

RADIO VARIETIES

MARCH - 1941

THE MIDWEST EDITION

TEN CENTS

JERRY COLONNA—RADIO'S GOOD HUMOR MAN



Patter Off the Platter

Whether or not you've ever gone overboard for a particular record, you will as of next week. The occasion is going to be the release of Artie Shaw's next hit, "Dancing in the Dark". It's that good.

Such a recording could only have been made with his large orchestra. The sweep of the strings, the sonority of the brass, the blend of the reeds, the flexible swing of the rhythm section, and above all Shaw's master musicianship, all add up to a definitive recording of this Howard Dietz - Arthur Schwartz favorite. You would expect a good recording from Shaw but this one is masterful.

The reverse is a natural coupling, "Smoke Gets In Your Eyes", performed by Artie and his Gramercy Five in intimate, chamber-music jazz style. The tempo borders on slow with the Shaw clarinet setting the pace. (Victor 27335)

Joe Reichman, the Pagliacci of the piano, is up next with his second Victor record, "I'm Always Chasing Rainbows", and "Keep an Eye on Your Heart", a coupling that is just as good as his first. Joe offers grand hotel music in ultra smart arrangements, plus his own nimble pianistics. Marion Shaw is the vocalist. (Victor 27333)

Donald Lambert is a young Negro pianist who has a keyboard style like a bolt of greased lightning. You'll have to hear "Anitra's Dance" and "Elegie" yourself to believe it. Solely the musical product of Donald Lambert himself, he has styled Grieg and Massenet in a manner which would astound any piano teacher and that includes ourselves. (Bluebird B-11053)

On the Bluebird Race lists, the Hot Lips Page trio hold forth with more authentic blues, presenting "Evil Man's Blues", a composition of the famous English critic Leonard Feather, and "Do It, If You Wanna". The numbers are notable for Page's trumpet and Teddy Bunn's guitar. (Bluebird B-8634)

The amazing Mr. Miller plays "Song of the Volga Boatman" and

you can bet your shirt it will be a hit. Done up in Glenn's compelling drag tempo, the Millerized tune has the power and kick of a quart of vodka. The reverse is a slow "Chapel In the Valley" with velvet saxes and the voice of Bob Eberle. (Bluebird B-11029)

Tommy Dorsey has the dancers in mind on his pairing of "Do I Worry?" and "Little Man With a Candy Cigar", delivering these newer ballads with smooth orchestrations and vocals. Frank Sinatra and Pied Pipers cooperate on the lyrics of the first while Miss Jo Stafford of the Pipers takes care of the coupling. (Victor 27338)

Lionel Hampton introduces a new group with his recording of "Bogo Jo", the Hampton Rhythm Girls who can scat with the best of them. The tune is rocking and easy, the words don't make sense but you won't mind in the least. The other side is "Open House", quiet and well behaved swing. (Victor 27341)

Tony Pastor gives "Pale Moon", and "Hep-Tee-Hootie" his low-down scat interpretations, singing all the way. The Pastor twist is particularly surprising in the first which is a standard for many an

aspiring concert soprano. The full band work is excellent. (Bluebird B-11040)

Whether or not you admit a liking for Hawaiian music, you'll be partial to "Little Brown Gal" and "Kawika" as played by Johnny Kaonohi Pineapple and his Native Islanders. Johnny is currently packing them in at Florida's newest nitery, Singapore Sadie's, and these tunes are among his most requested numbers. They have all the necessary ingredients, Hawaiian guitar, island drums and the voices of Napua Woodd (cq), Johnny himself and the trio (Bluebird B-11027)

Vaughn Monroe combines a Hit Parader, "There'll Be Some Changes Made", with an immortal favorite of the old school "Dardanella", and does a bang-up job on both. The first serves to introduce his new vocalist, lovely Marilyn Duke, after a superlative Dixieland Band first chorus. "Dardanella" is faster with crisp brass and saxes in a beautifully performed arrangement. Al King is responsible for the trumpet work, Andrew Dagni plays the exceptional alto sax. (Bluebird B-11025)

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Published at 1056 West Van Buren Street, Chicago, Illinois. F. L. Rosenthal, Publisher. New York Office: 485 Madison Avenue. Hollywood Office: 3532 Sunset Boulevard. Published Monthly. Single Copies, ten cents. Subscription rate \$1.00 per year in the United States and Possessions, \$1.50 in Canada. Entered as second class matter January 10, 1940, at the post office at Chicago, Illinois, under the act of March 3, 1879. Every effort will be made to return unused manuscripts, photographs, and drawings (if accompanied by sufficient first-class postage and name and address), but we will not be responsible for any losses for such matter contributed. The publishers assume no responsibility for statements made herein by contributors and correspondents, nor does publication indicate approval thereof.

