

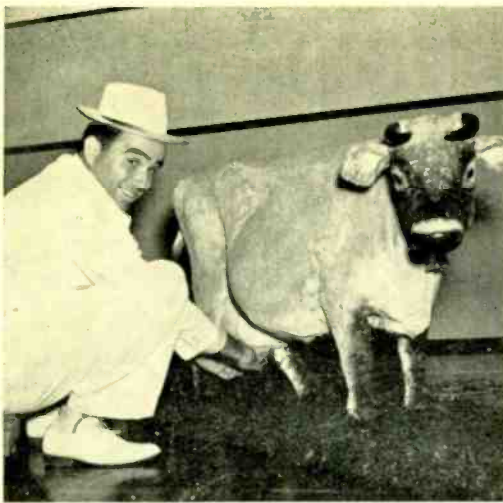
RADIO VARIETIES

JANUARY

TEN CENTS

★ Berty Lou Gerson will be starred in "Grand Hotel," which will be heard each Sunday, starting January 7th at 12:35 to 1:00 CST over CBS.





Someone has to start the ball rolling early in the morning, so Pat Flaherty has accustomed himself to getting out of a warm bed, before daylight, to begin WOAI's busy schedule with his cheery "Good Morning" program, which goes on the air at 6:30. Helping to wipe the cobwebs from the eyes of fellow early-risers is his pet dish. "Be pleasant every morning until ten o'clock," and the rest of the day will take care of itself," is the Flaherty creed.
Pat is known as the Man Who Will Try Anything Once and Takes a Turn at Learning the Dairy Business.



The Read Sisters, southwest's favorite singing trio, commute between their home in Corpus Christi, Texas, to the WOAI studios in San Antonio every week—a distance of 300 miles—just to do a thirty-minute broadcast! The reason is that they wish to continue their studies in high school. While it is pretty hard on the family car—the girls have been doing it since June—and haven't weakened yet.



Known throughout the Southwest for his personable presentation of the news on WOAI—Corwin Riddell, news editor of WOAI, San Antonio—is going into his twelfth year at the microphone. Ten years on WOAI, Riddell ("Red" to his friends) enjoys a vast, friendly audience—who, in turn, like his able but natural newscasts. An authority on contemporary Texas history and an avid student of world events, Riddell keeps pace with trends—imparting an air of understanding of developments that make up the news.

THE TEN BIG BROADCASTS OF 1939

As 1939 comes to a close, radio observers are unanimous in their verdict that it is the greatest year in radio history. A. A. Schechter, director of NBC's News and Special Events Division, summarizes the idea as follows: "Not only did 1939 produce the greatest single day in broadcasting, but in that year radio also covered every major international military maneuver, including the seizures of Poland, Chechoslovakia, Albania and Memel."

That greatest single day in broadcasting history was, of course, September 3, when Prime Minister Chamberlain declared to a world-wide audience that Great Britain was at war with Germany, Premier Daladier made a similar announcement for France and King George VI appealed to the Empire for support.

Climaxing this year of great radio events was the broadcast of the scuttling of the Admiral Graf Spee on Sunday, December 17, when NBC's reporter at Montevideo, Uruguay, in a voice throbbing with excitement, said: "We have just seen the Graf Spee explode five

miles from the coast. The ship has been scuttled."

Schechter's list of the ten biggest broadcasts of 1939 follows:

- No. 1: WAR COVERAGE: One immediate result of the war was the sharp increase of time devoted to news on the air. This year, the average news-casting week amounts to 15 hours and 41 minutes as compared to ten hours and 25 minutes in 1938 on NBC.
- No. 2: Neutrality and Arms Embargo debate in Congress.
- No. 3: Roosevelt's Peace Appeal and Hitler's Answer.
- No. 4: Death of Pope Pius XI; Election and Coronation of Pope Pius XII. For the first time in history, international radio covered the demise of a Roman Pope, followed by the election and triumphant coronation of his successor.
- No. 5: KING GEORGE VI'S VISIT TO AMERICA.
- No. 6: SQUALUS DISASTER: Every phase of one of the greatest trag-

edies in American Naval history was brought to NBC listeners.

- No. 7: CAPTURE AND RELEASE OF "CITY OF FLINT": America's first direct involvement in World War II.
- No. 8: DUKE OF WINDSOR'S ADDRESS FROM VERDUN: In this first public utterance since his abdication, England's former King broke his self-imposed silence to plea for peace.
- No. 9: LOUIS -GALENTO FIGHT: The most exciting sports event of the year with Bill Stern doing the blow-by-blow broadcast from the ringside.
- No. 10: ADMIRAL GRAF SPEE SCUTTLING: First American broadcasting company on the scene, NBC brought James Bowen's vivid word descriptions of the Graf Spee's departure and dramatic scuttling.

Editor's Note: No. 1 to No. 7 were covered by both networks. No. 8, 9 and 10 were NBC-Exclusive.

Vol. 3 No. 1

RADIO VARIETIES

January, 1940

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THE CATHOLIC HOUR

By AILEEN SOARES

"Father Finn presents the Paulist Choristers" — dulcet young voices intoning a sacred chant, a cassocked priest approaches the microphone — and the impressive message of NBC's Catholic Hour once more radiates into countless American homes, and through the medium of short wave, to the far-flung corners of the world.

On March 10, 1940, the nationwide program will celebrate its tenth birthday. In radio this is long enough for a feature to have completed its life cycle, from the germ stage up to its zenith and down to a slow demise.

The Catholic Hour, heard each Sunday at 5:00 p.m., CST, over the National Broadcasting Company's Red Network, has reversed this usual trend by recently adding four new stations, bringing the total to eighty-five.

Indicative of strong support and increasing popularity, the program has steadily expanded from a network of twenty-two stations to the world's largest year-round religious broadcast. But even more unusual, it is carried at a sacrifice of valuable revenue-producing time by stations to which it brings no income whatever.

Success also is shown by the marked increase in audience mail, a reliable indication of popularity with listeners. The devotional service produced under the auspices of the National Council of Catholic Men, receives an average of over 4,200 commendatory letters a month, about twenty percent from listeners of other faiths. The figures have convinced NBC officials that the Catholic Hour has done a good and needed job in teaching spiritual values.

Discussing the "fan mail", Edward J. Heffron, executive secretary of the organization which produces the program, points out that the Catholic Hour has had much stiffer competition in later years than it had originally. There can be no question that radio programs in general, especially talks and informative features, have grown in number and quality.

The broadcast consists of an address, mainly expository, by one or another of America's leading Catholic preachers, and of sacred music provided by one of Father Finn's musical units.

The clergymen, as typified by that well-loved inspiring figure, the Rt. Rev. Msgr. Fulton J. Sheen, of the Catholic University of America, present a message of dignity and simple sincerity.

The addresses are never over the heads of the radio audience. Teachers have assigned several series of radio talks to Catholic elementary and high school pupils as subjects for themes, and the papers which they turned in, based entirely on what was heard, since printed copies of the talks were unavailable, showed a high degree of comprehension and appreciation for the speaker's thought.

Sermons are designed to reach Protestant as well as Catholic laymen. Services are conducted along non-denominational lines in conformity with the words of Lenox R. Lohr, president of the National Broadcasting Company, who recently said:

"Under it (NBC's policy of religious broadcasts) we have been enabled to



The Rt. Rev. Msgr. Fulton Sheen

fulfill our aim, to provide religious programs on a non-sectarian basis, with their emphasis on building up the personal social life of the individual, and bringing listeners to realize their responsibility to religion and church."

During the broadcasts there is no attempt to make conversions; in fact, the NCCM strives to emphasize the idea that the program is not a proselyting instrument. It is a means of acquainting the radio audience with the teachings and benefits of the Church.

In the many letters received from



Clad in their vestments, the famous Paulist Choristers, conducted by Father Finn, provide the choral portions of the Catholic Hour.

members of the world-wide congregation, it is evident that the addresses have contributed their share in resisting bigotry and destroying prejudice.

Furthering these objectives such celebrated spokesmen as the Most Rev. Amleto Cicognani, Apostolic Delegate to

the United States, the late Patrick Cardinal Hayes, Archbishop of New York, the Most Rev. Joseph F. Rummel, S.T., Archbishop of New Orleans, the Rev. James M. Gillis, C.S.P., editor of the Catholic World, the Rev. John F. O'Hara, C.S.P., president of Notre Dame University, and other high ranking Church dignitaries have appeared on the broadcasts.

The musical standards, also, have been held to the high level established in the early years by silver-haired Father Finn, who has occupied the podium for the entire ten-year period.

His choir boys are recruited from the Metropolitan area of New York. After an audition they are placed in a probation class until their voices are developed for regular singing with the group.

"The lads," according to Father Finn, "usually maintain their soprano voices until fifteen or sixteen years of age. By a special process they may be 'sung' through the 'break' and then are graduated to the counter-tenor section."

Solo boys are not "finds" brought in from outside, but rather youths who have risen from the ranks where they served as probationers and junior choristers.

The Paulist boys have their own football and baseball teams, and enjoy many privileges of a boys' organization. The development of this choir has been the life-work of Father Finn. Spurred on by the Encyclical letter of Pope Pius the Tenth on "Church Music," he succeeded in organizing the group in the face of countless obstacles and defeats.

Production costs for the program run to more than \$28,000 a year, about seven dollars per station each Sunday. Free time, as is its policy for all religious shows, is donated by the National Broadcasting Company.

Supported entirely by voluntary contributions, the program invites only Catholics to contribute. However, about one percent of all contributions during a year come from non-Catholics who give without solicitation.

This past month the Supreme Board of the Knights of Columbus presented the NBC program with \$3,000. The gift marked the tenth annual Catholic Hour contribution made by the K. of C., now totaling \$34,000.

With scores of other religious programs, bringing an inspirational message to American people at least once daily, the Catholic Hour justifies the operations of radio, according to David Sarnoff, president of the Radio Corporation of America.

"I can think of no greater benefit that can come to mankind at this time," said Mr. Sarnoff, "than the continued preaching of understanding and tolerance among different peoples, races, and creeds. If religion can carry that message to the hearts and to the minds of all the peoples, radio will have justified itself a thousand times and more."

THE TEXACO STAR THEATRE

YOUR FAVORITE ANNOUNCERS



CAST OF TEXACO STAR THEATRE — Left to right: David Broekmann, Ken Murray, Jimmy Wallington, Irene Noblette, Ed Gardner, Mae Murray, Kenny Baker, Frances Langford.



Pierre Andre, popular NBC announcer, is heard from the NBC Chicago studios as announcer on Little Orphan Annie, Arnold Grimm's Daughter and Hymns of All Churches. In the summer he is best known for his announcing of the Chicago Park Concerts broadcast on NBC.

How many persons throughout the United States wonder what has become of Theda Bara, most glamorous of the movie sirens of more than a decade ago . . .

And how many others are intrigued by the idea of hearing the bewhiskered Santa Claus of Hollywood's famed Santa Claus Lane on the air . . . or George McManus, creator of the popular comic strip dealing with the doings of "Jiggs and Maggie" . . . or Tom Mix, hero of a thousand cinematic gun battles and now a famed rodeo star . . .

With shrewd showmanship, Producer Ed Gardner, who directs the Hollywood half hour of the Texaco Star Theater, has taken advantage of the public's curiosity about celebrities whom they have never heard on the air, combined it with human interest, gentle ribbing, and fast moving comedy to make the show one of the most popular on the national networks.

Gardner strives for the unusual in the matter of guests on the program. One week it may be a famed film star who has dropped from sight. The next it may be an author of a best seller.

Among the guests he has had on the show, in addition to McManus, Mix, Miss Bara and Dale Carnegie are Mack Sennett, father of the custard pie comedy; Mae Murray of "The Merry Widow" fame; Bela Lugosi, whose role of "Dracula" is outstanding among the screen and stage horror performances; Basil Rathbone and many more.

"The public is tired of hearing from the big names in films today," says Gardner. "What it wants is human interest. Everybody wonders what has become of the old timers. Everyone is curious about celebrities who are seldom heard on the air."

"We think we've got the answer. Naturally, a cut and dried interview would be dull, but combine it with laughs and you've got something."

Credit for the idea goes to Gardner who took over the show this Fall. Be-

lieving the guest star business to be overdone, Gardner sought a substitute — one that was unique and yet combined all the good features of the guest star idea with greater human interest — and the present Texaco show is the result.

Emceeding the program is Wisecracking Ken Murray who works with Gardner and the writers on the comedy. A former screen and vaudeville actor and for several years a nationally syndicated humorous columnist, Ken fits perfectly into the writing picture and works hand in glove with the production staff.

Between Ken and Gardner, they decide upon guests, evolve the idea of the evening's skit and work out the fast moving comedy dialogue.

A new addition to the cast of the program is Irene Ryan, the wisecracking, slightly hard-boiled young damsel who keeps Murray in line on the show by her caustic remarks whenever Murray's ego threatens to get the better of him. She never fails to bring down the house with her vitriolic interruptions.

Irene recently came to the coast with her equally well known husband, Tim, with whom she trouped for many years under the team of "Tim and Irene."

And no sooner did Gardner hear of her arrival than he signed her as a regular member of the cast.

Musical interludes of the program are supplied by Frances Langford and Kenny Baker, top ranking singers in the radio field, who are also being used in the comedy skits since Gardner took over the production reins.

Baker is cast as a naive, slightly dumb young fellow, while Frances, as "Francie-Lou," wins the audience with her typically Southern accent a hold over from her childhood days in Florida.

Furnishing the musical background for Frances' and Kenny's songs are David Broekman and his band, while commercials are deftly handled by the suave Jimmy Wallington, veteran announcer of the show



Paul Luther, who announces "Road of Life" and "Caroline's Golden Store" heard over the Columbia Broadcasting System, was born in Aylesbury, Saskatchewan, Canada. He made his radio debut over a station in the town of Moose Jaw in 1928.



Chicago-born Russ Young is the versatile announcer-director of the popular radio serial, "Bachelor's Children" heard over the CBS network and also over Station WGM.

BEAUTIES OF THE BANDSTAND

DAVE ELMAN'S HOBBY LOBBY

THE STORY OF THE "OUTSTANDING IDEA SHOW OF THE YEAR"



Gracie Barrie, song stylist, fills the solo niche each Sunday from 5 to 5:30 p. m. (CST) on W-G-N-Mutual's thrilling new series, "Listen America!"

Wife of bandleader Dick Stabile, Gracie, has been singing professionally since she was 12, has participated in such Broadway hits, as "George White's Scandals," "The Show is on" and "Strike Me Pink."



June and Sue, Bailey Sisters rhythm duo, feel that for perfect harmony they must do everything else alike—hence the twin ensembles. They sing with Ben Bernie over CBS 4:30 p. m. on Sundays.



Probably one of the prettiest vocalists on the air is Maxine, above, who is featured on the Phil Spitalny "Hour of Charm" broadcasts over the NBC-Red network Sundays at 9 p. m., C.S.T.

Dave Elman, whose "Hobby Lobby" is his full-time job, makes a hobby out of helping others in their own hobbies. Last October, "Hobby Lobby" returned to the CBS network with the distinction of having been voted the outstanding idea show of the year" by the nation's radio editors during 1938. Public opinion seems to be the same judging by the ever-increasing stacks of letters in Dave's office every day from people who have taken up hobbies through listening to his program. He gives these people suggestions and advise — when they ask for it. Dave likes to spend his spare time helping others make use of their spare time.

Dave Elman, veteran advertising and radio executive, originated "Hobby Lobby" in the spring of 1937. Elman's hobby for years has been the study of unusual hobbies before he realized the opportunity to convert his own researches into a new radio program idea.

The basic formula of the program is interviews with six or eight people from all walks of life who have found pleasure and occasional profit in an unusual sparetime activity.

Choosing representatives hobbies to be heard on the program is quite a stickler according to Dave.

"One man's meat is another man's poison," says Elman. "I might think collecting stamps is the greatest hobby in the world, whereas another person might think it was something for kids between the ages of 10 and 14."

Dave has learned there is a difference between guiding people who already have hobbies and guiding people into hobbies. He's learned that a person's hobby has to be his own idea. Dave cites an example to bear him out.

Doctors often send their nervous patients to Dave to see if he can prescribe a hobby for them. For over an hour Dave discussed hobby after hobby with one such patient — wood carving, weaving, carpentry, iron working, animal husbandry — and the man shook his head. Nothing interested him.

Finally Dave was at his wit's end. "Look," he said, "in the other room is a card catalogue filled with thousands of ideas. Go look through it and see if you can find anything you might like."

Ten minutes later the man came back beaming and announced he was going to build model railroad trains.

"I hadn't even suggested model trains," says Dave, "because they are so common. If I had suggested it, he wouldn't have liked it.

"I can help people like that by indirect methods," adds Dave, "but whenever I tell YOU what kind of a hobby YOU should have — it never works."

Dave Elman has entertained the famous, the near-famous, and the unknown on his "Hobby Lobby" show. Bandleader "Fats" Waller, whose collection of rabbits' feet is envied by Pullman porters everywhere has been a guest. Jiggs, an orang-outang who can play "The Bee" on a harmonica has appeared before the "Hobby Lobby" mike.

Other unusual guests appearing with Dave Elman in the past include Albert Payson Terhune, author whose lifelong interest has been dogs and dog lore; Father Flanagan of Boys Town, Nebraska who explained an interest in boys that turned a hobby into life-long vocation; Quentin Roosevelt, grandson of President "Teddy" who collects Tibetan manuscripts; Mrs. Ted Elder, trainer of boxing kangaroos, accompanied by two of her boxing pets.

Many amusing and unique situations arise because of Dave Elman and his "Hobby Lobby." Two of New York's railway expressmen are probably still scratching their heads about what goes on in radio. Told to pick up a package outside Columbia's Radio Theater Number One, they found a large grey wooden crate on the sidewalk. It was labelled, in heavy black letters, BATTLESHIP — HANDLE WITH CARE. On the other side of the crate was painted — DISPLACEMENT: 20,000 TONS. After a moment's consultation and a bracing cigarette, the two huskies decided to see what they could do. The battleship lifted very easily. Sheepishly they put the crate in their truck. "What," one of them was heard to say as they drove off, "has this got to do with radio?" What they didn't know was that the "battleship" was a model exhibited at Dave Elman's "Hobby Lobby" by a man whose hobby is reproducing the United States Fleet in miniature.

Mr. Elman at present has a very serious problem on his hands. He's going to have to find more office space if hobbyists keep sending him samples of their sparetime activities. At the present time there are more than 1,000 hobbies on display in his office. His walls are lined with cabinets holding hundreds of small trinkets and oddities, and many of the cabinets themselves are "hobby" pieces. "If I don't get more office space soon," says Dave, "my hobby will be riding me, instead of me riding my hobby." Hobby Lobby is on 4:00 to 4:30 Sundays on Columbia Broadcasting System — WBBM, Chicago.



