

N. Y. State Police Lift Mask from Hollywood's Wonder Man

John Montague Beat Bing Crosby at Golf Using Baseball Bat, Shovel and Rake.

By WILLIAM C. UTLEY

"SHUCKS," said Bing Crosby's burly golf partner, "I could beat you using a ball bat, a shovel and a rake!"

Now, if you have ever seen Bing Crosby play golf you will realize that this challenge would not be unlike telling Joe Louis, "I could lick you with one hand tied behind my back."

The dreamy-eyed crooner's average is about 74, which is golf of a professional caliber. The arrogant gentleman had been in the habit of "spotting" Bing a stroke on each of five holes and collecting with withering consistency.

"It's a bet," said Crosby, and it was decided to play one hole, for \$200.

Bing, using the regulation bag of clubs, took two shots to the green and two putts for a perfect par four. The other party to the arrangement strode to the tee, gave his ball a little toss in the air and whaled it with a baseball bat, swinging in a manner that would have turned Babe Ruth green with envy when he was in his prime. The ball traveled 350 yards into a trap. With an ordinary shovel this remarkable athlete played an "explosion" shot to a point within eight feet of the cup. Wielding the rake like a billiard cue, he held out the "putt" for a "birdie" three.

"That," crooned Crosby, "is enough for me." He wandered uncertainly in search of the nearest psychopathic hospital, poorer by \$200.

Wonder Man Shuns Publicity.

Some screwy, magnificently screwy, stories have come from Hollywood, where press agents have the imagination of an Edgar Rice Burroughs and the conscience of Baron Munchausen. But the screw-



Bing Crosby, radio and screen star, who got trimmed in the remarkable golf match, befriended the victor in a time of need.

iest thing about this story is that it is true. It happened two years ago, and since that time John Montague or LaVerne Moore or "Bull" Moore (depending upon your point of view) has been the most talked-of man in the golfing world.

John Montague, as the film colony knows him, came to Hollywood three years ago. His ability to play golf was astounding. He was handsome in his burly way. His manners were delightful. He was chivalrous with women. He apparently had a bank roll. He had two Lincolns and a Ford. He could drink a fifth of Scotch and eight gin fizzes for breakfast and never bat an eye.

Montague shunned publicity. But as Greta Garbo proved, one sure way to get into the limelight is to try to stay out of it. No one in Hollywood knew who Montague was, whence he came or where he derived his income, not even Oliver Hardy, the rotund comedian with whom the mystery man lived for a while. And apparently nobody cared.

But a man can't do the things Monty did and remain in oblivion. His feats of strength were as amazing as his golf prowess. He held up a heavy automobile while a friend changed a tire. With one hand he picked up George Bancroft, husky moving picture "heavy," and stuffed him in a locker, upside down, during a moment of horseplay. He could even lift Ollie Hardy in one hand. He ate a dozen eggs in less than half a minute. He (it was whispered) had whipped from three to six men at one time.

Drives 400 Yards.

But these exploits pale beside Monty's feats on the links. He drives straight as a die, and consistently from 40 to 60 yards farther than the longest drive Bobby Jones ever made. Driving balls into a slight wind he has averaged more than 300 yards per drive. With the same slight wind in back of him, 375 to 400 yards per drive!

He seldom putts; his approach shots are so perfect they leave him putts conceded by his partners. To win a bet he drove a ball from the first tee of the Lakeside club across



John Montague, strong man golfer of Hollywood, equipped with the "clubs" he used in taking a \$200 golf bet from Bing Crosby.

struck out 19 batsmen in a game. Young Moore's golf had been good enough to land him a job as a professional at the Clayton, N. Y., country club. He once had played the nine-hole municipal course at Syracuse in 28.

Moore Had Police Record.

Moore had a passion for making records, and some of them were police records. He got a six-months' suspended sentence in 1927 for posing as a policeman and taking \$50 from a grocer accused of selling liquor.

On the night of April 5, 1930, four young men held up a roadhouse near Jay, N. Y., taking \$700 from Kin Hana, the owner. When Hana's father-in-law, Matt Cobb, objected, they gave him a vicious beating.