TWO BUSY PEOPLE



"Uncle Charley" and "Aunt Rita," who read the Chicago Times funny papers on WLS, Chicago, each Sunday at 11:15 A. M. are two of the busiest radio actors in Chicago.

"Uncle Charley" in real life is Charles Egelston, and "Aunt Rita" is Rita Ascot. Both are in the cast of "Mid-West in the Making," the drama of Prairie Farmer and a prairie family, heard at 9:30 p. m. each Saturday over WLS, and both are in the cast of "Ma Perkins," heard over the NBC network each weekday.

Rita plays the role of Fay Perkins, Ma's daughter, in the latter, and the role of Mary Livingston in the Prairie Farmer show. She was also the Widdy Green on the old "Front Porch Party" section of the WLS National Barn Dance.

Egelston plays the role of Shuffle Shober in "Ma Perkins" and of the father, Janothan Livingston, in "Mid-West in the Making." Both Rita and Charley are also heard in many other Chicago dramatic broadcasts.

Kaltenborn Edits the News



H. V. KALTENBORN, Dean of Commentators

FOLLOWERS of H. V. Kaltenborn should not look forward to the purchase of a definitive collection of his best broadcasts. Such a volume will never be published.

"The technique of appealing to the ear is so different from that of attracting the eye that the two should never be confused," explains NBC's dean of commen-

tators. "In the former, voice color, emphasis, simplicity, repetition and contrast are of tremendous importance. In the latter, sentences can be longer, paragraphs more involved and references more erudite, for printed matter gives time for the reader to pause, re-read and reflect and to concentrate fully on the subject at hand.

"No one could successfully read an article on foreign affairs while listening to conversation yet millions of persons listen to news broadcasts about foreign affairs while occupied with other things.

"I give these examples merely to show that written and spoken style are two completely different things. For that matter, radio and banquet hall style also are different things. That's why I have always disliked having to broadcast from a banquet table. The quiet, conversational, intimate technique suitable to microphone use cannot be effective in a hall. In the same way the vigorous, oratorical, hortatory style suited to after-dinner speaking grates on the radio listener's ear.

"Naturally, I frequently take something I have said on the air and adapt it for publication. But in such cases I rewrite every word. Of course, my case is peculiar because I extemporize all my radio talks but I think my point holds good even with speeches written especially for radio delivery."

Kaltenborn adds that while he has improved his radio style with 18 years of practice he still finds plenty of rough spots when he starts rewriting for the printed page.

"Most of those faults, such as slight hesitations or hasty mispronunciations are excused by the radio listener, who is participating with the speaker in the creative process and they even add a certain liveliness and intimacy to the subject," he says, "but when I see a transcript of one of those talks I sometimes groan with humiliation as the cold type stares up at me."

Kaltenborn broadcasts Tuesdays, Thursdays and Saturdays at 6:45 p. m. CST over the NBC-Red

A Good Trick—if You Can Do It



CHUCK ACREE

THOSE WORDS the magician recites before pulling a live rabbit out of a hat must have something to do with it; for Chuck Acree, the Talkative Oklahoman on WLS, Chicago, uses a lot of words per minute and can do the same thing. Instead of using a silk hat, however, Acree gets rabbits from an empty candy box. (above).

The rabbit trick is only one that Acree, who is a member of the American Society of Magicians, can do. He knows card tricks by

the dozen; he can make handkerchiefs change color right before your eyes; he makes things disappear into thin air — in fact, he knows all the high class effects of the master magicians.

Acree conducts "Everybody's Hour", "K-I-D-S Club", and "Something to Talk About" on WLS, and also broadcasts. "The Man on the Farm" from the Quaker Oats experimental farm near Libertyville, Illinois, a program heard on WLS and transcribed for rebroadcast on many stations throughout

the country.

