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—Pace-Maker of Air Trends

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riety Hours, Then of Hollywood Pro
grams—Rudy Vallee Has Led the Va
Radio Has Followed His Moves

By Harry Steele

Eventually the megaphone was discarded, but the
malady lingered on—rather hurtled onward until it
affected nearly every ballad singer in the tenor and
baritone ranges. The boys who warble in the "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 allegator; but with all the
protest they bravely waved 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 rea
sowed, feminism domination
in the home can go just so far—then it
breeds rebellion.

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

"I'll be rrr-ight there!" Rudy's
imitation of Maurice Chevalier
amazed even the famous movie
actor and star of many musicals

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

When Alice
Faye sang on
Rudy's pro
grams and with
him in vaudeville
they used to re
hearse most diligently

YALE 1926

"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 wire-
less sock, and has led his followers into green pastures of
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 his 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 destina
tion, 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 bicycles today team 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 de
vastating, 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 Heigh Clas
back in 1923, 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
wandered, Adolphe Sax, inventor of the saxophone,
can well ordain laurels for the brow of Vallee for per
petuating, single-handed, that roving Belgian's name. The
instrument was a Parish among the braynes and an up
start amidst the reeds, but Vallee purged it of its taint of
stigmatism 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 orches
tras; to its tooting way across public vision for a brief
spell. The Six Brown Brothers and the Kaufman Broth
ers, former vaudeville artists, likewise added some
thing to the gloss of the hybrid instrument.

But it was Vallee who dragged it out from amid the
buntwood 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 mortifica
tion.

It was for sheer admiration of Wiedoft that Hubert
Prior forsook the name bestowed upon him at the chris
tening font, and adopted "Rudy." Rudy, the elder, was
the first outstanding influence in the saxville of Vallee.

Devotion, stark and sincere, moved the calm New
Englander to imitate his idol; but once launched
in saxophony, he made his instructor seem about as es
sential as a purser on a rowboat.

In less than a year after the Vallee sun had begun its
ascent, the rail of the saxophone was abroad 'in
land. Apartment houses that once had been hovens of
serenity, became literally sounding shells for the ear
splitting tooting of a myriad tyro. Saxophobia became
the national menace.

It survived the pestilence stage, to become a fixture
in the musical scene. Mothers who but a few years be
fore 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 orches
tra down at the Bijou."

What Rudy did for the saxophone became the
second feather in his cap—a piece of millinery that was
designed 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 most
words in current lexicography, "Crooner." The Web
sterian definition, "singer in a low monotone," has been
discarded entirely in the application of the term—un
less the concensus of many hearers be accepted—that
it is low singing no matter how you look at it. Th
style developed into an indelation.
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 piano and his books (next to his motion-picture camera) are his chief delights

Rudy’s teacher was Rudy Wiedoft, 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

As Vallee’s keen showmanship became more and more apparent his doubts 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 haveioned 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, a matter of radio history. The air these days and nights is studded 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 hazz 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 paint 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, Marcon, 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.
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 loudspeaker and the silver screen have debased 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-grade Broadway play during a three-season run!

I am glad to say that my fears were groundless.
Great Lovers of Radio

By Howard Wilcox

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

W
hen Galbe pucksers up his lips—a million gals get goose-pimply. When Benny, Butter or Coleman clinch with a cute, then lovestruck looers ladies' lips in all languages, including the Scandinavian.

You see—that'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 conings of Leslie Howard?

In other words, have our radio lovers as much IT as have their 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 Shurtle, 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 Joell she has sworn eternal love and fidelity to Rollo Peters' Romeo.

She has portrayed a host of wicked and saintly women, ranging from Marie de Medici to Evangeline—opposite temperamental Dennis King. As the fiery Rossa she has been swept off her feet by the surprisingly ardent love-making of Al Jolson, portraying Pancha 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 galant 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 coarse 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, smooth 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 telling 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. "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 emotion. 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 role of Cleopatra remains (Continued on Page 9)
Standing By—

With Ray Perkins

A R I O B O U T (continued)
the actor who doubles for FREDERICK MARCH, the first of the films in 45 Minutes in Hollywood, is the same gent who
Richards's daughter, Margaret, is starting
easy to make a musical ear. Margaret's cele-
their mother, is starting early to train a musical ear. Margaret's cele-
and making a career.

A L I C E F A V E is plenty burned up at her front line
least two or three without making it come out four and a half,
ruin the story.

L A N N Y R O S S is on his way East, definitely out of
his own, and VIRGINIA REA, once known as

R I O L C Y C L E CH OTTER: COUNTESS OLGA
ALBANI will make her first CBS performance when the
theater. The Roxy opened on Friday, and its neighbors

Along the Airialto

By Martin Lewis

the other time—when the picture broke—Smith's 

film moguls have viewed College Rhythm, and

K I L O C Y C L E CH OTTER: COUNTESS OLGA
ALBANI will make her first CBS performance when the

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Are You Listenin'?  
By Tony Wons

Read poetry now and then. If you live in the country, you might be part of a book club that meets at someone's house, and you might read aloud what you've just read. You don't have to go to any city then, for you will soon find that you can spend much time reading poetry in the open spaces, get a book of Wadsworth. He will take you out under the trees and 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 now that poetry is not made by 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.

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 something in the book of poetry is more than words. I am sure you are very well acquainted with the job... that is, getting up at 3 a.m. every day and walking up and down stairs with forty or fifty pounds on one shoulder (leaving out disagreeable weather). It is very, very hard. I have no friends with the other, harder, job of a postman 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 walk at the rate of nine or ten thousand steps a day, 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 am on WJZ simultaneously, and I am sure I have played golf but once, and I didn’t like it. But I have some kind of an imagination and I wouldn’t have to know how 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 packet do pick on me.

And Nellie wants to know what Nero was playing when Rome was burning. I don’t know. Maybe M运气 he plays the Lights and Go to Sleep.” If not then maybe he was playing with fire.

Now I’ll ask you one. “What did Stel va Baker do? He had a pet dog, and 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 in school days when he was a fine fellow. Then he made a little money or got a little popularity. Maybe he 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.

A flea and an elephant walked side by side over a little bridge. Said the flea to the elephant after he 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, isn’t it? But it seems to me, when you think about it, he will live forever. But if you think about it 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, a very breathless human that walks this earth today will be gone, with the exception of perhaps a handful. And with them will go all our cares and worries. 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 2)

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Reviewing Radio

Storied 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 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 since Columbia had failed to sell him to a sponsor in 18 weeks.

