

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

G E C A

WEEK ENDING NOVEMBER 10, 1934

5¢

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

Volume IV
Number 3

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RUDY VALLEE



"Th be rrr-ii-ght there!" Rudy's imitation of Maurice Chevalier amazed even the famous movie actor and star of many musicals

As Crooner—Master of the Saxophone—Straight Singer—Entrepreneur of Variety Hours, Then of Hollywood Programs—Rudy Vallee Has Led the Van. Radio Has Followed His Moves

Eventually the megaphone was discarded, but the malady lingered on—or rather hurtled onward until it affected nearly every ballad singer in the tenor and baritone ranges. The boys who warble in the *son amore* register stood hands on hips, arms akimbo, and stamped the earth fitfully as they determined to die in their tracks fighting the imputation.

The more virile carolers on the next lower vocal elevation likewise determined to do something about either the allegation or the allegators; but with all the protest they brazenly swam out on the so-called crooner tide, which, taken at the ebb, led on to fortune.

In keeping with his policy of progression, Vallee soon sensed the antagonism that was springing up in the male breast against the cooing style which he had precipitated. After all, he reasoned, feminine domination in the home can go just so far—then it breeds rebellion.

So, leaving his followers to court the uprising, he abandoned



Rudy in the bedroom of his New York home. Note the air of fresh simplicity

By Harry Steele

As Vallee goes—so goes radio! A comprehensive statement—but a survey of the years in which radio has enjoyed its greatest expansion reveals that this popular Yankee has been the bell-wether of the wireless flock, and has led his followers into green pastures the existence of which they had no previous suspicion.

To every intimate Vallee discloses the secret that his ambition in life is to be an executive in the entertainment field. Unconsciously he has been its leader since music and drama took to the air in appreciable volume. He is a perfect example of the man who has arrived at his destination, but who is too preoccupied to get off the train.

He literally is packed with initiative, tingling with a flair for sound showmanship. When it comes to being first in this, first in that and first in the hearts of the radio audience, he is the George Washington of the air.

The kilocycles today teem with cafe bands. Many a John Whoosis, whose fame would have been vast in his own eyes had they known about him at the next cross-roads, is being heard today from coast to coast simply because the maw of radio is insatiable and devastating, and because there must be a constant supply of fodder.

Whoosis, et al, can credit their fame in part to Hubert Prior (Rudy) Vallee, who, from the Heigho Club, back in 1925, convinced Eastern radio bigwigs that one-half of the world might be interested in knowing where the other half was dancing.

That was Score No. 1 for Rudy Vallee on a tally sheet that soon was to be crowded with pioneering achievements.

From whatever nebulous domain in which his soul wanders, Adolphe Sax, inventor of the saxophone, can well ordain laurels for the brow of Vallee for perpetuating, single-handed, that roving Belgian's name. The instrument was a Pariah among the brasses and an upstart amid the reeds, but Vallee purged it of its taint of illegitimacy and made it the golden horn of plenty.

True enough, Rudy Wiedoft lifted the saxophone out of obscurity in the back rows of a few symphony orchestras, to its tooting way across public vision for a brief spell. The Six Brown Brothers and the Kaufman Brothers, former vaudeville artists, likewise added something to the vogue of the hybrid instrument.

But it was Vallee who dragged it out from amid the

burntwood plaques and the framed mottos, to endow it with dignity and permanency, and to put dear old Yale into a position half of pride and half of mortification.

It was for sheer admiration of Wiedoft that Hubert Prior forsook the name bestowed upon him at the christening font, and adopted "Rudy." Rudy, the elder, was the first outstanding influence in the sax-life of Vallee. Devotion, stark and sincere, moved the callow New Englander to imitate his idol; but once launched in saxophony, he made his instructor seem about as essential as a purser on a rowboat.

In less than a year after the Vallee sun had begun its ascent, the wail of the saxophone was abroad in the land. Apartment houses that once had been havens of serenity, became literally sounding shells for the ear-splitting tootling of a myriad tyros. Saxophobia became the national menace.

It survived the pestilence stage, to become a fixture in the musical scene. Mothers who but a few years before would rather have seen their sons acrobats than musicians, began to dream of the day when sonny boy would be leading a band of his own with his name in big letters and his check in big figures.

Fathers who had harbored shot-guns covertly against the day that their daughters might bring a musician into the parlor, were caught putting an arm about the shoulders of a band-member and boasting, "Meet the future son-in-law. He's first saxophonist in the orchestra down at the Bijou."

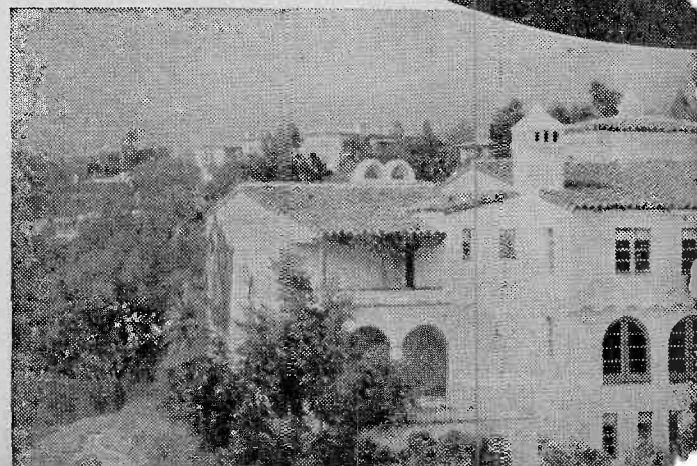
What Rudy did for the saxophone became the second feather in his cap—a piece of millinery that was destined soon to look like a war-bonnet.

His third plume followed an inauguration which, if it launched a vogue, likewise gave birth to a male antipathy which only later accomplishments have helped to eradicate.

That was the wedding of the megaphone and the microphone, a union which gave rise to one of the moor words in current lexicography, "Crooner." The Websterian definition, "singer in a low monotone," has been discarded entirely in the application of the term—unless the consensus of many hearers be accepted—that it is low singing no matter how you look at it. The style developed into an inundation.



When Alice Faye sang on Rudy's programs and with him in vaudeville, they used to rehearse most diligently



the Pace-Maker

the mode impassionatus and devoted himself to a lustier type of song and singing, the style which the normal male can digest without reverting to the withering, if puerile, observation, "Oh Fudge." Not words with any lethal effect, but they can convey a world of scorn and direct imputation. Rudy abhors any inference that he might be anything other than the real he-guy he is.

The crooners temporarily were left in the lurch; but radio executives, quick to sense the trend in public taste, steered them right. Most of them have returned to orthodox methods, in the wake of the Vallee galleon.

Another first to Rudy's credit is the fifteen-minute sponsored program. Early advertisers, unfamiliar with the dangerous waters of radio promotion, were given to sticking a toe in to test the warmth and the direction of the current. Mere announcements between musical numbers were the order of the day. A five-minute shot was in the nature of a plunge.

Untold Are the Numbers of Radio Artists, Many of Them Outstanding Stars of the Day, Who Owe Their Start to Rudy. And He Might Well Have Shone in the Reflected Glory of Established Celebrities



Rudy's teacher was Rudy Wiedoff, leading exponent of the saxophone—shown at the time the Master was guest star of the Pupil



Rudy's home in Beverly Hills, California, is one of the most impressive show places of that center of show places

Rudy's piano and his books (next to his motion-picture camera) are his chief delights

But the shrewd Island Pond, Vermont, boy was convinced early that these brief forays were a waste of time. He argued that it took at least fifteen minutes to capture public attention. It was with trepidation that a New York jeweler accepted Rudy's suggestion when he sponsored him for the unheard-of time of a full quarter-hour as the Herbert Diamond Entertainer. For a year Vallee, with a small string ensemble, his trusty megaphone and his sax, enraptured the Gotham femmes. After all they are the potential diamond wearers, and Jeweler Herbert will attest that he was glad he listened to the singer's proposal. From it sprouted innumerable fifteen-minute periods and their successors, the half and full-hour programs.

When it became apparent that the Vallee mania had some of the characteristics of permanency, the motion-picture magnates, eager to trade on the public's taste, suggested that the young maestro try the films. Ever willing to widen his scope, Vallee accepted the suggestion. Here was rich fodder for the scoffers.

"It'll be his Waterloo," was their unanimous opinion. To be seen was one thing—to be heard, another, they argued. No out-and-out radio artist ever before had made more than a fleeting appearance in a motion picture, and to plan a story starring a crooner, they opined, was suicidal for the film industry—and the road to oblivion for the artist.

The venture was fatuously titled *The Vagabond Lover*, an error which doubtless minimized the box-office potentialities of the picture. But there was enough response to convince Hollywood moguls that Vallee, and perhaps other air personalities, had drawing power. It was not long before Hollywood recalled him for additional pictures; and as these words are being prepared for publication, advance notice has been received that Rudy Vallee has just attached his signature to a contract calling for three more pictures. It was a literal case of "Lover, Come Back to Me."

Today, radio artists are as at home on the screen as in the broadcasting studios, and they have proved to be manna to the picture producers during several of the starvation periods suffered by the film industry.

Once again Vallee had pioneered, for attend: Today many radio executives are financially interested in the motion picture business, to the end that they may profit from both phases of their artists' talents.

As Vallee's keen showmanship became more and more apparent his doubters decreased in direct ratio, so that when he decided to turn his weekly Fleischmann Yeast Hour into a national variety show, both radio itself and the public awaited the innovation with the feeling that it would be a success.

The still youthful artist had reached a point where he could put his hearers into the mood to welcome his offerings. And if you think the Variety Hour has been a boon to audiences, stop and reflect for a moment on what it has meant to a number of drifting artists.

It must be said in Rudy's behalf that his management of the Variety Hour has been the most unselfish gesture in all of entertainment's history. He easily might have peopled his shows with performers who were at the peak, and thus shine in reflected glory.

This he sedulously refrained from doing. He went out of his way to offer the golden opportunity to artists of whose talents he approved, but who, due to the decadent state of the theater, were having a difficult time finding engagements.

How many of these grateful stars he has sent forth to lucrative contracts, is a matter of radio history. The air these days and nights is sudded with singles and teams who, but for the medium of Vallee's generosity, might still be shuffling feet at 47th Street and Broadway in New York, and recalling from a hungry haze how they knocked 'em into the aisles in Lincoln, Nebraska.

Currently the variety program is the vogue in radio, but to fail to pay homage to Rudy Vallee for its origin would be the ultimate in unfairness. From the Western coast, where he now is engaged in making pictures, Rudy has launched the Hollywood Hour. The point on it is still so fresh that even the brashest of his imitators will not park on it. But leave them alone and they'll come home, dragging behind them tales of how they thought up the Hollywood Hour idea which is "wowing 'em."

To the genius, Marconi, goes credit for wireless. To Dr. De Forrest listeners are indebted for the tube which made sound transmission possible. But it is to Rudy Vallee that we must bend the knee for making the earlier achievements pay dividends in exalted entertainment—and good, hard cash.

Rudy Vallee and His Connecticut Yankees can be heard each Thursday at 8 p. m. EST or 7 p. m. CST on an NBC-WEAF network, under the sponsorship of Fleischmann's Yeast.

What—No Art?

By Jane Cowl

One of the Leading Actresses of the American Stage Turns to Radio—and Minces No Words When She Opinions Critics of the Air and Screen



Says Jane Cowl: "I am a radio enthusiast. I don't mind saying that I am a regular listener"

People who leap into sudden tirades when asked how radio and Hollywood stack up with the legitimate stage are a great source of annoyance to me. They rant and tear their hair; insist that the loud-speaker and the silver screen have debased utterly the splendid structure built for centuries upon the foundation laid by Plautus and Aristophanes.

There is no art in the radio or celluloid drama, they argue. But I am more than a little distressed at their arguments, for I doubt that they know what they are talking about.

Perhaps they are only attempting to make conversation without a sufficient knowledge of the subject to support their contentions. At any rate, I disagree.

Of course, in the radio dramatics of an earlier day there was one great and obvious fault. That was lack of adequate preparation for the broadcast. All too frequently did radio producers believe that just because a drama was to go on the air for a fraction of an hour, never again to be repeated, that the rehearsal time could be cut to the minimum.

Why not, these directors have argued thinly. Do not radio actors read their scripts? They do not need to memorize their parts.

True enough, they do not have to memorize their parts, but perhaps their performances would be better, truer to type, were the air actors and actresses to commit them to memory.

Therefore it was in trepidation that I answered the call to re-enact my stage role in *Smilin' Through* for the Lux Radio Theater. I hesitated, for I feared to take part in a production which might be thrown together in a few hours—to play to a one-time audience larger by far than the cumulative audience which sees a top-line Broadway play during a three-season run!

I am glad to say that my fears were groundless.

RADIO GUIDE, Volume IV, Number 3, Week Ending November 10, 1934. Issued weekly by RADIO GUIDE, Inc., 731 Plymouth Ct., Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1879. Copyright 1934 by RADIO GUIDE, Inc. All rights reserved. Executive, Editorial, Advertising, Circulation and Business offices, 731 Plymouth Court, Chicago, Illinois. Eastern advertising office, 551 Fifth Ave., New York, N. Y. M. L. Annenberg, President and Publisher; Herbert Krancer, 1st. V. P. and Gen. Mgr.; R. S. Wood, Editor; Saul Flaum, V. P. and Adv. Mgr. Unsolicited manuscripts received only at owner's risk and should be accompanied by stamped, self-addressed envelope for return. Notice: Change of address should reach this office two weeks in advance of the issue for which that new address becomes effective. Five Cents per copy in United States. Subscription rates in U. S.: six months, \$1.25; one year, \$2.00. Subscription rates in Canada: six months, \$2.00; one year, \$3.00. Subscription rates in foreign countries: six months, \$2.50; one year, \$4.00.

Perhaps a few of these self-appointed vociferous critics of the radio drama will read these lines, and they will end their clamor. May I take this moment to digress and declare that radio now proudly and deservedly wears the mantle of the stage? The drama of the ether is on a higher plane than commonly believed. It is making rapid strides toward perfection.

When I met the youthful but very capable directors of the Lux Radio Theater, you may well imagine my relief to receive a warning that they expected me to rehearse for two weeks previous to the broadcast. Warning me, when I usually have devoted at least three weeks to learn stage roles!

Was I provoked? Indeed, I was not. Despite the fact that I had played 1,004 stage performances of *Smilin' Through*, I was pleased that the radio people requested me to give two weeks to rehearsal. Here was a new medium—new to me—for the expression of dramatic art, a different medium, and I recognized the necessity of my learning the differences well and carefully.

During the rehearsals for my microphone debut I had had many reasons to be thankful. I found that the radio directors, production men and engineers were austere in their demand for utter perfection. I liked that. Their earnestness delighted me. I began to wonder if this meticulousness was the exception or the rule. I determined to learn. My investigation revealed that it was closer to the rule. Like the stage, which still has its poorly rehearsed and directed plays, radio also has dramas that do not receive the attention and care given to those of the Lux Radio Theater. But on the whole radio direction and rehearsals are comparable to the stage of today.

The Lux series is indeed indicative of the present-day sincerity of radio producers in setting out to ac-

complish a really fine radio dramatic job. Its previous grand presentations of *Seventh Heaven*, *What Every Woman Knows* and *The Barker* surely justify the painstaking preparations which have gone into them.

With such fine plays and so many people of experience already engaged, I consider it a privilege to be associated with this new effort which demands, above all things, thoroughness of preparation!

So there is my answer to the critics of radio drama. I am for it. In fact, I am a radio enthusiast. I don't even mind saying that I am a regular listener.

Frankly, there is much in radio that interests me. I like many of the programs. The symphonies, of course, I tune in, but I also enjoy the comedians. Jack Benny and Joe Penner amuse me no end. I even like the slapstick when it is done properly. The thoroughness of Mr. Penner and of Ed Wynn lifts them far above the level of the burlesque stage to the nationwide popularity they so well deserve.

The characterizations of Amos and Andy are as fine as anything that ever has been done on the stage. I like radio and I like acting for the radio. Its critics who would place the stage above it, know not whereof they speak.

And now, how about Hollywood?

Certainly I do not agree that the moving picture, illustrious grandchild of the stage, fails to show many of the traits and characteristics of its ancestral art. I glimpse unmistakable signs of solid hope. Through all its gaudy glamour, tinsel and inelegant manners, there can be observed certain vital, artistic forces which are fighting for expression and gaining headway.

As for the theater itself, I am not one to weep over the reputed decadence of the stage. There are good plays and there are bad plays. There are good motion pictures and there are bad ones. There are good radio dramas and there is drivel.

Broadway has seen the distinguished efforts of the Theater Guild amply recognized. And, as long as we have playwrights with energy to turn out good plays, and while there are the Cornells, the Lunts and Fontannes, the Hayes', the Hustons, the Wynyards and the Arlisses, there is still hope for the stage—and little fear of catastrophe.

Miss Cowl may be heard in *Smilin' Through* during the Lux Radio Theater at 1:30 p. m. CST on Sunday, November 4, over an NBC-WJZ network. The program is sponsored by Lever Brothers.



Miss Cowl welcomed the warning she received, that at least two weeks' rehearsals would be necessary for her air rendition of a part she had played 1,004 times on the stage. Shown above, she is listening while Alfred Shirley starts her preparation

Great Lovers of Radio

By Howard Wilcox

When a Woman Has Been Pursued, Courted, Loved, Coaxed and Cajoled by the Greatest of Radio's Lovers, She Should Know What Sort of Lotharios They Make. Here Rosaline Greene Speaks Her Full Mind

When Gable puckers up his lips—a million gals get goose-pimples. When Barrymore, Baxter or Coleman clinch with a cutie, their love-making loosens ladies' lips in all languages, including the Scandinavian.

Yes sir—thar's love in them Hollywood hills! And if the movies have produced few great actors, they've certainly mothered a brood of mighty lovers.

And now—what about radio? Are the broadcast billings of Dennis King as romantic as the celluloid coolings of Leslie Howard?

In other words, have our radio lovers as much IT as have our he-sirens of the silver screen?

"Yes!" says Rosaline Greene.

For to Rosaline, radio's Girl of a Thousand and One Roles, I went with this potent problem, asking:

"What's the lowdown on radio Romeos, Miss Greene? Are they any darned good?"

She sighed. "Are they!" she answered.

Rosaline is the one girl in radio who should know, for she has been loved (microphonically speaking, of course) by the air's most glamorous Lotharios. She has sampled the ardent embraces of Alfred Shirley, Pedro de Cordoba and Henry Hull in the celebrated radio series, Famous Loves. She has been the romantic foil of handsome Lionel Atwell. She has thrilled to the kisses of the most romantic lover of them all—Lou Tellegen—in a torrid series called the Luck of Joan Christopher. As Juliet she has sworn eternal love and fidelity to Rollo Peters' Romeo.

She has portrayed a host of wicked and sainted women, ranging from Marie de Medici to Evangeline—opposite temperamental Dennis King. As the fiery Rosita she has been swept off her feet by the surprisingly ardent love-making of Al Jolson, portraying Pancho Villa. When Lanny Ross whispers sweet love vows into the ears of Mary Lou of the Showboat program, it is Rosaline who receives the messages, not Muriel Wilson, for Rosaline does the speaking role of Mary Lou.

Thus it can be seen readily that the mystery of the fatal fascination of the rapturous, beguiling and

"Al Jolson is warm-hearted and sincere"



"George Jessel is an ardent swain"



Dennis King, above, is "most charming" and Lanny Ross, right, "whispers sweet love vows"



Lionel Atwell, "all that is sophisticated in manhood"

Pedro de Cordoba—Rosaline enjoyed being his "romantic foil"



Lou Tellegen, the personification of every woman's dream lover

gallant lovers of the air is an open book to her. "Not only do the radio lovers come up to the artistic and romantic standards of the screen heroes," said the positive Rosaline, "but the radio artists have it all over the screen actors in at least one important aspect. Every woman has her own conception of the physical appearance of her screen and radio hero. The screen of course mirrors the appearance of the actor, and the fan has to accept or discard him as such. In radio, however, the listener can picture the hero as having blue eyes and curly blond hair, whereas in reality he might have brown eyes and jet black hair.

"In other words, the radio hero cannot be typed. I know that many of the radio idols receive fan mail, describing their physical appearances as visualized from their voices. For instance, Al Jolson, a small man physically, received hundreds of letters from listeners describing him as a large, uncouth and burly individual, when he had played Villa."

Rosaline attempted her first romantic role in 1925 at Station WGY in Schenectady. Amusing results followed. Edward Smith, noted station director and actor, cast her as a shy young girl in a radio adaptation of the war play, Billeted. Smith took the part of the fascinating soldier.

"After the twentieth rehearsal Ed was ready to drop me from the roof of the building without benefit of a parachute," said Rosaline. "Radio technique of that day was elemental. Today, with the ribbon microphones, and the concealing of microphones all over the studio, it is possible to pace about a limited area of the studio, and to act out the lines with gesture. In those days, however, it was strictly a matter of standing rigidly before the microphone and depending solely upon voice inflection for the proper effect. The old carbon microphones were in vogue then, and one had to hug the mike and speak right into it if the tones were to register properly and fully.

"At any rate, there I stood like a stick of wood on the night of the broadcast, attempting to speak the full, dramatic and poignant lines of a heartbroken girl bidding a fond farewell to her hero in khaki. Love was merely a noun to me then. I had died, cried and laughed before the mike, but I had never loved.

"Ed forgot all about microphone technique in his disgust at my lusterless and stilted delivery. He even forgot about the live mike. 'I'll teach you how to love!' he said—but to me. He threw his arms about me and embraced me violently. He punched out his lines violently. When the script called for a kiss, he planted a feverish smack flush on my lips. He acted out the role fully, with all the romance and realism, at his command.

I was frightened, but so infectious was his ardour that I immediately caught the true spirit of the love-starved girl the script called for, and we concluded the program in a crescendo of real emoting. I think that this is the first time a play was ever acted out before a microphone."

That was Rosaline's first experience with a radio lover, and apparently the experience stood her in good stead, for two years later she was receiving her baptism of fire on the big time—the Eveready Hour over the NBC-WEAF network. Handsome and romantic Lionel Atwell was the star. Each show in this series was a full hour spectacle. Rosaline played Josephine, Cleopatra, Helen of Troy and various other characters. The one portrayal that remains (Continued on Page 29)



Rosaline Greene, the much-loved lady, who should know from experience what kind of lovers radio Romeos make



Standing By—

With Ray Perkins

FROM A RADIO OBSERVER'S NOTEBOOK: Last year the big trend was high-powered comedy. This year it's symphony orchestras. Wotta jump! The public is getting huge doses of Bach, Beethoven and Brahms. Three years ago certain large advertisers who are feeding the mike classics in bulk now, would have luffed in your face if you had suggested it. WALTER DAMROSCH at NBC and HOWARD BARLOW at CBS were about the only classical voices crying in a wilderness of jazz. . . . Next heavy cycle will be musical comedy, of which The Gibson Family is forerunner.

The air on Saturdays is full of footballs. Hallowe'en got its usual annual plays, with ghost artists. The entire air industry ganged up to advertise the witch business. . . . By the same token the microphones will be full of Turkey for Thanksgiving. Including stuffing. . . . Height of something-or-other: Someone doubling for JOHN BOLES on a radio program. . . . A whole year has passed without Roxy opening a new theater. The man must be slipping. JOE PENNER'S duck remains unsold. ED WYNN has revamped his program completely. He now says "Don't harrass me, Graham."

KYW is packing up bag and baggage, watt and kilocycle, to move from Chicago, and starts occupying a hunk of air in Philadelphia Dec. 1st. Its new neighbors WLIT, WIP, WFI, etc., are all aflutter. . . . Two new semi-national networks are deployed on the loudspeaker front, but no major battles reported so far. . . . The whole b'casting business is dizzier than ever, but more darn fun!

RADIO PERFORMER'S MULTIPLICATION TABLE:

10 phone calls make 1 conversation, 8 conversations make 1 audition date, 12 audition dates make 1 hope, 6 hopes make 1 possibility, 7 possibilities make 1 hot prospect, 6 hot prospects make 1 contract.



Phil Baker's daughter, Margot, is starting early to train a musical ear. Margot's celebrated father is on an NBC-WJZ network every Friday at 8:30 p. m. CST

TRUE STORY: Some years ago a young baritone appeared in a concert in a small New Jersey town. In the audience was a high-school miss who had been taking

vocal lessons. With heart fluttering, she listened, enraptured, to the handsome young singer, whose work so keenly inspired and impressed her that she left the concert hall more determined than ever to carve a singing career of her own.

Indeed, so smitten was she with the artist that stopping at a near-by drug store she stealthily and deliberately stole his picture from a display sign advertising the concert. The picture remained a prized possession for years.

Meanwhile, the baritone continued a somewhat desultory and none too successful career of his own. In time he went on the air for NBC and accumulated a goodly public following, but by one of those strange whims of fate he remained sponsorless and hence so poorly remunerated that, discouraged, he abandoned singing and went into business. He joined the staff of *Printer's Ink*, an advertising trade publication, where he is now supervising the preparation of a series of articles on radio, a work which necessitates his interviewing certain stars of importance.

Several weeks ago the ex-singer obtained an interview with a glamorous lady of the air, a star of first magnitude. Their business completed, they chatted. He remarked that he had once been a professional singer. She scrutinized him closely. "Heavens!" she said. "I thought your face was familiar. I once stole your picture. I have it at home now."

