

RADIO VARIETIES

APRIL - 1940

10 CENTS

Joan Winters heard as "Alice Ames Warner" in NBC's Girl Alone and as "Sylvia Bertram" in Road of Life heard over CBS and NBC.





Janet Blair — Bandstand Beauty

She has black hair, bright eyes, shining teeth, and a voice that people remember: Janet Blair is the name, and she is the featured vocalist with Hal Kemp and his orchestra. Kemp, Miss Blair and company recently opened an engagement at the Empire Room of Chicago's Palmer House, from which spot they are heard nightly over W-G-N and the Mutual Broadcasting System.

VOLUME 3 No. 4

RADIO VARIETIES

April 1940

F. L. ROSENTHAL, Publisher

WILTON ROSENTHAL, Editor

J. E. WEST, Advertising Mgr.

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Published at 1056 Van Buren Street, Chicago, Illinois. Single copies ten cents. Subscription rate \$1.00 per year in United States and Possessions, \$1.50 in Canada. Published monthly. Entered as second class matter January 10, 1940 at the post office at Chicago, Illinois, under the act of March 3, 1879. National advertising representative, J. E. West and Sons, 360 North Michigan Avenue, Chicago, Illinois; 95 Madison Avenue, New York City. Every effort will be made to return unused manuscripts, photographs, and drawings (if accompanied by sufficient first-class postage and name and address), but we will not be responsible for any losses for such matter contributed. The publishers assume no responsibility for statements made herein by contributors and correspondents, nor does publication indicate approval thereof.

THE ALDRICH FAMILY

THE FAVORITE SHOW OF COUNTLESS RADIO FANS
STARS YOUTHFUL EZRA STONE AS "HENRY ALDRICH"

Heard each Tuesday at 7 P.M. over NBC

Like the proverbial Topsy, "The Aldrich Family" just grew. From a three-minute comedy spot on the Kate Smith Hour a year ago, this neat little serial piece by Clifford Goldsmith already is close on the heels of the long-established big shot shows, and like Henry, its teenage hero, is far from having its growth.

When Goldsmith wrote the comedy "What A Life" and sold it to producer George Abbott they figured that with a fair amount of luck it was good for a year on Broadway. A nice little show about high school life as it can be found in most any old town if one digs around, it had Ezra Stone as its hero, "Henry

after "What A Life" was gathering dust on the shelves, young Henry Aldrich would be marching on to new triumphs in radio.

agents that he was to make a radio serial character out of Henry Aldrich, he was scared stiff. The idea of plotting a set of new comedy lines each week was appalling to this quiet-spoken lecturer and ex-school teacher. But just as he did with his Vallee assignment, Cliff came across.

Loud speaker addicts had their first taste of the Aldriches in the summer of 1938 when Rudy Vallee fired them into a guest spot on his then thriving Thursday variety hour. Author Goldsmith was hauled out of bed with instructions to confect a three minute skit about Henry and his folks on just eight hours' notice. Perhaps because he was nearest that room at the moment, Cliff's setting for the sketch — you may remember it — was the bathroom. Henry ensconced therein refused to be budged through the required three minutes of comedy. When the Aldriches went on tour last month, the skit was dusted off and found good for the same hearty laughs it drew on the Vallee show. However, despite the evident appetite of the public for more Henry Aldrich, "What A Life" continued brightly along on Broadway, with no more nibbles from radio for another five months.

When Ted Collins, the Kate Smith Hour producer, was looking around for a mild hypo for his show last February, he happened onto "What A Life." Clifford Goldsmith, learning through his

His own youngsters, a better than average memory of his own adolescence and a vivid imagination turned the trick then, and has been turning it since. His flair for dialogue makes for good reading even from script which is a feather in the bonnet of any radio writer. However, without Ezra Stone to put the lines across, it is doubtful if Henry Aldrich would hold the place that he does today in the hearts of his millions of listeners.

Ezra Stone is Henry Aldrich — or vice versa. Hardly out of the age group that would rather sip sodas with its best girl at the corner drug store than sup with kings, Ezra, just 21, is, in a sense, living in radio an adolescence he never had time to enjoy in actual life.

Currently conceded to be Broadway's busiest young man, what with his work in "See My Lawyer," his production ac-

tivities in "Reunion In New York," his teaching at the American Academy of Dramatic Art and his radio chores, it was much like this with Ezra as far back as he can remember.

Born in New Bedford, he would have no part of the fishing industry that had long been his family's business interest. He was transplanted at an early age to Philadelphia for his schooling which he picked up in a sort of catch-as-catch-can fashion when not busy at something else. When most youngsters were thinking in terms of how best to spend their next vacations, Ezra already had turned to the stage.

He didn't even wait to be graduated from the American Academy of Arts in New York. He'd more than matriculated before one of its teachers pushed him into a bit part in the Theater Guild's production "Parade." It lasted only seven weeks but that was enough of a start for Ezra Stone.

That plays he managed subsequently to be cast for had a way of folding before they'd much more than started was part of the fun. He'd become so accustomed to flops that he was a little surprised when "Three Men On A Horse"



Ezra Stone who plays the leading role of the mischievous Henry Aldrich.

Aldrich." When it was being cast, Ezra dropped over to the Abbott office for a reading. A line in the play called for his unruly red hair to be parted just so. No matter how hard it was brushed, it dropped unoblingly back where it was to begin with. The upshot was that the lines pertaining to hair were written out but Ezra wouldn't have cared much one way or the other.

He'd just concluded a highly successful run of a year and a half as the recalcitrant frosh in "Brother Rat." Spanked through four hilarious acts every night with matinees Wednesday and Saturday, the young actor probably felt he had a rest coming.

However, it's safe to assume that Ezra wouldn't have missed that role for love nor money if he'd suspected that long



The Aldrich Family (left to right) Mr. Aldrich played by House Jameson, Mrs. Aldrich by Katherine Racht, Henry's sister by Anne Lincoln and Ezra Stone as Henry.

showed signs of lasting a while. Before it had run its long and hilarious course, Ezra had advanced from understudy to the regular cast.

As if this wasn't enough, he was making it his business meanwhile to learn the angles of the producer's office routine. This involved reading scripts, suggesting actors whenever a play was ready to be cast and such little items as taking up slack in office expenses. Ezra's convinced that saving he made for Mr. Abbott in the cost of printing handbills led to his being made casting director.



RUDY VALLEE

One of the first stars to arrive for rehearsal of the Rudy Vallee alumni broadcast in Studio A of NBC's Hollywood Radio City was Eddie Cantor.

Vallee stopped the orchestra and stepped down briskly from the podium to pump Cantor's hand in a hearty welcome.

"Hello, Eddie," said Rudy, "how's my class of '31?"

"Hello yourself, Methusaleh," laughed Cantor. "Or do you feel more like Father Time?"

That was the time it first occurred to some of us that Rudy Vallee, by all rights should be wearing a long white beard and grey hair dropping down to the shoulders. You'd think so too if you were there.

There was Eddie Cantor, a grey-haired grandfather, a grizzled veteran of the kilocycles if there ever was one, coming to the NBC studios to pay public tribute to Vallee as the man who first introduced him to the air back in 1931. And there was Rudy, looking like a Yale senior about to reach for his college diploma, with the same curly locks the girls loved to pick during his New Haven days.

If you were there, you'd have pinched yourself too. It looked too much like Daddy coming back home to thank Junior for rocking Daddy to sleep in the cradle ever so many years ago.

A few hours before the rehearsal, a few of us were out to Rudy's house for a noon-day breakfast and then ran out with him to the tennis courts on the former Pauline Frederick's estate in Beverly Hills. Mercedes Marlowe of the famous Marlowe tennis family met him there. The two of them went through a couple of sets vigorous enough to make a Bill Tilden hot under the visor. Rudy, slender and boyish in his white flannels and blue sweater, finished fresh enough to go for a walk with his dogs.

Yet, here we were at the Vallee alumni rehearsal, with Eddie calling Rudy Father Time and all the other alumni filing in to pay their respects to the man who gave them first lesson in how to perform before a mike. There was Bob Burns with his bazooka, class of '35, and Burns and Allen with Gracie's presidential aspirations, class of '31, and Frances Langford, class of '31. Joe Penner, '36, would have been there if he hadn't been out of town on a personal appearance tour, and so would Alice Faye, '33 if she hadn't been working on the set of "Lillian Russell." Edgar Bergen and Charlie McCarthy, '37, couldn't make the broadcast but they sent Rudy a long wire. So did Tommy Riggs and Betty Lou.



Rudy Vallee, discoverer of stars, is heard on his NBC Sealtest program at 8:30 P.M. Thursday nights.

There was no denying the testimony of the picture. Vallee, carrying his 38 years as if they were 21, unquestionably was the radio Daddy of them all, and of many more besides. A star-maker nonpareil who has done for radio in the 1930's what Barnum and Ziegfield did for the show world in another era. And above it all, a brilliant star in his own right, a discoverer of one song hit after another and one of the nation's most popular orchestra leaders.

What is the secret of Rudy's remarkable success in finding the gold of talent in others. Let's go back to a luncheon table on the movie lot where Rudy is studying production methods with the hope of finding himself in still another field. Rudy is giving his slant on himself as the Barnum of Radio. "It would be flattering if I felt I could take all the credit I have been given as a 'discoverer' of talent," says Rudy. "I feel, however, that I have been overrated. I really wish I could take the credit for being

the first to see the possibilities in all those artists. But it isn't true.

"Few people know, for example, that I saw Edgar Bergen and Charlie McCarthy perform at the Chez Paree in Chicago months before they made their debut on my Variety Hour in December, 1936. I went to the Chez Paree to be entertained, and Edgar and Charlie filled that bill completely till my sides ached. I must confess, however, it never occurred to me that Charlie was a radio find until Elsa Maxwell called it to my attention at a party for Noel Coward in New York."

"You're being very modest, Rudy," we observed, "but what about Bob Burns?"

"Well, I can't exactly say that I overlooked Bob's talents," laughed Vallee.

"And what about Frances Langford, Alice Faye, Joe Penner, Tommy Riggs and Betty Lou . . . ?"

"Well, yes, I happened to hear them first."

STAR MAKER



Top Left, Bob Burns, Top Center, Frances Langford, Top Right, Tommy Riggs, Lower Left, Edgar Bergen and Charlie McCarthy, Lower Center, Gracie Allen and George Burns, and Lower Right, Joe Penner.

"And what about people you first introduced to the microphone, people from other fields of entertainment?"

"There were quite a few of those, I'm afraid," said Rudy. "Let's see, there was Grace Moore, Katherine Hepburn, Helen Hayes, Fanny Brice, Lou Holtz, Robert Montgomery, Frank Fay, Joe Cook, Victor Moore, Walter O'Keefe . . . I can't remember the others off-hand."

"That's enough — and didn't you have something to do with Dorothy Lamour's start in radio?"

"I thought Dottie had something, but I was very busy in New York at the time so I just recommended her to the right people," Rudy replied.

"Which is quite a bit if they're the right people, isn't it Rudy?"

"Quite often."

"And didn't you have to talk and talk to convince an agency executive that Alice Faye had something on the ball?"

"Who told you that?"

"Oh, a little bird, but isn't it true?"

"Yes, I did have to do a bit of talking for Alice."

"And what about the songs you've made popular — let's see there was the 'Maine Stein Song,' 'Let's Turn Out the Lights and Go To Sleep,' 'Goodnight Sweetheart,' 'Vagabond Lover,' 'Betty Co-ed,' and 'Harbor Lights,' right?"

"Right," said Rudy. And if you want to add another, you might add 'Vieni, Vieni.' That was my toughest job. It took me eighteen months to get the public to accept that one after John Royal (NBC's vice president in charge of programs) brought it back with him from England."

"Tell me Rudy," we said, "how do you know a number will take hold?"

"I really don't know, except that I feel I'm a showman, which is saying nothing more than that I'm a good human guinea pig, a common denominator, when it comes to music. I expose myself to a song like others expose themselves to food and clothing. What enthuses me, I feel, should also enthuse others, and quite often I'm right."

In his new role of producer at the Republic Studios, and on his new NBC program for Sealtest, Vallee plans to go right ahead with his search for new star talent.

"I'm going to go easy in my movie production activities," said Rudy. "I don't know yet whether I have the qualifications for a producer. The day, however, when I've identified myself with the motion picture industry in any actual working capacity, however, will be one of the happiest in my life. Just so I won't make too many big mistakes, I believe I'll start slowly, making a two reeler perhaps."

"And what about radio, Rudy?" we asked. "You're not planning to turn your back on your first love?"

"Not a chance," laughed Vallee, "or I wouldn't be back on now for Sealtest. I owe a lot to radio, even if I was almost licked in it before I started."

"How's that?"

"I had a drummer in my orchestra who was never sold on my style of music even when we were making money hand over fist. The night we were going to a New York radio station for our first broadcast, he predicted with a long face that we wouldn't last through the first broadcast. 'They have a way of taking you off the air with a fake S.O.S.', he told me. And believe it or not, right in the middle of the broadcast, there came an S.O.S. 'Here it comes, I said to myself, the drummer was right. Most of the band scrambled home, thinking we were through, but it occurred to me that maybe it was a REAL S.O.S. I figured that if the program following ours went on the air, we were given the bum's rush. If it didn't go on, maybe the S.O.S. was real."

"And was it real?"

"Rudy Vallee is still on the air, isn't he?"

"Then it was real, right Rudy?"

"Right, and I hate to think of where I'd be today if I hadn't waited at that New York radio station."

RADIO VARIETIES GOLD CUP AWARD

For the Month of March

Presented to

PROFESSOR QUIZ

★ Professor Quiz, as the original radio quiz broadcast, has contributed more than any one factor to the mental diversion and general knowledge of listeners to sponsored programs.

★ Professor Quiz is the trail-blazer who started the trend to a brand new technique in radio entertainment. Combining an inimitable spirit of humor and friendliness with his "Battle of Wits" the Professor has, through the years, gathered one of the largest and most faithful audiences in radio.

★ Professor Quiz has consistently kept each broadcast full of excitement and surprises for his listeners and his contestants. Even more important, his show has been eminently successful in creating and keeping an atmosphere of fun in matching the wits of the question-writing radio audience against the answer-seeking radio contestants.

★ The Professor Quiz program was started with the intention of keeping the program as completely as possible in the hands of the radio audience by following their wishes and their questions. In more than three and a half years of continuous broadcasting, the program has faithfully maintained this ideal. It has never forgotten the audience to which its success is due. In return, the audience has never forgotten the program and is now larger than ever before.



The ONE, the ONLY, the ORIGINAL Professor Quiz.

RADIO VARIETIES herewith presents PROFESSOR QUIZ with the Radio Varieties Gold Cup Award for the month of MARCH.

Quiz shows are no longer a novelty, as they were when this original quiz program was first broadcast, but among the great number which have followed, Professor Quiz has always been distinguished from any others by individuality of its production and the geniality of its atmosphere.

Week after week, and year after year, it has been outstandingly successful in maintaining the widest listener appeal.

This year Professor Quiz has more than ever justified the eminent place it holds in radio. It has brought more sparkle to its productions and even more entertainment for the unseen audience in its "Battle of Wits."

Hearty commendation must be extended to Professor Quiz himself for the deft way in which he keeps this program running smoothly along and for the considerate and wise manner in which he maintains himself as the referee between the listeners and the contestants.

The fact that Dr. Craig Earl is universally known not by his real name but by the name of Professor Quiz is the most

eloquent testimony of the unique prominence he has attained in the fields of entertainment.

Professor Quiz, whose real name is Dr. Craig Earl, is one of the most colorful characters in radio. A former acrobat, dancer, physician and lecturer, the Professor has packed into his crowded life a fund of diversified information which is unique.

Broadcasting his program (over CBS at 7:30 p. m. EST Friday nights with a rebroadcast for the West at 9:00 p. m.) the Professor finds it not work at all but real fun. In almost 170 programs, there has been no diminution of real interest for him in the questions the audience sends in and the contestants who answer.

Since the Program is completely unrehearsed, the Professor never sees any of the contenders until he meets them at the microphone, and has found that each contender requires use of the psychology he once studied.

Well equipped for his job, the Professor speaks many languages, reads avidly and widely and has travelled to almost every section of the globe.

He feels that it is only fitting to ensure the contenders on his program as good a time as the listening audience. No unfair advantage of them is ever taken and

there has never been a contender on the program who did not want to come again.

When the show goes traveling, as it often does, it has a large entourage that goes along. Mrs. Quiz accompanies him, and very often their son joins them, too. Then there is Bob Trout, the announcer, and very often Mrs. Trout. Lee Little, director of the program, is always on hand, with Mrs. Little usually accompanying. William Gernannt, manager of the show, always flies or trains out to the scene of the broadcast from New York City to be on hand for the program.

Mr. Gernannt and Mrs. Quiz form the jury which tabulates the contenders' answers to determine the winner. Lee Little takes care of the problem of obtaining the silver dollars, or cartwheels, awarded to the winner, as these are very rare. He has solved the problem by making reservations for the weekly amount needed with banks on their itinerary.

