



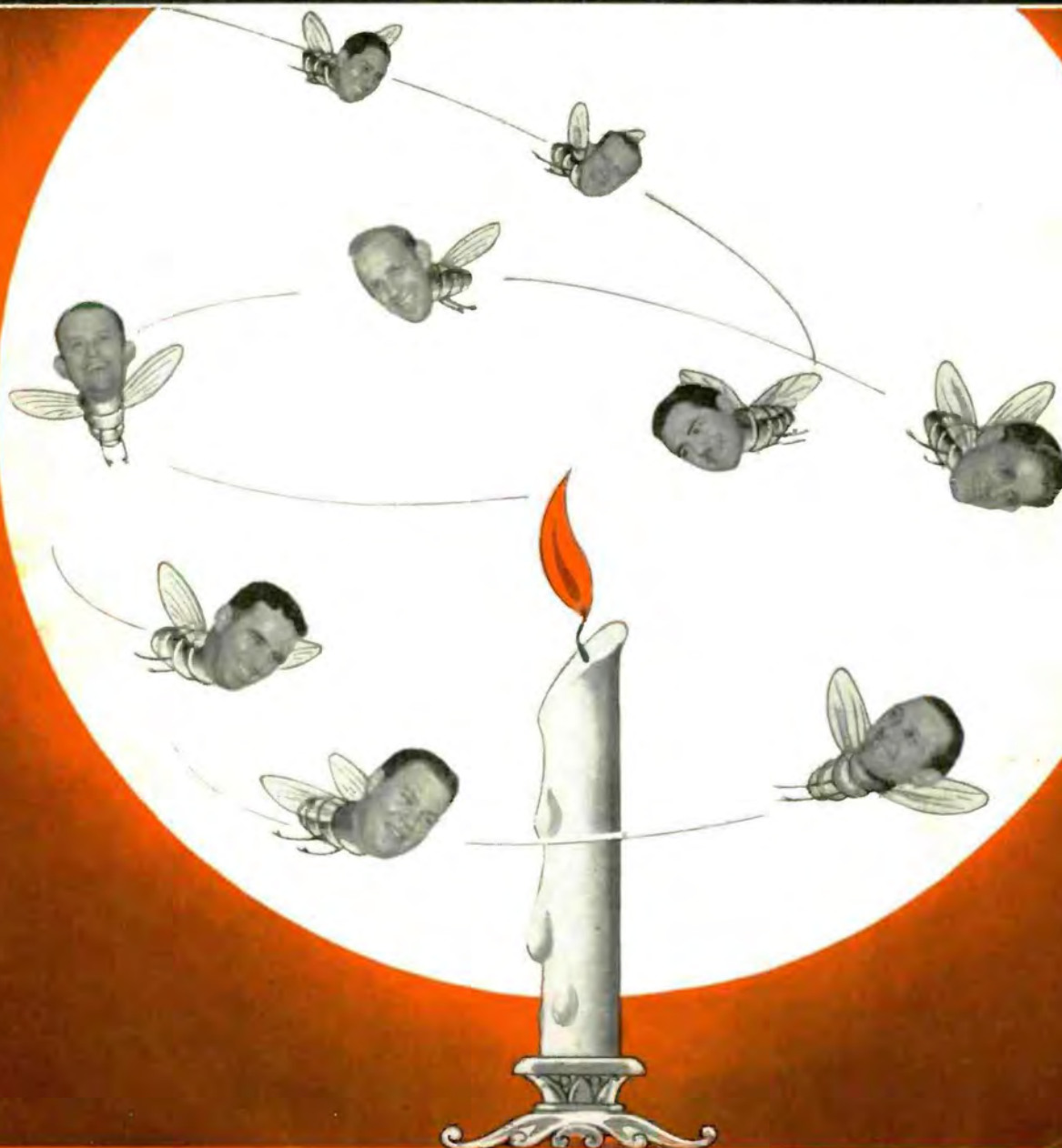
Rural Radio

Vol. 2, No. 1

FEBRUARY, 1939

Ten Cents

THE ONLY MAGAZINE PUBLISHED EXCLUSIVELY FOR RURAL LISTENERS!



WOAI "Jitterbugs" Take Time Out to Circle Around Rural Radio's First Birthday Candle

Our First Birthday

NEWS • STORIES • ARTICLES • FOUR PICTURE PAGES

1939		FEBRUARY					1939
SUN	MON	TUE	WED	THU	FRI	SAT	
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MOON'S PHASES: Full Moon, Feb. 4th; Last Quarter, Feb. 10th; New Moon, Feb. 19th; First Quarter, Feb. 26th.
 HOLIDAYS AND FESTIVALS: Abraham Lincoln's Birthday, Sunday, Feb. 12th; St. Valentine's Day, Tuesday, Feb. 14th; George Washington's Birthday, Wednesday, Feb. 22nd.
 BIRTHSTONE: Amethyst, symbol of sincerity.

Our First Birthday!

You'll find RURAL RADIO all dressed up in a new party dress for our first birthday, and never have we had a more interesting task than selecting the material for this issue! From the very front cover, with the WOAI "Jitterbugs" circling around the candle, to the last page, we believe you'll find this the most sparkling issue of RURAL RADIO that ever went to press. Even the RURAL RADIO Round-Up pages have a new format, and we hope every one of our readers will get as much pleasure out of reading the magazine as we have had in putting it together!

It's a real thrill to look back to the first issue of RURAL RADIO that came out a year ago and see the additions and improvements we have made—and we especially wish to thank our many loyal friends and subscribers for their help and suggestions during the past year. We ourselves are going to try to make every single issue of RURAL RADIO better than the one before, and we only hope you and your friends will keep right on letting us hear from you this year just as you have in the past!

February Birthdays

Here are some of the birthdays that come in February. If you wish to send a birthday greeting to any of them, please address it to the person at the given address—not to RURAL RADIO.

Blanche Catcher, sixteen-year-old subscriber of RURAL RADIO, Postelle, Tennessee, February 12th.

Beverly Freeland, of Kay Thompson Chorus, CBS, February 2nd.

Hubert Hendrie, CBS Tenor, February 5th.

Richard Bonelli, tenor; John Allen Wold, CBS announcer, February 6th.

Larry Harding, CBS announcer, February 8th.

Harry Swan, Animal Noises on "Let's Pretend," February 11th.

Lonnie Glasson, KARK, Little Rock, Arkansas, February 14th.

William Jannay, CBS "Howie Wing," February 15th.

Mildred Bailey, CBS Songstress, February 16th.

Kenneth Roberts, CBS announcer, February 22nd.

John McCormick, WHO's Publicity Department, Des Moines, Iowa, February 23rd.

This Month's Front Cover

Circling around RURAL RADIO'S First Birthday Candle are the Jitterbugs of Station WOAI, San Antonio, Texas. This instrumental group provides those swing arrangements of modern tunes, heard over WOAI each Friday night at 6:15 P.M. The Jitterbugs include Pat Flaherty, head jitterbug; Jean Sarli, Bill Harris, Manuel Medellin, Johnny Walton, Billy Geyer, Jesse Gonzales, Billy Spencer, and Parker Siddell.

This Month's Story Harvest

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Rural Radio

VOL. 2, NO. 1

FEBRUARY, 1939

Headed for Fame at Fourteen

*The astounding story of Warren Luster,
WOAI's Newest Discovery*

By WALTER ZAHRT

WARREN LUSTER is a typical fourteen-year-old boy—a wiry, tousled-haired little fellow whose counterpart you can find anywhere among a bunch of boys swimming at the old swimming hole or earnestly engaged in a sand-lot baseball game. There is probably nothing about him to strike you as being unusual—except that he might have the edge on his companions in the way of sparkling enthusiasm and down-right lovable boyish personality. With a grin as wide as from here to the barn, hair that has a tendency to go in a good many directions, and a frank, open countenance, he's a youngster that you'd like to have as your own son.

Yet Warren—a whiz at "duck on the rock" with his gang—can stand at a studio "mike" and absolutely electrify people in thousands of homes with a singing voice that is nothing short of astounding. In his teens, he already has the range and delivery of many a polished, mature singer!

Some people are born with an already determined capacity for singing. If you will glance over any list of great vocalists you will find that all of them had been endowed with just the right kind of throat structure to provide a smooth, clear flow of notes. Most of them also possessed an instinctive knowledge of pitch and melody. It's something they didn't learn, but possessed from the start. Perhaps in Warren Luster we are seeing a present-day example of the making of a musical master—as we listen to a voice that is flexible, true and natural without benefit of years of practice and study. Just listen to Warren singing such songs as "Ah, Sweet Mystery of Life" or "The Rosary" over WOAI and you will understand what we mean.

Some people say that the boy's unusual ability comes to him by heredity.

That may be true, for both his parents have always been musically inclined. His mother—a native of Waco, Texas—even in her conversation exhibits a pleasing well-modulated voice of noticeable quality. For many years she has been a student of the best in music. Warren's father—who, sadly enough, lived just long enough to see his boy through preschool age—had been a musician all his life. In fact, at the time of Warren's birth, his father was orchestra leader for the Garrett comedians trouping through Wellington, Texas. Since the death of his father, Warren has been capably guided by a firm but gentle maternal hand . . . his mother always encouraging him to use the splendid voice which showed signs of great promise even while he was still very young. Through her efforts Warren also entered amateur juvenile theatricals—taking to light drama and song avidly and developing a clever knack at natural comedy.

But of all such things, he likes best the study of ballads and classics of years ago. He knows their history; for he has spent hour upon hour reading everything he could put his hands on to learn more about the great masterpieces. What's more, he can sing many of them—not only give voice to them, but understand them through the instinctive feeling by which he interprets the true meaning written into them. Though he reads music well, he is just as much at home rendering selections which he has learned by ear.

In the course of transitions and new programs which any radio station knows, announcers and artists are prone not to be overly enthusiastic when they hear claims about new personalities that come in at intervals. But down at WOAI everyone is rather excited about the possibilities this boy Warren may have . . . due to the



WARREN LUSTER
Fourteen-year-old singing marvel,
heard over WOAI every Friday
night at 9:45 P.M.

easy way in which he sings, and to his evident sincerity. Boys at his age are apt to have their heads turned if they do something well and get acclaim for it, but Warren doesn't seem to be bothered a bit by the attention he is getting and the enthusiasm that is shown for his talent. He is not the least bit stagey—but walks up to the microphone in true boyish fashion, a little conscious of himself until he starts to sing. Once in a song, he seems to be entirely oblivious of anything going on about him, putting everything he has into one of the most natural demonstrations you could hope to hear. He feels every song, without making faces and "putting on," though he squints his eyes a little or lifts his eyebrows without any thought of what he's doing, as he sings the lines that carry deep-seated emotion.

Those who know something about voices have claimed that this boy will probably never undergo a decided change in his physical singing equip-

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Backstage with the T.C.U. Band

About the only thing in the nation that could match Texas Christian University's great 1938 Football Team was the T.C.U. Band . . . here it is . . . symphonies, "jam sessions" and all . . .

By WILLIAM JOLESCH

FROM swing to Bach and back—with this punny phrase the Horned Frog Band of Texas Christian University describes itself when broadcasting its program every Sunday night. "Backstage with the T. C. U. Band" is a weekly feature of Station WBAP, Fort Worth, home of the famous pigskin Frogs.

The band's young leader, Don Gillis, has two special enthusiasms. His predilection for the radio station is equalled only by his inspired direction of the band, and he divides most of his time between the two. Hence the broadcast is a legitimate offspring of his efforts, a sort of symphonic synthesis.

Typical programs contain music like Schubert's "Unfinished Symphony," Bach's "Komm Susser Tod," Wagner's Prelude to Act III of "Lohengrin," Hoagy Carmichael's "Star Dust," Newman's "Street Scene" and "Tiger Rag." Peter De Rose's "Deep Purple" is the band's theme song. Gillis arbitrarily divides music into six categories: popular, novelty, jazz, march, symphony and symphonic jazz. He holds that in each class there is both good and bad music, and from each class he attempts to select only the best for his listeners. The response to his programs has convinced him he is off on the right beat.

Many people think it strangely orthodox that a college band should "swing it" between halves at a football game. They are used to the band strutting up and down the field and emitting strong blasts of military marches. Not the T. C. U. band. Instead, it gathers in a little huddle in plain view of the stands and gives a "jam session." The crowd roars—and loves it.

Comments leader Gillis: "The Horned Frog Swing Band is just part of the show. People listen to the jazzy music because they prefer it to marches. The purpose behind the arrangements played is in no way cultural. The band is just part of the entertainment unit of a football game."

Shortly after a recent broadcast the interior of the T. C. U. bandhouse, point of origin of the broadcasts, burned. The furnishings were nearly all ruined. Officials and spectators were inclined to blame the blaze on the music which had just been played rather than on any kind of incendiarism or carelessness.

Don Gillis began his career at T. C. U. in 1931 as a student. Four years later he became director of the band. During the interim he had received his degrees both in music and the arts. At present he is working

on his master's degree in music for Columbia University. Last summer he and his wife vacationed in New York. Don attended classes by day and outdoor concerts by night.

This is the first year of the series called "Backstage with the T. C. U. Band." There are thirty-seven members in the organization, and several of them serve as arrangers as well as musicians. George Campbell and Ed Loe transcribe swing music, Wayne Dunlap takes care of symphonic jazz, and the conductor handles the heavier classical compositions.

Long and tedious rehearsals are part of the make-up of every broadcast and of the concerts which the band presents periodically. Every number heard in public is memorized, and many of those broadcast are implanted in the memories of the members.