The man is LEONARD LEWIS, formerly Beau Balladeer of NBC. The lady is JESSICA DRAGONETTE.

DR. WALTER DAMROSCH is honored by the University of the State of N. Y. with the degree Doctor of Human Letters. That's the kind of letters fans write me.

Ray Perkins is on NBC's red network (WEAF) with his songs, piano and small talk, on Mondays at 6 p. m. CST, except Monday, November 5, when Sen. Robert Wagner will be heard at that time.

Along the Airialto

By Martin Lewis

ALICE FAYE is plenty burned up at her high pressure Hollywood studio publicity department for passing out the story that she had a clause in her contract permitting her to quit work at 4 p. m. on Thursdays, so she could listen to RUDY VALLEE'S program.

The newspaper boys all fell for the yarn, but read what Faye says about it: "If I didn't happen to be busy—and there was a radio handy—I might have tuned Rudy in, but stop work for it—say, what do you think a movie lot is, a nursery?"

Then there was the story which appeared in all the gazettes about Alice being Rudy's guest in his New England camp. "What the reporters failed to add," Alice stated, "was that the whole band and all their wives were there too. Certainly not—it would have ruined the story."

LANNY ROSS is on his way East, definitely out of the Hollywood picture. Lanny went to the coast nearly a year ago and made his first picture, *Melody in Spring*. And between you and me the film did not come up to expectations from a box-office standpoint. After a brief interlude in New York, Lanny returned to Hollywood for another try, this time with JOE PENNER in the picture, *College Rhythm*.

The film moguls have viewed *College Rhythm*, and Lanny is no longer connected with the film industry. Far be it from me to draw conclusions, but if you can add two and two without making it come out four and a half, you ought to be able to figure for yourself why BING CROSBY has replaced him in the film *Mississippi*.

KILOCYCLE CHATTER: COUNTESS OLGA ALBANI will make her first CBS performance when she guests on the ISHAM JONES Chevrolet program on November 6. . . . Among the others who are booked for future one-time appearances on the series are FRAY and BRAGGIOTTI, the piano tinklers, and two other acts familiar to NBC but not CBS listeners—ILOMAY BAILEY and LEE SIMS, who should have a regular spot of their own, and VIRGINIA REA, once known as Olive Palmer. . . . Versatility note—DWIGHT WEIST,

the actor who doubles for FREDERIC MARCH of the films in 45 Minutes in Hollywood, is the same gent who ghosts the voice of BRUNO HAUPTMANN in the *March of Time*.

Celebrity note—MRS. CALVIN COOLIDGE, on a visit to New York, went to the CBS Radio Playhouse to see a broadcast of ROSA PONSELLE'S Chesterfield program, which is one of her favorites. . . . November 19 will be ROXY'S 12th anniversary on the air—which is going back to the really dim beginnings of radio—so we can expect some interesting goings-on in the way of celebrating that milestone. . . . WHISPERING JACK SMITH has been awarded an extension of his present CBS series. . . . With the start of *The Gumps*, coming to life as a CBS script series, young Hyman Brown will have to write and direct 16 radio shows a week. Marie, the Little French Princess, is another of his brain children. Brown flew to Chicago recently to discuss plans for the coming series with Sidney Smith, creator of *The Gumps*, which has been a favorite comic strip for seventeen years. . . . WALTER O'KEEFE'S kid brother acts as one of the comic stooges on the Camel shows, and also helps his big brother now and then with the comedy material. . . . CBS will build up JERRY COOPER as a modern wandering hero in a new one-hour music and script series each Thursday p. m.

In a recent Camel program, TED HUSING forecast the defeat of Colgate by the Ohio State footballers. The next morning Ted got wire from a Colgate fraternity house, written in rhyme and offering to bet him a century (\$100 to youse) on that statement. Ted accepted, in rhyme, and versified wires sped back and forth between Colgate and CBS, settling the negotiations. The sportsgabber was right on that prediction, to the distress of his fraternity house fans. . . . Is PHIL BAKER

returning to Chicago? The sponsor says yes, but Phil wants to stay in New York to father his new Broadway show. . . . THE REVELERS are all set to go to town with their new top tenor, ROBERT SIMMONS. . . . Everyone is wondering who's going to fill JOE COOK'S shoes. So far as I'm concerned nobody can fill them. I'm going to miss the crazy comic's cracks. Joe leaves the air after his broadcast of the twelfth to concentrate on rehearsals for his new show. . . . JANE FROMAN, who has her second sponsored show, is headed for a third. . . . MORTON DOWNEY is flirting with several sponsors and it's just a matter of price.

In case you haven't caught the names of those swell soloists on the Saturday night ROMBERG show, they're HELEN MARSHALL and BYRON WARNER, a couple of youngsters who are getting their chance. . . . DAVID MENDOZA, who is remembered as Our David of the old ROXY GANG at the Capitol in New York, is returning to the networks as a musical director. . . . AL PEARCE'S San Francisco show has made its impression in the East and may go commercial, which is good news. . . . It certainly took a long time for an Eastern sponsor to recognize the popularity of One Man's Family. Those Sunday afternoon dramas for a soapmaker have made quite an impression. *Journey's End*, by R. C. Sherrif is scheduled for the winter on this series. . . . EDDIE PEABODY the banjo wizard is forming a band of his own. . . . EDDIE CANTOR will visit London before starting work for his new sponsor over CBS. The pop-eyed comic is being secretive about his plans for the new show, but one hopes he will do away with dressing up for the visible audience. It has a distasteful effect with those listening in.

LOWELL THOMAS is editor of a new adventurers' magazine called *Saga*. . . . JACKIE HELLER is making a tour of Western vaudeville houses and will return to the airwaves as soon as his trip is over. . . . JACK DENNY has replaced his vocalist PAUL SMALL with a gal named BARBARA JASON. . . . Something I never noodle now and you probably didn't either, is that WAYNE KING had a private (Continued on Page 28)

Are You Listenin'?

By Tony Wons

Read poetry now and then. If you live in the country and you want to know what the city is, read Walt Whitman. You do not have to go to any city then, for you will see and understand. And if you live in the city and you cannot spend much time out in the open spaces, get a book of Wadsworth. He will take you out under the trees and the stars, close to nature, just as close as you could get by actually going there.

That is what poets can do for you. And you know the poet is not only he who writes poetry. No. It is he who reads and understands and feels. You don't need to write a line, and yet you can be a poet.

Read it. It will take you out of the four walls of whatever misery you may be imprisoned in. Read poetry and you will not feel like stewing over stupid figures of profit and loss. You will not hate bankers or stock brokers. You might even pity them. You will get away from the world for a little time. That is a good thing.

A Newark letter carrier writes and says: "You made a statement that shooting eighteen holes of golf was harder than a letter carrier's job. I am sure you are not very well acquainted with the job . . . that is, getting up at 5 a. m. every day and walking up and down stairs with forty or fifty pounds on one shoulder (leaving out disagreeable weather). Or perhaps you are more familiar with the other, harder, job of a foursome starting at, say, 8 a. m. with somebody else carrying your very, very heavy bag over nice soft grass with a walking stick and taking a nice healthy swing at a cute little imp of contrariness, and then to the clubhouse, etc. I was disappointed in you."

Well, well, did I say it was harder playing golf than carrying mail? If I did I ought to be put off the air. I have never carried mail, nor have I played golf but once, and I didn't like it. But I have some



America's Sweetheart Mary's most recent photograph. Miss Pickford may be heard every Wednesday at 7 p. m. CST over an NBC-WEAF network

kind of an imagination and I wouldn't have to work it very hard to see that a mail carrier's job is no cinch. But picking up chewing gum wrappers with a stick that has a nail in the end of it is no harder than

golf, and yet if you were to ask all the golf players to do that they would consider it terribly hard work. Now I hope all the paper pickers do not pick on me.

And Nellie wants to know what Nero was playing when Rome was burning. I don't know. Maybe it was "Let's Put Out the Lights and Go to Sleep." If not then maybe he was playing with fire.

Now I'll ask you one. "What did Sir Walter Raleigh say as he put down his cloak on the muddy road for the beautiful queen to walk over? . . . Give up? . . . He said "Step on it, kid!"

I would not want to get you in wrong with anybody. But you probably know someone who has a big head. Maybe you knew him back in school days when he was a fine fellow. Then he made a little money or got a little popularity. Maybe the papers printed something about him and so he goes around sticking out his chest like a temporary chairman and putting on the dog. Well, you might want to tell him this little fable. Listen . . .

A flea and an elephant walked side by side over a little bridge. Said the flea to the elephant after they had crossed it, "Boy, oh, boy, we sure did shake that thing!"

A pessimist tells us we will all be dead in a hundred years. That is a dreadful thought to an optimist who seems to think he will live forever. But if you think about that carefully you will conclude that it is

very encouraging. For in such a short space of time as a hundred years, which is only like the wink of an eye in the history of life on this earth, every breathing human that walks this earth today will be gone, with the exception of perhaps a handful. And with them will go all their cares and aches and miseries. When you think of that, all the little problems that seem so awfully important to you now will vanish like a breath on the wind. (Continued on Page 31)

Reviewing Radio

Stories that haven't been released: WJZ—RICHARD GORDON, who was to have taken again the role of Sherlock Holmes, in the resumed series November 11, has walked out on the show, refusing to take a second cut in salary, leaving the hapless Doctor Watson holding the bag.

WABC—GEORGE GIVOT gave his final performance here last Tuesday because, having joined up with the Broadway show, "Calling All Stars," he suddenly discovered that the producers would not permit the members of the cast to broadcast. Since most of the cast consists of radio artists, it's doubtful if the order will be carried out. It applies, however, only to sustaining artists. Givot voluntarily gave up the air inasmuch as Columbia had failed to sell him to a sponsor in 16 weeks.

RADIO CITY—"The Gibson Family" may not survive as a kilocycle attraction. Sponsors dissatisfied with the scripts have been unable to make up their minds whether to insist on better scripts by Courtney Ryley Cooper, to replace him, or to exercise the cancellation clause in the broadcasting contract. The cancellation seems most likely.

TIN PAN ALLEY—ARTHUR CREMIN, director of the New York Schools of Music, amazes his friends and challenges nationwide credulity with the statement that radio programs can make all women beautiful. He points to a number of experiments made with radio music by Dr. WOLFE ADLER, Columbia University psychologist and a Fifth avenue beautician. They found, says Cremin, that if a woman in the privacy of her home tuned in a dance band, then closed her eyes and relaxed, the effect would be to soothe her instantly. Soothing loosens the facial muscles, and that opens the pores. Lines disappear—and if the listener will rub her face with a towel after ten minutes of the music treatment, she actually appears years younger. Tsk! Tsk! Tsk! Think of that!

By Martin J. Porter

HOLLYWOOD—MARY PICKFORD will present her weekly dramatic broadcasts from New York on and after October 31. The transition became necessary because of the casting problem existent in Hollywood. New York talent will predominate in future Pickford programs, and the orchestra will be that of PETER VAN STEEDEN, with WARD WILSON acting as m. c.

RADIO ROW—WALTER WINCHELL and Cecil, Warwick, and Cecil, the agency which handles the WABC WILL ROGERS program, are feuding. When Rogers shifted to WABC, Winchell's Girl Friday wrote in the Winchell column something about Rogers actually starting his talks at 8:44, though the program started at 8:30. Winchell is on WJZ simultaneously with fifteen minutes of the Rogers broadcast. The Cecil, Warwick, and Cecil people demanded of Winchell that he retract the 8:44 business, because Rogers, they said, actually started to talk at 8:34 as a rule. Winchell did not change the tune, and the agency is telling the story around, in the form of news releases.

RADIO CITY—Here's where I scoop RAY PERKINS about himself. He is to be, shortly, the leader of a fourteen-piece band, and will shelter also four other solo artists in his retinue.

WABC—The BUDDY ROGERS show with JEAN-IE LANG will give place to something else, and ROGERS is sailing for England November 21.

NBC HEADQUARTERS—The sale of One Man's Family to Kentucky Winners, for sponsorship is the first network set-up to be sold direct, as such, in many months.

NEW YORK—GENE ROWELL, of Gene and Glenn, was lost for several hours last Sunday, during a motor trip with his partner. They went for a ride in upstate New York, and Glenn paused near Westchester, to patronize a hamburger stand. When he got back to the car Gene had vanished. When he did not reappear in half an hour, Glenn asked for and received official help, and a search was started. Gene eventually was found in the choir loft of a church near by. He had sauntered in to look at the organ, had met the organist, and had remained to test out the keyboard. He became so interested he forgot all about his trip until the cops and Glenn arrived to rescue him. Now Glenn is on the market for a portable organ to carry in his car.

NBC—The National Biscuit Company has engaged time at WJZ, and will shortly present a three-hour dance period, Saturday nights, using three different dance aggregations weekly. A case of one NBC giving the other NBC the air and getting paid for it. And it might be a suggestion that one can't mix biscuits with symphonic music.

NEW YORK—GERTRUDE NIESEN will be among those present when the curtain rises on the forthcoming production "Calling All Stars." In spite of the previously mentioned ruling on air stars and broadcasting. Gertrude, enjoying her first theatrical role, will continue on her "Big Show" programs. As the new revue will follow theatrical legend and open out of town, it will be necessary for the Brooklyn warbler to pipe her weekly air numbers from whatever stand the show is making on broadcast nights.

NBC—The studios have wrought another example of romance. The principals are VIRGINIA REA and EDGAR SITTIG, studio cellist. They will be domiciled up in the Pocono Mountains when the home which they are building is completed. As they honeymoon in their sittig-room, doubtless their theme song will be "Just a Love Nest."



Annette Hanshaw loves to spend money for clothes—what woman doesn't?—yet now she can indulge her penchant to the limit

Apples— Swastikas— Parabolas

By Chester Matthews

If some day you should hear Annette Hanshaw sing, "Apples, swastikas, parabolas," etc., to one of the currently popular melodies, think nothing of it. She will be reading off the weird, homemade music scores which she keeps in front of her while she sings.

She cannot read a note of music. The winged black dots by which musicians follow score baffle her completely, so she has evolved a set of characters all her own. They are a throw-back to the days when she studied drawing and design. When she has heard a song enough times to memorize it she sets it down, in lieu of the orthodox notes, in these funny little figures which to her represent *la, fa, si* and the remainder of the notes with which most persons are familiar.

Maybe you couldn't tell which is *re* and which is *mi*, but she makes *do* out of all of them. She never has studied music. Perhaps if she had, as assiduously as she did art, she might have turned out to be just one of those run-of-the-mill parlor singers.

As it is, she has the full flavor of her originality without any of the repressions and the bans imposed by singing masters. Song is thoroughly natural for her. She first was detected caroling notes between nips on her bottle while still only eighteen months old. From a musical family she carried the heritage of talent right into her teens, but still she rejected instruction and pledged herself to art in another form.

For the year that she pursued learning in New York's National Academy of Design she let singing slide except as a means of expression for her personal diversion. But a good voice, like a bad vice, will out—and almost before she knew

it Miss Hanshaw was becoming the vogue as entertainer at parties given by the smart sets of Westchester County and Long Island.

When she began to realize first that she was no master at the drawing-board, she had the satisfaction of knowing she was an assured success in the drawing-room. Back in 1928, while she was still only eighteen years old, the chief executive of one of the big recording companies heard her sing at one of these affairs. He bullied her into an audition for his company, and straightaway the graphic arts lost a workman.

In the six years which have followed that reluctant audition, more than four million of her records have been sold—nor is the end in sight. The discs were selling like the legendary flapjacks long before Annette ever had seen a radio studio. Her year-and-a-half on the Show Boat Hour gave them fresh impetus, and it is a certainty that her popularity under the Camel Cigarette sponsorship will help to maintain the demand.

It is not difficult to fathom her success. She is a pronounced stylist with a voice admirably suited to microphone requirements. Like one or two other distinguished artists of the air, her voice spells her identity. You could break into one of her programs and after hearing three bars of a number, know beyond a doubt that it was Annette Hanshaw. And that is the sterling mark in radio.

Many a phonograph fan has bought Miss Hanshaw's records unwittingly, not suspecting that she was the singer. In line with the policy of appearing to have more artists than they really have, the recording companies have titled her variously. She has sung into wax as "Gay Ellis," "Patsy Young" (Continued on Page 19)

**She Cannot Read a Note
— Yet Annette Hanshaw
Is One of the Most Popular
Singers on the Air**

Famous Composers

By Mark Herringham

Music and the soil wedded to produce Johann Sebastian Bach, who has been called the greatest musical genius the world has known—and whose Fugue in C Minor is featured in NBC's Music Appreciation Hour of November 2 at 10 a. m. CST. Of peasant ancestry, Bach's family included 53 known musicians!

In 1685—the year of his birth—music was beginning to break away from the dominance of the church and of religious themes. Paradoxically, Bach assisted this development, although to him music and religion were one; in fact, he said: "Music should have no other end and aim than the glory of God and the recreation of the soul."

Yet in the improvement of musical instruments—innovation furthering the trend of the times—Bach played an important part.

These changes have affected vitally the piano-playing of our day.

Bach, organist as well as composer, was responsible for a reform in fingering without which the present-day brilliance and flexibility of piano-playing never could have been attained.

He also pioneered in improving the tuning of the organ. This genius experienced extremes of fortune in the span of his lifetime. He was honored by kings—including the remarkable Frederick the Great of Prussia—and subjected to the petty annoyances of routine jobs, in some of which he was obliged to teach, as well as to compose and play and conduct.

It was to mitigate such annoyances experienced in one of his posts that Bach dedicated the *Kyrie* and *Gloria* of the B minor Mass (his masterpiece) to the Electoral Prince of Dresden, at the time of his elevation to the throne of Poland. Bach cunningly decided that if he could gain recognition from the new king, then the town council of Leipzig and the rector of St. Thomas' school there might hold him in greater esteem.



Johann Sebastian Bach, the peasant genius who struggled with life only to achieve greatness, after death, through the medium of his music

At that time Bach was Cantor of the school, and considered not especially efficient.

Three years later the new King of Poland made him court composer, at Bach's request.

This sidelight on the opinion entertained of Bach by his contemporaries illustrates the unfortunate fact that his colossal genius was not sufficiently appreciated during his lifetime. When he died in 1750 he was buried without even a stone to mark the grave.

His own sons even considered him old-fashioned. Ten years after his death his wife died in the poorhouse and was buried in Potters Field—and all this despite the fact that Bach created great quantities of the world's sublimest music. His compositions—for the organ, of chamber music, and his cantatas—are becoming increasingly appreciated as years draw further away from the master's life.

Today, "Musicians disagree in most matters concerning music," says Rutland Boughton in Bach, the Master, "but regarding the supreme greatness of Bach they are unanimous. Pedants and idealists, antiquarians and realists, futurists and quite ordinary musicians, find common ground there. The enjoyment of the music, and a certain limited understanding of it, have extended beyond the sphere of cultured musicians to the widest circles of the amateur world."

As if the many hundreds of Bach compositions were not a sufficient gift to humanity, this astounding genius also wrote on musical themes.

His book, Art of the Fugue, was in itself a great achievement. In it he recorded every type of fugue then known, in masterly analysis and discourse.

Yet it was long after his death—when some of his works had been irretrievably lost, and his very name was threatened with oblivion—that discriminating admirers of Bach's music succeeded in making his true importance known to the world.

Myrt and Marge

By Arthur Kent

Out of the Hectic Life of Trouping Across the Continent While Little Donna Lived in a Trunk, Myrt and Her Husband George Took a Fortune—Then Faced Utter Ruin. Their Story Spares No Details

Radio's Myrt and Marge series is based upon the stage life of Myrtle Vail (who is the mother of Marge—Donna Damerel Kretzinger—both on the air and in real life). Born in Joliet, Illinois, Myrtle went on the stage at fifteen, in Chicago. She married George Damerel, a fascinating tenor. Donna was born. They kept the marriage secret for a time, to avoid discouraging the thousands of stage-struck females who were falling in love with Damerel—on account of his romantic performances as Prince Danilo of The Merry Widow. Little Myrt and her tiny daughter joined Damerel when the show played New Orleans. Herewith is presented the third instalment.

Most unwelcome, to one person, was the arrival in New Orleans of child-mother Myrt and her baby. That person was the attractive actress who took the Widow's role. She liked to think of Damerel as her princely lover in the play, rather than as a husband and the father of another woman's baby. But Myrt laughed last. Myrt bought a folding go-cart. In this the proud papa delighted to wheel his daughter Donna—while the Widow wailed "How silly! My Pr-r-r-ince, pushing a baby-carriage up and down the street!"

But the stage dooms domesticity—and soon Myrtle



Even while Marge waits for her cue she is the personification of the chorus-girl character she plays in the scripts

and Donna were separated again from Damerel, because the show began to play one-night stands and Myrtle was afraid this restless chasing around the country would hurt her baby's health. The three came together for Christmas at Milwaukee, however, when George was on his way to the Pacific Coast with the show. And so keen was the joy of reunion that Myrt—at the last minute—hopped on the train with Donna in her arms and went too!

San Francisco society took Damerel and his tiny wife to its collective bosom. And the little red-headed tomboy of a chorus girl, who had come from a respectable but unpretentious family, learned the arts of graceful living as quickly as she had mastered the life of the stage. Her simplicity of manner and lack of affection made people like her. Life became a round of social successes—fine houses, formal clothes, horse-back riding, afternoon teas, many-coursed meals, champagne: "Though," says Myrt, "I liked beer better. So did George and so—I suspected—did many of the others."

When the show began to travel, Myrt and Donna stayed at Ocean Park, near Los Angeles. Baby Donna was frail, but thrived on clam broth Myrtle made by stewing clams which she pulled out of big hunks of Pacific Ocean seaweed. Also, much to Myrtle's horror, the baby formed the habit of putting big, harmless sand crabs in her mouth and chewing them up! And one day the toddler slipped out, naked, from a bathhouse and wandered down the beach crying, with a finger in her mouth, till frenzied little Mother Myrtle found her—in front of the Casino with a crowd around.

Soon, however, mother and daughter rejoined Papa George, and from that time until she was seven little Donna lived the life of a trouper's child. Myrtle was put into the Merry Widow show as a dancer.

"As I got bigger, I remember," says Donna, or "Marge," "how Myrtle and Dad would put me to bed in the hotel before they went to the theater. As soon as they had gone, I would pick up the telephone and order food—usually chicken sandwiches and milk. When the bellboy brought it up, he and I would eat and drink together."

Then there was the time Donna followed her parents down into the hotel lobby because she had been denied an apple—and, falling on one knee in her little nightie, she spread out her arms and bellowed theatrically: "Mother! Puh-lease give muh an apple!"

It was about that time Donna made her first stage appearance. Her parents' act—they were in vaudeville now—was playing a theater next door to the hotel. Little Marge got out of bed, climbed down a fire escape to the theater roof, made her way backstage and ran out onto the stage with her dress on backwards. She brought down the house!

At seven she was sent to a convent to get her education. There she shocked the pious nuns by complacently assuring them she intended to become a chorus girl just as soon as she grew big enough. Donna stayed in school till she reached fifteen.

Meanwhile, her parents were making and losing a fortune. After traveling three years with The Merry Widow, Myrtle—thanks to a fluke—got a chance at the part of the widow. She knew all the lines and songs by heart, though she never had been asked to study them—



Myrt writes all the scripts for her air show with Marge—and she writes them all out painstakingly in longhand. She insists that no scrap of the flavor of stage life she knows so well shall be lost—as might be the case if she used the more rapid medium of a typewriter instead

and she made such a hit that the manager of the theater thought she was the star, and the regular star the understudy! That was a turning point in Myrtle's life—for she showed then that she was more than a competent singer and dancer; more than the wife of a celebrity. She proved her ability to hold down an important role. After that, Myrt frequently took the part of the Widow.

Following the four-year run of the show, George and Myrtle went with another, The Heartbreaker, with George in the lead. And afterward they went back into vaudeville. Myrtle, during this period, gained fame as the first white girl ever to do a hula-hula.

On August 19, 1917, little George—Myrtle's second child—was born. Myrtle had kept right on working up till the end of June—and when George Junior was fourteen days old, she was back in rehearsal again for a new show! The nurse would bring the new baby to the theater every three hours—and rest-periods in rehearsal were made to coincide with little George's feeding-time.

The day before this show—a vaudeville act called The Little Liar—opened, Myrtle's father died. Myrtle left in the middle of a rehearsal, but arrived at his bedside too late. They buried him next day, hastening the interment because Myrtle had to return for the opening of the show! For the phrase "the show must go on" is more than a mere gag. Stage folk are probably the only slaves who love their slavery—and among them birth, marriage, and death are conditioned by the demands of their work.

When the great influenza epidemic killed so many persons—and frightened so many more away from theaters—George and Myrtle (Continued on Page 21)

The Amos 'n' Andy Alibi

"Calling All Cars" ... "Calling All Cars"

By Marshall Graves

Radio Too Often Is the Defender of Law—and It Can Be the Protector of the Innocent as Well. Jerd Parker, of Denver, Found It So in One of the Strangest of Crime Cases on Record

Night lay upon Denver. In the alley behind the attractive street where the Irwins lived an ancient car was being driven very slowly—as if the driver were afraid of making a noise. Clocks showed the time to be shortly after nine on July 17, 1930, and from the row of homes, music and voices came from good radio sets.