He often entertains the crowd at the farm before and after the broadcast with his tricks of magic, and with another stunt he has developed, a rapid memory feat. Acree let's someone write down a list of 20 objects as he looks on; then the list is covered, and the audience can ask him any number. He tells them what object is written beside that number; or they can name any of the objects and he will tell them what number it is.

They're Real

Horsemen



THERE'S nothing misleading about the riding boots and outfits worn by the Prairie Ramblers of WLS, Chicago. Known best, of course, for their smooth harmonies, clever instrumental novelties and comedy, the Prairie Ramblers are also expert horsemen — as can be seen from this

picture of them.

All four of the boys like to ride, and would do more of it if they could arrange more time off from their many radio programs, personal appearances and recording dates. Then, too, not every stable in the Chicago area has Western saddles, and those are the only

ones the Prairie Ramblers can use.

The day these pictures were taken, three of the boys got next to the stable grooms and arranged for Jack Taylor to have a frisky horse — but good and frisky. Jack, however, was equal to the surprise and kept the beast under control.

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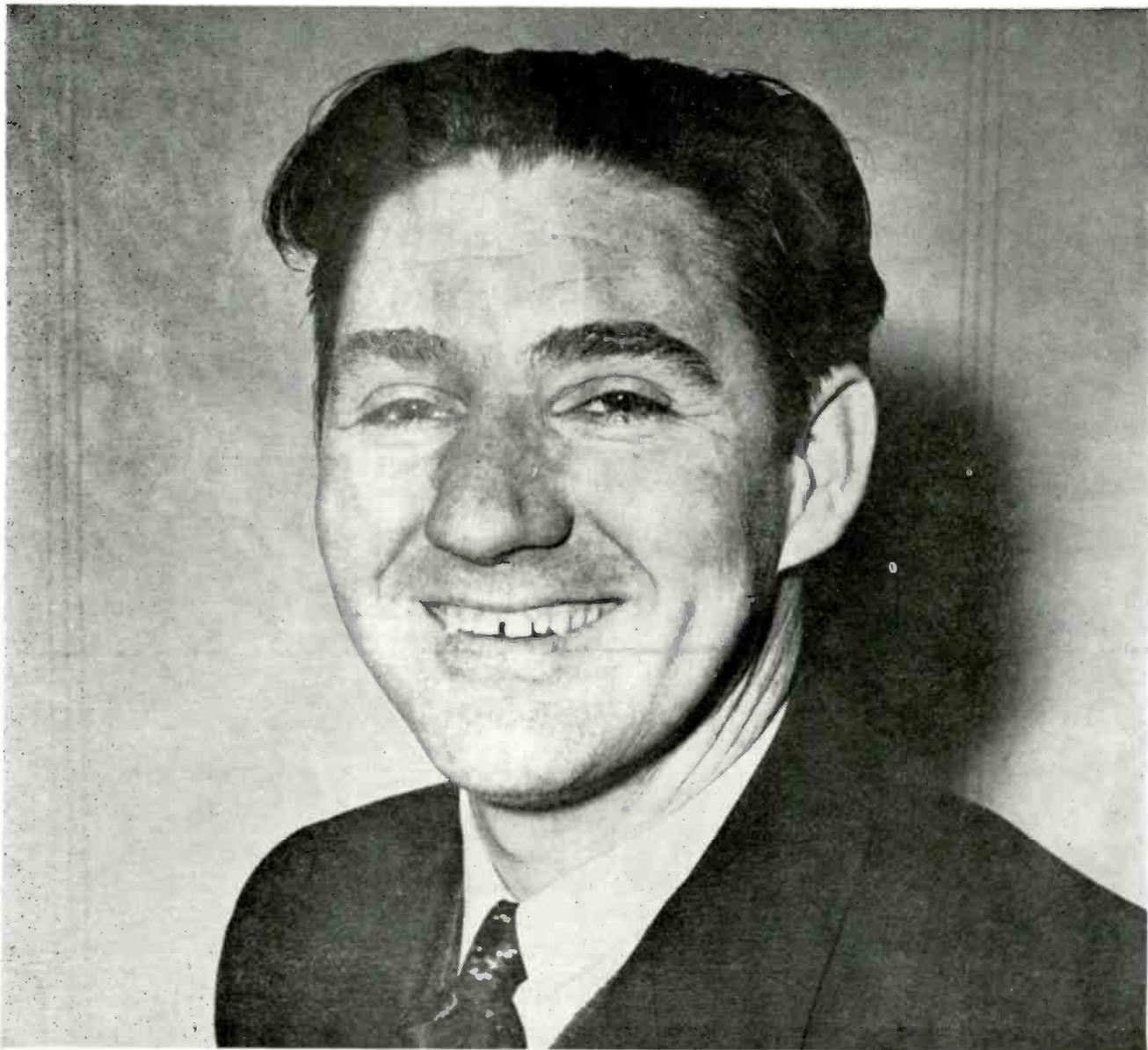
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APPROVED:

