



Rural Radio

THE ONLY MAGAZINE PUBLISHED EXCLUSIVELY FOR RURAL LISTENERS!

Vol. 1. No. 10

NOVEMBER, 1938

Ten Cents



UNIVERSAL COWBOYS

RURAL RADIO ROUND-UP

THE PARTY LINE

CAMERA CONTEST WINNERS

WSM'S FAMOUS *Grand Ole Opry*

1938	NOVEMBER						1938
SUN	MON	TUE	WED	THU	FRI	SAT	
		1	2	3	4	5	
6	7	8	9	10	11	12	
13	14	15	16	17	18	19	
20	21	22	23	24	25	26	
27	28	29	30				

MOON'S PHASES: Full Moon, Oct. 7th; Last Quarter, 14th; New Moon, 21st; First Quarter, 29th.

HOLIDAYS AND FESTIVALS: Armistice Day, Nov. 11th; Thanksgiving, Nov. 24th.

BIRTHSTONE: Topaz, symbol of fidelity.

Fireside Time

COLD weather is due to begin in earnest this month, and that means better radio reception and more and more pleasant evenings spent around the fireside with family and friends.

It gives us a sort of warm feeling to know that RURAL RADIO will share so many of these evenings. We can picture them now. Logs blazing. The dishes cleared away. Family and friends gathered to hear some favorite program and pass away the time until bedtime. And, perhaps, this issue of RURAL RADIO being passed around . . . its pictures and articles bringing your favorites into your home, making even *more* real the miraculous phenomenon of radio.

Happy Birthday to You!

We're always checking up on things in which we feel our readers would be interested, and this month we decided to check up and see how many radio stars have birthdays in November. Here are a few of them—and in case you'd like to send birthday cards, please address them to the star in care of your local station:

Gustave Haenschen, conductor of The American Album of Familiar Music (NBC), Nov. 3rd.

Scott Wiseman, Skyland Scotty of the National Barn Dance (WLS), Nov. 8th.

Hubert Carson, of the Ranch Boys (WLS), Nov. 14th.

Jim Jordan, Fibber McGee of Fibber McGee and Molly, (NBC), Nov. 16th.

Kate McComb, Mrs. O'Neill of The O'Neills (NBC), Nov. 25th.

Ted Husing, sports commentator (CBS), Nov. 27th.

Let us know if you want us to keep printing the birthdays of radio stars. We'll be glad to do it—and we will also be glad to print in our "Happy Birthday" column the name and address of the oldest subscriber to RURAL RADIO, and also the oldest couple having a wedding anniversary. If your birthday or wedding anniversary comes in December, be sure to send us your name and address, and your age or the number of years you have been married. This information must be in our hands not later than Nov. 10th.

Our Front Cover

The smiling young lady on the front cover of this issue of RURAL RADIO is none other than Sunshine Sue, whom listeners will remember for her parts in the Early Morning Jamboree over WHAS.

Sunshine Sue is an excellent cook as well as one of the most popular entertainers on the air, and from the looks of that turkey, Husband Johnny Workman should be getting all set for a big Thanksgiving Dinner!

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VOL. I. NO. 10

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Hymn Singer Crashes Night Club

By ELMORE PELTONEN

Amanda Snow's beautiful hymns brought encore after encore from a night club audience . . . and led to a big-time radio contract . . .



AMANDA SNOW
In a night club, she sang hymns

HYMNS have always been joyous and inspirational music to Amanda Snow, NBC's newest singing personality. Perhaps that is why she is now a radio star.

To begin with, Amanda sang in the Rockford, Illinois, Mission Tabernacle and its Bethesda Church. She later sang in the First Swedish Baptist Church of Minneapolis before coming to New York. And when she finally came to the Big City, she didn't forget her hymns.

When Amanda came to New York for an audition, she was reluctant to offer hymns as a sample of what she had to offer a large audience. After all, she concluded that perhaps hymns and homey patter were all right for listeners back in Minneapolis. But maybe this audience was different. What would their reaction be?

Accordingly Amanda devoted the first part of her audition to semi-classical selections. But it was the second half in which she sang her beloved hymns and spoke in her cheery voice, that really impressed the auditioning executives. The result found her with a six-times weekly program over a large network of stations.

Strangely enough, though, the "voice in the old village choir" began her commercial singing career in, of all places—a night club.

Amanda was residing in Minneapolis at the time, and although she sang soprano for the church congregation, she had no idea of becoming a singer. Her sister, Miriam, was the "voice" of the family. Miriam was a professional singer in a Minneapolis night club, while Amanda was the "home girl" of the family. One night Miriam could not fulfill her engagement and pleaded with Amanda to take her place.

Amanda agreed only because a singer was absolutely necessary to satisfy the club's patrons. When the manager asked her what type of songs were her specialty, you can just picture the expression on his face when Amanda told him in one word. Simply "hymns."

Under the doubtful eye of the manager, Amanda Snow came out on the night club floor, and instead of singing torchy numbers amazed the gathering with several beautiful hymns. To her surprise—and the manager's, she received encore after encore and as a result was offered a professional contract on the spot. She accepted on condition that she be allowed to choose the numbers she would sing. And while sister Miriam sang hot, torchy numbers, Amanda stuck to her hymns.

When she was offered a chance to sing on station WTCN in Minneapolis, she left the employ of the night club and remained with the station for some time. Here, she had an opportunity to sing all the hymns she pleased and had ample time to take vocal lessons and increase her repertoire. Then she came on to New York and auditioned successfully.

Amanda weighs 287 pounds but she doesn't care who knows it. In fact, she tells people she weighs 300 pounds. "After all," she says, "I have a round figure so I might as well make it a round number."

She doesn't resent anyone kidding her about her weight but when it is carried too far she's ready with fitting reply. There was the time a particularly persistent heckler asked her where she came from and she good-naturedly replied "Minneapolis." The would-be smart guy smirkingly inquired if they had enough room for her there. "Don't forget," squelched the alertful Amanda, "Minneapolis is called the Twin City."

Amanda intends to adhere to the homey type of program featuring the old-fashioned favorites, hymns and her cheery patter. Religion she believes, should be given more emphasis through radio.

"Perhaps the public is realizing," says Miss Snow, "that religion, of which trust and faith are the fore-runners, does bring happiness. All music should be sung joyfully—and religious music most of all. People are undoubtedly also realizing that hymns can be gay and joyful too. In radio generally the mood is being felt in the increasing popularity of religious programs and singers. The Hymn Singer, Ed McHugh, the Gospel Singer, The Hymns of All Churches program and Smilin' Ed McConnell are all programs having a large audience.

"If your heart is happy and you are sincere, then you can sing hymns with meaning. Proof of this is found in the many letters I receive from persons who say the old songs about the simpler virtues make them happy. That is exactly what real religion should do for everyone."

True Story of the Famous WSM GRAND OLE OPRY

By JACK HARRIS

THIS month, one of the most widely-beloved and most cherished programs on the air begins its fourteenth year—and for the past thirteen years it has brought the old-time folk music of America into the homes of the nation every Saturday night, from 8 o'clock to midnight.

That program is the Grand Ole Opry of WSM in Nashville, presented by a cast of more than 60 native Tennesseans, Alabamians, and Kentuckians, who come to Nashville each Saturday night for the four-hour shindig.

And each Saturday night, millions throughout the nation tune in the Grand Ole Opry at WSM, proving that despite the mechanized sophistication of today, with Hollywood dictating fads and fashions through the movies and Broadway setting the social pace through syncopated jazz on the radio—America still has a heart that is home-spun.

Jazz may be the rhythm of the moment. Network radio programs and songs may burst into popular fame overnight, but they fade almost as quickly away. But the Grand Ole Opry at WSM and the grand old tunes heard thereon continue on and on through the years.

Radio transmission of music came into use in America almost simultaneously with the 1920's, but it was not until its commercial advertising values were realized several years later that stations began to spring up like mushrooms in all crannies of the country.

All in due course, WSM started with a 1,000-watt transmitter in the fall of 1925. Among the radio celebrities to participate as guests in the festival opening was George D. Hay, "Solemn Old Judge" of Station WLS in Chicago, who had been awarded the medal as most popular radio announcer of the year. Network broadcasting was just beginning in those days, and the personality of station announcers was of leading import.

Hay was a former newspaper man who had begun his career with the *Commercial Appeal* in Memphis and in 1923 switched to that paper's radio station, WMC. Later he went to Chicago and became a top-liner in short



FIRST GRAND OLE OPRY GOES ON AIR

An almost priceless picture of the first WSM Grand Ole Opry, which went on the air Oct. 5, 1925. Photo shows Judge Hay just as he looked 13 years ago, and Uncle Jimmie Thompson, then 80, the very first performer ever heard on the program.

order. One of the features used at WLS during his time there was an occasional barn-dance program.

Perhaps Judge Hay liked the spirit of the WSM opening. Or perhaps he just wanted to come back South. Anyway, a month after the station started, he joined forces with it.

On October 5, 1925, came the momentous night. Hay decided to institute a barn-dance hour somewhat like the acts he had occasionally put on the air in Chicago. It was in the early days of networks, and Dr. Walter Damrosch conducted a grand opera and symphonic program over the network Saturday night. On this particular occasion, Dr. Damrosch said:

"While we think there is no place in the classics for realism, nevertheless, I have a manuscript here before me sent in by a young composer in Iowa depicting the onrush of a locomotive."

When the piece was over, Dr. Dam-

rosch signed off his grand opera program.

Hay, quick to make capital out of what he had to offer the radio listeners next, informed them that the following feature would be nothing but *realism* and that it would be a case of shooting them close to the ground for the rest of the night. He even made a joking reference to *Grand Ole Opry*. The name has stuck ever since.

The program began with Uncle Jimmy Thompson, an old-time fiddler, then 80, who has since died. He played for a solid hour and was distressed that the program didn't last longer. He said he couldn't really get warmed up in that time.

Uncle Jimmy got his chance to warm up later on, playing the larger part of eight days in a barn dance marathon in Dallas, Texas.

Incidentally, he was right about the length the program should be. So insistent was public response that before a year was out the Grand Ole



PART OF THE CAST OF THE PRESENT GRAND OLE OPRY

All in all, it has approximately 75 members, and some 5,000 people now swamp the Grand Ole Opry House every Saturday night to see and hear them. In the center are Sarle and Sallie and Uncle Dave Macon. Left end, David Stone. Extreme right, the Solemn Old Judge.

Opry was playing from 8 p. m. to midnight every Saturday. The performers became legion, flocking in from the hills around Nashville to demand their chance on the program. The present roster of performers runs close to 75.

An immediate problem presented itself to the studio. Not only did people want to listen to the program on the air. They also wanted to come and see the show. The result was that the show was moved out of the studio into the hall to accommodate 200 people who fought for seats.

Today the Grand Ole Opry is presented in the largest structure in Nashville, with the seating capacity of 5,000. And still, seats for the Grand Ole Opry are exhausted ten days before any given performance.

This is Mr. and Mrs. America's response to the Grand Ole Opry. Of course a part of the audience is from Nashville, but truck loads of spectators from surrounding towns and states also come here for the week-end just to see the performance. Some bring their picnic supper and eat near the tabernacle before the show starts. Special detachments of traffic policemen are necessary to route all this traffic from the highways to the tabernacle each Saturday night.

A significant thing about the automobiles around the tabernacle Saturday night is that many of them bear licenses of distant states. The explanation is that they are devotees of the program who listen to it at home during the year and plan their vacations in order to be in Nashville on a Saturday night. Some have actually come from Canada to do just this.

While the actual audience of the show was growing, the same expansion was taking place among air listeners. The station expanded its

transmitter to 5,000 watts in 1927. In 1932 it swelled again to 50,000 watts, with a corresponding spread in Grand Ole Opry enthusiasts to the more distant reaches of the country. WSM now has an application before the Federal Communications Commission for a 500,000-watt transmitter.

Remember, the Grand Ole Opry has never been a network program, yet it draws telegrams and long distance telephone calls from such remote points as Canada, Washington State, and even Alaska. And these hundreds of calls and telegrams help the program serve as a sort of clearing house for separated families, for all such messages are read on the air as a part of the program.

The Grand Ole Opry, for all its rustic flavor, does not appeal to the farm population alone. An amazing proportion of its long distance calls and letters come from Chicago, Pittsburgh, Minneapolis, St. Louis, Atlanta, and other industrial centers.

Tennessee, naturally leading in fan mail, is responsible for 15 per cent of the 60,000 weekly letters. But the second largest response, six and one-half per cent, comes from the industrial state of Ohio. Pennsylvania turns in six per cent, and Michigan and Missouri four per cent each.

To show how close the Grand Ole Opry comes to the hearts of its listeners, it is interesting to know that Fred Ritchie, who recently died in the electric chair at the Tennessee state prison for slaying his wife, had Warden Joe Pope call up on the Saturday night before his electrocution, Ritchie's last chance to hear the program, and request Uncle Dave Macon to play "When I Take My Vacation in Heaven."

There is a reason for this hearty

response. That reason is that the tunes on the program are the folk ballads of America and the performers are genuine folks from the hills and farms of the country. Occasionally the performers play tunes of their own composition, contributions to the folk-lore of the country, but most of the airs they learned from their grandfathers. Nearly all the performers play only by ear.

During the week most of these performers are farmers and hunters, men of the soil. When Saturday night comes they take down their fiddles, banjos, jugs, washboards, mouth harps and the like and come to the jamboree.