The old car stopped behind the Irwin garage.

Within the house Harold Irwin, 22-year-old college student, was pulling the shirt from his lithe body while his 17-year-old brother Wilbert kidded him:

"Early to bed, brother, dear," said Wilbert. "You have to drive 50 long miles tomorrow morning to fetch your sweetie!"

"Silence, youth!" commanded the elder brother with a grin. "I have ears only for sensible men." He nodded toward a small radio set on a table beside the bureau. Tuned down low, it permitted a heavy masculine voice to eject:

"Now, Amos, don't you worry about that seventy-five dollahs you done gave Henry Van Potah to revest. He tells me he has done put the compound and semi-annual on it already."

Whereupon the high-pitched voice of Amos replied:

"Oh—oh! He has, bub? Ain't dat sumpin'!"

"And furthermore," continued the irrepressible 17-year-old Wilbert, "my dear brother's car even at this moment is standing out in the yard, washed and polished so that he may . . ."

With a mock scowl Harold reached for a pillow and Wilbert prepared to duck. The youngster's teasing was based on fact.

Harold wanted to be up early the next morning to start for Greeley, Colorado—50 miles away—to bring back his fiancée, Esther Powers, to his parents' home. Esther was a student at Colorado Teachers' College, and Harold, very much in love, had seen to it that his car was freshly washed and polished. He even had parked it in the yard, to insure a quick departure.

"Why don't you take your .22?" Wilbert persisted, chuckling. "Your rifle is in a corner, in the kitchen. You might see some b'ars!"

Harold turned off the radio. "Not even Amos 'n' Andy can compete with your childish prattle!" he said. "Now let . . ."

A strange squeak sounded in the yard. Quickly dropping their banter, the two lads looked at each other quizzically.

"Where have I heard that before?" said Harold. Then he snapped his fingers. "Like a stiff nut being turned," he answered his own question. "Someone's after my spare tire!" He grabbed his trousers, pulled them on, slipped his bare feet into shoes and ran down the hall towards the back of the house.

"What's happened?" demanded their father, as the two lads passed the door of their parents' room—Wilbert trying to dress and run at the same time.

"They're stripping my car!" shouted Harold. "Wait!" his father cried, with the wisdom and caution of added years. "Phone the police! Don't go out there, they may shoot!"

His only answer was the slamming of a screen door. The young college man, hot with the courage of youth, had dashed out into the yard to drive the spoilers

from the little car which stood so trim and ready for its morning drive.

Almost immediately a shot sounded.

Like the report of a starter's gun at the beginning of a race, that shot sent the Irwins scurrying down the hall toward the back door, the father in the lead. Before the elder Irwin reached the door came more shots.

"Hey, you!" said a policeman, pistol in hand. The man neither spoke nor moved. Flashlights focused upon his still figure, which was seen now to be slumped over the wheel.

"He's dead!" somebody exclaimed.

The man's eyes were glazed. Dank blond hair hung down over his forehead, and a pair of silver-rimmed spectacles dangled from one ear. His left side dripped blood, and from the pocket of his coat on the righthand side protruded the barrel of a revolver. It was a six-shooting .32—and all six of its bullets had been fired.

"After the shooting," exclaimed an excited neighbor, "I just dimly saw the figure of a man running down toward the back of the yard. Could it have been this fellow?"

Dead men don't run," said a cop, "and it looks like this guy was shot through the heart. Of course," he amended, "he might have been shot after you saw the running figure." But the neighbor was positive that there had been no more shots afterward.

Flashlights showed that the ancient car was loaded with tires and accessories.

"This is the guy that killed young Irwin, all right," a detective said, "but who in thunder killed him?" He turned to the distracted father. "Did your boy have a gun?" he asked gently.

"No—no," Mr. Irwin replied. "We have never had a gun in the house—except a little .22 rifle that stands in a corner of the kitchen."

"Let's see it." They walked into the house.

The gun was leaning in the corner. The detective scowled, turned and walked back to the yard.

"This is an open and shut case," the detective said, thinking out loud. "Young Irwin

ran into the yard unarmed. He found two or more car-strippers at work on his car. One of them shot him. Then this crook got shot, probably by one of his own pals. But why? Was it an accident, or did they put the guy on the spot? And who was the guy your neighbor saw running, after the shots were fired?"

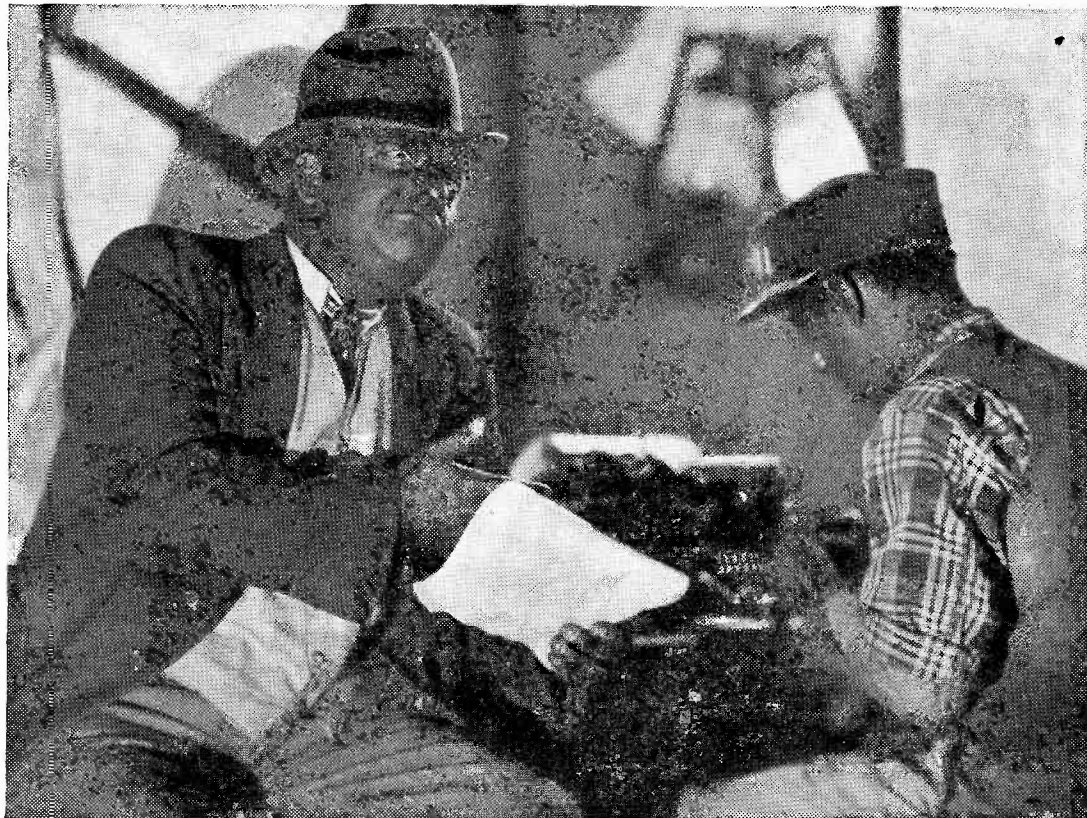
That, in a nutshell, was the problem the police had to solve. To its solution were assigned two assistant detective captains—William J. Armstrong and Harry B. Lane. And though they did not at first realize it, all the elements—all the clues—necessary to solve this baffling case actually were present right on the premises from the very first moment of their arrival.

Obviously, good police work demanded that the two detectives first proceed to learn all they could about the corpse with the silver-rimmed spectacles. Who was this dead man? Who were his associates? Papers in one greasy pocket yielded his name—Charles Liebelt—and home address.

Upon rushing to the address, Armstrong and Lane learned that Liebelt had a wife and two children. He was 30 years old and worked for a supply house. He had only one friend in town—a fellow-employee named Jerd Parker.

Next, the detectives went to the home of Liebelt's employer, C. J. McClure, who gave every indication of being shocked by the news. "A first-rate workman," he characterized the dead man, "but rather sullen and quarrelsome. He kept to himself. His only friend was Jerd Parker."

This was the second time the name of Jerd Parker



"Now, Amos, don't you worry about that seventy-five dollahs you done gave Henry Van Potah to revest. He tells me he has done put the compound and semi-annual on it already"

But when Wilbert and his mother arrived, Mr. Irwin was bending over a body that lay on the ground, visible in the clear night's half-light.

"Harold! Harold!" cried the father hoarsely. He stared up at his wife. "I think he's dead! He can't be! They shot him—oh, phone the police!"

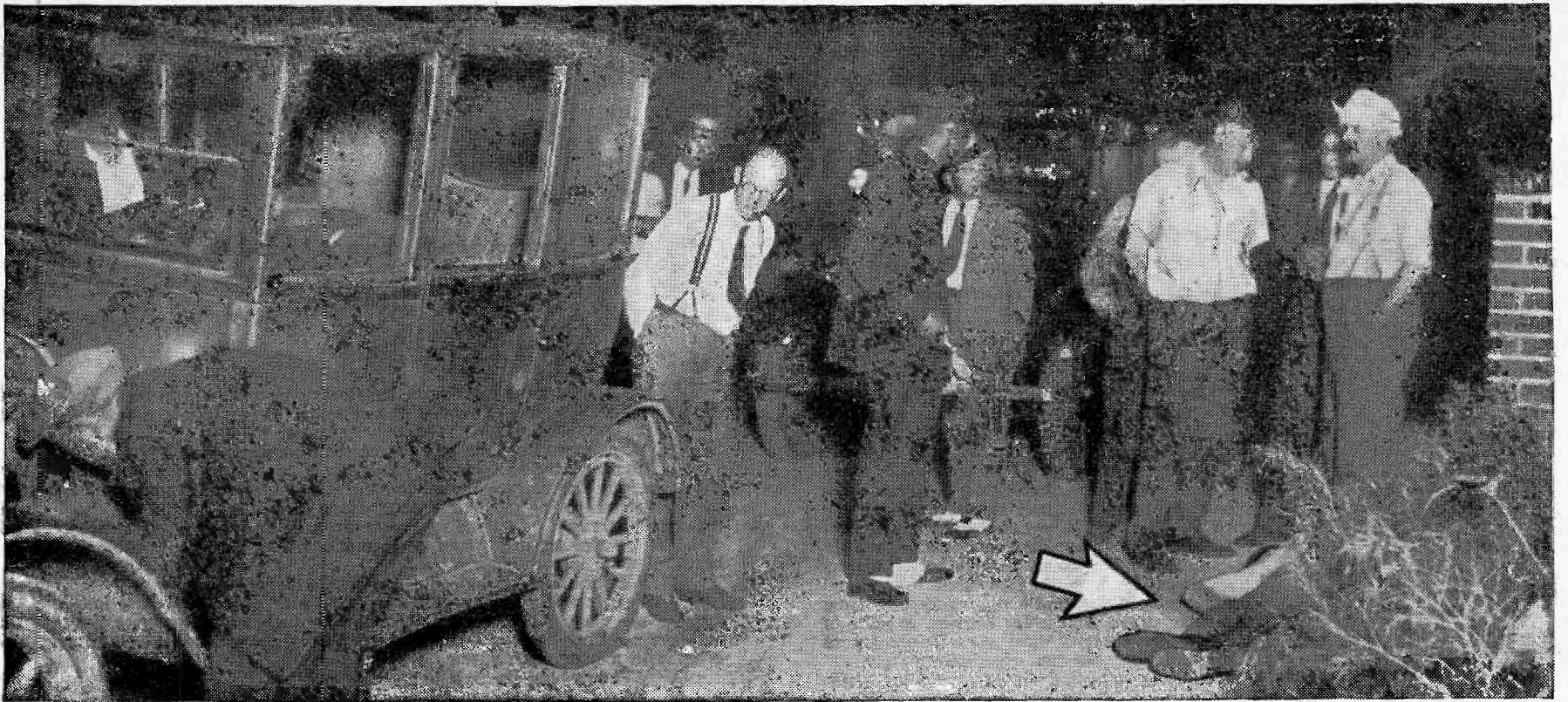
Screaming, Mrs. Irwin ran down the steps to the silent body of her son. Wilbert dashed to the telephone. On either side, neighbors in the peaceful row of houses were opening doors and peering from windows.

Soon wailing sirens approached, and police burst into the yard—where excited neighbors already had begun to crowd.

Police flashlights played along the ground—and in a few seconds they uncovered a new mystery. Sharply, the lights picked out the bloodstained figure of the dead boy. Then they trailed to his car—so pathetically waiting in shining splendor for the love-trip that never would be made.

"It was car-strippers did it, all right," said one of the detectives. For the automobile had been jacked up, and one tire lay on the ground beside it—proving that Harold's quick brain had interpreted accurately that straining squeak of an over-tight nut. But it was when those police flashlights trailed, like hounds' noses seeking a scent, from Harold's car to the alley that the mystery deepened.

For beside the board fence stood an old car. A man sat behind the wheel—a stranger.



had been mentioned, and now the detectives hastened to this man's home.

Parker answered their questions readily, but his face was inscrutable. He lived with his wife and 13-year-old daughter, and they, as well as he, insisted that he had not been out of the house since eight o'clock that night. This, of course, established an alibi—and police always are suspicious of alibis. If Parker hadn't left his house since eight o'clock, he could not have been with Liebelt when Liebelt and young Irwin were shot, for these killings had occurred shortly after nine o'clock. Nor was there any chance that Parker could have slipped out of the house for just a few minutes, committed the crime, and returned without his wife and daughter realizing his absence. For the Parkers' modest home was far from the district in which the Irwins lived. But the police had only the words of Parker, his wife and daughter as a guarantee that he really had been at home after eight o'clock. The Parker family was taken to Headquarters. If the police could break down that alibi...

Hour after hour the cross-questioning went on.

"Did you know that Liebelt was a car-stripper?" Parker was asked.

"Sort of—I mean—that is, I kinda suspected it."

"You mean you knew it!"

"No—no! But I often used to see accessories in that old Ford of his and—"

"Yes—what else?"

"Well, he used to go out at night a lot."

"Anything else?"

"He seemed to have a lot of money to spend."

"And yet with all this going on right under your nose, you say you only thought he was a car-stripper? Come on, tell the truth!"

"I am telling the truth. Liebelt used to say that he made extra money buying old cars and stripping them, and selling the parts."

For a time it seemed either that Parker was an exceptionally shrewd, quick-witted man, able to manufacture sound answers to police questions right on the spur of the moment, or that he was totally innocent and truthful. But there appeared to be something furtive in his manner. After much questioning he began to give up information which convinced his questioners that they were on the right track.

"When did you last see Liebelt?" a detective asked—and immediately Parker became uncomfortable.

"He—ah—well, he was waiting for me tonight when I came home at eight o'clock."

This admission created a minor sensation. Definitely, the police cross-questioning had established the fact that the two men had been together. Immediately the encouraged questioners pressed on to wring further admissions as to what had happened following Liebelt's visit.

"What did Liebelt want?" pressed Detective Armstrong.

"He—he came to return a shotgun he borrowed from me a long time ago. I wanted to give it to my aunt. Her husband's going hunting."

"This Is Open and Shut. Young Irwin Ran into the Yard Unarmed. He Found Car-Strippers at Work. One Shot Him. Then This Crook Got Shot. — But Why?"

"Why didn't he simply leave the shotgun? Why did he have to wait for you to come home?"

At this question beads of sweat burst from Parker's forehead. His breathing became audible. He seemed to shrink away from the questioner, in fear.

"He wanted to borrow my revolver," he mumbled. "Is this your gun?" Armstrong thrust forward the .32 which had been found in Liebelt's pocket. Parker commenced to shake. He nodded his head spasmodically.

"Yes!" he said. "But I didn't do it."

From the faces of the policemen gathered around a little of the tension relaxed. It wouldn't be long now, they told themselves, before a confession would be forthcoming. And as if to strengthen this confidence further, the telephone rang and the coroner's office issue the information that the bullet taken from Irwin's body definitely had been fired from Parker's gun!

"Parker!" said Armstrong sternly, "it was your gun that killed Irwin! Why don't you tell the truth and admit that you were with Liebelt tonight? Remember, man—things have gone so far that if you killed him we're bound to find out all the details now! Look how much we have uncovered in a few short hours! You'll be saving yourself a lot of grief if you tell the truth."

"What's the use of stalling?" "You were with Liebelt and you know it. In the eyes of the law you're guilty of two murders."

But even this failed to shake Parker's insistence that he was totally innocent. He protested that the only thing the police had against him was that he had been friendly with Liebelt and had lent him a gun.

"What did he want the revolver for?" the tireless police questioning went on.

"He said he had a lot of night driving to do and felt nervous without one."

"Weren't you a partner of his in stripping cars?" shot in one police voice.

"You know that car-strippers always work in two's or more, don't you?" insinuated another.

"A neighbor saw you running away after you shot young Irwin," hazarded a third.

"We may as well tell him," lied a fourth, "that Liebelt lived long enough to tell who bumped him."

"You were with him tonight when he was killed!"

"No!" screamed Parker. "No, I tell you! I wasn't outside my house after eight o'clock, as God is my judge!"

Of course, the detectives didn't believe him. He fitted into the case so beautifully. Had he shot Irwin and then slain Liebelt to seal the lips of the only witness, they asked. Or had Liebelt run into the line of fire while he—Parker—was shooting at Irwin? Or had Irwin and Liebelt been killed with different guns—and if so what had Parker done with the gun that he had used to kill Liebelt? Those were the questions they flung at the harrassed suspect, but Parker settled down into stubborn denials of guilt.

It was then that Detective Armstrong tried a new tack in questioning—one which was to produce surprising results.

Scene of the alley behind the Irwin home, taken a few minutes after the double killing. The arrow points to the body of Irwin. To the left is Liebelt's battered car.

Harold Irwin, college student, in love and expecting soon to marry, from a likeness made a few weeks before his untimely end.



"What were you doing at home tonight, after eight?" he asked.

"Oh, I—read the paper. Listened to the radio, mostly."

"Hm-m-m." Here was a possible break in Parker's armor. If he had heard radio programs he should be able to tell something about them.

"What did you listen to?"

"Music. And, oh, yes—Amos 'n' Andy. I never miss them when I can help it."

"Oh, you heard Amos 'n' Andy tonight, did you?" pursued Armstrong. He did not reveal the fact that he, too, was an ardent Amos 'n' Andy fan, and that he had listened to the program of the evening himself. It had started at 9 p. m. If Parker had heard it through, he could not possibly have been at the scene of the killings. There was no radio in Liebelt's ancient murder-car.

"What did they say?" demanded Armstrong. A new expression of hope dawned on Parker's worried face. Clearly, he realized the importance of his reply to that question.

Well—Andy said something to Amos about not worrying over \$75.00 that Amos had given Henry Van Porter to invest. Only Amos said re-vest.

"And then," Parker went on, "Amos said—no, wait—first Andy said that Henry Van Porter had put compound interest on it already. Then Amos said: 'Oh—oh! He has, huh? Ain't dat sumpin'?' And then..."

The hard-boiled cops loosened up and began to grin as their suspect recounted the wise-cracks of the black-face comedians.

Finally Armstrong nodded.

"Well, this probably clears you," he told Parker. "I guess you really did stay home all evening. Amos 'n' Andy sure have been good friends to you this night. They've proved that you aren't a murderer."

Poor Parker, completely vindicated, almost broke down.

But for the police there could be neither breakdown nor letdown. They had succeeded in proving the innocence of one suspect—there still remained their primary task of

(Continued on Page 31)

Signposts of Success

By "The Doctor"

Open Door to Beauty

By V. E. Meadows



Jeanie Lang's Face Shows Many Characteristics Her Radio Audience Might Never Suspect

Jeanie Lang's program terminates soon when Buddy Rogers, with whom she is co-starred, goes to England

This lady has rhythm, enthusiasm, persistence, energy and a volatile refinement indelibly inscribed in her face.

A definite curl shows on the edge of Jeanie Lang's upper lip in the restricted region where the flesh meets the membrane. As has been shown in previous analyses, this indicates a sense of display. Miss Lang wants to be noticed. She enjoys applause, and knows how to gain such approbation by making herself attractive. It can be imagined easily that Jeanie longs for a visible audience when broadcasting from a regular studio, and is far happier, in spite of a slight nervousness, when she's before persons whose reactions she can sense immediately.

If Jeanie Lang had not discovered her sparkling stage personality and her ability to put over a song, she could have become an efficient assistant to an executive. The definite parentheses of her mouth indicates mental alertness and physical subtlety of movement.

In the temple region is found the musical sense. The rounded lower face announces rhythm and mobility. This face is harmonic.

With all of her sense of display and love of approbation, Jeanie Lang is not conceited, and she values most the praise of those whom she admires personally.

The mind which controls the markers of this face is not entirely free from a harmless variety of light superstition, and possesses a great faith in the interrelation of the body, the mind and the soul.

There is youth and "giddiness" in the character which Jeanie Lang portrays before the microphone, so that the listener might suppose a total lack of serious calculation in this performer's makeup. In reality she has large quantities of common sense and keenness rather than profundity. Her serious aspirations are well fortified with a high sense of economic values. Neither does this mean that she is penurious or miserly.

Jeanie Lang is considerate of her associates. She is far too vivid to depend upon others for happiness, yet ever willing to show kindness and give help. The faculty for economy is located at the side of the nose. Personal and social sincerity are found in the full upper lip.

What Questions and Answers Would Be Exchanged at a Beauty Forum Meeting? Here They Are:

We have had a big meeting of the Beauty Forum here in New York. Thousands of women attended the session. There follow a few of the important questions, and the answers given:

Q. Why is brushing the hair better than combing the hair?

A. Combing the hair has no value except to arrange it, determine the part, etc. Brushing the hair cleans all the dirt from the hair, exercises it, and starts the flow of oil, giving the hair a natural and rich lustre. Brushing also increases the tensile strength by taking away the dryness, and if you use a proper brush, with the bristles set in a wavelike formation, it is actually possible to brush a beautiful wave into the hair.

Q. Will brushing the hair effect or spoil a finger wave?

A. Yes, it will affect a finger wave set with glue and baked into the hair, because the gluey substance puts the hair in such an unfortunate position that no wave can hope to stay in it. However, brushing will not affect a finger wave given with a nongluey solution.

Q. Will brushing the hair make it oilier?

A. No. If you have an oily condition of the scalp, brushing will draw out the oil.

Q. Is it all right to brush dandruff off the scalp?

A. Many foolish women still believe that it is possible to brush away dandruff. Allow me to state definitely that it is possible to brush the hair for eight and nine hours at a sitting, and the more you brush the more dandruff you'll have. Brushing dandruff irritates the scalp and causes it to form more scales—and breaks the first layer of skin. There is only one way to eliminate dandruff—shampoo. Brushing merely keeps the hair free of dirt and healthy.

Q. Why do scales form on the face in the wintertime?

A. Because of the exposure. These scales really are not particles of skin flaking off.

It is an exudation from the pore. It can be overcome by following the cleansing formula I have recommended often, and by applying the makeup as a protection against the elements.

V. E. Meadows, Director of the Beauty Forum (formerly called the Beauty Guild) may be heard over the American Broadcasting System Monday, Wednesday and Friday mornings at a new time, 10 o'clock CST, on Stations WMCA, WHDH, WPRO and WIP.

Flashes of Fun

Portland: Did you hear her sing Love in Bloom?
Fred Allen: Yeah. If my breath came in short pants like that I'd call it Love in Bloomers!
—Town Hall Tonight

Wallington: Well, Eddie, we're in the other world now.

Cantor: Don't kid me, Jimmy. We can't be in the other world because my feet are cold and I'm hungry.

Wallington: What has that to do with it?

Cantor: Well, if we were in Heaven I wouldn't feel hungry, and if we were in the other place my feet wouldn't feel cold.

—Chase & Sanborn

Monk: What kind of a room are you looking for, Mr. Penner?

Penner: Well, Monk, I'm looking for a room with angry breezes.

Monk: What do you mean by angry breezes?

Penner: A room with cross ventilation, of course!
—Bakers Broadcast

Ed Wynn: Graham, I had a friend of mine down to my farm the other day and I served him some beer. I served him some beer, Graham, and do you know what he said?

Graham: No, Chief, what did he say?

Wynn: He said, "I don't want that! Bring me a whole stein. Bring me a whole stein!" So you know what I brought him?

Graham: What did you bring him, Chief?

Wynn: A cow!
—Texaco Broadcast

Gene: Do you know, Mac, that Cliff Soubier can tell more long-winded tales about things he's done?

Mac: Sure—dat's jus' why dey call 'im Cliff.

Gene: Why?

Mac: 'Cause he's just a big bluff.

—Sinclair Minstrels

Bulls and Boners

Floyd Gibbons: "An adventurous boy and girl now grown to manhood."—Miss Holly English, Lowville, N. Y. (Oct. 20; WTAM; 7:55 p. m.)

Jim Poole: "The 10 o'clock broadcasting starting Monday will come at 10:15 instead of 10:30."—Mrs. O. A. Lowery, Peoria, Ill. (Oct. 12; WLS; 12:30 p. m.)

Announcer: "He was buried in a cemetery where notables of Broadway are often buried."—R. H. Barber, McPherson, Kans. (Oct. 16; WIBW; 7:20 a. m.)

