

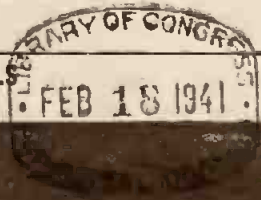
# RADIO VARIETIES

FEBRUARY---1941

*The Midwest Edition*

TEN CENTS

CHRISTINE, THE LITTLE SWISS MISS OF WLS



# PATTER OFF THE PLATTER

If you listen to the radio, and if you don't you're one in 57 or 82 or something, you've heard Raymond Paige and his "Musical Americana" programs.

You can now take this program home with you on Victor records, a 12-inch, four record, "Musical Americana" album of Paige and his most popular music in an all-American program.

The numbers include excerpts from Gershwin's "Porgy and Bess", Cole Porter's "Night and Day", Rodriguez' "La Cumparsita", Gershwin's "Rhapsody in Blue", Earl's "Beautiful Ohio", Berlin's "Lady of the Evening", Leslie-Nicholl's "Among My Souvenirs", Porter's "Anything Goes", Black-Moret's "Moonlight and Roses", Dietz-Schwartz "Louisiana Hayride", Ellington's "Mood Indigo", and De Sylva-Katscher's "When Day is Done". (Album G-28).

All the tunes were arranged by Paige himself for his highly specialized 64-piece orchestra, the largest orchestra now being recorded for music of this type. Because of this fact, Victor used a new and bigger studio in New York than the one ordinarily employed for popular orchestras.

Mr. Paige himself is currently the highest paid popular musical conductor in radio. Forty-one members of his orchestra are former conductors, thirty-seven have had their own orchestras. He is interested in American music and continually features the works of American composers on his Westinghouse radio program.

The famous Quintet of the Hot Club of France, now gone the way of all French music, cut an extraordinary double several years back, titled "Paramount Stomp" and "Swinging with Django". The first rides out on — of all things — the musical theme of Paramount News while the second is just what the title implies, a double dose of Mr. Reinhardt's amazing guitar technique. Michael Warlop sat in as guest fidler during this session pitting his instrument against Stephane Grappelly's in furious violin duel. (Victor Swing Classic \*27272).

Alvino Rey's version of "Tiger Rag" was recorded by popular request and after listening to the record we can see what they mean. It's done very fast with generous slices of Alvino's electric guitar, backed up by the King Sisters and a brilliant band performance. The companion piece is an abrupt about-face, a smooth and lovely "Rose Room" in the maestro's own instrumental arrangement. (Bluebird B-11002).

These records go on sale  
January 31.

Another 12-incher from Victor this week, this time a luxurious coupling of the music from two continents played by two internationally known orchestras. Wayne King presents a concert rendition of the tango "Escapada" by the English composer Sid Philips, displaying a wealth of rich orchestral effects in a pleasant compromise between classic symphonic performance and straight dance band tempo. On the backing, Jack Hylton's Orchestra offers the Benatzky waltz "Grinzing", carrying on in brilliant style with swirling Viennese tempos. This is listening music of the highest order. (Victor 36387)

Artie Shaw and his Gramercy Five paint a musical picture of a

famous meeting. "Dr. Livingstone, I Presume?" with jungle tom-toms and scorching clarinet work. The reverse is the much publicized "When the Quail Come Back To San Quentin", cued from a recent popular song hit, and wrapped up by Mr. Shaw in a neat parcel of solid small band jazz. (Victor Swing Classic \*27289).

Dick Todd back-to-backs two ballads in the nobody-loves-me mood, lending his man-to-man baritone to "The Mem'ry of a Rose", and "You Forgot About Me". He laments very nicely, and the supporting orchestra fills in elegantly. (Bluebird B-11024).

Bill Monroe and his Blue Grass Boys who record the popular favorite "No letter in the mail" on Bluebird — 8611 has had tremendous requests over WSM Nashville for this number. On reverse side "Cryin' Holy Unto My Lord."

Glenn Miller scores "I Do, Do You?" for Ray Eberle and his famous sax choir in slow and provocative tempo. The five-way reeds also highlight the companion piece, "You Are the One" which is still in the slow groove with beautiful, close harmony. Mr. Eberle is also the vocalist here. (Bluebird B-11020).

## RADIO VARIETIES

No. 4, VOLUME 2

FEBRUARY, 1941

	Page
Patter Off the Platter.....	2
Visiting the Little Red School House.....	3
562 Pounds of Musical Glamour.....	6
Service Can Be Entertaining.....	7
Gang Busters Celebrate Anniversary.....	8
Marie McDonald.....	9
Columbia's Colorful Commentators.....	10-11-12
Let's Look at WLS.....	14
Smilin' Ed McConnell.....	15

F. L. ROSENTHAL, *Publisher*

WILTON ROSENTHAL, *Editor*

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# Visiting the Little Red Schoolhouse

As Viewed by Elbert Haling

JUST PICTURE 200,000 young men and women students assembled in one gigantic class room. A mighty giant stands atop a 653-foot rostrum and in a mighty voice stronger than the winds themselves presents sugar-coated gems of knowledge to his attentive pupils. Compare this mythical scene with the little red schoolhouse of yesterday where grandpop learned his three R's to the tune of a hickory stick.

Now — getting down to brass tacks, or is it chalk and blackboards, the "professor's" mind wanders, our analogy is drawn between the Texas School of the Air, its 4,000 participating schools, the 653-foot WBAP-WFAA antenna tower and yesterday's methods of education.

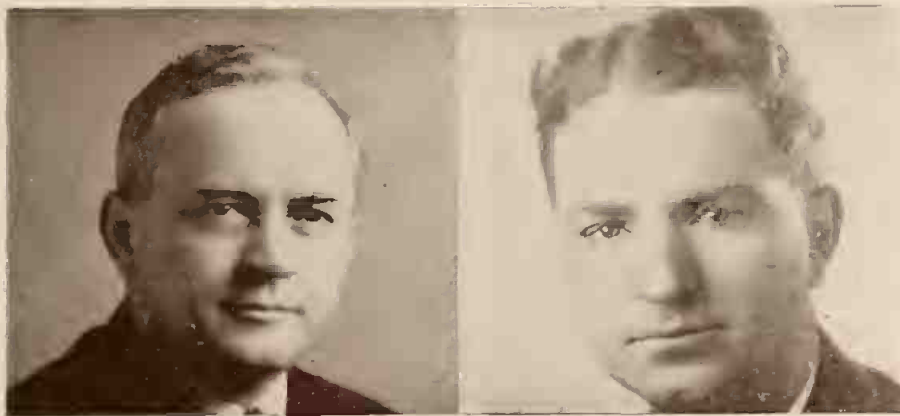
The Texas School of the Air opened its doors on February 4, 1940 and its programs have since been used by an ever-increasing number of Texas schools as a supplementary aid to learning, with ever-growing satisfaction to both teachers and pupils. During this same period, administrators of all types of schools, and the public in general, have accepted radio as an important new instrumentality for public education in Texas.

