



Rural Radio

Vol. I. No. 11

DECEMBER, 1938

Ten Cents

THE ONLY MAGAZINE PUBLISHED EXCLUSIVELY FOR RURAL LISTENERS!



CHRISTMAS TIME IN MEXICO ★ HELEN'S HOME
FIBBER MCGEE AND MOLLY ★ AL SIGL'S LEGION

“BELIEVE IT OR NOT”—*Ripley*

1938	DECEMBER						1938
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25	26	27	28	29	30	31	

MOON'S PHASES: Full Moon, Dec. 7th; Last Quarter, 13th; New Moon, 21st; First Quarter, 29th.
 HOLIDAYS AND FESTIVALS: Christmas, Sunday, Dec. 25th.
 BIRTHSTONE: Bloodstone, symbol of courage and truthfulness.

Our Christmas Wish

THE Editor and Publisher of RURAL RADIO, and the entire staff, want to take this opportunity to wish each and every one of our readers a Merry Christmas and a Happy, Prosperous New Year!

It has been a real pleasure to have heard from so many of you personally during this past year, and we want you to know how much we appreciate the many nice things you have said about our magazine. We know our own Christmas will be brighter because of these fine expressions of friendship—and we sincerely trust that in this and in future issues of RURAL RADIO you and your entire family will find even greater pleasure than in the past.

December Birthdays

So many people have written in asking that we keep on printing the birthdays of radio stars that we have decided to make this information a regular RURAL RADIO feature.

Here are some of the radio stars whose birthdays come in December. If you wish to send a birthday greeting to any of them, please address it to the star in care of the station or network mentioned—not to RURAL RADIO.

Jesse Crawford, organist (NBC), Dec. 2nd.

Connie Boswell, featured singer on the "Monday Night Show" (CBS), Dec. 3rd.

Dorothy Lamour, singing and dramatic star on the Charlie McCarthy program (NBC); and Jean Dickenson, soprano, heard on the American Album of Familiar Music (NBC); Dec. 10th.

Marion Barney, Mrs. Young in Pepper Young's Family (NBC), Dec. 15th.

J. Anthony Smythe, Henry Barbour of One Man's Family (NBC), Dec. 18th.

Jack Rubin, Morris Levy in The O'Neills (NBC), Dec. 19th.

Andre Kostelanetz, CBS conductor, Dec. 21st.

And—Believe It or Not—Robert L. Ripley, creator of the famous Believe It or Not cartoons and radio programs heard over NBC; who was born, Believe It or Not, on Christmas Day; and whose life story you will find on pages 4 and 5 of this very issue!

Miss Margie Riner of Nora, Virginia, writes to tell us that her father's 46th birthday comes on Dec. 24th, and that on Dec. 26th he will also celebrate his 24th wedding anniversary. Congratulations and best wishes to all concerned—and many thanks to you, Margie, for passing on the good news!

This Month's Front Cover

Guess first—but if you don't know who the stars on the front cover are, we'll tell you. Reading left to right by station groups: WOAI, Monette Shaw; WHAM, Pie Plant Pete; WHO, Mountain Pete and his Mountaineers; CBS, Frances Langford; WFAA, Bera Meade Grimes; WLS, Caroline and Mary Jane DeZurik; Mutual, Eddie Duchin; NBC, Betty Lou Gerson; WHAM, Bashful Joe; WSM, Judge George Hay; WHAS, Cousin Emmy; WSB, Colonel Lambdin Kay; NBC, Andy, Miss George, Miss "Blue," and Amos; WBAP, Patty Ann O'Dell—who all join us in wishing you the *Merriest Merry Christmas!*

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Rural Radio

VOL. I, NO. 11

DECEMBER, 1938

Christmas Time in Mexico

By ENRIQUE GARCIA
as interviewed by Walt Zahrt

A vivid description of Mexico's beautiful Christmas pageantry . . . told by one of WOAI's finest musicians



ENRIQUE GARCIA

Enrique Garcia is featured with his Rhumba Kings on WOAI. He is prominent in San Antonio—the proud owner of a grocery and market. Born and raised in Mexico, Enrique is full of the legend of his country. His pet hobby is the breeding of Great Danes, some of his dogs having taken show prizes. Above everything he is a musician, and his rendition and arrangements of typical Mexican ballads are unequalled.

wafer coated with sugar. More dancing follows, and it usually takes the form of the "jarab tapatio"—the national dance of Mexico.

True to the original Christmas, the Mexican celebration ends with this ceremony on the night of the 24th. On the following day, which Americans celebrate as Christmas, there is merely the quiet gathering of friends for dinner. The festival has ended, and once more the people have reenacted the solemn portrayal of Christ's birth.

ON THE 25th of this month, millions of Americans will be celebrating the greatest day of the year, as they visit friends and exchange gifts among themselves. Christmas trees abound and the general spirit of the day is that of cheer and goodwill. How is Christmas celebrated in our neighboring country, Mexico? Let me tell you.

Christmas in Mexico starts on the 16th of December. At that time intimate friends convene in groups, selecting each night a different person's house in which to meet. It is the celebration of Las Posadas, which means "to ask for a night's lodging." The ritual has been handed down for generations in commemoration of the search of the Virgin Mary and St. Joseph for lodging in Bethlehem. Mexico, you know, is largely Catholic in its religion, and it is believed that the Las Posadas celebration originated in Spain centuries ago.

During this week before Christmas, each group of friends performs nightly the ceremony of setting up a miniature manger, complete with clay animals and straw, in a corner of the room. Everyone carries a candle or a lantern, and two of the men hold high a platform upon which rest clay figures of Mary and Joseph. Then follows a period of singing by everyone—one man singing the part of Joseph. The procession goes from door to door in the community asking for lodging, and according to custom is turned away each time. Finally a chosen house is reached and the participants in the ritual enter and separate into two groups. One group takes its place in a room separate from the other and sings for admittance. Upon being let in with the

others, the entire crowd assembles for prayer. The entire proceedings are deeply religious and usually last far into the night.

With the end of the prayer period comes the festival of fun. Everyone sings for food, which is brought on trays and includes tamales, Mexican sandwiches and a sort of chocolate pudding typical of the country. A real feast results, and of course, there is drinking of tequilla, pulque, champagne and mescal.

Suspended from the ceiling is La Pinata—a huge jar of clay decorated with many pieces of colorful tissue paper and other ornaments and crammed full of candy and cookies. This receptacle is broken, and the contents upon falling to the floor are laid upon by the children. In reality it becomes a grab-bag for everybody—each person taking what he wants and eating as much as he can hold. Finally the festivities taper off and everyone turns toward home.

On the final night of celebration—the night of December 24th—the actual Christmas ceremony takes place. On this night the owner of the house designates various men in the group to be godfathers of the Christ-Child. A small figure of a baby is placed upon a cloth which resembles a large handkerchief and each of the appointed godfathers holds a corner of the cloth and sings the Christmas prayer. Upon the conclusion of the praying, the figure is carefully wrapped and put into a crib. The dramatic story of the original Christmas is thus ceremoniously enacted.

After the ceremony comes the feast and the presenting of small toys to the children. Everyone partakes of tamales and bunuelos—a thin crisp

Believe It or Not

Bob Ripley Was Born on Christmas

And here's how he happened to start the cartoon that has led him to fame, fortune, and adventure

By MARTIN RACKIN

THE sports editor was calling for the daily cartoon and sports artist Robert L. Ripley was in quest of an idea. The day was dull for sports and current news provided no subject. It was clearly an assignment for a keen imagination.

After long study of a blank piece of drawing paper, Ripley finally scribbled an informal caption, "Champs and Chumps," across the top and began sketching a series of unusual happenings in the sports world which had caught his attention.

There was, for instance, the man who had walked across the continent backwards, using a mirror for better vision. There was also the Frenchman who stayed under water six minutes and 29 seconds, the two men who ran 100 yards in eleven seconds in a three-legged race, together with half a dozen other curiosities.

Studying the completed cartoon . . . just another day's work, and a bad one at that, as he thought, Ripley suddenly scratched out the original heading and wrote in its place, "Believe It or Not." Then, dismissing the matter from his mind, he went across the street for a cup of coffee.

The following day, December 19, 1918, the first "Believe It or Not" cartoon appeared in the old *New York Globe* and much to the artist's amazement, drew considerable comment from readers and from his fellow newspapermen. The editor requested him to draw a similar cartoon as soon as material was available, and the idea crystalized. First, weekly, then twice a week and, finally, every day the feature appeared. Other papers requested permission to use it and

"Believe It or Not" became a world-wide institution.

From the *Globe*, the now famous feature was moved to the *New York Post*, where it was first syndicated. This connection was maintained until 1929, when a contract was signed with King Features Syndicate, the organization which now handles his world-wide distribution. Today it appears in over 400 daily and Sunday papers in America alone, and is translated into 65 foreign languages for publication in distant countries.

Sports oddities quickly became a minor feature of the cartoon, and the entire world was ransacked for the unusual happenings which are a part of every-day life. In his quest for material, Ripley has traveled over the world many times, seeking out the little known corners of the globe. In these travels he has visited 198 countries, bringing back with him a wealth of material which he has passed on to the world through his cartoons.

No other living man has traveled in as many different countries as Ripley!

Ripley's first "Believe It or Not" received "considerable" comment, including a few letters from readers who wrote to praise the cartoon or to question the truth of the statements made. Today his mail runs close to 3,000 letters every 24 hours and requires a complete corps of secretaries to handle. Included are suggestions for future cartoons, requests for more complete information on something that has already appeared, requests for everything from autographs to donations, as well as ordinary fan mail.

To handle this vast volume of cor-



ROBT. L. RIPLEY

He has been in more countries than any other living man.

BELIEVE IT OR NOT

By Bob Ripley

Christmas was forbidden in Massachusetts for 22 years.

* * *

If you lift a Guinea Pig by the tail its eyes will drop out.

* * *

Zoroaster, the famous Persian lawgiver and founder of the religion of the Parsees, lived on nothing but cheese for thirty years.

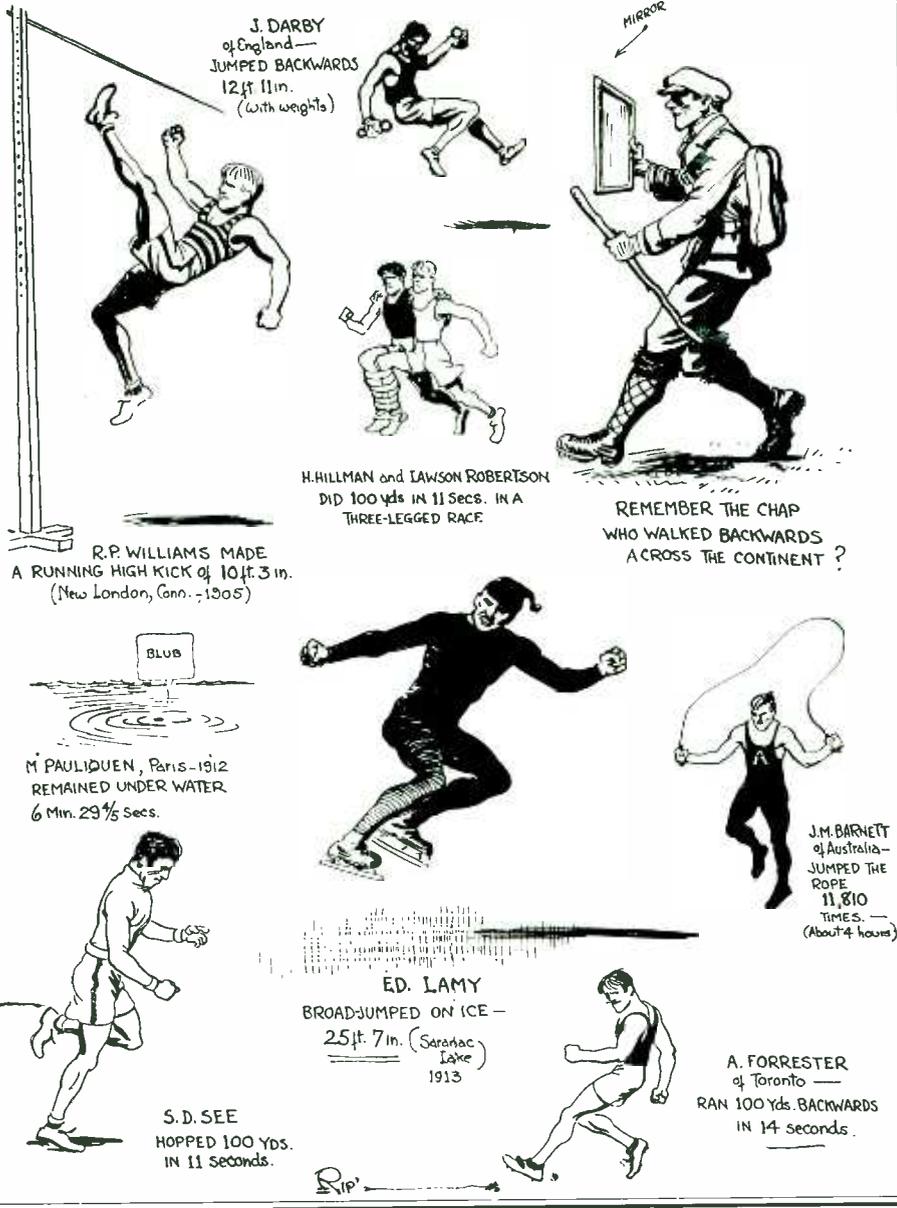
* * *

New Yorkers travel farther up and down than they do on the level. The tall buildings make it necessary for them to travel more vertically than horizontally.

* * *

Mrs. Wilhelmine Alf, of Cherokee, Iowa, attended the movies every night for 8 years. 2,927 consecutive evenings.

~~CHAMPS AND CHUMPS~~ BELIEVE IT OR NOT



J. DARBY
of England—
JUMPED BACKWARDS
12 ft 11 in.
(With weights)

MIRROR

H. HILLMAN and LAWSON ROBERTSON
DID 100 Yds IN 11 SECS. IN A
THREE-LEGGED RACE.

REMEMBER THE CHAP
WHO WALKED BACKWARDS
ACROSS THE CONTINENT?

R.P. WILLIAMS MADE
A RUNNING HIGH KICK OF 10 FT. 3 IN.
(New London, Conn., 1905)

M. PAULIQUEN, Paris—1912
REMAINED UNDER WATER
6 Min. 29 1/2 SECS.

J.M. BARNETT
of Australia—
JUMPED THE
ROPE
11,810
TIMES.—
(About 4 hours)

ED. LAMY
BROADJUMPED ON ICE—
25 ft. 7 in. (Saranac
Lake)
1913

A. FORRESTER
of Toronto—
RAN 100 Yds. BACKWARDS
IN 14 seconds.

S. D. SEE
HOPPED 100 Yds.
IN 11 seconds.

More than a million copies of the three "Believe It or Not" books have been sold in the last 10 years. The first book, off the press in 1928, was an immediate best-seller and remained in this class until it was succeeded, in 1931, by "The New Believe It or Not." In 1934, the two books were combined in a giant volume, which is now in current demand throughout the United States.

These books were also published in England, Australia, and India, the latter volume being a translation from the English book. At the present time Ripley is at work on the new book which should appear shortly. He is the author of "Ripley's Ramble 'Round the World," and in 1925-26 he authored "Boxing Score" and "Handball Guide."

It has been remarked that Ripley himself would provide an ideal subject for one of his amazing cartoons. He is the first artist ever to send a cartoon by radio . . . from London to the *New York Tribune* in 1927. He was also the first to send a drawing by telephone . . . from Chicago to New York, after the second Dempsey-Tunney fight, the same year. He broadcast the first radio program from mid-ocean to a nation-wide hook-up in 1931, and in 1934 he was the first to broadcast to every nation of the world simultaneously, assisted by a corps of linguists who translated his messages into various tongues.

