



Rural Radio



In this Issue

THIRTY MINUTES BEHIND
THE WALLS

LOUISIANA LOU

PLAINSMEN QUARTET

NEW YORK WORLD'S FAIR

WLS RANGERS

WOAI HOUSE PARTY

AMOS 'N ANDY

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

*Left: Jimmie and Jaynanne
Wilt, sensational young
WHO stars*

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

Vol. 2, No. 4 Ten Cents

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1939		MAY					1939	
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28	29	30	31					

MOON'S PHASES: Full Moon, May 3rd; Last Quarter, 11th; New Moon, 18th; First Quarter, 25th.

HOLIDAYS AND FESTIVALS: Mother's Day, Sunday, May 14th.

BIRTHSTONE: Emerald, symbol of happiness.

MOTHER'S DAY

MOTHER'S Day comes on May 14th this year—and once again telephone and telegraph wires will hum, and florists will be deluged with orders, as loving sons and daughters turn with tender thoughts to home and Mother.

It is a typically American thought, this idea of celebrating Mother's Day. It was as first promoted in 1904 by Professor Frank E. Hering of South Bend, Indiana, and so popular has it become that it now ranks second to only Christmas and Easter in memorials of this nature.

All of us should observe Mother's Day—especially we who are fortunate enough to have our Mothers with us still. If possible, go to see her, take her to church, let her know you are thinking of her. If you are far from home, send a letter, telegram, flowers, or call her over the telephone. And if, perchance, you can no longer share this day with her . . . then perhaps the white rose of memory will draw you closer to the face you still hold dear.

JINGLE CONTEST WINNERS

We wish to thank everyone for their interest and entries in our big Jingle Contest, which closed April 18th.

Scores of jingles were submitted, and among them many were most interesting and original. Some were humorous, too, and the judges are really having a hard time trying to pick out the winners.

The judges are working on this now, and the winners will be published in our June, 1939, issue. Meanwhile, we wish to again thank our many subscribers and friends for their interest and enthusiasm. Every jingle is being given full consideration by the judges, so you can be sure your entry is still in the running.

MAY BIRTHDAYS AMONG WLS STARS

This month we are featuring the birthdays of artists of WLS—and, it seems that almost every WLS entertainer has a birthday this month.

Lucile Long, May 5.

Dr. John Holland, Pastor of the Little Brown Church, has given us several interesting articles for RURAL RADIO. His birthday is May 7.

Ray Ferris, May 7.

Helen Bush, of the team "Don and Helen," has a birthday May 10.

Chick Hurt, one of the Prairie Ramblers and co-author of the song, "Will I Ride the Range in Heaven," was born May 11, 1905.

Beverly Paula Rose, Patsy Montana's daughter, will be four years old May 12.

Herb Morrison, formerly of WLS, May 14.

Georgie Gobel, May 20.

Dan Hosmer, May 23.

Lou Klatt, May 30.

Jolly Joe Kelly will celebrate his birthday May 31.

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Rural Radio

VOL. 2, NO. 4

MAY, 1939

He Voted Twice for Lincoln

*The gripping story of an interview
with a 104-year-old radio enthusiast*

By ED MASON

WLW Farm Events Announcer

HE VOTED for Abraham Lincoln twice and I talked to him for an hour on a windy afternoon in March, 1939.

I heard a canary singing when I entered his home in Bethel, Ohio, and that canary bird's song was the accompaniment for the most interesting interview that I have ever brought to a radio audience.

As I came into his living room, 104-year-old Dr. C. Eberle Thompson looked up, smiled and motioned me to a chair near his grandfather's clock. The late afternoon sun came through the window and touched the snowy white hair and beard that framed his fine old face. He straightened up in his chair, a man about my own size, nearly six feet and I wondered if I'd be that straight at half his age. His voice sounded tired, but he spoke with slow and perfect speech.

"Yes, I'll talk to you. . . . But don't talk so fast. . . . There's no hurry. . . . People hurry too much. . . . Talk slower."

I held that old-fashioned ear trumpet a little more closely to my mouth and forgot all those things a radio announcer is supposed to do to put "human interest" into an interview. I forgot the microphone on my knee. I was asking questions of the world's

oldest practicing physician like a youngster, begging for a story.

Dr. Thompson's fine old mind looked back on more than eight decades as a country doctor. He told me of riding horse-back across the country to pioneer homes when roads were blocked by snow; of the over 1,800 babies he brought into the world "without losing a mother"; of the strict ethics he has always observed in his profession; of his respect for his fellow doctors through the years.

He told how those hands and eyes, now weary from service to his neighbors, had brought him fame as a crack shot with his old muzzle-loading rifle. He smiled pleasantly as he talked of his student days at Cincinnati's Medical College. He spoke of how his health was too bad to allow him to enlist in the Civil War. He told it all, from that day 99 years ago when his father died and left him, the oldest of three children, to be the "man" of the family.

Long after the switch had been turned which took us off the air, we talked. I learned that he liked to listen to the radio, and especially news broadcasts, but his hearing had failed and he had not used his radio for several years.

When Phil Underwood, WLW en-



DR. THOMPSON

104-year-old country doctor of Bethel, Ohio, who was recently interviewed for WLW's "Everybody's Farm" program. He voted twice for Lincoln.

gineer, heard this, he opened that magic box that a radio engineer always carries. He brought out headphones, special amplifiers, wires and switches. When we left, Dr. Thompson was sitting by his radio hearing distinctly for the first time in years . . . hearing news by the magic of radio.

A WLW special farm events announcer interviews some mighty interesting and important people. But never have I talked to anyone who could match this country doctor who voted twice for Lincoln . . . who lives in that little white house in Bethel, Ohio, where the grandfather's clock ticks away the hours and the canary bird sings.

"Thirty Minutes Behind the Walls"



Nelson Olmsted, special-events announcer at WBAP. He announces "Thirty Minutes Behind the Walls," broadcast every Wednesday night at 10:30 from the Texas State Penitentiary at Huntsville. This program celebrated its first anniversary on the air March 15 with a full-hour broadcast.

THIRTY minutes behind the walls is not enough. Listeners always want to remain longer. Two weeks before this program celebrated its first anniversary on the air, the audience was asked what it thought of an hour-long show. Between Feb. 22 and March 15 over 30,000 letters requesting, urging and begging for the additional half-hour descended upon WBAP. And at 10:30 P.M. on March 15 when the fifty-second consecutive presentation of "Thirty Minutes Behind the Walls" was broadcast from the Texas State Penitentiary at Huntsville over the remote control facilities of WBAP, the title was a misnomer for the first time.

"Stone walls do not a prison make"—at least not when a radio broadcast is going on within the externally forbidding Texas penitentiary. These weekly programs offer an ironic form of escape for the prisoners, and they offer entertainment as well. Since the advent of the broadcasts the inmates have grown to look forward eagerly to them. Naturally the participants wait for Wednesday night, but the other inhabitants of the prison are anxious also, for each cell block is equipped with a radio receiving set. All the inmates can listen to their

By WILLIAM JOLESCH

The interesting story of a Prison Broadcast that became so popular listeners voted to double its length

partners in crime broadcasting to the curious audience beyond the walls.

When the program first went on the air, suitable talent was difficult to find. What there was in the unit in Huntsville was untrained. So technicians and officials from the studio in Fort Worth went to the penitentiary and held auditions for performers. In all, Texas has about 7,000 prisoners. From this number there was certain to be valuable talent—it was only a painful process of auditioning and weeding. At last a small group was selected, but even its members were new to the entertainment field. With nerves and misgiving, the first program went out to the world on March 23, 1938. A listening radio audience heard four chimes strike solemnly in WBAP's studios in Fort Worth. Then an announcer began: "We take you 194 miles to the grounds of the Texas State Prison at Huntsville." Immediately the theme song started—"Twilight and You." Finally a second announcer introduced the program: "Good evening, ladies and gentlemen! We're speaking to you from the auditorium within the walls of the Texas Prison System's main unit at Huntsville." And so the program, really a trial balloon for later broadcasts, was launched. During the next thirty minutes there were selections by the prison's orchestra, the string band, the Negro choir, a harmonica player and a guitar duo. Despite the fact that the Governor of the State gave his official benediction to the program, there was a slight feeling of uneasiness about the whole proceeding. But there need not have been, for soon after the first broadcast 300 letters of approval and encouragement were re-

ceived from many different parts of the United States. One came from Warden Lawes of Sing Sing who commended this unusual program for letting the outside world know the inside of the penal system.

With this talent as a nucleus, plans for the future were made. Others behind the walls began to study and practice just for the privilege of being on the air a few minutes each week. To vary the programs a series of interviews with interesting prisoners was soon initiated. A newcomer described his impressions. A member of the notorious Hamilton gang talked. A temporary resident of a death cell told of his feelings.



Outside the Walls of the Texas State Prison at Huntsville. Showing WBAP's mobile broadcasting unit parked just outside the gates of the penitentiary.

After four months of broadcasting from the main unit at Huntsville, it was decided to tour the other divisions of the Texas penal system. At times during these travels over Texas it was necessary to use short wave because of the absence of wire service to the main studio in Fort Worth. Outstanding among this series of broadcasts were the all-religious program from Ramsey Farm for semi-

incurrigibles and the presentation from Goree Farm, the women's unit. There are 150 women at this division, and 100 of them are Negroes.

While the program was absent from the "walls," as the main unit is affectionately called by those in charge of the broadcasts, talent was developing. At the end of the road shows, it was possible to return to Huntsville and present varied programs not only with the talent in residence but with unusual performers brought in each week from other units. Since then the broadcasts have improved weekly. And there are several million fans in North America to substantiate this statement.

Temperament is not absent even among prisoners. Competition is keen. Those who take part in the broadcasts spend much time rehearsing and perfecting their contributions. Some of the outstanding entertainers developed at the prison during the program's existence have been Humberto Boone, Jack Purvis and his trio who swing in the best Goodman manner and Hattie Ellis, Negro blues singer. Boone has been one of the quickest to catch on with the American public since his debut a short time ago. He sings tenor and speaks only Spanish.

S. E. Barnett, head of the printing department at the prison and not a prisoner, is in charge of the broadcasts. J. W. Rowell, editor of the prison's monthly publication, writes all the continuity and plans the interviews. The first inmate announcer, a man who proved to be very popular with the listening audience while a member of the prison's personnel, was a singer. He was a wit as well. One night after the broadcast he was told he sounded very much like Rudy Vallee. For a moment he was silent. Then he replied: "Well, if I sound like Rudy Vallee, I'm going to open the next broadcast with 'My Time Is Your

Time' and dedicate it to the State of Texas."

Prisoners who take part most frequently—those who have proved to be the best performers and the most talented—are in for short terms and are usually first timers as well. They are not calloused criminals. They are in prison primarily to be rehabilitated for society. At first the prison's officials feared there might be trouble if prisoners were allowed to talk over the radio. Signals for escape or significant information to outsiders might be transmitted. No trouble has occurred yet, and none is ever expected. Before the Texas Prison Board would allow the broadcasts, the studio agreed there should always be an engineer at the control board to eliminate any untoward or suspicious remarks. Another provision was that the program should never be sponsored commercially.

The men in white—almost all wear white uniforms and not the traditional stripes—appreciate the radio programs. They obtain valuable training which many hope to use when they regain their freedom. One singer be-



Jack Purvis and the Military Band. "Thirty minutes behind the walls."

came so popular through her broadcasts that by the time her sentence was up she had been offered a place with a night club.

Each Wednesday A. M. Woodford, engineer, and Nelson Olmsted, announcer, drive 200 miles to Huntsville to provide "Thirty Minutes Behind the Walls." Woodford looks after the technicalities of broadcasting, and Olmsted introduces the program, conducts interviews with inmates and presents guest speakers. These men estimate that since the first broadcast they have driven a distance equal to the earth's circumference in order to put the show on the air each week.

The Texas Prison Board heartily approves the programs which, though experimental at first, are serving as excellent restorative work. Since March, 1938, eighty prisoners have been taught to play musical instru-



A. M. Woodford, engineer and production manager of "Thirty Minutes Behind the Walls," heard over WBAP every Wednesday night at 10:30.

ments. Only thirteen men formed the nucleus around which the fifty-piece band has since developed. Jack Purvis, an inmate, teaches music to any prisoner who wants to learn. Most of his pupils are exceedingly anxious to improve their talents as they live with the constant vision of the day when they will be released.

At first, however, the officials were dubious of the public reaction to a program from prison. Now the radio audience is urged to attend the actual broadcasts. A large auditorium is used, and the prisoners are always in plain view of the guests. Any one who arrives at the penitentiary between nine and ten o'clock on Wednesday night is escorted through the gates to the studio. A large crowd, not always local, is usually present. Moreover, after almost fourteen months of continuous broadcasting, over 42,000 letters have been received, and not one complaint has yet been registered by the public. Three-fourths of the interest has been from listeners living out of Texas. At least thirty-six States, Canada and Honolulu had been heard from before Jan. 18 when the following announcement was made: "We want everyone in our audience tonight to write us at the conclusion of this program." During the next week letters were received from the United States and Canadian provinces. Only seven States (including Maine and Vermont) failed to reply. Once again the Nation went without Maine.



The audience of 800 visitors on the night of March 15, when the first anniversary of "Thirty Minutes Behind the Walls" was broadcast.

The Veterans' Sweetheart

By JOHN McCORMICK

IT'S a long way to Tipperary" sang thousands of voices during the World War days. But today, Louisiana Lou, WHO's southern songbird, is singing "It's a long way to Boston but my heart's right there."

Lou, "The Veterans' Sweetheart," is an honorary member of the ladies' auxiliary of the Veterans of Foreign Wars, Des Moines Post No. 738. She will go to the VFW national encampment in Boston, Mass., as a member of the National championship ladies' drill team, which will be accompanied by the department championship senior drum corps. These two units will represent Iowa at the encampment.

According to present schedules, the group of more than 60 members from the Des Moines post, will leave Des Moines, Iowa, Friday, August 25, in two chartered busses bearing banners and placards. One bus will be equipped with a public address system to be used in parades in cities through which the caravan will pass.

Arrangements have been completed for the party to stop in Wheeling, W. Va., on Saturday, August 26. They will be met there by the entire department of the West Virginia VFW. Special broadcasts, featuring WHO's Louisiana Lou, are scheduled as are visits to the nearby towns of Martin's Ferry and Bellaire, Ohio.

The next stop will be at Gettysburg, Pa., where tribute will be paid to Civil War soldiers buried there. Louisiana Lou will place a wreath on the battlefield.