**RADIO'S
LOVELY
LADIES**

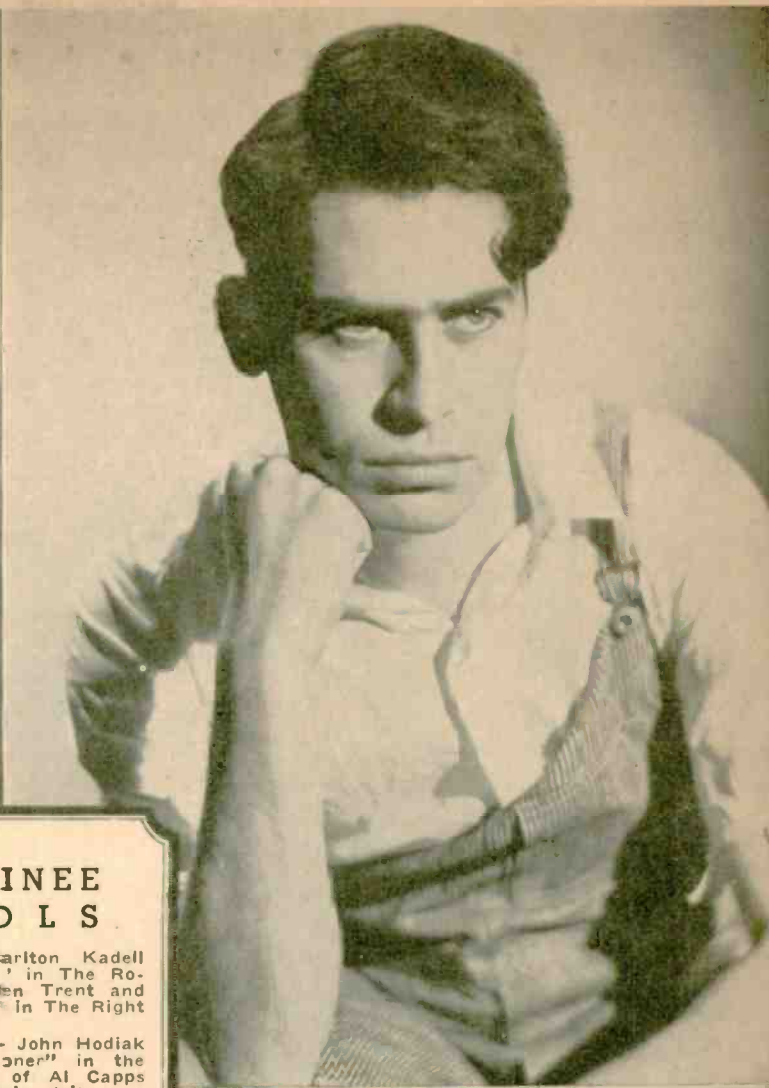
Upper left—Dorna Reade—
"Doris Harper" in *The Ro-
mance of Heler Trent*.

Upper right—Nancy Martin,
lovely young contralto heard
on *Breakfast Club* and *Club
Matinee*.

Lower left—Ann Shepherd
(Shaindel Kallin of *Girls in
Uniform*) plays the role of
Joyce Jordan—*Girl of the Year*.

Lower right—Feggy Hillias
"Allison Radcliffe" in *Esch-
el's Children* and "Mrs.
Larrimer" in *Caroline's
Golden Store*.





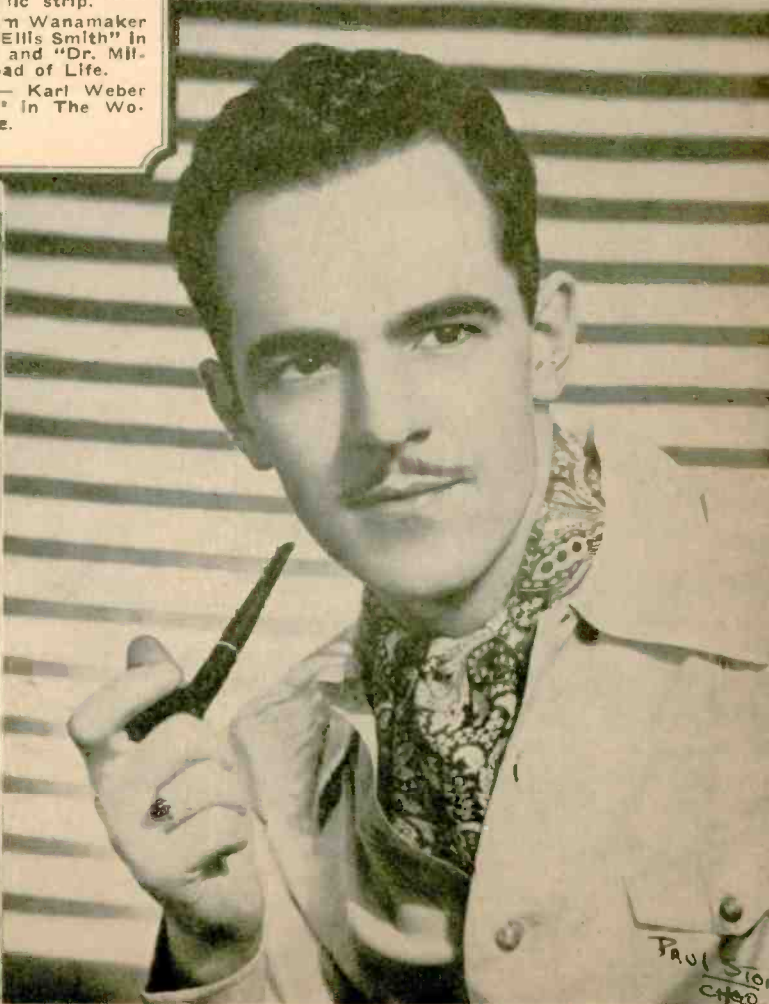
MATINEE IDOLS

Upper left—Carlton Kadell
"Chr's Wilson" in The Ro-
mance of Helen Trent and
"Terry Burke" in The Right
to Happiness.

Upper right — John Hodiak
plays "Lil Asner" in the
radio version of Al Capps
newspaper comic strip.

Lower left—Sam Wanamaker
plays role of "Ellis Smith" in
Guiding Light and "Dr. Mil-
ler" in the Road of Life.

Lower right — Karl Weber
"Dr. Harding" in The Wo-
man in White.



Paul Stone
CHCO

HONEY AND ALEXANDER . . . FIRST CITIZENS OF SHANTY TOWN



(Editor's Note: Radio Varieties was going to dispatch a reporter to interview the well-known first citizens of Shanty Town, but the WSM personalities voted otherwise. Since they are editors of the "Southern Breeze" and newspapermen of no little repute, they are interviewing themselves. In their own words, then, here is a visit with Honey and Alexander.)

HONEY: Alexander, de Radio Varieties magazine is gointer send a man down heah to Nashville to interview us bout our radio program.

ALEXANDER: Whut you mean interview us? Whut do dat mean?

HONEY: Ax us a heap uv questions . . . bout where we wuz brung up at an whut we been doin an all dat.

ALEXANDER: Whut dey wanter know dat fur?

HONEY: So dey kin print it in de magazine . . . don't be so dumb.

ALEXANDER: How come we don't interview each other. We spose to be news-paper men.

HONEY: I believe you got yo self somepn dere . . . go ahead interview me . . . ax me some questions.

ALEXANDER: Whut's yo name, and where wuz you born an kin you prove it?

HONEY: Honey Wilds, Dallas, Texas, and my mama an papa still live dere.

ALEXANDER: Whut you been doin fer a livin fer de las fifteen years?

HONEY: Minstrel shows, radio programs, racing driver, fishin . . . oh anything to git outer work.

ALEXANDER: You wuz wid Rudy Vallee for awhile wuzn't you?

HONEY: Yeah, me and Lasses White.

ALEXANDER: Whut you doin now?

HONEY: Whut you ax me dat fur? You know me and you is on de program dey calles Shanty Town wid Honey and Alexander. We publishes de Southern Breeze, a magazine whut prints all de news soon as it happen an some uv de news fo it happen. Now lemme interview you.

ALEXANDER: Yeah go ahead, ax me anything.

HONEY: Yo name is Alexander Jones . . . but what is yo real name?

ALEXANDER: Jim Sanders, frum Alabama. Fifteen years in radio an advertisin . . . an all dat stuff.

HONEY: An Whut else?

ALEXANDER: You wuz talkin bout fishin . . . now you is lookin at a man whut know somepn bout fishin.

HONEY: Where you fished at?

ALEXANDER: Wver where. Man I messed roun boats all my life. I wuz on a whale boat fer I don't know how long.

HONEY: A whale boat? I seen dem whale boats in pitchers . . . Tell me somepn . . . whut is dem big holes in de back end uv de whale boat?

ALEXANDER: Dats de do where we brings de whale in at.

HONEY: How yall katches em?

ALEXANDER: We always has a heap uv cows and sheeps an goats on board an we uses dem fer bait . . . aw whales is crazy bout cows. We jes baits a big hook wid a cow an thows de line overboard, an soon as de whale sees de cow he start in after it fas as he kin swim.

HONEY: Uh dats somepn, ain't it?

ALEXANDER: You ain't heard nothin yet . . . den de faster de whale swim, de faster de boat goes . . . till dey makin bout eighty miles hour, den de boat puts on de brakes, but a whale ain't got no brakes an he can't stop . . . so we opens de trap do in de back uv de boat an de whale's jes slides on in an we shuts de do, an den we is got him.

HONEY: Whut you do wid de whale?

ALEXANDER: Git oil, man git de oil.

HONEY: I thought dey got oil outer oil wells.

ALEXANDER: Dey do . . . but very seldom do dey git whale oil outer oil wells.

HONEY: How do you git de oil frum de whale?

ALEXANDER: You is seen whales an dey is got a hole in de top uv dere heads, dey spouts de oil outen de hole. When de whale gits mad dats when dey start spoutin de oil . . .

HONEY: When you katches dem, dat make em mad huh?

ALEXANDER: Well if dey ain't mad by dat time . . . we takes baseball bats and sticks an beat em wid it twell dey do git mad. Den we katches de oil in bals and buckets an tubs.

HONEY: And when you gits all de oil you kills de whale huh?

ALEXANDER: Aw naw . . . we turns him loose.

HONEY: Turns him loose fer whut?

ALEXANDER: So he kin go and git some mo oil.

HONEY: Where do he go to git it at?

ALEXANDER: How do I know? Ef I did know we wouldn't mess wid de whale in de fust place.

HONEY: De Radio Varieties don't water know nothin bout whales, dey wanter know somepn bout me and you. Tell me somepn bout yo self.

ALEXANDER: We could put in dere . . . dat you is married and I ain't . . . dat you come frum Texas and I come frum Alabama.

HONEY: Tell em somepn bout our hobbies.

ALEXANDER: I know whut yose is . . . fishin and huntin. Cose I is crazy bout dat too . . . but I mostly crazy bout hosses.

HONEY: Me, too. I crazy bout hossback ridin.

ALEXANDER: Whut you talkin bout. Dey ain't a hoss in Tennessee big enough fer you. How much you weigh?

HONEY: Two seventy-five. How light is you?

ALEXANDER: Bout a hunded pounds lighter den dat. You looks like de back end uv a caterpillar tractor when you is gwine frum me.

HONEY: I gits dere jes de same don't I?

ALEXANDER: You is really a hunk uv stuff. Now what else we gwine tell em?

HONEY: Tell em bout our magazine.

ALEXANDER: Dey might figger dat would be too much competition. You could send em one uv yo editorials.

HONEY: Naw, Naw . . . How bout tellin em bout de baby we found.

ALEXANDER: Yeah . . . We calls him Highway . . . cause we found him in de back end uv de truck when we went on de fishin trip. An tell em how many people is wrote to de office to give de baby a name, yeah dat will be good.

HONEY: Tell em bout de contes we is gointer start, an be sho an say somepn bout me bein de editor in chief uv de magazine an in charge uv eber thing.

ALEXANDER: Cose you is gotter be de big shot uv ever thing . . .

HONEY: Don't start dat now. I won't take you to de big affair tonight.

ALEXANDER: I kin git in widout you . . . I got my razor heah in my pocket.

HONEY: Jes de same you can't git in.

ALEXANDER: Ef I don't git in . . . nobody better not come out.

HONEY: Gittin tough huh?

ALEXANDER: Naw . . . I jes tellin you . . . de razor is de diffunce.

HONEY: I'll cloud up an rain all over you in a mnute . . .

ALEXANDER: An when you do . . . you'll walk home in de mud too.

RADIO VARIETIES GOLD CUP AWARD

For the month of January

Presented to

YOUR FAMILY AND MINE

★ It combines a serious study of the problems of children and parents with a presentation of the lighter side of family relationships.

★ In so doing, this daytime show, heard by children and parents, helps to explain each to each.

★ It is produced swiftly and realistically by producer Hi Brown, who manages to project the reality of modern family life in a tasteful and accurate fashion.

★ Its child actors, Cherita Bauer, and Jackie Jordan are free from the artificial "cutenesses" of so many radio and stage kids, and are just as real "on" as "off."

★ It is directed by the author, Julian Funt, in such a way that he obtains the intelligent collaboration of the cast.

★ It gives to the radio audiences the fine work of Bill Adams and Raymond Edward Johnson, two of the most versatile and believable air-wave thespians. It presents Lucille Wall and Joan Tompkins in a mother-daughter relationship that sets a national standard for parent relations.

★ Its audience has grown—and is growing—steadily, showing that the public appreciates an intelligent handling of a vital topic: family life. This interest in the daytime show has developed since its first presentation on the air Monday, April 25, 1938.

RADIO VARIETIES herewith presents YOUR FAMILY AND MINE with the Radio Varieties Gold Cup Award for the month of January. Daytime shows concerned with family life are one of the most popular forms of radio entertainment. You are almost sure of catching one or another of these broadcast dramas with a twist of the dial at almost any hour of the day. To attract a following as YOUR FAMILY AND MINE has done, a show of this type must have something unusual, just as an unusual person must have a "different" character to be distinguished from the crowd.

YOUR FAMILY AND MINE possesses personality. The activities of the people concerned in it day after day have become important to millions of Americans. In its recent phases, the story has devolved, in large part, about the activities of a newspaper publisher. These activities, naturally, have ramifications in all the phases of modern life.

The adolescent romance of "Anita Barnett," (Cherita Bauer) and "Kenny Wilbur" (Jackie Jordan), is delineated with great delicacy in the script, and interpreted faithfully and understandingly by two of the leading young actors of the air. This phase of the continued drama lends the story a nostalgic quality for grown-ups, and a vivid quality for those listeners of the same nearby ages as the young people. Many of the episodes concerned with "Anita" and "Kenny" come straight out of the lives of the actors whose willing cooperation and story-telling has been a great help to giving an air of reality to the proceedings.

The other members of the cast are also "married" to their parts from understanding, and from continuous performance. Lucille Wall — "Winifred Wilbur" — Joan Tompkins — "Judy Wilbur" — and Bill Adams — "Matt Wilbur" — have been interpreting their roles since the start of this show, Monday, April 25th, 1938, over the NBC network at 5:15. On Monday, May 1, 1939, YOUR FAMILY AND MINE shifted to its present



"YOUR FAMILY AND MINE"

These members of the cast of the cup-winning daytime show — "Your Family and Mine," are shown before the "mike" in the New York studios of CBS just before going on the air. Reading from left to right they are: Templeton Fox ("Claudia E. Foster"); Raymond Edward Johnson ("Woody' Marshall"); Joan Tompkins ("Judy Wilbur"); and Frank Lovejoy ("Steve Morgan").



THE FAMILY OF "YOUR FAMILY AND MINE"
The "Wilbur Family" of radio fame who keep the air-waves humming every day when "Your Family and Mine" goes on the air are here shown in the flesh . . . pleased to learn that they have won the cup for their show. Reading from left to right: Joan Tompkins ("Judy Wilbur"); Lucille Wall ("Winifred Wilbur"); Bill Adams ("Matt Wilbur"); and Jackie Jordan ("Kenny Wilbur").

time, 2:30, Mondays thru Fridays over the CBS network. Raymond Edward Johnson, who played the original "Woody' Marshall," is back with the show now. Johnson enjoys one of the largest personal followings of radio actors, and receives an enormous amount of fan mail from all sections of the country. Frank Lovejoy, the romantic lead ("Steve Morgan") joined the show, with the new part's birth, August 18, 1939. Templeton Fox ("Claudia E. Foster") joined the show on November 15, 1939, creating her role.

"Incidental music" on this drama is far from being merely incidental. Its patterns and themes are created with great care by Milton Rettenberg, the pianist, who is a well-known composer in his own right. Rettenberg and Josef Stopak, a violinist, play the music. The signature song is Tchaikowsky's "Song Without Words," and the theme is Elgar's "Salut D'Amour."

One of the intangible factors that makes for the public's acceptance of YOUR FAMILY AND MINE is the family spirit prevailing among all concerned in the show. The members know each other well, they know their strong and weak points. The result is teamwork, with a minimum of wear and tear on all concerned.

Another factor is the reality of the characters, which results from writing, directing and sound acting. For instance, the ingenue, Joan Tompkins, is not the sugary sweet damsel of so many day-time programs. She is a believable person, with enough spice added to the sugar to make an interesting character. "Judy Wilbur" lives the full life of an average American girl, with plenty of suitors and boy friends. Some time ago, "Judy" would have been a prissy, namby-pamby character, but the progress of radio has allowed her to be a real flesh-and-blood person. Hi Brown, the producer, is known as one of the ablest young men in radio, and is responsible to a great extent for the "real" atmosphere of the serial.

JACK BENNY - STAR MAKER

By JOE ALVIN

On the air, Jack Benny, the NBC Jell-O Jester, sounds jealous even of his own shadow. He can't stand to hear anyone else praised in his presence. He always brags about his pictures. He never laughs at a joke, unless it's his own. He runs down Phil Harris's music and Don Wilson about his figure. In short, Jack Benny on the air sounds like the kind of a guy who would short circuit the theatre fuse box if the spotlight hit anyone but Jack Benny. But off the air

The night Dennis Day made his debut on the Jell-O program, the boyish Mr. Eugene Denis McNulty, which is Day's real name, was so nervous even the stripes in his shirt were twitching. His knees were knocking in presto. The fresh new collar Mother McNulty admonished him to wear for the broadcast looked like yesterday's celery. In short, Dennis Day had a very acute case of the jitters. But you should have seen Mr. Benny. He even forgot to chew his cigar. He almost swallowed it whole. Every minute or two before the broadcast he would dash over to Denny and reassure him with a pat on the back. Finally, as the show got under way, and Phil's orchestra struck the opening bars for Denny's first number on the first appearance on the current Jell-O series, Jack was off the stage like a flash. He dashed into the control room, paced up and down the cramped floor space and listened with a deeply furrowed brow. No father pacing a hospital floor could have been prouder than Jack Benny when Denny finished singing. He ran back to the studio, gave the lad a big hug and patted him on the back so hard little Denny almost gave up the ghost. "You were great, kid, great," he said. And Jack meant it. He was the happiest guy in Hollywood at the moment. He had launched another star.

