovely?... And have it last that way for hours? Then try this moisture-proof face powder!

Don't take our word. Put a spoonful of Luxor in a glass and pour water on it! Notice what happens. It does not mix with the water. It rises to the top soft, dry, smooth as velvet.

There's moisture on even the driest skin. But Luxor won't mix with it, any more than with water in the glass.

That's why it defies the ravages of oils, pore secretions and other enemies of long lasting make-up.

Accept this Perfume Gift

Once you've tried Luxor, you'll stick. Most women do. That's why we can afford to give you this free quarter ounce of \$3 La Richeesse Perfume. A rare French scent, mysterious, with the overtone of lure! Our gift. Just to induce you to try the first package of Luxor. Order Luxor at your favorite toilet goods counter today. Only 55c for this velvety, fine powder, scented ever so tastefully. It bears Good House-keeping Seal of Approval. Or send coupon now for a generous supply.

Made only of the finest ingredients.

55c



MAIL COUPON NOW FOR WEEK'S SUPPLY!

LUXOR, LTD., 1335 W. 31st St., Chicago, Ill.

Please send me your generous trial packages of Luxor Moisture-Proof Powder, Rouge and new Special Formula Cream. Here's ten cents to help cover mailing costs. (Offer not good in Canada.)

Check, POWDER: Rose Rachel Rachel Flesh
 TM-2 ROUGE: Radiant Medium Sun-glow
 Pastel Vivid Roseblush

Name _____

Address _____

ing him "Little Lord Fauntleroy." The term was so opprobrious to Jimmy he became the holy terror of the neighborhood just to prove to his father that he was no sissy.

ROSA PONSELLE, once plain Rose Ponzillo, a poor American girl of Italian ancestry, rates as one of the world's greatest sopranos. Miss Ponselle lives in an Adamless Eden in a New York penthouse afraid to marry for fear it will interfere with her career. With her are her sister, Carmela, also known to opera and radio audiences; a friend from her school days, Mrs. Helena Angle; and her piano teacher, Ann Ryan. And, oh yes, two dogs, "Whiskers" and "Smoky."

Trumpet players are a funny lot. There is one who used to play in Al Goodman's Orchestra who could read music only when it was upside down. Before joining the band he was a printer and learned to read type backwards or upside down. He couldn't get over the habit when it came to reading music.

EVERETT MARSHALL goes to Hollywood June 1st to appear in a Warner Brothers' picture. . . . Business note: Johnny Marvin, recently broadcasting from Station WGY, Schenectady, N. Y., manufactures and sells an oil-burner bearing his name. . . . Betty Jane, the canary heard on the new ABS network, was christened Betty Gottschalk. . . . Attorneys for Fay Webb Vallee fighting for an increase in her \$100 weekly allowance, claim Rudy is worth \$3,000,000 and earns \$350,000 a year.

BING CROSBY gets \$2,800 a broadcast. . . . "You Can Trap Peas with Mashed Potatoes" is the title of a new ditty by Walter O'Keefe who is responsible for the revival of "The Man on the Flying Trapeze." . . . The fingers with which Lennie Hayton tickles the ivories of a piano have been insured for \$100,000. . . . Owen Davis, veteran dramatist who has written more plays than he can remember, has succeeded Courtney Ryley Cooper as librettist for "The Gibson Family." . . . Helen Morgan looks like a Hollywood fixture. . . . She has leased W. C. Fields' house in the Toluca Lake district near George Brent's place. . . . Sue Read, of Roxy's new gang, is a dead ringer for Colleen Moore. . . . And Ray Perkins is frequently mistaken for Freeman Gosden, the Amos of Amos 'n' Andy.

They had a bit of a time figuring this one out over at CBS. A letter arrived addressed to "Pequeno Juan Pequeno" and there is no one at Columbia answering to that name. Finally someone with a knowledge of Spanish decided it was for Little Jack Little, which it was.

JANE FROMAN wears overalls when she goes into the kitchen to cook. She finds the pockets ideal for holding knives, forks, spoons and other cooking utensils. . . . Jacques Renard has removed several chins and 100 pounds of surplusage by the milk diet. . . . Cal Yorke, of "45 Minutes in Hollywood," was Henry Van Voorhees when he was an actor on the legitimate stage years ago. . . . Grace Moore once understudied Julia Sanderson in a Broadway musical show. . . . Will Rogers never wears a tuxedo, even when he is toastmaster at a banquet. His "uniform," as he calls it, for such occasions, is a blue serge double-breasted suit. . . . According to George Givot, the Grik Ambassador, Rudy Vallee is an old "croonie" of his!

"Why I Believe in Radio"

(Continued from page 11)

lead in 'Little Old New York,' I shall wear boy's clothing in some of the acts. Being properly costumed puts me in a mood—I can't explain, exactly, but I think that my air audience feels it despite the fact that they can't see me."

I NODDED slowly. I knew what she meant. I had felt the transition from gingham to chiffon—from tulle to fur.

