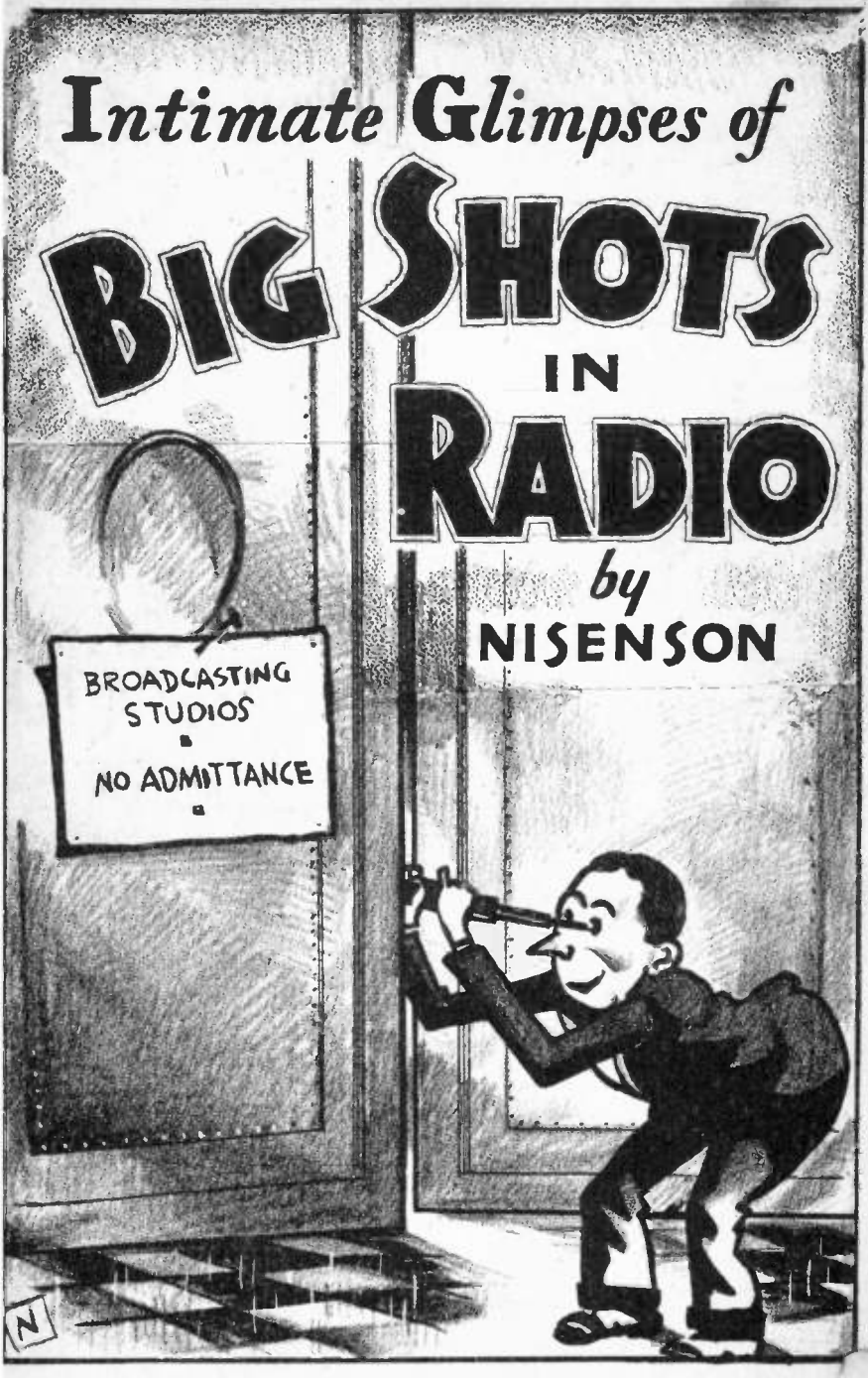
THE BIG SHOTS IN RADIO

KATE SMITH · · MORTON DOWNEY · · ·
AMOS 'n' ANDY · · BING CROSBY · · ED WYNN · ·
BURNS & ALLEN · · *The* STREET SINGER · · SID GARY · ·
SETH PARKER · · GUY LOMBARDO · · LOWELL THOMAS
BOSWELL SISTERS · · *The* MILLS BROTHERS · · ·
RUSS COLUMBO · · HARRY RICHMAN · · ALICE JOY · ·
GRAHAM McNAMEE · · RUDY VALLEE · · BEN BERNIE · ·
RUTH ETTING · · NORMAN BROKENSHIRE · · ·
GENE & GLEN · · *The* GOLDBERGS · · DAVID ROSS · ·
LAWRENCE TIBBETT · · JACK BENNY · · TED HUSING · ·
EDDIE CANTOR · · · ·
CLIFF EDWARDS · · RAY PERKINS · ·

Intimate Glimpses of

BIG SHOTS IN RADIO

by NISENSON



"The Chief of Jesters" ED WYNN

ED WYNN didn't want to be a radio star. . . .

He was very happy and very busy in his show, "The Laugh Parade", when a relentless advertising man cornered him and said, "How about going on the air?" "Not in a million years", said Ed.

"There's money in it."

"Listen a minute," Ed said. "I've got four hundred hats, all of them funny. Could a radio audience see me in them? Could a radio audience see the old shoes I've been wearing since I bought them in 1908? Could they see my crazy costumes and funny face? No! Take all that away and what have you got left? Just a voice telling a funny story. . . . It isn't enough." . . .

"If I'm willing to take the gamble," said the man, "how much would you want for each broadcast?"

Ed Wynn chuckled. I'll polish this guy off, he told himself. I'll give him a price that will shut him up. Aloud he said:

"Five thousand dollars."

The advertising man didn't even blink. He took out a fountain pen and a sheet of paper. "Just sign this contract," he said.

That is how the perfect fool of the stage became the Texaco Fire Chief. . . . His first radio appearance scared him stiff. . . .

Just before the program was switched on, Graham McNamee said, "Remember, Ed, you're playing to twenty million people tonight". That nearly killed him. . . .

That program made history. It definitely marked a trend toward a new sort of radio entertainment and established him as an outstanding favorite. . . . It also taught him that he could get laughs without depending on his hats and crazy costumes. . . .

One of his hobbies is collecting jokes. . . . He has over 80,000 in his files. . . . When he tells them, whether they are funny or not he invariably makes people laugh at them. . . .

He is a self-made man. . . . He has faced many obstacles. . . . Among them his parents. . . . Back in Philadelphia where he was born in 1886, he was just a skinny kid named Israel Edwin Leopold, son of a prosperous millinery manufacturer. . . . His father put his foot down on his stage career, so Israel Edwin took his second name and split it, and marched out to conquer the world. . . .

His early years were spent in vaudeville tours all over America. . . . As a gag he bought a pair of horn-rimmed glasses and wore them in his act. Harold Lloyd saw him and borrowed the idea. . . .

The actors strike of 1919 forced him to produce his own show and to hire a hall where the public could see it. . . . Presently the managers were begging him to come back. . . .

Every week during the summer an audience of three hundred guests are invited to listen to his broadcast in the Times Square studio. . . .

His lisp, his giggle and that occasional "So-o-o" have endeared him to the hearts of millions of radio listeners.

THE KATE SMITH history starts 23 years ago in Greenville, Va., but her childhood was spent in Washington, D. C., where tomboy Kate outdid most of the boys on her block and astonished them with many a *coup d'etat* in juvenile "gangdom". She discovered her voice when she was very young (to this day she has never taken a singing lesson), and she used it mainly for her own amusement and that of the neighborhood "kids".

Kate soon was called to entertain at some of the affairs in Washington. Even then she had her musical triumphs, for at one of these early performances Nicholas Longworth predicted a distinguished singing career for her, and Presidents Wilson and Harding were among her appreciative auditors. At 11 she received her first salary from vaudeville engagements on "amateur night". She always has been able to move the imagination of her audience, and in war time was a youthful favorite with such ballads as "Rose of No Man's Land". Still wearing pig-tails down her back, she made frequent trips to nearby training camps to sing for doughboys.

To please her family, she entered nursing school after com-

pleting her high school course. A year later she emphatically announced that she wanted to sing, and it was not long before she appeared on Broadway. There she chalked up her first triumph with Eddie Dowling in "Honeymoon Lane". After a two-year run she rollicked into the cast of "Flyin' High" where, to use the language of the time, she "wowed 'em".

When Kate's phonograph records reached the best-seller class she became radio-conscious. Kate started broadcasting over Columbia in April, 1931, and her fame spread immediately. She didn't croon, lilt coyly, or vocalize. She "just sang" in a hearty way that won a huge and devoted audience.

Later that month she was booked for a week at the Capitol Theatre, where she had made her bow four years before. The week extended to nine weeks, and a record was hung up for that theatre. Early in the summer she was swamped with votes when the New York Daily *Mirror* ran a radio popularity contest which acclaimed her as "Queen of the Air". ←

The past year has been full of high spots for the genial Kate, but she has found herself in a continual whirl of activity that has completely sapped away all her leisure and might well have caused a break-down for anyone less buoyant and buxom. All the myriad details of radio rehearsals and programs, recordings, personal stage and night club appearances, and frequent benefits, (often as many as three or four in one night), have kept her unbelievably busy.