Among the attainments of the Professor is his aptitude for sleight-of-hand magic. Usually, while on the road, the Professor makes a practice, between broadcasts, of giving magician performances for children in hospitals and schools.

The Professor has only one slogan for his program.

It is: "More fun for everyone."

JIMMIE FIDLER

RADIO'S FOREMOST FILM COMMENTATOR WHOSE AIR COLUMN INCLUDES HUMAN INTEREST STORIES ABOUT HOLLYWOOD STARS AND ANALYTICAL CRITICISM OF MOTION PICTURES HE HAS PREVIEWED.

The dauntless Jimmie Fidler, who skyrocketed from a film extra to the position of one of foremost reporters on players and pictures in Hollywood, is a notable example of versatility and persistence. He delivers his "Hollywood Gossip" program to millions of listeners from the cinema citadel over the CBS network on Tuesdays at 10:15 P.M. CST. His daily syndicated articles on motion pictures and performers appear in more than 100 newspapers. With all the demands of his radio work, and writing, Jimmie still finds time to appear in featured roles on the screen.

Fidler was born in 1900 in St. Louis, Mo., and educated in Brookhaven, Miss., and Memphis, Tenn. He was eager to get into the United States Marines — so eager that he said he was 19, when he was hardly 17. Once out of uniform Jimmie thought he saw an opportunity to go west — to Hollywood — when a screen magazine held a contest among its readers. He submitted his photograph, waited, but no reply came. Therefore he decided to lay siege to the screen capital on his own. He had an uncle — Henry Dougherty — who was drama critic of the old Los Angeles Express.

Soon after his arrival on the coast, Fidler invested in some new photographs of himself and he again entered the same film magazine's contest, this time under the name of James Marion. How it happened, only the judges of the contest can say, but Jimmie won. This resulted in his being engaged for a few minor film roles. But this work did not last long, for soon the major studios closed down for three months.

Although this was a bad blow, Jimmie finally tried his persistence out on Sid Grauman of the famous Chinese Theatre, who employed Jimmie as his publicity agent. Fidler, however, was one of those rolling stones that gather a good coating of moss. After severing his connection with Grauman, Jimmie filled the post of city editor of the old Hollywood News, the community's first daily. This gave him a chance to reveal the enterprising side of his nature. He started a daily drama and screen page. His movie column was one of the first successfully syndicated ventures of its kind. Nevertheless, differences between his employers caused him to abandon the newspaper field.

In 1922, when he had acquired a good knowledge of film press agent work, he opened his own bureau for the purpose of doing publicity for stars. In course of time he had a successful business. Among those for whom he did publicity, were, the late Rudolph Valentino, Janet

Gaynor, Clara Bow, Wallace Reid, Gloria Swanson, Constance Bennett and many others. Between the stock market crash and a nervous breakdown, Jimmie's business disappeared. When he had recovered his health, he started again on work's warpath, this time as a writer on motion pictures and as representative in the West for a fan magazine.



Jimmie Fidler, the air reporter with the famous catch phrase, "And I DO mean YOU," is heard on the "Hollywood Gossip" programs over the Columbia network on Tuesdays, at 10:15 P. M.—CST.

Jimmie was not discouraged by misfortunes, and he had lost none of his alertness. He was ready for what might come when RKO studios decided to put on its "Hollywood on the Air," a program composed of interviews with moving picture celebrities. Among RKO's stars was Dorothy Jordan, wife of Meriam C. Cooper, one of the concern's top-flight producers. Just before the first radio interview, Miss Jordan sought the advice of her friend, Jimmie Fidler. Together they wrote the radio talk and Fidler gave her pointers in broadcasting. She was amazed after the radio ordeal to receive 400 fan letters.

This was in the fall of 1932, when Fidler began planning his radio career. He devoted time and money to encouraging "Jimmie Fidler Fan Clubs." He in-

terviewed stars without compensation over the air and soon became aware that he had a vast audience. Two years later Jimmie signed a contract with a national advertising agency to broadcast film news and gossip and reviews of screen offerings over a network. He was extraordinarily successful, scolding stars who were too temperamental, and praising others for their good work. A contest in which he invited the radio world to choose the most popular film stars brought in 120,000 fan letters. That was in 1934. Nowadays, there's no telling how many more thousands of letters he would receive on such a contest.

Fidler's daily syndicated column is immensely popular owing in a large measure to the impetus it receives from his broadcasting over CBS. Jimmie has won his tremendous air audience and newspaper readers by speaking and writing without fear or favor. He fights for the underdog just as quickly as he criticizes a producer, director or star when he feels criticism is needed.

He has built up a remarkable news-gathering organization in Hollywood. Just as he has called attention to the diminishing popularity of Marlene Dietrich, so only the other day he wrote about the success of her picture, "Destry Rides Again." Anent this vehicle, he wrote:

"It is folly to blame players for flops in which they are forced to appear. Marlene was a spectacular hit as long as she got good pictures; she was a dud when cast in a long series of poor vehicles; and a hit again when given a right role."

The question Fidler is asked most frequently, is, "How can I get in the movies?"

His usual reply is, "Don't come to Hollywood unless you have a job, or enough money to live on until you get one — which may be years."

"There may be an occasional screen discovery," says Fidler, "but the great majority of players come to the screen from the stage or radio, or are found by talent scouts who are constantly combing the country. The old days when almost anyone could get employment in the movies are no more. Every day a director is offered more talent than he could possibly use. Hollywood is filled with attractive waitresses and typists, handsome garage mechanics and salesmen, who came to the Coast with the idea of getting into the films and a pot of gold. Those who have been able to find any kind of jobs are fortunate. Charity organizations are besieged by thousands from all parts of the country, who are stranded.

MEET BARBARA BRENT

Director of Women's
Activities at WFAA

Nobody at WFAA is surprised when Barbara Brent, director of women's activities at the station, walks in wearing a large Ubangi or two small monkeys on the lapel of her coat.

Furthermore, they are not astonished when she explains that the two monkeys, one of which is white and the other red, represent pure and evil thoughts, respectively. She has never told what the Ubangi means, but it probably represents something, because, you see, everything in the way of conversational jewelry that Barbara wears has some philosophical meaning.

As a matter of fact, everything Barbara does, or has done, should represent something to young women who would enter radio, and especially to those who would conduct programs designed especially for women listeners. You see, a little more than a year ago, Barbara Brent had never seen a microphone, except in pictures.

One day in the summer of 1938, as Barbara sat at home studying a book on advertising, a Dallas advertising agency called and asked her if she'd care to do a minute and a half program three mornings a week on WFAA for a client. Without ever having been in a radio studio before, she said yes.

For six months she made her way to town and back to perform her part — which amounted to ninety seconds — of a five-minute program which, through transcription, she shared with Xavier Cugat. On Dec. 20, 1938, WFAA called and asked if she'd be interested in writing and doing three fifteen-minute programs a week as a member of the station staff. Without giving it a second thought, she said yes.

Since then, she has been made director of women's activities at WFAA, and her time on the air has increased to six quarter-hour programs weekly, at 8:15 a.m. daily, Monday through Friday.

Miss Brent, whose programs are concerned with interior decoration, gardening, fashions and handicrafts, clacks out her scripts at home on a typewriter at all hours, mostly late at night, so she can read aloud each line as she types it. She operates on the theory that, if she doesn't wait until the last minute to do a script, she won't get it done at all. So far, the theory has worked, and there's no reason to think things will be different.

Listeners sometimes write Barbara and her sponsors as many as four hundred letters a day, and she tries to read all of them.



BARBARA BRENT

Miss Brent, the daughter of a physician, was born at Dalhart, in the Texas Panhandle, and it was impressed upon her from an early age that she was to be a musician. And you can't say she didn't try, what with studying both violin and piano for ten years while in grade and high schools. The zenith of her musical career, you might say, was the time when she was allowed to play in the high school orchestra — at second fiddle. This indignity was a little too much for her to swallow, so she steered her course in the general direction of art.

Through four years at the University of Texas and Southern Methodist University, where she majored in art and minored in education, she drank deeply from the aesthetic cup, to the detriment of what some are wont to call more fundamental subjects. To this day, a mathematical equation evokes no reaction whatsoever in her.

This period of instruction met with considerable more success than her study of music, because, from 1929 to 1932, she taught art in a Dallas public school, instituted a lot of reforms and introducing advanced teaching methods, and earned

her class the distinction of maintaining the highest average grades among all city schools in those years. Afterward, she worked in a florist's shop and, at different times, moved about from California to New York, Canada, Kansas City, Chicago, Florida, the Texas Gulf Coast and just north of the border, down Mexico way.

As for hobbies, Barbara likes to paint in oils, and especially likes to paint still life. Several of her paintings have been on exhibition in Dallas galleries, the most recent being one titled "Black Cat at Night." She also collects records and articles and trinkets made of coral and jade, and, as we mentioned, costume and conversational jewelry.

She has studied the blending of perfumes, and owns quite a collection of scents, sometimes mixes her own. She designs and prints her own greeting cards for different holiday seasons in the year, and designs many of her own clothes, using gray as the basic color. This is because, when she was fifteen years old, her hair turned that color as the result of a tropical fever she had. Her favorite recreation is dancing—the ball room variety.



DURELLE ALEXANDER

Broadway's toast is now WBAP's boast. She was a favorite in New York and from coast to coast and she liked to sing, but when she got tired she retired. She even refused an offer to star in a hit musical because she wanted to get married. The lady with the purpose is Durelle Alexander, young singer who emerges from her self-imposed retirement only once a week to star on a program over WBAP on Sunday afternoons.

It used to be the rule that only those who had worn out their welcome and their voices retired. With Durelle it was just the opposite. She was at the height of her career, and New York's cafe society was soaringly impressed. But she knew what she wanted. Here is a romantic story, and she isn't the least bit ashamed of her weakness for lavender and old lace.

Miss Alexander was born in Greenville, Texas, but moved to California soon after. There she grew up as any other normal child, even though she lived within the shadows of Hollywood's bright lights. School days and amateur theatricals followed, and eventually those shadows became luminous. Then one day Durelle was offered a small part in a Western movie. She and Anne Shirley were to be sisters, and all seemed ready for the Alexander star to ascend. But the part didn't happen to call for freckles: if it had, Durelle could have supplied them, for overnight she had broken out with measles.

Her theatrical career wasn't over by any means. At 8 she made her debut on the stage as a singer and dancer and was featured in the Hollywood Junior Follies. Then Gus Edwards saw her and signed her for a series of movie shorts.

When Durelle reached her teens, she left California and in Dallas she finished high school and growing up. Her next stop on this transcontinental tour to fame was in New York where she got a job singing at the Park Central Hotel with Archie Bleyer's band. Then while doing her nightly floor chore, Paul Whiteman heard her. Not only did he

hear her but he signed her to a contract. The day she was 17 Durelle Alexander became Paul Whiteman's prima donna.

At that time Whiteman was maestro in the Kraft Music Hall, and NBC listeners from Portland to Portland remember those Thursday night broadcasts by Ramona, Helen Jepson, the King's Men, Lou Holtz and the Whiteman orchestra. They remember Durelle, too, for she was an important part of each program. That was in 1935.

In a way Miss Alexander owes a song of gratitude to Stephen F. Austin, Sam Houston and the other founding fathers of Texas. In 1836 they proclaimed the independence of the Republic, and then exactly one hundred years later the State decided to celebrate its Centennial. Fort Worth called its part of the birthday party the Frontier Fiesta, and Paul Whiteman was engaged to provide the entertainment at the Casa Manana Revue. By 1936 Durelle was in her second year with Mr. P. W., back home in Texas, almost back home to stay. For during the festive summer she met Edmund Van Zandt, Jr. and in 1939 they were married.

Just as the huge stage at Casa Manana did each night, so revolved Durelle's wheel of fortune. Another spin, and she was atop Rockefeller Center singing in the Rainbow Room with Al Donahue's orchestra. After wowing New Yorkers for months with her scintillant personality and lightsome lyrics, she turned south to Palm Beach and then again west to Beverly Hills. By this time she had joined up with Eddy Duchin as his featured soloist during his personal appearances and nation-wide broadcasts, and everytime the name Duchin appeared on the billboard, the name Durelle wasn't far below.

During the last year of her active professional career, she appeared again in New York at the Plaza and Waldorf-Astoria and finished up with a ten-week tour with Duchin in the East. It was during this tour that Variety wrote: "For specialties Duchin has Durelle Alexander, who is both swing and sweet. Miss Alexander is the tee-off clicko."

Then what some would call opportunity knocked loudly on her dressing room door. Mary Martin, also a Texas girl, offered Durelle the part she was leaving in "Leave It to Me," the Broadway musical hit. Mary was going to Hollywood and wanted someone to fill her part, which meant mainly someone who could put over the song, "My heart Belongs to Daddy." With her usual circumspection and ease Durelle turned it down. Mary may have been shocked but Durelle knew what she wanted, and he wasn't in New York. So she married the man last September and settled down on a ranch near Fort Worth. Whiteman billed Durelle Alexander as the princess of song. Then somebody said this of her, and it seems to describe her best: "She knows how to swing with placidity."



BOB CALEN AND ART ACERS CAUGHT IN AN OFF-MOMENT BEFORE THE WBAP MIKE

Two of the most picturesque figures in radio today are Bob Calen and Art Acers. They are known to many thousands of WBAP listeners, if their mail is any criterion, and they are always addressed as just Bob and Art. That is the way they want it. They are plain and wholesome and so are their programs. They play along on mandolin and guitar, presenting both popular and cowboy songs, and then Bob tells a tall tale or two and then there is more music and that's all. But it's the type program that gets into your blood and you can't do without it, any more than a cowboy can do without the West.

Bob's name is known wherever cattlemen gather. He is a familiar figure at the country's biggest rodeos where his long suit is fancy roping. For years he held the world's championship at it, and exhibitions took him all over the United States and even to London and Europe. Keeping up with all the stock shows in the country occupies much of his time, and often he is away from Fort Worth weeks at a time. But you can bet on one thing: he's back in Texas in time for the Southwestern Fat Stock Show and Rodeo each spring. He wouldn't miss it for all the steers in Cheyenne. And because he is so well known and symbolizes so much of the old West, he broadcasts from WBAP several months before the rodeo begins to give the people out yonder time to get to town for the show. This year he gave away windshield stickers to all who wrote in to suggest a name for the amusement center at the Southwestern Exposition. The results were gratifying. He averaged about 1,000 letters a week and sent stickers to listeners in every which have been out of the running before—Maine and Vermont.

During the rest of the year Bob and Art broadcast early in the morning, often before the sun is up. On these programs Bob draws out those tall tales for which he is famous. This feature is so novel that he gets stories by the barrel from all over. — And so they go, these two cowboys, Art, the commercial artist and expert instrumentalist, and Bob, the stockman and roper and tall talker. Their one requirement is the truth. "The truth, and nothing but the truth. So help me state in the Union with the exception of two. Which were they? The usual two . . . but you'd better make it good!"

THE STORY OF MARY MARLIN



JANE CRUSINBERRY
Author of Mary Marlin



Robert Griffin and Anne Seymour as Joe and Mary Marlin in the NBC Serial "Mary Marlin" heard Monday thru Friday at 2 p.m., CST.

If the demand for concert singers hadn't hit a new low in 1934, the Story of Mary Marlin might never have come into being. In the fall of that year a gloomy young woman was bus riding along Chicago's lake front. She was facing the world alone, with a daughter to support, and had no idea about how she was going to earn a living.

Jane Crusinberry had returned to America the year before after two successful years as an opera singer in France and Italy. She found that her friends were scattered, that the depression was in full swing and singers were turning to other fields in order to eat. And so she spent rather a desperate year trying to adjust herself. Miss Crusinberry took the bus ride one morning to ponder ways to bring in a regular pay check.

"I'll write!" said Jane Crusinberry suddenly aloud, to the mild surprise of nearby passengers, and she hopped off the bus to catch the next one back home. On the way, she sketched out a synopsis of the post-marital adventures of two typical American people. She rented a typewriter and set to work as soon as she reached her apartment; The story of Mary Marlin is the result.

Born Harriet Jane McConnell in Grand Rapids, Michigan, Miss Crusinberry was a talented child who turned her hand to several different arts. She was soloist with the Episcopal Cathedral Boys' Choir when she was 12. Between solos and school work the youngster found time to write a play that stretched somewhere in the neighborhood of 30 acts and heaven only knows how many scenes. The drama was called "The Gatherers of Flame" and came to a grand climax when her hero suddenly ended it all by walking into the Ganges. When she was 15, Jane came to Chicago to audition for William Beard at the Chicago Conservatory of Music. He accepted her immediately as a pupil and in six months the youngster was singing professionally.

In the years that followed her life was highlighted by marriage, the birth of a daughter, six years of study in Europe and the final return to this country.