That's Jack Benny off the air, a self-effacing man who is the kind of a star-maker in real life that Paramount recently made a Crosby picture about. He took an Italian boy named Frank Parker out of a vaudeville house a few years ago and did so well by him that Frank today is financially independent. He took a California youngster named Kenny Baker, who used to support himself and his wife as the top tenor of a college quartet on \$19 a week with meals, and in a couple of seasons made him a national radio sensation and movie star big enough to top the cast of the British-made "Mikado." It was Jack who took a sports announcer named Don Wilson, made him into a chuckling ad for Jell-O and landed him in pictures. Right now a major Hollywood studio is negotiating with Don's managers, the NBC Artists' Service, to star him in a new comedy series on the screen. The man Don is thanking for his good fortune is Mr. Benny. And let's don't overlook

Mrs. Benny when we're handing the posies to Jack. Mary Livingstone was a Los Angeles store clerk when she first met Jack. It was love at first sight. As Jack's life mate, Mary naturally became interested in his radio work. Jack began coaching her. In no time at all as measured in years, he metamorphosed a girl with no theatrical background into one of the best radio comediennees in America.

The story of Andy Devine is interesting too, while we're singing a ballad of Starmaker Benny. A childhood accident gave Andy the freak voice that became his fortune in pictures. When Jack first met Andy, the former Santa Clara grid star and lifeguard was doing pretty well on the screen. But only pretty well. Jack saw the humor of Andy's gravel throated voice in a flash. He figured radio listeners would laugh at the voice without even seeing the giant edition of Falstaff that owned it. He was right. Andy was an instant hit. His success on the air began to add to his stature in movies.



Jack Benny

Today he is in such demand that he hasn't the time to send out bills to the customers who buy eggs and chickens from his valley ranch. The customers are grumbling because the bills are getting too big to be paid — and Jack's to blame for that. For Phil Harris, too, Mr. Benny should take a bow. Not that Phil was exactly an amateur the day Jack signed him. He was already an Academy winner for motion picture short and a right popular band leader. But it was Jack who made "Curly" Harris the guy the girls sigh for and gave him a reputation for the biggest date list in Hollywood. He made people flock to the one night stands to see the handsome maestro and got the dance hall managers fighting to sign Phil Harris. For

the name of Harris in lights today is synonymous with a full house and S.R.O. signs.

Rochester I've been saving for the last. Here in Hollywood we've known Rochester for a long time as Eddie Anderson, another movie actor, whose biggest role up to the time Benny spotted him was that of Noah in "Green Pastures." Funny? Sure he was. He was funny too in the old vaudeville days and on the musical comedy stage. But he lacked a convincing characterization, a frame into which he could pour his versatile talents. Even Jack at first failed to give it to him. You'll remember he hired Eddie to play the role of a pullman porter who didn't know Albuquerque, New Mexico, actually was a town along the right-of-way. Anderson was good, but he wasn't sensational. It was Jack who saw in the young Negro a spark of real comedy genius. He kept him on the rest of the spring of 1937, and signed him again for the fall series. It wasn't until the last few shows in 1937 that Jack and his writers, Bill Morrow and Eddie Beloin, finally hit on the character of Rochester, the lazy and impertinent butler. Jack's faith in Anderson was justified instantly. Today he introduces Rochester to the NBC studio audience as "The guy who stole my last picture," a statement containing more truth than poetry. This week Jack signed Eddie Anderson to a very unusual contract, insuring him a regular weekly pay check whether he appears on the show every Sunday or not. Ironically enough, the very first Sunday the contract was in effect, the script writers left Rochester out.

The ballad of Starmaker Benny has almost been sung now — almost. His biographers would call me a meanie if I didn't point out one more thing. In all Hollywood, there is only one other man who can make stars out of just anything. That's Walt Disney. Even Disney, however, has to resort to cartoons. Benny doesn't. He just plucks a 1921 Maxwell off the tree of his imagination and presto, a new star is born. So popular became Mr. Benny's Maxwell, due to his efforts to peddle it to Mr. Fred Allen, that Jack actually had to buy himself an old Maxwell for publicity pictures to keep from disillusioning his listeners. Then, let's don't overlook how famous he made a door knock and the messenger boy who still comes in saying, "Mr. Benny?" And there's Carmichael, the Bear, who won such a following that Paramount spent months trying to find a Polar bear to play Carmichael in Jack's new picture "Buck Benny Rides Again." And now there's the ostrich, which Jack is going to name Trudy. Even in that Jack is giving someone beside himself a plug. Trudy is being named after Trudy Wellman, the script girl in Jack's picture. That's Mr. Jack Benny for you, the man who hogs the spotlight on the air, but on the air only.

THE GREEN HORNET

NBC'S mystery thriller expounds theory that crime, no matter how sugar-coated, does not pay — and that criminals, in the long run, always must face the bar of justice.

Scientists are positive that there ain't no such animal as a "green hornet," yet, if we borrow the prescription of a celebrated American and "look at the record," just such an animal is taking the radio public by storm.

The Green Hornet is a new type of mystery thriller — sans blood and thunder and women — which rides twice weekly over the National Broadcasting Company's Blue Network. The central character is Britt Reid, crusading young newspaper publisher, who sallies forth to war on corruption under the nom de plume of The Green Hornet.

The Hornet, his identity known only to his faithful Korean valet, Kato, is a combination of Sherlock Holmes, Philo Vance and the Northwest Mounted Police. No vice ring is too hard to crack; no crime machine too tough to smash, no unscrupulous politician too protected to expose.

But, in addition to being fast-moving, smashing entertainment fare, the Hornet has a social message to teach: that crime, no matter how sugar-coated or profitable, does not pay, and that criminals, in the long run, always must face the bar of justice.

The idea for the program, heard each Thursday and Saturday over the NBC-Blue Network from 8:00 to 8:30 p.m., EST, was conceived by George W. Trendle, president of the King-Trendle Broadcasting Corporation. Through good drama, Trendle figured, it would be possible to expose certain vicious rackets which lie within the border-lines of law and which mulct people of countless thousands annually. The Green Hornet is the antidote for those criminals, because it makes the public cautious of their practices.

A sharp departure from the ordinary radio thriller is found in the Law and Order Round Table, which takes place on the program once a month. This forum discussion on racketeering in America is designed to check the criminal activities of corrupt officials and crooked lawyers.

When the Green Hornet idea was still nebulous, Trendle was uncertain as to how Britt Reid could obtain his information. Finally it was decided that Reid be given the post of publisher of The Daily Sentinel, a logical post from which he could observe and gather vital information from a hundred different sources.

Another stickler arose to plague the broadcasting officials: The Green Hornet was to work alone, his dual personality a dark secret. But, a dramatization can scarcely be created around one figure. The Hornet needed a trustworthy confidante to whom he could talk and reveal his plans.

This led to the creation of the role for Kato, who doubles as Reid's valet and chauffeur. Kato is the only person, however, who knows that Reid and the menacing Green Hornet are identical. To all others he is a dilettantish young man only passively interested in his job as publisher.

Before the program became an NBC feature in November, it passed through a stiff process of experimentation, re-writing and recasting. The smallest detail was checked and, with apologies to that famous black-face team, double-checked. Even the whining hornet call



The Adventurous Green Hornet gets his man

which introduces each broadcast was studied meticulously for accuracy.

The dramatic director was dissatisfied with the hornet noise produced by sound effects men. "But," one man interposed testily, "what does a Green Hornet sound like?" "Mad," someone suggested. "A hornet never really sounds off until he gets good and sore."

"That's it, get him mad!" cried the director. "Beat it to the countryside! Find an old barn, poke around the rafters and scare up a hornets' nest. Boy, what an ideal! Now we're getting somewhere!"

Like good soldiers, the sound effects men repaired to the countryside, found their hornet's nest and duplicated the sound which now introduces the program.

The blood and thunder type of mystery is carefully avoided. No murders or acts of violence are committed during the broadcast. When necessary to the plot, such situations are covered in the introductory remarks. Carrying the non-violence motif even further, the Hornet employs a special gas gun which does not injure permanently.

Each Green Hornet program is a complete episode in itself, disclosing a new type of crime-racket in the twice-weekly feature. An unusual twist is afforded the plot with Reid, as publisher of The Daily Sentinel, offering a huge reward for the capture of himself as the Green Hornet.

The names of the cast are purposely kept obscure in order not to minimize in any way the dramatic illusion created on the air. The programs originate in the studios of WXYZ, NBC affiliate in Detroit, Michigan.

THE NEW WLS FAMILY ALBUM

Broadcasting in the American way receives tribute from Burrige D. Butler, president of WLS, Chicago, in the foreword to the new 1940 "Family Album," just published by the station. The new edition is the eleventh annual picture book at WLS.

Mr. Butler's statement follows:

"We approach the year 1940, happy for every load we have helped to carry. We are thankful for America, proud to be your neighbor in this country whose glory is in lifting and building men. In some of the unhappy countries of Europe, citizens have never known what was going on in the world. They have been forbidden to listen to any radio program except one officially prepared. They have known only what their rulers wanted them to know.

"Note well the American way in radio. The humblest citizen may hear news from every part of the world. There is no censorship to withhold or warp facts or stifle opinion. The American way in radio leads forward, for the whole public reads, listens and learns.

"Our Prairie Farmer-WLS organization feels its responsibility to keep WLS a great medium of service and information, a guidepost on the American way."

Among new features in the 56-page 1940 "Family Album" are reproductions of the news flashes on the start of the present European war; two pages of special events pictures; television at WLS; family pictures of the Prairie Ramblers; a picture story of program production; NBC photographs, and a new two-page picture of the WLS National Barn Dance cast in the Old Hayloft.

In the past 10 years, 426,000 WLS listeners have purchased "Family Albums."

COLUMBIA'S GAY NINETIES REVUE

A GENUINE OLD-FASHIONED VARIETY SHOW

Ma and Pa still insist there have been no days like 'em since — and the ultrasophisticated youngster of today must admit to that certain "zing" which characterizes the lacy, racy days of the gay 90's.

Since early July, the Columbia Broadcasting System has been presenting "Columbia's Gay Nineties" a real old-fashioned vaudeville show, much to the delight of the blades and the belles of those days. Even the kids have been caught loafing at their jitterbugging when Master of Ceremonies Joe Howard raises his voice in a ballad of the Mauve Decade.

Joe Howard, rocketed again to fame as emcee of "Columbia's Gay Nineties Revue" is 72 years old, and he makes short shrift of the catch phrase "They never come back." He is now riding high on his greatest success in 60 years as an entertainer! Joe has seen \$1,500,000 slip through his fingers since he skipped out of an orphanage and hopped a St. Louis-bound freight car.

He's been an actor, singer, composer, song-writer and boxer. Joe has written more than 500 songs, some of them international hits. For one song he received \$50,000 during the last war.

Howard, who once claimed the bantamweight boxing championship of the world, acquired the knack of writing songs and music at an early age. Money began to roll in and soon he had enough to buy a Chicago theater and produce his own shows.

His first hit was "His Highness the Bey" at Chicago's La Salle theater. It was in the windy city, that he had many other successes, including: "The Time, the Place and the Girl," "The Isle of Bong Bong," "The Land of Nod."

In Joe's opinion "I Wonder Who's Kissing Her Now," was not his best song, but it sold about 3,000,000 copies. "It was a barrel-organ song," he insists.

Chief assistant to Joe Howard in "Columbia's Gay 90's Revue" and comedienne of the show is coquettish Beatrice Kay.

Beatrice received \$35. a week, at the age of six, in Col. McCauley's famous stock company in Louisville, Ky., when she made her debut as one of the youngest tots ever to play "Little Lord Fauntleroy." Beatrice studied at dancing school, but never took singing lessons. She's neither a soprano nor a contralto, she says.

"It's just a raspy voice," Beatrice insists good-naturedly. "I once tried to sing for several weeks while bothered by a sore throat. The result was a rasp, which I was unable to control. By continuing to sing, I discovered my new voice was more popular than the old."

In "Columbia's Gay Nineties Revue" Beatrice sings numbers which were pop-

ular before she was born. Always, before singing those numbers she studies all she can find about the song, and the personality of the songstress who made it famous.

"I don't imitate anyone," she explains, "but I do try to capture the mood of Anna Held, Lillian Russell, Maggie Kline, or whoever introduced it.

"For those whom I never saw, I go to Joe Howard, or Emma Frances and others for information. I wouldn't think of singing one of those old songs without learning something about it. There's more to it than uttering a lot of words."

Paul F. Watkins, Ashland, Virginia, editor, commenting on "Columbia's Gay Nineties Revue" says, "One great mystery is why the Gay Nineties were called



Here are the stars of "Columbia's Gay Nineties Revue," who have set the nation singing, whistling and humming the tuneful melodies of long ago. The lady is Beatrice Kay in a coquettish scene with Joe Howard, 72-year-old master of ceremonies, who sings songs he wrote before Beatrice was born.

'Gay.' If you listen to the songs of that day you might conclude that life was one long stretch of betrayed faiths, broken hearts, weeping women and faded floral wreaths on forgotten graves. The Nineties, in their musical tastes at least, were positively ghoulish.

"But it's wrong to conclude," Watkins argues, "that the era wasn't gay because the music was doleful."

"Sad music and sombre literature," he writes, "is usually the product of peace and plenty; it is only the contented heart and quiet mind that enjoys taking down the hair and having a good time. It is in the time of peril and crisis that we turn to the light and nonsensical to keep our spirits up. There is a sound psy-

chological reason why we whistle as we pass through a graveyard."

Assisting Joe Howard and Beatrice Kay in the weekly presentations are Soprano Genevieve Rowe, the Four Clubmen quartet, Ray Bloch's orchestra and a number of novelty acts which may consist of anything from a trombone solo to a trained seal act.

To Joe Howard, the 72-year-old master-of-ceremonies of Columbia's "Gay Nineties Revue," the songs of that era are the finest ever written. Of course, Joe isn't exactly an unbiased commentator — he wrote most of the songs he sings during the show.

Where Are Tepid Tune Titles of Tin Pan Alley?

Don't look now but it looks like the lads who title the tunes in Tin Pan Alley have soured on love. That supreme emotion is getting scant representation on the airwaves these nights.

Bandleader Peter Van Steeden is amazed to discover that Cupid's gift is being spurned when it comes to making an attractive cover for a new ditty.

He had to go over last week's list of 15 best sheet music sales three times before he would believe that such a state of affairs was possible.

"Tch, tch," he murmurs sadly, "pity those who pine for roundelays of romance but who are regaled by an announcer asking 'Are You Havin' Any Fun?' That's not exactly suggestive of tender sentiment is it?"

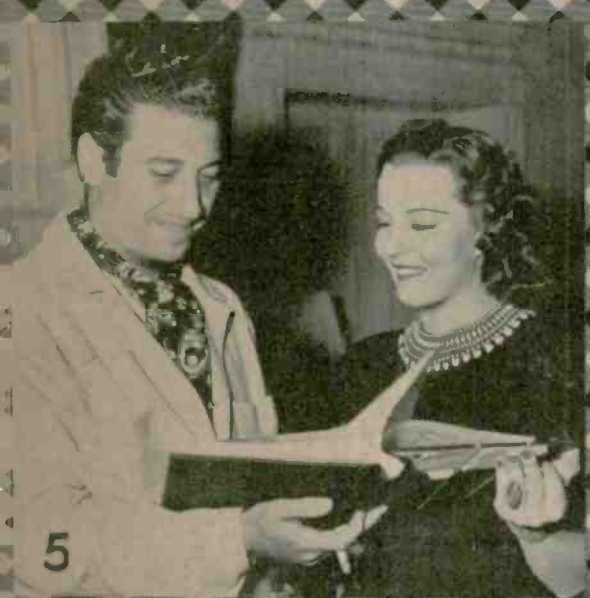
Van Steeden offers the list he looked over and feels that you, too, will have to look more than once and rub your eyes in astonishment and such in your search for one eeny, teeny weeny bit of a title with "love" in it.

Included are "South of the Border," "Over the Rainbow," "Scatterbrain," "Blue Orchids," "My Prayer," "Lilacs in the Rain," "Man With the Mandolin," "In An Eighteenth Century Drawing Room," "Beer Barrel Polka," "An Apple For the Teacher," "What's New?" "Are You Havin' Any Fun?" "Day In - Day Out," "South American Way" and "Last Night."

"And who," asks Van Steeden, "can work up that sentimental mood with such current titles as "A-Well-a-take-'em-a-Joe," "Booly Ja-Ja," "Bouncing Buoyancy," "Chicken Rhythm" and "Old Doc Yak," to mention just a few?"

The boys are becoming wisecrackers and punsters in their titling efforts as take such forthcoming examples as "Haydn-Seek," "The Cat Slaps the Doghouse," and similar take-offs on the Joe Miller style.

"Tch," says Van Steeden, "and tch.



CAMERA

1. Paul Nettinga, George Cook, George Clark bowling team from WLS, Chicago. 2. Cast "John Fairchild," Betty Hanna as "Ann Fairchild" and Hope Summers as "Mrs. Leonard Clark" —Marie Nelson as "Agatha Anthony," Ken I as "Helen Trent" and Cleveland Towne as "Harold Maus," Cincinnati—Harold Maus, Len and Clarence Dooley. 5. Chicago's own Li Michuda, who appears in Jack Benny's new Director Mark Sandrich. 6. An inimitable the Jello Program. 7. Cast of "Road of L and Reese Taylor as "Dr. Parsons," Leslie Griffin as "Dr. Jim Brent." 8. The Original Frank Lovejoy (Steve Morgan) and Joan and Mine." 10. Meet "Brenda Curtis" (V Emily Vass, Loretta Paynton and Dolores G Jameson, Katherine Racht, Anne Lincoln and of Henry Aldrich. 13. Joe Penner giving of "Time" stars Tony Martin and Kay Thompson Turner, now heard on "Sky Blazers" over of "The Adventures of Ellery Queen"—Suz DeCorsia as "Sergeant Velie," Ellery Queen, Wain and Barry Wood, singing stars of "Y mother and daughter in real life and mother





CARAVAN
 Don Kelley and Joe Kaspar comprise the
 of "Stepmother"—Francis X. Bushman as
 "Kirchchild," Sunda Love as "Kay Fairchild"
 "3. Cast of "Romance of Helen Trent"
 Christy as "Ted Galloway," Virginia Clark
 as "Peter Sinclair." 4. The Novelty Aces
 ore Burch, Alan Rinehart, Hazel Turner
 Lillian Cornell, whose real name is Lillian
 picture, reading her script with Producer
 pose of Phil Harris, the musical part of
 fe"—Joan Winters as "Sylvia Bertram,"
 y Woods as "Carol Evans Martin," Ken
 inal Professor Quiz (Dr. Craig Earle).
 Tompkins (Judy Wilbur) of "Your Family
 lckl Vola). 11. Three pretty cry babies:
 len. 12. Cast of the Aldrich Family, House
 nd Ezra Stone who plays the leading role
 ut with his famous laugh. 14. "Tune Up
 n. 15. The famous flyer, Colonel Roscoe
 CBS at 8:30 every Saturday. 16. Cast
 ntos Ortega as "Inspector Queen," Ted
 and Marian Shockley as "Nikki." 17. Bea
 ur Hit Parade." 18. "Myrt and Marge,"
 and daughter in the script.



WHAT'S FUNNY ABOUT THAT?

