



Rural Radio



In this Issue

JOLLY JOE KELLEY

PAN AMERICAN

SLO 'N' EZY

CORWIN RIDDELL

THE "JAM PANTRY"

FOUR PICTURE PAGES

CAMERA CONTEST

SONG OF THE MONTH

*and scores of
other interest-
ing stories and
pictures*

*Left: Lost John, star
of the WSB Crossroad
Frolics*

**THE ONLY MAGAZINE
PUBLISHED EXCLU-
SIVELY FOR RURAL
LISTENERS**

Vol. 2, No. 2 Ten Cents

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1939		MARCH					1939
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MOON'S PHASES: Full Moon, Mar. 5th; Last Quarter, 12th; New Moon, 20th; First Quarter, 28th.

HOLIDAYS AND FESTIVALS: No major holidays or festivals in March.

BIRTHSTONE: Bloodstone, symbol of courage and truthfulness.

"ABUSE OF FREE SPEECH"

By NEVILLE MILLER

President, National Association of Broadcasters

RADIO has become a new force of tremendous power and influence in our life. It must be used in the public interest and not subjected to irresponsible abuse.

The particular problem which we confront today is that of preserving the precious right of freedom of speech. However, the same Constitution which guaranteed us freedom of speech, also guaranteed other rights, such as freedom of religion, and in protecting one right we must not violate other rights.

The right of free speech is a right which extends to every American citizen. It is a right which broadcasters interpret as one requiring that equal opportunity be available for the expression of honest divergence of opinion. But in administering this responsibility, we must also be cognizant of the fact that radio by its very nature reaches all classes of our fellow citizens, regardless of race, religion or conviction, and that there is no obligation to broadcast a speech which plays on religious bigotry, which stirs up religious or racial prejudice or hatred. Such a speech is an abuse of the privilege of free speech and unworthy of American radio.

It must also be recognized that broadcasters are responsible under the law of our land for anything that may be said over their facilities which is libelous or slanderous. In a number of instances suits have been filed and judgments have been rendered against broadcasters in favor of the aggrieved, where libel or slander was proved. These decisions have placed the responsibility for libel or slander squarely upon the broadcaster.

No obligation of free speech or of public service could justify broadcasters in allowing this great new social force to strike at the harmony of the nation. In a country of many races and many religions amicably dwelling together, broadcasts inciting racial and religious hatred are an evil not to be tolerated. In these troubled times throughout the world, there is a great need for national unity. And in the hearts of the vast majority of our people I believe there is a great yearning for unity.

The responsibility for the content of programs rests upon the broadcaster; to determine what is in the public interest requires the exercise of an informed and mature judgment. He is well within his rights to demand an advance copy of any pro-

posed radio talk. He is well within his rights to close his facilities to any speaker who refuses to submit it. He is well within his rights to refuse to broadcast a speech plainly calculated or likely to stir up religious prejudice and strife.

Such action is merely an act of good stewardship, distinctly in the public interest, and is not an abridgment of the right of free speech. The situation parallels the example once given by the late Justice Oliver Wendell Holmes of the United States Supreme Court, where he declared that free speech did not give a man the right to yell "fire" in a crowded theatre.

The responsibility to accept or to reject broadcast material is one placed squarely on the shoulders of the American broadcaster. It is up to him to evaluate what is and what is not in the public interest. This responsibility the American people have delegated to him in his license to operate a radio station. The National Association of Broadcasters will defend his right to discharge that responsibility.

This Month's Story Harvest

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Rural Radio

VOL. 2, NO. 2

MARCH, 1939

Found: One Lost Boyhood

Joe Kelly missed a lot as a boy, but he's making up for it now in a big way

By MARGARET JOSLYN

MANY years ago, so the story goes, a little boy spent all his spare time standing in front of a department store window, his nose flattened against the glass, gazing passionately at a red toy train.

The little boy thought about the train at night, prayed for it in church, and wished for it on white horses, first robins and lost hairpins. His parents said he could buy the train if he saved enough money for it out of his paper route earnings after paying for his shoes and school books, but somehow, there was never any money left over; the years passed, and pretty soon he was too old for a red toy train. He grew up to be one of the richest bankers in the United States, but naturally he never bought himself a toy train, because that would be silly. But always, even when he was sixty, the sight of one filled him with the deepest unhappiness and anger.

The moral of this story, it is said, is what you lose in your childhood, you lose forever.

But Jolly Joe says "NO." Jolly Joe, who, with his Pet Pals Club has delighted youngsters for many years over Radio Station WLS, has found as a grown-up what he lost as a child. Every morning, from 7:45-8:00, he re-discovers his boyhood.

Thirty years ago, when he was a very small boy, he went out into the world to make his fame and fortune. He swallowed hard when he kissed his mother goodbye at the railway station—but he didn't bawl—no siree. You don't act like a cry baby when you're all of seven years old, going on eight, and the sole support of the family.

Joe was leaving home for the first time to travel with a theatrical troupe. Because of his fine soprano voice he

was to be billed as the Irish nightingale.

As a child, Joe never had time to play like other children. He was too busy earning his own way and helping his mother.

During all his boyhood, Joe was the breadwinner, serious, self-sufficient, with no time to play. The vaudevillians were kind to him, but they treated him like a grown-up. He sympathized with the xylophone player when his wife nagged him and comforted the acrobats when the laundry shrank their tights. He never had time to read about tin woodmen or talking rabbits; and he'd barely poke his nose into the land of make-believe before he'd be yanked out of it again by a curtain call.

Sometimes, before his matinees, he stood on the corner by the schoolhouse and watched the shrieking, laughing children pouring home to their noon dinners. Joe thought it would be pretty fine to sit down before a red checked tablecloth in a big cheerful kitchen at mealtime—instead of restaurant counters. He thought it would be fun, too, to walk between a mother and a father on a Sunday afternoon. However, even at that early age he didn't indulge in any self-pity, he just thought family life would be fun—that's all.

Funny papers on the living room floor while Sunday dinner simmered in the kitchen . . . baseball in the empty lot after school . . . potatoes roasting in a bonfire of leaves on an autumn evening while a mother's voice shrills, "Joeeeeey, come home this minute"—all of these he missed completely.

Which explains, perhaps, how Jolly Joe, at 37, can enter so fully into the spirit of childhood on the air. On



"JOLLY JOE" KELLY, WLS

A great favorite with children, Jolly Joe is shown just as he was trying to get a dog to bark into a mike.

his program, Joe recaptures all the fun that passed him by when he was a grave little boy bearing the responsibility of family finances.

"Call it the law of compensation," says Joe.

"Life has returned to me what I missed many times over," he adds. In all the thousands of homes I drop in on over the air, I kind of feel like one of the family."

Joe is married and has one son, Junior, who has high hopes of becoming a sports announcer. His father says the boy is good, too.

Joe has been with Station WLS for the past seven years, and has acted as Jolly Joe on the Coco Wheats program, sponsored by Little Crow Milling Company, for about four years. He is tremendously popular with children, and has acted as master of ceremonies at a number of children's parties, among which have been the famous WLS Christmas Giving Parties. If Joe should ever retire from radio he says he would like to open a chain of restaurants in which special attention would be given to children.

Radio Broadcast Revels In Romance of the Rails

By JACK HARRIS

ONE of radio's most unique personalities weighs several hundred tons and has almost enough power to pull the moon over the mountain!

In more than five years of broadcasting this radio performer has never even seen a microphone, and, what is more, is not likely to see one in the remaining years of its radio career.

This unique radio performer is the Pan-American, crack passenger train of the Louisville and Nashville Railroad, which has broadcast daily for the past four years over WSM, 50,000 watter in Nashville, Tenn.

If any there be to doubt that the Pan-American is a genuine radio performer, a reference to the WSM mail tabulations will be convincing. From

Canada to Cuba have come thousands of letters to attest the appeal of a radio performance which started four years ago as a stunt and proved so popular that it has continued daily since that time.

Twelve miles after leaving Nashville on its Southbound run to New Orleans, the Pan-American passes within the very shadow of WSM's giant tower (the tallest in America, 878 feet).

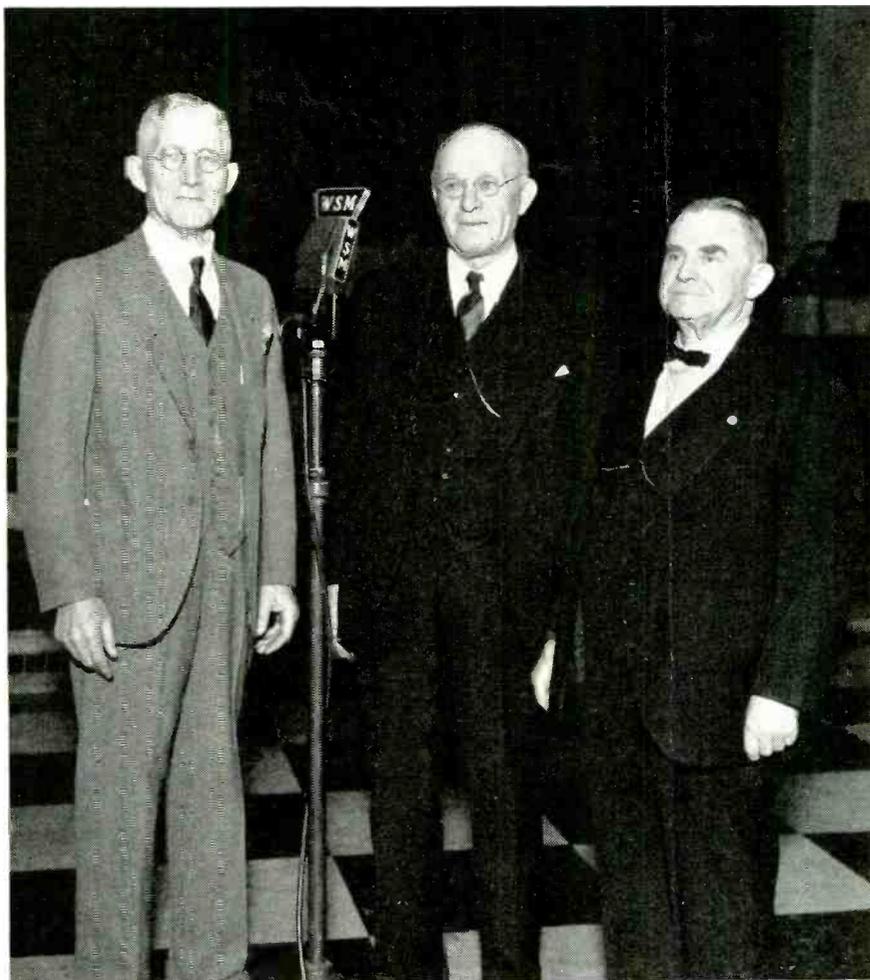
Each afternoon a WSM engineer leaves the transmitter building, walks to the tracks and a little shanty that houses the WSM microphone and equipment. Then he calls the railroad dispatcher to check on the Pan-American's schedule.

Finally, when this lookout engineer sees the Pan-American nosing around the bend about a half mile down the tracks, he calls the WSM operator back at the studios. The operator in turn signals the announcer, who "introduces" the Pan-American. After that, it's all up to the engineer and the train.

The microphone near the railroad tracks is opened and the WSM audience hears the crack passenger train as it approaches in the distance. Comes then the Pan-American's salute, a regulation grade-crossing signal of two long blasts, one short, and a final long blast.

As the train rushes toward the microphone, the sound increases in volume until it seems that the engine is about to come right through the loud-speaker into the living room. Then as suddenly and dramatically as it has entered, the Pan-American sends a last shrill salute and fades into the distance, its coaches clicking rhythmically over the rails.

All of this requires only about two minutes of actual broadcasting time. Yet there are more than a half dozen "production men" busily engaged each day in preparation for two of radio's most exciting minutes: three radio engineers, two engineers, a fireman, two dispatchers and the announcer.



LISTENERS TELL THEM APART BY THEIR WHISTLES

Associated in the minds of thousands of radio fans, these three men got together for the first time in five years in order to have their picture taken for RURAL RADIO. They alternate in the engine cab of the Pan-American, and thus one is always on the "go." L. to R.: Arthur Falkner, Matt Maury, and Ed Carter.

Perhaps the Pan-American is most popular in Cuba, from which point several thousand fan letters have been received.

From Cuba came letters telling that people down that way set their watches by the Pan-American runs—and were never late for appointments.

Youngsters come down to the depot to get autographs of Engineers Carter, Maury and Falkner. And fans from all parts of the country have written to ask for their pictures.

A whole mining crew of more than two hundred men wrote a letter from Pennsylvania. They had a radio installed in their working abode, hundreds of feet under the earth, and arranged their dinner-time hour in order to be able to hear the Pan-American speeding by each afternoon.

From such expressions, the three-man engineering crew realized their radio visits were bringing to thousands a thrill in the dramatic portrayal of the romance of the rails.

That is why they determined that each of the runs of the Pan-American past the WSM microphone must be perfect.

While the modern train is stationary in the Nashville depot, receiving new passengers and unloading others along with the baggage and mail, the engineers do not stand idly by and watch mechanics go over the train and engine in a fine-comb-like inspection.

Amid all this activity, they do a little inspecting on their own. They test the whistle—sometimes startling the passengers and arousing curiosity on the part of other trainmen.