Mary Pickford continued: "Once in the mood," she said, "there isn't anybody that I can't be. I can change in a second from a housewife to an opera singer. I can be a debutante or a child or an aged woman. I can be a beggar or a queen. It's something that comes over me in a flash. That transforms—in a spiritual fashion—the color of my eyes and my hair and my height and—and everything!"

I asked, "Did any part ever elude you? I mean, were you ever unable to portray a character—to catch a mood?"

Mary laughed. Her laughter is as young as April. She said:

"You'll think I'm mad when I tell you this, but I'm lost and embarrassed when I'm doing—*Mary Pickford*. When I stand up to the mike as myself, I find it enormously difficult. I become shy and worried and—yes—afraid. 'What is there in me that they want?' I ask myself. 'What have I that's worth giving?'"

I stared at the figure curled up in front of me in the cozy chair. It might have been a girl in her teens that I saw—small and blond and sweet; a girl with wistfulness lying like a curtain before her eyes. But despite her appearance I knew that I was in the presence of one of the real personages of the decade—a pioneer in new fields, a faultless artist, an extraordinary business woman, a great soul! What had she to give, she wondered? I smiled at the thought. What hadn't she already given! America's Sweetheart—her familiar title came back to me. A maudlin title, perhaps, but one bestowed in love and bestowed spontaneously, by the entire nation. I wanted to say a thousand things, but I merely asked:

"Was it a sudden decision—your going on the air? Or was it the result of building and planning?"

Mary Pickford answered, "It was very sudden. I'd always said that I wouldn't be interested in radio. The few times that I talked on the air—for charity, for drives, that sort of thing—had left me cold. And then all at once I realized that I was feeling an urge to make myself heard *via* this different medium. It was a very keen urge—the sort of sensation that ministers refer to as a 'call.'"

"Was anything directly responsible for this urge?" I asked. "Or did it just happen?"

Mary Pickford's tone was deeply thoughtful as she made answer.

"Nothing just happens," she said. "That's a wonderful fact that life has taught me! Yes—something was directly responsible. Any number of somethings, in fact! *My fan letters.*"

"You see—" there was pride on her uplifted face, and humbleness, too. "I've invariably received an enormous number of letters. Giving me praise and suggestion—offering me confidence and allegiance. Usually the letters had talked about this or that screen performance, this or that personal matter, but unexpectedly the tone of them changed and people began to ask why I didn't go on the air, why I was neglecting the opportunities of radio. When—so the letters said—my message was needed.

"I've never failed to take my mail very seriously. Letters—to a person in my situation—are the pulse of the public! If so many people thought I had something worth while to contribute to radio, perhaps I had. Perhaps I'd been wrong in pushing offers aside, and shelving suggestions. I recall one letter in particular. It came from out of nowhere, and it was both unsigned and undated. I had a feeling that it was from a person who didn't consider dates very important."

MARY PICKFORD paused for a long moment while I waited. It was as if she were trying, mentally, to pierce a veil of darkness. She went on at last.

"It was from a shut-in," she said, "a woman who had never been out of a quiet house, not since she could remember. She wrote to me in this vein—"

"I've seen your picture in magazines and I've followed your career. I've devoured your writings, too. I feel that I know you nearly as intimately as I know the folk who go in and out of my room. But oh, there is one link missing in the chain! If I could hear your voice our friendship would be complete!"

"I wonder, Miss Pickford— (I can't express in words," said Mary softly, "what I read between the lines of that letter!) 'if you realize what the radio means to shut-ins? To people who are blind and halt and maimed? To people who, like myself, must be motionless? I wonder if you realize what it would mean to them to have you?'"

Again the girl in the deep chair paused but now her quiet hands were once more moving—were outstretched warmly, as if in greeting to someone that neither of us could see.

"As I told you, that letter was unsigned," Mary Pickford said slowly, "there was but one way in which to answer it. I answer it—as I answer all of my known and unknown friends—every Wednesday evening, with my broadcast. . . ."

A SECRETARY came into the drawing-room. A phone rang in the distance, and a delivery boy brought in a huge box of flowers. I heard inquiring voices in the hallway, and knew that I was at the end of a lovely interlude.

"Well," I said, rising regretfully from my place, "there isn't much left, is there? You've done everything—this is the ultimate achievement. You've conquered radio as well as the screen! You've taken the air—" I smiled, "by storm!"

Mary Pickford rose with me. She was laughing her April laughter. But her eyes were not laughing—they were looking ahead as, I told myself, her eyes have always looked ahead.

"There's television," she said. "It's just around the corner. I think that will come next!"

Mary Pickford may be heard each Wednesday at 8 P.M., E.S.T., over the following NBC stations:

WEAF, WTIC, WTAG, WEEL, WJAR, WCSH, WLIT, WFBR, WFFA, WDAF, WTMJ, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAL, KSD, WOW, WOC, WHO, WCKY, CFCF, WMAQ, WIBA, WEBC, WKY, WDAY, KFYP, WPTF, WMC, WJDX, WSMB, WAVE, KVOO, KTBS, WOAL, KOA, KDYL, KPO, KGW, KOMO, KHQ, KTAR, KFI, CRCT, WIS, KRVA, WIOD, WFLA, WSM, WSB, KPRC, WJAX, KSTP, WFAA, WWNC.