Despite all this, she is today as unspoiled as ever.

The Boswell Sisters

If Mr. Boswell had not left New Orleans for Florida on an extended trip some six years ago, the Boswell sisters might still be playing stately minuets and sedate classical selections on that time-honored trio of strings; the violin, cello, and piano. But the train had hardly left the station, carrying with it their stern musical mentor, when the three volatile girls—Connie, Martha, and Vet—laid aside the trappings of classicality and took up a more congenial set of instruments. With Connie playing the sax, Vet the banjo, and Martha the piano, the "St. Louis Blues" replaced the melodies of Brahms.

With the discovery of popular rhythms came the desire to sing the tunes they played, and from this transition emerged the Boswell Sisters, specialists in vocal harmonies—vocal harmonies which have brought them fame and fortune through their broadcasts over the Columbia network. Today they appear as co-stars of "Music That Satisfies" over the Columbia network.

The girls are three-quarters French, and were reared in a home rich with the cultural tradition of old New Orleans. Both parents were musicians, and the girls began their musical studies when hardly out of the cradle.

Since only a year separates each from the other—Martha is oldest, Connie next, and then Vet—they have always done everything together.

All during their school days the Boswells appeared at various home-town entertainments. Before long New Orleans began to sit up and take notice, for here were three beautiful youngsters who could play the old classics, set feet tapping to "hot" rhythms, vocalize expertly and even write their own songs. Thus, even their stern father could only nod his head in approval when he returned from Florida.

Their first professional appearances were in vaudeville houses in and around New Orleans. Through stage contacts they became acquainted with the microphone and quickly became great air favorites in the South. On September 14, 1928, the Boswells left the South to accept a six-weeks' engagement in Chicago. The cool reception which awaited these young unknowns on their arrival in the big city contrasted strangely with the enthusiastic ovations they received once they had been heard. All theatre-going Chicago realized that these pretty, dark-haired Southern girls were capable of producing vocal harmonies which were different from anything they had ever heard.

After touring the Middle West, the girls settled down in San Francisco to devote themselves almost exclusively to radio and movie work.

The delightful harmonies produced by the Boswells were quickly and enthusiastically approved by the radio public, and the sister team soon took its place as one of the oustanding features on the air.

HARRY RICHMAN

RICHMAN is a self-made man, if ever there was one.

Life has been no bed of roses for him. The climb to stardom was slow and tedious—and often discouraging. Tragedy as well as success, has been in his wake.

Producers failed to dog his heels for years after he braced his chin and started out to get his name in bright lights. He liked night life and its work and play—but he wanted plenty of illumination.

Richman was a trouper long before he appeared before a microphone, but he attributes his success to radio. He was one of the first to gain fame on the air as a stepping stone to Broadway.

Harry spent his boyhood in Cincinnati. School did not appeal to him. Unfortified, he left his parental roof to make his own way. He had a definite idea as to what he wanted to accomplish.

The road to success was so full of obstacles that several times he gave up trying and took other sorts of jobs, as chauffeur, life guard and finally sailor in the United States Navy.

This came to an end when radio gave him a healthy push over the barriers into stardom, not only on the air, but on Broadway and on the screen as well.

Richman's career began in Chicago. It was a small start—as piano player in a musical factory. It did not pay much. Richman was determined to make more, so he decided to give vaudeville a try.

Teamed with a violinist, he played second and third-rate picture houses in the middle-West and West, very often doing as many as sixteen performances a day. He and his partner separated in San Francisco during the Exposition.

Richman joined a trio as accompanist and played his way to New York, where the act flopped.

Richman liked New York. He fought the bumps. He convinced Mae West he was the piano player for her vaudeville act. The Dolly Sisters heard, and liked him, and soon he was playing for them. When they went to Europe he again was stranded.

Ziegfeld booked him for the Midnight Frolics, atop the New Amsterdam Theatre. He opened his program with one of his own compositions. The manager turned out the lights.

The song he sang has since become a best seller. Richman became famous, and was starred in several Ziegfeld shows.

Things looked up—and then came the Club Richman.

Broadway "wise guys" who had laughed at his efforts, came around with contracts. Richman signed some of them.

Few people ever think of him as a song writer, but Richman is the father of "Walking My Baby Back Home", "There Ought To Be a Moonlight Saving Time", and a score of other hits.

In a contest, run by a New York tabloid, Richman won the title "King of Radio".

BING CROSBY

THE CROSBY'S named him Harry L. but he has been Bing for all but three of his twenty-seven years. . . . Acquired the nickname from his fondness for "Indian and Cowboy" wherein he could and did shout "Bing, bing, bing" from morn till night.

Attended college at Gonzaga in Seattle . . . too light for football except freshman squad, but got on the varsity baseball team. . . . Also edited school papers, was afflicted with the writing bug and the virus still hangs on. . . . Imagines he could earn his living as an author if his voice weren't bringing him that many hundreds a week.

Started singing professionally while still in Gonzaga. . . . Income wasn't sufficient to support him, however, so he clerked in a law office. . . . Jurisprudence lost out when an offer came from a Los Angeles booking office.

Since 1926 has appeared in theatres throughout this country, Mexico and Canada. . . . Never has been abroad but wants to go there. . . . Has special urge to see Andorra. . . . Started getting "raves" for his work a year or so ago while entertaining at Cocoanut Grove, Los Angeles. . . . California syndicates and maga-

zine "discovered" him about the same time his recording became best sellers. . . . Has worked for four recording companies. . . . Also has made "Talkie Shorts" and appeared on radio programs. . . .

Still nervous when approaching the microphone, but one song is enough to put him at ease. . . . Reads all of his fan mail and answers a great deal of it . . . his number drawing most letter applause in recent months was "I Surrender Dear".

Golf is his favorite sport. . . .

He played the drums, but doesn't think he's very good at them. . . . Favorite instruments (to hear) are cello and French horn. . . . Favorite conductors (and in that order) are Toscanini, Damrosch, Whiteman, Lombardo. . . .

Five feet, nine inches tall, weighs 165, has blue eyes, brown hair and is tanned. . . . His speaking voice very husky. . . . Is extremely serious about his work and rehearses an hour and fifteen minutes for every fifteen-minute broadcast.

A classic is the story behind his signing with Columbia Broadcasting. William S. Paley, President, while out at sea, heard a phonograph on board ship, playing a record . . . it was Crosby baritoning "I Surrender Dear" . . . Paley surrendered. . . .

Was recently signed by Paramount to do a series of motion pictures . . . the first being "The Big Broadcast."

"THE OLD TOPPER"

RAY PERKINS

PERKINS has had a rather extraordinary career. . . .

First of all he got himself born in Boston . . . but soon came to N. Y. . . . He eventually graduated from Columbia University, making a name for himself there in music, writing most of the music for their varsity shows. . . .

From Columbia he went straight into the service in 1917—and was commissioned and attached to the artillery and then to the Military Intelligence. . . .

He was very popular in camp, especially if there was a piano around . . . for Mr. Perkins could make a piano talk. . . .

After the war he started on his career of song writing; he was with the Shuberts; he was with George M. Cohen; he was a free lance. . . .

He even did a turn in vaudeville. . . .

He started broadcasting in 1926, but couldn't really see it as a permanent career then. . . . He left that job and was music editor of Dance Magazine for a time . . . and then he took a flier in Hollywood. . . . But he ended up on the air again . . . this time as a broadcaster, and what a broadcaster! . . . He was of course, "Old Topper", the gentleman who endeared himself to thousands. . . .

Mr. Perkins is a humorist. . . . He has the sort of humor that is fast, friendly, the humor which is amused at itself, which goes over so well on the air and which employs a different technique from the humor on the stage. . . .

Like all comics Ray Perkins, despite his quick wit and occasional priceless nifties, is a serious person—away from the mike. . . . He takes his work with earnestness. . . . And it is work. . . . He has to plan and write each script, select his songs, dig around for his gags, keep his bright, quick patter up to date, and rehearse. . . .

If you met Ray Perkins, you might discover that he is a dual personality. . . .

One of his personalities is the air personality . . . a very delightful one and one of which any young man may well be proud. . . . The other is his own-in-the-flesh personality . . . and that one is quite different. . . .

He is witty, serious, quick . . . sensitive and nervous. . . .

Ray is a sturdy young-looking man, looking younger than he really is . . . which is young enough . . . very blonde . . . with a round, smooth-shaven face and straight-forward, very blue eyes. . . . Serious eyes, too. . . .

Perkins is married. . . . His wife listens to his broadcasts. . . . Almost always coming to the studio with him. . . . The rest of the family consists of a small son and a brand new baby girl, whom they have just adopted. . . . He's just crazy about children. . . .

DAVID ROSS

THE STRIDENT cries of "Yuxtry" from a street urchin barely large enough to grasp his bundle of newspapers have been replaced by the cultured, modulated tones that make David Ross one of radio's foremost announcers.

Born in New York in 1895, David early knew poverty. Almost as soon as he could contribute to the family income he became a newsboy. His urban boyhood was interrupted only once, when the Ross family tried farming near Richmond, Va., but agriculture proved no more prosperous than had other enterprises and David soon returned to New York.