RADIO CITY—The Gibson Family may not survive as a kilobyte attraction. Sponsors dissatisfied with the scripts have been calling, insisting that the producers cut out the minds, whether to insist on better scripts by TAI CORY 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 Music, assures his friends and challenges nationwide credulity with the statement that radio programs can make all women beautiful. He points to a number of experiments 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 the show, she actually appears younger. Tik! Tik! Tik! Think of that!

HOLLYWOOD—MARY PICKFORD will present her weekly dramatic broadcasts from New York on and after October 11. The transition became necessary because of the casting problem, 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 mc.

RADIO ROW—WALTER WINCHELL and Cecil, Warwick and Geil, the agency which handles the WABC, WILL ROGERS program, are feuding. When Rogers drifted 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, simultaneously with fifteen minutes of the Rogers broadcast. The Cecil, Warwick, and Geil 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 for 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 winner, for sponsorship in 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 were for a ride in upstate New York, and Glenn paused near Westchester, to patronize a hamburger stand. When he got back to the car, it had vanished. WINCHELLE had crossed, half an hour, Glenn asked for and received official help, and a search was started. Gene eventually was found in the closet of her house near by. He had sanitized 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 with her band. “Let's go!” “Let's go!” She will pipe her weekly air numbers from wherever stand the show is making on broadcast nights.

WABC—The studios have wrought another example of romance. SALVATION ARMS and EDGAR SITTING, studio cellists. They will be domiciled up in the Pocono Mountains when the home which they are building is complete. The hymn-singers have no time to be more than aroon, because of their isit-room, doubleless their theme song will be “Just a Love Nest.”
Famous Composers

By Mark Herringham

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 poverty and was buried in Potters Field—and all this despite the fact that Bach created great quantities of the world's sublime 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 Ruthland 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 Fuge, 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 (the widow of Marge) and on the real life of Donna Damerel (both on the air and in real life). Born in Joliet, Illinois, Myrtle went on the stage at fifteen. 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 Donal of The Merry Widow. Little Myrt and her tiny daughter joined Damerel when the show played New Orleans. Hereafter is presented the third installment.

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 waited: "How silly! My Princelings, pushing a baby—carriage up and down the street!"

But the stage dooms domesticity—and soon Myrt and Donna were separated again from Damerel, because the show began to play one-night stands and Myrt was afraid this climate, being around the country would hurt her baby's health. The three were 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 to Myrt—"Marge"—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 affectation made people like her. Life became a round of social successes—fine, formal clothes, horse-back riding, afternoon teas, many-cooked meals, champagnes:

"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 fine, but thrived on clam broth Myrt made by stewing clams which she pulled out of big hunks of Pacific Ocean seaweed. Also much to Myrt's horror, the baby formed the habit of pulling big, harmless sand crabs in her mouth and chewing them up! And one day the toddler slipped out, naked, from a bath-house and wandered down the beach crying, with a finger in her mouth, till frantic little Mother, Myrt, 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 trooper's child. Myrt was put into the Merry Widow show as a dancer:

"As I got bigger, I remember," says Donna, or "Marge," "how Myrt and Marge 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 back into the theater house because she had been denied an apple—and, falling on one knee in her little nightgown, she spread out her arms and bellowed theatrically: "Mother! Push-lease give me an apple!"

It was about that time Donna made her first stage appearance. Her parents acted—they were in vaudeville now—and were in a vaudeville show, playing a theater next door to the hotel. Myrt got out of bed, climbed down a fire escape to the theater roof, and handed Donna 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 assuming 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, Myrt—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—and she made such a hit that the manager of the theater thought she was the star, and the regular star she understudied! That was a turning point in Myrt'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 Marge went with another, The Heartbreaker, with George in the lead. And afterward they went back into vaudeville. Myrt, during this period, gained fame as the first white girl ever to do a hula-hula.

On August 19, 1917, little George—Myrt's second child—was born. Myrt 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 little 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 Lilac—opened, Myrt's father died. Myrt left in the middle of a rehearsal, but arrived at his bedside too late. They buried him next day, hastening the interval between when Myrt 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 people 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 Myrtie (Continued on Page 21)
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 was afraid of making a noise. Chocks 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 little 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 played a heavy masculine voice to effect:

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

Whereupon the high-pitched voice of Amos replied:

"Oh—oh! He has, hush! Ain't got nothin'!"

"And furthermore," continued the irresponsible 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 turned off the radio. He 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!"

But Harold turned off the radio. "Not even tender Andy can compete with your childish prattle!" he said.

"Now let me ..."

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 said in a quizzical mood. "Someone's after my spare tire!" He grabbed his trousers, pulled them up, slipped his bare feet into shoes and ran down the hall toward the back of the house.

"What's happened?" demanded their father, as the two boys 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," said his father, with the wisdom and caution of added years. "Phone the police! Don't go out there, Harold."

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.

"Hi!" shouted 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. Dusk blond hair hung down over his forehead, and a pair of silver-rimmed spectacles dangled from your car. His left side dripped blood, and from the pocket of his coat on the right-hand side protruded the barrel of a revolver. It was a six-shooting .22—a and all six of its bullets had been fired.

"After the shooting, explained the 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—"

"No, sir!" interrupted the neighbor. "I was positive there had been no more shots afterward."

"This is the guy who 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.

"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 scrutinized it, 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 was assigned a assistant detective captains—William J. Armstrong and Harry B. Lane. And though they did not at first realize 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 its 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 worker," he characterized the dead man and quavered. He kept to himself. His only friend was Jerd Parker."

This was the second time the name of Jerd Parker
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 13year-old daughter, and they, as well as he, insisted that he had not been in 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 home until after 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—he's a—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."

"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 broke from Parker's forehead. His breathing became audible. He seemed to shrink away from the questioner, in fear.

"He—he left his gun on the night stand. He asked me to come here that night—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."

"Why's the use of stall?" PARKER cut in a harsher voice. "You were with Liebelt and you know it. In the eyes of the law you're guilty of murder."

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 him in one police voice. "You know that car-strippers always work in two's or more, don't you?"

"I'm afraid so." Parker, a large man, had a large, long enough to tell who bumped him. "You with him tonight when he was killed?"

"No!" Parker said. "I told you I wasn't outside my house after eight o'clock."

"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!" Parker said. "I told you I wasn't outside my house after eight o'clock."

"How may we 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!" Parker said. "I told you I wasn't outside my house after eight o'clock."

"If what 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 to stubborn details 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 moments after the double killing. The arrow points to the body of Irwin. To the left is Liebelt's battered car.
**Signposts of Success**

*By “The Doctor”*

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

This lady has rhythm, enthusiasm, persistence, energy and a volatile refinement in her outlook. A definite charm 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 singing 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 subtility of movement.