THE PAN-AMERICAN

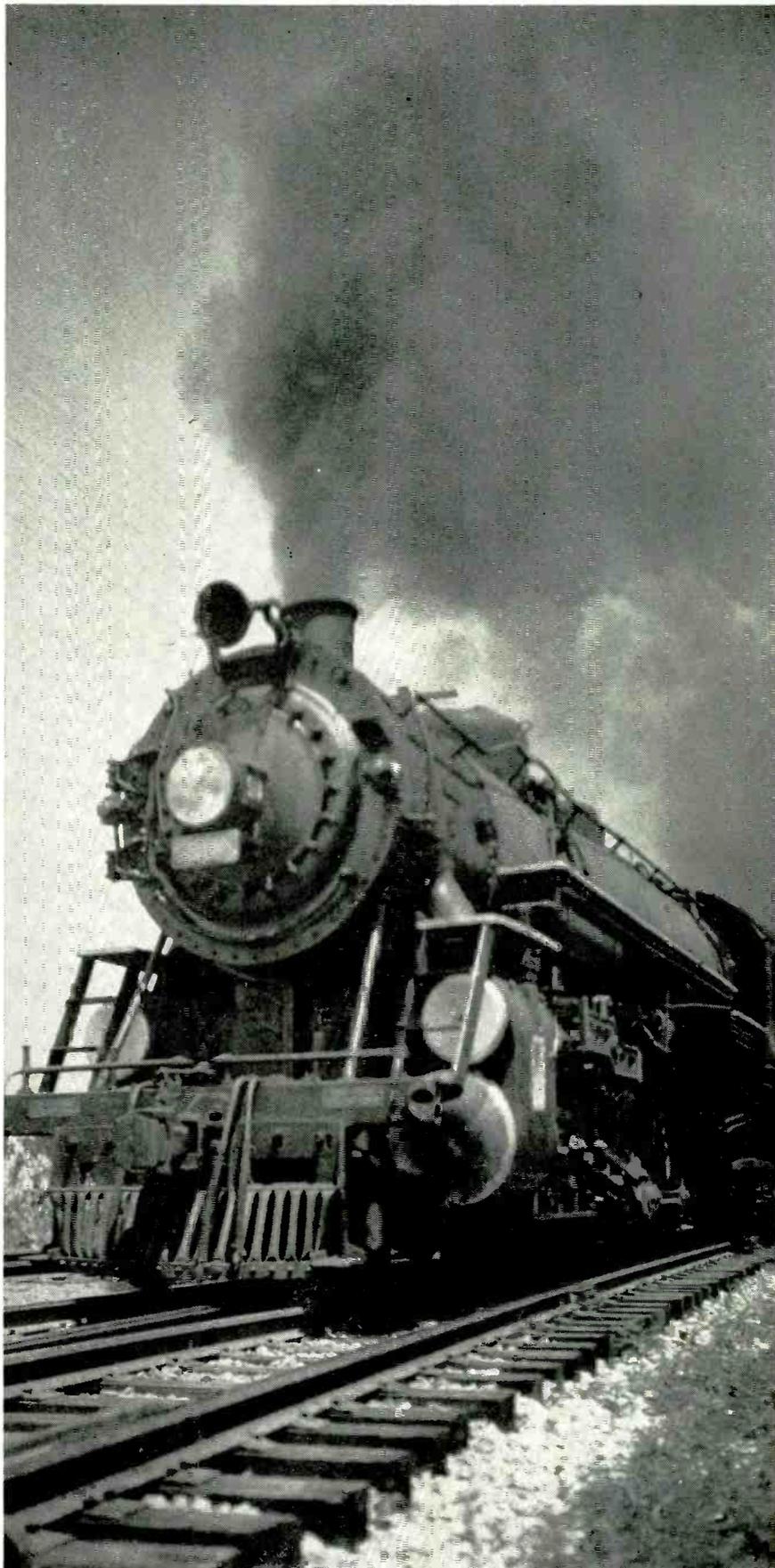
Crack passenger train of the Louisville and Nashville Railroad comes down the track by the special WSM broadcasting booth, from which the famous Pan-American broadcast is heard.

Not once but several times the veteran railroaders will yank the cord and listen closely to the sound of their train-crossing signal. Then they test the bell in completing their "rehearsal" for the daily broadcast.

Believe-it-or-not, but there are hundreds of followers of the Pan-American broadcast who maintain they can tell which of the three engineers is at the controls on each broadcast.

WSM officials doubted this until it was proved true. Several times during the past two years a sudden change has become necessary in the engineer's schedule. Inadvertently, WSM was not informed of the change and the name of the wrong engineer was read on the air.

Immediately, were numerous calls—one from Pennsylvania—to tell that the wrong engineer had been named. Listeners could actually tell from the broadcasting "technique" of the various engineers which was at the controls.





Slo 'n' Easy Start Weakly Bull-A-Ton

By DICK JORDAN

THIS story has nothing to do with facsimile, the technical term for the printing of a newspaper by radio, but it does concern a radio newspaper—"The Slo 'n' Ezy Weakly Bull-A-Ton!"

This weekly, and at present fictional, publication is the work of those two fugitives from a burnt cork, Bunny Biggs and Harry LeVan. Listeners in the Southwest know them well as Slo 'n' Ezy. They have more dignified names, to be sure. You would be perfectly correct if you referred to them as Gabe O. Slocum and J. Dominicker Ezy, respectively. To put it briefly, Bunny Biggs is Ezy, and Harry LeVan is Slo.

But these two dusky characters are not all that these two end men without an interlocutor do when they march up to a WFAA Early Bird microphone five mornings a week. They also do One Flung, a Chinaman; Elder Joe Blow, Editor in Charge of

the Heart *Throb* Department; Sylvester Blow, Editor in Charge of Sweeping Up of The Weakly Bull-A-Ton, and Abadaba, Rajah of Radjput, a swami. So far they have portrayed eighteen characters on their daily news.

EXTRA! EXTRA!
Don't Miss This Story
About These Two
WFAA Stars

Probably the most wonderful thing about this radio journal is that everybody on the staff is an editor. Over and above those already mentioned, Ezy is the Editor in Chief, and Slo is Double Editor in Chief.

The minstrel business has not been unkind to Biggs and LeVan since they

formed a team, Catfish and Skillet, on the Early Bird program over WFAA six years ago. The first show they did together was one for the Dallas Elks Lodge at Fair Park Auditorium. Disclaiming any respect for superstition, they remember that their first show was staged on Friday, April 13.

It was soon after this show that they formed their first radio blackface alliance. After six months they changed their names to Slo 'n' Ezy, and that stuck. Under this billing they were WFAA features for three and a half years. They went north and east, and were featured on several Chicago radio stations, including WLS. They were members of the traveling National Barn Dance company from that station, and toured fourteen states in the Middle West. They also toured Canada, playing theater dates.

Although most Canadians never have seen a Negro, Slo 'n' Ezy were swamped after every show by native Canadians who were familiar with them from hearing their skits on the Early Bird program from the Dallas station.

Returning from the Canadian wilds, Slo 'n' Ezy came back to WFAA and began appearances on the Early Bird program January 16, 1939.

According to Biggs and LeVan, the most unpleasant thing about blackface is blackface. That's why they prefer radio work. It doesn't require makeup. During those touring days in Canada, they went many times with burnt cork on their faces from noon until midnight.

The second most grueling thing about the minstrel business is the never-ending search for gags. From daylight to dark, day in and day out, they have to be on a continuous lookout for jokes. Biggs and LeVan have found that Negroes themselves are the most plentiful, and at the same time most authentic source of minstrel jokes and wisecracks. They listen to Negroes talk at every opportunity. Neither will stay at a hotel where the bellhops are not Negroes.

According to Biggs, you can order a pitcher of ice, stop the Negro bellhop when he brings it, make him sit down and talk and get enough material for a half-hour show—all for a dime. They get many of their expressions from Negro bellhops.

Biggs has been in the minstrel business for more than twenty years, LeVan for more than fifteen. Both would be in the same business if they had it all to do over again.

The blackface business is much less competitive now than it was ten years ago, according to Slo 'n' Ezy. The only other professional blackface teams now in operation in the United States they know of are Amos 'n' Andy, Pick and Pat, Honey Wilds and Jam-Up Woods and Swor and Luben—and they all know each other.

Who Was Lady X?

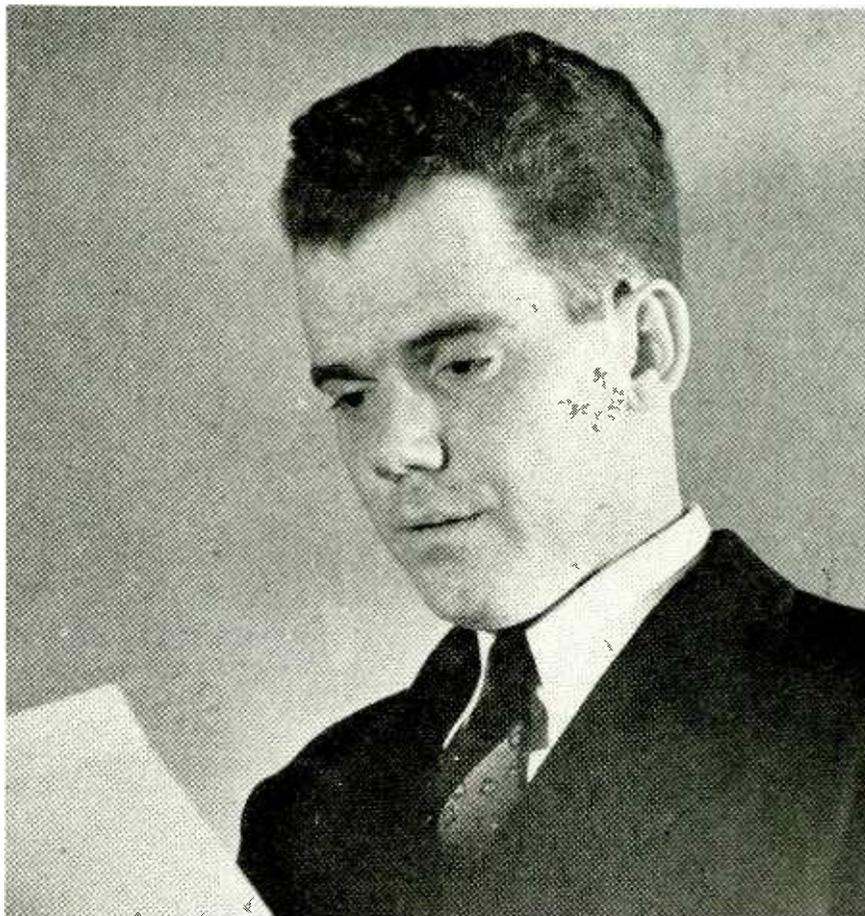
By
WALTER ZAHRT

THE most interesting hobby in the world—according to Corwin Riddell, ace newscaster at WOAI—is the study of crime detection. Some people collect stamps—some work in their flower gardens—some even build model railroads in their spare time, but here is the story of a hobby that has served a real purpose in one instance, brought comfort to a family and at the same time contributed to public welfare.

Corwin Riddell's profession is built around the gathering and dissemination of the news. His voice is the one you hear when you tune in to WOAI each night to get the latest news flashes. For eleven years Corwin has made the microphone his closest companion, and you can class him among the few men who knew broadcasting in some of its earlier stages. Eight of those years he has spent with WOAI, perfecting the flawless diction and delivery which is his stock-in-trade.

As far back as he can remember, Riddell has taken a keen interest in the work of the police—in his free time studying the methods they employ in solving knotty problems of crime detection. For a long time he has built up a library of authoritative data, and his collection of copies of official police photographs is widely known throughout San Antonio.

It hasn't been so long ago that Corwin made worth-while news of the things he had learned about crime detection. This one instance concerned the identification of a woman found slain by a self-inflicted shot through the heart. Obtaining permission from



CORWIN RIDDELL, WHO IDENTIFIED LADY X

By profession, Corwin Riddle is a newscaster (WOAI, daily at 3, 6 and 10:15 P.M.). His hobby is crime detection. And this story is an absorbing one of how he helped San Antonio police identify Lady X.

the authorities, Riddell joined with the police of San Antonio in an effort to solve the problem of the woman's true identity. He wanted to find out why the number of suicides greatly increased around the Christmas Holiday season, and here was a chance that had all the elements of a real "thriller" packed into it. For days he worked with the officers, tracking down every clue that might lead to the solution of their problem. The young woman, before taking her life, had obliterated all trade-marks and brand names from her effects—but Riddell found one slip-up in her anxiety to hide her identity. Knowing that no woman will harm a brand new garment, Corwin centered his attention on a new dress hanging in her closet—and discovered that she had failed to remove its label. The manager of the apartment "Lady X" had been renting furnished the address she had given as her former home. She had given a fictitious street name in Galveston—and upon seeing it, Riddell was sure

that Galveston must have been her home, as he knew that the streets there are designated by letters rather than by names. All that remained was to trace the sale of the dress through a Galveston shop—and in a short time Corwin had found the woman's true address and identification. He also determined the exact reason for the suicide—but to this day has not divulged the woman's secret.

In his long experience at the microphone Corwin has learned much about life. By reason of his cosmopolitan nature, he is the kind of man who mingles easily with people in all walks of life. He is one of the few news editors who brings to his broadcasting the fundamental knowledge of what lies behind many current events—having kept in close touch with world developments. This—plus his acumen for understanding human nature—makes him a real interpreter of the news. He's the sort of fellow who makes a good hunting or fishing companion; for he's a man who likes the great outdoors. His other interests include a love for dogs, whether they be just plain mongrels or the proudest of blue bloods. Of course, his favorite is his retriever, "Pete."



THE JAM PANTRY

L. to R.: Jimmy Petty, Ted Graves, Red Woodward, Al Bowman; Dot, Nan and Hazel Williamson, Ken McGarrity, Bobby Turley, Fay Smith. Absent: Gene Baugh and Don Gillis.

The Jam Pantry

By WILLIAM JOLESCH

JAM isn't the only thing found in pantries.

Look in WBAP's "Jam Pantry" and you'll find many assortments of music. Or just listen to the announcer each Tuesday, Thursday and Saturday afternoon when he describes the program: "The Jam Pantry, filled with music sweet . . . and some with heat."

Reflecting the very latest trend in American music, this quarter-hour program has become extremely popular among jitterbugs, rug-cutters and other sycophants of syncopation. The Jam Pantry orchestra knows the subtle difference between "in the groove" and "andante moderato ma non troppo," and can turn out such a smooth arrangement of "F. D. R. Jones" that the President would certainly laugh his heartiest and best if he could hear it. The boys in the jam pantry can dish out hot licks as well as cool ones. And they are ably assisted by a trio which combines talent, youth and pulchritude.

Nan, Hazel and Dot Williamson constitute the singing trio. They are distinguished by their gay enthusiasm for work. No matter how many hours go into rehearsal, they always come up smiling. They labor long and hard on songs and estimate they spend five hours practicing for each fifteen-min-

ute broadcast. It is still a thrill for them to sing into the microphone, and their work reflects this sparkle.

Hazel and Nan are the eldest. They first sang together when they were about six and seven years old respectively. Dot, their fifteen-year-old blonde sister, has been with them about three years and is an excellent trouser. Although she is in high school studying home economics, algebra and English, she can always find time to rehearse and work. With her it is a question not of how long she studies but when.

Amarillo has been their home until recently when they moved to Fort Worth. They are well-known throughout West Texas and the Panhandle and have a strong audience there. The girls readily admit they have never taken a professional lesson; they have just coached themselves and have been unusually successful. Talent, of course, has something to do with their popularity. Very seldom do they indulge in solo work, but when it is done Nan is the one elected. She sings contralto. Nan, Hazel and Dot haven't always sung over the air; they entered radio in 1935 and have been with it ever since. They are unanimous in saying that "Smoke Gets in Your Eyes" is their favorite song.

The sisters are fond of swing. "It

is the natural rhythm of the music that gets you and makes it easy to put over," they explain smiling. Watch them broadcast some day, and you'll see three girls dressed identically. This peculiarity gives their work a feeling of unity and ease.