He recalls his boyhood as a series of disappointments. For instance there was a certain cruelty in the fact that the only friend he, at seven years, had ever made, could not come with him from Virginia. The friend was Caesar, an ancient mule. Then, in public school, his life might have been spoiled by the fact that he had a certain (or uncertain) cross-eyed teacher who invariably looked at one boy and scolded David.

Despite such an educational handicap David progressed through high school and enrolled at the College of the City of

New York in a liberal arts course. Then, for some reason he can not now recall, he withdrew and transferred to Rutgers for an agricultural training.

After leaving college he tried several occupations. For a time he was supervisor at an orphan asylum. After that he became secretary to a Russian Baroness but her temperament kept him in such a constant state of apprehension that he turned his hand to the more peaceful occupation of writing poetry. But his poems were most often returned with polite rejection slips and he was forced to supplement his writing with a more profitable position.

With occasional stray parts in musical comedies, writing advertising copy and reviewing one book a week for a magazine he was able to eke out a living.

David started in radio as a dramatic reader. It was just an odd job, as far as he was concerned, as there were but few dramatice presentations on the air at that time. But some executive recognized the unusually rich tones of his voice and the charm of his personality and signed him as an announcer.

Two years after his first appearance on radio he came to Columbia where, besides his regular announcing assignments, he presented a program of his own called "Poet's Gold". His favorite program now is announcing the opening poem of "Arabesque", one of the oldest radio presentations.

David Ross is five feet, five inches tall. Has deep blue eyes and a wealth of wavy brown greying hair. His soft black ties and gentle manner give him the romantic novelist's idea of the languishing poet. He loves reading and spends his leisure hours browsing about in secondhand book stores

"The vagabond lover" RUDY VALLEE

HUBERT HAS written his name—Rudy Vallee—across the hearts of thousands of radio listeners, and Broadway "wise guys" still are shaking their heads and wondering how long he can keep it up.

Christened Hubert—dubbed Rudy—this young man's life reads like a chapter from the works of Horatio Alger. Like a character of fiction he has found adventure, success and romance—and is still a young man.

The son of a country druggist of Westbrook, Maine, Rudy grew up amid the surroundings of the average "small town" boy. He worked in his father's drug store and acted as usher in a movie theatre.

His school days found Rudy in a vacant room in the rear of the theatre, playing recordings, and taking saxophone lessons from a teacher.

College found him making expenses, and starting a savings account, from funds earned as manager of the orchestra which later became the famous Connecticut Yankees. His "hot" saxophone

was the talk of Yale and of New Haven.

Their fame spread and Rudy and his orchestra went to London, where the Prince of Wales listened to them at the Hotel Savoy.

Rudy and his Yankees, however, soon decided there was no place like home. Private engagements and night clubs offered them an opportunity to become known in New York.

He was booked and almost overnight became a phenomenal success.

Fan mail poured in. An average of 10,000 letters, 50 boxes of homemade candy, 20 boxes of flowers, 500 phone calls and messages, along with six to ten cakes and pies, have been received by Rudy each day since he became the hero of American entertainers.

Along with success came romance—and sorrow.

While Vallee was making a picture in Hollywood he met Fay Webb, daughter of Chief of Police and Mrs. William Webb, of Santa Monica, Calif. The romance continued for two years. In 1931 pretty Fay Webb became Mrs. Hubert Vallee.

Shortly after this event Rudy experienced the greatest tragedy of his life in the death of his mother.

Radio, motion pictures, vaudeville, night clubs, recording studios, and Broadway—the ninth heaven of entertainers, all have come to the sandy-haired boy from Westbrook

Rudy gained fame "on his own" so to speak. Unheralded he worked his way from a college boy playing for fraternity dances to one of America's outstanding orchestra leaders.

SID GARY

SID GARY was born on the lower East Side of New York City. As a child he sang with his three brothers in the choir of the Temple where his father was cantor. But the proudest moments of his childhood were those carefree days when he played on the championship basketball team of Public School No. 62 in Manhattan.

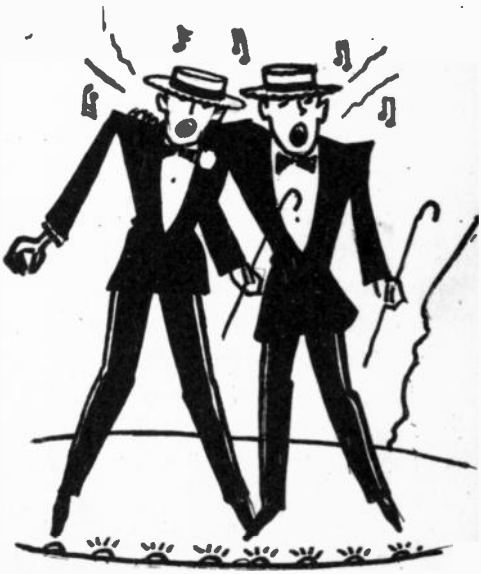
Gary's first job on the stage was in a vaudeville skit called "The Masqueraders". He left school without his parents' knowledge in order to appear in the act, and was practically disowned when they found out what he had done. This step definitely fixed the stage instead of law as Gary's career. At the conclusion of "The Masqueraders" run, he teamed up with George Burns, who is now featured with Gracie Allen and Guy Lombardo. For three years, Gary and Burns toured in Loew vaudeville, making—as Sid puts it—"little money, but plenty of laughs".

When Gary first appeared at the Palace, teamed with Freddy Bernard, one of the boys with whom he had sung in his father's choir, he was barely twenty years old. He and Bernard were so youthful looking that they were forced to use a special make-up which added a few years to their appearances.

For eight years after his debut at the Palace, Gary toured the country on vaudeville circuits. During those years he met and played with such prominent stars as Belle Baker, George Jessel, Sophie Tucker, Jack Osterman, Chic Sale, the Four Marx Brothers, Van and Schenck, Lou Holtz, Ben Bernie, and numerous others. Leaving vaudeville for a time, Gary was booked into the Frolics Café in Chicago for one week—and was held over for one year.

In addition to his numerous vaudeville bookings, Gary found time to make phonograph records for all the leading recording companies; his record of "Sonny Boy" sold more than 600,000 copies. With Joe Frisco he went to Los Angeles to enter the movies. One day a call from one of the leading producers came, and Gary felt that his big chance had arrived. To his amazement he found that he was to double for a dog in a comedy take-off on the picture, "Broadway Melody" to be known as "Dogway Melody". But he was in good company, for the other "canines" in the production were Cliff Edwards, Bessie Love, and the Brox Sisters.

Back in New York again Gary joined Abe Lyman in his radio performance. Finding his talents particularly adapted to radio, Gary soon perfected his microphone technique and devoted himself entirely to broadcasting.



CLIFF EDWARDS
(Ukelele Ike)

CLIFF EDWARDS was born in Hannibal, Mo. (first made famous by the late Mark Twain).

He is five feet five and one-half inches tall, weighs 145 pounds, has brown hair, brown eyes. . . .

He is the son of Edward Edwards, a railroad man. . . .

Was a newsboy in New York. . . .

First picked out as a stage possibility because of the way he sang, with a ukulele, to drum up sales on the streets. . . . Vaudeville booker grabbed him when he began to break into the cheaper night clubs. . . .

He became internationally famous as a vaudeville star, under the name of "Ukulele Ike". . . .

His peculiar crooning manner of singing set a style for singers. . . .

His first great song hit was "Japanese Sandman", with which he made his vaudeville debut at the Riverside Theatre, New York. . . .

At one time he played trap drums in a St. Louis theatre orchestra and appeared in stock, La Salle Company, Chicago. . . . "Sunny" was one of his first really big stage successes. . . .

It is said that he has sold more phonograph records of his singing than any other singer of popular songs; over 11,000,000.

. . . Other stage shows, outside of vaudeville, include "Lady Be Good" and the Winter Garden revues. He appeared off and on in the Ziegfeld Follies for 14 years. . . .

He has appeared on the stage all over the U. S. A., Europe, Mexico and South America.

He was put under contract by Metro-Goldwyn-Mayer to sing in "Hollywood Revue of 1929". . . .

His singing of "Singin' in the Rain" was the comedy hit of the show. . . .

He is very fond of his wire-haired fox terrier. . . .

At one time he waited in a one-arm lunch room for $16 a week.

Some of the songs he made famous on the stage include "June Night", "Somebody Loves Me", "Red Hot Momma", "My Lovey Came Back" and "It Had To Be You". . . .

Sang many times in picture houses during the "Illustrated Songs" period. . . .

He was trained in the painting trade in a New York car-barn, but he never had to work at it . . .

He is entirely self-educated and has never had a day in school.

When he was broke he used to hop freight trains, hobo style, to get from town to town. . . .

He discovered his freak crooning voice when clowning the singing of "Auld Lang Syne" while on the road with a quartette. He got his name "Ukulele Ike" because a waiter at the Ansonia, Chicago, where Cliff Edwards sang for a while, couldn't remember his real name, so he called him "Ukulele Ike" . . . .

His pride and joy is a long, lean apple-green roadster with a lot of cylinders.

ALONG ABOUT Christmas, 1929, Gene Carroll and Glenn Rowell, the last remaining members of two former radio teams, created Jake and Lena. The comedy romance of the mid-western Romeo and Juliet won immediate popularity and within a year the program was extended.