Some put in the week making personal appearances over the country before hurrying back to Nashville each Saturday night. The more popular members of the troupe also considerably enlarge their incomes by making recordings of their compositions or tunes they have made famous.

The titles of these tunes bespeak their closeness to the soil: "Bully of the Town," "Tennessee Waggoner," "Rabbit in the Pea Patch," "Nobody's Darling But Mine," "Give the Fiddler a Dram," "Chittlin'-Cookin' Time in Cheatham County," "No Drunkard Can Enter There," "Maple on the Hill," "Brown's Ferry Blues," of which more than 100,000 recordings have been sold, and "What Would You Give in Exchange for Your Soul?"

Uncle Dave Macon, who admits to 68, is king of the "Opry" performers. He has been the headliner since he started with the program in the early days.

There is a sort of aristocracy among the Grand Ole Opry performers. It is one of the toughest to crash of any

(Continued on page 30)



CHAMBERLAIN



DALADIER



MUSSOLINI



HITLER

H. V. KALTENBORN

Edits the News

By ANNEMARIE EWING

Columbia's Dean of Commentators literally moves into News Room as CBS presents spectacular coverage of recent European crisis.

IN A control room on the 17th floor of the Columbia Broadcasting System building in New York City, several men are gathered about a tall, white-haired man who is busily taking notes on a speech that is coming in, *in German*, over the radio.

The occasion, a huge mass-meeting at the Sportpalast in Berlin. The speaker, Adolf Hitler. And the man taking notes—none other than H. V. Kaltenborn, Columbia's dean of commentators, whose keen insight and quiet, emphatic comments did much to make the American radio public the best informed in the world during the recent European crisis.

"Think you've got enough to go on the air, Mr. Kaltenborn?" asks CBS Director of Public Affairs Paul White.

"I think so," answers H. V. Kaltenborn.

And in a moment he is broadcasting a translation of Hitler's speech, made as he listened—Mr. Kaltenborn speaks German, French and Spanish fluently—and giving listeners a brief background interpretation of its contents.

This was only one of the brilliant bits of news coverage provided by the Columbia Broadcasting System during the recent turmoil in which all Europe seemed on the verge of war. Consistently, day after day and hour after hour, CBS brought its listeners what was perhaps the most elaborate news service ever attempted. In all, a total of 98 foreign pick-ups was completed, and the actual broadcasting time for news bulletins, comments, and speeches amounted to 2,847 minutes, or over 47 solid hours!

In the center of all this activity stood H. V. Kaltenborn. Around him, like a web, was drawn the news from Europe. Interviews with Ed Murrow from London . . . Bill Shirer from Paris and Prague . . . speeches . . . translations . . . special bulletins . . . and through it all one man, weaving it into a whole, filling in the gaps, keeping America up-to-date regarding the most serious world crisis since 1914.

How is it possible for one man to have at his finger tips enough information to enable him to go on the air without a moment's notice and report on the news with such authoritative, well-balanced and concise a commentary?

The answer is that Mr. Kaltenborn has been a student of world affairs for nearly forty years. He has talked to such world figures as Hitler, Mussolini, Chiang Kai-Shek. He has traveled extensively both at home and abroad. And he has trained himself during nearly twenty years of broadcasting experience to speak freely without any script at all—just a few notes jotted down on a piece of paper.

When Mr. Kaltenborn was only 19, he ran away from his Milwaukee home to join the Fourth Wisconsin Volunteer Infantry for service in the Spanish-American War. It was the beginning of his adventurous life. Immediately after the war, he left for Europe on a cattle boat.

His next step was to start on the training for his long experience in the newspaper field. When he returned to America, he got himself a job on the *Brooklyn Eagle* by writing a poem about the Brooklyn Bridge.

Working on the paper, he realized that he must have a college education. So he set out to get one. He enrolled at Harvard as a special student. Before he was graduated, he had won the Boylston Prize for Public Speaking, the Coolidge Prize for debating, and was elected to Phi Beta Kappa.

For a while after his graduation from Harvard, Kaltenborn traveled as tutor to young Vincent Astor, grandson of a poor immigrant boy who had made a fortune in the fur business. But this kind of thing was much too quiet for him. Soon he was back in the city room of the *Brooklyn Eagle* once more. He was City Hall report-

er, Washington correspondent, dramatic critic—finally associate editor.

But Mr. Kaltenborn was already venturing into a new field of activity—radio. Under the auspices of the *Eagle*, he organized what he called "Current Events Bees," which were a forum of discussions of current events. Many of these were broadcast.

By 1928, Kaltenborn had joined station WABC, which became, in 1929, the key station of the Columbia Broadcasting System.

Since then, he has devoted most of his time to broadcasting and lecturing. For three months of every year, he leaves his big, old-fashioned house in Brooklyn, N. Y., and goes traveling, accompanied by his wife, the former Baroness Olga von Nordenflycht, and—until recent years when his daughter Anais married and his son Rolf joined the production staff of CBS—his son and daughter.

These travels frequently bring him adventurous and hazardous experiences. Once, while traveling in war-torn China, he was captured by bandits. He was only saved by remembering an old school trick—he balanced a piece of straw on his nose and so delighted the bandits that they released him.

Two years ago, while broadcasting from Spain for Columbia, he found himself in the midst of a battle. He continued to describe the scene, unruffled, though bullets were plainly heard hissing overhead.

During the recent European crisis, Mr. Kaltenborn practically lived in the Columbia Broadcasting System Building. He held himself in readiness to catch any sudden developments, no matter what time of day, present them to radio listeners, and interpret them in the light of his long and varied experience. A special cot was moved into CBS' Special Events department for him, and Mrs. Kaltenborn frequently brought him hot, home-cooked meals, particularly his favorite onion soup.

Many a younger man might have cracked under such a strain. But Mr. Kaltenborn, after it was all over, celebrated by holding a party at his home for all the people who had worked with him during those crowded three weeks. Far from being overcome by fatigue, he led a performance of the *Lambeth Walk!*

But then, many a younger man finds Mr. Kaltenborn as formidable on the tennis court as he is at the microphone. He is a fine tennis player and often plays in tournaments with his wife and children.

He is thoroughly at home at the microphone and enjoys every minute of his broadcasting time.

"I guess there's only one thing that would ever keep me off the air," he says. "It would be the loss of my 'lucky piece' which I got in China in 1927. I always have it in my hands when I'm broadcasting. And if I lost it I guess I'd just have to stay off the air till I could get back to China and pick up another one!"



Mr. Kaltenborn works . . .

Director of Public Affairs Paul White hands special bulletin to Mr. Kaltenborn as announcers and production men clear wires for broadcasts. Bob Trout, so often heard with Mr. Kaltenborn on these broadcasts, was not present when this picture was taken.



eats . . .



yawns . . .



sleeps . . .

In the CBS studios as he becomes the focal point around which Columbia's far-flung sources brought graphic news of European developments.



THE UNIVERSAL COWBOYS

Left to right: Steve Wooden; Cliff, Clifford Gross; Shorty, Dick Reinhart; Chas. T. Willhoite, master of ceremonies; Kirk, Darrell Kirkpatrick; Hank, Wilson Perkins; absent, Doc, James E. Eastwood.

Dew On Their Lips

By WILLIAM JOLESCH

OH, HOW I hate to get up in the morning . . . "

No one has ever heard the Universal Cowboys sing this line. Six-fifteen comes early in the day for many people, but not for the Cowboys and their universal listeners. The boys insist they can sing better while the dew is still on their lips. The fresh Texas air purifies their lungs for bigger and sweeter tones. Their break-of-day listeners agree.

These six singers from the ranchlands are heard over Station WBAP, Fort Worth, and the Texas Quality Network every Tuesday and Thursday. Because of their two sunrise serenades, they are allowed five days of rest.

Clifford Gross, known among his intimates—the radio audience—as Cliff, is director and fiddle player. Always obliging, he frequently helps out on the handsaw, french harp, five string banjo and jug—just a plain, everyday little brown jug. Cliff came to town in 1930 from the mountains of Kentucky and soon settled on a farm

Meet WBAP's Universal Cowboys . . . a hard-riding Texas crew that likes nothing better than a song in the early morn . . .

three miles east of Fort Worth. Now he raises chickens, pigs and truck produce. He is married and has one daughter, who plays the piano. Cliff's hobbies are hunting and fishing, hobbies which all the Cowboys share with him. In Hollywood he appeared in two movies, "Oh Suzanna" and "The Big Show."

Recently some one asked Cliff how he was getting along. He ventured, "Oh, fair to middlin'." Replied the quizzer, "Yes, I can see the middle all right." His closest friends whisper that when Cliff saw automobile ruts for the first time he thought two snakes had just glided by.

Cowboy "Hank" is Wilson Perkins off the air. He plays left handed and

very well, but the other musicians insist that he is as backward in his playing as in everything else he does. The steel guitar and mandolin are his instruments. Hank is a Texan and his home is in Denison. He too is married, and has a daughter one year old.

Steve's surname is Wooden. Three years ago he came to Texas from Missouri and decided to remain for his favorite work, radio. "Farming is just too hard for me," Steve confided. He is married.

"I'm the only happy man around," revealed Kirk, or Darrell Kirkpatrick, sole bachelor of the group. He is from Sweetwater, Texas, and fiddles a hot violin fit for a county-fair barn dance. He plays many other instruments also, he admits modestly. His score for his favorite sport, golf, is often around 150.

Tishomingo, Oklahoma, gave Shorty to the Cowboys. Off-air he is known as Dick Reinhart. Besides playing every musical instrument used by the Cowboys, he finds time to announce rodeos in Dallas. Shorty has appeared in two movies with Cliff. He has a son who may follow in his father's musical footsteps some day.

The most recent acquisition to the group is Doc, James E. Eastwood. Although his home is in Jacksboro, Texas, he has been living in Tulsa more recently. His instruments are the banjo, mandolin and guitars.

All the boys are partial to string music. Frequently they make personal appearances in nearby towns for their sponsors, Universal Mills, manufacturers of Gold Chain flour. Charles T. Willhoite, vice-president in charge of advertising for the mill, serves as master of ceremonies during each broadcast.

Perhaps the most hilarious and embarrassing time for the Cowboys occurred when they dressed as a band of feminine entertainers for a Texas audience. After this bizarre experience, the Cowboys decided to remain faithful to chaps, spurs and ten-gallon hats. For the past ten years Cliff has been recording breakdowns and hillbilly tunes for Brunswick. His most popular numbers have been "Tableau Clog," "Rocky Mountain Goat," "Bear Creek Hop," "Rustic Schottish" and "Houchin's Waltz." The entire group has recorded vocal and instrumental selections.

Fellowship such as is found around the chuck wagon on the range prevails whenever the Cowboys get together. They joke and kid each other and are wholly good fellows. There's no temperament found in this group which likes nothing better than getting up in the morning in time for the 6:15 broadcast.

The Party Line

By DOLLY SULLIVAN

WHEN Rudy Vallee remarked in a recent interview, over WHAS, that ambition and desire are not sufficient for success; rather environment, opportunity and natural talent play the important roles, this reporter was reminded of one Sandra Michael, a brilliant young radio writer; one who typifies ingenuity and natural talent.

Taking as her theme the old-time "Party Line" telephone system, Sandra believed that if properly portrayed on the air, the idea of the village gossips listening-in every time the telephone bell rang, only to pass on to other cronies on "the line" the news and gossips, she would have a new type of radio program—a program that would go straight to the hearts of radio listeners.

How well she has succeeded in building a realistic show is answered by the fact that two of these make-believe characters, Sara Peters and Aggie Tuttle, have in the past three years placed with radio listeners over a million copies of their famous books.

Sara and Aggie's best sellers are not the regulation kind of books, to be sure. They are more practical than that, more in keeping with the theme of Sandra Michael's five-times a week radio show, heard in the WHAS area Mondays through Fridays at 9:00 A.M. These two Monticello, Illinois, housewives write cook books, simple, understandable cook books, full of different, unusual recipes, such recipes as Warm Potato Salad, Tobington, Schaum Pancakes, Sugar Sticks, Ginger Snaps, Buttermilk Cake, Rye Bread, just the type of recipes you are always looking for

and never find. In three years, Sara and Aggie have written two cook books and one Memory Book.

And now—these two home-bodies have taken themselves off to Peoria, Illinois, under the guise of visiting a sick relative, but rumor has it that what they have actually been doing is writing another book. Furthermore, SNOOPERS on "The Party Line" report that this is to be an entirely new kind of book, much more varied and interesting than any of the other Sara and Aggie best sellers. Their new success is said to contain not only many good recipes but a complete list of household short-cuts, practical first-aid information and new pictures of



AGGIE TUTTLE



the whole cast of "The Party Line."

But to get back to our knitting, suppose we acquaint you with some of the other members of Sandra Michael's radio show.

There's cantakerous Clem Tuttle, Aggie's husband, and easy-going Curley, Sara's husband; Louisa May Carter Turner, mother of two adorable twins, and Ted Turner her husband; John Wintergreen, the town druggist and his young and handsome assistant, Paul Parker, husband of Lorie Ellis Parker, telephone operator and true friend and advisor of every family in the little town of Monticello, around which "The Party Line" is written. Aunt Willie, properly christened Wilhelmina Witherspoon, while an old tartar in portrayal, is really a generous, warm-hearted though shrewd old woman completely acquainted with life and its problems.