Since the advent of radio more than two decades ago, educators have dreamed of the time when this new marvel of communication could be put into effective use in the classrooms and homes of our nation for educational purposes. While listened to in homes and places of business in increasing hours for almost a generation now, radio has slowly found its place in the school as a part of the daily curriculum. This has been due primarily to lack of understanding of radio as a tool of education, to a paucity of suitable educational radio programs, and to very limited radio equipment in the schools.

The organization of the Texas School of the Air marks the in-



A typical Texas School of the Air cast is seen before the microphone of Station WBAP, Fort Worth. Note the various ages represented to secure voice variations for the particular project being offered.



L. A. WOODS, State Superintendent of Education for Texas.

JOHN W. GUNSTREAM, Texas School of the Air Director

auguration of a new era in public education in Texas. It is a conscious effort on the part of the State Department of Education and associated institutions to harness and use radio in the interest of a broader and better educational program. Through the facilities of the Texas School of the Air, specially prepared programs, planned and produced by competent persons to enrich and vitalize classroom instructions, are now available to the majority of Texas schools. Through this new

instrumentality children can listen, as a part of the school curriculum, to talks by authorities in many fields of human endeavor, to great music and drama, and to interest-compelling presentations of study materials which are ordinarily considered dry and uninteresting. Children who are denied this opportunity of listening to these programs because of an inflexible class schedule or because of lack of school radios, are missing some real education — of the easy-to-take variety.

(Continued on Page 13)



*Joan Winters*

Style leader in the NBC Chicago studios is beautiful Joan Winters, who plays Alice Ames Warner in "Girl Alone" and Sylvia Bertram Parsons in the "Road of Life." A graduate of the Vogue School of Art, she is always ahead of style trends.

# A Brooklyn Cowboy

**Though most of the cowboy singers at WLS are true sons of the West, Newcomer Smilie Sutter upsets the rule; he's one of the best of the cowboy singers, but he's from New York City.**

**A**MERICAN folk music has long been the stock in trade of WLS, Chicago, with many WLS programs featuring the songs of the Western plains and of the Eastern and Southern mountains. The authenticity of the ballads is above question — for almost all the stars are true sons of the West or children of the hill country. The Prairie Ramblers, for example, are all Kentucky mountain boys; Ramblin' Red Foley was born in the cattle country of New Mexico; Mary Ann grew up in the mountains of the Carolinas . . . and now comes a cowboy singer from New York City, a real Brooklyn cowboy.

This "upstart" in the ranks of the cowboy singers at WLS is Smilie Sutter, and he's realized a three-year-old ambition in obtaining a place on the WLS staff. Smilie's real name is Anthony F. Slater, and he was born on May 11, 1915, in East Hartford, Connecticut, but when he was about a year old the family moved to New Britain, Connecticut, where Smilie lived for 10 years.

Smilie was orphaned when he was 11 years old and went to live with an aunt in Brooklyn, one of New York City's five boroughs. Young Tony Slater was not unappreciative; he was glad to have a home. But he didn't like Brooklyn. All the time he was there he never saw a tree nor a blade of grass; there wasn't a natural flower in the borough, only those in window boxes and indoor pots. This was no life at all for a small-town boy who had spent the first eleven years of his life in the open air, in the country.

The worst time of all was the spring. Smilie longed then more than ever for the country. He wanted to be near an orchard. He wanted to see and to smell the blossoming apple, cherry and

plum trees. He wanted to watch the grass grow green. He wanted wide open spaces instead of narrow canyons — streets suffocated by towering brick apartment walls.



SMILIE SUTTER

So as soon as he was old enough, Smilie would start off on long hikes into the country, traveling from place to place. He'd be gone all spring, summer and fall, returning to Brooklyn in the winters, getting a job to hold him over to the following spring. When he was about 17 years old, Smilie bought a guitar and taught himself to play it; he already was expert with the harmonica. From then on, his guitar was his constant companion.

The following year, Smilie left New York City for good. He had had a once-a-week program on a New York radio station, and he planned someday to get into radio

as a regular thing. But it wasn't until five years ago that he really got his professional start. Smilie, in his travels, was then at Portsmouth, Ohio, and it was there at WPAY that he got his first full-time radio job. Since then he has been with WCHS, Charleston, WMMN, Fairmont, and WWVA, Wheeling, West Virginia, and at WLVA, Lynchburg, Virginia.

Smilie has not been in radio all the time these past five years, however. During the shipping season of 1937, Smilie worked on passenger boats plying the Great Lakes. All his spare time he spent listening to the radio, and the station that could best be heard on the Western Lakes was WLS in Chicago. Smilie listened to WLS for hours and hours, and it was in that summer of 1937 that Smilie made up his mind the one place he really wanted to work was WLS. But Smilie was a modest youngster and didn't think he was good enough for the Prairie Farmer Station.

So he returned to the East. It was while working at Fairmont West Virginia, that Smilie last year met Joe Rockhold, who was also at the radio station there. Last spring, Rockhold came to WLS as an announcer and character actor. In the summer, Smilie came to the Mid-West to visit his old friend, and Joe arranged an audition for Smilie Sutter.

Station officials suggested a guest appearance that very week on the WLS National Barn Dance. Smilie stopped the show. Applause almost brought down the house. It was all the program department needed to know. Smilie Sutter from that night on has been a regular member of the WLS staff, a "regular" on the WLS National Barn Dance ever since, as well as having his own daytime program during the week.

# 562 Pounds of Musical Glamour



**TEXAS COWGIRLS:** Left to right: Bess, Sue, Sally, Marge and Bertie. Not even static can throw these lovely talented lassies off the 570-ether-trail.

"Hear my song as I ride along,  
I'm just a happy Texas Cowgirl,  
Herdin' the dark clouds out of  
the sky —  
Keepin' the heavens blue!"

**S**O SING the Texas Cowgirls every weekday morn at seven via Station KGKO, Fort Worth, smaller brother to that ether giant, WBAP.

Figuratively speaking, and we are writing about the Texas Cow-GIRLS, aren't we? — KGKO's gift to the glamour-ways, play something like 27 broadcasts monthly, travel 1,000 miles and make ten to twelve personal appearances before school groups, luncheon clubs and other gala occasions.

Traveling with them as master of ceremonies we find Scooter Tonahill and his wife, known to Texas theatrical audiences as "Shorty." Whenever this musical

caravan rests at some roadside hamburger emporium while en-route to personal appearances the proprietor and customers sympathize with the great Phil Spitalny and his all-girl music making combo. It's Scooter who orders the hamburgers and woe be unto him if he forgets that "Marge" demands onions, "Sue" wants no onions, "Sally" wants no mustard, "Bess" wants hers on plain bread and "Bertie" wants a steak sandwich.

But all in all, taking the whims and appeals of the five instrumental and vocal damsels as a whole, they are at once overlooked when the downbeat signal is given and the 570-ether way is made happy with the solid sending of their rich music.