P. H. Brewster

LIFE OF PAT BUTTRAM (SO FAR)

By PAT BUTTRAM



Pat Buttram, one of the outstanding stars of the WLS Barn Dance.

I WUZ borned in a little town of Addison, Ala. (200 population) on the night of June 19, 1915. There wuz no doctor in Addison so I wuz borned without one.

The house we lived in at the time wuz a church remodeled into a "parsonage". You see, my dad wuz a preacher in Addison, an' wen they built a new church they moved us into the old one. Dad

didn't make much money the year I wuz borned (only \$200), but everybody agreed that he wuz the best circuit rider in Winston County. I might explain that a circuit rider is a preacher that has more than one church an' rides from one to the other each Sunday. The reason for this is very few churches in the hills can aford a preacher of its own, an' it takes two or three churches to suport one preacher.

Dad never has made any more than a bear livin' at preachin' but he allus says he counts his bles-sins instead of his cash and figures hes doin' pretty good.

But gittin' back to me (after all, I'm the he-ro of this story) I wuz the youngest of seven children an' we wuz all raised on "ruterbeggars and rabbits." I had three brothers older'n me so by the time the pants got down to me they wuz pretty

threadbear.

I dont 'member any of my early youth, but from what I hear I spent all my time dodgin' work. One old man who knew me back in Winston County remarked, when he heerd I had a job on the radio, he said:

"Well, they got the right one for the right job . . . he s too dern sorry to do anythin' else."

Wen I was eight I made my first stage appearance. It could hardly be called a "stage" appearance because the only stage we had was a buckboard wagon with boards acrost it. I gave some sort of comedy recitation. I dont 'member it but I do 'member how thrilled I wuz wen I heerd the audience aplawd. From then on there was no stoppin' me.

In the meantime I had been growin' and goin' to school an' playin' hookey and baseball . . . an' I was also third jerk on the tug of war team.

Wen I wuz sixteen we moved out of Winston County, (which, incidentally, is the only Republican County in the state of Alabama. It has only voted Dem once since the Civil War). We moved to a bigger town an' I soon becom used to electric lights an' runnin' water an' went to a high school named Mortimer Jordan High School. After finishin' high school (I wuz like George Washington. I went down in history, too) I went to College to study for the ministry. The college I attended wuz Birmingham Southern in Birmingham, Ala., an' I entered there wen I wuz seventeen . . . just a simple country lad, more simple than country.

I wuz takin' a class in speech and Dr. Evans wuz the perfessor an' he asked me one day if I would like a part in the anual school play an' of course, I said yes, so I wuz in the play. I had a good part. All I had to do wuz to look dumb so I went over pretty good, specially since all my relatives come to see me.

After the performance wuz over and I wuz putting my brothers suit back on in walks a feller named Steve Cisler who said he wuz manager of the local radio station

an' he needed a comedy announcer. So I started on Station WSGN in Birmingham with 3 programs a day an' \$6 a week. But I made out all right because I put a cot in the back room of the transmitter an' slept there an' then I made a deal with a local restaurant to give them a plug every mornin' on the early program in exchange for a weekly meal ticket. The station manager never knew of this deal but I never worried because I knew he never got up that early in the mornin'.



Pat hits a few high notes as Ginger Dinning of the Dinning Sisters looks on with a broad smile.

Later on I received a lot of help from another radio artist in town . . . a fellow named Luther Patrick who has since becom a Congressman from Alabama an' is now listed in Who's Who as a comin' American Poet. (The name of that restaurant, by the way, is Cofields Cafe, so you se Im still gettin' my meals there.)

I com to Chicago to see the world's fair. Steve Cisler give me a free ride an' wen we got to Chicago he took me to Station

WLS. Wen I returned to Birmingham there wuz a telegram offerin' me a job if Id com back there. For the first time in my life I flew in an airypine.

