



# Rural Radio

## *In this Issue*

HARMONY BOYS

COLUMBIA MULE DAY

DAVE ELMAN

DR. I. Q.

RURAL RADIO ROUND-UP

CAMERA CONTEST

SONG OF THE MONTH

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

**Left: Norma Jean Ross,  
WFAA actress, gets all  
set for April showers**

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

Vol. 2, No. 3 Ten Cents

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MOON'S PHASES: Full Moon, April 3rd; Last Quarter, April 11th; New Moon, April 19th; First Quarter, April 26th.  
HOLIDAYS AND FESTIVALS: Easter Sunday, April 9th.  
BIRTHSTONE: Diamond, symbol of innocence.

### RADIO MARCHES ON

TIME passes so quickly that most of us have almost forgotten those first radio sets that came out about fifteen years ago. They were crude affairs at best, compared with the improvements that have been made since then—but what a thrill it was to sit down in front of those strange looking panels and tubes and coils and batteries and hear distant voices and music coming out of those big horns! Remember when there was only one set in the community, and how all the neighbors would gather round in awe to see and listen? “No sir,” we told them proudly, “there’s not even a wire connected with it like on the telephone. Those fellows just stand up there in that broadcasting station and talk, and the sound jumps clear across all the space between and is picked up by these little tubes and things and comes right out of this horn!”

Truly, radio has proved to be a wonderful invention. We have only to think how long it used to take our grandfathers to get news from one city to another to appreciate how tremendously important radio has become in our daily lives. Think of the many pleasant hours you have spent around the fireside during the last ten years, listening to the marvelous programs and special events that have come to you from all parts of the globe! Think of all the great men you have heard over the radio—statesmen, writers, industrial leaders, the world’s foremost musicians, actors, and entertainers! Is it not a miracle that in our own homes we can listen to these features? Twenty years ago, not one man in a thousand ever saw a President of the United States, much less heard him *speak*. Yet today, we and our children, through radio, come into intimate contact with the great men of the world, and a complete knowledge of what is going on throughout the globe at this minute is ours at the turn of the dial!

There is still another miracle connected with radio as we in America know it, and that is the magnificent service that has been rendered to the people of this country by broadcasting stations throughout the United States. In no other nation in the world has this service, this wholehearted devotion to the public

interest, even been approached. Nor would it have been possible in this country had it not been for our free American system of broadcasting. Under this system, American broadcasting has led the world—and even as this issue of RURAL RADIO goes to press, the radio industry is preparing to release to the world its newest and perhaps its greatest achievement, television. You will find a story about it on pages 4-5. And while it is true that television has not yet been perfected to the point where it can be released to the entire country at once, let no one doubt that the leaders in the industry will see to it that soon even those in the most isolated communities will be able to *see* as well as to hear their favorite stars.

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# Rural Radio

VOL. 2, NO. 3

APRIL, 1939

## Singing Their Way to the Top

*Phil and Ed, WOAI's Harmony Boys,  
Learn What It Takes to Achieve Success*

By WALTER ZAHRT

ALL you have to have is fifty cents, for a starter—and success is only a matter of doing something worth while and having a plan for doing it.” That is the recipe that Phil and Ed—those clever harmony boys who sing on WOAI—suggest for everyone who wants to make a name for himself. Just to prove that there is something to what they say, Phil and Ed can cite their own experience as a living example of the merits to such a claim.

The story of Phil Brown and Ed Long begins in a CCC camp in Florida eight years ago. It was there they met—one having been, by trade, a tinsmith, the other a former typesetter—both “on their uppers” as a result of unhappy reverses. A kindred feeling between them seemed to exist from the start, and since both fellows were musically inclined they decided to merge their talents, dub themselves the “Melody Boys,” and see if they could make a go of a singing partnership. Two things they had in common—both were native sons of old New Orleans—and each had in his system a rhythmic urge to express himself in song. From the start it did not take them long to find that they made a real harmony combination . . . and as time passed, the city that had given the public such stars as the Boswell Sisters, Jerry Cooper, and Louis Prima, was proud of being able to class Phil and Ed in such company.

Phil and Ed started out on fifty cents pay apiece for every broadcast that they made—and during the ensuing eight years they have lifted them-

selves by their own bootstraps to an income which has reached as high as one hundred twenty-five dollars a week—and they claim they are just now putting on steam. This in itself is not the most phenomenal part of their story. They point with greatest pride to the unusual method by which they are building up their future independence.

Every check that Phil and Ed get for their services on the air and in public appearances is deposited in a special joint reserve fund. Half of everything they make is put away, either into insurance policies or as emergency allotment. Back in the beginning, that original fifty cents apiece was only half spent—for two quarters went into the bank, to be augmented by subsequent income. Today, no matter how large or how small their pay, the boys, without fail, set aside half of it, not to be touched for their expenses. Phil and Ed believe that—as they progress—they will be building up a future reserve which will more than take care of them when the day comes that they will be retiring.

Back of most every great man's success, there is usually a woman whose companionship and counsel plays a large part in his achievements. In the case of our friends, Phil and Ed, each gives credit to a loving wife for a good bit of the acclaim they have won. Maxine and Irene, their respective partners, have become as close friends as their husbands are.

Known as the “Boys from New Orleans” as they go on the air from



**PHIL AND ED**  
They saved half from the start.

WOAI, Phil and Ed are fast becoming one of the most popular harmony teams in the South. That their broadcasts are widely appreciated is indicated by the fact that they have received mail from every state in the Union. Their mike technique is simple and natural. Ed sings harmony—and imitates the bass viol—accompanying on guitar. Phil carries the lead—imitating trumpet, trombone, saxophone, and other horn instruments—entirely without the use of any mechanical contrivances. Neither one of them can read a note of music, and all they need to do is hear a song a couple of times to get the swing of it. They build up their own arrangements entirely for harmony effects—and the result is smooth but swingy. Phil and Ed believe that swing, in one form or another, is here to stay—although their rhythm theories have no place for what they call “some of this unearthly din you hear so often.” They are the composers of two songs already copyrighted and in the process of publication—“I'll Never Mean a Thing to You” and “Face to Face with Love.”

(Continued on page 30)

# Television

## Becomes A Reality

*A preview of television as it will be demonstrated at the New York World's Fair opening this month*

**T**HIS is an age in which miracles on land and sea and in the air are commonplace. But even so, the American public's imagination is stirred up over the advent of sight transmission by radio. Television, once a dream which the wealthiest man of a generation ago could not command to materialize, is now an accomplished fact and in a few short weeks it will be placed in public service.

Coincident with the opening of the New York World's Fair on April 30, the Radio Corporation of America will inaugurate through one of its



TELEVISION FOR NEW LARGE SCREEN

A scene in the NBC television studio during a history-making demonstration of RCA television before members of the Society of Motion Picture Engineers, when an enlarged image, approximately three-by-four feet, was shown. This marks the first practical demonstration of RCA large screen experimental television.



TELEVISION—RECEIVING END

This picture shows you how the National Broadcasting Company's experimental television is being received in the homes of a small group of engineers. The receiver set—which is in a state as experimental as television programs—is about the size of a console radio.

services, the National Broadcasting Company, a regular television program service of at least two hours a week in the New York metropolitan area. At about the same time, the RCA Manufacturing Company, Inc., will place home television receivers on the market. Television transmitting equipment has been available to broadcasters and others for several months.

Since the opening of the New York World's Fair has been chosen as the date for the public introduction of television, RCA will present at the World's Fair for the benefit of visitors from all sections of the nation the largest and most comprehensive demonstration of the new art ever attempted in this country. The demonstration will cover the latest methods of sending and receiving television images, as well as some of the more advanced work that is now under way in RCA's large television research and development laboratories.

Although television ordinarily is thought of as a Twentieth Century development, man has longed for a device which would enable him to see

afar for many centuries and, as early as the 1880's, the basic principles of television were known and demonstrated. Silhouettes and outlines were televised, transmitted over wires for short distances and finally reproduced at that time. In 1906, two French scientists were successful in transmitting and reproducing pictures by radio, but their efforts were a failure from a practical viewpoint.

These crude beginnings made it clear that something radically different must be devised before real success could be achieved. The answers were found in the new science of electronics, from which have come the iconoscope, or television "eye," and the kinescope or the television receiver, which, more than anything else, have made possible the present system of electronic television.

By 1935, the development of television had reached such an advanced state that it was decided by the RCA to place its experimental equipment in the field for a series of tests. For more than two years now, engineers have been "ironing out the bugs" which practical operation developed.

By placing more than 100 experimental receivers in the homes and offices of RCA engineers and scientists, it has been possible to compile careful records of the results obtained in frequent test transmissions and receptions. Several times during this experimental period, RCA's television transmitter atop the lofty Empire State Building was dismantled and rebuilt in order to make indicated improvements. Receiving sets also were constantly improved as the tests progressed. During the latter months, a large two-truck mobile transmitting unit was built and also placed in the field for experimental operation.

There was a two-fold purpose in this long and careful testing period. First, it naturally was desired to have the system as perfect as the best engineering skill could make it before it was introduced to the public; and, second, it was necessary to standardize the system before a public service could be started. In other words, once a television system is offered to the public and men and women buy receiving sets for their homes, the fundamentals of the system cannot be changed for a period of several years. Otherwise, the purchaser has no assurance that his investment will be good for a reasonable length of time.

By the fall of 1938, such excellent results had been obtained from the tests in the field that David Sarnoff, president of the Radio Corporation of America, announced that the RCA television system would be introduced to the public at about the time the World's Fair opened.

The greatest possible emphasis will be given television in the RCA exhibit at the World's Fair. The numerous exhibits will include a small television theater, where reception on stock model receivers such as those which will be sold to the public will be demonstrated. Here, also, will be shown a laboratory model of the projection type receiver, by means of which the image may be thrown on a large screen.

An indication of methods used in television research work may be obtained from a laboratory which will be set up just in front of the theater. Some of the television experiments actually under way at present will be moved into this space to enable Fair visitors to see it. A "Radio Living Room of Tomorrow" will feature in a single cabinet means for receiving both sight and sound and for recording the human voice and record

playing. Facsimile broadcasting of the type for home use also will be shown here. A "Radio Living Room of Today" will show television receivers in operation under typical present-day home conditions. Other special laboratory model receivers and a mobile television unit, the latter located on the grounds, will round out the television exhibit.

Television programs for reception in private homes as well as in the RCA exhibit at the Fair will come from three sources: (1) The NBC studios in Radio City, New York, via the Empire State Building transmitter; (2) the telemobile unit operating both in the city of New York and

on the Fair grounds; and (3) motion pictures picked up locally.

Although television has been advanced to a high state technically, it will be some time before it may be expected to cover the vast areas now covered by sound broadcasting. Due to the characteristics of ultra-short radio waves, which carry the television signal, television may be received successfully over distances not greater than fifty miles from the point of transmission. Moreover, an economically practical system of network television has not yet been developed, although the RCA scientists are now at work upon this problem and it is felt that a solution will be found in the not far distant future. Until this and related problems are solved, people living in rural sections more than fifty miles from some center of population will not be able to receive television programs in their homes.

It is impossible, even so close to the time when television receivers will be placed on the market, to tell their exact cost. Present indications are that it will vary from \$100 to \$1000, depending upon the size of the viewing screen and the cabinet. It also is impossible to exhibit a picture of one of the new models since designers are just now completing their work. It is safe to say, however, that the receivers will have some similarity to the models used during the experimental field tests.

Much in the way of culture, education and entertainment will be offered by television from the very beginning; but just as was the case in sound broadcasting, more and more will be learned about the new art from experience gained in operating a practical service to the public. Television is here, and all the evidence indicates that before many years have passed it will be just as indispensable in everyday life as sound broadcasting.



#### HOW THE PICTURE WILL LOOK

The image of Betty Goodwin, former NBC television announcer, appearing at the end of a great tube, is drawn in 441 lines by a stream of electrons beating against a fluorescent screen. Here the millions of electrical impulses transmitted from the National Broadcasting Company's television station in the Empire State Tower, New York City, are transformed into the lights and shadows that compose the moving image.



#### AMERICA'S FIRST TELEVISION STATION ON WHEELS

America's first mobile television station, to be used by NBC engineers in experimental pick-ups of outdoor news events, as it appeared December 12 on delivery to the National Broadcasting Company at Radio City.

# Presenting the Tex-TEX Millboys

*A versatile group of musicians who are just as much at home making cloth as making music*

By DICK JORDAN

**A** THOUSAND yards of cotton cloth or a complete musical program—the Tex-TEX Millboys of WFAA and the Texas Quality Network can produce either on short notice.

During the week, when they are not on the air, you can visit the Dallas mill of the Texas Textile Mills and find the nine members of the musical Millboys organization engaged in making cotton cloth. The members of the band are so widely distributed throughout the mill that it truthfully can be said they can take a bale of raw cotton and turn out finished cloth and market it without depending on help from outside the group.

The nine members of the band even manufactured the cotton cloth from which their uniforms are made.

Texas Mill Wheels, their program on WFAA, was their own idea, aided and fostered by Bryan Miller, head purchasing agent and assistant to the head of the company, C. R. Miller. Before the boys went on the air, they had been playing, as a group, for their own amusement and in the church in the village of 110 houses fostered by the company.



**BRYAN MILLER, MASTER OF CEREMONIES**

Although his degree from college was in Law, Bryan Miller, master of ceremonies of the Texas Mill Wheels Program, says he likes radio just fine.



## MADE CLOTH FOR OWN UNIFORMS

The Tex-TEX Musical Millboys, heard over WFAA and the Texas Quality Network at 6:45 A. M. (CST) Saturdays, can make a thousand yards of cotton cloth as easily as they play their musical instruments.

Bryan teaches a Sunday School class in the village church, and heard the band one Sunday. He became interested in it, and thought it would be a good idea to put it on the air. The boys themselves had been thinking the same thing, so the Texas Mill Wheels program is the result of several persons having the same thought.

Since they went on WFAA, the Millboys have been a growing organization. They do considerable traveling about the State, and have bought a bus in which to travel from the proceeds of their personal appearances. Most of them are at fairs and special dances. Before their present program assumed the pattern it now has, they travelled about the State with C. R. Miller, head of the company, when he was stumping for Governor of Texas in the last campaign.

While they were playing on Mr. Miller's speaking tours, they always used bales of cotton for their bandstand. They still employ this unique type of platform when making personal appearances.

The roster of the band includes Irvin Alexander, Joe Deering and Rusty Hawkins, violinists; Roy Stone, bass; Woody Stringfellow, steel guitar; Ted Hawkins, banjoist; Connell Miller, accordionist; Elton Cox, guitarist; Jack Stanley, clarinetist. Notable among the members of the

band is Ted Hawkins, believed to be the only left-handed banjoist.