Carroll was born in Chicago in the late "nineties", a member of a theatrical family. He displayed early a love for the stage. One of his earliest roles was that of Cobweb in "A Midsummer Night's Dream". From that time on Gene imitated feminine voices and even after his natural voice changed, he could speak feminine parts.

Carroll swung into musical comedy and vaudeville. While on a tour he met an old school friend and they teamed up as "Jack and Gene". The pair deserted vaudeville for radio, first broadcasting in Chicago and eventually landing at WLW, Cincinnati, where the two became acquainted with a similar team, Ford and Glenn. Jack developed throat trouble and was forced to discontinue broadcasting.

Ford and Glenn suggested that Gene Carroll join their team to form a trio, known as Ford, Glenn and Gene, purveyors of song and chatter. Shortly after Ford Rush retired to his citrus plantation in California, leaving Gene and Glenn, the present team. In a few weeks they made a hit with Jake and Lena.

Glenn Rowell was born in Pontiac, Illinois. Eight years later the Rowell family moved to St. Louis. There Glenn attended school and in addition studied both the piano and violin. His voice attracted considerable attention. Then he joined a stock company. He played the piano and the trumpet with the band. He was in turn song plugger, music publisher's representative and organist.

Gene plays the triple role of Jake, Lena and himself, while Glenn takes the "straight man" part, plays the piano and sings.

The creation of Jake and Lena was accidental. One day a radio program called for a feminine voice to speak the lines of Rip's wife, Gretchen. Gene was invited to fill the role and he did so with a high falsetto which amused the listening public.

"Say Jake, how's your girl?" someone demanded one day.

"Who? Oh, you mean my girl, Lena?" Thus the voice got its name and Jake and Lena were accepted as real characters. Almost without any preliminary plan a radio plot developed around Jake and Lena.

Gene is thin and wistful in appearance. He is five feet, seven inches; parts his light brown hair on the side, has dreamy-looking blue eyes, wears spats and is nearly thirty-four. Glenn weighs more than two hundred pounds.

MORTON DOWNEY

MORTON DOWNEY punctuates almost every sentence by knocking wood. . . . Favors a slouch hat and a turned-up top-coat collar. . . . Raspberry ice is his favorite dessert. . . . Fears old age. . . . Is five feet, ten inches tall, and weighs 170 lbs. . . . Carries good luck charms on both ends of a watchless watch chain. . . . When nervous or agitated bites the nails of only the thumb or forefinger of his right hand. . . .

Can memorize the music and lyrics of a song at a glance. Is very ticklish. . . . Loves to tell funny Irish stories. . . . Calls a waiter with a loud "Pst-pst". . . . Continually jingles coins in his pockets. . . . Has never appeared in a Broadway musical comedy or revue. . . . Reads a newspaper between songs. . . . Has luxuriant lashes and blue-gray eyes. . . . Has an inquisitive nature.

Calls his wife, the former Barbara Bennett, "Lover". . . . He stares at the ceiling when broadcasting. . . . Has a radio installed in his sport phaeton. . . . His cheeks are always a deep pink. . . . Is self-conscious only when asked to make a speech. . . . Knows the lyrics and music of more than 300 songs. . . . Hates to be alone, even when riding down the elevator. . . . Buys his hats in half dozen lots from a wholesaler.

Was born in Wallingford, Conn. . . . Was the fourth child. . . . He was singing at the age of three. . . . At fifteen he became a "news-butcher" aboard a New York-New Haven train. . . . Later he attended donkey engines in a freight yard, but was fired for speeding. . . . Was a failure as an insurance peddler. . . . Sold phonographs and records for a weekly salary of $15; he was paid only eight. . . . Not many years later his records were best sellers. . . . Began singing at various smokers, club meetings and social gatherings of all sorts. . . . First theatre appearances in New York were on the Sheridan Square stage where he sang "When Irish Eyes Are Smiling" in a cowboy suit. . . . In 1919 Paul Whiteman's manager signed him at a weekly figure of $70. . . . Made several European trips with the King of Jazz on the good ship Leviathan. . . . Toured with Paul for four years. . . . Held a French horn for effect when not singing. . . . People thought he sang quite well for a musician. . . . Then to New York where he opened his own club. . . . Followed a trip to Hollywood where he made three pictures. . . . The bright spot of his movie career was his marriage to Barbara Bennett, his leading lady, after a whirlwind three-week courtship.

He opened his Club Delmonico and sang over the radio. . . . Fan mail and favorable comments poured in. . . . He was given a nightly 7 o'clock period. . . . He was a tremendous hit. . . . His signature song "Wabash Moon", his own composition, became a best seller. . . . He was paid $5,000 every seven days for stage appearances. . . . His salary—well, he probably is the biggest individual money-maker in radio today.

THEY'RE BILLED in vaudeville, movies and radio as Burns and Allen, George and Gracie, respectively—but in private life they are husband and wife—gag man and gag woman—both incorrigible romanticists.

Gracie is Irish, slender, black-haired and darked-eyed. . . . George, born Nathan Birnbaum, is tall, broad, with an engaging grin. . . .

They were born on opposite sides of the continent—Gracie in San Francisco, George in New York. . . .

Gracie says that when she was born she was so surprised she couldn't talk for a year and a half. . . .

George says that something else must have happened to her when she was a child. . . .

She was educated in a convent. . . .

Studied dancing with her sisters, Allen Sr. acting as Maitre de Dance. . . .

No use! Fate had destined her for a comedienne, not a dancer. . . . The first time she appeared before the footlights of

the Hippodrome in San Francisco she lost her balance in the midst of a kick, fell and pulled her sisters down with her. The audience roared!

George Burns, as one of the Pee Wee Quartet, entertained with Eddie Cantor (then 15 years old) at a political dinner. Each got $5 for the evening.

Later, he teamed up with Sid Gary—but the manager felt he'd "rather have a nice piece of intermission".

Then came a billing in Union City, N. J.—and Grace on the same bill.

They were introduced!

Having been ambitious to do a talking act, each had written one. Gracie's needed $350 for props and costumes—so they used George's.

Their first engagement was in Newark, N. J., where they were to receive $20 for three days' work (they get more than that a minute for broadcasting now).

In their first act, Gracie was to ask the questions, and George give the funny answers. But—the audience roared when Gracie asked a simple question in her piping voice, and got serious when George gave his funny answer. They reversed the routine and Gracie now gives the Dumb Dora answers.

It took George three years—and three days off—to persuade Gracie to become Mrs. Burns.

They played Detroit on their honeymoon. ←

Gracie wants to retire some day, when they have a sufficient income. Until then, Gracie will continue to inform us that any baby in a cradle knows that a squab is an Indian's wife.

EDDIE CANTOR

EDDIE CANTOR is 38 years old. . . .

He was born over a Russian tea room in the heart of New York's East Side ghetto, on Eldridge Street. . . .

His mother died before Eddie's first birthday, his father not long after. . . .

His grandmother, Esther, then stepped into the life of Eddie Cantor with a vehemence that is still felt. . . .

He was an unkempt Hester Street brat, singing, dancing, improvising stage jokes and practical jokes, running the streets, and being his own part of the bedlam and chaos of the East Side. . . .

Did impersonations, with some burlesque and jokes thrown in. . . . Eddie was for a time in charge of a mail room until stamps were missed. . . . Then he became a stock clerk. . . .

He made his first appearance at an amateur night at Minor's on the Bowery, carrying off first prize. . . .

His real start was in a vaudeville act of Bedini and Arthur at Hammerstein's Victoria. . . .

Gus Edwards saw him in what was the first appearance of the Cantor style of song—that nervous, staccato method. Edwards assured Cantor that when he was out of work, there was a place for him among the "discoveries".

In 1912 Eddie became a member of Gus Edwards' "Kid Kaberet", along with Georgie Jessel, Eddie Buzzell, Georgie Price, Lila Lee, and George Kelly. . . .

Cantor was now an important player as the blackface butler. . . .

Cantor married a childhood friend in 1914. . . . Eddie and Ida sailed for Europe on a modest honeymoon. . . .

In London he tried a stage appearance, one song, "I Love the Ladies", in Charlot's Revue of 1914. . . .

The war brought that to a premature end. . . .

Teamed up with Al Lee, organized a vaudeville team that toured this country for some months. . . .

His next appearance was in the "Follies", in which he became a fixture for several seasons. W. C. Fields and Will Rogers shared honors with him in these divertisements.

Cantor's activities in behalf of his profession are almost as extensive as his wide charitable undertakings. . . .

Left Ziegfeld but was lured back to the fold with the offer of a starring part in "Kid Boots" in 1923. . . .

Then followed the "Follies" of 1927, in which Ziegfeld starred Cantor. . . . It was the first time in the history of these famous extravaganzas that anyone has been starred. . . .

"Whoopee", his last and greatest success, opened in November, 1928, and played without interruption until March, 1930. . . .

Cantor has five children . . . all girls.

ALMOST ANYONE of you has either heard Amos 'n' Andy over the air or heard of them. . . .

They put across an idea in radio and lifted themselves from obscurity to a place where their names are almost as well known as those of Henry Ford and Col. Lindbergh. . . .

These blackfaced boys amuse the nation with their troubles and adventures as partners in the Fresh Air Taxicab Company of American "Incorpulated". . . . The sketch they broadcast nightly is a comic serial on the air . . . yet not too comic . . . it has a rare human touch. . . .