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PUT ON 5 to 15 POUNDS
Quick - NEW EASY WAY

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

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money instantly refunded.

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

Special FREE offer!

To start you building up your health *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body", by a well-known authority. Remember, results are guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 872, Atlanta, Ga.

YOU'D NEVER THINK THEY ONCE CALLED ME SKINNY

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

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

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

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from special *brewers' ale yeast* imported from Europe—the richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful!

But that is not all! This marvelous, health-building yeast is then *ironized* with 3 special kinds of strengthening iron.

A new figure—quick!

Day after day, as you take Ironized Yeast, watch ugly, gawky angles fill out, flat chest develop and skinny limbs round out attractively. And with this will come a radiantly clear skin, new health—you're an entirely new person.

Skininess dangerous

Authorities warn that skinny, anemic, nervous people are far more liable to serious wasting diseases. So begin at once to get the rich blood and healthy flesh you need. *Do it before it is too late.*



NATURAL LIPS

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Dick Powell

IN LIPSTICK TEST



HERE ARE THE LIPS DICK POWELL SAW



popular young star tells why he chose the Tangee Lips



"I work with girls made up in grease paint all day long", Dick Powell explained. "In the studio you've got to have it. But off the lot, I don't like it—there's no romance in lips with that hard, coarse, look. No man cares for 'painted' lips."

Millions of men feel exactly that way about painted lips. But Tangee isn't paint! It makes your lips soft and rosy and appealing, because it brings out your own natural coloring—without coating the lips with a smear of paint.

In the stick, Tangee looks orange. On your lips (because of the exclusive Tangee color-change principle) it changes to the one shade of blush rose most becoming to you. Get Tangee today. There are two sizes, 39 cents and \$1.10. And if you'd like the special 4-piece Miracle Make-Up Set, containing Tangee Lipstick, Rouge Compact, Creme Rouge and Face Powder, send 10 cents with the coupon below.



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The Miracle in Your Home

(Continued from page 9)

microphones. It is up to him to mix and blend them in proper proportions, voices with the orchestra, a musical cocktail, which makes for a harmonious, balanced program on the air.

"For this reason the control engineer must have, if not a technical musical training, at least an accurate ear for music.

"His second function is to establish an adequate volume control. The minute currents set up by a whisper or a delicate musical instrument must be greatly amplified to raise them above the ordinary noise level.

"At the same time the maximum sounds which would blast unpleasantly in the loudspeaker must be moderated."

And how does the engineer know how the program is coming through in time to rectify it? The whole matter is almost instantaneous, since radio waves travel at the speed of 186,000 miles per second. Thus by flipping a switch, the engineer, who wears no headphones, can hear the program which he has mixed and blended coming through the loudspeaker in his little room either direct from the stage, or if he chooses, after it has passed through the WABC transmitter at Wayne, New Jersey, at practically the same time.

He need not rely entirely on his ear for judgment as to volume, however. Before his eye on the control board is a volume indicator, a dancing needle on a lighted dial which instantly records every variation in intensity.

Looking back to the stage we note that Miss Ponselle stands a considerable distance from the microphone as she sings. Is this sound too great for the control apparatus to cope with? Not at all. It simply means that placed at this distance, the microphone is able to gain a true perspective of her voice and transmit the full tonal effects without impairment.

BUT there is much more to be seen along the magic radio route, so we hop in a cab and shoot back across town to Columbia headquarters. At that very moment under the streets on which we are riding, Miss Ponselle's voice, in the form of electrical impulses, is travelling over special circuits, bound for the nerve center of the network which is known as the master control room.

We arrive at the master control room while the Chesterfield program is still on the air. It is a small room perched above the studios. Its appearance is an absolute mystery to the layman with high black panels lined with banks of switches and dials. How its combinations and combinations of combinations are ever made to function "on the nose" as radio parlance has it, is one of the mysteries of the engineer's art.

Here again is the same program coming through a loudspeaker. Had nothing been done to it since leaving the Playhouse, loss and electrical interference would have diminished it. It must be once more greatly amplified to bring it up to normal sound. Hence the control engineer, although no further concerned with mixing, is again concerned with maintaining an equable volume.

"All stations which are taking the program are fed from master control," Mr. Cohan says. "This program happens to be on a national network. 'National network' is a term which is bandied about with great freedom, but few persons actually know what it is.

"A national network is a hookup of



for a real shine



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stations which are all being fed the same program at the same time over special wire circuits and are in turn putting the program out on the air over their own local transmitters.

"It is in reality a fusion of smaller networks with additional local stations sometimes tapping in as desired.

"For example, at Columbia, master control may be feeding the same program to the Yankee network in New England, the Dixie network through Washington, the Midwest through Chicago, and the Don Lee network on the coast. Or it may be feeding one program to the Dixie, another to the New England and Midwest, according to the interest of the event or the coverage desired by an advertiser."