All members of the band are native Texans and, for that matter, natives of Dallas County. Seven of them live in the company village near Love Field Airport, Dallas.

Bryan Miller writes all the programs and is the master of ceremonies.

When the program first went on the air over WFAA last June, Bryan got his initiation into show business. He says he never played in amateur theatricals, although he admits playing football at Baylor University, Waco, where he got a degree in law. He went to Columbia University, New York, for post graduate work in corporation law. Since his initiation into radio, he has grown to like it.

Bryan lived in Mexico seven years and was in the cotton garment business there. As a result of this residence he speaks Spanish fluently.

A great practical joker, Bryan bewildered and amused members of the Early Bird Orchestra at WFAA by presenting them—while they were on the air—with studio smocks made of genuine prison stripe material left over from an order of the same material which his company had sold the Texas Prison System. He had secretly gotten their social security numbers before having the smocks made, and had embroidered them over the pockets of the jackets.

# Columbia Celebrates Mule Day

*WSM to broadcast pageant from the greatest mule market in the world*

By JACK HARRIS

**O**N THE first Monday of each April for a number of years, that ornery old cussed mule has been taken from the wagon-load he pulls the rest of the year and marched in triumph down the main street of Columbia, Tennessee.

As most of you probably know, Columbia is known far and wide as the "Dimple of the Universe" and also as the mule-center of the entire world—two mighty important titles for a city so small.

And once each year—the first Monday in April—Columbia puts on a show to measure up to all its superlatives. That is on "Mule Day," when the mule is absolute king and the finest of them all is even given a crown and a lovely escort, accorded lead position in a parade that stretches for miles and is only a shade less spectacular than New Orleans' famed Mardi Gras Celebration.

If you have tuned to WSM, Nashville 50,000 watt station during the late morning—from 10:30 past noon—on such a Monday, you will have heard a radio description of this famous event from the "Dimple of the Universe."

The matter of presenting such a spectacle by radio requires even more work than most studio productions. It is not as easy as it sounds on the air, when a couple of announcers at a couple of different microphones carry on conversations about events going on before their eyes.

To enable listeners hundreds of miles away to "see" through the announcer's eyes, the radio station sends to the scene of a special events broadcast (in this case Columbia, Tennessee) a man from the program department, a copy-writer, and the announcer to be in charge of the broadcast.



**FORMER TENNESSEE GOVERNOR LEADS MULE DAY PARADE**  
Gordon Browning (waving hat), Governor of Tennessee when this picture was taken, leading the parade at last year's Mule Day Festival. This year's pageant is expected to draw an even larger crowd.

This trio visits the scene at least two weeks prior to the event in order to pick up "color" material concerning the event, its background, its significance, and something of the plans for the present year.

A second visit is made a week prior to the broadcast in order to check on final plans for the current event, to work out in detail the points of the celebration to be broadcast, to arrange the several points along the parade and in the city itself from which broadcasts will be made. Unlike a football game, such celebrations usually occur all over the city itself.

When you listen to such a broadcast, doubtless you are impressed with the amount of knowledge of the subject the announcer has ready at the tip of his tongue.

But that is not knowledge he has always had. He and others have spent many hours delving into the subject, making notes from which he must speak in ad lib style. If he tried to read it off a script as in most studio programs, the entire broadcast would lose it flavor.

Sitting at home by your own radio you want to know what's going on in the parade—the auction of the mules—the kind of mules in the parade this year—the thousand and one other bits of action at such an event. And you expect the announcer to tell you without a moment's hesitation.

In the case of the Mule Day broadcast, it is necessary for the announc-

ers to spend a couple of hours with a veteran mule-man, for they must become as well informed as possible in that brief time on the honored guests of the whole celebration, the mules themselves.

For while the townspeople and visitors from all over the South flock into Columbia and dress themselves in fancy costumes, ride in colorful stage coaches, wagons of all ages and descriptions, along with beautiful Southern belles from as many locations, gorgeously dressed and carted in flower-decked carriages—nevertheless the main idea of Mule Day still is the mule.

And the broadcasters cannot afford to talk only of the scenery, the floats, the gorgeous girls and such trimmings and forget the main topic.

When you listen to Mule Day, and hear the WSM announcer discourse at length on the number of mules in Columbia—the world's largest mule market—on the particular merits of Middle Tennessee mules, on the reasons the mule is and will ever be an important factor in farm and city—just remember that he's an expert on the subject because of several hours of diligent study . . . and that the broadcast as a whole—probably not more than 30 minutes long—is the result of the work of several days stretched through several weeks on the part of several men at the broadcasting station.

# Not Cracked But Crazy

*Here's a program with plenty of rhythm and punch, and a master of ceremonies who just happened along at the right time*

By WILLIAM JOLESCH



**CONRAD BRADY**  
Master of ceremonies. Known as  
"Sugar Cane."

**N**OT so crazy as its name implies is the quarter-hour show presented every week-day except Saturday by the Crazy Gang of Mineral Wells, Texas, and broadcast by WBAP and the Texas Quality Network. Old if measured in radio time, the program began over this station in 1932 but is just reaching its prime now and is as refreshing as the mineral water it advertises.

When the program's familiar train whistle sounds each day at 12:45, every listener knows it is time for a hearty greeting from Conrad Brady, master of ceremonies and writer of continuity for the show. Then Jack Amlung and his orchestra fall in with a smooth gay tune, and the show is under way.



**FRANCIS QUINN**  
"February"

Brady's entrance into radio was quite accidental and, as it turned out, providential. About four years ago he was week-ending in Mineral Wells for pleasure and health. One day he visited the broadcasting studio and discovered that the regular announcer for the Crazy program had suddenly left. Probably looking for something to enliven his vacation, Brady took an audition when it was offered and got the job. What was only a substitution soon developed into a regular feature of the program. Some time after, Brady devised the comic team of Sugar Cane and February, and their raillery and repartee are a daily feature of the broadcast.

February in private life is Francis Quinn, a regular member of Jack Amlung's band. Quinn is a man of varied talents. He plays the clarinet, saxophone and ping pong, acts and takes comic parts. Since Sugar Cane and February have been on the Crazy program, they have instituted their famed battle of wits. Each day a "brain-buster" question, sent in by the listening audience, is asked a member of the live audience in Mineral Wells. If it is answered correctly, the winner receives a cash award. Otherwise, it goes to the sender. The questions are not always easy, and some have aroused arguments which have been settled only after lengthy discussions by experts. For example, it required the attorney general of Oklahoma and much legalistic deduction to supply the answer to the question, "Can an Indian become President of the United States?"

Jack Amlung, conductor of the or-

chestra, is a native of St. Louis. It was there as a boy that he performed a feat so remarkable that if for nothing else he should be remembered. One Christmas he was offered the irresistible but hardly unusual gift of a bicycle. But little Jack, with true artistic bravado and resignation, declined and declared in favor of a violin. After several more years of growth he was playing in a theater in San Antonio, and he hadn't changed his mind—it was still the violin. Then came radio, and for the past five years he has been broadcasting with the Crazy Gang.

Other members of the band are Frank Dinkins, Johnny Jordan, Stinky Davis, Frank McMordie, Guy Woodward, Dale Woodward and Pinky Penderly. Dinkins is the electric organist, pianist and accordionist. Making amateur movies is his hobby. Jordan, an ardent golfer, is pianist and comedian. Sometimes he is called "Uncle Oscar."

Davis is the bull fiddler. According to all reports, he makes sleeping a hobby. McMordie is a name to consider. He plays saxophone, clarinet, flute and ocarina—practically an or-



chestra in himself. Moreover, he is musical arranger for the band. And as a hobby he writes songs.

The Woodward brothers are related in the same way to Red Woodward, staff musician at WBAP. Guy plays drum and trumpet—often simultaneously, and Dale the trumpet and guitar. Last but hardly least—he weighs 225 pounds—is Pinky Pendery who takes great pleasure in eating. He is a trumpeter.

The Crazy Water Company and its president, Hal H. Collins, used radio as a means of advertising in 1930 for the first time. The programs then were comparatively unpretentious, but with time they improved. Later they went out over a coast-to-coast network, and such stars as Meredith Willson, Gene Arnold and Carson Robinson appeared. The present show is the final step in the evolution of one of the oldest remote control broadcasts in the Southwest. There is no doubt of the program's favor with its listeners. During the

first week in March of this year, over 16,000 letters were received.

Teamwork is responsible for much of the program's popularity. Collins takes an active part, and then there are Brady, Quinn, Amlung and the boys in the orchestra. But the Washboard Swingsters can't be overlooked. This musical group drawn from the regular orchestra, play the ocarina, fiddle, guitar, trumpet and washboard, and the result is something closely kin to hillbilly highjinks.

Mary Martin, who at present is making the Great White Way brighter because of her incandescent singing of "My Heart Belongs to Daddy" in "Leave It to Me," should have a warm spot in her heart for Jack Amlung and his orchestra as well. It was with them that she got her start. Living in Weatherford, she had to go only a few miles to appear with the boys in Mineral Wells. From there she went to Hollywood and finally across the country to Broadway.

## SINGING TYPISTS

By MARGARET JOSLYN

**W**HISTLE while you work—that's our tested recipe for 'getting places'."

This is the advice of the Prairie Sweethearts, Kay Reinberg and Essie Martin, newest additions to the WLS family.

Only a few years ago, Kay Reinberg was an unknown young typist who had come to Chicago from Wisconsin Rapids, Wisconsin, to make her way in the big city. How was she to know that the stenographers were not supposed to sing in the dignified office? Kay felt happy, and she felt like singing, so she sang all day long while she typed: "Yours of the Fourth received, and contents noted."

One noon a salesman in the office said:

"I'll buy your lunch if you sing all the way to the restaurant and back."

So Kay walked up Chicago's busy State Street singing "Mexicali Rose" at the top of her voice. And when the waitress served her with dessert, she served the waitress with "When the Bloom Is on the Sage."

The insurance salesman, it seems, sang on the radio a few nights a week, and soon Kay, too, was on the air after office hours. She didn't sing for fame nor for money—but just for fun.

Several times at the studios, Kay noticed a plump, mischievous looking girl named Essie Martin, also a typist who sang in her spare time. Kay admired the way Essie sang—with the catch in her voice. She wanted to know Essie better, but they never seemed to get past a reserved "Hello," until the day that Essie called Kay aside and whispered:

"Your slip shows."

That broke the ice. A few days later Essie invited Kay to stay at her house overnight, because Kay lived many miles from the studio.

"Essie kept me up until two in the morning showing me pictures of the Jersey cow she owned back in Shawnee, Oklahoma," reminisces Kay. "And everytime I tried to fall asleep Essie would begin to spin wild talk about our singing on network shows as a duet."

Well, as it turned out—that was not such wild talk. They learned to sing together; and soon they left their typing jobs, were taken over by a manager, and filled engagements in various parts of the United States.

Essie hails from Shawnee, Oklahoma, where plenty of chests are puffing with pride, too, over the success of the Martins' little girl in the big city. Mr. and Mrs. Martin are keeping house in Chicago for Kay and Essie now, and whenever the girls are due to appear on a five-thirty A. M. "Smile-A-While" broadcast, Mr. Martin arises at four-thirty to wake Essie and Kay with the aroma of coffee and bacon.



THE WASHBOARD SWINGSTERS

From left to right: Dale Woodward, Guy Woodward, Pinky Pendery.

# Dr. I. Q. Program Scores Hit



THE DR. I. Q. STAGE SET. On the stage of the Fox Theater in Atlanta. L. to R.: Marcus Bartlett, of WSB, program announcer; "Dr. I. Q."; and Hudson Edwards, manager of the Fox Theater.

By JOHN OUTLER

**I**S FOUR times one times four greater or less than four times zero times four?" The answer to that simple mathematical problem is instantly apparent to any high school student in the land.

But, would you know the answer if you were seated in a theater with a menacing microphone leering in your face and the grand sum of \$10.00—in cash—as your award if your answer is correct.

There is a tremendous difference, apparently, in the psychology of listening at one of the popular "quiz" type programs on the air and being part of them. And before you openly low-rate the wit and intelligence of those who fail to give correct answers to simple questions, consider the other side of the picture.

Only a small percentage of the vast American audience has been privileged to participate in one of these "quiz" programs. We hear them on the networks and from individual stations and sometimes we marvel at how any one can fail to know the answer.

Several hundred radio fans in Atlanta now know that there is a vast difference in listening to a "quiz" program and being part of one. Because, since the first of January of this year, WSB has broadcast a tremendously successful program called "Dr. I. Q.," direct from the stage of the Fox Theater in Atlanta—each Monday evening at 8:30 o'clock, with a "Dr. I. Q. Junior" for the youngsters on Saturday morning at 10:30.

The "Dr. I. Q." program is magnificent in its simplicity and directness. The Doctor's assistants roam through the audience with portable microphones, select the participants at random from any seat in the theater, and "Dr. I. Q." asks the questions from the stage. If the answer to the question is correct, the award (announced in advance) is paid in cash right then and there. The value of the questions ranges from \$2.00 to \$25.00 and between fifteen and twenty questions are asked at each Monday evening performance.

Now, in a theater which seats al-

most 5,000 people (and which has been filled to capacity several times during the course of this series at WSB), the prospects of being selected by one of the assistants out in the audience is comparatively slim. One of the major attractions of the "Dr. I. Q." program, however, and where it differs from the other "quiz" type shows on the air, is the fact that it offers means whereby every member of the theater audience and every member of the radio audience have the opportunity of sharing in the generous prize money posted by the sponsor.

Tally cards and pencils are distributed to the theater patrons as they enter the house. At a certain point in the program, "Dr. I. Q." makes twelve statements which can be answered "yes" or "no." The answer to each question is noted on this tally card by the theater patron and the cards are collected at the end of the program. A weekly award of \$100.00 goes to the individual whose answers to all twelve questions is correct. In the event of ties, the award is divided equally. In case no one answers all twelve questions correctly, the \$100.00 is added to the award for the following week, and so on until it is won. At one time during the "Dr. I. Q." series at WSB, this award has pyramided up to \$300.00.

The questions asked of the theater audience in this particular part of the program are contributed by the radio audience. \$50.00 is paid for a set of six questions, and as many sets of six questions may be submitted for consideration as the listener wishes. Thus, it is possible for one listener to win \$100.00 for a few moments' search through the encyclopedia, the dictionary, the history or a book of facts.

The "Dr. I. Q. Junior" program for the young folks, on Saturday morning, varies in detail from the Monday evening show but the essential idea and mechanics are the same. Questions are classified according to the age of the child and a stunt is substituted for the "yes" and "no" questions. Consequently, more questions per program are asked and for sheer enthusiasm and audience response it is in a class by itself.