I wuz with WLS for five or six years, in which time I done everythin' from announcin' to singin' and also personal appearances at every theater in the middle west. We played every sort an' size theater an' school house . . . we finally had one bookin' in a garage in Peoria, Ill. We played one theater so small that if the audience didnt like my jokes they wouldnt throw things at me, theyd just reach up an' slap my face.

An' we played another theater so large that someone in the back of the house threw an egg at me an' it hatched afore it reached the stage.

In 1935 I met a young lady named Dorothy McFadden an a year later we wuz married . . . Aug. 3, 1936. Dot is a Chicago girl an' shes one Yankee that likes the South, specially the good preachin' they have down there.

Well, thats about all there is to my career so far . . . although I hope its just startin'.

For the past two months I have been appearin' regular on the Alka Seltzer National Barn Dance an' I aint wore out my welcome yet.

For the benefit of all the girls Ill describe myself. I have my fathers black hair, my mothers brown eyes and my brothers green pants. I am five feet ten an' one half inches tall an' weigh a hundred and eighty pounds, soakin wet. If I keep on gainin' Ill look like a bail of hay with the middle hoop busted. I am twenty five years old and have got rheumatism already. I am number 1065 in the draft registration.

Thankin' you for readin' this and allus wishin' you life at its best I remain,

Yourn trooly,

Pat Buttram

P.S. My real name is Maxwell Emmett Buttram but I have bin called Pat since I wuz twelve. Before that I wuz called Bacon Buttram.

Radio and National Defense

An address by Niles Trammell, president of the National Broadcasting Company, before the 16th Women's Patriotic Conference on National Defense at Washington D. C.

IT IS A GREAT pleasure to meet with you here today, and it is an honor to address you. You are the women whose kith and kin have served our country in its wars. You are the women who have known all the hard, lonely by-paths of personal sacrifice and devotion.

I should be remiss as a man — and as an American — if I did not at once pay tribute to your personal gallantry and to your great patriotism. It is because of your individual and group awareness and understanding of the problems of national defense that I consider it an opportunity to be able to talk to you today about radio's role in this great patriotic task.

We are not living in a day when patriotism was a rite to be celebrated once or twice a year, then returned to the mothballs to be taken out for another occasion. These are grave days.

Today patriotism and self-preservation may mean one and the same thing. Today we cannot plan without making this motive foremost. The common determination to defend our freedoms by any sacrifices necessary is our bulwark against the dangers that may threaten our physical safety, our way of life and the principles of government upon which our nation has been built.

Whatever activity we pursue today, our most important business is patriotism. Without it our work can have no meaning, our life no stability.

PATRIOTISM is the very basis of national morale. Look at the tight little island across the seas, the embattled fortress that is England. It fights with every living effort to hold back the mighty tide of tyranny which has washed away nearly all the free nations of Europe. But it is the morale of England not its armaments, which thrills us today. We have to go back into history to understand the source of this indomitable spirit. At another time, and in another crisis, this is what Oliver Cromwell told his countrymen:

"Well, your danger is that you have seen. And truly I am sorry it is so great. But I wish it to cause no despondency: as I think it will not: for we are Englishmen."

Well, we are Americans! It may be that we, too, have been slow to realize that the time is not too early. But we have heard too much tumult and outcry from across the seas to fall asleep.

There is no room for defeatism in the American spirit. And there is no cause for complacency in the face of the dangers before us. But it would be to belie our vast resources, the genius of our research

work, the inventiveness of our people, the technical and business leadership which has made our country the synonym of mass production to doubt that we can meet successfully any problem of national defense, however desperate may become the situation abroad.

This is not the first time the world has reeled from the cataclysm of war. But there has never been a time when the earth echoed with a more discordant chorus of propaganda and hatred. There is hardly anything which we and our forefathers believed in that is not being questioned today. Many currents swirl around the foundations upon which our institutions have been built. We need to strengthen our determination. We need to re-dedicate ourselves with every means and medium at our command to the principles of liberty and freedom which have made this country great. We must marshal all our resources to this task.

IN THE ALL-OUT effort we must make to defend democracy, radio stands as a great national asset. Broadcasting's present efficiency derives directly from its freedom. Broadcasting is able to serve all our people because of that freedom. And, in considering the function of this vast medium of communication, we must consider its part in national defense.