Miss Crusinberry sold her radio script almost as soon as it was out of the typewriter and the Story of Mary Marlin had an auspicious premiere by making its debut on the author's birthday, October 3, 1934. During its five years on the air the program has consistently maintained its rating as one of the mostly popular dramatic serials, as well as one of the best known.

Working on the theory that a story about the married life of two ordinary people would please listeners who didn't care for too much melodrama and radio fan who liked romance but not "mush" Miss Crusinberry built her story around the life of 35-year-old Mary Marlin.

Mary was born and brought up in Cedar Springs, Iowa, where she married her childhood sweetheart. The story began after Mary and her Joe Marlin had been married for 14 years; when Mary had begun to show her 35 years and Joe had found his law office partnership with David Post all-absorbing. Then Joe fell in love with his secretary and asked for a divorce. Alone, unloved, Mary fled to New York rather than face the gossip of Cedar Springs and the pity of her friends.

There she met Mme. Henriette, a childhood friend who had become the foremost beauty specialist in the country.

Through Henriette's influence and efforts, Mary set about recapturing her youth and beauty. One day, glowing, alive and charming, looking ten years younger, Mary was dining in a New York restaurant when her ex-husband met her for the first time since their divorce. After long months they were reconciled and became the parents of a son, David, who is now four years old.

Joe was elected senator from Iowa and was sent to Russia on a secret mission.

His plane crashed in the wilderness and since then no word has been heard either from or of him, although influential friends have detectives tracing the course of a mysterious white man into the interior of China. Present episodes are concerned with the search for Joe, who has lost his memory, and Mary's adventures.

Mary herself has been appointed to her husband's place in the Senate, where she is carrying on Joe's ideal of "the great American dream." She is ardently supported by Joe's partner, David Post, who has fallen in love with Mary. Rufus Kane, labor leader, has also fallen in love with Mary and he and his mother are convinced that she will marry him if he defeats Mary's friend, Frazer Mitchell, for the presidency of the United States.

Frazer's wife, Bunny, is one of Mary's arch-enemies, although she consistently manages to blind Frazer to her pretty meannesses and her love for money and power. Bunny's present campaign to keep her husband's faith involves a scheme to adopt a child of the slums, one "Tootie."

Two other children are prominent figures in the current adventures of Mary Marlin, Timothy, a little blind boy who was adopted by Henriette, and young Bill Adams, son of life-long friends of the Marlins. Timothy, at present, is living in the Marlin home.

The title role in the Story of Mary Marlin is played by Anne Seymour, one of radio's leading actresses. A descendant of the Davenports, dramatic "royal family" whose theatrical history stretches back to 1740, Miss Seymour made her debut when she was 12 years old, taking part in a banquet scene in Helen Hays' "To the Ladies." Her grandparents were both in the cast. Her first appearance, which brought her public attention, was in 1928 when she played in Channing Pollick's "Mr. Moneybags." Before the

(Continued on Page 22)

THEIR INFORMATION PLEASES

WLS in Chicago has its own board of experts for market broadcasts. One of them, Jim Poole, dean of market reporters, tells his story in the stock yards' own language.

The board of experts on Canada Dry's radio program presents information on almost any subject under the sun each week, but radio listeners in the Midwest, especially among farmers, look forward even more to the daily broadcasts of a board of experts on WLS, Chicago.

For the information these three experts broadcast has an actual cash value. With no contests, no quizzes and no prizes, these broadcasts still mean real dollars and cents to listeners. Who are these experts? They are F. C. Bisson, Dave Swanson and Jim Poole, experts of the grain and livestock markets.

Bisson is the grain market expert for the Chicago office of the U. S. Department of Agriculture. His broadcasts come direct from that office in the Board of Trade and are heard at 1:22 p.m. Mondays through Fridays, with the

ness, after a varied career as farmer, cowboy, reporter and editor.

Jim grew tired of milking cows on his home farm up in Michigan, and decided that if he had to have anything to do with cattle, he would ride them. So he went West and rode the range. After

do these animals have to do with the stock yards? These are the pet names that Jim Poole and the stock yards gang call steers and hogs.

For instance, crows are lambs that do not respond to feed; dogs, snakes or bow-wows are inferior cattle and sheep. Collies are western lambs fed in Colorado. Elephants and hippos are overweight steers. Horses are long-legged common cattle and sheep.

Mice are undersized lambs, not necessarily thin. Sunfish are narrow, thin chested, common cattle, and gamblers are steers of uncertain quality or dressed yield, with a doubtful outcome of beef.

Some of the other terms in Jim Poole's glossary of stock yards argot follow: Bangers: cows failing to pass the Bangs disease test.

Bolognas: dairy type bulls used in sausage filling.



JIM POOLE
Jim Poole, dean of livestock market reporters, broadcasts over WLS daily from the Chicago Union Stockyards. He has a language all his own, chatting about mice, collies, dogs and hatracks when he really means lambs and steers.

two years, in 1887, he accompanied a carload of cattle to the Chicago market and decided that was the town for him. He got a job writing about cattle for the stock yards daily. Soon he became editor and later started a paper of his own.

When WLS was founded, he was invited to talk livestock news into the microphone and accepted in a moment. He has been doing it ever since and today is practically the voice of the Chicago Livestock Exchange. He adds zest to his market reports with humor and chit-chat, entertaining as he informs and thus has become one of the best known men in the Corn Belt.

One of the things Jim Poole is best known for is his vocabulary. To the uninitiated, it is a meaningless jargon, but every animal owner in the Middle-west knows what he is talking about.

Those who don't know, of course, expect Jim to talk about cattle, hogs and sheep — but these words seldom enter into his WLS broadcasts. He is more apt to talk about crows, dogs, collies, snakes, elephants, hippos, horses, mice sunfish and gamblers.

And what, the reader might well ask,



DAVE SWANSON
Dave Swanson, manager of the Chicago Producers Commission Association, reviews the livestock market activities for the week in his Saturday morning broadcasts over WLS.

- Booster: any salesman.
- Bums: light western lambs disowned by dams and forced to "bum" milk from other ewes.
- Cheaters: feeders with a reputation, who lose it by marketing less desirable cattle.
- Chicken eaters: thin sows, kept that way by activity in the barnyard.
- Educated livestock: animals consigned from agricultural colleges.
- Fat rascals: derisive term for thin dairy cows; also known as "hatracks."
- Feathers: thin, fluffy lambs.
- Grass widows: sows that have recently weaned litters.
- Grouch: a buyer.
- Snooper: a government man.



F. C. BISSON
F. C. Bisson, grain man with the U. S. Department of Agriculture, covers the grain market daily for WLS, broadcasting direct from the Chicago Board of Trade.

weekly summary scheduled on WLS at 12:45 p.m. on Saturdays.

Swanson is manager of the Chicago Producers Commission Association, one of the largest marketing groups at the Chicago Union Stock Yards. His broadcast, covering events from the producer angle, consists of a review of the week's activity in the livestock market and is heard at 12:52 p.m. Saturdays, immediately following Bisson.

Jim Poole's broadcasts come direct from the Union Stock Yards. Poole broadcasts twice daily, Monday through Friday, at 10:45 a.m. and at 12:45 p.m.

Jim has been broadcasting over WLS ever since the station has been on the air, and is truly the dean of livestock reporters. He was the first in the busi-

KALTENMEYER'S KINDERGARTEN JUST FOR FUN!

By JOHN KEYS

Every youngster — be he 10 or 110 — likes to go to school when it's "just for fun" and that in itself could be reason enough that Kaltenmeyer's Kindergarten undoubtedly has the biggest enrollment of any classroom in the country.

For this school, presided over by genial old Professor August Kaltenmeyer, is the kind of place everyone dreams about when a kid — where you get "A" grades for accuracy in shooting spitballs; where everybody, including teacher, agrees that teacher is a harmless old gaffer, where it is commonly acknowledged that the best kind of sense is nonsense.

When Kaltenmeyer's Kindergarten is called to disorder every Saturday at 5:00 p. m. CST over the NBC-Red network, "poopils" from the Atlantic to the Pacific settle back for a good old-fashioned schoolroom circus — and there's more circus to it than one might think because Herr Professor which is Bruce Kamman in real life, once was a cornet tooter atop a red and gold bandwagon in the Hagenbeck-Wallace circus parade.

And it's not so many years back to those days, either. Or to when Kamman was traveling the nation's nickelodeon circuit and later was a regular member of Roxy's Gang. Kamman is the personification of the youngster who ran away to play with the circus and then grew up to look like Santa Claus, all of which is a mighty good reason why discipline is unheard of in Kaltenmeyer's Kindergarten.

Kamman got the hunch for his Kindergarten while engaged as a director at NBC back in 1931. Getting the idea for the program was simple, says Bruce. Getting other people interested in a show based on the goings-on in a schoolroom was quite another matter but finally the Kamman personality triumphed.

It's difficult to keep on saying "no" to a fellow who has twinkling blue eyes and a good wholesome grin. Kamman had both and what's more he had a reputation for being a prank player and a fellow like that just couldn't be associated with something stodgy.

Actually, the inspiration for the Kaltenmeyer character dates back to post-war days when Kamman as a member of the American Army of Occupation in Alsace happened to bump into an old German professor who was the "livin' spit" of today's radio "professor."

Anyhow, Kamman finally got permission to try his program on the air and when the mailman backed his truck up to the NBC studios with letters for the Professor, there wasn't any doubt about the success of this Kindergarten.

At the start, Kamman wrote the scripts himself but later enlisted Harry Lawrence to write the continuity. Since that tieup, the firm of Kamman, Lawrence and Kaltenmeyer has become one of the better established fixtures around NBC.



KALTENMEYER'S KINDERGARTEN: Here is Professoor August Kaltenmeyer (Bruce Kamman) surrounded by all his "poopils." Left to right: Merrill Fugit as "Percy Van Schuyler," Ted Clare, Betty Olson and Cliff Peterson of "The Escorts"; Johnny Wolf as "Izzy Finkelstein," der "Professoor," Thor Ericson as "Yohnny Yohnson," Floyd Holm another of the Escorts and Cecilie Roy as "Daisy Dean."

On the air, the Professor is a combination of frantic English-German, beset by as hair-raising a class of "poopils" as ever enlived the nightmares of a serious pedagogue. Actually the professor's "poopils" are not kids — they're grown-ups, drawn from the ranks of some of the best NBC dramatic and vocal talent. Interestingly enough, the broadcast is a prime favorite with these people because of the opportunities it gives otherwise serious actors to cut up.

In his microphone role, Kamman hides behind a patch of false whiskers and wears his hair "long in der back." His trousers sag a bit at the knees and he tops this off with steel rim spectacles and a frock coat that drapes the portly Kamman form like a burlap sack full of apples.

Percy Van Schuyler appears to the audience in the guise of a well-scrubbed mama's boy, a lad who wears a pair of velvet pants and a Lord Fauntleroy collar. Off mike, he is Merrill Fugit who makes a beeline for the nearest dictionary when he is handed his script so he can digest those 75-cent words Percy is continually spouting.

The "charm piece" of the show is Cecilie Roy, a lass who giggles her effective way across the broadcast as Daisy Dean in a set of long curls. Izzy Finkelstein, the two pants specialist of the classroom turns into Johnnie Wolf, when he's away from the Kindergarten. Johnnie is another radio contrast. Most of the time the lad will be found tooting a hot trumpet in an NBC orchestra.

Yohnny Yohnson, the Swede lad on the show, is actually a Swede lad — his other name is Thor Ericson — and in spare time he's a linotype operator. Completing the cast are the Escorts and Betty, a prize NBC novelty song crew that includes Betty Olson, Cliff Petersen, Ted Clare and Floyd Holm. The gang doubles in brass on the script, usually under the names of

Betty Swason, Cliff Hill, Ted Shy and Floyd Jackson.

The daffines of the show is not due entirely to the script lines. The natures of the various persons involved are a help. At rehearsal, Kamman swivels about on a piano stool. "Yank that gag out of there and insert a better one!" he yells at Author Lawrence. Harry shouts back, "Yeah, I think it's a good one too!" (Harry, it should be explained here, is just a bit on the deaf side).

Kamman wrestles with his whiskers continually — they have a habit of coming unstuck. Ericson wears a celluloid collar that comes equipped with its own sound effect — a rasping noise that pops out every time he wiggles his head or utters a word. The Escorts line up on one side of the studio and turn Betty into a basketball — she's just under five feet tall and weighs around 90 pounds while the Escorts are all six footers. The angelic countenance of young Mr. Fugit masks one of the best practical jokers on the lot.

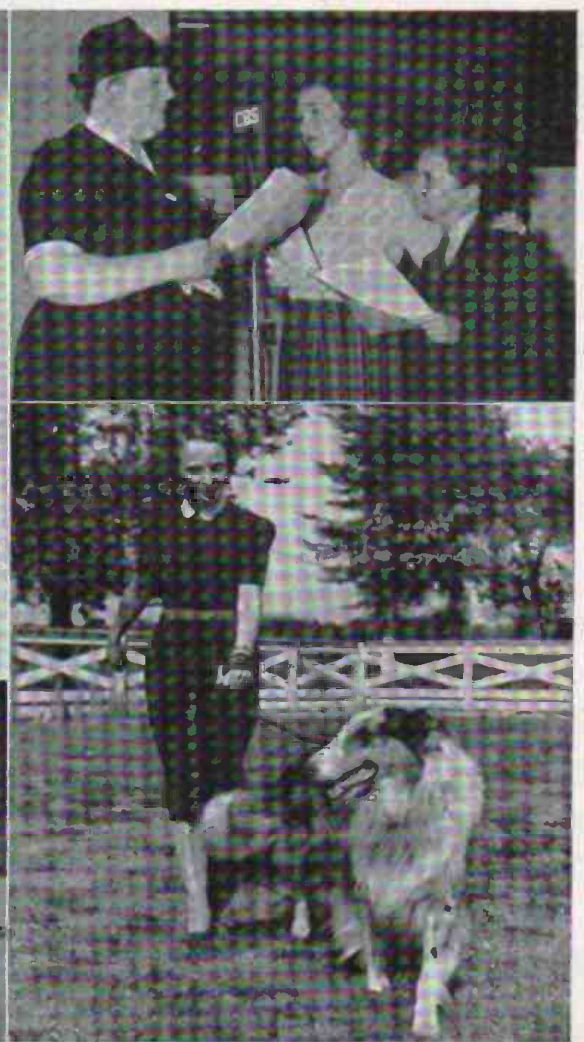
With a crew like that, a session of the Kindergarten can't be dull. Any person who has seen it from the vantage point of the studio itself will testify to that. All of the cast members have been working on the show so long that ad libbing has become a part of the opus and many is the time Director Bob White tears his hair while the "poopils" toss the script out the window and start improvising on something else.

However, despite all the fun, Kamman does get over some of his own private philosophy in these Kindergarten broadcasts. No one knows better than Bruce that schooling is a serious affair, but he also knows that education without the leavening influence of laughter is a one-sided picture of gloom. Life in general, Kamman believes, is a lot like school. It has to have a funny side to give it livableness and inspiration.

THE ROMANCE OF HELEN TRENT

Starring Virginia Clark as "Helen Trent" in Columbia's popular day-time serial heard Monday thru Friday at 11:30 A.M. Central Standard time.

Top left — Virginia Clark, one of the most successful and popular leading ladies in radio shows her winning smile. Top right — Marie Nelson who plays the part of "Aunt Agatha" (Blair Walliser in control room) Virginia Clark and Cleveland Towne as "Peter Sinclair". Lower left — Virginia and her leading man "Chris Wilson" played by Carlton KaDell. Lower right — Virginia with her Champion Blue Merle Collie at her country home.



Not many weeks from now, "The Romance of Helen Trent" will begin its 8th consecutive year on the air, over CBS, which definitely puts it in the record-breaking class among radio shows. Moreover, the same leading lady, Virginia Clark, has played the part of "Helen" for all of those years, and the same character woman, Marie Nelson, has played the part of "Aunt Agatha." The show has had but one director—Blair Walliser.

Virginia Clark is a young lady whose charm and beauty send interviewers scurrying to the dictionary in search of new words meaning "lovely." As much fun as it is to talk with Virginia, it's not without danger, for her melting glance may set a biographer to wallowing in trite phrases which would certainly ruin his reputation as a writer.

The fact that Virginia has been able to project this singular charm over the microphone, combined with her indisputable skill as a dramatic actress, has made her one of the most successful and popular leading ladies in radio today.

Everyone exclaims over the distinct honor Virginia enjoys as leading lady of a record-breaking air show, but Virginia. She is very modest about it and

just a little surprised. She always knew she could act and she has never stopped endeavoring to improve herself in her profession, and yet she has never lost the element of thrill and surprise which radio success has brought her.

Born in Peoria, Illinois, Virginia moved to Little Rock, Arkansas, when she was three. She grew up in the quiet little town, attending Rightsell Grammar School, Lockhart's Private School, and every Sunday, the First Methodist Church.