"Dr. I. Q." is a radio program of definite entertainment value; it is a stage show possessing all the fundamentals of good showmanship; and it is a game which appeals to a widespread audience. This latter fact is attested by the attendance at the Fox Theater, in Atlanta, since the program began and by the volume and distribution of mail received at WSB, addressed to the program.

Atlanta theater men frankly admit that "Dr. I. Q." is one of the best stage attractions offered in years. And mail has come in to WSB from a list of 35 states, and Canada.

(Continued on page 31)

# WHO Engineers Brave Snowstorm

*Control room boys turn tables on winter's worst blizzard and programs go on as usual*

By WOODY WOODS

**R**AY STAUFFER, WHO engineer, is a modest hero.

"Anyone else would have had just as much fun as I did if they had been here," Ray declares. "I had the most fun of my life."

But to the rest of us at WHO, Ray's accomplishments on the morning of the last day in February, during the worst blizzard of the winter, are worthy of comment. At 6 A. M., time to begin WHO's broadcasting day, Ray found himself pressed into double duty. Announcer Jack Kerrigan did a Corrigan by boarding a street car headed in the wrong direction—a street car that completed the fiasco by becoming snowbound two miles further from the station than Jack was when he got on it.

Stauffer shuttled between studios and control room. He announced live-talent shows, engineered electri-

cally transcribed periods and twirled the dials on the control panel as well, until Stan Widney finally struggled into the studios.

One entry Ray made on the engi-



**RAY PALMER**  
He rode a milk wagon.

south of the little town of Mitchellville, where most of the transmitter engineers live. Scheduled to open the station at six o'clock that brutal morning were Ray Palmer and Paul Arvidson.

Palmer labored lustily with a snow shovel, backed his car out of his garage, hit a snowdrift before he was out of his own yard, slid sidewise into a tree and stuck fast. He floundered through knee-high snow, bucking mountainous drifts, and about halfway to the transmitter met a milk man in a horse-drawn wagon.

Mitchellville folks are pretty proud of having WHO's big plant on their outskirts, so the milk man turned his wagon around and took Ray the rest of the way.

As soon as Palmer thawed himself out he realized that Arvidson must be in difficulties also. He telephoned his wife, had her locate the friendly milkman and send him to Arvidson's home. So Paul was hauled to work in the milk wagon, too, and WHO saluted six A. M. with the Star Spangled Banner—as usual.

Verily, these radio engineers are a hardy lot—persistent, too.



**RAY STAUFFER**  
He held the fort.

neer's log during his one-man stand read: "Announcements of various kinds." Ray explained during that period he had read notices that schools would be closed, women's clubs would not meet, professional and business meetings had been postponed, and other public service reports "of various kinds." "And," he added, proudly, "we were the only radio station in town able to present this public service. The others were off the air because of the worst snowstorm of the winter."

WHO's 50,000 watt transmitter is 19 miles east of Des Moines, a mile



**PAUL ARVIDSON**  
The snow caught him too.



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APRIL, 1939

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

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## The Ides of March

**I**T IS a curious, and from many standpoints a disturbing thing, to note how quickly public opinion can change.

For example, three weeks ago people in this country were beginning to feel that perhaps the tense situation in Central Europe had about quieted down. Fears of "War by Spring," a tragedy freely predicted throughout the winter, seemed to have been dispelled. Newspaper columnists, who had been quick to point out that many of Hitler's most daring steps had been taken in March, began to wonder whether the dreaded "Ides of March" might pass without incident after all. On all sides, hope was beginning to spring up that the so-called "Peace of Munich" might really turn out to be a prelude to an era of comparative quiet.

Nourished by this hope, many who had formerly been bitterly opposed to both Hitler and Mussolini were beginning to feel more tolerant towards their regimes. For time plays a subtle trick to prejudice; it fans the flame or else it cools it down. And in the hope of an era of peace, many were beginning to examine the claims of the dictators to find if, after all, a legitimate basis existed for some of their saner demands.

Today, however, there can be little doubt of the futility of that hope—nor need there any longer be doubt as to how far Hitler can be trusted.

For now, less than two months after a highly publicized speech before the Reichstag in which he declared that the "period of so-called surprises is

now at an end," a speech in which he also disclaimed any further territorial ambitions in Europe—Hitler has taken the rest of Czechoslovakia, and even as this is being written he is making another "triumphal" entry into another overpowered and helpless territory.

There are several ways to look at a situation like this. We can discuss it cautiously and diplomatically, we can weigh the pros and cons like a professor in a history class—or we can look the facts straight in the face and call a spade a spade.

For our part, we believe that the time has come for America to face the truth of the matter, and as we see it the plain truth is this:

Adolph Hitler has followed a deliberate course of violence, terrorism, and conquest ever since he entered German political life. He has broken treaties, repudiated debts, violated personal pledges, made a mockery of truth, freedom, and religion, and sponsored a regime of cruelty and oppression scarcely equaled in the history of mankind. No American citizen with a spark of self-respect would tolerate such a regime in this country for a moment—and the idea that anything of permanent value is to be gained by a conciliatory attitude towards such a man is the height of absurdity, as events have proved.

To this, let us add that we are talking about Hitler himself—not the German people. As a race, the German people are intelligent, honest, industrious, and peaceful. Many of them have made some of the best citizens this country ever had. But *Hitler* is not the *German people*. And if the less sensational reports we get

from Germany are true, there is no more reason to look upon him as a true representative of the German people than there would be in calling John Dillinger a typical American citizen.

If we read these reports, if we talk with those who really know and understand the German people, we begin to realize that the great majority of the German people have been just as greatly shocked by Hitler's atrocities as have we in America. For despite the attempts of Nazi propaganda experts to make us believe that the entire German people are behind Hitler in the things he has done, the fact remains that there is widespread dissatisfaction inside Germany as to the course Hitler has taken—and the great masses of the German people are neither in favor of the cruelty he has inflicted on the Jews nor do they want war.

To get the true slant on the situation, we must remember that Hitler is a politician who has risen to power through the control of an organized minority. This control he has ruthlessly maintained, and whether the German people themselves can rise up and abolish such a regime remains to be seen. But the chances are that they will be unable to do so; and however much we may sympathize with them, the fact remains that as long as Hitler is in power he will continue to threaten the peace of the world.

There can be little doubt as to America's reaction to Hitler's latest move. As a whole, we are a fairly tolerant people, but there is a point beyond which we will not go. Hitler may be able to get by in Europe with his insidious methods of boring from within and then coming to the "protection" of small, defenceless nations—and it may be that the European democracies will continue to sit idly by as long as they themselves are not attacked. But the United States is beginning to get wise to Hitler's attempts to extend his "spheres of influence" to the Americas, and it is a credit to our good sense that we have just about made up our minds to adopt a realistic view of the situation and take steps accordingly.

**T**HE photographs selected by the Judges as winners this month express the "rural" theme more clearly than any winners we have had to date, and the lucky contestants come from New York, Alabama and Florida. While these pictures are not, perhaps, the most unusual ones we have had in our Contest, they are certainly simple and clear.

Our first prize goes to Mr. R. H. Lucia of East Rochester, New York, for his picture, "Two Ox-Power." There is excellent detail work in this rustic study.

Our second prize, "Pleading" was submitted by Mrs. E. G. Williams of Toney, Alabama. This photograph has two most outstanding qualities; first, it holds an unusual amount of human interest, and second, the objects in the background of the picture are in focus as clearly as the objects in the foreground.

"The Daily Grind," submitted by Miss Hazel Spence of St. Petersburg, Florida, wins our third prize. This photograph is a good example of the fact that a very good picture may be taken of the most everyday things. The play of light and shadows is outstanding here.



**FIRST PRIZE—\$3.00 CASH**  
"Two Ox-Power"

Mr. R. H. Lucia, East Rochester, New York

## Meet the Winners

### April Camera Contest

*Enter Your Favorite Snapshot Today*

Win a prize and watch for your name to appear in RURAL RADIO next month. Send us your favorite snapshots. The rules are simple, and the three prizes are—first place, \$3.00; second place, \$2.00, and third place, \$1.00.

Send your pictures, (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 announced in RURAL RADIO.

All cash prizes mailed promptly.



**SECOND PRIZE—\$2.00 CASH**  
"Pleading"

Mrs. E. G. Williams, Toney, Alabama



**THIRD PRIZE—\$1.00 CASH**  
"The Daily Grind"

Miss Hazel Spence, St. Petersburg, Florida



The camera man caught WSB's Chief Audio-engineer, Mark Tolson, at a busy moment.

# RURAL RADIO Round-Up

Al Sisson, WHAM's News Editor, on his mid-winter vacation.



Smilin' Bob Atcher may be heard over WIND and WFFD



Francis Craig (left), noted Southern dance maestro heard regularly over WSM and the NBC, shakes hands with the Hon. Prentice Cooper, recently inaugurated Governor of Tennessee.



The Prairie Sweethearts, Esie Martin (left), and Kay Reineberg are the newest additions to the WLS family.



Christine Harris, soprano, featured with the "On Wings of Song" program, is heard over WBAP Tuesday and Thursday at 9:00 A.M.



Lula Belle and Scotty are now presenting a program of old-fashioned songs over WLS daily. Daughter Linda Lou, home girl of the family, says she won't make the program a trio just yet.

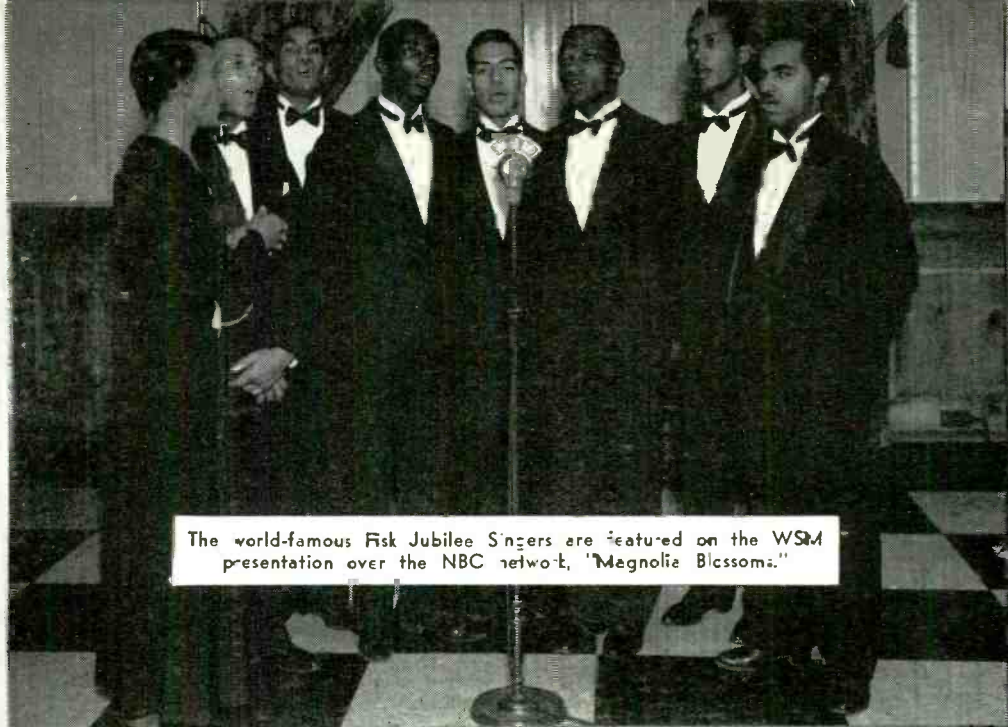


"Beautiful but dumb" certainly does NOT apply to lovely Charlotte Manson. She was graduated from New York University, and recently made her network debut on "The Parade of Progress," heard over the NBC-Blue Network.



Bill Kern is the new announcer whose voice is a part of the Early Bird program over WFAA, Dallas, Texas.

Jance Gilbert is a very busy young lady. She plays the role of Janice Collins, and The Voice of The Twins on The O'Neill's (NBC), and also Jean Adair on Hilltop House (CBS).



The world-famous Fisk Jubilee Singers are featured on the WSM presentation over the NBC network, "Magnolia Blossoms."

## RURAL RADIO

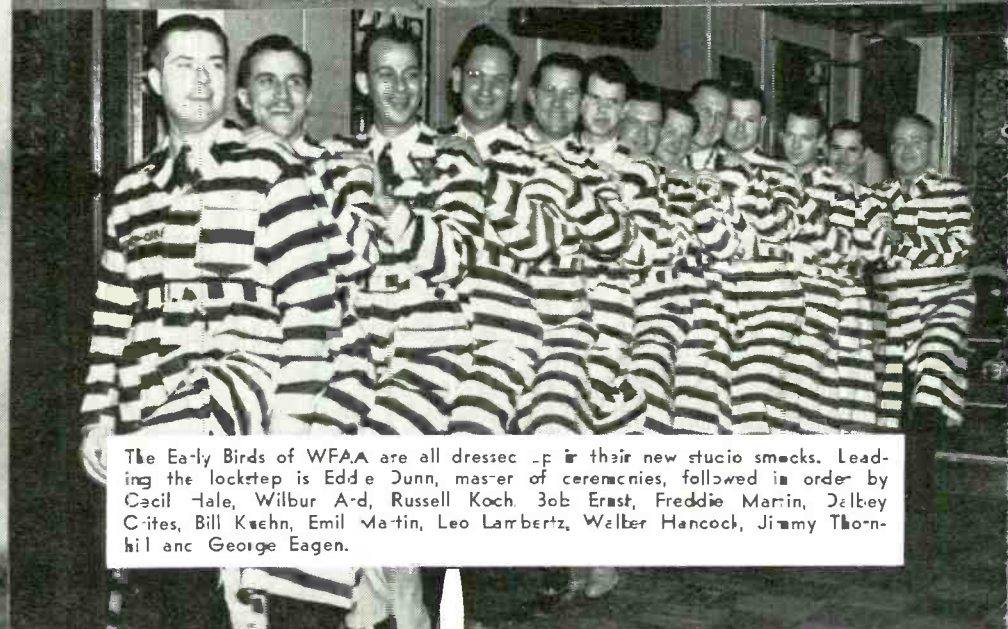
# Round-Up



The Crange Grove String Band of WRJF, Gainesville, Florida, are: left to right; "Uncle Mac" Crisswell, Frank Giddens, Foy Webb, Harris Thomas, Russell Wright and Charlie Nails.