In the temple region is found the musical sense. The rounded lower face announces rhythm and mobility. This fire is harmonic. With all of her sense of display and love of approbation, Jeanie Lang is not conceited, and she values the use of those whom she admires personally.

The mind which controls the markets of this face is not entirely free from a harmless variety of light superstition, and possesses a great faith in the inter-relation 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 make-up. 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.

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**Open Door to Beauty**

*By V. E. Meadows*

**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 by the Beauty Forum leaders.

Q. Why is brushing the hair better than combing the hair?
A. Comb the hair, but after brushing, do not arrange it by combing. This will 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 luster. 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. No. It will affect a finger wave set with glue and baked into the hair, because the glue 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 other?
A. No. If you have an oily condition of the scalp, brushing will draw out the oil. If the scalp is dry, brushing will add to it.

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 to the point of scaling—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.

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**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 Bloomer!—Town Hall Tonight

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

**Center:** 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?

**Center:** 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

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

**Graham:** Well, Munk, I’m looking for a room with angry breezes.

**Munk:** 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 cowl!—Texaco Broadcast

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

**Mac:** Sure—dust’s just why dey call ‘im Cliff.

**Gene:** Why?

**Mac:** ‘Cause he’s just a big bluff. —Sinclair Mines

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**Bulls and Boners**

**P. L. 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, Provo, Utah (Oct. 12; WLS, 12:30 p. m.)

**Announcer:** “He was buried in a cemetery where potables of Broadway are often buried.”—R. H. Barber, McPherson, Kans. (Oct. 16; WRW, 7:20 p. m.)

**Football Announcer:** “We think it was a fumble in the press box.”—R. P. 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. 15; CFQ; 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, III, New York, N. Y. (Oct. 3; WFAA; 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. Manoff, 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.
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 against other parts of the body, because teeth grow with a power stemming from the 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 cleans the teeth. Then also all the elements 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 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 carrying the idea that if their teeth decay the teeth will be fixed when they grow up. That can't be done. 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 proper position is your greatest safeguard against diseases of all kinds.

You must teach your child early in life along with the habits of proper 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.

Children must 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 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 who 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 younger student 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 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 6 a.m. CST.

Ten Years Ago

Chicago stations grow opera-conscious and announce plans to disseminate popular operatic airs over their wave lengths. Station WJO, Detroit, throws bombshell into radio management by deciding not only to pay Chicago the milk, but to run opera broadcasts and to pay the WFIL station management by deciding not only to pay its operating costs, but also to produce its own opera programs. Station WJO, the home of the Barn Dance, is scheduled to begin opera productions next season, and it is expected that the station will be able to produce a successful opera program within the next year.

Omaha Musicians, Inc., under the auspices of the Nebraska Symphony Orchestra, will present a series of concerts in Omaha, Nebraska, during the coming season. The concerts will be held in the new Omaha Auditorium, and will be conducted by Maestro Joseph Silverstein. The orchestra will consist of 60 musicians, under the direction of Mr. Silverstein, and will give concerts in the auditorium on Saturdays and Sundays. The concerts will be held at 8:30 p.m. and 3:00 p.m., respectively.

Fifteen Years Ago

Radio Road to Health

By Shirley W. Wyne, M.D.

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

Stark Falls on Alabama, the new hit tune, stormed the networks cited last week and captured the airwaves without a struggle. There was no escaping its torchy rhythm, and so the Southern melody occupied the place of honor in the weekly song tabulation. Last in a Fog was voted into the hit class by the mass tabulation of music listeners.

Following is the weekly tabulation compiled from reports by the music critics:

**SONG HITS PLAYED MOST OFTEN ON THE AIR**

<table>
<thead>
<tr>
<th>Song</th>
<th>Points</th>
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<tbody>
<tr>
<td>Last in a Fog</td>
<td>29</td>
</tr>
<tr>
<td>Be Still My Heart</td>
<td>28</td>
</tr>
<tr>
<td>Two Cigarettes in the Dark</td>
<td>27</td>
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<tr>
<td>One Night of Love</td>
<td>27</td>
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<tr>
<td>You're a Builder-Upper</td>
<td>26</td>
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<tr>
<td>Northern Star</td>
<td>26</td>
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<tr>
<td>In a Million Years</td>
<td>19</td>
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<tr>
<td>Money</td>
<td>16</td>
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<tr>
<td>Where You Foolin'</td>
<td>16</td>
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<tr>
<td>You're a Builder-Upper</td>
<td>13</td>
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<tr>
<td>P. S. I Love You</td>
<td>12</td>
</tr>
<tr>
<td>Why Am I Blue?</td>
<td>10</td>
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A few individual broadcaster's selections are these:

- Robert Armbruster: Water Under the Bridge
- John Dwyer: Lost in a Fog, My Old Flame
- Jimmie Flanagan: Little Jack Little: I'm Lonesome for Caroline
- Mendy Leibman: Little Jack Little: I'm Lonesome for Caroline
- James Deane: You're a Builder-Upper
- Sam Jones: P. S. I Love You
- Frank Keene: Why Am I Blue?

**BANDLEADERS' PICK OF OUTSTANDING HITS**

<table>
<thead>
<tr>
<th>Song</th>
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Is Your Child Overly Selfish?

Miss Mack Has Found a Remedy — Sure and Successful

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### Programs for Sunday, November 4

#### Star Indicates High Spot Selection

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Location</th>
<th>Station</th>
<th>Guests/Performers</th>
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<tbody>
<tr>
<td>4:15 P.M.</td>
<td><strong>CBC-Ballad of God</strong></td>
<td>WWL</td>
<td>Loyal Open Forum</td>
<td></td>
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| 4:45 P.M. | **NBC-Manhattan Merry-Go-Round** | KFWA KFI | 12:00 | Cole Waine, Townce Crier; KMOX KSD WDSU KLZ KG:
| 5:00 P.M. | **NBC-Silken Strings; Charles Provencal Serenade** | WGBX | 12:00 | NBC-Imperial Orchestra; WDSW WSM WDSU KBK KG:
| 5:00 P.M. | **CBS-Sunday Evening Concert** | WGN | 12:00 | Imperial Orchestra; WDSW WSM WDSU KBK KG:
| 6:00 P.M. | **ABC-Catholic Stations** | WLS | 12:00 | WGBX KWM OZZIO WDSU KG:
| 6:30 P.M. | **NBC-Silken Strings; Charles Provencal Serenade** | WGBX | 12:00 | NBC-Imperial Orchestra; WDSW WSM WDSU KBK KG:
| 6:30 P.M. | **CBS-Sunday Evening Concert** | WGN | 12:00 | Imperial Orchestra; WDSW WSM WDSU KBK KG:
| 7:00 P.M. | **ABC-Devotional Songs** | KDSB | 12:00 | WGBX KWM OZZIO WDSU KG:
| 7:30 P.M. | **NBC-Silken Strings; Charles Provencal Serenade** | WGBX | 12:00 | NBC-Imperial Orchestra; WDSW WSM WDSU KBK KG:
| 7:30 P.M. | **CBS-Sunday Evening Concert** | WGN | 12:00 | Imperial Orchestra; WDSW WSM WDSU KBK KG:

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### Notice

These programs as here presented were as correct as and accurate as the broadcasting company and the Guide could make them at the time of going to press. However, sometimes these programs are subject to last minute changes due to the nature of the radio industry. Therefore, always check the actual schedule before heading out to listen. This Guide is only intended to give you an idea of what you could expect to hear.