From Gettysburg, Lou's party will proceed to Boston, Mass., for the national encampment. Arriving Monday, September 4, the corps and team will make three appearances on the streets. Louisiana Lou will broadcast over a coast-to-coast network and sing in prominent downtown locations. She also will be heard in Boston's largest theaters by special arrangements of National Headquarters, VFW.

Tuesday, September 5, will find the groups participating in an all-day military parade. Both the drum corps and drill team, of which Lou is an active member, will appear on the Boston Commons where special demonstrations in music, drill and first aid will be given and Lou will sing.

The third day in Boston, the team and drum corps will compete with other units. The ladies' team will be defending its national championship which it has held for ten years. The corps, twice winner of second place in the national competition, will make a try for first place honors.



LOUISIANA LOU, WHO

Following the contest, both the team and corps will make a request appearance on the Harvard University campus where they will do exhibition drills for the students. The same evening, they will present a combined drill, using both team and corps.

Thursday, September 7, will close the visit to Boston with special appearances in nearby towns, street parades and local broadcasts featuring Louisiana Lou.

On the return trip, the units will stop at the New York World's Fair by special request of the fair management. They will represent Iowa in an all-day festival at the fair, Friday, September 8. Louisiana Lou is scheduled to make two appearances at New York City veterans' hospitals and also will sing at the fair.

Saturday, September 9, has been set aside as Veterans of Foreign Wars day at the fair, and the Des Moines units will put in another day on the grounds representing Iowa. The entire VFW Iowa units will be the feature attraction of the day, according to letters from the fair management.

Through arrangements with the VFW in Atlantic City, N. J., the Des Moines units will present drills and parades on the famous boardwalk and a special appearance will be made at the Steel Pier and other prominent places in the city, Sunday, September 10.

In Philadelphia, Pa., on Monday, September 11, the two Des Moines units will be presented at various spots in the city and visit veterans' hospitals there. A local broadcast,

featuring Louisiana Lou, has been scheduled.

Tuesday, September 12, the units will parade through the business district of Coatesville, Pa., and Louisiana Lou will be presented in a program of songs. Then on to Washington, D. C., where street appearances and visits to the Walter Reed, Mt. Alto, Naval and St. Elizabeth's hospitals have been arranged. Louisiana Lou also will be presented at the White House by Congressman C. C. Dowell and another broadcast has been scheduled.

An all-day appearance in the downtown section of Wheeling, W. Va., with a special radio broadcast and demonstrations in nearby small towns have been scheduled for Lou and the Des Moines units by the West Virginia posts, Friday, September 15.

From Wheeling, the busses will proceed to Indianapolis, Ind., arriving there Saturday, September 16. Appearances are scheduled at veterans' facilities in that city and during the evening the team and corps will drill in a roped-off area in the famous Memorial Circle.

A downtown parade and drill and visits to veterans' hospitals in the vicinity are arranged for the group's stopover in Danville, Ill., Sunday, September 17. More than 6,000 persons saw the national championship units drill in Danville last year and placed a special invitation for them to return this year.

The caravan will return to Des Moines, Monday, September 18, bearing Louisiana Lou, WHO's singing southern robin, who for seven years has been an outstanding artist on Iowa Barn Dance Frolic and other productions at the 50,000-watt Voice of the Middlewest.

Lou has been known as the Veterans' Sweetheart since 1936. She was given the title in recognition of her services on veterans' programs over WHO and for her unselfish efforts to brighten the way for veterans confined to hospitals throughout the Middlewest.

In addition to her success as a radio singer, Lou has made Victor and Decca recordings and has written a number of the songs she sings. Her forte is American folk music.

"The Old Ark's A'Moverin'"

And the boys are going strong. . . . The interesting story of the Plainsmen Quartet, featured over WFAA and the Texas Quality Network . . .

By DICK JORDAN

ORGANIZED in the summer of 1933 because somebody at WFAA needed a quartet, the Plainsmen Quartet still sings over the Dallas station and the Texas Quality Network, and many sponsors have needed the smooth foursome, now the most successful radio quartet in the Southwest.

Laurence Bolton organized the original Plainsmen by banding together Howell Whitaker, first tenor; Frank Monroe, second tenor; Billy Shaw, bass, and James Hodges, baritone, in the summer of 1933. After an audition, the group went on the air, and has been on WFAA ever since.

Of the original members of the quartet, only Hodges, the baritone, remains in the present group. Now, the other members are Ivan Wayne, first tenor; Jack Prigmore, second tenor, and Hubert Woodward, bass. The four have been together now since 1936, when Ivan Wayne joined. Woodward and Prigmore joined in 1934.

Margaret Hughston was their first accompanist, and next was Vin Lindhe, who suggested the name they still bear. They liked it because it was novel and suggestive of the Southwest, so they adopted the name, the Plainsmen.

Craig Barton became their accompanist in 1935, and has been playing for them ever since. Besides accompanying them, Barton makes nearly all their special arrangements and is their vocal coach.

The quartet at present has in its repertoire more than 800 songs, which are kept in apple-pie order by Hubert Woodward, who is the librarian of the group. Woodward also keeps copious notes on the activities of the foursome, and can tell you at a moment's notice what they have done any time since he became a member in 1934.

Such is the mad onward progress of the so-called hit parade that the Plainsmen, to keep up with it, add three or more numbers a week to their

repertoire. They do this by getting together for two hours every afternoon and working very hard at new numbers. They say it's very hard work, and usually leave one of the rehearsals with collars well-wilted.

Of all the numbers they sing, they consider "The Spirit Flower" their *piece de resistance*. Another of their favorites is a negro spiritual, "The Old Ark's A'Moverin'."

As with any group of singers, colds and other ailments likely to affect the throat are the chief bugaboos of the Plainsmen. Naturally they try to avoid colds, but they are a little cynical when people tell them to take cold serum. They all took it in 1937, and not one of them had a cold. But they took it again in 1938, and each of them had severe, long-lasting colds.

During their singing career of six years though, the Plainsmen have lost comparatively little time on the air because of illness. The longest time lost was in 1936, when they had to lay off nearly a month while one of their number, Ivan Wayne, had a prolonged siege of appendicitis.

Another time, and right in the middle of a benefit performance too, appendicitis almost proved the undoing of another member, Hodges this time. He felt the attack coming on, but decided, like many before him, that the show must go on, so he finished the program with the quartet at 9 P.M. Before 11 P.M. he was on the operating table at a Dallas hospital, and it was all over.

In addition to their radio work, all members of the quartet sing individually in Dallas churches. Hodges sings at the First Presbyterian Church, Wayne at East Dallas Presbyterian Church, and Woodward and Prigmore at First Methodist Church.

As the Plainsmen Quartet, however, the group prefers radio work to personal appearances, several of which they make every month. They are very proud that, during the 1937-38



THE PLAINSMEN QUARTET

More than 800 songs are in the repertoire of the Plainsmen Quartet of WFAA, Dallas, shown here with their coach and accompanist, Craig Barton, right. Members of the quartet, left to right are, Ivan Wayne, first tenor; Jack Prigmore, second tenor; James Hodges, baritone, and Hubert Woodward, bass.

and 1938-39 seasons, they were the only group of Dallas artists invited to appear on the program of the Artist's Series at Texas State College for Women, Denton.

All the Plainsmen except Prigmore work at other jobs when they are not singing. Hodges works at the Lone Star Gas Company, Woodward at Western Union Telegraph Company, and Wayne at a Dallas furniture store. Wayne also is a farmer when he is not in the city limits of Dallas.

The Plainsmen don't go in for pure jive. They prefer to sing in their own melodious way, which has proved quite popular in spite of the jitterbugs. Wayne is the only member inclined toward swing singing aside from his work in the quartet. He is a member of the WFAA Tune Tumbler, a group anything but orthodox in their interpretations of popular tunes.

To illustrate that they can be hurried, however, the Plainsmen like to tell this story on themselves. One Sunday during the Texas Centennial, they had to sing from the exposition studios over WFAA from 2 to 2:15 P.M., make a personal appearance in Fort Worth at 3:00 P.M., and be back in Dallas at 4:30 P.M. for a Pepper Upper program rehearsal. They successfully filled all three engagements.

At present, they are featured on four WFAA programs a week, Rhythm Rally, Melody Souvenirs and Songs to Remember at 8:45 A.M. Monday, Wednesday and Friday, and on the Modern Homemakers program at 8:15 A.M. Tuesdays. On the first three programs, they are called the Imperial Quartet, but the quartet you hear is the Plainsmen.

The Greatest Show on Earth!



Model of a section of the New York World's Fair showing the seven-acre Court of Peace which lies beyond the Lagoon of Nations and directly in front of the twin-towered Federal Building. On the other side are the Halls of Nations (also built by the Federal Government) and beyond them the individual pavilions of foreign governments. The view is from above the Perisphere looking down Constitution Mall.

PERHAPS the best way to describe the New York World's Fair, which opened April 30th, is to come right out and admit that the whole thing is so big, so magnificent, that it defies description. Surely, nothing of its kind has ever before been attempted. To begin with, the Fair covers an area of 1,216½ acres. The main exhibit area alone, 390 acres, is as large as the average international exposition. Within that tract are the dramatic displays of some 1,400 exhibitors, representing approximately 40 major industries. No less than 44 firms or groups of firms have erected their individual buildings.

But the most staggering thing about this Fair—aside from the marvelous exhibits centered around the theme, "The World of Tomorrow"—is the amount of money invested and the number of people expected to attend. In all, the Fair represents an investment of more than \$155,000,000, far exceeding all similar undertakings of the past. At least 60,000,000 people are expected to attend this summer. Of this investment, the Fair Corporation accounts for nearly \$50,000,000; New York City and State and the Federal Government for \$30,000,000; private industry for \$45,000,000; foreign nations for \$25,000,000; and states for more than \$5,000,000.

Yet such an enormous investment is not excessive. Surveys indicate that the 60,000,000 persons will spend an average of 75 cents for admission and 90 cents at concessions. They will be directly responsible for the spending of approximately \$100,000,000 on the Fair grounds and \$1,000,000,000 in New York City. This spending will result in the quickening movement of several billions in capital.

A bird's-eye view of the New York World's Fair . . . the greatest exhibit ever attempted. Cost, \$155,000,000. Estimated attendance, 60,000,000. Theme, "The World of Tomorrow!"

Concessions embrace everything from souvenirs and hamburgers to de luxe restaurants and lavish spectacles. Their size can be partly appreciated by citing a single item: it is estimated that 30,000,000 frankfurters will be sold during the six-months operation period.

Extending along the eastern shore of Fountain Lake and linked by a mile-long loop of roadway, are the 280 acres devoted to amusement. For novelty, ingenuity and the spectacular, the section admits no comparison. Every form of modern thrill, entertainment and hilarious diversion will be on view.

Nearly two score states of the Union and the United States' possession, Puerto Rico, make the Court of States unique in the annals of expositions. Fifteen states have erected their own pavilions. Exhibits by the others are housed in structures of striking architecture grouped about a long pool.

Perhaps the most unusual phase of this monster exhibition is the representation of foreign nations. In the 100-acre zone beyond the Lagoon of Nations and centering on the Court of Peace with the two towers of the United States Federal Building dominating the scene, 62 governments, the League of Nations and the Pan-Amer-

ican Union have assembled displays dealing with the past, present, and future of each country. Twenty-two nations have their own pavilions. All 62 will be represented in the vast Hall of Nations flanking the Court of Peace.

Theme Center

The heart of the entire exposition is the Perisphere and Trylon, the one a gleaming sphere 200 feet in diameter, the other a 700-foot triangular spire. Together they dominate every corner of the colorful pattern which extends to the four points of the compass. From this Theme Center radiate the highways and walks that knit the entire tract into a unit. Here is the source of the varied hues which define sections of the main area, and within the Perisphere is the theme exhibit of the Fair—the inspiring spectacle of "Democracy," ideal city of tomorrow.

The mighty globe is entered through the base of the Trylon. Electric stairways carry visitors up 60 feet to two moving platforms at different levels within the sphere. From these "magic carpets" spectators look down upon the "Garden City of Tomorrow."

The city itself is a model, one of the largest ever built, covering an area 100 feet in diameter and the first to portray a full-size metropolis. As planned, the city has a working population of 250,000. No one, however, lives in the city proper. Residents are housed in a rim of garden apartments, in suburban developments and in satellite towns, five of which with their factories are shown. Open country encircles the city, a river winds through it, providing a shipping center, and an airport is on the outskirts.

Bright daylight floods the model for two minutes, then evening falls and lights appear in the city. Stars come out, and suddenly a chorus of a thousand voices is heard in the distance singing a march. High in the heavens ten marching columns are seen to converge on the city. As they approach, increasing in size, they are recognized as the various groups in modern society—farmers, laborers, machinists, artisans, bankers, miners, architects, engineers, educators—all the elements which must work to-



An ultra-modern dairy, complete down to every last detail of operation, is to be presented in this exhibit building at the New York World's Fair, 1939, by The Borden Company. In the front circular part of the structure, a rotolactor will revolve slowly and upon it 200 thoroughbred milch cows are to be washed and milked mechanically, fifteen at a time, and then returned to their stalls in the two parallel barns extending off to the right of the photograph.

gether to make possible the city lying below. Arms upraised, the men and women sing the song of tomorrow.

Eventually they form a vast mural of heroic figures around the vault of heaven. One final burst of song and the music dies away, streamers of light and color break from the zenith and pour down upon the scene. Dawn begins to break, the marchers vanish and another cycle begins. This highly dramatic spectacle lasts six minutes, in which time the "magic carpets" have made a complete circuit of the interior. Spectators leave the Perisphere by way of the long, slowly descending, spiral ramp or Helicline.

The thrilling spectacle, the Perisphere and Trylon themselves and the vast panorama of the Fair obtained as one descends the Helicline, combine to make a highly appropriate introduction to the Fair. Fired by the novelty, the drama, the sheer size of what has been witnessed within the Perisphere, the visitor is ready for comparable splendors, and no matter where he wanders within the grounds, he will not meet disappointment.

Exhibits

All that mankind has accomplished and all that can be foreseen now which he is likely to accomplish will unfold in exhibit after exhibit, covering hundreds of acres. Wonders are on parade, and the parade is practically endless, for days would be required to reach every corner of the exposition and gain a clear impression of each display.

Only a few of the highlights awaiting visitors can be cited, and they comprise just an average sample of what is offered. The foremost industrial designers in this country have contrived them, designers whose determination to make the industrial and business exhibit sections memorable has been strikingly realized.