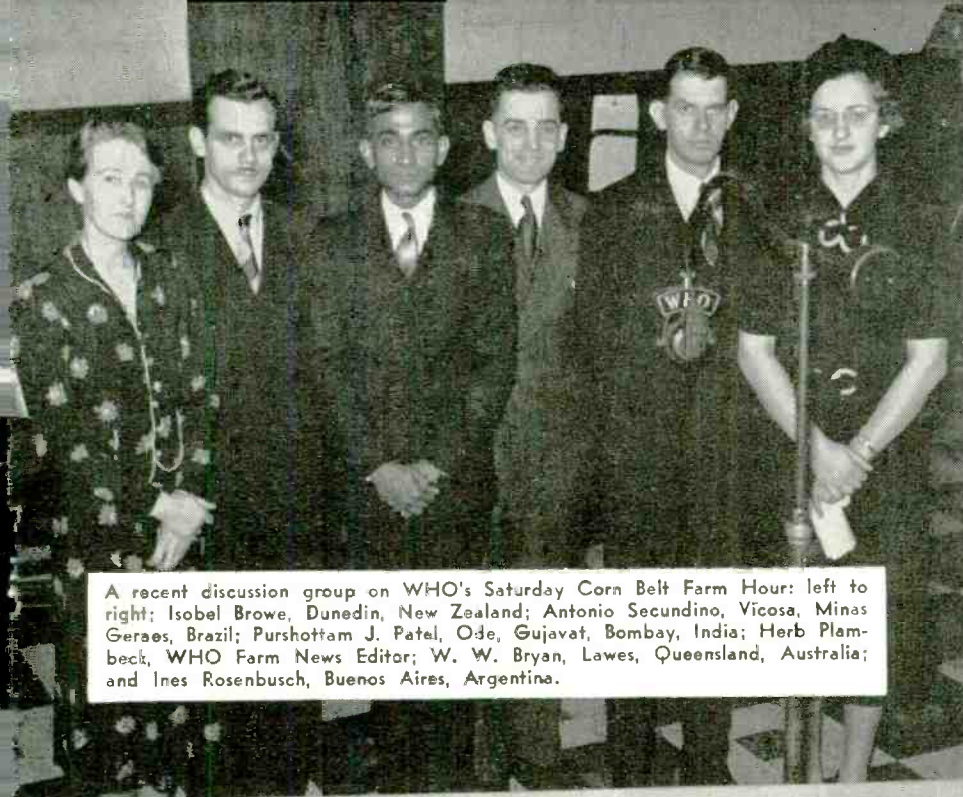


"Tom, Dick and Harry" are heard on "Plantation Party" over the NBC-Blue Network. "Tom" is Bud VanDover; "Dick" is Marlin Hurt; and "Harry" is Gordon VanDover.



The Early Birds of WFAA are all dressed up in their new studio smocks. Leading the lockstep is Eddie Dunn, master of ceremonies, followed in order by Cecil Hale, Wilbur Ard, Russell Koch, Bob Ernst, Freddie Martin, Delkey Crites, Bill Kaehn, Emil Martin, Leo Lambertz, Walter Hancock, Jimmy Thornhill and George Eagen.





A recent discussion group on WHO's Saturday Corn Belt Farm Hour: left to right; Isobel Browe, Dunedin, New Zealand; Antonio Secundino, Vicosa, Minas Geraes, Brazil; Purshottam J. Patel, Ode, Gujavat, Bombay, India; Herb Plambeck, WHO Farm News Editor; W. W. Bryan, Lawes, Queensland, Australia; and Ines Rosenbusch, Buenos Aires, Argentina.



Perhaps the smile on the face of Hoyt Andres, newest addition to the WOAI announcing staff, is due to the fact that he is a prospective bridegroom.



Phil and Ed are heard over WOAI, Mondays through Fridays at 11:45 A.M.

# RURAL RADIO *Round-Up*



Perry Bechtel, leader of WSB's staff orchestra, strums his banjo for Phil Spitalny and his all girl Hour-of-Charm Orchestra.



The Peer Occarina Trio of WHO is a strictly "family affair." They are Daughter Dorothy, age 16, Ralph Peer, and his son Herbert, age 17.

# The Man of 100,000 Hobbies

*The story of Dave Elman, creator of "Hobby Lobby," who took an idea built up in his boyhood and developed it into a program that was voted the "outstanding show idea of the year"*

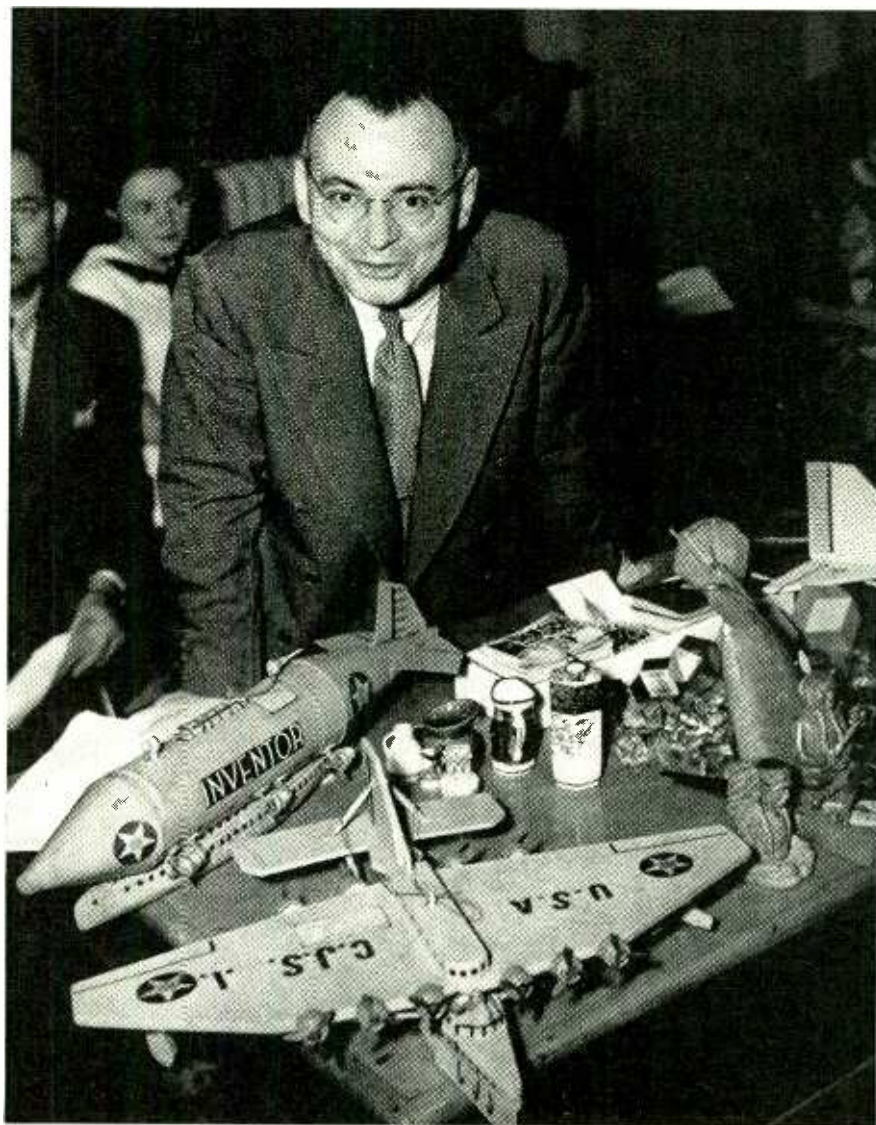
By THOMAS H. LANE

**D**AVE ELMAN, conductor of the nationwide "Hobby Lobby" program, is one of the few stars that can truthfully say that he was born and brought up on a farm. Dave was born in Park River, North Dakota, and when he was a few months old his family moved to a farm near Fargo, North Dakota, where he spent most of his early life. His radio program "Hobby Lobby" heard Wednesdays at 7:30 P. M., CST, over the NBC-Blue Network, reflects this rural environment and is well worth listening to.

It was a sort of combination of things that got Dave into radio. A hobby, according to Webster, is "a leisure pastime apart from one's occupation." Yet Dave spent fifteen years in show business and ten years in radio, and then realized that he could combine his hobby with his business. The result was "Hobby Lobby." One of the few overnight successes in radio, it has been heard on all four networks within two years, a record, and has never been without a sponsor.

As a boy Dave Elman was an inveterate hobbyist, a collector of everything a boy can lay his hands on—stamps, matchbook covers, bottle caps and a creator of everything from soap sculptured pieces to model railroads. Ordinary hobbies they were, but a forerunner of the extraordinary, unusual hobbies that he was to study later when his number one hobby became the study of American hobbies.

Born on May 6, 1900, in Park River, North Dakota, Dave was brought up in an atmosphere of music and always will remember the happy family gatherings at which his talented parents,



CREATOR OF "HOBBY LOBBY"

Dave Elman demonstrates one of the hobbies that he tells about on his famous "Hobby Lobby" Program.

brothers and sisters formed their own orchestra, with Dave playing lustily on the violin.

But even more exciting than the home musicales were the neighboring medicine shows which lured the boy after school. He would stand for hours watching the fascinating flare of torchlights around these strange combinations of entertainment and commerce—attracted by the colorful costumes of the barker's assistants, and mesmerized by the super-salesman's oratory. At the age of eight, Dave could resist the appeal no longer and ran away from home to spend the summer with a traveling carnival.

That was really the start of Elman's career as a showman. He returned home that fall, but with his

heart set on becoming an actor. Mrs. Effie Hutchinson, an understudy to Maude Adams, coached the boy in diction and inflection, and impressed on him that the prime requisite for effective delivery is sincerity. By his manner at the microphone today, it is obvious that he has clung to his teacher's advice. Dave was studying concurrently in the Dramatic Art School in his home town and at the age of eleven was already appearing in stock companies. While in high school he won the state declamatory contest, and with that achievement his formal education seems to have ended—at the age of fourteen—although throughout his life he has continued to read and study.

Then came experience with a va-

riety of stock companies, chautauquas, showboats and repertory shows, and in 1922 he came to New York prepared to crash big-time vaudeville. But it took all the resourcefulness of past trials to pull him through the first bitter lesson that was awaiting him in Manhattan. The first day he ventured forth from his rooming house all the money that he had saved was stolen. His clothes were taken, too, and for a while he had to tramp the streets in his stage apparel. There were days of sleeping on a bench in Central Park, of going without food.

All this may account for the fact that several of the successful songs he later wrote were "blues" numbers—"Atlanta Blues," "Blue Gum Blues" and "Try and Get It Blues"—some in collaboration with the great Negro composer, W. C. Handy. He also wrote a sketch for Earl Carroll's "Vanies," but never had enough money to buy tickets for the show.

Then in the infancy days of radio, Elman entered the field as a comic, mimic, and commentator, and was heard regularly on several New York stations. A widely read column in an early radio magazine also helped to establish his reputation, and with the organization of one of the now major networks, he was asked to join their staff as a continuity writer.

In his capacity as a continuity writer for four years, Dave gained invaluable experience in that he was constantly writing, producing and directing new shows. This led to important positions with several advertising agencies, where Elman in each case was first assistant director of radio and then director of radio. During that time he estimates that he wrote and produced radio programs for more than fifty of America's largest advertisers.

Meanwhile he never lost interest in hobbies. Throughout the years he had continued to collect data and material on unusual hobbies, and in hobby magazines and elsewhere was known as the "man of 100,000 hobbies." He was familiar with such hobbyists as an insurance clerk who collects baby elephant hairs, a secretary who makes life-like sculptures from burnt toast, a famous surgeon who relaxes by catching 600-pound snapping turtles, and countless others.

Suddenly the idea came. Here was a tremendous store of Americana, a wealth of little known material that to him was fascinating. Why couldn't it be utilized on a radio program? So confident was Elman in the idea that he resigned from the advertising agency and started work building on his own program.

The result was "Hobby Lobby," which started on the air as a sustaining show in the spring of 1937, was sold commercially in a few more months, and then was voted "the outstanding idea show of 1937."

It stayed on the air all winter, and then, when summer came, it was taken on by Jell-O. After being heard in that enviable Sunday evening spot as a summer substitute for Jack

(Continued on page 25)

## Baby Chicks Raised in Studio



### CHICK, JACK, CHICKS, AND THE CACKLE SISTERS

The above photo was taken in the same Studio where the "Checkerboard Time" program is produced. It shows Chick Martin, Jack Stilwell (with shirt with large checkers) and the Cackle Sisters. The Cackle Sisters, of course, are Carolyn and Mary Jane DeZurik of WLS Barn Dance fame.

**I**N THE Chick Martin programs which are running at the present time, the Purina Mills are featuring a baby chick demonstration which was actually done in the studios of the World Broadcasting System in Chicago. Twenty-six Barred Rock chicks were started in a metal brooder right in the studio several weeks ago, and were raised up to six weeks of age. These chicks were purchased as day-old chicks from the Wallace Hatchery at Lafayette, Indiana. They were raised straight through in the metal brooder shown in the above photo, and received nothing but Purina Chick Startena and water.