Each week's script is written jointly by Gillis and Nelson Olmsted, WBAP's announcer of special events. Usually



DON GILLIS, CONDUCTING



THE TROMBONE SECTION GOES TO TOWN

the pair wait until Sunday night before starting. Since the program doesn't go on the air until 10:30, there is nothing to rush them particularly provided they don't waste time. About 6 o'clock ideas may begin to form, and after a light supper at one of their homes, they set to it with typewriters and paper. Their wives watch the clock. Both men work in the same room and are never more than a stone's throw apart. First Gillis hits on a pun, and then Olmsted hits back with another equally as mortifying to the musical masters. "Music mild and wild," cries one. "The three S's," yells the other, "Sibelius, Strauss, and Stravinsky."

Members of the band are usually ready and waiting when the conductor and announcer dash in with the copy and about thirty minutes to go before they're on the air. Enter Gillis, but no house lights dim and no celestial hush falls over these boys. A mighty cheer rings out and is answered by a still mightier one. Frequently this exuberance carries over the micro-

phone. From the opening announcement—"We're backstage with the far-famed Horned Frog Band to take you back to college, not so much for education as relaxation, not so much for attainment as entertainment"—until the final sign-off, this enthusiasm never lets up. This was remarkably demonstrated when "The Girl Friend of the Whirling Dervish" was the main course at one of their Sunday nightcap broadcasts. Every one in the band took part, even Don. In fact, he played the almost forgotten man—Hector J. MacTervish, none other than the whirling dervish. The notorious girl friend had little to say, but Hector's mutterings before an embarrassed microphone bore a strange resemblance to Mortimer Snerd's. This number was followed by the Largo from Dvorak's "New World Symphony."

And so are these programs built and arranged by the leader who contends that to most people the Bach is worse than the bite.

WLS Christmas Neighbors Club Aids Crippled Children



TO COUNTLESS little crippled children, the warm-hearted listeners of Prairie-Farmer Station WLS have brought rejoicing—a measure of independence, and the gift of "getting around."

Approximately \$7,000 was contributed by the WLS Christmas Neighbors Club to a fund for wheelchairs which are being distributed throughout seven states.

Contribution of WLS listeners topped that of any other radio service project in Chicago, announced Harold Safford, WLS program director, who spent much time and energy in making the project a success.

Wheelchairs have already been distributed to ninety-eight hospitals and children's wards, and thirteen visiting nurses' associations throughout Illinois, Michigan, Indiana, Wisconsin, Iowa, Missouri, and New Mexico.

The fund has not yet been exhausted, and more wheelchairs will be sent out as requests from new sources are received.

In 1935 the WLS Christmas Neighbors Club distributed 134 radios through ten states and Alaska. In 1936 153 radios were sent to fifteen states. In 1937 203 wheelchairs were distributed through Illinois, Indiana, Wisconsin, and Michigan.

Most unique of all the generous contributions made by WLS listeners this year was a presentation of three muskrat pelts to a fur marketing division of a large mail order house, with directions that the check for the pelts be sent to the Christmas Neighbors Club. This contribution came in January 7.



BAND HOLDS ONE OF ITS FAMOUS "JAM SESSIONS" BETWEEN HALVES

He Knows All the Answers

If you salt your soup too much, ask Henry what to do.

If food sticks to frying pans, he'll answer that one too.

*No matter what the household hint you may desire to know,
Henry gives the answers on the Radio!*

By MARGARET MARY JOSLYN



HENRY HORNSBUCKLE

First and only male household hinter on the air, Henry (Merle Housh) presents a program of hints for homemakers called "Henry's Exchange" over station WLS 1:45-2:00 P. M. Monday through Friday (CST)

SAY, Mother, why don't you whip a teaspoonful of baking powder into the mashed potatoes to make 'em light and fluffy?"

"For heaven's sakes, John, get out of the kitchen. You get under my feet. Go read your paper."

In thousands of kitchens, harried housewives shoo their inquisitive husbands out the door. Because, almost invariably, a husband sniffing into pots and peering into pans is a trial to a woman.

But there is one man whom countless homemakers welcome like a prophet into their kitchen every day of the week, from Monday through Friday. The man is Henry Hornsbuckle (Merle Housh) of Station WLS, and his program, "Henry's Exchange" (1:45-2:00 P. M. CST) elicits an average of a thousand letters a day from his listeners.

"Henry" is the first and only male household hinter on the air. And "Henry" seems to know just about everything that's helpful to homemakers—from recipes for extra luscious raisin pie to cleaning willow furniture.

He probably knows more practical household hints than any other man in America—thanks to his listeners who pour their pet recipes and step-saving tricks into his mailbox.

How did a mere male become Supreme Judge of the Kitchen?

"Well," says Mr. Housh, "I've always been interested in things around the house. Of course, you know the old saying about a prophet being without honor in his own country. . . . I suppose I was forced out of the private kitchen and on to the public air by my mother and my wife."

Merle adds with a twinkle in his eye: "My wife is mighty respectful to me now, when I walk into the kitchen. Every day I bring home new hints to her—and she is on her way to becoming the smartest housewife on the block."

Merle first glimpsed his idea for

the program about six years ago. It was late at night—he couldn't sleep—and he had already read the latest detective story in the house from cover to cover. He went down to the kitchen for a midnight snack, and over his cold chicken sandwich and milk he picked up a book of household hints to read.

"My," mused Merle, "this is interesting reading. It would make a fine radio program."

The idea germinated in his mind until this past fall, when he suggested "Henry's Exchange" to WLS executives. They were frankly skeptical of a man trying to tell women about homemaking. However, they decided to give it a try. So "Henry's Exchange" was launched. More than 800 letters came in the first week, and within two months, daily mail counts were sometimes approximating 1,500 letters.

From one Illinois housewife, "Henry" recently received a letter containing 256 hints gathered by three generations of housewives in her family.

Merle, who is in his early thirties, was born in Dennison, Kansas. When he was about nineteen, and radio was becoming popular, Merle spent a lot of time listening. He played a guitar, sang a little, and hit on an idea for a rural act.

Looking for a partner, he found Truman Wilder in a grocery store playing a harmonica. They teamed up as Henry Hornsbuckle and Hiram Higsby and sold this act to WIBW.

In 1928 Hiram and Henry were auditioned at WLS. Executives feared the program might be a bit too rural to go over, but decided to give the boys a chance. They were put on the WLS staff, and it wasn't long before Hiram and Henry with their "Ain't We Crazy?" song became one of the most popular acts on the Prairie Farmer station.

After a few years the boys took a CBS contract, then went to WGAR in

Cleveland, Ohio, for eighteen weeks. Here the act split, and Merle broadcast for various stations throughout the Middle West. In Des Moines, Iowa, he built eighteen different combinations of acts, all of them commercially sponsored.

But the homing instinct was strong in Merle—and WLS was home to him, so he returned to the Prairie Farmer station.

Merle is versatile as a one-man band. Although best known as Henry Hornsbuckle, he is also familiar to radio audiences as Morpheus Mayfair Manchester, a sleepy son of Mississippi. Merle can switch from portraying character roles to writing scripts or announcing or playing a guitar without batting an eye.

Mrs. Housh, Merle says, has enjoyed traveling around the country from station to station—but they are both ready to "stay put" for a good long time now. Especially as Mrs. Housh has so many wonderful household hints she wants to try out!

Here are a few of the countless bits of homemaking lore that Henry broadcasts from his Exchange:

"When you boil cabbage with meats and wish to keep the leaves from falling off, cut the cabbage in quarters, make a small groove at each end, then tie it around with string. When cooked, remove string, and cabbage will be all together."

"Here's a hint from Mishawaka, Indiana, that starts at the barn. If your husband feeds ensilage to the milk cows, be sure and have him feed

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Radio's Typical American Dad

The fascinating career of Jack Roseleigh, who plays the part of Papa Young in "Pepper Young's Family"

By HAROLD HALPERN

THE rich, full, masculine voice of Jack Roseleigh, who portrays the role of Sam Young in the Camay serial "Pepper Young's Family," is frequently commented upon by listeners who regularly visit with the Young family each Monday through Friday over both the blue and red networks of the National Broadcasting Company. In Mr. Roseleigh's characterization of the trusting, devoted father endeavoring to keep his family happy together through the many complexities of modern life, dialers see a true counterpart to many of the problems that daily confront them in their own pursuit of happiness.

Whether they be domestic or business difficulties, Sam Young, in the person of Jack Roseleigh, meets them with a firm but gentle hand in a manner that draws a deep analogy to contemporary family life. Sincere, hard-working and honest, the character of Papa Young epitomizes the typical American father.

Much of the fine realism that Mr. Roseleigh reveals in his portrayal can be attributed to the fact that he himself is a parent. An actor who has made a notable success on the stage, in the movies and on the radio, in real life he is a happily married father of three children.

The long and varied acting career of Mr. Roseleigh began at the age of sixteen in the city where he was born, Nashville, Tennessee. The Boyle Players, a local stock company, engaged him for a small role in one of their thunderous melodramas titled "Down the Slope." After eight weeks of one-night stands in many southwestern towns, the Boyle Players returned to Nashville and Jack returned to Tarbox High School. Convinced of his acting ability, young Roseleigh organized his own repertory group while still in school. When he left school, a number of his classmates joined with him in carrying the performances of the young actors to audiences within commuting distance of their homes.



PEPPER YOUNG'S FAMILY AT HOME

L. to R.: Mary Young (Marion Barney), Peggy Young (Betty Wragge), Papa Young (Jack Roseleigh), and Pepper Young (Curtis Arnall).

By this time he was fairly well known to many of the older actors of the various road companies which visited Nashville, and when the opportunity to join a troupe traveling eastward came, Roseleigh accepted. He had heard much of New York's Broadway, the mecca of aspiring actors, and he wished to see what it was like.

While Roseleigh *saw* Broadway, he did not conquer it, and when the troupe began its homeward trek, young Jack tagged along, the fires of ambition for the theatre still burning brightly in his heart. Years of acting and traveling with numerous troupes added to his experience, and when the group he was playing with headed for New York one summer in 1917 Roseleigh was glad for the opportunity to try his chances with the casting directors again. This time he succeeded and the fall of 1917 found him making his Broadway debut in "Treasure Island."

At various times afterward he played opposite many famous stage stars. He appeared with the late Pauline Frederick in "The Scarlet Woman," Francine Larrimore in "Chicago," and Ethel Barrymore in "Scarlet Sister Mary." His greatest success was achieved in the stirring war play "What Price Glory." Serving as understudy for the late Louis Wolheim who was playing the leading role, Roseleigh was preparing to leave with the road company of the play when he was informed that Wolheim had been taken seriously ill.

Stepping into the breach, he filled the role so admirably that he won

the unanimous approval of all the drama critics, which was quite a distinction in itself.

Hollywood soon beckoned and Jack Roseleigh left Broadway for the fame and fortune of the silent celluloids. His brilliant performances in the Goldwyn production of "The Light in the Clearing," and Wm. Fox's "Bare Fists," are still remembered by veteran movie-goers. Yet despite his success in his first movie roles, motion pictures did not appeal to him too greatly. Accustomed to regular acting assignments, he found he could not remain idle while story writers dabbled over suitable material for him. Staying to complete the terms of his contract, he made two more pictures for Fox and once again returned to Broadway.

Back on Broadway the theatre was in a parlous state. Play production for the period was at a very low ebb. Financial difficulties resultant from the stock market crash of 1929, had reduced the number of play backers considerably. While there were many playwrights and actors available, somehow there was a general apathy towards the theatre on the part of these play "angels" and the public as well. It was one of the bad years in the theatre cycle.

Yet an actor with as much ability as Mr. Roseleigh would never remain idle long. Radio claimed him and in 1931 he made his debut in a detective drama series broadcast over Station WMCA in New York City.

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Smilin' Cowboy Bill

By MARJORIE GIBSON



WHEN you hear a WLS announcer say, "Here comes six feet one of Smilin' Cowboy," you can be sure he's talking about Cowboy Bill Newcomb. The description fits him to a T. For he has one of the most engaging smiles you'll see anywhere. And when he's togged out in his cowboy outfit, with his big black sombrero, black and white boots, and white silk kerchief tied loosely about his neck, he cuts a striking figure. He has twinkling blue eyes and dark brown hair that waves slightly. He's of Scotch, Irish and English descent.

Cowboy Bill was born down in the Missouri Ozarks 26 years ago last

September 29th, on a farm three miles north of Caledonia on Big River. He used to go giggin' down in Big River with his dad and younger brother, Lawrence, or with a group of the neighborhood boys. The biggest fish Bill ever speared was a 36 pounder and "it liked to drown me before I got him out," chuckled Bill, as he related the experience.

"In the winter we did a lot of ice skating and in the summer we'd go swimming in the river just about every day. Most of all we went hunting and trapping. I remember one day I shot a big bob cat off a limb high up in a sycamore tree. When the cat landed, he lit amongst the

dogs and tore at them, almost chewing them to pieces, and then made his escape from the howling dogs. I couldn't get another shot at him because he disappeared into the brush."

During his boyhood days on the farm Bill became an expert horseback rider and an expert roper. He works constantly on trick roping as a hobby and breaking horses is still his idea of a good sport. Some day Bill hopes to have a big cattle ranch of his own down in the Ozarks.