Football Announcer: "We think it was a fumble in the press box."—R. B. Head, Gainesville, Texas. (Oct. 13; WFAA; 4:00 p. m.)

Speaker: "Mr. H. G. Wells, one of the first rank journalists in this country..."—Fred J. Austen, St. Lambert, P. Q., Can. (Oct. 13; CFCF; 11:58 a. m.)

Frank Buck: "The natives of Borneo don't have buttons on their clothes, they just wrap themselves around them."—T. Snyder, New York, N. Y. (Oct. 3; WEF; 7:52 p. m.)

Paul Douglas: "Now Billy Page comes on the field with a guitar, harmonica and a yodel tucked under his arm."—Marie C. Basile, Long Island, N. Y. (Oct. 14; WABC; 10:25 a. m.)

John Olson: "If you've never eaten Johnston's Instant Chocolate Pudding, we envy you."—Annette L. Marugg, Appleton, Wis. (Oct. 21; WTMJ; 5:25 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

Your Grouch Box

The best friend of many a family is the radio set that sits in the living-room. But even the best of friends have little spats—and Your Grouch Box gives you a chance to talk back to your loud-speaker! Have you a radio grouch? Does something on the air annoy you? Then this is the column for you!

An oar for orators:

Dear Editor: While you are helping us improve the air waves I wish you would take an oar and beat some of these narrow-minded politicians into eternal silence! They throw so much dirt into the air is full of dust! Keep the air waves clean and you will win the hearts of all loyal radio fans.

Bellevue Nebr. HARRY J. FRAZIER

And a classic from a clergyman:

Dear Editor: Among the many grouches and peevish that radio listeners have, such as too much advertising, bum English, shouting of radio announcers, too much jazz morning, noon and night, I think this one deserves serious consideration: The sudden breaking-in of an announcer to give a flash—which most of the time could wait till the end of the program.

But no, they have to break in right in the middle of a beautiful bar of music.

There is a story told of a musician who was in bed while somebody was playing a selection on the piano, and this player stopped right in the middle of the bar. It was too much for the musician. He couldn't sleep till he got up and finished that bar of music!

We listeners can't finish the bar when the announcer breaks in—but I certainly tune in on another station!

Lockport, La. J. J. B.

Send your pet peevish and radio grouches to Your Grouch Box, in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Radio Road to Health

By Shirley W. Wynne, M. D.

Parents Owe Their Children Every Advantage—Especially a Good-Teeth Start

Tooth structure differs from every other human tissue in that it does not regenerate itself. Therefore when a tooth once decays, it cannot be made sound again like other parts of the body, because teeth are not endowed with healing power. All that can be done for a decayed tooth is to stop the decay and artificially build up that part of the tooth which is lost.

When we lived close to nature and the child was brought up on mother's milk and then on rough, whole grain and fibrous vegetable food, with very little of the refined starch foods and practically no refined sugar, the problem was not so great. From infancy the child had to learn to masticate thoroughly, because the food was so rough, and this exercise automatically cleansed the teeth. Then also all of the elements so essential to the building up of tooth structure were present in the milk, in the rough grains and in the fruits and vegetables used in the diet. With the refinements of foods, with the increase in the starch and sugar content, and with the practical elimination of the outer grain shell which supplied the material for tooth building, decay became more prevalent.

Decay began to appear early in the mouths of children. Instead of arresting that decay before much damage was done, many parents waited for the children to complain of toothache before taking them to the dentist. The result? There was nothing else for the dentist to do but extract the tooth. The after-effects of early extractions practically cripple the children for life, because the jaws do not develop fully when there are spaces where teeth are missing. Then also when the permanent teeth erupt, they frequently develop irregularly.

Parents, you owe every advantage to your children that you can possibly give them. Don't permit them to grow up carelessly on the theory that if their teeth decay the teeth will be fixed when they grow up. That can't be done. No teeth that once are decayed or lost can be restored properly. Teeth do not grow back if lost and no artificial restoration can compare with the natural teeth.

There is an adage that an ounce of prevention is worth a pound of cure. Not only is that true, but as applied to the teeth a more correct adage would be an ounce of prevention is worth a ton of cure. A wholesome, clean mouth, with all the natural teeth in position is your greatest safeguard against diseases of all kinds.

You must teach your child early in life along with the correct habits of food mastication also the correct use of a tooth brush, for in that way you supplement artificially what is not cleaned naturally by proper food selection and proper mastication.

Also the use of dental floss between the teeth will help to maintain them clean in those spaces that more than any other place require cleaning.

The Child's Hour

By Nila Mack

Is Your Child Overly Selfish?
Miss Mack Has Found a Remedy — Sure and Successful



Children must learn that turn-about is fair play

Spankings and scoldings will avail little in attempts to cure a child of selfishness. Nature has equipped all children with this trait, and it can be eradicated or subdued only by a careful and thoughtful plan of action.

The first thing to do in training a child so that he will not give full rein to his selfishness is this: Make him see that if he will not share the things he likes with brothers or sisters or playmates, they will not share their possessions.

Quite often I have seen a youngster selfishly retaining a toy, refusing even to allow his playmates to touch it, only to capitulate a short time later when one of the gang appeared with a precious new gadget. Children usually learn that turn-about is fair play; if they want to share a friend's toy they must share theirs.

Some children learn more rapidly than others to be unselfish, because they are by nature more sensitive to the needs of the people about them. Children who play together often train one another to be unselfish more effectively than parents do. It is a fact that the parent often wastes his time and strength spanking a selfish child for some selfish deed whereas this same child will be cured for life when he is man-handled for a selfish act by his playmates.

As a perfect illustration of a selfish child, there comes to mind a pupil in my dramatic class. This lad was wholly selfish. He did not desire the good will of his classmates. On one occasion he deliberately ruined a show by delivering his lines badly, simply because of a dislike for the youngster who had the leading role.

As a result I wrote a playlet about the actions of a selfish lad. I cast our subject in the lead. I watched him carefully and sure enough the lesson and moral of the play sank in. He grew self-conscious, blushed, for his favorite quotation had been, "I don't care what they think or say."

The lad did learn to care about what his mates had to say. Lectures and scoldings hadn't cured him a bit; but the lines in the play had the desired effect. Today he is a swell lad, one of the most talented in the troupe, liked by all.

Nila Mack is director of all children's programs for CBS. Her program, Sunday Morning at Aunt Susan's, may be heard over a CBS-WABC network every Sunday at 8 a. m. CST.

Ten Years Ago

Chicago stations grow opera-conscious and announce plans to disseminate popular operatic arias over their wave lengths. Station WWJ, Detroit, throws bombshell into placid waters of radio management by deciding not only to pay its musicians but its *singers as well!* . . . Loyal Order of Moose takes to the air (Oct. 27) with Station WJJD.

WEAO, OHIO STATE UNIVERSITY'S voice, knits its educated brow in an experiment with broadcast telepathy to the hoi-polloi.

UNCLE SAM sanctions experimental increases in the power of broadcasting stations, beginning with 1,500 watts and gradually—if no farm barns are burned down—in 500-watt steps permitting stations to use all of 5,000 watts. The government has received no construction permit applications for 25,000 to 50,000-watt transmitters, except that of the Radio Corporation of America.

OMAHA MUSICIANS, incited by an irate bass violinist to strike for full pay for radio performances, end their walkout, which has lasted for six months. Decision is to microphone their musical wares in return for the advertising received.

FIERY SENATOR BOB LA FOLLETTE charges a monopoly has been formed to prevent his going on the air when Station WHO, Des Moines, Iowa, refuses to permit him to broadcast his speech.

N. B.—The station at this time is owned by the Bankers Life Insurance Co.

STATION WLS, Chicago home of the Barn Dance, is reported received in Hawaii where grass skirts no doubt undulated to rural rhythm.

CONGRESSMEN AND SENATORS begin eyeing radio situation and indicate that their forthcoming session will bring legislation designed to drop a few pork barrel hoops about the midriff of this fattening infant industry.

Hits of Week

Stars Fell on Alabama, the new hit tune, stormed the networks citadel last week and captured the air waves without a struggle. There was no escaping its torchy rhythm, and so the Southern melody occupies the place of honor in the weekly song tabulation. Lost in a Fog was voted into the hit class by the maestros.

Following is the weekly tabulation compiled by RADIO GUIDE:

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Stars Fell on Alabama	30
Lost in a Fog	29
Be Still My Heart	28
Two Cigarettes in the Dark	27
One Night of Love	24
You're a Builder-Upper	22
The Continental	17
Love in Bloom	14
If I Had a Million	12
Out in the Cold Again	10

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
Lost in a Fog	28
Water under the Bridge	25
One Night of Love	23
The Continental	22
Isn't It a Shame	19
Moonglow	16
Were You Foolin'	14
You're a Builder-Upper	13
P. S. I Love You	11
Why Am I Blue?	10

A few individual bandleaders' selections are these:

Robert Armbruster: Water under the Bridge, Lost in a Fog, My Old Flame, P. S. I Love You, Stars Fell on Alabama.

Little Jack Little: I'm Lonesome for Caroline, Sweetie Pie, Stars Fell on Alabama, Lost in a Fog, Were You Foolin'.

Sam Dejong: Must We Say Goodnight, La Cucaracha, Moon Country, I Saw Stars, Stars Fell on Alabama, Be Still My Heart.

Wave Marks

Signals. Beetle says Phil Baker prepares a second welcome to Dr. Stork in January.

Signals. Mr. and Mrs. Morton Downey (Barbara Bennett) have reenamed the cradle for November occupancy. Mort will be 33 come November 14.

Signals. Hyman Brown, writer of Marie, the Little French Princess and the radio version of The Gumps, has collaborated in a still greater creative achievement—It's a boy—8 1-2 pounds.

Relay. Jack Owens — WMAQ (Chicago) — NBC Breakfast Club tenor— announces birth of a daughter—to be called by the grand old name of Mary Ann.

Relay. And Tom Baker—WBBM (Chicago) tenor announces the arrival of Elaine Joan.

Signed On. Eddie Von Riehl, of Southwest Broadcasting Company's key, KTAT (Fort Worth) wed Madeline Bandy.

Hookup. Ted Fiorito, eminent maestro, and Madelyn La Salle, will fly on the wings of love and the United Airlines to Yuma, Arizona, to swear a till-death-or-divorce contract.

Static. Leslie Marcus, WNAC-WAAB (Boston) announcer, walks with crutches, announces from a chair, because of a broken ankle.

Static. Charlie, of the Gene and Charlie Kretzinger (WBBM, Chicago) fractured an arm shortly before a performance, but went on anyway.

Meter. Best possible present for the November 10 birthday of Ross Gorman, NBC (New York) staff musician, would be a new kind of musical instrument. Ross, who plays every instrument there is, longs for the invention of new ones.

You'll like this program!

"SMILIN' ED" McCONNELL

Sponsored by

ACME QUALITY PAINT and LIN-X

You'll hear him over the Columbia Broadcasting System
KFAB KMBC KMOX KRLD WDSU KLZ

EVERY SUNDAY EVENING at 6:30 P.M., E.S.T. (5:30 P.M., C.S.T.)
 EVERY THURSDAY NOON at 12:30 P.M., E.S.T. (11:30 A.M., C.S.T.)

UNCLE EZRA

With a Radio Program That is Different Hear This Kindly Lovable Old Character

TONIGHT

WMAQ 6:15 P.M. CST Sunday



NBC Red Network Every WED FRI SUN

GOVT. JOBS

SALARY TO START \$105 to \$175 MONTHLY MEN WOMEN Age Range 18 to 50

- () Ry. Mail Clerk
- () P. O. Laborer
- () R. F. D. Carrier
- () Special Agent
- () Customs Inspector
- () City Mail Carrier
- () P. O. Clerk
- () Matron
- () Immigrant Inspector
- () Typist
- () POSTMASTER
- () Seamstress
- () Auditor
- () Stenographer
- () U.S. Border Patrol
- () Telephone Opr.
- () Watchman
- () Skilled Laborer
- () Statistical Clerk
- () File Clerk

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Name.....
 Address.....

Coming Events

Sunday, Nov. 4

Time Shown Is Central Standard
Ford Bond, NBC baritone-composer-announcer, and the LANDT TRIO and WHITE, will return for another guest appearance with MARY SMALL, during Little Miss Bab-O's Surprise Party at 12:30 p. m. over an NBC-WEAF network.

Smilin' Through, starring JANE COWL, celebrated American actress, will be the Radio Theater presentation at 1:30 p. m. over an NBC-WJZ network.

DOC ROCKWELL, famed not only as a comedian but as an author and publisher, will make another of his surprise microphone appearances as the Hall of Fame guest artist at 9 p. m. over an NBC-WEAF network.

Monday, Nov. 5

THE GUMPS, famous cartoon family, will come to life in a new radio series to be heard daily except Saturdays and Sundays from 11:15 to 11:30 a. m. over the CBS-WABC network.

VIC AND SADE'S human sketch of small-town life, which has entertained listeners for more than two years, will go on the air over both NBC-WJZ and NBC-WEAF networks beginning today. This series will be heard daily except Saturdays and Sundays thereafter at 12:30 p. m. over WJZ, and 1:45 p. m. over WEAF.

The Red Cross Roll Call will be the subject of Judge JOHN BARTON PAYNE, Chairman of the American Red Cross, when he addresses American listeners in an International broadcast from Tokio, Japan, at 5:15 p. m. over an NBC-WJZ network.

EVERETT MARSHALL, operatic and radio baritone, will be the guest star on Atwater Kent Radio Hour over the CBS-WABC network at 7:30 p. m.

Tuesday, Nov. 6

A program observing the Jewish Social Service Anniversary will be presented over

the CBS-WABC network from 3:30 to 4 p. m.

MEREDITH WILLSON, conductor and general musical director of the National Broadcasting Company's San Francisco studios, inaugurates a new program over an NBC-WEAF network at 4 p. m.

COUNTESS OLGA ALBANI, soprano, will be the guest star with ISHAM JONES' Orchestra over the CBS-WABC network at 8:30 p. m.

Wednesday, Nov. 7

Glasgow, Scotland, and Its Environs will be the subject discussed and dramatized in the Geography session of American School of the Air over the CBS-WABC network at 1:30 p. m.

Thursday, Nov. 8

During the Academy of Medicine program over the CBS-WABC network at 10:15 a. m., Doctor ROBERT H. KENNEDY, of Beekman Street Hospital, will discuss Cancer of the Skin.

A broadcast from the Country Church of Hollywood will be heard over the CBS-WABC network at 10:30 a. m.

Roadways of Romance, starring JERRY COOPER, young baritone, in a new musical and dramatic program, will be the fifth of the new one-hour productions launched by the CBS network from 2 to 3 p. m. ROGER KINNE, another well-known baritone, FREDDIE RICH'S orchestra, and a large dramatic cast will also take part in the new show.

Public Ownership—Its Possibilities and Limitations, will be discussed in the Economics in a Changing Social Order series at 9:30 p. m. over an NBC-WJZ network.

Friday, Nov. 9

Prime Minister RAMSAY MACDONALD'S address at the Lord Mayor's Banquet in London will be relayed to American listeners in an International Broadcast from London at 3 p. m. over the NBC-WEAF and CBS-WABC networks.

The new Friday afternoon schedule over the CBS-WABC network will present The Four Showmen, from Philadelphia, at 2; Grab Bag, from Chicago, at 2:30; Int'l Broadcast from London at 3; and This and That Revue, from Philadelphia, at 3:45 p. m.

WILLIAM POWELL and MYRNA LOY will be the stars in Hollywood Hotel revue over the CBS-WABC network at 8:30 p. m.

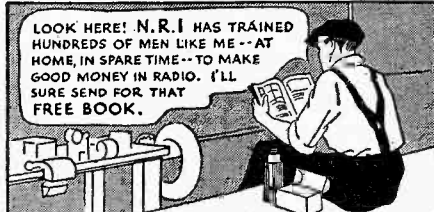
Saturday, Nov. 10

Carnegie Hall Circus will be described over the CBS-WABC network at 10:30 a. m.

The second edition of the Brass Button Revue, a presentation by the NBC pages and guides, consisting of music, individual acts, tap dancing, etc., will be a highspot when this revue is broadcast at 5 p. m. over WJZ and associated stations.

Scientific Research in the Field of Criminal Justice will be discussed by WILLIAM DRAPER LEWIS, Director of American Law Institute, during The Lawyer and the Public program over the CBS-WABC network at 6:45 p. m.

HOW A "TIP" GOT JIM A GOOD JOB!



I'LL TRAIN YOU TOO FOR A GOOD JOB IN RADIO



Be a Radio Expert J. E. Smith, Pres. Nat'l Radio Inst.

Learn at Home--Make Good Money

Mail the coupon. Many Radio Experts make \$40, \$60, \$75 a week. Find out about the spare time and full time job opportunities in Radio--how I train you quickly to service sets, operate broadcasting, commercial, police and aviation Radio stations; and for other good jobs in connection with the manufacture, sale and servicing of Radio, Television and Loud Speaker apparatus. My free book explains my practical 50-50 method of home study training, gives letters showing what N.R.I. graduates are doing and making, and how many made \$5, \$10, \$15 a week extra in spare time while learning. Money Back Agreement given. Mail coupon for free book of facts and proof.

J. E. Smith, President National Radio Institute, Dept. 4MT6A Washington, D. C.

Dear Mr. Smith: Without obligating me, send free book about spare time and full time Radio opportunities, and how I can train for them at home in spare time. (Please Print Plainly.)

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

SUBSCRIBE to RADIO GUIDE

SUNDAY NIGHT

JACK BENNY

AND EVERY SUNDAY NIGHT

WITH MARY LIVINGSTONE • FRANK PARKER DON BESTOR'S ORCHESTRA

STATION WOAI

6:00 P.M. CENTRAL STANDARD TIME

SPONSORED BY JELL-O



Programs to Be Heard

Sunday, Nov. 4

Continued from Preceding Page

- 11:00 P.M. ★ NBC—Silken Strings; Countess Olga Albani, soprano; Charles Prev'in's Orch.; KFI KOA
- NBC—News; Will Osborne's Orch.; KTHS KPRC WBAP KTBS WKY WSM
- CBS—Paul Sabin's Orch.; KFAB WLZ WIBW KMBC KOMA KTUL KMOX
- NBC—Mills' Blue Rhythm Band; KWK
- KMOX—Joe Stovall's Orchestra
- KSL—Senator Key Pittman

- WENR—George Olsen's Orch.
- WLW—Dance Orchestra
- WREN—Hits in Review
- WSMB—Dance Orchestra
- 11:15 P.M. CBS—Paul Sabin's Orch.; WDSU WREN—Anson Week's Orchestra WSMB—Will Osborne's Orch. (NBC) WWL—Midnight Reflections

- 11:30 P.M. NBC—Don Pedro's Orch.; WSMB KTHS WSM KTBS WKY
- NBC—Stan Myers' Orchestra; WREN KWK KFAB KPRC
- CBS—Frank Dailey's Orch.; KMBC KLZ KOMA WIBW KMOX KTUL KFAB
- KFI—The Philistine (NBC)

- KOA—Broadmoor Country Club
- WENR—Gray Gordon's Orchestra
- WLW—Red Nichols' Orchestra
- WWL—Mickey Alpert's Orchestra
- 11:45 P.M. KFI—Dream Drama
- KMOX—When Day is Done, organ
- KOA—Don Pedro's Orchestra (NBC)
- WENR—Old Heidelberg Ensemble

- 12:00 Mid. NBC—Phil Levant's Orch.; KWK KSL—Sunday Evening at Temple Square
- WENR—Jess Hawkins' Orch.
- WLW—Moon River, organ and poems
- WREN—Weather Forecast
- 12:15 A.M. NBC—Bridge to Dreamland; KOA KFI
- 12:30 A.M. NBC—Noble Sissle's Orch.; WENR KOA—Seymour Simons' Orchestra

You'll enjoy

RED DAVIS



TONIGHT

**NBC-WJZ
NETWORK
COAST-TO-COAST
and every MON., WED.
and FRI. NIGHT**

**Tune in on
BLOCK & SULLY
GERTRUDE NIESEN
LUD GLUSKIN**
and His Continental Orchestra
MONDAYS 8:30 P. M. CS Time
COLUMBIA NETWORK

EX-LAX - THE CHOCOLATED LAXATIVE

**WANTED
ORIGINAL POEMS & SONGS**
For Immediate Consideration
M. M. M. Music Publishers, Dept. R.G.
Studio Building, Portland, Oregon

Bandstand and Baton

Although he is universally recognized as the king of them all, WAYNE KING and sustaining network broadcasts have long been strangers. King's affiliation with the Aragon ballroom in Chicago has resulted in exclusive WGN airings these many years, and listeners who are not within range of this Chicago station associate Wayne with his network cosmetic accounts only.

So joy reigns triumphantly as the result of an announcement by one of the new networks that rose from the muddle of this last Summer and Winter. The Mutual Broadcasting System, linking WGN; WOR, Newark, New Jersey (with a New York audience) and WXYZ, Detroit, Michigan, will carry the Walt King's music twice weekly, on Thursday and Friday nights, strictly minus advertising.

JAN GARBEL, TED WEEMS and EARL BURTNETT are three other Chicago maestros who will benefit by this new national audience, each being heard one night a week. Negotiations not yet completed will bring Detroit and New York orchestras to microphones of this network.

PHIL HARRIS and LEAH RAY, made orchestra-less by union thorns, have been booked into the PLACE PIQALLE, New York society night club, as a song team. Meanwhile, Phil continues to conduct an NBC studio band on his Friday night commercials while the former members of his outfit are looking for new connections on the West Coast.

MEMO LOA, petite Hawaiian chanteuse, and the HERBIE KAY collegians is the newest combination. Miss Loa, who formerly Americanized her last name into Holt but reverted because of conflict, joined Kay's band last week in Davenport, Iowa. She replaces ex-beauty queen DOROTHY LAMOUR who is, according to reports, on her way to bigger time yet in New York City.

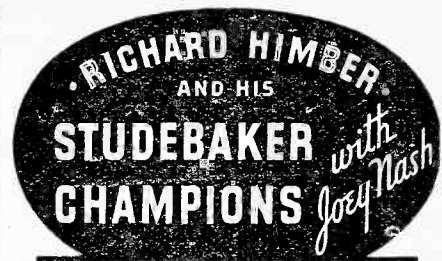
REGGIE CHILDS replaced ENOCH LIGHT in Buffalo's Savarin Cafe last Wednesday, October 31 with the same Columbia broadcasts. . . MILTON KEL-LUM is on the indefinite roster at the Dupont hotel, Wilmington, Delaware. instrumentalists for some time, this band of theirs has been organized within the year and is doing things in a big way. Young BOB CROSBY is the featured vocalist.

COLLEGE PROMS are already claiming big names for Fall splurges. RED

NICHOLS plays for the Princeton undergraduates November 23. JIMMIE LUNCEFORD'S at Yale on the same date. ISHAM JONES stops off at both the University of Virginia and the University of North Carolina on his present tour.

JOE REICHMAN tickles Columbia ivories again from the Riviera Club, after a two weeks' lapse. . . GLEN GRAY and the Casa Loma band claim a real sell-out at Hartford, Connecticut, during a recent road trip, with 6,000 jamming a dance hall.

IRVING AARONSON is the latest bid of the Congress Hotel, Chicago, for the elusive public favor. Aaronson takes over the Joseph Urban room and the extensive NBC broadcasts November 2, and HENRY KING departs mauspiously for the Grove, Houston, Texas. Aaronson will be remembered by Chicagoans as a second-rater in those parts some years ago, but he has a new band and, 'tis said, really clicked in New York.



MONDAY 7:00 Central P.M. Standard Time
NBC—including WKY — KVOO
WBAP — KPRC — WOAI — KTBS
and Coast to Coast Network

CASH for OLD GOLD

Gold Teeth, Jewelry, Watches, etc. 100% full gold value paid day shipment received. Satisfaction absolutely guaranteed or articles cheerfully returned. Our Bankers and Chicago Assn. of Commerce are your references for honest dealings. Licensed by U. S. Government. Information free. CHICAGO GOLD SMELTING & REFINING CO. 397 Mailers Building, Chicago, Illinois

DON'T MISS THIS RADIO Feature

THE GUMPS

Every Monday to Friday (inclusive)
STARTING NOV. 5th
Columbia Network
12:15 P.M. E.S.T. 11:15 A.M. C.S.T.