At the time the above photo was taken, the chicks were five and a half weeks old. When the chicks were six weeks old, they averaged 18.2 ounces each, or nearly a pound and a quarter apiece. This is exceptionally good weight for chickens of this age. As one can see from the photos, they were unusually well-developed and well-feathered for six-weeks-old chicks. No chicks were lost during the demonstration. Twenty-six chicks

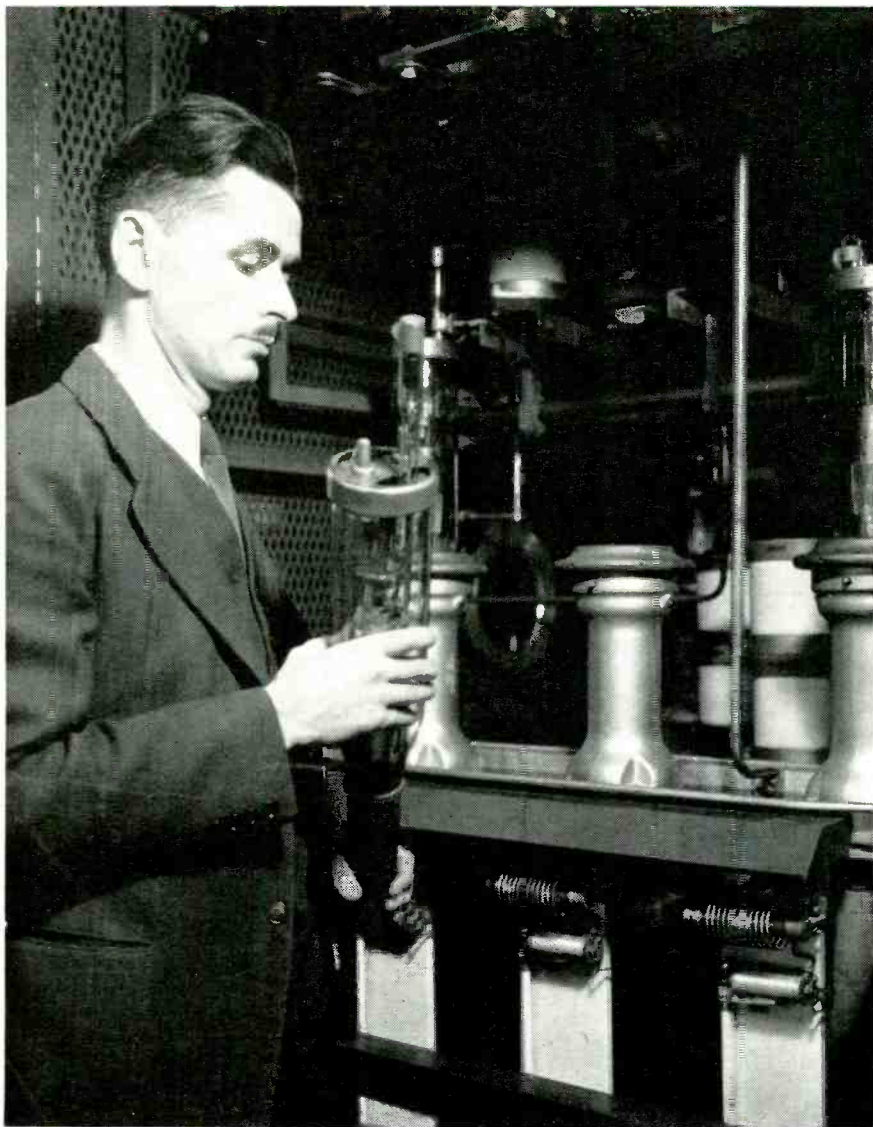
were started and twenty-six finished the demonstration.

This demonstration was used in the "Checkerboard Time" program to illustrate what Startena will do in raising chicks, also to tie in with similar demonstrations which are being conducted in nearly every Purina dealer's store throughout the country. The chicks were weighed each week and the weights were reported in the program. These weights were compared each week against average chick weights as listed by Cornell University. At the end of six weeks, the studio-raised chicks weighed four ounces more per chick than the Cornell standards of average weight per chick. The chicks were raised under the supervision of Mr. Jack Stilwell, the announcer in the "Checkerboard Time" program. The chicks were used several times during the demonstration to make sound effects for the program.

# “On the Air”

*A look behind the scenes in radio broadcasting*

By ART KELLY



**JOHN J. LONG, JR., WHAM'S TECHNICAL SUPERVISOR**

Looks over one of WHAM's thirty-five kilowatt water-cooled tubes. Tube water-jacket is visible in right-center of picture. Careful, Johnny—don't drop it.

**W**HO doesn't feel just a little bit "on edge" when a tube in the radio receiver goes bad just before a program of special interest? Right you are—we both do. But neighbors, justified though we may be at this natural and to-be-expected happening, I believe

you will have a little different angle on this tube question after you finish this article.

Suppose you owned a radio station and a tube went out on you—what then? Well, first of all your engineers would jump like fury and get a good tube in place of the bad. After that

—well—here is a story of WHAM's 50,000 watt station in Rochester, New York. In WHAM's transmitter there are twenty-six tubes in service. These "bottles" cost somewhere in the neighborhood of six thousand dollars. Upon these tubes depends the continuity and quality of WHAM's radio transmission. Knowing this, engineers keep a special watch of their tube family and make replacements at the first sign of a member weakening under his regular and appointed duty.

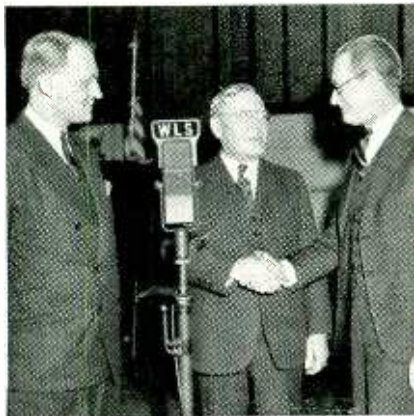
The giants of WHAM's tube line-up are the water-cooled "jugs" in the final amplifier. These tubes cost approximately four hundred dollars each and are changed every three thousand hours.

Being water-cooled, they require a source of water. Since WHAM's transmitter is eighteen miles from town the engineers depend upon well water for cooling purposes. You talk about wells—well, sir, here is a real well. This one is a drilled affair and is one hundred forty-one feet deep. Six thousand gallons per week are drawn from it for cooling purposes and in its five years of service it has never gone dry. Idea behind the cooling process is this: Tubes get hot, distilled water circulates around an external plate and absorbs the heat, a heat-interchanger transfers the heat from the distilled water to the well water, the well water is then fed into a spray pond where it is shot into the air in a fine spray and cools as it falls back into the pond to be re-circulated. Incidentally, these big tubes have seventeen thousand volts on the plates. Since this is just a little too much electricity to fool around with, the tube's water-jackets are insulated from the ground by a porcelain pipe. Engineers find that this precaution adds considerable length to their own useful years in radio.

Now which would you rather do—replace a tube in your receiving set or make replacements in a 50,000 watt transmitter? You say the radio? I agree with you, you're absolutely right.

It is this elaborate preparation, high power and untiring care that enables radio listeners in rural areas to enjoy their "clear-channel" stations.

## RACKETS EXPOSED



### SPONSORS "RURAL CRIME REPORTER"

C. R. Morrison (center) vice-president in charge of sales, International Harvester Company, is congratulated by Program Director Harold Safford (right) and Sales Manager Bill Cline (left) on new "Rural Crime Reporter" series sponsored by his company, Wednesdays, 7:00-7:30 P. M.

**C**RIME in rural communities has increased 18% in the past year; during the same length of time it decreased 45% in the cities!

To curb the activities of racketeers, swindlers and criminals, driven out of the cities into the country, is the purpose of the new "Rural Crime Reporter" series heard on Station WLS, Wednesday evening, 7:00-7:30. The program is sponsored by the International Harvester Company, Chicago, and it deals with actual cases taken from the files of the *Prairie Farmer's* protective Union.

Have you been approached on any of the following rackets?

The fake photograph swindle: A polite young man comes up to your house; takes a picture of yourself and your baby, sitting on the porch swing; and then he asks you for a deposit on the "lovely" pictures he will send you. If he asks for the deposit, you ask him if there is any film in his camera. Ten to one, he has pretended to take your picture with an empty camera.

The homework swindle: "Make twenty to thirty dollars at home in your spare time," they tell you. And then, they point out that you must buy certain materials, and a special sewing machine before you can start earning all this extra money. Well, once they have the money for the equipment—they vamoose!

The Mexican treasure racket: Farmer Jones, some bright morning, receives a letter from a prisoner in Mexico. "I am held here a prisoner," says the pitiful letter. "I found your name in an American farm paper. In the United States I have a trunk. There is \$285,000 in it. My enemies have trapped me here. Help me! Send me \$150 with which to bribe my

jailer and escape—and I will give you half of the money in the trunk!" If Mr. Jones sends the jailed gentleman any money—he will receive in return, exactly one-half of nothing.

Gypsy rackets: A number of wanderers who are, or pretend to be, gypsies, claim they can cure rheumatism by a "laying on of hands." This method has "cured" many a person of his bankroll, but never of an ailment—unless you call money the root of all evil! Pockets are picked also during fortune telling. There are many variations to the "laying on of hands" racket—so wise people are avoiding all cures of gypsies!

## WWL NEWS SERVICE



### THEY BRING NEW SERVICE

Beverly Brown, WWL's Market News Caster with Charles W. Frank and B. B. Jones, President and Executive Secretary, respectively of the Agricultural Bureau, New Orleans Association of Commerce, through whose co-operation the market data are assembled. The broadcast is heard daily over WWL, New Orleans, at 12:05 P. M.

**A**FTER an intelligent survey of more than a month, WWL has launched a "Market News" Broadcast that is proving a real service to rural listeners. Fortunately, it has been possible to give the five-minute period a most strategic spot—at 12:05 P. M., immediately following the already popular Esso Reporter, the exploitation of which has built a large audience for the noon hour. Aside from the responsible sources which furnish the data, a touch of dignity and authority is added through co-operation of the Agricultural Bureau of the New Orleans Association of Commerce.

Mr. B. B. Jones, Executive Secretary of the Bureau, assembles the data from his office each day between 11 and 11:30. All Contacts are schooled to await his phone-call at this time, and as a consequence everything is handled with quick dispatch. A composite mimeographed form has been devised for the work.

The entire report, showing quotations on Cotton, Rice, Sugar, Eggs, Poultry, Vegetables and Live Stock

is then rushed by special messenger to Beverly Brown, WWL's Market News Caster, who makes quick notations as to previous day's comparisons, and then at 12:05 P. M. the listener knows he is getting the very latest market news—actually "hot off the wires."

Through co-operation of Fenner & Beane, the sugar and spot cotton quotations are tabulated. The New Orleans Cotton Exchange phones in both the market quotations on futures and spots; and as for Vegetables and Produce, the most authoritative source in the city is utilized—the French Market Corporation. The same can be said of Live Stock, as the New Orleans Stock Yards furnishes complete reports. L. Frank & Co., through the courtesy of Mr. Charles W. Frank, who is Chairman of the Agricultural Bureau, furnishes the quotations on poultry and eggs.

The New Orleans Association of Commerce News Bulletin not only made comment of the Market News feature in a recent issue, but the Agricultural Bureau wrote personal letters to all county agents throughout Louisiana, telling them of the service.

## THE BOYS FROM VA.



### THE BOYS FROM VIRGINIA

Blaine and Cal Smith are heard every Tuesday, Thursday, and Saturday morning, 7:30-7:45 on the Foley Program over WLS.

**T**HE sun was sinking on a lovely cool dusk, and Blaine Smith, riding peaceably on the back end of a neighbor's wagon, reading the "Jefferson Gazette," felt cool and serene, too.

Suddenly his eye fell on an item saying a radio contest for amateurs would be held in town that night. Blaine didn't feel cool any longer. He was in a fever to try his luck.

He entered the contest, and although he did well, he did not win first place. However, he had his first taste of "mike-magic," and this was the stepping stone which led Blaine and his brother Cal, "The Boys From Virginia," to feature positions at Radio Station WLS.

(Continued on page 31)

# Song of the Month



## Feedin' the Horses

By OTTO, of the Novelodeons of WLS

Many thanks to Otto, of Prairie Farmer Station WLS for our "Song of the Month." Otto and his Novelodeons are well known to all WLS listeners.



Feedin' the horses, feedin' old Bill, Feedin' them good, and I always will, Throw down hay forty times a day,  
Feedin' the horses, that's my job; Feedin' 'em corn right on the cob, Feedin' 'em morning, noon and night—



Currie 'em off and rub 'em down, Straddle old Prince and ride to town, Round 'em up at  
I do my work alright (Hey, Hey!)



feedin' time. You can lead a horse to water but you cannot make him drink; Send a Senator to



Congress, but you cannot make him think. . . .

# It's Green Salad Time

By

MARION MARSHALL

IT'S green salad time again, and a welcome change when we remember that the first offerings of our spring gardens are the foundations of salads. Consider home-grown lettuce that comes so early in the spring. Tender new spinach, crisp and juicy, makes an enticing salad. And then the spicy watercress, that will soon be growing luxuriously along our brooks, makes the foundation for the unusual salad. Combine any of these with radishes, onions, carrots and beets and to add a different flavor choose celery, tomatoes, cucumbers, green peppers or cabbage from your market. No wonder we think of spring as lush and green and happy when it offers so much to appease hungry appetites.

Salads are a joy to the busy housewife who must plan the daily meal. They are so versatile and have such an appetite appeal. A salad may be the main dish of a menu, or it may appear as the first course. Again, it may take its place as just another course to round out a meal, but always it must be the colorful and decorative part of the meal which is attained by the freshness and crispness of the ingredients used. Then there is no end to the kinds of salads. Any thing in the garden or in the cans of the pantry shelf or left-over from previous meals may be converted into a salad dressing.

In the picture we are showing a curly endive and tomato salad which served with those intriguing Savoury Biscuit makes a delicious lunch. The salad, easy enough to make, is served with French dressing. But we want to tell you about the biscuit.

## Savoury Biscuit

2 cupfuls flour  
3 tablespoonfuls baking powder  
 $\frac{1}{2}$  teaspoonful salt  
 $\frac{1}{2}$  teaspoonful curry powder  
 $\frac{1}{4}$  teaspoonful dry mustard  
 $\frac{1}{2}$  cupful grated cheese  
 $\frac{2}{4}$  tablespoonfuls shortening  
 $\frac{2}{3}$  to  $\frac{3}{4}$  cup milk

Sift flour and measure, mix and sift dry ingredients. Add grated cheese. Cut in shortening. Add milk



CURLY ENDIVE AND TOMATO SALAD WITH SAVOURY BISCUIT

to make a soft dough. Turn out on lightly floured board and pat and fold five or six times. Roll out to  $\frac{1}{4}$ -inch thickness. Cut with small cutter and prick tops with fork. Place on ungreased baking sheet and bake 12 minutes in hot oven (450°).

Combinations of vegetables are here suggested:

1. Lettuce and water cress with slices radishes and spring onions.

2. Tomato quarters and sliced hard cooked eggs on leaf lettuce garnished with bunches of water cress.

3. Thin strips of carrots, whole green beans, and fresh peas on bed of water cress.

4. Salad-greens with hot bacon dressing.

5. Chopped lettuce with Roquefort cheese dressing.

6. Combination of 1 cup chopped raw spinach,  $\frac{1}{2}$  cup cabbage,  $\frac{1}{2}$  cup celery and diced radishes.

Salads of spring greens are effectively served from a large wooden or pottery bowl. In this case the vegetables are prepared as usual, the salad dressing is added just before serving and tossed lightly with two forks to prevent mashing. A piquant variety of French dressing blends with spring greens delightfully, and a flavor of garlic obtained by rubbing the bowl with a small piece tickles the palate of the gourmet.

While we are considering salads, let us not forget the other kinds. There are the delectable fruit salads:

1. Grapefruit and orange sections on bed of lettuce.

2. Slices of orange on water cress, garnished with seeded grapes and pecans.

3. Canned peaches or pears from your own supply, or from the grocery store stuffed with cottage cheese and nuts.

4. Apple, celery and nuts on lettuce. Mayonnaise is best with this.

5. Prunes stuffed with cottage cheese and arranged on slices of pineapple.

Then there are the molded salads. A gelatin salad becomes more interesting when molded in a ring, the center being filled with a second salad. These may be in a large ring mold or in a small mold for individual services.