But getting down to figures, er ah, statistics, we might as well divulge the information that the

five Texas Cowgirls play ten different instruments with ease; they are all in their late teens and each one possesses a smooth set of vocal pipes.

More specifically, the Cowgirls aggregation consists of "Bess" (Ruth Mulkey); "Bertie," (Bertie Evelyn Keisel); "Sue," (Gail Whitney); "Marge," (Veda Mae Spoon) and "Sally," (Ruth Murphree). Yes, boys, all are single!

"BESS" violinist, sings in a Fort Worth Church Choir and plays fiddle with the Fort Worth Symphony when not singing "Home On the Range" with the Cowgirls or sawing out a mean square dance for the radio . . . her mother began teaching her piano lessons at the age of three and now "Bess" teaches violin . . . made her radio debut on a stanza with the Hired Hand when, according to that popular personality, she was "just the size of a dime" . . . chocolate pie is her favorite dish . . . is 5'6" tall, weighs 125 . . . black hair, snappy brown eyes.

"MARGE," steel guitarist . . . began taking guitar lessons at the age of 13 and soon became a full time radio performer on a small local station . . . checks every Cowgirls musical list and although but five feet tall and weighing 100 pounds she is the live wire of the outfit . . . chili is her favorite food with horseback riding as her favorite sport . . . somewhat shy she prefers radio to personal appearances . . . pet dislike: hearing remarks like this one from the audience at stage shows: "Isn't she the cutest little trick?" . . . Black hair and brown eyes.

"SUE," accordionist, began the study of piano at the age of five . . . learned to sing before she could talk . . . plays the Hammond Electric Organ and is taking voice lessons at the Fort Worth Conservatory . . . likes to go horseback riding in the rain and swim in the moonlight . . . tends a Boston Bull pup as her hobby . . . Is 5'7" tall, weighs 120 pounds without her shoes and accordion . . . blond hair and blue eyes . . . enjoys stage shows immensely — "especially when they don't throw things."

Continued on Page 13

RADIO VARIETIES — FEBRUARY

# Service Can Be Entertaining

Martha Crane and Helen Joyce have been helping homemakers in their daily work for a combined total of 18 years, and in all that time have based their programs on the idea that homemaking and learning

SCHOOL DAYS for most of us were not all fun. There were days when the call of learning was not half so strong as the call to the old swimming hole or the call to the woods. But when one grows up, there comes a change. We still have a lot to learn — and we admit it. So we make learning fun, whatever the lesson may be.

One class most eager in learning more about her "business" is the homemaker. She likes to know how other housewives solve their problems, to know shortcuts in her household tasks. Radio has long served this need; and Martha Crane and Helen Joyce, of WLS, Chicago, have made this learning fun on their "Feature Foods" program, 11 to 11:30 a.m. daily except Sunday.

For Martha and Helen do not present only household hints. In their programs they include musical entertainment by some of WLS' best stars. The peppy tunes of the Chore Boys are a regular feature, plus numbers by such other acts as Hal Culver, Howard Peterson, Grace Wilson, Rusty Gill, the Hoosier Sodbusters, George Menard, Ramblin' Red Foley and the Prairie Ramblers. In addition, "Feature Foods" is practically a woman's magazine of the air. For Martha and Helen discuss new and old ideas in such varied topics as decoration, entertainment, food preparation, child raising, and also find time to conduct a "rummage exchange" in which women can offer for trade almost anything they have and don't need any more for something they would like to have.

Guests also participate in the program frequently — usually women with a message of interest to others of their sex. Some of those who have been interviewed by Martha and Helen have



MARTHA CRANE



HELEN JOYCE

been Mrs. Ora Snyder of candy store fame; Ruth Mix, daughter of the Tom Mix, Helena Rubenstein, beauty expert, and, among the men, Author Van Wyck Mason.

"Feature Foods" started on WLS in January, 1935, but Martha Crane's service as homemaker on WLS started long before that. Last

October 15, Martha celebrated her 12th anniversary with the station. Martha, whose married name is Mrs. Raymond Caris, lives in Highland Park, Illinois, and has two children: Crane, age 5, and Barry, who will not be 2 until April 7.

Helen Joyce started with WLS about the same time as "Feature Foods" was inaugurated, in 1935. Helen, too, is a homemaker, and has two children, one girl in high school and a boy in college.

In addition to their broadcasts and their own homemaking, Martha and Helen find time to give special talks and demonstrations before various club meetings — about one a week except in summer. In the past two years, they have conducted 74 of these Feature Foods "clinics," with an attendance of more than 100 at each. At these, they talk about radio and radio stars, put on demonstrations of "Feature Foods" advertised products, and usually have some gifts to distribute among those attending. The club members get an extra insight into the working of radio advertising, because Martha and Helen frequently test out sales copy on them, reading several sample scripts and asking which would make them most apt to buy the product. Then a few days later, the club members will probably hear them reading that very copy on the air.

Another test they often make concerns premiums. They read copy describing a premium and find out which copy makes the women want the article. Then they show the article. Sometimes, women are disappointed on seeing the item. Then they find out whether it is not a good premium, or whether the description was too glowing. In these ways, advertisers are better able to serve their customers.

## GANG BUSTERS CELEBRATE FIFTH AIR ANNIVERSARY

**S**ALUTED by barking machine guns, wailing sirens and tramping feet, Gang Busters celebrated its fifth anniversary on the air with the announcement of its 1941 Roll of Public Enemies over NBC on Friday, January 17.

Gang Busters, whose clues have helped apprehend 160 desperate criminals, makes a feature of its public enemies' list on each anniversary program. Each name on the roll represents a criminal outcast still at large.

Several members of previous rolls are still uncaught and therefore, are eligible for the 1941 nominations. They include Charles Irving Chapman, Maurice Denning and "Soup" Greyson. Other winners of the dubious distinction before this year — Bennie and Estelle Dickson, and Raymond Duvall — have been called to account.

Compilation of the annual roll is a 12-month job for a part of the Gang Busters' staff. Cooperating with them are 750 law-enforcement bureaus and more than 400 specially selected trained field correspondents.

Week by week their reports pour into the Gang Busters office in New York, there to be tabulated and analyzed by the staff. Criminal exploits are carefully watched and their developments noted. Police authorities throughout the country are repeatedly consulted.

Of the thousands of criminals reported every year, Gang Busters concentrates on those most eagerly sought by the police. Toward the end of the year the field is greatly reduced. Tough candidates — but not tough enough — are thrown off the tentative list. There follows rechecking of records, long distance telephone calls to local authorities and study of charges and indictments.

A final selection is made only 24 hours before the anniversary broadcast. The script that then grows out of the selections is carefully scrutinized by the program's attorneys, who also attend all rehearsals to see to it that the spoken word does not carry impressions not given by the written word.

Gang Busters are kept busy to the last minute with possible changes and additions. Only when the program actually goes on the air is its choice of the sour cream of unapprehended American criminals made known in these words of one police chief after another: "In my opinion, the most notorious public enemy at large in the United States today is . . ."