In the Medical and Health exhibit there is to be a model of a human eye so large that it will permit several visitors to enter it at the same time. The lens, or pupil, of the eye is to look upon a busy avenue of the Fair. This scene is to be projected upon an artificial retina in the interior of the eye model. By the manipulation of levers within, visitors will be able to view the lively scene as it appears to a nearsighted or farsighted person, and to one of normal vision.

Twice daily during the exposition, 200 prize milch cows are to be milked mechanically on a huge revolving platform. The milk will be pasteurized immediately, then chilled and bottled, and will be ready for the customer within an hour.

The logical goal toward which transportation is advancing will be portrayed by one of the Fair's focal exhibits. Movement, sound and light effects will be combined to bring about a remarkable simulation of a rocket flight, including the arrival of travelers at the rocketport, their entry into the cabin-projectile, the loading

of this into the rocket gun and then the explosion sending the "ship" hurtling toward Mars or whatever destination is indicated on the tickets of passengers.

These focal or key exhibits are expansions in specific fields of the general theme of the Fair. They glorify the tools and knowledge with which the World of Tomorrow can be built, as the Theme Exhibit in the Perisphere gives a glimpse of Democracy and dramatizes the interdependence of Man. Conceived by outstanding industrial designers they serve as gateways to the major divisions of exhibits: Community Interests (which includes Shelter, Clothing, Religion, Art and Recreation), Production and Distribution, Communication, Transportation, Food, Science and Education and Medicine and Health.

An impressive demonstration of "blind flying" by a transport plane pilot is a key exhibit in the distinctly modern Aviation Building. The pilot is sealed in a typical cabin of a plane, mounted on a universal joint. An operator at a table, beyond hearing and sight of the flyer, gives instructions as to position, ceiling, ground conditions, etc., for a landing at, say, Pittsburgh. Spectators will see the aviator dip and turn and maneuver in response to these orders, guiding himself entirely by instruments and without a glimpse of what he is doing in relation to the ground. Every phase of the operation will be described in detail to the audience.

The "House of Jewels" is not a misnomer for that structure in the Fair. Therein is to be displayed \$5,000,000 worth of precious stones. They include famous gems and others of high value, either unset or arranged in marvelous examples of the jeweler's art. Historic and modern silverware also is to be shown.

An oil well in operation is a novelty to most people but visitors to the Fair will become acquainted with one and its operation. Real oil drillers, employing the most modern equipment of their trade, are to show the process of driving a pipe thousands of feet into the earth in search of "flowing gold."

The largest model railroad ever constructed will attract seniors and juniors. Contained in a room 150 feet long and 50 feet wide, with a seating capacity of 800, it will comprise a complete, up-to-date railroad system. Bridges, tunnels, city terminals and open country will line the tracks, over which miniature locomotives of many types will haul passengers and freight trains on exact

(Continued on page 31)



THEME BUILDINGS OF THE NEW YORK WORLD'S FAIR

The Perisphere and Trylon—unique structures which dominate the architecture of the New York World's Fair, 1939. Within the 200-foot Perisphere visitors will view from revolving platforms suspended in midair, a dramatization of the World of Tomorrow. Clusters of fountains will screen the columns supporting the sphere so that the great ball will appear to be poised on jets of water. By night it will seem to revolve. The 700-foot three-sided Trylon will serve as a Fair beacon and broadcasting tower.

WSM Opens Short-Wave Station

*W4XA Signal Covers Almost
Entire World*

DESIGNED to supplement the service offered by other Nashville radio stations, and to present programs of an entirely different nature, W4XA, WSM's new ultra high frequency station, took to the air officially the second week in March. The new station, which will experiment in local broadcasting with short waves, operates on a frequency of 26,150 kilocycles (26.15 megacycles), with a power of 1000 watts.

Officials plan to operate the station so that it will appeal mainly to listeners in Nashville and the immediate surrounding territory, but W4XA's signal is strong enough to cover most parts of the world. This use of short waves for local broadcasting is relatively new in the radio world, and WSM engineers feel that it offers a fertile field for development. Most new departures in radio are taking place in the short wave band. Airplanes, police, and amateurs make use of the short waves, and all television broadcasting is conducted on these frequencies.

The nature of the radio wave is such that there is comparatively little interference from static and similar noises in the short wave sector, within a close radius of the radio transmitter. For this reason listeners in a city the size of Nashville can receive the station with remarkable clarity and excellence of tone.

One peculiarity of the short wave is the "jump" it takes in transmission. All listeners are familiar with the fact that international broadcasting is done by short wave. This is due to the fact that the short waves actually seem to jump when they leave the transmitter, and "land" again at great distances. There is, of course, static and other noise, as well as fading, in an international broadcast. However, while listeners in the United States may get a weak signal from an English short wave station, the English listeners in the immediate vicinity will be getting a truly re-

markable signal from the same station.

Because the short waves do "jump," most American listeners outside of Nashville and the West Coast will not ordinarily receive the programs of W4XA. Listeners in the Western part of the country will get fairly good reception because that is where W4XA's signal first lands. Several reports from Arizona, California, Montana, and as far away as Australia, have already been received from listeners who tuned in W4XA during test programs. Excellent reception was reported, one California listener saying that the station had "the loudest ultra high-frequency signal he had ever heard."

W4XA is a non-commercial station, and, aside from two news periods a day, presents nothing but musical programs. It is on the air every week day, Monday through Friday, from 11 A. M. until 1 P. M., and then again at night from 6:30 until 10:00 P. M. Children's programs are presented every Monday, Wednesday, and Friday afternoons from 4:00 until 4:30 o'clock.

All W4XA programs, with the exception of one hour, from noon until one o'clock, offer music of a classical nature. The finest operas, symphonies, and other works of the great composers make up the W4XA library, and every period of operation is planned to offer wide variety, pleasing to the taste of all listeners.

Because it is a purely local, and non-commercial station, officials plan to conduct W4XA along extremely informal lines. Criticisms, suggestions, and requests of all listeners are given the most careful consideration, and wherever possible are made a part of the policy and plan of the station. Close contact between the station and its listeners—so that W4XA may truly be a "Listener's station"—is ever sought.

At present the W4XA weekly schedule is divided into various "nights," each one bringing a special feature.



TOM STEWART
Well-known WSM writer and announcer, who is in charge of all W4XA programs.

Monday is devoted to the comic and sprightly operas of Gilbert and Sullivan. Tuesday is "Composer's Night," with the works of a different composer presented each week. Wednesday brings a variety of popular selections familiar to everyone. On Thursday nights the great symphonic works of various composers are presented. Friday is opera night, with a complete opera being sent out over the ether waves. On Saturday night the program of the NBC Symphony Orchestra is broadcast.

Each evening's broadcast is opened with a forty-five minute period of Dinner Music made up of familiar Strauss waltzes and music of a similar nature. There is a nightly news period at seven-fifteen, and immediately thereafter the feature program begins.

The first hour of W4XA's daytime schedule presents more classical music by the masters. The second hour is devoted to the latest popular music and the news. Three afternoons a week the children's programs present the simple music and songs that young children love to hear. These programs are planned to appeal to boys and girls between the ages of two and six years.

Early response to W4XA's programs indicate a great enthusiasm on the part of listeners, and seem to point toward a larger interest in this field of broadcasting. WSM engineers are convinced that work in this short wave is a form of radio pioneering, and hope that great things may come of it.

If your radio has a band on it that covers the 25 megacycle field, you might try tuning in 26.15 megacycles for W4XA.

Park Avenue, R. F. D.

By DON FINLAYSON

WHAT kind of music does the American farmer like? There are those that make a distinction in the musical likes of Park Avenue and Rural America. They say the city wants symphony and swing; the farmer wants hoedowns and hillbilly tunes.

But is that fair to the farmer? "No!" say programs executives at WLS, Chicago. "The farm and the city want the same thing—American music."

This similarity in tastes is well borne out in the return to the WLS staff of the Rangers, vocal and instrumental trio, which started in 1930 on WLS. Now again they're back with WLS and entertaining that station's large farm and city audience.

What have they been doing in the meantime? The answer to that question is the answer to the first one: "What kind of music does the American farmer like?" For the Rangers have been playing to capacity crowds in one of Chicago's bright spots, the swank Glass Hat Room in the Congress Hotel, where society gathers nightly and applauds in person the music that the rural radio audience so generously applauds with its fan mail. Before that, the Rangers were at New York's equally swank Hotel New Yorker.

The Rangers were first heard in 1930 over WLS when Ozzie Westley and his male quartet started a two-year series of commercial programs. For these two years, the Rangers presented two half-hour shows every afternoon, and "The Swift Rangers" soon became one of the best known radio acts among the thousands of listeners who enjoyed their homey type of music.

During the second year, Ozzie studied guitar and began playing accompaniments for the quartet. A year later, he reorganized the Rangers, adding new members who played musical instruments as well as sang. This new Rangers foursome toured the country with the original WLS National Barn Dance stage unit, returning to Chicago at frequent intervals for their radio programs.

After a one and a half year tour, the Rangers returned permanently to Chicago to resume positions on the everyday broadcasting staff at WLS. They sang as a male quartet, as soloists, played as an instrumental ensemble with other vocal soloists and often participated as actors in dramatic script programs.

The Rangers remained at WLS until 1935, playing on such well-known programs as Smile-a-While, Morning Devotions, Olson Minstrels, Homemakers'



THE RANGERS, WLS

The Rangers, a well-known act on WLS, Chicago, a few years ago, has returned to The Prairie Farmer Station from some of America's swank spots, proving that high society and the farmers have a lot in common. Left to right they are Osgood Westley, Clyde Moffett and Harry Sims.

Hour, Keystone Barn Dance Party, Alka Seltzer National Barn Dance, Gillette Tires' show and others. They were hired then, in 1935, by General Mills to appear on their minstrel show over another Chicago station.

After a year as minstrels, the Rangers moved to NBC and presented numerous shows from the network's Chicago studios for a year before signing contracts with a sponsor for "The Chuck Wagon." Between radio engagements the Rangers managed to sandwich in an assortment of personal appearances at conventions, banquets, the Kentucky Derby, summer resorts, theaters and night clubs.

While playing at Chicago's Blackstone Hotel, Ozzie and his group turned down a \$1,000 tip—settled for \$100 instead. Actually, the money was not a tip; it was their pay for a certain service.

Night after night, the Rangers were playing for dinner crowds at the Blackstone. And night after night one man came to the hotel, dined leisurely and listened long after his meal was finished to the string music of the Rangers. Soon this man and the Rangers were no longer strangers; they became acquainted with their loyal fan and learned his story.

Only two weeks before the Rangers opened at the Hotel Blackstone, this man's wife had died. And on their opening night, just as the man stepped into the dining room, the Rangers were playing his wife's favorite song, "Lover Come Back to Me." So he returned for dinner night after night, and every night the Rangers played this song that lightened his grief, brought back pleasant memories.

He liked the Rangers' rendition of "Lover Come Back to Me" so well

that he wanted them to play it for his wife's sister and aunt and other relatives. He offered them \$1,000 to play this one song for his family, scattered across the whole country, one in Vermont, one in Springfield, one in Buffalo, one in Toronto, Canada, and others also in widely separated towns.

The \$1,000 offer was too high; so the Rangers refused. They settled for \$100. So that same night, the grieving widower arranged a conference telephone call with all his relatives, scattered across the continent, and the Rangers played "Lover Come Back to Me" over the phone for \$100. They have no idea what the tune cost their friend, including telephone tolls, but it made him happy. To him, it was almost as if his wife and their family had been together again for those few short moments.

The present Rangers, a vocal and instrumental trio, is the result of a reorganization while Ozzie has been playing in the Glass Hat Room at the Congress. With him is Clyde Moffett, who is now in his seventh year as part of Westley's Rangers act. For the third member, they added Harry Sims, who had worked with them as an extra in the Chuck Wagon radio shows.

Ozzie Westley, the leader, is a native of North Dakota, where he spent his first 20 years on a farm. He sang in church choirs, high school quartets and glee clubs and played in the high school orchestra before going to St. Olaf College in Northfield, Minnesota, from which he was graduated in 1927.

In college Ozzie sang in the college choir and quartet for four years. For his first year after graduation, he made a concert tour of the United States with the St. Olaf Quintet, which also made a number of Victor records. He joined the WLS staff in 1928 and has been in radio and entertainment work ever since.

Clyde Moffett, who sings tenor and plays the string bass, guitar and banjo with the Rangers, spent his early days in Oklahoma, Texas and Kansas. He also sang in church and high school musical groups, then took an active part in musical and dramatic activities at Ottawa (Kansas) College, from which he was graduated. Moffett immediately entered the entertainment field via Lyceum and Chautauqua quartets, then went on to musical comedy where he reached the top with a role in "The Student Prince." He joined the WLS National Barn Dance roadshow in 1932 and has been associated with Ozzie ever since.

The third member of the Rangers is Harry Sims, a baritone who also

(Continued on page 30)



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“Our first and fundamental maxim should be never to entangle ourselves in the broils of Europe.”—*Thomas Jefferson.*

Let There Be Light!

BEGINNING with this issue, RURAL RADIO proposes to print under its editorial masthead each month a quotation from some outstanding person, in the hope that these great thoughts may in some measure serve as a light to us in the conduct of our personal and national affairs.

In times like these, with Europe apparently on the verge of war, the above quotation stands out with special significance.

If Thomas Jefferson were living today, he would be the first man in America to defend this country *against attack*. As a patriot, he gave every ounce of his energy to the American cause—and with Washington, Patrick Henry, and others of such character brought forth on this continent a form of government which has set a standard of liberty throughout the world.

But the writer of the Declaration of Independence was more than a patriot. He was a political realist. And in his writings, as in those of Washington and others of his time—we find a clear admonition to avoid all entangling alliances.

We will do well to keep this thought in mind during these turbulent days. If war comes in Europe, every effort will be made to draw us into it—and while it would be rash to attempt to lay out a policy to cover any eventualities, the fact remains that, as Jefferson pointed out, “our first and fundamental maxim should be never to entangle ourselves in the broils of Europe.”

Lindbergh Returns

It is interesting to note the difference in the reception given Colonel Charles A. Lindbergh on his return to America last month and that accorded him twelve years ago on his return from his spectacular New York to Paris flight.