Presented by the makers of

CORN PRODUCTS REFINING CO.
7 BATTERY PLACE • NEW YORK CITY

7:30 P.M.
★ NBC—Garden Concert; Gladys Swarthout, soprano: WDAF WKY KTBS
★ CBS—Josef Pasternack's Orch.; Everett Marshal, baritone, guest: KMBC KSL KMOX KLZ WDSU KRLD
NBC—King's Guard Quartet: WREN WLS WSM WOAI KWK KPRC WSMB
KFI—Stamp Club
KGBX—Bill Ring
KOA—Pick and Pat
KOB—Paper Moon
WFAA—Old Mill Melodies
WLW—Henry Thies' Peppers

7:45 P.M.
NBC—Seth Parker: KVOO WREN WSM WOAI KWK KPRC WSMB
KFI—Orphan Annie (NBC)
KGBX—Castles in Music
KOB—Behind the News
WWL—Evening Serenade

8:00 P.M.
★ NEC—Greater Minstrels: WSMB KOA WOAI WLW KTBS KVOO KFI KWK WKY WFAA KPRC WREN WLS KTHS
★ CBS—Rosa Ponselle; Kostelanez' Orch.: KMOX KOMA KRLD KTUL WDSU KLZ WIBW KSL KMBC KRLD
★ NEC—Harry Horlick's Gypsies: WDAF
KGBX—World Revue
KOB—Roy Smith, tenor
WSM—U. of Missouri Program
WWL—Willard Serenader

8:15 P.M.
WWL—Sterling Quarter Hour

Programs to Be Heard

8:30 P.M.
★ CBS—EX-LAX PRESENTS THE Big Show; Gertrude Niesen, songs; Lud Gluskin's Orch.; Block & Sully, comedians: KMOX KMBC KLZ KSL WDSU KFAB
★ NBC—House Party; Donald Novis, Joe Cook: WSMB WKY WFAA KOA WOAI WLW WDAF KFI KTBS WSM KVOO KPRC
NBC—Princess Pat Players: WENR WREN KWK
KGBX—Musical Auction
KOB—K Circle B Serenaders
WGN—Lum & Abner, sketch
WWL—Variety Program

8:45 P.M.
KGBX—Rhythm Encores
WWL—Bert Peck's Orchestra

9:00 P.M.
CBS—Rep. Nat'l Comm.: WIBW KMBC KMOX KSL WDSU KRLD KLZ KFAB KTUL
NBC—America in Music: WREN WENR KWK
★ NBC—Contented Program: WDAF WLW KOA KFI WSM KPRC WOAI WFAA WKY
KGBX—Victor Varieties
WSMB—20,000 Years in Sing Sing

9:15 P.M.
CBS—Dem. Nat'l Comm.: WIBW KMBC KMOX KSL WDSU KRLD KLZ KFAB KTUL KOMA
KGBX—News
WWL—Educational Feature

9:30 P.M.
NBC—Demi-Tasse Revue: KFI WREN

Monday, Nov. 5

CBS—Mobilization for Human Needs: KTUL KOMA KMBC
NBC—To be announced: WENR WKY KTBS KOA WSMB
T. N.—Gebhardt's Orch.: WFAA WOAI WFAA WOAI KPRC
KGBX—Song Bag
KSL—The Skiles Family
WDAF—The Forty Niners
WLW—Roamios
WWL—Willard Program

9:45 P.M.
NBC—Dem. Rep. Series: WSM KTBS KMOX—Tin Pan Alley
KRLD—Mobilization (CBS)
KSL—Comedy Stars of Hollywood
WDAF—Red Davis
WWL—Variety Program

10:00 P.M.
★ CBS—Myrt & Marge: KRLD KFAB KOMA KLZ KSL KMOX KMBC WDSU
★ NBC—Amos 'n' Andy: WSM KFI KPRC KOA WSMB KTHS WOAI WKY WDAF KWK WBAP WREN WENR
WLW—News; American Red Cross
WWL—Dramatic Sketch

10:15 P.M.
NBC—Carl Hoff's Orch.: WENR
CBS—Henry Busse's Orch.: KFAB
NBC—Gene & Glenn, comedy: WSM KTBS WOAI KTHS WSMB WBAP KOA KPRC KFI WDAF KPRC
CBS—Edwin C. Hill, news: KSL KLZ
KMBC—The Tattler
KMOX—Sports; Blue Steele's Orch.
WLW—Red Nichols' Orchestra

Continued from Preceding Page

WREN—Hal Kemp's Orch. (NBC)
WWL—Dance Orchestra

10:30 P.M.
★ NBC—Garden Concerts: KOA KFI NBC—Jolly Coburn's Orch.: WREN WKY KTBS KTHS KWK KPRC WBAP WOAI KPRC
CBS—Claude Hopkins' Orch.: KOMA KMBC KTUL KRLD WIBW
KSL—Jamboree
WDAF—Sports; Milan Mahale, violin
WENR—The Hoofinghams, sketch
WOAI—Freddy Bergin's Orchestra
WSM—Francis Craig's Orchestra
WSMB—Jules Bauduc's Orchestra
WWL—The Charm Club

10:45 P.M.
CBS—Claude Hopkins' Orch.: KLZ KMOX
WDAF—Artists' Quartet
WENR—Don Pedro's Orch.
WGN—Earl Burtnett's Orchestra
WSMB—Joe Capraro's Orchestra
WWL—Creole Serenaders

11:00 P.M.
NBC—Guy Lombardo's Orch.: KWK WREN WSM WOAI KTHS WBAP KTBS WLW WKY KPRC
NBC—Buddy Rogers' Orch.: WSMB WDAF
CBS—Joe Haymes' Orch.: KOMA KMOX KTUL KFAB KMBC WIBW
KFI—The Show (NBC)
KOA—Republican State Central Com.
WENR—George Olsen's Orch.
WLW—Dance Orchestra

11:15 P.M.
KOA—Guy Lombardo's Orch.
WDSU—Joe Haymes' Orch. (CBS)
WWL—Prima Club

11:30 P.M.
NBC—Anson Weeks' Orch.: WENR WSMB KOA KTHS KTBS WDAF WSM WKY KPRC
NBC—Ferdinando's Orch.: WREN
CBS—Dan Russo's Orch.: KTUL KFAB KLZ KOMA KMBC WIBW KMOX
KSL—Pinto Pete's Ranch Boys
WLW—Nora Beck Thumann
WOAI—Hoot Owls
WWL—Mickey Alpert's Orchestra

11:45 P.M.
KMOX—When Day is Done, Organ
KSL—Milt Taggart's Orchestra

12:00 Mid.
NBC—Stan Myers' Orch.: WENR
KFI—Reporter of the Air (NBC)
KOA—Williams-Walsh Orch. (NBC)
KSL—Dramatic Program
WGN—Midnight Flyers; Kyser's Orch.
WLW—Moon River, organ and poems
WREN—Weather Forecast
WWL—All Night Jamboree

12:15 A.M.
★ NBC—BEECH-NUT PRESENTS Red Davis, sketch: KFI
KOA—Variety Program

12:30 A.M.
NBC—Paul Pendarvis' Orchestra: KWK
KFI—Jimmy Grier's Orch. (NBC)
KOA—Marshall Maverick's Orchestra
KSL—Vincent Lopez' Orchestra
WENR—Noble Sissle's Orchestra

1:00 A.M.
KFI—Ted Fiorito's Orch. (NBC)
1:30 A.M.
KFI—Jimmy Grier's Orch. (NBC)

Apples—Swastikas—Parabolas

(Continued from Page 8)

and "Dot Dare"—but don't be fooled. All the time it was *dot dare* Annette Hanshaw warbling in her rich, throaty contralto.

One of the oddest experiences that Miss Hanshaw ever has enjoyed has been selling her own records, particularly the ones under an alias, over the counter of her own music shop. She was proprietor of an establishment in Mount Kisco, N. Y. To her credit let it be told that she did not follow the feminine impulse to call it Ye Little Songe Shoppe. Its title was The Melody Shop, an apt name since, as its only salesman, Annette used to demonstrate numbers for prospective buyers. She made songs sound so beautiful that business flourished. The tiny place was steeped in melody.

HEAR!

ALL-STAR CAMEL CARAVAN

ON THE AIR TONIGHT

WALTER O'KEEFE
ANNETTE HANSHAW
GLEN GRAY'S
CASA LOMA BAND
(AND OTHER HEADLINERS)

TUESDAY	THURSDAY
10:00 p.m. E. S. T.	9:00 p.m. E. S. T.
9:00 p.m. C. S. T.	8:00 p.m. C. S. T.
8:00 p.m. M. S. T.	9:30 p.m. M. S. T.
7:00 p.m. P. S. T.	8:30 p.m. P. S. T.

OVER COAST-TO-COAST
WABC-COLUMBIA NETWORK

"GET A LIFT WITH A CAMEL!"

From behind its counters she migrated to Florida, where she made her bow in radio. It was while she lived in the South that she established another mark for herself. She tartly turned down an offer to be starred in Ziegfeld's Follies.

Once Annette was launched in radio, it became only a question of time until someone would seize upon her as sales talent. Before she had left Florida she had been on several sponsored programs, and upon her return to New York she auditioned for Show Boat. That alliance is a matter of history.

For eighteen months she was the featured feminine artist on the weekly hour. She was reputed to be receiving \$200 a week, and an Einstein's brains aren't necessary to figure hurriedly that her net return from the program was more than \$15,000. In addition there were rich perquisites to add to her store of wealth.

But the greatest reward of all was her experience. She learned that if you are worth that much to one sponsor, then anyone who wants you to sever the connection for a new one is willing to increase the ante. When her present sponsor came along with a proposed change of scenery, she applied her new-found knowledge. It worked better than even she had dreamed.

Loves Clothes

She is reputed to have bargained until she obtained a contract for \$800 a week.

Mr. Fairfax Knows All

The Eton Boys' theme song is an original number by the boys, but has no title. (Isadore Feigelman, West Point, N. J.)

GETTING SONGS PUBLISHED OR SUNG is a matter of which we cannot offer advice. There are song brokers whose names you may obtain by writing leading music publishers. If you know of any of the artists whom you think could do your numbers the most justice, why not try submitting them to them for a tryout on the air? We cannot promise you that either of these methods will be effective. (L. H. W., Flemington, Pa.)

THE KALTENMEYER'S KINDERGARTEN cast was as follows: Professor Kaltentmeyer and Percy Van Schuyler,

With that sort of an income she can afford to indulge her weakness, which is pretty clothes in voluminous quantities.

Just by way of a balm to her conscience, Annette likes to tell folks that she is required to dress elaborately to fill her niche in the public eye. But even that sound logic wouldn't account for the scads of apparel she purchases. She is just a normal girl with a love for finery and the money to squander on it. That's the perfect setup for any dress-shop, and how their proprietors love to see her shadow on the window pane!

Her petite size makes her the ideal model for clothes, as she is only five feet, two inches tall and weighs 102 pounds.

She wears a size eleven dress and size three-and-a-half shoes, and close friends like to jest with her by calling her a Singer midget. That's really a reversal of the facts. She is just a midget singer. Avid fans who maintain clubs and record books will welcome the information that she was born on October 18, 1910, in New York, N. Y.

Annette Hanshaw is on the Camel Caravan, every Tuesday and Thursday evening over the CBS-WABC coast-to-coast network—Tuesday at 9 p. m. CST, and Thursday at 8 p. m. CST. The program is sponsored by the makers of Camel cigarettes.

Bruce Kamman; Johnny Johnson, Thor Erickson; Izzie Finkelstein, Johnny Wolfe; Tony Bacigalupe, Don Mangan; Mickey Donovan and Cy Wintergreen, Jim Jordan; Gerty Glump and Mrs. Van Schuyler; Marian Jordan. *The Maple City Four* can be heard on the WLS Barn Dance Saturdays and on the Farm and Home hour over the NBC network. (Miss H. E., Braidwood, Ill.)

LOUIS ROEN announces Jan Garber's Supper Club, Judy and Jane. Today's Children, and Temple of Song, regularly. (L. K. Milwaukee, Wis.)

HARRY STARR has not been with KFRC for a good many years. Station officials do not know his present whereabouts. (A. J. M., Mt. Vernon, Wash.)

Get Fullest Pleasure from your All-Wave set

with this

Noise Reducing ANTENNA

Every home with an all-wave set needs this new, specially designed antenna! With it you can hear foreign stations with all the clarity and beauty of domestic reception.

Specially designed to free short-wave reception from interference from autos, motors, and other man-made static. Insures greater volume with less noise. Improves standard broadcast reception. Price \$6.00. Ask your dealer or service engineer today to make a *Certified Installation*.



CAN HAIR BE REGROWN



Send today for free advice regarding Hair and Scalp Troubles—their causes and how to correct them. Learn how in many cases you can stimulate hair growth, stop itching scalp, remove dandruff and other troubles that cause loss of hair. No obligation—all FREE upon your request, in plain wrapper—MAIL COUPON TODAY.

ALWIN, Dept. 1911, 75 Varick St., New York
Please send advice on correcting hair troubles to
Name
Address

SUBSCRIBE to
RADIO GUIDE

7:30 P.M.
★ NBC—Lawrence Tibbett, baritone: WREN WLS KWK
★ CBS—Melodiana; Abe Lyman's Orch.: KMBC KMOX
★ NBC—Wayne King's Orch.: WBAP WDAF KPRC WOAI WSMB WKY WSM
CBS—Joe Stovall's Orch.: KOMA KLZ KRLD KSL WDSU
KASA—Front Page Drama
KFI—Your Pal Jimmy
KGBX—McEwen Brothers
KOA—Headlines; McMurtry Harmonists
WLW—Heatrolatown
7:45 P.M.
KFI—Orphan Annie (NBC)
KGBX—Eileen
KOB—Behind the News
KSL—Krausemeyer and Cohen
WIBW—Joe Stovall's Orch. (CBS)
WWL—Evening Serenade
8:00 P.M.
★ CBS—Bing Crosby & Boswell Sisters: KRLD WDSU KMBC KTUL KSL KMOX KLZ
★ NBC—Ben Bernie's Orch.: WBAP KOA WOAI KTBS KVOO KPRC
KFI—The Four Black Birds
KGBX—Blue Ridge Mountain Girls
KOB—Hits In Review
WDAF—Variety Program
WLW—Melody Parade
WSM—Musical Prgm.
WSMB—Newspaper Adventures
WWL—Willard Serenader
8:15 P.M.
NBC—The Story Behind the Claim: WLS WREN
KFI—Charles W. Hamp
KGBX—Musical Headlines
WSMB—Ed Wheelahan, baritone

Programs to
Be Heard

Tuesday, Nov. 6

Continued from
Preceding Page

WWL—Sterling Quarter Hour
8:30 P.M.
★ NBC—Ed Wynn; Eddy Duchin's Orch.: WSMB KTBS KFI WSM KTBS KPRC WOAI WBAP KVOO WDAF KOA WKY WLW
★ CBS—Isham Jones' Orch.; Countess Olga Albani, soprano, guest; Mixed Chorus: WDSU KMBC KSL KMOX KRLD KTUL KFAB KLZ KOMA WIBW
NBC—Hands Across the Border: KWK WENR
KGBX—Melody Race
KOB—Republican State Committee
WGN—Lum & Abner, sketch
WREN—Doc Savage
WWL—Crazy Crystals
8:45 P.M.
KGBX—Rhythm Encores
KOB—Hi-Hilarities
WREN—Hands Across Border (NBC)
9:00 P.M.
★ CBS—CAMEL CIGARETTES PRESENTS "The Camel Caravan"; Walter O'Keefe; Annette Hanshaw; Ted Husing; Glen Gray's Orch.: KRLD KMBC KOMA WDSU KFAB KMOX KTUL WIBW KLZ KSL
★ NBC—Beauty Box Theater: WLW WSM KPRC WBAP WDAF KFI KOA KTBS WSMB WKY WOAI KTBS
NBC—Seven Seas: WENR WREN
KGBX—Victor Varieties
9:15 P.M.
KGBX—News
WWL—Educational Feature

9:30 P.M.
★ NBC—Sky Road Show: WREN KWK
CBS—George Givot: KTUL KLZ WDSU
KGBX—Wally Stoefler's Band Boys
KMBC—Musical Cocktail; The Tattler
KMOX—Charles Kent and Singers
KOB—College Educational Program
KSL—The Skiles Family
WENR—Gene Arnold
WWL—Willard Program
9:45 P.M.
CBS—George Givot: KMBC WIBW KOMA
KMOX—Tin Pan Alley
KSL—Origin of Superstition
WENR—George Olsen's Orchestra
WWL—Sterling Quarter Hour
10:00 P.M.
★ NBC—Amos 'n' Andy: KTHS KOA WKY WSM KWK WSMB WOAI WREN KFI WDAF WFAA KPRC WENR
★ CBS—Myrt & Marge: KOMA KLZ KMBC KMOX KSL KFAB WDSU KRLD
WWL—Smokey Joe and Teetain
10:15 P.M.
NBC—Robert Royce, tenor: KWK WENR
CBS—Little Jack Little's Orch.: WIBW KTUL KFAB KRLD KMBC
NBC—Gene & Glenn, comedy: WSM KFI KTHS KOA WFAA KPRC WDAF KTBS WOAI WSMB
KMOX—Herbie Kay's Orchestra
KPRC—Smilin' Al Evans, organist

KSL—Mirth Parade
WWL—Dance Orchestra
10:30 P.M.
NBC—Dorsey Brothers' Orch.: WKY WREN KTBS WSM KTHS KWK
CBS—Henry Busse's Orch.: KFAB KLZ KRLD KOMA KMBC WIBW KTUL KSL
★ NBC—Leo Reisman's Orch.; Phil Duey, baritone: KOA KFI
WDAF—Billy Carelton
WENR—The Hoofinghams, sketch
WFAA—Jay Burnett, songfellow
WGN—Wayne King's Orchestra
WLW—Dance Orchestra
WOAI—Dramatic Sketch
WSMB—Jules Baduc's Orchestra
WWL—The Charm Club
10:45 P.M.
CBS—Henry Busse's Orch.: KMOX WDSU
NBC—Dorsey Brothers' Orch.: WFAA KPRC—Marine Band (NBC)
KSL—Bill Post, baritone
WDAF—The Play's the Thing
WENR—Art Kassel's Orchestra
WGN—Jan Garber's Orchestra
WSMB—Joe Capraro's Orchestra
WWL—Creole Serenaders
11:00 P.M.
NBC—Emil Coleman's Orch.: KTHS KTBS WREN WSM WKY WSMB
NBC—Irving Aaronson's Orch.: KWK
CBS—Clyde Lucas' Orch.: KFAB WIBW KOMA KMBC KTUL KSL KMOX
★ NBC—Ben Bernie's Orch.: KFI KOA—Comedy Stars of Hollywood

WDAF—Clarence Farrar
WENR—George Olsen's Orch.
WFAA—Richard Cole's Orchestra
WOAI—Dance Orchestra
11:15 P.M.
KMOX—Joe Stovall's Orchestra
KOA—Musical Program
KSL—The Old Pipe Smoker
WDAF—Goldborough & Reeves
WDSU—Clyde Lucas' Orchestra
WWL—Midnight Reflections
11:30 P.M.
CBS—Light's Orch.: KFAB KTUL KLZ KOMA WIBW KMOX KMBC
NBC—Seymour Simons' Orch.: WKY KTBS KWK KTHS KOA KPRC WREN WSMB WDAF WSM
NBC—Felix's Orch.: WLW
KFI—Death Valley Days (NBC)
WENR—Jess Hawkins' Orch.
WWL—Mickey Alpert's Orchestra
11:45 P.M.
KMBC—Gene Quaw's Orchestra
KMOX—When Day is Done, organ
KSL—Mary and John
12:00 Mid.
NBC—Stan Myers' Orch.: WENR KWK
KFI—Reporter of the Air (NBC)
KOA—Glenn Lee's Orchestra
KSL—Dance Orchestra
WLW—Moon River, organ and poems
WREN—Weather Forecast
WWL—All Night Jamboree
12:15 A.M.
KFI—Story Behind Claim (NBC)
KSL—Joe Sullivan, pianist
12:30 A.M.
NBC—Carl Hoff's Orchestra: WENR
KFI—Jimmy Grier's Orchestra
KOA—Ruffman Harmonies
KSL—Vincent Lopez' Orchestra
1:00 A.M.
KFI—Ted Fiorito's Orch. (NBC)

UNCLE EZRA

With a Radio Program That is Different Hear This Kindly Lovable Old Character **TONIGHT**

WMAQ 6:30 P.M. CST Wed.



N.B.C. Red Network Every WED. FRI. SUN.

HOW WOMEN CAN WIN MEN AND MEN WIN

The Favor of Other Men

Unless two pints of bile juice flow daily from your liver into your bowels, your food decays in your bowels. This poisons your whole body. Movements get hard and constipated. You get yellow tongue, yellow skin, pimples, dull eyes, bad breath, bad taste, gas, dizziness, headache. You have become an ugly-looking, foul-smelling, sour-thinking person. You have lost your personal charm. Everybody wants to run from you.

But don't take salts, mineral waters, oils, laxative pills, laxative candies or chewing gums and expect them to get rid of this poison that destroys your personal charm. They can't do it, for they only move out the tail end of your bowels and that doesn't take away enough of the decayed poison. Cosmetics won't help at all.

Only a free flow of your bile juice will stop this decay poison in your bowels. The one mild vegetable medicine which starts a free flow of your bile juice is Carter's Little Liver Pills. No calomel (mercury) in Carter's. Only fine, mild vegetable extracts. If you would bring back your personal charm to win men, start taking Carter's Little Liver Pills according to directions today. 25¢ at drug stores.

Refuse "something just as good," for it may gripe, loosen teeth or scald rectum. Ask for Carter's Little Liver Pills by name and get what you ask for. ©1933, C. M. Co.

Coming Next Week: **Headline Hunting With Floyd Gibbons In RADIO GUIDE**
Issue Week Ending Nov. 17

Myrt and Marge

(Continued from Page 9)

had several vaudeville companies on the road, and lost thousands of dollars. Then a so-called friend tricked George out of thousands more. And finally, in an attempted revival of an old production, they went bankrupt and lost \$20,000.

And now a very significant thing happened. Within four days Myrt wrote a vaudeville act, just for George and herself—their first "two" act. It was successful—which proved Myrt's ability as a writer, and foreshadowed her future triumphs as author of the Myrt and Marge scripts. It also brought on an immediate change—for when the act played Chicago, fifteen-year-old Donna firmly announced that she was quitting school and going with her parents!

Myrt, remembering that she, at fifteen, had run away from home to go on the stage, shrugged her shoulders in resignation and replied: "If you come, you work!" She wrote a part into the act for her daughter—and Donna, dancing the Charleston, became the sensation of the show. Mother and daughter were trouping together.

But George suddenly decided to go into the real estate business, so they broke up

the act. Donna got a job dancing in the Vanity Fair Cafe, Chicago—Myrt turned housewife. During 1929 George made a lot of money—then came the deluge, in the form of depression, and he lost it all. The fortunes of the three Damerels hit bottom. Donna danced for \$1 a day, and contracted a boy-and-girl marriage with a very personable young man she thought she loved. As for Myrt—everybody believed she was through—that is, everybody but Myrt.

In next week's issue of RADIO GUIDE you will read how the fortunes of the two girls went from causes of black despair to thrilling triumph—how Myrtle came to create the Myrt and Marge series—how she sold the idea to the Wrigley Company—and more of Donna's trouping experiences. All true, all revealing in its intimacy.

"Myrt and Marge" may be heard any evening except Saturday and Sunday, over a CBS-WABC network, at 6 o'clock, CST, and later at 10 o'clock, CST. The program is sponsored by the Wm. Wrigley, Jr. Company.

Theme Songs that Click

Meet the grandfather of all radio theme songs, Two Guitars. Since 1922 it has served to introduce the broadcasts of Harry Horlick and the A. & P. Gypsies, one of the oldest commercial programs on the air. Two Guitars is the oldest of radio theme songs in terms of broadcasting; it is the oldest in actual age as well.

None of the most reliable authorities, including Horlick himself, can date the song. It is based on a very old Gypsy melody which probably goes back to the beginning of nomadic minstrelsy. So far as can be determined, it was brought to the United States first by Russian refugees (of which Horlick is one) just after the World War.

Gypsy orchestras became extremely popular in America for several years after the war. Horlick helped to blaze the trail by leading an orchestra in a restaurant, and even then, before theme songs became known as such, he utilized the number as an opening and closing melody.

It was while Horlick was in the trenches

during the war that Two Guitars gripped his imagination and love. He had heard the song in the conservatories, but always had dismissed it as an inconsequential piece. In the bitter cold of the dugouts and the trenches, however, the sound of the soldiers humming the beautiful strains of the number thrilled and intrigued him. The soft, melodic strains seemed to permeate his very soul, and he began to sing it with his comrades.

With the coming of peace, he was conscripted by the Reds for the Moscow Symphony Orchestra, later for the opera. Even then he did not forget what he still calls his "song of the trenches." He has written several arrangements for the orchestra. Finally he escaped the country and made his way to New York.

Horlick wouldn't part with his theme for any amount of money, for he claims that its beauty helped to charm his life in the trenches, and feels that as long as he retains the melody it will bring him good luck and good fortune.

At last!



Let Me Tell You

About your business, travel, changes, matrimony, love affairs, friends, enemies, lucky days and many other interesting and important affairs of your life as indicated by astrology. Send for your special Astral Reading. All work strictly scientific, individual and guaranteed satisfactory. FOR MANY YEARS PRIVATE ASTROLOGICAL ADVISER TO ROYALTY and the ELITE. Write name, address and date of birth plainly. No money required, but if you like send 15 cents (stamps) to help defray costs. Address: PUNDIT T. BORE, (Dept. 515), Upper Forjett Street, BOMBAY VII, BRITISH INDIA. Postage to India is 5c.