When he was just a little fellow, even before he could walk, he crawled out of the back yard one day and managed to make his way to the top of a nearby bluff. The fact that there were copperheads and rattlers in the vicinity disturbed the tiny rover not in the least. He sat complacently with his feet swinging over the edge and watched an excited group of people below as they frantically searched for him. Bill admits he was too young to remember the experience, but he often heard the story told as he grew older.

Cowboy Bill first became interested in singing during his school days when he attended a little one-room schoolhouse. Although he recited pieces oftener than he sang, he frequently sang at socials and entertainments around the countryside.

Not until he went to live in Spavanah, Oklahoma, did Bill learn to play the guitar. He picked it up in order to accompany his dad on the fiddle rather than to accompany himself as he sang. By the way, Bill himself is learning the fiddle now and hopes to be able to play as well as his dad. The others joined Bill and his dad in their musical pastime, and first thing they knew they were playing for dances and entertainments around that part of the country. That eventually led to a radio audition at WMBH, Joplin, Missouri, following which they appeared on the station for seven months.

Then came a series of amateur contests which Bill entered as a Cowboy Singer. He won his first one at Webb City, Missouri. Out of that he got a trip to Springfield with expenses paid. He won first place again and had his expenses paid to KMOX, where he made a guest appearance on the air as winner. That was only the beginning. While in St. Louis, he entered 15 amateur contests. Out of the 15, he won 12 first prizes, two seconds, and one third.

A little more than a year ago Bill won another amateur contest. This time it was a contest sponsored by the WLS Home Talent Shows under the direction of Arthur MacMurray. As a result he appeared for a month on the National Barn Dance. After that Cowboy Bill joined the staff of WLS. Now you can hear him on the early morning Smile Awhile, the National Barn Dance, occasionally he appears on Homemakers Hour, he's on "Pat's Afternoon Special" once a week, and he's featured on the Pinex show at 8 each morning.

Congratulations Pour In On Our First Birthday

These came from Radio Station Executives:

Hearty congratulations on the **FIRST BIRTHDAY** anniversary of **RURAL RADIO Magazine**. You have faithfully kept your promise to give readers a different yet interesting magazine. . . . Please accept my best wishes for continued success during 1939.

W. L. COULSON, Executive Manager, WHAS.

On the eve of publication of your February Birthday Issue, I believe you will look back with pardonable pride upon the first year of **RURAL RADIO**. . . . We, at **WFAA**, realizing how much radio means to listeners in isolated communities, feel that through **RURAL RADIO** their enjoyment of programs has been increased because they can see pictures of, and read stories about, the personalities they hear on the air. . . . With all good wishes for the continued success of **RURAL RADIO**.

MARTIN B. CAMPBELL, General Manager, WFAA.

Congratulations to you and your staff on the fine progress **RURAL RADIO** has made in its first year of publication. . . . Your subscribers receive not only a fine magazine of interesting reading, but undoubtedly gain more pleasure from their radios by getting to know better through **RURAL RADIO'S** pages the stars who present their favorite programs.

I hope your second year and all succeeding years will be as successful as your first, that **RURAL RADIO** may prosper and continue to serve your subscribers—our audience.

GLENN SNYDER, Manager, WLS.

During the past twelve months I have watched with a great deal of interest the growth of **RURAL RADIO**. In my estimation your magazine has done a great job and served a real purpose. Now Mr. and Mrs. America can read about their favorite local or sectional talent in a magazine dedicated to this exact purpose. . . . In bringing attention to "local" programs and "local" talent, **RURAL RADIO** has done a commendable job. Here's to a bigger and brighter year in 1939.

WILLIAM FAY, Manager, WHAM.

Permit us to congratulate you most heartily on the magnificent progress you have recorded in twelve short months in building **RURAL RADIO** into a valuable radio institution. . . . We refer not alone to the growth of the publication in circulation and number of pages, but equally as to the vast improvement of typographical appearance, and the wide variety and excellent choice of material used, and the general aliveness and readability of the magazine. . . . Station **WSB** is proud to be associated with you in this enterprise, and you may always count on "The Voice of the South" to inform the public concerning your plans and development. With all good wishes.

LAMEDIN KAY, General Manager, WSB.

May we at **WOAI** congratulate you upon the first birthday of your brilliant magazine, **RURAL RADIO**. We feel sure that each succeeding birthday **RURAL RADIO** celebrates will mark an even greater advancement by this noteworthy publication—what is to our way of thinking the one magazine that gives rural listeners a complete and interesting picture of the many personalities being heard on the air. . . . Our very best wishes for your continued success.

HUGH A. L. HALFF, President, WOAI.

I have long been conscious of the high hopes the editors and publishers of **RURAL RADIO** have for the success of this publication, in that it might supply a long felt need of listeners outside the large centers. . . . That it has fulfilled these hopes and ambitions is evidenced by the fact that it is now a most attractive and interesting publication and is firmly established as a radio necessity in thousands upon thousands of homes throughout the United States. . . . I am sure in the years to come that many other enthusiastic readers will be added and that it will continue to uphold the highest traditions of its publishers.

HARRY STONE, General Manager, WSM.

We congratulate you and your associates for a splendid job establishing and maintaining **RURAL RADIO** through the many and varied vicissitudes of its first year. . . . We feel that this magazine renders a distinct service to listener and broadcaster; and we wish for it and you the unqualified success that its high quality and your unceasing efforts merit.

J. O. MALAND, Vice-President, WHO.

We wish to congratulate **RURAL RADIO** on its first birthday. . . . The magazine has been well received and is a valued arrival to the reading table of the rural listener. The introduction period is always the hardest, but each issue grows in prestige and favor, and I prophesy many more happy, and even brighter, birthdays, for **RURAL RADIO**.

HAROLD HOUGH, General Manager, WBAP.



Wake Up with a Smile

*The story of WHO's cheerful philosopher, Happy Hank . . .
who he is . . . what he does . . . and how he
gets children to do things . . .*

By WOODY WOODS

WAKE up with a smile on your face—and you'll be happy all day long—

So sings Happy Hank at 7:45 over WHO and the Corn Belt Wireless each week-day morning—and he means it with all his heart and soul. He sings and talks and plays to youngsters; but many a grumpy grown up has crawled into bed and out on the RIGHT side because of his cheery philosophy.

Happy Hank writes and directs and produces his broadcasts and plays all the characters in his programs. He even writes many of the songs he sings—songs that are in high favor with youngsters—and grown ups, too. His theme song, "Wake Up With a Smile on Your Face" is his own composition—words and music by Marc Williams, copyrighted and published by Joe Davis, Inc.

Happy Hank helps mothers, too. He makes games of tedious tasks. He conducts "dressing contests" and "pick-up parades." He contrives a new slogan each week, and he makes it desirable, not only to know the slogan, but to do something about it.

"Clean hands and face week," "Be careful crossing the street week," "Stand up straight week,"—they have a very special meaning when Happy Hank says them.

And when he looks through that magic telescope that sees right into the microphone and out over the air and into the radio receivers and out through the loud speakers in all of the homes where little ones are listening—why, then he can check up on all his young friends; and he knows how many boys got dressed in three minutes and how many little girls got into their clothes during the dressing contest time, and how many youngsters are practicing this week's slogan.

Oh, you can't fool Happy Hank if you are a little tot; but you don't want to fool him anyhow, because he sings such catchy songs and he plays the most exciting games, and he does the most interesting plays and he gives away the nicest things. He's just the kind of fellow that any boy or girl is proud to call a friend.

And, of course there are Squeakie— and Popcorn.

Squeakie is one of the busiest little men you ever heard of. He likes the girls pretty well, does Squeakie, so he's always rooting for them to win the dressing contest; and Popcorn is a little dog that watches the clock and yips when it is time for the contest to be over; and that is the signal for all the boys and girls to line up in front of their radios so Happy Hank can look through his magic telescope and see "who won today." (Although Happy Hank, himself, plays all the characters on his programs; you would never know it unless someone told you.)

Now Happy Hank is always telling the young folks about a certain breakfast food called Coco-Wheats. He allows it is about the best breakfast food there is anywhere, and he says every grocer ought to have it, and if you find a grocery store where they don't have Coco-Wheats, you just tell that grocery man he can get it from his jobber; and when he gets it you can have some of that delicious cocoa-coated wheat cereal for your breakfast.

But that isn't all you get when you buy Coco-Wheats, because on each package is a little envelope, and in that envelope is a Happy Hank pitch pipe; and then Happy Hank blows a terrific blast on his radio pitch pipe so all the children can hear it and want one of their own.

"Now," says Happy Hank, "you keep the pitch pipe to help open and close our programs each morning; and you save the envelope it comes in, and you find an unusual animal picture, and you send the picture and the envelope to Happy Hank at WHO, Des Moines; and each day the judges will pick out the ten most unusual pictures, and the winners will receive a Sally-Hug-Me-Tight doll, or a fine mechanical train with lots of track, or a fire engine that throws a stream of water twenty-five feet"—or whatever Happy Hank is giving away that week.

Then comes "Winner Time" when the names and addresses of the day's



HAPPY HANK OF WHO

Shown here with Squeakie and Popcorn and their magic telescope. They are heard over WHO and the Corn Belt Wireless each weekday morning at 7:45 A. M.

winners are read; and the "Somebody's Birthday" song, and Happy Hank and Squeakie and Popcorn sign off with a chord on the guitar.

The folks at WHO know Happy Hank as Marc Williams, a native Texan who was a real cowboy on ranches from the state of his birth to Montana and back again before he was persuaded that the voice had carried melodies across Western ranges while he stood lonely watch over beef on the hoof would please the folks who listened to radio programs.

You've heard about the mail carrier taking a long walk on his vacation. That's Happy Hank for you. In his spare time—though where he finds any spare time is a mystery—he plays leading roles at the Little Theatre—"Just for the fun of it," he says. His lovely blonde wife played opposite him in one play at the Little Theatre; and everybody said that theirs was one of the smartest performances that has ever been turned out there.

Ten years a cowboy singer, and someone discovered his remarkable talent for entertaining children; so for the past three years he has been delighting youngsters with his droleries, with his rare ability to make games out of household chores, to take the sting out of "must" and "don't."

Into a busy life he has found time to crowd many activities—phonograph recordings, dramatic acting, a series of lectures at Union College on "Southwestern Music and Folk Lore" during the summer of 1938—and, of course, selling Coco-Wheats. Does he sell it? Well, he's got *me* eating it!

"Hoe-Down King" Sho' Can Sing!

All about Pop Eckler, the man who lost his voice and promptly found it . . .

By LESSIE BAILEY



POP ECKLER AND ALL THE YOUNG 'UNS

Here are Pop Eckler and all the Young 'uns, poised for action on WSB's noontime Cross Roads Follies. L. to R.: Curly, Tex, Pop and Red, and seated, Kay Woods.

IF HE'D never been fired as a fireman, Garner "Pop" Eckler might still be riding the rails in the cab of an L & N engine, instead of heading the popular "Pop Eckler and His Young 'Uns," a daily feature of WSB's Cross Roads Follies.

But what the railways didn't want, the airways certainly did, and from the time he changed, his instrument from shovel to guitar, Pop's star began to rise.

He had been playing at "hoe-downs" in and around his native city of Dry Ridge, Kentucky; ever since he was ten years old. His severed railroad connections convinced him that his talents had perhaps been misdirected, and so, armed with his guitar, he made his way to Covington. There he organized an outfit with a few of his hoe-down companions and competed in an amateur contest over Station WCKY. Much to the surprise of the Grant County Entertainers, as they called themselves, their act won first prize of \$100 and a week's engagement at the Liberty Theatre. That week lengthened into five, with broadcasts each Wednesday and Saturday nights, and so favorably did WCKY listeners receive the Grant County Entertainers that they remained there two years.

Pop's next berth was WKRC in Cincinnati, where he organized the Mountain Rangers, playing from the Hotel Alms, and from there he went to WLW as one-half of the Yodeling Twins. His partner was Roland Gaines, and to them goes the credit for inventing what is known as the harmony yodel. They aired their original type of yodel on a Tasty Yeast

show announced by Sidney Ten Eyck, and 36,700 pieces of fan mail the first week of the broadcast was Pop's cue to lose his voice completely. The Yodeling Twins folded immediately, and Pop went back to the farm he'd been brought up on near Dry Ridge to coax his vocal chords into service again.

They (the v. c.) were in no hurry to return to work, but after what seemed to Pop a couple of decades—in reality two months—he could speak and sing once more, and he joined WLW's Artist Bureau, which booked him for personal appearances. His home station claimed him next, and the Yodeling Twins, revived, made their bow to network broadcasting over NBC-WCKY's "Happy Days in Dixie." Most memorable feature of this program was Uncle Epham Jones' Auction Sale, and Pop, you will recall, as the auctioneer. The sounds of the stock which poor Uncle Epham had to part with, and which were produced by Pop and Roland Gaines without benefit of mechanical assistance, set a new high in barnyard imitations.

On termination of the Happy Days series, Pop and his partner pulled out for the East, and there they remained for nearly a year, broadcasting on Massachusetts and New Jersey stations. Back at WCKY he and Roland decided to part, and Pop Eckler's Barn Dance was organized. It was from the Covington station that he and his present company—Kay Woods (of the Southern Sisters, who were understudies to Vivian and Rosetta Duncan

in "Topsy and Eva"), Curly Collins, Tex Foreman (from Morehead, Kentucky, where Pop declares he rescued him from the Tolliver-Hogg feud, better known as the Rowan County War), and Red Murphy—came to WSB in 1936. His success in Atlanta may be measured by the fact that he has been forced to organize Unit No. 2 to meet the many demands he receives for personal appearances. The second unit, the Texas Wranglers, is headed by Gene "Uncle Ned" Sprirling.