Guns, tanks, planes, ships and manpower constitute a nation's first line of defense. But behind this first line — and of almost equal importance — must be the intangible, but definite support of national morale. In the living patriotism which we need to make our arms strong and our will indomitable, radio can play a significant part. This war has shown that peoples can be bombed by air with words as well as with high explosives.

The great power of broadcasting is based on the fact that American radio can link every home in the country with a simultaneous message transmitted from a single source. In that lies the power and glory of radio as a medium of information, a medium of entertainment and a medium of education. Provided, always, that the programs broadcast command the hearing and attention of the millionfold audience of the air. Thus the first prayer of the broadcaster is for the loyalty of his audience.

Two things are essential to the maintenance of national morale by radio. The first is the uninterrupted flow of information and news — free and uncensored — to the American people. The second is the continuance of entertainment and aids to relaxation which must maintain the spirits of the people and help to preserve as far as possible the pattern of normal life. Our duty is to continue and to expand



Beautiful Muriel Bremner, who prepared for her radio career in West Coast film studios before coming to Chicago in 1938, now has prominent roles in two NBC serials. She is heard as Helen Gowan Stephenson in "Road of Life", and as Fredericka Lang in "Guiding Light", both NBC-Red Network daily features.



Several months ago when Jan Miller had her first audition, experts shook their heads and said they couldn't use her because her voice "sounded too much like that of 'Linda Dale'". Now Jan is playing "Linda Dale."

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these programs in the national interest. We must provide service and we must provide relaxation. For it is not to be forgotten that entertainment is the beacon that attracts the vast audience to radio.

Such service results from competition between networks, between stations and among advertisers to present to the American public great music, the great orchestras, the great plays, and other entertainment, news and educational features that command the loyalty of 100,000,000 radio listeners.

Moreover, it is through this great channel of communication, kept open by entertainment, that the educator, the churchman, the social service worker and the government find their greatest opportunity to serve the American public directly.

AS AIRPLANES and battleships must be the great arms of our national defense, so is radio the voice. None can dispute the fact that on the questions of war and peace, on the need and extent of our own task in the world of confusion and danger, the Amer-

ican people are the best informed in the world. The responsible polls of public opinion are convincing evidence of their awareness. I am not disturbed by the fact that public opinion has shifted on various issues. So have the circumstances. That many voices speak, that many policies are suggested, that many contradictions are made evident in the debates on the air, may indicate at first thought a pattern of confusion in our democratic procedure. But I am convinced that it is a confusion more apparent than real. It is thus that a free people, through free speech and debate are able to correct each other's errors and eventually reach conclusions in the interest of the many, not of the few. The free mind cannot be regimented.

Unity in a democracy is the unity of action, once the ballots have been counted and the legislature has voted. Our country has not lacked that loyalty to leadership gravely necessary in every great emergency in our national life.

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Radio's part in gathering and disseminating news, views, and opinions, bringing information to one hundred million listeners directly from the sources, is known to all of you. This service should develop even greater importance during this year of crisis. For under the American system of broadcasting, radio is democracy at work. Here we are not told by a dictator what radio must do. Nor, are citizens ordered to listen. American radio has won the confidence of its public, who listen not from duress, but of their own volition and desire.

The President broadcasts his message personally to the people. The simplest, the humblest citizen may stand up in the Town Hall Meeting of the Air, and, over the radio, voice his disagreement with the President. And, just as many people in this great, free land of ours can hear this citizen speaking at Town Hall as can hear the President.

This is Democracy!

Our freedom of speech, of the press, and freedom of radio, permit the American nation to function as a free jury. The only mandate radio has, the only mandate the American people will bestow on radio, is the mandate to keep the truth free. Broadcasting is a cohesive factor in blending the thoughts and hopes and aspirations of the American people. Alongside with the press, it is the mirror and mentor of our public opinion.

FREEDOM is a responsibility as well as a privilege. Radio has accepted the obligations that its freedom entails.

In all of our programs we must be motivated by considerations of taste, decency, and maximum public service. For broadcasting's code is a strict one. There must be no offense to religious or racial groups. Sacrilege and obscenity are taboo. There must be no misrepresentation and no questionable statement. Emphasis on insobriety and morbidity is not permitted. In short, we accept our responsibility as a public trust. We hold this code of ethics to be of first importance.