Programs to Be Heard

Wednesday, Nov. 7

Continued from Preceding Page

- 7:00 P.M.
 ★ NBC—Crime Clues; "Revenge Is Neat": WREN WLS KWK WLW
 ★ NBC—Mary Pickford & Company: WSMB WOAI KOA WSM KPRC WKY KTBS KFI KVOO WDAF WFAA KPRC
 ★ CBS—Easy Aces: KMBC KMOX KGBX—Sully's Radio Spotlight
 KOB—Motor Patrol Broadcast
 KSL—Tailors Program
 WIBW—Al Roth's Orch. (CBS)
 WWL—Castro Caranza's Orchestra
 7:15 P.M.
 ★ CBS—Edwin C. Hill, news: KMBC KMOX
 CBS—Joe Stovall's Orch.: WIBW KTUL KRDL
 KOB—Arson Weeks' Orchestra
 KSL—Tarzan, sketch
 7:30 P.M.
 ★ NBC—Wayne King's Orch.: WDAF WSMB WKY WFAA KPRC KTBS
 ★ CBS—Broadway Varieties; Alex Gray, m.c.: KMBC KLZ WDSU KMOX KSL KRDL WIBW KOMA
 NBC—Lanny Ross, tenor; Orch.; Guest Artists: WREN WLS
 KFI—Stamp Club of the Air
 KGBX—Bill Ring
 KOA—Variety Program
 KOB—Paper Moon
 WLW—Henry Thies' Orchestra
 WOAI—Charley Kent's Adlerikans
 WSM—Minstrel Show
 WWL—Sons of Pioneers
 7:45 P.M.
 KFI—Orphan Annie (NBC)
 KGBX—Eileen
 KOA—Ferd Rangers
 KOB—Behind the News
 WLW—"Smilin' Ed" McConnell
 WOAI—Morge Singers
 8:00 P.M.
 ★ CBS—Nino Martini, tenor: KRDL WDSU KMOX KMBC WIBW KSL KLZ KTUL KOMA

- ★ NBC—Town Hall Tonight; Fred Allen: KTBS WDAF WSMB KPRC WLW WSM WOAI WKY KVOO WFAA
 ★ NBC—Twenty Thousand Years in Sing Sing: WLS KWK WREN KFI KOA
 KGBX—Variety Program
 WWL—Willard Serenader
 8:15 P.M.
 KGBX—Concert Music
 KOB—Bebe Woods, Blues Singer
 WWL—Musical Quarter Hour
 8:30 P.M.
 ★ NBC—John McCormack, tenor: KFI KWK WENR WREN KOA
 ★ CBS—Adventures of Gracie: KMOX KMBC KOMA WDSU KRDL KLZ KSL KFAB
 KGBX—Musical Auction
 KOB—Dramatic Program
 WGN—Lum & Abner, sketch
 WWL—Crazy Crystals
 8:45 P.M.
 KGBX—Riggs Quartet
 WGN—Jan Garber's Orchestra
 WWL—Al Strieman's Orchestra
 9:00 P.M.
 ★ CBS—Byrd Expedition: KMBC KMOX KRDL WDSU KOMA KSL WIBW KLZ KFAB
 ★ NBC—Guy Lombardo's Orch.: WSM KTBS WDAF WOAI WSMB WFAA WLW WKY KTHS KPRC KVOO
 ★ NBC—Dennis King, baritone; Orch.: WREN KOA WENR KFI KWK
 KGBX—Victor Varieties
 KOB—Coleman Cox
 9:15 P.M.
 NBC—Madame Sylvia: KWK WREN KFI KOA WENR

- KGBX—News
 WWL—Educational Period
 9:30 P.M.
 ★ NBC—Harry Richman; Jack Denny's Orch.: WENR WREN KOA KVOO WKY KWK WFAA
 CBS—Melody Masterpieces: KOMA KTUL KMOX
 KFI—Memory Lane (NBC)
 KGBX—Song Bag
 KMBC—The Musical Cocktail
 KOB—Spanish School of the Air
 KSL—The Skiles Family
 WDAF—The Forty-Niners
 WGN—Musical Program
 WOAI—Goodwill Missionaries
 WSM—Mobile, Alabama, Program
 WSMB—Jules Bauduc's Orchestra
 WWL—Willard Program
 9:45 P.M.
 CBS—Melody Masterpieces: KMBC KLZ WIBW KRDL
 KMOX—Tin Pan Alley
 KSL—Comedy Stars of Hollywood
 WDAF—Red Davis, sketch
 WSMB—Joe Caparzo's Orchestra
 WWL—Sterling Quarter Hour
 10:00 P.M.
 ★ NBC—Amos 'n' Andy: KFI WREN WSM WSMB KTHS KPRC WOAI WKY KOA KWK WDAF WBAP WENR
 ★ CBS—Myrt & Marge: KOMA KRDL KMBC KLZ KSL KMOX KFAB WDSU
 WIBW—Leon Belasco's Orch. (CBS)
 WWL—Skit
 10:15 P.M.
 ★ CBS—Edwin C. Hill, "The Human Side of the News": KSL KLZ
 NBC—Robert Royce, tenor: WENR
 NBC—Emil Coleman's Orch.: WREN

- CBS—Leon Belasco's Orch.: KFAB KMBC
 NBC—Gene and Glenn, comedy: WOAI WBAP WSM WDAF KTBS KTHS KOA KFI WSMB KPRC
 KMOX—Two Doctors; Al Roth's Orch.
 WWL—Dance Orchestra
 10:30 P.M.
 NBC—Lanny Ross; Orch.: WBAP WKY KFI WOAI KOA KTHS KTBS
 CBS—Henry Busse's Orch.: KFAB KMBC KOMA
 NBC—Jolly Coburn's Orch.: KPRC WDAF
 CBS—Voice of Experience: KLZ KSL
 NBC—Art Kassel's Orch.: WREN WENR—The Hoofinghams, sketch
 WGN—Wayne King's Orchestra
 WSM—Marjorie Cooney, pianist
 WSMB—Dance Orchestra
 WWL—The Charm Club
 10:45 P.M.
 CBS—Ozzie Nelson's Orch.: WIBW KMBC KTUL KOMA KSL WDSU KRDL
 NBC—Jolly Coburn's Orch.: WSMB WSM
 KMOX—Blue Steele's Orchestra
 WENR—Carl Hoff's Orchestra
 WGN—Jan Garber's Orchestra
 WREN—Paper Moon, mystery
 WWL—Creole Serenaders
 11:00 P.M.
 ★ NBC—Town Hall Tonight: KOA KFI
 CBS—Jacques Renard's Orch.: KMBC WIBW KFAB KOMA KTUL KMOX
 NBC—George Olsen's Orch.: WENR
 NBC—Archie Bleyer's Orch.: WREN WKY KWK KTHS WSM WSMB KPRC KTBS
 T. N.—Ray Teal's Orch.: WOAI
 KSL—Phil Harris' Orchestra

- WBAP—Freddie Bergin's Orchestra
 WDAF—Helen Stratton, soloist
 11:15 P.M.
 CBS—Jacques Renard's Orch.: KSL WDSU
 KMOX—Joe Stovall's Orchestra
 WDAF—Variety Three
 WLW—Midnight Reflections
 11:30 P.M.
 NBC—Jack Berger's Orch.: KTBS WREN KTHS WKY KWK WSMB WSM KPRC
 CBS—George Hall's Orch.: WIBW KFAB KOMA KTUL KMBC KLZ KMOX
 KSL—Dance Orchestra
 WDAF—Lawrence Linck, soloist
 WENR—Don Pedro's Orchestra
 WLW—Red Nichols' Orchestra
 WOAI—Dance Orchestra
 WWL—Blue Room Orchestra
 11:45 P.M.
 CBS—George Hall's Orch.: KSL KMOX—When Day is Done, organ
 WDAF—Irene Mahoney, soloist
 WENR—Old Heidelberg Ensemble
 12:00 Mid.
 NBC—Lights Out: WENR KWK KFI—Reporter of the Air (NBC)
 KOA—Orchestra
 KSL—Milt Taggart's Orchestra
 WLW—Moon River, organ and poems
 WREN—Weather Forecast
 WWL—All Night Jamboree
 12:15 A.M.
 ★ NBC—BEECH-NUT PRESENTS Red Davis: KFI
 KSL—Joe Sullivan, pianist
 12:30 A.M.
 NBC—Tom Coakley's Orch.: KOA
 NBC—Gray Gordon's Orchestra: KWK
 KFI—Jimmy Grier's Orchestra
 KSL—Vincent Lopez' Orchestra
 WENR—Noble Sissle's Orchestra
 1:00 A.M.
 KFI—Ted Fiorito's Orch. (NBC)

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REPRESENTATIVES FOR A NEW

type scientific radiator solder with superior selling points. A gold bronze solder which stops leaks instantly. Use with any anti-freeze. Dependable and fully guaranteed.

Substitution Guaranteed or Money Returned.

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Now Is The Season—Make \$10 Daily

Every gas station, garage, hardware store, etc., are prospects. Retail price 25 cents. Ideal for full or part-time proposition. We all use gas—they use our product. Pays agents 133% profit. Send .75 cents stamps for sample card of 12 capsules and sales proposition. Order your sample TODAY.

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REPEATER-12 SHOTS

HARMLESS ACCURATE

25¢ Post-paid.

Here it is, boys. You can have an immense amount of fun with this new pistol. It shoots 12 to 15 ordinary peas without reloading. All you need do is to load the gun with peas, pull the trigger and keep on firing until the barrel is empty. Then reload and fire again. It is absolutely harmless and safe. Nothing to explode. These pistols sell like hot cakes so get yours AT ONCE. Be the first boy in your town to own one of these automatic repeating pistols and be the envy of all the other kids in the neighborhood. PRICE 25c.

Buy catalog of novelties, jokes, tricks, puzzles, books, etc. 10c.

JOHNSON SMITH CO., Dept. 117, RACINE, WIS.

NEW Deodorizer

for Bathrooms

AGENTS...UP TO \$10 & \$15 IN A DAY

HERE'S an invention that housewives everywhere eagerly welcome. At last a way to banish unpleasant odors in bathrooms. A Puro Bowl-Itizer inside the toilet bowl, actually seems to absorb odors and replace them with a delicate perfume that everybody likes. Guaranteed as advertised in Good Housekeeping Magazine. Every home a prospect!

One of 10 RED HOT SELLERS. Agents clean up \$10 and \$15 in a day—Distributors up to \$5,000 and \$6,000 a year! Write at once for details and full-size FREE SAMPLE.

THE PURO CO., Dept. R2293, 3107 Pine St., St. Louis Mo.

Contests on the Air

Time Shown Is Central Standard

SUNDAY

12:30 p. m., NBC-WEAF network, "Little Miss Bab-O Surprise Party." Prizes: 1st, sedan automobile; 2nd, fur coat; 3rd, two combination motion-picture cameras and projectors; 25 wrist watches. Nature, letter-writing. Two duplicate contests closing November 4 and December 20. Sponsor, B. T. Babbitt Co.

4:45 p. m., NBC-WJZ network, Albert Payson Terhune Dog Dramas. Prizes: Five motion-picture cameras together with complete dog kits; fifteen additional dog kits. Nature, most interesting or appealing dog snapshots. Closes weekly on Friday following program. Sponsors, Spratt's Patent, Ltd.

6:45 p. m., NBC-WEAF network, Wendell Hall, the "Red-Headed Music Maker." Prizes: Five \$50 17-jewel wrist watches for five best jingles Mr. Hall can sing to "It Ain't Gonna Rain No More." Sponsor, F. W. Fitch Co.

WEDNESDAY

9:15 p. m., NBC-WJZ network, Madame Sylvia's "Movietime in Hollywood." Prizes: Three copies weekly of dresses worn by Hollywood stars in current motion picture films. Nature, letter-writing. Sponsor, Ralston Purina Mills.

FRIDAY

7:30 p. m., CBS-WABC network, "True Story Court of Human Relations." Rebroadcast 10:30 p. m. Weekly contest.

Prizes: 4-door sedan and \$100 all-weather receiving set. Nature, best verdict re case given in broadcast. Sponsor, MacFadden Publications.

THROUGH THE WEEK

6:15 p. m., Monday to Friday inclusive, NBC-WEAF network, also at 10:15 p. m. on NBC split network. Gene and Glenn. Prizes: 100 Gillette blue blades each program for best "Blue Streak Drama" written by listeners in form of dramatized commercial. Sponsor, Gillette Safety Razor Co.

7:15 p. m., Monday, Wednesday and Friday, CBS-WABC network, Edwin C. Hill's "The Human Side of the News." Also rebroadcast at 10:15 p. m. Prize: each program, \$500 fur coat of winner's size and choice. Nature, best 25-word letter regarding product mentioned in broadcast. Closing date, one week from each broadcast; series to continue indefinitely. Sponsor, Wasey Products, Inc.

ON INDEPENDENT STATIONS

WBT, Charlotte, N. C., Monday, Wednesday and Friday at 1 p. m., "Just the Two of Us." Cash prizes for word building. Sponsor, Pathfinder Magazine.

WFAA, Dallas, Texas, Tuesday and Friday at 10:45 a. m., "Women's Mirror" program. Prizes: \$2.50 for best title for a song.

WFAA, Dallas, Texas, Monday and Thursday at 5 p. m., "Paper Moon," murder drama. Unannounced prizes for best pre-climax solutions to mystery.

8 INCHES OFF WAISTLINE

"Director Belt reduced my waistline from 42 to 34 inches. I feel 10 years younger. Constipation gone—no tired, bloated feeling after meals."—G. Newton, Troy, N. Y.

Director Belt instantly improves your appearance, puts snap in your step, relieves "shortness of breath," restores **YOUR VIGOR as fat vanishes.**

Loose, fallen abdominal muscles go back where they belong. Gentle massage-like action increases elimination and regularity in a normal way without use of harsh, irritating cathartics. You look and feel years younger.

NEW EASY WAY NO DRUGS NO DIET

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The Contest News, Sta. A-20, Toledo, O.

How YOU Can Get into BROADCASTING

IT ISN'T necessary to be a "star" to make good money in Broadcasting. There are hundreds of people in Broadcasting who are practically unknown—yet they easily make \$3000 to \$5000 a year, while, of course, the "stars" often make \$25,000 to \$50,000 a year.

If you have talent—if you have a good speaking voice, can sing, act, write, direct or sell—then there is an amazing new method of practical training developed by Floyd Gibbons, that fits you—right in your own home in your spare time—for the job you want.

Millions of dollars paid to trained talent every year. Men and women unknown today will be the high-salaried Graham McNamees, Olive Palmers and Floyd Gibbons of tomorrow. The Floyd Gibbons School will train you in the technique of Broadcasting so that you, too, may qualify for one of the big paying Broadcasting jobs open to men and women of talent and training.

Our FREE book, "How to Find Your Place in Broadcasting," gives full particulars regarding our Course. It tells you how to prepare for a good position in Broadcasting—how you can turn your hidden talents into money, without giving up your present job or making a single sacrifice of any kind. You learn at home in your spare time. Send Coupon at once for free book.

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Without obligation send me your free booklet "How to Find Your Place in Broadcasting" and full particulars of your home study Course.

NameAge
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CityState

Studio News and Notes

Smilin' Ed McConnell, often considered radio's greatest one-man show, is once again a presentation of WSM, Nashville, Tennessee. And thereby hangs a tale, a tale of a man now numbered among the great who has not forgotten where he began.

Back in 1928 a lamp company in the central states decided to utilize what then was a novel advertising medium, radio. And in casting about for an offering for radio, this company selected an unknown, ED MCCONNELL, and put him on the air over WSM, a station then struggling for the national prestige it now enjoys.

Smilin' Ed, as he was soon known, attracted the attention of the listeners with his novel entertainment. Soon he had established a reputation, moved from the local station to a national network. His earnings increased with his reputation until he was in a position to dictate to sponsors.

But each Winter since then, Ed has returned to WSM in a series of programs for the same sponsor. Last year several stations in central and southeastern states were joined to WSM in a privately conceived network; this year, as before, the program is strictly local. Many artists

(Continued on Page 29)

7:00 P.M.
★ NBC—Vallee's Variety Hour: WSM KOA KFI WBAP WLW KVOO KPRC WDAF WOAI WKY WSMB
★ CBS—Easy Aces: KMOX KMBC
★ NBC—O. Henry Stories, drama: KWK WREN
CBS—Al Roth's Orch.: KSL WIBW KGBX—Sully's Radio Spotlight
KOB—El Rancho Grande
WLS—Democratic Speaker
WWL—Castro Caraza's Orchestra
7:15 P.M.
CBS—Fray & Braggiotti, piano team: KMBC WIBW KOMA KRLD KLZ
KGBX—Dinner Music
KMOX—Aeolian Piano Recital
KSL—Tarzan, skit
WLS—Ford Rush; Ralph Emerson
WWL—Sons of Pioneers
7:30 P.M.
CBS—From Old Vienna: KOMA WDSU
NBC—Melodias Romantique: WREN WLS KWK
★ CBS—Forum of Liberty: KMOX KMBC
CBS—Carlos Molina's Orch.: WISN KRLD KLZ
KGBX—McEwen Brothers
KSL—Variety Program
7:45 P.M.
KGBX—Eileen
KOB—Behind the News
KSL—Krausemeyer and Cohen
WWL—Variety Program
8:00 P.M.
★ CBS—CAMEL CIGARETTES PRESENTS "The Camel Caravan"; Walter O'Keefe; Ted Husing; Annette Hanshaw, contralto; Glen Gray's Orch.: KMOX KRLD KOMA KTUL KMBC WIEW WDSU
★ NBC—Captain Henry's Show Boat: WDAF WSMB KTBS WSM WOAI WBAP KPRC WKY KOA KFI

Programs to Be Heard

★ NBC—Death Valley Days: WLW WLS WREN KWK
KGBX—Diamond Dust, Lee George
KSL—Studio Group
WWL—Willard Program
8:15 P.M.
KGBX—Musical Headlines
KSL—Radio Mystery
WWL—Sterling Quarter Hour
8:30 P.M.
★ CBS—Fred Waring's Orch.: WDSU KMOX KOMA KSL KMBC KRLD KLZ KTUL KFAB WIBW
NBC—Musical Keys: WREN WENR
KGBX—Melody Race
WGN—Lum and Abner, sketch
WLW—Unsolved Mysteries
WWL—Variety Program
8:45 P.M.
KGBX—Rhythm Encores
KOB—Hi-Hilarities
WWL—Charles Bourgeois' Orchestra
9:00 P.M.
★ NBC—Paul Whiteman's Orch.: WDAF KTBS WLW KFI KTBS WBAP KPRC WOAI KOA WSMB WKY WSM KVOO
★ CBS—Forty-Five Minutes in Hollywood; Cal York, movie gossip: KSL KMOX
NBC—Roads That Move: WREN KWK WENR
CBS—Al Roth's Orch.: KRLD KLZ
KGBX—Victor Varieties
KMBC—The Tattler
9:15 P.M.
KGBX—News
KMBC—Civic Theater Players
WLS—Hessberger's Orchestra
WWL—Educational Period

Thursday, Nov. 8

Continued from Preceding Page

KMOX—Joe Stovall's Orchestra
KSL—Skiles Family
WDSU—Paul Sabin's Orch. (CBS)
WWL—Midnight Reflections
11:30 P.M.
NBC—Buddy Rogers' Orch.: WDAF
CBS—Enoch Light's Orch.: KOMA
KLZ KTUL KMOX WIBW KMBC KSL
NBC—Dancing in the Twin Cities: WREN WSMB WKY KTBS KTBS KWK WSM KVOO KPRC
CBS—Earl Hines' Orch.: KFAB
KOA—Dance Orchestra
WENR—Jesse Hawkins' Orchestra
WLW—Red Nichols' Orchestra
WOAI—Dance Orchestra
WWL—Dance Orchestra
11:45 P.M.
KFI—Dancing in Twin Cities (NBC)
KMBC—Charles Barnet's Orchestra
KMOX—When Day is Done, Organ
KSL—Mary and John
12:00 Mid.
NBC—Stan Myers' Orch.: WENR
WFAA
KFI—Reporter of the Air (NBC)
KOA—Dance Orchestra
KSL—Dance Orchestra
WLW—Moon River, organ and poems
WREN—Variety Program
WWL—All Night Jamboree
12:15 A.M.
KFI—The Four Black-Birds
KOA—Orchestra with Soloist (NBC)
KSL—Night Boat
WBAP—Mallan Harmon's Orchestra
12:30 A.M.
NBC—Noble Sissle's Orch.: WKY WENR KVOO
KFI—Jimmy Grier's (NBC)
12:45 A.M.
KOA—Tom Coakley's Orchestra
KSL—Vincent Lopez' Orchestra
1:00 A.M.
KFI—Ted Fiorito's Orch. (NBC)

Plums and Prunes

By Evans Plummer

Announcement that the nationally popular comic strip, THE GUMPS, are to come to life in a new radio script series over CBS starting Monday, November 5, at 11:15 a. m. CST, recalls an interesting story of the history of the attempts of the newspaper syndicate owning this comic to air it.

Way back when CORRELL AND GOSDEN, now international idols as AMOS 'N' ANDY, were merely a good harmony team, the managers of The Chicago Tribune had their first inspiration to dramatize The Gumps over their station, WGN. It would be a splendid tie-up, they thought, if the strip could be animated over the radio, thus promoting the interest of non-readers in the printed strip and further intriguing the readers with the antics of Andy, Min, Uncle Bim, Chester et al.

So, after an enthusiastic conference, Correll and Gosden were called in and asked if they thought they could write a radio script based on The Gumps and produce it on the air?

Could they? The more the now celebrated duo considered, the more they con-

vinced themselves that they couldn't. "But," came the counter proposal of Correll and Gosden, "we think we could write a funny series based on the life and miseries of a couple of colored gentlemen, because we know the Negro race and its dialect, whereas neither of us is married so what do we know about this Andy and Min stuff?"

And thereupon SAM 'N' HENRY were born, later to become AMOS 'N' ANDY and radio's top act!

A FEW YEARS LATER the syndicate again tried to radioize The Gumps. Whether a poor choice of cast, bad scripts, direction or anyone of several reasons generally blamed for the failure of dramatic efforts, The Gumps did not float long upon the ether waves after their launching premiere and radio dormant they have been up to now.

Meantime, scores of radio family sketches, unaided by printed strip or story,

have marched triumphantly to fame and fortune. Consider TODAY'S CHILDREN, ONE MAN'S FAMILY, and VIC AND SADE. All three of these NBC programs have become essential broadcasts in millions of radio homes.

Will Columbia's effort to dramatize The Gumps be successful? That remains to be heard.

A few weeks ago this column complained that One Man's Family sustaining series was being pushed around by NBC. That, we are glad to report, will cease come Wednesday, November 21, when it becomes sponsored nationally.

Inside Pickups

LOUELLA PARSONS, the movie linen laundress, may be forced to have someone else do her mike talking on that Hollywood Hotel show. Our Santa Monica Boulevard secret agent reports that the sponsors are receiving plenty of squawks from tuners-in who claim Louella's voice is anything but easy to understand.

LITTLE JACKIE HELLER opened Friday (Oct. 26) for a week at the Riverside Theater in Milwaukee and, the week following, returns to his native Pittsburgh for the first time in three years to take bows from one of the stages which once upon a time meant the pinnacle of success and fame to him.

YOUR UNCLE SAMUEL is about to overhaul the wave lengths and powers with the idea of serving population centers better; among the plans will be greatly increased daytime power allotments to a hundred regional broadcasters, and the licensing of many more 100-watt local stations.

Plums and -

NO, NOTHING but plums and carloads of them are on their way to Hollywood for that performance recently of EDWARD EVERETT HORTON and his company on the RUDY VALLEE Variety Hour. The air needs Horton and his rapid-fire whimsicalities. His fun is such an improvement over gags which merely have had their whiskers shaved off. Encore, Mr. Vallee, and make it soon, or better still, is there a sponsor in the audience who is looking for a sure-fire radio bet?

It will delight... amuse you!

RED DAVIS



LINDA

TONIGHT

NBC
WJZ NETWORK
COAST-TO-COAST

Begin listening to this fine program tonight

TONIGHT LISTEN TO UNCLE EZRA

You'll enjoy the humor and philosophy of this genial be-whiskered old character in a radio program that is different. Every Wed., Fri. and Sunday N. B. C. Red Network

WMAQ
6:30 P.M.
CST
Friday

SUBSCRIBE to RADIO GUIDE

Man Can Now Use Strange Inner Powers

Ancient fragments from lost and suppressed gospels teach that man has power within himself to bring success and happiness.



The story of a new and amazing teaching discovered from the known and unknown sayings of Jesus and other teachers, which have been misunderstood and suppressed for hundreds of years, and which reveal a strange inner power so dynamic and forceful that once contacted may bring man fulfillment of his visions of success and happiness, is told in a 5,000-word booklet, "Key to Your Inner Power," recently compiled by Yogi Alpha, noted American Philosopher and Metaphysician.

He tells of his belief that all the laws of the universe can be controlled because the laws themselves depend upon the great Universal Mind for their existence; that every mind is part of this universal mind, and if you learn to master and to use this universal energy it can almost overnight bring you many of the things you desire most. He further believes and teaches that this power is not limited to a fortunate few, but is latent in every human being. His revolutionary teaching is attracting thousands of inquiries throughout the world.

The author offers for a limited time to send this amazing booklet to readers of Radio Guide free of cost or obligation. It reveals the astounding secret which, mastered, may enable you within the next few months to unlock the reservoir of vast riches within YOU and explains how you may receive this revolutionary teaching in your home. For your free copy, address Psycho-Logic Institute, Box 98, Dept. 1-K, San Diego, California.