Virginia was known as the "prettiest girl in town." She was a talented pianist, a fine singer, and was always leading lady in her class plays. One of the favorite musical trio's of the town was composed of Virginia, and two of her classmates, Dick Powell and James Melton, all of them unknown at the time.

High school days came to an end and Virginia entered the University of Alabama. For some time, she had had one desire roosting in the back of her mind—and that was to become a famous radio actress. So she majored in dramatics at the University.

Finally her interest in radio became so intense, that she left the University

after a year and came to Chicago. She enrolled with the Chicago School of Expression and studied there for three years. Then the real test of her courage began. She learned what it was to pound the pavements day after day, seeking auditions, interviewing directors, and visiting agencies. Finally she was allowed to work at a small Chicago station with pay. After several months, Virginia was put on the payroll at the magnificent salary of \$15.00 a week.

Along about this time, a radio magazine held a contest seeking the most representative and popular radio actress at local Chicago stations. Virginia's picture was entered and she won the contest. As a result of this publicity, she was auditioned among 77 other entrants for the part of "Helen Trent" and was awarded the coveted role.

During Virginia's career as a radio star, offers have come many times from both stage and screen. In fact she went so far once as to have a screen test which turned out most successfully, but she reconsidered and decided to stick to radio.

Virginia and her husband live on a charming suburban estate. They have flowers, orchards, horses, dogs—all the requisites of graceful living.

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CAMERA CARAVAN

1. Orchestra Director Jacques Renard's (left) music, obviously does not appeal to Joe Fenner (right), as it does the audience of Joe's TIP TOE SHOW. 2. Donna Dae, petite vocalist with Fred Waring's orchestra, is heard on Pleasure Time show. 3. George Jessel, heard as the titular star of George Jessel's Celebrity Program, celebrates his first anniversary of that show on March 15. 4. Bonnie (Oh, Johnnie, Oh) Baker featured singer with Orrin Tucker's orchestra, is heard on "Your Hit Parade" program over CBS, Saturdays at 8:00 P.M. CST. 5. Kay Kyser, the Professor of Kay Kyser's College of Musical Knowledge, apparently is stopped by question asked by his singer, Virginia Simms. 6. Elizabeth Wrangé, ingenue actress heard in Pepper Young's Family over NBC, sports a new Easter Bonnet. 7. Diana Barrymore, fifth generation of the theater's "Royal Family", is now heard in the role of Mona Sheldon on Big Sister serial. 8. Irene Rich, star of Welch drama series, heard over NBC every Sunday, at 8:30 CST. 9. Barbara Luddy, versatile dramatic actress, heard in the feminine lead of the "First Nighter" plays. Broadcast over CBS Fridays at 8:30 P.M. CST. 10. Charles Boyer, star of "Hollywood Playhouse," heard Wednesdays over NBC at 7 P.M. CST. 11. Mary (My Heart Belongs To Daddy) Martin, the little Texan singer, captures the hearts of radio listeners as a headliner on "Good News for 1940" show. 12. James Cagney, two-fisted screen star, startled critics with his brilliant performance as the deaf, dumb, blind and limbless ex-soldier in Arch Oboler's adaptation of "Johnny Got His Gun" on March 9. 13. Lovely Paulette Goddard, who headlined the Silver Theatre on March 17, scored a hit with her performance of the play "The Women." 14. Talented Ken Murray, wowing Texaco Star Theater audiences as comedian M.C., takes up "Jitter-Buggin'". Easy lessons on easy terms.



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LESSON (6)
JITTER-TERMITE
COME FOR PART OF THE
SCHOOL

THE SILVER THEATRE



Conrad Nagel, film actor, is featured on the "Silver Theater" program in the roles of narrator, producer and director. These broadcasts are heard over the Columbia network Sundays from 5:00 to 5:30 p.m., CST.

Let us suppose, just for the sake of supposing, that a law were passed making it compulsory for all the work that goes into the preparation and presentation of a radio broadcast to be confined to the length of time that the program is actually on the air.

We'll use the "Silver Theater," dramatic half-hour heard over CBS each Sunday, as a typical example in our zany hypothesis. And let's see just how we'd apportion our time in order to squeeze all of the details relative to presenting our weekly dramatic offering into our allotted thirty minutes.

First of all, we've got to have a story and a guest star. So while Therese Lewis, of the advertising agency's story department is reading over possible manuscripts and magazine stories in search of a suitable vehicle, Joe Stauffer, the agency's talent buyer is interviewing stars' representatives in an effort to sign up a headliner for the coming Sunday's drama. All of this usually takes the better part of two working days, if all goes well. But since we have only a half-hour in which to accomplish everything, we'll have to buy our story and put our star under contract within the space of eight minutes.

Now, suppose once more—this time, that we have a commitment from Paulette Goddard (who actually appeared on "Silver Theater" Sunday, March 24). With a synopsis of the suggested story in hand, Director Conrad Nagel will drive out to her Beverly Hills home for a story conference. He'd usually allow a full afternoon for getting the story approved by the star and into the hands of the adapter—either True Boardman or John Halloran (they alternate so that one works one week, and one the next).

But on our schedule we can't allow more than a minute and half for this conference, so we'll just hope that Nagel doesn't get a ticket for speeding on the way home from Paulette's.

After two days of steady writing, our adapter brings in the first draft of the

script, ready to be typed and mimeographed for first rehearsal. But in our hypothetical equation, with a 30-minute common denominator, the adapter will have to complete his task in eight minutes.

Now let's see. We've already consumed seventeen and a half of our allotted 30 minutes, and we haven't even auditioned a leading man for Miss Goddard, hired a supporting cast, or held a rehearsal.

By the time we've heard a dozen or so leading men read a scene or two with Miss Goddard, and she has selected one, two hours and forty minutes are gone. We'll do it in a minute and twenty seconds.

By now, the supporting cast is assembled in the studio, ready to read through the script for the first time. But first the cast members are introduced to Miss Goddard, who will probably discover someone among them that she knew 'way back when, and a half hour flies by before a line is read over mike.

Clark Gable, when he appeared on the program, ran into True Boardman, with whom he'd once played in stock. Loretta Young had to compare operation notes with her leading man. And Geraldine Fitzgerald got into a conversation about English vs. American little theaters.

But we'll have to cut Paulette short after fifteen seconds and get on with rehearsal. Although Nagel likes to allow three hours for this first reading and subsequent discussion of lines, we'll have to telescope it into ninety seconds. Gee, maybe we should have hired Arlene Harris for a leading lady.

Meanwhile a copy of the script has been sent over to Maestro Felix Mills, who habitually spends six to eight hours scoring the drama and working out musical backdrops and bridges between scenes. This week, we'll allow Felix three minutes to do his job.

And announcer Dick Joy, who usually spends ten minutes timing and rehearsing his commercial announcements, will have to telescope it into ninety seconds. (Hope the sponsor doesn't mind.)

The cutting and rewrite session that follows first rehearsal usually takes from four hours on up. Every line that didn't read smoothly, or that seemed extraneous during rehearsal has to be rewritten or left out. We'll spend two minutes on this chore. Hey, look at this stopwatch. We have only four minutes twenty seconds of our half hour left. Holy smoke, how time flies!

Without further delay, we'll cue the music and sound effects to the revised script and run through a dress rehearsal with full cast—all in one minute. Then we'll listen to the recorded play-back of the rehearsal, so Paulette and the rest of the cast can hear how they sounded and correct any flaws in their performances. That'll consume another precious fifteen seconds.

Before we do our final cutting and revising, we'll take time out for Miss

Goddard and the cast to play with the sound effect equipment (William Powell spent the better part of an hour playing with an electric train that was used for a sound effect on his broadcast), knit a sweater, or get a bite to eat at the studio commissary. But today we can't spare more than ten seconds, so we'll just trust to luck that no one gets indigestion.

After consuming another minute and a half of our dwindling allotted time on final script revisions, we'll rush back into the studio for a final cast rehearsal, pausing on the way in for Paulette to sign autographs for her fans, who are bunched around the door. And she'd better abbreviate her name, for we can't spare more than five seconds.

Meanwhile, the orchestra under Mill's baton has just finished rehearsing the musical portion of the program. Ordinarily they'd spend about an hour and twenty minutes doing it. We've allowed them only forty seconds this week.

And now, with the entire company on stage—star, cast, sound department, and orchestra—we'll run through one final dress rehearsal, after which Miss Goddard will retire to her dressing room to groom herself for the actual performance. When she returns to the stage, she'll be notified of any last-minute cuts and revisions. Gosh! That consumed another forty-seven seconds.

Oh, well. We still have thirty-three seconds remaining before our hypothetical thirty minutes are up, and the script only runs thirty seconds, so we're all right. "Mr. Nagel, are you ready to



Joan Bennett and Loretta Young, Screen Stars who frequently appear on "Silver Theatre."

greet our studio audience and introduce our star, Paulette Goddard? Fine! We'll give you three seconds to do it."

Well, now twenty-nine minutes and thirty seconds of our half hour are gone and we're ready to begin our broadcast.

"Engineer! Are you ready for us? What! The last thirty seconds of every half-hour program belong to the network for its station-break announcements? Our time is up? Oh, the dickens." Well, they'll probably never pass a law requiring us to do a crazy thing like this, anyway.

But you get the idea. Don't ever envy radio actors simply because they appear to work only a half hour per week for their juicy paychecks.

Their home, which is only several months old, is something of a dream house. They planned it themselves and actually assisted the builders in part of the construction.

And Virginia—who has known what it is to work, and work hard, for success, who now experiences the glamour which surrounds a radio star, hasn't changed a bit from the little girl who used to walk up shady Broadway street in Little Rock, Arkansas, and dream of becoming a famous actress. And she's still the "prettiest girl in town."

The story of Marie Nelson, the lovable "Agatha Anthony" of the "Helen Trent" cast, is somewhat different from that of Virginia Clark.

Marie Nelson saw the first horseless carriage to travel down Detroit's Woodward Avenue many years ago. Although Marie was only ten years old then, she's never forgotten the day.

This particular little girl who stood on the sidewalk clutching her mother's hand tightly as the monster hissed by was the daughter of Lawrence Cote, a prominent attorney in the city. Her great-great-grandfather was Pierre Cote, one of the first settlers in Detroit, who owned most of the land that downtown Detroit now occupies.

Soon after Marie Nelson saw her first automobile she gained her parents' consent to study dramatics and dancing. Finally she won over even her father's well-meant objections and he gave his daughter permission to appear on the stage. Subsequently she was in productions with such famous actors and actresses as Joseph Jefferson, Margaret Mather, James O'Neil, Walker Whiteside, and Fannie Davenport at the old Detroit Opera House.

When she was seventeen, Marie was given her first important ingenue part, went to New York, played on Broadway for several seasons, then toured the country in stock. In 1909, while in vaudeville, she met her husband. They combined their talents and had their own act on the stage for several years. Marie made her air debut in Chicago about ten years ago.

Blair Walliser, producer of "The Romance of Helen Trent" is well known for his generosity to young actors in radio. It is said of Blair that he has given more of our fine radio actors their first chance than almost any other producer. And a great many of these now famous radio personalities made their air debuts on "The Romance of Helen Trent," including Les Tremayne, "First Nighter" star, Sunda Love, star of the CBS serial "Stepmother," and Olan Soule, "Sam Ryder" in CBS's "Bachelor's Children."

NBC Stars, Programs Tops in Milwaukee Journal Poll

NBC stars and programs rank high in the estimation of Wisconsin radio listeners, according to the 10th annual poll conducted by the Milwaukee Journal. Results of the poll, announced by Radio Editor Edgar A. Thompson, give NBC productions and personalities a decided edge over all others.

Nine of the favorite programs are NBC productions; nine favorite comedians are NBC regulars; eight of the ten leading quiz programs are heard over NBC networks and all but two of the ten favorite serials are NBC presentations.

The title of favorite program went again to the Chase & Sanborn show. Alec Templeton took precedence as the brightest and best new star.

In the selection of favorite programs Bob Hope's Pepsodent program followed closely after the Chase & Sanborn show. Third place went to Jack Benny, followed by Fibber McGee, Kay Kayser and Bing Crosby.

Bob Hope took the lead in the favorite comedian class, followed in order by Edgar Bergen, Fibber McGee, Jack Benny and Fred Allen. Also in the ranking ten were Tommy Riggs, Bob Burns, Fanny Brice and Milton Berle.

Information Please was topnotcher in the line of quiz programs, followed by Doctor I. Q., Kay Kyser and Battle of the Sexes.

One Man's Family again took first place among serial stories, with I Love a Mystery in second place, and Vic and Sade taking third. Other NBC serials rating in the high are Those We Love, Easy Aces, Betty and Bob and Backstage Wife.

Kay Kyser led the list of dance bands, and Nelson Eddy took the lead in male concert favorites. His nearest competitors were Richard Crooks, in second, and Frank Munn, in third place.

Bing Crosby is favorite male star and Don Wilson and Ken Carpenter took first and second places as favorite studio announcers.

Three NBC symphony orchestras were among the five leaders, Alfred Wallenstein's Firestone Orchestra; the Cities Service orchestra under Dr. Frank Black, and the NBC Symphony.

Masters of Ceremonies honors went to Bing Crosby, followed by Don Ameche and Rudy Vallee. Kay Kyser was fourth.

Other NBC programs and stars given high rank in the poll include: Cavalcade of America, Sherlock Holmes, Jack Armstrong, Irene Wicker, Kaltenmeyer's Kindergarten, Uncle Malcolm Claire, Norman Ross, Bill Stern, Hal Totten, Tom Dick and Harry, the Merry Macs, Judy Garland, Ginny Simms and Mildred Bailey.

An overwhelming majority ranked comedy shows as provided by Bob Hope, Edgar Bergen, Jack Benny and Fibber McGee, as the type of program they preferred.

FAVORITE RECIPES OF YOUR FAVORITE RADIO STARS

RUDY VALLEE — LIMA BEANS, NEUFCHATEL STYLE

There's a continental flavor to these lima beans in French casserole. Vallee picked up this recipe in Paris, the first time he took his Connecticut Yankees abroad.

- 2 cups green lima beans or
- 1 cup dried lima beans, soaked in water over night
- 1 teaspoon salt
- ¼ cup butter or other fat
- 1½ cups milk
- 2 egg-yolks

Cook beans in boiling salted water until almost tender. Drain; add fat, salt, milk, and beaten egg yolks. Turn into casserole and bake in 350F oven, twenty to thirty minutes. Stir twice until beans begin to brown.

JOAN BLAINE — PINEAPPLE AMBROSIA

The star of "Valiant Lady" suggests this delicious delicacy as the perfect climax to your next dinner party:

- 1 fresh pineapple or 1 can crushed pineapple
- ½ pound marshmallows
- 1 cup heavy cream
- 2 tablespoons sugar
- ½ tablespoon lemon-juice

Shred the pineapple with a fork. Cut the marshmallows into small pieces, using a pair of scissors. Mix the pineapple and marshmallows and let stand on ice until thoroughly chilled. Just before serving, whip the cream and add the sugar to it. Add lemon-juice to the pineapple mixture and then fold into the whip cream. Serve immediately in individual glasses.

TED WEEMS — CORN-MEAL GRIDDLE-CAKES

Try these for that special, Sunday morning breakfast. The "Beat the Band" maestro covers his cakes with fresh strawberry preserves.

- 1 cup corn-meal
- 1 tablespoon sugar
- 2 cups boiling water
- 1½ cups milk
- 2 cups flour
- 4 teaspoons baking powder
- 2 eggs

Put the meal, sugar, and salt into a mixing-bowl, and pour over them boiling water. Let stand until the meal swells, then add the cold milk. When the mixture is quite cool, stir in the flour and baking powder, mixing well, and lastly add the eggs, well beaten. Bake on a hot griddle until well browned and thoroughly cooked.

ILKA CHASE — WALDORF SALAD

Miss Chase ordered this salad during her first broadcast of "Luncheon at the Waldorf" . . . it's been a favorite of hers ever since:

- 1 cup diced apple
- 1 cup diced celery
- ½ cup broken walnut-meats
- French dressing
- Lettuce leaves
- Mayonnaise

Fold together the apple, celery, and nuts with French dressing and serve on lettuce leaves with mayonnaise. Do not allow this to stand long before serving, as the nuts will discolor the fruit.

EIGHTY-FOUR YEARS YOUNG

Mrs. Emma Van Alstyne Lanning started a new life when she was 65 years old, and today, as the Aunt Em of "Everybody's Hour" on WLS, she helps millions of others to plan their futures.

Under federal social security laws, almost anyone who wants to can retire at age 65 and enjoy a certain amount of freedom. But when Emma Van Alstyne Lanning reached age 65 some nineteen years ago, she had no desire whatever to retire from active life. At 65, this youthful old lady was just ready to start living the life she had always wanted.

It's true she had a certain amount of freedom — freedom to do the things she had always wanted: to travel; to study; and to aid and inspire others. So she did these things — and became famous doing them.