This time he slips in quietly. Reporters are there to meet him, to be sure. But the big parade down Broadway, the tumultuous acclaim that greeted him, the spot-light which a hero-hungry press threw on his every move—all these are absent. Yesterday, it was “Lindy”—a tousled-haired, modest young man who had won the heart of the whole world by spanning the Atlantic alone in the record-breaking time of thirty-three and a half hours. Today, it is Colonel Charles A. Lindbergh we are meeting. The man who exiled himself and his family from America. The authority on aviation who has accepted decorations from foreign governments.

We, for one, are sorry for this changed attitude on the part of the press toward Colonel Lindbergh. As we see it, the man who returns to active duty in the American Air Corps today is by far a greater man than when, as “The Lone Eagle,” he rode down Broadway to the cheers of thousands. If he has changed, let us look to the causes which have made him change. And, as we look, let us ask ourselves what *our* reaction would have been had we been subjected to the tragedy and the pitiless glare of publicity which followed so quickly in the wake of his renown.

For we must remember that Lindbergh never courted the publicity

which has haunted him since that day in May, 1927, when he made aviation history by bringing “The Spirit of St. Louis” down on a Paris field. Where others might have been vain and boastful, he proved his mettle by a modesty in which there was no sham. Where others would have cashed in on the publicity and the opportunity to make a quick fortune, he shunned both. And when, at last, stark tragedy invaded his quiet home at Hopewell, New Jersey, and every move made by him and his was headlined across the nation—what alternative was there than to seek unwilling exile in a less sensation-hungry land?

Under the circumstances, a lesser man would have become cynical and embittered beyond repair. Yet Lindbergh has become neither. True, he has changed. Age, tragedy, and the penalty of fame have taken toll, and with it a quiet reserve has taken the place of shy modesty. But never once has Lindbergh lost sight of his objective, nor wasted his time in futile rebellion against the forces which have caused him so much unhappiness. Instead, in the Lindbergh of today we find a man who is giving his all to the progress of science and aviation, a man who is still charting paths across unknown skies. And we sincerely hope that as he again tenders his services to his country, they will be accepted at their full value—and that in the press and the people of America he will find the sense of appreciation and fair play which is due him.

Judge Hay's Column

Judge Hay's column in RURAL RADIO is always timely, but this month we would especially like to call attention to what he has to say about radio censorship and the free American system of broadcasting.

Judge Hay has a knack of saying things simply. Like the late great Will Rogers, it takes mighty few words for him to put an idea across. There is a personal touch in his writing just like there is in his broadcasting—a simple, common-sense way of looking at things that beats high-falutin' talk all to pieces.

We need more writing like this in America. We need men who believe that the American way of doing things is still the best way by a long shot. Will Rogers believed that, and we only wish he could be here today to tell us in his good old-fashioned, common-sense way what he would think about us getting mixed up in another European war, or what he would think of any attempt to alter our free American systems.

No—Judge Hay doesn't try to pattern after Will Rogers, and he would be the first to laugh at any attempt to place his writings on a par with those of America's great humorist-philosopher; but there *is* a down-to-earth tang about Judge Hay's column, and if letters from our readers are any indication, their approval fully matches our own.



FIRST PRIZE—\$3.00 CASH

"The Church Founded on the Spot Selected by John Wesley."
Mr. R. I. Reed, Atlanta, Georgia.

Church Founded on Site Selected by
John Wesley Wins First Prize
in May Camera Contest

Why not send Your Prize Snapshot Today?

THE Judges have again selected three prize-winning photographs, and this time the winners come from the states of Georgia, West Virginia, and South Carolina. We are particularly pleased to present these, and to urge our readers that they send us their favorite snapshots immediately.

And now for this month's winners!

First prize goes to Mr. R. I. Reed, 360 Ponce de Leon Avenue, Atlanta, Georgia, for his picture of The Church, founded on the spot selected by John Wesley at St. Simons Island, Georgia; the noted Wesley Oaks all around it. This photograph is not only extremely clear, but the subject is unusually interesting.

Our second winning snapshot is most unusual. It is submitted by Mrs. E. Luoma, Holliday's Cove, West Virginia, and is most suitably entitled, "Milkweed Fluff Flying." The dis-



SECOND PRIZE—\$2.00 CASH

"Milkweed Fluff Flying"
Eva Luoma, Holliday's Cove, West Virginia



THIRD PRIZE—\$1.00

"Proud Possession"
Mrs. M. T. Godfrey, Gaffney, South Carolina

tribution and clarity of detail work here is excellent.

Mrs. M. T. Godfrey, 800 Beech Street, Gaffney, South Carolina, sent us our third prize photograph. This snapshot is not only good from the technical standpoint, but the human interest appeal is fine.

Win one of the prizes given by RURAL RADIO'S Camera Contest. Be certain to send in your snapshots, (do not send negatives) to RURAL RADIO, Inc., Nashville, Tennessee.

The rules are simple, and the three prizes are—first place, \$3.00; second place, \$2.00; and third place, \$1.00. 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 will be announced in our June issue of RURAL RADIO, and cash prizes will be mailed promptly. Let's see your favorite snapshot. It may win first prize!



Little Beverly, who controls the Patsy Montana household of WLS, Chicago, holds the seat of honor in the control room as Engineer Maurice Donnelley keeps busy at the amplifier.



Jimmie Willson, WWL Program Director, presents the 50,000th membership certificate to Miss Hazel Delahoussaye in the Dawn Busters Club. On Miss Delahoussaye's left is Henry Dupre, Director of the program and Musical Director.

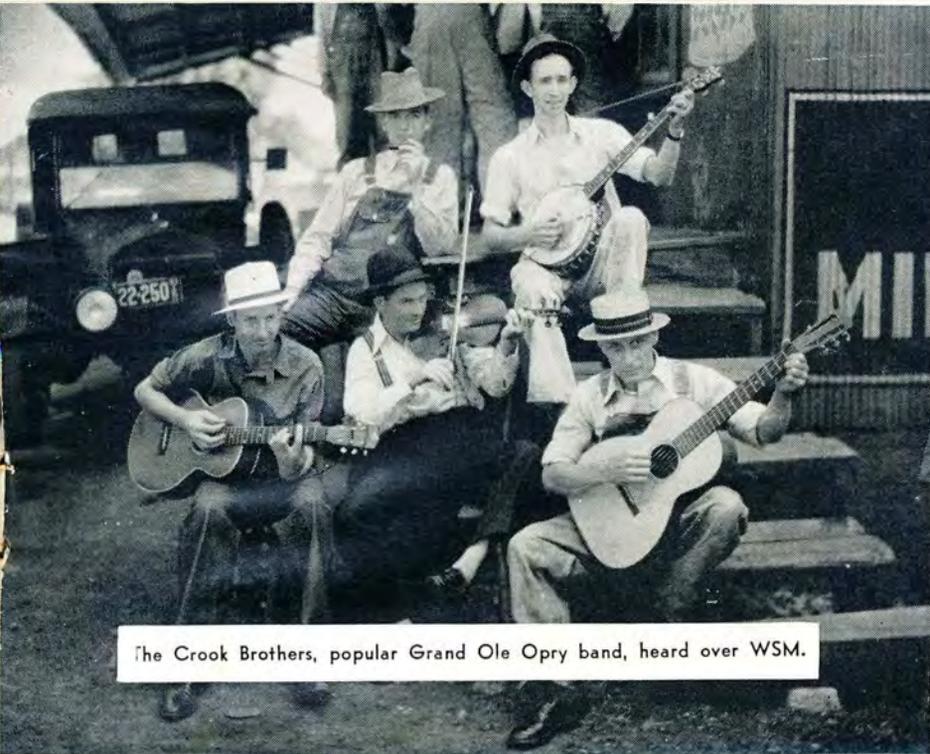
RURAL
RADIO
Round-Up



Judy, Zeke, and Annie Canova, of Unadilla, Ga., pay a visit to WSB during an Atlanta theatre engagement.



Russell Koch, drummer with the WFAA Early Bird Orchestra, caught by the photographer as he staged a jam session all his own with drums and sound effects equipment.



The Crook Brothers, popular Grand Ole Opry band, heard over WSM.



Hal Thompson, WFAA sports announcer, made Connie Mack a full-fledged Texan by presenting him with a genuine ten gallon hat.



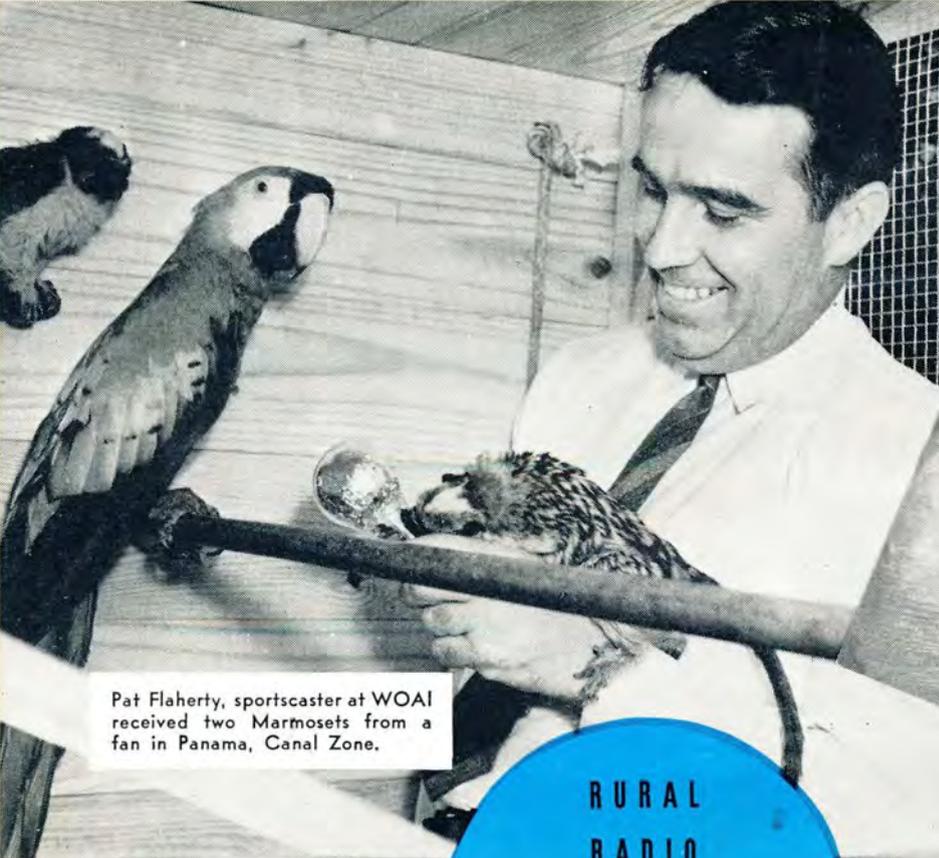
Helen Claire plays a scene for Columbia's "Aunt Jenny's Stories," heard Mondays through Fridays, WABC-CBS, 11:45 to 12:00 Noon, EST.



Lazy Jim Day, trying to sharpen up Lafe Harkness' nose for news, to make Lafe assistant when he "sings the news," as part of WLW's Top of the Morning programs. Both are also featured on the WLW Boone County Jamboree, each Friday evening, from 10 to 10:30 P.M., EST.



A candid cameraman snapped this picture of a portion of WHAM's staff at lunch time.—Manager William Fay day dreams of trout fishing.



Pat Flaherty, sportscaster at WOAI received two Marmosets from a fan in Panama, Canal Zone.



Evelyn Woodley, popular co-ed at T. C. U., and singer on the "Variety in Rhythm" program over WBAP.

RURAL RADIO
Round-Up



Lum and Abner, proprietors of the Jot 'Em Down Store in Pine Ridge, Ark., who have just renewed their thrice weekly broadcasts over CBS, look over their fishing equipment preparatory to a Summer vacation.



Ruby Morace, Popular Singer, and the Rhythmic Stringsters.



The Zoller Musical Pirates with the Zoller Singing Girls perform each Saturday night from eleven to midnight at WHO. These orchestral freebooters are directed by Don Hovey.



Bud Webster, WHO artist, proudly strums a tune on his new Gretsch guitar.



Sally Vass, heard over NBC on the Alka-Seltzer National Barn Dance and Uncle Ezra programs.



Arthur J. Smith, program director of WNAX, Yankton, South Dakota, reading a few of the letters sent in by listeners in answer to a recent contest.



The Hidden Valley Ramblers are a popular addition to WSB's Cross Roads Follies. Seated on the table are "Butch Cannon and Montana Anne. Behind them, left to right, Bartow Henry, Jimmy Woody, and Shorty Steed.

WOAI Puts on a House Party



BOB KERSHAW

Of the WOAI Jitterbugs, slapping the bass violin on the Saturday Night House Party.

IN THE old days sulphur and molasses headed the list of spring tonics—but we prescribe a remedy that is much more palatable and twice as invigorating! Just set your dial at 1190 kilocycles next Saturday evening at 9:15. That is when WOAI broadcasts its effervescent weekly fiesta of fun—the Saturday Night House Party!

Here is a show in which anything can happen, and many are the unexpected and unrehearsed capers that give the Party a true spontaneity. The pace is fast, with all of WOAI favorites coming to the microphone to add their bit to the revels. WOAI's auditorium is usually filled to the walls and lucky are the visitors who find even standing-room. So popular has the program become that cagy visitors come to the studio an hour early to be sure of a seat.

Pat Flaherty, WOAI's genial master of ceremonies, introduces the members of the Party to the enthusiastic audience just before the program goes on. When the hands of the studio clock point to 9:15, the Saturday Night House Party is on the air with a flourish!

To set feet tapping, the Melodiers—able exponents of swing and symphony—are first to the microphone. Their master of the baton, Jean Sarli, drops his usual serious mien as he sets a lively tempo.

A large bit of the House Party's ap-

And everybody is invited . . . this story tells who, what, where, when, and why

By WALTER ZAHRT

peal lies in its informality. Audience and entertainers alike thoroughly enjoy themselves. Flaherty may suddenly appear in Monette Shaw's new spring bonnet—or Sarli may bug his eyes at the Simpson Sisters. And even listeners hundreds of miles away catch the contagious merriment.

When the Simpson Sisters take the spotlight everybody looks and listens—for these three (real sisters, too) are as pretty as they sound. Reading from left to right—Loessa, Mary, and Jessie—dressed alike and having a swell time, are a high spot on the program with their smooth, streamlined harmonies. Flaherty provides the audience with a lot of fun on the side, teasing the girls during the broadcast. Perhaps at your radio you can hear some of the suppressed giggles that ensue.