About five minutes before the end of the program the engineers get the network ready for the next show. As the end of the half hour approaches, the control engineer turns a knob which fades the last strains of music to a hush. Then comes the program sign-off, "This is the Columbia Broadcasting System."

This casual phrase is the all-important cue to the scores of local station engineers scattered about the country. Its conclusion is followed by thirty seconds of silence.

"You can see how important it is to have everything function on the dot," remarks Mr. Cohan. "In that brief thirty second period every station which has been taking the program, must plug out, make its own local station signature and prepare to receive the next program which may be a program from its own studios or another network production on an entirely different lineup of stations. The slightest delay would throw everything into confusion."

It is for that reason that no broadcast is allowed to run over the allotted time with the exception of an address by the President of the United States. Should the President's address run over so as to make it impossible to put on the next scheduled program, the key station feeds a standby program to the network which local stations are at liberty to accept or reject.

From early morning until late at night, on the hour, half hour, and sometimes every quarter hour, the entire line-up is constantly shifting, changing into every conceivable combination of regional networks and individual stations.

LET us now follow the electrical impulses which are to come out of your loudspeaker as melodious sounds to a typical transmitter. We may as well go to WABC since it is fed by special circuit from master control just like any other local station.

It is located in the New Jersey countryside as far as compatible with convenience from the interfering noises of the city.

Here two tall steel towers shoulder into the sky above the squat engineering building which houses the equipment. Between the towers is a lacing of sensitive wires from which the electrical impulses, which have been further amplified at the transmitting station to compensate for loss, are broadcast.

"The exact process of sending out radio waves is too technical for brief description," Mr. Cohan says, "but what happens is essentially the same as when you throw a stone into a lake. The undetectable radio waves go out like the ripples of water in ever-increasing circles with ever-diminishing strength.

"The antennae send out both ground waves and sky waves simultaneously. The ground waves which travel over the surface of the earth serve the local territory and become rapidly weakened.

"The skywave which serves the long-

distance receivers travels straight upward very little weakened for a distance of seventy miles or so above the earth where it reaches a layer of free electrons known as the Kennelly-Heaviside Layer which acts as an electrical mirror reflecting the sky waves back to earth.

"Because of the shifting, changing nature of these clouds of electrons, the reflection back to earth is ever variable, sometimes causing signals to come in loud and clear at a considerable distance, sometimes giving rise to 'fading,' 'mushing' or other effects which prove so irritating to the listener."

We go now to a typical home to examine the last item in the wonder chain, the radio receiving set.

One of the most amazing things in the whole miracle of radio is that the electrical impulses after their long and varied journey are still strong enough to be reconverted into sound.

"It should be borne in mind," Mr. Cohan points out, "that the electrical impulses coming in through the receiving antennae are not strong enough in themselves to actuate the loudspeaker. They serve rather as a valve actuating and controlling the current derived from power line, battery, and the amplification action of the receiving tubes."

"The function of the receiving apparatus is twofold. Its first is selectivity—to pick out of the air the signals of the particular station to which it is tuned at the moment.

"The second is to reconvert the impulses thus received into sound naturally and without distortion."

Thus we have followed the course of a broadcast as it goes over the Columbia network with its maximum hookup of 102 stations.

A PROGRAM from the National Broadcasting Company comes to you on substantially the same principles except that two networks, the Red with sixty-three stations and the Blue with sixty, are fed out of master control in Radio City simultaneously, according to O. B. Hanson, chief engineer. WEAJ is the key station of the Red, WJZ key station of the Blue. But, of course, as on the Columbia network, a broadcast may originate from any local station, or from any point on land or sea or in the stratosphere by short wave or remote control.

And what of the great army of unknowns whose responsibility it is to see that your favorite entertainment comes to you day in, day out, hour after hour, without flaw or failure?

"An engineer's job," Mr. Cohan declares, "is as trying as anything you can think of from the standpoint of mental

and physical strain. But there is this to be said for it—it is never a bore.

"An unforeseen emergency occurs. We can correct it and take pains that it doesn't happen again. But next time it will be an entirely different emergency. Therefore we must have men who can do the right thing instinctively when the time comes—and do it fast.

"If something goes wrong before a program takes the air we have a few minutes in which to work. But things have a way of happening while the program is on the air and then they must be remedied at once.

"A network broadcast passes through a million or so contacts, plugs, tubes and relays. There can be trouble at any one of these points. Odd accidents can happen, like these: a mouse crept into a transmitter, got himself electrocuted and kicked the transmitter off the air. A member of a quartet rested his heel against the wall while singing and pulled out the plug to the microphone. A waiter in a supper room watered a potted palm and incidentally, the microphone concealed behind it which was broadcasting a dance band, thus putting the mike out of commission. Once a soldered wire broke in a portable control outfit on the job, and the engineer had to hold the ends together with his hand during the broadcast.