There is no doubt that Sandra Michael knows life in a small town. There's still less doubt that she possesses a natural talent; and that she has taken opportunity by the forelock, there can be no mistake.

But harking back to her brain-child, The Party Line, this is about the time of the year Sara and Aggie have

a surprise for their thousands and thousands of listeners from coast-to-coast. But all this writer can do about it—being honor bound—is to advise that you listen to The Party Line, especially between November 1st and 18th, if you want in on the SURPRISE!

Texas Quality Network

Celebrates Anniversary

The Texas Quality Network, composed of stations WBAP, WFAA, WOAI and KPRC, recently celebrated its fourth anniversary with a two-hour program in which all four stations participated.

The Network was organized in the Summer of 1934 and began operation the following September. Two reasons were uppermost in the minds of the founders. A number of Southwestern, as well as national, advertisers wanted one program to offer to the listeners in the four largest markets in the State as well as in the wide trade areas of these cities. Through no other means than a combination of 50,000-watt WBAP, WFAA and WOAI and 5,000-watt KPRC could they get this coverage.

Secondly, matters of interest to all Texas could not be brought to the listeners of the State and of the Southwest at the same time except by a network of these stations.

The arrangement has proved most satisfactory. WBAP, for example, uses this network for many special long-range broadcasts in the Southwestern territory in the interest of outstanding and timely events. Football broadcasts each season are regular features. In December, 1936, the Santa Clara-T.C.U. game was broadcast in its entirety direct from the California stadium through WBAP's facilities.

During the Texas Centennial in 1936, numerous special programs were fed to the National Broadcasting Company for coast-to-coast hookups.



SARA PETERS

"School Time" Returns

By MARY ESTHER MOULTON

Will radio revolutionize school teaching? It's too soon to tell, but letters of appreciation are pouring in as this unique WLS program begins its third year . . .

Dear School Teacher:

We want to tell you how we are looking forward with pleasure to another School Time. For two years, my husband and I have attended School Time. So many programs are silly and senseless, but School Time is great.

You wouldn't know us if we were to send our names, so we will close by saying your pupils are 74 and 60 years young.

A PROGRAM that fulfills an obligation . . . a program that does a job . . . without commercialism of any sort. That is what they say about WLS School Time, and above is one of hundreds of letters that have been received from listeners.

This program is directed toward children, but it is also planned for the teacher and the older person who is interested in broadening his experience.

Radio is a new tool in education. It can never replace the teacher but it should be her valued ally. With a radio in the classroom the teacher can have the children listen to an interesting educational program. Radio to school children is a recreation. They will listen to it with a great deal of enjoyment. Radio can be used to great advantage by teachers and pupils.

WLS School Time gives you fine music, good artists, up-to-the minute news events, acquaintances with new radio personalities and a wealth of experience.

Mr. Orleman, assistant treasurer of WLS-Prairie Farmer explains it this way. When School Time took a tour through a steel plant, one of the high officials of the company conducted the tour. He described the different processes, showed them the steel bar coming out of the furnace, white hot. It was an expert description.

Mr. Orleman said, "It was the most dramatic thing I've ever heard. Few

people visiting a steel plant could have had such a personally conducted tour. Few people who worked in the plant could have had that experience."

Radio can do a great deal that nothing else can do.

Perhaps the best recommendation for WLS School Time is its director, Harriet Hester. Her career has made her perfectly suited to her job as educational director at WLS. For the past eight years she has had much to do with rural education. It has been her hobby and her work.

About eight years ago Mrs. Hester lived in a little town of about 200 people. Some of her neighbors came to her one day saying they didn't feel that their children were getting enough musical education. Mrs. Hester, an accomplished musician, took up the suggestion, went to the school boards with a plan, and soon started going around to one-room country schools teaching music to the children. Soon she had a number of schools on her list.

Five years ago, she took over the Winnebago county supervisorship of music education. In this county there are more than one hundred districts of which 77 are one-room schools. Mrs. Hester had charge of all these schools. Some of them had as few as three pupils and some had 23. She taught all grades.

At first there were many schools which did not have pianos, but she undertook to replace instruments and furnish new ones, until now there are only four schools in the county which don't have good pianos. She has placed 32 of them in Winnebago county.

Mrs. Hester's husband is Superintendent of Schools at New Milford, Illinois. They have a ten-year-old daughter and are, of course, very much interested in education for her sake. Harriet herself has been an active member in PTA groups for thirteen years. They have lived in rural areas most of their lives. Never daunted by lack of plentiful equipment, Mrs. Hester is used to doing creative things in the schools. During her regime as county music supervisor 12 schools in Winnebago County received Superior rating by the State Department.

Now Mrs. Hester has turned to a new method of teaching. She is educational director of WLS and School Time is her special work. She has a



FLAG PRESENTED

Pres. Burridge Butler of WLS presents flag to "School Time." In the foreground by Mr. Butler is Harriet Hester, director of the program.

sweet clear voice and has many exciting and sound ideas. On Monday Mrs. Hester conducts a musical program, "Music in America." On Tuesday Julian Bentley discusses current events. Wednesday is devoted to social studies, the World in Which We Live concerned with business and industry and personal relationships. Thursday is "Little Lessons for Little Folks." John Strohm, assistant editor of Prairie takes you on Friday into other countries where he has been recently. School Time goes on the air every day except Saturday and Sunday at 1:00 P.M. It is a well-rounded program, enjoyable and sincere.

School Time is not intended to replace the teacher. It is intended to aid her. Her co-operation and suggestions are solicited. School Time is carried on in line with modern educational theory. It is designed to serve the needs of the school-room teacher. The expression of her desires is welcome at all times.

School Time is not a new program. It has been on WLS two years this being the third. But it is a program constantly improved by the suggestions of listeners and by experience added to each day. The program is unsponsored—a deliberate move on the part of WLS officials, who want no other remuneration than the good it is doing.

Last year some 1200 schools tuned in on WLS School Time. That number is constantly increasing. At the beginning of this fall semester WLS received hundreds of encouraging and appreciative letters. On one Thursday Mrs. Hester suggested that the children listening draw freehand pictures of the mythical twins, Polly and Pat under the apple tree that her story for the day described. Her desk was soon piled high with pictures of apple trees.

Leona Bender Took a Chance *and Fate Brought Her Fame*

By WALTER ZAHRT

IT TAKES a heap of living to interpret the news, and the voice of the woman who edits the "Woman's News of the Air" at WOAI is that of one who has seen life in so many of its phases that it is not difficult for her to analyze everyday happenings as a woman sees them and likes to hear them. Thousands know Leona Bender for her capable work at the microphone, for her reputation extends throughout the Southwest. Yet, the most unusual fact concerning her broadcasts is that they became her work entirely by chance.

Early in January, 1937, the management of WOAI found itself up against an emergency. The station's woman announcer, popular Mimi Ramer, had taken seriously ill and was unable to appear before a microphone. With the Women's News program scheduled only a few hours away, an intensive search was conducted at the station in an effort to find a satisfactory substitute for Miss Ramer. Leona Bender was decided upon and without benefit of preparation for the program she took over this position, on what was to be a temporary basis, until suitable talent could be found. Leona's anxiety on facing the "mike" was based on the fact that she had been doing secretarial work in the WOAI office and to pinch hit for Miss Ramer appeared to be an awe-inspiring assignment.

It seems that fate has a way, now and then, of stepping into the picture and changing it entirely. This is exactly what happened in Leona's case, and before she was on the air a week it became evident that she had exceptional talent for this new undertaking. It was not long until she developed the program into a well-rounded Woman's Page of the Air, augmenting news of interest to women with discussions of fashion and commentary regarding women's organizations and their activities. That she has built up a tremendous and devoted



LEONA BENDER
Heard every Monday, Wednesday and Friday at 9:00 A.M. over WOAI.

following is indicated by the fact that the Association of Radio News Editors and Writers has seen fit to recognize her work by extending to her membership in its organization—making her the only woman so honored.

From the moment she was told, some ten years or so after she saw the light of day in Emporia, Kansas, that she had an excellent voice, Leona has enjoyed an interesting and successful career. In her early teens she was honored with a place in the chorus of one of the De Wolfe Hopper shows. Later she took to the road to sing with the Junior Orpheum Circuit touring the Midwest.

At this particular time she was offered a position as soloist with the famous Coon-Sanders orchestra, playing in Kansas City. Featured with this organization, she soon became famous in the Midwest for her smooth, well-cultured, contralto voice, and as a result of the success she was achieving she aligned herself with Ginger Rogers in "Red Heads," also on tour.

At the microphone at WOAI Leona takes her work extremely seriously, for she knows that only by making every broadcast an occasion in itself can she meet the obligation which is hers in analyzing the news. In conjunction with her broadcasts, she is allied closely with educational organizations and school groups, and is actively prominent in San Antonio along the lines of dramatic instruction for children. Her work, in a thousand other ways, augments the efforts of Parent-Teacher units.

In her everyday life, Leona Bender is a true representative of American womanhood. Housekeeping and intensive reading are her favorite hobbies and it is by means of these activities that she is able to keep up the problems of women everywhere. Chief among her possessions is the little farm just outside the city of San Antonio.

Without the unexpected chance that came her way, Leona Bender might not now be on the air with her keen analysis of what is going on in the world and her cheery comment on the many problems that everyone of her listeners meets a little more easily because of her broadcasts.



VOL. I, NO. 10

NOVEMBER, 1938

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Published monthly by Rural Radio, Inc., Nashville, Tenn. Editorial and Advertising offices, 908 Commerce St., Nashville, Tenn. Entered as second-class matter, February 4, 1938, at the Post Office at Nashville, Tenn., under the Act of March 3, 1879. Copyright 1938 by Rural Radio, Inc. All rights reserved. Single copies 10c; \$1.00 per year in the United States; \$1.35 per year in Canada, Mexico and Foreign Countries. Contributors are especially advised to retain copies of their contributions. Every effort will be made to return unused manuscripts, photographs, and drawings (if accompanied by sufficient first-class postage and explicit name and address), but we will not be responsible for any losses for such matter contributed.

Thanksgiving, 1938

THREE hundred and seventeen years ago this month, in a struggling little New England Colony, a small group of Pilgrims gathered to celebrate America's first Thanksgiving.

They formed a reverent group, this sturdy little handful of people, and a serious one. There were no football games to go to, no athletic events to climax the day. Instead, they met with full and grateful hearts to give thanks for what was, to them, a tremendous blessing—their first harvest in the new world!

It is difficult for us, living as we do in a land of abundance, to understand just how much this harvest meant to them. To do it, we must forget our pleasant firesides, our good roads and automobiles, our security, our radios and other means of communication with the outside world. We must remember that they lived in a little clearing on the edge of a vast, unexplored, hostile wilderness. Looking East, they could see the broad, stormy Atlantic—and they knew that beyond lay home and England. But no ships would come out of England that winter. No supplies would come in, and there was no trans-Atlantic service to bring them news of home. Facing them was a bleak New England winter. Game, if it could be won by brief excursions into the Indian-infested forest . . . corn they had planted the spring before on newly-cleared ground . . . this and Faith was all they had to see them through.

Every American has a right to be proud of his country and the men and

women who founded it. Never in history has there been such a record of progress. We have tamed forests and harnessed rivers. And out of the grim wilderness which confronted the Pilgrims we have carved a nation that ranks as the foremost on earth.

Today, as in the past, to the oppressed peoples of Europe the very name of America stands as the golden symbol of opportunity.

Nowhere in all the world are standards of living higher.

For example, in America we have one automobile for every four and a half people—compared with one for every twenty in England, one for every forty-nine in Germany, and one for every 479 in Russia.

Our radios, too, and the free American system of broadcasting, are the envy of other nations. Here we find that the United States has 178 radios for every 1,000 people, Germany 102, Russia 17, and Italy only 2.

The record could be extended indefinitely. But perhaps the crowning economic achievement of American democracy lies in the fact that today the average American wage is twice the average British wage, three times the German, and five times the Italian. In fact, the 130,000,000 people in the United States receive more wages per year than all the 550,000,000 people in Europe combined.

We in America should be profoundly grateful for these material blessings. But most important of all, as we bow our heads in thanksgiving let us give thanks that the America our fathers carved out of the wilderness remains today a free, peaceful nation; that freedom of speech, press, and worship is still our most precious

heritage; and that "government of the people, by the people, for the people" has not perished from the earth.

Science and Progress

Few of us ever stop to think about it, but the fact is that we are living in probably the most interesting era in the history of civilization.

Think of the many things that have come into being in our own lifetime. The development of the steam engine. Electricity. The telephone. The automobile. Airplanes. Radio. These and countless other discoveries and inventions have not only transformed this continent almost overnight; as means of transportation and communication have developed, the nations of the world have been drawn together by a thousand threads.

And the miracle is that this progress is still going on. Almost daily, new discoveries and inventions are being made to lighten the burden of mankind. The medical profession, for example, is making rapid strides in the treatment of age-old scourges such as cancer and tuberculosis. New industries are springing up, such as air-conditioning for homes and buildings. Ten years from now, we can probably buy an airplane for about the same price as an automobile. The world moves on, and in thousands of laboratories skilled research workers are carrying on experiments that ultimately will result in greater comfort and happiness for us all.