A "square table" conference over the question of "Whodunit?" engages the attention of (L. to R.) Basil Rathbone, Thomas McKnight, Nigel Bruce and Edith Meiser, adapter of the Sherlock Holmes scripts (NBC-Blue, Sundays, 8:30 p.m., EST). Rathbone is Holmes; Bruce, Watson, and McKnight directs.



Eloise Kummer, who plays the villainess, Marcia Mannering. In NBC's Backstage Wife, first went on the air while a co-ed at the University of Wisconsin, playing the part of a little boy. She thinks she has been playing parts, equally foreign to what she really is, ever since. Eloise weighs only 114, and is 5 feet 4 inches tall.



# MARIE McDONALD "FRYES" TORRID TUNES FOR T. DORSEY

**M**ARIE McDONALD, gorgeous new soprano of Tommy Dorsey's "Fame and Fortune" program, over NBC-Blue Thursdays at 8:30 p.m., e.s.t., has had a varied career, embracing many branches of the entertainment field . . . Her first professional work was done as one of the world famous Powers models . . . On Broadway she understudied Ella Logan in George White's "Scandals." . . . She sang in the Earl Carroll Theatre and Hollywood presented her in three films, "Ziegfeld Girl," "Down Argentine Way" and "Argentine Nights." . . . Now Tommy Dorsey has brought her to commercial radio and to the ballrooms where his popular dance band appears . . . In addition to all this, the lovely and vivacious brunette was voted "Miss New York" in 1939 and just a few months ago on the west coast was voted the new leader of the "sweater set" on the MGM lot, inheriting the title from Lana Turner . . . All of this was done under her real name of Marie Frye, which Dorsey changed for professional reasons . . . Marie is a native of Yonkers, N. Y., attended Roosevelt High School and New Rochelle College, intent upon following a journalistic career . . . And, oddly enough, her first personal appearance upon joining Dorsey's band was in Yonkers: —local girl comes home to make good! . . . Marie sang for three years with her college choir and is a member of the Alpha Delta Sigma sorority . . . Her favorite sports are horseback riding, bowling and swimming . . . Says 13 is her lucky number: she was invited to join George White's "Scandals," took her MGM screen test and met Tommy Dorsey all on Friday the 13th — but in different years of course . . . Marie's opportunity to join the Dorsey band came about most unexpectedly . . . She was with a party of friends at the new Palladium night spot in Hollywood while Tommy Dorsey's band was playing there . . . Tommy joined the party knowing her companions . . . Conversation gradually left her out of the picture . . . Marie started to sing to herself — suddenly realized that the table talk had stilled . . . All of them were watching her, listening . . . She stopped singing, embarrassed, until Tommy, who'd never seen her before, asked her if she could be packed by early next morning to fly to New York with him and join his band . . . P.S.: she made the 10 a.m. plane.



James Melton (left), tenor star of the Telephone Hour, gets down to shirt sleeves, as does conductor Donald Voorhees, for a rehearsal with Francia White, soprano, during which they put finishing touches on one of the broadcasts heard each Monday evening over NBC as a Red Network feature.



One trial performance has won Betty Moran, youthful radio and screen actress, a permanent place in the cast of "Dear John", NBC-Blue Network Sunday evening serial starring Irene Rich. Betty succeeds to the role of Carol Chandler, left vacant when Martha O'Driscoll left the cast to resume her screen career.

# COLUMBIA'S COLORFUL COMMENTATORS

INTERESTING SIDELIGHTS ABOUT CBS'S COLORFUL COMMENTATORS WHO BRING YOU THE "WORLD IN EXCITEMENT" FROM ALL CORNERS OF THE GLOBE.

**PAUL SULLIVAN.** CBS news analyst. Born St. Louis, Sept. 1, 1908. Attended Cathedral College, Christian Brothers' College and Benton College of Law in St. Louis, and Xavier University in Cincinnati. Before getting established in radio, he worked as bank clerk, chauffeur and radio serviceman. Took temporary position in 1931 with KMOX, St. Louis; went to WTAX, Springfield, Ill.; recalled to KMOX; transferred to WLW, and in April, 1939, switched to W H A S, Louisville, Kentucky, where he gained such popularity that his program, "Paul Sullivan Reviews the News" became a Columbia network feature. Women's National Radio Committee ranked him one of best news analysts on the air.

**ELMER DAVIS.** CBS news analyst. Born Jan. 13, 1890, in Aurora, Indiana. Attended Franklin College, Class of 1910, winning Rhodes Scholarship to Queens College, Oxford. Became New York Times reporter in 1914;

within ten years, a Times editorial page writer. Literary career includes scores of fiction stories and special articles for magazines. Wife is the former Florence MacMillan. They live in midtown New York, summer in Mystic, Conn. Have two children, Robert Lloyd and Anne.

**MAJOR GEORGE FIELDING ELIOT.** CBS military analyst. Born June 22, 1894, in Brooklyn, New York City. Family moved to Australia in 1902. Attended Trinity College, University of Melbourne. Served throughout war with Australian Imperial Forces, entering a second lieutenant, emerging an acting major of infantry. Fought in Dardanelles campaign, in Egypt and on Western Front. After arrival in United States in 1922, became a second lieutenant of engineers in Missouri National Guard. Served in U. S. Army Reserves, Military Intelligence for eight years. Magazine writer and author of books on military, naval and interna-

tional affairs. In 1933 he married the former Sara Elaine Hodges of Knoxville, North Carolina.

**EDWIN C. HILL.** CBS news analyst. Born, Aurora, Indiana, Apr. 23, 1884. Graduate of Indiana University, 1901. Post graduate student, Butler College, Indianapolis. Got first newspaper job at salary of \$15 a week. Came to New York and clicked with first story — at space rates — about tenement blaze. Reporter, New York Sun, 1904-23; director, Fox newsreel, 1923-24; scenario editor, Fox Film Corporation, 1925-26; feature writer, New York Sun, 1927-32. Since then, he has established a national reputation as newspaper columnist and radio reporter. His CBS program is devoted to "The Human Side of the News." Member of Sigma Chi. Author of "The Iron Horse," 1925; "The American Scene," 1933; "Human Side of the News," 1934.

**ALBERT WARNER.** CBS Washington correspondent. Born in



**PAUL SULLIVAN**

"Paul Sullivan Reviews The News" Mon. Thru Fri. 5:30 to 5:45 PM. CST.



**ELMER DAVIS**

"European War News With Elmer Davis" Mon. Thru Fri. 7:55 to 8:00 PM. CST. Also Sat. 5:30 to 5:45 PM. CST.



**MAJ. GEO. FIELDING ELLIOTT**

"The World Today" Mon. Thru Sat. 5:45 to 6:00 PM. CST.