In addition to Pop Eckler and the Young 'Uns' daily broadcast on WSB's noontime Cross Roads Follies, there is Pop Eckler's Jamboree, presented in Rome, Georgia, every Saturday night and in Atlanta on Sunday afternoons. Both units combine to present the Jamboree, along with the Pine Ridge boys, another WSB act of which Pop is guardian, and the result is a variety show featuring everything from buck dancing to tight-rope walking to lively comedy.

Pop confesses to these facts about himself: he is five feet, nine inches tall, weighs 160 pounds, is unmarried, likes eggs "with their eyes open," Lum 'n' Abner, wrestling, and 'coon hunting. His full schedule of broadcasts and personal appearances doesn't give Pop and the 'coons much of a chance, but when he gets a vacation he makes for the hundred-acre farm near Dry Ridge, Kentucky, on which he was born, and from then until he must return to work, his sole companions are his dog and his gun.



VOL. 2, NO. 1

FEBRUARY, 1939

E. M. ALLEN, Jr., Editor and Publisher
Jack Harris, Associate Editor
J. B. Allen, Circulation Manager

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An Open Letter from the Publisher

TWELVE months ago, in a little makeshift office equipped with a typewriter, a few tables and chairs, and an abundance of enthusiasm—the publisher and the staff gathered critically round the first issue of RURAL RADIO.

Proud of it as we were, and hard as we had worked to get it out, even the most optimistic of us realized that RURAL RADIO still had a long way to go.

To begin with, it was obvious that the first issue didn't have much of a format. The stories and articles were pretty mixed up. The layouts seemed to wander all over the page. And the type was like the story of the three bears—there was big type, middle sized type, and teensie weensie type.

But despite its imperfections, there was one thing about that first issue that could not be denied:

RURAL RADIO very definitely carried a punch! It was *different*. It was *wholesome*. After months of hard work and planning, gathering and discussing material, and sorting and selecting pictures—we knew we had hit upon one of the richest editorial fields in America!

As we saw it, and as we *still* see it, the 48 per cent of America's population that lives in rural communities represents both the backbone and the breadbasket of the nation. We believe that one of the greatest things that ever happened to this group was the invention of radio. We believe that, as a group, this audience has definite likes and dislikes. We be-

lieve that, on the whole, it likes local station programs better than the more sophisticated type of entertainment. And we *further* believe that back of these local stars lie score after score of stories just as *interesting*, just as *dramatic*, and just as *helpful* as anything that Hollywood or Broadway has to offer.

In other words, as we stated in our first editorial, we believe that folks who live away from the metropolitan centers want news of the people and the programs that serve them. They want information that will enable them to broaden the *scope* and *service* of their radio sets. They want to *see* the people who have been welcome guests in their homes these many years. In short, they want a magazine that will keep them *well posted* about the people and the programs that serve them best.

That *was*, and *is*, our conception of what our readers want from RURAL RADIO. And as we re-read the stories and articles in that first issue, we began to realize more and more clearly what a tremendous challenge it was to us to dig out such stories and pictures and present them in their most interesting light.

Whether or not that conception was correct, and something of what we have done to accept the challenge, may be gleaned from the following record:

No sooner had the announcement that RURAL RADIO Magazine was to be published been made, than thousands, *literally thousands*, of subscrip-

tions poured in, *though no living person had ever seen a copy of the first issue!* And the underlying theme of all these letters was, "We've been waiting for just such a magazine. It's the only place we can see and read the things we *want*."

During succeeding months, subscription after subscription has been entered; and as our Birthday Issue goes to press, *renewals* are pouring in at a rate almost unprecedented in the publishing world!

Last but not least, during our first year we have received thousands upon thousands of *letters* from our readers, complimenting us upon the magazine itself, requesting information and special features, spurring us on to even greater effort!

To all of our *readers* who, through their letters, their subscriptions, and their renewals, have added encouragement and enabled the magazine at last to stand on its own feet. . . .

To our *contributors*, who have so graciously contributed their time and talent in helping us keep the editorial content interesting and wholesome. . . .

And to the numerous *radio stations* throughout the United States which have co-operated so fully with us, both in sponsoring RURAL RADIO and in supplying material for it. . . .

To all of these we can only say that we cannot find words to express our deep appreciation.

Looking backward, we stand amazed at the tremendous amount of work which has gone into RURAL RADIO during the past twelve months.

All in all, in our first twelve issues there have been approximately 142 feature stories and articles, representing a total of approximately 14,000 words!

Added to this have been some 570 pictures, an average of 47 pictures an issue—not to mention approximately 134 special columns, editorials, and miscellaneous items!

Today, RURAL RADIO is definitely entering a new era. The trial period is over. Instead of the twenty-four-page issue we started out with one year ago, today's RURAL RADIO is a complete thirty-two-page magazine with a definite format, a definite purpose, and, as we confidently see it, a brilliant future ahead.

And to all who wish to share in this future, we can think of no better invitation than the simple promise set out in our first issue one year ago this month:

"With all our energy and all our power we will strive faithfully and ceaselessly to live up to the confidence you have put in RURAL RADIO. We will ever strive to make it the kind of magazine you want. We will seek to improve it month after month. We will guard its advertising pages against fraud and misrepresentation. *We will make of RURAL RADIO the voice of rural listening America, a voice that speaks your language month after month.*"

Winners in the Birthday Issue Camera Contest!

WE ARE especially happy to announce the winners in the Camera Contest for this month. Happy, because there were more entries than ever this past month, and because, too, we feel that the winning pictures of this contest in our Birthday Issue are particularly good.

The winners this month come from the states of Texas, Virginia and Colorado. The first prize goes to Mr. Ernest Hunt of Clarendon, Texas, and the second prize is awarded Mr. Everett Lane of Mine Run, Virginia. There was much consideration over the third prize, but the Judges' final selection was Mrs. Norma Ball, of Colorado Springs, Colorado. Mrs. Ball won second prize in our last month's contest, but her photograph was so outstanding that we are pleased to have her name again among our winners.

"Reflections," submitted by Mr. Hunt, is an excellent example of tone value, and the photographer's ability to capture the reflections in the water is outstanding.

"Portals" by Mr. Everett Lane is most unusual and a wonderful job of photographing the shadows.

Mrs. Norma Ball sent us "Snowbound." The balance and angle of focus in this picture is especially good.

*Send Your Prize Snapshot
Today*

Win a prize and watch for your name to appear in RURAL RADIO. Send us your favorite snapshot. The rules are simple, and the three prizes are—first place, \$3.00; second place, \$2.00, and third place, \$1.00.

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.



FIRST PRIZE—\$3.00 CASH
"Reflections"
Mr. Ernest Hunt, Clarendon, Texas



SECOND PRIZE—\$2.00 CASH
"Portals"
Mr. Everett Lane, Mine Run, Virginia



THIRD PRIZE—\$1.00 CASH
"Snowbound"
Mrs. Norma Ball, Colorado Springs, Colorado

RURAL RADIO ROUND-UP



1. Popular on both networks are Louise Massey and The Westerners. Reading, left to right, Dott, Milt, Louise, Alan and Larry.
2. Pappy Cliff Carl, Constable and Tom Barber, of the WHO Sunset Corners Barn Dance Frolic, needs no introduction.
3. Cowboy Bill Newcomb of Station WLS, all "dressed up, and ready to go."
4. "Hymns at Twilight," is presented over WSM every Sunday Afternoon at 5:30 P.M. (CBS). Left to right, Margaret Ackerman, Claude Sharp, Miss Frank Hollowell, Ovid Collins and Emma C. Pitt.
5. Jumping in and out of the rope he's spinning is duck soup to Eddie Evans, who appears on Pop Ecker's Jamboree on WSB's Noontime Cross Roads Follies.



RURAL RADIO ROUND-UP



6. The leading feminine voice, heard over the "Gang Busters," programs on the WABC-Columbia Network is that of lovely Noel Mills.

7. The five smiling gentlemen are Otto and the Novelodeons who are heard over Station WLS-NBC National Barn Dance and other programs.

8. Noontime Saturdays on WFAA, Dallas, are brightened by the Sagebrush Syncopators. Stomping it off are Bert Dodson, Walker Hancock, Jerry Scoggins (standing), and Freddie Martin and Emil Martin (sitting).

9. A new addition to Station WBAP is Winthrop C. Sherman, Sports Announcer, who previously was a member of the staff at Stations KNOW, and WACO.

RURAL RADIO ROUND-UP



10. H. C. Southard, Manager of Station WBAP, Fort Worth, Texas, came to WBAP in 1931 as an announcer and salesman.



11. Corwin Riddell and Tom Dickey and his Showboys of WOAI, with Fire Chief J. G. Sarran, are still having a big time.

12. Lem and Martha, (Mr. and Mrs. Tom Lewis), comedy stars of WHO's Iowa Barn Dance Frolic, and their good little dog, Lucky.

13. Barbara Brent is the latest addition to the staff of WFAA, Dallas, Texas. Her programs are features at 8:15 A.M. (CST) Monday, Wednesday and Friday.

14. WSB's Radio Cowboys. Hank Penny, Carl Stewart, Louie Dearman, Sheldon Bennett, and (seated) Sammy Forsmark.



RURAL RADIO ROUND-UP



15. This picture of David Cobb, WSM Announcer, was taken as he gave one of his early morning broadcasts.

16. Hank (Bobby Larson) and Joan (Aleanor Taylor), of "One Man's Family" have a good time in the studio when they are not broadcasting over the NBC-Red Network.

17. The WLW Boone County Jamboree, who present a stage show in Cincinnati each Friday evening.

18. The "Prairie Dream Boys," Jack Agee, George Egalite and Paul Saap from Station WNAX, Yankton, South Dakota, are well known for their versions of old-time tunes.

19. Important members of WOAI's Personnel are the Scotties, which Walter Zahrt, Publicity Director raised.



Home Folks on the Air

A new WHAM program of old-time songs and ditties that is winning thousands of friends in the East . . .

By ART KELLY



THE HOME FOLKS GATHER AROUND WHAM MIKE

ONE of the liveliest times of the day around station WHAM is between three forty-five and four forty-five in the afternoon. During that time is presented the happy-go-lucky "Home Folks Hour." This program is a newcomer to WHAM and is arousing much favorable comment among listeners in rural as well as urban areas. The group came to Rochester early in January from WCFL, Chicago, and since then has come to feel absolutely at home in the "Flower City."

It's a funny thing, but in the East programs of the down-to-earth type are few and far between. The reason for this is hard to figure out. However, WHAM's new program of old time songs, hoe-downs, hillbilly ditties and ballads of the plains and hills is rapidly becoming established as one of the most popular matinee productions in WHAM's listening area.

Featured on the sixty minute program are: Doc and Carl, the Kasper Sisters, Chuckwagon Boys and Chuckwagon Joe, Barbara and Larry, Little Betty, Gen Kasper, Fiddlin' Larry Jeffers and Accordion Al . . . as bright a group of entertainers as ever showered real honest to goodness American entertainment on an appreciative audience.

It's interesting to meet the gang on the "Home Folks Hour." Every member of the outfit has an interesting story to tell and every one has an enviable record in the world of radio.

Doc and Carl for instance hail from the hills of old Virginia. Doc plays the guitar and Carl fingers a swell five-string banjo. Together they sing hymns and songs of the hill folks.

Little Betty Jeffers, six years old, is the sweetheart of the group and wins the hearts of her listeners with her well-presented yodel specialties.

Barbara and Larry Jeffers were born in Jackson, Florida, and have a colorful record in both radio and vaudeville. Incidentally they are twins and claim little Betty as their sister.

The Kasper Sisters have appeared on the National Barn Dance, Pappy Cheshire's Barnyard Jamboree, vaudeville, and have worked on nine stations. The girls, Betty and Gen, work as a harmony team with Betty playing the guitar.

Joe Franks—"Chuckwagon Joe"—hails from Chicago and has four years of radio work to his credit. He plays the guitar and thumps a mean "doghouse"—bass fiddle to you. Elmer Witte, otherwise known as Accordion Al, was born in San Francisco, California. He is an expert accordion player and has traveled with the WLS Road Shows, appeared on the Barn Dance and with Hal O'Hallaran.

The gang was up a tree to answer the question: "How many songs do you have available?" but they compromised on the round number—twelve hundred.

WHAM presents the "Home Folks Hour" Monday through Friday at three forty-five o'clock. The show is sponsored by the Consolidated Drug Company of Chicago.

We Looked It Up

The longest river in the U. S. is not the Mississippi but the Missouri. The latter, 2,475 miles long, is five miles longer than the former.

★

The appearances of birds are very misleading. Three pounds is a great weight for a bird, and the ordinary wren seen so often about the barn weighs only 2¾ drams—approximately 1-3 of an ounce.

★

The fastest living creature is the cephemyia, a small rare fly that looks like a honeybee. Scientists estimate that it can reach a speed of 800 miles an hour—more than twice as fast as the fastest airplane.

★

The world's loudest noise was the volcanic explosion of the Island of Krakatoa in 1883. It was heard by human ears more than 1,400 miles away.

Just a Minute

And Other Talks

By DR. JOHN W. HOLLAND

Pastor, WLS's Little Brown Church of the Air



DR. JOHN W. HOLLAND

There were only twenty people in Dr. Holland's first congregation. But today, thanks to radio, his talks bring comfort and inspiration to millions.

A MINUTE is long enough to express the kindest affection to our loved ones. It is long enough for a man to tell his wife that he appreciates her sacrifices for the success of their home.