By RANSOM SHERMAN

Master of Ceremonies on Club Matinee—3:00 P. M. Thursdays and Fridays. NBC-BLUE and Co - star with Bob Brown on Quicksilver Program heard each Wednesday 7:30 NBC-BLUE.

During the past two and half years I've written 562 manuscripts for that many one hour Club Matinee programs. Each program averaged in excess of six thousand words, and each program had to have some element of humor in it. Something funny—if you will. Whether each one did or did not is not for me to say, but time and the Matinees have sort of gone on and on and the squawks haven't been awfully loud, so maybe the scripts HAVE had humor in them. So you naturally ask—so what? Well, I'll tellya. In order for that many scripts to be turned out against the inevitable deadline, there HAD to be some source from which I could draw ideas. I don't suppose a day passes but what some person or other asks, "... but where do you get all your IDEAS?"—and all I can do is sort of mumble a bit about being lucky or something. So here's my chance to tell WHERE I get them. Let's go back a bit first, and look at some of the other industries that require special types of workers—yes, radio has already been acknowledged to be highly specialized. Well, there's the song writing industry first off, and don't tell me THAT isn't highly specialized. Gad I all but sob when each week's mail brings me the sad amateurish attempts of small town would-be song writers. No technique. No originality. No rhyme, much less reason. . . and those people want to compete with Cole Porter and Gus Kahn and Gordon and Revel and others, all top-flighters if you will in the song business. Each one invariably encloses a letter which indicates that this song has been done in his or her spare time and NBC is free to broadcast without paying any license fee. Damned nice of THEM. But here we have perhaps one hundred at the most, of highly specialized lyric and melody writers who in spite of their experience find it tough to write a hit tune. Why can those men write songs and the amateurs can't? Because the experienced song writer knows where to look for his ideas and melodies . . . a popular catch phrase provides an idea . . . a chance remark at dinner . . . a smart crack from a friend . . . any one of hundreds of avenues provide the ideas . . . and the writer does the rest, hence such songs as "Confucius Say" - "I Want The Waiter With The Water" - "Lilacs In The Rain" - and others which are just as natural. So boiled down, those writers KNOW where to expect ideas to originate, and proceed from there.

Now let's take a newspaper reporter. When you've covered the field of good reporters you've walked beside the potential novelists of the future, and you ask why? Because, again, those men and women are TRAINED . . . trained to find news, search out the facts and put them down in interesting AND chronological order so that we who run may read. Your newspaper reporter is trained to look about him constantly . . . observe carefully, and as I say, be able to report it with absolute accuracy. His intimate contact with humans gives him an intense insight into human nature, hence it is easy for him later on to create characters to suit the book he has always wanted to write, and out of that comes your best sellers. His ideas for plots are on every street corner and every home. He constantly sees some practical application of a peculiar trait in one person, a nervous habit in another and so on, and in his book, one person might well be a composite of all those he has studied, trying to make that character one you'd swear you knew personally. I know one novelist who was trained as a journalist in a small town, later on to become one of America's most outstanding personalities of the novel. I would willingly wager that 90% of her books have found their inspiration and characters from that one small town. You've seen movies she's written. You've read her books and loved them. And I've heard people ask, "I wonder WHERE she could get all her ideas" and I've longed to tell them, but I always thought perhaps it would spoil the illusion.

I think about two such examples are enough to preface my own case. Now I talk about myself!

But I'd like to answer the oft asked question, "Where DO you get so many ideas" and "how DO you keep it up day after day?" Well, without knowing it, I gradually drifted into the training and discipline by simply having seven one hour scripts a week to write. When I started Club Matinee in April of 1937 I was on six days a week, and I had an additional one hour show each week at night! Naturally a guy has to find SOMETHING to chatter about and at the same time try to make it amusing. You who have heard my program will agree that I use no "gags" in the true sense of the word. The material I use is human and might easily have happened to you. I mean, I take for my material the little things that happen each day in any of our lives. Things that sometimes appear tragic at the moment, but finally appeal to us as really being genuinely funny—and haven't YOU had things like that happen to you? Remember the evening perhaps when your wife spilled soup in your lap at the dinner party? Tragedy? GAD I'll say so—but later on I'll wager you've told about it and laughed



RANSOM SHERMAN

till the tears came to your eyes. Well, you saw the humor of it, but awfully late! In other words, when your friends DID laugh at you, the chances are a thousand to one you muttered, "What's funny about THAT?"—didja? Now we begin to get places in this business of ideas. I have had to train myself to see the element of humor in anything RIGHT THEN AND THERE—because the next day I'd have to have an idea for a sketch or some passing reflection on life, and there it would be—right in my lap!!! I don't know how many times I've personally been the uncomfortable one and had sense of balance enough to realize that a new hat was a cheap price to pay for a program idea, and if you've ever walked through Chicago's loop, you know what I mean. However, the big idea is to see what's funny about it then and there—once you lose your temper you have to wait three or four weeks to see what's funny about it. Or do I make myself clear? I remember one time I was waiting at a street corner for traffic to change when two automobiles each tried to beat the amber light. So after they smashed into each other there was the usual crowd gathered while the two boys "talked it over"—and with the usual witty bon motses, such as, "where-jev learnta drive"—"oh, yeah, you must be blind"

—"I oughtta poke you in the nose"—"oh, I oughtta let you have one"—and so on. The crowd ate up every word and so did I, but I guess the wrong way, because I couldn't take it—bursting right into a good hearty laugh at the small talk getting no place fast. One of the gents (of course I was right in the first row!) looked at me and said, "What's funny about this?" I tried to tell him that nothing in particular was, but he didn't see things eye to eye with me and ended up by giving me a very substantial poke in the puss. Each felt better about the whole deal for they got back in their cars without so much as exchanging cards and each drove off with a crowd of people looking at me wondering how I took it so calmly. They never knew that I wrote one of the funniest ten minute sketches I ever wrote out of that incident. There WAS something funny about it and the aching jaw was very small payment to make. Of course everything doesn't happen that easily or at that expense. My own home provides countless ideas for my programs. My two mortgages have given me headaches, publicity and ideas galore. I recall one day when I answered the doorbell and was all set to give a polite brush off to any salesman waiting. A kindly gentleman offered to demonstrate a new type vacuum cleaner. I thanked him and said I was not interested. He said, "Do you know Ransom Sherman who used to live here?" I intimated that I did, very well, whereupon the gentleman went into a most interesting dissertation about how well he knew Ransom Sherman, helped him move into this little cottage, helped him start that very first furnace fire, saw him move his brand new bride into this ivy covered honeymoon nest and so on and so on . . . Finally I thanked him very much and said I was very busy, but all he wanted was my name so he could tell his boss he'd made the call. I didn't have the heart to tell him, so I said the name was Lucifer Lesnorsmortfalls III and after struggling to spell it out, he gave up and assured me it had indeed been a pleasure, ending up with, "And when you see Mr. Sherman remember me kindly to him, won't you?" and I agreed. Shutting the door, I went back to my typewriter and wrote a very satisfying sketch built around that very call—and don't think there wasn't something funny there for My money! I've found marvelous ideas in my dally rides to and from Chicago's loop. The conversations in the smoker are worth their weight in gold to me and not a dime to others in the car—and they're the very type who ask me, "Where DO you get all your ideas?" I imagine I could recite hundreds of occasions where I saw "something funny about that"—but let's boil this thing of being funny and finding the ideas right into a nutshell. In fact, the more I think of it, the more I realize what an invaluable aid has been the speech I once learned, written by Russell Conway, entitled "Acres of Diamonds"—and if you have never read it, do so. That speech made its author millions of dollars, I'm told, and small wonder! Briefly it concerned the young man who left his home in search of wealth, only to find it in his back yard when he returned years later admitting defeat—acres of diamonds right in his own back yard. And in my case it is virtually the same (without the millions, however), for in my back yard, in my home, in my daily work I have yet to pass one single day when I didn't find something funny to store away in my mind against that next six thousand word script for Club Matinee. So remember, if you're ever tempted to ask anyone in any such endeavor as creative work "Where DO you get your ideas?"—remember, they're right in your midst. There IS something interesting about YOU. There's something interesting about everything, and if you search as hard as I do, and train yourself as I have, you'll always be able to find something funny sooner or later in everything.

P. S. I just received a notice that I'm involved in a tax foreclosure suit. Now what the hell's funny about THAT!!

THE CASS COUNTY KIDS OF WFAA, DALLAS

WFAA Chatter



Bert Dodson, Freddie Martin and Jerry Scoggins, left to right, are the Cass County Kids of WFAA, Dallas.

By DICK JORDAN

If anything ever "jest grewed" like Topsy, the Cass County Kids trio of WFAA, Dallas, did. The instrumental and vocal threesome began as an accordion soloist whose name was, and still is, Freddie Martin. Freddie was chinking in a five-minute hole in the WFAA afternoon schedule with his accordion in the spring of 1938 when Jerry Scoggins, guitarist, came along with his instrument and joined up.

One afternoon Ralph Nimmons, program director at WFAA, who has an all-iterative mind, ad-libbed their show and casually referred to them as the Cass County Kids, and the name has stuck ever since.

A little later in the summer of 1938 Bert Dodson, who thumps a mean bass fiddle almost, but not quite, as large as he is, came along and seemed to fit into the ensemble, so he was forthwith made an official member of the group, which could now boast an accordion, a guitar and a rhythm section.

The trio's repertoire contained only western and hillbilly tunes at first, but soon they were toying with popular ditties. They liked to do them and their listeners liked to hear them do them, so the proportion of popular tunes to western and hillbilly numbers in their repertoire increased until, now, it's about half and half.

However, when they make personal appearances they still wear their colored shirts, neckerchiefs, ten-gallon hats and cowboy boots, just as they always did.

It is from Freddie Martin's birthplace that the name of the trio derived. Freddie was born in Linden, Texas, which

is in Cass County, and it was from this source that Nimmons got his inspiration to refer to the threesome as the Cass County Kids.

Martin is 24 and at present unmarried, but Dan Cupid has bruited it around and about that he will lose his bachelor status come spring, 1940.

Jerry Scoggins is 27 and the only member of the group who is married. He makes arrangements for the Cass County Kids and some for the WFAA orchestra, directed by Karl Lambertz. Too, he makes all the arrangements for the Tune Tumblers, a super-sophisticated swing quartet at WFAA to which he and Dodson belong. Scoggins hails in a pleasant baritone from Mt. Pleasant, Texas.

Bert Dodson also is 24, and comes from McMinnville, Tenn. Dodson plays in the WFAA orchestra, as do both Scoggins and Martin. Bert also is in the furniture business with his father in Dallas. Dodson is not married, but it is reported that he is willing!

At present the Cass County Kids have about 400 numbers in their repertoire, divided, as we said, about equally between western, hillbilly and popular songs. They also have about 200 more numbers of both types they can do on short notice.

In addition to a program under their own name over WFAA at 10:15 p.m. (CST) Tuesday, Thursday and Saturday, the Cass County Kids are heard frequently as guest artists on the Early Birds and other WFAA programs.

They have been heard over the Dr. Pepper-Dixie Network and the Texas Quality Network and at present make about four personal appearances a week in Dallas and surrounding territory.

W. C. (Bill) Ellis, engineer at WFAA, Dallas, has beaten a path between so many different government bureaus and offices in Dallas that he can almost walk from one to another with his eyes closed. Ellis holds a broadcast operator's license, a radio telegraph operator's license, an amateur short wave broadcast station license, an airplane pilot's license, a hunting and a fishing license, all of which have to be renewed annually, and at different times of the year. Only ray of sunshine in his licensed life, Ellis says, is the fact that he has one that doesn't ever have to be renewed — his marriage license.

The Sun Dodgers program on WFAA, Dallas, at 11 p.m. (CST) until midnight daily, except Sunday, has a lot of faithful fans, but none more faithful than Mr. and Mrs. Lloyd Caulkins of Rapid City, S. D. Dan Riss, emcee on the show, recently received this illuminating telegram from the young couple: "Our four-month old son has made us charter members of the Sun Dodgers Club. We hear it often. Please play Ride, Tender Feet, Ride."

They got their request.

"The show must go on," the battle cry of show business, is more than a slogan to Elmer Baughman, announcer at WFAA, Dallas. Recently Baughman, who is master of ceremonies on the Dr. Pepper House Party, was in the hospital with an ear ailment, but when Saturday afternoon, time for his program, came, he got up from his sick bed, went to the WFAA studios and turned in a swell job as emcee on the program, as usual. Immediately after the program ended Baughman, on doctor's orders, returned to his hospital bed.

Hal Thompson, WFAA sports announcer, is justifiably proud of the record he established recently in picking winners of high school football games in Texas and Oklahoma. When the school boy season ended recently, Thompson got out his records on his WFAA sports broadcasts and found that he had picked seventy winners correctly out of a possible 91, making his predictive average for the season .771.

When Frank Glenn of Kansas City, chairman of the Mark Twain Memorial Library at Hannibal, Mo., was interviewed by Barbara Brent on one of her WFAA broadcasts recently, little did he expect to locate several rare Twain documents through the radio interview. He did, though. A Dallas woman heard the broadcast and promptly telephoned Mr. Glenn at the conclusion of the program that she owned several original and unpublished letters which Twain wrote to her husband when he was a small boy.

Only the other day I heard George tell somebody he believed I was really psychopathic. I am so glad, because it isn't everybody that is psychopathic and if you are you can read other people's thoughts and get spirit messages and interpret dreams.

I said, "Oh, George, I bet you tell every girl who looks at you that she's psychopathic!" But he said, no, I was the only truly psychopathic case he knew. He said he didn't ever want to know another. Georgie-porgie's always saying the cutest things — he says I'm his dream girl; that sometimes he thinks I just live in a dream and if he ever wakes up he simply won't be able to see me at all. Isn't that sweet?

But now that we're on the subject; are you the dreamer type? Then as long as I'm psychopathic, I can tell you what your dreams mean, and the meaner they are the more meaning they have as a rule. I know I can interpret them for you because to make sure, I looked up "psychopathic" in the dictionary. It wasn't spelled the way George pronounced it (but then this was an old dictionary), it was spelled "psychiatrist" and said it was somebody that told you about the dreams you had and about your Unconscious. George says my Unconscious is terrific.

Well, did you ever dream that you were a ham sandwich on rye and hold the mustard, only to wake up and find out it wasn't true? That's frustration, whatever that is. I mean, the part about the rye because in Hollywood, of course, the ham isn't a dream at all. Or did you ever dream that you were on a street car and that a rhinoceros got up and gave you his seat? This is wish fulfillment, because only a rhinoceros on a street car would.

Did you ever dream you were taking a shower bath and maple syrup came out of the faucet marked "Hot" — that's a waffle dream. And chili sauce came out of the "Cold" — that means you're inclined to beef, as who isn't?

Whether you have had dreams like that or not, every dream signifies something so I'm going to give you a few hints on what dreams signify. Then, if you are smart, in the future you will only dream about things that signify good luck.

Alphabetically speaking, the things you can dream about go from "abalones" to "zodiacs" but who wants to dream alphabetically? Anyhow, I haven't time to explain everything so I will give you a few sample dreams and explain what they mean — then you can substitute the things in your dreams for the things in the sample dreams and, by substituting a new answer for the one I got, you'll know as much about interpreting dreams as I do.

Now, the first sample will be the kind where you dream you are falling from a high building, being chased by a man with a knife, being hit by a train, or even being pursued by a wild animal

Are you the Dreamer Type?

By GRACIE ALLEN

which is little grizzly to think about. We will call this the "Violent" type of dream on account of it's often a trifle depressing to think you're dead.

However, when you have a dream of this type and it's followed by good luck, then the dream meant you were going to have good luck. Of course, it doesn't always mean good luck. Once my Unkie dreamed that he had been killed but when he went down the next day to collect his accident insurance they wouldn't pay him. They told him he'd have to be actually dead and then Unkie promised to shoot himself — but he's never been back to collect the money because he's ashamed to let them know he didn't keep his promise.

Then there's the "Beautiful" type of dream which is always something pleasant. Like dreaming you are swimming in a pool of custard with macaroons for life preservers, or that you're eating a tunnel through a mountain made of banana ice cream with ketchup over it. Whether dreams like this come true or not, they always mean good luck.

Take my brother. He had a dream that he was diving into a lake full of Manhattan cocktails. He was having a glorious time except that he kept hitting his head on the cherries and fracturing his skull. However, when he woke up he discovered he wasn't really fracturing his skull on cocktail cherries — a cop was hammering him over the head with a club, so my brother lived happily ever after for thirty days.

Another common sort of dream is the "Puzzling" type. In these dreams the plot changes as often as in a Marx Brothers picture. For instance, maybe you are dreaming there's a burglar in the house and just as you reach out to push the light button you find yourself shaking hands with an octopus.

You go into the bathroom and wash the octopus off your hands and dry them. Then, when you hang up the towel, you find your hands have change into tennis rackets. Of course, nobody wants to go out and play tennis in the middle of the night, so you sit down with a pair of manicure scissors and trim your tennis racket hands down until they're more like golf clubs. This is much better on account of you can get golf clubs through your sleeves, but don't try to put your trousers on because you'll find your feet have turned into a couple of French telephones and it's very hard to slip your pants on over the telephone wires.

About this time both of your feet will begin ringing, so you start answering

one and then the other to see which it is. In case anybody answers and they have the right number, you'll know you're dreaming. So just go back to bed and see what else happens.

A dream like that can mean almost anything, but chances are ten to one it means you will have great happiness in marriage. Of course, if you already are married then you'll have to find some other meaning for the dream. Maybe you'd just better figure it means you are going to have good luck in the future, on account of anybody who has dreams like that will need lots of luck in the future.

Then there's the dream about singing. You find yourself in front of a great, big crowd and they're waiting for you to sing something. Or you find you've signed a contract to sing over the radio and there you are all ready to begin and you don't know any songs so you plunge into a little aria from "Tosca" and though you don't even know anything about keeping on the key you simply roll them in the aisles. By the time you've followed up with a snatch of "Manon" and "Camille," you discover that you've got them hanging on the ropes and Lily Pons and Grace Moore and Jeanette MacDonald are sending you telegrams to say that you're breaking their hearts.

So you learn that as a singer you're really a diva. Many entertainers have this dream about being able to sing.

If you dream that a white goat in a top hat hands you a bunch of ripe raspberries, this is a very interesting dream, indeed. It is what us psychopaths call a superiority complex and denotes that you are a social climber. People who have this dream can always succeed in establishing social contacts by bumping into famous people on dance floors at night clubs or touching elbows with them at the bar unless a lot of other people have got there first.

But perhaps you are the type that dreams of making money? This is such a nice dream especially about making money in Wall Street or at the races. As a result it signifies that eventually you will get a position in a CCC camp or with the WPA.

If you dream that you have a position in a coal mine, that signifies one of two things; if you have, then the dream is true and if you haven't, it isn't. Of course, it's the same with dreaming that you have a position as president of an oil company or conductor on a bus. But these employment dreams are very interesting because on account they come from our infra selves.

A person ought to be very careful what they dream, and you can train yourself to dream what you like and when you like, the same as brushing your teeth, or practically. If anyone concentrated enough, he could dream all the time and be unconscious his entire life. Other people have accomplished it; why not you? Or are you there already?