He has broadcast to nation-wide audiences in the United States from Sydney, Australia, Buenos Aires and London and it is doubtful if any internationally known radio artist has had more extensive experience with the far-reaching short wave channels.

Add to this list of activities numberless public lectures and personal appearances and you get an idea of the magnitude of his audience . . . probably the greatest ever reached by one individual in the world's history.

Ripley was born on Christmas Day, 1893, in Santa Rosa, California, and was educated in the schools of that city. His artistic gift was noted at an early age and was his major interest throughout his school career. While in Santa Rosa High School, Ripley's English teacher gave him permission to substitute drawings for written themes, with the result that he illustrated almost the entire English course.

He was only 16 years old when he started on his first job with the *San Francisco Bulletin*. Despite many discouraging experiences, which included getting fired for asking for a raise, Ripley refused to give up. He worked for a while on the *San Francisco Chronicle* and then went to New York, where several long years of sheerest struggle preceded his ultimate success and recognition as the foremost cartoonist of all time.

AN EXACT REPRODUCTION OF THE FIRST "BELIEVE IT OR NOT" CARTOON
It was published Dec. 19, 1918, and its creator has become famous, both as a cartoonist and as a radio star.

respondence, Ripley maintains a staff of several dozen people, nine of whom do nothing but sort and classify each day's mail. Others spend their entire time in research, seeking the inevitable proof which must accompany each unusual fact. Linguists are constantly at work translating the curiosities into more than a score of languages, while personal secretaries, managers, and a business comptroller direct the details of what is probably the world's most unusual business.

Ripley believes he has been called a liar more often than any other man

on earth—but he enjoys the "honor" realizing such charges are based on lack of information on the part of the indicter.

So rapid has been the development of "Believe It or Not" during the past two decades that today the cartoons are merely one feature of Ripley's varied enterprises. Radio has become a major activity during the last eight years, and the regular Monday night broadcasts over the red-network of the National Broadcasting Company rank with the foremost programs on the air.



WHO Corn Festival

By HERB PLAMBECK

WHO Farm News Editor

The above photo shows the corn, judges, and some of those who entered the contest

A RADIO corn show might be an unheard of novelty in some sections of the country, but for listeners to the "Voice of the Middle West," it's an accepted thing. That point was driven home conclusively at WHO's second annual corn festival, conducted recently as a Saturday noon Corn Belt Farm Hour feature in the station's downtown studios in Des Moines.

One hundred thirty-eight farmers and corn club boys, representing six different states, took time out during their busiest season, not only to select 292 choice entries, but also to ship or bring them to the festival. In addition, a number of farm women, eager to try for some of the special prizes, added a dozen or more samples, this preventing the men from claiming all the glory. Altogether, 424 choice ears of corn were laid out on the dozen tables crowding not only the exhibitors, but the announcers and talent into the corners of the largest broadcasting studio between Chicago and the west coast.

Every type of corn was in the show. From down near Florence, Mississippi, Dewey Myers sent some of the cotton belt's "Delta Prolific"; Felix Witt, a Jasper, Michigan, farmer, sent numerous samples of DeKalb hybrids; O. B. Knutson, of Canton, South Dakota, whose farm is near the scene of the 1938 National Corn Husking contest, also represented the

northern corn belt. Harold Wright, central Illinois farmer, placed the Prairie state among the list of winners with his 13½ inch ear of "Silver Dent" white corn, while I. M. Ross, Floyd Ambrose and Joe Saunders, all of near Maryville, Missouri, were among the "Show Me" state's hybrid corn winners. Major award, however, went to an Iowa exhibitor, James Dinsdale, of near Traer, whose three ear sample of DeKalb hybrid dent was pronounced sweepstakes winner.

In the long ear division, yardsticks instead of rulers had to be used for official measurements. Top entry was a 16-inch sample shown by Ernest Biere, Center Junction, Iowa, exhibitor; with the ladies coming next in line, when Mrs. John Hansen, another Iowan, submitted an ear 15¾ inches in length. Laid end to end, the top ten entries measured over 14 feet. Iowans also copped the major prizes in the best single ear classes. Walter Russel, Indianola, Iowa, farmer, who has been exhibiting corn for more than 50 years, cashed in on his experience by taking the single ear sweepstakes against 133 other competitors.

Possibly the most interesting and most colorful of all the entries were those in the novel ear division. Color abounded in the unusual yellow, white, red and mottled ears in this display but when it came to getting real attention, the rainbow hued "Squaw" corn submitted by members

of Mesquakie Indian tribe was in the limelight. Purple, lavender, orange, blue, white-striped and even brown and black colored kernels were in profusion in the Indian corn. Among the entries submitted by Don Rodda, southern Iowa farmer, was an ear developed from seed obtained from the champion ear of corn at the Chicago World's fair in 1893. Other novel samples, such as pod corn, circular ears, wisdom tooth formations, ears with as many as nine tips, etc., made up the freak ear class, also won by an Iowan, Ernest Lou.

In conjunction with the DeKalb Agricultural Association, Inc., sponsors of the Corn Belt Farm Hour, WHO offered a total of 73 prizes, valued at \$125. Appropriate ribbons, embossed with a golden ear of corn, were awarded to the 10 high exhibitors in each class.

Judges included men nationally recognized for their knowledge of corn. H. R. Richards, president of the Iowa Corn Growers Association; Victor Felter, who has judged corn throughout the midwest, as well as at the World's fair; S. R. Rasmussen, DeKalb Agricultural Association corn judge, Kenneth Scott and John Bonner co-operated in placing the samples and selecting the champions.

The display was but one feature of the festival. While judges were at work, WHO's farm news editor, together with announcer Ernie Sanders, were describing the show and interviewing well-known corn growers and corn authorities. Comments by Russell Rasmussen, of DeKalb, Illinois, Henry Wiese, veteran eastern Iowa corn grower, and by numerous exhibitors, winners and judges of the show proved highly interesting. Highlights of the program were the announcement of winners as fast as they were named, and a talk by Chief George Youngbear, full-blooded Indian of Tama, Iowa, who was dressed

(Continued on page 30)

King of the Ditty Singers

By DICK JORDAN

YOU may think playing and singing hillbilly songs in a campaign for public office is something new, but Peg Moreland of WFAA, Dallas, just laughs up his sleeve. He knows better. He did it back in 1921.

The King of the Ditty Singers, who wound up in radio because it was the only way he could find "to make a living without working," ran for justice of the peace at Canyon, Texas, in that year, and won—because he wooed the voting citizens with his witty ditties.

He must have been a good justice of the peace during the three and a half years he held office, because he "married hundreds of 'em, and none of 'em ever came back to get it undone."

Three and a half years spent in this office is only one angle of the ditty-singer's life. Other occupations he has filled include several years in the grocery business, in which his family was engaged for a long while; working as a brakeman on the Santa Fe line, working as a railroad mail clerk on the Arizona run, studying at business school and in the law offices of a friend.

His hobby of accompanying himself on the guitar while he sang ditties with mirth-provoking lyrics got him on WFAA professionally in 1925, when he appeared on two Saturday night programs.

He wasn't heard over WFAA again until early 1926 because the card bearing his name and address was lost, and no one around the studio could remember the name of the ditty-singer who had drawn so much mail with two broadcasts. But when they finally located him, he was put on the station regularly.

Other stations over which he has appeared include WLS, Chicago, where he was a member of the cast of the National Barn Dance for a period during 1928, and radio stations in Oklahoma City and in West Texas.

Peg, whose family named him Jackson Arnot Moreland, estimates that he knows by memory more than one thousand songs. He doesn't know how many more than a thousand ditties he has cached away in his head. Often he helps Arthur Kuehn, WFAA librarian, by giving him, from memory, the words to songs which Kuehn is unable to locate in his library, which contains information about more than 100,000 songs. Kuehn says that Peg's memory for the words of songs is the most remarkable he ever has seen.

Peg has made numerous Victor



PEG MORELAND

Heard on the Rural Mail program over WFAA and the Texas Quality Network each Saturday at 6:45 p. m.

recordings, among them discs of "Goin' Back to Dixie" and "Stay in the Wagon Yard."

Although he does not admit having written any of his ditties, Peg says he has "doctored" the lyrics to many of them until they aren't recognizable as the original song. He calls himself a "ditty editor," that is, when the lyrics of a song don't suit his style, he re-writes them until they do.

In addition to guitar, Peg plays

piano, saxophone, and clarinet, all of which he learned while at Canyon. To play in the Canyon Municipal Band, you had to be versatile. Peg learned all these instruments, but when the leader tried to get him to learn to play the oboe, "that stopped me."

Peg was born near Hillsboro, Texas, 46 years ago on October 29. He has no hobbies except "resting," to which he has given much attention since October 29, 1892.



FIBBER PROUDLY DISPLAYS HIS MEDAL AS THE "WORLD'S CHAMPION LIAR"

Fibber McGee & Molly

By TOM FIZDALE

FIBBER MCGEE—beloved, blundering braggart of the airlines. Every small town knows his counterpart. And there are dozens like him in every city in the land. He's as familiar as the "Star Spangled Banner," as amusing as an adolescent in the first throes of puppy love and as exasperating in his egotism as an erudite editorial writer with an excess of ebullience.

Yet Jim Jordan, who portrays the role of Fibber McGee every Tuesday evening over a coast-to-coast NBC network, actually is a mild-mannered, modest, conservative business man, utterly devoted to his wife and two kids. None of the McGee characteristics manifest themselves when Jim is directing the destinies of the soft-drink bottling works he owns down in Kansas City. Nor when he's handing out good, sound parental advice to his young daughter, Kathryn, or to Jim, Jr.

Surprisingly enough, in this age of discounting the old axioms of our grandparents' day, Jim and Marian Jordan consider the time-worn copy-book maxims plenty good enough for them. "Everything comes to him who waits" may be as antiquated as walrus mustaches and bicycles built

for two—but the Jordans believe the adage. It's been proved, in their case.

They waited ten years—and waited patiently—before anything of any consequence developed for them in radio. And during that entire decade, they didn't miss a single week on the air—except when stage engagements interfered. They were playing tank towns with a concert company they had organized, along with pursuing an elusive airline career.

There's a story behind that so-called concert company. Jim and Marian had assembled four musicians—including themselves—who could play fifteen instruments. Fortified with very little capital, but an abundance of confidence, they started out to tour America.

A newspaper man—a friend of Jim's—went ahead to handle arrangements, publicity and ticket sales. The only trouble was that he billed the foursome as a fifteen-piece orchestra. The result was that the stage always was set up for fifteen people, and when only four players—with fifteen instruments—turned up, there was plenty of explaining to do. Consequently, Jim was called upon to fire the advance man, in the presence of the injured committee, no less than

416 different times, or twice a week for four years, for "misrepresenting" the company.

Maybe that's where the name "Fibber" was born!

But let's go back to the Jordans' efforts to take up permanent residence on Radio Row. They had made their ether debut as the O'Henry Twins—for the munificent sum of ten dollars—and had been billed, at various times, as the Smith Family, the Smackouts and the headliners on a children's program. Most of their broadcasts were made over small stations with a meager listening audience. And many of the programs paid very little more than their carfare to the studio and home again.

Times without number, Jim was tempted momentarily to toss the whole thing overboard and go back to being a machinist, or selling washing machines, or carrying mail or doing any of the dozen and one other things he had done for a living before he and Marian had decided that their ultimate ambition was to talk back to a microphone. But always, the two of them would stick out their Irish chins and go back into the struggle with more determination than ever.

They had passed their tenth anniversary in radio before any spectacular luck came their way. Then John J. Louis, an advertising agency executive of Chicago, decided that the Jordans had exactly what he wanted for a half-hour comedy program for the Johnson Wax Company. The ensuing popularity of the show has proved the accuracy of that decision.

From the day they first went on the air as "Fibber McGee and Molly," on April 16, 1935, the two national favorites have had but one bad break. That was just about a year ago, when Marian was forced to retire from the show. The doctors decided that she was simply tired out—that she had worked too hard and would have to rest for many months, relinquishing her radio role until she had fully regained her health.

A less competent actor than Jim Jordan might have cracked up when that ultimatum was delivered. But not Jim! He realized that Marian's disappointment at having to leave the air for an indefinite time was greater even than his own—and set about to help her bolster up her courage for the months of waiting for her health to mend.

In the meantime, the weekly Fibber McGee shows are hitting new highs in hilarity. Jim knows that if the show slips in popularity, during Marian's absence from the cast, it will make the waiting only that much more difficult for her. He knows, too, that she really is as integral a part of each broadcast as if she were standing beside him in the studio—for he carries her love, her pride of him, her loyalty, in his heart wherever he goes.

That's why Jim Jordan can carry on successfully alone in a vehicle built for two!



Meet Col. Kay's



ERNEST ROGERS (right) straight-arms interference for QUARTERBACK KAY to announce the subscription of a youthful but husky UCG team-mate.

Unorganized Cheerful Givers

WHEN that song rings out over WSB the first week in December, UCG will truly be here again, and for the seventh time. *What is UCG?* It's the merriest, maddest merry-go-round of monkey shining that ever came out of a loud speaker—the *Unorganized Cheerful Givers*—all baptized in the belief that everybody should have a happy Christmas!

The UCG is the brain child of WSBoss, Colonel Lambdin Kay, who sums up the whole business in a sentence: "Nobody has to be sold on the idea of lending a helping hand at Christmas time; the need merely has to be called to folks' attention." UCG, then, is no drive, no campaign, not even an appeal. It is simply an opportunity. Therefore it has no organization and very little system. Colonel Kay and Ernest Rogers, head of The Atlanta Journal's radio news staff, are its two cheer leaders, and its sole officer is Mrs. Kay, "the golden guardian of the exchequer."

It was in December, 1932, that Colonel Kay conceived the UCG as a means of raising a few hundred dollars to give cheer on Christmas Day to those who wouldn't otherwise have much to be cheerful about. But the goal he set was quickly reached and those few hundred dollars grew into a few thousand that first year. In succeeding episodes the amount has continued to increase, with the figure frequently passing \$7,000 and \$8,000.

The money comes from children in honor of their pets, from parents in honor of their children, from business concerns which want to have a contributing finger in the pie. A brand-

By LESSIE BAILEY

"UCG is here again!
Our song is ringing clear again.
Let us sing a song of cheer again.
UCG is here again!"

new father will express his joy with a subscription to the UCG.

A classroom will give a certain amount—then challenge a rival group in the same school to raise its ante. Indeed, this spirit of good-humored emulation prompts a large portion of the subscriptions which UCG receives. Prime example is the battle between "The Scotchman" and "The Irishman," as old as the UCG and its chief spark plug.

The S. is an executive of the Atlanta office of the Southern Railway. The I. is an executive of the Atlanta & West Point and Georgia Railroad. The Irishman's barbs about the parsimony of a certain race, and the Scotchman's bantering replies furnish enough fun to sustain interest in the series from start to finish. Climax of each UCG is the final bout between the two friendly antagonists, in which they present their respective railroads' subscriptions, both of which run into hundreds of dollars.

There's no telling what will happen on a UCG session. It is unrehearsed and unpredictable. Perhaps there will be a duet by "Bungling Baritone" Kay and "Timid Tenor" Rogers, one of their famous parodies on Gallagher and Sheen. There are sure to be a number of delegations from various

schools and organizations, bringing their subscriptions up in person with spokesmen to present them. And then there's the influx of telephoned donations to be taken care of.

Before each year's UCG, several extra lines are installed at WSB and an entire staff of volunteers turns out to man them. Thousands of listeners, both in Georgia and elsewhere, call to say they are enjoying the program and want to make a contribution. And the margin between the amount subscribed over the telephone and the amount paid is absolutely negligible. Each donation is read and acknowledged by a ringing of bells or a honking of horns, and the merry repartee of Messrs. Kay and Rogers. No sob stories are told, not a single request for money is made. The spirit of the UCG is entirely happy and joyful, creating a salubrious effect on the audience, which is, in turn, infected by its gaiety and good-humor.