**Look for the Ball for Religious Services and Programs:**

**7:00 A.M.:** ABC-Presbyterian Church; KTVL
**7:30 A.M.:** ABC-Catholic Stations; KTVL
**8:00 A.M.:** NBC-Kodak Film; KTVL
**8:00 A.M.:** WRC-TV; KTVL
**8:30 A.M.:** ABC-Catholic Stations; KTVL
**8:30 A.M.:** NBC-Kodak Film; KTVL
**9:00 A.M.:** WRC-TV; KTVL
**9:30 A.M.:** ABC-Catholic Stations; KTVL
**9:30 A.M.:** NBC-Kodak Film; KTVL
**10:00 A.M.:** WRC-TV; KTVL
**10:30 A.M.:** ABC-Catholic Stations; KTVL
**10:30 A.M.:** NBC-Kodak Film; KTVL
**11:00 A.M.:** WRC-TV; KTVL
**11:30 A.M.:** ABC-Catholic Stations; KTVL
**11:30 A.M.:** NBC-Kodak Film; KTVL
**12:00 N...


**Coming Events**

**Sunday, Nov. 4**

Time Shown is Central Standard

A broadcast, NBC, baritone-computer-an-

sionary, and the LANDTV TRIO and

WHITE, will return for another

guest appearance with MARY SMALL,

during Little Miss Bat-O's Surprise Party

at 12:30 p.m. over an NBC-WEA-

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

comic but as an author and pub-

lisher, 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 Sun-

days 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 lis-

teners 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 Sun-

days 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 3:15 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

network, will inaugurate 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 Environ will

be the subject discussed and dramatized

in the Geography session of the American

School of the Air over the CBS-WABC

network at 1:30 p.m.

**Thursday, Nov. 8**

During the Academy of Medicine pro-

gram over the CBS-WABC network at

10:15 a.m., Dr. ROBERT H. KEN

NEDY, 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

CROPPER, young baritone, in a mili-

tary and dramatic program, will be the

third of the new one-hour productions launced

by the CBS network from 1 to 2 p.m.

ROGER KINNE, another well-known bar-

itone, FREDDIE RICH'S orchestra, and

a dramatic cast will also take part in

the new show.

Public Ownership—Its Possibilities

and Limitations, will be discussed in the Eco-

nomics in a Changing Social Order series

at 9:30 p.m. over an NBC-WJZ network.

**Friday, Nov. 9**

Prime Minister RAMSAY MACDON-

ALD'S address at the Lord Mayor's Ban-

quet in London will be relayed to Ameri-

can 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; 3:00

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

dancing, etc., will be a highlight of the

week 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

Institute, during The Lawyer and the

Public program over the CBS-WABC

network at 6:45 p.m.
AL though he is universally recognized as the king of the tenor, WAYNE KING and sustaining network has long been known for his versatility. King’s affiliation with the Aragon ballroom in Chicago has resulted in exclusive WGN and WLS for many years, and listeners are not within range of this Chicago station. Many of his network cosmetics contain the name.

So says triumphantly as the restoration of the new WGN studios the fact that King, who is carried by WGN in the night time slot, brings the network’s first WGN weekday variety shows to life with his own WGN studio band, joined by Artie Shaw and his band. Meanwhile, Phil Harris continues to conduct an NBC studio band on his Friday night commercial, 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 orchestra is the newest combination. Miss Loa, who formerly Americanized her last name into Holt but reverted because of her conflict, joined Kay’s band last week in Davenport, Iowa. She replaced an ex-beauty queen DOROTHY LAMOUR who is, according to reports, on her way to bigger fame yet in New York City.

REGGIE CHILDS replaced ENOCH LIGHT in Buffalo’s Savarin Cafe last Monday, October 31 with Wenen broadcasts... MILTON KELLUM is on the indefinite list at the Radiant hotel. While interviewing some story for some time, this band of Bebop 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 splashes. RED NICHOLS plays for the Princeton under graduates November 23. JIM JIMIE 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 last man a real sellout at Hartford, Connecticut, during a recent road trip, with 6200 jamming a dance hall.

IRVING AARONSON is the latest bid of the Congress Hotel, Chicago, for the fall public programs. Aaronson labors for the Joseph Urban room and the extensive NBC broadcasts November 1, and HENRY KING departs inopportunely for the Grove, Houston, Texas. Aaronson will be remembered by Chicagoans as a second rate in those parts some years ago, but he has a new band and... its said, really clicked in New York.
"Get a Lift with a Camel"

Mr. Fairfax Knows All

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

GETTING SONGS PUBLISHED OR SUNG is a matter of which we cannot offer advice. There are song brokers whose reputations are so good that we have no reason to doubt them. If you know of any of the artists whom you think could do justice to the song, 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 KALTEMYEKER'S KINDER-CAST was found as follows: Kalmeyeker and Percy Van Schuyler, with that sort of an income she can afford to indulge her weaknesses, which is pretty voluminous in quantities.

Just by way of a balm to her conscience, Annette likes to tell listeners that she is dared to dress elaborately to fit her niche in the public eye. But even that wouldn't account for the scale of apparel she purchases. She is just a normal girl with a love for finery and finery 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 pettie size makes her the ideal model for clothes, as she isn't out, 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 fan who maintains 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 CBS- WABC coast-to-coast network—Tuesdays at 9 p.m. EST, and Thursdays at 8 p.m. CST. The program is sponsored by the makers of Camel cigarettes.

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

Get Fullest Pleasure from your AllWave set with this Noise-Reducing Antenna

Every home with an all-wave set needs this new, specially designed antenna! With it you can receive foreign stations 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.

SUBSCRIBE to RADIO GUIDE

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 travels in your bowels. This poisons your whole body. Movement get hard, and constant.