As a contrast, the Jitterbugs—wildest of rooting, tooting, stomping skin-beaters you ever heard—signal their onslaught with a tantalizing beat of tom-toms. And when Bob Kershaw slaps that bass we defy the most sedate to remain entirely calm. Bob's sure-fire entertainment is tops—his specialty is making that bass fiddle boom and bounce while he trucks around it—with his expressive arms and legs a-flying!

Up to the microphone come Phil and Ed—those harmony boys whom you read about in the April issue of RURAL RADIO. Always happy and full of natural rhythm, the boys go over so well with the audience that invariably they are forced by applause to go into a tricky encore. Many are the feminine hearts that flutter when they make their bow.

Pat Flaherty has been busy in the meantime over there behind the studio organ, and judging by the slow smile

exotic Bea Morin is showing, some of Pat's joking has taken effect. About all the audience sees of Bea during the party is her bobbing brunette head and flashing dark eyes looking out over the top of the console—but don't think her personality isn't felt by everyone. She has a way of making that organ express a tantalizing range of moods—giving the show an undulating undercurrent of melody. The program would not be complete without several solos played in the personable Morin fashion.

A burst of sincere applause welcomes Monette Shaw when she steps up to command the mike. This young lady—WOAI's mistress of song—has a gracious smile that blends nicely with her ever-popular renditions of appealing songs. So infectious is her melody that Flaherty joins in with his deep baritone, and even the audience feels the urge to sing. Surprisingly enough, the mass harmony of the audience is pleasing—despite the fact that there has been no rehearsal. There is no better way for a crowd to show its enthusiasm than for them to join in the singing of a popular



LOVELY MONETTA SHAW

Beams into the microphone while the Simpson Sisters await their turn.



ELMER, THE KID FROM SASPAMCO
and his brothers—Wilbert, Philbert, Gilbert and Hokey-Pokey.

ballad. Though grand opera style may be lacking, wavering sopranos and tenors take part with temerity, and they're usually a pretty harmonious lot.

Johnny Walton—the lad whose truly fine voice is heard in at least one solo on every House Party show—is worth watching. In our modest opinion he deserves top ranking, on a par with many of the better known voices heard on the national networks today.

A short time ago, as you perhaps remember if you have been a steady listener to the House Party, a young fellow visited the show, creating quite a lot of excitement among the feminine contingent of WOAI talent, and of the audience as well. Tall, dark, and in appearance like a composite of current he-men of movies, the newcomer had a good many hearts pounding. For quite a while it seemed as though this fellow was going to create dissension among the girls, but it turned out that Loessa Simpson had first claim on him—that he was indeed her one-and-only! In the ensuing weeks he has become a steady member of the House Party cast. You have probably guessed by this time that we refer to Elmer—the Kid from Saspamco—whose buffoonery keeps the audience in an uproar! As he is a man of true homespun emotions, he follows the starry-eyed Loessa all over the stage—flirting with her quite openly and audaciously. She, smart gal, won't let Elmer out of her sight because there isn't a girl in the crowd who wouldn't put in her bid for attention if the field were open. So, in order to keep Elmer out of mischief, Loessa encourages

him to sing on the program—which he does with great alacrity, as you will find out if you listen. We believe Elmer must have acquired a sense of rhythm in his cradle days—and his moon-struck solos are heart-rending and blue—with a capital B. It is no wonder that he is in such demand.

Elmer heartily enjoys his success. So much so that now when he makes his appearance he brings along with him all four of his brothers—Wilbert, Philbert, Gilbert and Hokey-Pokey. They trail after him onto the stage like a bunch of tumbleweeds blowing in from the open spaces, garbed outlandishly in the droll costumes of the hill country and grinning self-consciously among themselves. These fellows quickly appropriate the microphone, their tomfoolery a constant surprise to the audience—and before you know it they have become the life of the party. In a funfest that gathers momentum they are soon cutting didoes all over the place.

Finally, they drift away from the microphone, Pat Flaherty again coming in for the purpose of restoring order out of chaos. With but a few moments of the Party left he signals Jean Sarli to strike up the band for the final gala number. With the clock standing at 9:59 the final note is sounded, and another gathering of the Saturday Night House Party is at an end. As those in the audience file from the studio they bear an expression on their features that clearly shows the merriment they have enjoyed at the Saturday Night House Party, about which they will chuckle many times in recollection in the days to follow.

This Business of Selling

By JACK KENNEDY

WHAM Commercial Manager

SELLING "Blue Sky" is fundamentally the same as selling any other commodity or service—except that selling radio time is far richer in varied and interesting human contacts than the majority of sales jobs.

There's a lot of hidden romance and adventure in learning about how the other fellow makes a livelihood. The radio salesman's main job is just that—to learn as much as he can about his prospective clients' businesses. Today he calls on a milk dealer or a bank, tomorrow a department store or insurance company, and the day after it may be a manufacturer of farm machinery or cough drops. The radio salesman certainly gets around, and there is no phase of business activity too large or too small for him to investigate and canvass as a possible radio time purchaser.



JACK KENNEDY

Books have been written about radio stars. This article tells about another important phase of broadcasting—the commercial division.

The radio salesman leads a busy life. He can't just wrap up 15 minutes or a half hour of time, deliver it to his customer, get a check, and call the job done. It isn't that easy, and if it were, it wouldn't be much fun.

First, the successful radio salesman must thoroughly study his prospective client's business, learn about the product or service he has for sale, and find out what class, group or type of individuals buy, could or should buy this commodity or service.

The next step in the radio salesman's job is to intelligently analyze
(Continued on page 30)

Everybody's Farm

By GEO. C. BIGGAR

Director of WLW Rural Programs



HELEN DILLER

"The Canadian Cowgirl," whose Western ballads are featured on "Everybody's Farm" and the "Boone County Jamboree."

EVERYBODY'S FARM" was established for and named by WLW rural listeners. It is a one-hour program which attempts to do just what its title implies—provide a variety of helpful information and entertainment of interest to folks on "Everybody's Farm."

This program was established last October by the WLW Agricultural Department at a rather unusual time for a farm broadcast—8:30 to 9:30 o'clock, EST, on Saturday mornings. The interest in the program, as evidenced by the volume of weekly letters and post cards, is most satisfactory. Although the program started as a 30-minute feature, it was soon increased to a full hour because of demand.

"If you have a really helpful and friendly message for the farm audience, there's a spot for you on 'Everybody's Farm,'" is perhaps the best statement of the general policy of this rural hour.

The stories of progressive farm community enterprises are brought to the listeners of "Everybody's Farm," not only for their informational value but also to recognize real co-operative achievement. For instance, not long ago County Agent

Walter Bluck, and Leonard Yocum, President of the Clinton County (Ohio) Lamb Marketing Association, were interviewed to bring out how Clinton County sheep producers have improved the quality of their wool and the market value of their lambs through careful selection of rams and ewes and a co-operative grading system.

On the morning that the Butler County (Ohio) Grange Chorus of 70 members provided the music for the program, we also presented Ben S. Van Gordon, county farm bureau president; Martin Petri, master of the Pomona Grange; Howard Davison, county agent; Miss Iris Craig, county home demonstration agent; and James K. Harris, president of the Butler County Rural Youth Congress. In a round table discussion, the story of how Butler County farm folks work together for community betterment through an agricultural council was related. All active rural groups within the county are represented on the council.

Perhaps the most outstanding project carried out on "Everybody's Farm" had to do with agricultural college Farm and Home Weeks. Two 15-minute interview programs were broadcast from the campus of Purdue University during Indiana's Farm and Home Week. "Prevues" of these educational "get-togethers" at the University of Kentucky, West Virginia University and the Ohio State College of Agriculture were broadcast directly from these institutions during 30- or 60-minute periods on the Saturday mornings previous to the events. Deans of Agriculture and Directors of Agricultural Extension

issued official Farm and Home Week invitations to the farm families of their respective states.

Experiment station and extension division executives were briefly interviewed concerning the activities of their various departments that would be "on parade" during Farm and Home Week. Student bands and choruses provided the music for these broadcasts, which were produced and announced by Ed Mason and John F. Merrifield of the WLW Agricultural Department.



"LAZY JIM" DAY

World's easiest-going "Hired Man," heard on WLW's "Everybody's Farm" and the "Boone County Jamboree."

Record attendance reports from Ohio, West Virginia and Kentucky Farm and Home Weeks indicate that these "prevues" helped to stimulate increased interest in these important agricultural events.

One of the most interesting features included on the program is the
(Continued on page 23)

Traditional Americanism

By ROBERT BLAYLOCK, SR.

Conductor of the Humanitarian Hour, WHO, Des Moines



ROBERT BLAYLOCK, SR.

Conductor of the Humanitarian Hour over WHO 11:30 A. M. to 12 noon, May through September each year.

The Humanitarian Hour is a non-sectarian service, fitted to the needs of all creeds. This service is directed especially to shut-ins and others who may be unable to attend the church of their faith. Mr. Blaylock is a layman whose beautiful philosophy is a constant inspiration to his listeners, be they Protestant, Jew, Catholic, or followers of any or no religion. He helps all, gives offense to none.

TRADITIONAL Americanism has always been based on religion. It is only recently that God has been ignored or scorned on a wide scale. If we abandon religion we abandon traditional Americanism. Our first schools and universities were all religious foundations and in these schools the great Americans of the past were trained. They were of various denominations. Baptist, Methodist, Quaker, Catholic, Episcopalian, and others conducted their own schools and the only education was religious. Juvenile delinquency—those two odious words which have our education stumped today—was unknown in those days, just as the words are hardly heard today in countries that have almost universal religious education such as Protestant Holland or Catholic Italy.

Why cannot we Americans learn from the success of our ancestors, or do we presume ourselves intellectually too far advanced? Or are we a bit too proud? It is regrettable that the effort to draw students and extend the work has prompted college executives to compromise on the religious issues and abandon the religious background. In education as well as politics we would have done well to have avoided foreign entanglements and have preserved our national tradition.

The 700,000 criminals in our prisons are not all from the lower strata, the subnormals, the abnormal or the slums of the big cities. About two years ago a poll of the prisoners in San Quentin revealed men with all kinds of college degrees, A.B., B.S., A.M., Ph.D., etc., high school graduates were too numerous to count. Then you have the pragmatic test. It is not enough to enlighten men's minds, we must fortify their wills. We have tried and are still trying the unreligious system. It has failed. Why not go back to the days of our ancestors and try the religious

system? It brings back the old story about training the child. If the child will not behave of its own accord, Daddy must take the slipper.

Have we Americans fallen so far from our earlier ideals that some dictator daddy must use the slipper? If there be a lack of self-restraint today, call it an acquired characteristic—not natural, not inherited: A developed characteristic arising from an environment over which we can and must exercise control. For this motive is necessary. Ethical or moral motives will help but religious motives are the most powerful.

Our military schools and our religious schools and colleges have pre-

served their religious traditions and teach self-restraint. The West Point cadet clicks his heels together and comes to salute as soon as he sees a superior officer. An Annapolis plebe shows respect and culture and refinement by addressing his superiors as Sir. The self-respect and respect for others, the culture, refinement and self-restraint imbibed in such institutions grow to be a habit that lasts a lifetime commanding the esteem of all. Material education without a spiritual governor is dangerous.

Religious Programs

WHAS	6:00 A.M.	Ausbury College Devotions	Except Sunday
WHO	6:15 A.M.	The Boone Family	Except Sunday
WLS	7:15 A.M.	Morning Devotions	Except Sunday
WHAM	7:45 A.M.	Kindly Thoughts	Except Sunday
WFAA	8:00 A.M.	Morning Meditations	Except Sunday
WFL	10:00 A.M.	Mass	Sunday
WVL	9:30 P.M.	Ave Maria	Sunday
WHAM	11:00 A.M.	Sunday Church Service	Sunday
WLS-WHAS	7:00 P.M.	"Old Fashioned Revival Hour," Charles E. Fuller	Sunday
WSB	8:15 A.M.	In Radioland with Shut-Ins, Little Church in the Wildwood	Sunday
WSB	9:10 A.M.	Call to Worship, Peachtree Christian Church	Sunday
WSB	9:30 A.M.	Agoga Bible Class, Baptist Tabernacle, Morgan Blake, Teacher	Sunday
WSB	11:00 A.M.	First Presbyterian Church Services	Sunday
WHAS	10:00 A.M.	Dr. John Zoller from Detroit	Sunday
WAPI	8:00 A.M.	"Call to Worship"	Sunday
WAPI	8:15 A.M.	Brotherhood Association	Sunday
WOAI	8:00 A.M.	"Bright and Early Coffee Choir"	Sunday
TQN			
WBAP	11:00 A.M.	Church Services	Sunday
WOAI	10:00 A.M.	Services from Second Presbyterian Church	Sunday
WHO	11:00 A.M.	Humanitarian Hour	Sunday
WHO	8:00 A.M.	Bible Broadcaster	Sunday
WHO	9:15 A.M.	Seventh Day Adventist	Sunday
WHO	9:00 P.M.	Father Charles E. Coughlin	Sunday
WLS	9:00 A.M.	"Little Brown Church," Dr. John Holland	Sunday
WBAP	5:45 P.M.	Religion in the News	Saturday
WHO	11:00 A.M.	News and Views About Religion	Saturday
WHAM	8:45 A.M.	Christian Science Program	Saturday
WSB	5:45 P.M.	Bible School Lesson, Dr. Marion McH. Hull	Saturday
WFAA	10:30 A.M.	Sunday School Lesson	Saturday
WLS	7:15 A.M.	Sunday School	Saturday
WAPI	1:15 P.M.	West End Church of Christ	Tuesday
WHO	10:30 P.M.	Back-to-the-Bible	Tuesday
WOAI	8:15 A.M.	Hymns of All Churches	Monday through Thursday
WHO	10:30 P.M.	National Radio Revival	Thursday
WOAI	7:30 P.M.	Mysteries of Life	Wednesday
WHAS	4:00 P.M.	Week Day Devotions	Monday through Friday

They're Still the Same Old "Amos 'n Andy"

By
LUCILLE FLETCHER

A MONTH ago, to the strains of Wagner's Wedding March from "Lohengrin," Mr. Andrew Hogg Brown and Mr. Amos Jones drove up to the CBS studios in the original Fresh Air taxi, and took them over.

"Friends and fellow respirators!" said Andy, entering the front door. "Greetings!"

"Yippee!" said Amos, nodding his head. "Heah we is!"