The UCG takes the air at any available time from about the fifth of December until around the 18th. Some days it is on only a short while. Other sessions last several hours. The beginning of each program is used to take up the slack—that is, to acknowledging the contributions received.

UCG funds are carefully administered by volunteer social workers who labor diligently to provide the families they aid with exactly what they need and want. Thus it's a real, well-founded happiness that this one-day charity brings to hundreds of homes at Christmas time—a happiness that is shared in no small measure by each Unorganized Cheerful Giver, no matter how small his subscription, and by each member of the WSB staff.

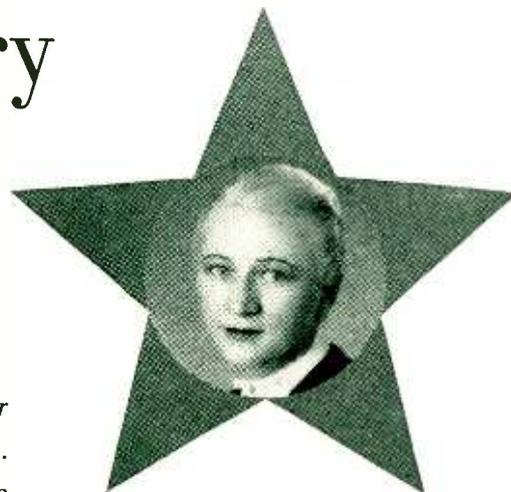
“The Sweetest Story On The Air”



ALMA RAE, as Helen's eldest daughter, Barbara

By WILLIAM JOLESCH

*The real story of the popular
WBAP feature, Helen's Home . . .
and how Della West Decker came
to write it.*



DOROTHY COMPERE, who plays the part of Helen Crawford

TIME for “Helen’s Home”! It is 8:30 in the morning. The familiar theme melody, “Tales from the Vienna Woods,” begins, and housewives, sweethearts, mothers, sisters, spinsters and cooks, their radios tuned to Station WBAP and other members of the Texas Quality Network, are listening. They form the huge audience which has been following “Helen’s Home” attentively and loyally since the comedy-drama first went on the air as a sustaining program Nov. 4, 1935.

Women everywhere are attracted by the genuine homeliness of “Helen’s Home.” It reflects their own prosaic family lives in ideal tints. When the announcement was made in July that the show would be off the air until fall, many letters expressing regret reached the studio. Yet at the same time the writers were sympathetic and realized that the cast, which had been broadcasting steadily since 1935, needed a rest. The author, Della West Decker, was weary, too. So when the theme melody closed the last broadcast on July 1, members of the show scattered. Mrs. Decker packed and left for California, but her typewriter did not accompany here.

Rested and eager to begin writing again, she returned to her home in Fort Worth in the fall. Writing is no novelty for Mrs. Decker. Ever since she was a little girl she has nurtured a creative instinct. As a child she wrote and produced a play called “The Golden Gwendolyn” in tearful memory of a pet canary. Later years brought training in dramatics. Then came marriage. The Deckers lived in Independence, Kansas, before moving to Fort Worth and were quite active in civic life there. The urge to write was still strong, but social activity always seemed to interfere. The embryonic story or poem or play just never matured. One day, however, while the Deckers were at breakfast and reading the

morning papers, opportunity tapped. Mrs. Decker, the mother of two, began to read the children’s page. Suddenly she looked up at her husband and unhesitatingly decried the stories and make-up there. How much more appealing the page could have been made for the children, she thought. Her husband chided and challenged her. “All right,” he said, “if you know so much about it, why don’t you write for the page?” Refusing to back down, Mrs. Decker wrote a



EARL HOWARD, as George Lattimer, Helen’s friend

story for young readers and sent it to the newspaper. It was accepted. Even in her pride she was a little amazed. Had it not been for this impulsive act at the breakfast table, there might never have been a “Helen’s Home.”

When the idea for the show once came, it wasn’t long in developing. Concerned with a central character, Helen Crawford, and her family, the situations and events are practically unlimited in their appeal to every one’s most fundamental emotions related to struggle and success.

Set in an unnamed small American city, the story might happen in your town, even to your own neighbor or

to you. The Crawfords have lived here for generations and have long been philanthropic citizens. Helen’s husband, a professor of science at Crawford College, is dead when the drama begins. She is left practically destitute with their four children, Barbara, Reginald and the young twins, Ruthie and Roddy. Barbara ends her college career at once and enters business school. Then she obtains employment with Warren Kerr, an oil executive, as his private secretary. Later she marries Dr. John Clark, an indigent interne, but continues to work. Resourceful and sensible, Helen rents the ancestral Crawford mansion to Mr. and Mrs. George Lattimer, and she and her family move into a smaller house next door.

Also in Helen’s immediate family is her younger sister Cathy, whom she has reared since childhood. Married to Professor Gilbert Lawrence of Crawford College, Cathy is entirely different from her husband in temperament. Even after marriage she never lets him forget that she was once another’s sweetheart. Strongly against her husband’s wishes, Cathy studies voice, and it is only after her triumph on the concert stage that the two are reconciled. Then they leave for a second honeymoon. During their estrangement Helen’s influence has been a strong factor in effecting an understanding. Gil has his heart set on leading a scientific expedition to India, and with this plan foremost he resigns his position at the college. While struggling to obtain the money necessary for the work, he and Cathy move to Hospitality House, Lattimer’s country estate.

Soon after meeting Helen, Lattimer becomes infatuated with her. Later he engages her as his private secretary. During the summer the entire Crawford family are frequent visitors at his place in the country. Then Reginald has an unfortunate love affair with a wealthy girl he met during one of his trips to New York

with Lattimer. During the height of their romance Reg learns that she has married her cousin. This stuns the boy and he leaves home suddenly. He returns just as suddenly, and Helen forbids any discussion of the incident around the home. Then Reg goes to work in a lawyer's office during his vacation. Throughout the story Lattimer's affection for Helen grows. Helen herself struggles inwardly. Hannah, the colored cook, suffers and rejoices with each member of her bewildering household.

Helen's character is practically ideal. She is a woman's woman. In the early forties and the mother of four children, she is the type women usually imagine as tall and elegant, gracious and beautiful, charming and aristocratic—one of those rare persons who are always patient and kind, restrained and understanding. Her spiritual attitude is very attractive. There is nothing superficial about Helen Crawford. She thinks and believes deeply and sincerely. No problem seems too complex for her. Her resourcefulness supported by her amazing philosophy always comes to her rescue. Of every difficult situation she says: "The answer will come in due time if we can but remember that *all* is in God's hands—that He sees the *whole* pattern, not just a part."

It is in this mother and woman that so many listeners find inspiration and solace. From one person came this confession: "So many, many times have your words and philosophy helped me over hours of pain and loneliness."

"Helen's Home" is fortunate in having Dorothy Compere as the leading character. She has been with the cast since the show began. Vocally as well as physically she is ideally suited to the role which she has made



WALKER MOORE, as Professor Gilbert Lawrence, Cathy's husband

her own. One woman wrote her: "To you personally, dear Helen, go my deepest thanks. It was your voice with its deep, soothing, sweet quality time and again that put comfort, strength, encouragement into my often aching heart."

Helen's patience in teaching her twins has been exemplary for many modern mothers. No more touching

letter has been received during the three years of the show's existence than the following: "My little five-year-old nephew came to visit me and was telling me about his new Easter suit. When I asked him if he knew what Easter meant, he went into detail. I was surprised and asked him if his mother or his teacher had told him the story. He replied, 'Oh, neither. I heard Helen tell it to Roddy and Ruthie.'"

Cathy, Helen's sister, is a different type altogether. She is everything that Helen is not—impulsive, temperamental, outspoken. Cathy always gets what she wants, sooner or later. Florine Pearman, who plays the part, summed up the character very well when she said: "I portray



FLORINE PEARMAN, who takes the part of Helen's sister, Cathy

the type of person women would like, but are afraid, to be!"

Tall, prepossessing, well-bred George Lattimer, enacted by Earl Howard, is a coffee and tea merchant, a wealthy man in the early fifties burdened with a hypochondriacal wife. A homeloving person, he finds an outlet for his natural tendencies in the family next door, the Crawfords. Then when he meets Helen, he is immediately attracted by a woman so wholly unlike his own selfish wife. Lattimer is charitable and a philosopher. He believes that for each individual in the world there is his own limitless supply of good. Mrs. Decker has given this character many of the principles her own father taught her years ago.

Helen's daughter, Barbara, played by Alma Rae, is happily married to an interne. Since the going for this young couple has been a little difficult, Barbara has been perfectly content to do her part and is working for Kerr. She is a sweet, likeable type, deeply affectionate and even tempered. She has many of her mother's qualities and is the fulfilment of every mother's dreams. Her brother, Reg, acted over the air by Bob Decker, is the typical wholesome American boy of twenty-one. He is collegiate, fun-loving, sensitive and intelligent.

Members of the cast of "Helen's Home" typify the happy family they

represent. No temperament and very little temper are ever displayed, and every one works for the good of the production. Most of the principals are the originals, and they know their roles so intimately that they call each other by the names of the characters they portray. Moreover, unlike so many serials of long duration, very few incidents have ever occurred to disrupt the show. One winter, however, the leads were seized with an epidemic of laryngitis, and the program had to be suspended for a week. But those who could talk above a whisper were interviewed over the air while the ailing were home gargling and suffering.

Only once has tragedy struck the cast of "Helen's Home," and the effect was paralyzing in effect. From the beginning fourteen-year-old Andrew Howard had played the part of Roddy, Helen's twin son. Talented and sincere, he captured the hearts of every member of the cast as well as the entire radio audience. Then last spring he went swimming one afternoon and never returned. The next morning at 8:30 "Helen's Home" went on the air, but not as usual. It was a sorrowful and choked cast that spoke their lines that day. Every one who ever knew him misses him deeply, for he had the appearance of a genuine actor.

"Helen's Home" has become Mrs. Decker's novel. "Every person at some time during his life wants to write a book," Mrs. Decker believes. "This is mine. By now I have written almost one and three-quarter million words—as much as 'Gone with the Wind,' 'Anthony Adverse' and several others combined! It just keeps growing. Plot complications are practically limitless—just as people's reactions to everyday occurrences are. My characters are no more taken from real life than any other fictional characters are; naturally they reflect the writer and his



BOB DECKER, cast as Helen's eldest son, Reg

background to some extent, perhaps subconsciously on his part."

All the people in "Helen's Home" live in Mrs. Decker's imagination as real characters. By this time she knows them intimately—their likes and dislikes, tastes, preferences and temperaments.

(Continued on page 25)



VOI. I, NO. 11

DECEMBER, 1938

E. M. ALLEN, Jr., Editor and Publisher
Jack Harris, Associate Editor
J. B. Allen, Circulation Manager

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Year's End

IT IS Christmas, 1938, and over the vast spaces of this earth falls the purifying miracle of snow.

On a thousand slopes in the Appalachians, the Rockies, and the Ozarks, young fir trees have caught its white splendor, and in the silent night stand silent guard.

On ships at sea it falls. And on the sea itself. On lakes and plains. And on rivers . . . with a gentle, swishing sound. On rich and poor alike falls the silent, peaceful, white, miraculous snow.

In the quieter parts of our great cities, and in thousands of homes dotting the countryside, there will be candles burning in windows. And carol singers will come, and Christmas carols break the still night air. And as the singers move away, bearing gifts for the poor, their steps will make a crunching sound in the snow . . . and the path they leave will be a sign of peace and brotherhood.

We in America may well be grateful for the peace and security of our homeland. And as the rising tide of decent public opinion rebels against the cruelty and oppression that stalks in arrogance across the world tonight, let us weigh our course carefully. We want no part in wars or mock heroics. But if it should become clear that the voice of reason and humanity has completely failed, and that the shadows which now loom across Europe and the Orient are intent on the total destruction of truth and freedom . . . then let no one doubt that this nation, together with all free nations, would again, though reluctantly, try the voice of steel.

Helen Keller

Many things come to the desk of an editor, but one of the most interesting items we have seen recently was a little story telling how radio engi-

neers had managed to enable Miss Helen Keller to "hear" a broadcast of the NBC Symphony Orchestra conducted by Arturo Toscanini.

Almost everyone has heard the remarkable story of Helen Keller. Though deaf, dumb, and blind since childhood, with the aid of science she has triumphed over her physical impediments, and is known throughout the civilized world as one of its most cheerful and courageous citizens. Still unable to see, hear, or speak like the rest of us . . . she has bravely fought on, and to offset her impediments she has learned to use other senses, such as the sense of touch, to learn what is going on.

So perfectly have these senses been developed that ordinarily Miss Keller can "hear" through her feet, which pick up the most delicate vibrations. However, vibration interferes with radio broadcasting, and for this reason the NBC studios in Radio City are constructed so that they actually hang from the ceiling by giant springs. This complete suspension from the floor eliminates all vibration, and as a result it looked like the broadcast would be a black, soundless void so far as Miss Keller's ability to hear it was concerned.

To circumvent this, and to allow Miss Keller to realize "one of the happiest privileges of my life," NBC officials ordered the construction of a small board platform in the studio. The platform served as a sounding board and enabled Miss Keller to "hear" the entire performance.

Miss Keller's anticipation of the evening was childlike: "Say," she telegraphed through the hand of her companion, Miss M. A. Thomson, "that it is one of the happiest privileges of my life to be in Toscanini's presence, not only to feel the music but in having his divine art described to me."

When Miss Keller listens to the radio, she places the fingers of one hand against the radio and waves

the other one in the air in time with the music. She can distinguish the moods of music, whether it is gay or sad, and she gets a definite audience reaction when there are people present. So keenly sensitive is she that she can tell when an individual in the room is speaking, unless a thick carpet deadens the vibrations.

There is a gaiety about Miss Keller that is moving. She has a spontaneous friendliness that expresses itself in her mobile face, and the deftness with which she and Miss Thomson move is an interesting thing to see. There is no feeling that she is being led and directed—rather there is instant response to the slightest move or gesture by Miss Thomson. As Miss Keller "speaks," Miss Thomson usually rapidly repeats what she has said. The dialogue stops and starts with little signals of pressure from the hand, and Miss Thomson flashes the replies into Miss Keller's palm.

"Men from Mars"

Despite the temporary excitement it caused some radio listeners who failed to hear repeated announcements stating that the entire play was fictitious, the "War of the Worlds" recently broadcast over CBS by actor Orson Welles and his Mercury Theater players served two excellent purposes.

First, it demonstrated conclusively the tremendous dramatic possibilities of radio and showed how, should radio ever get under the control of the unscrupulous or self-seeking, it might become an instrument opposed to the best interests of the public.

And, second, the "no news-flashes" rule instituted for dramatic scripts immediately after the program, again emphasized the desire of the broadcasting industry to protect the public against shock or anything else detrimental to the public welfare.

If the broadcast was a mistake, it is obvious to all that it was a mistake of the head and not of the heart, and the fact that the incident was forgotten so quickly is a compliment to the intelligence of the American public. Freedom of speech, radio and the press is one of the cardinal principles of American democracy; and as long as our free American system of broadcasting shows itself as zealous in protecting the public interest as it has in the past, it is inconceivable that there should be any cause for complaint.

*December
Camera Contest
Winners*

OUT of a larger number of photographs than ever, the following three were selected as the winners of the December Camera Contest. This time our winners come from the states of Tennessee, Missouri, and Wisconsin.

To Miss Helen Curtis, Etowah, Tennessee, goes first place for her picture made at Fort Clayton in Panama. Not only is this a beautiful picture, but the clearness of detail is perfect.

The second prize is awarded to "Milking Time," as submitted by Miss Ann Penick, of Williamstown, Missouri. This picture shows clearly how attractive and interesting pictures taken of everyday subjects may be. Also, in "Milking Time" the contrast of light and dark is good, as demonstrated by the white spots on the cow's back.