EVERETT MITCHELL

POPULAR ANNOUNCER ON NBC'S NATIONAL FARM AND HOME HOUR

By A. J. KOELKER

Sixteen years ago an enterprising young baritone accepted a dare which led him into one of the strangest of places — a 1923 model radio station. The ambitious young man with a deep baritone voice was Everett Mitchell, a Chicago insurance salesman. Taking up a dare by his fellow associates, he sauntered into the studio of KYW, then in Chicago, and asked for a chance to sing over the air.

He was hired on the spot, or rather "invited" to sing that very night. For six months he sang regularly on WTAS, WQJ and WIBO, but he didn't get paid, except for the \$15 he won in a contest. It was the night before Christmas, 1924, that Everett went over to the studio of WENR and landed a job singing three nights a week and a place on the payroll. For another six months he sold insurance by day and pursued a career in radio at night.

Before many months of the calendar had been turned in 1925 he assumed the title of station manager and deserted the insurance business. "Station manager" in those days covered a multitude of duties, including such tasks as announcing singing, selling time, assisting in installing equipment, and providing coffee and sandwiches for the "guest" talent. Those were the good old days when everyone was pioneering in radio.

Today Everett Mitchell is one of the real veterans of radio. Sixteen years is a short time to spend in many a profession but in the radio business it constitutes a life-time!

Everett Mitchell's voice today is best known through his daily announcing on NBC's popular National Farm and Home Hour. His voice probably is known to more members of the farm audience than that of any other individual on the air. This was proved several years ago when an interested sponsor was considering putting an agricultural broadcast on the air. The sponsor sought an answer to the simple question, "Who do you think is the best known farm personality in radio?" Thousands of post cards brought the overwhelming majority answer: "Everett Mitchell."

Everett became interested in farm broadcasting as early as 1926 when he inaugurated a program called, "The Farmer's Exchange" on WENR. If a farmer had a horse for sale, all he had to do was write a post card to Mitchell and a radio search for a buyer was started.

For seven years now Everett has served as master of ceremonies on the Farm and Home Hour, six days each week. In this time he has interviewed the great and near-great, the famous as well as the little-known men who have done things in farming. The heads of the great farm organizations, the scien-

tists who work behind closed doors to make farming a better way of living, the youngsters who are just beginning to learn the science of agriculture, and the plain dirt farmers who supply us with our daily bread — all these share the microphone with Everett in an average week's schedule.

Only a month ago the Future Farmers of America, that enterprising and industrious group of farm boys studying vocational agriculture, presented him with



Everett Mitchell (left) is pictured above interviewing the three not so little pigs at a recent stock show.

a gold key and an honorary "American Farmer" degree in recognition of his years of service to agriculture.

"It's the finest tribute I have ever received," he says.

After 16 busy years before the microphone Mitchell recalls many interesting anecdotes and thrilling moments on the air. His biggest thrill dates back to 1934. The setting was a corn field near Fairmont, Minnesota. The occasion was the national cornhusking contest which is broadcast each year on the Farm and Home Hour. Seventy-thousand persons crowded the field that day as the champion cornhuskers of the midwest started pitching ears of corn into their wagons with machine gun rapidity. Everett sat in an observation booth high above the corn field and gave his listeners an "ear-by-ear" account of the first "battle-of-the-bangboards" he had ever seen.

His broadcasting activities on the Farm and Home Hour have taken him to husking contests, livestock shows, country fairs, rural festivals of all kinds, including hog-calling contests. As a result he has a widespread acquaintance among farm people and farm organizations. As the nation's No. 1 farm commentator, he is a familiar figure and a welcome visitor at any and all events of importance to agriculture.

HITCH YOUR FASHIONS TO A STAR

By BETTY WINKLER

★

"It's the little things in fashion that are of most importance. Such apparently trivial details as the placement of a waist-line or the cut of a skirt can mean all the difference between dowdiness and chic." These are the words of Betty Winkler, star of NBC's "Girl Alone," whose faultless grooming is as greatly envied among fashion-wise women as is her dramatic technique.

"A waistline that's two inches too high or too low can wreak more havoc in your appearance than the smartest accessories can possibly rectify," warns this slight, brunette star.

"But a properly placed waistline, designed to accentuate graceful curves and hide any offending bulges, does an amazing job of presenting you at your best," she adds.

"Too few women," Betty believes, "really make a careful study of their own personalities and figures. And even fewer play up their best features to full advantage," she insists.

The matron whose hips aren't as narrow as they once were can create the illusion of more slenderness than is actually hers by adopting fairly broad shoulders and subtly designed skirts. Actual inches can be cut off your figure through the mere fashioning of a correctly cut skirt, Betty believes.

Colors, too, have their part in transforming mediocrity of personal appearance into individuality according to the "airs."

"Select your colors carefully and painstakingly," she urges. "Don't be guilty of accepting a carnival blue when you know very well that its the very shade that makes your eyes look pale and faded. Continue your search until you find that exact tone of hyacinth that complements the blue of your own eyes and gives them a breath-taking clarity and sparkle. The results are well worth the effort."

One of the greatest and most prevalent sins against natural beauty, in the young actress' opinion, is succumbing to the lure of style dictates — if the current credo is unbecoming to your particular type. If the popular fashion menu of the day disagrees with you, then modify it.

Choosing colors, lines and fabrics that fail to enhance your own attractiveness is, in Betty's eyes, a fashion misdemeanor. And as to wearing clothes that are definitely unbecoming, just because they're currently smart — why that, she believes is a full-fledged crime.

Most people would be highly pleased to see a good friend elected state's governor, but not so with Patsy Montana. In one way she was happy when W. Lee O'Daniel was elected governor of Texas, but in another, she was sorry, for she was afraid the Governor might not have time to compose any more Western ballads.

Governor O'Daniel, for those who don't remember, was installed in the governor's mansion at Austin after a radio campaign furnished mostly by a "hillbilly" band playing O'Daniel's own compositions.

About a year ago, Patsy wrote to the Governor-elect for permission to sing his "My Million Dollar Smile." O'Daniel answered, giving her permission to sing that and all his other selections — even sending along copies of the whole group!

Patsy Montana has not stopped with singing songs written by a governor, however; she has also written them herself for another governor. To honor the Arkansas Centennial (1936) on the WLS National Barn Dance, this Arkansas-born celebrity composed "Where the Ozarks Kiss the Sky." She sent a copy to Governor J. M. Futrell, who wrote: "I think it is very beautiful and appealing and am proud of the fact that it is the production of an Arkansas girl."

After honoring Arkansas with her song, she left the Barn Dance for a visit to the Arkansas Centennial Exposition, where she met the Governor in person. Patsy also attended the Texas Centennial Exposition.

It was another exposition that first landed her on WLS and the National Barn Dance. Patsy Montana was visiting her home in Arkansas, and decided to vacation with four brothers by coming to Chicago to visit the Century of Progress. She asked for an audition at WLS and was immediately hired to join the Prairie Ramblers, a male instrumental and vocal novelty quartet. She has been singing with them ever since.

Expositions are not the only thing that have followed her through her life, however; there have also been the rodeos. This past summer, Patsy was featured star with the WLS Rodeo, which toured the Midwest. Two years ago she was soloist at the World's Championship rodeo in Chicago. At Pendleton, Oregon, she broadcast her distinctive yodels while riding horseback at the rodeo, and has participated in several of the famous Golden State Rodeos, promoted by Hoot Gibson on his ranch at Saugus, California.

Her appearance at these last two rodeos was as one of a trio, the Montana Cowgirls. The trio was originally two acts in Hollywood. Patsy was yodeling over one radio station under her own name, Ruby Blevins. The two Montana Cowgirls were on another station, but

PATSY MONTANA

The Yodeling Cowgirl of the WLS National Barn Dance



Patsy Montana, singing cowgirl on the WLS National Barn Dance, WLS, Chicago, always dresses in cowgirl fashion for personal appearances now. But her first appearance as a stage cowgirl was made in a black evening gown. It still embarrasses her to think about it.

Patsy was too stiff competition; so they asked her to join their act.

Patsy got her start in radio by winning an amateur contest at a Los Angeles neighborhood theater — which paid her a \$10 prize. A talent scout for a Hollywood radio station was in the audience, offered her a job, and she started broadcasting the next morning — without salary, however. So six weeks later when the Montana Cowgirls asked her to join their paid act, she accepted in a hurry.

It was with the trio that Patsy made her first motion picture — "Lightnin' Express," a real thriller. Then followed a number of movie shorts, but the trio broke up soon when the original pair got married. Patsy's next venture into pictures was this past summer, when she was featured with Gene Autry, formerly with WLS, in the Republic production, "Colorado Sunset."

Patsy's life as an entertainer in radio, rodeo and movies, is only one of three

careers she is currently following. Patsy is first of all a mother and homemaker. She is married to Paul Rose of the WLS Artist's Bureau, and they have a four-year-old daughter, Beverly Paula, who has already sung on some of her mother's radio programs and may someday soon team up with Patsy to give American radio its first mother and daughter act. Patsy's third career is as a composer — for she herself writes words and music to many of the songs she sings.

One of her most famous compositions is the one she sings in "Colorado Sunset." "I Want to Be a Cowboy's Sweetheart." Another of her numbers that has won fame is "Little Pardner" and these two are her favorites. Her latest composition is "My Poncho Pony," written about the horse she rode in the WLS Rodeo last summer. Even now a Hollywood motion picture company wants to buy the only spiritual she ever has written: "I Know the Lord is Watching Over Me," composed while Patsy was quarantined when little Beverly had scarlet fever.

Patsy and the Prairie Ramblers have recorded many of their selections for Vocalion, and their "Handsome Joe from the Land of the Navajo" was a recent best seller. Others of their records which have reached high popularity have been "You're the Only Star in My Blue Heaven" and "I Want to Be a Cowboy's Sweetheart."

Patsy Montana was born in Hope, Arkansas. The family already had six boys, and there were four more boys after Patsy, the only girl in the family. She was treated just like a boy throughout her early years, on the advice of the country doctor. He was afraid she would either be pestered to death or spoiled, if she were not treated just like the ten boys.

As a result, Patsy practically grew up in overalls; she didn't have a dress until she was ready to enter school. But she's glad now that she was treated thus; she has been far better able to stand up to life, as a result.

After high school, Ruby Blevins attended the University of the West at Los Angeles, studying violin for a year. Yodeling was just then becoming popular on the West Coast, and Patsy had yodeled all her life down South. So she bought a guitar and by listening to records taught herself to play it.

A little later, she entered the amateur contest that was to pave her way into radio. That still embarrasses her, she says, for she sang her cowgirl songs dressed fit to kill — in a black evening gown. Anyhow, she won; and today when she steps before the WLS National Barn Dance audience in the Eighth Street Theater, she sings her cowgirl songs dressed in the proper cowgirl fashion — leather skirt and vest, with riding boots.

MIKE MARES AND CROSS TALK

Sure, and it's proud we are, dear readers, to devote paragraph one in this little column of ours to a man that's had the kids really talking the past week or two. My, oh, my it was something grand to hear and unless a good many openly expressed opinions have missed their mark, credit in no small quantity is due the gent of whom we speak, for recent rulings designed to protect all paid-up members. Oh yes — of course you knew it was Ken Christy — didn't you? Careful Ken, remember — November 1940 isn't so far off and we like you too well to have Washington calling and those "fireside chats" place right in line. P.S.—One party is still auditioning. As we write, last minute info on "Manhattan Mother" is little more than its definite move East January 1st with negotiations progressing for Kaye Brinker to return as star of the series. You will remember her as having been the original lead. Les Mitchell, producer as well as Dan Sutter "Tony," may continue under the new set up. Losing shows is not exactly the beginning of a happy New Year and to those affected — our best for bigger and better contracts early in 1940 and a swell hand for grand jobs during the past three years. No end of activity among local agency's recently with shows, ideas, auditions with one of the busiest being B.B.D. & O. and our informant implies that something may be expected real soon — shh — it's a rarity set-up or did we mention that about a month previous. You'd be surprised to know what well-known mikerster plans to buy a stop-watch and make with directions — No, we won't tell — he's too big. Watch for opening of a new production office, sometime within the first two weeks of the New Year. Yes we know the name but in deference to this company's wishes, we are withholding it. Present location plans call for office space at 360 N. Michigan Ave. and already two series have been set for early debuts. Called sharply to our attention, in a memo from the boss's desk, is the fact that a number of radio people have been greatly upset concerning an item appearing in this column as of the previous issue. Inasmuch as the item in question was not a deliberate intent to slander or malign any AFRA member or group of members, to say that we were surprised is a mild understatement. However, to all our readers, and particularly those AFRA members who did take offence — our sincere apologies. Radio Varieties has in the past and will in the future continue to be FOR radio and its people. A very reliable source gives out with the news that Hollywood is once again to call upon Chicago radio and this time it is to be one of our finest juvenile actors, Bob Bailey. Bob and MGM have talked before but now that previous difficulties have been corrected, very little stands in the way of the west-

ward trek and so — plenty good wishes and much success. Be sure and ask Ed Prentiss about the letter received from a fan of his Sunday "Bob Becker" series — really terrific — the answer was — "No." Lest we forget, thanx to our readers for the nice things in your letters about our column and we shall continue doing our best to bring you side-lights of those, whose voices you know so well. Now and then in our ramblings, we find it necessary to bring before our readers, subjects which we are not at all fond of discussing — we've said it before, and we mean just that, BUT results obtained from our previous "open letter" remarks have been so gratifying and the gent in mind for this rebuke is such a swell guy, that we feel called upon to once again pass on, the things we hear, from those who count. They're saying, you've definitely slipped, that directors are beginning to wonder as to your reliability — you know, you have been "late" several times too many and you, even though your name is one known to everyone NOW, can soon become as obscure as you were not so many years ago when you considered a hamburger a good substantial meal. Now, may we be the first to wish you the very best in the coming year, — remember it's up to you and the day of resolutions, couldn't be any nearer. Once again we doff our lid to NBC's very courteous guides and particularly so, to the one who recently absorbed that terrific tongue-lashing from a very irate listener and visitor — that she was in the wrong, made no difference whatever — that's why we've always maintained that as a group and individually we're proud to nominate them as some of radio's nicest people. Terribly sorry to hear about Art Van Harvey's recent stretch in a local hospital — such a swell guy and grand performer. Did you know that Hollywood's Bob Hope not so many years ago performed in our local nite spots and we don't mean the top-hat variety. Wonder if director Blair Walliser's recent trip west could have been made in connection with the "Gasoline Alley" comic strip, which we hear is being prepared for airing? — or did you know. Congratulations — Betty Lou Gerson and

Frank Behrens on your lead assignments in the revived Grand Hotel series to start January 7, CBS-WBBM — same to Lester Damon, NBC actor for swell jobs, especially in "Girl Alone" NBC Daily. Very pleasing to hear Ethel Owen after all these weeks in the "Valiant Lady" series and we are told that she is soon to be featured in a new daily now being readied. — very, very fine. Have you heard about the ham who had been pestering one of our better producers so consistently that now he gets a call each week from the agency — just to say that there will be nothing for him. We know that needy families will join us in saying — NBC, we think it mighty swell of you to devote so much time and effort on Saturday nights to making Xmas time a really happy day for so many folks and especially deserving in this yearly custom is the fine job of emceeing by Norman Barry. And by the way what about a local schedule for Happy Jack Turner? — he sounds so darn friendly. Eddie and Fannie Cavanaugh — you are indeed very, very welcome. Reliable sources are responsible for the word that shows WILL originate from local studios of the new network and already many of the boys and girls are wondering as to conflicts and such. To date, several daily's now being aired will repeat on the new net, with more to follow very soon. Dialing in the Sunday Tony Wons show we learn with deep regret of his sudden illness but stay to listen and enjoy the voice of one of our favorites — Franklyn MacCormack. Mac's friendly, sincere voice, to our way of thinking, carries something in his poetic readings that makes one believe that his sponsors product could be nothing short of the best. Our fifteen-second Drama. Sound - telephone -

"Hello"

Voice "Are you listening to the Pot of Gold program?"

(Very quickly) "Yes I am."

Voice "Darn swell show, isn't it?"

Curtain —

That will be all for now, except this — we'd like to wish, for one and all, the biggest and most prosperous year you can imagine. Things are definitely on the uptrend and it's awfully nice to see so many swell people — so very busy.

SUBSCRIPTION BLANK

RADIO VARIETIES

1056 Van Buren Street, Chicago, Illinois.

Please send me RADIO VARIETIES for 1 year starting with the _____ issue. Attached is \$1.00.

Please print, do not write.

Name _____

Address _____

Town _____

State _____

Renewal

New subscriber

SCATTERGOOD BAINES

Goodhearted Busybody of the Airwaves

"Scattergood Baines" the famous Clarence Buddington Kelland character familiar to fiction lovers the world over has been sticking his kindly nose into other people's business via the radio and CBS for almost 3 years now, and seems to have become more or less of a fixture.

Scattergood, as portrayed by radio actor Jess Pugh, is an audible counterpart of the literary character. A native of Andersonville, Indiana, Jess is familiar with the unctuous politics prevalent in such small towns as the imaginary "Coldriver." The fact that Jess Pugh has lived a life more or less comparable that of Scattergood makes his portrayal of the role particularly sincere.

Jess, according to his own statement, isn't really an actor.

"I didn't even think of going on the stage until I was 30 years old," explains the Scattergood star. "You see, I was a little town bank cashier and they lead a pretty narrow life, and a busy one. Besides, I had two kids and a wife to support. That's one reason I feel I know pretty much about the mental workings of such a fellow as Scattergood Baines. Before I ever became an actor, "I actually lived just the sort of life Scattergood lives in his adventures."

The program had been popular on the Pacific Coast for over a year when the sponsor decided to move "Scattergood Baines" to Columbia's origination point in Chicago. So one Friday afternoon when the show was finished, the "Coldriver citizens" were shooed on an air-



Jess Pugh, who plays the starring role of Scattergood Baines, has actually lived the part he portrays.

participate in a CBS—WBBM Saturday afternoon radio program of the Chicago Boys' Clubs. Although his part was a minor one his assurance and the ring in his voice were backed by a confident grin. Like a rags-to-riches tale come true, Patty was hired as an honest-to-goodness actor on "Scattergood Baines."

The "Scattergood Baines" cast, uprooted as they were from the colorful soil of California, have settled down in Chicago in true trouper fashion.

Leading man Jess Pugh has a charming near-north-side apartment and is following his favorite hobby, baseball, with as much enthusiasm as ever.

Catherine McCune, born in Hawaii, and raised in California wasn't able to acclimate herself to the windy city's variable climate so readily, but at the present time she is quite engrossed in a series of cooking experiments based on Mid-Western recipes which Catherine claims are like no others in the world.

Francis Trout liked his new home so well that he got married; John Hearne has started to raise dogs; and Ed Arnold Robertson has found a golf course which he swears by.

Members of the "Scattergood Baines" players, which have been together since



Forrest Lewis (left) and John Hearne who play the respective roles of Agamemnon and Hippocrates in "Scattergood Baines."

plane and landed in Chicago almost before they knew what had happened.