Amos . . . the driver of the Fresh Air Taxicab, real name is Freeman F. Gosden . . . born in Richmond, Va., in 1899. . . . Andy . . . the president of this Taxicab Company, is really, Charles J. Correll . . . born in Peoria, Ill., in 1890. . . .

As a youth, Correll was a newsboy, later got a job as a bricklayer, and finally turned to piano playing in a small movie house. . . . Gosden, enlisted in the Navy during the war, studied

singing and dancing and later joined a Chicago company as coach, where he met Correll. . . .

In 1925 radio began seriously to organize itself as an art and industry. Recognizing great possibilities in this new field they began perfecting themselves as a "song and chatter" team. . . . Came a tryout with a local broadcasting studio, and for seven months they gave their talents gratis to WEBH . . . at the end of this period their names had become well known to radio listeners. . . .

Came a request from the Chicago Tribune station WGN for them to appear on the air at a salary of $100 a week. They accepted. . . . After three months of broadcasting the station officials requested that the boys put on something new. They wanted a comic strip idea. . . . That is how "Sam 'n' Henry" came into being. . . . They brodcasted that bit of chatter concerning two darkies for five hundred and eighty-six nights, their salaries meanwhile were raised to $150 a week. Then their contract with the Tribune expired and they joined the staff of WMAQ, but as the Tribune owned the title to Sam 'n" Henry, it was necessary for them to get a new one. . . . Amos 'n' Andy were born forthwith . . . making their first appearance on the air March 19, 1928. . . .

Then there came a day when the National Broadcasting Company made them a proposition . . . it was merely that it would pay them $100,000 a year for their exclusive services as radio artists. . . . Did they accept? Well, does a fish swim? . . .

Later they made a picture in Hollywood. . . .

Their popularity was still so great, that after four years on the air with NBC, they had to broadcast twice a day instead of the usual single period, due to the thousands of requests from listeners all over this country.

JACK BENNY

IT TOOK a World War to start Jack Benny talking. Befo joining the Navy, Benny played a violin in vaudeville and sa nothing. After one attempt to raise funds with a musical appe at a Seamen's Benefit, Benny dropped the violin and starte talking.

Since then he has talked his way through several Shube musical revues, two editions of Earl Carroll's "Vanities", half dozen feature motion pictures and into radio over Nation Broadcasting Company networks as a laugh-getting master c ceremonies.

He is noted as a wit, monologist, comedian. His quips an stories have enlivened stage, screen and air. But habit is a har master. For years after he deserted music for speech, Benn carried the old violin on and off the stage at each appearanc He never played it, just carried it along and looked at it wist fully now and then. Some day, he says, he's going to use it aga —providing he can stop talking long enough.

Benny always had ambitions. His family lived in Waukega Ill.—but Jack was born in Chicago. Then they carried him bac to Waukegan, and he stayed there for seventeen years. He w not idle, by any means, however, during the years. At th

age of six he started practicing on that violin. When his thirteenth birthday arrived he was still at it, and by the time he was fourteen he had determined to make the violin his profession.

He started with an orchestra playing for dances in and around Waukegan. He was sixteen then, and after one year with the orchestra he decided he had sufficient professional standing to go on the stage. With a partner who played the piano while he played the violin, Benny launched his first vaudeville act.

For six years he toured back and forth across the United States, playing his violin and saying nothing. Then the United States entered the war, and Benny joined the Navy. As a musician he was soon drafted for sailor shows for the Seamen's Benefit Fund. His violin playing brought applause, but no contributions. After all, reasoned Benny, if you want money, you have to ask for it. He put the instrument down and broke a six-year silence.

He got contributions. But what surprised him more, he got laughs. Gingerly, he tried a few more gags. A wave of laughter swept through the audience. At the next show, Benny played less and wise-cracked more. When the war was over he returned to vaudeville—as a monoligist.

In the years that followed, Jack Benny, a glib young man carrying a violin he never played, became a celebrated comedian. He was a headliner in vaudeville, and one of the first and most successful masters of ceremonies in Broadway revues. He was a popular night club entertainer.

For two years he was the leading comedian and master of ceremonies in the Carroll revue. Then came radio, and now the comedian is waiting for television—so he can show the audience his violin.

NEIGHBORS knew her love for songs. . . . They often pushed little Alice onto a "grown-up chair" and clapped until she sang "Annie Laurie". . . . Alice hasn't forgotten those juvenile triumps. . . .

As she completed grammar school activity and entered the Streater High School, her love of song took definite shape. . . . The thought of becoming a great singer spurred her ambitions, but dull practice dampened them. . . . She gave up her idea of working toward an idealistic musical goal and contented herself with ordinary singing. . . .

Chance meeting with some theatrical friends offered her a stage career. . . . Already well versed in piano playing she joined a group of five, a piano quintet. . . . Youngster though she was, here was something worth while. . . . The quintet eventually played in every state in the union except Texas. . . .

War swept the world. . . . Alice, eager but humble, offered her services to the government. . . . Her youth stood against her. . . . She was turned down. . . . After applying sixteen times for overseas service, she finally decided that Uncle Sam did not need her. . . .

In 1929 Alice took part in an RKO Theatre of the Air Program. . . . Her hands shook a little, but she bravely went on before an unseen audience and sang the "Last Rose of Summer". . . .

Her fan mail smacked of tears. . . . A radio audience had been won over and she appeared from time to time until the radio director of a large advertising agency heard her recently at an informal gathering . . . He was struck with the sincerity in her work. . . . He gave her a program. . . .

She clicked. . . . Today she is one of radio's successes. . . .

Alice frankly prefers ballads and folk songs to anything else. . . .

She sings as she talks, in "Chest Tones". . . . Has no accompanist at the piano. . . . Does her own rehearsing. . . . Has never composed music but hopes to do some serious work when she can have her own studio and shut herself up with her piano and grind. . . .

Standing about five feet four inches, Alice weighs around 125 pounds. . . . Her hair is a very dark brown. . . . So are her eyes. . . . Her face is oval . . . and her cheeks are ruddy. . . .

Adores red in her clothes. . . . Wears her birthstone, an opal, occasionally. . . . Will not wear flowers. . . . Loves them too much to watch them fade. . . .

PHILLIPS H. LORD
(SETH PARKER)

A LITTLE over two years ago, on a cold and blustery winter's morning, a young man stepped off the train at the Grand Central Station, New York. . . . He looked first one way then the other, for he knew nothing of the ways of New York, nor did he know a soul in the big city. . . .

He followed the crowd from the station and then went to a small hotel where he took a room for a week so that he could look around for some kind of a job. . . . If anyone had stepped up and asked him what business he was in, the reply would have been a smile, a shrug of the shoulders, and perhaps, "I'll be doggoned if I know". . . .

In his heart this young man longed to be a writer. . . . He had not ever received a friendly word or note from an editor . . . just rejection slips. . . .

The young man was Phillips H. Lord, right from the country—right from the state of Maine. . . .

Lord secured a position in a candy factory and by working daytimes was able to keep the wolf from the door, but in the evenings he wrote of the "folks back home", the friends who meant so much to him. . . .

One night while Lord was visiting an acquaintance the radio was turned on and for the first time he heard one of the programs of country life which were then becoming popular. . . . He listened attentively. . . . He had an idea! . . . He jumped into a cab, raced down to the radio station, met those responsible for the program. He thought they had a wonderful idea, but why burlesque it? . . .

He wrote a radio skit as he thought it should be presented and rehearsed the characters accordingly. . . . Two weeks later he took his little band of real home folk, to one of the smaller stations in New York and it happened that there was a vacant half hour that very evening. . . . Lord took his stand among them, and they went on the air. . . .

The program went through without a slip . . . the critics raved! It was a hit! . . . In this manner Seth Parker was born. . . .

Probably no character has ever been created that has received the same instantaneous support and popularity as Seth Parker. . . . He is just two years old and there are some 16,000,000 people who wait to hear him every week. . . .

Lord is called the outstanding Evangelist of the age. . . . His characters are to appear in motion pictures, there are records by Seth, and a Seth Parker waltz has been written. . . . Seth's hymns have already been published. . . .

Indications are that Seth Parker has come to stay for all times as a symbol of those sturdy characters who built this country.

TED HUISNG is so typically a New Yorker that anyone would surmise he was born a long way from the Hudson. The surmise is correct. His birthplace was Deming, N. M.

But New Mexico was not long the Husing habitat. The family soon moved to Gloversville, N. Y., and later to New York City where he attended Stuyvesant High School. While there he laid his ground-work in the realm of sports by starring at basketball, baseball, boxing, and football, being selected all-scholastic center for two years in the latter, his favorite sport.

The first few post-war years found him passing through a succession of jobs playing professional football and baseball, teaching aviation to policemen, selling wicker furniture, running in Wall Street, and teaching calisthenics in boom-time Florida. On his return North he heard of an audition for announcers at a New York station, applied, and was selected from more than 600 candidates.

His fame as an announcer soon grew, and he joined the Columbia staff four years ago. He made a reputation as one of

the outstanding studio announcers, but it is as an expert of sporting events and other special occasions that he has been acclaimed as leader.