No industry is doing more in this respect than the radio industry. Every year, thousands of dollars are being spent to make radio a more perfect means of communication. Already, radio engineers have set up stations and are testing out equipment that will bring us—not only the voices of our favorite entertainers, but their pictures as well. Motion pictures of them just as they appear before the microphone. And three, five, maybe ten years from now we can sit in our homes and actually see and hear the whole world pass before us in review!

It is a magnificent prospect—and the more we think of it the more we have to admire the free American system of broadcasting which is making all this possible. The stations, the networks, the resources behind them—all are co-operating. And it is a decided credit to them that, of their own accord, they have chosen to bring us only the finest and best in the way of entertainment and news.

Pictures Pour In

IT WAS harder than ever to pick the three winners of the Camera Contest for the month of November. However, out of the many pictures that were sent in, the following three were finally selected:

The first prize is awarded Mrs. E. R. Kreger, of Neenah, Wisconsin. In the opinion of the Judges, this photograph could easily be called "Contentment." It is an ideal pastoral scene, and the play of light and shadows is unusually good.

"Buddies" was submitted by Mrs. D. T. Daniel, of Auburn, Kentucky, and the little dogs, as well as the child, proved themselves excellent subjects. The human appeal in this picture is exceptionally good.

The third prize goes to Mrs. J. R. Graham, of Ottumwa, Iowa, for her "Boy in a Boat." This picture is a good example of unusual focus and timing.

Enter Rural Radio's Camera Contest Today!

Again, the Editors of RURAL RADIO wish to thank all those who have entered our Camera Contest, and we sincerely urge every subscriber to send in their favorite snapshots to compete for the prizes. If your photograph is not selected as one of the best three, try again for the next month, as three prizes are awarded every month—\$3, \$2, and \$1 in cash. Here are the simple, easy rules:

Send your snapshot (do *not* send negatives) to RURAL RADIO, INC., Nashville, Tennessee.

No photographs will be returned unless they are accompanied by sufficient return postage.

Each photograph submitted will be considered carefully by the judges. The photograph may be of any subject, the more interesting the better. But all photographs must be from amateur photographers.

Prize winners are selected monthly and are announced in RURAL RADIO. All cash prizes are mailed promptly.



1ST PRIZE—\$3.00 CASH
"Contentment"
Mrs. E. R. Kreger, Neenah, Wisconsin

November Camera Contest Winners



2ND PRIZE—\$2.00 CASH
"Buddies"
Mrs. D. T. Daniel, Auburn, Kentucky



3RD PRIZE—\$1.00 CASH
"Boy in Boat"
Mrs. J. R. Graham, Ottumwa, Iowa



Lem and Martha of WHO, have been with the Voice of the Middle West for five years. They appear on the Iowa Barn Dance Frolic on Saturday nights, and are one of the most popular teams on radio.



The Lightcrust Doughboys of WBAP need no other introduction to their many listeners.



RURAL RADIO Round-Up



Don Kelley, WLS sports announcer, has good reason to smile. He recently became the proud father of a 7 pound girl.



An unusual program broadcast every Wednesday night at 10:30 from the Texas State Prison over WBAP. Photo shows WBAP's Nelson Olmsted, arm raised, and A. M. Woodford wearing earphones. Man seated opposite him is J. W. Powell, inmate writer of the show. The slender man with script is Bill McCumber, inmate announcer.



U. S. Forest Ranger Arthur Woody, wears a big smile as well as a big hat as he celebrates his silver anniversary by appearing as a guest star on Nabor Bollinger's Welcome South, Bentler program over station WSB.



The Canovas—Judy, at left, her Brother Zeke, and her Sister Annie, established favorites of Radio, may be heard each Sunday over the NBC Red Network from 8:00 to 9:00 P.M., EST.



The Fruit Jar Drinkers—popular WSM Grand Ole Opry staes, do a little warming up on the side.



Lew Valentine, Program Director, rehearses a thriller in the WOAI studios.



The small star of "Red 'n Raymond and the Boys from Old Kaintuck" is heard a-yodeling and a-singing every day at 1 o'clock, C.S.T., over WSB.



The new WHAM tower is a familiar landmark as well as a symbol of happy listening for RURAL RADIC listeners in the Rochester area.



Sportscaster George Walsh, provides the play-by-play thrills for football fans every Saturday afternoon over WHAS.

The camera may look upside down to Hal Thompson, WFAA sports announcer, but he also looks upside down to the camera, so everything's all right.



The Williams Brothers Quartet, Bob, Don, Dick and Andy, has sung its way into the hearts of countless listeners. Don, 15-year-old high school student, is standing at the left; Bob, 20 years old, stands next to Dor; Dick, aged 12, is at the lower left and little Andy, only ten years old, is seen at the lower right.

RURAL RADIO *Round-Up*



Cousin Emmy (and her Kinfolks), one of the most popular features heard on the air, broadcasts over WHAS at 6:45 Monday through Saturday mornings.



Madalino Lee is more generally known as Andy's secretary, Miss Blue, on the Amos 'n' Andy NBC program.



"The Boys from Virginia," Blaine and Cal Smith as they appear over WLS.



Pa and Ma McCormick of the "Top of the Morning" show, observe their 46th wedding anniversary in the WLW studios.



These 4 gentlemen certainly do look bappy. They are the Plainsmen Quartet, from WFAA.



The cast of "Something Old, Something New," heard over WOAI, are all dressed up for a kid party. Monette Shaw holds a hammer over the head of Harper, while Pat Elabert stands by.



The DeZurik Sisters, WLS Barn Dance stars, just finished a week's engagement at the State and Lake Theatre in Chicago. Hugh Herbart seems to be having his share of the fun.



LAW ENFORCEMENT OFFICERS HONORED

M. P. Wamboldt, producer of the NBC "Public Hero No. 1" Series, presents plaque to Chicago police for their brave fight against crime. The plaque was cast from melted gangster weapons.

Public Hero No. 1 *Lauds Rural Police*

By HAROLD HALPERN

The shriek of rubber tires shattered the still night as two automobiles tore around sharp curves without slackening their speed. A steep down-grade, another sharp turn, a bridge—and the first car seemed to leap into the air as it left the road, caromed into an embankment, and turned over on its side.

The second car drew abreast of the wrecked machine and two policemen with guns drawn hurried to extricate their quarry. But firearms were unnecessary. When the law enforcement officials flashed their lights on the wrecked automobile there was no sign of resistance. Silently, they slid their guns back into their holsters and gently lifted five injured youths into the patrol car.

At the hospital, one of the youths lay on the operating table while doctors, hastily summoned from sleep, gathered round him. His pulse was weak. His heart was failing from loss of blood. Scant hope remained for his life. Only an immediate blood transfusion would save him. Where

could a blood donor be found in the early hours of the morning? The precious minutes ticked away as the youth's life hung in the balance. Doctors turned their heads sadly, unable to do more unless a blood donor could be found.

Sergeant Waller of the Alton, Illinois, police department, who, with his superior officer, Chief Paul L. Smith, had pursued and captured the youthful criminals, was preparing to leave the hospital after making out his detailed report when he was told of the youth's plight. Without hesitation, the man who half an hour earlier had risked his life to capture the youth offered his own blood for the transfusion. Fortunately for the youth, Sergeant Waller's blood matched his.

Thanks to the valiant sacrifice of Sergeant Waller, that youth is alive today. But lying in the shadow of death convinced him as well as his four colleagues, who had also been injured, that crime did not pay. The scars these youths carry on their

bodies will serve as constant reminders of that fateful day when they chose to follow criminal careers.

The heroism of Sergeant Waller, while unique in some aspects, is by no means a rarity in rural law-enforcing departments today. It is typical of the many sacrifices and deeds of the police of smaller communities. Justice and righteousness—with the use of force when necessary—has earned for the rural police much well-deserved praise and respect.

Not long ago, gangsters and hoodlums from our larger cities looked upon merchants of small communities as "easy pickings" for robbery. When city police cracked down on them, they usually turned to the lesser policed areas in which to ply their nefarious trades. But now that is all changed. Efficient motor and plane transportation has enabled the rural police to cover the areas under their protection against criminal encroachment. And instead of doddering ancients carrying outmoded weapons, law-breakers have to reckon with officers just as well-equipped, just as shrewd and equally as efficient as the Federal law-enforcement groups.

Public heroes all are these rural police officials who continually prove their mettle in the face of tremendous odds. And their objective—that of reducing crime and demonstrating the folly of following a criminal career—is being added impetus through the medium of radio.

Radio producers have learned that the public is interested in the thrilling exploits of their own law-protectors today just as much as it was interested in the hairbreadth escapes of Jimmy Valentines and Bulldog Drummonds back in the days when they were popular movie subjects. Through radio, the shoe has been placed on the other foot. Instead of portraying the police as blundering, hapless and demoralized individuals always in need of a cunning outsider to assist them in bringing about justice, modern radio drama portrays the manner in which the law-protectors really act—helpfully and constructively.

One of the outstanding programs devoted to the achievements of our rural police is the "Public Hero No. 1" series, broadcast over the NBC Red Network. In this series, the criminal is not a romantic figure capable of foiling and outwitting the police at every turn. On the contrary, the law-breaker is pictured as he really is—a hunted animal.

Produced and directed by M. P. Wamboldt, one of the first radio dramatists to focus attention on the use of the radio play as a crime deterrent, the "Public Hero No. 1" programs are going a long way towards clarifying the position of the police officer in carrying out his duty. In building a healthy respect for constituted authority, the programs prove that the police official is not an unsympathetic persecutor of trivial or fancied wrongs—but a courageous,



CLAIRE TREVOR



EDWARD G. ROBINSON

These two popular movie stars take the leads in the popular CBS series, "Big Town"—another thrilling crime and racket-busting program now back on the air.

understanding protector of human life and property.

"Recent years," says producer Wamboldt, "have shown a marked decrease in the number of convictions of the adult person. But there has been a huge increase in criminal activity on the part of youths barely out of their teens. Idleness in periods of economic depression is one of the main factors for this trend. When youth is occupied in school or gainfully employed, he has little time for loafing with bad associates.

"Often it is these bad elements which induce an otherwise normal youth to lead a criminal career. The burden of preventing incorrigibles from further law-breaking falls on the police and courts, and their guidance has turned many a mind from thoughts of crime. Such programs as the 'Public Hero No. 1' series also help prevent crime by dramatizing the horrible consequences which almost invariably fall on those who attempt to 'beat the Law.'

"Through the medium of radio drama, youth can be prevented from making a mistake which might mean a broken, useless life. The person, whether young or old, who is contemplating breaking the law in some manner need only be shown case histories to be swayed in the right direction. Through the co-operation of police officials throughout the country, we have been able to present cases from actual police records in drama-

tized form. It is my fervent hope that I shall some day have no material to dramatize. For then our purpose will have been accomplished. Unfortunately, it seems highly improbable that this dream will be realized. But who knows?"

While the guardians of the law work swiftly and silently in actual conflict with criminals, on the air the "Public Hero" programs require more sound effects than any other dramatic broadcast.

Trains, automobiles, boats, motorcycles, locomotives, airplanes, machine guns and crowd noises must be reproduced. In addition, scores of other sounds must be created by resourceful Harry Bubeck, the "noise-maker" of the program.

Wamboldt is very particular about detail. There is no extra shooting. If the police got their man with a single shot, no more is used in the script. If a miniature battle has been waged between police and their quarry, the scene is minutely re-enacted. In one single broadcast, Wamboldt has employed over 60 different sounds.

After one recent program, Bubeck and actors Forrest Lewis and Bill Peary were completely exhausted after running up and down stairs through several minutes of the script.

But the police got their man. And if the program prevented one boy from following a criminal career, all concerned will feel they have been repaid for their efforts to show that "Crime Does Not Pay."

Man on the Farm Takes to Airwaves

By MARY L. ACREE

ALL over the country for the past several years, there have been Man on the Street, Man at the Baseball Game and other radio programs in which people have been allowed to express their opinions on numerous questions. Since last February, over WLS, the MAN ON THE FARM has had a chance to take his turn at the microphone.

Each Saturday at 12 o'clock Noon, C. S. T., Chuck Acree and the Hoosier Sodbusters, Reggie Cross and Howard Black, take a microphone to the experimental farm of the Quaker Oats Company near Libertyville, Illinois. This thirty-acre poultry farm was founded by the Quaker Oats Company, sponsors of this MAN ON THE FARM radio program, and is used as an experimental laboratory.

The farm is just an average farm, one that many poultry raisers could own. The poultry houses accommodate twenty-two hundred hens. Between eight thousand and ten thousand chicks are raised there each year, along with a flock of turkeys. The farm is maintained for doing research work along nutritional lines.

After visitors have toured the farm, they gather at the large incubator barn and are served refreshments before the broadcast begins.

The Hoosier Sodbusters start the program with a few lively harmonica tunes. Then comes the theme song. Following the theme, the Sodbusters stand by, and Chuck Acree takes a saltshaker mike through the crowd to gather answers to questions contributed by listeners. The program lasts for one-half hour, and interviews occupy about one-third of the time.

One of the highlights of the program is an interview between Chuck and Dr. O. B. Kent, director of the farm. Dr. Kent, who received his doctor's degree in animal husbandry from Cornell University in 1922, has been working with the Quaker Oats Company since that time and has been director of the experimental farm since it was founded in 1924. His assistant is Mr. A. A. Dennerline, also an expert in animal husbandry, who takes Dr. Kent's place on the program when Dr. Kent is away.