It is long enough for a woman to tell her husband that his forays into the world of moving events by which he earns enough for the well being of the family, are all appreciated.

It is long enough to think for sixty seconds upon some little vice that may be fastening itself upon your nervous system.

It is long enough to make a resolution for a settled and more useful life, which will take a whole life time to carry out.

It is long enough to change the direction of your entire life if it needs to be changed.

A minute is time enough to wing a prayer toward God for the upholding of your courage, and the establishing of better moral standards with His help.

Sixty little seconds can be big enough space of time to whistle to our COURAGE, and pull our purposes to the sticking point.

★ ★ ★

No Time to Worry

One day a little girl asked Mark Twain to write in her autograph album. He wrote, "I have known many sorrows, most of which never happened at all."

Anticipating trouble merely adds compound interest to ninety per cent of human happenings. If all the things we fear and worry about happened to us, what a world of woes we would have! If every cloud that comes up out of the Southwest was a storm breeder, and each northeastern gale brought on a sleet, we had better be dead than alive. But it does happen that even northeast winds carry blessing, and clouds shade the earth with their healing shadows, or refresh the face of Nature with their welcome showers.

When we anticipate our sorrows, we really multiply them. In *Pilgrim's*

Progress there is the story of the lions at the roadside. They looked perilously near, as Christian came up along the path. His first impulse was to run away, but some influence within him impelled him to go forward. As he came up within close range of the lions, he found that they were chained, so that they could come only to the edge of the road. He took courage and walked safely between them.

Haven't you often been tempted to turn back, because of the evident obstacles to your progress? If you have not you are something plus a human being.

May I tell you two or three things that I have tried out: The worst can't happen to a child of God. Even if things seem fatal, there's the climax of our faith in the continuance of existence. Two or three times I have wondered how it would be possible to go ahead, but the expected disaster, like a threatening cloud, slid around and did not strike me.

The other thing I have discovered is that an attitude of faith toward the so-called ills of life minimizes the time to worry about them. Look at life's troubles through plain glass and not through a magnifying glass of worry.

The other thing I want to mention is that a lifting of the mind and heart a moment, now and then, throughout each day, will bring additional power with which I can face life. Prayer does help to gird the mind, to guard the heart, and galvanize the will.

★ ★ ★

The Well That Never Runs Dry

Down in Alabama lived a widow with several children. She had a very hard time making a living. On her farm was a noted well at which many travelers stopped. This ingenious widow, who didn't have time to pump water for her three cows, devised a scheme which worked. She put a watering trough at the pump, and had a sign painted: "We are glad that you like our water, but pump a little more than you drink." After that the

thirsty travelers vied with each other in keeping the watering trough filled.

What a world we'd have if people would only pump a little more than they drink. I was reading about Napoleon. In his chess game of check-mating kings and princes for 15 years, he drank more than he pumped. He took three inches from the stature of Frenchmen, left 1,000,000 dead Frenchmen on the battlefield, and died, leaving the trough dry.

In the operations of manufacturing, it is the desire of the hirers and the hired, each to get just a little more water than they are willing to pump. This causes most of the troubles. When labor organizes to get its pound of flesh, and operators organize to get their last possible profit, the public finally comes to a dry trough.

There was once a man who lived on the street we children took to school. There were some great old apple trees near his fence, whose branches ran far out over the sidewalk. The old gentleman never ran us boys away from the fruit. A neighbor asked him why he did not get a dog to keep us away. I was informed that he replied, "Those apples will never make me poorer, and they may help the boys to grow."

There is too little of that spirit abroad in the world. Everyone is thirsty, but does not take time to give the social pump a few strokes and leave something for somebody else.

In a home, where one member tries to absorb all the ease and comfort of the home, the home runs dry. Where each member tries to add more to the life of the family than he takes, happiness is the result.

Of old it was said, "It is more blessed to give than to receive," and choice souls through twenty centuries have found that it really is true.

Let's do a little better job of sharing in 1939.

Who's Who Among Our Contributors

During the past year, RURAL RADIO has been blessed with one of the finest and most loyal groups of contributors any magazine ever had.

Here are some of them. We thought you would like to meet them. And we here at RURAL RADIO wish to take this opportunity to thank each and every contributor again, publicly, for the enthusiasm and co-operation they have shown in supplying the articles and stories that have marked the first year in the life of this magazine.



ART KELLY . . . WHAM Publicity Chief. Along with writing, also does early morning announcing. Born in New Hartford, N. Y. With WHAM four years. Married. Hobby: plunkin' a banjo. Ambition, to travel and see how rest of the world lives. Likes hill-billy shows.



WILLIAM JOLESCH . . . WBAP Publicity Director. Born on the Fourth of July, 1915, in Ennis, Texas. Graduated from University of Texas in 1937 and Columbia University School of Journalism in 1938. Got first writing experience with Ennis Daily News, joined WBAP last year.



LESSIE BAILEY . . . WSB Continuity Editor. Born in Atlanta, Ga., 1911. Graduated from University of Georgia. Worked as feature writer on Atlanta Journal's Sunday Magazine and for WGST. Likes: football, barbecue, books (fiction, biography, travel), and Charlie Smithgall.



DICK JORDAN . . . Publicity Director, WFAA. Born in Forney, Texas, 1915. Got B.S. in Journalism at Southern Methodist University in 1937, and joined WFAA. In college, was correspondent for Dallas Journal, and handled publicity for two Dallas night clubs.



JOHN LONG, JR. . . . WHAM's Chief Engineer. Got radio bug in 1912 from crystal set. Active in radio since 1916, first as amateur, then as commercial operator. School, Rensselaer Polytechnic Institute. WJZ two years, WHAM twelve. Hobbies: boating, photography, swing music.



WOODY WOODS . . . Publicity Director WHO. Born in Richmond, Ind., 1895. Early experience: motion picture operator, singer, bit player in dramatic stock, theater publicity, commercial photography, booking office, and business promotion. With WHO three years.



WALTER ZAHRT . . . Handles Sales Promotion, Merchandising and Publicity for WOAI. Born a Hoosier, reared a Chicagoan, married a Dallas redhead. Past history: Wrestler at Purdue University, worked with two advertising agencies, Chicago World's Fair and Texas Centennial, and WOWO.



JOHN McCORMICK . . . WHO publicity department. Born in Des Moines, Iowa, 1915. Graduated Drake University Department of Journalism, worked for United Press, joined WHO in 1937. Likes radio. Spends spare time on mother's truck farm. Has mania for books. Married. Has one boy and one girl.



MARCUS BARTLETT . . . Musical Director of WSB and Georgia Ambassadors, also WSB's football reporter, pianist, special events announcer and funny paper reader. Now a senior and Phi Beta Kappa at Emory University. With WSB nine years. Born in Richland, Ga., 1910. Unmarried.



HAROLD HALPERN . . . Writer for Radio Feature Service. Born in New York City, 1916. Finished High School and went to work for N. Y. Sun. Joined WGSB, went with R.F.S. in 1934. Has written numerous radio articles for newspapers and magazines. Ambition: to have more time for writing.



AL SISSON . . . WHAM's News Editor. Studied at Cornell, Columbia and Syracuse Universities. Was head of Dramatic Department at Ithaca College, taught school eight years, then entered radio at WHAM. Ambition: to be a news commentator. Hobby: collecting oddities in the news.



MARJORIE GIBSON . . . Fanfare Reporter on WLS Homemakers Hour. Where born: Does not say. When: Definitely has no statement to make. Ambition: It's a secret. Editor's note: The article in this issue marks Marjorie's first appearance in R. R., the first of many, we hope.



HERB PLAMBECK . . . WHO Farm News Editor. Born in Davenport, Iowa, 1908. Very active in 4-H Club work and farming, won scholarship to Iowa State College. Was assistant county farm agent and Farm Editor Davenport Democrat. Joined WHO 1936. Married. Hobby: everything pertaining to farming.



MARTIN RACKIN . . . Press Agent for Bob Ripley. Born in New York City, 1913. Educated "in the school of hard knocks." Has done "a little of everything, including stunt flying." Turned to publicity "because it's the only business in the world where you can come and go as you please." Likes: working for R.



BILL ROGERS . . . WHAM early bird announcer. Born in Thompsonville, Mich. Plays piano as pastime, only doesn't have much time because he attends University of Rochester in meantime. Hobby: masonry, sports: tennis. Ambition: to be a front-line radio network announcer.



PEGGY STEWART . . . Our Family Gossip Editor. Born, reared and educated in Nashville. Married to Tom Stewart, WSM Continuity Editor and announcer. One son, fourteen months old, called Terry. Favorite food: watermelon. Sport: horseback riding. Blond hair, blue eyes.

How to Bake a Birthday Cake

Miss Marshall just couldn't resist offering this menu in celebration of our first birthday. . . . If there's a February birthday in your family, we hope you'll enjoy it, too . . .

By MARION MARSHALL

THE very first birthday of RURAL RADIO! Let's plan the little fellow a birthday dinner any housekeeper might prepare for the February birthdays in her family. Now, if you wish to make this a very special occasion with an air of big-doings, celebrating and what-not, decorate your table with tiny American flags and colors, and other patriotic motifs. As you remember from your American History, our distinguished patriot, George Washington, was born in February and in this way we may do him honor. We suggest this menu which may be elaborated upon or streamlined at the pleasure of the hostess.

Fruit Cup

Roast Duck or Chicken
Bread Stuffing
Baked Spiced Oranges
Buttered Peas and Onions
Giblet Gravy
Bowl of Salad Greens
Relish
Vanilla Ice Cream
Angel Food Cake

This menu has been chosen because the necessary supplies may be found in the homes of many of our readers. From the fruits canned during the summer, select two or three different kinds of fruit, cut the fruit into small cubes and add part of the juices. Top each cup with a red cherry for the eye appeal. On these same pantry shelves may probably be found canned peas which combined with onions make for a dressed-up flavor. And who doesn't have a favorite relish prepared for just such an occasion? From the flock of fowls in the yard, select a nice fat bird and—but every good cook knows exactly how to stuff and roast a fowl to a queen's taste.



RURAL RADIO'S FIRST BIRTHDAY CAKE

Baked Spiced Oranges

Baked spiced orange is something different and very delicious. Here is how that is done. Choose large-sized oranges, cut in halves. Loosen segments in each half with sharp knife or scissors. Top each with:

1 teaspoonful brown sugar
1/2 teaspoonful of butter
Sprinkle of nutmeg and cinnamon

Bake in moderate oven about 45 minutes, or until well heated, and the butter, sugar and spices have penetrated the fruit.

Vanilla Ice Cream

2 cupfuls scalded milk
1 cupful sugar
2 tablespoonfuls flour
Yolks 2 eggs
1 teaspoonful gelatine
1 tablespoonful cold water
1 1/2 pint heavy cream
2 teaspoonfuls vanilla

Scald the milk in the double boiler and add sugar and flour which have been thoroughly mixed. Cook for 15 or 20 minutes. Pour over the beaten egg yolks, return to the fire and cook two minutes or until mixture coats the spoon. Add to this while hot, the gelatine, which has soaked for 5 minutes in one tablespoonful of cold water, and chill the mixture. Whip the cream until stiff and fold into the cooked mixture. Add two teaspoonfuls of vanilla and 1/8-teaspoonful of salt. This mixture may be frozen in

an electric refrigerator or the hand-turned type freezer.

Angel Food Cake

1 cup (8 to 10) egg whites
1 1/4 cup sugar
1 cup flour
1 teaspoonful cream of tartar
1/8 teaspoonful salt
1/2 teaspoonful almond flavoring
1 tablespoonful water

Sift sugar and flour separately and measure each. Then sift them separately three more times. Whip egg whites lightly. Add salt. When half beaten, sift cream of tartar into them and continue beating until whites hold their shape. Divide sugar into fourths and add each fourth slowly to the beaten egg whites. Do the same for flour. Pour into angel cake pan and bake in moderate oven about an hour.

White Icing

To convert this cake into a birthday cake, make an icing as follows:

2 egg whites
2 cups sugar
1/2 cup water
1/2 cup white Karo syrup

Combine sugar, water and Karo syrup and boil until it reaches the hard boil stage. While this is happening, beat the egg whites stiff, then pour sugar mixture over egg whites slowly beating vigorously all the while. Smooth this on the cake while hot. Now you have a birthday cake, begging for a pretty red candle.

Will Facsimile Take the Place of the Newspaper?

By JACK HARRIS

It hardly seems likely . . . but certain it is that radio's newest brain-child will bear watching



David Stone shows how Facsimile set will look on top of the regular receiving set. Now they are not for sale. But in time, after WSM and other leading stations of the country complete their pioneering experimentation, Facsimile may become a regular addition to the radio set—bringing news and pictures and features of the world in printed form right into the home.

Facsimile signals are transmitted over the air just as is regular sound broadcasting, using normal power and assigned broadcasting frequencies.

Thus WSM will transmit Facsimile reproductions on its regular clear channel frequency of 650 kilocycles and with its regular power of 50,000 watts.

At midnight, the powerful Nashville station will cease broadcasting for the ear and begin its broadcasting for the eye, through Facsimile. The present experimental permit allows transmission of Facsimile from midnight, Central Standard Time, to 6 o'clock in the morning.

As copy is sent through the transmitting machines at the WSM studios, the receiving set attached to radios in American homes reproduces that copy instantly.

One might assume that the WSM transmitting hours of from midnight into early morning would prove prohibitive from the dial-twisters' point of view.