Is probably "the fastest human" where radio gabbing is concerned . . . once confounded competitors in a stenography speed contest conducted by a newspaper, for none of them could record his 400 words a minute . . . is a vivid and colorful ad-libber, following the action he describes with lightning rapidity and without sacrificing accurcay and lucidity . . . has developed extraordinary faculties for observation, concentration, and memory . . . is as adept at describing tennis, golf, horse racing, hockey, basketball, and virtually all sports, as he is at football, for which he is probably best known . . . believes in adapting his speed to the tempo of the sport being considered, and none is too fast for him . . . speaks very softly.

Has invented an electrical device which his observer operates to aid in his analysis of football plays as they are made . . . is witty and known for his keen repartee . . . is self-confident, out-spoken, and aggressive . . . likes trick clothes . . . striped shirts and suits, double-breasted vests, and wide trousers . . . would rather broadcast football than anything else . . . was selected as the air's ace sports-talker in Jack Foster's All-American Radio Poll of radio editors . . . is also known for his vivid pictures of such events as the arrival of the Graf Zeppelin . . . looks back with the most pride to his broadcast of Floyd Bennett's funeral when, after a last-minute arrangement, 17,000 feet of wire were laid and his description was given as rain poured down on him . . . he suffered a severe attack of the grippe as a result, but he still regards it as his most inspiring assignment.

VARIEGATED as the span of his life covering the last 17 years—from the day he first glimpsed Miss Liberty, the bronze Lady of the Harbor, from the steerage deck of an ocean liner, to the day when he took up his duties as director of America's musical education—is the man himself.

Little in stature, he is great in his capacity for work and accomplishment. With the fine features and bushy, unruly hair and vivid eyes of the artist, he looks the typical business man. Forced by his work to mingle in Broadway's night life, he is a "home body" and of quiet, sedate habits. Schooled in the old world of music, he is the leader of the liberal school. With equal facility he will conduct a concerto or a fox-trot. Of serious mien, he enjoys a joke—even on himself.

Forty years ago, Erno Rapee was born in Budapest, Hungary. His family dates back to the feudal Pesths, for whom old Pesth was named, which later reached across the Danube river to combine with the town of Buda into the modern twin city.

His musical education began at home and was supplemented by a course at the Budapest Conservatory. At 18 he graduated from that famous institution with honors. This was in 1909.

He soon became a recognized pianist, but his ambition was for orchestral conducting. Then came the first big thrill of his career, when he performed his own piano concerto with the Philharmonic Orchestra of Vienna.

In 1912 he came to New York—and disappointment!

His first "engagement" was just a job with a small orchestra in the Metropole Restaurant, somewhere on the East Side. Many lean days followed. But if unrecognized in the world of music, he found favor in the domain of Cupid. When the girl said "Yes", Erno had just a dollar bill in his pocket, his $25-a-week job in the restaurant, and a million-dollar ambition.

Opportunity came to him the humble habiliments of the musical directorship of the Hungarian Opera Company. During that engagement he composed the music for "Charmaine" which soon became one of the most popular of popular songs.

It was this song that brought about his "discovery" and his association with Roxy—S. L. Rothafel.

Made musical director of the Rivoli Theatre, he moved with Roxy to the Capitol and then to the Roxy where he mapped out the programs and conducted the famous orchestra of more than 100 pieces.

With this medium of expression, Rapee made the Roxy orchestra the most unusual in the world.

A SORT of Cinderella luck has moulded the course of Russ Columbo's life. . . .

He was just one of the Columbo's . . . what a lot of Colum bo's there were . . . eleven other children besides Russ . . . it wa an old Italian custom. . . .

Russ Columbo started life as a violinist. . . . Started it, literally; for the dark-haired lad was no more than a child when he first tucked a violin under his chin for a gruff Teutonic teacher. . . . The old man was unsparing, for he believed the boy would be a celebrated violinist, and he dreamed of the day his pupil would be on the concert stage. . . .

That was back in the little town of Calistoga, California, where Russ' family moved following his birth in San Francisco,

in 1908. . . . And neither his teachers, his father, his mother, nor any of his eleven brothers and sisters foresaw the day when he would be capturing the hearts of radio audiences . . . not with a violin, but with his own inimitable soft-voiced baritone which has earned him the title of the "Valentino of Song". . . .

By the time he was fourteen he was playing solos in the Imperial Theatre in San Francisco, and when the family moved to Los Angeles he was promptly made first violinist in the Belmont High School orchestra. . . .

And then came that great day when George Eckhardt, Jr., heard him sing and engaged him for $75 a week to sing at the newly-opened Mayfair Hotel in Los Angeles. . . . Russ later sang and played in the Roosevelt Hotel and in the Cocoanut Grove at the Ambassador Hotel. . . . Then he had a try at talking pictures, appearing with Betty Compson, Lupe Velez, and Gary Cooper. . . . Finally he opened his own club, the Club Pyramid in Los Angeles. . . .

Con Conrad, one of our great song writers, while visiting the West heard Russ sing and knew immediately that here was a radio "find". It was he who persuaded Russ to come to New York. . . . The young singer came East and the rest is radio history. . . . Columbo's unique singing style captured the country just as it had the Pacific Coast. . .

Columbo is tall, dark, and handsome . . . and unmarried. . . . He is one of radio's best-dressed men. . . . His personal interest is in opera and he has a private collection of every operatic work ever recorded. . . . The old Teutonic violin master's teachings has left its mark. . . .

Announcer of Announcers
NORMAN BROKENSHIRE

NORMAN BROKENSHIRE began life as a $25-a-year man. He fired the stove in the village school, was promoted to bell-ringer, chief blackboard-eraser and flower-potter. It was his first job and he has had many others—a man's chauffeur one day, his private secretary the next, and eventually master of ceremonies.

Today he amuses millions by saying "hello" into a black box as only Norman Brokenshire can—a job he got in the beginning by answering a newspaper want-ad.

So Brokenshire is eternally the Sir Walter Raleigh of radio, ready to bend forward, sweep the floor with the cloak of an elegant manner, and present you Ruth Etting, Welcome Lewis or the Boswell Sisters.

He is the answer to the question, "Can a janitor become a man-about-town?" The answer is, "Yes". But Norman, a janitor back in the panic of 1907, is panicky himself in 1932. He can't completely make up his mind to remain entirely a master of ceremonies or turn inventor.

Today this inventive desire is expressed in his training of a pet canary. The creature parks on his shoulder while Norman

dresses. It hovers in air as he adds each garment and then returns to his shoulder. It does this whether "Broke" is getting up to eat breakfast, answer the telephone or go to a fire. The Brokenshires start the day a-flutter.

Young Brokenshire's early ambitions wavered among the lives of fur trappers, mounted policemen and ski-jumpers. Unable to make up his mind, he became almost everything else. His father's calling took him as a youngster to Cambridge, Mass., and Hallowell, Maine, where Norman turned the parsonage woodshed into a print shop. He did a spanking good business, running two other printeries out of work.

The World War broke up the family. Norman became the shoe inspector, Boston high school boy, mechanic, under-age infantryman, YMCA hut secretary, campaigner for the Inter-Church World and organizer for the Near East Relief. Then he was graduated from Syracuse University.

He came to New York with an air reduction company, but craved expansion. So he read the want-ads every Sunday and answered a plea for an air announcer. It was at the old "Broadcast Central". Four hundred others answered it, but Brokenshire was bowed in as one of "radio's original four horsemen". He since has been heard on all major stations and is famous for his ad libbing in the studios and at notable events on the Atlantic seaboard.

His studio size-up: six feet, one inch, 190 pounds, blue-grey eyes, black hair, ruddy clipped mustache, irrepressible — and bending and gracious.

WHEN ARTHUR TRACY, the Street Singer, first appeared at the Columbia studios to begin the series of broadcasts that have brought him to outstanding popularity among America's radio artists, he was conspicuous for two things—a grey-green felt hat which he wore tilted over one eye, and an unassuming attitude towards stardom and the accompaning ballyhoo.

He still has both the hat and the attitude, in spite of the success he has attained.

Ever since childhood Tracy has collected scores and records of favorite music, and today he has one of the most remarkable polyglot music libraries in existence. He has all the records made by Caruso, for he used to play these over continuously, studying the master's phrasing and delivery to improve his own style. Now his library contains over 35,000 different numbers, and between fifty and sixty collections of ballads, with more than 600 foreign compositions included in the grand total. He has memorized two-thirds of the foreign works, and seldom has to refer to a score in building his varied programs.

Back in stock company days, Arthur was the only member of the company who had an alarm clock—at least, the only one who refrained from breaking a timepiece regularly. As a child he had learned to imitate the crowing of a cock, and when the show was leaving town at six o'clock in the morning, there was a definitely organized procedure. Arthur's clock woke him at the appointed hour, and he put his head into the corridor along which the other members of the company had their rooms, and roused them with his barn-yard imitation.

One of the black moments in the trouper's life came during a performance of Meyerbeer's opera "L'Africaine", in which he played as sword-bearer, while Gigli and Ponselle were the stars. In walking across the stage during a scene that was supposed to be silent, he stumbled over the sword, and let out a yelp that was heard throughout the house. After the show Gigli sent for him, and Tracy went nervously to answer the summons.

Instead of the reproof that he expected, he received high praise from the brilliant tenor, and was advised to study singing more seriously, with a view to giving up acting so as to concentrate on the vocal art alone. Arthur Tracy took the advice.