The radio dramatizations of Kelland's stories are written by the well known dramatists, George Milburn and Allan Seager. The programs are produced by Walter Preston and announced by Dick Post.

Messrs. Milburn and Seager have been particularly adroit at retaining the wholesome humor and philosophy of the Kelland stories in the radio scripts.

The plot of the show deals with Scattergood and the good people of "Coldriver" who run the affairs of the town in daily conference around the cracker barrel of Scattergood's general store.

One of the most unique additions to the "Scattergood Baines" cast is in the person of little Patty Conley, who plays the part of "Spotty."

One of the most unique additions to the "Scattergood Baines" cast is in the person of little Patty Conley, who plays the part of "Spotty."

Patty was born and he still lives in Chicago's South Side. There are 13 children in the family. Patty's father is unemployed. Last year Patty was among the group of children selected to



A candid picture of part of the cast of "Scattergood Baines." Left to right: Jess Pugh as "Scattergood Baines"; Eileen Palmer as "Polly"; Catherine McCune as "Clara Potts" and Francis Trout as "Pliny."

the first broadcast in February, 1937 really warrant the use of that old chestnut — "one big happy family." Maybe that's one reason "Scattergood Baines" consistently turns in such smooth performances.

YOUR FAVORITE PROGRAM SCHEDULES

This schedule listed for time, name of program, day broadcast and network outlet. * indicates Monday thru Friday programs.

DRAMATIC SERIALS

8:00 a.m., Women of Courage, * CBS
 8:15 a.m., Meet The Dixons, * CBS
 8:45 a.m., Life Can Be Beautiful, MTF, NBC-B
 8:45 a.m., Bachelor's Children, * CBS
 9:00 a.m., Kitty Kelly, * CBS
 9:00 a.m., Min I Married, * NBC-Red
 9:15 a.m., John's Other Wife, * NBC-Red
 9:30 a.m., Just Plain Bill, * NBC-Red
 9:30 a.m., Story of Mary Marlin, * NBC-Blue
 9:45 a.m., Trouble With Marriage, * NBC-Blue
 9:45 a.m., Stepmother, * CBS
 9:45 a.m., Woman in White, * NBC-Red
 10:00 a.m., Pepper Young's Family, * NBC-Blue
 10:00 a.m., David Harum, * NBC-Red
 10:15 a.m., Young Dr. Malone, * NBC-Blue
 10:15 a.m., Road of Life, * NBC-Red
 10:15 a.m., Brenda Curtis, * CBS
 10:30 a.m., Big Sister, * CBS
 10:30 a.m., Against the Storm, * NBC-Red
 10:30 a.m., Heidi Hope, M.D., Sat., NBC-Red
 10:45 a.m., Guiding Light, * NBC-Red
 10:45 a.m., Aunt Jenny's Stories, * CBS
 11:00 a.m., Joyce Jordan, * CBS
 11:00 a.m., Carter's of Elm Street, * NBC-Red
 11:15 a.m., When A Girl Marries, * CBS
 11:15 a.m., O'Neills, * NBC-Red
 11:30 a.m., Helen Trent, * CBS
 11:45 a.m., Our Gal Sunday, * CBS
 12:00 noon, The Goldbergs, * CBS
 12:15 p.m., Life Can Be Beautiful, * CBS
 12:15 p.m., Ellen Randolph, * NBC-Red
 12:30 p.m., This Day is Ours, * CBS
 12:45 p.m., Road of Life, * CBS
 1:00 p.m., Betty and Bob, * NBC-Red
 1:00 p.m., Doc Barclay's Daughters, * CBS
 1:15 p.m., Arnold Grinnin's Daugh., * NBC-R
 1:15 p.m., Dr. Susan, * CBS
 1:30 p.m., Your Family and Mine, * CBS
 1:30 p.m., Valiant Lady, * NBC-Red
 1:30 p.m., Brenda Curtis, * CBS
 1:45 p.m., "My Son & I," * CBS
 2:00 p.m., Orphans of Divorce, * NBC-Blue
 2:00 p.m., Mary Marlin, * NBC-Red
 2:15 p.m., Society Girl, * CBS
 2:15 p.m., Ma Perkins, * NBC-Red
 2:30 p.m., Affairs of Anthony, * NBC-Blue
 2:30 p.m., Pepper Young's Family, * NBC-Red
 2:45 p.m., Vic and Sade, * NBC-Red
 3:00 p.m., Kitty Kelly, * CBS
 3:00 p.m., Backstage Wife, * NBC-Red
 3:15 p.m., Myrt & Marge, * CBS
 3:15 p.m., Stella Dallas, * NBC-Red
 3:30 p.m., Hilltop House, * CBS
 3:30 p.m., Lorenzo Jones, * NBC-Red
 3:30 p.m., Hilltop House, * Mon. Fri., CBS
 3:30 p.m., Manhattan Mother, * CBS
 3:45 p.m., Stepmother, * CBS
 3:45 p.m., Young Widder Brown, * NBC-Red
 4:00 p.m., By Kathleen Norris, * CBS
 4:00 p.m., Girl Alone, * NBC-Red
 4:15 p.m., Midstream, * NBC-Red
 4:15 p.m., Caroline's Golden Store, * CBS
 4:15 p.m., Dr. Susan, * CBS
 4:30 p.m., Kitty Keene, * NBC-Red
 4:30 p.m., Jack Armstrong, * NBC-Red
 4:45 p.m., Scattergood Baines, * CBS
 4:45 p.m., Tom Mix, * NBC-Blue
 5:00 p.m., Billy & Betty, * CBS
 5:30 p.m., Bud Barton, * NBC-Blue
 5:30 p.m., Renfrew of Mounted, Sat., NBC-B
 5:45 p.m., Tom Mix, * NBC-Blue
 5:45 p.m., Li'l Abner, * NBC-Red
 6:00 p.m., Amsos and Andy, * CBS
 6:00 p.m., Easy Aces, TWTh., NBC-Blue
 6:15 p.m., Lum and Abner, * CBS
 6:15 p.m., I Love a Mystery, * NBC-Red
 6:15 p.m., Mr. Keen, TWTh., NBC-Blue
 6:30 p.m., One of the Finest, M., Th., NBC-B
 6:30 p.m., Blondie, Mon., CBS
 9:30 p.m., Brent House, Tues., NBC-Blue
 6:30 p.m., Second Husband, Tues., CBS
 7:00 p.m., County Seat, Sat., CBS
 7:00 p.m., Sherlock Holmes, Mon., NBC-Blue
 7:00 p.m., Aldrich Family, Tues., NBC-Blue
 7:00 p.m., One Man's Family, Thurs., NBC-R
 7:30 p.m., Those We Love, Thurs., NBC-Red
 8:15 p.m., Parker Family, Sun., NBC-Blue
 9:00 p.m., Dr. Christian, Wed., CBS
 9:30 p.m., Blondie, Mon., CBS
 10:00 p.m., Amsos and Andy, * CBS
 10:15 p.m., Lum and Abner, * CBS

DRAMATIC PLAYS

12:35 p.m., Grand Hotel, Sun., CBS
 5:00 p.m., Silver Theatre, Sun., CBS
 5:30 p.m., Gateway to Hollywood, Sun., CBS
 6:30 p.m., Screen Guild Theatre, Sun., CBS
 7:00 p.m., Gang Busters, Sat., CBS
 7:00 p.m., The Green Hornet, Tues., Sat., NBC-Blue
 7:00 p.m., Campbell Playhouse, Sun., CBS
 7:00 p.m., Hollywood Playhouse, W., NBC-R
 7:00 p.m., Big Town, Tues., CBS
 7:30 p.m., Court of Missing Heirs, Tues., CBS
 7:30 p.m., Strange as it Seems, Thurs., CBS
 7:00 p.m., A. Oboler's Plays, Sat., NBC-Red
 8:00 p.m., Lux Theatre, Mon., CBS
 8:30 p.m., Irene Rich, Sun., NBC-Blue
 8:30 p.m., First Nighter, Fri., CBS
 8:30 p.m., Death Val. Days, Sat., NBC-Red
 9:00 p.m., Campbell Playhouse, Sun., CBS
 9:00 p.m., Columbia Workshop, Thurs., CBS
 9:00 p.m., Grand Central Station, Fr., CBS
 11:30 p.m., Strange as it Seems, Thurs., CBS

COMEDY AND

VARIETY

8:00 a.m., Breakfast Club, ** NBC-Blue
 8:30 a.m., National Hitbilly Champ, F., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 10:05 a.m., News and Rhythm, Sun., CBS
 11:00 a.m., Kate Smith Noon Chat, * CBS
 11:45 a.m., Courtney's Gloomchasers, Sat., MBS
 12:00 noon, Happy Gang, * MBS
 1:30 p.m., News and Rhythm, Sun., CBS
 1:30 p.m., Brush Creek Follies, Sat., CBS
 2:35 p.m., Uncle Jonathan, * CBS
 3:00 p.m., Club Matinee, ** NBC-Blue
 4:30 p.m., Ben Bernie, Sun., CBS
 4:30 p.m., Happened in Holly, M.W.Fr., CBS
 4:45 p.m., Smilin' Ed McConnell, * CBS
 5:00 p.m., Kaltenmeyer's Kinder, Sat., NBC-R
 5:00 p.m., Gay Nineties, Sun., CBS
 5:15 p.m., Hopper's Hollyw'd, M.W.F. CBS
 5:30 p.m., Grouch Club, Sun., NBC-Red
 6:00 p.m., Jack Benny, Sun., NBC-Red
 6:30 p.m., Weekend Potpourri, Sun., CBS
 6:30 p.m., Burns and Allen, Wed., CBS
 7:00 p.m., Chase & Sanborn, Sun., NBC-Red
 7:00 p.m., Tune Up Time, Mon., CBS
 7:00 p.m., Quaker Variety, Mon., NBC-Red
 7:00 p.m., Al Pearce Gang, Wed., CBS
 7:00 p.m., Johnny Presents, Tues., NBC-Red
 7:00 p.m., Breezin' Along, Wed., NBC-Blue
 7:00 p.m., Kate Smith, Fri., CBS
 7:30 p.m., Avalon Time, Wed., NBC-Red
 7:30 p.m., Model Minstrels, Mon., CBS
 7:30 p.m., Milton Berle, Sat., NBC-Red
 7:30 p.m., Tip Top Show, Thurs., NBC-Blue
 7:30 p.m., Tues. Night Party, Tues., CBS
 8:00 p.m., We, The People, Tues., CBS
 8:00 p.m., Fred Allen Show, Wed., NBC-Red
 8:00 p.m., Texaco Star Theater, Wed., CBS
 8:00 p.m., Goid News of 1940, Thurs., NBC-R
 8:00 p.m., Johnny Presents, Fri., CBS
 8:00 p.m., Plantation Party, Fri., NBC-Blue
 8:00 p.m., Natl. Barn Dance, Sat., NBC-Blue
 8:30 p.m., Alec Templeton, Mon., NBC-Red
 8:30 p.m., Horse and Buggy Days, Wed., NBC-Blue
 8:30 p.m., Fibber McGee, Tues., NBC-Red
 8:30 p.m., George Jesse, Fri., NBC-Red
 9:00 p.m., Bob Hope, Tues., NBC-Red
 9:00 p.m., Kraft Music Hall, Thurs., NBC-R
 9:30 p.m., Burns and Allen, Wed., CBS
 9:30 p.m., Home Town, Sun., NBC-Red
 9:30 p.m., Unc Walt Dog Hse., Tue., NBC-R
 10:15 p.m., Jimmie Fidler, Tues., CBS
 10:30 p.m., Model Minstrels, Mon., CBS
 10:30 p.m., Johnny Presents, Fri., CBS
 11:00 p.m., Tune-Up Time, Mon., CBS
 11:00 p.m., Tues. Night Party, Tues., CBS
 11:00 p.m., Honolulu Bound, Wed., CBS
 11:00 p.m., Kate Smith, Fri., CBS
 11:30 p.m., We, The People, Tues., CBS

AUDIENCE

PARTICIPATION

2:00 p.m., I Want a Divorce, Sun., NBC-Red
 2:00 p.m., Marriage Lie, Rom., * MBS
 2:30 p.m., We, the Wives, Sun., NBC-Red
 4:00 p.m., Hobby Lobby, Sun., CBS
 4:00 p.m., Name It and Take It, Fri., NBC-Blue
 4:30 p.m., Spelling Bees, Sun., NBC-Red
 6:30 p.m., Vox Pop, Thurs., CBS
 6:30 p.m., Professor Quiz, Fri., CBS
 7:00 p.m., Name Three, Wed., MBS
 7:00 p.m., Ellery Queen, Sun., CBS
 7:00 p.m., Ask-It-Basket, Thurs., CBS
 7:00 p.m., Don't Forget, Fri., NBC-Blue
 7:30 p.m., Quicksilver, Wed., NBC-Blue
 7:30 p.m., Pot o' Gold, Tues., NBC-Red
 7:30 p.m., Youth vs. Age, Sat., NBC-Red
 7:30 p.m., Information Please, Tues., NBC-B
 7:30 p.m., True or False, Mon., NBC-Blue
 8:00 p.m., Major Bowes, Thurs., CBS
 8:00 p.m., Doctor I. Q., Mon., NBC-Red
 8:00 p.m., Professor Quiz, Fri., CBS
 8:00 p.m., Battle of Sexes, Tues., NBC-Red
 9:00 p.m., Ellery Queen, Sun., CBS
 9:00 p.m., Kay Kyser's College, Wed., NBC-R
 9:30 p.m., Melody Marathon, Fri., NBC-Blue
 11:00 p.m., Ask-It-Basket, Thurs., CBS

RELIGIOUS

8:00 a.m., Richard Maxwell, ** CBS
 8:30 a.m., Wings Over Jordan, Sun., CBS
 9:00 a.m., Church of the Air, Sun., CBS
 9:00 a.m., Radio Pulpit, Sun., NBC-Red
 10:45 a.m., Most Out of Life, * NBC-Blue
 11:30 a.m., Rel. & New World, Mon., NBC-R
 11:30 a.m., Our Spiritual Life, Tues., NBC-R
 11:30 a.m., Timeless Truths, Thurs., NBC-R
 11:30 a.m., Opportunity, Fri., NBC-Red
 11:30 a.m., Call to Youth, Sat., NBC-Red
 12:00 noon, Church of the Air, Sun., CBS
 1:30 p.m., The Truth, Wed., NBC-Red
 1:45 p.m., Hymns All Cl., MTHF., NBC-R
 3:00 p.m., National Vespers, Sun., NBC-Blue
 5:00 p.m., Catholic Hour, Sun., NBC-Red
 5:30 p.m., Religion in News, Sat., NBC-Red
 6:00 p.m., Message of Israel, Sat., NBC-Blue

POPULAR MUSIC

7:45 a.m., Melody Time, M., W., F., CBS
 7:30 a.m., Tone Pictures, Sun., NBC-Blue
 8:00 a.m., Turn Back the Clock, Sun., NBC-R
 8:05 a.m., Happy Jack Turner, * NBC-Red
 8:15 a.m., Band Goes to Town, * NBC-Red
 8:15 a.m., Sunny Melodies, Tues., CBS
 8:15 a.m., Fiddlers Flauty, Sat., CBS
 8:15 a.m., Norman Cloutier's Or., Sa., NBC-R
 8:30 a.m., Fiddlers Faucy, Wed., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 8:45 a.m., Crackerjacks Quartet, Sat., NBC-R
 8:45 a.m., Music in the Air, Tues., CBS
 9:00 a.m., Organ Moods, Sat., CBS
 9:30 a.m., Norman Cloutier's Or., Sun., NBC-B
 9:30 a.m., Saturday Serenade, Sat., CBS
 9:30 a.m., Charioteers, Sat., NBC-Blue
 10:00 a.m., Rhythmaires, Tues., CBS
 10:00 a.m., Blue Interlude, Wed., CBS
 10:00 a.m., Lanny Ross, Mon., Wed., Fri., CBS
 10:30 a.m., Southernaires, Sun., NBC-Blue
 11:00 a.m., Console Echoes, Thurs., CBS
 11:00 a.m., Charles Paul, Fri., CBS
 11:15 a.m., Southernaires, Thurs., Fri., NBC-B
 11:30 a.m., Salon Musicale, Mon., CBS
 11:30 a.m., Southern Cruise, Wed., CBS
 11:30 a.m., Cafe Budapest, Thurs., CBS
 12:00 noon, Music for Moderns, Sun., NBC-Red
 12:30 p.m., Manhattan Melodies, Mon., NBC-B
 12:30 p.m., Matinee in Rhythm, Sat., NBC-R
 12:30 p.m., From Hollywood Today, Sun., NBC-Red
 12:30 p.m., Met. Moods, Sun., NBC-Blue
 12:30 p.m., Revue in Miniature, Fri., NBC-Blue
 12:30 p.m., Three-Quarter Time, Sat., NBC-B
 1:00 p.m., Milton Charles and Edith Hendrick, M., T., Th., CBS
 1:15 p.m., Quilting Bee, Wed., NBC-Blue
 1:30 p.m., Favorite Waltzes, Wed., NBC-Blue
 1:30 p.m., Anson Weeks, Sun., CBS
 1:45 p.m., Enoch Light Orch., MWF., CBS
 1:45 p.m., Tune Time, Tues., CBS
 2:00 p.m., Not So Long Ago, Tues., CBS
 2:00 p.m., Sunday Afternoon, Sun., MBS
 2:30 p.m., Swing Serenade, Wed., CBS
 2:30 p.m., Tapestry Musicale, Sun., NBC-Blue
 3:00 p.m., Deep River Boys, Tues., CBS
 3:00 p.m., Manhattan Minuet, Fri., CBS
 3:15 p.m., Al Bernard, Tues., CBS
 3:15 p.m., Ray Bloch's Varieties, Thurs., CBS
 3:30 p.m., Syncronation Piece, Sun., CBS
 3:45 p.m., Big Streak Rhythm Fns., Tu., CBS
 4:00 p.m., Vagabonds, Sun., NBC-Blue
 4:00 p.m., Ruth Carhart Songs, Fri., CBS
 4:00 p.m., Summer Serenade, Sat., CBS
 4:15 p.m., Patterns in Swing, Thurs., CBS
 5:00 p.m., Luther-Layman Singers, W., NBC-R
 5:00 p.m., El Chico, Mon., NBC-Red
 5:05 p.m., The Troubadors, Mon., Tues., CBS
 5:05 p.m., Ballads by Brooks, Wed., CBS
 5:15 p.m., Harold Stokes, Wed., MBS
 5:15 p.m., Deep River Boys, Mon., CBS
 5:15 p.m., Eton Boys, Tues., Wed., Fri., CBS
 5:45 p.m., Salon Silhouettes, Tu., Th., NBC-R
 5:45 p.m., Judith Arlen, * CBS
 6:00 p.m., Fred Waring, * NBC-Red
 6:00 p.m., Rhythm Rascals, Wed., CBS
 6:15 p.m., Michael Loring, Songs, Th., CBS
 6:30 p.m., Fitch Bandwagon, Sun., NBC-Red
 7:00 p.m., Johnny Presents, Tues., NBC-Red
 7:00 a.m., Earbenders, Mon. thru Fri., NBC-B
 7:30 p.m., Carson Robison, Fri., NBC-Blue
 7:30 p.m., Glenn Miller, Wed., CBS
 7:30 a.m., Vocal Vagues, M., W., F., NBC-B
 7:30 p.m., Orrin Tucker, Sat., CBS
 7:30 p.m., Wayne King Orch., Sat., CBS
 7:30 p.m., Horace Heidt, Tues., NBC-Red
 8:00 p.m., Cloutier Calling, Mon., NBC-Blue
 8:00 p.m., Your Hit Parade, Sat., CBS
 8:00 p.m., Your Sunday Date, Sun., MBS
 8:00 p.m., Marh. Merry Go R., Sun., NBC-R
 8:00 p.m., Waltz Time, Fri., NBC-Red
 8:30 p.m., Camel Prog., B. Crosby, T., CBS
 8:45 p.m., Saturday Night Serenade, Sat., CBS
 9:00 p.m., Guv Lombardo's Orch., Mon., CBS
 9:00 p.m., Carnation Cont., Mon., NBC-Red
 9:00 p.m., Daniel Caravan, Sat., NBC-Red
 9:00 p.m., Lady Eather, Fri., NBC-Red
 9:00 p.m., Kay Kyser, Wed., NBC-Red
 9:00 p.m., Hour of Charm, Sun., NBC-Red
 9:00 p.m., Time to Shine, Tues., CBS
 9:30 p.m., Romance in Rhythm, Wed., MBS
 9:30 p.m., Doris Rhodes, Tues., CBS
 9:30 p.m., Young Man With a Band, F., CBS
 10:00 p.m., Jack Benny Orchestra, Sun., CBS
 10:00 p.m., Fred Waring, * NBC-Red
 10:15 p.m., Shep Fields Orch., TFriSat., CBS
 10:15 p.m., Count Basie Orchestra, WTh., CBS
 10:30 p.m., Lou Breeze's Orch., NBC
 10:30 p.m., Ben Bernie Orchestra, Wed., CBS
 10:30 p.m., Paul Whiteman's Orch., Wed., CBS
 10:30 p.m., Frankie Masters Or., Sun., Sat., CBS
 11:00 p.m., J. Dorsey's Orch., NBC
 11:00 p.m., Van Alexander Orch., Mon., CBS
 11:00 p.m., Wayne King Orchestra, Tues., CBS
 11:00 p.m., Harry James Orch., W., Fri., CBS
 11:00 p.m., Hal Kemp, Sat., CBS
 11:00 p.m., Art Kassel's Orch., NBC
 11:00 p.m., Your Hit Parade, Sat., CBS
 11:30 p.m., Little Jack Little's Orch., NBC
 11:30 p.m., Van Alexander Orch., Sun., CBS
 11:30 p.m., Ace Brigode's Orch., NBC
 11:30 p.m., Harry James Orchestra, Mon., CBS