It was a thrilling moment in the lives of the famous pair. That night, they were to go on the air at 11:00 P.M. (10:00 P.M. CST, 9:00 P.M. MST, 8:00 P.M. PST) over a brand new coast-to-coast network of fifty-five stations. They were to add millions more new listeners to their already enormous audience. And besides—it was Andy's wedding day.

For the first time in his life, Andy—the heart throb of Harlem—was on the very brink of matrimony. "Puddin' Face" was waiting at the altar. Madam Queen was ripping mad. All Harlem was in an uproar. In fact—for a little while, on that fateful day of April 3, 1939, it looked as though everything about the beloved team was going to be changed overnight.

But that was a "month ago. The boys are still on CBS—and will be for a long time to come. And Andy isn't married yet. He's in hot water instead.

They're still the same old familiar "Amos 'n Andy" after all—if anything more lovable, more down-to-earth than before.

It is almost 15 years ago since "Amos 'n Andy" first came to life, under the guidance of Freeman F. Gosden and Charles J. Correll, on a local station in Chicago. Or rather, "Sam 'n Henry" came to life. "Sam 'n Henry" were Gosden and Correll's early names for their famous Negro characters. They changed to "Amos 'n Andy" in 1928—pulled the two names out of the Chicago telephone directory.

"We never got past the 'A' section," says Correll, describing how "Amos

'n Andy" were christened. "The minute we saw 'Andrew' we knew it described one of the characters. It was the perfect name for a fellow with a deep voice and a sense of his own importance. It took us a little while to match 'Andrew' up with 'Amos'—which sounded to us like an apologetic sort of name. We used 'Amos and Andrew' for a couple of days. Then it just sort of became "Amos 'n Andy."

As for the characters of "Amos 'n Andy" themselves, they were pure products of Gosden and Correll's imagination. Neither "Amos" nor "Andy" is based on anybody in particular. Like Topsy, they just grew. Gosden and Correll used to sing popular songs and play the ukulele over the air. Sometimes, between choruses of a song, they'd make a few human observations in Negro dialect for variety. Radio listeners seemed to enjoy the observations more than the songs.

"You boys talk so well—" said a local program executive—"I'll bet you could do a swell married life comic strip on the air. Try it. It'll be something new."

The comic strip idea appealed to Gosden and Correll no end. They went into a huddle, and emerged in three days, not with the married life strip—but with an opening episode for two colored boys of down to earth human type.

They've been writing and acting the parts of those boys ever since.

But "Amos" and "Andy" aren't the whole picture. Since 1928, more than 125 other characters have come into the continued series—every one of them created and acted by Gosden and Correll. The "Kingfish," Henry Van Porter, Lightnin' are only a few of their creations. Next to Amos and Andy themselves, the "Kingfish" is probably the most famous of them all. He grew out of that Grand Fraternity, The Mystic Knights of the Sea.

"Amos and Andy and all the other members of The Mystic Knights of the Sea were called sardines," says Correll. "Naturally, the president of



BILL HAY AND MISS BLUE
Announcer Bill Hay chats with "Miss Blue"—in real life Madaline Lee.

the order had to be called The Kingfish."

Andy's love-life has provided a good many of the episodes during the past fifteen years. A variety of girls have captured Mr. Andrew Hogg Brown's fancy, starting with the famous Madam Queen down to the present-day Velada Green—also known as "Puddin' Face." He was supposed to marry Puddin' Face on the night the boys moved to CBS—April 3rd. In fact, previous to the moving-day, he had even sent out the following "renouncement" to the press:

"This will be one wedding where nuthin' can't go wrong, because Andrew Hogg Brown has retained the services of that other leading citizen, Kingfish George Stevens, Esq., for a small fee, who will see that nothing can't go wrong, and the ceremonial will absolutely take place April 3rd at a leading church and the happy couple really will start off for Porto Rico on their honeymoon.

"Farewell, girls. Time will heal your broken hearts."

However, the Kingfish evidently didn't do his work right, for just as the preacher was saying "I now pronounce you—" two shots rang out. One shot hit the bridegroom in the arm, the other smashed a church window. Poor Andy was carried from the church to the hospital—still unwed.

Whether he ever will be married or not remains to be seen. However, come what may, "Amos 'n Andy" will never run out of adventure. They

have a talent for having funny experiences. As a matter of fact, a lot of their funny adventures come straight out of the lives of Gosden and Correll, who often transmute an incident that happens to them in private life to a whole series of adventures for "Amos 'n Andy." Salesmen, for instance, are a ripe source of material. One man who tried to sell them a tree in Mexico that was "guaranteed bigger than a California redwood" gave them material for four episodes. Also immortalized in the scripts was a fellow who gave them a sales build-up on a "patented check-protector."

Probably the most remarkable thing about Gosden and Correll is that they never write the "Amos 'n Andy" scripts more than a day in advance. Mostly they write them on the very day of the broadcast. The show goes on the air at 7:00 P.M. At 1:00 P.M. Gosden and Correll start working. They disappear into their private office, slam the door on their real lives.

"The only thing that separates the Gosden and Correll part of us from the Amos 'n Andy part of us," says Correll, "is a pine-paneled door. From one o'clock until 7:15 P.M. that night, we forget our personal hobbies, our wives and children—everything—and literally live the lives of Amos 'n Andy."

Correll—who once took a business course before he turned to the entertainment business—types the scripts on a battered old portable. Gosden paces the floor. They start talking to each other in dialect, waving their hands. As the ideas come, Correll writes them down.

They have every manuscript they have ever written—bound in dozens of leather-covered volumes right in the office. If they want to know the name or address of anyone of the 190 characters they have created, it's right there, typed in black and white.

When the boys are preparing their script, for almost six solid hours they work absolutely alone. They are alone on the air as well, except for the engineer and Madaline Lee, who plays the part of Genevieve Blue, Andy's secretary. Bill Hay, their famous announcer, is placed in a special studio of his own, and the organ music by Gaylord Carter is piped in from still another studio.

The boys can only work in privacy. It's a delicate job to do 190 different characters all with the same vocal chords, and an audience of any kind, the boys feel, would tend to distract them from their concentration upon the microphone and from the listeners in their homes which the microphone represents.

They want to take no chances on losing the proper sense of proportion in directing their emphasis when they present each episode. That's why—when they moved to CBS on April 3rd—they got a special office, with a pine-paneled door—and a studio without a view.

EVERYBODY'S FARM

(Continued from page 20)

"Farm Quiz," in which members of the Future Farmers of America or 4-H Clubs compete for cash prizes in the answering of farm questions of general interest and informational value. Quite a number of youthful representatives of rural communities of Ohio, Indiana, and Kentucky have vied for honors in these competitions. And Farm Announcer, Ed Mason, has had plenty of trouble "quizzin' 'em down."

Timeliness of farm interviews and talks is naturally an important factor in building the programs. Features on health, gardening, farm woodlot planting, spraying, fertilizer recommendations and other topics are scheduled at the time they will be of most value to the listeners.

Boss Johnston, veteran agricultural speaker of Aurora, Indiana, appears on each "Everybody's Farm" program. Boss is a practical farmer with a decided love of outdoor sports and historical lore. He gives friendly rambling talks about personalities, horses, dogs . . . well, just anything with a rural human interest angle that strikes his fancy. His fan mail attests to the fact that he strikes the audiences' fancy, too.

"What's Your Opinion?" is an audience mail-participation feature han-

dled by your writer. One dollar each is paid for letters selected on specific subjects assigned for discussion. Some real arguments have been promoted on this feature, especially when the question was asked: "Do you believe in planting according to the phases of the moon?" Other questions that have been included in this feature were: "What's your opinion about hybrid corn?", "Does it pay to belong to a cow-testing association?", "What was your worst farming mistake last year?", and "Should a country boy marry a city girl?"

Triple A news and instructions have been an important part of "Everybody's Farm" this spring, presented in co-operation with the Agricultural Conservation Committees of several states and the national office in Washington.

"Everybody's Farm" has its lighter moments, too. Rural entertainment is offered by the Five Novelty Aces; Lafe Harkness, popular harmonica artist; Helen Diller, the Canadian cowgirl; and Arthur Chandler, Jr., organist.

And, lest we forget, "Everybody's Farm" has its own Hired Man in the person of "Lazy Jim" Day, homespun philosopher from Short Creek, Kentucky. He usually answers listeners' questions asking the laziest ways of doing farm tasks. But when one man wrote in and asked Jim what to do to punish his wife, our philosopher offered this sage bit of advice:

"Just lock her in a room jam-full of new spring hats and no lookin' glasses!"



AMOS 'N' ANDY IN PERSON

With the famous Fresh Air Taxicab all spruced up, Amos 'n Andy pulled up recently in front of the new \$2,000,000 West Coast studios of the Columbia Broadcasting System—to "take over opulations." L. to R.: Amos (Freeman Gosden) and Andy (Charles Correll).

“I Wish You Well”



Our “Song of the Month”—By Tom Dickey and his
WOAI Show Boys

FIRST VERSE

I wish you well, my lovely angel,
I think you're nice, I think you're swell.
I'll always remember, I'll never forget,
And I'll always wish you well.

SECOND VERSE

I wish you well, my lovely angel,
My thoughts of you will always dwell
And if you were a million miles away,
I'll always wish you well.

THIRD VERSE

I wish you well, my lovely angel,
You're sweet as daisies in the dell;
I'll think of you as my flower in bloom,
And I'll always wish you well.

FOURTH VERSE

I'll say good-bye, my lovely angel,
But there's one thing I did not tell;
I love, adore you, sweet angel of mine,
And I'll always wish you well.

Handwritten musical notation for the song "I Wish You Well". The notation is written on five staves. Above the first staff are the chords: F, F, F DIM, F. The lyrics are written below the notes, with additional chord markings: F, F, F DIM, F, F, F. The second staff has lyrics: I WISH YOU WELL MY LOVE-LY AN-GEL, with chords F, F, F DIM, F, F. The third staff has lyrics: I THINK YOU'RE NICE I THINK YOU'RE SWELL. I'LL, with chords F, F7, B, Bbmim. The fourth staff has lyrics: AL-WAYS RE-MEM-BER, I'LL NEV-ER FOR-GET AND I'LL, with chords F, C7, F. The fifth staff has lyrics: AL-WAYS WISH YOU WELL.

RED

RADIO FARM DIGEST

"May I offer my highest praise to RURAL RADIO for meeting a definite need in the field of RURAL RADIO fans. I have read carefully the past three issues, and I am certain that a magazine of your type fills a very pleasant place in thousands of farm homes. Keep up the good work.

"It is very much of a tragedy, I think, that so many so-called cultured people tend to make fun of the old-fashioned music programs. Surely, if America can claim any music of its own it must be the folk music of our common people. Thousands of people cannot be wrong, and there are ten people to one who prefer the good old-time music and songs. I wish that it might be possible for the thousands of city people to do like I have—to live among the people in the rural districts, to feel something of their brotherly love, to learn to like their habits and customs, and to become one of them. Although, I like opera, classical music, and great artists, the old-time fiddle, guitar, and simple tunes of the country touch a spot in my heart that none of the other can reach. Again, I congratulate you on your splendid magazine that is touching the soft spot in the hearts of thousands of rural Americans.

"I am sorry that I missed the issues of RURAL RADIO up to this January. Is it possible to purchase all the back issues from January? If so, I certainly wish to secure them.

"Very truly yours,

"H. H. Lumpkin, Mauk, Ga."

Mr. Lumpkin finds that RURAL RADIO is filling a definite place in the scheme of radio. He shows just what that place is and hits the nail square on the head. It was this field of rural listeners uncovered by any other magazine that the mind's eye of the founders of RURAL RADIO saw and this vision caused RURAL RADIO to be established. Every day brings letters from our readers which convince us of this need.

According to the statement from H. H. Lumpkin in the letter above there are ten times more Americans who prefer the old-time fiddle music. We can readily believe this as our readers, one and all, express their preference for barn dance music. In this case it would be most interesting if the old-time fiddlers themselves were heard from. R F D offers this opportunity and opens it with a letter from Mr. William Plumhoff, Conklin, Michigan.

"Can you and whl you please send us the picture of the Lone Ranger? We listen to your program, especially the old-time barn dance music on Saturday evening. My wife and I certainly love the old-time fiddle music. I am an old-time fiddler myself. I have played the violin ever since I was 16 years old. I am now past 69 years young. I don't know one note from another. Sheet music looks to me just as if an old hen walked across the sheet."

Mrs. C. A. Goepel, Britt, Iowa, expresses her opinion of RURAL RADIO in this form:

"This RURAL RADIO magazine is most the best you've ever seen. Its pages full of photographs Of actor folks that get the laughs. It wants to be constructive, too. And give the very best to you. So just subscribe and you will say. You're mighty glad it came your way."

Our rural friends insist that RURAL RADIO is the best name for our magazine. We are quoting from three of them. Martha Langley, Hagan, Virginia, writes:

"Here is one dollar and I know you know what for. Just twelve more issues of that grand magazine RURAL RADIO, of course!

"I have read all those letters published concerning changing the name of the magazine. And may I be counted as one who would rather not have it changed? Give us rural people just one honor—a magazine rural in name and published exclusively for rural listeners as you have for the past year. May I say in the most simple words, I like your magazine best of all magazines."

Miss Lena Mark, Woodlawn, Kentucky, expresses like feeling in this letter:

"At the end of this three months' subscription I will have taken RURAL RADIO one year. I cannot thank you enough for the enjoyment it has given me. The pictures were swell. All I can say is thanks a million for everything.

"I have nine copies and very often I go over them and enjoy them over and over. I show them to all my friends. I think RURAL RADIO is the best name after all. We country folks feel it is just a little more our type with that name."

And Miss Wilma Wheeler, W. Frankfort, Illinois, writes:

"I received your letter saying my subscription for RURAL RADIO magazine had expired and asking me to renew my subscription. Enclosed you will find one dollar to renew my subscription. We enjoy it very much. I certainly do not want to miss an issue of RURAL RADIO so be sure my next magazine is the April number. We have been getting RURAL RADIO for a year and we have kept all the copies.

"I think the name RURAL RADIO is very good and the name should stay RURAL RADIO. I hope you will continue having a lot of WLS pictures in the magazine because WLS is our favorite station."

"Enclosed is my \$1.00, for which please send me your wonderful magazine for one year, also the Album with 160 pictures. I would like to start with this month (March) if any ways possible.

"I really think you have the grandest magazine ever printed and I sincerely wish you the best of luck always. I really hope every one enjoys your book as much as I. I have already persuaded Miss Cleo Stewart of Dora, Alabama, to subscribe for your book, and she likes it as well as I.