And even if you put on a little weight, you can't do it. You just have to go on the stage, shurgled her shoulders in resignation and said, "If you want to lose money, you should wear the color of your skin." You wrote a part into the act for her daughter-and Donna, dancing the Charles and mother were dragged to the stage. But George suddenly decided to go into the real estate business, so they broke up the act. Donna got a job dancing in the Chicago-Mary turned housewife. During 1929 George made a lot of money—then came the deluge, with the depression and the act. The fortunes of the three Dames hit bottom. Donna dangled for a day, and Abner, her former fiancé. You can ask your imagination. You can ask your imagination.

"Myrt and Marge" may be heard any evening except Saturday and Sunday, over a CBS-WABC network, at 6 o'clock, CST, and later the same night.

"Myrt and Marge" will be heard.

Continued from Preceding Page

Theme Songs that Click

Meet the grandfather of all radio theme songs, two Guitars. Since 1922 it has served to introduce the broadcasts of Harold and Marge and the A. P. Group. It is one of the oldest commercial programs on the air. Two Guitars is the oldest of the programs in terms of broadcast; it is the oldest in actual age as well.

Not only the most reliable authorities, including Horlick himself, can date the song. It is based on a 17th century Gypsy melody which probably goes back to the beginning of minstrels. So far as the one definitive determination, it points to the United States first by Russian refugee (of which Horlick is just one) 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 they were known, as such, he utilized the number as an opening and closing melody. In these, while Horlick was in the trenches during the war that Two Guitars gave him his imagination and love. He had heard the song in the conservatories, but always suspected it as an Italian piece. In the bitter cold of the dugouts and the trenches, however, the soldiers humming the beautiful strains of the number thrilled and intrigued him. He could not liberate his soul from the melody and per- meate his very soul, and he began to sing it in his concerts.

With the coming of peace, he was con- stricted by the Reds for the Moscow Sym- phony Orchestra, in Berlin. After the opera, then he did not forget what he still calls his "song of the trenches." He has written a full-length arrangement 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 retained the melody it will bring him good life and good fortune.

“Sexton's Themesongs..." - American Radio History
**Programs for Thursday, November 8**

**Star ★ Indicates High Spot Selections**

**Afternoon**

**2:00 P.M.**

- WJKM—Mountain Minstrels

**2:15 P.M.**

- WJKM—Devotional Prayers

**3:00 P.M.**

- KMBC—Local News

**3:45 P.M.**

- KMBC—Museum of Modern Art

**4:15 P.M.**

- KOMA—Breaking News

**6:00 P.M.**

- WMJ—Local News

- WMJ—Weather Report

- WMJ—Local News

**6:15 P.M.**

- WMJ—Local News

**6:30 P.M.**

- WSM—from the Mall

**6:45 P.M.**

- KARN—Local News

- KARN—Tom Concannon’s Orchestral Report

- KARN—Local News

- KARN—Local News

**7:00 P.M.**

- WSM—from the Mall

- KARN—Local News

**7:15 P.M.**

- KARN—Local News

**7:30 P.M.**

- WWL—Music Series

- WWL—Local News

**8:00 P.M.**

- WWL—Music Series

- WWL—Local News

**8:15 P.M.**

- WWL—Music Series

**8:45 P.M.**

- WWL—Music Series

**9:00 P.M.**

- WWL—Music Series

**9:15 P.M.**

- WWL—Music Series

**9:30 P.M.**

- WWL—Music Series

**9:45 P.M.**

- WWL—Music Series

**10:00 P.M.**

- WWL—Music Series

**10:15 P.M.**

- WWL—Music Series

**10:45 P.M.**

- WWL—Music Series

**11:00 P.M.**

- WWL—Music Series

**11:15 P.M.**

- WWL—Music Series

**11:30 P.M.**

- WWL—Music Series

**11:45 P.M.**

- WWL—Music Series

**12:00 A.M.**

- WWL—Music Series

**12:15 A.M.**

- WWL—Music Series

**12:30 A.M.**

- WWL—Music Series

**12:45 A.M.**

- WWL—Music Series

**1:00 A.M.**

- WWL—Music Series

**1:15 A.M.**

- WWL—Music Series

**1:30 A.M.**

- WWL—Music Series

**1:45 A.M.**

- WWL—Music Series

**2:00 A.M.**

- WWL—Music Series

**2:15 A.M.**

- WWL—Music Series

**2:30 A.M.**

- WWL—Music Series

**2:45 A.M.**

- WWL—Music Series

**3:00 A.M.**

- WWL—Music Series

**3:15 A.M.**

- WWL—Music Series

**3:30 A.M.**

- WWL—Music Series

**3:45 A.M.**

- WWL—Music Series

**4:00 A.M.**

- WWL—Music Series

**4:15 A.M.**

- WWL—Music Series

**4:30 A.M.**

- WWL—Music Series

**4:45 A.M.**

- WWL—Music Series

**5:00 A.M.**

- WWL—Music Series

**5:15 A.M.**

- WWL—Music Series

**5:30 A.M.**

- WWL—Music Series

**5:45 A.M.**

- WWL—Music Series

**6:00 A.M.**

- WWL—Music Series

**6:15 A.M.**

- WWL—Music Series

**6:30 A.M.**

- WWL—Music Series

**6:45 A.M.**

- WWL—Music Series

**7:00 A.M.**

- WWL—Music Series
Contests on the Air

Time Shown is Central Standard

SUNDAY

4:45 p.m., NBC-WJZ network, network. Payson Terhune Dog Drama. Prizes: five motion-picture cameras, top; one complete dog kit; fifteen additional dog kits, most interesting dog snapshots. Closed weekly on Fri. following program. Sponsors, Spratt's Pat's. Ltd.

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

WEDNESDAY

FRIDAY
7:30 p.m., CBS-WJR network, "True Story Court of Human Relations." Re-broadcast 10:30 p.m. Weekly contest.

SUNDAY, Nov. 8

Smlin' Ed McComell, often considered radio's greatest one-man show, is once again the toast of the nation's top stations this Sunday. And back in 1928 a lamp company in the central states decided to utilize what was a novel advertising medium, radio. And in casting about for an offering for this company radio selected an unknown, Ed McComell, and put him on the air over WSM, a station then struggling for the national prestige it now enjoys.