He is now very popular over the air and to the accompaniment of his accordion thrills millions of listeners from coast to coast.

"SHINE ON HARVEST MOON"

RUTH ETTING

RUTH FIRST saw the light of day in David City, Nebraska, the daughter of a fairly well-to-do family. Being exseptionally adept with a pencil (she used to spend hours as a girl copying drawings from the newspapers), she decided to follow an artistic career.

Upon her graduation from High School she enrolled in the Chicago Academy of Fine Arts. While attending this famous school, the students staged several amateur revues in which Miss Etting was starred as a singer, some times in the chorus and oftimes as a soloist. . . .

During one of these performances a producer, seeing the possibilities in her magnetic voice, offered her a contract. Within a year she and her newly discovered voice were in the Follies. . . . Mr. Ziegfeld has featured Ruth in four of his glorifying hits. She has also contributed her charms to Ed Wynn's "Simple Simon" and Eddie Cantor's "Whoopee". . . . She is also one of the most adored recording stars in America.

Her rise was sensational! One of the big radio advertisers immediately signed her up and now her bewitching voice is a favored visitor to thousands of American homes throughout the United States.

She keeps her press notices neatly filed away. . . . At present she has about 5,000 of these—of the vast amount she has one

favorite, written when she was in the Follies some years ago . . . it reads . . .

"Ruth Etting . . . out of place in the Follies, she ought to be in a hospital . . . anyone with a voice like that can sing paralytics into life, and heal wounds with her emotional croon."

Ruth is at her best in Blue songs—especially the type representing a tale of unrequited love, which has been dubbed the "Torch Song". Among the hits identified with her are such as "Love Me or Leave Me", "Shine on Harvest Moon" and "Ten Cents a Dance". . . .

The advent of Miss Etting's song hit "Ten Cents a Dance" aroused public opinion to a high key, Police Commissioner Mulrooney, because of this, investigated and "mopped up" the sordid and disgraceful conditions of the dime-a-dance hall in the great metropolis. . . .

Was picked by a jury of Chicago artists as the happiest combination of beauty and brains that they had seen. . . .

Her large dreamy eyes . . . ashen blonde hair and ruby red lips . . . her swaying rhythmically to the slow ballad music, singing with that enchanting voice infused with a captivating quality . . . the haunting spell of her personality lingers on.

LAWRENCE TIBBETT

LAWRENCE TIBBETT was born in Bakersfield, California thirty-five years ago. It was the family wish that he should grow up strong and husky to succeed his father as sheriff of Kern County. That desire was amended when William Tibbett was killed in a gun fight with a bandit he had trapped.

The widowed mother moved with her three children to Los Angeles. Lawrence was six years old. He studied at the public schools, graduating from the High School of Manual Arts where he won distinction in the dramatic department. Always he has sung, and whenever opportunity offered, he studied music.

The remainder of Tibbett's youth was filled with varied activities. He joined Tyrone Power's Shakespearean repertory company and assumed important roles. Presently he swung over to a light opera company and played up and down the Pacific Coast. In addition he sang in concerts.

The war interrupted Tibbett's career while he served as a seaman in the United States Navy. Upon returning to civilian life he divided his time between the speaking and the singing

Iago in Shakespeare's "Othello" and Amonasro in Verdi's "Aida"

Tibbett felt that he had reached the fork of the road and must choose between the two branches of stage work. The struggle had been hard and the remuneration small, but he staked his all, borrowed money on his life insurance and headed for New York and grand opera. He met the new comers' usual cold reception, but after six months of study, signed a contract with the Metropolitan Opera Company.

Even then the young baritone failed to cause any commotion among critics. Near the end of his second season Tibbett sang the role of Ford in Verdi's "Falstaff" and the tide changed when the audience showed its appreciation with one of the greatest demonstrations ever seen in America's leading opera house. His reputation was established, although Tibbett still insists that he sang no better that night than he had many times before.

The rugged physique, youth and personality of the opera singer attracted the attention of motion picture producers, who induced Tibbett to go into the films. He was the first American male opera singer to win unqualified success on the screen. Each summer now, when the operatic and concert seasons end, he works in pictures.

Tibbett was no stranger to the microphone when he agreed to sing on the Firestone programs, but he was the first active member of the Metropolitan staff to contract for such a series. In the studio he performs with ease and apparent enjoyment.

An all-around athlete, Tibbett is an expert swimmer and a great lover of out-door life. He is tall and well built, lacking the rotundity of some opera stars.

GRAHAM McNAMEE

IT WAS lunch hour on lower Manhattan one sultry day in May, 1922. An idle juryman, excused by the court for the noon recess, was wandering up Broadway in search of diversion. He chanced to pass the American Telephone and Telegraph Building, which housed the studios of WEAF, and decided to go in, just to see what a radia station looked like.

The juryman was Graham McNamee, and his casual visit to WEAF on that May noon-day was the beginning of a career which has made him the world's most famous radio personality. During his eight years on the air, McNamee's voice has become synonymous in the minds of radio listeners with intense, colorful descriptions of leading sports and news events.

McNamee has talked to kings, queens, cardinals, Presidents and prize-fighters. More persons have heard his voice than that of any other man who ever lived. And he estimates that he has used more than 7,000 times the number of words in the dictionary during his career before the microphone.

McNamee was a promising concert baritone when he walked into 195 Broadway in May, 1922. He had made a successful concert appearance in Aeolian Hall only a few months before

and he expected to keep his new-fangled radio job only until the concert season began again in the fall.

But when October rolled around, McNamee was already attached to radio and the program executives of WEAF had little trouble inducing him to stay. Be began announcing more and more programs, and singing over the air occasionally as well.

Then, in 1923, he received two assignments which marked his path indelibly before him, a radio report of the Harry Greb-Johnny Wilson fight and the World Series—a task which has now become an annual assignment.

McNamee first sprang into national prominence in 1924 when he reported the Democratic National Convention. McNamee supplied breezy interludes of comment and chatter between Alabama's droning "24 votes for Underwood".

He was born in Washington, D. C., but early moved to Minnesota, where he began to study piano at the age of seven under the guidance of his mother, who was herself an accomplished pianist.

He began serious vocal study at the age of 17, and engaged in church and concert work in St. Paul and Minneapolis. He came to New York in 1912 to continue his vocal studies, and was soloist in several of the leading Metropolitan churches.

McNamee early realized that the color, interest and excitement in his voice are the real explanations of his popularity. If it's a sporting event, his native interest in the spectacle before him supplies ample excitement. He has described more major sports' spectacles than any other personality on the air.

THEIR SUCCESS was immediate. Newspaper and the listening public's comment stamped them as the fastest "click" in radio history. . . .

Today they are among the biggest drawing cards and money-makers in radio. . . . The quartet has appeared in person at almost every Broadway playhouse. Their spare moments have been spent in making records, which are best sellers, and talking motion pictures. . . .

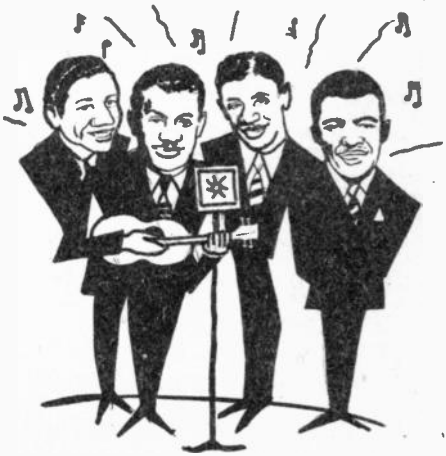
The four youths, a bit bewildered by their sudden success in the big city, are really brothers, and only four years separate them. They are John, 22; Herbert, 20; Harry, 19; and Donald, 18. . . . John is the bass, tuba and third trumpet—that's how they call themselves—and, in addition, plays their only instrument, the guitar. This guitar, incidentally, is a mail order model and cost $6.25 C.O.D. . . .

Herbert plays, or rather sings, the second trumpet, saxophone and trombone. . . . He is more reticent than the others, usually remains in the background while the others, particularly Harry, do the talking. . . . Harry does the first trumpet, baritone solos, and "licks"—vernacular for unusual hot intonations . . . he is stout, almost to fatness, but resents being addressed as "Fats" by the other three. He would rather be called by his middle name—Flood. Like John, he sports a mustache.

Young Don is the "kid" of the quartet, and he looks as though he is wearing his first pair of long pants. In truth, they are his second pair. Though the youngest, he has the best memory for dates, names and places, and is quick to correct his brothers whenever he deems it necessary.

Finally, the brothers graduated to an engagement in the local opera house. By this time, they had developed that unique "instrumental" harmony which happened quite by accident. The boys had an idea . . . they each picked out several instruments, and listened closely to every orchestra they heard in order to perfect their effects.

When it was suggested that they make a bid for the "big time" broadcasting in New York, they were a bit dubious as to how they would be received. Then too, they didn't want to leave their Cincinnati home, but finally it was decided they would venture East only if their mother accompanied them. She consented, and to New York and Columbia they came; they sang and they conquered.



LOWELL THOMAS

In Cripple Creek his boyhood imagination was fired by stories of adventurers from far corners of the world and since then Thomas has had an aversion to congested places. Psychiatrists classify him as a victim of claustrophobia, a dread of small places, a terror of being confined.