Dr. Kent answers questions poultry raisers have sent in and offers practical poultry advice, in addition to telling about many experiments in poultry that have been carried out at the experimental farm.



SOUTHERN SONGSMITHS REMUS HARRIS (LEFT) AND IRVING MELSHER

“Cry, Baby, Cry”

By M. BARTLETT

WHEN bright-eyed four-year-old little Joanne Melsher begged her daddy to sing her a new song, little did anyone suspect that he would hum a song that was to become the nation's number one hit.

Irving Melsher, an accordion teacher who had taught himself, and Remus Harris, the grandson of “Uncle Remus,” get the credit for suggesting the idea for “Cry, Baby, Cry,” but baby Joanne deserves her share.

In response to winsome Joanne's plea for something new, daddy Irving hummed a few bars of a tune that had been running through his mind. The words “cry baby” just seemed to fit. Joanne liked the idea so Irving called his lyric writing friend, Remus, and suggested that they collaborate on a song with that title.

In a few short hours the tune was complete. Baby Joanne was the first to learn it. She sang it for mother's friends at bridge parties, and when

Baby Joanne wanted Daddy to sing a new song—and the result is that two Southern boys are headed for fame and fortune

daddy's friends came over for a game of poker Joanne was on hand to sing. Soon all the youngsters in the neighborhood were singing “Cry Baby.”

Melsher and Harris were finally convinced that maybe they had something here. But two Southern boys stand little chance of getting music published in New York without some contacts.

Harris had spent some time in New York, he knew a few of the publishers—maybe he could supply the contacts. The tune was sent to several music houses. Yes, it was rejected and laid on the shelf.

But the pair had the song writing bug. One rejection slip was not to stop them. They turned out another

song called “Island in the Sky.” A trip to New York, actual contact with the publishers, and a little salesmanship got the boys a contract on this song.

It was never published. But soon after, this same publisher, Elliott Shapiro, wrote to ask the boys if they had a novelty number. “Cry Baby” came to mind and it was sent in. This time it was accepted—on condition that two staff writers be allowed to revise the song a bit.

Any sort of a break is good in the publishing business, so the songsmiths agreed. Terry Shand and Larry Eaton were assigned to the job and in a few days “Cry Baby Cry” was on the market. The rest is history. The song was a sensation! The Southern boys had scored.

Irving Melsher, the tunesmith of the two, began his musical career as a pianist in Detroit. The thought of sunnier climes led him to Tampa, Florida, and there he met and married the girl of his dreams.

Conditions in the music business reached a new low in Florida and Irving hit the road with a show. The company played Atlanta, and Irving, tired of the one-night stands and, liking the Georgia metropolis, decided to stay at any cost.

A little ingenuity and a lot of brass fixed that. He borrowed an accordion from an act in the show, donned his best suit, and applied at Cable Piano Company for a job as accordion teacher. He neglected to mention that he had never played accordion but he got the job.

He is now staff pianist and accordionist at WSB and can devote his entire time to teaching, studying, playing, or writing hit tunes.

Remus Harris, the lyricist of the pair, comes by his writing naturally. His grandfather was Joel Chandler Harris, author of the famous “Uncle Remus” stories. His uncle Julian is editor of the *Chattanooga Times*. But Remus has a style all his own and is bubbling over with ideas.

At the present time Remus is assistant advertising manager for Piggly Wiggly in Atlanta. His duties include the editorship of the house organ, *The Weekly Turnstile*. Song writing is a pleasant hobby.

“We usually work from an idea,” Remus says, explaining how songs are written. “We can get ideas from anywhere. Topics of the day, the news, a radio program—there's an idea for a song in almost anything that one sees or does.”

Irving chimed in, "The idea for our latest song came from a radio program. A certain hand lotion concern mentions in its advertising that its product spells soft white hands. Why not a song called 'Y-O-U Spells Love'?"

Remus was called when the idea presented itself. The two got together. They wrote and rewrote until finally a song called "Y-O-U Spells the One I Love" emerged. It has already been published and was introduced recently by Kay Kyser. The publisher is giving it a top spot in his fall catalogue.

Here are two great writing names, Remus and Irving. Their predecessors are among the immortals. Will these two Georgia boys take their place in the popular hall of fame?

At least they have proved to Tin Pan Alley that there is song material

Prison Broadcast Popular



"THIRTY MINUTES BEHIND THE WALLS" GOES ON THE AIR

EXPRESSIONS of opinion concerning "Thirty Minutes Behind the Walls," broadcast every Wednesday night at 10:30 from the Texas State Prison at Huntsville through the remote control facilities of Station WBAP, Fort Worth, have been generous and laudatory. To date the most distant listeners have been in Northwest Territory, Canada.

Between Sept. 1 and Sept. 24, 1188 letters were received. This represented 36 States and Canada. Naturally, Texas led in the number of responses. Oklahoma, Kansas, New Mexico, Colorado, and Louisiana followed in the order named. The program has been heard in such distant places as California, Connecticut, Florida, Minnesota, Montana, Oregon, Wisconsin and Wyoming.

H. E. Roe and Pete M. Porter, Outpost Island, Northwest Territory, Canada, wrote: "We are situated on an island in Great Slave Lake at 61 degrees 40 minutes north, 113 degrees 35 minutes west. . . . My partner and I enjoy your program very much. Broadcast listening takes up quite a bit of our evening here. Keep up the good work, and good luck."

Free subscriptions to the *Echo*, prison publication, were given to the twelve most distant listeners in the United States. These proved to be in Washington, Oregon and Idaho.

Inmates of the prison write the script and participate in the broadcast. Bill McCumber is inmate announcer.

The prisoners participating in the show, however, are not the only ones on the program receiving fan mail.

Nelson Olmsted, WBAP's announcer who journeys to Huntsville each week to put the program on the air and a free and liberty-loving citizen, recently received the following supposedly from a former schoolmate:

"I heard your program from the Huntsville prison last Wednesday night for the first time. I was never so shocked in all my life. I remember

how you were in school, and I just couldn't imagine what you were doing in a place like that. How long have you been there and when did you get in trouble? Does your wife know where you are? You said the program was number 29. Have you been there all that time? I'm enclosing some stamps, and if you need anything else be sure and tell me. I extend my heartfelt sympathy."

Mr. Olmstead has returned the stamps with heartfelt thanks.

In addition to the regular broadcasts, WBAP, with the Hired Hand announcing, recently broadcast the prison's eighth annual rodeo.

This is the only show of its kind in the world, and it has long been acclaimed "Texas' Fastest and Wildest Rodeo." Participants in the events are all inmates of the State Prison.

The Texas Prison Rodeo is distinctive and different. Rodeo livestock is the wildest that can be found anywhere. Some of the inmate contestants are seasoned rodeo performers; others are former ranch hands and livestock men.

Main events of the rodeo are wild horse racing, calf belling, saddle bronc riding, bareback bronc riding, bulldogging, wild mare milking, goat roping, wild cow milking, wild bull riding and the mad scramble. During this act all chutes are flung open simultaneously. Contestants are

mounted on wild bulls, saddle broncs, bareback broncs, wild cows and manehold horses. These animals, chosen chiefly because of some freak trick of bucking, are selected from the prison's herd of wild rodeo livestock. Wild bulls are ridden with a belled loose rope; saddle broncs are contested according to association rules; bareback broncs are ridden with a surcingle, just as in the regular bareback event, and riders drawing a manehold horse are allowed only a firm hand hold on the wild animal's mane. The mad scramble combines thrills, spills and action into one of the most comically spectacular of all rodeo events.



BABY JOANNE MELSHER
The real inspiration for "Cry, Baby Cry."

in the South. They may have been instrumental in paving the way for other really talented Southern song writers.

Is their writing limited to two songs? Not on your life. They have dozens of them just waiting to become hits. How do these titles strike you—"Dream House on the Moon," "When I Wake from this Dream," "I'm Tender-hearted," "You Made a Touchdown in My Heart," and "In the Harbor of Your Heart."

"I'm Up in Arms Because of You" was introduced over the entire Blue network of NBC a few days ago and right now they are hard at work on "Where the Mountains Meet the Moon."

The South has a real song writing team—all because a four-year-old baby doll wanted daddy to sing her a new song.

Thanksgiving Means *Turkey*

By BARBOUR HENRY

Like a few tips on your Thanksgiving Dinner? Miss Henry tells how to prepare one without staying in the kitchen all day.

The well-dressed 1938 Thanksgiving dinner will, if the hostess is wise, boast of a combination of old-fashioned favorites and several culinary newcomers.

And too, if the hostess is wise, she'll plan a menu that doesn't keep her in the kitchen all day. For example, with roast stuffed turkey, here are two recipes which go right in the oven with the bird and which can be prepared early in the morning.

Dish No. 1 is a casserole of sliced onions, okra and tomatoes.

Grease a casserole, preferably with bacon drippings; slice in a layer of onions; dot with butter and season with salt and pepper. Add the okra, sliced, fresh or canned; dot with butter and season. When the dish is about two-thirds full, add canned tomatoes, season, spread over the whole a layer of bread crumbs that have been lightly browned in butter. And there you are—three vegetables in one dish.

Dish No. 2. Boiled mashed turnips. These can even be prepared the day before. Turn into a baking dish; dot with butter, sprinkle with paprika; place in the oven about twenty minutes before serving time.

The salad pictured on this page is simple, good and very festive in appearance, and needs only a spicy French Dressing to gain OHS and AHS not only from the guests but the family as well.



WHAT A TREAT THIS IS GOING TO BE!

Make it of grapefruit and orange sections; pieces of sweet red pepper and celery. Salt lightly and place in the refrigerator to chill thoroughly. Serve on lettuce leaves on your prettiest salad plates.

And so we come to dessert. Again I say be a wise mother and hostess—stick to your original intention of enjoying the holiday with your family, and pass the mince or pumpkin pie that Grandmother invariably served. Then vanilla ice cream, and serve it with Delicious Mint Sauce; top each cup with a sprig of mint leaves just for decoration.

Delicious Mint Sauce. $\frac{1}{2}$ cup sugar; $\frac{1}{4}$ cup water; 8 marshmallows; 1 egg white; $\frac{1}{2}$ teaspoon vanilla; $\frac{1}{4}$ teaspoon peppermint flavoring.

Cook sugar and water over a fairly intense flame to 230 degrees, Fahrenheit, or until it spins a two-inch thread. Add quartered marshmallows, and let stand two minutes, stirring occasionally until dissolved. Pour syrup slowly over stiffly beaten egg white, beating constantly until mix-

ture is cool. Flavor and tint sauce (with vegetable coloring) a delicate green.

And finally, if you are in doubt—

Allow 25 minutes a pound for roasting the turkey.

A ten-pound turkey will serve ten or twelve—there will be no left-overs, however.

Spiced cranberry juice blends well with cider served hot or cold as an appetizer.

Chopped apples give added flavor to duck, turkey or goose stuffing.

Hollow out a pumpkin and fill it with popped corn. Then surround it with grapes and oranges and use it as a center-piece.

Giblets require long, slow cooking. They should be cooked for about one hour, in water to cover.

To prepare chestnuts, remove the shells. Then cover the nuts with water and let them simmer for 30 minutes. Serve mashed or diced.

If you take this advice think of me—I'll be serving the same menu. And a happy Thanksgiving to you!

Caroline Ellis Wins Title Role In New WHO Production

By JOHN McCORMICK

CAROLINE ELLIS, a farm born woman who has made a name for herself as a newspaper columnist, saleswoman, personal service shopper and radio dramatist, has been given the title role in "Caroline's Golden Store," a new WHO production heard over that station at 11:15 a. m. Mondays through Fridays.

The broadcasts are written and produced in the WHO studios under the personal direction of Fran Heyser, veteran actor and dramatic coach. Supporting members of the cast, all veteran radio performers previously heard in WHO productions, are Cliff Carl, Sarabeth Barger, Maxine Gibson, Bill Kilmer, Gwen Anderson, Shari Morning, and Jack Smith.

In the show, Mrs. Ellis has just opened a community grocery store, and her lively conversations with the

people who come in to trade with her have all the real sparkle of community life.

Mrs. Ellis fits the part naturally. In real life, she was a typical leader in a rural Kansas community, and her music room and library were the gathering place for the women of the neighborhood.

In 1923, the death of her husband left Caroline Ellis with little means of livelihood, and she moved to Detroit and obtained a position in the book department of a large store. She soon manifested a real talent for selling—and from then on she progressed rapidly to manager and buyer, then newspaper writer and finally into radio.

As the result of an outstanding performance on a coast-to-coast network broadcast last summer, Caroline Ellis was assigned to a number of human interest interviews. Since then, her little talks over the air with farmers' wives, with farm home demonstration leaders and county agents have



CAROLINE ELLIS
Her real power is a first-hand knowledge of the problems of people in real life

brought wide response from her radio audience.

The reason is simple. Caroline Ellis has the power to touch the human note in any situation, and her years of experience in life itself give her an understanding of the problems of ordinary people that the radio audience immediately senses and appreciates.

A worth-while Christmas Gift!

Send **RURAL RADIO** to your friends

12 ISSUES OF REAL ENTERTAINMENT

Rural Radio is chock-full of interesting articles of Radioland's outstanding personalities. Each issue carries four full pages of photographs of favorite radio stars—and a brand new hillbilly song, with words and music. Rural Radio will not only entertain your friends each month—it will be a reminder of your friendship and esteem.