For Emma Van Alstyne Lanning is well-known today as "Aunt Em," 84-year-old philosopher heard on WLS, Chicago. She appears on "Everybody's Hour," broadcast Sunday mornings over WLS at 8 o'clock, the oldest person appearing regularly on any radio program in the country.

Her talks are an inspiration to people of every age and to those in every occupation and station in life.

"Have a goal," she counsels. "Do not drift. Never be satisfied until you have done your very best. It matters not how old you are; if an idea besieges you that you feel you must undertake, start to work, knowing that your work is for you and you alone. Know that if you do your part, you are bound to win."

That must be good advice, because it worked for Aunt Em. She didn't get started on her present career until she was 65 years old. And even today, she keeps her eyes on the future, warning interviewers:

"Don't talk about what I have done in the past. It's what I'm doing now — and what I'm planning for the future — that really counts."

That is Aunt Em's philosophy today, and it was the same five years ago, in 1935, when she made her radio debut over WASH in Grand Rapids, Michigan. Later she moved to WROK in Rockford, Illinois, and four years ago, in March, 1936, she joined the staff of WLS in Chicago.

Emma Rogers was born on a farm near Marengo, Illinois, on March 29, 1856, the eldest of eight children. She was brought up just like a boy, helping with all the chores, husking corn and doing other heavy farm work right along with her father and brothers. Her father even called her "Tom."

Before she was ten years old, her father used to send Aunt Em to town every Saturday morning — a round trip of 20 miles, on horseback. No matter



AUNT EM

Aunt Em's 84th birthday did not pass unnoticed by the staff and listeners of WLS. There were flowers a-plenty in the studio for the birthday broadcast by this lady who started a new life of helping others after she was 65 years old.

how hot it was, "Tom" had to get the mail on Saturday, for her father had to have Prairie Farmer in the house to read on Sunday.

Usually she would have to buy a few groceries in town, also. One of her earliest recollections concerns one of these Saturday trips. It was midsummer and terribly hot. Astride her pony, she rode ten miles to town, where she picked up the mail, bought a few groceries and a gallon of kerosene. Stuffing her purchase into makeshift saddlebags — just grain sacks tied at the ends — she started home. Seven miles from town, the string on one saddlebag broke, dropping the kerosene jug on the dusty roadway. It smashed in a thousand pieces. Then it was that "Tom" was all girl; she cried. But her tears were few; she knew what she had to do. She turned her pony around and retraced the seven miles to town, finally arriving home with all her purchases after a hot 34-mile ride.

Aunt Em was educated in a little country schoolhouse and later taught in a rural school until she was married at 19. Before she was 30, her husband died, leaving her with one son, Egbert Van Alstyne.

Bert early showed musical talent and all the scraping Aunt Em did to give him a musical education has been worthwhile. For Bert proved his mother's faith in his ability and is today famous as a song writer, the composer of such popular hits as "In the Shade of the Old Apple Tree," "Memories," and over 500 other songs. At present he is writing songs for the movies.

Aunt Em Lanning received her college degree at the age of 69, learned to swim, to type, to write poetry after she was 65. Today at 84 she is the oldest person employed on any radio program.

Aunt Em married a second time and mothered six step children. When they were all grown, she found herself at age 65 with the time to undertake many of the things she had always hoped to do. She took stock of her dreams and found her number one ambition was to travel.

So she set out on an automobile trip to California, earning her way by cooking for a tourist family. Returning to her native Marengo, Aunt Em started writing poetry. She found that editors wanted their poems typewritten, however. So she studied typing. Then this "young" old lady learned to swim. To occupy her indoor leisure, she took up oil painting.

Aunt Em entered Chicago Musical College and at the age of 69, in 1925, she received her degree in dramatics. For the next ten years Aunt Em spent much time improving herself, but also nursing and helping others whenever she was needed.

In 1935, when she was 79 years old, Aunt Em turned to radio to expand her horizon, to extend her helping hand to millions. But the help she extended to only one of these would alone have satisfied Aunt Em.

Three years ago, Mrs. Lanning represented the mothers of America on the Mothers' Day Eve broadcast of the WLS National Barn Dance. In the audience was a boy who had run away from his Iowa home five years before to find work in Chicago. In all these five years, he had never written home to his mother. But that night, as he saw Aunt Em at the Barn Dance and listened to her inspirational message, this boy realized the debt he owed to his own mother.

The next day, Mothers' Day, he wired a promise to visit her the first opportunity. That opportunity came three weeks later, over a Memorial Day weekend. Thus did Aunt Em reunite this Iowa family. And she still treasures the thankful letter she received from the mother.

Other radio stations and networks have approached her with offers of commercially sponsored programs, but she has told them such work is vaudeville and not in keeping with her freely offered help as Aunt Em. A publisher personally asked her to participate in a \$500 cash prize contest he was conducting; but she refused that, too, because to enter might reflect on the character of Aunt Em.

For it is as Aunt Em that Mrs. Emma Van Alstyne Lanning lives; every hour of every day, she is Aunt Em. And it is as Aunt Em that she realizes her dream come true, a dream to inspire others to a greater vision — more faith in life and in themselves.

"AND HERE IS MAJOR BOWES"

With this Brief and Informal Introduction each Thursday Night Ralph Edwards, one of Columbia's Star Announcers, presents Major Edward Bowes, Radio Favorite of Countless Millions

Introducing Major Bowes to an American radio audience is an easy assignment. Everybody knows Major Bowes. Although there are no figures available to prove it, a statement that the voice of Major Bowes has at some time or other gone into every radio equipped home in the country seems safe and reasonable.

That practically the entire population of the nation has a radio acquaintance with the famous radio impresario of the Original Amateur Hour appears less startling when it is considered that Major Bowes is truly a pioneer of the air waves. Away back in 1922 Major Bowes, with the same keen foresight that marked his early business adventures, saw the entertainment possibilities of radio.

At that time he was managing director of the Capitol Theater, America's first movie palace, which he had envisioned and built. Establishing precedents was routine with Major Bowes even at that early date, and he added to his list of "firsts" by putting the Capitol theater stage show on the air.

The success of this program was instantaneous. Two and a half years later the Major developed it into "Major Bowes' Capitol Family," a program which today, after eighteen years of consecutive weekly presentations, is one of the most popular on the air.

Major Bowes still directs this program every Sunday morning over a coast-to-coast network of the Columbia Broadcasting System. Nor does the Major have to sacrifice the pleasures of his beautiful Rumson, New Jersey, estate, "Riveredge" to do so. By the simple trick of remote control Major Bowes frequently directs the program from the library of his multi-roomed home. On these occasions you would never know by listening that the Major was not with the Capitol Family entertainers in Columbia's New York studio. Listeners find added interest in the fact that he is directing the program from "Riveredge," overlooking the beautiful Shrewsbury river.

Major Bowes is best known to the world's radio listeners as the originator and impresario of the Original Amateur Hour, a program sponsored by the Chrysler Corporation and a regular Thursday night feature of the Columbia System.

Soon Major Bowes will begin the sixth year of this popular program as a national network radio feature. On Anniversary night the wheel of fortune—that mythical gadget governing the destinies of Major Bowes' Amateur performers—will spin a little faster, perhaps, as the excitement of turning an-

other radio milestone hurries the Major's hand.

It was March 24th, 1935, that Major Bowes spun his wheel of fortune for the first time on a coast-to-coast network. A year prior—in April, 1934—Major Bowes had launched his Original Amateur Hour program over a single New York station.

Today, after five years of nation-wide broadcasting, there is no indication of



COMMODORE BOWES

Major Edward Bowes, radio's impresario of the CBS Original "Amateur Hour," recently launched his 81-foot yacht, the "Edmar," named for himself and the late Mrs. Bowes, formerly Margaret Illington. An unusual feature on the "Edmar" is a ship-to-shore telephone which permits the Major to get in touch with his office.

waning popularity for Major Bowes and his Amateur Hour program. During the past year Major Bowes' listening audience on this program has reached a new all-time high of 27,000,000 in the United States alone. The size of the program's foreign audience is unknown, but the number of letters weekly from listeners who receive the program over Columbia's short wave outlets indicates an audience of substantial proportions made up of listeners from all parts of the world.

Just how many more millions tune in Major Bowes each week via the Capitol Family program has never been determined, but it has the largest rating of any sustaining program as well as the largest audience of all daytime programs.

To many, the sustained popularity of the amateur hour program constitutes an inexplicable radio phenomenon. To Major Bowes, earnest student of Americana and master of psychology, there is nothing phenomenal about the continual allegiance of the listening public to this program. The Major knows, for one thing, that he directs one of the most human programs on the air.

It is a program in which is hidden each night the magic key to the door of opportunity. Every amateur reaches for that key when he steps before the microphone—every listener hopes he finds it.

Under the expert guidance of Major Bowes, a profound student of human nature, the amateur hour has taken on the proportion of an American institution. No longer do amateurs apply for a place on the program on a dare or to comply with the rigmarole of a college fraternity initiation.

Amateur's who aspire to the original amateur hour program now are serious-minded young people, many of whom have spent long arduous years in the development of their musical, vocal or dancing talents. They approach Major Bowes and his vast organization with serious minds and determined hearts. These unknowns recognize the amateur hour program for what Major Bowes has fashioned it to be, namely, the bridge between nonentity and usefulness, between failure and success, obscurity and fame.

While records on file in Major Bowes' office indicate that a vast majority of applicants for a chance on the program are ambitious to make the theater their career, there are many who have no intention of doing so. Amateurs are auditioned at the rate of 500 a week and they come from all walks of life. Many of these amateur applicants have attained notable success in their chosen endeavor and are perfectly contented with their lot in life. Their applications are usually based on a desire for momentary recognition in a foreign field.

Major Bowes welcomes all of them. Possessing a complete understanding of the theater and a genuine, deep-rooted love for it, the Major hopes to find a trace of potential theatrical greatness in every amateur applicant.

Many Bowes amateurs have reached high places in the theatrical world. Dozens of them have stepped from the amateur ranks via the Major Bowes program to lucrative engagements on the legitimate stage and not a few have enjoyed marked success in motion pictures. Many are to be found in New York night clubs and other places of light entertainment and several are vocalists with big-name bands.



THE WORRY HOUR



Latest WSM production to hit the airwaves is calculated to fill a long-standing need in the American household.

It is called "The Worry Hour."

And that is exactly what it is.

Broadcast each Monday night at 9:30 o'clock, the National Life and Accident Insurance Company invited all listeners to join the "Worry Club."

That means they promise NOT to worry at all during the week, to tune in each Monday night at 9:30 o'clock, and let the experts of the "Worry Hour" do their worrying for them. At the conclusion of the broadcast members are pledged not to worry about anything until after six days twenty-three hours and thirty minutes have elapsed, bringing around another session of "The Worry Hour."

Chief Worryer is Archibald Prattle, who will be aided and abetted in a musical way by Francis Craig and his orchestra, the Three Blue Notes, and David Cobb.

Each member of the "Worry Club" will be given a booklet outlining helpful hints on "How to Worry."

For your own benefit, RADIO VARIETIES hereby scoops out some of these helpful hints, together with a recommendation that you twist the dial to 650 kilocycles next Monday night at 9:30 o'clock

Worrying is an art.

To be good at it, it is necessary for you to know a few simple fundamentals. Technique is as important in worrying as in any of the rest of the arts.

Haphazard worrying methods have spelled defeat for many a worrier.

The purpose of this volume is to advise people who insist on worrying how it should be done. Most worries fall into two principal classifications—to wit:

(a) Worries about things that should have been done yesterday, but weren't.

(b) Worries about what may happen tomorrow.

Those worries which fall under classification "a" are characteristic with the type of person who is given to putting

things off. This type of worrier usually sets the stage for a good worry session by procrastination. With him, it is pretty much a matter of choice; that is, he would rather just "let things go" and then worry about them later.

The "b" group is a much more deadly species. Those in this classification are trouble-borrowers. They cannot afford to relax and enjoy today for fear of what may happen tomorrow.

The "a" group would never have any-thing to worry about if they could just get around to doing the things that need to be done today, and the "b" group — well, most of the things they worry about never happen.



Perhaps it would be well to study for a moment the qualifications for a good worrier; that is, the personal characteristics, habit, etc. Some of the more pronounced requisites have been discovered to be these:

1. A high forehead — to provide plenty of room for frowning as the worrying process is carried on.
2. Heavy, bushy eyebrows — the brows play an important part in any worried look. They may be drawn or knitted into the frown with good results. People with thin brows can worry, but they don't look so worried.
3. A strong, extending chin — this is to fit into the palm of the hand, with elbow on knee, for the more concentrated type of worrying.
4. Thick, heavy growth of hair — to turn gray as the worrying continues.
5. A pair of broad shoulders — in order to be able to assume the burdens of the troubled world.

6. The ability to concentrate — some-times the opportunity to worry comes up under unusual circumstances, and the successful worrier must not be distracted at such times.

Given the physical qualifications necessary to successful worrying, the point which naturally follows is the actual procedure or technique for doing a good job of it.

Here we find it is impossible to specify a formula that will get all people. Some of our best worriers just sit and stare off into space, giving no visible signs of the mental turmoil that is taking place. Some authorities on the subject, however, have expressed doubt that this lackadaisical method is productive of best results.

One of the most generally used methods is that involving the use of the knee, elbow, palm and chin, with the elbow resting on the knee, the palm of the hand cupped and the chin resting on the hand. In recent years, a slight variation of this method has been worked out, whereby the hand is inverted so that the chin rests on the back of the hand instead of the palm. The advantage of this position is that it is comfortable, and especially good for prolonged worrying sessions.

Still another effective technique is the walking type; that is, pacing to and fro about the rooms with the hands clasped behind the back. This method has its share of enthusiastic supporters. Some people, however, cannot think while on their feet and this plan is not recommended for them.

Still another school of thought on the subject recommends a stance involving the use of an armchair, with the subject leaning well forward, the hands clasped together and dropped far down between the knees, almost to the floor.

A great deal depends upon careful selection of the time and place to worry.

Some wives, for instance, appear to do their best worrying just after their husband has arrived home from work after a hard day and settled down to read the afternoon paper. This is not the silent type of worrying, however. Under this plan

the wife discusses her worries aloud and, of course, as the husband continues his efforts to read his paper, this will usually bring about a mighty happy situation.

The circumstances must also be such as to permit concentration, an item of supreme importance in the technique of worrying. Certainly one should stay with a topic until it has been adequately worried about.

Some worriers flit mentally from one subject to another in a disorganized fashion with the result that nothing really gets worried about properly. If it is worth worrying about at all, it is worth worrying about thoroughly and certainly no topic should be dropped until it has been worried about from every possible angle.

The best worriers set a definite time each day or each week to do their worrying. The frequency of these periods of worry will, of course, depend upon the volume of worrying that one has to do, and also upon the rapidity with which they get their worrying done.

For some who worry more deliberately, it probably will be necessary to have a daily worry period set aside. For others, it will be sufficient to have one period a week.

about at the next session. It is recommended that a memorandum book be used so that one may jot down from one worry hour to the next all the things that must be worried over, as otherwise some of them might be forgotten

Some people are expert worriers, but never seem to be able to find suitable



subjects to worry about. Obviously this is a bad situation, not to be able to utilize one's talents.

For the benefit and assistance of those readers who are not normally efficient worriers, or for those who may have nothing to worry about, space is being taken in this booklet to furnish a list of stock subjects.

Of course, this is not recommended as the ideal method for selecting subjects for worry, but at least it beats not having anything at all to worry about.

Any or all of these subjects are available at a moment's notice and without charge. Just select those which appeal to you most and start to worrying.

| Stock No. | Subject | Worrying Time |
|-----------|---|---------------|
| 1 | Accounts Payable..... | Maximum |
| 631 | Junior's Report Card..... | 15 Min. |
| 644 | Tires Getting Thin..... | 15 Min. |
| 644-a | Need to Trade Cars Anyway..... | 15 Min. |
| 650 | Income Tax..... | Maximum |
| 699 | (For Ladies Only) Neighbor Has a Dress Like Mine..... | 1 Hour |
| 751 | When Will I Get a Raise?.... | 1 Hour |
| 751-a | When Will I Get Promoted?.. | 1 Hour |
| 751-b | Does the Boss Like Me Anyway?..... | 1 Hour |
| 804-a | Will My Wife's Folks Spend the Summer with Us?..... | 30 Min. |
| 820 | I Never Got Any Breaks; I have to Struggle for Everything I Get..... | 15 Min. |
| 835 | (For Ladies Only) I've Gained 1 1/2 Pounds; I must Get Back on My Diet..... | 3 Min. |
| 850 | (For Democrats) I'm Afraid Our Man Is Gonna Get Beat..... | 10 Min. |
| 850-a | (For Republicans) I'm Afraid Our Man Is Gonna Get Beat..... | 10 Min. |
| 850-b | (For Both) Balance the Budget..... | 10 Min. |
| 860 | Boll Weevils, Cutworms, Grasshoppers, Termites, etc. | 15 Min. |



Whether you have a daily hour or a weekly worry hour, consider how orderly things work out when a definite time has been set.