1. Grapefruit in lemon gelatin, tuna fish salad center.

2. American cheese, soft cream cheese and heavy cream in plain gelatin, center of grapefruit and orange sections.

3. Tomato aspic ring with potato salad center.

A well chosen salad dressing is essential to the success of a salad. From the three types of dressings you may develop others which may be used with the different salads.

# The Person of Radio Ministry



By DR. MARION McH. HULL

Dean of Atlanta Bible Institute  
Radio Bible Teacher, WSB

angel Gabriel gave Mary and later Joseph definite facts concerning Him, even to His name.

In these days the virgin birth is said to have been a physiological impossibility, yet these very scientific objectors know that certain forms of animal and plant life constantly multiply monosexually. Jesus was Virgin-born; He was both God and man.

His body was prepared for Him in order that He might offer it, as a sacrifice for the sins of the world.

He was the real *Paschal Lamb*. All during the centuries lambs had been offered as substitutes for sinners, types of Him Who one day would, and did, offer Himself as our Substitute. He gave His life as a ransom instead of many. He paid in full the price of our debt, created against us by sin; so that now the holy God can be just and the Justifier of everyone who believes on Him, and can offer salvation as a free gift to all who will receive Him.

He is now *Pleading* for His bought-and-paid-for ones. "He ever liveth to make intercession for us." The devil is a liar; the father of lies, and of liars; but he sometimes tells the truth, when he accuses Christ's followers in the Court of heaven. That is the time we need a good lawyer—then "we have an Advocate with the Father, Jesus Christ the Righteous." He shows His pierced hands and pleads His blood shed on Calvary, and our case is won, for "the blood of Jesus Christ His Son cleanseth us from all sin."

Religious broadcasting should speak of His *Parousia*—His coming again personally, visibly, and gloriously. While the year, or month or week or day or moment of His coming "no man knoweth, but the Father," He gave us many signs of the last days of the age. Comparing these with the news of these days puts the believer in a state of hopeful expectation that He *may* return at any moment. In view of this blessed hope, why should any one waste valuable radio time in speaking of anything else than of Him, His love, His salvation, His judgment, His desire for you to be saved? for "neither is there

salvation in any other, for there is none other name given under heaven among men whereby we must be saved," since He alone is "the Way, the truth and the life"; and "no man cometh unto the Father but by Him."

If any reader has not yet come in that Way, will you not believe now that he died in your stead, and receive Him now as your Saviour? for "to as many as received Him, to them gave He right to become the sons of God, even to as many as believe on His name." Believe now, receive Him now, be saved now; begin now to live with Him unto the ages of the ages.

## Religious Program

WHAS—Asbury College Devotions	6:00 A.M.
WLS—Morning Devotions	7:15 A.M.
WHAM—Kindly Thoughts	7:45 A.M.
WFAA—Morning Meditations	8:00 A.M.
<i>Mon. through Sat.</i>	
WFAA—Dr. David Lefkowitz, Rabbi, Temple Emanu-El, Dallas, Texas	9:30 A.M.
WWL—Mass	10:00 A.M.
WWL—Ave Maria	9:30 P.M.
WHAM—Sunday Church Service	11:00 A.M.
WLS—"Old Fashioned Revival Hour," Charles E. Fuller	7:00 P.M.
WSB—In Radioland with Shut-Ins, Little Church in the Wildwood	8:15 A.M.
WSB—Call to Worship, Peachtree Christian Church	9:10 A.M.
WSB—Agoga Bible Class, Baptist Tabernacle, Morgan Blake, Teacher	9:30 A.M.
WSB—First Presbyterian Church Services	11:00 A.M.
WHAS—"Old Fashioned Revival Hour," by Charles E. Fuller	9:45 P.M.
WAPI—"Call to Worship"	8:00 A.M.
WAPI—Brotherhood Association	8:15 A.M.
WOAI—"Bright and Early Coffee Choir"	8:00 A.M.
<i>TQN</i>	
WOAI—Services from First Presbyterian Church	11:00 A.M.
WHO—St. Ambrose Cathedral Church Service	11:00 A.M.
WHO—Bible Broadcasts	8:00 A.M.
WHO—Seventh Day Adventist	9:15 A.M.
WHO—Father Charles E. Coughlin	3:00 P.M.
<i>Sundays</i>	
WBAP and WHO—Religion in the News	5:45 P.M.
WHO—News and Views About Religion	11:00 A.M.
WHAM—Christian Science Program	8:45 A.M.
WSB—Bible School Lesson, Dr. Marion McH. Hull	5:45 P.M.
WFAA—Sunday School Lesson	10:30 A.M.
<i>Saturday</i>	
WAPI—West End Church of Christ	1:15 P.M.
WHO—Back-to-the-Bible	10:30 P.M.
<i>Tuesday</i>	
WOAI—Hymns of All Churches	8:15 A.M.
<i>Mon. through Thurs.</i>	
WHO—National Radio Revival	10:30 P.M.
<i>Thursday</i>	
WOAI—Mysteries of Life	7:30 P.M.
<i>Wednesday</i>	
WHAS—Week Day Devotions	4:00 P.M.
<i>Mon. through Fri.</i>	

**T**HERE is much that is fine on radio programs today; and also much trash. This is true in music, in drama, in advertising; even in news-broadcasting and in religion.

Without discussing the others, we believe the solution to the last problem is easily found. It is in a positive presentation of a Person, the Lord Jesus Christ. There is so much that can be, and should be, said of Him, there would be no time left for well-worded moral essays, or politico-religious polemics which too often come in over our receiving sets.

Let broadcasters of religious programs use those precious minutes in presenting the Person of the Lord Jesus Christ, speaking of His *Pre-existence*—"In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God." Bethlehem was not the beginning with Him. In the timeless eternities of the past, He already was.

Also of His *Power*. "All things were made by Him, and without Him was nothing made that was made." The Babe of Bethlehem had, in His pre-existent state, made the very wood of the manger in which He was cradled.

He was *Promised*. In the Garden of Eden, after Adam's sin, God promised that the seed of the woman (not of the man) should bruise the serpent's head. Isaiah told specifically that "a virgin should be with child and bring forth a son." Micah told He was to be born in Bethlehem; Daniel told the time of His birth, and the time of His death. David gave many details of His crucifixion. The



# RED

## RADIO FARM DIGEST

"In the February issue you ask for a vote on the article best liked in that issue. That's the hardest thing I ever had to decide for it is interesting from cover to cover. I can't rightly say the one thing that interests me most, for each and every article brings to the reader a very interesting subject. It would be like deciding if the magazine would be best if you dropped all the items you failed to vote for. As if any of them could be left out and not missed.

"I turn to the page Strictly Personal by George Hay. He has my vote any and all of the time. The Family Gossip Page by Peggy Stewart is equally as interesting. R. F. D. Page brings its share of interest just as Over The Cracker Barrel. We surely can't decide whether the story 'Smilin' Cowboy Bill' is better than 'Hoe-Down King Sho' Can Sing,' or 'Wake Up With a Smile.' So you see, you have your readers at their wits end. I can't truthfully say which I like best. It's like asking me to decide which one of my six sons is the fairest. They are all dear to me and every page of RURAL RADIO holds its interest for me.

"I am asking you not to change the title of the magazine as so many have asked you to do. It is a very fitting title and as it's something special for the Rural Reader and listener I think the name very appropriate—don't you?"

"I am leaving the voting to other readers, for if I vote for one I vote for all. It's a grand magazine.

"Sincerely,

"Mrs. J. C. Ricks, Gracey, Kentucky."

Mrs. Ricks has certainly put the stories of RURAL RADIO through a searching test for interest, but finding they appeal to her equally she gives up and leaves the voting to others. We find this letter of Mrs. Rick's quite stimulating.

"Enclosed is \$1.00 for which please send me RURAL RADIO for another year. I don't want to miss a single copy. I consider it an honor to be a charter member of this magazine group. It doesn't seem possible these copies have been on the table in front of my radio for a year. I want to keep all of the copies and I hope you don't run out of colors for the backs. It makes them more interesting to have a variety of covers. And please keep it 'Rural'—even if some of us have taken ourselves out of the rural community, the rural interest has not been taken out of us. I never enjoyed my radio more than I have since I've been receiving RURAL RADIO every month. The radio family seems a part of my family now. All success to you in 1939.

"Mrs. Minnie E. Thompson, Shelbyville, Indiana."

It is a pleasure to look over the bright and interesting covers of RURAL RADIO. We have passed your suggestion on to our Mr. Armstrong. He is the Mr. Fix-It where colors are concerned. We are tremendously interested in your statement that RURAL RADIO has added to your enjoyment of your Radio.

We are ever after new ideas and here is one on the "Rural" in RURAL RADIO. It is such a new point of view that Mrs. James J. O'Connor expresses in her letter that we want all of our interested readers to hear it. Her letter says:

"I just received my February RURAL RADIO, and it sure is a grand number. I certainly am more than pleased with the story about Happy Hank. Of course, that is the very nicest story you've ever had in RURAL RADIO, and that sure is a dandy picture of our favorite radio friend, Marc Williams. If you have any extra copies of RURAL RADIO, please send me two. I am enclosing twenty cents. Sure need some extra copies of that Coco Wheats Smile, and now that I'm writing I would suggest that you don't ever change the name of your

magazine because Rural doesn't mean just for country folk, but something about country folks, western and southern songs and music. It just spells Marc Williams, Bashful Harmonica Joe and Pie Plant Pete, Grandpa Marchall Jones and many, many others. You surely had a nice story and picture of Joe and Pete."

And Mr. Otto Davis, Waynesboro, Mississippi, says:

"You should change the name of RURAL RADIO—but NEVER the style—for there is nothing so thoroughly Rural about it, nothing so country about it that town folks cannot enjoy it equally as much as we 'R F D-ers.' The name is misleading for such a grand magazine, so give us a name-change contest. Please have many small prizes rather than a few large ones. Congratulations on your birthday!"

"In this remote part of Ontario, Canada, we have a sign over our door which reads, 'Can I Amuse You?' Our neighbors number 17 Americans and 33 Canadians. Some are ranchers, others are farmers, and all are mighty comfortable. Leave it to us, if we are not in love with our American neighbors. We have in our neighborhood a peace-maker who complains that he hasn't anything to do. We are the only ones in our neighborhood who receive this magazine, but our neighbors have a smart idea—they borrow ours. But we are very glad to be able to live up to our slogan, 'Can I Amuse You?'"

"We are subscribing for another year. The sentiments of our neighbours are, if we do not renew our subscription to the RURAL RADIO Magazine, we may as well take down our sign.

"Thanks and good luck to your magazine.

"Hugh and Sister Ann McNabb, Rothsay Ontario, Canada."

R F D is always mighty glad to receive letters from our Canadian friends. This one from Hugh and Sister Ann McNabb gives us a unique way of using RURAL RADIO; however, we hope their good neighbors will soon be feeling towards RURAL RADIO like Miss Grace E. Garner of Creston, Iowa, who says:

"I have enjoyed reading RURAL RADIO that another lady has been taking for some time. So I decided I'd have one sent to me. They are certainly full of just the many pictures, and information I have so often wanted."

"I am enclosing one dollar for another year's subscription to RURAL RADIO. It is the treasure of my heart. I have every copy from last year, and use every one of them each Saturday night as the programs come on the air, and dozens of times through the week.

"On Saturday nights, as the different stars come on the air, such as Uncle Dave, Doris, Sam and Kirk, Jam-up and Honey, Roy Acuff and Little Texas Daisy, and all the rest of them, I get my RURAL RADIO Magazines and open the books to their pictures and spread them out on the floor in front of and around me and listen to them sing and play. They are all wonderful from every state and station.

"Mrs. Thomas Carnes, Scipio, Indiana."

We like the way Mrs. J. Kirk Atcher of Elizabethtown, Kentucky, criticises the contents of RURAL RADIO in this letter. She says:

"We sure enjoy RURAL RADIO and think it is the best magazine we ever had in our home. We enjoy every word in it, and enjoy looking at the pictures of the broadcasting world. We enjoy the Grand Ole Opry very much, and also Station WLW. We enjoy the good religious services that are broadcast from the different stations.

"I am so glad I subscribed for RURAL

RADIO when it was first published. I have all the numbers and review them real often. I was under the impression when I subscribed for it that it was just for rural folks and hillbillies that did not know much about the radio world, but I find it an all-around magazine, full of good views and information for everyone—no matter where you live or who you are. I am well satisfied with its name, RURAL RADIO, but if another name would be better for the magazine, I am for it! I am enclosing \$1.00 for my renewal, don't want to miss any and want the album. I enjoyed the Rev. William V. Gardner's page in the January issue, and page 21, 'Detours on the Road of Life' is as good as I ever read. It points the road just as it is."

Mrs. Ralph V. Thourne, Stephenson, Michigan, wonders how she missed RURAL RADIO as long as she did in her letter:

"I have received one copy of the RURAL RADIO Magazine, and cannot see how I didn't know of such a fine magazine before. Here is my \$1.00 and hope to get RURAL RADIO in my mailbox every month. I just can't wait till I get your Album. Please don't take too long to send it!"

We are so happy to have you as one of our readers.

Glenn McCullom, Smyrna, Georgia, commends the March issue of RURAL RADIO in these words:

"I enjoyed the March issue of RURAL RADIO more than all the other issues. It is fine. You had just exactly the pictures I have always wanted to see; the Pan American train for one thing, stars on WSB and WLS. It is wonderful. I enjoy every copy so much, but more so, the March copy."

From Syracuse, New York, we receive a letter written by Mrs. H. L. Case in which she says:

"I hope I am not too late to get the album with a year's subscription to RURAL RADIO. I must say that the RURAL RADIO Magazine is the most important article that has come in our house for a long time. It is very interesting to pick it up and listen to the programs, all the time looking at the pictures of the performers. It makes them seem more than friends. I cannot find words to express my pleasure and thanks to you all."

### THE MAN OF 100,000 HOBBIES

(Continued from page 19)

Benny, it moved to its present Wednesday evening time without losing a week of broadcasting. That sponsor was, and is, the Fels-Naptha Soap Chips Company.

Elman himself is unspoiled by sensational overnight success, and is still characterized by the quizzical curiosity and hearty sincerity that he applied throughout the years to his hobby and his profession. About five feet, six inches tall, he weighs 153 pounds, has curly black hair, flashing brown eyes. He is married to the former Pauline Reffe, who was his music publisher's secretary and now is his right hand office assistant.