Brooklyn, New York, 1903. Graduate of Amherst. Phi Beta Kappa. Pursued graduate studies in political science at Columbia University. After year on Brooklyn (N.Y.) Daily Eagle staff, joined New York Times. Assigned to cover State capital at Albany, later reporting political conventions and the Alfred E. Smith 1928 presidential campaign tour. Named assistant chief, New York Herald-Tribune Washington Bureau in 1930. Became chief of bureau. Covered World Economic Conference in London. Made a nationwide political survey during Roosevelt-Landon campaign. Vice chairman of Radio Correspondents' Association of Washington, former president of White House Correspondents' Association and member of Gridiron Club and Overseas Press Club.

**LINTON WELLS.** CBS news analyst. Born April 1, 1893 in Louisville, Kentucky, a descendent of Matthew Tindal, eminent Deist. Office boy for "Marse Henry" Watterson, editor of Louisville Courier-Journal. Attended U. S. Naval Academy, leaving after two years to take first reporter job on Denver Post. As correspondent for news associations and freelance writer, he circled world 11 times, traveled more than 2,200,000 miles. Accused by Japanese Foreign Office of trying to foment war between Japan and Russia in 1934. Imprisoned in Siberian concentration camp by Bolsheviks. "First aerial stowaway" on one of two U. S. Army planes on around-the-world flight in 1924. Reported Villa uprising in Mexico.

Injured in 1923 Yokohama earthquake. Expelled from Italy by Mussolini. Attached to Prince of Wales suite on latter's 1924 trip to America. Set record for globe-girdling in 1926 — 28 days, 14 hours, 36 minutes. War correspondent in Ethiopia. Author of "Blood on the Moon," best-selling autobiography, many other books and magazine articles. Speaks French, Spanish, Portuguese, German, Russian, Japanese and Samoan. Plane pilot since 1915. About this time he also signed as CBS correspondent in the Far East, succeeding Burton Crane, now in the financial news department of the New York Times.

**HARRY W. FIANNERY.** Newly-appointed to the CBS staff in Berlin. Born 40 years ago in Greensburg, Pennsylvania. Married and has one child, a girl. Completed journalism course in 1923 at Notre Dame University where he later taught English. As a student, he edited several publications at university. Became secretary to journalism school's dean. Worked as newspaperman in Hagerstown, Maryland, and for Baltimore Sun, Albany Evening News, Decatur (Illinois) Herald, the Chicago City News Association and the Hoosier Observer (Fort Wayne, Indiana). Also secretary to J. P. McEvoy, playwright. News and sports editor of Station W(OW), Fort Wayne, before joining KMOX, Columbia station in St. Louis, January 1, 1935, as news director and analyst. Led St. Louis smoke elimination crusade covered 1937 floods for CBS.

Met wife former Fay Gillis, aviator and writer, in Moscow in 1932.

**BOB TROUT.** Veteran CBS newsman. Born in Wake County, North Carolina, Oct. 15, 1908. In 1931 went to work as script writer for Alexandria (Va.) station, WJSV, then an independent. Remained with station when it joined CBS network and moved to Washington, covering all important White House events and gaining a reputation for rapid-fire ad libbing on reportorial duties. Assigned to New York in 1935. Broadcast Kentucky Derby color and political conventions; covered fleet maneuvers. Only American broadcaster sent to London to cover King George's coronation. Went on to France to report Wally Simpson-Duke of Windsor marriage. Columbia's star reporter of special events.

**JOHN CHARLES DALY.** CBS Washington reporter. Born in South Africa, 1914. Son of mining engineer. Early schooling at Marist Brothers College, Johannesburg. Attended Tilton School, New Hampshire, 1923 to 1926; Tilton Academy, 1926 to 1930; Boston College, 1931 to 1933. Worked way through college as switchboard operator in medical building. A year with Peabody Players in Boston. Clerk in wool firm. Announcer, WLOE, Boston. Two years with transit company in Washington. Joined WJSV in 1937. Accompanied Willkie on his campaign tour.

**EDWARD R. MURROW.** CBS chief European representative. Born 1904 in Greensboro, North



**EDWIN C. HILL**

"The Human Side of The News", Mon. Thru Fri. 6:05 to 6:15 PM. EST.



**LINTON WELLS**

"The World Today", Mon. Thru Sat. 5:45 to 6:00 PM. CST.



**ALBERT WARNER**

"The World Today", 5:45 to 6:00 PM. CST. Mon. Thru Sat.

Carolina. Graduate of Stanford University of Washington and Washington State College. In collaboration with Dr. James T. Shotwell, Bryce professor at Columbia University, he wrote "Channels of International Cooperation."

Assumed present post after serving as network's director of talks. Prior to that, acted as assistant director of the Institute of International Education. Before outbreak of war necessitated establishing himself in London, he covered a large part of Europe for CBS. Chartered 23-passenger plane as sole passenger to reach Vienna in time to describe Anschluss in 1938. Recently married. His wife is with him in British capital.

**WILLIAM L. SHIRER.** CBS correspondent in Berlin. Born in Chicago. Graduate of Coe College, Cedar Rapids, Ia. Went to Europe on cattleboat. Landed job



**WILLIAM SHIRER**  
"The World Today", 5:45 to 6:00 PM. CST. Mon. Thru Sat.

in Paris office of Chicago Tribune in 1925. Covered entire continent thereafter, becoming chief Central European correspondent for newspaper with headquarters in Vienna. Companion and confidant of Mahatma Gandhi, 1930-31. Quit Tribune in 1932 for year's free-lance writing on Catalan coast. Universal Service's Berlin correspondent, 1934-37. Joined CBS in 1937. After Anschluss, moved wife, former Therese Stiberitz of Vienna, and infant daughter to Geneva, where he vacations whenever possible.

**ERIC SEVAREID.** CBS correspondent, now in London. Born 30 years ago. Took a job as re-

porter at 18 with Minneapolis Journal. Studied political science at University of Minnesota and other courses in its graduate school. Served as student columnist for 130 college papers and also correspondent for Minneapolis Star and Journal. Had brief career as California gold miner. Went abroad for further study in University of London and Sorbonne, Paris. Night editor for United Press in Paris. Father is Alfred Sevareid, secretary of St. Paul, Minn., Federal Land Bank. Wife is the former Lois Finger, daughter of late Sherman Finger, famous University of Minnesota track and field coach.

Sevareids became parents of twin boys during early days of Paris bombings. (Mother and children now in United States). Sevareid resigned post of city editor, Paris Herald, to join CBS Paris staff. Remained there until French Government's evacuation. Accompanied administration to Vichy and then transferred to CBS in London.

**CECIL BROWN.** CBS correspondent in Rome. Born in New Brighton, Pa., 32 years ago. Attended Western Reserve and Ohio State Universities, graduating from latter in 1929. Cubbed on Youngstown (Ohio) Vindicator. Went to West Coast for United Press. Also worked on Pittsburgh Press, Newark Ledger and New York American. Worked in CBS publicity department in Summer of 1937. Went to Europe for International News Service. Resigned from INS post when signed last January as CBS Rome correspondent.