Such obstacles, however, have been overcome through the installation of an automatic time-clock.

At any hour, the receiving set can be tuned to WSM (650 kilocycles), the hour set for midnight, and then automatically at that hour the Facsimile

(Continued on page 30)

MORE than meets the ear is going on in the radio industry these days.

Behind the programs that entertain you nightly is a cavalcade of men who have toiled untiringly to perfect the medium of radio—on both the sending and receiving end.

As a result, the radio reception of today is not to be compared with that of other days. For engineers, who toiled by midnight oil, have approached perfection.

But they have not stopped their endeavors.

At WSM, Nashville, 50,000 watt station, engineers stay on duty after the midnight sign-off hour, and when the entertainment features have ended they begin experimentation in a new field, *Facsimile*.

Facsimile, pronounced *Fac-sim-ilee*, is the latest field of radio re-

search, a development that adds a new dimension to the entire radio field.

For simply stated, Facsimile means the broadcasting of the printed word and pictures.

It means that pictures and stories can be sent without wires into a receiving set located in homes throughout the country. And it really means more to rural America than to any other section.

For when scientists and engineers have perfected the art, Facsimile will be the means of bringing news and information to persons otherwise cut off from such by reason of their location.

Facsimile is still in the experimental stages, and therefore, to a large degree, an unknown quantity.

What is known by most followers of radio and its trends is that Facsimile is a means of transmitting over the regular broadcasting channels not only sound, but also printed matter and pictures, including even half-tone reproductions.

An attachment on the regular radio set receives these pictures and words on a roll of paper two columns wide. The variety of what might be received in this manner in one's own living-room is still a matter to be determined by the experimenters, led by Nashville's 50,000-watt radio station, WSM.

The principle of the transmission machines installed at WSM does not vary greatly from that of wired photo, which is a well-established part of leading American newspapers.

Copy to be sent over the air is inserted in a scanning machine. Then light from a small electric bulb is focused as a tiny spot on the copy. By means of the photo-electric cell the light is converted into an electrical tone signal varying in loudness to correspond to black, white or halftones of the copy. The scanning machine takes the place of the microphone and is connected with regular broadcast equipment in much the same manner.



This is the way the message looks as it comes out of the receiving set.

RED

RADIO FARM DIGEST

It is exceedingly nice to celebrate a birthday, especially a first one, and that is just what RURAL RADIO is doing this month. Looking back over the 12 copies of RURAL RADIO we believe that it has steadily improved, and many of you have been kind enough to tell us. As proof of this we submit the following letters from friends who subscribed for the magazine even before it was in print and have thought enough of it to keep every one of the 12 copies. Here's hoping that RURAL RADIO will grow better and reach out to many more friends during the next 12 months!

"Just a note to tell you how we have enjoyed RURAL RADIO the past year. I have every copy put into book form in notebook cover. They are just the right size and all the photos are just dandy. We especially like the picture part as that is one of my hobbies, radio star pictures. So I really have a prize in my radio album. I intend to subscribe for another year as soon as my time is out. I would like pictures of radio announcers as we hear them every day on all story programs and feel like we would like to see them as well as hearing them. It would be nice to have a guessing contest of announcers by their voices. Thanks for everything."

"Mrs. Orel L. Patterson, Benjamin, Texas."

Maybe we do not give pictures of as many announcers as you would like. Which ones would you wish to see? The contest you mention might be very interesting.

"I subscribed for this magazine before the first copy was off the press, and, believe me, I wouldn't be without it. It is the grandest magazine I know about. I read it from cover to cover and enjoy the pictures of the people I hear on the air most every day. I have kept every copy and refer to them quite often. Please send my magazine right on so I won't miss a single copy. I think it is improving with every issue. I am just an ardent admirer of this grand magazine."

"Mrs. Charles P. Witt, Calgary, Texas."

"I am sending for RURAL RADIO for another year. I have been getting it for twelve months and I think it's the grandest book I've ever read. I can hardly wait to get my book of the stars. So keep up the good work this next year just as you have done in the past."

"Miss Ruth Shaw, Ivo, South Carolina."

"I sent in my subscription to RURAL RADIO for a year, sight unseen, before the first issue was out and have thoroughly enjoyed each issue."

"I enjoy the Round-Up of pictures very much and especially the stars of WSM as that is my favorite station. I also enjoy the stories about different radio stars, such as the one of the Texas Drifter. After hearing the voices of people until they become so familiar that they seem almost like personal friends, it is a pleasure to see their pictures and read articles about them in your wonderful magazine, RURAL RADIO."

"A radio fan."
"Miss Myrtle Tucker, Bankston, Alabama."

"I am sending one dollar for renewal of RURAL RADIO. I have all of the copies up to December. I sent my first dollar before the paper was printed and think it is a wonderful little paper. I wish to begin with the January number, please. I wish you the best of everything for the coming year."

"Mrs. Lillian Tomlinson, Shelbyville, Ind."

"Please find enclosed one dollar and coupon for which send me RURAL RADIO for one year starting with the November number, and also the RURAL RADIO Album of radio stars. I am a few months ahead of

the expiration as I am one of the first to subscribe soon after the birth of this fine magazine. I only wish instead of a monthly copy your complete magazine could reach us weekly and I would willingly pay more to get it weekly. You must know I am more than pleased with it.

"Mrs. Marion Schnurr, Latonia, Ky."

HELP WANTED

Beginning this month, we are starting something that will be fun for everybody!

What we want you to do is read through this issue of RURAL RADIO, pick out the story or article you like best of all, and then send us a post card telling us which one you vote for!

That's all you do. We will keep a record of the votes as they come in, and the person who wrote the story or article that gets the most votes will get a prize. If the writer is a woman, we'll send her a box of candy. If a man, we'll send him a bright new tie!

It will be fun to vote for your favorite, and next month we'll announce the winner's name. So send your vote in now! The writers will appreciate your vote, and it will also help us to know what kind of stories and articles you want us to print in RURAL RADIO.

Many thanks!

THE EDITOR.

"I received my first copy of RURAL RADIO about the latter part of February last year and have ever since intended to write to tell you how much I enjoyed it. I am very interested in radio, especially station WHAS. I know every announcer by their voice and read a lot about that station."

"Sincerely,

"Ethel, a sophomore of Great Crossing High School, Georgetown, Ky."

We consider these letters regular birthday letters. They have been a real pleasure to read and a great inspiration to work harder to give our readers the entertainment they are seeking. Especially do we wish "Ethel, a sophomore of Great Crossing High," to know that we are happy to hear from her. We welcome letters from school girls and boys.

"I haven't written to you before, although I have received RURAL RADIO Magazine eight months. I read the letters you receive from other people and thought I would write too. I cannot praise your magazine high enough. It is just the right magazine I have been looking for. I listen to the radio stars and wonder what they look like.

Now I just can hardly wait to get my RURAL RADIO. I have a boy nine years old. When he goes to school, I get to read it first, but if he isn't in school, or gone, he reads it first. We wish to congratulate you for producing such a fine magazine. We sure do enjoy every page of it. My son listens to Honey and Jam-up and was he tickled when he saw them in the December number.

"Mrs. Zora Stephens, Yamacraw, Ky."

Mrs. Fay Morgan expresses her appreciation to the Editor of RURAL RADIO in three verses of rhyme:

"I thank you for the Christmas gift
It was very kind of you
I was glad indeed to get it
And read it through and through."

"So I am sending you a bill
Enclosing it in here
And asking you to send RURAL RADIO
Through all the coming year."

"And now as I am very prompt
Please send the album too
Best wishes for your magazine
And this from me to you."

"Enclosed find one dollar for which please send RURAL RADIO one year and the free Album of Radio Stars. Also, if you can, I'd like to hear more about this man named Allen Sisson. Sisson is a name we very seldom hear because we are the only Sissons in this part of the country."

"Yours very truly,

"Elmer Sisson, Whiting, Iowa."

"I've intended sending you my dollar for some time as I do enjoy getting the RURAL RADIO Magazine with all of those fine pictures and stories. I would like to see more pictures of WLS and WSM as those are my favorite stations."

"Very respectfully,

"Rudolph Wetteman, Daggett, Michigan."

"I sent for a three months' subscription to your magazine. Have just received the last issue and we like it so much I'm sending one dollar for a year's subscription and RURAL RADIO'S Album of Favorite Radio Stars. We hope this is in time so as not to miss a copy of the magazine. We can hardly wait until we get the Album of pictures."

"My Mother lives with me. She is 78 years old and enjoys the magazine so much and also the Grand Ole Opry. I know she will enjoy the pictures. Her favorite stars are Roy Acuff and his Boys. Thanks a lot for publishing such a grand magazine."

"Mrs. Joe R. Fallin, Meansville, Georgia."

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prints and ALL FOR
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La Crosse, Wis.

"The Spot Where I Was Born"

Words and music

by

PETE H. ANGEL

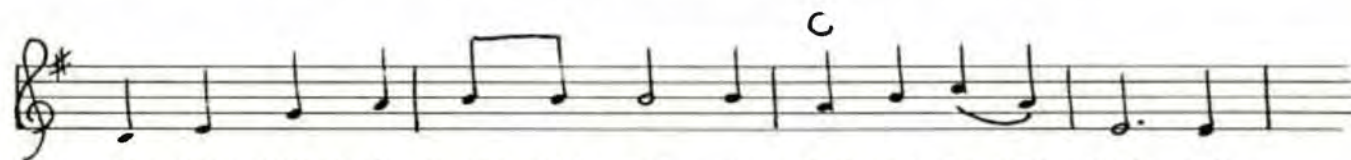
This time, our "Song of the Month" is contributed by Pete Angel, director of Mountain Pete and His Mountaineers, popular WHO staff artists. Pete is shown here (top center) with his Mountaineers, and we want to thank him for this fine song.



I'VE ROAMED BE-NEATH A FOREIGN SKY, WHERE BEAU-TEOUS FLOW-ERS GREW, WHERE
CAN WEALTH OR TI - TLE COM-PEN - SATE THE WANT OF FRIEND - SHIP'S GLOW; CAN



ALL WAS LOVE-LY TO THE EYE, AND DAZZ - LING TO THE VIEW. I'VE
GAUD-Y PAG-EANTS, EARTH-LY STATE, SO BRIGHT A GEM BE - STOW? TO



SEEN THEM GRACED BY NIGHT'S PALE TEAR, BE - DECK'D BY RAD-IANT MORN, BUT
ME SUCH JOYS ARE COLD IN - DEED — THEY HOLD THE HEART FOR - LORN, GIVE



NE-VER FOUND A SPOT SO DEAR AS THAT WHERE I WAS BORN.
ME THE SPOT I LOVE SO DEAR — THE SPOT WHERE I WAS BORN.

HEADED FOR FAME AT FOURTEEN

(Continued from page 3)

ment as he matures, but that his tone may deepen, instead, into a full-bodied tenor. His voice is so clear that some people have asserted it may someday place him among the ranks of really great singers.

Just a regular fellow—this Warren Luster of WOAI—gifted with the sort of ability thousands would give a lot to possess. Perhaps some day he may be a true sensation of the singing world, honored and applauded—who can say?

HE KNOWS ALL THE ANSWERS

(Continued from page 6)

it after milking instead of before. This gives the milk, cream and butter a good flavor and odor, instead of the disagreeable taste it has when ensilage is fed before milking."

From Delpha, Indiana: "Oak furniture can be renovated with boiled linseed oil applied with a flannel cloth."

"When you have trouble getting burned vegetables out of your pots and pans, try this. Put in a few ashes, cover with water, and boil for about a half hour. Your pan will be clean and you haven't scraped off any enamel."

"If you salt your soup too much, grate a raw potato and cook it with soup for a few minutes longer. The potato will absorb the salt."

"If you rub a piece of potato peel over the frying pan, just before fry-

ing pancakes, you won't need to grease after each pancake."

"After washing blankets, beat them with a carpet beater. Then dry thoroughly, and you will find it makes them light and soft."

And here's a hint that is "Henry's" favorite. It tickles his funnybone:

"Every so often," quotes Henry, according to this lady's letter, "we see some woman running back and forth through the kitchen with a smashed thumb or finger. To prevent this—and it works every time—be sure and hold the hammer with both hands."

RADIO'S TYPICAL AMERICAN DAD

(Continued from page 7)

Soon NBC production men, ever on the alert for capable dramatic talent, signed him to a contract calling for his exclusive services. His career progressed steadily from this point. Some of the well-known dramatic series in which he has had prominent roles include "Mystery House," "Roses and Drums," "The Gibson Family," the only original dramatic musical written expressly for radio; "Heart Throbs of the Hills," and "Road to Life." He has appeared as Sam Young in "Pepper Young's Family" since its inception several years ago.

As you can well imagine, the life of this veteran trouper is replete with colorful stories and humorous anecdotes. The most amusing incidents that Mr. Roseleigh cherishes are the memories of his early Nashville dramatic experience. "One time," he recalls, "I was playing a romantic love affair before an audience containing many of the 'kids' with whom I'd

played leap-frog and ridden piggy-back. I had the strangest feeling of utter helplessness when one of them would sit in a front row and winkingly motion to me at the beginning of a solemn stage moment. Another time, I was cast as a brilliant historian when a former teacher of mine happened to be in the audience. I had never particularly enjoyed her class and I was far from a brilliant student. When one of the characters in the play complimented me on always knowing the correct answer to difficult information, I was quite positive my former teacher let out a snorting chuckle. I stumbled over a line and blushed fiercely when she stared at me knowingly."