"As a matter of protection, rehearsal schedules are so arranged that bands, singers and other artists are on hand in 'dead' studios and could be put on the air within a couple of seconds should anything go wrong at the origination point. When we do a delicate 'remote' job where we may have difficulty in getting the program through, we often have a program running at the same time in a studio ready to be put on if the need arises.

"Sometimes it is the local transmitter which kicks off and that is a problem for the local engineers, a matter beyond the network's control.

"Perhaps it would seem from a recital of these difficulties and headaches that we are in hot water all the time. But as a matter of fact our operations record so far in 1934 has been 99.7 per cent efficient."

THE services of some 2,000 radio engineers are required to operate the radio stations of the country, according to NRA figures, ranging from two or three for the smaller stations to a staff of seventy-five or so for the larger ones.

Minimum wages for engineers are fixed by the NRA according to station classification at twenty, thirty or forty dollars per week.

There is comparatively little unemployment among experienced radio technicians. Yet investigation seems to indicate that it offers but limited opportunities to the person who has not actually worked in the field. Employment opportunities everywhere come only through expansion and replacement. Expansion in radio is naturally curtailed by Federal control which allots only so many wave lengths. And the turnover is not large.

As in other branches of radio, key jobs are mostly filled from the personnel of smaller stations, for under the pressure of their large scale operations and the importance of each detail, the networks can afford to gamble only on men who have been tested under fire.

And qualifications? A sound technical training and experience in radio, if possible, for the radio engineer must begin where the electrical engineer leaves off. Above all, a sturdy physical constitution is a requisite as well as nerves of iron and the ability to think and act like lightning in a pinch.

For the job of an engineer is a fascinating one—but a tough one, too.

DOES YOUR SKIN LOOK LIKE SILK OR CANVAS?



IT'S THAT HARD-TO-GET-AT "SECOND LAYER" OF DIRT THAT MAKES YOUR SKIN COARSE AND GRAY

By *Lady Esther*

A black slip under a white dress will make the white dress look dark—grayish!

The same holds true for dirt buried in your skin. It will make your skin look dark—give it a grayish cast. It will also clog your pores and make your skin large-pored and coarse.

It's safe to say that 7 out of 10 women do not have as clearly white and radiant and fine a skin as they might, simply on account of that unsuspected, hidden "second layer" of dirt.

There is only one way to remove that underneath dirt and that is to use a cream that penetrates the pores to the bottom.

A PENETRATING Face Cream

Lady Esther Four-Purpose Face Cream is a *penetrating* face cream. It does not merely lie on the surface of your skin. Almost the instant it is applied, it begins working its way into the pores. It goes all the way down to the bottom of the pores—doesn't stop half way.

Going to work on the waxy dirt, it breaks it up—*dissolves* it—and floats it to the surface where it is easily wiped off. When you cleanse your skin with Lady Esther Face Cream you get dirt out that you never suspected was there. It will probably shock you when you see how really soiled your skin was.

Two or three cleansings with Lady Esther Face Cream will actually make your skin appear whiter—shades whiter. You would think almost that you had bleached it, but that's the effect of *thoroughly* cleansing the skin.

When your skin has been thoroughly cleansed it blooms anew, like a wilting flower that has been suddenly watered. It becomes clear and radiant. It becomes fine and soft.

Supplies Dry Skin with What It Needs

As Lady Esther Four-Purpose Face Cream cleanses your skin, it also does other things. It lubricates the skin—resupplies it with a fine oil that overcomes dryness and makes the skin velvety soft and smooth.

Cleansing the pores as thoroughly as it does, it allows them to function freely again—to open and close—as Nature intended. This automatically permits the pores to reduce themselves to their normal, invisible size.

Also, Lady Esther Face Cream makes so smooth a base for powder that powder stays on twice as long and stays fresh. You don't have to use a powder base that will ooze out and make a pasty mixture on your skin.

No Other Quite Like It

There is no face cream quite like Lady Esther Face Cream. There is no face cream that will do so much definitely for your skin. But don't take my word for this! Prove it at my expense.

Let me have your name and address and I'll send you a 7-days' supply. Just mail a penny postcard or the coupon below and by return mail you'll get the 7-days' supply of Lady Esther Four-Purpose Face Cream. Let your own skin tell you how different this face cream is from any you have ever tried.

(You can paste this on a penny postcard) (9) **FREE**
 Lady Esther, 2020 Ridge Ave., Evanston, Ill.
 Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream.

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 (If you live in Canada, write Lady Esther, Toronto, Ont.)

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A NEW PERSONALITY SERVICE FOR READERS OF TOWER RADIO

And now to help you, and other readers of TOWER RADIO, we have arranged to provide something entirely new in the way of personal service. Write to the Type Editor, care of TOWER RADIO, 55 Fifth Avenue, New York, giving a brief description of yourself—your height, weight, hair and eye coloring—and the name of the star whom you think you most resemble. If you have an inexpensive photograph or snapshot of yourself enclose it in your letter. In reply, our Beauty and Fashion Editors will give you advice and suggestions regarding make-up, dress, hair arrangement, etc., most appropriate to your type.