- 7:15 P.M.
★ NBC—Dick Leibert's Revue: WREN WLS KWK
CBS—Edwin C. Hill: KMBC KMOX
CBS—Joe Stovall's Orch.: WIBW KOMA KTUL KLZ KRLD
KGBX—Dinner Music
KOB—Anson Weeks' Orchestra
KSL—Tarzan, sketch
WDSU—Charlie Gaines' Orchestra
WLW—Pepsters
WSM—Lasses and Honey
WSMB—Anson Weeks' Orchestra
WWL—Sons of Pioneers
7:30 P.M.
★ CBS—Court of Human Relations: WIBW KMBC KMOX KRLD
★ NBC—Al Goodman's Orch.: WLS WREN KWK
CBS—Herbie Kaye's Orch.: KOMA
KFI—Stamp Club of the Air
KGBX—Bill Ring
KOB—Paper Moon
KSL—Harry Clarke, soloist
WLW—Fireside Songs
WSM—Lawrence Goodman's Pianolog
WSMB—Community Chest
7:45 P.M.
KFI—Orphan Annie (NBC)
KGBX—Eileen
KOB—Behind the News
KSL—Memory Garden
WFAA—Entertainers
WIBW—Jurien Hoekstra (CBS)
WSM—Mary Cortner soprano
WSMB—Ray McNamara, pianist
WWL—Hub and Bill
8:00 P.M.
★ NBC—Waltz Time; Frank Munn, tenor: WDAF WLW
★ NBC—Phil Harris' Orch.: Leah Ray: WREN KFI KOA WSMB WKY KWK WFAA WLS
★ CBS—March of Time: KSL KLZ KMBC KRLD WDSU KMOX

Programs to Be Heard

- KGBX—World Revue
WOAI—Charley Kent's Adlerikans
WSM—University of Alabama Prgm.
WWL—Willard Program
8:15 P.M.
KOB—Sports Review
WOAI—Concert Orchestra
WWL—Sterling
8:30 P.M.
★ NBC—Phil Baker, comedian: WKY WREN KWK WOAI WSM KOA WENR WSMB KFI KPRC WFAA
CBS—Hollywood Hotel; Dick Powell; Ted Fiorito's Orch.; Myrna Loy & William Powell, guest stars: KMBC KRLD KSL KMOX KFAB KOMA WDSU KTUL KFAB KLZ WIBW
KGBX—Musical Auction
KOB—K Circle B Serenaders
WDAF—Variety Program
WGN—Lum and Abner, sketch
WLW—Phantom of the Future
WWL—Variety Program
8:45 P.M.
KGBX—Front Page Dramas
WDAF—Curious Questions
WGN—Wayne King's Orchestra
WWL—Charles Bourgeois
9:00 P.M.
NBC—Burnt Cork Dandies; Al Bernard: WREN WENR
★ NBC—First Nighter, drama: WDAF KOA WOAI WSMB KFI WKY WLW WSM KPRC WFAA
KGBX—Victor Varieties
9:15 P.M.
KGBX—News
KOB—"Do You Believe in Ghosts?"
WWL—Loyola Educational Feature

Friday, Nov. 9

- 9:30 P.M.
NBC—Jewish Hour: WREN
★ CBS—Kate Smith's Swanee Music: KOMA KTUL KMOX
★ NBC—One Man's Family: KTBS KFI KFAA KOA WOAI KTHS WKY KPRC
KGBX—Wally Stoefler's Band
KMBC—Musical Cocktail; The Tattler
KSL—The Skiles Family
WDAF—The Forty Niners
WENR—Gene Arnold
WLW—Crosley Minstrel
WSM—Normal School of the Air
WSMB—Jules Bauduc's Orchestra
WWL—Willard
9:45 P.M.
CBS—Kate Smith: KMBC KRLD WIBW
KMOX—Tin Pan Alley
KSL—Variety Program
WDAF—Red Davis, sketch
WENR—George Olsen's Orchestra
WSMB—Joe Capraro's Orchestra
WWL—Sterling
10:00 P.M.
★ CBS—Myrt & Marge: KOMA KSL KMOX KRLD KMBC KLZ KFAB WDSU
★ NBC—Amos 'n' Andy: WREN WSM WSMB KOA KTHS WKY WOAI WDAF KWK KPRC KFI WBAP WENR
WLW—Dance Orchestra
WWL—Skit
10:15 P.M.
★ CBS—Edwin C. Hill, news: KLZ KSL
CBS—Henry Busse's Orch.: KFAB KMBC

Continued from Preceding Page

- NBC—Gene & Glenn, comedy: WSM WDAF KTBS WSMB KFI KOA WBAP KTHS KPRC WOAI
NBC—Charlie Davis' Orch.: WREN
KMOX—Sports Reporter; Orchestra
WENR—Jesse Crawford, organ (NBC)
WWL—Dance Orchestra
10:30 P.M.
★ NBC—Al Goodman's Orch.; Guest Artists: KOA KFI
★ CBS—Court of Human Relations: KSL KLZ
CBS—Earl Hines' Orch.: KFAB KMBC
NBC—Freddie Martin's Orch.: KVOO
WSM KTBS WDAF KWK
NBC—Jolly Coburn's Orch.: KPRC KTHS
WENR—The Hoofinghams, sketch
WGN—Wayne King's Orchestra
WOAI—Orchestra and dramatic sketch
WREN—Hans & Fritz in Popular Bits
WSMB—Dance Orchestra
WWL—Sterling Quarter Hour
10:45 P.M.
NBC—F. Martin's Orch.: WSMB
KMOX—Alma Rotter and Organ
WDSU—Earl Hines' Orch. (CBS)
WENR—Carl Hoff's Orchestra
WGN—Jan Garber's Orchestra
WWL—Creole Serenaders
11:00 P.M.
CBS—Jacques Renard's Orch.: KMBC KMOX KTUL WIBW KOMA KLZ
NBC—Ralph Kirby; Felix's Orch.: WREN WSMB WKY KWK WSM KTHS KVOO KTBS
NBC—Eddy Duchin's Orch.: WDAF
T. N.—Dell Coon's Orch.: WOAI WBAP KPRC

- KFI—Caswell Concert (NBC)
KSL—Gene Halliday, organist
WENR—George Olsen's Orchestra
11:15 P.M.
CBS—Jacques Renard's Orch.: WDSU KSL
KFI—Charles W. Hamp
KMOX—Joe Stovall's Orchestra
KOA—Felix's Orchestra (NBC)
WWL—Midnight Reflections
11:30 P.M.
NBC—Ted Fiorito's Orch.: WDAF
WSMB KTHS WSM KTBS WLW KPRC KOA
CBS—Dan Russo's Orch.: KTUL
WIBW KMOX KFAB KMBC KLZ KOMA
KBC—Archie Bleyer's Orch.: WREN
KWK WKY
KFI—"Cardinal or King"
KSL—Wrestling Matches
WENR—Don Pedro's Orchestra
WWL—Mickey Alpert's Orchestra
11:45 P.M.
CBS—Frank Dailey's Orch.: KLZ
WIBW KTUL
KMOX—When Day is Done
WENR—Heidelberg Ensemble
12:00 Mid.
NBC—Stan Myer's Orch.: WENR
KFI—Reporter of the Air (NBC)
KOA—Dance Orchestra
WLW—Moon River, organ and poems
WREN—Anson Weeks' Orchestra
WWL—All Night Jamboree
12:15 A.M.
KFI—Red Davis (NBC)
KSL—Milt Taggart's Orchestra
12:30 A.M.
NBC—Tom Coakley's Orch.: KVOO
KWK KOA
NBC—Noble Sissle's Orchestra: WENR
KFI—Jimmy Grier's Orch. (NBC)
KSL—Vincent Lopez' Orchestra

I REMEMBER WHEN THEY USED TO say



COMPARE YOUR MEASUREMENTS

HEIGHT . . . 5 FT. 4 In.
 WEIGHT . . . 120 Lbs.
 BUST 35 In.
 WAIST 26 In.
 HIPS 36 In.
 THIGH . 21 In.
 CALF . 14 In.
 ANKLE 8½ In.

Posed by professional models

DON'T BE SKINNY

New easy way adds 5 to 15 lbs. quick!

NOW there's no need to be "skinny" and lose your chances of making friends. Here's a new easy treatment that is giving thousands solid flesh and alluring curves—many that could never gain before—in just a few weeks!

You know that doctors for years have prescribed yeast to build up health. But now with this new yeast discovery, which comes in pleasant little tablets, you can get far greater tonic results than with ordinary yeast—regain health, and also put on pounds of firm, good-looking flesh—and in a far shorter time.

Not only are thousands quickly gaining beauty-bringing pounds but also clear radiant skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured brewers' ale yeast imported from Europe—richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful.

But that is not all! This marvelous,

health-building yeast is then ironized with 3 special kinds of strengthening iron.

Day after day, as you take Ironized Yeast tablets, watch flat chest develop, skinny limbs round out attractively, skin clear—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money back instantly.

Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body," by an authority. Remember, results are guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 7911, Atlanta, Ga.

In Next Week's Issue:

Radio's Third Degree

Thousands upon Thousands of Stories Have Been Published about the Third Degree—Loosener of Tongues of Suspected Criminals. Yet Here, in a Most Thrilling "Calling All Cars" Story, Is the First, and True, Account of a Third Degree Conducted by Radio.

Revealing News of What Your Favorites Are Doing Both on and off the Air

Music in the Air

By Carleton Smith

Time Shown Is Central Standard

England has lost three great composers this year; SIR EDWARD ELGAR, FREDERICK DELIUS and GUSTAV HOLST. They were England's boast and the Empire's toast. Their memory will be commemorated in the programs of the New York Philharmonic-Symphony which HANS LANGE conducts this week. For the broadcast Sunday (CBS at 2 p. m.) Mr. Lange substitutes SIR HAMILTON HARTY's arrangement of Handel's Water Music with two short Holst works—and follows with "Brigg Fair," an English Rhapsody by Delius, and Elgar's second Symphony.

Grieg

EDWARD GRIEG's music is played Friday, November 9 (NBC at 3 p. m.) on the Master Music Hour by the MUSICAL ART QUARTET and FRANK SHERIDAN, pianist. The quartet in G minor, opus 27, and the sonata in C minor, opus 45, are to be heard.

One of the few Scandinavian composers to win a place among the world's musical masters, Grieg became devoted to a style that echoed the Norwegian folk-music. His writings are full of individual and wistful effects. Ten measures . . . and you say: "This is Grieg!" The richness of his harmonic beauties is a definite idealization of the popular style, and of course, goes beyond it. The melodies are lyrical and full of sweetness that is not commonplace, and a tenderness and warmth of sentiment that seem perennially charming.

Sir Edward Elgar

SIR EDWARD ELGAR remained until his death the dean of English composers. In him the Britishers felt they had a genius. Outside of the islands his "Pomp and Circumstance" was best known.

Estimates of his worth are numerous, and, of course, his ultimate place in musical history is yet to be determined. The English like his music. They contend it is not properly understood nor sympathetically performed.

A PERSISTENT GROWTH in appreciation of symphonic music throughout the country is, according to LEOPOLD STOKOWSKI, shown in audience reaction to the Philadelphia Orchestra broadcasts. (Fridays at 1:30 p. m. CST). Letters from listeners in all walks of life indicate that there is a large group of fans made up of people who have recently heard their first program of symphonic music.

"I have been asked what indications I may have observed," says Mr. Stokowski, "as to how our various series of broadcasts by the Philadelphia Orchestra over the Columbia network have been received by our radio audience."

"It would be difficult to answer this question simply. We have received a considerable quantity of letters as a result of the Philadelphia Orchestra's regular series of concerts and broadcasts. I have always

read these letters personally for I am curious to see whether the preferences expressed for various composers or types of music seemed to reflect the influence of climate, or geographical factors, or of particular environment. I cannot say, however, that I really find any evidence whatever to support such a theory. What the letters really show is that the listeners all over the country, regardless of local environment, reflect intensely individual preferences and musical tastes. And this, I think, is as it really should be; for while music does often reflect national spirit, economic conditions, or local influences, it remains above all an intensely personal emotional and spiritual expression and experience.

Program Details

SUNDAY, NOVEMBER 4

NBC, 8:15 a. m. Renaissance Ensemble of Ancient Instruments: Julius Schulman, dessus de viol; Jacques Malkin, viola d'Amour; Youry Bilstin, viola de gamba; Benjamin Feinbloom, bass viol; Leo Small, harpsichord. Casa Dolce by J. Bobin de Boismortier; Le Coucou by L. Daquin; Canaries and Passepied by A. G. Des Touchers.

NBC, 9:30 a. m. Music and American Youth; Students of the public schools of Mt. Vernon, New York, directed by Mrs. Loretta Knights Kinnear. Dr. H. Claude Harvey, speaker.

NBC, 5:30 p. m. Frank Simon directing the Armer Iron Band. All Sousa program

NBC, 6:30 p. m. Queena Mario, soprano. Michaela's Aria from Bizet's Carmen; Lazy Song by Lawson; The House on a Hill by Ernest Charles; Drink to Me Only With Thine Eyes.

NBC, 9:15 p. m. L'Heure Exquise, instrumental and vocal music. I Hear a Thrush at Eve by Charles Wakefield Cadman; A Spirit Flower by Campbell Tipton; Protheroe's Shadow March; In the Garden of Tomorrow by Deppen.

MONDAY, NOVEMBER 5

NBC, 11 a. m. Marion McAfee, soprano. O Lovely Night by Ronald; Mozart's Voi Che Sapete; Goodnight Ladies; Die Nacht by Strauss.

NBC, 9 p. m. John Tasker Howard. Quartet. Orchestra directed by Thomas Belvino. "America in Music" series. Mississippi Side Step; Waltz Me Around Again Willie; I'd Rather Two-Step Than Waltz; Everybody's Doin' It; Deneczo; Walfzing the Blues; Carioca; Negro Heaven.

WEDNESDAY, NOVEMBER 7

NBC, 8:30 p. m. John McCormack, tenor. Drink to Me Only With Thine Eyes; An Old Sacred Lullaby; None But the Lonely Heart by Tchaikovsky; Schneider's Only You; La Maison Grise by Andre Messager; Two Little Words.

FRIDAY, NOVEMBER 9

NBC, 10 a. m. Music Appreciation Hour, directed by Dr. Walter Damrosch. The Swan, "Carnival of the Animals" by Saint-Saens; Overture to Rossini's William Tell; Polonaise from Beethoven's Serenade; Third Movement from Beethoven's Symphony No. 5 in C minor; The Elephant from Saint-Saens' Carnival of the Animals; Schubert's Military March in D; Allegretto from Beethoven's Symphony No. 8 in F; Spinning Song from Wagner's Flying Dutchman; Acquarium from Saint-Saens' Carnival of the Animals; Perpetual Motion by Johann Strauss.

NBC, 1:45 p. m. Alden Edkins, bass. The Trumpeter; The Guitar Player by Bennett; The Horn by Flegier; Bohannon's Big Bass Viol.

SATURDAY, NOVEMBER 10

NBC, 10 a. m. Alma Schirmer, pianist. Schumann's Sonata in G minor; Serenade to a Doll by Debussy; March from Prokofiev's Love of Three Oranges.

Along the Airalto

(Continued from Page 6)

broadcasting studio erected at the Aragon where he and his crew play nightly. He uses the studio for one of his CBS commercial broadcasts . . . A year ago RICHARD HIMBER would have been tickled to accept \$450 for a week's theater engagement. Last week he turned down a \$4,500 offer to play in a Pittsburgh showhouse . . . DON BESTOR had to return his vibraharp to New York during his vaudeville tour because it was damaged so frequently in transit . . . THE PICKENS SISTERS are calling off all tours and will remain in New York from now on, as rehearsals have started for Thumbs Up, the EDDIE DOWLING musical for which they have been signed . . . The place of CHARLES WINNINGER, the Cap'n Henry of Showboat, has been taken by FRANK McIN-

TYRE, whom you hear on the Tuesday night beauty show. McIntyre comes in as the long-lost brother of Cap'n Henry and as first reported here, Cap'n Henry will retire on a farm after his marriage . . . RUDY VALLEE has signed with Warner Bros. for three more pictures. He will return to the Coast next June . . . And BEN BERNIE is now on his way to the Coast to make another film for Paramount entitled One Night Stands . . . The pianist on the Saturday night Swift Hour is none other than SIGMUND ROMBERG himself . . . The Sisters of the Skillet have developed a new idea for radio called Tin Pan Alley Echoes which they are offering to a potential sponsor. Those who are familiar with it, say it's okay . . . BABY ROSE MARIE leaves for Hollywood next week to make pix.

On Short Waves

Time Shown Is Central Standard

One of America's most popular programs, the General Foods show, starring JACK BENNY, will be made available to listeners in other countries when it is released on short wave Sunday, November 4.

The short wave pickup, intended for re-broadcast by Station KGU, in Honolulu, will be on the air at 10:30 p. m. CST, or 6 p. m. Hawaiian time. At this hour it is broadcast from New York City for Pacific Coast stations also. It will go by land wires to San Francisco, where RCA communications are to relay it for KGU pickup.

SOVIET RADIO again cooperates with America when a program of symphonic music is transmitted from the U. S. S. R. on the Russian station RV59, 50.00 meters, and rebroadcast over the NBC-WEAF network at 8:30 a. m. CST Sunday, November 4. The symphony orchestra of All Union Radio Committee will play original works of Trans-Caucasian composers. EUGENE MIKELADZE, chief conductor of the Tiflis State Opera House, will direct.

ORIGINAL AND RECORDED broad-

casts of Ramsey MacDonald's review of Great Britain's national policy, Friday, November 9, will carry the talk to every country in the world. The actual speech made at the Lord Mayor's annual banquet, will be picked up in this country by both the Columbia and NBC networks at 2:55 p. m. CST, and will be short-waved over BBC stations GSD on 25.23 meters and GSB, 31.55 meters. Following Mr. MacDonald's address, HOWARD MARSHALL, BBC announcer, is to describe the remainder of the banquet in London. Transcriptions of the program will be BBC features at 1:25 a. m. Saturday, over GSD, 25.23 meters and GSB, 31.55 meters; again at 5:40 a. m. on GSG, 16.86 and GSF, 19.82 meters, and finally, 8:25 a. m., GSF, 19.82 meters and GSE, 25.30 meters.

PROGRAMS DEDICATED to different communities throughout the world are announced by Station VK2ME, Sydney, Australia, for broadcast on 31.28 meters during the next few months. Sunday, November 25, Washington, D. C., will be so honored at 4:15 a. m. CST. On December 9, Honolulu, Alaska, and the Canadian provinces of Ontario, New Brunswick and Nova Scotia will all be feted at three different times.

Great Lovers of Radio

(Continued from Page 5)

fresh in Rosaline's mind is the show in which she was *Josephine* to Atwell's *Napoleon*. Rosaline staged a quick mental flash-back to that period.

"I had heard of Lionel's great reputation as a romantic lover," she said, "and I soon discovered that his ability had not been exaggerated. I discovered Lionel to be the personification of all that is dynamic and sophisticated in manhood. I felt insignificant under the spell of his enchanting personality. Lionel played the little Corsican most forcefully!"

"Talking about Jessel naturally brings to mind Eddie Cantor," continued Rosaline. "Eddie is the kindly and sweet type of lover you find parked in every American parlor. We played several romantic skits, but every time I worked myself up to the proper romantic pitch, the picture of Eddie, Ida, and his five lovely daughters would bob up in my mind and spoil the mood."

Rosaline discovered Lou Tellegen to be the personification of every woman's dream lover. "I doubt very much if there will ever be another Lou Tellegen for many generations," stated the reminiscent young radio actress. "Romantic, charming and sophisticated, he was as much at ease in front of the microphone as he would have been in the drawing room of some continental palace—or a low-priced popular restaurant. He was the most simple, humble and grateful person in the studio—until he swung into action.

If you've pictured Al Jolson as a meek fellow with little or no feminine appeal, listen to Rosaline's experience with him:

"Al Jolson, when acting the part of a heavy lover, is quite different from the Al Jolson of the music halls and the mammy songs. Al does not have a heroic appeal, but he is a warm-hearted and sincere man who has a certain definite yet undefinable charm. As the gay caballero of the Mexican plains in the radio version of *Viva Villa*, Al was absolutely devastating. He made love to me like a true, fiery Latin, and kept me constantly on my toes. His sense of humor, too, is keen.

Dennis King, hero of countless musical operettas, is Rosaline's conception of the finest lover on the air today. Slim and good looking, with a glorious speaking and singing voice, he is to Rosaline the archetype of all sophisticated and subtle radio Romeos. "Dennis is like quicksilver," she says enthusiastically. "He has an impish sense of humor, he has finer perception of nuance and is more temperamental than all the others. For a second he'll be in a kidding mood, and suddenly he becomes very dramatic. Everything he says or does seems to have a poetic fervor. Watching the play of emotions on his face is a fascinating pastime. He is the most charming man I have ever met."

Rosaline Greene has the speaking part of Mary Lou of the Maxwell House Showboat program Thursdays at 8 p. m. CST over an NBC-WEAF network—and she also may be heard every Monday, Wednesday and Friday afternoon at 12:15 p. m. over an NBC-WEAF network in Peggy's Doctor, sponsored by Blue Coal.

Studio News and Notes

(Continued from Page 23)

would disdain the lack of a national audience for any of their efforts, fearing loss of prestige. Not so Smilin' Ed McConnell.

His WSM program may be heard any Sunday afternoon at 4:30 CST. He is also featured on the CBS network an hour later for another concern.

KFH, Wichita Falls, brings to the air a new series of children's programs sponsored by Kellogg Company. The series will deal with life in King Arthur's court, and the adventures of the Knights of the Round Table. The program has been scheduled for an early evening hour, 7 p. m. and the sponsors promise none of the hair-raising gore that is an objectionable part of most children's program.

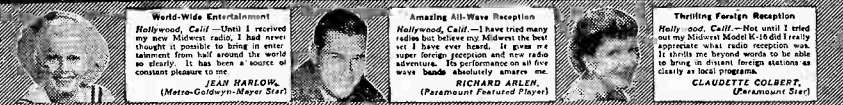
JACK McGREW, formerly chief an-

nouncer at KFDM, Beaumont, Texas, is now serving as office manager of KNOW, Austin, Texas. . . KTAT, Houston, aired a spot broadcast of a fire over the Southwest Network lately when the building across the street from the studios broke out in flames.

ANNOUNCING the return of one of the most popular organists ever to broadcast KMOX, St. Louis, this week begins a Sunday evening series of organ concerts by EDDIE DUNSTEDTER.

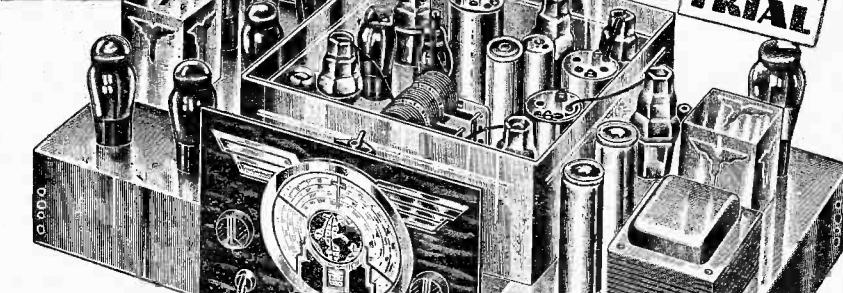
Dunstedter, whose home town is Minneapolis, has been free-lancing lately. He is known to fans throughout the country because of his work on several Columbia network programs during past years, as the "Fast Freight Organist." Lately Ed tried his hand at directing a dance orchestra, but gave it up.

MOVIE STARS Enthusiasm OVER THE New 1935 MIDWEST 16



Thrill to Unequaled World-Wide Performance with this...

Amazing NEW 1935 SUPER Deluxe 16-Tube ALL-WAVE Radio



Guaranteed WORLD-WIDE RECEPTION!

BEFORE you buy any radio, write for FREE copy of the new Midwest 1935 "Fifteenth Anniversary" catalog. Learn why Midwest radios out-perform sets costing up to \$200 and more. Learn why popular movie stars like Jean Harlow, Richard Arlen, Claudette Colbert, Neil Hamilton, Maureen O'Sullivan, Gloria Stuart and Ginger Rogers prefer the Midwest Super Deluxe 16-tube All-Wave Radio. Learn why over 110,000 customers saved 1/2 to 2/3 by buying direct from Midwest. You, too, can make a positive saving of 30% to 50% by buying this more economical way. Why be content with ordinary so-called "All-Wave", "Dual Wave", or "Tri-Wave" receivers when Midwest gives you more wave lengths in today's most perfectly developed 16-tube Super Deluxe ALL WAVE radios that are proven by four years of success... that carry an iron-clad guarantee of foreign reception. These bigger, better, more powerful, clearer-toned, super-selective radios have FIVE distinct wave bands: ultra-short, short, medium, broadcast and long.

Better Foreign Reception Hollywood, Calif.—I am quite enthused with my Midwest. Many friends who have heard it are delighted with its performance. It brings in, without a doubt, the finest all-wave reception I have ever heard.