As a college student he attended four universities, Valparaiso, Denver, Chicago and Princeton, working his way through by various means—feeding a cow, tending a furnace, acting as a cook and waiter, assisting a geologist, mining in Cripple Creek and reporting on several papers.

When barely of legal age, Thomas outfitted and headed two private expeditions into the Arctic. His inseparable companions were a camera and a notebook, and soon he became known as an authority on the northern regions, taking the lecture platform before small groups and later before such imposing organizations as the Smithsonian Institution. It is probable that many of his boyhood associates in Cripple Creek, men who had fought the Arctic wilds in search of gold, first stimulated his interest in this remote country.

When the United States entered the World War, Thomas had become widely known as a brilliant speaker and reporter and Franklin K. Lane, then Secretary of the Interior, appointed him to record the history of the war. Eighteen wealthy men financed the plan and Thomas with a staff of cameramen and assistants, set out. He was attached in turn to the Belgian, French, Italian, Serbian, American, British and Arabian armies. He met most of the crowned heads, generals, premiers and other leaders of the allies.

At the end of the World War, after sixteen attempts, Thomas was the first person to enter central Europe and bring back a comprehensive eye-witness account of the German revolution. President Wilson called upon him to make a special report to the American Peace Delegates, after which from 1919 to early 1922 he made an extensive speaking tour of the world, culminated by accompanying the Prince of Wales on his famous trip through India.

Following this, Thomas made a series of explorations in Malaya, India, Upper Burmah and little known Central Asia. He has written fourteen books, detailing his own adventures and those of such figures as Count Luckner, the Sea Devil, and Lauterbach of the China Sea.

Thomas, now thirty-eight years old, began broadcasting in the Fall of 1930. He maintains a nine-room duplex apartment in Sutton Place, Manhattan, and a big estate in the Berkshire foothills, seventy-three miles due north of New York. This latter home is filled with trophies he has gathered in remote and exotic points of the world.

The GOLDBERGS

THE AIR has its Abie's Irish Rose.

The program is officially known as "The Rise of the Goldbergs". . . . Its plot is simple and its comedy is broad and is recognized as one of radio's hits. . . .

The rise of "The Rise of the Goldbergs" may be credited to one person who plays the part of Mollie Goldberg, the mother, and who is also the author of the sketches. She is Gertrude Berg, and she knows the people of New York's lower East Side as few people know them. . . . She came to radio with a background of writing plays for Jewish Art Theatres, and with some difficulty convinced the National Broadcasting Company that a series of dialect sketches would make excellent broadcasting material. . . .

They told Gertrude Berg it just couldn't be done. . . . A Jewish-dialect program, "they" said, just wasn't possible. . . . It might prove offensive to a great number of listeners, and certainly could never be extremely popular with any. . . .

That sort of thing might be all right for movies or the stage, but radio was too intimate, too close to home. . . .

To one radio executive after another she carried her sheaf of manuscripts. . . . Almost she would win them over time after

time, only to receive a final "no" after much deliberation. . . .

Eventually she reached an ear in the National Broadcasting Company. . . . She persisted and at last was told to select her cast. . . .

The Rise of the Goldbergs is not an Abie's Irish Rose, although the story of its success resembles that of the famous stage play. There is no religious angle in the radio show. . . . It deals simply with the simple happenings attending the ambitious climb of a dressmaker's presser in the Ghetto to the Park Avenue affluence of a cloak and suiter.

The part of Jake Goldberg is taken by James R. Waters, noted for his Jewish interpretations. . . . Waters came to radio from the stage, and is a veteran of four years with "Abie's Irish Rose". . . . Before that time he was starred in "Potash and Perlmutter". . . .

The Goldberg children are played by Alfred Corn, who is Sammy, and Rosalyn Silber, who is Rosie. . . . Both are graduates of the NBC children's hour and experienced radio juveniles. . . .

Miss Berg takes the part of Mollie, the planner and philosopher of the family. . . .

That the "Rise of the Goldbergs" is an accurate portrayal of the life of many New York families is indicated in letters received from listeners who declare that the story might be their own. . . . The dialect, too, has been praised, especially by Jewish listeners, who say it is accurate and not the offensive burlesque so often heard in theatres. . . .

Today more than 2,000 letters are received each month, and the Rise of the Goldbergs is a featured vaudeville attraction, playing to packed houses and thunderous applause in Greater New York and the immediate vicinity. . . .

GUY LOMBARDO

WHEN GUY LOMBARDO was a small boy in London, Ont., and his father sent him trudging truculently to his first violin lesson, the outcome could not be foreseen. In the ensuing years, Guy enrolled three younger brothers and several school friends as his musical disciples. The Lombardo boys—Guy, Carmen, Liebert and Victor—gave the home town a new kind of music.

Their first appearance was at the Mother's Club in London, an event linked in later years to their musical entry in New York. Guy then was 12 years old, and the year was 1918. He played the violin, young Freddy Kreitzer pounded the piano, Carmen tooted the flute, and little Liebert set up a jazzy racket with an old kettle and drums purchased for the occasion. The Kreitzer and Lombardo families barely survived the raucous rehearsals.

At an early age, Guy rebelled against the "hot" type of jazz, and groped around for a tempo and style which pleased him. Unaware at the time of its full value, he stumbled across the soft legato tempo which won his band its laurels years later.

Cooperating as old friends and resourceful musicians, the Royal Canadians today are at the peak in popular music. They have advanced to increasing favor through their weekly Robert

Burns Panatela programs over the Columbia network, and through countless engagements in vaudeville, hotels and summer spots for revellers.

They were stepping up the ladder. After a season at Springbank Pavilion and an ensuing summer at the London Winter Gardens—a nickel-a-dance place—they experienced their first triumph at Fort Stanley Casino, where they drew crowds to the Lake Erie resort.

Next came an offer to go on a vaudeville tour, and the title "Royal Canadians" was tagged on to add a little swank. They got as far as Cleveland where, after being held over for three weeks, they received a tempting offer from a road-house. Chicago was next in line. There they became favorites at the Grenada Café.

Word of their Chicago success spread to New York, where the husband of the woman who had invited them to play at the London Mother's Club years before was instrumental in arranging an offer from the Hotel Roosevelt.

By this time, the band was full-fledged. It had enlisted Victor Lombardo, Larry Owen and Jim Dillon, saxophonists; and Ben Davis, bass horn player.

Along came a radio sponsor and for years they have retained a wide and devoted audience as principals on the Robert Burns program. They work hard on their programs, and quarrel heatedly but good-naturedly over new arrangements. Guy is the final arbiter. The Royal Canadians merge into perfect harmony when he waves his violin bow. If for any reason Guy is detained, Carmen steps forward with his saxophone to lead the band.

The old maestro! BEN BERNIE

THE BERNIE wise-cracks, like the brook of which Tennyson wrote, go on forever. They're the Bernie stock in trade. From just another orchestra leader they have elevated him to the role of one of America's most popular masters of ceremonies.

Born Benjamin Ancel, the son of a blacksmith who lived and conducted his shop in the shadow of the Brooklyn Bridge, he became the subject of the first controversy in his family. His father decided he would be an engineer, a super-blacksmith. His mother insisted he would become a violin virtuoso.

At the age of 15, young Mr. Ancel was a professor at the Mozart Institute in New York (a banjo free with every course of instruction). There was still some talk of that engineering business in the Ancel household, so Ben was confining his music to vacation periods and struggling through his mathematics. Ben will tell you the only thing he remembers of the subject is that the signs in some of the calculus equations resembled the sound holes in a violin.

Came vacation time after his second year of higher education and Ben was demonstrating violins in a New York department store ($4.98, case included). Given to wise-cracks, even in those early days, he was explaining to an amused group of onlookers that the life of a violinist was a very low one, but if any-

one insisted on becoming a fiddler, one of those $4.98 specials was as good, or as bad, as any other instrument.

Joe Schenk was among those amused spectators. So was Ben's boss. The erstwhile musical instrument salesman found consolation in an invitation to try-out for the Loew circuit. The brand of humor clicked, and Benjamin Ancel became Ben Bernie of the team of Bernie and Klass ($35 a week).

Once during those early vaudeville days Ben aspired to the classics.

Bernie's music had failed to move the house. The natives made several scathing remarks. Bernie talked back. The crowd roared and demanded more. Ben knew, now, what they wanted and he soon was teamed with Phil Baker. It was comedy, nothing else but. The pay checks improved. The partnership continued until wartime, when the Bernie and Baker paths separated.

Immediately after the war Ben was seized with an idea for a new type of dance band, a novelty band, with the conductor doing something besides beating the air with a baton. From the offset the result of the idea was big-time and headline vaudeville.

"I hope you like it," a by-word wherever Bernie has played, has now become a catch-phrase throughout the country, due to Bernie's broadcasts over a coast-to-coast Columbia network.

Golf, horses, contract bridge and hamburger sandwiches are the Bernie favorites. He's crazy about police dogs, and kept one in the hotel until it bit a newspaper columnist. Then the management tactfully, but firmly, suggested a kennel. He's sentimental about old friends, and foolishly generous to touch-artists.

The members of his orchestra, who know him best of all, describe him briefly but emphatically — "One swell guy".

Intimate Glimpses of BIG SHOTS IN RADIO

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