**EDWIN HARTRICH.** CBS correspondent in Berlin. Born in Chicago, May 25 1911. Attended Notre Dame and Northwestern University's Medill School of Journalism. Worked way on fruit steamers to Central and South America. With General Press Association in Washington for three and one half years. London correspondent for Time magazine in 1937. Six months later he joined the Herald-Tribune's Paris staff. He then joined CBS to cover the Russian invasion of Finland. Was stationed in Amsterdam when Nazi blitzkrieg hit the Lowlands.

Hartrich is now in Berlin assisting Shirer.

**LARRY LESUEUR.** CBS correspondent in London. Born June 10, 1909 in New York City. Third generation of newspaper family. Grandfather published two papers in Iowa. Father, Wallace Lesueur, was a foreign correspondent for the New York Tribune.

Larry Lesueur received his B.A. from New York University in 1931. After six years with the United Press in its New York office, he went to Europe last year and, while in London, signed with CBS. Assigned to cover the R. A. F. in France. After the fall of Paris, he went to England aboard a troopship.

**WALTER R. WILLS.** CBS correspondent in Tokyo. Native of the mid-West and 45 years of age. Formerly in charge of national advertising for the American



**EDWARD R. MURROW**  
"The World Today", Mon. Thru Sat. 5:45 to 6:00 PM. CST.

Weekly, Hearst Sunday supplement. Became advertising manager of Harley Davidson motorcycle firm, later becoming a motorcycle racer to promote his company's product. Took over Harley Davidson agency in Japan and in 1929 joined the business staff of the Japan Advertiser in Tokyo. After three years he left the newspaper to open a branch office for Fox Films in the Japanese capital. After some years, he founded the Oriental-American Booking Agency, bringing theatrical artists, midget car racers and carnivals across the Pacific for the Yokohama exposition. Early in 1937 he financed the Japan Newsweek.

## Visiting the Little Red School House

(Continued from page 3)

The School of the Air does not attempt to supplant the teacher in any sense. Rather, the use of radio in the classroom will make the teacher more important in shaping the educational destiny of the pupils.

The School of the Air is presenting five series of twenty-six programs, each in five major core areas of the public school curriculum of Texas, namely, language, arts, social science, natural science and music and vocations. Each class room broadcast has been planned by competent educators and so designed as to be good radio and good education; each program is produced by a trained and efficient director.

The University of Texas is presenting the language arts series; the Dallas Radio Workshop, the social science series; North Texas State Teachers College and the Texas State College for Women, the natural science series; Agricultural and Mechanical College, the vocational series; and the State Department of Education, in cooperation with various music organizations and institutions, will present the music series.

Since its inauguration the Texas School of the Air has received thousands of letters from boys and girls and their teachers in many sections of the Lone Star State. Much of the credit for the ether-school's success is due to the untiring work of two men — L. A. Woods, State Superintendent of Public Instruction, and John W. Gunstream, Director of enterprise. These popular educators realize fully that radio promises to fill a real need in education, but the realization of this promise depends upon intelligent and purposeful use of radio programs by the teacher.

In the meanwhile Little Johnny and Mary, 1940 models, are getting much helpful schooling from the Texas School of the Air every week-day at 1:15 p.m., when their school radios are tuned to Station WBAP and the other ether giants comprising the Texas Quality Network.

RADIO VARIETIES — FEBRUARY

## Cugat The Cook



Xavier Cugat sampling a stew in his "private" corner of the Waldorf-Astoria Hotel kitchen in New York. The NBC-Red Network maestro's hobby is cooking.

## King Of Bluff



Frank Morgan, "King of Bluff", will spiel his intricate yarns of personal exploits over NBC again when he returns on Jan. 2 to "Maxwell House Coffee Time."

## 562 lbs. of Musical Glamour

(Continued from page 6)

"BERTIE," standard guitarist and sings plaintive range ballads . . . began the study of guitar at 13 . . . enjoys eating fried steak sandwiches and reading fan mail . . . is an expert swimmer and horseback rider . . . can twirl a mean lariat and aims to catch herself a certain man come next Sadie Hawkins day . . . Is 5'6" tall, weighs 102 with her guitar and shoes . . . has brown hair and dark eyes . . . closes her eyes when she sings, "just to get in the mood."

"SALLY," bass player . . . interested in arrangement at the age of three when her mother applied the hair brush as "reward" for "Sally's" re-arrangement of the furniture in the family music room . . . is an accomplished pianist of the concert variety but "learned the bass in two weeks to earn a living" . . . also tickles the vibraharp artistically and takes an occasional turn at the organ . . . likes horseback riding . . . hobby: collecting phonograph records . . . favorite food: banana splits . . . is no jitterbug but likes ballroom dancing . . . Is 5'8" tall, weighs 102 . . . has blond hair and baby blue eyes . . . an expert at making puns and cooking buns. Wow!

And that brings us to Master of Ceremonies Tonahill. Scooter's quick wit and stage presence make him an ideal emcee for a radio or vaudeville show . . . has had ten years radio experience beginning with a regular announcing stint at a Waco, Texas ether factory and graduating to KGKO several years ago . . . favorite hobby is his trick fox terrier, "Little Man." . . . Is 5'9" tall, weighs 160 pounds, brown hair and brown eyes. On personal appearance trips he fixes flat tires (auto), tends to ticket distribution and arranges the programs in addition to his emcee task.

And just in case you're wondering where we got the title, "562 Pounds of Musical Glamour," add up the weights of the Cowgirls. We hope you get the same answer we did!

Page 13

# Let's Look at WLS

ART JANES HAS RETIRED from the Maple City Four, to get a rest and regain his health. This is the first change in personnel of this act in more than 10 years. The new tenor is Charles Kerner.

HARRIET HESTER, MR. HESTER, WLS Sales Manager William Cline and some others decided to get some winter fishing at a lodge in Northern Minnesota some time ago. The first blizzard of the year snowed them in; so it was catch fish or starve for them. They caught plenty of fish, and with one onion, a little molasses and short lots of a few things, they made out well until the snow plows got to them three days later. Oddest thing about the trip was the book Harriet took along to read in spare moments. It was titled "You Can't Go Home Again."

JOHN BROWN, PIANIST AT WLS, used to be on the Chautauqua circuit with the famed William Jennings Bryan . . . One of the first signs of winter at WLS is the black derbies sported during cold weather by Singers Mac and Bob.

MARGARET SWEENEY, HARPISIT IN the WLS and National Barn Dance orchestras, studied in Chicago, Berlin and Leipsig. She has played at civic receptions for many famous people, including Mrs. Roosevelt, the late Italo Balbo, and Marconi . . . Herb Wyers, control room engineer at WLS used to be a streetcar motorman and conductor. When he first came to Chicago, he lived in an apartment house on the very place where the WLS studios and Prairie Farmer Building are now located.

CY HARRICE, ANNOUNCER AT WLS, was married on November 2 to Yvonne Morris, a social worker in Evanston, Illinois . . . Joe Rockhold, announcer and actor, doing such roles as Honey Boy and Great Orrie Hogsett, also plays guitar and sings; in fact, that's what he first did in radio.