# A Tribute to "Jedge" Hay and the WSM Grand Ole Opry

By A LISTENER

### EDITOR'S NOTE

"Jedge" Hay and the WSM Grand Ole Opry have received thousands upon thousands of letters from enthusiastic listeners during their time. But so far as we know, they have never received a finer tribute than the one we are printing here. This tribute expresses the spirit of the Grand Ole Opry so perfectly that we asked Judge Hay to let us print it—and we want to congratulate Mr. Davis, who wrote both the letter and the tribute printed below, for one of the nicest pieces of writing we have seen in a long, long time.

Nashville, Tenn., Feb. 21, 1939.

Dear "Jedge":

I am enclosing a few random thoughts in re "The Grand Ole Opry." Don't know that you have time to read such junk, but anyway I'm sending it along with best wishes, and lots of good luck to you and the boys.

Sincerely,

W. A. DAVIS,  
414 Russell St., Nashville, Tenn.

### A TRIBUTE

"Who-o-o-t, who-o-o-t—Hello everybody, this is the WSM Grand Ole Opry, breakdown, hoedown, shindig, barn dance, or what have you, coming to you from the stage of our Opry house here in Nashville, and brought to you every Saturday at this time. First on the program is Grand-daddy George Wilkerson and his Fruit Jar Drinkers playing that old tune, daddy of all the Oprys, 'Turkey in the Straw.' Let 'er go, boys . . ." and the Solemn Old "Jedge" has ushered his Saturday night breakdown into its fourteenth year of success as one of radio's most popular features.

The Solemn Old Judge is George Hay, one of radio's best announcers, and the Grand Ole Opry is strictly his child.

I am sure that he is as much surprised as any one at the tremendous appeal and reception accorded his feature throughout the years. Considering myself somewhat of a modern I have wondered what it is about the Grand Ole Opry that pulls me to the radio every Saturday night. No one enjoys a good swing band any more than myself and I think the modern dance music is fine, and enjoy shaking a hoof with the "jitterbugs" as well as anyone. But give me an easy chair, an old pipe, and on Saturday night I'll pat my feet to the old tunes again.

And therein, I believe, lies the charm of the Grand Ole Opry. It lifts you out of the mile-a-minute gait which we are forced to live and takes you back with the folks who grubbed and plowed this country of ours out of the wilderness and made it the greatest nation on earth.

These were no namby-pamby people, these ancestors of ours, but gruff, hale and hearty. They lived hard, fought hard, some drank hard. They fought Indians, tilled the soil, felled the forests, built their crude cabins, and between times took the trusty old musket out and knocked over a deer, wild turkey or other meat for the table. Then when the week's work was done, these husky folks bethought themselves of a little fun and frolic.

And when they gathered, coming on foot, riding horseback, or in a wagon for miles, believe me they really swung their partners and do-se-doed. Don't tell me you haven't seen one of these shindigs. Well, you have really missed something. When the old time fiddler strikes up a tune and the banjoes and guitars "jine in," business really begins to pick up. In those

good old days shoes were quite a bit heavier, clothes a little rougher, silks not quite so common, (but did you ever see a pretty girl who didn't look prettier in gingham anyway?) and although they might have lacked what we call refinement, they made up for it in enthusiasm. They danced because they were happy and had it in 'em, and it had to come out. The swinging of partners, the rhythmic stamping of many "clod-hoppers," the glow of healthy, outdoor maidens' cheeks, the varicolored costumes, the dim light of lamps, and the smoldering logs in huge fireplaces must have made a picture which would have delighted anyone.

And the music they played—classics of American music, tunes handed down from father to son, mother to daughter. Songs of their life, their struggles, their religion, their courtships. Crude, you may say, but songs of a great people, of a great age. Songs that will never die. How many tunes can you recall of the last two or three years? Not very many, I bet, but are there very many true Americans who do not thrill to the old songs such as "Oh, Susanna, Don't You Cry for Me," "Chicken Reel," "Turkey in the Straw," "Old Black Joe," and a host of others?

And you jitterbugs—when you are "truckin' on down" or doing the "Lambeth Walk," don't kid yourselves that you've got something entirely new. If your great-grandmother were sitting on the sidelines she would recognize most of your steps and antics as only slight variations of the way she "swung out" when she was your age.

To sit by your speaker and, for a while, live in the past with these very human folks, I think accounts for the tremendous appeal of the Grand Ole Opry. The performers who entertain us from the stage of the Opry house are, in a very large measure, men and women of the soil and seem to enjoy their bit in bringing us this entertainment as we do hearing it. It is indeed a few hours of enjoyable, clean, earthy entertainment.

Our hat's off to you, "Jedge," and your whole crew. May you continue your Saturday night shindig for many more years.

## FREE! RURAL RADIO'S Album of Favorite Radio Stars

Contains

Over 160 Pictures of your  
favorite Radio Stars

Sent to you absolutely FREE with one  
year's subscription to Rural Radio.

MAIL THIS COUPON TODAY

RURAL RADIO, INC.

Nashville, Tenn.

Enclosed is (\$1.00) which entitles me to a copy of RURAL RADIO'S ALBUM OF FAVORITE RADIO STARS, absolutely FREE, and 12 months' subscription to RURAL RADIO.

Name .....

Address .....

P. O. ....

State .....

(PLEASE PRINT PLAINLY)

# A Jaunty Easter Frock

**T**HE idea is intriguing and can be done so simple by your very own self with the aid of Premiere Patterns and their sew charts. The models here shown are the very breath of spring with their frills and pleats and touches of white. And so easy to make! Choose your pattern now. Send twenty-five cents with your name and address, pattern number and size to RURAL RADIO, Nashville, Tennessee, and you can have the pattern in a jiffy. Result—a new Easter outfit.



The pattern makes this ensemble very easy to tailor—it includes a step-by-step sew chart. For the jacket and skirt choose flannel, wool crepe, sharkskin or flat crepe; for the blouse silk crepe, linen organdy or batiste. Premiere Pattern No. H-3343 is designed for sizes 14 through 20, also 40 and 42. For size 16 purchase 4 1/4 yards, 39-inch material for the dress, 2 3/8 yards for the jacket.

This little dress has a full skirt and contrasting top, finished with a round collar and a trio of saucy bows. The sleeves puff at the top and narrow to the arm at the elbow. Such sanforized cottons as gingham, percale, linen and pique are ideal for this dress. Premiere Pattern No. 1712 is designed for sizes 6, 8, 10, 12 and 14 years. Size 8 requires 2 1/4 yards of 35-inch material for bolero and skirt, 7/8 yard for blouse, 1/8 yard contrasting for collar.

A softly detailed slim waisted affair with a rippling hem, shoulders widened by puffed sleeves and the indispensable touch of white. Even without the bolero, the little kimono-sleeved dress is a sweet daytime style. Make this now in a silk print, but be sure to repeat it in some summer cotton. Premiere Pattern No. 1724 is designed for sizes 12 through 20. Size 14 requires 5 1/2 yards of 39-inch material for the ensemble, plus 3/8 yard contrasting for collar and cuffs.

RURAL RADIO, Inc., 193

Nashville, Tenn.

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(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

STATE



## Livestock Markets

6:00 A.M. (Livestock Estimates)	WLS (870)
6:30 A.M.	WHO (1000)
6:57 A.M. (Complete Livestock Estimates)	WLS (870)
10:15 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
12:20 P.M.	WAPI (1140)
1:05 P.M.	WHAS (820)
<i>Mon. through Sat.</i>	
8:44 A.M. (Livestock Receipts and Hog Flash)	WLS (870)
10:50 A.M. (Poultry and Dressed Veal Markets—Butter and Egg Markets)	WLS (870)
12:05 P.M.	WWL (850)
12:45 P.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
<i>Daily</i>	
10:00 A.M.	WSB (740)
10:45 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
12:00 Noon	WHO (1000)
1:30-1:45 P.M.	WBAP (800)
3:00-3:15 P.M.	WOAI (1190)
<i>Mon. through Fri.</i>	
11:55 A.M. (Service: Bookings, Weather, Livestock Estimates)	WLS (870)
<i>Sundays only</i>	
10:15 A.M.	WSB (740)
12:37 P.M. (Weekly Livestock Market Review, Dave Swanson)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	



## Farm News and Views

6:00 A.M. (Bulletin Board—Check Stafford)	WLS (870)
11:45 A.M. (Weather Report, Fruit and Vegetable Market)	WLS (870)
<i>Daily</i>	
12:45 P.M. (Checkerboard Time) E. T.	WHO (1000)
<i>Tues., Thurs., Sat.</i>	
6:30 A.M.	WHAM (1150)
6:30 A.M.	WHO (1000)
11:30 A.M. (Texas Farm and Home Program from Texas A. & M. College)	WFAA (800)
12:00 Noon (Auburn Farm and Family Forum)	WAPI (1140)
<i>Mon. through Sat.</i>	
9:00 A.M. (Georgia State Bureau of Markets, conducted by Mrs. Robin Wood)	WSB (740)
12:15 P.M. (Voice of the Farm)	WHO (1000)
12:45 P.M. (Voice of the Farm)	WLS (870)
<i>Thursday</i>	
10:50 A.M. (Poultry and Dressed Veal—Butter and Egg Markets)	WLS (870)
11:30-11:45 A.M. (Texas Farm and Home Hour)	WOAI (1190)
12:00 Noon (Prairie Farmer Dinnerbell Program)	WLS (870)
12:30 P.M.	WSM (650)
1:15-1:30 P.M. (College of Agriculture, University of Kentucky)	WHAS (820)
<i>Mon. through Fri.</i>	
10:50 A.M. (Wisconsin Cheese Market)	WLS (870)
11:30 A.M. (Agricultural Conservation)	WHO (1000)
11:45 A.M. (Fruit and Vegetable Market—Wool Market)	WLS (870)

12:00 Noon (Corn Belt Farm Hour)	WHO (1000)
12:15 P.M. (4-H Club Meeting)	WHAM (1150)
12:30 P.M. (Closing Butter and Egg Markets)	WLS (870)
12:45 P.M. (Poultry Service Time)	WLS (870)
6:30 P.M. ("Uncle Nachel")	WSB (740)
<i>Saturday</i>	
11:15 A.M. (Bill Burnett's Farm Scrapbook)	WSB (740)
<i>Tuesday</i>	
7:00 A.M. (Checkerboard Time)	WSB (740)
12:15 P.M. (Checkerboard Time)	WHAM (1150)
12:15 P.M. (Checkerboard Time)	WWL (850)
12:30 P.M. (Checkerboard Time)	WLS (870)
<i>Mon., Wed., Fri.</i>	
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture)	WSB (740)
<i>Wednesday</i>	
12:30 P.M. (Voice of the Farm)	WWL (850)
<i>Friday</i>	

## Grain Reports



6:30 A.M.	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain)	WFAA (800)
9:45 A.M.	WSB (740)
10:00 A.M.	WBAP (800)
12:00 Noon (New York and New Orleans Cotton Features and Liverpool Closes)	WSB (740)
12:20 P.M.	WAPI (1140)
12:55 P.M.	WAPI (1140)
1:10 P.M.	WHAS (820)
<i>Mon. through Sat.</i>	
12:00 Noon	WHO (1000)
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)
6:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
10:15 A.M.	WSB (740)
12:30 P.M. (Grain Markets)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
1:30 P.M. (Grain Market Summary—F. C. Bisson)	WLS (870)
<i>Daily, except Saturday</i>	

## Weather Broadcasts



5:45 A.M. (Charlie Smithgall's "Morning Merry-Go-Round")	WSB (740)
6:00 A.M.	WBAP (800)
6:30 A.M.	WHO (1000)
7:00 A.M.	WHAM (1150)
7:00 A.M. (Two Times During Early Bird Program)	WFAA (800)
7:15 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
7:30 A.M.	WSM (650)
8:35 A.M.	WSB (740)
10:00 A.M.	WSB (740)
11:45 A.M.	WFAA (800)
12:00 Noon	WSB (740)
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:45 P.M.	WSM (650)
1:10 P.M.	WHAS (820)
5:30 P.M.	WSM (650)
6:00 P.M.	WSB (740)

6:30 P.M.	WHO (1000)
<i>Mon. through Sat.</i>	
6:00 A.M.	WLS (870)
11:45 A.M.	WLS (870)
12:05 P.M.	WHAM (1150)
6:00 P.M.	WHAM (1150)
10:15 P.M.	WHO (1000)
11:00 P.M.	WHAM (1150)
<i>Daily</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
12:00 Noon	WHO (1000)
1:30 P.M.	WBAP (800)
3:00-3:15 P.M.	WOAI (1190)
3:00 P.M.	WSB (740)
<i>Mon. through Fri.</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
10:15 A.M.	WSB (740)
<i>Saturday</i>	
9:00 A.M.	WHAM (1150)
9:05 A.M.	WSB (740)
11:55 A.M.	WLS (870)
<i>Sunday</i>	
10:15 P.M.	WBAP (800)
<i>Mon., Wed., Fri.</i>	

## Program Highlights of Interest to Women

Penelope Penn	WSB	8:05 A.M.
Hoxie Fruit Reporter	WHO	8:15 A.M.
Coffee Pot Inn	WHO	8:00 A.M.
Enid Day (Dept. Store Reporter)	WSB	9:45 A.M.
Model Kitchen	WAPI	11:15-11:45 A.M.
<i>Mon. through Sat.</i>		
Homemaker's Chats	WSM	9:30 A.M.
Homemaker's Hour—Harriet Hester	WLS	2:30-3:00 P.M.
Helen Watts Schreiber	WHO	9:30 A.M.
Junior Stars Revue	WHO	8:45 A.M.
<i>Saturday</i>		
Modern Homemakers	WFAA	8:15 A.M.
Home Folks—Conducted by Ethel Strong	WOAI	9:00-9:15 A.M.
Emily Post, "The Right Thing to Do"	WSB	6:45 P.M.
Roses to a Lady	WWL	9:45 P.M.
<i>Tuesday</i>		
Bureau of Missing Persons	WHO	11:55 P.M.
<i>Daily, except Wed. and Sat.</i>		
Woman's Forum	WWL	11:00 A.M.
Leona Bender's Women's Page of the Air	WOAI	9:00-9:15 A.M.
Mary Margaret McBride	WHAS	11:00-11:45 A.M.
Heart of Julia Blake	WWL	11:45 A.M.
Surprise Your Husband	WHO	4:55 P.M.
Barbara Brent	WFAA	8:15 A.M.
Let's Talk It Over	WSB	12:15 P.M.
<i>Mon., Wed., Fri.</i>		
Ann Ford—A Woman Looks at the News	WSM	3:00 P.M.
Women Only—Conducted by Hazel Cowles	WHAM	9:15 A.M.
Betty and Bob	WHAS	2:00 P.M.; WHO, 1:00 P.M.
The Party Line	WWL	10:45 A.M.
Hilltop House	WHAS	9:30 A.M.; WHO, 11:45 A.M.
	WSB	11:00 A.M.; WWL, 9:30 A.M.
Myrt and Marge	WSB	11:15 A.M.; WWL 9:15 A.M.; WHO 11:30 A.M.
Life and Love of Dr. Susan	WHAS	4:15 P.M.
Helen's Home	WBAP	8:30 A.M.
Assistant Housewife	WWL	9:45 A.M.
<i>Mon. through Fri.</i>		
Georgia's Women's Markets—Mrs. Robin Wood	WSB	9:00 A.M.
<i>Thursday</i>		
Feature Foods with Martha Crane and Helen Joyce	WLS	11:00 A.M.
<i>Daily</i>		
Betty Crocker	WHO	1:45 P.M.
<i>Wed. and Fri.</i>		

# Country Store

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

## PHOTO FINISHING—DEVELOPING

**AT LAST! ALL YOUR SNAPSHOTS IN NATURAL COLORS.** Roll developed, 8 Natural Color Prints, only 25c. Reprints, 3c. Amazingly beautiful. **NATURAL COLOR PHOTO,** Janesville, Wisconsin.