Recognizing that radio has a particular function and responsibility to the millions of American listeners in the present world turmoil, the National Broadcasting Company from the beginning of the war has adopted certain self-imposed regulations as to the handling of war news. These rules call for the temperate, responsible, and mature handling of the facts without color and sensationalism. On the positive side we have undertaken programs intended to counteract

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is Bernie front handle, Ben. The luscious gals are the Bailey Sisters. The two-step is a bit of folly to put the trio "In the groove" for "Ben Bernie's Musical Quiz" heard over the NBC-Blue Network from 8:00 to 8:30 p.m., EST, every Tuesday night. Broadcast is from Radio City in New York.



Thursday nights finds the famous Aldrich Family gathered before the NBC mike to let America in on the latest exploit of their ever-erring son, Henry. Ezra Stone, left, originally created the role of Henry in the Broadway hit, "Whatta Life." Henry's sister, Mary, is Mary Mason; Katherine Raht is mother; House Jameson, Dad.

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the influence of alien philosophies, and of programs that dramatize the value of the heritage our nation is preparing to defend.

Thus, the National Broadcasting Company is cooperating with the Federal Government and other agencies in the preparation of programs that place the accent on Americanism.

These programs are concerned with the privileges and responsibilities of the democratic way of life, as in the series "I Am an American." They are concerned with agriculture's relation to national defense, as in the daily programs of the "National Farm and Home Hour."

They are concerned with instructing our young men in many details of the transition from civilian to military life.

They are concerned with information for the families of such boys. We knew that families at home would want to hear about the life of their sons in military training camps. So we built a special truck, carrying its own power plant and four transmitters. This mobile unit is touring the country today — visiting all camps, bringing vivid, inspiring details of Uncle Sam's training of his peacetime army.

To me the promise of a better and better informed public opinion in America — the assurance that we are fashioning a democracy equal to every problem of government — is the fact that the public not only accepts but expects a constantly higher grade of program service. People want something into which their mental teeth can bite.

This is a new and significant element in mass information, mass education, and mass entertainment. The National Broadcasting Company is awake to this demand.

Consider the panorama of music, drama, literature, history, fine arts, public affairs, psychology, economics, natural science, physical science, biological sciences, religion, formal education, vocational guidance, agriculture, safety, aviation, children's programs and women's programs made available today by the NBC as the pioneering organization in nation-wide broadcasting service. Many arts and many skills have been combined to render this service.

THE CONTRIBUTIONS of the artist, the musician, the writer, and the newsmen on the air are great indeed. But I hold that the contribution of the advertising sponsor in the

(Continued on Page 14.)



Personal—Young girl, attractive, capable and efficient, not to mention her many other fine features, craves male companionship. Contrary to general belief, is not married or engaged, but has no objections. Apply to Bonnie Baker, care "Hidden Stars" show, Sundays at 5:30 p.m., EST, on NBC-Blue Network.



Those smiles on the faces of Richard Gordon and Kenneth Lynch, the Bishop and the Gargoyle on the NBC-Blue Network's Saturday night mystery serial of the same name, might suggest that they had just eaten the photographer's birdie. On the other hand they probably show that the pair have picked up a clue to a baffling new crime.



Sharon Lee Smith of the dreamy, schemy eyes kept them open to watch her wishes jell. A fan of "Your Dream Has Come True", NBC-Red Network Sunday feature, she wrote the program stating her great dream was to appear on the show as an actress. So what?? So she got the audition and then got the job!!



"Yes, madam, this is the District Attorney's office." Is what Jay Jostyn, who plays the title role in the NBC-Red Network's "Mr. District Attorney", is telling the telephone. And those absorbed eavesdroppers are Vicki Vola and Leonard Doyle, both important oogs in the radio "wheels-of-justice" Wednesday series.

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radio program is no less significant. His support is the very fabric of the American system of broadcasting. His use of broadcasting as a sales force has provided the American people with the finest radio programs produced anywhere in the world. His investment of money in radio time has enabled us to give proportionate value to American listeners and to expand and to improve our public service broadcasts.

It is important that no matter what emergency may arise, we maintain this fruitful cooperation; that we continue to give listeners the accustomed program service which has created a vast radio audience and a great radio industry.

TWO MONTHS ago the President of the United States in his eloquent tribute to the progress of radio in two short decades said:

"Today the need is greater than ever that broadcasting should perform its function as a medium of public information. Factual and accurate news made available to all of our people is a basic essential of democracy. Radio has done its job well in this field."