Smillin' Ed, as he was soon known, attracted the attention of the listeners with his novel entertainment. Soon he established a reputation, moved from the local station to a national network. His programs 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 station. 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)
<table>
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<th>Programs for Friday, November 9</th>
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</thead>
<tbody>
<tr>
<td><strong>Star Indicates High Spot Selections</strong></td>
</tr>
</tbody>
</table>

### Afternoon

- **12:00 Noon**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
- **1:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**

### Middle of the Day

- **12:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
- **1:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
- **2:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
- **3:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**

### Evening

- **8:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
- **9:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
- **10:00 P.M.**  
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
  **CBS-Geo. Hall's Orch.: WDSM**
**Plums and Plunes**

By Evans Plummer

农户们说，他们自己没打算改变《All Creatures Great and Small》中的角色。"我们想写一部新剧，让我们有机会扮演新的角色，"他们说。这是一部关于安迪·汉弗莱和米妮·史密斯的剧。

几年后，这个剧被证实是成功的。是否有一份合适的剧本，决定了一些重要的角色的扮演者。语速快的紧张气氛一直在提高和放缓。如果剧本是好的，那么这个剧就会成功。否则，它就会失败。当然，如果你是认真的，那么每个人都会在一次会议上讨论这个。《All Creatures Great and Small》是一个成功的故事，不管剧本如何。让我们看看这个故事的结果吧。

**Man Can Now Use Strange Inner Powers**

古董的发现和被抑制的福音教会人们按照自己意愿实现成功和幸福。

故事讲述了一位了不起的教授，他在宇宙的无尽的秘密中发现了一种可以控制宇宙的宇宙工具。他告诉人们，宇宙的宇宙工具将不仅仅是一个工具，而是一个武器，用来控制宇宙的无尽的秘密。

这个作者提供了一个有限的时间来发送这个惊人的消息。通过这个宇宙工具，你可以获得宇宙的无尽的秘密，也可以控制宇宙的无尽的秘密。

NO NOTHING but plums and carrots of them are on their way to Hollywood for that performance recently sold OUT at the RUDY VALLEE Variety Hour.
Programs for Saturday, November 10

Star ♦ Indicates Hot Spot Selection

2:00 A.M.
WDAF - Variety Program

4:00 A.M.
KMOX-Weather; WFAA-Football Game (CBS)

5:00 A.M.
KMOX Weather; WFAA-Football Game (CBS)

6:00 A.M.
KSL-Morning Show; KMBC-National News; WWL-Morning Show

7:00 A.M.
KMOX-Weather; WFAA-Football Game (CBS)

8:00 A.M.
KSL-Morning Show; KMBC-National News; WWL-Morning Show

9:00 A.M.
KSL-Morning Show; KMBC-National News; WWL-Morning Show

10:00 A.M.
KSL-Morning Show; KMBC-National News; WWL-Morning Show

11:00 A.M.
KSL-Morning Show; KMBC-National News; WWL-Morning Show

12:00 Noon
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

12:30 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

1:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

2:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

3:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

4:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

5:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

6:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

7:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

8:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

9:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

10:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

11:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

12:00 Midnight
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

1:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

2:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

3:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

4:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

5:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

6:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

7:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

8:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

9:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

10:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

11:00 A.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

12:00 Noon
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

1:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

2:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

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11:00 P.M.
KMOX-Bands; KSL-Kara's Orchestra; WWL-Merchants' Bureau

December 14, 1950
FOOTBALL BROADCASTS

SATURDAY, NOV. 3
Time Shown is Central Standard

<table>
<thead>
<tr>
<th>Station</th>
<th>Opponent</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>CBS</td>
<td>Princeton vs. Harvard</td>
<td>12:45 p.m.</td>
</tr>
<tr>
<td>WGN</td>
<td>Michigan vs. Minnesota</td>
<td>2:15 p.m.</td>
</tr>
<tr>
<td>WWJ</td>
<td>Alabama vs. Kentucky</td>
<td>2:45 p.m.</td>
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<tr>
<td>WJR</td>
<td>Michigan vs. Minnesota</td>
<td>1:45 p.m.</td>
</tr>
<tr>
<td>WLBN</td>
<td>Wisconsin vs. Northwestern</td>
<td>2 p.m.</td>
</tr>
<tr>
<td>WNBN</td>
<td>Game to be announced</td>
<td>1 p.m.</td>
</tr>
<tr>
<td>WBBN</td>
<td>Game to be announced</td>
<td>1:45 p.m.</td>
</tr>
<tr>
<td>WGN</td>
<td>Illinois vs. Northwestern</td>
<td>1:45 p.m.</td>
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SATURDAY, NOV. 10

<table>
<thead>
<tr>
<th>Station</th>
<th>Opponent</th>
<th>Time</th>
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<tbody>
<tr>
<td>CBS</td>
<td>Network</td>
<td>12:45 p.m.</td>
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<tr>
<td>WGN</td>
<td>Network</td>
<td>12:45 p.m.</td>
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<tr>
<td>WLBN</td>
<td>WRN</td>
<td>7 p.m.</td>
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<tr>
<td>WJR</td>
<td>Network</td>
<td>2 p.m.</td>
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</tbody>
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SCHEDULE OF EVENTS
Time Shown is Central Standard

MONDAY, Nov. 5: 8:30 p.m., WBBN
(1020 kc. - Box for football games.)

Graham McNamee still heads the NBC football announcing crew but is assisted this season by DON WILSON. D. F. of Colorado, and DAVID DONOVAN, who was imported from KFI, Los Angeles and already has a large following.

HALL TOTTEN, of the Hall of Fame football offices in Chicago, has been assisting McNamee, both as a former player and a professional sportswriter.

WILLIAM SLATER was graduated from West Point in 1924 and is now headmaster at a Brooklyn boys' school, taking time off for his first year at sports announcing for the NBC.

BIL MUNRO, from CBS, is spending a year on the Western coast, picking up the athletic lore from the West.

Bill Dunlop, of NBC, has been at work for the entire season. Jack Keating has been reporting the games, and Paul Sandford is back from a year on the Pacific coast.

RICHARD HUMBER and his STUDEBAKER CHAMPIONS will broadcast the games from the Coast Network.

THE WESTERNERS
A Merry Musical Outfit of Cowhands That Rides in EVERY Saturday Night And Joins The NATIONAL BARN DANCE
Over 40 Radio Artists, Including the Cumberland Ridge Runners, Linda Parker, Mable City Four, Spire Ribs, Lulu Belle, Hoover Hot Shots, Uncle Ezra, Dean Brothers, Louise Mayser and the Westerners. A Rollicking Program of Old Time Singing, Dancing and Home Spun Fun. Brought to You Direct from WLS Chicago every Saturday night over 24 STATIONS KOA or KFI

Coast to Coast

SATURDAY, NOV. 10

<table>
<thead>
<tr>
<th>Program to be Heard</th>
<th>Time</th>
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<tr>
<td>WREH</td>
<td>10:45 P.M.</td>
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<tr>
<td>WBBN</td>
<td>10:45 P.M.</td>
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<td>WBBN</td>
<td>12:30 A.M.</td>
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Continued from Preceding Page

KSU—Mule Mark's Orchestra
WWM—"Pistol Packin' Drinkers"
WML—"Mayo Albert's Orchestra"
DON'T BE SKINNY
New easy way adds 5 to 15 lbs. quick!