The winner of the third place is Miss Helen Bulin, of Yuba, Wisconsin. The title of her picture is "Rosie and Buddie," and the most outstanding characteristic of this picture is the excellent balance.

Be the Winner of the First Camera Contest in 1939

Send us your favorite photographs today and watch for your name as a winner in the Camera Contest for January. That would be an awfully good way to start off the New Year—and the three prizes are—first place, \$3, second place, \$2, and third place, \$1. The rules are simple and easy.

Send your snapshot (do NOT send negatives) to RURAL RADIO, Inc., Nashville, Tennessee.

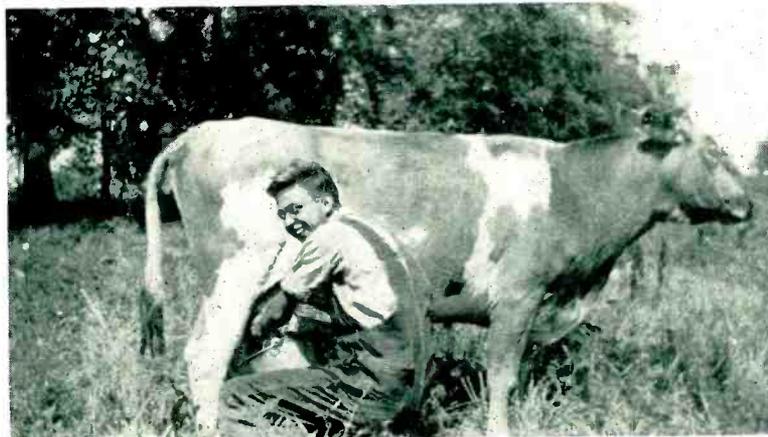
No photographs will be returned unless they are accompanied by sufficient return postage.

Each photograph submitted will be considered carefully by the judges. The photograph may be of any subject, the more interesting the better—but all photographs must be from amateur photographers.

Prize winners are selected monthly and are announced in RURAL RADIO. All cash prizes are mailed promptly.



1ST PRIZE—\$3.00 CASH
"Fort Clayton, Panama"
Miss Helen Curtis, Etowah, Tennessee



2ND PRIZE—\$2.00 CASH
"Milking Time"
Miss Ann Penick, Williamstown, Missouri



3RD PRIZE—\$1.00 CASH
"Rosie and Buddie"
Miss Helen Bulin, Yuba, Wisconsin

Send Your Prize Photo Today!

RURAL RADIO Round-Up



Rufus Phillips, former Dramatic Director of WSM is producer of the Broadway show at the Guild Theatre—"Ringside Seat."



Bill Newcomb, singing cowboy actually took the house by storm when he rode into the midst of the annual dinner of the Chicago State Street Seniors on a big bay horse.



Major John Guthrie's Mounted Troops of America from the Rodeo at the Chicago Stadium visited the WLS studios to be on Pat Buttram's, "Palatial Palace of Wonders." Pat is standing just to the left of the mike, and the old gentleman next to Pat is Mr. John Agee, the one who trained horses for Tom Mix, Ken Maynard and Gene Autry.



Robert Hutsell who does an unusually good job as he guides the musical destinies of the WHAS seventeen piece orchestra.



Texas clouds form a naturally beautiful background for this picture of the new vertical radiator at the transmitter of WFAA, Dallas, Texas.



The singing "Sorgfelow's," staff artists at WHO in the costumes in which they appear during the Iowa Barn Dance Frolic. Bill Austin at the piano, Carl Fesser, the only bachelor in the group standing next to him, Stu Steelman lying on the piano, Dick Meher next to him, and Ker Black at the far right.



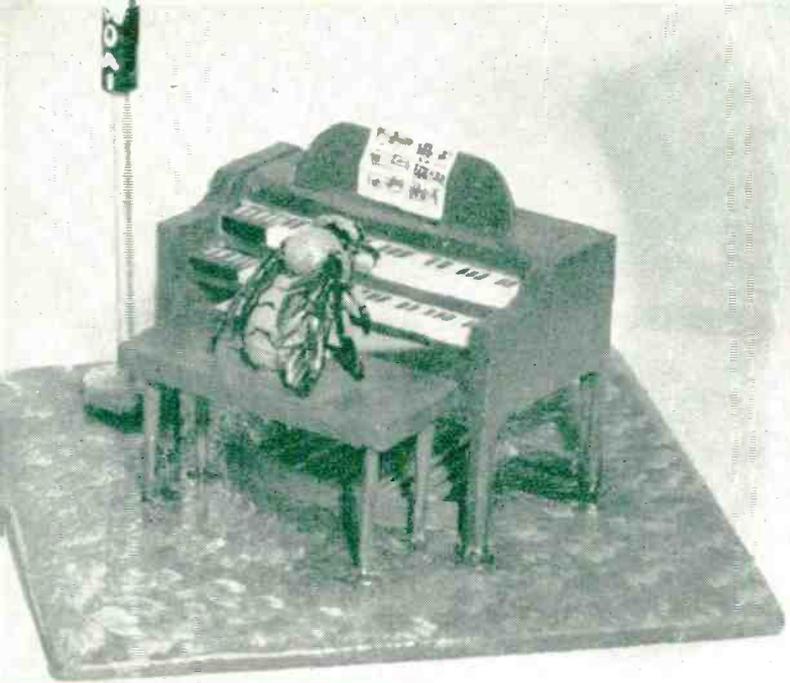
Everyone is familiar with Gretta Palmer, who is heard Mondays, Wednesdays, and Fridays, at 10:00 A.M. over station WHAS, in Louisville, Kentucky.



Program Director Roy McMillan feeds Doug Edwards some ice cream at a studio party that the WSBees tossed for Doug when he left their announcing staff to join WYXX.



Gene Autry greets Tex Owens, CBS Cowboy singer, at the microphone following his guest appearance on the regular network show of the Texas Rangers and Tex Owens, heard over KMBC while the Rangers add their greeting. They are, from left to right: "Idaho" Hertman, "Tenderfoot" Coal, "Dave" May, "Monte" Sells, "Irish" Mahaney, Bob Crawford, "Tucson" Cronenbold, and "Arizona" Kretoska.



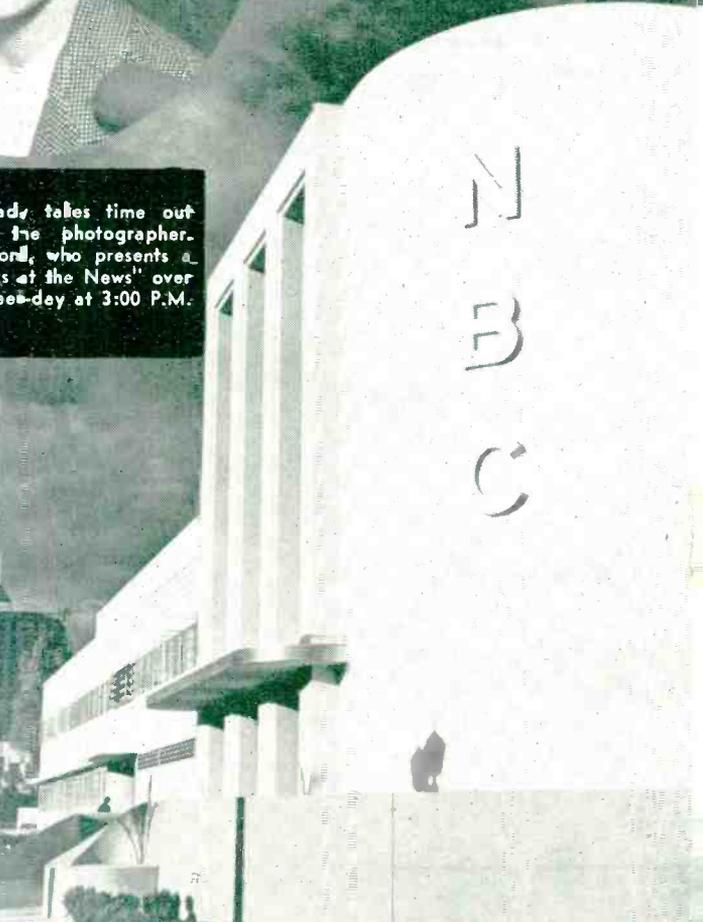
RURAL RADIO *Round-Up*



No wonder Beatrice Morin is happy. Wouldn't you be pleased if someone sent you a gift of a hand-carved, wooden organ like the one shown on the left? Miss Morin rightly deserves the title "Busy Bee of the Organ" at WOAL.



This young lady takes time out to smile at the photographer. She is Ann Ford, who presents a "Woman Looks at the News" over WSM each week-day at 3:00 P.M.



Who could blame Charley Wayne, genial Master of Ceremonies, for smiling at Pretty Helen Diller, Canadian Cowgirl. They are co-starred on the WLW Boone County Jamboree.

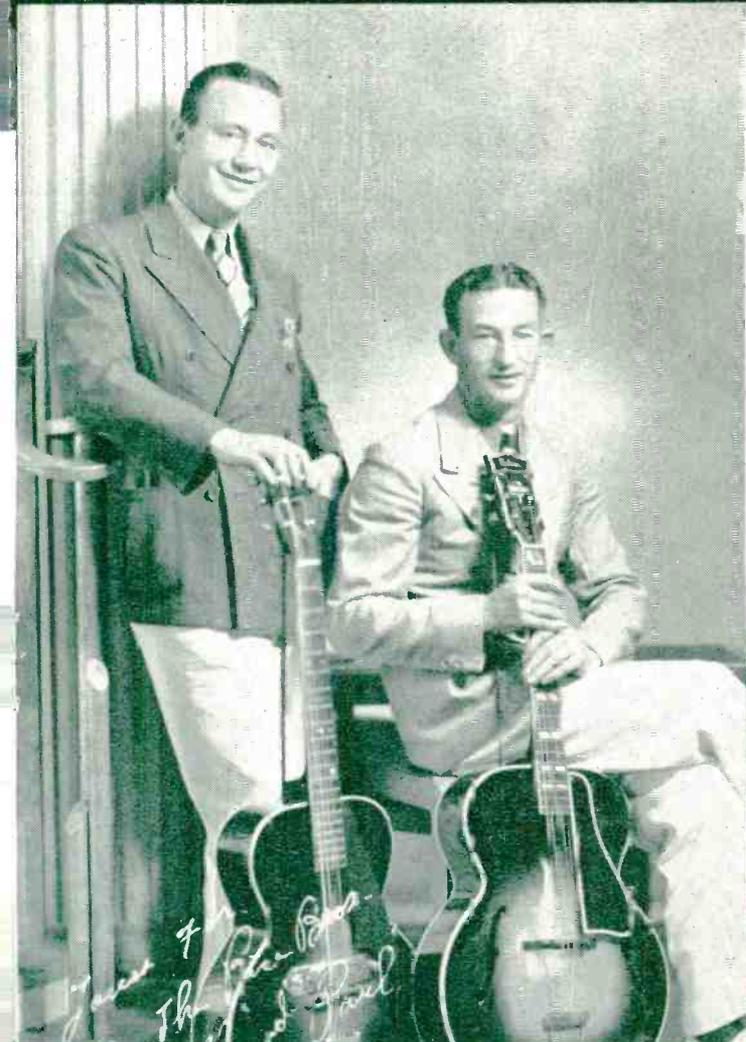
This striking picture shows NEC's brand new Hollywood home as it appears from the southwest corner of Hollywood and Vine in the film capital.



Gabe Reynolds, youngest announcer at station WBAP is especially noted for his early morning programs when, with the dew on his lips, he officiates at the broadcasts of "Roll out of Bed with a Smile."



Faye and Cleo, the Maids of the Prairie, as they appear with Mountain Peter and His Mountaineers over WHO. They play and sing everything from hoe-downs to hotells, from folk music to swing, from classics to coon-shoutin'.



The Rice Brothers, Hoke and Paul, take time out at their regular Saturday night square dance broadcast over WSB from 9:30 until 12:00 o'clock.



Lovely, blond Bes Johnson brings her gracious personality to the microphone five days each week when she plays the star's part in "Hilltop House."

Al Sigl's Legion

By ART KELLY

This is one of the most interesting stories RURAL RADIO has encountered. A story filled with the spirit of kindness, and one that again demonstrates what American radio is doing to serve the public . . .

IN THE vast territory served by Station WHAM for nine years, "Howdy Neighbors" has been recognized not only as the introduction of one broadcaster, but also as an indication of a most unusual spirit of community service.

Nine years ago Al Sigl, veteran newspaperman associated with the Rochester Times-Union, went on the air over this station for the first time as a news broadcaster for his newspaper. To him there appeared something ridiculous in the customary radio salutation of that period of "Hello Everybody," so he evolved the friendly salutation of "Howdy Neighbors," which has been particularly his ever since.

With that salutation his twice daily news broadcasts in the course of years naturally developed into twice daily meetings of neighbors, and in the course of time the "man at the microphone" gradually assumed the role of confidant, helping to bear their burdens and sharing in their joys—a role which is much to Sigl's liking.

He helped people find their strayed children. He helped them keep off the relief rolls in the period of the so-called "depression." He found children for childless couples to adopt—11 in all. He located missing relatives in periods of family disaster. And some of the erring were paroled to him.

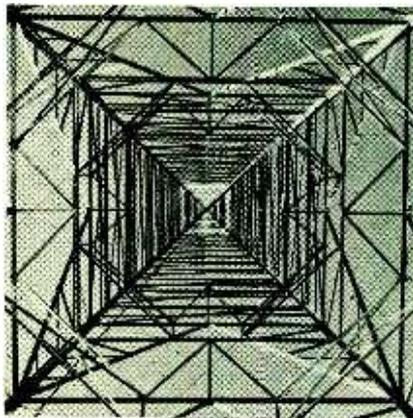
And then on March 18, 1937, his birthday, by the way, he found a highlight job for himself, which worked out so well in the Rochester neighborhood with the co-operation of his newspaper that WHAM was prompted to help him spread it throughout the vast area which it serves.

Two "tough luck stories" on the same day prompted the organization of "Al Sigl's Legion," a group of volunteer blood donors, who stand ready at all hours of the day and night to give a "pint of life" where it will help to avert death.

The first of these stories was told by a man in financial distress who

could not raise the money for professional service, whose friends could not help him, and who was forced to stand by and see a son die.

The second was from a wealthy man, well able to pay any sum, but



WORM'S-EYE VIEW

A worm's-eye view of WHAM's 650-foot vertical antenna, over which Al Sigl sent out his call for "a pint of life."

the rare type needed could not be found and his son, too, died.

With organization and radio co-operation, under the sponsorship of The Times-Union, the Legion came into being, a group which is finding emulation in other places. It is an emergency service solely. Where there is ability to pay, or where relatives or friends can supply the needed blood type, the Legion is not concerned, but the Legion's task is to see to it that no one dies who might be saved by a blood transfusion.

That it is doing its job is indicated by the fact that within a few days it will have supplied 500 transfusions—and all without thought of pay. The 1,006 men and women of the Legion, representing all walks of community life, respond to the call to help save

life without knowing even the name of the patient for whom they are giving this great service.

There are clergymen, teachers, both men and women, automobile salesmen, housewives, insurance salesmen, department store clerks and PWA workers on this roll of honor. One of the city's leading surgeons will respond to such a call at any hour of the day or night for some other doctor's patient.

These men and women seek no publicity for the service they give—in fact they are adverse to it—well content with the realization that they are saving lives.

Then, too, in the last 18 months, certain special blood types have been found and have gladly volunteered for service. One of the leaders in a neighboring normal school was afflicted with the deadly streptococcus viridans, usually fatal.

Radio broadcasts and the police teletype uncovered a small group from several states and Canada who had recovered from this disease. One was rushed to Rochester by automobile, another was flown here in a Gannett Newspaper ship.

To make a long story short, that man who was brought to a Rochester hospital in imminent danger of death, 21 days later went home under his own power and is back at his all-important work in his normal school.