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THE FINISHING TOUCH

Ho! . . . for the season of galoshes, sneezes, sniffles—and overheated rooms. Hurray for KOOLS, the cigarette that refreshes and soothes your sorely tried winter throat! Mildly mentholated: your throat never gets dry. Cork-tipped: KOOLS don't stick to your lips. B & W coupon in each pack good for gilt-edge Congress Quality U. S. Playing Cards and other nationally advertised merchandise. Send for latest illustrated premium booklet. (Offer good in U. S. A. only.)

SAVE COUPONS for HANDSOME MERCHANDISE



15¢ for TWENTY 25¢ CANADA

Brown & Williamson Tobacco Corp., Louisville, Ky.

Straight Shooting with Tom Mix

(Continued from page 15)

off the radio as he is in the radio stories. Mr. Hemus is both singer and actor, and played and sang in such productions as "The Student Prince" and "The Vagabond King," and had a prominent part in the Broadway production of "The Command to Love," with Mary Nash and Basil Rathbone. He was born 'way around the other side of the globe from the United States, in Auckland, New Zealand (can you find that on the map?) but he was brought to this country when he was seven years old; spent a great deal of time in the West, and says he enjoys playing on the Tom Mix programs as much as anything he has done in a long and successful career in radio.

THREE other characters who appear frequently in the Tom Mix stories are great favorites with listeners. The old Indian chief, Eagle Feather, is played by Jack MacBryde, a very popular radio and stage actor whom you hear as the pal and companion of the detective, Spencer Dean, on the Eno Crime Clues program. The chief's son, Flying Eagle, is played by Jimmy McCallion, who has been in a great many radio programs, as well as in such stage plays as "Lysistrata" and "This Year of Grace," and also in short subjects in the movies. The old Chinese cook, Lee Loo (don't you love his comical sayings?) is played by Bruno Wick, who is really a quiet, rather scholarly person, and one of the ablest character actors in radio.

One vital factor in the success of the Tom Mix programs is that they receive the constant supervision and help of Paul Wing, an experienced author, actor and radio producer, whose programs, "The Story Man," proved tremendously popular on the National Broadcasting Company network. But wait a minute—what's that we hear? Cowboy yells and hoofbeats. Hurry over to the radio. The Tom Mix Straight Shooters are on the air!

Tom Mix and his Straight Shooters may be heard each Monday, Wednesday and Friday at 5:15 P.M., E.S.T., over the following NBC stations:

WEAF, WTIC, WTAG, WEEL, WJAR, WCSH, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WLW.

Take Your Troubles to the Voice of Experience

(Continued from page 57)

a way to associate yourself with a mental hygiene clinic and reorganize your pattern of life.

Now, this is not the answer that you expected. But I assure you that it is the sanest reply that anyone can give you, and I hope that you will take it in the spirit it is given and guide yourself accordingly.

I HAVE just received a pitiful appeal signed simply with the initials M. H., New York. But, if I am to be able to help this girl through her tragic hour, I must have her name and address. Little Lady, I have helped over five hundred in the last year. Give me your



Alone at first,



popular at last

Blue Waltz brought me happiness

If you're lonely . . . as I used to be . . . if you long to have more dates, let Blue Waltz Perfume lead you to happiness, as it did me.

Like music in moonlight, this exquisite fragrance creates enchantment . . . and gives you a glamorous charm that turns men's thoughts to romance.

And do try all the Blue Waltz Cosmetics. They made me more beautiful than I'd ever imagined I could be! You'll be surprised at how much these wonderful preparations will improve your beauty.

Blue Waltz Lipstick makes your lips look luscious . . . there are four ravishing shades to choose from. And you'll love Blue Waltz Face Powder! It feels so fine and soft on your skin and it gives you a fresh, young, radiant complexion that wins admiration.

Make your dreams of romance come true . . . as mine have. Buy Blue Waltz Perfume and Cosmetics today. For your protection, they are "certified to be pure" and they are only 10c each at your 5 and 10c store.



Now you can ensemble your beauty preparations. You find the same alluring fragrance in Blue Waltz Perfume, Face Powder, Lipstick, Cold Cream, Vanishing Cream, Brilliantine, Cream Rouge, Talcum Powder, Toilet Water. Only 10c each at your 5 and 10c store.

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PERFUME AND COSMETICS
FIFTH AVENUE · NEW YORK

name and address and I will try and help you too.

I would like also to have the name and address of the woman who sent me the letter enclosing a copy of an insulting note which she found in the pocket of her son addressed to his younger sister. This is by no means an isolated case and I believe I can help his mother to get this boy straightened out, if she will write me again.

DEAR VOICE OF EXPERIENCE: My son, ten years old, has formed the habit of boarding freight trains out of town. We have always lived in railroad towns and his father is a mechanic at the local shops. The boy always gets off at the nearest town where there are relatives, unless he is taken off before he gets there. He tells who he is and where he is from.