N O W 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 alerting 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—benefits health and are also packed pounds of firm, good-looking flesh—and in a far shorter time.

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

Concentrated 7 times

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

That but not all! This marvelous, health-building yeast is then iced with 3 special kinds of strengthening iron.

Day after day, as you take Ironized Yeast tablets, watch that chest develop, skinny limbs round out attractively, skin clear—yea, your entire 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 building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the red on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating book on health, "New Facts About Your Body," by an authority. Remember, results are guaranteed with the very first package.

All druggists. Ironized Yeast Co., Inc., Dept. 7911, Atlanta, Ga.

Along the Airiallo

In Next Week's Issue:

Radio's Third Degree

Thousands upon Thousands of Stories Have Been Published about the Third Degree—Looser 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

EDWARD GRIEG's music is played... (Continued from Page 6)

Program Details

SUNDAY, NOVEMBER 1

BBC, 9:15 p.m. Renaissance Ensemble of Ancient Instruments: Julius Solomon, descant of voice; Jacob de Maris, viola da gamba; Benjamin Feldmann, bass viol; Leo Small, harpsichord; Casa Dolee by J. Robin de Boisnort; Le Courier by L. Doyenn; Canaries and Passions by A. O. Deriend. NBC, 9:30 a.m. Music and American Youth; Students of the public schools of Mt. Vernon, New York, directed by Miss Loretta Knight Kirkner, Jr. M. Clark.

MONDAY, NOVEMBER 2

BBC, 6:30 p.m. Queena Maria, soprano. Michelangeli's Air from Bach's Carmen; Easy song by John Henry Frisk; Drink to Me Only With Thy Eyes. NBC, 9:15 p.m. L. E. Exposé, instrumental and vocal music. I Hear a Thrash at Eve by Charles Wakefield Cadman; A Spiri Flower by Campbell Tipton; Peerless's Shadow March; La Paloma by Carmen de Beethoven.

TUESDAY, NOVEMBER 3

BBC, 11:00 p.m. Martin, mcAlpine, soprano. Loveliness Night by Robert MacDPot and Vel Che Saporid; Goodnight Ladies; Die Nacht by Strauss.

WEDNESDAY, NOVEMBER 4

BBC, 5:00 p.m. John J. Howard. Quartet Orchestra directed by Thomas Ellioto. America's Symphony, Delius' arrangement of symphonic music. Monday Night Special: Waltz Me Around Again Willie; Far Rather Two-Step Than Waltz; Everybody's Dint'. NBC, 11:45 p.m. Johnny Mercer. Breakfast at Tiffany's. NBC, 1:00 a.m. Paul Dryden. 24-Hour Special: That's What You Say. NBC, 1:15 a.m. Paul Dryden. Your Favorite 24-Hour Special: This Time Around.

THURSDAY, NOVEMBER 5

BBC, 8:00 p.m. John McCormack, tenor. Drink to Me Only With Thy Eyes; In Old Sacred Lullaby; Stone But the Lovely Heart by Ichabod; Schneider's Only You; La Masion Grise by E. Strauss. NBC, 9:15 p.m. John McCormack, tenor. Drink to Me Only With Thy Eyes; In Old Sacred Lullaby; Stone But the Lovely Heart by Ichabod; Schneider's Only You; La Masion Grise by E. Strauss.

FRIDAY, NOVEMBER 6

BBC, 10:15 p.m. The Appreciative Hour. The Swans, "Caracol" by Schubert. Concerto for Saxophone Overtones by Beach's William Tell; Polonaise from Beethoven's Fifth Symphony by Devries's arrangement. All broadcast by NBC at 8:00 p.m. NBC, 11:15 p.m. Edward R. Gurney, bass. A tribute to the Strand. NBC, 1:00 a.m. Elder Edson. bass. The Trumpet; The Guitar Player by Bennett; The Horn by Fugger; Bohannon's Big Boy Viol.

SATURDAY, NOVEMBER 7

BBC, 10 a.m. Alma Schirmer, pianist. Schumacher's in G minor; Sonata to a Ball by Delius; March from Prokofiev's Love of Three Oranges.

Along the Airiallo
On Short Waves

One of America's most popular programs, the General Foods show, starring Jack Benny, will be made available in Canada beginning October 1. The show, which is broadcast by Station KGU in Honolulu, will be on the air at 6 p.m. Sunday, November 8. The show was moved to a 6 a.m. time slot for broadcast in Canada to conform with the new time zone. The program is transmitted from the U.S. S. R. on the Russian station RGV, 5000 meters, and rebroadcast over the NBC-WEAF network at 7:30 a.m. CST Sunday, November 8. The show will be short-wave, with BBC stations GSB, 53,500 meters; and GSD, 25,300 meters, and also will be available to all stations in the Midwest area. The program is produced by the United States Army Air Forces and is broadcast to all parts of the world.

SOVIET RADIO also cooperates with America when it broadcasts its program of music for children, which is transmitted from the U.S. S. R. on the Russian station RGV, 5000 meters, and rebroadcast over the NBC-WEAF network at 8:30 a.m. CST Sunday, November 8. The program is produced by the United States Army Air Forces and is broadcast to all parts of the world.

RADIO STARS are featured in a new series of children's programs sponsored by the American Red Cross and the National Association of Broadcasters. The series is called "The Red Cross Hour," and will be heard on stations across the country. The first show will be broadcast on November 8 at 8 p.m. EST.

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The Club Defense
Dear VOL:  Lowville, N. Y.
May I suggest to Carl L. Krans, Hazelton, Pa., who insists on personal-S. 