These are President Roosevelt's words. We of the industry are grateful for such high praise, but we do not intend that it shall make us complacent.

That broadcasting has performed a real function in this field is evident to every radio listener who has followed events from the theaters of war abroad — events as they happen. To do this radio had to meet a challenge unprecedented in its history. It met it through the cooperation of overseas newsmen who were enlisted in the service of broadcasting.

Brilliant eye-witness descriptions, and on-the-spot news summaries by American foreign correspondents and wire services, as well as reports from our own staff observers, were broadcast directly from the scene of hostilities and action, over the National Broadcasting Company's coast-to-coast networks. Thus, radio joined the press in keeping the American public better informed than ever before on developments throughout the world.

As the President has stated, the nations of this hemisphere are engaged in a cooperative undertaking to keep war and aggression from our shores. Radio is a powerful medium for carrying our public opinion to the world.

We can broadcast the success story of American democracy to listeners abroad.

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Patricia Dunlap, charming NBC ingenue from Illinois, recently won the role of Pat Curtis in "Tom Mix Straight Shooters". As Pecos' girl friend, she becomes the second feminine member of the regular cast of the NBC-Blue Network serial. Pat also is Jill Stewart in "Backstage Wife", NBC-Red Network serial.



Bearing further proof of the strong bond of friendship which unites the twenty-one American Republics, Washington columnists Drew Pearson (left) and Robert S. Allen have been engaged by the Brazilian government to disseminate "News for the Americas" over the NBC-Blue Network each Sunday, to promote good will.

RADIO AND NATIONAL DEFENSE

We can strengthen the democratic determination of other peoples. We have tried it. We believe it is working.

The International Division of the National Broadcasting Company is presenting short wave broadcasts sixteen hours a day, carrying a simply told, truthful story of our ideals, our way of life, to peoples everywhere.

Programs in German, French, English, Italian, Portuguese, and Spanish are devoted to subjects of interest to the worldwide audience with particular emphasis on the "good neighbor" policy of our government. Thus, radio is performing a service for democracy.

In South America, and in parts of Europe, there is group listening which is not found in the United States. These listeners are people who cannot afford radio sets, but who listen to short wave broadcasts from the United States over community-owned, all-wave receivers. Radio broadcasting is a most important service in certain of these countries, where many people do not read or write and can be reached only through the spoken word.

Through its international programs radio has provided American listeners with ring-side seats at world-shaking events. It is thus that broadcasting has kept faith with the public.

As we go forward into this comparatively new year, we are aware that it is a year of destiny. It will be filled with uncertainty and peril. However, we can face the future with confidence because we face it with faith — faith in our democratic institutions and faith in the strength of our people.

American broadcasting will help to fortify our confidence, more so because radio has the assurance of freedom. President Roosevelt in his memorable statement made on November 25th last, declared: "Your government has no wish to interfere or hinder the continued development of the American system of broadcasting. Radio was born and developed in the real American way and its future must continue on that basis."

With his assurance we shall continue to serve the country's interests fully, wholeheartedly, and patriotically. We shall continue to contribute to the high morale of our people, and to our unity of spirit and action.

Together we shall preserve that freedom which is America's tradition, America's way of life, America's strength and shield against aggressors. Whatever the future brings to our great land, radio stands prepared to do its part.

890

After March 29th

WLS Changes to A New Place On Your Radio Dial

On Saturday, March 29, and thereafter WLS will be at a new place on your radio dial: 890 instead of at 870 as it is now.

Here is the reason: A new treaty has been signed by the United States, Mexico and Cuba, requiring certain changes in the radio frequencies of nearly all stations in each of those countries. By this it is expected radio interference will be greatly reduced. For WLS we believe the change will result in better reception for all our listeners.

We're telling you about this change early so you won't be confused; so you won't miss a single program. Mark the date on your calendar now — March 29. Beginning that day, turn your dial to 890 kilocycles (89) for all your favorite WLS programs.

The logo for WLS features the letters 'W', 'L', and 'S' in a bold, stylized font. Each letter is composed of multiple overlapping, jagged lines that resemble lightning bolts, giving the logo a dynamic and energetic appearance.

THE PRAIRIE FARMER STATION

CHICAGO

890 KILOCYCLES

50,000 WATTS