50 ADVANCED 1935 FEATURES Try this super deluxe 16-tube All Wave radio in your own home for 30 days—before you decide. The new 36-page catalog pictures the complete line of artistic consoles and chassis. See for yourself the 50 advanced features that insure amazing performance. The many exclusive Midwest features include: A large airplane-type, modernized dial which is triple calibrated in frequencies, wave lengths and call letters. This exclusive feature, together with simplified tuning guide lights enables you to tune your Midwest as quickly and accurately as an expert. Among the other features are: Controllable Expansion of Volume-Selectivity-Sensitivity (Micro-Tenator) . . . Fidel-A-Stat . . . Triple Calibration Plus . . . Pure Silver Wire . . . Ceramic Coil Form . . . Separate Audio Generator . . . Simplified Tuning Guide Lights . . . Compact Synchronized Band Switch . . . Amplified Automatic Volume Control . . . 7 KC Selectivity . . . Power Driver Stage . . . 16 Latest Type Tubes . . . etc. Read about these and other features in the new FREE Midwest catalog. Never before so much radio for so little money. Write for FREE catalog TODAY!

NEW STYLE CONSOLES The new, big, Midwest 36-page 1935 catalog pictures a complete line of beautiful, artistic de luxe consoles and chassis . . . in four colors . . . a model for every purse. Hand made by master craftsmen, they harmonize beautifully with any furniture arrangement. Write for new FREE catalog.

MIDWEST RADIO CORP. DEPT. 841 - CINCINNATI, OHIO, U. S. A. Established 1920. Cable Address: Miraco. All Codes

Coming Next Week:

Warden Lawes' Great Secret

It Can Be Described in a Nutshell as His Ability to Find Romance, Tender and Uplifting—in One of the Least Likely of Places—Sing Sing Prison. Read, in Next Week's Issue, How He Does It.

Next Week's Issue Is Packed More Than Ever with Feature Stories of the Stars

Voice of the Listener

The Club Defense

Dear VOL: Lowville, N. Y.
 May I suggest to Carl L. Krans, Hazelton, Pa., who insists that fan clubs cater to personalities and not talents, that creating a personality these days is a talent in itself.
 Further, the Buddy Rogers, Jeanie Lang program is, contrary to Mr. Krans' opinion, a criterion for other radio sweetheart sketches. They are the most believable lovers on the air. Why? Because Buddy, in addition to his colorful character, has had dramatic training which is proving invaluable in painting emotional portraits by the voice alone; and Jeanie is the fortunate possessor of a sweet naturalness that is a welcome relief. Air-loving is a difficult and highly technical art still in its experimental stages.
 Phyllis Thompson



Ole Man Ribber

Dear VOL: York, Pa.
 The writings of any man reflect his character and culture. In a recent issue Mr. Porter stated that "if symphonies and lectures represent culture" he prefers to be a roughneck. It is therefore to be assumed that Mr. Porter classified himself correctly, as symphonies and illuminating lectures ARE representative of culture.
 Some weeks ago the statement was also made that Fred Waring was as good a musician as Walter Damrosch. Is a person with a small degree of intelligence expected to believe that? Fred is a fine chap, an excellent orchestra leader and showman, one incomparable, but please Mr. Editor, don't be so absurd as to try to tell your readers that he is Mr. Damrosch's equal in musical knowledge and ability. The writer is a lover of good dance music and listens to the leading orchestras frequently and is therefore not a "wet blanket."
 Walter J. Dennison

Jack Spratt, et al

Dear VOL: Sapulpa, Okla.
 Woe is me, too! Every Tuesday and Sunday there's always a spat in our house. I want Bing Crosby, my husband wants Ben Bernie, I want Buddy Rogers, he wants Joe Penner. Of course, I like Ben and Joe too, but when I have to choose between them, I prefer Bing and Buddy. Only natural for a woman, but please can't something be done about it?
 Another thing I would like to speak my voice to the listeners about is Little Jackie Heller. He has a marvelous high tenor voice and a good radio personality. I can't see why some sponsors don't wake up and find him.
 Mrs. Elwood Bowden

Play, Guy!

Dear VOL: South Bend, Ind.
 I've just made a wonderful discovery. I've found the "Sweetest Music this side of Heaven" and it is not what is usually meant by that.
 It happens to be the Royal Hawaiian Dance Band that brightens the airwaves every Sunday afternoon. If anyone thinks he knows of sweeter, lovelier, more beautiful music than this band offers, he'll have to show me. Recently when they played "My Little Grass Shack" I think it was the grandest bit of melody I have ever heard.
 If this band doesn't become radio's newest sensation twenty million listeners must be crazy.
 Marilyn Wright

MIKeroscope

This week's MIKeroscope will appear in RADIO GUIDE, Issue Week Ending November 17. It will be Jane Froman, number twenty-nine of the series. Watch for it next week.

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

Such Pop-ularity

Dear VOL: Atlanta, Ga.
 With regards to the Eddie Cantor program on the air October 21, that burlesque skit in the last half of the program was a wow in more ways than one.
 When the said skit was half over my mother left the room in a huff, declaring that she would never listen to another of his programs and that she would never use any more of the product of the sponsor. In her estimation it was pure sacrilege.
 I found myself gagged by the crude burlesque of Heaven and forced myself to sit it out just to see how far this pop-eyed pirate of the air would go this time.
 If NBC cut General Butler off the air for saying he came from the ——— louisiest state in the union why in heck don't they cut Cantor off the air for good for being that kind of a comedian? I know many others who think the same thing and I also might add that drinking stale coffee has nothing to do with their feelings in the matter. It's the stale and rancid humor of this little pop-eyed pirate that makes them feel that way.
 Henry H. Courtney

Just a Radio Picnic

Dear VOL: Franklin, Nebr.
 Seeing more complaints about the suppers that are running a poor second to favorite radio hours, I wonder why more mothers don't adopt my plan. We set up a card table in the living room near the radio, set the supper on the kitchen table with a tray for each member of the family, and let everyone fill his plate, take his tray when he wants to, and what fun we have. It's just like a party every evening with mother being relieved of serving because everyone waits on himself. Of course there are crumbs to be swept up occasionally—but fewer table cloths to launder.
 A Reader

A Nation's Darling

Dear VOL: Uniontown, Pa.
 Now that the Gerber Company has failed to renew the contract of Madame Schumann-Heink, I only hope that some other sponsor has sense enough to bring her back on the air regularly. I, for one, will miss her very much, for she is one of my favorites.
 Fred Brass

For the Love of Mike

Dear VOL: Draper, N. C.
 I have just finished reading "Reviewing Radio," by Martin J. Porter in the issue of RADIO GUIDE for the week ending October 27, in which he said he would like to see a rule that would forbid Will Rogers to ad lib. He said his hemming and hawing give him an acute pain. Well I disagree with him and I think there are lots of others who do. As I have often heard said, Martin J. Porter, "That is just one man's opinion." Just a few orphans to RADIO GUIDE.
 I think that it is the most complete radio magazine I have ever read.
 D. A. Chilton



The Ace of Clubs

Dear VOL: Savannah, Ga.
 This letter is directed to Carl L. Krans who says he "has no faith in fan clubs because they cater to personalities and not talents."
 True, some stars are more talented than others. Today's greatest and most talented is Rudy Vallee, and probably more clubs have been formed in his honor than for any other star. Through his remarkable talents he reached the top (through them will remain there) and became a famous personality.
 So clubs were formed that his fans might become better acquainted with him. Talent, then, is the foundation for the Vallee fan clubs.
 Nina Comer

King Knows Subjects

Dear VOL: Cardington, Ohio
 Not only is it very interesting but also pleasing to the music-loving individual I am sure, to note that the modern radio fan admires and demands the more soothing type of music.
 Recent polls of popularity have found the Wayne King orchestra to be the universal choice. The waltz king fairly saturates his entertainment with classics and medieval and modern selections that will live forever, but a purely classical composition is very rarely undertaken for the King realizes that the majority of the fans have not reached a point where they are capable of appreciating such.
 America is homesick for the music that can be supplied only by brilliant and alert artists who can see far back into the minds and desires of the human soul.
 Bob Osborn

She'll Take a Cab

Dear VOL: Minneapolis, Minn.
 Three lusty cheers for Percy J. Peterson of Racine, Wis., for his prunes to Mr. Porter. He expressed my sentiments exactly. Cab Calloway and his orchestra have been my favorites from the very first time I heard them.
 I realize he plays a certain type of music which very few people like, but in his category he stands alone, and is the true king of jazz.
 Helen Heen

Between Two Fires

Dear VOL: Germantown, Pa.
 Never has rivalry in radio entertainment reigned so supreme as apparently during the current season.
 'Twould seem "the powers-that-be" are set upon disproving the philosophy, "you can't have everything," or hinting with even more admirable subtlety, no longer is one radio in a home efficient or sufficient.
 Even as others who have penned thoughts to this column, my radio "theme song," especially on Thursday nights at 9 has become "Two Loves Have I."
 The best solution I've been able to devise thus far is to receive "Show Boat" and "Camel Caravan" through WTAM and WPG, respectively; but two points apart on my dial, and alternate hopefully between them.
 Mary E. Lauber

From the Sidelines

Dear VOL: Bellevue, Nebr.
 I've been sitting on the sidelines for years and have never expressed any opinion about my favorites. With the return of Joe Penner, Eddie Cantor, Ben Bernie and others, the radio is worth breaking a date for.
 I do wish that the loud-mouthed "comics" would not be placed on the same program with our favorite orchestras. Comedy of that sort is a field in itself. Listening to it should not be tied up to our attention to music. The style of the former destroys entirely the mood for the latter.
 Here's to radio. May it never lose its popularity.
 Harry J. Frazier



Ig-Noble Ruling?

Dear VOL: Decatur, Ill.
 I see by a recent issue of RADIO GUIDE that Ray Noble is having a tough time of it. I wish they could get things adjusted so that we can enjoy that English rhythm that made Noble internationally famous.
 As much as I realize that the union must observe all essential rules, I can't see why it is necessary to use that authority to such a degree that it will prevent Noble's orchestra from playing in the United States. When our own orchestras went to England they were huge successes. Now why can't we give Ray Noble the same chance?
 Wayne Moorehead

Keeps Up with Stiles

Dear VOL: Minneapolis, Minn.
 I want to say a word to "second" E. V. Stiles' letter. I am voicing my opinion because E. V. Stiles hit the nail on the head, to my way of thinking. I, too, believe that the apparent preference for tenors and crooners is in the minds of the program arrangers, not the great majority of radio listeners and buyers.
 Also I believe most people think it easier to tune out a program than to write (and waste stamps and stationery) expressing their dislikes. This is my belief, as I think it would be simply a waste of stationery, because I know I have more than the usual number of friends and acquaintances and their preference is for baritones.
 The only voice I've cared enough about to get peeved over, because of its absence, is a baritone, a gorgeous baritone, that of Alexander Gray.
 Another Reader



St. Louis Blues

Dear VOL: St. Louis, Mo.
 I like nothing better than a good radio program. I consider nothing worse than Jan Garber's music, or Guy Lombardo's slobbering saxes. Their bands (if I may call them bands) are indeed sad. I cry every time I hear them. You see, I'm a musician, too. If they stay on the air, I'm going to stop breathing it.
 Emmette Windbush

Nurse to You

Dear VOL: Hamilton, Ohio
 I wonder if "A Reader" from Harrisburg, Pa. realizes how selfish her letter sounded. I like to hear Kate Smith, but I work at night (am a nurse) sleep in the morning and have only afternoon to enjoy my radio and have only Wednesday afternoon to enjoy Kate.
 I expect there are a lot of listeners that can only enjoy their radio at certain hours as I do, so why be selfish about any one program?
 As for Burns and Allen being "the silliest team on the air" I don't agree. It takes a clever person to put a program so full of nonsense as Gracie does, over so well.
 A Nurse

What, Price, Hawaii!

Dear VOL: Manitowoc, Wis.
 In reply to a letter written by Bob Price in October 13th RADIO GUIDE wanting to hear more Hawaiian Music, we can give him a number of such programs which we hear every evening after sundown. Evidently Bob doesn't tune in and search for Hawaiians the way we do. After all they are on the air, but the tuner-in-er has to find them.
 There are a number of Hawaiian programs listed in every RADIO GUIDE that can help anyone that loves Hawaiian Music the way we do. Harry Owens and his Royal Hawaiians—direct from Honolulu, Hawaii, and station KGU—were on the air every Saturday in the past. Didn't you ever hear them? And what about "Imperial Steel Pier Hawaiians" heard three times a week? And of course, we have our list of many Hawaiians; we'd be glad to send them to you—so let's hear from you personally. Geneva and Genevieve Ryder

You're Telling Us?

Dear VOL: Columbia, S. C.
 This is intended for those radio performers who insist on singing that queer "Pardon My Southern Accent" (which only a Northerner or Westerner could have written). It is a waste of time and energy to dispute the firmly entrenched belief of those beyond the bounds of Dixie that "you-all" is singular. Again, a Southerner would never ask pardon for his accent. We have always been very, very, proud of everything Southern, especially our accent!
 May I ask in what language or dialect Mr. Rudy Vallee sings this popular song? It may be Chinese, or else some provincial dialect peculiar to Connecticut Yankees (which Southerners can't understand).
 However, we get a big laugh from the attempts to imitate our Southern "drawl," for in addition to our dialect we have a sense of humor in the South.
 A South Carolinian

The Amos 'n' Andy Alibi

(Continued from Page 11)

putting the finger on the guilty. Armstrong and Lane returned to the house of tragedy. Warily but stubbornly they started to check their clues. Somewhere, concealed from their view, was some small fact which—when they found it—would change the whole picture.

Where had the police been shunted off the track? All their deductions had been completely upset by the vindication of Parker. So, from the lane behind the Irwin home, to the room in which the two brothers had been preparing for bed, Armstrong and Lane and two other detectives fine-combed the Irwin property in search of the one little elusive clue that had been overlooked. And then it came with a suddenness characteristic of this strange night's happenings.

The telephone rang. Armstrong answered it. It was the coroner's office calling.

"Hello, this is Deputy Coroner Bostwick. Say, we've just completed the autopsy on that car-stripper you sent us."

"Yes?" queried Armstrong. "Did you find he'd been killed by the same gun young Irwin was shot with—the gun we found in Liebelt's pocket?"

"No," said the deputy. "It was a smaller gun got this fellow. He was shot through the heart by a .22 rifle bullet. It went in under his arm."

Back to Car to Die

"Holy mackerel!" Armstrong ejaculated. "Now I know—but wait a minute, Doc. Could Liebelt possibly have run a few yards after getting that slug in the heart?"

"It would be unusual," the Deputy Coroner said, "but by no means impossible. There have been instances in medical history of men living and even fighting with wounded hearts. Recent heart-surgery has shown us that the human blood-pumper is by no means the frail and delicate thing early doctors used to believe. For instance—"

"Yeah, Doc, thanks a lot," interrupted Armstrong. "Scuse me, I gotta do something in a hurry!" And with that he fairly slammed the telephone receiver down upon the hook.

"Hey!" called one of the startled detectives. "What's up, Armstrong? Somebody else get bumped?"

But Detective Armstrong was racing down the hall—heading for the kitchen. Arrived there, he went straight to the little .22 rifle standing in the corner—snatched it up and sniffed at it anxiously.

The gun fairly reeked of recently-burned powder!

By now detectives and the two men of the Irwin family had followed the head-long Armstrong. The detective turned suddenly—held out the gun.

"Who fired this gun?" he demanded.

Mr. Irwin—whose face had aged ten years since his son had been killed—looked at his remaining boy, and the youngster stared back at him in perplexity. Neither answered.

"Who picked up the gun in the yard," Armstrong pursued, "and put it back in its place here in the corner of the kitchen?"

Both the Irwins shook bewildered heads. "I didn't," said the father.

"Neither did I," Wilbert protested.

"Where's Mrs. Irwin?" Armstrong queried.

Slain by Victim

She was in bed, on the point of nervous prostration, but her doctor permitted the police to question her.

Listlessly she admitted remembering she had picked up the gun in the yard! She had tripped over it as she stumbled into the house and—automatically, like a person in a trance, she had obeyed the promptings of housewifely habit, and had put the gun back where it belonged!

Swiftly, now, the police reconstructed the double slaying. Young Irwin, rushing out to the yard, had paused just long enough to snatch up the loaded .22 rifle on his way. In the clear night he had seen Liebelt—had fired at him just a moment before Liebelt returned the fire. The young college man's bullet pierced the thief's heart—yet Liebelt had sufficient vitality to run to his car and climb in, before his heart stopped beating.

Virtually a corpse, he nevertheless had run down the yard—and died behind the wheel! It was that staggering run of a dying man which had been reported by the neighbor of the Irwins.

As for Parker, he suffered nothing worse than the emotional and mental upset of some hours of close questioning under stress of anxiety, before his innocence was established firmly by a radio alibi.

Ever since then his favorite program has been—well, naturally—Amos 'n' Andy.

In Next Week's Issue of RADIO GUIDE

Third Degree by Radio

Unique in the annals of radio crime-detection is the true story—to be revealed in full in next week's RADIO GUIDE—of the criminal who was not only caught by radio, but accused of his crime by the voice of the invisible police broadcaster so convincingly that he broke down and confessed! This thrillingly dramatic proof of radio's power to catch criminals is one of the most gripping true stories in this entire, fascinating "Calling All Cars" series. See next week's issue.

Are You Listenin'?

(Continued from Page 7)

Just now so many are worried. They are conjuring up all kinds of dreadful calamities in their minds. Some are in hysterics and some are in gloom. But who of us will be one whit worse off a hundred years from now?

What difference will it all make to us? You say it will to your children if your money is lost? You don't know but what it will be for their advantage. Besides, who knows what people will be using for money one hundred years from now? Maybe there won't be any money at all. People could live just as well without it. People don't need money to live. You don't eat it or sleep on it . . . unless you have it in your mattress, and then it's liable to spoil the comfort of your bed—and indeed, it might be very disturbing to your sleep. You don't wear money. You don't live in it. No, you eat pork

chops and potatoes, you sleep in bed, you wear cotton and wool and silk, you live in a wooden or a brick house. Money has nothing to do with it, except that long ago somebody thought that these bits of metal would be more convenient in promoting exchange.

That's all there is to it. So you don't know whether your grandchildren will have any need for the bits of paper and metal you are hoarding. Money time and time again has been known to be a curse to a boy or a girl. Lack of it also. But nobody knows how it will affect him or his children. So why cry over it if you have it and lose it, or if you haven't it to lose?

More of Tony Wons' homey philosophy may be heard by tuning in his program, The House by the Side of the Road, Sunday afternoons at 5:30 p. m. EST and 4:30 p. m. CST over an NBC-WEAF network. The program is sponsored by S. C. Johnson & Son.

1,200,000 in daily use by men and women throughout Europe.



The Extracts Below are Quoted from Authentic Testimonials. The Originals of which are Free to Inspection



FIRST DAY

"..... Formerly my hair was thin and straggling"



TENTH DAY

"..... But thanks to your excellent comb, my hair is now soft, wavy and beautiful . . . M. H.



FIRST DAY

"... am now 49 years old. Already at about thirty my hair started to get gray, especially at the temples, and during the last years it has become quite gray . . ."



TENTH DAY

"... but in spite of the short time I have been using your comb, I must say that the results is wonderful. This comb certainly does all that your advertisements promise and more. My hair is a lot darker already, also a quantity of new, dark hair is coming forth. The time given by you for testing is ample, because already after 4 or 5 days the effect of the comb is obvious to anybody." O. M. L.

Sold in New York at leading Department Stores.

Manufactured Exclusively by G. Lindholm Co., 607 Bergen St., Brooklyn, N. Y.

— — — — THAT CAN DO WONDERS FOR YOUR HAIR

Here is the new great sensation of the world, EVANS ELECTRIC COMB, the "Live" Comb which has such a remarkable power of stimulating the hair—in fact, of giving new life to the hair roots. The gentle electric current in the Evans Comb acts upon the hair as water on parched plants, thus stimulating the hair roots to renewed activity. ON BALD PATCHES AND IN MANY CASES OF BEGINNING BALDNESS new hair has started growing within 72 hours—as through a miracle.

STRAIGHT AND THIN HAIR gets thick . . . glistening . . . soft . . . wavy . . . and wonderfully lustrous.

DANDRUFF AND FALLING HAIR checked in a few days. You and your friends will be equally surprised at the health and beauty of your hair.

GRAY HAIR SPIRITED AWAY. Day by day you can watch the natural color coming back. All you need is to cut the gray hair-tops as the new hair grows.

TOO GOOD TO BE TRUE! This is perhaps your comment on reading the above claims, but we have received thousands of letters which prove that Evans Electric Comb really has worked wonders. European doctors explain this phenomena—that the electricity through the curved double rows of teeth is able to reach all weakened hair roots—literally pouring its life-giving energy over them, waking them up, bringing them back to life and stimulating them. Over one million Evans Electric Combs are now being used by men and women all over the world. The electric current is generated by a battery concealed in the handle of the comb. No shocks—no sparks. You cannot feel the current, but if you put a pocket lamp bulb against the teeth you will see it light up. The battery lasts six months—spare battery costs only 25c. Thus at a cost of only about 5c a month you get a hair treatment which otherwise would cost you hundreds of dollars at a hair specialist.

Read These Testimonials — Hundreds of Others

The original letters from which the extracts below are taken, were sent to us voluntarily and are in our files. A reward of \$2,000 is offered to anyone who can prove that any of these letters are not genuine.

"... My hair, which was formerly thin, has now grown thick and beautifully glossy. I recommend the comb to everybody who wants to have beautiful hair."

(Signed M. W.)

"... I had formerly rough, thin hair, with dandruff, but after a few days only, I was free from this, and after further treatment I got healthy and soft hair, which was beautifully wavy."

(Signed A. L.)

Do you want your hair more beautiful . . . better . . . than don't delay in obtaining the EVANS ELECTRIC COMB. Use it for seven days if you like and if you are not satisfied in every way with the improvement in your hair, just mail it back to us, and we will immediately refund your money. If it doesn't do all we say it will do it has not cost you a cent to try it.

Money back if not satisfied CUT NOW

\$1,000 GUARANTEE COUPON

G. Lindholm Co., 607 Bergen St., Brooklyn, N. Y.

I enclose Money Order—Cash—Check for \$..... Please send POST FREE in plain package, with full instructions and ready for use.

Evans Electric Comb, small model, at \$2.50 complete.

Evans Electric Comb, large model, with plated handle (double power battery) at \$3.25 complete.

Under guarantee of \$1000—you undertake to return my money if I send the comb back within seven days and say I am not satisfied with the results. This is an absolute condition of my order.

Name.....

Address.....

City..... State.....

For C. O. D. delivery plus postage check here Large Model Small Model

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10¢



LOOK FOR THIS STAR ON THE COVER



Charles A. Lindbergh

Writes a bold, open and clear hand which clearly shows a simple and naive nature, idealistic altho extremely practical. Careful in detail and sure of all actions. The slant shows affection; the letters, devotion to ideals. The closed capital "A" shows a marked reticence and no love of self-glorification.

Will Rogers

Written words portray determination, agility of mind and body. One who is honest to a fault and interested in others to the effacement of self. Practicality is shown by the lack of a loop under the letter "G" and generosity by the fullness of the oval letters.

Mae West

Ambition, coupled with a great imagination and the will to do; all shown by her letter "T" combine to make this personality great. The frank, natural personality, the careful to guard her business ideas until they are realities, has been the chief factor for success. This is clearly shown by the formation of the "M" and the "W".

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Handwriting Expert, tell your character from your handwriting. A new, easy contest to gain more friends for Official Detective Stories Magazine.

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Science now knows how to analyze your handwriting. Your handwriting tells what you are.

And here's your chance to find out if your handwriting means money to you. Write your name, address and birthdate on the coupon below or a separate piece of paper, and send it in with the heading "OFFICIAL DETECTIVE STORIES," torn from the top of the cover of Official Detective Stories Magazine—any issue, or a facsimile. That is all you have to do. No subscriptions to solicit! No tricks or catches!

Send your own name in your own handwriting or send the name of any relative or

friend in his or her own handwriting. It costs you nothing.

Just write your natural way. Fancy handwriting will not receive more consideration than poor handwriting.

Frank Starr, Handwriting Expert of Official Detective Stories Magazine, and his staff, will analyze the Handwriting submitted. He will prepare readings of the most interesting specimens. These readings will be published in OFFICIAL DETECTIVE STORIES MAGAZINE. 153 Big Cash Prizes totaling \$5,500 will be paid by Official Detective Stories to the persons whose handwriting readings are so published.

You have the same opportunity to win as anyone else. You may win \$1,000, \$500, \$250, or \$25, simply by sending in your name as directed. There is nothing else to do! Send the coupon at once with the cover heading. Then watch Official Detective Stories for readings.

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\$25.00 each.....	3,750.00
153 Cash Prizes	
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Issued by the Publishers of RADIO GUIDE

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OFFICIAL DETECTIVE STORIES,
731 Plymouth Court, Chicago, Ill.

I am sending you this coupon and a heading torn from the cover of a copy of Official Detective Stories Magazine (or a facsimile), in accordance with your \$5,500.00 Cash Prize offer.

Name

Street Address

City, State

Birthdate
Month Day Year