A PERSONAL LETTER FROM THE PUBLISHER

A personal letter from the publisher of Rural Radio will be sent to each of your friends, just a few days before Christmas, advising them of your gift. A free copy of "Rural Radio's Album of Favorite Radio Stars" will be sent to each person you give Rural Radio for Christmas.

HERE'S ALL YOU HAVE TO DO

Cut out this advertisement and enclose two one-dollar bills together with the name and address of three of your friends, and send to RURAL RADIO, Inc., NASHVILLE, TENN. Your friends will receive 12 issues of Rural Radio, beginning with either the December or January issue, (to be selected by you). A personal letter from the publisher and a free copy of the beautiful Radio Album will be mailed a few days before Christmas.

**Special
CHRISTMAS OFFER!**

Detach this ad and mail with

Two \$1.00 Bills

check or money order

and we will send Rural Radio each month for 12 months, to three of your friends. Also free copy of Rural Radio's Album of Favorite Radio Stars. This offer not good after December 1st.

**RURAL RADIO—A
12 Months' Christmas Gift!**



KARL LAMBERTZ
Musical Director, WFAA

KARL LAMBERTZ CONDUCTING

By DICK JORDAN

LIKE Fred Allen, Karl Lambertz, conductor of the Chevrolet Orchestra, began in show business as a juggler, and neither of them got on the professional stage as deft handlers of bright balls and pitchers of Indian clubs.

Allen learned his juggling from a book, but Lambertz learned his from watching jugglers who played the theaters in Hannibal, Missouri, the birthplace of Mark Twain, and from practicing in his backyard with several cheap rubber balls.

Just when Karl had mastered the art of keeping four balls in the air at once, he saw at close range the hands of a professional juggler, and what he saw discouraged him from following the professional course he had laid out for himself. The juggler's fingers were knotted, gnarled and several digits showed signs of having been broken. He looked at his own hands, and decided he wanted to become an orchestra leader.

He gave up his ambition to become a juggler, however, not before he had performed as a juggler in circuses which he and his playmates presented in the Lambertz backyard. The Lambertz barn was painted inside, a stage built, wings installed, and here the neighborhood kids joined with Karl in presenting many a dramatic "darb."

At age 12, he was playing theater circuits with his father, who was a

conductor. The first instrument he played was the cornet, but he learned to play the violin by "fooling around" with several fiddles his father left lying around the house. He still plays the violin, the traditional conductor's instrument.

He played in orchestras on many of the showboats that plied the Mississippi in those days. Some of them on which he played were the *Dubuque*, the *J. S.*, the *Sydney* and the *W. W.* When he was younger, he used to board many of the showboats which tied up at the Hannibal pier. He remembers spending some time on the *Cotton Blossom*, one of the most famous of Mississippi showboats.

For a time, Karl lived across the street from Becky Thatcher, after whom Twain patterned the Becky of Tom Sawyer fame. Karl saw and knew many of the persons around Hannibal from whom Twain drew inspirations for his characters.

Three years before he conducted his first orchestra, he played in his father's band at the dedication of Mark Twain's home as a shrine. At age 17, he conducted his first pit orchestra in a Hannibal theater.

He played theater circuits until 1928, when he joined the music department of WFAA. He now is musical director of the station.

Karl Lambertz and the Chevrolet Orchestra are heard over WFAA and the Chevrolet-Dixie Network from 5:30 to 6 p.m., CST, Sundays.



HEAR WITHOUT RADIO

While WFAA's steel radiator was under construction, Paul Bostaph, left, and D. A. Peterson, engineers, listened to WFAA programs without using a radio. This was possible because the tower under construction was only 500 feet away from the present one in operation, and became energized as a result of the resonance of waves from the nearby tower. Hearing the programs was easily accomplished, requiring only the disconnecting of a ground wire from the new tower and holding it inside a bucket. An arc was formed, and the inside of the bucket acted as a loudspeaker.

Antenna Hints for Rural Listeners

By JOHN J. LONG, JR.
Technical Supervisor WHAM

With the season of big time programs well under way, it may be a good idea to check up on your radio equipment before the weather gets too cold, and see whether you are getting the results you should from your receiver.

Tubes can be taken to a radio store and a checkup made to see that they are in good condition. Antenna wires should be checked for loose connections, and places where the wires are liable to touch trees and other objects should either be insulated or guyed away from these objects with insulators.

If you are using a battery set, see that the connections are clean, and making good contact with the wires going to the battery.

Users of windchargers would do well to check all moving parts, and see that they are free to turn properly, and are well greased and oiled. Rust spots should be sanded and touched up with some good paint.

If you are having noise in the neighborhood, it may be due to some electrical device on the property which is giving off radio waves and causing interference. Pump motors, etc., will often do this. With increasing use of electric power on the farm, the interference problem will increase unless equipment is supplied which has filtering devices to eliminate this trouble.

Ordinarily, long horizontal antennas are used on farm radios because they give better pickup on distant stations, and because there is plenty of room to put them up. But they also pick up noise much better!

A short vertical wire running up into the attic and connected to a piece of copper screen such as used on screen doors, about 3 feet by 5 feet, will give very good pickup, and will in most cases cut the noise down. Antennas more than 100 feet long are liable to be directional. They usually pick up stations in a direction cross-wise to the wire. Thus if your best stations are North, you should run the antenna wire East and West.

The vertical wire is not directional. Most antennas have a vertical down lead which picks up signals from any direction.

Listeners who have to depend upon distant stations are much concerned with the fading which is always present to some degree when receiving signals which are reflected from the sky.

Experiments tried in Rochester while listening to WHAS in Louisville showed far better results when using a 30 feet vertical antenna, as compared to a horizontal wire fifty feet long and 25 feet high.

(Continued on page 25)

RFD

RADIO FARM DIGEST

In glancing over the October number of RURAL RADIO, we became interested in the kinds of musical instruments used over the air, and decided to check up on them. We did, and it was interesting to find that they range from the well-known guitar to auto-mobile horns, not to mention a lot of new-fangled gadgets that most of us never heard of before radio was invented.

In the good old days, almost every home had its own orchestra, and it was usually composed of as many different instruments as there were members of the family. We find many of our present radio entertainers received their early training in just such an orchestra, where they learned not only the type music that appeals but also the technique found only in the home orchestra of those days.

We are just wondering how many home orchestras there are among our large reader circle. Do you have one? How many members of your family play some musical instrument? We'd like to know, and we would especially like to know if some member of your family has invented a new instrument.

I have only had RURAL RADIO Magazine three months, but am subscribing now for a year.

I enjoy the pictures of the Radio Entertainers and announcers so very much, after listening to them and wondering where they come from or what they look like. I'll just look forward to my next issue for some of their pictures and stories.

I enjoyed the articles written about The Texas Drifter and the Ranch Boys very much.

Yours for success,

Miss Deno Holkman, Okaloosa, Iowa.

"A name, a name! My kingdom for a name."

Mr. Harry E. Scott of Foreman, Arkansas, brings up a question for discussion. He writes:

"There's only one thing I see in the way of your magazine. That's its name, RURAL RADIO. It keeps lots of folks off. For myself, I had heard of RURAL RADIO for quite a long time, but thought it was devoted entirely to country folk in the way of chickens, ducks, cows, etc.

"I never would have subscribed to your magazine had I not just by chance been in the rural district. I saw a few copies of RURAL RADIO there and do like it—and how! So here I am. I would suggest that you fix its name so the sound if it will appeal to both city and country folk."

This point has been made by other readers. What would you suggest? Such a question is open for discussion by anyone interested. Let us have your opinion.

"May I call you friends?" asks Mrs. Elam G. Hess of Sterling, Illinois, "because it seems like we are getting better acquainted every day through RURAL RADIO. We think there is no better magazine published that tells so much about the stars on all stations."

Thank you, Mrs. Hess. It's a real thrill to receive letters like this, and it's always helpful to hear what our readers like.

Remember my letter in which I said I was being won over to your magazine? I am completely in favor of it now one hundred per cent, and will you let me say why?

In English III in Pearl City High, we had topics to choose from for oral reports, and one was "Songs Washington might have sung." I immediately chose it for I remembered Skyland Scotty's article in the August issue, "George Washington liked good old mountain music." The article featured Darby's Ram, and because of that issue of RURAL RADIO, I think I will have the best fact report coming up next Mon-

day. Thanks to Scotty and you, I'll probably get an A in my English. I really appreciate my good luck.

Sincerely,

Miss Lila Mitchell, Pearl City, Illinois.

In the same mail with this letter from our young English student, came a letter from Mrs. Bob Sinely from Start, Louisiana, a young woman with a large family which limits her opportunities for entertainment. Through her radio, she has the world brought to her home; and through RURAL RADIO, she becomes acquainted with the artists, their appearance, and their lives.

Many of our readers, in their letters to RFD Editor, express their desire to see RURAL RADIO grow. For instance, Mrs. Clement Keesling of Anderson, Indiana, says, "I intend to tell my friends of your wonderful magazine."

Miss Gladys McKinny of Blair, West Virginia, says, "I am the only one in my neighborhood who receives this magazine, but others have borrowed mine."

"I'll do my best to let people know all about RURAL RADIO. It sure is a grand book," writes Mr. Walter Cummings of Baileysville, West Virginia.

Here's a letter we were glad to read as it so nearly expressed our views, but we will give you the whole letter:

Dear Friends:

I'm so thrilled I must tell you what has happened! Yesterday, Mrs. Franklin D. Roosevelt, wife of our great President, came to Nashville. Before the talk, there was a reception in her honor, to which I was invited, and I actually got to meet Mrs. Roosevelt, and shake hands with her.

Mrs. Roosevelt is very tall and gracious, and her good personality really makes her seem far more attractive than she looks in the newspaper pictures. There were so many waiting to meet her, that all she had time to say when she shook hands with me was, "How do you do?"—but I was thrilled even with that.

I also heard Mrs. Roosevelt's talk, and was very much impressed with it. She talked about the importance of the individual in community life. She does not have a great speaking voice like her husband, but she is awfully nice and interesting, and I know Mr. Roosevelt must be proud to have her take such an active part in public activities.

Sincerely yours,

Mrs. W. G. Arnbrush, Nashville, Tenn.

I sent in for my three months' subscription to RURAL RADIO, and enjoyed them so much that I am subscribing for a year. I always look forward to the day my new magazine will come. I think it is the best magazine I buy. This magazine makes you feel more acquainted with the radio fans and entertainers.

Very respectfully,

Miss Frances Harford, Manchester, Iowa.

I received my Album yesterday. Thanks very much for it. It is very nice, and I am very proud of it, and RURAL RADIO is a fine book.

Your radio friend,

Mrs. Laura VanKirk, Piqua, Ohio.

Please find coupon and \$1.00 for which send me RURAL RADIO for one year, starting with November number, and the RURAL RADIO Magazine, Album of Radio Stars. I really enjoy RURAL RADIO, and do not want to miss a single copy. The pictures are so life-like they remind one of the real voices over radio. I really don't want to miss RURAL RADIO. Please start my subscriptions with November, 1938.

Thank you.

Mrs. R. V. Macon, Brownsville, Tenn.

Antenna Hints

(Continued from page 24)

The signal faded less, and was much clearer. This has been checked on several occasions. Apparently the pickup on the horizontal wire consisted of several different waves which caused the fading, while the vertical wire picked up waves from a lower angle and less of them, thereby cutting down the chances of the signal fading.

A top loading device, such as a piece of copper screen will give stronger signals than just a piece of vertical wire alone.

RURAL RADIO will be glad to hear from its readers on tests made with the vertical antenna. If it works as well in other parts of the country, it would be well worth while to have more information on the subject, since the rural listener is depending on sky-wave reception for most of his programs at night.



NEW WFAA TOWER

Martin Campbell, general manager, WFAA; Harold Hough, general manager, WBAP; Paul Barnes, plant superintendent; Hal Thompson, announcer, and Ray Collins, technical supervisor, all of WFAA, participated in a broadcast commemorating the beginning of construction on WFAA's new 653-foot vertical steel radiator, now completed. It is 653 feet high, the tallest structure of any kind in the Southwest.

"SINGING AS I GO"



"PEE WEE" KING

For this issue, our Song of the Month is one written and featured by Manager J. L. Frank and "Pee Wee" King of the Golden West Cowboys, and presented through their courtesy.

J. L. Frank (right), manager of The Golden West Cowboys, realizing that there was a demand for the cowboy song, as well as the hillbilly song, has done much to popularize this type of song with the present-day radio audience. With Pee Wee King (left), leader of this well-known radio act, he has written many favorite songs which tell of life in the wide open spaces.

The Golden West Cowboys are heard over WSM in Nashville each morning at 6:30 A.M. (CST) and on The Grand Ole Opry every Saturday night at 9:30 and 11:00 P.M. (CST).



J. L. FRANK

Verse

OH I'M FILLED WITH JU-BI-LA-TION FOR I'M ON THE UP-WARD WAY. AND I'M
SING-ING AS I GO I'VE MADE PEACE WITH MY REDEEMER AND HE'S
GUID-ING ME EACH DAY AND I'M SING-ING HAL-LE-LU-JAH AS I GO .
OH WHAT JOY IT IS TO KNOW HIM AS YOU TRA - VEL A - LONG AND I'M
SING - ING AS I GO . YOU WILL KNOW THE JOY OF HEA - EN IF YOU'LL
SING A LIT-TLE SONG AND I'M SING-ING HAL-LE-LU-JAH AS I GO.