Rochester hospitals soon recognized the importance of this work. The only spur to enlistment in the Legion has been a series of enthusiastic letters from hospital heads endorsing the project, with permission to have these letters made public.

Much of the horror of child birth cases in Rochester, which frequently cost the lives of both mother and child, have been eliminated through this emergency service. Records are available in 16 such cases where recovery was effected.

Close co-operation with other agencies has been effected in the course of these past 18 months. Police and sheriff's cars are available to transport donors to hospitals, where speed is essential.

The work has just been started but it is developing rapidly. Through the co-operation of Station WHAM, it is being developed effectively for the good of the most concerned.

Thrice weekly radio "meetings of neighbors" are held at 5 o'clock over Station WHAM, where community problems are discussed. The mail and telephone supplement the radio in this effort and help to provide material.

Another supplementary feature is the development of a wheel chair exchange, providing them wherever possible for those unable to buy them.

A recent "neighborly chat" about the futility of suicide brought letters from two persons stating that they had been talked out of the idea and could see a real reason for continuing to live.

WSM Signs New Comedy Team

By JOSEPH WYNNE

"Honey and Jam-up," popular blackface comedians, to be heard five times weekly . . .

THE good news for radio fans is the return to WSM's airwaves of that popular black-faced comedian, Honey Wilds, with another of minstrel-dom's best liked figures, Tom "Jam-up" Woods.

Honey and Jam-up, WSM's new blackface comedy team will be remembered by many hundreds of radio fans as "Honey" of the "Lasses and Honey" blackface team which was featured over WSM for four years. Honey Wilds has been a trouper for many years, and was tops in Musical Comedy and vaudeville, where his ukulele and comedy songs won him a warm spot in the hearts of the theatre-going public. Later he broke into radio with George "Honey Boy" Fields and did the character of "Applejack" in the "Honey Boy and Sassafras" radio serial. He was so successful in that character, that George Fields wanted to keep him permanently in the act, but Sassafras of the combination insisted upon keeping "Honey Boy and Sassafras" a team instead of a trio.

"Jam-up" Tom Woods, comes to radio station WSM direct from the stage, where he has many times over proven his ability as a star comedian in minstrel and on the Big Time Vaudeville circuits. He received his early stage training with George Primrose and Al G. Fields Minstrels as featured ballad singer, and later as featured end man. In Big Time Vaudeville, he made a name for himself with his own vaudeville act, "The Temple Four" with which he wore the burnt cork. In more recent years, he will be remembered as Tom Woods of that well known singing double, "Woods and Francis."

Author Hope O'Carroll, is the widow of the late George "Honey Boy" Fields of the nationally known blackface radio team, "Honey Boy and Sassafras." Though it was not generally known to the public, Mrs. Honey Boy Fields wrote the "Honey Boy and Sassafras" story continuity over a period of nine years for her husband.

The new WSM series is a humorous story of every-day life among the Southern darkeys. It portrays the



HONEY WILDS (LEFT) AND JAM-UP WOODS
Here we find Honey and Jam-up down on the river bank arguing over the trouble they are having with "Catfish Tom."

sparkling wit, the superstitions, and homespun philosophy of the Negro; yet the story moves forward with a tense plot and breath-taking suspense. Though all of the characters and events are purely fictitious, the story carries a true geographical locale and quite often a sprinkling of educational facts about history, wild animals, and plants.

It opens in Nashville, Tennessee, where Honey and Jam-up own and operate a Second-hand Sporting Goods Store. When we first make their acquaintance, we find they are in serious

trouble brought about by clashes between themselves and Catfish Tom, who owns another Sporting Goods Store in the same block.

Aside from the serial to be heard over WSM on Mondays, Wednesdays, and Fridays at 6:15 P.M., radio fans will have an opportunity to enjoy Honey and Jam-up as featured endmen on The Sunny South Minstrel Show, featured attraction over WSM at 8 o'clock every Tuesday night, and Honey and Jam-up will also do a vaudeville turn on The Grand Ole Opry over WSM every Saturday night.

Announcers Find Cure for "Wrist-Watch" Trouble

Periodically, WFAA announcers notice that their wrist watches are running very erratically. When this happens, they always go to the station control room and look up one of the engineers on duty, who has just what it takes to fix up the ailing time pieces.

It's not that the watches worn by WFAA announcers are not good ones. Rather, because they are constantly near microphones, the time pieces have become magnetized, and cannot operate accurately.

Several years ago one of the studio engineers, Olin Brown, was pestered with questions from announcers whose

watches had gone haywire. They wanted to know what went on, and grew very tired of paying fancy fees to watch repair shops to fix the erring timepieces. Olin had had a little experience in the watch repair shop of a relative, so he figured out what the matter was and fixed a cure for the situation.

All that was necessary was to wind a coil of fine wire, leaving a small space inside, and hook up the whole business to an alternating current socket. When the ailing watch was passed through the loop of the coil and drawn out slowly, it was demagnetized, and again ran accurately.

Covered Wagon Songs

By ELMORE PELTONEN

*The Old West may be gone,
but Carson Robison's songs
make it live again for mil-
lions of radio fans*

IT HAS been years since covered wagons rumbled across Texas and Oklahoma. The old trails blazed by the pony express have given way to roads of concrete and steel. Yet, as the pace of the 20th century quickens and the old order yields to the new, it is a source of relief and contentment to find the chronicled song history of the West more popular than ever.

When the chores of the day are over and we gather round our radios these chilly evenings, the plaintive melodies of the cowboy and cowgirl vividly recall the scenes of the covered wagon, the round-up, the first railroad train and the many other events as indigenous to this country as the Indian. They are the songs which have been handed down from generation to generation, and few of today's song writers actually know of the scenes which they attempt to describe.

One of the few who does know whereof he speaks is Carson Robison, famed leader of the Buckaroos. Carson is carrying on in the tradition of his father, Albert Robison, who migrated to Kansas from Illinois in a prairie schooner drawn by oxen. Cowpuncher, farmer, musician, composer, Carson has written over 300 songs, all depicting the scenes and happenings of his years spent on the panhandle and the stories related to him by his pioneer father.

Born in Chepota, Kansas, forty-eight years ago, Carson followed in the footsteps of his father, who was the champion cowboy fiddler of his state. In 1923, he secured a contract with radio station WDAF in Kansas City, Missouri. Here he met Wendell Hall, the famous red-headed music-maker and composer of "It Ain't Gonna Rain No More." The energetic little red-head persuaded Carson to accompany him to New York, and it wasn't long before they were both working for the Victor Talking Machine Company.



CARSON ROBISON
He has written over 300 songs.

Radio engagements followed and they appeared together on one of the first commercial radio broadcasts, the Ever Ready Hour. During this period, both were particularly successful with their compositions. "It Ain't Gonna Rain No More," Hall's contemporary masterpiece, sold a record-breaking 1,200,000 copies, and Carson's recordings of his own compositions sold even more.

In 1931, Carson formed his famed troupe of Buckaroos, composed of Pearl, John and Bill Mitchell and Frank Novak. Leading the Buckaroos in both vocal and instrumental work, he succeeded in moulding a harmonious quintet into one of the most popular of radio troupes.

Pearl Mitchell, the feminine member of the Buckaroos, had studied opera and classical music for several years before turning to cowboy bal-

lads and hillbilly songs. But the transition from one extreme to the other was effected excellently and gave the group an expert all-range singer. John and Bill Mitchell, besides helping out in the vocals, also played their banjos, guitars and jewsharps, and Frank Novak, who attended to the miscellaneous instrumentation, was a virtual one-man band, playing over 30 instruments and playing them exceptionally well.

In 1932, the Buckaroos left these shores to tour foreign capitals. They appeared in Canada, England, Scotland, Australia, New Zealand and other countries, and are in a large measure responsible for the vogue of popular mountain music there. The limehouse lads still can't get over Carson's rendition of "She'll Be Coming Round a Jolly 'Ole Hillside."

Six feet tall, weighing 180 pounds, with bright blue eyes and light hair, Carson is married and the father of two children. He lives on a farm in Poughkeepsie, New York, commuting to the broadcasting studios sixty miles away.

He never could stand the city. Too much hustle and bustle. He commuted all the years he appeared on the Show Boat, Death Valley, Bobby Benson and other radio programs. And he finds that he composes more easily when he's next to the soil. The outdoors are his workshop and playground.

After a complete study of the songs of mountain, range and plain, he concludes that they're the only American music. It is Carson's contention that they will outlast any Tin Pan Alley product because they are not based on fancy but real fact. They tell real stories, never exaggerating the true sentiments and emotions of the people they discuss. Among his more famous compositions predicated on this thought are the ever popular "Barnacle Bill the Sailor," "Left My Gal in the Mountains," "My Blue Ridge Mountain Home," "Goin' Back To Texas," "Long Long Ways From Home," "Empty Saddles," and "Carry Me Back To the Lone Prairie."

"Nature and tradition have been my best sources for material," says Carson. "I've learned plenty of things from her and I reckon most people could write songs about the odd characters, odd happenings right in their own backyard. I'm not aimin' to hand out any advice on how to write songs. I don't think there's a set formula for the work. My heritage and tradition has come down to me from the covered wagon days and I suppose there couldn't have been a better background for my efforts. I just hope they keep that tradition alive long after I'm gone and I hope my son carries on after me."

Wherever the dogies are being rounded up, whatever chuck-wagon cowboys gather round, or wherever there are camp gatherings with the guitar and violin holding sway—these will be a tribute to that tradition. For Carson Robison's songs will live on for a long, long time to come.



DRAMATIC CAST OF "BILL'S CHRISTMAS PARTY"
The program is heard over WHAS, Mondays through Saturdays at 5:30 p. m.
Lower left shows T. Dudley Musson, who originated and produces the show.

Santa Claus Heads South!

By DOLLY SULLIVAN

FIVE years ago, one of the most progressive concerns in Louisville faced a real problem. The concern was Bill's Consolidated, an automobile accessory firm with branches throughout Kentucky and Southern Indiana. The problem—what could they do to let children know about their Toy Department? It sounds easy, but advertising men will tell you that trying to get up advertising that children will read or listen to is one of the hardest jobs in the business.

To make a long story short, Bill finally put the problem up to WHAS—and the result was a radio program which one of Bill's largest competitors frankly admits is taking all of the Christmas toy trade. The program is called *Bill's Christmas Party*, and this Christmas it goes into its fifth year under the guidance of T. Dudley Musson, Director of Continuity for WHAS, who originated and produces the show.

The chief characters in *Bill's Christmas Party* are Santa Claus, and "Captain Bill," who is usually played by a young fellow about 12 years old. All announcing and commercials are handled by "Captain Bill," or in dialogue with other members of the cast. These members are a group of chil-

dren, all friends, who hold a "party" each day in the studios, which is attended by Santa Claus. They have various adventures, such as trips in Santa's sleigh up to his North Pole Workshops, to visit the various branch stores operated by the sponsor, and numerous other adventures.

On the first broadcasts, from Thanksgiving to the first part of December, Santa Claus is not present, but talks to the children by "short wave from the North Pole"—with suitable sound effects. He tells them when he will arrive in Louisville, and they plan for a welcome and a parade through town to the sponsor's store. Through arrangements with American Airlines, Santa actually comes in on one of their regular trips, and his arrival is announced well in advance. The result is a tremendous crowd of children at the airport to meet Santa, after which they parade downtown.

Music for group singing and novelty numbers is furnished by seven members of the WHAS staff orchestra, called "The Brownie Band," and composed of B♭ clarinet, Bass clarinet, piano, drums, xylophone, trumpet and trombone. The children sing songs for Santa, do individual solos, and have the Brownies play for them. "Party" atmosphere is carried out by

sounds of toys in operation, bells, whistles, etc. Santa Claus usually arrives after the program has started, having "just come from his headquarters at Bill's store," with sounds of reindeer, sleighbells, etc.

The cast is made up of children, and originally they were recruited from a sustaining program, "The Deed I Do Club." However, replacements became necessary due to growth and voice change, and members of the cast are now selected from talent auditioning at the station and from the dramatic department of the City Recreation Division. These children range in age from 8 to 13 years and are all accomplished performers, many of them finding work in other dramatic roles over WHAS and elsewhere.

Bill's Christmas Party first went on the air in 1934, with no audience at all, but it is now estimated to have an audience of 20,000 children actively interested. Each year, business for the sponsor has shown a tremendous increase, even though his store is located away from central business districts. One reason for this . . . and one of the most interesting features of the program, is a contest conducted by Santa. Each boy and girl is invited to come and see Santa's display at Bill's store, and there receive (free) a sheet of Santa Claus notepaper, on which to write a letter to Santa, telling "what they want the most, and why they want it to come from Bill's." The letters are entered in the contest and a boy and a girl in each grade (total of 16 winners) receives as a prize the thing he or she asked for in the letter . . . whether it be a bicycle, or an inexpensive toy or a game. Incidentally, the majority of letters do not ask for the more expensive gifts. However, at least two bicycles have been awarded every year. Prizes are announced on Christmas Eve, and are delivered on Christmas morning.

The main role of "Captain Bill" is played this year by Sammy Distler, one of the members of the original cast, in which he played the "baby" of the crowd. He is the third to hold the "Captain Bill" role, which is usually given to the most mature of the players. Only two of last year's players remain this year; Sammy and Pat Hoover, who is currently playing the part of Betty. Sammy is 12 years old, and Pat 10. The others completing the five regular characters are 10-year-old Mary Lou Koch (daughter of WHAS staff organist Herbie Koch), Edith Hamilton Wheeler, 12 years old, and Jo Marilyn Brown, 13 years old. The children are chosen by competitive audition, on a basis of acting ability, and competition for the various parts is keen.

Needless to say, the thrill of seeing and talking to Santa Claus over the radio is an appeal that is hard for children to resist and is largely responsible for the wide popularity of *Bill's Christmas Party*.



"STORE" CANDY IS GOOD, BUT HOME-MADE IS STILL HARD TO BEAT

Christmas Sweets

By BARBOUR HENRY

ALTHOUGH Americans are the greatest candy-eaters in the world, candy-making did not originate in the United States, nor in Merrie England or France, as so many persons believe. As a matter of fact, there's a lot of history behind candy-making, but space won't permit dealing with history. It is enough to say that the old-time Eastern medical men originated not only "sweets" but "pills" in this way: They disguised all sorts of medicines by coating or mixing them with honey. And that's something to be grateful for even to this day, isn't it?

But getting back to our candy story, it wasn't until sometime in the 17th century in England that candy made its European debut in the form of "sugarplums"—just plain boiled sugar. There were few variations in this simple sweet until the 19th century when our English cousins took a sudden interest in candies and even had a big candy show and exhibition in London. The French saw and were conquered immediately! They went home and invented all those delicious "bonbon" ideas they have made so famous.

And what were we Americans doing all that time? Well—we were still in the lozenge, jujube paste and stick candy stage—we were importing all of our really fine candies. Then

Did you know modern candy-making is a comparatively new art? Miss Henry describes its beginning, and adds several delicious recipes

it was that the housewife saw, tasted, and was conquered. And then it was that our fudge, taffy, panocha and divinity making sessions began. All that was of course a long time ago—today no other country in the world has as much good candy on sale, but nevertheless the homemade favorites still ride high, especially at this time of the year, so let's run over the few simple rules for good candy-making in the family kitchen.

First, have ALL your materials ready, and have them prepared and measured.

Second, be sure your pans are waiting and greased and that the waxed paper is near by.

Third, when you test your candy BE SURE to remove it from the fire.

These are important rules—so important that a moment's delay at any critical time is enough to ruin your holiday candy-making.

As to recipes, we all have our favorites, but here's one that is really out of the usual run of things. It's a caramel with a Latin-American touch—made with fresh coffee, and this writer recommends it highly.