POPULAR MUSIC

(Continued)

11:30 p.m., Count Basie Orchestra, Tues., CBS
 11:30 p.m., Glen Gray, Wed., CBS
 11:30 p.m., Teddy Powell, Thurs., CBS
 11:30 p.m., Jack Jenny Orchestra, Sat., CBS
 12:00 a.m., Bobby Peters Orch., Sun., CBS
 12:00 a.m., Louis Prima, MTHF., CBS
 12:00 a.m., Jerry Livingstone Orch., Wed., CBS
 12:00 a.m., Ben Bernie Orchestra, Sat., CBS
 12:30 a.m., Tommy Tucker Orch., Thurs., CBS
 12:30 a.m., Leighton Noble, Sat., CBS
 9:00 a.m., Bull Session, Sat., CBS
 12:00 p.m., What Price America, Sat., CBS
 12:15 p.m., Calling Stamp Collectors, Sat., NBC-Red
 12:30 p.m., On Your Job, Sun., NBC-Red
 1:00 p.m., Dr. Damosch, Fri., NBC-Blue
 1:00 p.m., Democracy in Action, Sun., CBS
 1:00 p.m., Adven. in Reading, Mon., NBC-B
 1:30 p.m., U. of Chi. Rd. Table, Sun., NBC-R
 1:30 p.m., So You Think You Know Music, Sun., CBS
 2:35 p.m., Am. Sch. of Air, * CBS
 2:45 p.m., Bet Bookends, * NBC-Blue
 3:15 p.m., Men Behind the Stars, Fri., CBS
 3:15 p.m., Adventures in Science, Thurs., CBS
 3:15 p.m., Of Men and Books, Tues., CBS
 3:30 p.m., Medicine in the News, Th., NBC-B
 3:30 p.m., Highways to Health, Wed., CBS
 3:30 p.m., World is Yours, Sun., NBC-Red
 3:30 p.m., Pursuit of Happiness, Sun., CBS
 4:15 p.m., Bob Becker, Sun., NBC-Red
 4:30 p.m., Am. Sch. of Air, * CBS
 5:00 p.m., Guest Book, Thurs., NBC-Red
 5:05 p.m., Kitchell's Brief Case, Fri., NBC-B
 5:30 p.m., What's Art to Me, Sat., CBS
 6:00 p.m., People's Platform, Sat., CBS
 6:15 p.m., Science on the March, Mon., NBC-Blue
 6:30 p.m., Art for Your Sake, Sat., NBC-Red
 7:30 p.m., Information Please, Tue., NBC-B
 8:30 p.m., Amer. Town Meeting, Th., NBC-B
 9:30 p.m., Americans at Work, Thurs., CBS
 9:45 p.m., Public Affairs, Tu. & Sat., CBS

AGRICULTURAL

11:30 a.m., Nat. Farm & Home Hr., ** NBC-B
 4:00 p.m., Columbia's Country J., Sun., CBS

CLASSICAL AND SEMI-CLASSICAL

7:30 a.m., Poetic Strings, Sun., CBS
 7:45 a.m., Maurice Brown, Cellist, Sun., CBS
 8:00 a.m., The Organ Loft, Sun., CBS
 9:30 a.m., Morning Musicale, Sun., NBC-B
 9:30 a.m., Aubade for Strings, Sun., CBS
 10:00 a.m., Console Contrasts, Sun., CBS
 10:05 a.m., Cincinnati Con. Music, Sat., CBS
 10:30 a.m., Major Bowes', Sun., CBS
 11:00 a.m., Maurice Brown, cellist, Wed., CBS
 11:00 a.m., Radio City Mu. Hall, Sun., NBC-B
 11:30 a.m., Salt Lake Tabernacle, Sun., CBS
 12:00 noon, Enoch Light Orchestra, Sat., CBS
 12:30 p.m., Walberg Brown Strings, Sun., CBS
 12:45 p.m., Words and Music, * NBC-Red
 1:30 p.m., U. S. Army Band, Tues., NBC-B
 1:30 p.m., Going South, Sun., CBS
 1:45 p.m., Hymns of All Churches, Mon., Tues., Thurs., NBC-Red
 2:00 p.m., Symphony, Sun., CBS
 2:00 p.m., U. S. Navy Band, Wed., CBS
 2:00 p.m., Music Hour, Fri., CBS
 2:30 p.m., Poetic Strings, Mon., CBS
 2:30 p.m., Story of the Song, Tues., CBS
 2:30 p.m., Clyde Barrie, Thurs., CBS
 3:00 p.m., Cleveland Institute of Music, Tues., CBS
 3:00 p.m., Leon Goldman, Wed., CBS
 3:00 p.m., LeBrum Sisters, Thurs., CBS
 3:15 p.m., Ruth Carhart, Mon., CBS
 4:00 p.m., Exploring Music, Tues., CBS
 4:00 p.m., Genevieve Rowe, Thurs., CBS
 4:30 p.m., Choral Program, Sun., CBS
 4:30 p.m., Metrop. Op. Audit., Sun., NBC-B
 5:05 p.m., Aeolian Ensemble, Fri., CBS
 5:15 p.m., Console Reveries, M., Th., CBS
 5:45 p.m., LeBrum Sister, Sat., CBS
 6:00 p.m., Aeolian Ensemble, Thurs., CBS
 6:30 p.m., Aeolian Ensemble, Mon., CBS
 6:45 p.m., Ross Jordan, Baritone, Mon., CBS
 7:00 p.m., Cities Serv. Conc., Fri., NBC-Red
 7:30 p.m., Voice of Firestone, Mon., NBC-R
 8:00 p.m., Ford Hour, Sun., CBS
 8:30 p.m., Alec Templeton, Mon., NBC-Red
 8:30 p.m., Amer. Al. Fam. Mu., Sun., NBC-R
 8:30 p.m., Vera Brodskv. Pianist, Tues., CBS
 9:00 p.m., Roy Shield Revue, Tues., NBC-Blue
 9:00 p.m., NBC Symphony Orch., Sa., NBC-B
 9:00 p.m., Columbia Concert Orch., W., CBS
 9:30 p.m., Columbia Concert, Mon., CBS

RADIO TIME TABLE

* Indicates Monday thru Friday
 ** Indicates Monday thru Saturday

CENTRAL STANDARD TIME

DRAMATIC SERIALS

8:45 am.—Life Can Be Beautiful*
 9:00 am.—The Career of Alice Blair*
 9:15 am.—Meet Miss Julia*
 9:45 am.—The Trouble with Marriage*
 10:00 am.—Mary Marlin*
 10:15 am.—Vic and Sade*
 10:30 am.—Pepper Young's Family*
 6:30 pm.—One of the Finest, Mon. and Thur.
 7:00 pm.—Adventures of Sher. Holmes, Mon.

COMEDY AND VARIETY

5:30 am.—Smile-A-While**
 8:00 am.—Everybody's Hour, Sun.
 12:00 noon.—Prairie Farmer Dinnerbell*
 12:30 pm.—Musical Variety, Sat.
 1:00 pm.—Home Talent Program, Sat.
 2:00 pm.—Merry-Go-Round, Sat.
 7:00 pm.—National Barn Dance, Sat.
 7:00 pm.—The Aldrich Family, Tues.
 7:00 pm.—Johnny Green, Wed.
 7:30 pm.—Information Please, Tues.
 7:30 pm.—True or False, Mon.
 7:30 pm.—Quicksilver, Wed.
 7:30 pm.—Joe Penner, Tues.

AGRICULTURAL

9:30 am.—Editor's Haymow, Sat.
 10:45 am.—Livestock Mkt., Jim Poole*
 10:45 am.—Wisconsin Ch. Mkt., B & E Mkt., Sat.
 10:50 am.—Pltry, B & Egg Mkt., News*
 11:30 am.—Poultry Service Time, Sat.
 11:45 am.—Fruit and Veg. Mkt., Wea., News**
 11:55 am.—Wea., Livest. Est., Bkgs., Sun.
 12:00 noon.—Man on the Farm, Chuck Acreo, Sat.
 12:30 pm.—Checkerboard, MWF
 12:45 pm.—Livestock Mkt., Jim Poole*
 12:45 pm.—Grain Mkt. Sum., Livest. Rev., Sat.
 12:55 pm.—The Arcady Editor, MWF
 1:15 pm.—Grain Market Sum., F. C. Bisson*
 7:00 pm.—The Farmers' Forum, Thur.
 7:00 pm.—Prairie Farmer Dis. Club, Fri.

RELIGIOUS

6:45 am.—Morn. Dev., Dr. J. Holland**
 9:00 am.—Little Brown Church, Dr. J. Holland, S.
 10:30 am.—The Southernaires, Sun.
 2:15 pm.—Getting the Most Out of Life*
 7:00 pm.—Old Fashioned Revival Hour, Sun.

POPULAR MUSIC

7:15 am.—Blue Ribbon Melodies, Rangers*
 7:15 am.—Rangers and Evelyn, Sat.
 7:30 am.—Mac and Bob**
 8:00 am.—Singing Milkman, Hal Culver, MWF
 8:30 am.—The Westerners**
 8:45 am.—The Prairie Singer, Sat.
 10:45 am.—The Rangers, MWF
 11:00 am.—Musical Varieties, Sun.
 12:30 pm.—Maple City Four and J. Brown, Tue.
 1:30 pm.—Prairie Ramblers and Patsy**
 1:45 pm.—The Hoosier Sodbusters*
 6:45 pm.—Grace Wilson, Contralto, Wed.-Fri.
 7:15 pm.—High School Choruses, Fri.
 7:30 pm.—Carson Robinson and Buck., Fri.

EDUCATIONAL PROGRAMS

10:00 am.—Spelling Bee, Frank Baker, Sat.
 12:30 pm.—The Adams Family, Tues.
 1:00 pm.—WLS School Time*
 7:00 pm.—WLS—High School on Parade, Wed.

CHILDREN'S PROGRAMS

7:45 am.—Jolly Joe and His Pet Pals**
 9:00 am.—Uncle Jack and Junior Stars, Sat.
 11:30 am.—Reading the Funnies, Sun.

HOMEMAKER'S PROGRAMS

11:00 am.—Feature Foods with Joyce-Crane**
 1:45 pm.—Henry's Exchange, MWF
 2:30 pm.—Homemakers' Program*

RADIO TIME TABLE

* Indicates Monday thru Friday
 ** Indicates Monday thru Saturday

CENTRAL STANDARD TIME

DRAMATIC SERIALS

8:30 am.—Sunbeam, MWF
 8:45 am.—Life Can Be Beautiful*
 11:00 am.—Judy and Jane*
 11:30 am.—Adopted Daughter*
 5:00 pm.—Ellen Randolph*
 5:15 pm.—Meet Miss Julia*

COMEDY AND VARIETY

8:00 am.—Coffee Pot Inn*
 12:45 pm.—Lem and Martha**
 6:00 pm.—Saturday Night Party, Sat.
 6:45 pm.—Sunset Corners Roundup, TTh
 8:00 pm.—Iowa Barn Dance Frolic, Sat.

DRAMATIC PLAYS

9:30 pm.—Death Valley Days, Sun.
 9:30 pm.—Big Town, Fri.

AGRICULTURAL

6:30 am.—Farm News, Opening Mkts.**
 12:00 noon.—Mkts. and Weather Rep.*
 12:00 noon.—Corn Belt Farm Hour, Sat.
 1:00 pm.—Checkerboard Time, Sat.
 1:15 pm.—Agricultural Conservation, Sat.

RELIGIOUS

6:15 am.—The Boone Family**
 8:00 am.—Bible Broadcaster, Sun.
 9:00 am.—Christian Science, Sun.
 9:15 am.—Seventh Day Adventists, Sun.
 10:30 am.—Rev. John Zoller, Sun.
 11:00 am.—Church Service, Sun.
 11:30 am.—News and Views About Rel., Sat.

AMERICAN FOLK MUSIC

8:30 am.—Pinex Merrymakers, TThSat.
 12:45 pm.—Lem and Martha**
 1:30 pm.—Dr. Pepper Playhouse, Sat.
 6:00 pm.—Saturday Night Party, Sat.
 6:45 pm.—Twilight Trails, Sat.
 6:45 pm.—Sunset Roundup, TTh.
 6:45 pm.—Jerry and Zelda**
 6:45 pm.—McConnon Callers, Wed. & Fri.
 8:00 pm.—Iowa Barn Dance Frolic, Sat.
 10:00 pm.—Twilight Trails, Wed.

POPULAR MUSIC

7:30 am.—Rainbow Rhythm, TTh.
 8:00 am.—Butternut Program, Sat.
 8:15 am.—Blue Ribbon Melodies**
 10:00 pm.—Austin and Scott, Sun.

EDUCATIONAL PROGRAMS

7:00 am.—Hoxie Fruit Reporter**
 7:45 am.—Happy Hank**
 10:00 am.—American Legion Program, Sun.
 9:30 pm.—Original Good Will Hour, Mon.

NEWS (CURRENT EVENTS)

6:30 am.—Farm News**
 7:15 am.—News by Hardw. Reporter**
 12:00 noon.—Mkt. and Weath. Rep.*
 12:30 pm.—News by Jack Spratt Rep.**
 1:30 pm.—News by Sargent, Sun.
 4:45 pm.—News by WHO and Manhattan**
 5:15 pm.—News of the Week, Sun.
 6:30 pm.—News by Luden and Pioneer**
 10:15 pm.—News by Diamond D-X Rep., daily
 11:30 pm.—News by WHO Rep.**
 12:00 midnight.—WHO Radio-Photo News, MWF

CHILDREN'S PROGRAMS

7:45 am.—Happy Hank**
 5:30 pm.—Jack Armstrong*
 5:45 pm.—Little Orphan Annie*
 5:45 pm.—Captain Midnight, Sat.
 6:00 pm.—Captain Midnight, MTF

RADIO TIME TABLE

* Indicates Monday thru Friday
 ** Indicates Monday thru Saturday

CENTRAL STANDARD TIME

MARKET REPORTS

Cotton Quotations 9:15*, 9:45*, 11:am., 12:00*
 noon 12:30*, 1:00*, 3:00 pm*,
 Sat. 12:30 pm.

FARM NEWS

11:15 am.G. St. Bu. Mkts.—Conducted by
 Mrs. Robin Wood, Thursday.
 12:45 pm.—Agriculture Program, Thursday

REPORTS

11:15 am.—For Your Health Sake, Tues.
 5:15 pm.—Gov. Reports, Tues.

WEATHER FORECASTS

Charlie Smithgall's "Morning Merry-Go-
 Round, 5:45**, 7:15**, 8:35**, 10:00 am**,
 12:00 noon**, 3:00**, 6:00** pm.

NEWS (CURRENT EVENTS)

7:15 am.—Ernest Rogers, daily.
 8:00 am.—Press Radio News, daily.
 8:20 am.—Ernest Rogers, daily.
 9:45 am.—Edwin Camp, daily.
 12:30 pm.—Ernest Rogers, daily.
 3:00 pm.—Walter Paschall, daily.
 4:00 pm.—Walter Paschall, daily.
 5:25 pm.—Press Radio News, daily.
 6:00 pm.—Press Radio News, daily.
 10:15 pm.—Herbert Harris, daily.