In bringing the character of Father Young to the microphone, Jack Roseleigh gives more than an actor's performance. He transmits over the microphone the rich distillate of a full life, making his air personality as human and understanding as his own.

As head of the Young household and Mayor of the little town of Elmwood, he is always the sympathetic neighbor ever ready to lend a hand in times of stress. In raising his two children, Peggy and Pepper, he encounters many of the difficulties, joys and sorrows that are inevitable in family life. Through the able counsel of his wife Mary, many a cloudy situation is cleared to allow sunshine in a happy home once more.

In real life, like the typical American father, Mr. Roseleigh keeps abreast of world events, science, politics, and all new developments to provide a better, more complete life for his children. He believes all success is due to hard work and to others contemplating a career in radio he advises that there is always a place for talent.

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February Patterns Forecast Spring Styles

As we enter the month of February, having struggled with winter and having run the gamut of our wardrobe many times, we really need a pick-up. To women, what provides a more interesting or more diverting pick-up than new clothes? Having settled on this idea, let's do something about it. Here are shown three patterns calculated to give a lift to any woman's soul. They presage spring styles with their full skirts—fullness at the right place—their puffed sleeves, their fancy blouses, and their pretty tucked effects. Patterns may be obtained from RURAL RADIO, Nashville, Tennessee, by sending 25c, your name and address, pattern number and size.

(Upper) Girls just on the brink of womanhood who have a horror of looking too childish and still cannot yet wear sophisticated clothes will love this design. The skirt, made of unpressed pleats, stitched over the hips, has a lovely floaty appearance. The tucked blouse with square neckline and little puffed sleeves, has bands of velvet ribbon ending in bows. It's charming for afternoon parties and informal dances. Chiffon is the prettiest material for this design but it will be sweet in georgette or voile. The design includes a detailed, step-by-step sew chart. Premiere Pattern No. H-3355 is designed for sizes 11 to 19. Size 13 requires $4\frac{3}{8}$ yards of 39-inch material and 4 yards of velvet ribbon.

(Center) This frock has that finished look that usually is expensive, but you can make it yourself with the help of the step-by-step sew chart in your pattern. High at the neck with wide-shouldered sleeves and a tie-belt, it's as simple as it can be and yet extremely smart. In high shade now under your heavy coat and later in bright spring colors, this will make a very smart dress. You'll certainly use this design more than once. Thin wool or flannel for spring, sports silk for summer are smart materials. Premiere Pattern No. H-3295 is designed for bust measurements 30 through 38. Size 32 requires $3\frac{3}{8}$ yards of 39-inch material.

(Lower) Here is the newest type of that perennial favorite, the bolero suit. In harmony with the new vogue, this design has a gracefully full skirt with shirring in the front and two little bands to fasten the belt. The bolero is brief, plain and saucy. The blouse is simple and youthful with a drawstring at the neck. For a change have a blouse with peasant embroidery as in the model pictured. Right now, this will be a smart costume for undercoat wear; a little later, it will be suitable for spring and even summer wear. Wool crepe, satin or flat crepe are nice materials. Make blouse of any soft clinging material, such as voile. Premiere Pattern No. 1678 is designed for sizes 12 through 20. Size 14 requires $4\frac{1}{2}$ yards of 39-inch material for bolero suit, $1\frac{5}{8}$ yards for blouse.



RURAL RADIO, Inc., 193
Nashville, Tenn.

Enclosed find 25 cents. Send me Pattern No. _____

Size No. _____

(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

STATE



Livestock Markets

6:00 A.M. (Livestock Estimates)	WLS (870)
6:30 A.M.	WHO (1000)
6:57 A.M. (Complete Livestock Estimates)	WLS (870)
9:45 A.M.	WSB (740)
10:15 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
12:00 Noon	WSB (740)
1:05 P.M.	WHAS (820)
3:00-3:15 P.M.	WOAI (1190)
<i>Mon. through Sat.</i>	
8:44 A.M. (Livestock Receipts and Hog Flash)	WLS (870)
10:50 A.M. (Poultry and Dressed Veal Markets—Butter and Egg Markets)	WLS (870)
12:45 P.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
<i>Daily</i>	
10:45 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
12:00 Noon	WHO (1000)
1:30-1:45 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
6:30 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
11:55 A.M. (Service: Bookings, Weather, Livestock Estimates)	WLS (870)
<i>Sundays only</i>	
12:37 P.M. (Weekly Livestock Market Review—Dave Swanson)	WLS (870)
5:30 P.M.	WSB (740)
<i>Saturday</i>	



Farm News and Views

6:00 A.M. (Bulletin Board—Check Stafford)	WLS (870)
11:45 A.M. (Weather Report, Fruit and Vegetable Market)	WLS (870)
<i>Daily</i>	
6:15 A.M. (Cornbelt Gossip—George Menard)	WLS (870)
12:45 P.M. (Checkerboard Time)	WHO (1000)
<i>Tues., Thurs., Sat.</i>	
6:30 A.M.	WHAM (1150)
6:30 A.M.	WHO (1000)
11:30 A.M. (Texas Farm and Home Program from Texas A. & M. College)	WFAA (800)
12:00 Noon (Auburn Farm and Family Forum)	WAPI (1140)
<i>Mon. through Sat.</i>	
9:00 A.M. (Georgia State Bureau of Markets, conducted by Mrs. Robin Wood)	WSB (740)
<i>Thursday</i>	
10:50 A.M. (Poultry and Dressed Veal—Butter and Egg Markets)	WLS (870)
11:30-11:45 A.M. (Texas Farm and Home Hour)	WOAI (1190)
12:00 Noon (Prairie Farmer Dinnerbell Program)	WLS (870)
12:15 P.M.	WSM (650)
1:15-1:30 P.M. (College of Agriculture, University of Kentucky)	WHAS (820)
<i>Mon. through Fri.</i>	

10:50 A.M. (Wisconsin Cheese Market)	WLS (870)
11:30 A.M. (Agricultural Conservation)	WHO (1000)
11:45 A.M. (Fruit and Vegetable Market—Wool Market)	WLS (870)
12:00 Noon (Cornbelt Farm Hour)	WHO (1000)
12:15 P.M. (4-H Club Meeting)	WHAM (1150)
12:30 P.M. (Closing Butter and Egg Markets)	WLS (870)
12:45 P.M. (Poultry Service Time)	WLS (870)
6:30 P.M. ("Uncle Nachel")	WSB (740)
<i>Saturday</i>	
11:15 A.M. (Bill Burnett's Farm Scrapbook)	WSM (650)
<i>Tuesday</i>	
12:15 P.M. (Voice of the Farm)	WHO (1000)
12:30 P.M. (Voice of the Farm)	WLS (870)
12:45 P.M. (Voice of the Farm)	WSB (740)
<i>Tues. and Thurs.</i>	
12:15 P.M. (Checkerboard Time)	WHAM (1150)
12:15 P.M. (Checkerboard Time)	WVL (850)
12:30 P.M. (Checkerboard Time)	WLS (870)
<i>Mon., Wed., Fri.</i>	
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture)	WSB (740)
<i>Wednesday</i>	
9:30 A.M. (Farmer's Forum)	WHO (1000)
<i>Friday</i>	
12:30 P.M. (Voice of the Farm)	WVL (850)
<i>Wed. and Fri.</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)
10:15 A.M.	WBAP (800)
12:00 Noon (New York and New Orleans Cotton Features and Liverpool Closes)	WSB (740)
12:20 P.M.	WAPI (1140)
12:55 P.M.	WAPI (1140)
1:10 P.M.	WHAS (820)
3:00-3:15 P.M.	WOAI (1190)
<i>Mon. through Sat.</i>	
12:00 Noon	WHO (1000)
3:00 P.M.	WSB (740)
3:45 P.M.	WAPI (1140)
4:45 P.M.	WSM (650)
6:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
12:30 P.M. (Grain Markets)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
1:30 P.M. (Grain Market Summary—F. C. Bisson)	WLS (870)
<i>Daily, except Saturdays</i>	

Weather Broadcasts

5:45 A.M. (Charlie Smithgall's "Morning-Merry-Go-Round")	WSB (740)
6:30 A.M.	WHO (1000)
7:00 A.M.	WHAM (1150)
7:00 A.M. (Two times during Early Bird Program)	WFAA (800)

7:15 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
7:30 A.M.	WSM (650)
8:35 A.M.	WSB (740)
9:45 A.M.	WSB (740)
11:50 A.M.	WFAA (800)
12:00 Noon	WSB (740)
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:45 P.M.	WSM (650)
1:10 P.M.	WHAS (820)
3:00-3:15 P.M.	WOAI (1190)
4:45 P.M.	WHO (1000)
6:05 P.M.	WSM (650)
6:30 P.M.	WHO (1000)
<i>Mon. through Sat.</i>	
6:00 A.M.	WLS (870)
11:45 A.M.	WLS (870)
12:05 P.M.	WHAM (1150)
6:00 P.M.	WHAM (1150)
10:15 P.M.	WHO (1000)
11:00 P.M.	WHAM (1150)
<i>Daily</i>	
6:30-7:00 A.M. (Dial-A-Smile)	WOAI (1190)
12:00 Noon	WHO (1000)
3:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
6:30-6:45 A.M. (Dial-A-Smile)	WOAI (1190)
<i>Saturday</i>	
9:00 A.M.	WHAM (1150)
11:55 A.M.	WLS (870)
1:45 P.M.	WHO (1000)
<i>Sunday</i>	

Program Highlights of Interest to Women

Penelope Penn	WSB 8:05 A.M.
Hoxie Fruit Reporter	WHO 8:15 A.M.
Coffee Pot Inn	WHO 8:00 A.M.
Enid Day (Department Store Reporter)	WSB 9:30 A.M.
Model Kitchen	WAPI 11:15-11:45 A.M.
<i>Mon. through Sat.</i>	
Homemaker's Chats	WSM 9:30 A.M.
Homemaker's Hour—Harri Hester	WLS 2:30-3:00 P.M.
Helen Watts Schreiber	WHO 9:30 A.M.
Junior Stars Revue	WHO 9:00 A.M.
<i>Saturday</i>	
Modern Homemakers	WFAA 8:15 A.M.
Home Folks—Conducted by Ethel Strong	WOAI 9:00-9:15 A.M.
Emily Post, "The Right Thing to Do"	WSB 6:45 P.M.
<i>Tuesday</i>	
Bureau of Missing Persons	WHO 11:55 P.M.
<i>Daily, except Wednesday</i>	
Leona Bender's Women's Page of the Air	WOAI 9:00-9:15 A.M.
Mary Margaret McBride	WHAS 11:00-11:15 A.M.
Julia Blake	WVL 11:45 A.M.
<i>Mon., Wed., Fri.</i>	
Ann Ford—A Woman Looks at the News	WSM 3:00 P.M.
Caroline's Golden Store	WHO 11:15 A.M.
Women Only—Conducted by Hazel Cowles	WHAM 9:15 A.M.
Betty and Bob	WHAS, 2:00 P.M.; WHO, 1:00 P.M.
The Party Line	WHAS, 9:00 A.M.; WVL, 10:45 A.M.
The Flower Store	WSB 7:45 A.M.
Hilltop House	WSB, 11:00 A.M.; WVL, 9:30 A.M.
Myrt and Marge	WSB, 11:15 A.M.; WVL, 9:15 A.M.
<i>Mon. through Fri.</i>	
Georgia's Women'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 Crocker	WHO 1:45 P.M.
<i>Wed. and Fri.</i>	

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Over the Cracker Barrel

Lem and Martha Turner, comedy team heard over WHO, received some of the most interesting gifts recently from an ardent admirer of their programs. Included in the gift box were several toothpicks made from cow horns and cut so thin they are almost transparent. They are mounted on bone handles highly polished and decorated with hand carvings. Also carved from bones are crochet hooks, pickle forks and olive forks. Lem and Martha are both wearing rings made by the faithful listener from spoon handles with sets fashioned from abalone shells. Then there is a wood carving of Lem sawing wood. This last item was assembled inside a gallon jar. This old man, a Negro named Kelly, lives in Mason City, Iowa, and he has listened to Lem and Martha consistently ever since they joined WHO's staff more than five years ago.

Carson Robison and his Buckaroos believe in getting authentic atmosphere for the background of their cowboy songs. To provide a realistic setting, Carson and each of his singing cowhands—including the pretty cowgirl, Pearl Mitchell—wear the picturesque clothes of the ranch country during their Monday night NBC broadcasts.

Hank and Herb, WHAM's friendly old cronies from Slocum, New York, are now in their seventh year of continuous broadcasting over Rochester's fifty thousand watt station. Jack Lee and Gene Lane, the men behind the beards, still get a great kick out of doing the program. Gene writes the series.

New Personalities now at WOAI include Billy Geyer, pianist, who with Beatrice Morin at the organ compose the Pepperettes and Hoyt Andres, who is being added to the announcing staff—hailing from KRIS at Corpus Christi, Texas.

Betty Allison, Feminine Voice of WAPI's Farm and Family Forum, has recently been selected by the station staff as Birmingham's outstand-

ing, "UP-standing," equestrienne. The selection came after Miss Allison's first horseback ride of the season.

We would like to congratulate Cole McMartin, Jr., of New York City, who has recently joined the announcing staff of WNAX, Yankton, S. D. McMartin took part in a number of dramatic programs while free-lancing on both the NBC and CBS networks.

When Ed Mason, WLW special farm events announcer, passed a remark the other day, after broadcasting a dissertation of dogs, wondering who had the oldest dog, he got over 150 responses—and found three families had pets 21—old enough to vote. Several dozen were 15 or over.