Suppose, for instance, that your worry hour is from 9:30 to 10:00 o'clock Monday morning. When 9:30 comes, you retire to your room or private office, assume your favorite worrying position, and settle right down to concentrated worrying, permitting nothing to interfere until the period has been completed.

If any telephone calls come in during the worry period, the caller must be informed that you are busy worrying and cannot be disturbed. If a customer drops in to buy a bill of goods, either he must be asked to wait or to come back later. Interruptions must not be permitted during the worry period.

Once the worry period is over, you are then able to return to normal functions, your mind entirely free from worry, with no more worrying to do until your next worry hour arrives tomorrow or next week.

To function properly on this sort of schedule, it will be necessary to remember all the things that must be worried

For pictures and intimate stories of your favorite radio stars get Radio Varieties every month. Use the subscription blank below and mail with \$1.00 to Radio Varieties, 1056 Van Buren St., Chicago, Illinois.

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THE CHURCH OF THE AIR

THE STORY OF MARY MARLIN

(Continued from Page 10)

"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof" — This quotation from the First Amendment to the Constitution of the United States bears witness to the hope of the Founding Fathers for a permanently free religion in America.

The Church of the Air, a weekly presentation of the Columbia Broadcasting System, bears witness to the undreamed-of way in which this devout hope has been realized.

The Church of the Air was founded by CBS in 1931, a pioneer effort in the utilization of radio in the exercise of worship. In the nine unbroken years of broadcast since that date, clergymen of all leading denominations have participated in the programs, bringing radio listeners characteristic, though abbreviated, services of the churches they represent. Complete impartiality is observed in the selection of speakers; the different faiths participate in the programs in proportion to the numbers which each faith has in America.

One of the most remarkable results of this program is the way in which it has furthered religious understanding. It has been found that listeners to the program are interested equally in services of all denominations and do not limit themselves to the programs of the churches to which they happen to belong. As an opportunity for enabling an individual to grasp the basic tenets of the church across the street, the church which he passes every Sunday enroute to his own, this has never been equalled in the history of organized religion. It is a tribute to the remarkable spirit in which the constitutional guarantee of free worship has been maintained in this country.

Columbia, also, does not encourage any one individual to give a series of talks on religious subjects, preferring that each church be represented by as many different clerics as possible. This, Columbia feels, gives listeners an opportunity to appreciate the universality of every church, as well as developing new leaders and new spokesmen in each of the church groups represented. The variety of views on world matters presented by different representatives of the same church has gone far to prevent the public from associating any church with any specific program of political or economic action.

The service of the Church of the Air, since it aims to reproduce in half an hour as much as possible of a true church service, consist not only of the cleric's address, but also of music and ritual typical of the church.

Speakers on past programs took the opportunity of the Church of the Air's ninth anniversary, last August, to express to CBS their commendation of the program. A Methodist minister from Brooklyn, N. Y., wrote: "Now that letters have reached me from far and wide, I realize anew the miracle of radio and especially its effectiveness in carrying into innumerable homes the helpfulness

of such programs as 'The Church of the Air.'"

Rabbi Jonah B. Wise, of Central Synagogue, in New York City, wrote: "The Church of the Air has been stimulating and helpful to American Judaism. It commands a wide sweep and a large audience. Its regular listeners are eager for the kind of message it brings."

The Rev. Joseph I. Malloy, general consultant of the Paulist Fathers, commented: "'The Church of the Air' has been a great aid to people of all religious faiths. The messages delivered have been helpful and uplifting. In times like these, when people are of an uncertain state of mind, it is a worthwhile service to the population of the country."

"Judging by the responses of the radio audience," said the Rev. C. Jeffares McCombe of the (Methodist) Church of St. Paul and St. Andrew, "to the program conducted by my choir and myself in the 'Church of the Air' series, rarely if ever, have we been so impressed by the effectiveness of radio broadcasting, especially in the medium of religion. The messages received gave clear evidence of devotion-mindedness and a keen, sensitive response to the messages delivered, both in song and in sermon. It is a great work you are doing."

Typical of the breadth of approach of the Church of the Air is the panel of speakers heard during the month of February, 1940. On February 11th, Rabbi Louis Feinberg of Cincinnati spoke on the afternoon broadcast — there are two programs each Sunday, one at 10 a.m., EST, the other at 1 p.m., EST. Rabbi Feinberg is a noted writer on religious subjects as well as a lecturer at the Jewish Theological Seminary of Rabbits. He was assisted by a choir singing traditional Jewish religious melodies.

On February 18, Dr. Edward B. Willingham, pastor of the Baptist Church of St. Louis, Mo., spoke on the morning broadcast. A graduate of the University of Richmond, Dr. Willingham was a second lieutenant during the World War.

On February 25, W. B. Selah, pastor of the St. John's Methodist Church in Memphis, spoke as a representative of the Methodist Episcopal Church. Dr. Selah is a graduate of Central College, and took his Divinity Degree at the Yale Divinity School.

Other broadcasts during the period were led by representatives of the Roman Catholic Church, as well as the larger sects of the Protestant faith. Thus, the Church of the Air maintains religious tolerance in the modern world, by the use of the most modern of communications, radio.

play closed she had appeared in 13 different roles. Later she appeared on Broadway with Ethel Barrymore in "School for Scandal" and in other plays including "The Husband Habit" and "At the Bottom."

In 1933 Miss Seymour came to NBC to take the lead in Grand Hotel. She took over the role of Mary Marlin in 1937.

The Seymour talents are not confined to acting; she is an expert in the art of directing and stage setting; she's invaluable in organizing summer stock companies and she serves as consultant for an eastern school which has recently inaugurated a course in radio dramatics.

Robert Griffin plays the part of Joe Marlin, a role he has filled since the program first went on the air. Griffin began his career as a baritone soloist in "The Mission Play" in California and went from there into the Pasadena Community Playhouse. He was soloist at KNX in 1925 and later became head of the Horner Conservatory radio department at Kansas City. He left there to appear with Paul Muni in "This One Man" and went back to singing when the play closed.

Griffin gave up singing in favor of acting shortly before he took over the role of Joe Marlin, currently he is rated as one of the most popular of NBC leading men.

Four outstanding child stars appear in the Marlin cast: Patti Willis, in the role of Davey Marlin; Frank Pacelli, as Timothy Franklin Adams, as Bill Adams and Rosemary Garbell, as Tootie. Veteran character Phil Lord has the role of Frazer Mitchell and his wife, Bunny, is played by Fran Carlon. David Post is played by Carlton Brickert.

An example of the popularity of Mary Marlin is the story of an enterprising merchant in Akron, Ohio, who discovered women shoppers frequently stopped in to listen to the serial. He set out a few seats to accommodate them and found, a week later, that the women had passed the information among their friends and he was forced to quadruple the number of chairs and benches for their use.

The program was awarded a plaque as outstanding among radio dramatic shows by the Conference of Club Presidents and Program Chairmen, representatives of 350 midwestern women's clubs.

And just to show how far-reaching the program can be, Carrie Jacobs Bond, beloved American composer, chanced to tune in to one broadcast several years ago and became a regular Marlin fan. She became so interested, in fact, that she wrote the author, only to discover that years ago, when Miss Crusinberry was making a concert tour under her maiden name, Miss Bond had met the teen-age singer and become interested in her. It was through her that Jane had met several people who had become instrumental in her study of opera.

As a fan, Miss Bond has gone to the length of writing a beautiful child's prayer, which Davey Marlin recites frequently in the program.

"HERE'S THAT BAND AGAIN"

★ Dick Jurgens, whose celebrated orchestra is currently headlined at Chicago's world-famous "wonder ballroom" — the ARAGON — can rightfully claim title to "One of America's favorite orchestras" for his musical organization, without fear of contradiction!

As Aragon's "favorite son", Dick Jurgens and his orchestra, play to countless thousands of dancers each week at the beautiful north side ballroom, and every night, except Monday, Dick and his merry gang of music makers display their talent over the air lanes via radio station WGN and the Mutual Broadcasting System.

It is estimated that millions of radio listeners hear Dick and his orchestra every week, for when the announcer starts with "HERE'S THAT BAND AGAIN" it is the signal to sit back and listen to America's finest dance music.

There is never a dull moment when you visit the ARAGON to dance to the delightful and distinctive music of Dick Jurgens. People who patronize a ballroom naturally want dance music. Keeping that fact ever uppermost in his mind, Dick styles his music accordingly, and

in the swank, exclusive Palomar in Los Angeles. Going into the Palomar after such orchestras as Anson Weeks and Isham Jones, Jurgens' rise to such acclaim is proof in itself of the splendid organization.

Aptly termed the "Prince of Rhythm," Dick and his boys have set a style which all moves very smoothly from the beginning of their theme, "Daydreams Come True at Night," one of Jurgens' own compositions.

The most popular parts of any program played by Dick and the boys are the side-splitting novelty numbers offered by his featured entertainers, which include Ronnie Kemper, Carl Brandt, Frank Sehrer and Lew Quadling. Ronnie Kemper is the author of the famed "100 to 1" song, while Lew Quadling is the co-author of such hits as "Careless" and "A Million Dreams Ago."

Dick Henry Jurgens is 29 years of age and was born in Sacramento California. The entire Jurgens family was taught music during their early days, but Dick was the only one to keep up his studies. At the age of 15 he was leader of the Sacramento boys' band, and eleven years ago he organized the present DICK JURGENS' ORCHESTRA.

Dick Jurgens is 5 feet 11½ inches tall, weighs 174 pounds, has brown hair and blue eyes — and girls, he is NOT married. He's curly-headed and judging from what the girls say he is handsome.

He has a knowledge of practically every musical instrument but his specialty is on the trumpet — in fact Dick has risen to the top of his profession as a great trumpet player.

One of the many features of the Dick Jurgens' orchestra is the versatility of the members of the group, as every man in the band has the ability to "double" on some instrument other than that which he regularly plays.

Perhaps one of the most talented member is Lew Quadling, who in addition to being one of the arrangers of the orchestra, intersperses his masterful technique on the piano with brief, refreshing tunes from the Celeste.

The Celeste is a small upright instrument, somewhat like a studio piano. Music is produced by striking keys, which in turn actuate small chimes which resound in a most pleasing tone. The use of the Celeste has given the Jurgens' orchestra a distinctive mark of identification.

But getting back to the personal history of Dick Jurgens. His "best girl" is his mother, with whom he lives, and he has a dog — a Dobberman-Pincher he calls "Schnapps."

Dick is one orchestra leader who believes in his daily dozen. He takes his

daily walk — rain or shine — accompanied by "Schnapps." When the weather permits he plays tennis, and we're told that he wields a wicked racquet. If you don't believe it just ask his instructor, the famous George O'Connell.

His favorite sport is football, for he played this he-man game both at high school and at the University of California. His hobby is making recordings and Dick and his boys have made hundreds of them.

Just several weeks ago he recorded eleven more tunes which will soon be released by Vocalion. They are "Love Songs of Rinaldi," — "I Concentrate On You" — "Between You and Me" — "The Isle of May" — "Cecelia" — "A Million



Dick Jurgens, young and handsome bandleader ends a successful stay at the Aragon Ballroom in Chi will soon take his musical organization out to Catalina for the summer.

the result is that Jurgens is constantly rolling up a new high in popularity.

"I try to give the public real danceable music," says Jurgens. "We don't attempt to play either hot or sweet, but something with a good push behind it. We try to give dancers a moderately-tempoed music, with tunes that are neither too fast or too draggy — just that happy medium in between."

And the outcome as every Aragon dancer knows, is as near musical perfection as has ever been reached in the world of dansapation.

Dick and his orchestra have the distinction of being the only group of musicians ever to play three engagements



Ronnie Kemper, song-writer and featured vocalist with Dick Jurgens.

Dreams Ago" — "A Little Boy and a Little Girl" — "Friendship" — "What's the Matter With Me" — "The Whistle Song" — and "I happen to Be in Love."

The popularity of Dick Jurgens and his orchestra is not only in Chicago, but wherever his music can be seen or heard.

Last November Dick and the boys left the Aragon for a four-week "barnstorming tour" and broke all records at every place they stopped. And when they returned to the Aragon ballroom the orchestra was hailed like conquering heroes.

And today Dick Jurgens and his orchestra are proving to be the biggest smash hit at the Aragon in many years — truly a great tribute to a great band and an ever greater maestro.

WESTERN SONGS ARE EASY

Sure, western songs are easy. You don't have to know anything about music; it isn't necessary to be able to read notes; and you don't need a good voice. You just plunk your banjo or scrape your fiddle in some sort of accompaniment, and sing one of those plaintive western numbers with a catch in your throat, and, boy, you go over like a million dollars.

It is no exaggeration to say that every boy or girl who could wangle a tune out of a banjo, uke, or fiddle has at some time or other thought of going on the stage or in radio as a singer of western songs. And many of them have. Every radio station, every vaudeville bill, every night club and every cabaret have at least one young fellow or girl who comes out in a big ten-gallon hat, with chaps and riding boots, to murder The Last Roundup, or Home On The Range. These acts are billed as Wyoming Bill, or The Arizona Cowboy, or The Little Ranch Girl, but most of them come

The truth of the matter is that western songs are among the most difficult to sing and play, if you want to do them authentically. Not only do they require a thorough musical education, but one must be western, one must have the "feel" of the west, and be able to express that feeling musically, before one can make a western song sound as though it originated west of the Alleghenies.

If you want to verify the truth of this statement study the technique and the background of a western act that has really reached the top, Louise Massey and The Westerners. This act has been a success in vaudeville, in smart supper clubs, in radio and in pictures. Why? Well, read here the story of the musical training and experience they bring to each song they sing, and listen to them on the air, any Friday night on the Plantation Party, or on any of their other broadcasts. Then see if you still think western songs are easy.

Louise Massey and The Westerners is almost a family affair, for Louise's two brothers, Allen and Curt, are in the act, and so is Louise's husband, Milt Mabie. As a matter of fact, the act did start out, back in the early 20's, as The Massey Family, with Louise, Allen, Curt, and their father, Henry Massey. But more than ten years ago Massey Sr. retired to his New Mexico ranch, and for the last decade the act has been a stable unit, with the three Masseys, Milt Mabie and Larry Wellington.

Henry Massey was a tough, rugged rancher, proud of his success in running his K-Bar ranch near Roswell, New Mexico. And yet in his youth he had been a violinist, and had played in theater orchestras and, for a time, in a symphony orchestra. So, just after his children had learned to walk, he began teaching them the fundamentals of music. Before they were ten they could take a fugue apart and show where the original melody had been inverted. They understood harmony and counterpoint, and could arrange a symphonic piece for any instrument. They could all play the piano, the violin and the banjo, but they were not sure about any other instruments because they had never tried them.

When his children were old enough to go on the stage Massey Sr. took them out in vaudeville, and toured the United States and Canada. In this act the Masseys sang and played all types of popu-

lar music, but they got their greatest applause from the western numbers. Their interpretation of western songs was new to most people, because audiences had become accustomed to the "yippee-yippee" type of singing whenever an entertainer came out on the stage with a ten gallon hat; the Masseys didn't go in for this sort of thing. When they sang a western song it was sweet and soft, and a little plaintive. It had the "feel" of the west in every phrase, and you could visualize as you listened to them the vastness of the open range, with snow-



Louise Massey, shining light of the musical Massey family, is heard on Plantation Party each Friday night at 8 P.M. over NBC.

from somewhere in Jersey, where they learned to play the banjo, memorized a few western songs, and spent their father's money for the cowboy outfit.

But what are the chances that these cowboy acts will ever reach the Big Time, or even that they will continue to get bookings in small houses and on local radio stations? The mortality rate among cowboy acts is terrific, it's almost a case of "now you see them, now you don't." When a western song becomes popular, as the Last Roundup was a few years ago, the public is so avid to hear the number that they will applaud anyone who sings it in western clothes. But as soon as the rating of the number goes down, down too go most of the cowboy singers, down to oblivion.



Louise Massey and The Westerners. Curt Massey, violin, Milt Mabie, bass fiddle, Allen Massey, guitar, Larry Wellington, accordianist. Louise, sings solos.

capped mountain peaks in the far distance, and the bright, cloudless blue sky overhead. You could almost see the lone cow-hand they were singing about, sitting limply on his horse as it trudged toward home, the setting sun shooting arrows of red and gold all about him.

If this was one of those Horatio Alger type of stories this would be the place to say that the Masseys were an overwhelming success in vaudeville. But the truth of the matter is that they just went along from day to day, putting on their act and getting fair applause. It was not until Henry Massey retired to his ranch, and his three children added Milt Mabie and Larry Wellington to their act, back in 1929, that things really began to happen.

Now the act became Louise Massey and the Westerners, with Allen singing

tenor and playing the guitar and banjo, Curt singing baritone and playing the violin, piano and trumpet, Larry, also a baritone, playing the accordion, and Milt, a tenor, playing the bass fiddle. Louise sang solos.