DRAMATIC SERIALS

9:00 am.—Man I Married*
 9:15 am.—John's Other Wife*
 9:30 am.—Just Plain Bill*
 10:15 am.—Right to Happiness*
 10:30 am.—Heart of Julia Blake*
 10:45 am.—Road of Life*
 11:00 am.—Life Can Be Beautiful*
 12:15 pm.—Ellen Randolph*
 2:00 pm.—Mary Marlin*
 2:15 pm.—Ma Perkins*
 2:30 pm.—Pepper Young's Family*
 2:45 pm.—Guiding Light*
 3:15 pm.—Stella Dallas*
 4:15 pm.—Against the Storm*

COMEDY AND VARIETY

10:30 am.—Crossroads Follies, Fri.
 1:00 pm.—Crossroads Follies, Mon thru Thurs.
 3:00 pm.—Hall of Fun, Sun.
 4:30 pm.—Kimo Kalohi, Wed.
 4:45 pm.—Mildred Jones, Fri.
 6:00 pm.—Jack Benny, Sun.
 6:30 pm.—Goodwill Hour, Tues.
 6:30 pm.—Cecil White, Fri.
 7:00 pm.—Hollywood Playhouse, Wed.
 7:00 pm.—Lucille Manners, Fri.
 7:00 pm.—Johnny Presents, Tues.
 7:00 pm.—Chase & Sanborn, Sun.
 7:00 pm.—Tommy Riggs, Mon.
 7:00 pm.—One Man's Family, Thur.
 7:30 pm.—Those We Love, Thur.
 7:30 pm.—Horace Heidt, Tues.
 7:30 pm.—Margaret Speaks, Mon.
 8:00 pm.—Good News, Thurs.
 8:00 pm.—National Barn Dance, Sat.
 8:00 pm.—Fred Allen, Wed.
 8:30 pm.—American Album, Sun.
 8:30 pm.—George Jessel, Fri.
 8:30 pm.—Fibber McGee, Tues.
 9:00 pm.—Kay Kyser, Wed.
 9:00 pm.—Bob Hope, Tues.
 9:00 pm.—Hour of Charm, Sun.
 9:00 pm.—Music Hall, Thurs.
 9:00 pm.—Editorial Hour, Fri.
 9:30 pm.—Uncle Walter's Dog House, Tues.
 9:30 pm.—Grand Old Opry, Sat.
 10:30 pm.—Welcome South Brother*
 10:30 pm.—Kimo Kalohi, Fri.

WOAI—SAN ANTONIO, TEX.

RADIO TIME TABLE

* indicates Monday thru Friday.
 ** indicates Monday thru Saturday.
 CENTRAL STANDARD TIME

COMEDY AND VARIETY

6:00 pm.—Saturday Night House Party, Sat.
 6:30 pm.—Dr. Pepper House Party, Sat.
 7:00 pm.—Johnny Presents, Tue.
 7:30 pm.—Stop Me If You've Heard This One, S.
 8:00 pm.—Good News of 1940, Thur.
 8:00 pm.—National Barn Dance, Sat.
 8:30 pm.—Fibber McGee and Molly, Tue.
 9:00 pm.—Bob Hope, Tue.
 9:30 pm.—Uncle Walter's Dog House

AGRICULTURAL

11:30 am.—Texas Farm and Home Program**
 12:00 noon.—Markets**
 12:30 pm.—Goodyear Country Neighbors of the Air, Tue.
 5:45 pm.—Markets**
 10:00 pm.—Markets**

AUDIENCE PARTICIPATION

8:00 pm.—Doctor I. Q., Mon.
 8:00 pm.—Battle of the Sexes, Tue.

RELIGIOUS

8:00 am.—Bright and Early Choir, Sun.
 8:45 am.—Denver Hts. Church of Christ, Sun.
 11:00 am.—First Presbyterian Church, Sun.
 3:00 pm.—Old Fashioned Revival Hour, Sun.
 5:00 pm.—Catholic Hour
 5:25 pm.—Call to Worship, Sat.
 5:30 pm.—Religion in the News, Sat.

POPULAR MUSIC

12:30 pm.—The Red Hawks, Sat.
 12:30 pm.—Light Crust Doughboys*
 6:00 pm.—Fred Waring*
 6:30 pm.—Emilio Caceres Orchestra, Wed.
 6:30 pm.—Emilio Caceres Orchestra, Fri.
 7:30 pm.—Horace Heidt, Tue.
 9:00 pm.—Camel Caravan, Sat.
 9:00 pm.—Hour of Charm, Sun.
 9:30 pm.—Grand Old Opey, Sat.

EDUCATIONAL PROGRAMS

10:45 am.—State Health Talk, Mon.
 5:00 pm.—Cur Book (PTA), Tue.
 9:30 pm.—That Year, Mon.
 10:15 pm.—FBI Interview, Sun.

SEMI-CLASSICAL

7:00 pm.—Cities Service Concert
 7:30 pm.—Voice of Firestone, Mon.
 8:30 pm.—American Album of Familiar Music, S.
 9:00 pm.—Contented Hour, Mon.
 9:45 pm.—Tapestry of Songs

SPORTS

6:30 pm.—Pat Flaherty, Mon., Wed.
 6:45 pm.—Bruce Layer

WOMEN'S PROGRAMS

10:00 am.—Leona Bender's Woman's Page of the Air, MWF

WFAA, DALLAS, TEX.

RADIO TIME TABLE

* indicates Monday thru Friday.
 ** indicates Monday thru Saturday.
 CENTRAL STANDARD TIME

COMEDY AND VARIETY

6:00 pm.—Jack Benny, Sun.
 7:00 am.—Early Birds Review**
 7:00 pm.—Tommy Riggs and Betty Lou, Mon.
 7:00 pm.—Chase & Sanborn Hour, Sun.
 7:30 pm.—Avalon Time, Wed.
 8:00 pm.—New Fred Allen Show, Wed.
 8:00 pm.—Plantation Party, Fri.
 8:30 pm.—Georgie Jessel's Celebrities, Fri.
 8:30 pm.—Alec Templeton, Mon.
 9:00 pm.—Kay Kyser's Musical Kollege, Wed.

DRAMATIC SERIALS

10:00 am.—Grandma Travels*
 10:45 am.—Guiding Light*
 11:15 am.—Betty and Bob*
 3:00 pm.—Meet Miss Julia*
 3:15 pm.—Stella Dallas*
 4:00 pm.—Girl Alone*
 4:15 pm.—Midstream*
 4:30 pm.—Kitty Keene*
 8:15 pm.—The Parker Family, Sun.

DRAMATIC PLAYS

7:00 pm.—Hollywood Play House, Wed.
 9:30 pm.—Big Town, Fri.

AGRICULTURAL

7:42 am.—Markets**
 11:30 am.—Texas Farm and Home Program**
 11:45 am.—Markets**

AUDIENCE PARTICIPATION

8:00 pm.—Dr. I. Q., Mon.

RELIGIOUS

8:00 am.—Morning Meditations**
 9:30 am.—Dr. David Lefkowitz, Sun.
 10:45 am.—Sunday School Lesson, Sat.
 11:00 am.—Hymns of All Churches, Mon.,Thurs.

POPULAR MUSIC

8:45 am.—Rhythm Rally, Mon.
 8:45 am.—Melody Souvenirs, Wed.
 8:45 am.—Songs to Remember, Fri.
 12:00 noon.—Singin' Sam*
 12:15 pm.—Mrs. Tucker's Smile Program, MWF
 12:15 pm.—Checkerboard Time, Tue.-Thu.-Sat.
 1:00 pm.—Kidoodlers, Sun.
 2:00 pm.—Music Parade, Sun.
 6:30 pm.—Dr Pepper House Party, Sat.
 6:30 pm.—The Band Wagon, Sun.
 8:30 pm.—American Album of Familiar Music, Su.
 9:00 pm.—Lady Esther Serenade, Fri.
 10:15 pm.—Cass County Kids, Tue.-Thu.-Sat.
 11:00 pm.—The Sun Dodgers, Tue.-Thu.-Sat.

EDUCATIONAL PROGRAMS

7:45 am.—News**
 11:00 am.—North Texas State Teachers College Program, Sat.
 11:55 am.—News**
 12:30 pm.—Texas State College for Women Program, Sun.
 1:30 pm.—You Might Be Right, Sun.
 4:45 pm.—News**
 6:30 pm.—News**
 10:00 pm.—News**

WOMEN'S PROGRAMS

8:15 am.—Barbara Brent**
 8:45 am.—Modern Homemakers, Tues.

CHILDREN'S PROGRAMS

5:00 pm.—David Adams*
 5:15 pm.—Pepper Cadets*

CLASSICAL AND SEMI-CLASSICAL

3:30 pm.—Treasure Gold, Mon. & Thurs.
 7:00 pm.—Lucille Manners and Orchestra, Fri.
 7:30 pm.—Voice of Firestone, Mon.
 9:00 pm.—Contented Hour, Mon.

WCKY, CINCINNATI, OHIO

RADIO TIME TABLE

* Mon. thru Fri. ** Mon. thru Sat.

DRAMATIC SERIALS

9:45 am.—Bachelor's Children*
 10:00 am.—Pretty Kitty Kelly*
 10:15 am.—Myrt & Marge*
 10:30 am.—Hilltop House*
 10:45 am.—Stepmother*
 11:15 am.—Brenda Curtis*
 11:30 am.—Big Sister*
 11:45 am.—Aunt Jenny's Stories*
 12:15 pm.—When a Girl Marries*
 12:30 pm.—Romance of Helen Trent*
 12:45 pm.—Our Gal Sunday*
 1:00 pm.—The Goldbergs*
 1:45 pm.—Road of Life*
 2:00 pm.—Doc Barclay's Daughters*
 2:15 pm.—Life and Love of Dr. Susan*
 2:30 pm.—Your Family and Mine*
 2:45 pm.—My Son and I*
 3:00 pm.—Joyce Jordan*
 3:15 pm.—Society Girl*
 4:15 pm.—Buck Rogers, MWF
 5:00 pm.—By Kathleen Norris*
 5:15 pm.—Caroline's Golden Store*
 5:30 pm.—It Happened in Hollywood*
 5:45 pm.—Scattergood Baines*
 6:00 pm.—Billy & Betty*
 7:00 pm.—Amos & Andy*
 7:15 pm.—Lum & Abner, MWF
 7:30 pm.—Blondie, Mon.
 7:30 pm.—Second Husband, Tues.
 10:00 pm.—Dr. Christian, Wed.

DRAMATIC PLAYS

6:00 pm.—Silver Theater, Sun.
 6:30 pm.—Gateway to Hollywood, Sun.
 7:30 pm.—Screen Guild Theater, Sun.
 8:00 pm.—Orson Welles, Sun.
 8:00 pm.—Gang Busters, Sat.
 8:00 pm.—Big Town, Tues.
 9:00 pm.—Lux Radio Theater, Mon.
 9:00 pm.—Texaco Star Theater, Wed.
 9:30 pm.—First Nighter, Fri.
 10:00 pm.—Grand Central Station, Fri.

AGRICULTURAL

1:15 pm.—Weather Bureau*
 1:20 pm.—Livestock Quotations**

COMEDY AND VARIETY

7:30 am.—Morn Patrol
 11:00 am.—News and Rhythm, Sun.
 4:45 pm.—Ed McConnell*
 5:00 pm.—Hobby Lobby, Sun.
 7:30 pm.—Burns & Allen, Wed.
 8:00 pm.—Al Pearce and His Gang, Wed.
 8:00 pm.—Kate Smith Hour, Fri.
 8:30 pm.—Model Minstrels, Mon.
 8:30 pm.—Walter O'Keefe, Tues.
 9:00 pm.—Major Bowes Amateur Hour, Thur.
 9:00 pm.—Johnny Presents, Fri.

POPULAR MUSIC

5:45 am.—Hot Coffee**
 7:15 am.—Bluegrass Boys**
 11:00 am.—Lanny Ross, MWF
 5:30 pm.—Ben Bernie, Sun.
 8:00 pm.—Tune Up Time, Mon.
 8:30 pm.—Paul Whiteman, Wed.
 8:30 pm.—Wayne King, Sat.
 9:00 pm.—Your Hit Parade, Sat.
 10:00 pm.—Guy Lombardo, Mon.
 10:30 pm.—Man with a Band, Fri.

RELIGIOUS

6:45 am.—God's Bible School*
 9:15 am.—God's Bible School, Sat., Sun.
 9:30 am.—Wings over Jordan, Sun.
 10:00 am.—Church of the Air, Sun.
 12:30 pm.—Tabernacle Choir, Sun.
 1:00 pm.—Church of the Air, Sun.
 3:45 pm.—Richard Maxwell*

AUDIENCE PARTICIPATION

4:30 pm.—Meet the People*
 7:30 pm.—Vox Pop, Th
 7:30 pm.—Professor Quiz., Fri.
 8:00 pm.—Ask-it-Basket, Th
 9:00 pm.—We the People, Tues.

CLASSICAL MUSIC

3:00 pm.—Philharmonic Symphony, Sun.
 4:00 pm.—Cinti. Conservatory of Music, MW
 4:00 pm.—Cleveland Institute of Music, Tues.
 9:00 pm.—Sunday Evening Hour, Sun.
 10:30 pm.—Cinti. Conservatory of Music, Mon.



**MEET SOME MEMBERS
OF THE WCKY STAFF**

Above is a typical "Community Opportunity Show" conducted in rural communities with home talent directed by Miss Olive Kackley (inset). (Center left) "Sus Home-maker" (Miss Verona Hughes) conducts the daily WCKY Homemakers program. (Center right) Rex Davis, WCKY chief announcer, is widely-known as a sports commentator. Below are WCKY's "Blue Blades of the Blue Grass" directed by Jimmy Van Osdell who heads the parade of "horseback" riders.





For Women

"Feature Foods"

11 to 11:45 A.M., *Daily except Sunday*

Each day on "Feature Foods," Martha Crane and Helen Joyce bring you dozens of really practical suggestions on foods, food planning, marketing, and other things to make your work around the home easier and more pleasant. There are interesting interviews, too, with noted people who have a story to tell. And for your further enjoyment of the "Feature Foods" program, there's musical entertainment by such WLS stars as the Chore Boys, Patsy Montana, the Rangers, Maple City Four, Mac & Bob, Christine, Augie Klein, Howard Peterson, John Brown and Grace Wilson.



"Homemakers' Hour"

2:30 to 3 P.M., *Monday through Friday*

Mrs. Harriet Hester conducts "Homemakers' Hour" on WLS. As a domestic science teacher she became familiar with theories of household management, family problems and other items of interest to housewives. And as a housewife herself for the past 13 years, Mrs. Hester has had opportunity to test these theories. Entertainment is provided on "Homemakers' Hour" by the WLS Concert Orchestra and stars of the WLS National Barn Dance, including Rusty Gill, the Hoosier Sodbusters, Patsy Montana, Hal Culver, the Rangers and Christine.



Two Great Shows - - Listen - - You'll Like Them!



TOP: MARTHA CRANE

CENTER: HELEN JOYCE

BOTTOM: HARRIET HESTER

870 Kilocycles

50,000 Watts

The Prairie Farmer Station

Burridge D. Butler, President

Chicago

Glenn Snyder, Manager

Number 2 in a series of
monthly "news-letters" to
you, the listener.

WCKY

FIFTY THOUSAND WATTS

ASSOCIATE C. B. S.

L. B. Wilson
INCORPORATED

CINCINNATI, OHIO

TO THE LISTENER:

Public service, the yard-stick of a station's value to the community and the nation, not only means broadcasting the finest entertainment available with the best signal possible, but giving something above and beyond mere entertainment.

Keenly aware of WCKY's obligation to each individual listener, this station has inaugurated several special public service departments.

One of these is the WCKY Opportunity for the Community Service capably directed by Miss Olive Kackley, the nation's most noted director of home-talent shows.

This service offers the community an opportunity to develop latent musical and acting talent of ambitious persons - to bring about neighborliness and friendliness - a community spirit - and to help a worthy organization raise money for a good cause. WCKY has no desire to profit through the work of the Service, except in terms of good-will.

This is what is meant by "Public Service". This is only one of many of WCKY's public service features.

L. B. Wilson

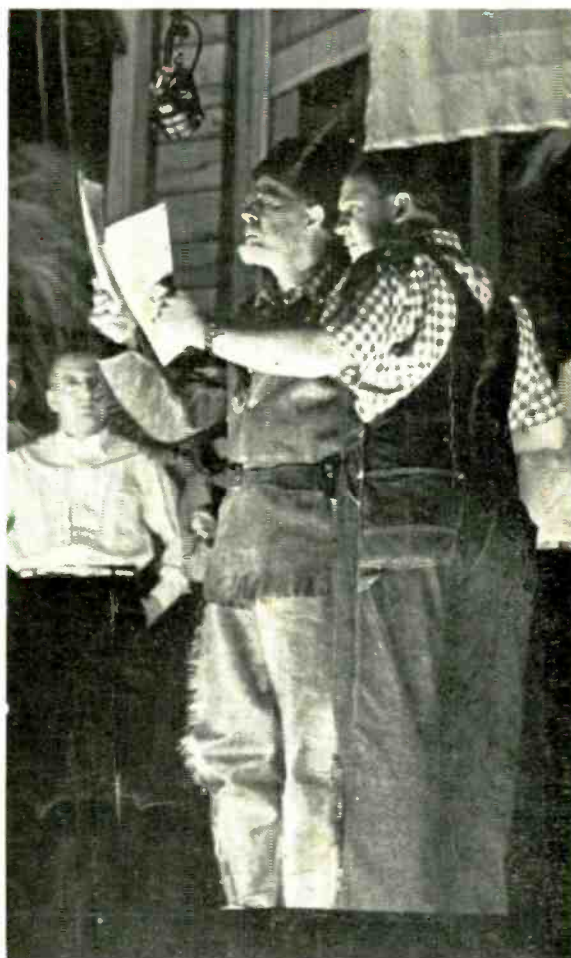
POWERFUL AS ANY RADIO STATION IN THE ENTIRE UNITED STATES

Hear
All Five
Hours



**THE
WLS
NATIONAL
BARN
DANCE**

From 7 p. m. to midnight every Saturday night, WLS broadcasts the "WLS National Barn Dance" from the Old Hayloft in the Eighth Street Theater—five hours of Barn Dance entertainment, including one hour on a coast-to-coast NBC network. Tune to WLS *direct*—just set your dial at 870—and enjoy *five hours* of continuous Barn Dance music, hilarity and informal fun.



Hayloft Dancers (top) swing out to Arkie's Barn Dance calls every Saturday night. Uncle Ezra (below) engages M. C. Joe Kelly in good natured banter.

WLS

- 7:00 P.M.—Barn Dance Time
- 7:30 P.M.—Barn Dance Party
- 8:00 P.M.—WLS National Barn Dance
- 9:30 P.M.—Barn Dance Frolic
- 9:00 P.M.—Barnyard Jambooree
- 10:00 P.M.—Barn Dance Varieties
- 10:30 P.M.—Front Porch Party
- 11:00 P.M.—The Last Hour

The Prairie Farmer Station, Chicago — 870 Kilocycles, 50,000 Watts

Number 3 in a series of
monthly "news-letters" to
you, the listener

WCKY

FIFTY THOUSAND WATTS
ASSOCIATE C. B. S.

L. B. Wilson
INCORPORATED

CINCINNATI, OHIO

TO THE LISTENER:

"Public service" is a phrase embracing such a wide field of endeavor on the part of broadcasters that it is difficult for one to define the term in a few simple, well-chosen words.

It must suffice, then, to point to definite examples of operation in the public interest.

Among the outstanding public service features of WCKY are the three daily broadcasts direct from the United States Weather Bureau and the United States Department of Agriculture broadcasts direct from Cincinnati Union Stock-yards.

Another WCKY public service feature is WCKY's Good Will Ambassador who carries a message of inspiration to rural communities and to metropolitan centers during his speaking engagements before luncheon clubs and civic organizations.

These, then, are concrete examples of true "Public service". They are only a few of WCKY's public service features.

L. B. Wilson

POWERFUL AS ANY RADIO STATION IN THE ENTIRE UNITED STATES