



SHE MAY BE U.S. OLYMPIC TIMBER
—Miss Tidy Pickett, Chicago (Illinois) sprint star, who in a recent meet, twice tied the national girls' record for the 60-yard dash. Her time was seven and four-tenths seconds. She is regarded as a leading candidate for the Girls' Olympic track team.

Mills Sisters Quit Music for Marriage; Mills Brothers Sing on; Reach Top

Boys Sang in Dad's Barber Shop Before Making Big Time

The three Mills sisters who were clever musicians and vocalists, gave up the idea of a stage career, but the four Mills Brothers, radio's greatest sensation, stuck together and sang their way to fame and fortune.

The boys are: John, 21; Herbert,

19; Harry, 18; and Donald, 17. 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.

All the boys were born and reared in Piqua, Ohio. Before their father turned barber, he and their mother sang in vaudeville and wherever they chanced to get an engagement.

The boys began singing together when John was but thirteen and Donald a mere nine. At first they performed for stray pennies, nickels, and dimes—once they received a quarter—but their father, wishing to keep them off the streets, set them up as entertainers in his barber shop. Business doubled, and the Millses were enabled to keep the hovering wolf from the door.

Sisters Sang Too

At the same time, their three sisters also were asserting themselves musically. One played the violin, one the piano, and the third sang. Today, two are married, and one is a registered nurse. The brothers are particularly emphatic about the "registered." They are quite proud of that.

Imitate Instruments

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

Young Don is the "Kid" of the quartet. 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.

Got Idea

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. John, who just about blew his way along with the trumpet, was offered a job of playing the horn in a local orchestra. Not having one of his own, he tried to borrow one, but failed. It required money to buy a trumpet, and he had none. So he offered to imitate the instrument in the band for the night's engagement for only half pay. He didn't get the job but it gave him an idea.

That idea he took to his brothers,

and they each picked out several instruments, and listened closely to every orchestra they heard, in order to perfect their effects.

The three nights they appeared at the opera house, it rained continuously and heavily, but the place was jammed to the doors at all performances. Each was paid ten dollars a night, making a grand total of \$120 for the Mills' coffers.

Were Athletes

Shortly afterward, the family moved to Bellefontaine, and there the youngsters resumed their "reading" writin' and rithmetic." John and Herbert were freshmen in high school and the two younger boys were now in the eighth grade. John played football, and Herbert starred on the track.

Financially speaking, matter weren't so good with the Mills family, and the boys found it necessary to quit school and seek work. That was in 1926, and Harry became a bootblack, John tended flowers in a greenhouse, and Herbert turned hod-carrier. But Don didn't search very strenuously for work—in fact, several times when it almost overtook him, he ran the other way. He preferred to sit at home and watch the others bring home the pay envelope. At first, the other three objected, but then their mother reminded them that Don was the

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If you feel soggy and sunk and the world looks punk, don't swallow a lot of salts, mineral water, oil, laxative candy or chewing gum and expect them to make you suddenly sweet and buoyant and full of sunshine.

For they can't do it. They only move the bowels and a mere movement doesn't get at the cause. The reason for your down-and-out feeling is your liver. It should pour out two pounds of liquid bile into your bowels daily.

If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You have a thick, bad taste and your breath is foul, skin often breaks out in blemishes. Your head aches and you feel down and out. Your whole system is poisoned.

It takes those good, old CARTER'S LITTLE LIVER PILLS to get those two pounds of bile flowing freely and make you feel "up and up." They contain wonderful, harmless, gentle vegetable extracts, amazing when it comes to making the bile flow freely.

But don't ask for liver pills. Ask for Carter's Little Liver Pills. Look for the name Carter's Little Liver Pills on the red label. Resist a substitute. 25c at all stores. © 1931 C. M. Co.

youngest and too much shouldn't be expected of him.

Sang 130 Songs

All the while, they were appearing at various smokers, socials, and other entertainments. Then last year they moved to Cincinnati where they immediately won a place on the schedule of a local radio station. Soon they were appearing on thirteen programs weekly, of which four were commercials. They learned more and more songs and in time, they could sing from memory, more than 130 numbers. And as they required almost two hours to arrange and memorize a tune, it kept them continually busy.

When it was suggested that they make a bid for "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 that 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.

So it happened one warm afternoon last October four young boys, seated patiently in the reception room on the nineteenth floor of the Columbia Broadcasting System. Finally, they were ushered into the office of Ralph Wonders, director of the artists' bureau.

They said they were the Mills brothers. They said they sang. Wonders, who has his share of unannounced visitors, played a lunch and arranged an immediate audition. The brothers sang only one number—Wonders didn't wait to hear a second. He rushed them into a studio which was "piping" an orchestral audition to the private office of William S. Paley, president of Columbia.

"With your permission, Mr. Paley," Wonders said, "I'd like you to hear the Mills Brothers." With that brief introduction, he signalled to the somewhat startled boys to sing. They did, and so delighted was the executive with their unique vocal renditions that he sent word to Wonders to have them continue. And for more than an hour, the four went from one song to another, dozens of them altogether.

No Ballyhoo

Three days later they were scheduled for their first broadcast. There was no advance ballyhoo. Not a line of print, other than the bare program listing, heralded their network debut. They went on the air "cold," but as soon as their program was half-way completed, those around the studios realized that here was the "hottest" outfit that had come to radio in many Wabash moons.

And as soon as their fifteen-minute broadcast was over, the telephone switchboard was flooded with calls from listeners. "Who are they?" "What kind of instruments do they use?" "How do they make themselves sound like an orchestra?" "Where are they from?" "When can I hear them again?"

Instant Hit

Veteran musicians and orchestra leaders refused to believe that with only their voices they could simulate such musical instruments as the tuba, clarinet, saxophone, and trombone. Yet, nothing but a guitar accompanied the singing of the Mills Brothers.

Their success was immediate. Newspaper and the listening public's comments stamped them as the fastest "click" in radio history. They were scheduled for four broadcasts the following week, and a definite proof of their literal overnight popularity occurred when a single program was cancelled for a speech of special importance. For forty-five minutes two hostesses were busily answering hundreds of calls with assurances that the Mills brothers would return to the air the following Monday.

Needlework

By CLOTILDE

Clever little turban, fashioned of white ribbon and violet adorned, is the choice of smart women.

The crown is in two pieces and has a cuff band of white velvet violets. This turban may be carried out in different shadings, with deep purple velvet ribbon used for the crown, and the cuff band of a lighter tone of purple linen violets. A cuff of brown velvet violets used with the jonquil yellow crepe forms a good looking turban also.

The revival of ribbon and flowers for early spring and resort millinery is hailed with delight and interest. Roses posed over and under brims appear on small hats for street wear. Natural pastel silk roses and clover blossom clusters may be large or small.

Ribbons are typified by plicated end scalloped edges. Velvet and linen combinations in ribbon are arranged in bands and bow. The few feather novelties shown have a tiny edge of either gold or silver metal.

Aside from brim shapes, much is made of turbans for cruise and resort wear. Tulle ones with puffed edges for evening worn with jaunty frocks have tiny silver wings set at the right side-back.

Tucked or accordion plaited crepe

de chine turbans are featured for printed frocks, emphasizing one color in the color design.

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