The first important thing that happened to the act was that they discovered radio. They signed a contract with station KMBC in Kansas City, and were on the staff of that station until 1933. Then they came to Chicago, and for three years more mid-western radio listeners heard them on station WLS, and a coast to coast audience listened to their singing and playing on the National Barn Dance. Now they were definitely on the way up toward the top. They were offered a contract to appear as a regular part of the Showboat, and they moved to New York.

In New York everyone was skeptical — until they heard the act. When a manager offered the act to New York's Paramount Theater, the executives of the theater looked disgusted. "A western act in the Paramount?" they said. "Why, you must be crazy." So Louise and the Westerners auditioned for them, and two weeks later they were playing the Paramount, to packed houses. The same thing happened later in the Roxy Theater, and also at the Waldorf-Astoria. In the meantime they were still on the Showboat, and making occasional guest appearances with Al Pierce, Joe Cook, The Hit Parade, For Men Only, Magic Key, and other big programs.

By this time Hollywood began to perk up its ears. Hollywood was full of western acts, but, like the cowboy acts in vaudeville, they were pseudo-western, or else they were real westerners but pseudo-musicians. So the act went west to make three movie shorts, two for Paramount, The Hills of Old Wyoming and Twilight On The Trail, and one for Twentieth Century Fox, Love Goes West. Tex Ritter, the star of many western pictures, watched them perform on the set one day, and gave them a part in his next feature picture, Where The Buffalo Roam.

Which brings our story up to date. Today Louise Massey and the Westerners are a regular Friday night feature of Brown and Williamson's Plantation Party, and they also make a series of transcriptions for the same sponsor. They have a daily morning sponsored program on WLS, and they are heard on a transcribed series for Goodyear. They have a fan club, started in 1934, that is one of the most loyal and active organizations of its kind anywhere. By almost any criterion this act is a success. It is an enduring success because it did not occur over-night, and because it is based on the fundamental principle that in order to sing western songs authentically the singers must be real westerners, and must know all types of music. Which leads to the conclusion that western songs are not so easy.

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.—Alec Templeton, Mon.
- 9:00 pm.—Kay Kayser's Musical College, Wed.

DRAMATIC SERIALS

- 10:45 am.—Guiding Light*
- 3:00 pm.—Meet Miss Julia*
- 3:15 pm.—Stella Dallas*
- 3:30 pm.—Lorenzo Jones*
- 3:45 pm.—Young Widder Brown*
- 4:00 pm.—Girl Alone*
- 4:15 pm.—Midstream*
- 4:30 pm.—Kitty Keene*
- 5:00 pm.—Ellen Randolph*
- 7:30 pm.—One Man's Family, Sun.
- 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

- 6:45 pm.—Babcock Question Box, MWF.
- 8:00 pm.—Dr. L. Q., Mon.
- 8:30 pm.—What's My Name?, Fri.

RELIGIOUS

- 7:30 am.—Ard Song Weavers, Sun.
- 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.
- 2:00 pm.—Sunday Players, Sun.

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.
- 2:45 pm.—Music Parade, Sun.
- 6:30 pm.—Dr. Pepper House Party, Sat.
- 6:30 pm.—The Band Wagon, Sun.
- 6:45 pm.—Twilight Trail, Thurs.
- 9:00 pm.—Guy Lombardo's Orchestra, Fri.
- 9:30 pm.—Sensations and Swing, Mon.
- 9:30 pm.—American Album of Familiar Music, Su.
- 10:15 pm.—Golden Westerners, TTS.
- 11:00 pm.—The Sun Dodgers, Tue.-Thur.-Sat.

EDUCATIONAL PROGRAMS

- 7:45 am.—News**
- 8:30 am.—P-TA Program, Sat.
- 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.
- 5:15 pm.—News**
- 6:30 pm.—News*
- 10:00 pm.—News**

WOMEN'S PROGRAMS

- 8:15 am.—Barbara Brent**
- 8:45 am.—Modern Homemakers, Tues.
- 5:00 pm.—Federation of Women's Clubs, Mon.

CHILDREN'S PROGRAMS

- 4:45 pm.—David Adams*

CLASSICAL AND SEMI-CLASSICAL

- 12:15 pm.—Fraya Lund, Soprano, Sun.
- 1:15 pm.—Gertrude Mandelstamm, pianist, Sun.
- 7:00 pm.—Lucille Mannan's and Orchestra, Fri.
- 7:30 pm.—Voice of Firestone, Mon.
- 9:00 pm.—Contented Hour, Mon.

WLS—CHICAGO, ILLINOIS

(NBC-Blue Network)

RADIO TIME TABLE

(Local programs only listed. For NBC features, see network time table.)

- *Indicates Monday through Friday
- **Indicates Monday through Saturday

CENTRAL STANDARD TIME

NEWS

- 7:00 am.—Ervin Lewis*
- 7:00 am.—Julian Bentley, Sat.
- 8:15 am.—Julian Bentley**
- 10:15 am.—Harold Azine, Sun.
- 10:55 am.—Julian Bentley**
- 11:50 am.—Julian Bentley*
- 11:55 am.—Julian Bentley, Sat.
- 1:15 pm.—Ervin Lewis*
- 2:00 pm.—Julian Bentley, Sat.
- 2:40 pm.—Ervin Lewis*
- 6:30 pm.—Julian Bentley, T. W. F.
- 6:30 pm.—Ervin Lewis, Sat.

MARKETS

- 10:45 am.—Jim Poole, livestock*
- 10:50 am.—Poultry, Veal, Butter and Egg*
- 10:50 am.—Wisconsin Cheese, Butter and Egg, Sat.
- 10:45 am.—Fruit and Vegetable*
- 10:45 am.—Fruit & Vegetable, Butter & Egg, Wool, Sat.
- 12:45 pm.—Jim Poole, livestock*
- 12:45 pm.—F. C. Bisson, grain, Sat.
- 12:52 pm.—Dave Swanson, livestock, Sat.
- 1:22 pm.—Closing Butter and Egg, Grain*

AGRICULTURAL

- 6:15 am.—Bulletin Board**
- 9:30 am.—Editor's Haymow, Sat.
- 11:40 am.—Sam Guard*
- 12:00 noon.—Dinnerbell*
- 12:00 noon.—Man on the Farm, Chuck Acree, Sat.
- 12:30 pm.—Checkerboard Time, MWF.
- 6:45 pm.—Prairie Farmer Discussion Club, Fri.

WOMEN'S FEATURES

- 11:00 am.—Feature Foods, with Joyce-Crane**
- 2:30 pm.—Homemakers' Hour*

EDUCATIONAL

- 10:00 am.—Spelling Bee, Frank Baker, Sat.
- 1:00 pm.—School Time*
- 6:45 pm.—Young Chicago Sings, Tues.

RELIGIOUS

- 6:45 am.—Morning Devotions, Dr. Holland**
- 9:00 am.—Little Brown Church, Dr. Holland, Sun.
- 7:00 pm.—Old Fashioned Revival Hour, Sun.

CHILDREN'S FEATURES

- 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.

DRAMATIC SERIALS

- 8:45 am.—Career of Alice Blair*
- 9:00 am.—Meet Miss Julia*

MUSIC AND VARIETY

- 5:30 am.—Smile-A-While**
- 6:30 am.—Semi-Solid Family Party, TTS.
- 6:30 am.—Christine and Sodbusters, MWF
- 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
- 8:00 am.—Smile Market, Sat.
- 8:00 am.—Everybody's Hour, Sun.
- 8:30 am.—The Prairie Singer, Sat.
- 8:45 am.—Chore Boys, Sat.
- 8:45 am.—Grace Wilson, Contralto, Sun.
- 9:45 am.—Chore Boys, Sat.
- 10:00 am.—Maple City Four, Sun.
- 10:30 am.—Howard Peterson, organist, Sat.
- 12:30 pm.—Christine and Sodbusters, Tues., Thurs.
- 12:30 pm.—Howard Peterson, organist, Sat.
- 1:00 pm.—Home Talent Program, Sat.
- 1:30 pm.—Prairie Ramblers and Patsy**
- 6:45 pm.—Grace Wilson, Contralto, Wed.
- 7:00 pm.—WLS National Barn Dance, Sat. (to midnight)

RADIO TIME TABLE

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

DRAMATIC SERIALS

- 8:30 am.—Beyond Reasonable Doubt, MWF
- 9:00 am.—The Man I Married, NBC-Red*
- 9:15 am.—John's Other Wife, NBC-Red*
- 9:30 am.—Just Plain Bill, NBC-Red*
- 9:45 am.—Woman in White, NBC-Red*
- 10:15 am.—Household Hannah, NBC-Red*
- 1:15 pm.—Ellen Randolph*
- 1:30 pm.—Heart of Julia Blake, MWF
- 1:45 pm.—Judy and Jane*
- 2:00 pm.—Story of Mary Marlin, NBC-Red*
- 2:15 pm.—Ma Perkins, NBC-Red*
- 2:30 pm.—Pepper Young's Family, NBC-Red*
- 2:45 pm.—Vic and Sade, NBC-Red*
- 5:30 pm.—Jack Armstrong*
- 5:45 pm.—Little Orphan Annie*
- 7:30 pm.—Those We Love, NBC-Red, Th.

COMEDY AND VARIETY

- 5:45 am.—Bob and Art*
- 7:00 pm.—Johnny Presents, Tues., NBC-Red
- 7:00 pm.—Jesse's Selebrities, Thur. NBC-Red
- 7:30 pm.—Stop Me If You've, Sat., NBC-Red
- 8:00 pm.—Good News of 1940, Thur., NBC-Red
- 8:00 pm.—Nat. Barn Dance, Sat., NBC-Red
- 8:30 pm.—Fibber McGee, Tues, NBC-Red
- 9:00 pm.—Bing Crosby, Thurs, NBC-Red
- 9:00 pm.—Bob Hope, Tues, NBC-Red
- 9:30 pm.—Home Town, Sun, NBC-Red
- 9:30 pm.—Uncle Walter's Dog H.Tues.NBC-Red

AGRICULTURAL

- 5:59 am.—Markets**
- 8:10 am.—Baby Pullet Man, MWF.
- 10:30 am.—Markets**
- 12:45 pm.—Man on the Farm, Sat.

AUDIENCE PARTICIPATION

- 8:00 pm.—Battle of Sexes, Tues, NBC-Red
- 12:45 pm.—Man on the Farm, Sat.
- 11:00 pm.—Sun Dodgers, MWF.

RELIGIOUS

- 10:15 am.—The Gospel Singer, Sun.
- 11:00 am.—Church Services, Sun
- 1:30 pm.—The Gospel Singer, Thurs.

POPULAR MUSIC

- 5:30 am.—Roll out of Bed with a Smile**
- 6:15 am.—Garrett Varieties*
- 6:30 am.—The Red Hawks*
- 6:30 am.—Sat. Morning Roundup, Sat.
- 6:45 am.—Happy Dan's Radio Folks*
- 8:30 am.—Variety in Rhythm, Th.
- 8:45 am.—Andy Walker, Thurs.
- 10:15 am.—Variety in Rhythm, Sat.
- 12:30 pm.—The Red Hawks, Texas Net, Sat.
- 12:30 pm.—Light Crust Doughboys, TQN*
- 12:45 pm.—Jack Amlung and orch., TQN*
- 1:00 pm.—Good Neighbors of Air, TQN*
- 1:00 pm.—The Jam Pantry, TWTh.
- 1:15 pm.—The Jam Pantry, Sun.
- 4:00 pm.—Enna Jettick Mel., NBC-Red, Sun.
- 5:00 pm.—Memory Time, Sun.
- 5:30 pm.—Sweet and Hot, Sat.
- 6:00 pm.—Fred Waring and orch., NBC-Red*
- 7:15 pm.—Twilight Trail, Sat.
- 7:30 pm.—Horace Heidt, Tues, NBC-Red
- 9:00 pm.—Camel Caravan, NBC-Red, Sat.
- 9:00 pm.—Hour of Charm, Sun, NBC-Red
- 9:30 pm.—Grand Old Opry, Sat., NBC

EDUCATIONAL PROGRAMS

- 6:00 am.—News Reports**
- 9:00 am.—Educational Hour, Sat.
- 10:00 am.—Dr. Burke Brewster's Health, Sat.
- 3:30 pm.—The World Is Yours, NBC-Red, Sun.
- 5:00 pm.—Review of Week's News, Sun.
- 10:00 pm.—World's Greatest Short Stories, Sun.
- 10:10 pm.—Highlights from World of Sports, MWF.
- 10:30 pm.—30 Min. Behind Walls, Prison, Wed.

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.—Bood of Lils*
- 2:00 pm.—Doc Barclay's Daughters*
- 2:30 pm.—Your Family and Mine*
- 2:45 pm.—My Son and I*
- 3:00 pm.—Joyce Jordan*
- 3:15 pm.—Society Girl*
- 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

- 1:35 pm.—Grand Hotel, Sun.
- 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

- 8:00 am.—Weather Bureau*
- 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.—Walker 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.—Cintl. Conservatory of Music, MW
- 4:00 pm.—Cleveland Institute of Music, Tues.
- 9:00 pm.—Sunday Evening Hour, Sun.
- 10:30 pm.—Cintl. Conservatory of Music, Mon.

RADIO TIME TABLE

50,000 Watts—Clear Channel

NBC Red and Blue Networks

Only WSM live talent originated programs listed

* indicates Monday thru Friday.

** indicates Monday thru Saturday.

NEWS (CURRENT EVENTS)

- 7:30 am.—Morning News**
- 8:45 am.—WSM News**
- 12:30 pm.—Noontime News**
- 3:00 pm.—A Woman Looks at the News*
- 5:30 pm.—Early Evening News**
- 10:00 pm.—The World in Review*
- 12:30 pm.—Undercurrents and Current Events, Sun.

SPORTS

- 5:40 pm.—Sports Review**
- 10:30 pm.—Sports Review*

AGRICULTURAL

- 12:45 pm.—State Department of Agriculture*
- 4:45 pm.—Market Reports*
- 11:00 am.—Farm Scrap Book, Tue.
- 5:15 pm.—State of Tennessee, Fri.

POPULAR MUSIC

- 9:00 am.—Golden West Cowboys, Sat.
- 10:00 am.—Boy Meets Girl, Wed., Sat.
- 11:15 am.—Accent on Music, Mon.
- 11:15 am.—Powder & Wig, Fri.
- 7:00 am.—Zeke Clement*
- 7:00 am.—Songs of the Open, Wed.
- 1:45 pm.—The Girl Friends, Tue.
- 4:30 pm.—Sonnets in Swing, Mon.
- 4:30 pm.—Ruth Forehand, Wed.
- 4:30 pm.—At Ease, Thur.
- 10:15 pm.—Rosalie Wayne and Orchestra, Tue.
- 10:15 pm.—Evening Fantasy, Thur.
- 10:15 pm.—June Moody, Wed.
- 10:30 pm.—To NBC—F. Craig's Sun. Night Ser., Sun.

CLASSICAL AND SEMI-CLASSICAL

- 4:30 pm.—Claude Sharpe, Tue.
- 4:40 pm.—Gypsy Strings, Fri.
- 5:15 pm.—Classic Hall, Wed.
- 6:15 pm.—Lawrence Goodman's Pianologue, Sat.

COMEDY AND VARIETY

- 6:00 am.—The Morning Percolator**
- 6:45 am.—Leon Cole, Fri.
- 5:45 pm.—Lullaby Time, Mon.-Wed.-Fri.
- 5:45 pm.—Shanty Town, Tue.-Thur.-Sat.
- 6:30 pm.—Magnolia Blossoms—to NBC, Tue.
- 8:00 pm.—Grand Ole Opry, Sat.
- 8:30 pm.—Let's Have Fun, Fri.
- 9:30 pm.—The Worry Club, Fri.

RELIGIOUS

- 6:45 am.—Vaughn Quartet, Wed.
- 9:45 am.—Fidella Bible Class, Sun.
- 11:00 am.—First Presbyterian Church, Sun.
- 2:45 pm.—Religion in a Changing World, Sun.
- 3:30 pm.—Hymns of Memory, Sun.
- 6:00 pm.—International Sun. School Lesson, Sat.

EDUCATIONAL PROGRAMS

- 9:45 am.—Homemakers Chat, Sat.
- 10:00 am.—Music Hour, Tue.-Thur.
- 9:45 am.—University of Tennessee*
- 12:00 Noon.—University of Tennessee, TTF.
- 6:15 pm.—Music of the World, Mon.