As the robbers made their getaway, one of their cars struck a culvert. One robber was killed. Two were captured and got 16-year prison terms. The fourth, believed to have been "Bull" Moore, disappeared.

The New York state police sent Moore's fingerprints to the Los Angeles police department. On last July 9 Hollywood's strong man was arrested in the Beverly Hills apartment which he shared with Oliver Hardy, and charged with the New York robbery. When they took him to jail he admitted that he was "Bull" Moore and that there was no longer any reason for avoiding publicity. He posed willingly for photographers, but refused to discuss the charges against him.

Arrest Shocks Hollywood.

The arrest was a bombshell to the many celebrated friends of "John Montague." To a man, they backed him. Dozens of them, all influential, wrote pleas to Gov. Frank Merriam, asking that he refuse extra-



Guy Kibbee, screen character actor and friend of Montague, who testified to the golfer's good character before Gov. Merriam.

dition. Montague—or Moore—they said, had rehabilitated himself and was now an admirable citizen.

"Monty is one of the finest fellows who ever lived," said Hardy, who arranged for John's \$10,000 bail, "and I'm here to do what I can for a friend." Bing Crosby said: "He's a great guy and a grand fellow. We'll all back him 100 per cent."

Among Monty's additional sponsors appeared such names as Bert Wheeler, Spencer Tracy, Charlie Chase, Guy Kibbee, Frank Craven, Andy Devine, Gene Tunney, Howard Hawks and George von Elm. Nevertheless, he went back to New York to face the music.

The one mystery none of them was ever able to solve was the origin of Monty's bank roll. He admitted he bet \$200 a week on the races. He was always flashing a handful of hundred-dollar bills. Some rumors had it that he owned a gold or silver mine in the desert, to which he returned when in need of fresh capital. But anyone who ever attempted to follow him was lost in a cloud of dust.

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STAR DUST

Movie • Radio

By VIRGINIA VALE

ONCE more Rudy Vallee has shown that he is the greatest talent scout in the radio business. Tommy Riggs, the two-voiced personality who has been appearing on his program the last few weeks has made an outstanding success and will soon have a program of his own.

The brash little girl that Mr. Riggs plays with such devastating humor promises to be as popular one of these days as is Charlie McCarthy, the famous ventriloquist's dummy. Incidentally, the people whom Vallee started on the road to radio success ought to get together and put on a gala program as a tribute to him. It would include such headliners as Walter O'Keefe, Bob Burns, Edgar Bergen and Charlie McCarthy, and Tommy Riggs. And what a program that would be!

Mona Barrie is the latest screen belle to seek a change from Hollywood on the New York stage.



James Cagney

While rehearsing for "Virginia," a great musical spectacle that will open the Center Theater in Radio City, she told me about her last—and she thinks best—picture. It is Jimmy Cagney's "Something to Sing About," in which Mona plays her first real comedy role. She plays a foreign actress with a heavy accent and has a glorious time swooping through scenes in the grand manner. She says that Jimmy is just tops to work with, which makes the verdict practically unanimous.

The greatest picture of the year, perhaps of many years, has received a chorus of critical acclaim such as has never been heard before. It is "The Life of Emile Zola" with Paul Muni. As crusader for the oppressed, as the most eloquent and forceful man of his time, Paul Muni gives an inspired performance. Don't let the praise of this picture drive you away from it with a faint suspicion that it may be educational, but dull. It offers the most exciting and thrilling evening you could spend in a theater.

With radio's summer lull over soon dozens of big programs will be angling for your attention. Irene Wicker, the greatly-beloved singing lady, moves to the Mutual network early in October offering a series of original sketches with music. Jack Benny returns to the air at the same time.

Margaret Tallichet, who abandoned a newspaper job in Texas to break into the movies, has found that even after a career is well started, it still has as many downs as ups. You may recall that she appealed to Carole Lombard for help and through her got a small contract with Selznick-International. Well, Miss Tallichet played small roles in "A Star Is Born" and then the studio decided to gamble on her to the extent of sending her east to dramatic school for further training. She appeared at the Mt. Kisco theater opposite no less a personage than Henry Fonda and proved conclusively that she needs a lot more training before she can play big roles.