COFFEE CREAM CARAMELS

2½ cups sugar	¾ cup hot freshly brewed coffee
2½ cups evaporated milk	¼ teaspoon salt
2½ cups corn syrup	½ cup butter
½ cup water	2 teaspoons vanilla

The directions for making are simple. Just add the milk to the freshly-brewed coffee and scald them together for 10 minutes. Then boil the sugar, corn syrup and salt to 235 degrees Fahrenheit. Next add the coffee mixture and the butter to the boiled sugar and syrup. This should be done slowly, and then cook the whole thing to 242 degrees Fahrenheit. Add the vanilla last and pour the candy quickly into greased pans. When it is cold, "saw" it into pieces. If you prefer to cut the candy be sure to use the GENTLY BUT FIRMLY rule!

This delicious recipe can be varied by adding about 1½ cups of nutmeats—or to make two varieties—one batch "with" and the other "without." Makes 2½ pounds.

That's a real holiday treat in any gift box of home-made candies, and it's tops in variety on any table, too! So are "sweets" or "tidbits," which as you can probably guess, means DATES in all their numerous varieties. Here are a few "date ideas" I have discovered in recent testing.

Always leave a little of the stuffing visible as an invitation.

To sugar the dates, just put about three tablespoons of sugar in a paper bag and shake a few dates at a time in the bag until they're well-coated. Granulated sugar is the type for this! And try a teaspoon of cocoa or a little cinnamon added to the sugar for variety. As for the stuffings—how about nut-meats—plain, sugared or salted; or peanut butter mixed with candied orange peel and orange juice; or fondant—colored or mixed with nutmeats? And here's another thing, why not quarter some fresh marshmallows, and dip the cut sides in chopped shredded cocoanut?

Any of those "sweet" ideas will do wonders for a holiday table, but if you want something extra special, try baking stuffed dates. First you stuff the dates with nuts, then sprinkle with water, dot with butter, and slip them in a moderate oven—about 350 degrees Fahrenheit, for fifteen minutes. Cool, and roll in moist, sweetened cocoanut.

There's just one thing more—you don't have to be any more careful about candy eating during the holidays than about all the other good things on the menu—it's an excess of any one thing that just doesn't pay!

"The Bradleys of Prairie Farm"

By MARY ESTHER MOULTON

New WLS Sunday night serial tells story of typical farm life

THE Bradleys of Prairie Farm," Prairie Farmer's own radio show, is now on WLS on Sunday nights, much to the joy of all those who like a good wholesome story built around rural life. Prairie Farmer's purpose in presenting this Sunday night serial is to tell the story of an average farm family who live and work on a farm because they want to and because they would rather farm than do anything else. It is Prairie Farmer's hope that this story will bring the city dweller and the farmer closer together, and show that the welfare of each is mutually dependent upon the other. WLS listeners and Prairie Farmer readers will see their own pleasures and problems in the daily lives of the Bradleys. Many persons will say to each other, "That Bonnie is just like one of Aunt Maud's girls!"

"The Bradleys of Prairie Farm" is written by Walter Hank Richards, long connected with WLS and well known radio author. He is one of the pioneers of radio. For years he has been preparing to write this show by taking work where he would be closely associated with farm people and by farming himself. Now he brings to WLS and Prairie Farmer, where he feels it belongs, his simple, sincere story of the Bradleys.

Grandpa Bradley with his gruff manner and his bits of homespun philosophy, Mother and Dad Bradley, good wholesome American parents, will seem like real friends to the listeners. Bonnie, daughter of the Bradleys, you'll want to spank. Joe plays football from the bench. Davey is a very lovable small boy. Tom, the eldest son, doesn't appear in the story at first.

The first episode of "The Bradleys

of Prairie Farm" started out with a lot of action. Tom writes that he isn't coming home from college, but he will work in the city for Mr. Sam Dudgeon, a rich city man who has come to live next door to the Bradleys. Bonnie is running around with the young, reckless, Jimmy Dudgeon. Sue, Tom's girl friend, drops Mother Bradley's best wedding platter when she hears Tom isn't coming home. Dad Bradley hires on the spur of the moment a new man to help him, and there is quite a bit of mystery surrounding the quiet young fellow, who seems very well educated and has a New York label in his overcoat.

"The Bradleys of Prairie Farm" are on the air for a half hour from 7:30 to 8:00 Sunday nights, with their exciting adventures of these people who really represent every Prairie Farmer reader.

A worth-while Christmas Gift!

Send **RURAL RADIO** to your friends

12 ISSUES OF REAL ENTERTAINMENT

Rural Radio is chock-full of interesting articles of Radioland's outstanding personalities. Each issue carries four full pages of photographs of favorite radio stars—and a brand new hillbilly song, with words and music. Rural Radio will not only entertain your friends each month—it will be a reminder of your friendship and esteem.

A PERSONAL LETTER FROM THE PUBLISHER

A personal letter from the publisher of Rural Radio will be sent to each of your friends, just a few days before Christmas, advising them of your gift. A free copy of "Rural Radio's Album of Favorite Radio Stars" will be sent to each person you give Rural Radio for Christmas.

HERE'S ALL YOU HAVE TO DO

Cut out this advertisement and enclose two one-dollar bills together with the name and address of three of your friends, and send to RURAL RADIO, Inc., NASHVILLE, TENN. Your friends will receive 12 issues of Rural Radio, beginning with either the December or January issue, (to be selected by you). A personal letter from the publisher and a free copy of the beautiful Radio Album will be mailed a few days before Christmas.





"KYSER'S COLLEGE OF MUSICAL KNOWLEDGE." CENTER, KAY KYSER AND LOVELY "GINNY" SIMS

Meet the Professor!

By HAROLD HALPERN

The story of Kay Kyser in an exclusive interview for Rural Radio

ONE of the most notable developments of the present radio season has been the growth of quiz programs. Questions on every subject under the sun have been answered and debated in a steady stream of informative radio sessions. Writers, lecturers, athletes, newspapermen and radio personalities themselves have all been brought before the microphone to answer the questioners. All have been entertaining.

But by far the most successful quiz program has been one which combined the light subject of music for its question matter with the equally light and enjoyable entertainment of a versatile musical aggregation. That program is Kay Kyser's Musical Class of Knowledge broadcast each Wednesday night over the NBC red network.

Now don't misunderstand us. We enjoy almost every question and answer program just as anyone else. We too realize the tremendous psychological appeal of feeling superior to those who cannot answer the questions or give a foolish or comical answer. Every listener gets a tremendous kick out of the ineptitude of those persons eager to face a microphone either for the cash award or simply for the thrill. But variations on the question and answer theme begin to pall if the program lacks color and originality. The Musical Class and Dance lacks neither. That is why it is one of NBC's most popular programs and has a ticket demand exceeding that of any other period on the air.

The young man who acts as professor for what is undoubtedly the

most willing group of students in any class, genial Kay Kyser, has little difficulty creating the right atmosphere. With sparkling wit and easy-going manner, he places his pupils at the microphone with the ease of a seasoned school teacher. Every Wednesday evening at the appointed hour, eager students jam the spacious NBC studios to add to their musical knowledge, listen to enjoyable songs and instrumentation—and hope to qualify for the cash prizes.

Pupils seldom become boisterous. A coast-to-coast audience is brought right into the class-room and despite the carefree, merry complexity of the program seldom does it conclude over its time limit. That is truly a difficult accomplishment in any question and answer program. No one knows how long each question may take.

I had arranged for an appointment with Kyser at the conclusion of one of his Wednesday afternoon rehearsals, and after sitting through one of the most enjoyable periods at which I have had the good fortune to be present I was introduced to the young man who gave us singing song-titles and created the Class of Musical Knowledge, affable Kay Kyser.

Kay looks more like the college professor than many professors themselves. Tall, with ash blond hair and blue eyes, his bland, poker face breaks into a friendly greeting as one is introduced to him.

"I've been asking the questions for quite some time now," he said smilingly, "and it will be more or less of a holiday to have someone shoot them at me for a change. Go right ahead."

"But, Mr. Kyser," I protested weakly. "Like many radio performers who insist that the program is going to be different each week, I'd like to say I want to make this interview different. Besides, I saw you go through that strenuous rehearsal. It just wouldn't be fair to hold you here for any length of time."

The day had been extremely warm and a four-hour rehearsal in a hot studio isn't exactly conducive to good humor. But Kyser was smilingly impervious to the heat. He mopped his brow with part of the collegiate cloak he had removed at the conclusion of the rehearsal.

After assuring me that I could have all the time I wanted, Kyser began to tell me of his early boyhood and experiences while attending the University of North Carolina. His pleasant, unaffected drawl was easy to follow and I managed to keep cool by frequent excursions to the near-by water-cooler.

"I was born in Rocky Mount, North Carolina, June 18, 1906," he began. "After attending the local schools at Rocky Mount, I entered the University of North Carolina where I studied to be a lawyer. While I could play the piano and sing a little, I had no idea of following a professional career as a musician. But in the fall of 1926, the students found themselves without a dance orchestra because of the previous term's graduations and I was chosen to organize one. I did, and because I happened to be a good organizer of school spirit, the fellows insisted that I be installed as leader."

(Continued on page 27)

RFD

RADIO FARM DIGEST

We were so interested in this letter from Miss Alma Wornat of Weimar, Texas, that we eagerly share it with our readers.

"I have received my copy of RURAL RADIO Magazine, and really enjoyed reading it. So am taking advantage of your special offer.

"Here is something I want to tell you about. When my brothers and sisters and I were just small kids, we would go to my grandmother's and play the old phonograph. Of course, we didn't care about the title of the recordings, we just loved to hear them play. As we grew older, we didn't care about playing the phonograph any more, the recordings seemed too old. Several years ago, my father bought a radio and we listened to it all day and up to midnight at night, and we learned who's who over the air. We listened to every one of Uncle Ezra's programs, and often heard Henry Burr sing on his program which he still does. I am now staying with my grandmother, and one day last week, we got the phonograph out of its hiding place but it wouldn't play. So I took all the recordings and washed them with gasoline and in so doing, I noticed a recording by Henry Burr, and I was really surprised for those records are almost twenty-five years old. When they were dry, I took them in and they played again. I played "Honor Bright I Love You Right, Old Pal," sung by Henry Burr, also "Rainbow" sung by Stanley and Burr. Please have Mr. Burr's picture in the RURAL RADIO Magazine real soon."

Many thanks for this suggestion, Miss Wornat. We are trying to secure a picture of Mr. Burr, and if we can, you may look for it in an early issue.

"I received my copy of RURAL RADIO. I think it is a wonderful magazine. I am a great radio fan, and I like to see my favorite radio friends. WHAS is my favorite station. I hope you will continue to give us pictures of WHAS

"Miss Peggy Jeffreys, Evansville, Indiana."

"Just a few lines to tell you how very much our family enjoys RURAL RADIO. Have just received the Album of Radio Stars, and think it grand.

"Please do not think me critical, but here is just one little fault to find. You print a RURAL RADIO Request Corner, in the October issue, you also printed a full page copy of the song, 'The Cottage I Left Behind.' Now, I would like to send in the coupon to the Request Corner, but more than that, I want to save the copy of the song which is on the other side. I am collecting all old time ballads, (I have about 4,000) so you see I cannot send my request for pictures when it means destroying a favorite song."

The editors of RURAL RADIO readily understand this problem which Mrs. Leola Braithwaite, Hillsboro, Wisconsin, has so well explained. You will see from the latest copies of our magazine that this fault has been eliminated.

Letters of appreciation like these always make the editor of RURAL RADIO swell with the happiness of service:

Mrs. Frank Boettcher, Antigo, Wisconsin, writes, "I am very sorry that I have been so busy and have neglected writing to you to tell you how much we all appreciate and like your magazine. We can hardly wait until the next issue comes. When we have had the magazine about a day, it looks as if we had had it for years. Everyone here reads it many times. We wish to congratulate you for producing such a fine magazine. We are saving every one and sure don't want to miss a single copy."

And Miss Frances Kruzich, Mystic, Iowa, adds her letter of praise. She writes, "I just wanted to tell you that I think RURAL RADIO is the finest radio magazine ever published. I enjoy every page of it. Most of all, I enjoyed the pictures of Jerry Smith and Mountain Pete and the Mountaineers from WHO in Des Moines, Iowa, because WHO is my favorite Radio station. Thanks for all the fine pictures and other information about all the rest of the radio artists."

Miss Virginia Guenther, Independence, Wisconsin, says she could not do without our Magazine in these words: "I received your RURAL RADIO for three months, August, September, and October, and I don't see how I could ever miss such a wonderful paper as the RURAL RADIO. I enjoyed those three issues more than any other magazine we receive."

Have you taken advantage of RURAL RADIO's special offer of an Album of Favorite Radio Stars? Just listen to these letters from readers who are anxious to own this album:

From San Saba, Texas, Woodson M. Keeney writes us, "Herewith enclosed one dollar for one year's subscription to RURAL RADIO. Please send my RURAL RADIO Album of Favorite Radio Stars also. I have been taking RURAL RADIO for three months, and I don't think it can be beat."

From Mrs. H. T. Yawn, Shaw, Mississippi, we hear, "I am sending for a one year subscription to your radio magazine. I wouldn't be without it any longer. It is just what I have wanted for a long time. Most of all, I'll be glad to get my RURAL RADIO Album of one hundred and sixty Favorite Radio Stars."

Pettus Brown, Hanson, Kentucky, wishes to have his subscription extended in order to take advantage of this special offer of the album with a year's subscription. He says, "Enclosed find \$1.00, and the coupon good for one year's subscription to your magazine and a copy of the Album of Favorite Radio Stars. Now, my time isn't out until February, so please extend my subscription."

Mrs. Lydis Patterson's letter tells better than we could what she thinks of RURAL RADIO, and the Album. Mrs. Patterson's home town is Abilene, Texas. She writes, "I am sending for a renewal to RURAL RADIO and your radio Album. I don't know whether you will send it that way or not, but my time won't be out for some time. I subscribed before the paper was ever published and don't want to be without it for I think it is a dandy little paper, and hope you will send it on these terms for I want the Album."

Mrs. Barnes of Snowden, Alabama, writes us that she received her Premiere Pattern and likes it very much. We felt sure she would enjoy it because Premiere Patterns are simple yet smart.

"RURAL RADIO is just the magazine that we folks who live in rural districts have been longing for. I received my first issue in August and from now on I'll be a regular subscriber. The pictures of the Delmore Brothers and the Golden West Cowboys were worth the quarter which I paid for three months.

"I've enjoyed the magazine so much that I simply could not renew my subscription without letting you know how much I thought of your magazine. So instead of a three months' subscription, I want a twelve months' subscription, and here's hoping it will continue on and on.

"Mrs. truly yours,
"Mrs. Elvin Beasley, White Plains, Kentucky."

"I sent for your magazine for three months and liked it so much I am asking you to send it to me for a year. It is a very interesting magazine and contains a lot of unusual information about some of my favorite radio stars.

"Sincerely yours,

"Miss Hazel Jenkins, Algona, Iowa."

Have you read that wonderful Christmas offer RURAL RADIO is making? THREE SUBSCRIPTIONS FOR TWO DOLLARS! This amazing offer enables you to give three Christmas presents which will bring joy to your friends throughout 1939. We just couldn't resist calling your attention to this opportunity.

"THE SWEETEST STORY ON THE AIR"

(Continued from page 9)

The author hasn't always written fiction. The first work she ever sold was a set of poems to the *Kansas City Star*. Her next accomplishment was winning a prize for a piece of fiction. Since then her stories have appeared in *Good Housekeeping*, the *American* and the *Christian Science Monitor*. Soon after came the episode of the children's page. More recently, *Through Young Eyes*, a book of poems for juvenile readers, has been adopted by the Texas State School Board and placed on its list of approved library books for elementary grades.