Lately, however, he has resorted to entering neighbors' homes while they are away and taking money. He has never enticed anyone to go with him and there is no planning in advance. As soon as he gets the money, he finds a boy friend or a group of boys and admits what he did. Then he shares the money. He doesn't seem to think he has committed a crime. He always holds the money until he is caught. We have still to catch him in a lie. At one time he took money from home, boarded a freight train to the airport seven miles away and rode up in an airplane. He craves adventure.

Whipping does him no good. Depriving him of his freedom has not changed him. We have turned him over to the juvenile officers and he is now on probation for a year. He knows he will be sent to the State Industrial School. But that excites no fear in him. In fact, he is curious to know what is there. He is not a mean child at heart and takes punishment in good part, admitting he deserves it.

I will be waiting anxiously for any advice you can give me on this problem. All others confess their inability to solve it.

MRS. E. L.

ANSWER: My friend, suppose this ten-year-old son of yours suddenly took down with a high fever and commenced breaking out with a rash. Who would be the first one that you would naturally call in a case of this kind? Your physician? Certainly—because the boy is sick and naturally needs the services of a competent doctor.

Why then has it not occurred to you that, since this boy of yours is evidently suffering from a mental illness, it might be a wise plan to submit his case to a mental physician? Kleptomania (or the taking of property of another whether or not it is needed) is not confined by any means to the rank of pauperdom and many a boy or girl has had his or her life ruined because he has been made a juvenile case as a result of thievery, when in reality he was not a thief at heart. They are truly pathological cases, and the beauty of it is that the large percentage of these cases are amenable to treatment, but it must be treatment of the proper kind.

If a boy lies or steals, there is usually a reason for it, not always pathological. That's the reason I wrote a whole pamphlet on the subject, "Why children lie and steal." But I am not so sure that the material contained in that pamphlet would be of assistance in your case, because I really believe that this boy, from what you have told me, needs the care of a competent psychiatrist. Even though he be sent to the industrial school, it will have no effect upon him, so far as correcting the cause of his kleptomania is concerned; and it will have anything in the world but a good effect upon him otherwise.

Radio From the Inside

(Continued from page 42)

THESE radio people always think in terms of shop.

A production man at Radio City went to the Army-Navy football clash in Philadelphia. When he returned to the studios, Jimmy Wallington asked him how he liked the game.

"The game was O.K.," the production man replied, "but the bands' set-up was bad."

MARK WARNOW, the CBS orchestra leader, is the only individual outside of the film industry for whom the screen companies are anxious to unreel special previews. Up until last year, Warnow only had time to go to a movie theater on an average of once a month, but now he sits practically alone in small projection rooms three times weekly while showings of advance pictures are provided especially for him. This transition occurred when he was placed in charge of the music for the "Forty-five Minutes in Hollywood" series, in which capacity he passes on the musical value of the films for radio previews.

The motion-picture barons realize the ballyhoo value of the air-waves to interest potential box-office customers in their products. Therefore, they regard an advance radio tabloid of their latest efforts as an important exploitation feature. So Warnow is besieged by all sorts of invitations to have special screenings for him to witness . . . which is more than the picture films will do for an individual movie critic.

EVERY month, Columbia releases the tabulation of fan mail credited to artists and programs for private information among its executives. A recent report provides me with a very amusing item. Heading the list were such performers as Kate Smith, Bing Crosby, Will Rogers, and others with thousands of pieces of mail registered opposite their names. And all the way down the list, at the end of six pages, the last line read: "Time announcements—1." This lone fan letter, I learned, was from, of all persons, a lifer at Sing Sing . . . for whom time could mean but little.

A RADIO sponsor is handing out a lot of shekels each week for an original musical comedy of an hour's length. But one of its composers isn't really doing right by his Nell. He played a new song he had written for the radio musical at a music publisher's office, merely to provide his friend with a pre-hearing. But when the publisher, enthusiastic over the tune, offered to buy the piece for a spot in a forthcoming film, the song writer turned it over to him . . . for more cash.

RICHARD GORDON isn't Sherlock Holmes because he wouldn't take a salary cut. . . . Dick Rodgers and Larry Hart are auditioning original musical comedy. . . . The Shadow has changed its cast . . . has replaced Frank Readick in the role. . . . The hymn that signs off the Atwater Kent programs has been used by the series since 1925. . . . Next year the NBC and CBS football experts will get in a huddle and pick out their broadcast games so there

won't be needless duplications which are not fair to the fans.

I'M a bit surprised that Heifetz allowed himself to be quoted as saying, "Radio should have several minute pauses between selections by large orchestras and important soloists just as is done in the concert halls." I dare any program to attempt the interpolation of even ten seconds' silence during the broadcast. Radio listeners would rise as one and switch their dials to other stations. They just aren't patient. There must be something blaring away every second.

BARBER-SHOP ballads are in order for Andre Kostelanetz on Tuesdays—for that is the day that he schedules his weekly haircuts. One day his barber began talking—which wasn't anything unusual—but this time Andre listened for his trimmer-upper was telling him how he enjoyed the Chesterfield broadcasts. The barber then asked Andre if it were possible to get tickets to see a broadcast. The conductor said he'd be happy to.