We think that the wisecrack of the month is from Don Kelly, WLS sports announcer. He told a nervous novice, about to make first radio appearance on a WLS quiz program, "Go on out there, kid, and do your best. Remember, 50,000 watts ain't peanuts."

Colonel Lambdin Kay, WSB boss, doesn't have any trouble getting up a foursome since Mrs. Kay gave him an automatic bridge set for Christmas. The only trouble with it, the Colonel confesses, is that you can't tell your partner how he ought to have played his hand.

The second annual WHO Golden Gloves tournament is in the making! Because 5,000 seats in the Shrine auditorium would not accommodate all the folks who wanted to see the 1938 tournament, this year's meet will be held in the Des Moines Coliseum on February 14, 15, 16 and 22.



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Strictly Personal

With
GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

FOR the past six or eight years radio has employed the best talent in the world. Stars of the opera, theatre, lecture platform and editorial room have been called upon to broadcast. There is no longer any question about the fact that radio is one of the foremost and far-reaching mediums of expression on this little earth. In view of the fact that radio phone broadcasting is nearly twenty years old, a little more than eighteen to be exact, we'll divide it into halves for the sake of this little story.

The first nine or ten years were devoted largely to pioneering. It took a tremendous amount of wood-cutting and selling to build the big lumber mill that now stands. We remember the days when a broadcaster was considered a cross between a clown and a zebra. He was a sort of a fly in the ointment, or a bug on the arc-light. The public did not take radio seriously until along about 1927 or '28 when it decided there might be something to it.

When the '30's came in the industry began to employ regularly the foremost artists in America and elsewhere. Leading orchestras, singers, and opera stars preceded the top-ranking comedians. Then along came dear old Will Rogers, America's Number One humorist and comedian to really put it where it belonged in one sense of the word. His Sunday night chats were like a cup of cool water to a weary traveler. Along with Will came his old show pals, Eddie Cantor, Al Jolson, and Ed Wynn. Then Jack Pearl, better known as the Baron Munchausen, Joe Penner with his duck, Bob Burns and his bazooka, Edgar Bergen with his Charlie Mc-

Carthy, and for several years before and after, Jack Benny, one of the smoothest comedians in America. Of course there were others in the top-flight.

In our humble opinion there are two comedians on the air now who will bear watching. One is Robert Benchley, considered by many critics as America's Number One humorist, and the other is Fibber McGee.

Franklin P. Adams, better known as F. P. A., who has been for many years one of America's leading newspaper columnists, says Bob Benchley is the funniest man he ever saw. It seems that he hired Mr. Benchley when he was Sunday editor of one of the New York papers many years ago shortly after Bob graduated from Harvard. F. P. A.'s opinion is being shared by millions of Americans who have seen Benchley's movie shorts and listened to his air show on Sunday night. Then, too, Bob has written several books that are screamers. F. P. A. tells us that Mr. Benchley knocks into a cocked hat the old thoughts that humorists are sour off stage or away from the typewriter. He tells us that Benchley is a riot before breakfast and after dinner as well as in the middle of the afternoon. In spite of all of our American comedians, laughs are still at a premium, and a good one helps maintain one's equilibrium about as well as anything we can think of. May Mr. Benchley continue with his riotous humor for a long, long time to come.

We don't know whether Fibber McGee writes his own stuff, part of it, or whether it's written for him, but he's a grand little performer and we hope that Mollie will be back on the air with him soon. He portrays that quizzical, friendly, average American who does the work of the world. His humor is subtle and leaves a good taste between broadcasts. Fibber McGee knows what he's about and he seldom misses a lick.

Bing Crosby is doing a marvelous job, we believe, in humanizing our regard for opera and concert stars. There has been entirely too much of the "stuffed shirt" thought about them for years. We think that Bing is one of the very best masters of ceremonies in radio to say nothing of his ability to put over a popular song as nobody else can do it. His free and easy style is not hard to take, behind which he maintains a stability and dignity which keeps his show from going into the ditch.

Yes, it looks like radio is going right ahead, and we're mighty glad to be a drop in the bucket.

Now it's time for the tall pines to pine, the paw paws to pause, etc.

WILL FACSIMILE TAKE THE PLACE OF THE NEWSPAPER?

(Continued from page 23)

receiving set will begin to reproduce whatever WSM sends through the new medium.

Upon arising the next morning, one has only to go to the receiving set and there find six hours of broadcast-transmission rolled out of the machine in two-column widths.

Harry Stone, general manager of WSM, explains that the undertaking is entirely experimental in nature.

"Facsimile is still an unknown quantity," Stone declared, "and WSM is merely pioneering in an endeavor to determine what its values and potentialities may be. We expect it to be of greatest value to rural areas in America and for that reason feel that a station such as WSM, with a clear channel and 50,000 watts power, is perhaps best suited to make these experiments. We enter the work with high hopes, but with no pre-conceived notions about what will and will not work in Facsimile."

Stone explained that WSM was footing the entire bill. In addition to the transmitting machine, WSM has purchased 50 receiving sets, which will be set up in remote areas, in lighthouses, schools in remote areas, and families ranging in distance from Nashville from 10 to 1,000 miles.

Chief Engineer Jack DeWitt of WSM is enthusiastic about the pioneering possibilities of Facsimile.

DeWitt and his staff are already at work on testing its possibilities and plan to answer some of the unsolved questions now surrounding the new endeavor.

WSM engineers hope to determine what effect static and adverse weather conditions may have on Facsimile, determine the difference between ground waves and sky waves (which may cause reproduction of two pictures instead of one on long-distance transmissions) and also determine the feasibility of long distance transmission of Facsimile.

To the dial-twister, Facsimile is still something of a question mark, but one surrounded by more interesting and intriguing possibilities than anything that has come along since the cat-whisker days of radio.

To the operators of Radio Station WSM in Nashville, Facsimile is all that and more:

It is a stimulating challenge that WSM has answered to continue its role of pioneer in the march of American broadcasting.

Family Gossip

By PEGGY STEWART

Dear Friends:

Family Gossip is nearly one year old and I hope in this past twelve months that we have made you feel closer and on even friendlier terms with your radio favorites. We feel that we ourselves have made a lot of friends and enjoy getting letters from so many nice people and from so many different places. I hope this next year that we will accomplish even more in every way for you and your radio stars.

Peggy Stewart

Miss Hazel Longbeam,
Lisbon, Iowa.

According to the information we have been given, W. Lee O'Daniel continued on the air until January 17, when he was inaugurated as Governor of Texas. At that time a new master of ceremonies took his place with the Hill Billies. Leon Huff has been with the W. Lee O'Daniel's band for four or five years. He was raised in the country and this is his first radio job.

Miss Rosalie Carlson,
Marquette, Kansas.

The Ozark Sweethearts who were formerly at KMOX, are now at WOWO, Fort Wayne, Indiana.

Hall Choisser was born in Raleigh, Illinois, May 22, 1918. He is single, and is 5 feet, 8½ inches tall. He sings, yodels and plays the guitar. Hobbies are riding, swimming, and all outdoor sports. He has been an orphan since he was ten years old and has earned his own living since he was fourteen.

Miss Mae McDowell,
Gate City, Virginia.

Glenn, the Mandolin King, whom you heard with Uncle Dave Macon, does not appear on broadcast regularly from any station, but he has appeared often with Uncle Dave in personal appearances. His real name is Glenn Stagner.

Mr. Preston Yawn,
Shaw, Mississippi.

Gene Autry is not appearing in any theatres at present because he is back in Hollywood making two pictures. He may make more appearances around the country in April after he finishes his present schedule.

Mrs. J. W. Brakebill,
Wimmsboro, Texas.

When announcer says, "The following program is by electrical transcription" he means that he is using a disk which looks like a record but which is especially made for broadcasting purposes. A transcription is usually made so that it will run for fifteen minutes without changing.

Miss Alvah Slater,
Warrenville, South Carolina.

The Orange Grove String Band which is heard from Station WRUF in Gainesville, Florida, has been on the air since 1930, when it was organized by "Uncle Mac" Crisswell. "Uncle Mac" is a sergeant in the United States Army and is stationed at the ROTC unit at the University of Florida. He plays the fiddle and talks for the rest of the boys. Harris Thomas is also a sergeant in the Army and is stationed at the same place. He plays the guitar and has been with the act since one month after it was organized.

Charlie Nails also plays guitar and has been with the band since 1935. He works in a furniture store in Gainesville. Roy Webb has been with the act since 1937, and is a farmer at Micanopy, Florida, where he owns his farm. Frank Giddeons, a student at the University of Florida, sometimes brings his guitar and joins the band. Orval Anderson, the announcer, sometimes sings a ballad, too.

Mrs. C. L. Stone,
Campbellsburg, Indiana.

The Pickard Family are now broadcasting from KERA.

Miss June Wetzel,
Rumsey, Kentucky.

Randall Atcher is still with WHAS and is heard with Uncle Henry and his Mountaineers. In connection with your other question—most stations conduct regular auditions and a request for one must be written directly to the station. Write the individual stars at the station regarding pictures. Some of them have pictures for distribution, and there is usually a small charge to cover the cost of mailing and wrapping.

Miss Marcile Evans,
Indianapolis, Indiana.

Denver Crumpler of WHAS was born August 17, 1912, in Magnolia, Arkansas. He has blue eyes, black hair, is six feet tall, and weighs 160 pounds. He is not married and is rather handsome. Has made personal appearances in all the Southern states. Was formerly heard on KRLD, Dallas, Texas.



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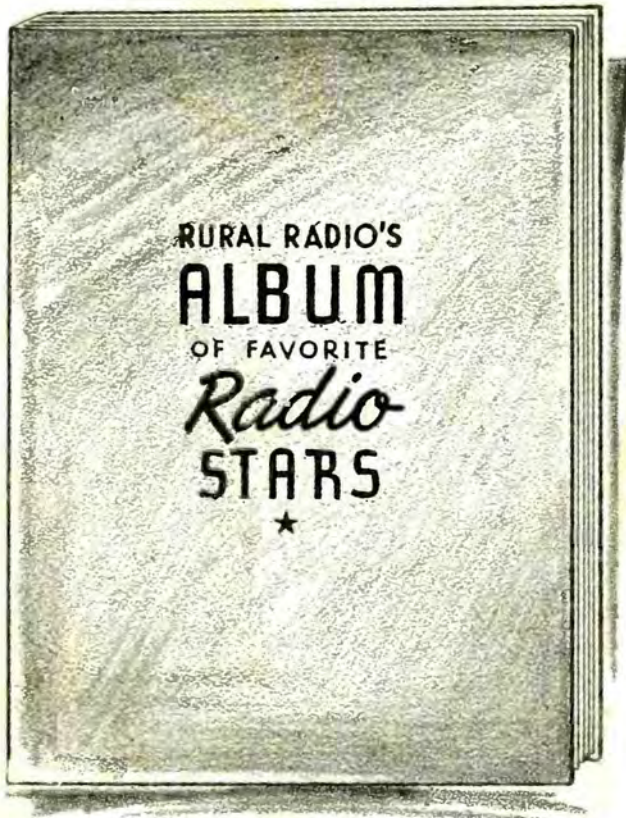
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ALABAMA	
WJBY	— Gadsden.....12:00 Noon
WSFA	— Montgomery.....12:00 Noon
WALA	— Mobile.....12:00 Noon
WBRC	— Birmingham.....12:45 P.M.
WJRD	— Tuscaloosa.....12:15 P.M.
WAGF	— Dothan.....11:45 A.M.
FLORIDA	
WJAX	— Jacksonville.....7:00 A.M.
WFLA	— Tampa.....12:30 P.M.
WCOA	— Pensacola.....12:00 Noon
WDDB	— Orlando.....12:45 P.M.
WQAM	— Miami.....6:45 A.M.
GEORGIA	
WSB	— Atlanta.....7:00 A.M.
WRBL	— Columbus.....12:45 P.M.
ILLINOIS	
WLS	— Chicago.....12:30 P.M.
IOWA	
WHO	— Des Moines.....12:45 P.M. (Tues., Thurs., Sat.)
MINNESOTA	
WDGY	— Minneapolis.....11:45 A.M.
MISSOURI	
KMOX	— St. Louis.....7:00 A.M.
KFVS	— Cape Girardeau.....11:30 A.M.
KWTO	— Springfield.....11:45 A.M.
NORTH CAROLINA	
WBT	— Charlotte.....7:30 A.M.
WBIG	— Greensboro.....7:15 A.M.
SOUTH CAROLINA	
WFBC	— Greenville.....12:00 Noon
TENNESSEE	
WSM	— Nashville.....7:00 A.M.
WNOX	— Knoxville.....11:45 A.M.
WDOD	— Chattanooga.....11:45 A.M.
WOPI	— Bristol.....12:45 P.M.
WREC	— Memphis.....12:00 Noon (Mon., Tues., Thurs.)
TEXAS	
WBAP	— Ft. Worth.....6:45 A.M.
KPRC	— Houston.....12:15 P.M.
KTSA	— San Antonio.....11:45 A.M.
KRBA	— Lufkin.....12:15 P.M.
KRGV	— Weslaco.....12:00 Noon
WISCONSIN	
WEAU	— Eau Claire.....12:45 P.M.
WSAU	— Wausau.....11:45 A.M.

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- ★ Fred Waring
- ★ The Simpson Sisters
- ★ Bernice Johnson
- ★ Herb and Hank
- ★ The Red Hawks
- ★ Uncle Ezra
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