BLANCHE
HAESLEY,
who plays the
part of Hannah,
the cook, in
Helen's Home

For almost two years "Helen's Home" was produced as a sustaining program by Station WBAP and released to the Texas Quality Network. After it had run for several months, a survey was made to examine the listener-interest. Within a period of only three days, more than 10,000 letters expressing appreciation and approval of the program were received. When it was proved that this show had one of the strongest followings and one of the greatest air audiences in the Southwest, a sponsor was not long in appearing. One year ago Lehn and Fink, manufacturers of Hinds Honey and Almond Cream, became the proud possessors of "Helen's Home." Mail has never ceased pouring in to commend what one listener calls "the sweetest story on the air."



STYLES FOR THE CHRISTMAS SEASON

December brings Christmas and Christmas brings joy, happiness and gay occasions. Let's prepare now for those festive days by making a brand new dress. Send for your pattern without delay. RURAL RADIO, Nashville, Tennessee, will be glad to assist you with a hurry-up order. Send 25c, your name and address, pattern number and size.

(Left) This versatile three-piece costume is high fashion in every detail, yet simple enough for the home dressmaker to tailor with ease. Made up in smart light-weight wool, the jacket and skirt will make an attractive costume for days that are mild. For colder weather, a striking three-quarter length cape slips on for added warmth and chic. Plaid and plain are combined for contrast, wine colored jacket harmonizing with beige and wine checked skirt, cape and pocket banding.

Premiere Pattern No. H-3315 is designed for sizes 12 to 20, also 40. Size 14 requires 1 1/2 yards of 54-inch fabric for the jacket and 3 1/2 yards of 54-inch fabric for the cape, skirt and trimmings.

(Right) What a snappy holiday dress! It combines correct simplicity with expensive looking dressmaker detail. Styled with the very new and fashionable dolman sleeves, long and fitted at the wrists, the softly bloused bodice is slightly draped across the high boat neck. Picture this model made of either wool or silk crepe in your most becoming color!

Premiere Pattern No. H-3316 is designed for sizes 32 through 44. Size 34 requires 3 5/8 yards of 54-inch fabric, also 4 1/2 yards of braid for trimming.



(Right) The slimming lines of a full-length buttoned front closing are used to advantage in this smartly simple daytime dress. It will be a charming and fashionable under-coat dress for the cold weather of the holiday season. Detachable contrasting cuffs and collar are flattering at sleeves and neck and a sporty leather belt outlines a well-fitted waist. Light-weight nubby wool is used effectively in this model. Shiny black buttons fasten the full length closing. White pique makes the detachable collar and cuff set.

Premiere Pattern No. H-3330 is designed for sizes 14 through 20, also 40 and 42. Size 16 requires 3 yards of 54-inch fabric for frock with long sleeves.



RURAL RADIO, Inc.,
Nashville, Tenn.

Enclosed find 25 cents. Send me Pattern No.
Size No.

(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

MEET THE PROFESSOR

(Continued from page 24)

I had many a headache at first but soon our six-piece band was functioning well. We could play only six numbers, but it seemed as though the dancers enjoyed hearing the same numbers over and over again because we received many outside offers. Our first professional engagement at Oxford, North Carolina, netted us the large sum of \$60 and we thought we could make a go of it. So I abandoned my plans to be a lawyer, as did the other chaps who dropped their planned careers for the seemingly profitable jobs of professional musicians.

"Although we have increased our band to a total of fourteen members since then, the six original musicians are still with me. We have played at numerous hotels in both the East and West. Our college engagements have taken us into the South and Mid-West. And I think we've traveled a good deal over 300,000 miles filling all these dates. Cincinnati, St. Paul, Kansas City, Chicago, Pittsburgh, San Francisco and New York are a partial group of the cities where we have performed at leading hotels. Instead of six songs, we now have a music library with arrangements for over 6,000 melodies.

"Among some of the colleges who have engaged us for their proms, parties and dances were Alabama, Georgia Tech, University of North Carolina, Sewanee, Auburn, Illinois, Michigan, Purdue, Vanderbilt, Wisconsin, Notre Dame, Chicago and Northwestern. Also the Universities of Washington and Lee, Tennessee, Virginia Military Institute and many others.

"We have recorded for Victor and at present are cutting disk for Brunswick. We are also playing at the Hotel Pennsylvania in New York in addition to our radio work for Lucky Strike."

Here I interrupted Kay to ask one or two questions which I felt were necessary.

What, I asked him, was his attitude toward his arrangers in his organization and what style did he prefer to have his band play the most?

"The arranger," he declared, "is the most important member of the band. He relieves the leader of much trouble and worry. The arranger must be able to tell instantly whether a new tune is good for a band or isn't. Then two heads work as one. George Duning, who does the arranging for all my music, determines the pattern in which

we shall place the particular song. And after testing it out for style, singability, originality and novelty we arrive at a verdict. An arranger is the leader's 'other brain.'

"As far as style is concerned, the leader has to be a first guesser as to what the public likes and what it dislikes. If the waltz stages a comeback the leader must know it before it happens—through a sixth sense—and transfer that thought to his arranger. At all times, I desire my orchestra to play warm, friendly music with its keynote in color and contrast. Variety—change of pace—slow, pretty music—peppy, joyful music—glee club—comedy—and above all, originality."

"Just one more thing before I let you go, Kay. I forgot to have you say your familiar greeting to the readers of RURAL RADIO. Suppose instead of 'Evenin' folks—How y'all,' you favor us with that familiar closing remark, 'So long ever-body!'"

Kay Kyser, one of the most affable radio personalities and a regular fellow, rose from the piano stool. "Gosh," he drawled, "I've got to be eating right soon if I expect to have enough energy to step up on that platform tonight. C'mon, I'll buy you a sandwich." And despite my protestations, hand under my arm he proceeded to escort me to the cafeteria in Radio City. But not before he said "So long ever-body!"

Save Hours of Work and Dollars in Clothes Upkeep!

Pres-Kloth, the amazing new home pressing cloth prepared by a patented process, will easily save you up to \$50.00 a year in pressing silk and wool dresses, men's and women's suits, spring coats, drapes, etc. Pres-Kloth is harmless to any fabric, and can be used with either flat iron, electric or gas iron.

GIVES GARMENTS PROFESSIONAL STEAM PRESS • NO STICK • NO SHINE • NO LINT!

Anyone can press a suit or dress in a few minutes and produce that finished appearance equal to that of an expert machine presser. Pres-Kloth imparts a bright, lustrous finish to all fabrics, as only steam pressing will. The most stubborn wrinkles in silk or woolen dresses disappear when you use the Pres-Kloth.

TEN TIMES AS GOOD WITH ONE-THIRD THE EFFORT!

Pres-Kloth, aside from its excellent pressing qualities, will actually keep your iron clean and smooth. Order your Pres-Kloth today, and begin the New Year with savings. Order direct from

MARSHALL & BRUCE CO., Nashville, Tenn.



An Ideal Christmas Gift!

While you are ordering a Pres-Kloth for yourself, why not order several extra for your friends. They will appreciate this time-saver, and especially the many savings it will afford during the year. Place your order early for prompt delivery.



Livestock Markets

6:00 A.M. (Livestock Estimates)	WLS (870)
6:30 A.M.	WHO (1000)
7:10 A.M. (Complete Livestock Estimates)	WLS (870)
8:44 A.M. (Livestock Receipts and Hog Flash)	WLS (870)
9:15 A.M.	WBAP (800)
9:45 A.M.	WSB (740)
10:45 A.M. (Jim Poole, Direct from Union Stockyards)	WLS (870)
10:15 A.M.	WBAP (800)
10:50 A.M. (Poultry and Dressed Veal Markets)	WLS (870)
11:45 A.M.	WFAA (800)
11:55 A.M. (Service: Bookings Weather, Livestock Estimates)	WLS (870)
12:00 Noon	WHO (1000)
12:30 P.M.	WSB (740)
12:35 P.M.	WHAS (820)
12:38 P.M. (Weekly Livestock Market Review—Dave Swanson)	WLS (870)
12:45 P.M. (Jim Poole, Direct from Union Stockyards)	WLS (870)
1:30-1:45 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
3:00-3:15 P.M.	WOAI (1190)



Farm News and Views

6:00 A.M. (Bulletin Board—Check Stafford)	WLS (870)
6:30 A.M.	WHAM (1150)
6:30 A.M.	WHO (1000)
7:15 A.M. (Cornbelt Gossip—George Menard)	WLS (870)
9:00 A.M. (Georgia State Bureau of Markets, conducted by Mrs. Robin Wood)	WSB (740)
10:50 A.M. (Poultry and Dressed Veal—Butter and Egg Market)	WLS (870)
10:50 A.M. (Wisconsin Cheese Market)	WLS (870)
11:30 A.M. (Texas Farm and Home Program from Texas A. & M. College)	WFAA (800)
11:30-11:45 A.M. (Texas Farm and Home Hour)	WOAI (1190)
11:45 A.M. (Weather Report, Fruit and Vegetable Market)	WLS (870)
11:45 A.M. (Fruit and Vegetable Market—Wool Market)	WLS (870)
12:00 Noon (Auburn Farm and Family Forum)	WAPI (1140)

12:00 Noon (Cornbelt Farm Hour)	WHO (1000)
12:00 Noon (Prairie Farmer Dinnerbell Program)	WLS (870)
12:15 P.M. (Voice of the Farm)	WHO (1000)
12:15 P.M.	WSM (650)
12:15 P.M. (4-H Club Meeting)	WHAM (1150)
12:30 P.M. (Checkerboard Time)	WLS (870)
12:30 P.M. (Voice of the Farm)	WLS (870)
12:30 P.M. (Bill Burnett's Farm Scrapbook)	WSM (650)
12:30 P.M. (Closing Butter and Egg Markets)	WLS (870)
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture)	WSB (740)
12:45-1:00 P.M. (College of Agriculture, University of Kentucky)	WHAS (820)
12:45 P.M. (Poultry Service Time)	WLS (870)
1:00 P.M. (Agricultural Conservation)	WHO (1000)
9:30 P.M. (Farmer Forum)	WHO (1000)

Grain Reports

6:30 A.M.	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain)	WFAA (800)
9:45 A.M.	WSB (740)
10:20 A.M.	WBAP (800)
12:00 Noon	WHO (1000)
12:20 P.M.	WAPI (1140)
12:30 P.M. (Grain Markets)	WLS (870)
12:35 P.M.	WHAS (820)
12:30 P.M.	WSB (740)
12:55 P.M.	WAPI (1140)
1:30 P.M. (Grain Market Summary—F. C. Bisson)	WLS (870)
1:40 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
3:00-3:15 P.M.	WOAI (1190)
3:45 P.M.	WAPI (1140)
4:45 P.M.	WSM (650)

Weather Broadcasts

5:45 A.M. (Charlie Smithgall's "Morning Merry-Go-Round")	WSB (740)
6:00 A.M.	WLS (870)
6:30 A.M.	WHO (1000)
6:30-7:00 A.M. (Dial-A-Smile)	WOAI (1190)



6:30-6:45 A.M. (Dial-A-Smile)	WOAI (1190)
7:00 A.M.	WHAM (1150)
7:00 A.M. (Two times during Early Bird Program)	WFAA (800)
7:15 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
8:35 A.M.	WSB (740)
9:00 A.M.	WHAM (1150)
7:30 A.M.	WSM (650)
9:45 A.M.	WSB (740)
11:45 A.M.	WLS (870)
11:55 A.M.	WLS (870)
11:50 A.M.	WFAA (800)
12:00 Noon	WHO (1000)
12:00 Noon	WSB (740)
12:05 P.M.	WHAM (1150)
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:40 P.M.	WHAS (820)
12:45 P.M.	WSM (650)
1:45 P.M.	WHO (1000)
3:00 P.M.	WSB (740)
3:00-3:15 P.M.	WOAI (1190)
3:45 P.M.	WAPI (1140)
5:45 P.M.	WSM (650)
6:00 P.M.	WHAM (1150)
6:30 P.M.	WHO (1000)
10:15 P.M.	WHO (1000)
11:00 P.M.	WHAM (1150)

Program Highlights of Interest to Women

Hoxie Fruit Reporter	WHO	8:15 A.M.
Coffee Pot Inn	WHO	8:00 A.M.
Enid Day (Department Store Reporter)	WSB	9:30 A.M.
Modern Homemakers	WFAA	9:30 A.M.
Bureau of Missing Persons	WHO	11:55 P.M.
Leona Bender's Women's Page of the Air	WOAI	9:00-9:15 A.M.
Homemaker's Hour—Conducted by Ann Hart	WLS	2:00 P.M.
Ann Ford—A Woman Looks at the News	WSM	3:00 P.M.
Caroline's Golden Store	WHO	11:15 A.M.
Penelope Penn	WSB	8:05 A.M.
Homemaker's Hour—Ann Hart	WLS	2:15 P.M.
Women Only—Conducted by Hazel Cowles	WHAM	9:15 A.M.
Georgia's Women's Markets—Mrs. Robin Wood	WSB	9:00 A.M.
Feature Foods with Martha Crane and Helen Joyce	WLS	11:00 A.M.
Betty and Bob	WHAS, WHO	2:00 P.M.; 1:00 P.M.
Home Folks—Conducted by Ethel Strong	WOAI	9:00-9:15 A.M.
Betty Crocker	WHO, WHAS	1:45 P.M.; 2:15 P.M.
Model Kitchen	WAPI	11:15-11:45 A.M.
The Party Line	WHAS	9:00 A.M.
May I Suggest	WHO	9:30 A.M.

The Country Store

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

ROLLS DEVELOPED—25c coin. Two 5x7 Double Weight Professional Enlargements, 8 gloss prints. Club Photo Service, La Crosse, Wis.

SONG POEMS WANTED

ORIGINAL POEMS, SONGS WANTED FOR PUBLICATION. Submit your material today for our offer. Westmore Music Corporation, Dept. 7E, Portland, Ore.

SONG POEMS WANTED—Home, Love, any subject. Send your poem today for immediate consideration. RICHARD BROTHERS, 29 Woods Building, Chicago.

SONG WRITERS

SONGWRITERS WANTED—Write for free instruction book and 50-50 plan. Splendid opportunity. Indiana Song Bureau, Dept. 20, Salem, Indiana.

AGENTS WANTED

NEED MONEY QUICK? Here's a genuine opportunity to make up to \$42.50 in a week. Operate grocery business from your own home. Supply friends, neighbors, others. I send complete outfit on 30-day trial; no money risk. Details free. Albert Mills, 6317 Monmouth, Cincinnati, Ohio.

HELP WANTED

"UNCLE SAM" 1939 JOBS. Start \$105-\$175 month. Men—women. Prepare now for next examinations. Common education usually sufficient. Full particulars—list positions, FREE. Write today. Franklin Institute, Dept. F23, Rochester, N. Y.

Answers to Questions in the Cracker Barrel

Do not read these answers until you have tried to answer the questions. It's lots of fun! Try it and let us know how many you answered without looking.

1. Mountain Pete. 2. Fay Speir and Cleo Hoyt, of the team of "Fay and Cleo." 3. Ranch Boys. 4. A: Roy Acuff; B: Deford Bailey; C: Carlton Sisters. 5. Alton Delmore, of the "Delmore Brothers" team. 6. Morning Merry-Go-Round over Station WSB, Atlanta, Georgia. 7. W. Lee O'Daniel, Governor of Texas. 8. Sally and the Coon hunter. 9. Lambdin Kay, manager of Station WSB, Atlanta, Georgia. 10. Hal Thompson. 11. The Smith Brothers. Olin and Kenneth, heard over Station WOAI. 12. Leona Bender, of Station WOAI. 13. Betty Sizemore. 14. The Lightcrust Doughboys, heard over Station WBAP. 15. Herb and Hank, heard over Station WHAM.

Read NEW ENGLAND POULTRYMAN!

Although local in name, New England Poultryman is read nationally by leading poultry growers because of the high character of its editorial content and its carefully censored advertising. 1 year, \$1; 3 years, \$2.

NEW ENGLAND POULTRYMAN
4 g-Park St., Boston, Mass.