YOUR FAVORITE NETWORK PROGRAM SCHEDULES

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

CENTRAL STANDARD TIME

DRAMATIC SERIALS

8:00 a.m., Woman of Courage, * CBS
 8:15 a.m., Meet 'The Dixons, CBS
 8:45 a.m., Bachelor's Children, * CBS
 9:00 a.m., Katty Kally, * CBS
 9:00 a.m., Man I Married, * NBC-Red
 9:15 a.m., Vic and Sade, * NBC-Blue
 9:15 a.m., Myrt & Marge, * CBS
 9:15 a.m., Houseboat Hannah, * NBC-Blue
 9:30 a.m., Eileen Randolph, * NBC-Red
 9:30 a.m., Story of Mary Martin, * NBC-Blue
 9:45 a.m., Midstream, * NBC-Blue
 9:45 a.m., Stepmother, * CBS
 9:45 a.m., Woman in White, * NBC-Red
 10:00 a.m., Short Short Story, M.W.F., CBS
 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., Life Begins, * CBS
 10:30 a.m., Big Sister, * CBS
 10:30 a.m., Against the Storm, * NBC-Red
 10:45 a.m., Guttering Lights, * NBC-Red
 10:45 a.m., Affairs of Anthony, * NBC-Blue
 10:45 a.m., Aunt Jenny's Stories, * CBS
 11:15 a.m., When a Girl Marries, * CBS
 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., Lute Lute Beautiful, * CBS
 12:30 p.m., This Day is Ours, * CBS
 12:45 p.m., Road of Life, * CBS
 1:00 p.m., Light of the World, * NBC-Red
 1:00 p.m., Doc Barclay's Daughters, * CBS
 1:15 p.m., Joyce Jordan, * CBS
 1:15 p.m., Arnold Grum's Daugh., * NBC-R
 1:30 p.m., Your Family and Mine, * CBS
 1:30 p.m., Valiant Lady, * NBC-Red
 1:30 p.m., Life Begins, * CBS
 1:45 p.m., My Son & I, * CBS
 2:00 p.m., Society Girl, * CBS
 2:00 p.m., Mary Martin, * NBC-Red
 2:15 p.m., Society Girl, * CBS
 2:15 p.m., The Verdict, * NBC-Red
 2:15 p.m., Amanda of Honeymoon Hill, * NBC-Blue
 2:30 p.m., John's Other Wife, * NBC-Blue
 2:30 p.m., Just Plain Bill, * NBC-Blue
 2:45 p.m., Pepper Young's Family, * NBC-Red
 2:45 p.m., Vic and Sade, * NBC-Red
 3:00 p.m., Katty Kally, * CBS
 3:00 p.m., Backstage Wife, * NBC-Red
 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 Wacker 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., Crossroads, Sun., NBC-Red
 4:30 p.m., Katty Kally, * NBC-Red
 4:30 p.m., Jack Armstrong, * NBC-Red
 4:45 p.m., Scattered Goodness, * CBS
 4:45 p.m., Tom Mix, * NBC-Blue
 4:45 p.m., O'Neill's, * NBC-Red
 5:00 p.m., Billy & Betty, * CBS
 5:30 p.m., Joyce Jordan, * CBS
 5:30 p.m., Bud Larson, * NBC-Blue
 5:45 p.m., Kenton 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., Easy Aces, TWTh., NBC-Blue
 6:00 p.m., Amos and Andy, * CBS
 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
 7:30 p.m., Brent House, Tues., NBC-Blue
 6:30 p.m., Second Husband, Tues., CBS
 7:00 p.m., Louny Seat, Sat., CBS
 7:00 p.m., Aldrich Family, Tues., NBC-Blue
 7:30 p.m., One Man's Family, Sun., 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., Amos and Andy, * CBS

DRAMATIC PLAYS

1:00 p.m., Great Plays, Sun., NBC-Blue
 5:00 p.m., Silver Theatre, Sun., CBS
 7:00 p.m., Gang Busters, Sat., CBS
 8:00 p.m., The Green Heron, Mon., Wed., NBC-Blue
 9:00 p.m., Orson Welles, 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
 7:45 p.m., Strange as it Seems, Thurs., CBS
 7:00 p.m., A. Oboler's Plays, Sat., NBC-Red
 8:00 p.m., Lux Theater, 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 Habitily 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 Show, * CBS
 11:45 a.m., Courtsey's Gloomchasers, Sat., MBS
 12:30 p.m., From Hollywood Today, Sun., NBC-Red
 1:30 p.m., News and Rhythm, Sun., CBS
 1:30 p.m., Brush Creek Follies, Sat., CBS
 2:55 p.m., Uncle Jonathan, * CBS
 3:00 p.m., Club Matinee, * NBC-Blue
 4:30 p.m., Watanabe & Archie, * NBC-Blue
 4:30 p.m., Happened in Holly, M.W.Fr., CBS
 4:45 p.m., Smilin' Ed McConnell, * CBS
 5:00 p.m., Kaittemeyer's Kinder, Sat., NBC-R
 5:00 p.m., Gay Nineties, Sun., CBS
 5:15 p.m., Hopper's Holly'd, M.W.F. CBS
 5:30 p.m., Gene Autry Mel. Ranch, Sun., CBS
 6:00 p.m., Jack Benny, Sun., NBC-Red
 6:30 p.m., Weekend Potpourri, Sun., CBS
 6:50 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., Ben Bernie, Wed., CBS
 7:00 p.m., Johnny Presents, Tues., NBC-RED
 7:00 p.m., Bremen' Along, Wed., NBC-Blue
 7:00 p.m., Kate Smith, Fri., CBS
 7:30 p.m., Avonlea Home, Wed., NBC-Red
 7:30 p.m., Model Minstrels, Mon., CBS
 7:40 p.m., Tip Top Show, Thurs., NBC-Blue
 8:00 p.m., We, The People, Tues., CBS
 8:00 p.m., Fred Allen Show, Wed., NBC-Red
 8:30 p.m., Rudy Vallee, Thurs., NBC-Red
 8:00 p.m., Texaco Star Theater, Wed., CBS
 8:00 p.m., Good 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., Nat. 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., Hibber McGee, Tues., NBC-Red
 9:00 p.m., Don Ameche Show, 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, Tues., NBC-R
 10:15 p.m., Jimmie Hilder, 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., 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
 6:30 p.m., Vox Pop, Thurs., CBS
 6:30 p.m., Professor Quiz, Fri., CBS
 7:00 p.m., Eilley Queen, Sun., CBS
 7:00 p.m., This Amazing America, Fri., NBC-Blue
 7:00 p.m., Ask It-Basket, Thurs., CBS
 7:30 p.m., Quizmaster, Wed., NBC-Blue
 7:30 p.m., Lot o' Gold, Tues., NBC-Red
 7:30 p.m., Information Please, Tues., NBC-B
 8:00 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
 8:30 p.m., What Would You Have Done?, Fri., NBC-Red
 9:00 p.m., Eilley Queen, Sun., CBS
 9:00 p.m., Kay Kyser's College, Wed., NBC-R
 9:30 p.m., Marathon Melodies, Fri., NBC-B
 11:00 p.m., Ask-It-Basket, Thurs., CBS
 11:00 p.m., Marriage Club, Wed., NBC-Blue

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 Ch., MTTh., 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
 7:30 a.m., Gene and Glenn, * NBC-Red
 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 Fancy, Sat., CBS
 8:30 a.m., Fiddlers Fancy, Wed., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 8:45 a.m., Gospel Singer, * 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., Saturday Serenade, Sat., CBS
 9:30 a.m., Charioteers, Sat., NBC-Blue
 9:45 a.m., Novellette, * NBC-Blue
 10:00 a.m., Rhythmites, Tues., CBS
 10:00 a.m., Blue Interlude, Wed., 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., NBC-B
 11:15 a.m., Dinning Sisters, * NBC-Red
 11:30 a.m., Salon Musicals, Mon., CBS
 11:30 a.m., Southern Cruise, Wed., CBS
 11:30 a.m., Late Budapest, Thurs., CBS
 12:00 noon, Music for Moderns, Sun., NBC-Red
 12:30 p.m., Matinee in Rhythm, Sat., NBC-R
 1:00 p.m., Milton Charles and Edith Headrick, M., Th., CBS
 1:00 p.m., Smokey Drossart, Sun., NBC-Red
 1:15 p.m., Quinting Box, Wed., NBC-Blue
 1:30 p.m., Laurel Light Orchestra, M.W.F., 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 Musicals, Sun., NBC-Blue
 3:00 p.m., Deep River Boys, Tues., CBS
 3:00 p.m., Manhattan Minuet, Fri., CBS
 3:15 p.m., At Bermuda, Tues., CBS
 3:15 p.m., Key Biscuit's Vacation, Thurs., CBS
 3:30 p.m., Beach Street Music, Sun., NBC-B
 3:30 p.m., Lee Lundy, Wed., CBS
 3:30 p.m., Symphonious Press, Sun., CBS
 3:45 p.m., Blue Stream Rhythm Line, Tu., CBS
 4:00 p.m., Edward Davies, Sun., NBC-Blue
 4:00 p.m., Ruth Lambert, Thurs., CBS
 4:00 p.m., Summer Serenade, Sat., CBS
 4:15 p.m., Patterns in Swing, Thurs., CBS
 5:00 p.m., Lutzer-Layman Singers, W., NBC-R
 5:00 p.m., El Chico, Mon., NBC-Red
 5:00 p.m., The Troubadours, Mon., Tues., CBS
 5:00 p.m., Ballads by Bruins, Wed., CBS
 5:15 p.m., Deep River Boys, Mon., CBS
 5:15 p.m., Blue Boys, Tues., Wed., Fri., CBS
 5:30 p.m., Beat the Band, Sun., NBC-Red
 5:45 p.m., Salton Salvoettes, Tu., Th., NBC-R
 5:45 p.m., Judith Arlen, * CBS
 6:00 p.m., Fred Waring, * NBC-Red
 6:00 p.m., Rhythmic Karate, Wed., CBS
 6:15 p.m., Mitchel Loring, Thurs., Tu., CBS
 6:30 p.m., Fritz Bandwagon, Sun., NBC-Red
 7:00 p.m., Johnny Presents, Tues., NBC-Red
 7:00 p.m., Caribbeans, Mon. thru Fri., NBC-B
 7:30 p.m., Carolee Robinson, Fri., NBC-Blue
 7:30 p.m., Glenn Miller, Wed., NBC
 7:30 p.m., Vocal Vaguer, M., W., F., NBC-B
 7:30 p.m., Urban Lucker, Sat., CBS
 7:30 p.m., Wayne King Orch. Sat., CBS
 7:30 p.m., Florence Grant, Tues., NBC-Red
 8:00 p.m., Your Hit Parade, Sat., CBS
 8:00 p.m., Your Sunday Date, Sun., MBS
 8:00 p.m., Maudie Merry Go 'Round, NBC-R
 8:00 p.m., Wanda Lewis, Fri., NBC-Red
 8:30 p.m., Casual Frog, B. Crosby, Tu., CBS
 8:45 p.m., Saturday Night Serenade, Sat., CBS
 9:00 p.m., Guy Lombardo's Orch., Mon., CBS
 9:00 p.m., Carleton Cont., Mon., NBC-Red
 9:00 p.m., Camel Caravan, Sat., 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., I'm So Shiny, 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., Larry Ross, M. W. T. F., CBS
 10:15 p.m., Dick Scoble Orch., Tr.Sat., CBS
 10:15 p.m., Johnny Long Orch., WTh., CBS
 10:30 p.m., Lou Brasso's Orch., NBC
 10:30 p.m., Larry Fatin Orchestra, Wed., CBS
 10:30 p.m., Paul Whitman's Orch., Wed., CBS
 10:30 p.m., Frankie Masters Or., Sun., Sat., CBS
 11:00 p.m., Woody Herman's Orch., NBC
 11:00 p.m., Van Alexander Orch., Mon., CBS
 11:00 p.m., Ray Herbeck Orch., Tues., CBS
 11:00 p.m., Harry James Orch., W., Fri., CBS
 11:00 p.m., Hal Kemp, Sat., CBS
 11:00 p.m., Your Hit Parade, Sat., CBS
 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
 11:30 p.m., Larry Clinton Orch., Tues., CBS
 11:30 p.m., Glen Gray, Wed., CBS
 11:30 p.m., Teddy Powell, Thurs., CBS
 11:30 p.m., Jack Benny Orchestra, Sat., CBS
 12:00 a.m., Bobby Potes Orch., Sun., CBS
 12:00 a.m., Phil Lennart, MTThF., CBS
 12:00 a.m., John Kirby's Orch., NBC

POPULAR MUSIC

(Continued)

12:00 a.m., Jerry Livingstone Orch., Wed., CBS
 12:00 a.m., Ben Bernie Orchestra, Sat., CBS
 12:30 a.m., Vincent Lopez Orch., Thurs., CBS
 12:30 a.m., Leighton Noble, Sat., CBS

EDUCATIONAL PROGRAMS

9:30 a.m., Betty Moore, NBC-Red
 10:30 a.m., Traveling Cook, Tues., NBC-Blue
 12:15 p.m., Calling Stamp Collectors, Sat., NBC-Red
 12:15 p.m., Set. Bookends, *NBC-Blue
 12:30 p.m., Nature Sketches, Tues., NBC-Red
 1:00 p.m., On Your Job, Sun., NBC-Red
 1:00 p.m., How Do You Know?, Thurs., NBC-Blue
 1:00 p.m., Dr. Demosch, 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, Su., NBC-R
 1:30 p.m., So You Think You Know Music, Sun., CBS
 2:35 p.m., Am. Sch. of Air, * CBS
 3:00 p.m., Bull Sessions, Sat., CBS
 3:15 p.m., Highways to Health, Wed., CBS
 3:15 p.m., Men Behind the Stars, Fri., CBS
 3:15 p.m., Adventures in Science, Thurs., CBS
 3:15 p.m., Ol Men and Books, Tues., CBS
 3:30 p.m., Medicine in the News, Th., NBC-B
 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
 5:00 p.m., Hitched a Bred Case, Fri., NBC-B
 5:15 p.m., Malcolm Gladwell, * NBC-Red
 6:00 p.m., People's Platform, Sat., CBS
 6:00 p.m., Art for Your sake, Sat., NBC-Red
 6:15 p.m., Youth in the 'Foin, Mon., NBC-B
 7:30 p.m., Information Please, Tues., NBC-B
 8:30 p.m., Amer. Town Meeting, Th., NBC-B
 9:15 p.m., Americans at Work, Tues., CBS
 9:15 p.m., Public Affairs, Wed. & 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
 9:00 a.m., String Symphony, Sun., NBC-Blue
 9:30 a.m., Audsley 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
 10:30 a.m., Music & Amer. Youth, Sun., NBC-Red
 11:00 a.m., Maurice Brown, cellist, Wed., CBS
 11:00 a.m., Radio City Ma. Hall, Sun., NBC-B
 11:30 a.m., Salt Lake Isometrics, Sun., CBS
 12:00 noon, Enco's Light Orchestra, Sat., CBS
 12:30 p.m., Walberg Brown Strings, Sun., CBS
 12:45 p.m., Woods and Music, * NBC-Red
 1:00 p.m., U. S. Army Band, Tues., NBC-B
 1:30 p.m., United South, Sun., CBS
 1:45 p.m., Hymns of All Churches, Mon., Tues., Thurs., NBC-Red
 2:00 p.m., Symphony, Sun., CBS
 2:15 p.m., U. S. Navy Band, Wed., CBS
 2:30 p.m., Music Hour, Fri., CBS
 2:30 p.m., Tapestry Musicale, Sun., NBC-B
 2:30 p.m., Poetic Strings, Mon., CBS
 2:30 p.m., Story of the Song, Tues., CBS
 2:30 p.m., Clyde Barrow, Thurs., CBS
 3:00 p.m., Cleveland Institute of Music, Tues., CBS
 3:00 p.m., Leon Goldman, Wed., CBS
 3:00 p.m., Leffron Sisters, Thurs., CBS
 3:15 p.m., Ruth Cariari, 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
 5:05 p.m., Aeolian Ensemble, Fri., CBS
 5:15 p.m., Console Reveries, M., Th., CBS
 5:45 p.m., Leffron Sister, Sat., CBS
 6:00 p.m., Aeolian Ensemble, Thurs., CBS
 6:30 p.m., Aeolian Ensemble, 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 Brudsky, Pianist, Tues., CBS
 9:00 p.m., NBC Symphony Orch., Sa., NBC-B
 9:00 p.m., Roy Shield Music, Tues., NBC-Blue
 8:30 p.m., Roy Shield Revue, Wed., NBC-Blue
 9:30 p.m., Columbia Concert, Mon., CBS



"They Always Put on a Good Show"

That's the reputation which WLS entertainers have earned. Whether you listen to them on your radio or see them in person in your local theater, they are sure to please you.

The reason lies in the fact that WLS personalities are not only good singers, musicians or comedians—they are "real folks" all the way through. They not only appear friendly—they are friendly.

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(Upper Left)—Essie Martin and Kay Reinberg, The Prairie Sweethearts, have won a big following with their singing and playing. Announcer Cy Harrice is shown with them.

(Upper Right)—When Patsy Montana comes ridin' to join the Prairie Ramblers, a rollicking time is bound to follow. And Patsy's four year old daughter, Beverly, is getting to be a mighty fine entertainer, too.

(Above)—Mac and Bob, the blind boys who have sung together for nearly twenty-five years, number their friends by the thousands.