2ND VERSE

All the faithful with the angels will be waiting on that shore
And I'm singing as I go.
To be reunited with them and to live forever more
I am singing hallelujah as I go.

3RD VERSE

I will try to be of service and to do the best I can
And I'm singing as I go.
For you've got to be a worker if you join that heav'nly band
And I'm singing hallelujah as I go.

RIGHT

This tailored one-piece wool frock is ideal for winter, with or without a coat. Suitable for classroom, office or football games. A squared shoulder yoke is cut with high points at the neck front and caught together with four buckled straps at front closing. Double patch pockets at hip repeat the square line of the yoke. Light weight wool in bell rose shade is used in model pictured. Trimmings are chocolate brown leather. Velvet or grosgrain ribbon would be equally effective.

Premiere Pattern No. 1604 is designed for sizes 14 through 20, also 40 and 42. Size 16 (34) requires 2½ yards of material.

EXTREME RIGHT

Make your new two-piece run-about, like this. The lines are good, and you can wear it with so many sets of accessories. Wear it with a scarf and sash, or with a fancy belt with necklace. It is smart made in wool crepe, velveteen or flat crepe.

Premiere Pattern No. H-3327 is designed for sizes 12 through 20 and 40. Size 14 (32) requires 2½ yards of 54-inch material with short



sleeves. ¾ yards of contrasting material for kerchief and sash.

LOWER LEFT

The tailored sheer wool frock below will become the school girl and the smart young matron. The fashionable all-round pleated skirt is stitched flat through the waistline and hips for a slender snug-waisted effect. A becoming Peter



Pan collar is smart, and two slit pockets add interest at the blouse-front. Lightweight wool in a gay red, green and white plaid is used for the model pictured. The belt is of green leather.

Premiere Pattern No. 1631 is designed for sizes 12 through 20. Size 14 (32) requires 2½ yards of 54-inch fabric.



Miss November Chooses Wool

When the home dressmaker has the assistance of accurate patterns, she can easily make herself many snappy clothes, even tailored things for winter wear. Above are shown three sheer wools which could be used by any lady during the cold days of the coming months. Write RURAL RADIO, Nashville, Tennessee, for one of these patterns. Send 25c, your name and address, pattern number and size.

RURAL RADIO, Inc.,
Nashville, Tenn.

Enclosed find 25 cents. Send me Pattern No.
Size No.

(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

STATE

... 193.....



Livestock Markets

6:00 A.M. (Livestock Estimates)	WLS (870)
6:30 A.M.	WHO (1000)
<i>Mon. through Sat.</i>	
7:10 A.M. (Complete Livestock Estimates)	WLS (870)
<i>Daily</i>	
8:44 A.M. (Livestock Receipts and Hog Flash)	WLS (870)
<i>Daily</i>	
9:15 A.M.	WBAP (800)
9:45 A.M.	WSB (740)
10:45 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
<i>Daily</i>	
10:15 A.M.	WBAP (800)
<i>Mon. through Sat.</i>	
10:50 A.M. (Poultry and Dressed Veal Markets)	WLS (870)
11:45 A.M.	WFAA (800)
11:55 A.M. (Service: Bookings Weather, Livestock Estimates)	WLS (870)
<i>Daily</i>	
12:00 Noon	WHO (1000)
<i>Mon. through Fri.</i>	
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:35 P.M.	WHAS (820)
<i>Mon. through Sat.</i>	
12:38 P.M. (Weekly Livestock Market Review—Dave Swanson)	WLS (870)
<i>Saturday</i>	
12:45 P.M. (Jim Poole direct from Union Stockyards)	WLS (870)
<i>Daily</i>	
1:30-1:45 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
3:30-3:45 P.M.	WOAI (1190)
<i>Mon. through Sat.</i>	



Farm News and Views

6:00 A.M. (Bulletin Board—Check Stafford)	WLS (870)
<i>Daily</i>	
6:30 A.M.	WHAM (1150)
6:30 A.M.	WHO (1000)
<i>Mon. through Sat.</i>	
7:15 A.M. (Cornbelt Gossip—George Menard)	WLS (870)
<i>Tues. and Thurs.</i>	
9:00 A.M. (Georgia State Bureau of Markets, conducted by Mrs. Robin Wood)	WSB (740)
<i>Thursday</i>	
10:50 A.M. (Misc. Cheese Market—Butter and Egg Market)	WLS (870)
<i>Saturday</i>	
11:30 A.M. (Texas Farm and Home Program from Texas A. & M. College)	WFAA (800)
<i>Mon. through Sat.</i>	
11:30-11:45 A.M. (Texas Farm and Home Hour)	WOAI (1190)
<i>Mon. through Fri.</i>	
11:30 A.M. (Auburn Farm and Family Forum)	WAPI (1140)
<i>Mon. through Sat.</i>	
11:45 A.M. (Weather Report, Fruit and Vegetable Market)	WLS (870)
<i>Daily</i>	
11:45 A.M. (Fruit and Vegetable Market—Wool Market)	WLS (870)
<i>Saturday</i>	
12:00 Noon	WHO (1000)
<i>Mon. through Fri.</i>	
12:00 Noon (Cornbelt Farm Hour)	WHO (1000)
<i>Mon. through Fri.</i>	
12:00 Noon (Man on the Farm—Chuck Acree)	WLS (870)

12:15 P.M.	WSM (650)
<i>Mon., Wed. and Fri.</i>	
12:15 P.M. (4-H Club Meeting)	WHAM (1150)
<i>Saturday</i>	
12:30 P.M. (Voice of the Farm—Chuck Acree)	WLS (870)
<i>Tues., Thurs. and Sat.</i>	
12:30 P.M. (Bill Burnett's Farm Scrapbook)	WSM (650)
<i>Monday</i>	
12:30 P.M. (Closing Butter and Egg Markets)	WLS (870)
<i>Saturday</i>	
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture)	WSB (740)
<i>Wednesday</i>	
12:45-1:00 P.M. (College of Agriculture, University of Kentucky)	WHAS (820)
<i>Mon. through Fri.</i>	
12:45 P.M. (Poultry Service Time)	WLS (870)
<i>Saturday</i>	
1:00 P.M. (Agricultural Conservation)	WHO (1000)
<i>Saturday</i>	

Grain Reports

6:30 A.M.	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain)	WFAA (800)
9:45 A.M.	WSB (740)
10:20 A.M.	WBAP (800)
11:50 A.M.	WAPI (1140)
<i>Mon. through Sat.</i>	
12:00 Noon	WHO (1000)
<i>Mon. through Fri.</i>	
12:30 P.M. (Grain Markets)	WLS (870)
<i>Saturday</i>	
12:35 P.M.	WHAS (820)
<i>Mon. through Sat.</i>	
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:55 P.M.	WAPI (1140)
<i>Mon. through Sat.</i>	
1:30 P.M. (Grain Market Summary—F. C. Bisson)	WLS (870)
<i>Daily</i>	
1:40 P.M.	WBAP (800)
<i>Mon. through Fri.</i>	
2:45 P.M.	WAPI (1140)
<i>Mon. through Sat.</i>	
3:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
3:30-3:45 P.M.	WOAI (1190)
<i>Mon. through Sat.</i>	
4:45 P.M.	WSM (650)
<i>Mon. through Fri.</i>	

Weather Broadcasts

5:45 A.M. (Charlie Smithgall's "Morning Merry-Go-Round")	WSB (740)
6:00 A.M.	WLS (870)
<i>Daily</i>	
6:30 A.M.	WHO (1000)
<i>Mon. through Sat.</i>	
6:30-7:00 A.M. (Dial-A-Smile)	WOAI (1190)
7:00 A.M.	WHAM (1150)
7:00 A.M. (Three times during Early Bird Program)	WFAA (800)
7:15 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
8:45 A.M.	WSB (740)
<i>Mon. through Sat.</i>	

9:00 A.M.	WHAM (1150)
<i>Sunday</i>	
7:30 A.M.	WSM (650)
9:45 A.M.	WSB (740)
<i>Mon. through Sat.</i>	
11:45 A.M.	WLS (870)
<i>Daily</i>	
11:55 A.M.	WLS (870)
<i>Sunday</i>	
11:50 A.M.	WFAA (800)
<i>Mon. through Sat.</i>	
12:00 Noon	WHO (1000)
<i>Mon. through Fri.</i>	
12:00 Noon	WSB (740)
<i>Mon. through Sat.</i>	
12:05 P.M.	WHAM (1150)
<i>Daily</i>	
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:40 P.M.	WHAS (820)
<i>Mon. through Sat.</i>	
12:45 P.M.	WSM (650)
1:40 P.M.	WHO (1000)
<i>Sunday</i>	
2:45 P.M.	WAPI (1140)
3:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
3:30 P.M.-3:45 P.M.	WOAI (1190)
<i>Mon. through Sat.</i>	
5:45 P.M.	WSM (650)
6:00 P.M.	WHAM (1150)
<i>Sunday</i>	
6:30 P.M.	WHO (1000)
<i>Mon. through Sat.</i>	
10:15 P.M.	WHO (1000)
<i>Daily</i>	
11:00 P.M.	WHAM (1150)
<i>Mon. through Sat.</i>	

Program Highlights of Interest to Women

Hoxie Fruit Reporter	WHO	8:15 A.M.
Coffee Pot Inn	WHO	8:00 A.M.
Enid Day (Dept. Store Reporter)	WSB	9:30 A.M.
<i>Mon. through Sat.</i>		
Modern Homemakers	WFAA	9:30 A.M.
<i>Tuesday</i>		
Bureau of Missing Persons	WHO	11:55 A.M.
<i>Daily</i>		
Leona Bender's Women's Page of the Air	WOAI	9:00-9:15 A.M.
<i>Mon., Wed., Fri.</i>		
Homemakers' Hour—Conducted by Ann Hart	WLS	2:00 P.M.
<i>Daily</i>		
Ann Ford—A Woman Looks at the News	WSM	3:00 P.M.
Caroline's Golden Store	WHO	11:15 A.M.
<i>Mon. through Fri.</i>		
Penelope Penn	WSB	8:00 A.M.
<i>Mon. through Sat.</i>		
Homemaker's Hour—Ann Hart	WLS	2:15 P.M.
<i>Saturday</i>		
Women Only—Conducted by Hazel Cowles	WHAM	9:15 A.M.
<i>Mon. through Fri.</i>		
Georgia's Woman's Markets—Mrs. Robin Wood	WSB	9:00 A.M.
<i>Thursday</i>		
Feature Foods with Martha Crane and Helen Joyce	WLS	11:00 A.M.
<i>Daily</i>		
Betty and Bob	WHAS, 2:00 P.M.; WHO, 1:00 P.M.	
<i>Mon. through Fri.</i>		
Home Folks—Conducted by Ethel Strong	WOAI	9:00-9:15 A.M.
<i>Tuesday</i>		
Betty Crocker	WHO, 1:45 P.M.; WHAS, 2:15 P.M.	
<i>Wed. and Fri.</i>		
Model Kitchen	WAPI	2:00-2:30 P.M.
<i>Mon. through Fri.</i>		
The Party Line	WHAS	9:00 A.M.
<i>Mon. through Fri.</i>		
May I Suggest	WHO	9:30 A.M.
<i>Saturday</i>		

The Country Store

ROLLS DEVELOPED—25c coin. Two 5x7 Double Weight Professional Enlargements, 8 gloss prints. Club Photo Service, La Crosse, Wis.

Bohemian-American Cook Book. Send \$1.50 for a cloth-bound copy, postpaid. Over 1,000 recipes, many not found in other cook books. Printed in English. National Printing Co., Pub., 402 South 12th St., Omaha, Nebraska.

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SONG WRITERS

SONGWRITERS WANTED—Write for free instruction book and 50-50 plan. Splendid opportunity. Indiana Song Bureau, Dept. 20, Salem, Indiana.

SONG POEMS WANTED

SONG POEMS WANTED—Home, Love, any subject. Send your poem today for immediate consideration. RICHARD BROTHERS, 29 Woods Building, Chicago.

WANTED—Original poems, songs, for immediate consideration. Send poems to Columbian Music Publishers, Ltd., Dept. R99, Toronto, Can.

POEM WRITERS, SONGWRITERS—Send for free Rhyming Dictionary, Songwriters' Guide. Submit best poems, melodies today for bona fide, superior offer. MMM Studios, Dept. 7E, Portland, Ore.

HELP WANTED

M. M. EARNED \$267, three weeks, raising mushrooms in cellar! Exceptional, but your cellar, shed perhaps suitable. We buy crops. Book free. United, 3848 Lincoln Ave., Dept. 214, Chicago, Ill.

AGENTS WANTED

IF EARNINGS UP TO \$45 first week will satisfy you, I'll send complete outfit to run home-operated Grocery Agency. Absolutely no money risk. Details sent free. Write Albert Mills, 6317 Monmouth, Cincinnati, Ohio.

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Although local in name, New England Poultryman is read nationally by leading poultry growers because of the high character of its editorial content and its carefully censored advertising. 1 year, \$1; 3 years, \$2.

NEW ENGLAND POULTRYMAN
4 g-Park St., Boston, Mass.