If Hugues Panassié, author of "Le Jazz Hot," could hear Red Woodward, he would probably exclaim in his best French, "Bravo!" Red is director, arranger and factotum of "The Jam Pantry." Apparently tireless, he plans programs, arranges music and rehearses both the orchestra and trio. He has been in Fort Worth since 1930 and now calls it home. He sings, too, and frequently serves as vocal obligato for the trio.

Ken McGarrity plays first trumpet and is one of the best musicians in the State. He knows all types of music, not just swing.

Fay Smith is a good jam guitarist and often is featured during the programs. He accompanies the trio and provides a pleasing background, especially during Hawaiian numbers.

Jimmy Petty is one of those triple threats so often spoken of today. He is a student at Texas Christian University. He is a musician, being proficient on the saxophone and clarinet. And he is director of his own collegiate band, the T. C. U. Dictators. Quite an order and yet he can swing right along with the best of the cats.

Bobby Turley is a mean drummer, an excellent drummer. Ask him to juggle some time; he will amaze you. Of course his skill in juggling doesn't count for so much over the radio, but Bobby is anxiously awaiting television. Then he will steal any show with his manipulation of the drumsticks.

For bass player there is Gene Baugh who has been with WBAP's musical department since 1931. He is the director of music for the studio. Gene has had a varied and interesting background and is recognized as an outstanding musician and conductor.

Ted Graves is WBAP's indispensable standby. She works practically all the time but never seems to grow weary. When she isn't playing for an eye-opener program, she is accompanying somebody at the piano. And when she isn't doing that, she is helping a young hopeful prepare for an audition. Then she will gladly double back and play for "The Jam Pantry." Miss Graves is everybody's pal, a faithful worker and a skilled pianist.

Newest comer to the Jam Pantry is Don Gillis, trombonist. He is the well-known and popular conductor of the famous Horned Frog Band. He and his band broadcast over WBAP every Sunday night at 10:30 in the series called "Backstage with the T. C. U. Band."

The Jam Pantry orchestra plays in the Dixieland style purely and exclusively. Red Woodward has his own definition of jam which goes something like this: Jam is the original composing of melodies done extemporaneously around a given chord structure. Which is a very accurate way of explaining a movement that to most people simply means "awake and swing."

In Radioland with Shut-ins

By
ERNEST ROGERS

HE'S known as "the little man with the big heart." Five feet four inches tall, weighing 120 pounds, Charlie Jarrell, conductor of WSB's famed Sunday morning program—"In Radioland With Shut-Ins"—furnishes the warming glow in many a shut-in's heart, and it is the shining light of his unselfish, utterly friendly personality that causes the gleam of contentment in their eyes.

For, In Radioland With Shut-Ins is more than a radio program. It is an institution. It took wing the first Sunday morning in April, 1929, and hasn't missed a Sunday since. Immediately dedicated to shut-ins everywhere, it is WSB's oldest program, with the exception of those broadcasts by that grand Hawaiian, King Kimo Kalohi.

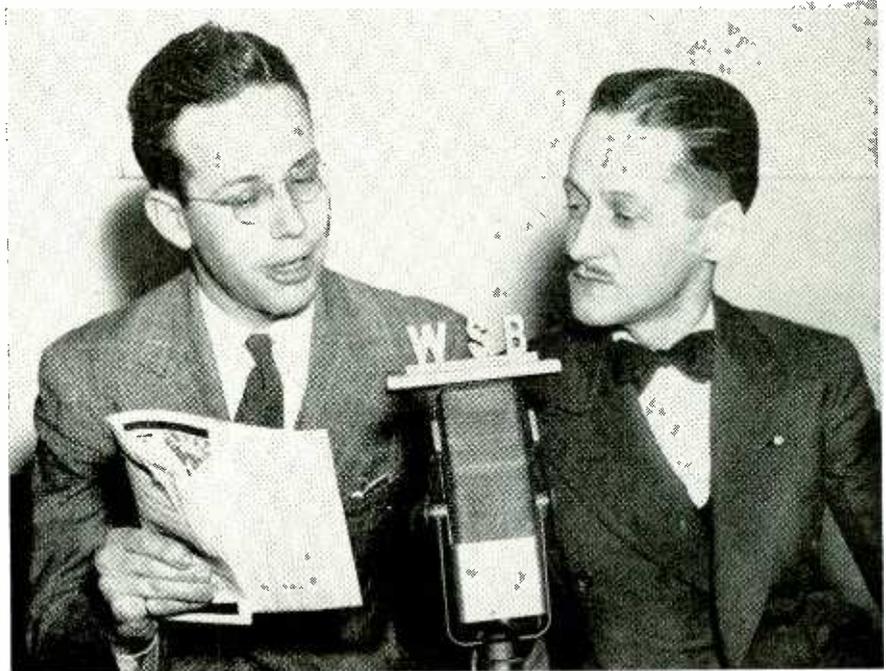
But every Sunday morning, from 8:15 to 9:05, Charlie Jarrell and his associates are busy at WSB sending happiness and good cheer to those who may be "weary and heavy-laden," brightening otherwise gloomy corners, playing and singing those songs of inspiration and happiness that mean so much to people who cannot get out to seek entertainment and diversion.

Mr. Jarrell, asked to analyze the success of his program, finally found the answer in one word: Friendship.

"We have a friendly feeling for those listening," he says, "and it is only natural they should have a friendly feeling for us. We send sunshine and good cheer to them, and they send it back to us amplified beyond our wildest expectations."

From one of his recent scripts I take this excerpt which will give you an idea. Mr. Jarrell is speaking:

"Friends—Happiness is a result of an inner condition of the soul. It has been likened to a butterfly . . . when pursued it is just beyond your grasp—if we sit down quietly, it may light upon us. And, happiness is a result. . . . It can never be an aim or an end. . . . Now, pursuing happiness must be understood to mean following the things which make for it. . . . Such things as acts of goodness and service to others—not allowing trifles to vex us, refusing to be dominated by outward circumstances and, most of all, a state of mind that loves God and one's fellowman. . . . And so, this morning if you are pursuing happiness, don't hunt for happiness as if it existed somewhere outside of yourself—remember, it is a result of conditions which are largely within your own control. If you are not a shut-in and looking for happiness, why not try rendering a service to others? Open the door of your heart and prac-



THE LITTLE MAN WITH THE BIG HEART

Charlie Jarrell, right, who conducts this popular WSB program, with Edgar Neely, Jr., the Good Cheer Reporter.

tice friendship for the sick and shut-in."

If Mr. Jarrell had been a better piano player, there might not have been any In Radioland With Shut-Ins program. But because he could not make his fingers do what his brain conceived in the way of harmony and execution he decided he would find musicians who could. And he did. He rehearsed an orchestra to play for a Sunday school class and the combined efforts of director and orchestra were received so well that Mr. Jarrell thought a larger audience would like them, too.

So—he laid his plans before Lambdin Kay, head man of WSB, and the series, which has been running almost a decade, got under way.

The In Radioland With Shut-Ins program has, of course, widened its scope since the beginning back in 1929. Then, there were Mr. Jarrell and the orchestra. Now, as regular features, remain Mr. Jarrell and the Little Symphony Orchestra, but they are aided by the Radio Choir, the Little Church in the Wildwood, the Good Cheer Reporter, the Hymn Story, and other features. It takes twenty-five people to present the broadcast, and they work with that smoothness and precision possible only when all have an equal interest in bringing a spot of cheer to some one who might be cheerless.

The Little Church in the Wildwood is conducted by four prominent Atlanta ministers, who take turns at

talking on Sunday mornings. They are Dr. John L. Yost, of the Lutheran Church of the Redeemer; Dr. C. R. Stauffer, of the First Christian Church; Dr. Ryland Knight, of the Second Ponce de Leon Baptist Church, and Dr. Stuart R. Oglesby, of the Central Presbyterian Church.

The Good Cheer Reporter is Edgar Neely, Jr., who also is Mr. Jarrell's right-hand man. Mr. Neely, on occasion, has conducted the program when Mr. Jarrell was absent. But his chief interest is in his Good Cheer reports, telling of those who are sick or others who need the fairy touch of friendship in their hearts. Co-workers in various churches and organizations keep Mr. Jarrell and Mr. Neely informed of those who may be helped by the Radioland program, and from this unselfish work they reap heavy dividends of satisfaction and content.

Mr. Jarrell is an engineer in the equipment department of the Southern Bell Telephone and Telegraph Company, having been with the organization twenty-eight years. He has a hard job and he does it well. Yet, he finds time to write and rehearse his program at times when, I suspect, many of us are asleep.

But every Sunday morning at 8:15 o'clock, thousands of shut-ins and others within WSB's range are tuned in for their program, and Mr. Jarrell is not one to disappoint those who have been looking forward a whole week for another session with their friends of the air.



Christine and Rusty Gill hit it off at the big "Cornhuskin' Party, while Mary Jane DeZurik (rear center) wonders how some girls can get away with it. The cornhusking bee, which is held on Henry Hornsbuckle's farm, is broadcast over Station WLS every Saturday night, 9:30-10:00 P.M. (CST).

Shining Up to Rusty

THE WLS mailman has had an extra load to carry ever since Rusty Gill, newest member of the famous Hoosier Sod Busters, joined the staff.

Rusty is 20 years old, five feet ten and a half inches tall, and he weighs 159 pounds. He has wavy red hair, talks nice and polite, looks like the kind of boy a girl would like to take home and introduce to her mother, grandmother and aunts. He has a shy way about him, but when he raises those bashful eyes of his, you see plenty of mischief twinkling there. He rarely talks about himself.

Says Rusty: "There's nothing much to say about myself. I'd rather listen than talk—you learn more that way."

Rusty was born in St. Louis, Missouri, and lived there until he was four. Then he moved with his family to Marion, Illinois; and from Marion to Bellwood, Illinois which has been his home ever since.

He has two sisters and two brothers, all of them married except the youngest, Lora Lee, 16, who is away at

school. Rusty and his father keep house in Bellwood together.

When Rusty was asked if he's planning on getting married, he replied that matrimony has not yet entered his plans for the future. Asked to give his opinion of the ideal American girl, Rusty said quickly, "I don't have to tell her name, do I?"

However, he did describe his ideal, in a general way, of course.

In a general way, he said his ideal should weigh 113 pounds, have dark hair, blue eyes and collect songs.

Rusty has never taken music lessons, but he knows about 250 songs and has composed a few himself. He wrote his own theme song, "Moonlight in the Hills of Old Kentucky."

There is a legend at WLS that the Hoosier Sod Busters are lucky for newcomers—and that youngsters whom Sod Busters Reggie Cross and Howard Black sponsor get places! And from the size of Rusty's fan mail pile—it looks as though the Sod Buster charm will work again!

Out of the Storm to You

A brief account of an important WHAM service during a 16-inch snow storm

By AL SISSON

THE poet wrote in glowing terms the words, "Snow, Snow, Beautiful Snow." Yes, the white fluffy flakes are a thing of beauty until they get out of control and cause blizzards and drifts that hamper man, machine and beast.

On January 30 and 31, Rochester and Western New York experienced the worst snow storm in twenty-nine years. Sixteen inches of snow fell in the WHAM listening area in less than two days. Roads were blocked, schools closed, farmers isolated, and many other hardships were encountered. WHAM, with its 50,000 watts immediately jumped into the thick of the fight to combat the elements. It was another public service which radio so willingly gives to its public.

The storm has now passed, of course, and the huge piles of snow are but a memory. However, looking back over the occasion we discover that sixty villages and cities in WHAM's area called the station requesting announcements on the station's news broadcasts. These messages dealt mostly with the closing of schools. In fact, many principals informed their pupils to listen to the WHAM News broadcasts for information regarding the opening or closing of their school. All messages were verified by a call-back before going on the air. Not one erroneous announcement was broadcast. Although we of Western New York were rather fortunate, as far as loss of life was concerned, we can readily understand what suffering there might have been were it not for the great miracle of radio. Actually, thousands of calls were received at WHAM during the two-day storm . . . requests for work, benefit parties postponed, dogs lost and many, many other requests that were important to the caller. People isolated from the storm, except for their telephone and radio, were in constant touch with what was going on. Johnny Jones at the crossroads knew that the school bus would not come by tomorrow because the News Reporter had said that his District School was closed. City children were informed that schools would or would

(Continued on page 30)

Former Coal Miner Wins Fame

Health broken by the damp of a coal mine, Russ Morgan launched a comeback that led to both fame and fortune

By HAROLD HALPERN

TO THE student of American history, the name of Morgan is linked with intrigue, romance and power. But to the radio listener, it immediately suggests "Music in the Morgan Manner." For the name of Russ Morgan is synonymous with finely arranged popular music.

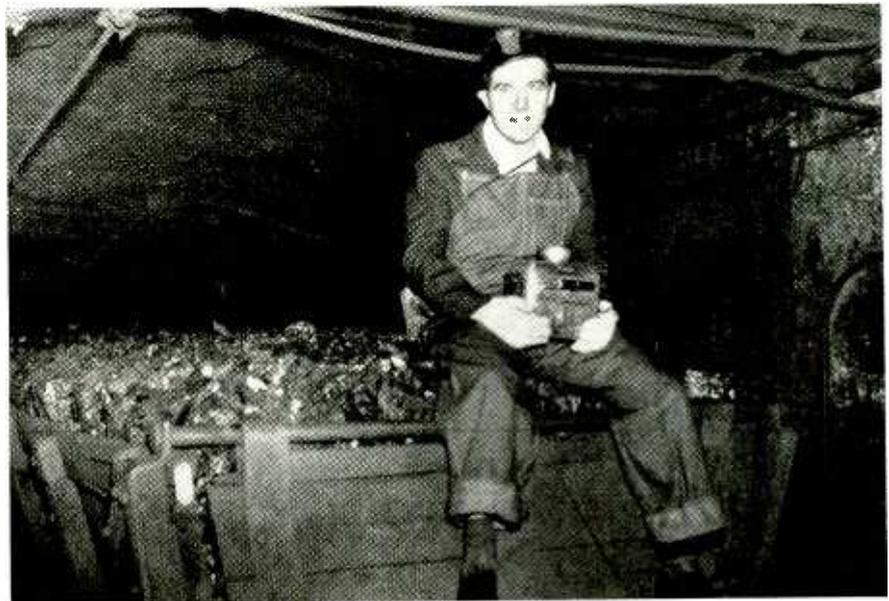
The Morgan band is easily identified through its distinguished style, yet the radio listener also recognizes it through the gifted tromboning of Russ, whose instrumental interpretations on the slide horn has won praise from such outstanding musical personages as Victor Herbert and John Philip Sousa.

Born in Scranton, Pa., April 29, 1904, Russell Francis Morgan began work in the mines at the age of 13. When work in the coal mines was slack, Russ served as a short-order cook in a restaurant. After his chores were finished there, he would hurry to a neighborhood movie house where he relieved the staff pianist for an hour.