SOME BIRTHDAYS AT WLS you may wish to note: Reggie Cross, April 27; Howard Black, February 4; Rusty Gill, June 10; Evelyn Overstake, December 20;



Honey Boy, comic colored janitor on WLS Homemakers' Hour and the WLS National Barn Dance, is the same man as the Great Orrie Hogsett — Joe Rockhold.



A new comic at WLS, Jimmie James amazes the theater audiences at the WLS National Barn Dance as he defies all laws of gravity, playing his trombone while slanted at about a 30 degree angle over the footlights. Jimmie is also heard quite often playing the electric guitar for Smiley Sutter.

Bill O'Connor, August 8; The Williams Brothers — Bob, Jan-

uary 1, Don, October 9, Dick, June 7 and Andy, December 3.

Ted Morse (Otto and Little Ger. evieve) August 12; Chick Hur May 11; Salty Holmes, March 6. Alan Crockett, August 2; Jack Taylor, November 4; Red Foley

PRAIRIE FARMER, WHICH ON June 17 and Hal Culver, March 6. ERATES WLS, will celebrate its 100th birthday with a special, giant issue on January 11, reviewing advances, particularly in the farm field, in the 100 years since John Stephen Wright founded America's first farm paper — Prairie Farmer. For the past several months, WLS has been dramatizing life among the farmers 100 years ago, including the founding of the magazine. The series, "Mid-West in the Making," is heard as part of the WLS National Barn Dance.

WHICH BRINGS UP THE found- ing of WLS. The Prairie Farmer Station first went on the air on April 12, 1924, with a list of celebrities as long as your arm on the opening program. Some of them took part by broadcasting over a direct wire from New York; that was before networks. Among the names on the show were: Jane Addams, Grace Wilson, Gloria Swanson, Arthur Brisbane, H. B. Warner, William S. Hart, the Duncan Sisters as Topsy and Eva, and George Beban.

Ethel Barrymore was to make her radio debut on the broadcast that night. Accustomed as she was to audiences, she couldn't face the microphone. She stepped up to it, gave one look and exclaimed in fright, "Oh, my God!" She couldn't say another word.

RAY FERRIS, MUSICAL DIREC- TOR at WLS, used to be a member of the act Chuck and Ray. The two of them and another man were the original 3-man minstrels in radio, an act they later expanded to include six endmen and a 25-piece orchestra; you'll remember them as the Sinclair Minstrels on NBC. Ferris was in the aviation branch of the U. S. Navy in the last war . . . Chick Hurt of the Prairie Ramblers has been called "Chick" so long that a lot of people don't even know his real name — it's Charles.

**Smilin'  
Ed  
McConnell**



**R**OMANCE has meant much to Smiling Ed McConnell, NBC's Singing Philosopher, and for that reason he never forgets his wedding anniversary. Nor does he wait until the day before to buy a present for his wife. Thinking far in advance of January 29, the date on which he and Mrs. McConnell celebrated their 11th wedding anniversary, Smiling Ed again ordered a handsome new car for her — the 93rd he has bought in the last 25 or 30 years.

When interviewed by Radio Varieties, Smiling Ed had just celebrated his 49th birthday on January 12 and having just signed

a new contract with his sponsor, the Acme White Lead & Color Works, Detroit, Mich., Smiling Ed was in an expansive mood. After discussing his wife's anniversary present and telling of plans he is even now making for her birthday on February 23, he revealed the story of his romance.

"It began," he said, "in a church choir in St. Petersburg, Fla., in which we were both singing. Later when she visited me at Nashville, while I was singing over WSM, we determined to elope. Driving into Kentucky we found no one willing to marry a 17-year-old girl. So, continuing

into Indiana, I persuaded the chief of police at Crawfordsville, Ind., a friend of mine to go with me to Evansville, where a minister married us in the presence of two police chiefs, five six-foot patrolmen and the minister's wife. Mrs. McConnell started to Florida the next day. Ten weeks later, we met for a second wedding at Decatur, Ala."

Mr. and Mrs. McConnell have two children, Mary Jane, 9, and Ed., Jr., nearly five.

Smiling Ed is heard each Saturday at 10:45 A.M. CST over the NBC-Red network.

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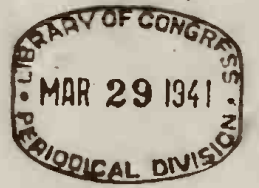


# RADIO VARIETIES

MARCH - 1941

TEN CENTS

JERRY COLONNA—RADIO'S GOOD HUMOR MAN



# Patter Off the Platter

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## RADIO VARIETIES

No. 4, VOLUME 3

MARCH, 1941

	Page
Jerry Colonna .....	Cover
Patter Off the Platter.....	2
Guest Column by Uncle Ezra.....	3
A Good Trick -- If You Can Do It.....	5
Let's Look at WLS.....	6
Life of Pat Buttram.....	8 & 9
Radio and National Defense.....	10

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## GUEST COLUMN

by

## UNCLE EZRA

(PAT BARRETT)

Star of the

ALKA-SELZER

WLS BARN DANCE

**H**OWDY EVVYBUDDY! You know it's kinda nice to be able to talk to you city folk direct like this, almost as big a thrill as I get when I'm watten out from the "little five watter" down in Rosedale. Of course, all you folks know that people say that I'm owner, operator, manager, announcer, copy writer, program director, engineer, and janitor of the mythical station familiarly called "the jumping jennywren". Truthfully it may be mythical but I tell you right from my heart that my Saturday night program to me is the highlight of the week, and I have lived with it so long (goin' on ten years now) that sometimes I have to pinch myself to realize that Cecilia, Aunt Fanny, and the Sons of The Pioneers are not watten out from the Rosedale station, instead of the NBC studios.

It's a real thrill for me to write this little piece for Radio Varieties, and it's a great feeling for me and Cecilia to get down here to our farm away from the big city of Chicago. For it's here on this farm, where I'm able to pick up most of my material for our Saturday evening shows. Really the folks of Hebron might just as well live in Rosedale, because "the friendly little city" is typical of small towns in every section of the country. Our principal characters can be seen strolling down the main street of Hebron almost any Saturday night. You know it was from listening to stories and anecdotes at countryside gatherings that I was first able to create my character, Uncle Ezra.

Of course my vaudeville experience is largely responsible for the success of my "little five-watter". I guess I just naturally fell into a theatrical career, as all my associates were with the stage. My father was a musician and my mother an actress, travelling with their own company and playing many of the well known melodramas of

that era.

There's nothing like having been an old man since you were sixteen years old... but that's me. It all started accidentally when I heard of a new show that was to start on the road very soon. I immediately applied for a role, and was given the lines of an old man. Afterwards they told me that the reading was satisfactory but needed polishing. So, equipped with a script, I went home, polished up on my reading, and won the part. I guess that this was really the beginning of my character of Uncle Ezra, as I found myself after this in demand to take the parts of old men, though I really didn't begin to appear as Ezra until 1930.