"Earline Guined, Alden, Alabama."

That's a real friend for you. Earline Guined likes RURAL RADIO so well she wants her friends to subscribe. We consider this one of the finest ways of getting more friends as well as new friends. We know this work is going on and are glad to hear of it through our letters. Betty E. Cummings of Doyle, Tennessee, has sold RURAL RADIO to a friend—but let her tell you:

"I wish to thank Radio Station WSM for announcing such a grand magazine. I am sure I have gained you a new subscriber, E. D. Odell, to whom I gave a coupon from one of my books. He intends to send right off. So do I as soon as my subscription expires, so please hold the offer of the Album for me. I only regret I didn't subscribe sooner. So let WSM carry on the good work of announcing it and I am sure you will gain many more subscribers."

"May I take this opportunity to tell you that we are enjoying RURAL RADIO more and more. The school bus stops in front of my door and so my fireside has become a happy gathering place for a number of children. You should see them hover around RURAL RADIO each time a new number comes in, while I keep an eye peeled for the bus. They simply devour it. They are

all fascinated with the pictures and many of them borrow it from time to time. Our school has just organized a band in which my daughter takes part with a clarinet, so she is finding special interest in 'The Song of the Month.' She has the whole band playing them and I am happy, too, because it gives them new interest and is good practice for them.

"All this talk about changing the name of RURAL RADIO has set me to thinking. To me and many others I know RURAL RADIO is truly fascinating. We like it and would hate to see it changed, but what I think these people really want is a contest and feel that changing the name would be good grounds for one. Keep up the good work and success to RURAL RADIO.

"A friend,

"Mrs. J. H. Thompson, Madisonville, Kentucky."

Radio Church Programs! Isn't this a live question for discussion? It is certainly of present-day interest when we consider the number of such programs on the air and the number of stations promoting them. Since radio church programs are no longer new, we are now able to formulate opinions as to their value. Mrs. Arthur Choate of Pecan Island, Louisiana, has opened the question for discussion in this letter:

"I think RURAL RADIO is named correctly as is. It is doing a service that no other paper can touch.

"Here is a problem I hear discussed on the air and read about often. I wish you would take some notice thereof. Do radio church programs do any good to the public? I heard this question on a street broadcast.

"Those against it say that it gives folks an excuse to stay away from church. But I say that sermons on the air have done more good to bring all churches together, to work in closer harmony, to realize they all are seeking the same God, and working toward the same goal. It has helped to kill antagonism between churches. Before we had radio sermons most folks were members of a certain church because their parents were before them. And they never knew anything about any other church except their own. They thought all other churches were bad and never attended any other services.

"Radio has changed all this. We find ourselves listening to a real good sermon and at the end we hear the announcement that it is—any church. So real brotherly love and Christlike devotion, good neighbor policy, etc., has been promoted more in the few years of radio than in all the previous years of sectarian and creed wars.

"So if we all are traveling toward the same place, or trying to, why not pull together, no matter if there are a few differences. We meet them in other endeavors, and if radio helps, be thankful. It's results, not methods, that count. Please give us a write-up on this."

"We have received the RURAL RADIO magazine one year and have enjoyed it so much we don't want to miss a single issue. We can enjoy our radio so much more since we know how our friends on different programs look. We are for RURAL RADIO 100 per cent. With best wishes for your continued success, I am,

"Yours truly,

"Mrs. B. C. Fewell."

"I have been thinking of writing to you for a long time to let you know how I enjoy reading the RURAL RADIO magazine. I think it is just fine, and when my time is out I want to take it again. I listen to the Grand Ole Opry every Saturday night and sure do enjoy it.

"Yours truly,

"Mrs. Jess Keel, Atoka, Tennessee."

Vegetables Beg Discussion

By

MARION MARSHALL

AS THE season for abundant supply of fresh vegetables approaches, it is apropos to talk about them. We know vegetables should form a large part of our daily diet and it is a fact that they will be accepted and enjoyed by every member of the family if they are properly cooked, if they are served in the many ways known to modern cookery, and if a wide variety is used in the menu. The chief rule to remember is, do not overcook them. Fresh vegetables should be cooked only until crispy tender, using as little water as possible without burning, except for strong flavored vegetables like cabbage and turnips. These should be cooked uncovered in a large quantity of water. Greens like spinach need only the water which clings to them from washing. To preserve the color of green vegetables, cook uncovered. Water in which vegetables have been cooked is called vegetable stock and should never be thrown away, but used in soups and sauces. And remember not to add soda to vegetables as it has a tendency to destroy vitamin.

But we are interested in different ways of serving vegetables for the purpose of creating appetite appeal. On this page we have pictured the lowly onion in a new dress and call it Glazed Onions. Spring onions prepared this way are delicious.

Glazed Onions

Remove the skins of desired number of medium-sized onions. Cut two gashes on root end. Cook until tender in boiling salted water to cover, adding to the water 1 tablespoonful paprika and turning the onions occasionally. Remove from water. Place in a baking dish. Put 1 teaspoonful butter and 1 teaspoonful of brown sugar on top of each onion. Set under the broiler until top crust is a light caramel brown, about 3 minutes. Serve hot.

Glazed Sweet Potatoes

6 medium-sized sweet potatoes
 $\frac{1}{2}$ cup brown sugar
 1 tablespoonful butter

Wash and peel potatoes. Cook ten minutes in boiling salt water. Drain, cut in halves lengthwise, and put in buttered pan. Sprinkle with sugar. Bake in slow oven (325°) about one hour.

Buttered Vegetables

Most vegetables may be served buttered. After they are boiled and drained, they should be returned to



Paprika Glazed Onions are enough to make humble Meat Loaf or haughty Prime Rib Roast sit up and take notice. And when they're done with Idaho Sweet Spanish Onions, YOU may take a bow!

the stove and the butter and seasoning added. The pan should be well shaken so the butter will coat the vegetables.

Serving vegetables in white sauce or creaming them, is another method that lends itself to almost every vegetable. Scalloped vegetables as well as vegetables en casserole are creamed dishes dressed up a bit and are they delectable! Just crammed full of nourishment.

Creamed Chicken in Patty Pan

Squash

6 small squash
 4 tablespoons butter
 6 tablespoons flour
 1 $\frac{1}{2}$ cups milk
 $\frac{3}{4}$ cup chicken stock
 2 cups diced chicken
 Salt and pepper to season

Steam squash until tender. Cut out the tops and scoop out the pulp. Invert to drain. Cut up the pulp and cook until excess water evaporates. Melt the butter in a double boiler. Add the flour and mix well. Add milk and chicken stock gradually and cook, stirring constantly until thickened. Add chicken and squash pulp, season with salt and pepper and heat thoroughly. Sprinkle the insides of the drained squash with salt and pepper and fill with the creamed chicken. Serves six.

Creamed Corn and Sausage

1 pound link sausage
 2 cups cooked corn
 3 tablespoons butter
 4 tablespoons flour
 2 cups milk
 Salt and pepper

Cook the sausage in a moderately hot oven (375°). Heat the corn in

butter for about 3 minutes. Add the flour and mix well. Add milk gradually and cook over low heat, stirring constantly until thickened. Season with salt and pepper and add the sausage cut in $\frac{1}{2}$ -inch pieces. Serves six.

Corn and Tomato en Casserole

$\frac{3}{4}$ teaspoon salt
 4 tablespoons butter
 4 tablespoons flour
 2 cups milk
 Few grains pepper
 2 cups cooked corn
 4 medium tomatoes
 $\frac{3}{4}$ cup soft bread crumbs
 3 tablespoons butter
 $\frac{1}{2}$ cup grated American cheese

Melt butter in a double boiler, add flour and mix well. Add milk gradually and cook, stirring constantly until thickened. Add salt and pepper. Place alternate layers of corn, white sauce and tomatoes, sprinkled with salt, in buttered baking dish. Top with bread crumbs mixed with butter and cheese. Bake in a moderately hot oven (375°) for 20 to 25 minutes. Serves six to eight.

And then there is the fried method of preparing vegetables which has its place on the menu. Some vegetables like eggplant are rather difficult. Try frying them in this manner: Peel an eggplant, cut in thin slices, sprinkle with salt and pile on a plate. Cover with weight to extract the juice and let stand for 1 $\frac{1}{2}$ hours, or soak in brine for same time. Dredge with flour and fry slowly until crisp and brown, or dip in egg and crumbs, fry.

Maytime Is Playtime



It's a two-piece fashion and therefore practical. The buttoned front is a smart new note. Flat pockets secured by buttons, two slanting pockets on the skirt, a mannish collar which may be buttoned up close or turned back are decorative details. Almost any material may be used for this model but you'll certainly want this pattern in a summer print or pique or linen for summer wear.

Premier Pattern No. 1734 is designed for sizes 12 through 20, also 40. Size 14 requires $4\frac{1}{4}$ yards of 39-inch material with short sleeves. $4\frac{1}{2}$ yards with long sleeves.

With the coming of Maytime we feel springtime in our bones and so varied activities fill our daily schedule. Too long cramped by unfavorable weather we are eager for sports and outings. On the other hand, in many sections of the country we begin thinking of school closings with their parties. It seems that this year, more so than ever before, the gayest of colors are being used in attractive combinations. The leading colors this season are, red, blue, lime, cyclemen, beige, and, of course, the old standby navy blue. The women are going in for simple clothes that give that casual appearance; a dress, that is perfect for almost all occasions, and yet, one that you will feel "dressed-up" in. So on this page are shown costumes suitable for whatever may be your activity. RURAL RADIO gladly offers to help in the matter of pattern. Address your letter to RURAL RADIO, Nashville, Tenn., and be sure to inclose your name and address, and pattern size and number with twenty-five cents.



Here is a perfect design for a type of dress the mature figure is looking for. It's practically guaranteed to give you the slim-waisted, round-bosomed "lady-like" look we're all striving for this spring. The shirred bodice, slim-hipped skirt and cummerbund waistline are extremely becoming. Make this of silk print, georgette or a summer voile. It's so easy to make—just five steps in your detailed sew chart.

Premier Pattern No. H-3360 is designed for sizes 32 through 44, with long sleeves, size 34, requires $4\frac{7}{8}$ yards of 39-inch material; with short sleeves, $4\frac{5}{8}$ yards.

RURAL RADIO, Inc., 193
Nashville, Tenn.

Enclosed find 25 cents. Send me Pattern No.

Size No.

(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

STATE



Livestock Markets

6:00 A.M. (Livestock Estimates)	WLS (870)
6:30 A.M.	WHO (1000)
6:57 A.M. (Complete Livestock Estimates)	WLS (870)
9:30 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
12:05 P.M.	WWL (850)
12:20 P.M.	WAPI (1140)
1:05 P.M.	WHAS (820)
3:00 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)
<i>Daily</i>	
10:00 A.M.	WSB (740)
10:45 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
11:45 A.M.	WHO (1000)
<i>Mon. through Fri.</i>	
11:55 A.M. (Service: Bookings, Weather, Livestock Estimates)	WLS (870)
<i>Sundays only</i>	
10:00 A.M.	WSB (740)
12:37 P.M. (Weekly Livestock Market Review, Dave Swanson)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:45 P.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
<i>Daily except Saturday</i>	
5:59 A.M.	WBAP (800)
<i>Daily except Sunday</i>	



Farm News and Views

6:00 A.M. (Bulletin Board—Check Stafford)	WLS (870)
12:00 Noon (Weather Report, Fruit and Vegetable Market)	WLS (870)
<i>Daily</i>	
6:30 A.M.	WHAM (1150)
6:30 A.M.	WHO (1000)
11:30 A.M. (Texas Farm and Home Hour)	WOAI (1190)
11:30 A.M. (Texas Farm and Home Hour 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)
11:45 A.M. (Voice of the Farm)	WWL (850)
12:15 P.M. (Voice of the Farm)	WHO (1000)
<i>Thursday</i>	
10:50 A.M. (Poultry and Dressed Veal—Butter and Egg Markets)	WLS (870)
12:15 P.M. (Prairie Farmer Dinnerbell Program)	WLS (870)
12:30 P.M.	WSM (650)
1:15 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 Markets—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 Nachel")	WSB (740)
<i>Saturday</i>	
6:45 A.M. (Checkerboard Time)	WHO (1000)
7:00 A.M. (Checkerboard Time)	WSB (740)
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>	
6:30 A.M.	WWL (850)
<i>Wednesday and Saturday</i>	

Grain Reports



6:30 A.M.	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain)	WFAA (800)
9:30 A.M.	WBAP (800)
9:45 A.M.	WSB (740)
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 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>	
10:15 A.M.	WSB (740)
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)
6:00 A.M.	WBAP (800)
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)
8:00 A.M.	WWL (850)

8:35 A.M.	WSB (740)
9:30 A.M.	WBAP (800)
10:00 A.M.	WSB (740)
11:45 A.M.	WFAA (800)
12:00 Noon	WWL (850)
12:00 Noon	WSB (740)
12:15 P.M.	WAPI (1140)
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:45 P.M.	WSM (650)
5:00 P.M.	WOAI (1190)
5:30 P.M.	WSM (650)
6:00 P.M.	WSB (740)
6:00 P.M.	WWL (850)
6:30 P.M.	WHO (1000)
10:00 P. M.	WWL (850)
<i>Mon. through Sat.</i>	
6:00 A.M.	WLS (870)
12:00 Noon	WLS (870)
12:05 P.M.	WHAM (1150)
6:00 P.M.	WHAM (1150)
10:00 P.M.	WHO (1000)
11:00 P.M.	WHAM (1150)
<i>Daily</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
12:00 Noon	WHO (1000)
1:30 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
3:45 P.M.	WAPI (1140)
<i>Mon. through Fri.</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
10:00 A.M.	WSB (740)
<i>Saturday</i>	
9:00 A.M.	WHAM (1150)
9:05 A.M.	WSB (740)
11:55 A.M.	WLS (870)
<i>Sunday</i>	
10:15 P.M.	WBAP (800)
<i>Mon., Wed., Fri.</i>	

Program Highlights of Interest to Women

Assistant Housewife	WWL	9:45 A.M.
Penelope Penn	WSB	8:05 A.M.
Hoxie Fruit Reporter	WHO	7:00 A.M.
Coffee Pot Inn	WHO	7:45 A.M.
Enid Day (Dept. Store Reporter)	WSB	9:45 A.M.
Model Kitchen	WAPI	11:15 A.M.
<i>Mon. through Sat.</i>		
Homemaker's Chats	WSM	9:30 A.M.
<i>Saturday</i>		
Modern Homemakers	WFAA	8:15 A.M.
Home Folks—Conducted by Ethel Strong	WOAI	9:00 A.M.
Roses to a Lady	WWL	9:45 P.M.
<i>Tuesday</i>		
Heart of Julia Blake	WWL	11:45 A.M.
Woman's Forum	WWL	11:00 A.M.
<i>Tuesday and Thursday</i>		
Leona Bender's Woman's Page of the Air	WOAI	9:00 A.M.
Mary Margaret McBride	WHAS	11:00 A.M.
Heart of Julia Blake	WBAP	9:00 A.M.
Surprise Your Husband	WHO	4:55 P.M.
Barbara Brent	WFAA	8:15 A.M.
Let's Talk It Over	WSB	12:15 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.
<i>WHO 12:00 Noon</i>		
The Party Line	WWL	10:45 A.M.
Hilltop House	WHAS	9:30 A.M.
<i>WWL 9:30 A.M.</i>		
Myrt and Marge	WWL	9:15 A.M.
Life and Love of Dr. Susan	WWL, 1:15 P.M.; WHAS,	4:15 P.M.
Homemaker's Hour—Harriet Hester	WLS	2:15 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	12:45 P.M.
<i>Wed. and Fri.</i>		

Country Store

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

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Over the Cracker Barrel

When two hitchhikers whom he had befriended tried to rob Orville Raines, head of the WFAA, Dallas, mailing department, of the WFAA staff automobile recently, he fought off both of them, got away with the car and reported the attempted robbery to state police. The two disappointed robbers now are in jail.