Further, the Buddy Rogers, Jeanette Lasky program is contrary to Mr. Krans' opinion, as Buddy Rogers has a love of radii, sweethearts, and is one of the most likable lovers on the air. Why? Because Buddy, in addition to his colorful character, has had dramatic train- 
ing which is proving invaluable in painting emotional portraits by the voice alone; and Jeanette is the fortunate possessor of a sweet naturalness that is a welcome relief. Air-living 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 legitimate culture" he prefers to be a roughneck. It is therefore to be assumed that Mr. Porter finds his pleasant character, as symphonies and illuminating lectures, ARE representative of culture. 
Some weeks ago the statement was also made that Fred Waring was as going 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 shoemaker, but in his which, but doctor, 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 finds them far, far better. 
Walter J. Demnins

Jack Pratt, et al
Dear VOL: Selpaul, Ohio.
War is too, too! Every Tuesday and Sunday there's a spats in our house. I want Bing Crosby, my husband Width Beulah, our young Roger, he wants Joe Penner. Of course, I like Bing and Joe too, but when I have to choose between them, I prefer Bing and Buddy. Only natural for a woman, but can't something be done about it? Another thing I would like to speak of my 

Dear VOL: Unispan, Pa.
I am a subscriber to the Gerber Company which has failed to renew the contract of Madame Schumann-Henk, I only hope that some other sponsor has sensed some nothing he is being left out and paid, for I, for one, will miss her very much, for she is one of my favorites. 
Fred Bruss

For the Love of Mike
Dear VOL: Draper. N. C.
I have been sitting on the sidelines for a long time and have never expressed any opinion about my favorites. With the return of Joe Penner, I can say that the radio is not breaking a 

Dear VOL: Bellevue, N. C.
I have just finished reading Radio GUIDE for the week ending October 27, in which, he said it would be a good idea to see a rule that would forbid Will Rogers to ad lib. He said he saw it being done, and that he, I think, are less of others. As do. I think that the radio is not breaking a 

I think that it is the most complete radio magazine that 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 don't relate to me. True, some stars are more talented than others. Today's greatest and most talented in Radio are definitely, and probably more clubs have been formed in his honor than for any other star. Through his influence he has become a famous personality. He is not as famous as in the past, his influence has waned. He has written a book, "The Way to Riches." If you write him your appreciation, he will give it to you. 

Nina Cooper

MIKroscopio
This week's MIKROSCOPE will appear in RADIO GUIDE, Issue Week Ending November 17. It will be Jane Fronau, number two in this weekly series. Watch for it next week.

Voice of the Listener
Keep Up with Stiles
Dear VOL: Minneapolis, Minn.
I want to say a word to "E. V. S.'s" listeners, who are very fortunate because E. V. Stiles hit the nail on the head, to my way of thinking. I, too, have been skeptical about the place for tenors and baritones in this age of the program arrangers, but the great major- 

St. Louis Blues
Dear VOL: St. Louis, Mo.
I like nothing better than a good radio program. If I have nothing only a sheet of paper with Guy Lombardo's mugging notes. Their bands til I may call them bands! are indeed. I think every time I hear a "WLS," I'm a sentimenta- 

What, Price, Hawaii?
Dear VOL: Honolulu, Hawaii.
In reply to a letter written by Bob Price in October 15th RADIO GUIDE wanting to hear what Hawaii radio is like here, we can give him a picture of such programs which we hear every afternoon after sundown. Obviously Bob doesn't tune in Honolulu. We can tell him that all they are on the air, but the tuner-in-er has to find out what is on. There are a number of Hawaii programs listed in every RADIO GUIDE that can help anyone that listens Hawaii music the way we do. Harry Owens and his Royal Hawaiian-direct from Honolulu, Hawaii, and strain KGU—are on the air every Saturday in the past. Didn't you ever hear them? And what about "Imperial Steel Pier Hawaiian" heard three times a week? And of course, we have our list of many Hawaiians; we'd be glad to give him to you—or let's hear from you personally. Geneva and Adrian Ryder

You're Telling Us?
Dear VOL: Columbia, S. C.
This is intended for those radio performers who listen on singing that queer "Pardon My Southern Accent" which others (northerners or westerners could have written). It is a waste of time and money to disprove the firmly entrenched belief of those beyond the belief that "you-all" is singular. Again, a Southerner would never understand the howling of the indians. We have always been very, very, proud of everything Southern, and that's why we are. 

May I ask in what language or dialect Mr. Bud Yells sing this popular song? It may be Chine- 

John B. 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. We have plenty of people have found the Wayne King orchestra to be the universal choice. The whole king fairly satisfies his entertainment with his superb classics and modern selections that will live forever, but a purely classical composi- 

Helen Reen

Two Between Fires
Dear VOL: Germantown, Pa.
Never has rivalry in radio entertainment been so keenly apparent during the current season. "Woolen seems "the powers-that-be" are set up on observing the new philosophy, "you can't have everything," or hitting with even more admirable music, there is one radio in a home effi- 

Helen Reen
The Amos 'n' Andy Alibi

(Continued from Page 11)

putting the finger on the guilty. Armstrong and Lane were unimpressed by the house of tragedy. Weary but stubbornly they started to check their clues. Somewhere, concealed from their view—a small fact which, when they found it—would change the picture.

Where had the police been shut off the track? All their deductions had been completely upended by the new information. So had the whole pattern of the crime. Armstrong and Lane and two other detectives fine-combed the property in the search of the one elusive clue that had been overlooked. And then it came with a suddenness and a finality 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-driver you sent us.

"Yes, quizzically 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 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 head?"

"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 mirror image of the heart is by no means the frail and delicate thing doctors used to believe. For instance—"

"Yes, 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.

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

But Detective Armstrong was racing down the hall—his blood-rush. Arrived there, he went straight to the little 22 rifle in the same way as before, snatched it up and snifferd it at anxiously.

The gun fairly reeked of recently-burned gunpowder.

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

"Who fired this gun?" he demanded.

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

"Who picked up the gun in the yard," Armstrong queried, "it was so frightening, and its place here in the corner of the kitchen?"

Both the Irwins shook bewildered heads.

"I didn't," said the father.

"Neither did I," Gilbert protested.

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

Slain by Victim

She was in bed, on the point of nervous prostration, but her doctor had ordered the patient to question her.

Listlessly she admitted remembering the hand picked up 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.

Swine! quivered the police detective at the double slaying. Young Irwin, rushing to the yard—heaving it hard enough to snatch up the loaded 22 rifle on his way. In the clear night he had caught his heel on the trigger, fired 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.

Virtually a corpse, he had run down the yards—and shied the whole way—was the most sinister 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 had been established fairly by radio all weakened by 607

Every 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-busting is the kitchen of the Evans Electric Comb! Unveiled in full in next week's Radio Guide—of the Evans Electric Comb—lie the secrets revealed by radio, but accused of his crime by the voice of the invisible police broadcaster so convincingly that he was finally transfixed! This thrillingly dramatic proof of radio's power to catch criminals is only the latest in a whole series of cases in this entire, fascinating "Calling All Cars" series. See next week's issue.

Are You Listening?

(Continued from Page 7)

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

What difference will it all make to you? You say it will to your children if your money is lost? But if it isn't, there will be one fewer headache when 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 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 pockets. The Big House Road, Sunday afternoons at 5:30 p.m., on 607, the WEAFF Network. The program is sponsored by S. C. Johnson & Son.

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