My first experience as Ezra was in the famous WLS Barn Dance in Chicago. Coincidentally, it was in that city that I met Nora Cuneen, who was to become my wife. For five years we worked together on the Ezra show, and Nora created the character of Cecilia. Then we brought the mythical station E-Z-R-A to NBC.

I have had so many letters and comments from my listeners saying that one of the things they enjoy most about my program-my is my "thought for the day" that closes every Saturday night show. So I think it only appropriate to sign off this guest column with my thought for the day, and also thank you for this grand chance to talk to you readers of Radio Varieties... I've gotten a big kick out of it. So-long for now...

When two old friends are faring down  
The road of life together,

It's only natural now and then

That they meet some stormy weather:

But if the friendship's right and true

It never goes down to defeat,

But somehow or other survives the storm

And comes through on Happiness

Street!

# Kaltenborn Edits the News



**H: V. KALTENBORN, Dean of Commentators**

**F**OLLOWERS of H. V. Kaltenborn should not look forward to the purchase of a delinitive collection of his best broadcasts. Such a volume will never be published.

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

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

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

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

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

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

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

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

# A Good Trick — if You Can Do It



CHUCK ACREE

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

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

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

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

the country.

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

# Let's Look at WLS

PATSY MONTANA AND EVELYN, the Little Maid, have both temporarily left WLS, Patsy to go to St. Louis and Evelyn to WLS' associate station, KOY in Phoenix, Arizona... Evelyn's sister, another of the original Three Little Maids, is married to Ramblin' Red Foley. Eva and Red recently sang several duets at a party for WLS employes — and was that a treat! ...Harry Sims, of the WLS Rangers, and Ray Ferris, WLS producer, collaborated in a new song just published; it's called "Lyla Lou."

ON A RECENT WLS National Barn Dance, Louise Massey sang "Lonesome, That's All." A few minutes later, she got a phone call backstage. The caller thanked her for the song, explained that he and his wife were divorced a year before. After hearing her sing "Lonesome", he was going to call his wife and try to effect a reconciliation. Before he could do so, his phone rang. It was the estranged wife. She, too, had heard Louise sing. The couple were remarried the next day.

Birthdays at WLS in February: Mary Jane DeZurik, the 1st; Howard Black the 4th; Adele Brandt, the 10th, and Essie Martin, of the Prairie Sweethearts, the 11.

Julian Bentley, news editor, used to be a meter reader... Howard Black was once a restaurant cook... Phil Kalar used to be a cook, too—in a monastery... Joe Kelly, of Barn Dance and Quiz Kids fame, once led his own orchestra and Lou Klatt, accordionist with the WLS Concert Orchestra, played for several years with Herby Kay and his band.

NOW TO ANSWER A few questions from WLS listeners. Mrs. F. L., Milwaukee, Wisconsin, asks:

"Where did Ozzie Westley move to?" Ozzie and Mary Westley moved to suburban West-

chester last fall. Since then, they have been joined by another of the Rangers. Mr. and Mrs. Augie Klein have moved into a neighboring house, just vacated by Howard Black and his wife.

H. S. A., Farmington, Illinois, writes: "My mother says Henry Hornsbuckle (Merle Housh) was the Henry of the team Hiram and Henry, and I say he wasn't. Who is right?" Sorry, Miss A., but you are wrong. Merle Housh is the same Henry Hornsbuckle as in the Hiram and Henry team.



GEORGE GOEBEL

... "littlest cowboy" has a band.

J. M. of Milburn, Indiana, asks: "What is George Menard's little girl's name and the date of birth?" She was born shortly before Christmas in 1939, on December 9; so she was named Noel Marie.

V. G., Pine River, Wisconsin, writes: "Would you please tell me what Mac of Mac and Bob named their baby girl." The little girl is

called Carol Gay. Mr. and Mrs. Lester McFarland have also two boys: Kenneth, age 8, and Larry, 3.

An Indiana housewife applied to WLS Program Director Harold Safford for an audition last week. She was invited to fill out the regular form concerning previous experience, etc. On the last line of the form under "Remarks," the ambitious aspirant noted, "winner of the hog calling contest at Farmer's Frolic."

P. S. — She was a "soprano soloist."

Joe Kelly, master of ceremonies on WLS National Barn Dance and "Quiz Kids," has returned to his "Pet Pals" program on WLS for Coco-Wheats. The show is broadcast 7:45 to 8:00 A. M. Tuesday through Saturday, and has been on WLS, Chicago, for the same sponsor yearly for the past five years.

Station WLS, Chicago, honored one of Chicago's outstanding policemen, recently, when Dick Humpf retired from active service after 28 years on the Chicago Police Force. Humpf was presented with a watch by the WLS National Barn Dance crew for his service at the Eight Street Theatre where he has been on duty for the last 8½ years handling the Barn Dance crowds each Saturday night.

L. W., Platteville, Wisconsin, asks three questions: "Where is Lucille Overstake? Where is George Goebel? Is Fred Kirby the one that was at WLW?" Lucille Overstake, the third of the Three Little Maids (two of them mentioned earlier on this page), is traveling with the Texas Tommy act, showing trick animals, fancy roping and shooting in theaters and at fairs. George Goebel is on tour with his own Barn Dance band, and Fred Kirby, whom you hear on Sundays over WLS, was formerly with the Cincinnati station.

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APPROVED:

*P. H. Brewster*

# LIFE OF PAT BUTTRAM (SO FAR)

By PAT BUTTRAM



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

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

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

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

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

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



threadbear.

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

Youm trooly,

Pat Buttram

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

# Radio and National Defense

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

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

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

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

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

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

**P**ATRIOTISM is the very basis of national morale.

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

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

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

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

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

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

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

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

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

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



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



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

## RADIO AND NATIONAL DEFENSE

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

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

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

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

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

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

(Continued on Page 12.)

## RADIO AND NATIONAL DEFENSE

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

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

This is Democracy!

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

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

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

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

(Continued on Page 13.)



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



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

## RADIO AND NATIONAL DEFENSE

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

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

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

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

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

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

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

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

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

(Continued on Page 14.)



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



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

## RADIO AND NATIONAL DEFENSE

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

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

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

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

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

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

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

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

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

(Continued on Page 15.)



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



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



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



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

## RADIO AND NATIONAL DEFENSE

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

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

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

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

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

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

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

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

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

# 890

*After March 29th*

**WLS Changes to**

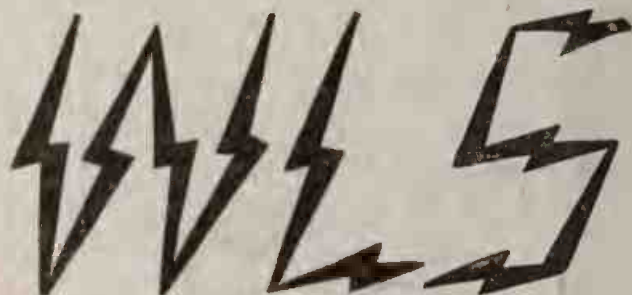
**A New Place**

**On Your Radio Dial**

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

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

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



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**890 KILOCYCLES**

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