Layman Cameron, WOAI newscaster for Griffin Company at 7:45 A. M. and the noontime news for International Harvester, spoke at a meeting of the combined councils of Parent-Teachers' Associations in San Antonio on the subject, "Behind the Scenes in Radio."

Pat Flaherty, WOAI production manager, has become a familiar figure at the army's Randolph and Kelly Fields in San Antonio, by virtue of arranging for special pick-ups from those points on the Magic Key program Sunday, April 2.

Barbara Brent, whose programs of interest to women are features over WFAA, Dallas, at 8:15 A. M. every Monday, Wednesday and Friday, never worries about appropriate greeting cards for holiday seasons. She makes her own Christmas, Thanksgiving, Easter and other greeting cards, printing them from wood blocks which she carves herself. Barbara majored in art at the University of Texas and at Southern Methodist University, where she got her degree.

A saxophone quartet, composed of Ann Shipp, baritone sax, Red Woodward, tenor, Jimmy Petty, alto, and Dave Singletary, alto, was featured on the "Melodic Moments" broadcast over WBAP Easter Sunday. Special music for the day was presented.

Marjorie Luethi, continuity writer at WBAP, owns a black cocker spaniel which she has named, not Flush, but Mamba. Miss Luethi says the dog will produce only daughters.

Woody Woods, Publicity Director, and pipe fancier, of WHO is breaking in a new pipe. It is a giant corn-cob measuring more than two inches in diameter.

Louie Bono, public hillbilly No. 1, featured with the Dawn Busters over WWL, New Orleans, Louisiana, for the past year, has joined the New Orleans Police Force and is acting in the capacity of police announcer.

The Society for the Protection of New Hampshire Forests came in for a compliment on NBC's Goodyear's Farm Radio News program on NBC for equipping ten giant white pines in North Sutton, New Hampshire, with lightning rods. The trees are 250 years old.

That new outfit you're hearing on WSB's Noontime Cross Roads Follies is Glenn Hughes and the Radio Round-Up Gang. Glenn presents a real radio rodeo, featuring Fiddling Joe, Harpo and his mouth organ, and the singing of Little Jean.

W. Ray Wilson, WLW writer-producer, who writes the "My Lucky Break" dramatization and produces the "Mad Hatter-fields," will be the second member of the WLW-WSAI staff to be married by his father.

Gov. W. Lee O'Daniel, heard over WBAP every Sunday morning at 8:30 in a talk from the Governor's Mansion in Austin, Texas, was recently a guest on Robert Ripley's "Believe It or Not" program.

Kate Smith's puppy, Freckles The Great, is penned up in her dressing room during broadcasts. Recently, Tallulah Bankhead, going to the singer's room for her coat and hat, accidentally released the pup. If you heard something bark immediately following "God Bless America" it wasn't static.

Strictly Personal

With

GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

AMERICAN Radio celebrated Open House Week recently. It was a general reminder of how fortunate we Americans are to have open house in radio every week and every year. As members of the huge American radio audience we have our favorite programs and favorite stations, just as we have a preference for clothes, food, and a hundred and one other things. No one can tell us what we must listen to and there is no such thing as censorship in radio broadcasting. Fortunately this same American radio audience takes care of the censorship problem itself.

Built along sound American lines, the Federal Communications Commission is very wise and tolerant in its handling of broadcasting, which has grown to be a tremendous industry and power in these United States of ours. The proof of the pudding is always in the eating and the American leads the world in refusing to eat the food he doesn't like, which is a very normal thing to do. Like freedom of the press, freedom of broadcasting is very necessary for a free country like ours. The Devil hates sunshine so let's let him have plenty of it.

In our Audience Relations work at WSM we welcome constructive criticism of our station. The destructive kind never hurt anybody because it acts as a boomerang to its author. Every business needs constructive criticism and especially a business which has the power of radio. It was our privilege a short time ago to hear a lecture by Bertrand Russell, the British philosopher, who spoke on the subject of "Power and Propaganda," at Vanderbilt University in Nashville. Lord Russell stated the four principal powers in human

life are: military power, financial power, economic power, and propaganda. He further stated that when these powers were used to uphold right thinking and action the world received corresponding help. But when these powers were used for selfish purposes, the world was hurt to that extent.

Lord Russell laid considerable stress on the word "propaganda." He stated that good propaganda is education and that we were too apt to associate the word "propaganda" with something that is not good. There is a doubt in some quarters as to whether or not the world has progressed very much during the past two thousand years, especially in view of the disturbing forces which are screaming lustily in various parts of the world today. That is a question we will not attempt to solve in this little Strictly Personal column. Our hat isn't big enough to cover such wisdom but we do know one thing—that the world has progressed in many ways even if we do get away from the Golden Rule too often and cause riots here and there. And this progress has come through the right sort of propaganda which is expressed through the spoken word and the printed page, working hand in hand.

Radio has the greatest opportunity of any medium in the world today, in our humble opinion, to help keep the world from going absolutely cuckoo. Through it you and I have ringside seats to events of world importance which heretofore were reserved for the very few and in most cases for no one. In our own experience in radio we have noted the stimulation of a healthier interest in politics, international, national, and local. After all there is a tremendous power in the human voice. Granted that it is sometimes tinged with emotion, nevertheless, to use the vernacular of the day, "it packs a tremendous wallop." It comes direct from headquarters whether we like the headquarters or not.

Radio has been a godsend to Mr. and Mrs. America because it opened the door to the finest thought in the world today. It has likewise exposed many thoughts that were not good. It has been especially beneficial to our rural neighbors for whom RURAL RADIO is produced. We are constantly striving to maintain open house in radio every week of every year and if we can do that we will have done an excellent job.

PARK AVENUE, R.F.D.

(Continued from page 11)

plays violin and mandolin. Sims is from St. Louis. He has studied violin ever since he's been big enough to hold one, and even today takes lessons regularly from one of Chicago's leading concert violinists and teachers. He too was active in musical groups in high school. In later days he has been a member of the Chicago Civic Orchestra, several popular orchestras, among them Mark Fisher's and Charlie Agnew's, and played several seasons with Rhubarb Red and the Melody Kings over WJJD, Chicago. During 1928-29 he was musical director of a Spanish vaudeville revue which toured the United States. His first appearance with Ozzie and the Rangers was during their "Chuck Wagon" broadcasts.

Now, however, the trio is reunited on WLS—the Rangers, featuring American music, the kind of music the Four Hundred like to hear at the New Yorker and Glass Hat, the kind of music the millions like to hear on their radios. It just goes to show you: whether the address is Park Avenue or whether it's R.F.D., the musical preference is the same—for American music.

THIS BUSINESS OF
SELLING

(Continued from page 19)

the information he has collected about his prospective client's business and customers or potential customers. It used to be an axiom in the advertising field that there were two major factors involved—the market and the medium. Radio has added a third—the vehicle. The salesman has analyzed the market he wants to reach, the medium is radio at a certain time of day or evening, and the vehicle is the program or show which he recommends to his client.

Even when his client buys, the radio salesman's job has just begun. He is the man who sold the program, and it's not the Studio Manager, Program Director or Production Manager on whom the client depends for results—it's the salesman. He has to service the account and make sure that everything is being done to produce maximum results to justify his client's expenditure.

The radio salesman not only makes a living for himself and his family, but he is a fortunate individual to have the opportunity and privilege of meeting and talking with all sorts of people who make, buy and sell all sorts of products. His job is in reality a most liberal education in practically all phases of industry and commerce.

Family Gossip

By PEGGY STEWART

THE GREATEST SHOW
ON EARTH

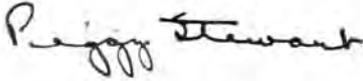
(Continued from page 9)

Dear Friends:

Spring is certainly here, and just as you and I get the "spring fever" to travel, so do our radio friends. Of course, this makes it harder for us to keep up with all of the different time and program changes, but I shall certainly do my best. I enjoy hearing from all of you so very much, and I shall look for those letters and requests to come in during this next month.

Again, I say, until next time, good-by and good luck.

Sincerely,



Miss Edna Schlarb,
Millersburg, Ohio.

The boys that you heard and thought were the Delmore Brothers are The Andrew Brothers, newcomers to WSM. James was born in Elkmont, Alabama. He is twenty-four years old, and has been singing and playing since the age of sixteen. His mother plays the organ and taught him his music. Floyd is twenty-five years old and was born in Milton, Tennessee. He worked at carpenter trade while learning music. Both boys know hundreds of old-time songs, and expect to write songs while doing radio work.

THUMB-NAIL SKETCH

Don and Helen, sweet singers of sweet songs on the WLW Boone County Jamboree and the Top of the Morning programs, are Mr. and Mrs. Lincoln Bush in private life. They were married in July, 1930, in Chicago, two years after they had become a well-known radio team. Don is six feet and one-half inch tall, weighs 170 pounds, has wavy, light-brown hair and blue eyes. Helen is five feet, four inches tall, weighs 125 pounds, has chestnut brown hair and hazel eyes. The duo is featured five mornings weekly presenting the "Thought for the Day" at 5:55 A. M. (EST) over WLW, and they are also heard on the Friday evening broadcasts of the WLW Boone County Jamboree, from 10 to 10:30 P. M. (EST).

Mrs. Bethel Newsome,
Lexington, North Carolina.

We are unable to tell you where the Delmore Brothers are at present. The last time we heard from them they were in Greenville, South Carolina, but we know they have left there. As soon as we get more information about them, we will be glad to print it. We are unable to give you any information about Lew Childres, or to print his picture, but our suggestion to you is that you write him at XERA, Del Rio, Texas, and it is probable that you will get some response from him personally.

Miss Ella Shelden,
Cherry Valley, Illinois.

We thank you for your recent letter in regard to Tex Atchison, and, as we printed in our April issue, the last we heard of him was that he was making personal appearances.

Miss Ethel Michens,
Secor, Illinois.

We do not know where the Lakeland Sisters are at present. They are no longer heard over WSM. The best way to secure a picture of Aleyone Bates is to write her, care of WSM, and ask her if she sends out pictures. Perhaps we can publish one of her in a future RURAL RADIO. We do not know if The Fruit Jar Drinkers have ever published a song book, but if you write them at WSM, they will probably be glad to answer your question. It is quite true that Uncle Dave Macon's wife recently passed away. Arkie, The Arkansas Woodchopper recently married Miss Vera Firth.

The following information was sent us by a loyal RURAL RADIO fan, and we were asked to pass it on to you. We sincerely appreciate it, and only wish that the person had sent us his or her name. It is hard to keep up with all of the artists as they change their program schedules so frequently, and we certainly thank this person for their kind help. Montana Slim, better known as Will Carter, is heard each morning at 11:05 EST over the Columbia Broadcasting System. Charlie Monroe is still broadcasting at present, however, Bill Monroe, of the famous Monroe Brothers, is living in Memphis, Tennessee, with his wife and baby girl. Dixie, The Yodeling Lad, is heard over WPTF, Raleigh, North Carolina, every Tuesday, Thursday and Saturday mornings at 6:45 EST. The Four Tobacco Tags, who were formerly heard over WPTF, are now heard over WRVA, Richmond, Virginia. Their names are Luke, Reed, Bob, and Harris.

time schedules. Cars will load and unload shipments of grain and coal, switch engines will shunt freight cars around yards while luxury limiteds with stream-lined engines flash past.

Glass-blowing, an intricate art, is to be displayed by master-blowers before a furnace heating the molten glass to 2,500 degrees. Blobs of the viscous fluid will be picked up on the ends of tubes, and by inflation and the adroit manipulation of special implements, they will be transformed into graceful bowls and delicate ornaments.

An elaborately mechanized crew of puppets eighteen inches tall will demonstrate the skill required in the various steps required to transform numerous raw materials into a finished motor car. Another exhibit is to be a proving ground, 400 by 150 feet, for automobile tires. Different types of roads, rough and smooth, dry and wet, will be laid and visitors will be able to drive over them to prove the tires will not skid. For the less daring, a crew of experts will perform amazing stunts. Another demonstration will lift inflated tires 65 feet in the air and drop them on concrete surfaces to show their durability.

Such is a fraction of the great array of marvels in the main exhibit area. Science and invention, man's ingenuity at its most impressive best, is contributing to make these displays without rival. They are of today but they furnish broad hints as to what is to come, a world that will be better because of man's ingenuity.

These are the outward, the obvious indications of progress being made and that to be made. Yet the New York World's Fair has achieved a different stride toward an improved civilization, less patent to the observer yet certain to contribute more lastingly to a more prosperous tomorrow. This is a unity of purpose, almost of ideals, among manufacturers in the many categories of production. Concerns which are keen rivals in the manufacturing and selling fields, which guard trade secrets jealously, have been convinced that the competitive factor can be set aside and that the higher interests of trade and public are better served through co-operation.

All told, the New York World's Fair ranks as the greatest show on earth. But it is more than a show. For out of it will come—not only a new vision of the World of Tomorrow, but a better appreciation of the many advantages of the American way of life.



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