At 17, after four years of intermittent mine labor, Russ found his lungs could no longer stand the damp underground air and he became easy prey to the various ills lying in wait for those who labored in the gloomy coal pits. As oiler, door tender and brakeman, he had survived many a miniature underground earthquake. Yet he could not escape the silent and inexorable scourge of bronchitis.

While laboring below ground one day, he was taken by recurring spasms of chest-rending coughing. At first Russ paid little attention to the spasmodic cough but when it became a hacking, asthmatic wheeze, his father sent him off to the family doctor.

The result found him forbidden to enter the mines again under penalty of being bedridden for a lengthy time. So, heeding the doctor's advice, Russ



FOR FOUR YEARS, HE WORKED UNDERGROUND

Russ Morgan was only 17 when he came up out of the mines to win back his health, and in winning it he has become one of radio's outstanding musicians.

decided to study a wind instrument which would strengthen his lungs.

Remembering the slide-horn which had fascinated him as he walked alongside his father in many Scranton parades, Russ chose to study the trombone. It was a most fortunate choice. From a casual interest in the instrument, Russ developed a deep liking for it. Two years later, with bronchitis and the mines forgotten, he joined up with one of the local dance bands.

Numerous engagements with various local orchestras followed until Russ organized his own 14-piece orchestra. They were known as the Penn-Barons, and for a modest fee they would appear at various theatres and amusement places.

One day when the band was filling an engagement in Philadelphia, Paul Specht, the orchestra impresario, happened to see him perform and offered Russ a place in his organization. After seeing that his own band was able to function without him, Russ left the Penn-Barons and went to work with the Specht troupe.

From the Specht orchestra Russ went to the position of pit leader in a Detroit theatre. Then he joined up with Station WXYZ as that station's first musical arranger and conductor. In the ensuing years, Russ played with such outstanding conductors as Arnold Johnson, Phil Spitalny, Freddy Martin, Ted Fio Rito and Jean Goldkette.

Once more Russ organized his own orchestra. But this time he had the

experience of working with different styles of arrangers and conductors. His new orchestra was good enough to be given an extended engagement at New York's swank Biltmore Hotel and it wasn't long before he had an offer for his first commercial radio program. That program featuring "Music in the Morgan Manner," Ken Murray and "Oswald" the stooge, ran for 26 weeks and then Russ and his band returned to hotel and cafe engagements. But not for long.

A cigarette manufacturer (Philip Morris), hired him for one program on the NBC red network and a short time later for an additional program over the Columbia Broadcasting System.

Standing almost six feet tall, Russ carries his 190 pounds lightly. Unaffected by his success, he is still the genial, fun-loving boy who put his trust in a trombone many years ago and developed his talent to a point where the dividends from that trust could purchase more than a few coal mines.

At present he is studying the organ, harp and strings, and when he has mastered these instruments he feels that he will be in a better position to make even greater harmonic arrangements in his orchestra. But so long as he is capable of manipulating that old slide-horn of his, he'll be at the microphone, a picture of sartorial elegance in sharp contrast to the grimy-faced miner who emerged from the coal pits of Pennsylvania to achieve fame as a trombone virtuoso.



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A Great American Retires

IT IS only fitting that, following the retirement from the Supreme Court of Justice Louis D. Brandeis, the entire American people have paused to acknowledge the debt which this country owes to one of our truly great men.

For in a very real sense it may be said that it would be difficult to name a contemporary who has contributed more to the advancement of reason and justice in America. A liberal without being a fanatic, a strong defender of the Bill of Rights and human liberty, Mr. Brandeis will go down in history, along with his friend the late Justice Holmes, as one of the ablest members the Supreme Court has ever had.

Perhaps no finer tribute has ever been paid to Mr. Brandeis than that paid to him by President Wilson in a letter to the United States Senate in 1916, following which Mr. Brandeis' nomination to the Supreme Court was confirmed despite the opposition of powerful financial interests.

"I nominated Mr. Brandeis . . ." wrote President Wilson, "because it was, and is, my deliberate judgment that, of all the men now at the bar whom it has been my privilege to observe, test, and know, he is exceptionally qualified. I cannot speak too highly of his impartial, impersonal, orderly and constructive mind, his rare analytical powers, his deep human sympathy, his profound acquaintance with the historical roots of our institutions and insight into their spirit, or of the many evidences he has given of being imbued to the very

heart with our American ideals of justice and equality of opportunity; of his knowledge of modern economic conditions and of the way they bear upon the masses of the people, or of his genius in getting persons to unite in common and harmonious action and look with frank and kindly eyes into each other's minds, who had before been heated antagonists. This friend of justice and of men will ornament the high court of which we are all so justly proud."

The American people will not forget the service Mr. Brandeis has rendered to the nation. And as this 82-year-old Justice retires into the ranks of our "elder statesmen," we can only hope that his retirement will not wholly deprive us of that valued counsel which has left such an indelible stamp on the life and history of our times.

Will Spring Bring War?

It is a horrible thing to think that the coming of spring may see the breaking out of a general war in Europe, and yet the majority of those best qualified to judge seem to think there is at least a fifty-fifty chance that this will happen.

Perhaps the strongest argument for this theory is that Hitler and Mussolini realize that if they are going to fight they should do so now while they still have the upper hand. At present, the Rome-Berlin axis is far superior in power to the democracies, especially in the air; and the thought

is, why wait for England and France to rearm?

On the other hand, this theory is based on the premise that such a war would be short, and that the wiping out of London and Paris by air would bring a speedy victory to the Fascist powers.

Whether this latter assumption would be true would remain to be seen. Disastrous though it was, the bombing of cities in Spain and China did not result in complete demoralization, and it would be taking a whole lot for granted to assume that the British and French would react otherwise.

While in any European war the hope of Germany and Italy would lie in a quick victory, Britain and France are fortunate in that their stronger financial position would be a decided advantage to them in event the struggle should be prolonged.

Such, in rough, is the play of forces which are having such a large part in determining the immediate future in Europe. If rashness and ambition win out, war would seem inevitable. But, as many have been quick to point out, so long as hostilities do not actually break out, so long may we hope that war can be averted.

What part the United States is to play in the pending drama remains to be seen. For the most part, the consensus of opinion seems to be that President Roosevelt is taking the proper course. It would be foolish to deny that our sympathies lie with the democracies, and there can be no doubt that the expression of these sympathies may cause the dictators to think twice before plunging Europe into war. On the other hand, the great majority of people in this country are thoroughly against sending another expeditionary force to Europe to pull someone else's chestnuts out of the fire, and with these two things in mind it would seem that the President's reported statement—that the United States might be expected to co-operate with the democracies in any way "short of war"—not only made sense but perhaps put a powerful brake on the dictators.

Interesting Facts About Radio

Oh! *♪*
MY DARLIN'
NELLIE GRAY-

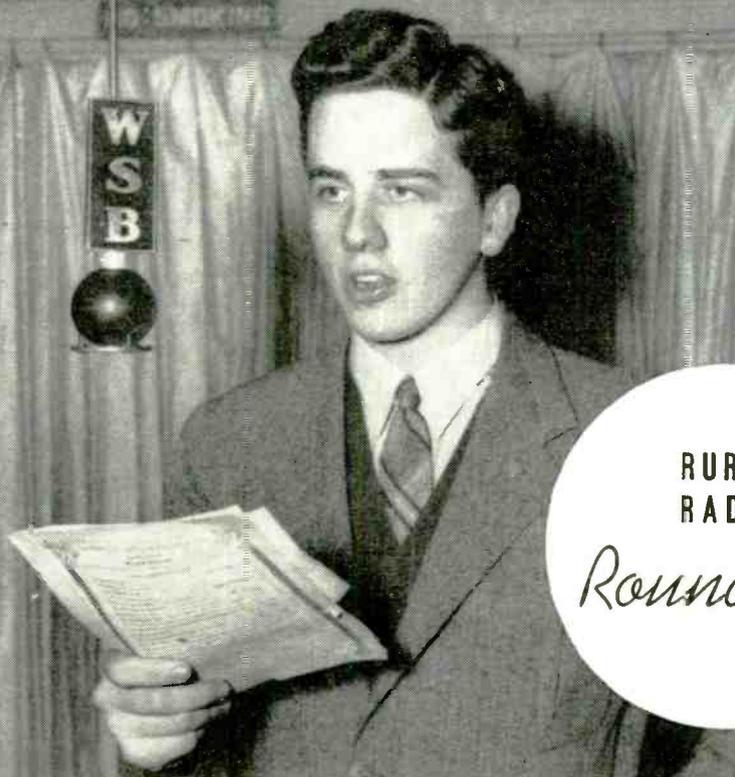
"DARLING NELLIE GRAY" - AMERICA'S MOST POPULAR SONG FOR GENERATIONS, WAS ORIGINALLY COMPOSED ON THE BLACKBOARD BY A SCHOOL-TEACHER FOR HIS PUPILS TO SING!!
- IT WAS WRITTEN BY BENJAMIN HANBY OF RUSHVILLE-OHIO, SHORTLY BEFORE THE CIVIL WAR...
THE SONG WAS SUGGESTED TO HIM BY THE GRAVE OF JOE SELBY - A YOUNG NEGRO WHO ESCAPED FROM MAYFIELD-KY, AND SPENT THE REST OF HIS LIFE TRYING TO OBTAIN THE FREEDOM OF NELLIE GRAY - A SLAVE GIRL ON A NEIGHBORING PLANTATION... ALL HANBY EVER RECEIVED FOR THE SONG WAS \$ 25.00 ...

THE FIRST PRESIDENTIAL MESSAGE
TO BE BROADCAST WAS PRESIDENT CALVIN COOLIDGE'S FIRST MESSAGE TO CONGRESS ON DEC. 6TH - 1923...
- IT WAS PLACED ON THE AIR BY CONNECTING STATIONS WITH WASHINGTON BY LONG-DISTANCE TELEPHONE...

GEORGE H. LEWIS, OF CINCINNATI WAS GRANTED THE FIRST RADIO LICENSE EVER ISSUED IN THE UNITED STATES..

GLEN CURTISS AND HOWARD MORIN WERE THE FIRST MEN TO USE A RADIO IN AN AIRPLANE..
- IN FEB. 1912 THEY RECEIVED MESSAGES FROM SHIPS ANCHORED OFF NORTH ISLAND, IN SAN DIEGO BAY - ON A SET BUILT BY HOWARD MORIN...

STATION KD-KA IN PITTSBURGH WAS THE FIRST RADIO STATION TO BROADCAST PROGRAMS ON REGULARLY PUBLISHED SCHEDULES...
- WHEN THIS STATION OPENED ON NOV-2ND 1920 - THEIR FIRST BROADCAST WAS OF THE HARDING-COX PRESIDENTIAL CAMPAIGN ...

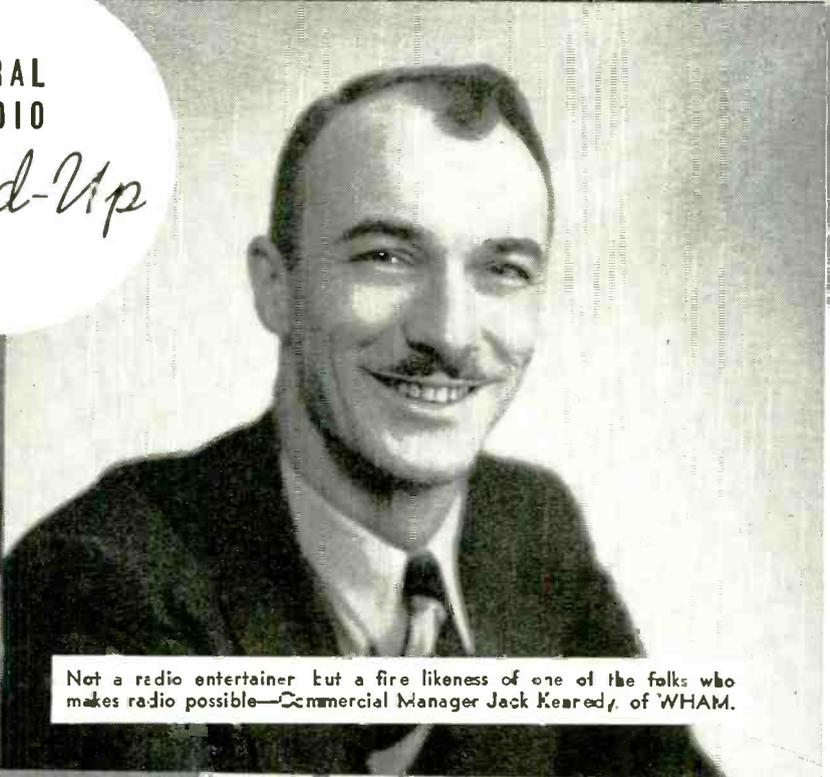


Joseph King, newest member on WSB's announcing staff, sings as well as he talks. You're listening to him when you hear baritone Paul Burns.



Sam and Martha and Stan Widney of the Oshkosh B'Gosh Program, heard over WHC, Des Moines, Iowa.

RURAL
RADIO
Round-Up



Not a radio entertainer but a fine likeness of one of the folks who makes radio possible—Commercial Manager Jack Kearney, of WHAM.



Rusty Gill, newest member of the Famous Hoosier Sod Busters of Station W.S.



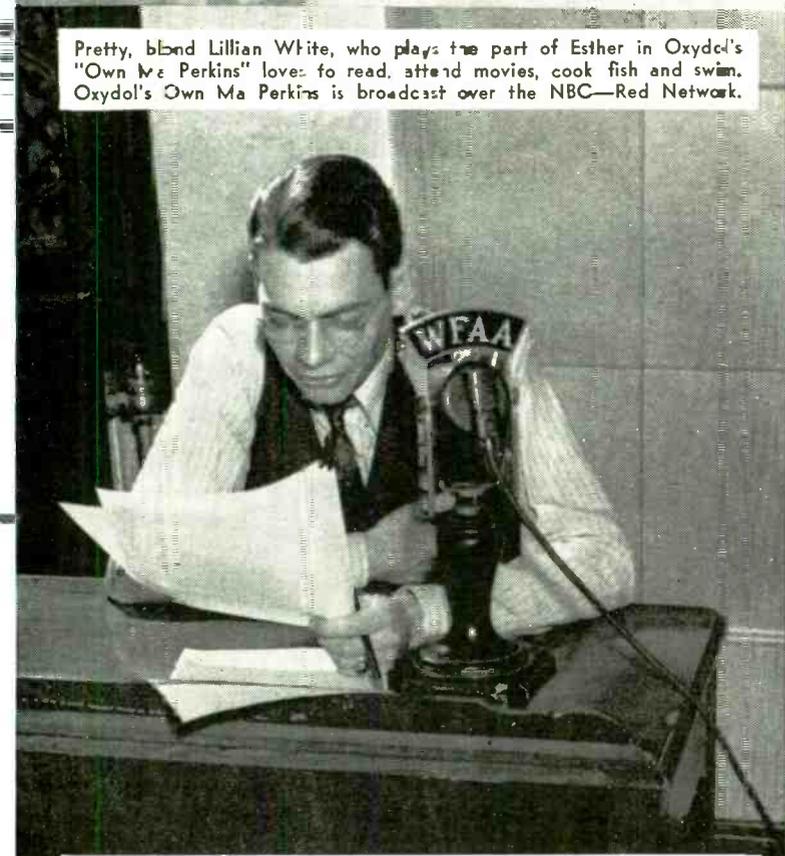
Bill Gatins holds the banjo, as he and his Jug Band smile at the photographer. They are heard regularly over WSB's noontime Cross Roads Follies.