Up in Dennis, Massachusetts, Gertrude Michael appeared on the stage in a play of early Colonial days and made a big hit. A regular parade of automobiles made the long trip from New York to see her, and when she came out on the stage the rafters rung with applause from her Broadway friends. They were saluting her courage in winning a two-year battle with serious illness as well as her fine skill as an actress.



Gertrude Michael

ODDS AND ENDS—After trying to borrow Kenny Baker, or John Payne, or Jimmy Stewart, or Cary Grant, or Dick Arlen, the producer of Lily Pons' next picture has finally given up the search for a new leading man and given the role to Gene Raymond who played in her last picture. . . . Jack Benny's friends are saving all the reviews of "Artists and Models" which rave about his performance to show him when he returns from Europe. All through the making of the picture he quarreled with the director and objected to his lines and felt utterly dismal over what he expected would be the flop of the year. . . . Joan Crawford likes to run her pictures at home for her young niece to see. The child hovers every time she sees Auntie Joan on the screen. . . . John Barrymore is working up a hilarious imitation of Edgar Bergen and Charlie McCarthy to amuse his friends between scenes at the studio.

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Three Maids A-Sewing Go



LITTLE lady, it's time to say adieu, so long, good-by to that filmy but faithful friend—your summer wardrobe. But don't fret, Milady, Sew-Your-Own is right on the job with sparkling new fashions for you; fashions that will make you forget the past and be remembered in the future. So let's not tarry; let's choose the style that's got the most sock for our particular figure and join this group that's going a-sewing!

Stadium Model.

Picture yourself in the trim-waisted little model at the left, if you would have an optimistic viewpoint and a head start on style this season. There's nothing younger than this topper with its dainty collar and cuffs, its snappy row of buttons and fetching pep. The way it takes to the weightier fall fabrics is news, and equally intriguing is this fact: it's easy to sew!

Young 'n' Pretty.

Long slender lines of the princess variety make this the lucky number for your first autumn days. Of course you see it's a style to cut in at least two fabrics because it boasts utility plus beauty. If you're going to school you'll want it in acetate jersey or light-weight wool. Neat con-

trast is here, too, if you wish, in the collar, pocket flaps and buttons. (This is a simple eight-piece pattern.)

A Lift for You.

There's much ado about bodices this fall and unless you have a frock that carries a stylish one you won't feel right. Sew-Your-Own caters to this vogue in its new creation at the right. It is pencil slim and carefully styled to give you that chic young silhouette that distinguishes the lady of fashion. Make this handsome model of silk crepe, sheer wool or jersey and be fit for business or pleasure in town or country.

The Patterns.

Pattern 1376 is designed for sizes 12 to 20 (30 to 40 bust). Size 14 requires 4 1/2 yards of 35-inch material.

Pattern 1347 is designed for sizes 14 to 20 (32 to 42 bust). Size 16 requires 4 1/4 yards of 35 or 39-inch material. With long sleeves 5 1/2 yards plus 3/4 yard contrasting.

Pattern 1258 is designed for sizes 12 to 20 (30 to 38 bust). Size 14 requires 4 yards of 39-inch material, with long sleeves, plus 4 1/2 yards of braid to finish as pictured.

Send your order to The Sewing Circle Pattern Dept., 247 W. Forty-third street, New York, N. Y. Price of patterns, 15 cents (in coins) each.

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Favorite Recipe of the Week

PREPARE a huge crock of apple sauce and your efforts will be well rewarded for this delicious concoction never fails to appeal to jaded appetites. Apple sauce is also the basis for any number of easily prepared desserts that have definite palate appeal during the summer months.

Apple Sauce.

- 1 dozen apples
- 1 1/2 cups apple cider
- Granulated sugar to taste
- 1 teaspoonful lemon juice
- 1 tablespoonful butter
- Pinch salt

Wash, core and cut up apples. Put them in a saucepan with the cider and cook until tender enough to rub through a sieve. Mixture should be thick. Stir in the remaining ingredients. Pour into a bowl. Garnish with a light drizzling of cinnamon. Serve hot or cold as desired.

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LIFE'S LIKE THAT By Fred Neher



"Hey, Doc, I'm sendin' ya a customer . . . I just dropped my wrench!"

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