Over the Cracker Barrel

The HOOSIER HOT SHOTS, headliners on the NBC National Barn Dance programs, want to stay in radio, but if anything happens they're all set. FRANK KETTERING is a public accountant; GABE WARD says his old job in the foundry back home is waiting for him; KENNETH TRIETSCH is a scientific farmer, and HEZZIE TRIETSCH has a gasoline filling station as a sideline.

Gene Autry, singing cowboy from Hollywood, visited Station WLS last week. Gene used to be on WLS for about four years, and he always drops in at the studios when he's in Chicago. He appeared on Dinnerbell and also the Eleventh Hour at the Barn Dance. On the Barn Dance he sang his favorite song, "One Rose."

Boris "Happy" Radoff, West Detroit cowboy and Mountaineer accordionist, has gone quite fashionable and is topped off with a late model hat. Made of corduroy, the hat has a flat crown and is as green as Happy's knowledge of cow milking. On the other side, Buddy Webster, Mountaineer guitarist, startles his co-workers every so often by showing up at the studios wearing a pair of sox with a gosh-awful color scheme.

RURAL RADIO wants to take this opportunity to wish Mrs. Dolly Sullivan, Publicity director of Station WHAS, much luck and lots of fun while she is in California, taking a much-earned vacation.

Charlie Tabor, the "Baby Pullet Man," has returned to the air for a group of five-minute talks about the raising of baby chicks and related subjects of animal husbandry. This feature, sponsored by A. B. Harmonson, Justin, Texas, owner of one of the country's foremost chicken hatcheries, may be heard every Monday, Wednesday and Friday morning at 6:15 A.M.

Can You Answer These?

The answers to the following 15 questions have appeared from time to time in the issues of RURAL RADIO. First, try to answer them from memory, but if you can't, see column 1 this page. Keep a record of how many you answered correctly, WITHOUT looking at answers, and write and tell us.

1. Pete Angel is better known to the radio world of what name?
2. Who are the "Maids of the Prairie"?
3. What three radio artists recently completed a transcontinental horseback ride from Hollywood, California, to Chicago, Illinois?
4. Name at least one WSM Grand Ole Opry artist whose last name begins with the following letters of the alphabet: A....., B....., C.....
5. Who wrote the song "Brown's Ferry Blues"?
6. Name the program that comes on each morning at 5:45 A.M., over which "Old man Smithgall's son, Charles," may be heard.
7. Who recently won an election as a result of his hillbilly broadcasts?
8. What popular radio team is heard with, "Uncle Henry and his Mountaineers," over radio station WHAS?
9. Who is the "Little Colonel"?
10. Who is the only man on WFAA's announcing staff that is unmarried?
11. What radio team, composed of two cowboys from Arkansas, recently, "invaded Texas"?
12. Who edits the "Women's News of the Air," heard over WOAI on Mondays, Wednesdays, and Fridays at 9:00 A.M.?
13. Name a little girl, eight years old, who belongs to a famous radio family, that sings with her father every morning over WHAS?
14. Name the one group of entertainers to which the following names belong: Zeke, Buck, Abner, Bashful, Knocky, Snub, and Junior.
15. Who are the "Old Timers"?

Strictly Personal

With
GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

Mrs. Hugo Brempel of 520 Irving Avenue, Saginaw, Michigan, writes: "Our reading club of Saginaw, Michigan, is trying to tell its members about radio programs. I am to tell about radio bracers. Will you please tell me what is meant by bracers, over WSM. What kind of program is it?"

We have been in the radio business for fifteen years, but this is the first time we ever heard of the term "radio bracer." This may be some local expression used in a comedy program, but we have never heard of the term used seriously. Doubtless the men who guide the destiny of radio would welcome a sure-enough fourteen-carat radio bracer, and pay large money to get a-hold of one, which they would no doubt distribute to the six or seven hundred radio stations in America. Therefore if you can find out what a radio bracer is, and tell us, we'll go fifty-fifty with you and both get rich.

Seriously, you may be referring to a radio sustaining program. It is a word coined when the commercial programs came in, to separate on the books all programs which are *not* commercial, under this one general title of "sustaining."

We have been answering questions in this column ever since the middle of last March, but a couple of days ago we resumed for the moment our old job as a reporter and fired a few questions at our good friend, Professor B. S. Holden, instructor of the Department of History, Peabody Demonstration School, Nashville. We asked Mr. Holden what radio meant to him in his school work, and we were delighted to learn that he has used radio as a practical help in education for approximately ten years. We asked him to jot down a few notes for us, and we will present them to you with very little dressing. Professor Holden says in part:

"Looking back to the fall of 1921, when I heard my first radio in the

back of an old electric shop—just as we all expected, it wouldn't work that night. Later I made them from parts obtained from a ten-cent store—and did they 'squeal'! As recently as ten years ago we 'pulled' in a program for school use and attention was called to it by a current science periodical. Then the depression came, but let's not dwell on that. Now, not one, but several radios constitute an important part of a modern school equipment.

"History is not a book, nor mere literature. It is the actual drama of human achievement. It is everyday living. The purpose of the study of history as a school subject is to enable the pupil to interpret, to understand, and fit into life situations. With this viewpoint you can readily see how radio constitutes a vital part of a well rounded program.

"Peabody first used radio in school in 1928, when President Coolidge addressed the Pan-American Congress in Cuba. Next general use was for the programs of Doctor Walter Damosch. Radio sets at that time were so inefficient that I had to use two speakers to handle the program. Now, ten radios can be had for the price of one, and they are better, simpler, portable, and have more coverage. We use the WSM newscasts at 9:15 in the morning, and we use our receiving sets to get special addresses by President Roosevelt, Hitler, and Chamberlain. We find of course that broadcasts do not coincide with our class periods at all times, and we have taken care of that by the use of our recording machine, which reproduces what we want to use. There are other advantages to recording programs. Records can be used for different classes, and speeches of importance can be studied intensely by repeating the records. Sometimes we have our classes write editorials on these speeches and compare them with the editorials which appear in the newspapers the next day. This gives splendid training to students who learn to evaluate political speeches for themselves rather than following editorial comment. Radio is a force in molding public opinion, and focusing public attention, and we are looking forward to television and facsimile radio in our school."

We greatly appreciate these notes from Mr. Holden and we are delighted to know that schools are taking advantage of radio's tremendous force.

The 1939 model of the WSM Grand Ole Opry went on the air Saturday night, November 12th, and while there is plenty of room for improvement,

the show clicked away four hours with a change of pace every two minutes. The result was very gratifying in the form of mail and comments which indicated that the semi-production which the Opry was put through has helped it a lot. Instead of presenting so many acts at certain specified times, the four-hour shows was divided into eight half-hour presentations, during which all of the performers which used to appear each half-hour were presented in more or less jamboree style, as in the old days when the Opry first went on the air. The boys and girls co-operated and entered into the spirit of the show, with the result that everybody seemed to enjoy their work much more, and this was reflected through the microphone. Camaraderie was very much in evidence. However, the station is determined to keep the rural flavor intact, and while the buggy has been streamlined, and old Dobbin has a new set of shiny harness, it's the same old horse and buggy. The Mid-South has a wealth of folk lore and performers who interpret it. As a result of this WSM feels that it has something individual to offer which does not conflict with or copy certain types of entertainment which are being presented in various sections of the United States. WSM greatly appreciates the loyalty of thousands of Americans and Canadians who have maintained a regular Saturday night date with their loud speakers to listen to the Grand Ole Opry. The show remains fundamentally the same, but it has a new suit of clothes. We hope you'll like it.

Now it's time for the tall pines to pine, etc.

WHO CORN FESTIVAL

Continued from page 6)

in complete tribal raiment and head-dress, and who described the radio corn festival as a "fitting gesture to the Great Spirit for His blessing in the form of a bountiful harvest."

Mr. J. O. Maland, manager of WHO and vice-president of the Central Broadcasting Company, brought the show to a climax by congratulating the champions and complimenting all exhibitors for the splendid display.

Every available seat and every inch of standing room was taken up in the studio by exhibitors and members of their families, while the reception room overhead was crowded by other interested spectators throughout the show and broadcast. A check into the farm desk files at WHO shows that the 1938 show was more than twice as large as the first enterprise a year previously. The concern at WHO now is where to put the corn when the third annual Radio Corn Festival is undertaken next fall.

Family Gossip

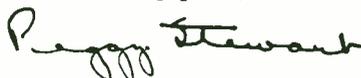
By PEGGY STEWART

Dear Friends:

Merry Christmas to you and all your families. I do hope you all have a very fine holiday season and enjoy your radio programs all the more during this time. I wish my present to you could be locating the stars you have been unable to hear lately, but, as I have said before, nobody could keep up with everyone of them since they move so much. I have enjoyed your many letters recently and hope to hear from you again.

Wishing you a Merry Christmas and a Happy New Year, I am,

Sincerely yours,



Mrs. Lottie Mathis, Benton, Miss.:

We cannot tell you where Buck Turner went after he left WGRM in Grenada, Miss., for he left no forwarding address. We will let you know when we hear where he is.

Miss Erna B. Kern, Reece, Mich.:

The Four Plainsmen of WCLE are now known as the Vigilantes but they are the same group that you asked about. Their biographies are as follows: Cactus Plant Pete (James Battis) was born 23 years ago, is 5 feet 10 inches tall, weighs 204 pounds, has blue eyes and chestnut hair. Has had experience with radio shows, vaudeville, and orchestras, and has been with WCLE for nine years. Utah (Angelo Genosa) is 21 years old, 5 feet 6 inches tall, weighs 150 pounds and has brown hair and eyes. He has had radio experience with eight different stations and is on four different programs at WCLE. Windy (Albert Rysipi) is 17 years old and has black hair and brown eyes, weighs 177 pounds and is 5 feet 6 inches tall. He has had two years radio experience with different stations. Dusty (Frank Ripepin) is 21 years old, 5 feet 6½ inches tall, and weighs 150 pounds. He has brown eyes and black hair. He has been in vaudeville and with two other radio stations.

Helen Leanard and Bonnie Moody, Hillton, Va.:

Charlie Monroe and his group whom you used to hear from WNOX are now at WDBJ, Roanoke, Virginia.

Miss Ethel Green, Arcanum, Ohio:

Gene Ruppe is not broadcasting at present but is making personal appearances at theaters in Cincinnati. Hugh Croass is the real name of that singer. Lew Wampler of WHIO is 35 years old and Pete O'Connor is 27. Poppa Jess, Charlie and Edward Scott and the Radio City Ranch have never been on WCKY so far as we can learn and we cannot tell you of their whereabouts at present. Uncle Dave Macon does not tell his age and Dorris, his son, is 28 years old. They are both from Tennessee. The Coon Creek Girls are not heard from WC KY. Lula Belle of WLS is 25, Scotty is 29; the Dezurik sisters are in their early twenties; and Sunshine Sue of WHAS is 24 years old and she is married to John Workman, who is 28.

Miss Margaret Hooberry, La Fayette, Tenn.:

Jack Shook of WSM is 28 years old, Bill Bryan of WHAS is 25, and John Tillman of that same station is 21 years old. Paul Oliphant of WLAC in Nashville, was born in that city, August, 1914, and he was educated in the public schools there. His radio career started at WFIW in Hopkinsville, Ky., in 1934, and he later was with a group called the Internationals which made personal appearances and played occasionally at WLAC and WSM. For the past three years he has been at WLAC as announcer and with a program called the "Friendly Philosopher." He is 5 feet 10 inches tall, weighs 158 pounds, has brown wavy hair.

THUMB-NAIL SKETCH

Montana Slim the Yodeling Cowboy, is heard at present on the Columbia Broadcasting System. His real name is Wilfe Carter and he was born in Port Hillsford, Nova Scotia, and ran away from home to become a singer. He went to several schools in Canada and in the summers learned to ride and round up cattle. His first radio appearance was with CFCN in Calgary, and he was later with the Modern Minstrels of CBS. He has just started this fall with CBS in social work. He knows 500 cowboy songs and has written over a hundred himself. He is 5 feet 11 inches tall, weighs 180 pounds, has light brown hair and blue eyes, likes the color blue, ice cream, and riding his pony. He is unmarried.

THUMB-NAIL SKETCH

Kay Woods of WSB was born Sept. 8, 1913, in Knoxville, Tenn. She is 5 feet 2 inches tall, weighs 105 pounds, has blue eyes and red hair. She is not married. Kay has been in radio for seven years and started at WFBE in Cincinnati, Ohio. Her favorite stars are Lum and Abner, Phil Harris, Frances Langford; favorite food is steak and pet dislike is carrots. Her hobbies are driving, reading, and riding horseback.

Miss Lola Luce, Gause, Texas:

The W. Lee O'Daniel's Hill Billy Boys are: Pat O'Daniel, Leon Huff, Mike O'Daniel, Kermit Whalen, Kitty Williamson, and Wallace Griffith. The Crystal Springs Ramblers have disbanded and have not appeared on WBAP in over a year.

Mrs. V. L. McDonald, Valliant, Okla.:

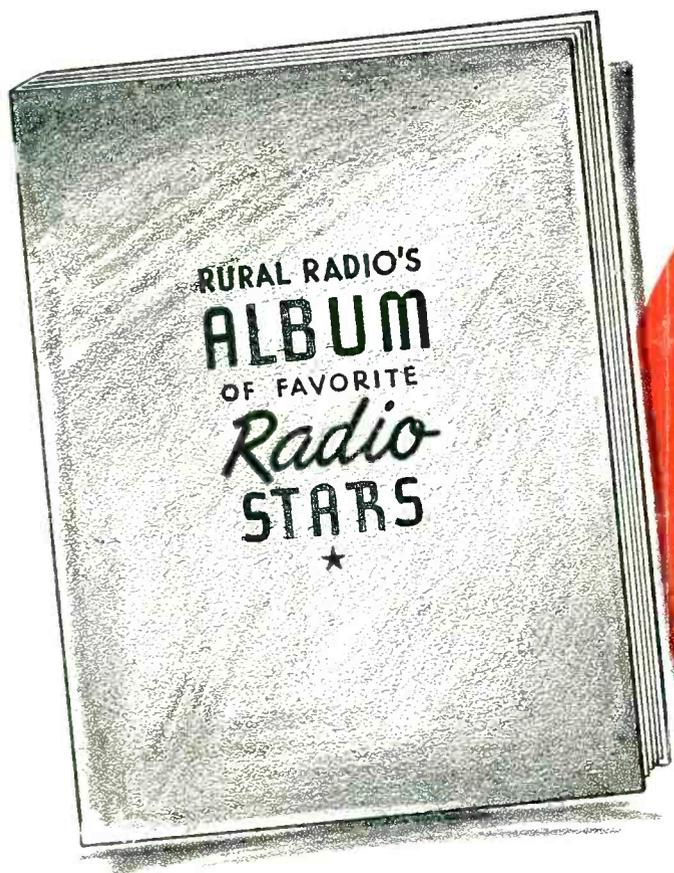
You will be glad to know that the Rural Mail Program of WFAA is still on the air but the time has been changed. You can now hear them at 6:45 to 7 P.M., Central Standard time.

Mrs. W. V. Andrews, Frisco City, Ala.:

The Stracner Brothers whom you asked about are no longer heard from WBRC in Birmingham, and we do not know where they have gone. The Crook Brothers of WSM are Herman and Louis. They were both born in Tennessee and are both married. Herman was born December 22, 1898, and has three boys. Louis was born May 30, 1909, and has no children. They have been with the Grand Ole Opry for many years and have made personal appearances. Lost John (John Miller) has been broadcasting until recently from WSM but we do not know his whereabouts now.

Miss Ruth Crawley, Morgantown, N. C.:

"The Old Home Town" program of WPTF is now heard under the name of "John Rae and Company" at that station. The stage play "The Old Home Town" is still playing in small towns near Raleigh. John and Fern Rae take all the parts in these two shows and in addition they have "The Old Family Almanac" and a "personal appearance" show on Saturdays at WPTF. The "John Rae and Company" show may be heard every day except Sunday from 11:45 to noon.



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