Pretty, blond Lillian White, who plays the part of Esther in Oxydol's "Own Ma Perkins" love to read, attend movies, cook fish and swim. Oxydol's Own Ma Perkins is broadcast over the NBC—Red Network.



Marlin Hurt is probably the only actor in radio who actually celebrates two birthdays; he celebrates his own—and that of "Beulah," the Negro dialect character role that he features on the Plan-a-ton Party over the NBC—Blue network.



Hal Thompson, ace sports announcer of the Southwest, is featured in a review of the week in sports over WFAA, Dallas, Texas, at 8:30 P.M. Fideys.



Titian haired Jeannette Chinley, now featured on the CBS serial, "The Goldbergs" won a radio part by outscreeching other candidates. She plays the part of "Libby," the mysterious impostor in "The Goldbergs."



"Pappy" Chesire, popular entertainer of Station KMCX, St. Louis, Missouri.



"Good things sometimes come in small packages," and that's just about right when you're talking about "Pee-Wee, diminutive singing and dancing mascot of Francis Craig's orchestra, heard regularly over WSM and the NBC.



David Byrd, Jr., WBAP's Program Director came to WBAP June 1, 1938, from Little Rock, Arkansas. He is also chief announcer at Station WEAF.



Claude Sharpe, popular tenor of the WSM staff, is featured on the program, "Evening Fantasy, each Wednesday night at 11 o'clock.

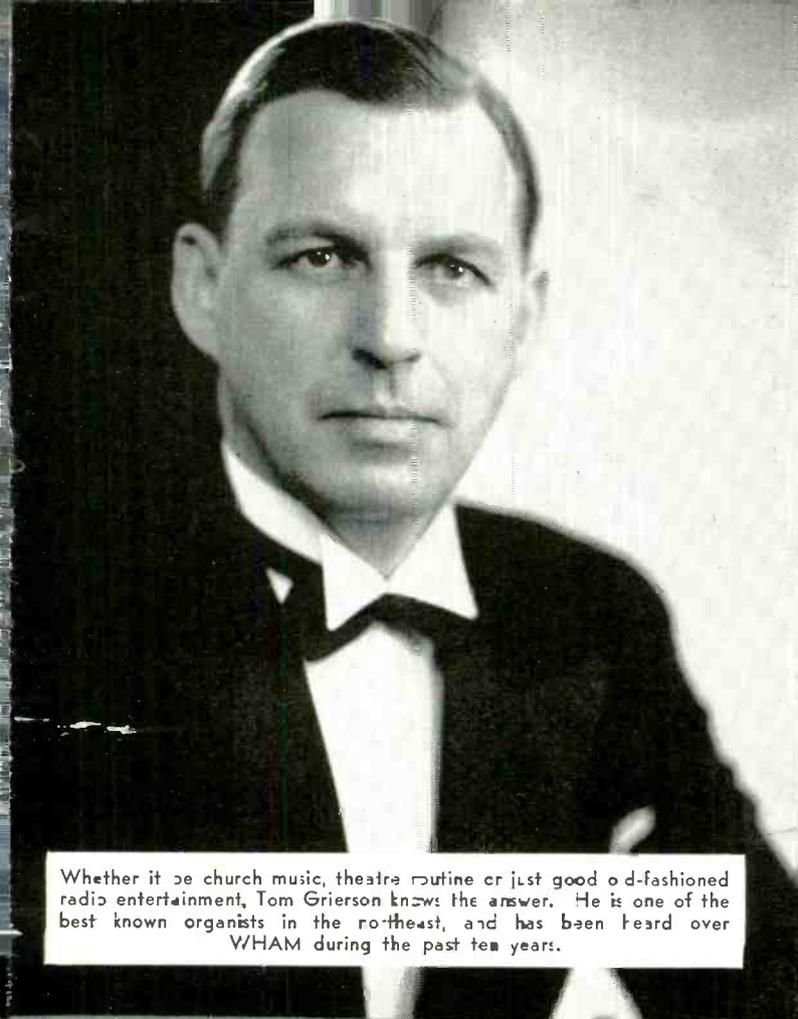
RURAL RADIO
Round-Up



Anna, mellow voiced member of Bewley's Chuck Wagon Gang, is heard over Stations WBAP-WFAA, WCAI KPRC on weekdays at 1:00 P.M., and Sundays at 9:00 A.M.



Here are the Sleepy Valley Cowboys, recent addition to the entertaining staff of WNAX, Yankton, South Dakota. Rudy Stan, well-known cowboy singer, is straw boss of the group.



Whether it be church music, theatre routine or just good old-fashioned radio entertainment, Tom Grierson knows the answer. He is one of the best known organists in the northeast, and has been heard over WHAM during the past ten years.



Pretty, isn't she! Well it's the same lovely Ri-a Ascot whom you hear as the "Widdy" green on the "Cornhuskin' Party," or Saturday nights over WLS.



Dolly and Mily Good, "The Girls of the Golden West," have been heard over all three net-works. Now, they are featured on "Plantation Party," over the NBC-Blue net-work.



James Adelman is the Sunshine News Reporter who brings news of the day to WFAA listeners.

The Radio and Religion

By

THE REVEREND FREDERICK E. REISSIG

*Emmanuel Lutheran Church
Rochester, N. Y.*

HAVING had the privilege of broadcasting regularly on a religious program for the past ten years, I ought to be able to make sound observations concerning the relation of radio to religion. Here they are for whatever they may be worth:

Religious programs over the radio have a tendency to increase church attendance, and interest in religion. That is my personal experience. If my church could afford it, I most certainly would broadcast a service on Sunday morning. I would do it for three reasons, first to minister to the many who cannot attend, secondly to those who could but do not, and thirdly to win to the church those who would not ordinarily be reached by other means. People have united with my church because they were introduced to it by means of the radio.

Religious programs over the air have greater significance than one would ever have imagined. The letters which I have from the radio audience are to me a revelation as to the real worth of such programs. I would never have believed that people could get such comfort, strength and inspiration from such programs had I not letters and other personal testimony to testify to this fact.

Perhaps one experience might be interesting. A letter came one morning from a near-by city. The letter stated that a neighbor was about to be taken to the hospital for the amputation of a foot. The person to be operated on, whom I did not know, asked her neighbor to write to me asking me if I would conduct her funeral service in case she did not recover. A bit later I received another letter stating that she had come thru the operation and had asked for me to come to have a prayer with her. I did this to her great joy and comfort. No one could have had the experience of walking into her hospital room and witnessed the light which came into her face without feeling a great sense of satisfaction.

I am sure that everyone who has had an extended experience on the radio with a religious program is amazed at the response and appreciation on the part of the audience.

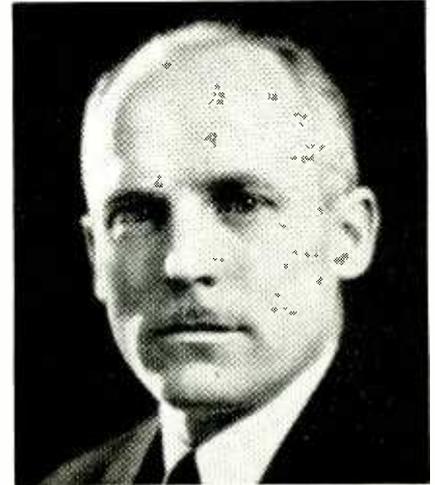
Then the radio furnishes many real worship experiences. This is true because of the fact that a person is often alone in the house or in the room as he

or she listens to a religious program. In the quietness of the home and alone with no distracting factors, one feels that God is very real and near. In such an atmosphere religious truths strike with unusual power. I don't think that we have quite estimated this value. It ought to challenge every broadcaster of such programs to prepare with the utmost care.

Then I feel that the radio puts a song on the lips and in the soul of the listener. The power of song for happy and healthy living is not always recognized. A current spiritual has this phrase "I'll get along as long as a song is strong in my soul." How many a person in the home, the office, or riding along in the car, begins to hum or sing following the broadcast of a good old familiar hymn. It's a great start for the day for anyone. I wish we could have more religious music on our morning program. What the psalmist of old said is a contemporary and continuous experience—"And he hath put a new song in my mouth, even praise unto God."

I was riding along the highway with my family from Rochester to Buffalo on New Year's Day. The windows of the car were tightly closed due to the cold weather. But that did not prevent us from receiving New Year's wishes from several foreign countries. We sat in our traveling car awed and reverent while out of distant lands came voices clear and assuring. We could not refrain from thinking, "the heavens declare the glory of God and the firmament showeth his handiwork." Such experiences do not leave any thoughtful person untouched.

This final thought. I talked with



DR. REISSIG

"The radio is a powerful instrument in our hands. Let America always use it well!"

a Christian minister from Germany. He could not say enough about the privilege of the church here in the United States as to its radio opportunities. I wonder whether we do appreciate what the radio is offering us; I speak concerning both those who broadcast and those who listen. I for one cherish greatly my experience on the radio. I feel it has done me much good and I am grateful for having had the privilege of talking about the great things of life and religion to many people. The radio is a powerful instrument in our hands. Let America always use it well!

New Radio Series Glorifies Democracy

A NEW radio series designed to give America's school children pride and understanding of American democracy—its heroes of war, peace, science and letters—was inaugurated at 1:00 P.M., Thursday, February 2, over Radio Station WLS.

"Forward America" is the title of the new series, written by Carleton J. Williams, author and former minister. It is presented as a weekly feature of the daily "School Time" broadcasts, conducted by Mrs. Harriet Hester, educational director of WLS, heard in more than 3,000 schoolrooms throughout the Middle West.

Dr. William A. Johnson, superintendent of Chicago schools spoke during the broadcast, recommending the program to parents, teachers and children. Dr. Johnson said:

"The educational trend has followed a negative course in the past few years with a growing tendency on the

part of biographers and historians toward debunking American ideals and heroes.

"Our children must understand fully the stuff that democracy is made of . . . this democracy we all enjoy.

"This new series of broadcasts will be a further means of urging educators of America to make this country's history so romantic and stirring that the child will find a new pride in his country."

Mr. Williams, author of the script, will take the part of the old judge who interprets American history on the program to the small boy, Danny, played by Eddie Love, child actor.

Said Mrs. Hester:

"It is with great pride that Prairie-Farmer WLS "School Time" takes the initiative in using the force of radio education toward a greater understanding and more deeply rooted belief in the ideals of American democracy."

He Soared to Radio Heights But Never Had an Audition

By
EDYTHE DIXON

JERRY COOPER, ace singing star of NBC's "Vocal Varieties," has the peculiar distinction of never having obtained a radio contract as the direct result of an audition. Yet he has been a sponsored radio personality—with the exception of his first six months on the air—since his initial splash in the airwaves.

Only a very few years ago, Jerry wasn't interested in anything much except baseball and boxing. Earning a living by singing was as far from his mind as growing a handlebar mustache. Down in New Orleans, where he was born, he was recognized as a first baseman of no mean ability. And when he wasn't making life tough for the opposing semi-professional team, he was busy managing his prize-fighting brother at the local sports arena.

Jerry sang, too, but merely as a matter of course—confining his warbling to the shower room. He had always been able to sing unusually well, but he didn't take it very seriously or give it any particular thought. Both his mother and dad were choir singers and Jerry had learned about treble F's and high C's even before he could talk. While he was a high school kid, he studied the trombone and guitar, but purely for his own amusement—not with any idea of going into the entertainment business.

Then one winter after he had finished school—the baseball season was over and Jerry was working as a bank clerk for twenty-five dollars a week—he decided a little additional money would come in pretty handy.

He enjoyed indulging in vocalis-thenics, he reasoned, so why not get paid for it? He got a job singing at a New Orleans supper club and rushed there from the bank every night to "give out" for the patrons. It just happened that Roger Wolfe Kahn, who was playing at the popular Forest Club, chanced to tune in on a local program one evening. He heard Jerry, and so impressed was he with the lad's ability that he called him and asked him to make a guest appearance on one of his broadcasts.

This was just the encouragement young Cooper needed. He decided to give up his job in the bank and seek his fortune in New York. There was, of course, the matter of money. He hadn't been able to save very much so he decided to conserve what little he had by entraining for Gotham via the brake rods. It took him two weeks to get there, alternating between



JERRY COOPER

Singing star of NBC's "Vocal Varieties," a former New Orleans bank clerk who gave up his job and rode the rails to New York to land a job.

hitch-hiking and riding the rails—but he finally arrived, dirty and unshaven.

He didn't know to whom to go for a job and he began to wonder whether or not it had been very smart of him to give up a steady job—however low the pay—for an uncertainty. Then came a chance meeting with Emil Coleman, at that time playing at the Palais Royal and heard as a sustaining network feature. Cooper's ability attracted Coleman's attention and the latter helped him line up some radio and night club engagements.

From there on, Cooper's career has been a series of successes. He has been a continuously sponsored feature of the networks and has made personal appearances at a good many leading night spots throughout the country.

But, despite his success, Jerry hasn't changed much. He still has the ready enthusiasm of a kid bound

for his first circus. And he still makes life difficult for the neighbors by his far-from-perfect playing of the trombone.

Sporting events are still his main hobby and he spends most of his spare time at baseball games, six-day bike races, boxing matches, wrestling exhibits and the race-track.

Tall and broad-shouldered, the handsome young singing star tips the scales at 190 pounds. He invariably eats steak and potatoes for dinner—rain or shine. George Washington and Abe Lincoln were his boyhood heroes—and still are. He's superstitious as a cotton picker and has a keen sense of humor.

If wishes were horses, Jerry would ride a road along which money grew on trees—a road leading to adventurous travels. But since they're not, he manages to find contentment and happiness along the airlines.

Bob Ripley Meets the "Mayor of Hell" . . .



BOB RIPLEY (RIGHT) AND THE MAYOR OF HELL
Thousands tuned in to hear Ripley interview Lorentz Stenvig, the Mayor of Hell. Here they are shown discussing the town's population.