Over the Cracker Barrel

Recently, an investigation, made by the Government, showed that the sale of brass instruments in urban areas has increased two-fold while stringed instruments have declined there and shown a remarkable sales increase in rural areas. Folks still like the fiddle and guitar. And we agree with them when they say they don't want swing.

We are glad to announce that Carson Robison and his Buckaroos have returned to the air, and are now being heard each Monday on the NBC blue network.

Our old friend, Woody Woods, WHO Publicity Director, was confined to his bed with a severe case of bronchitis, but we are glad to say that he is better now.

Fred Kirby, the "Smiling Cowboy" has returned to Station WBT, Charlotte, N. C., as the featured attraction on the BC Jamboree which is heard each afternoon except Sundays, from five-thirty to five-forty-five. Fred Kirby is no new addition to the station but only an old member returned. Kirby wandered into a radio station in a South Carolina town ten years ago with a guitar under his arm. He was seen by Charles Crutchfield, who was then an apprentice in the studio, but is now the Program Director at WBT. Crutchfield asked Fred to sing a song for him, and Kirby was immediately engaged as a daily feature.

Grady Cole, rural personality at Station WBT, who appears every week-day on the "Alarm Clock" at six-thirty, chose the six-thirty spot as a result of his experience with farmers, having been raised on a farm himself. When asked the working hours of agriculturists, he replied in his usual earthy philosophy, "From cain't see to cain't see."

Miss Mary Moulton has recently become connected with the Publicity Department of Station WLS, Chicago, Illinois. Miss Moulton attended Northwestern University at Evanston, Illinois, where she majored in Journalism.

More, and still more bouquets to

Don Kelley, WLS Sports Announcer, on his brand new daughter, Margaret Michael Kelley.

A Puzzling Question!

On his recent personal appearance tour, Edgar Bergen did not know what to do about Charley McCarthy. Railroad officials were skeptical about Charley being baggage, and they couldn't figure him as being a passenger. Bergen almost went in the baggage car. But he solved the problem by placing McCarthy in a valise below his berth.

RURAL RADIO friends, send us your requests for pictures and songs that you would like to see in RURAL RADIO, and we'll do our very best to give them to you. Let us hear from YOU!

The Educational Hour, featuring Texas schools and colleges, is Station WBAP's contribution to educational progress in Texas and the Southwest.

Every Saturday morning from 8:45 until 10:15 two Fort Worth schools and two Texas colleges are presented in variety programs. Fifteen minutes are allotted each high school and thirty minutes each college. The programs are varied and have attracted wide attention both from educators and the radio audience at large. Students write, produce and participate in the programs. If possible, important historical dates furnish the central theme around which the presentations are built. Most of the broadcasts reach the main studio by remote control.

Personal

With the dove season in full swing in Texas, the WOAI staff has turned en masse to get in on the early stages of the season. The hunters include Lew Valentine, Production Manager, Corwin Riddell, Chief Announcer and Hoxie Mundine and Charles Jeffers, control engineers. So far no casualties are listed among the personnel—and it looks as though that goes for the doves, too.

Strictly Personal



(THE SOLEMN OLD JUDGE)

Howdy Neighbors!

Broadcasting history is being made today. The recent red hot news flashes which came to us direct from the focal points in Europe suggest a very interesting and worthwhile development in world affairs. The man on the street is getting news uncolored and without editorial shears, in the form of speeches delivered by European statesmen bearing directly upon very important events.

It was our pleasure to present the first broadcasting of an American National Convention back in 1924 when we worked in Chicago. The public was amazed at the verbal picture presented by way of radio direct from the Democratic and Republican convention halls. These broadcasts uncovered the political wheels as they turned. The foibles and idiosyncrasies of politicians at work and at play opened many eyes. Radio has continued to do just that thing for the past fourteen years. There is no conflict between the written word as published by our newspaper brethren, and the spoken word as presented by radio. Each has its definite place in modern life.

When the sewing machine was invented a big hue and cry went up throughout the land that it would wreck the textile industry. Instead of wrecking it, it improved it a great deal. The statement that progress is the law of life is not news, but it is well to think about now and then. There is always room for new ideas, and radio is a comparatively new one. However, the principle of it isn't so new. Long before printing was discovered or invented the world listened to the town crier. Now we have a lot of town criers sprinkled all over America and most of the world to tell us what is happening.

Radio does a swell job with bulletins and comments, but we fail to see how it can steal the thunder away from the printed page. People love to see things in print, and the pictures that go with them. They keep

With
GEORGE HAY

them around the house for months and sometimes years. This little story is not just for the purpose of justifying radio. Radio doesn't have to be defended. It is a tremendous power for the distribution of education, news, and amusement. If it had not been right and proper it wouldn't have lived even for the past eighteen years. Scientists tell us that there are much greater things in store for us in the near future. These things will very probably come along whether you and I like them or not, so why not accept the facts and get all the good we can out of them, then throw away the bad? That same sewing machine which was regarded as such a whirlwind not many years ago is practically dated now. Perhaps if we will stop a moment and realize that man is not expected to carry the world on his shoulders, these things would take their proper place and be beneficial to all. In the meantime we rest assured in the knowledge that our experience and co-operation with the newspapers has always been pleasant in so far as we were concerned.

Miss Hattie Mai Bennett of Franklin, Kentucky, writes:

"Does Floyd Gibbons, the famous war correspondent and news broadcaster, have one eye, or does he just wear the bandage for no good reason?"

"Are 'Salt and Peanuts' on the air? If so, where?"

Floyd Gibbons lost an eye as a war correspondent during the World War about twenty years ago. He is a man of excellent character and great ability, and is not the kind who would wear a patch on his eye for decoration.

"Salt and Peanuts," according to our latest information, are broadcasting from WHAS, in Louisville. They appeared at WSM two different times for several weeks each.

Mrs. W. H. Dobson, Sr., of Nashville, writes:

"Was our best commentator, Boake Carter, taken from radio programs on account of national politics?"

Mr. Boake Carter appeared on the Columbia network for quite a while. We have no idea why he is not on the air now, but frankly, we do not believe that politics is in any way responsible. Mr. Carter appeared on a commercial program. His contract evidently came to an end and the chances are he will soon return to the air. However, we suggest that you take the matter up direct with Mr. Carter, care of the Columbia Broadcasting System, New York, or the Columbia Broadcasting System itself.

WSM Grand Ole Opry

(Continued from page 5)

in America. Many of the seventy-five performers have been idolized since the program started. This group stands supreme . . . and seldom is a newcomer admitted. Thousands of newcomers come and go through the years and only by exceptional merit does one "crash" the Grand Ole Opry cast.

Other old-timers in addition to Uncle Dave Macon are Paul Warmack and the Gully Jumpers, George Wilkerson and the Fruit Jar Drinkers, and the Possum Hunters, formerly led by the late Dr. Humphrey Bate, holder of an M.D. degree from Vanderbilt medical school, and now led by his son.

It seems appropriate also to mention Sarie and Sallie, just a couple of country girls that keep their listeners in stitches with their dialogues on country problems. They are newcomers but already are breaking into big money with personal appearances. They are the only all-feminine act in the cast.

When the Grand Ole Opry started there was an immediate protest from the Nashville citizenry. Solemn Old Judge Hay was accused of making the city the laughing stock of the nation—the hillbilly capital. Besides, they said, the ardent radio fans of those days wanted something else on their local station than the endless ear-splitting "breakdowns" of the fiddlers and mouth-harpers.

But Hay stood firm. He saw in each mail thousands of letters from people who liked the program—people in whose lives it filled a long empty place. They urged that the program be continued. It has been.

Meanwhile the Nashville citizenry, though not reconciled to the point of listening to the program in any large numbers, are beginning to be proud of the fame it has brought the city. Maybe hill-billy capital is not such a bad tag for Nashville after all.

As Tennesseans tour the country in their automobiles, they find filling station operators, lunch stand proprietors, hotel keepers, and other people everywhere who give them a smile and an extra touch of service because of where they come from.

And the Grand Ole Opry has held forth with steadily growing prestige through more than 600 weeks, more than 2,500 hours of continuous broadcasting. It is unique in radio, a strange slice of Americana—the homespun voice of America speaking to the homespun heart of America, through the new invention of radio.

Family Gossip

By PEGGY STEWART

Dear Friends:

With the Fall season in radio well under way, I'm sure lots of you are wondering where various artists have gone if you don't find them on the stations where you usually hear them. As I have said, it is almost impossible to keep up with the moves of all your favorites, for some of them move quite often, but we will tell you as quickly as possible where you may get them again as the news comes to us. We have had so many nice letters about Family Gossip, and appreciate your saying you like it. We also appreciate your understanding that there is necessarily a delay in furnishing all the information you request by mail. I hope you each have a very pleasant and thankful Thanksgiving.

Mrs. John Jones, Georgetown, Indiana:

Here is the information you requested about John Tillman of WHAS. He was born in 1917 in Clio, Alabama, has blue eyes and brown hair, is five feet ten inches tall, and weighs 150 pounds. He is not married, nor related to anyone in radio. He did his first radio work at WSB in Atlanta and went from there to WHAS. Bill Bryan, the other announcer from WHAS you asked about is 25 years old and was born in Lakeland, Florida. He has brown hair and eyes, weighs 160 pounds and is six feet, four inches tall. He is married and has no children. He has broadcast from several stations and has made personal appearances. He is a pianist and singer besides being an announcer.

Miss Hazel Bonnell, Waupaca, Wis.:

Tommy Watson was born in Elsimore, Missouri, in 1912, and in his brief career he has been on 300 radio stations and both NBC and CBS. He is married to his former partner, Billy, who sometimes appears on his programs now. They were married in 1937. He first appeared regularly with one station at KMMJ, Clay Center, Nebraska, and then with WIBW. He is five feet, eight inches tall and weighs 126 pounds.

Mr. Will H. Mullins, Greeneville, Tennessee:

"Huckleberry," who was at WSM, is now with KNOX in Knoxville, Tennessee. The Tennessee Valley Boys are Herald Goodman, Joe Forrester, Howard Forrester, Virgil Atkins, and William Byrd. Herald is 38 years old, married and has a boy and a girl. He has been in radio since 1925 and has been on many network programs including "The National Farm and Home Hour." Joe is 19 years old and has had a little professional experience before joining the T. V. Boys. Howard is only 16 and he is also getting his start in radio now. They were both born in Hickman County, Tennessee. Virgil Atkins was born in West Virginia, and has had radio experience with NBC and several stations. He is married and has a little girl. William is 18 and was born in Franklin, Tennessee. He has played with local groups over WSIX in Nashville before going to WSM.

Mrs. Lydia L. Wallis, Rienzi, Mississippi:

Montana Slim is broadcasting over the Columbia network daily except Saturday and Sunday, at 9:15 A.M., Eastern Standard Time. This will also answer the question for many others who have made the same inquiry.

Mrs. Homer Wimpee, Kemp, Texas:

Lasses and Honey are not regularly with any radio station at present. They have recently appeared as guests with WFAA in Dallas.

THUMB-NAIL SKETCH

Sunshine Sue of WHAS is really named Mary Workman and was born November 12, 1915, in Keosauqua, Iowa. She has brown eyes and hair, and is five feet, five inches tall, weighs 125 pounds. She is married to Sam Workman who is 22 years old, and was born in Mount Zion, Iowa. He has light brown hair and brown eyes, is five feet, ten inches tall and weighs 140 pounds.

THUMB-NAIL SKETCH

Tilly Boggs, heckling spinster of WHO's Sunset Corners Frolic, was born in Iola, Kansas, and has been in show business for fourteen years. She first appeared at WHO in 1934, with Gaylord McPherson as "Tillie and the Sheriff." Loves to dress up for her part in the show, clowns off stage as well as on, and says she is not superstitious—"just careful."

Mrs. S. B. Roberts, Glasgow, Virginia:

We have understood that the Monroe Brothers have been recently with WMC in Memphis and have had no other news about them.

Mrs. Virginia M. Weeks, Albany, New York:

So far as we know Asher and Little Jimmie are not broadcasting at present and are on a personal appearance tour. They have not returned to WSM.

Mrs. Olvia Cunningham, Webbs Roads, Kentucky:

The Delmore Brothers are broadcasting from WPTF, Raleigh, North Carolina (680 on your dial) and Milton Estis, who used to be the Master of Ceremonies with the Golden West Cowboys is also at that station with them. Your questions about Judge Hay are answered in the thumb-nail sketch.

Mrs. Lottie Mathis, Benton, Mississippi:

We do not know where Buck Tuner is at present, nor can we tell you the whereabouts of the Texas Drifter. It would take one person all his time to keep up with the Drifter, who never knows himself where he is going next; he is really a "drifter" and makes no plans ahead.

Mrs. Einar Dahlstrom, Oneida, Ill.:

The part of the Old Wrangler on the Tom Mix show was taken by Percy Hemus and the Old Gardener has been played by both Dan Hosmer and Berry Hopkins. Bradley Kincaid is married and has four children: Alene, Barbara, Jimmy, and Billy.

Miss Beulah Lang, Wilton Junction, Iowa:

Gene and Glen are now broadcasting on the red network of the National Broadcasting Company from Chicago.

Miss Myrtle Penrod, Poolville, Texas:

Parker Willson of WBAP played character parts in the "Hope Alden" show and had none in "Judy and Jane." The Carter Family from WBAP are not the same as the family of the same name which broadcasts from Del Rio, Texas.



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