"Good," replied the barber, "I'd like to see this fellow NINO MARTINELLI sing tomorrow night."

Andre says he couldn't do a thing about it. The barber was holding a razor.

THERE'S a young fellow now drawing his songs over the Columbia network who is billed on the air as Indolent so-and-so. But he's really not so lazy when it comes to answering his mail from feminine fans. He starts a regular correspondence with the New York writers and finally suggests that it'd be a good idea if they—the listeners—would reverse the usual procedure and send him their photographs. Then he calls up the best-looking gals and dates them up.

DID you know that George Hall's father has never heard one of his son's radio programs? It seems that when young George forsook classical music to become a dance band leader, it was a great disappointment to his parent who once was one of the most noted cellists of his day. And although Hall is on the air with his rhythm melodies almost daily, his father, whose name is Bassinelli, has never gotten over the shock and refuses to listen in. This Yuletide, Hall was unable to attend his family's Christmas dinner, and the relatives thought it would be a nice idea to have him there musically by tuning in his program on the dining-room's loudspeaker. But the "old man" arose from the table and left his turkey. However, despite their musical differences, the father and son are the best of pals.

THEY'VE quite a problem on their hands at the Chesterfield programs these cold Monday nights. Rosa Ponselle, a prima donna in more than one sense of the word, insists that the steam be turned off in the Radio Playhouse when she sings, claiming it affects her voice. The musicians on the program claim that they can't play their instruments in a cold place.

So there you are.



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Watch for the beautiful cover of
LEAH RAY
TOWER RADIO for MARCH

HARRIET HILLIARD says

VARY Your Type of BEAUTY

Make-up and hair arrangement should be chosen to suit your type and varied to suit your mood and the occasion. Here are some helpful suggestions



Barnaba Studios

Front hair arranged in a bang, at right, brings out the siren quality of Miss Hilliard's face.



Tower Studios

Smartness is achieved by the off-the-face coiffure.

The "pigtail" arrangement is youthful and demure.



ANY girl can change her looks with a few strokes of the brush and twists of the comb. I like to have my hair cut so that I can arrange it in different ways—to suit my mood and vary my looks. Sometimes I braid the hair at each side of a center part in a little pigtail and tuck the ends in under the curls—and fasten them securely with hairpins. Sometimes I have it arranged so that some of it comes down over my left eye in a wide wave. Or I have it parted on the right side and waved back off the face and over the ears.

You see, I give variety to my looks as much by the way I have my hair done as by the different clothes I wear.

You must have your hair carefully cut by an expert to get the best results. And you must keep it immaculately clean with frequent shampooing. I have my hair shampooed and waved every week. The girl who takes care of her own hair should

are several attractive coiffures—one that makes for sophistication and smartness, one that makes its wearer appear demure, one that makes her look a bit like a siren.

These different hair arrangements must be chosen carefully. The girl with ears that are large or prominent must manage to have them at least partly covered, no matter what hair style she follows. The girl with a forehead that is too high may shadow it with a light fringe bang. The girl with a face that is too heavy should arrange her hair simply, but never pulled back—puffed out in a soft wide wave, perhaps, to make the expanse of hair relatively large in proportion to the face. You see, that makes the face look smaller and daintier. But, keeping her special problems in mind, she can still vary her hair dress in a dozen ways.

Here is something else to remember. The hair must be brushed and combed every day. This

give it a weekly shampoo, too, and should have it trimmed and thinned when necessary. Then she can arrange it herself with wave-sets and hairpins and intelligent brushing and combing to suit her personality and her mood.

Some faces never look their best under a severe hair arrangement. But for every type of face there

keeps the scalp in good condition and makes the hair easy to work with.

I brush and comb mine thoroughly every night. Then I rearrange it in the style I am following at the moment and fasten it in position with bobby pins. And then I pull on a net, carefully, for the night.

But I never follow one style of hair dressing for long at a time. I like the sense of change and variety that a new coiffure gives. And often a new hair dress is surprisingly becoming.

If there is any "secret" about having lovely hair, it is to keep it soft and glossy. I remember, when I was a girl, women used to curl their hair with hot irons so that it was frequently broken and brittle and lacking in that luster that is nowadays considered essential. Regular and careful washing is most important in bringing out the luster. Brushing is also helpful. It is perfectly possible to brush the hair without disarranging it if it is brushed with an upward stroke from beneath. It is a good plan, I think, to give the hair this thorough brushing just before retiring. It removes any dust that may have accumulated during the day. But if you want to keep your hair neatly arranged, for the next day, always rearrange it before sleeping. Pin the waves and curls in place and put a net over the head, pinning it securely in place. By doing this it is possible to keep the hair looking perfectly well groomed for a week, without resetting. I believe in arranging your hair to suit your mood so long as you don't let it become untidy when you happen to be very busy or feel in an indolent mood.



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Luckies



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