Believe It Or Not!

By
MARTIN RACKIN

ALMOST a decade ago, "Believe-It-Or-Not" Robert Ripley, then a budding cartoonist for King Features, was introduced to the radio audience of America.

Timid, shy, and with a touch of "mike fright" this marked Ripley's radio debut on the Collier hour.

There was no script, no showmanship, just a quiet interview between Ripley and John B. Kennedy, then one of the great magazine editors of the country.

Since then radio and Ripley have come a long way. His coast-to-coast radio programs are now known in every household. Children and grown-ups alike sit before loudspeakers in every small village, and hamlet, as do the inhabitants of the large key cities of the country, awaiting the most unusual programs ever presented. For over the radio Ripley has even introduced such people as "The Mayor of Hell" and the man who walked barefooted over glowing coals without even searing his feet!

It was back in 1930 that Ripley was signed to a radio contract by Colonial Beacon Oil. They were the pioneers

who chanced their lot with this purveyor of unusualities. He came through and from then on companies, until this day, scrambled for his services.

When the series first started it was a commentator's job that Ripley did. He told of his amazing adventures and the different types of outstanding characters he had met, but soon his sense of master showmanship turned the program into what it is today, a well-balanced variety show with fine music, good singing, dramatic episodes, and interviews with the most amazing people alive.

Many have tried to copy the Ripley formula but none have succeeded. It is impossible. Just as various cartoonists have tried to imitate "Believe It or Not" so have others tried to use the radio technique . . . both have met with small success.

In the ten years of microphonics, Ripley has presented a cavalcade of personalities in years gone by, such as:

Fred Goldsmith, the man who pitched the first curved ball in the first World Series game ever played.

Mae Arbaugh, the Iron Woman of baseball, who has played for 33 years under the name of Carrie Nation.

Senator Wencesola Moguel, otherwise known as "El Fusilado" who was shot by a firing squad, received 8 bullets in his head and the "Coup de Grace" and lived.

Zimmy, the legless swimmer, who swam 155 miles non-stop from Albany to New York City.

Cleve LaRue, the sleepwalker, who got up in his sleep, dressed, drove his car 58 miles, and woke up in Dayton, Ohio, without a bit of damage to himself or his car.

Traffic Cop McVitty, of White Plains, N. Y., who stopped every car from the State of Washington, searching for his mother, whom he had lost trace of, and finally one day found her.

John Fallon, Jr., who went fishing and lost his wife's wedding ring, a watch and chain. Two years later he caught the fish that swallowed it.

Last year the Ripley "Believe It or Not" program reached a new high in radio entertainment when he presented such novelties as the Mayor of Hell and Kuda Bux.

Most of you remember the Mayor of Hell. He was the ruler of a small village of Norway, where the sun shone brightly, the trees blossomed,

and quiet and peaceful its inhabitants labored for their own little community. As Ripley said:

"I have been there and the nicest thing I can wish you is that you could all go to Hell!"

Kuda Bux had New York in a dither, what with a giant pit being dug right in the heart of the city and filled early in the morning with logs and pitch so that by nightfall a good hot bed of blazing coals would be ready for him to walk upon barefooted. He did, to the amazement of thousands of onlookers and millions of radio listeners who could hear the crackling of the fire and the gasping of the crowds who pushed for hours to get a "look at the Kuda Bux."

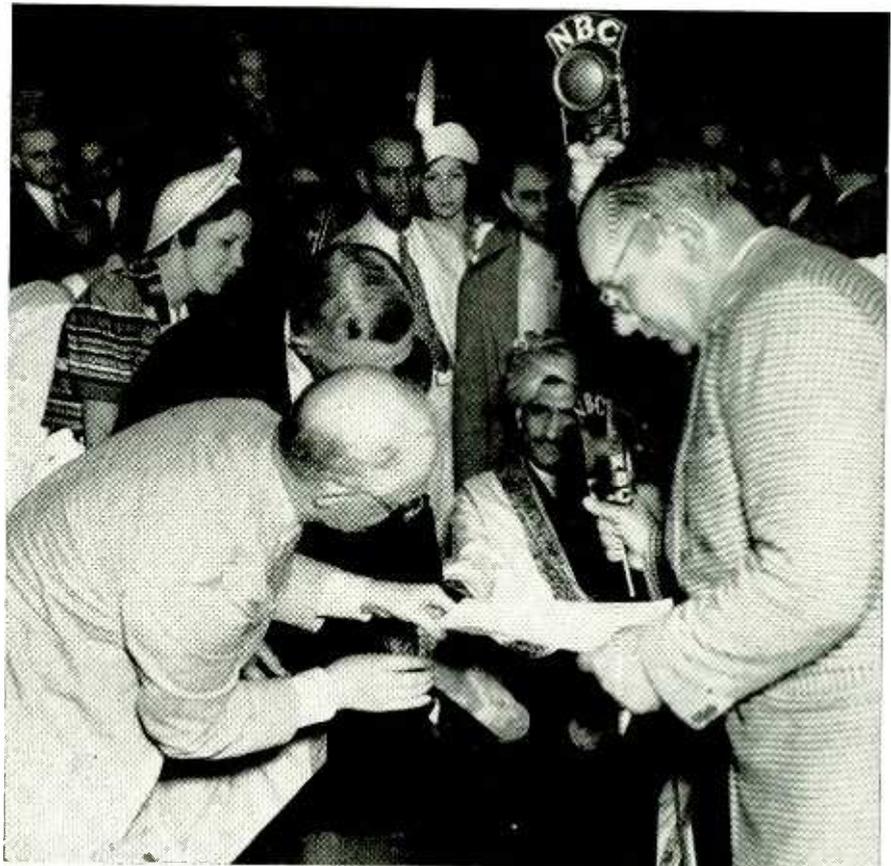
There are hundreds and hundreds of others too numerous to mention. All in all, they represent a mighty parade of amazing happenings, and moreover, thousands of hours of entertainment. Over a quarter of a million dollars has been spent to bring these people to the microphone and over 3,000,000 miles have been traveled by these people.

Millions of words have been written about the broadcasts and hundreds of millions of ears have listened to them.

Ten years, and again, very shortly, Ripley will return from his latest travel with hundreds of other surprises tucked away for the coming radio season.

"BELIEVE IT OR NOT!"

...and Talks with Man Who Walks on Coals



HE WALKED BAREFOOTED OVER GLOWING COALS!
Ripley (with mike) during the Kuda Bux broadcast. On hand are doctors who witnessed and verified the fact that Kuda walked barefooted over glowing hot coals without burning his feet.

School Lunches a Daily Problem

By MARION MARSHALL



ONE of the most interesting stories we have heard recently was about a mother who unexpectedly found her small income almost wiped out, and was suddenly faced with a very real problem. This problem was—how could she provide inexpensive yet

nourishing lunches for her three small children? In the past, they had been buying their lunches at the school, which several years before had installed a modern lunchroom. But now, even the small cost of the school lunches was more than she could afford. The case was so typical—that is, so many mothers either cannot afford money for school lunches or the schools do not have lunchrooms, that we got her to tell us how she solved the problem and decided to pass the information on to our readers.

Fortunately for this mother, she could depend on her small home place to keep her supplied with milk, eggs and vegetables, and the summer before she had put up a modest supply of canned vegetables, preserves and jellies. However, there was one point that she had to remember: This small home place provided all the income she had, so in addition to feeding her family on the products from it, she would also have to use these products sparingly. In other words, she knew she would have to be economical, so that the surplus from the farm would be large enough for her to sell and obtain a small income for clothes and other necessities.

How this mother won out, how she set to work and managed things so well that she *did* make that small farm provide an income for her and her family, is a thrilling story. But the part we want to pass on is how she managed to provide inexpensive yet wholesome, appetizing lunches for her children to take to school.

The first thing this mother did was to begin collecting recipes and bulletins. Many of these she heard or obtained through radio programs. Then she began to experiment in her own kitchen. She knew that cold lunches can become very monotonous for school children, so what she had to do was to find some way to prepare a balanced diet out of the things she had (with an occasional inexpensive

item from the store) and try to make each day's lunch different. Following are some of the recipes she used. In addition, she always saw that each child had plenty of milk, and she also found that some little surprise dainty often pepped up the lunch no end.

Since bread plays an important part in sandwiches, home baked breads of different kinds frequently gives just the right accent to pique a jaded appetite. Besides the plain bread, there are added flavors of many varieties and combined with bakers bread keeps the child guessing. Here are two different kinds which are good just spread with butter.

"HOW I DID IT"

On this page we have told one story of "How I Did It." It's the story of a mother meeting an acute need by analyzing the problem and solving it with her own resources.

If you have a story of some similar accomplishment, whether in home economics, 4-H Club work, or anything of that nature which you think would make an interesting story for RURAL RADIO, just write us a letter and tell us about it in your own words. \$1.00 cash will be paid for each one we use. Please address your letter to Miss Marion Marshall, RURAL RADIO, Nashville, Tennessee.

Banana Bread

- 2 c flour
- ½ c shortening
- ¾ c sugar
- ½ c nuts or raisins
- 1 c bananas
- 2 eggs
- 2 tablespoons baking powder
- ¼ teaspoon salt

Mash bananas through strainer. Cream butter and sugar. Sift flour, baking powder and salt together and add to butter. Add eggs slightly beaten, then bananas and nuts or raisins, dredged with flour. Bake in moderate oven (350°) 45 minutes.

Nut Bread

- 3 c flour
- 4 teaspoons baking powder
- 1½ teaspoons salt
- ½ c sugar
- 1 to 1½ c broken nut meats
- 1½ c milk
- 1 egg

Sift flour, baking powder, salt and sugar, add nut meats. Add unbeaten egg and milk, stirring liquids quickly into dry ingredients. Pour into

greased loaf pan and bake in moderate oven (350°) 1 hour. Remove from pan and cool on wire rack. Loaf should not be sliced until thoroughly cooled.

And Boston Brown Bread. What a good sandwich bread. Maybe you have a grand recipe for this or some other bread.

Meat Sandwich Filling

Almost any kind of meat is adaptable for a sandwich, left-overs or canned. Grind up with the coarse blade of a food chopper and season to taste with onion, celery, prepared mustard or a favorite salad dressing.

Baked Bean Sandwich

Try this as a meat substitute: 2 cups boiled dried beans or canned baked beans, ½ cup chili sauce. Drain liquid from beans, mash with fork and moisten with enough chili sauce to spread nicely.

Cottage Cheese Sandwich

Season cottage cheese with salt, nut meats and a taste of onion. Mix with salad dressing.

Cottage cheese flavored with green pepper, home-made pickles, sweets of any kind produces variety. It is particularly good when spread on Boston Brown Bread or whole wheat bread.

By making the cottage cheese at home from surplus milk and gathering the nuts from the woods, you have an inexpensive sandwich.

Fresh Vegetable Sandwich

Chop carrots up fine and combine with celery, nuts or cottage cheese. Mix with salad dressing and spread on whole wheat bread.

Spinach prepared in same way is good.

Sweet Sandwiches

Spread one slice of bread with butter and the other with jelly or preserves from your supply, result a good sandwich.

Combine peanut butter with jelly or preserves and use as a filling.

Combine cottage cheese with jelly or preserves and use as a filling.

Variety here depends on the number of kinds of jellies and preserves in your pantry.



"Sleepy Mississippi Moon"

Song of the Month

Lyrics and Music by

LOUISIANA LOU (EVA GREENWOOD)

WHO

I'M SORRY TO-DAY THAT I WENT A-WAY A-WAY FROM MY MIS-SIS-SIP-PI HO-ME
I WANT TO SAY I'M GO-ING BACK SOME DAY NEV-ER A-GAIN WILL I ROAM, THERE'S WAITING FOR
ME BE-NEATH THOSE ANE TREES A GIRL WHO WILL AL-WAYS BE TRUE — THE MOON UP A-
BOVE KNOWS SHE'S THE ONE I LOVE AND KNOWS THAT SHE LOVE'S ME TOO —

CHORUS

SLEE - PY MISS-SS-IP - PI MOON KEEP SHIN - NING ON THE ONE I LOVE-SO
LOVE - SO SLEEPY MISS-SS-IP - PI MOON I'M GO-ING - PIN - ING FOR MY
DARL - ING LE - NORE — I WANT TO GO BA-CK BACK TO THAT LOG SMACK
WAY DOWN A-MONG THE MIS - SS-IP - PI - NES — SLEEPY MISS-SS-IP-PI
MOON I'M A-COM-ING HOME PRE-TY SO - ON

Prize Winners

March Camera Contest



FIRST PRIZE—\$3.00 CASH

“Swing”

Mr. B. C. Clark, Kingsessing Station, Philadelphia, Pennsylvania



SECOND PRIZE—\$2.00 CASH

“Tornado”

Mrs. Estal Engelking, Muleshoe, Texas

WE FEEL that we are starting off our second year with a bang! Here are three snapshots that the judges thought were tops, and we believe you'll agree with them!

“Swing,” submitted by Mr. Clark, was a unanimous selection for first place. This picture not only has great clarity of detail value, but the expression of action is unusually predominant. The play of light and shadows on the straw is excellent.

“Tornado,” submitted by Mrs. Engelking, is one of the most unusual pictures ever entered in our Camera Contest. Mrs. Engelking states that she was only eight miles from this tornado when the picture was taken, and the contrast of the black funnel-shaped cloud against the light part of the sky is outstanding.

“The Pals,” Mrs. Webb's winning picture is marked for the appeal of human interest as well as the clarity of the expression on the little girl's face.

Send Your Snapshot Today

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

Send your pictures, (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 announced in RURAL RADIO.

All cash prizes mailed promptly.



THIRD PRIZE—\$1.00 CASH

“The Pals”

Mrs. Thomas Webb, Marinette, Wisconsin

RFD

RADIO FARM DIGEST

In the pages of R F D of previous issues, we have read many arguments as to why we should change the name of RURAL RADIO. This month, "No's" give their argument against the change. Let us hear from Lester Jackson, Avery, Texas.

"Dear Sirs:
"Enclosed you will find one dollar to renew my subscription to RURAL RADIO. We enjoy it very much. Have every copy that has been published and hope never to miss a copy. Have seen requests from city readers wanting to change the name. We like the name RURAL RADIO and hope you do not change it as so many other things have names of everything in the cities. We country listeners and readers like things more country-like than city."

And Mrs. Jesse T. Burson, Mineral Wells, Texas, supports this argument in this note:
"I am sending a dollar for which to receive RURAL RADIO for one year. I wish you would send me the February number. I don't think much of the idea of changing the name of RURAL RADIO. Let the Country and Rural folks be first for a change. The city people have been first too long it seems to me. I like everything there is to RURAL RADIO and can't see any need of changing anything."

Other readers like the name, RURAL RADIO, because the name suits the magazine. To these readers the name implies the purpose of its existence. What more should we expect of a name? But we will let them speak for themselves.

"I have been receiving your wonderful magazine since the very first copy was printed and I can't begin to tell you how well I have liked it. It is a real rural magazine and I think the name is the only one that will ever suit this magazine of yours. In fact, I like it so well the way it is I am enclosing another dollar for another year's subscription. I hope by the time your magazine sees its second birthday that I can still say it is the best radio magazine on the market.

"Sincerely yours,
"Stanley Vinson, New Port, Tennessee."

"I think RURAL RADIO is the very best magazine I've ever read and my luckiest day was when I subscribed to it. I see that many people feel the name should be changed, but why? I think it's just fine the way it is. If the name should be changed it wouldn't seem like the same magazine. I say, leave it as it is, for didn't the readers first read it as RURAL RADIO?"

"Yours truly,
"Bessie Orsak, Louise, Texas."

Tennessee and Texas express their opinions in this issue and they vote thumbs down, no sale! Now, if you, as an interested reader, wish to express an opinion on this controversial matter of changing the name of RURAL RADIO, let us hear from you. There should be interesting suggestions

among those who would like to see the name changed.

Our readers are constantly suggesting good points about RURAL RADIO which are especially valuable when they come from subscribers who have become friends through reading RURAL RADIO from its beginning. The point Mrs. C. D. Stallard, Fisherville, Kentucky, makes in her letter which we quote below is that every member of the family reads and enjoys RURAL RADIO. In this age of diversified interests, friends, this is no small feature of a magazine. Mrs. Stallard writes:

"I am sending in the one dollar for the next twelve issues of RURAL RADIO as I wouldn't want to miss a single copy if it were five dollars per year. I cannot tell you how much the entire family enjoys this magazine. There is a mad scramble for it when the postman brings it. You see we live just a few miles from the new WHAS tower and WHAS is our favorite station, hence RURAL RADIO has just brought the stars to life not only over this station but the many other stations we listen to. Let us send our congratulations upon the success of RURAL RADIO and best wishes for many, many more years."

This point is made by many of our readers. Quoting from Carl La Master, Jefferson-town, Ky.: "Even our little seven-year-old brother likes looking at the magazines." And Miss Lillian Moss, Exie, Kentucky, writes, "After reading the first twelve issues of RURAL RADIO I must tell you how every member of the family enjoys this wonderful magazine. There are ten of us and even the four-year-old twins look at the magazine and enjoy it." From Mrs. J. F. McDonough, Petersburg, Texas, we hear, "I surely enjoy reading about and seeing how the radio stars look. They seem more like real friends when I know something about their everyday life and know how they look. The children enjoy it, too, and we show it to our friends, when they call."

"I am sending a dollar for RURAL RADIO as it seems to me I had as soon do without my radio as to miss getting your nice magazine. I haven't missed a copy of RURAL RADIO and still have them handy for my neighbors and visitors to look at, and everybody yet has complimented RURAL RADIO, so here is wishing your entire staff a prosperous New Year."

In the above letter Mrs. Rena Lesley, Comanche, Texas, tells us how useful RURAL RADIO can be as a form of entertainment. Mavis Murphree, Falkville, Alabama, says the same thing in these words:

"It gives us much pleasure to show our friends and neighbors such a fine magazine for they enjoy reading it and looking at the pictures."

We would be glad to have your friends join the list of our subscribers. There is deep satisfaction in having your own magazines.

"I received your letter saying my subscription for RURAL RADIO Magazine had expired and asking me to renew my subscription. I had already sent in my renewal before I received your letter because I didn't want to miss a single copy. I have noticed those extra pages in the magazine each month, and I think it is wonderful the way it has grown, but why shouldn't a good magazine like RURAL RADIO grow?"

"A friend of RURAL RADIO.
"Miss Martha M. Austin, Trafalgar, Indiana."

"I certainly do not want to miss an issue of RURAL RADIO Magazine so be sure my next magazine is the February issue. I have read each magazine over and over and certainly agree with the letters in your R F D and am glad I did become a charter member. I have all my magazines fastened together

and it makes a dandy book although the first couple of issues are badly worn. Keep up the good work and here's wishing you good luck in the coming years. I'm sure there'll be many more for RURAL RADIO.

"Yours sincerely,
"Miss Barbara Hawkins, Maymont, Sask. Canada."

We welcome you to our page, Miss Barbara Hawkins, our far-away friend from Canada. We like your warm letter.

We have some staunch friends among those who depend on radio for their entertainment because they are shut-ins. We are always glad to pass their letters on to our reader family. This month Miss Opal Watts of Nicholasville, Kentucky, writes:

"I am a shut-in and depend on my radio for entertainment during many lonely hours. Won't you radio stars and announcers write to me? I should be very happy indeed to hear from those I cannot meet personally. Please continue the birthday section and include more WLW pictures." We would suggest that you write to some of your favorite stars, addressed to the station over which they are heard. We feel sure that they will be glad to answer your letters.



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THE PHOTO MILL
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Wins Box of Candy



MARJORIE GIBSON, WLS

Remember the announcement in our last issue saying we would give a prize to the writer of the story our readers liked best? Well, the votes came pouring in and Miss Gibson's article on Cowboy Bill Newcumb won! Congratulations, Marjorie! We're sending this candy, and many thanks for your fine work.

We're repeating the offer this month, and hope to hear from even more of our readers. Just pick out the story or article you like best and send in your vote. If the winner is a girl, she'll get candy. If a man, a bright new tie!

ROLLS DEVELOPED

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dated, deckled edge
prints and ALL FOR
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Rosa R. Ray

Radio's Meaning to Lonely Family Told in Prize Winning Letter

IF YOU had not seen a movie in three years, never been in a large city, never read a best seller, or never seen a play, you would know what radio means to Mrs. Joseph A. Pratzner who lives in a remote section of New Jersey, near Mays Landing, about 100 miles, as the radio waves fly, from Radio City and New York.

Mrs. Pratzner has found everything she has been missing through her radio. She told Alma Kitchell about it and on the NBC-Blue Network on a recent program. Mrs. Kitchell on her "Brief Case" program declared the New Jersey housewife the winner of an \$85.00 radio set in a contest that drew thousands of letters on the subject, "What Radio Means to Me and My Family."

"My neighbors are few and far between," Mrs. Pratzner said in her prize winning letter. "Thus, my only ray of hope and sunshine is the radio. I hear and know the latest news. I listen to dramas. I know the comedians. I love poetry—so I listen to the radio. I know how to make my home more attractive; I know how to raise my children wisely; I know how to cook economically—all these my radio has taught me.

"Without the radio my family and I would be lost. We would be lonesome living the way we do, but at night when we turn on the radio soft music

soothes our taut and tired nerves, our bodies relax, we are comfortable and warm. When the snow falls everything is so quiet. We very seldom see a car unless it's a neighbor that must go to town. Then we turn on the radio and in a minute we hear music, or talking, whichever we prefer. Then it seems as though we're not so all alone."

During religious services Mrs. Pratzner said she kneels beside her radio, "for with small children and babies one can not go to church very well." During a special event broadcast she feels as though she were there "so clearly do I see it through the announcer's eyes."

The contest was Alma Kitchell's idea. Mrs. Kitchell is that busy radio personality who, coming to New York over a decade ago as an unknown singer from Superior, Wis., has expounded her activities to include four programs a week on the NBC networks, lectures about radio to groups throughout the country, concert singing, and women's club affairs. Yet she finds time to take care of her family and her home.

Some time ago NBC asked her to start a five-minute weekly program, "Alma Kitchell's Brief Case," on what radio means from the woman's standpoint. Mrs. Kitchell knew what radio meant to her, but she wasn't entirely

sure of its meaning to the average woman listener. Finally, she decided to ask her listeners to help her. She announced the contest and offered the radio receiver as a prize.

Letters poured in, not only from women, but also from men. They came from every state in the Union, from Canada, and even from Central America and the West Indies. Among them were countless letters which revealed, as did prize winner's, what an essential part of life radio has become.

One woman said her blind daughter, "doomed to everlasting night, suddenly became radiant listening to beautiful music. Radio means heaven for my child." Another mother declared her wayward son became absorbed in serious music and preferred staying at home after the family got a radio.

A lonely woman in a mining camp said she had not heard a woman's voice for six months except over the radio. An American woman in Nicaragua described herself as a "stranger in a strange land with language a barrier." Unable to take part in conversations or amusements in her new home, she found "manna from heaven" and "the whole world" through a borrowed radio set. A listener living in the squalor and poverty of slums declared radio "keeps us from going mad."

The letters also came to Mrs. Kitchell in poetry and in song. Some were elaborately prepared—though the winner's was simply written in ink. Others offered criticism of radio; several made suggestions. All letters are being carefully analyzed and will be broken down to serve as a guide for various operating units of the National Broadcasting Company.

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Pres-Kloth, aside from its excellent pressing qualities, will actually keep your iron clean and smooth. Order your Pres-Kloth today. Send 50c direct to

MARSHALL & BRUCE CO., Nashville, Tenn.



March, the Harbinger of Spring

After we turn the corner of February our minds perk up. We begin to think of new things—bright green leaves, crocus, pretty spring clothes. Here we show you three different spring styles any one of which will satisfy that spring fever, that longing for a change, for something new. RURAL RADIO stands ready to hurry your order for a pattern. Just send 25c with your name and address, pattern number and size, to RURAL RADIO, Nashville, Tennessee.



(Upper) This dress has everything—youth, smartness, newness, charm! The shirred waistline looks at once supple and slim. Fullness is adroitly used on the bodice to round out the bustline charmingly. The high neckline is smart—the round collar and cuffs have the so-smart and so-flattering little girl look. You must surely have a dress like this in the prettiest silk print you can find for spring. It will be equally as desirable in summer cottons. This unusually becoming design can be used time after time.

Premiere Pattern No. 1701 is designed for sizes 12 through 20. Size 14 requires $3 \frac{5}{6}$ yards of 39-inch material. $\frac{1}{2}$ yard contrasting material for collar and cuffs.

(Center) Everyone between the sizes of 14 and 44 can successfully wear this very new shirtwaister. Clever little details make it distinctly wearable and becoming—the loops finishing the tie belt in the front, the decorative loops and buttons, the short sleeves set in at a raglan line. It is as easy to make as it is to wear—your pattern includes a step-by-step sew-chart. Choose a pretty flower or polka dot cotton or flat crepe print to make this model.

Premiere Pattern No. 1697 is designed for sizes 14 through 44. Size 16 requires $4 \frac{3}{4}$ yards of 35-inch material.

(Lower) New details make this suit shown here distinctively smart for the spring suit. Built for action with stitched inverted pleats at the skirt front, and with trimly fitted jacket it is as simple to make as it is comfortable to wear. Note the high stitched notched collar and the flaps of two simulated and two real pockets, cut with the new rounded corners, also the novelty metal buttons in groups of three at the jacket closing and on the sleeves. For the spring season it is very chic to combine a solid color for jacket and harmonizing plaid for skirt or vice versa. A light wool in one of the spring shades was used for this model.

Premiere Pattern No. H-3342 is designed for sizes 12 through 20, also 40 and 42. Size 14 requires $3 \frac{1}{8}$ yards of 54-inch material.



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)
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>	
10:00 A.M.	WSB (740)
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)
<i>Mon. through Fri.</i>	
11:55 A.M. (Service: Bookings, Weather, Livestock Estimates)	WLS (870)
<i>Sundays only</i>	
10:15 A.M.	WSB (740)
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>E. T.</i>	
<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)
12:15 P.M. (Voice of the Farm)	WHO (1000)
12:45 P.M. (Voice of the Farm)	WLS (870)
<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)
1:30-1:45 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 (Corn Belt 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 Nacheil")	WSB (740)
<i>Saturday</i>	
11:15 A.M. (Bill Burnett's Farm Scrapbook)	WSM (650)
<i>Tuesday</i>	

12:15 P.M. (Checkerboard Time)	WHAM (1150)
12:15 P.M. (Checkerboard Time)	WWL (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 P.M. (Farmer's Forum)	WHO (1000)
<i>Friday</i>	
12:30 P.M. (Voice of the Farm)	WWL (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 Saturday</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)
11:45 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)
5:30 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)
<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—Harriet Hester	WRL	2:30-3:00 P.M.

Helen Watts Schreiber	WHO	9:30 A.M.
Junior Stars Revue	WHO	8:45 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	WWL	11:45 A.M.
Surprise Your Husband	WHO	4:55 P.M.
<i>Mon., Wed., Fri.</i>		
Ann Ford—A Woman Looks at the News	WSM	3:00 P.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	WWL	10:45 A.M.
Hilltop House	WHAS, 9:30 A.M.; WHO, 11:45 A.M.	
	WSB, 11:00 A.M.; WWL, 9:30 A.M.	
Myrt and Marge	WSB, 11:45 A.M.; WWL, 9:15 A.M.	
	WHO, 11:30 A.M.	
Life and Love of Dr. Susan	WHAS	1:15 P.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>		

Religious Programs

WHAM—Kindly Thoughts	7:45 A.M.
WFAA—Morning Meditations	8:00-8:15 A.M.
<i>Mon. through Sat.</i>	
WFAA—Dr. David Lefkowitz, Rabbi, Temple Emanu-El, Dallas, Texas	9:30-10:00 A.M.
WBAP—Church Services	11:00 A.M.
WWL—Mass	10:00-11:15 A.M.
WHAM—Sunday Church Service	11:00 A.M.
WLS—"Old Fashioned Revival Hour," Chas. E. Fuller	7:00-8:00 P.M.
WSB—In Radioland with Shut-Ins, Little Church in the Wildwood	8:15 A.M.
WSB—Call to Worship, Peachtree Christian Church	9:10 A.M.
WSB—Agoga Bible Class, Baptist Tabernacle, Morgan Blake, Teacher	9:30 A.M.
WSB—First Presbyterian Church Services	11:00 A.M.
WAPI—"Call to Worship"	8:00 A.M.
WAPI—Brotherhood Association	8:15 A.M.
WOAI—"Bright and Early Coffee Choir"	8:00-8:30 A.M.
<i>TQN</i>	
WOAI—Services from First Presbyterian Church	11:00-12:00 Noon
WHO—Bible Broadcasts	8:00 A.M.
WHO—Seventh Day Adventist	9:15 A.M.
WHO—Father Charles E. Coughlin	3:00 P.M.
<i>Sundays</i>	
WFAA and WHO—Religion in the News	5:45-6:00 P.M.
WHO—News and Views About Religion	11:00 A.M.
WHAM—Christian Science Program	8:45 A.M.
WSB—Bible School Lesson, Dr. Marion McH. Hull	5:45 P.M.
WAPI—West End Church of Christ	1:15 P.M.
WHO—Back-to-the-Bible	10:30 P.M.
<i>Tuesday</i>	
WLS—Skrudland Gospel Singers	9:30-9:45 A.M.
<i>Mon., Wed., Fri.</i>	
WOAI—Hymns of All Churches	8:15-8:30 A.M.
<i>Mon. through Thurs.</i>	
WHO—National Radio Revival	10:30 P.M.
<i>Thursday</i>	
WOAI—Mysteries of Life	7:30-7:45 P.M.
<i>Wednesday</i>	

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Over the Cracker Barrel

It seems that the WHO artists are really dressing up—perhaps, they are getting ready to welcome Spring in a big way. Louisiana Lou, WHO's Southern songbird has a brand new costume for her appearances on the Iowa Barn Dance Frolic. The dress is light blue with flowered print. Her customary sunbonnet is made of the same material as the dress, but is more "off the face" than her previous bonnets. Yodeling Jerry Smith, not to be outdone, has come out in a new brown business suit outfit, cut in western style. This new suit stamps Jerry as a ranch-owner instead of a cowhand.

Maine and Vermont Are Holding Out Again!

They were the only two states in the United States from which mail did not come to WFAA during January. According to statistics compiled by the mailing department of the radio station, mail came to WFAA from listeners in forty-six of the forty-eight states and three foreign countries—Canada, Mexico and New Zealand—during the month.

Back Home Again!

Verne, Lee and Mary, Hayloft Trio of WLS, are back again! The girls, who have been on the new "Cornhuskin' Party" program, on the WLS National Barn Dance.

Edward MacHugh, NBC gospel singer, is wearing a scarf these winter days that years ago belonged to that noted writer of hymns—Charles H. Gabriel. Before his death, Gabriel presented the scarf to Ben Ackley, another writer of hymns. When Ackley heard that MacHugh had chosen Gabriel's hymn, "An Evening Prayer," as his theme song, he sent the prized muffler to him in memory of his friend.

Eddie Dunn, master of ceremonies on the Early Bird program over WFAA, Dallas, Texas, has the distinction of being the youngest mem-

ber in good standing of the Bonehead Club of Dallas.

Before each broadcast, Anne Elstner, who plays the title role in the NBC serial, Stella Dallas, reads not only her own script, but those of her co-players. It's an old theatrical habit. When she appeared in "Lilliom," on Broadway, Miss Elstner, as understudy, spent most of her time in the wings reading all the parts.

Bill Brown, WHO sports editor, is so hard on pencils, Ed Lucas, purchasing agent, threatens to get him one made of cast iron. Bill chews his pencils to bits in the twinkling of an eye unless he loses them first.

WLS was in the big blizzard, but they say it's an ill wind that blows no good, and Chicago's worst blizzard in many years blew plenty of laughs into the studio. Chuck Acree, former tennis champion, who conducts the "Something to Talk About" program, started out from his home, floundered in the deep snow, returned to his house, tied two old tennis racquets to his shoes, and "snowshoed" twelve blocks to the station. Bill Cline spent the night near the studio and wired Mrs. D. Cline money uptown to pay the grocery bill. The "Smile-A-While" group, good troupers all, arrived at the station in time to do their show at five-thirty in the morning. Mr. and Mrs. C. N. Myers of Maroa, Illinois, always wanted to see a WLS Broadcast. They happened to be visiting relatives on the outskirts of the city the day of the blizzard. Undaunted by the storm, the couple started out for WLS before four in the morning, rode eighty blocks by streetcar, walked ten, and arrived in time to catch the first program at 5:30 A.M. They stayed all day.

We are glad to welcome Gus Rountree, who has joined the staff of WBAP, Fort Worth, Texas, as control engineer. He was formerly with KNOW, Austin, Texas, and KTSA, San Antonio, Texas. He graduated from the University of Texas in 1937.

Strictly Personal

With
GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

FIRST let's stop for a moment and be thankful that we live in America where we can do our own thinking. We should be more than a little bit thankful for this because life would be a mighty sorry proposition if we couldn't even do our own thinking. Fact is, it would be impossible.

We are getting some very friendly mail at WSM. Perhaps it's because we have always tried to broadcast friendliness from our station. One thing about the law of compensation—it works whether we like it or not. In this case we like it a whole lot.

During the past sixteen years since we started talking into a microphone we have received, at a conservative estimate, more than a million pieces of mail from all kinds of people. There is no place we know of which affords a better opportunity to glimpse a cross section of human life than is made possible by radio broadcasting.

A great many people seem to be trying to get something for nothing. Fortunately for America, those people are in the minority. The American is, by large, a mighty good sport. He doesn't want something handed to him on a platter because he knows that he doesn't appreciate it that way.

We like to get constructive criticism. That's the way many of us learn things. Flattery doesn't fool anybody that is half way intelligent, and neither do we appreciate destructive criticism, which always loses its stinger before it hits the bull's eye. But we must confess that we are just human enough to appreciate a little pat on

the back now and then, especially if we have tried to deserve it.

About an hour before we started to do this column for RURAL RADIO a swell letter came in to the office from Danville, Virginia. We appreciate this letter first, because it is so friendly, and secondly, because it gave us a chance to set forth our idea behind the WSM Grand Ole Opry. Here's the letter and our reply:

Radio Station WSM,
Grand Ole Opry,
Nashville, Tenn.

Gentlemen:

I just want you to know that as an ardent fan, I think your Saturday evening programs are the best being broadcast, considering length, etc.

In other words, I wish to join thousands of your listeners in saying that I derive more genuine pleasure from your jamboree than all other programs on the air combined. And, I trust you'll be broadcasting in like manner another fourteen years.

Just to be different, I'm not requesting any special number to be played but would like to hear old-fashioned tunes you usually broadcast. Thanking you for this opportunity and best wishes,

Yours very sincerely,
(Signed) P. C. Register, Jr.

Dear Friend:

Many thanks for your swell letter of February 9th. Letters like yours are indeed encouraging and we are very grateful for your courtesy.

The Grand Ole Opry has a sort of special group of friends, the members of which live in various parts of the United States, Canada, and a few foreign countries, and we believe the proof of our pudding is that these friends remain so loyal throughout the years. Our idea behind the Grand Ole Opry is to be neighborly and friendly first of all, and we believe that our neighbors are to be found everywhere. In our humble opinion if the people of the world would pay more attention to being good friends and neighbors most of our problems would be solved right now.

Our second consideration, although very important, is to present the folk music of America, particularly of the South because we live and work in the South. We try to present it "as is" with just enough production or dressing to make it palatable to our audience. The show business is full of variety entertainment which used to be presented in vaudeville, and we

have nothing but the kindest feeling toward our contemporaries who present this type of entertainment, but we believe that we have something a little bit different, a little bit closer to the ground if you please—and by "closer to the ground" we do not mean "dirty." It seems to us in these days the world is apt to get a bit lost in red tape. It seems to forget a few fundamental principles which are necessary for the success of any individual, any group, or any undertaking. Of course we have to have a certain amount of red tape to manage things but it should always be secondary to the purpose in mind. If the red tape gets so much involved that it chokes us we are worse off than if we didn't have any.

It further seems to the writer in particular, although this is just my own opinion, that there are too many experts floating around in this world. However there is one good thing about an expert—he has to keep floating, because when he becomes one of the boys he loses his stinger, and that's bad. We don't know much about the grocery business because we have been in the newspaper and radio business for about twenty years, but we do know that our business could stand a few more broadcasters and a few less experts.

Please pardon the length of this letter, but your most friendly communication certainly deserves an explanation, and with your permission we will use it in our "Strictly Personal" column which will be published in RURAL RADIO March 1st.

With best wishes from the entire Grand Ole Opry company of sixty people, we remain,

Most sincerely yours,
GEORGE HAY,
The Solemn Old Judge.

OUT OF THE STORM TO YOU (Continued from page 10)

not open. Latest road conditions were sent out. State Police and local Police bulletins were given urging people not to travel, to keep their cars off the street, to shovel out the hydrants in front of their homes and a dozen other warnings that were for the benefit of the listener.

Yes, it was a busy time at WHAM. But there was no thought of quitting because it was only one of the public services that radio, in all sections of the country, gives to its public. Everyone was ready to help out. It was merely another job to do and each person tried to the best of his ability to show how a good job should be accomplished.

So—until the next of Mother Nature's pranks, we'll sit back and plan for more and better ways of serving others in time of need. Radio is a thrilling game to be in. It grows on and on. May we always have this miracle that aids, informs and entertains with us uncensored and unhampered.

Family Gossip

By PEGGY STEWART

Dear Friends:

You have really started off the New Year in a big way, and I am very grateful for all the nice letters I have received. I am only sorry that there were so many requests that it was impossible for me to answer all of them this time, but I shall keep right on trying until everyone of them is answered—so, just go on sending in your questions.

Sincerely,

Peggy Stewart

Mrs. Thomas C. Bromlet,
Flatwoods, Tennessee.
Mrs. H. C. Montagne,
Norfolk, Virginia.

We are glad to be able to tell you that you can now hear the Delmore Brothers from Station WSBZ, Greenville, South Carolina on Mondays through Saturdays at 7:30. (1300 on your radio dial.)

Miss Mabel Brewer,
Springfield, Kentucky.

I am repeating the following information, as I have had so many questions regarding it. Uncle Henry of WHAS is named Henry Warren, and his youngest brother is Grady Hamilton Warren. Grady is The Coonhunter, and his wife Sally, is Wave Ilene Adams.

Miss Gertrude Uhr,
Swea City, Iowa.

As far as we know the only program Red Foley appears on is the Avalon Program. Tex Atchison, formerly of the "Prairie Ramblers" now appears over WLS as a soloist.

Thumb-Nail Sketch

"The Girls of the Golden West" are Dolly and Milly Good. They began imitating coyotes and first found out that they could yodel in harmony on a ranch in Muleshoe, Texas, and when the family moved to St. Louis, Missouri, they saw their first radio station. Dolly and Milly make their own western outfits, hand sew their clothes and design their own boots and hats. Milly's hobby is collecting press notices concerning her sister and herself and Dolly gets a thrill out of driving her car at high speed. They are now featured on "Plantation Party," broadcast every Friday night over NBC-Blue Network at 9:00 P.M., E.S.T.

Miss Margaret Bon,
Benld, Illinois.

At the present time, we do not have a description of the "Texas Drifter," who is heard over KWK, St. Louis, Missouri, however, we will try to have one for you in our next issue. The Ozark Sweetheart, formerly heard over KMOX is now heard over WOWO, Fort Wayne, Indiana.

Mrs. Robert Stephens,
Prestonburg, Kentucky.

We are sorry to have to announce that Sari and Sally are no longer heard over Station WSM. They are both married, and Sari is Mrs. Edna Earle Wilson, while Sally is Mrs. Margaret Waters. Sari has one son, and Sally has two children.

Thumb-Nail Sketch

Lilly May Ledford was born March 17, 1917, in a log cabin near Pilot, Kentucky. As is usual in Kentucky, she was musically minded, and in a few years she could play the banjo and fiddle. She has won several fiddle contests, made guest appearances as winner at WOWO, Fort Wayne, Indiana, and WCKY, Covington, Kentucky, and was on the staff at WLS for awhile. She is tall and slender, stands five feet ten inches tall in her stocking feet. She has chestnut brown hair, sparkling brown eyes, with an intriguing fringe of long black lashes. She is a good horseback rider, a fine swimmer, and she loves to hike, hunt, fish and play baseball and basketball. She joined up with John Lair, when he came to WLW, and now she has an all-girl hillbilly band. They sometimes call themselves the "Wildflowers" from "Pinch-Em-Tight Holler," as their names are Rosie, Daisy, Lilly and Violet.

Miss Olivene Koeing,
Gilmore City, Iowa.

Here are the thumb-nail sketches of the three WSB announcers that you requested:

Joseph M. King was born in Birmingham, Alabama, September 20, 1916. He is six feet, one-half inch tall, weighs 180 pounds, has grey eyes and brown hair. He married Doris Corbett, and they have no children. He has been in radio work two years and his pet dislike is radio serial dramatizations. His hobbies are golf, books and flying, and he sings over WSB under the name of Paul Burns.



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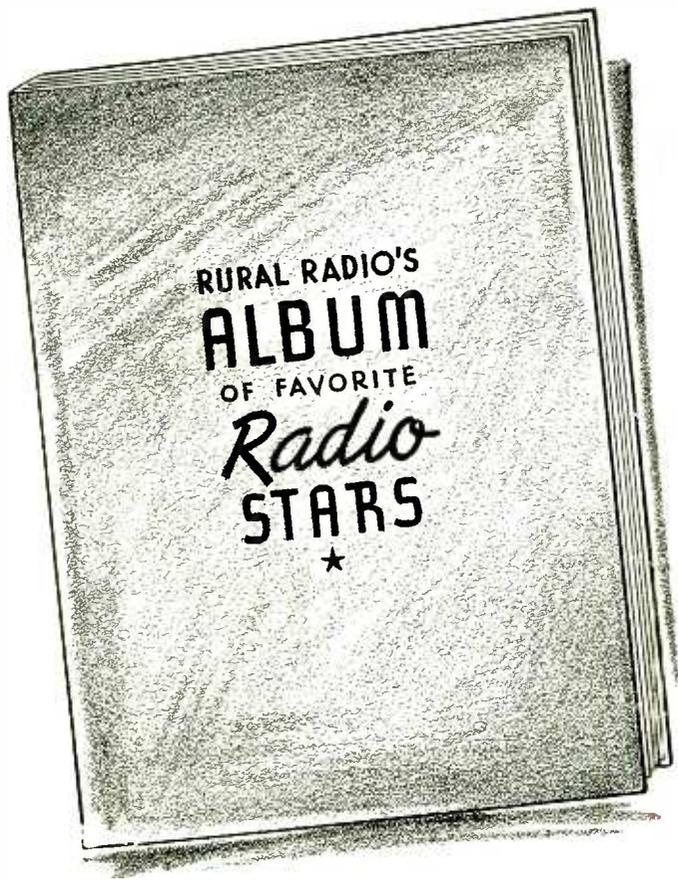
ALABAMA	
WJBY	— Gadsden..... 12:00 Noon
WSEA	— Montgomery..... 12:00 Noon
WALA	— Mobile..... 12:00 Noon
WBRC	— Birmingham..... 12:45 P.M.
WJRD	— Tuscaloosa..... 12:15 P.M.
WAGF	— Dothan..... 11:45 A.M.
FLORIDA	
WJAX	— Jacksonville..... 7:00 A.M.
WFLA	— Tampa..... 12:30 P.M.
WCOA	— Pensacola..... 12:00 Noon
WDBO	— 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	
WDGJ	— 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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