**TWO SETS OF PRINTS** with every roll finished—25c. Reprints 2c each. 35 millimeter rolls enlarged to 3¼x4½—\$1.00. Brown Photo Company, 1910-48 Emerson, Minneapolis, Minnesota.

**Check disease losses!** Guard your poultry profits by learning how to cut down deaths from disease. You can get a poultry disease text book in serial form by subscribing to **NEW ENGLAND POULTRYMAN.** One year \$1.00; three years \$2.00, sample copy with disease articles 20 cents. **NEW ENGLAND POULTRYMAN,** 4 g Park Street, Boston, Mass.

## SONG POEMS WANTED

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

**ORIGINAL POEMS, SONGS WANTED** for publication, radio. Submit material today for our offer. Westmore Music Corporation, Dept. 7E, Portland, Oregon.

## FOR SALE

**WAUKESHA COUNTY, WISCONSIN,** 220 dairy farm, Holstein cattle, Percheron horses. Reddellen Beach, Hartland, Wis.

**BUILD WIND LIGHT PLANT.** Complete plans and valuable catalog 10c. Welders, Electric Fencers. LeJay Manufacturing, 482 LeJay Building, Minneapolis, Minnesota.

**SAVE 80%** of your fencing costs with a Monark Electric Fence Controller. Uses only one wire; stops worst fence breaker. Circular free. **MONARK MFG. CO.,** 1235 Penn., Kansas City, Mo.

## FARM RADIOS

**FARM RADIO (6-Tube)**—\$9.95 (complete). Chargers; fencers; power plants. Catalog FREE. 30-Day Trial Offer. **MARCO,** R-1245, Kansas City, Mo.

## INSTRUCTION

**WORK FOR "UNCLE SAM."** \$1,260-\$2,100 year. Try next examinations. List jobs and particulars telling how to qualify—FREE. **FRANKLIN INSTITUTE,** Dept. J22, Rochester, N. Y.

## AGENTS WANTED

**MONEY MAKING OPPORTUNITY** for individuals, 4-H Clubs, Church Societies, by selling a household item of everyday utility value in the home. Sells at 50c, your profit 100%. Send 25c today for sample and details of plan. **MARVEL SALES COMPANY,** 360 No. Michigan Ave., Chicago, Ill.



# Over the Cracker Barrel

**B**OB BALLANTINE, who is heard on the National Barn Dance, declares that an harmonica isn't just a musical gadget. Bob collects mouth organs as a hobby and plays them as a profession. In between times he stumps for full recognition of these music makers as first rank musical instruments.

Radio artists have unusual things happen to them! Don McNeill, emcee on the NBC Jamboree and Breakfast Club programs, received a fan letter written by an armless artist who used a pen held in his mouth. Virginia Payne, who plays a leading role in the Oxydol's Own Ma Perkins series, claims to have received the oddest fan request in radio . . . it was for a yard of percale for a woman making a quilt of material supplied by radio stars.

Congratulations to Bob Ray, Studio Engineer of WNAX, Yankton, South Dakota. He is the "proud papa" of an eight and one-half pound baby boy, born at Yankton, Monday, February 13.

Charlie Tabor, who broadcasts a five-minute talk three times a week over WBAP, Fort Worth, Texas, for the Harmonson Chick Hatcheries of Justin, Texas, recently received a letter from what he believes is his most distant listener. The order for baby chicks came from Guatemala City, Guatemala.

Fred Allen is the only outstanding radio star in the country to own neither a home nor a motor car. He prefers living in a hotel and likes to ride taxis better than in a car of his own.

Here is a true example of "The Show Must Go On." Salty Holmes, of the Prairie Ramblers, broke his toe while dancing with his "girl friend," a dummy, at the WLS National Barn Dance last Saturday. However, no one knew of Salty's mishap until the show was over—because he did his tap dances and his buck-and-swing as though nothing had happened!

Amon G. Carter, president of WBAP, received a Palomino saddle horse and all necessary equipment March 4 as a gift from fourteen of his friends in Fort Worth. Presentation was made by a "pony express" rider who handed Carter a special dispatch which read: "To our friend, Amon Carter, Range Boss of West Texas, we present this horse and outfit." The "outfit" included a Western-style, stock saddle with silver mountings, martingale and bridle finished in the same fashion, and a Corona blanket of Brussels fabric, lined with wool and with a border of purple and white. Also included were a pair of chaps made of willow calf and bearing the initials "A.G.C.," and a belt with a pair of holsters.

Joyce Williams receives our heartiest congratulations! She was recently promoted from the Merchandising Department to the Continuity Department at WAOL, San Antonio, Texas. Novella McCaleb takes her place in the Merchandising Department.

If you drop in at WSB in Atlanta, Georgia, around noon, you're likely to find the staff having its lunch right on the premises. Gift of an electric percolator started the WSBees to bringing sandwiches and other edibles to the station, and now delightful refreshments are served and a good time is had by all.

We are glad to be able to say that Monette Shaw, popular WOAI songstress is back on the air each Wednesday night at 7:45 P.M., over WOAI, San Antonio, Texas. Miss Shaw has been in the hospital for several weeks with laryngitis.

John Tillman, recently of WHAS, is back at WSB, his early radio berth, doing special announcing jobs in addition to his work with Gov. E. D. Rivers and the state administration. John brings with him his bride, the former Mary Snow Etheridge, daughter of Mark Etheridge, past-president of NAB.

# Strictly Personal

With  
GEORGE HAY



(THE SOLEMN OLD JUDGE)

## Howdy Neighbors:

ON MARCH 14th, a couple of weeks ago, we observed our first anniversary of the Strictly Personal program, broadcasting from our WSM studios. Twice each week on Tuesday and Friday morning at 10:15 Strictly Personal goes on the air giving up-to-the-minute radio news and comments for the first few moments of the quarter hour period, while the last half is devoted to the answering of questions on the subject of radio, which arrive by mail each day. One year ago it became our pleasant duty to organize the Audience Relations department of WSM and the Strictly Personal program is its mouthpiece on the air.

During the past year thousands upon thousands of letters and cards have been addressed to this department. It has been very interesting work and takes us back to our newspaper days as a member of the editorial department of the *Commercial Appeal* in Memphis. We have been accused by members of the family of being America's Number One question-asker. In fact, the family has been greatly embarrassed, so they say, many times because your reporter didn't seem to be able to meet anybody without asking him a hundred and one questions. Well, it's not my fault, because I was born to be a reporter and about the only thing I can do about it is to go ahead and ask questions as long as I don't get my block knocked off, and while there have been many narrow escapes the block is still on. However, a year ago the worm turned and we have had to pay with interest for all of the ques-

tions we ever asked anybody. They come in gobs and bunches every day. We feel sorry for Miss Alice Gregory, secretary of the Audience Relations department, when we look at her desk which has the cards and letters stacked up with little tickets on them. She looks 'em up and we bat 'em out.

It's a question as to whether or not one learns more by asking questions than by trying to answer them. But we know that it is easier to ask them than it is to answer them. At the beginning we were very ambitious and told our radio friends on the air that we would answer any question under the sun. That was silly, wasn't it? Well if you think it wasn't silly you should have seen some of the questions we got! Our friends wanted to know who killed Cock Robin, how high is "up," and how low is "down." There were thousands of intermediate steps to boot. After about three months of digging into the archives of the public library and writing to the Library of Congress at Washington, the Department of Interior and the Field Museum in Chicago, to say nothing of six hundred radio stations, it became necessary to cut and fit.

It takes a lot of time, a lot of work, and considerable coin of the realm to serve information on a platter with a smile. Barkis was willing but it would have taken a separate building with a large staff of clerks, several adding machines, and the rebuilding of the multiplication table to handle the job—because the world isn't such a small place as the philosophers claim it is when you have to cover it by the inch. It seems that a lot has gone on since the dawn of history that isn't even in the libraries. It's a tough proposition to find out who tied Uncle Hezekiah's shoe at seven o'clock on a certain morning when Uncle Hezekiah didn't even wear shoes. Somebody wrote us to find out (and this is no joke) how many pennies were coined in the United States during a certain year, when your reporter wasn't even out of the grammar school. And one friend wanted to know what kind of hat King Tut's wife wore before the big sand storm. Of course we knew we were being ribbed, but we told them

we'd answer any question under the sun, and there we were thirty feet out on a limb, when it broke.

Well, after we picked ourselves up and put our hat back on, we decided we'd better stick to radio, because we've been in the business since 1903. Therefore for the past nine months we have devoted our Strictly Personal column on the air and in RURAL RADIO to the business sometimes referred to as "the fifth estate." It's pretty well organized now and as far as we know we're getting along O.K. The boss doesn't say much about it, but we figure no news is good news in a case like this.

We hope you like it!

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

## SINGING THEIR WAY TO THE TOP

(Continued from page 3)

Trouping around the country several years ago, Phil and Ed had what they consider their biggest thrill, when they won second prize in a General Motors Amateur Contest on a Birmingham, Alabama, stage. Without friends in the city—and with finances running low—they had entered the competition without much hope of remaining until the semi-finals—but they concentrated on "Sugar Blues" and surprised everyone, including themselves—with the resulting second-place honors.

At one time in their careers the boys became discouraged with harmonizing and decided to go into business in Louisville. They invested their savings of three thousand dollars in a fruit stand—but despite their efforts they could not make a go of it. With the decision that bananas and singing don't mix, they returned to the use of their natural harmony talents.

Jovial and human, Phil and Ed put everything they have into their songs. They work hard—enjoy their labors—and have the comfortable feeling which exists in the hearts of everyone who knows he is doing something worth while. It looks as though their recipe for building a successful career is working out well for them. They hope it doesn't take too many years for them to realize their one ambition—to set themselves up, somewhere in the state of Texas, in the entertainment business. They have plans for a new type of club where people can hear high class variety—something different from anything now existing. We claim that they'll achieve their goal, because they know what they are aiming at and they seem to have the right slant on how to get it.

# Family Gossip

By PEGGY STEWART

Dear Friends:

There were so many requests this time that I did not have space enough to answer nearly all of them; however, please be patient with me, and I will do my best. And now, may I make a request? When you ask for information about your favorite radio personalities, won't you please name the station where you heard them last? This will make it possible for me to answer your requests so much more promptly.

So, until next time, good luck.  
Sincerely,

*Peggy Stewart*

Mrs. Paul Paulson,  
Route 1, Box 28,  
Cumberland, Wisconsin.

Jam-up and Honey are not Negroes, but a very popular blackface comedy team. Honey Wilds and Tom Woods (Jam-up) appear over station WSM, Nashville, Tennessee, on Mondays, Wednesdays, and Fridays, at 6:15 P. M. There is a full page story on this team in the December issue of RURAL RADIO.

Miss Marion Russell,  
630 State Street,  
Oconomowac, Wisconsin.

As far as we know, Pokey Martin is not appearing over WLS at present. He is very busy writing stories and polishing all the ideas for plots, character and dialogue which have been hatching in his busy brain. The first of this year he had planned to go to South America to start a farm, but his father was ill, so Pokey bought his Dad an operation instead. Tex Atchison was making personal appearances outside Chicago the last we heard from him.

## Thumb-Nail Sketch

The Stringdusters, formerly with WDOD, Chattanooga, Tennessee, are now in Knoxville, Tennessee, appearing each day on the "Merry-go-round," and playing night-clubs and cabarets. The group consists of Aychie Burns, bass; Junior Haynes, guitar; Charlie Haganman, guitar; and, Dudie Burns, mandolin. All of the boys sing. They are all polished musicians, and quite clever in arranging.

Miss Mary Lena Matteson,  
Fairfield, Illinois, and  
Miss Stella Thouné,  
Stephenson, Michigan.

Yes, there IS a reason these days for the high spirits and infectious chuckles of Arkie, the Arkansas Woodchopper! The reason is a dark-haired, brown-eyed little lady whose name was Miss Vera Firth before her marriage to Arkie, December, 1937. They thought it would be fun to keep their marriage a secret—and did pretty well until WLS found them out! Arky and Vera met at a party through a practical joke-loving Irish friend who did not post Vera that Arkie was on the air. Although Vera had never sung professionally, she is an excellent singer, and when Arkie wistfully remarked he would love to learn a few songs, Vera offered to teach him. Evidently she forgave him for the trick he pulled on her, because it wasn't long after that first music lesson that they were married!

## Thumb-Nail Sketch

Smilin' Bob Atcher is 25 years old, weighs 140 pounds, is five feet, ten and a half inches tall, has gray eyes and brown hair. Has been in radio work for 13 years, and comes from West Point, Kentucky. He attended the University of Kentucky in Lexington, Kentucky, and he now averages over 1,000 fan letters each week. He does his own announcing, sings and plays Kentucky hillsongs, and also several character plots on other programs. He may be heard three time daily over WIND, Gary, Indiana, at 11:00 A. M.—12:30 P. M.—4:30 P. M. Also once daily over WJJD at 1:30 P. M. Bonnie Blue Eyes is no longer with him—not in radio.

Miss Anne Grider,  
Solomons, Kentucky.

Roy Shaffer was born December 6, 1906, in Mathiston, Mississippi. He is married and has no children. His wife was Edith Falcon of Donaldsonville, Louisiana. Since 1926, he has been on 59 radio stations—both the smallest and the largest. When he was at WWL, New Orleans, Louisiana, his mail record was tops. He received as high as 7,462 letters in one day. He is a real cowboy, and was originally with the 101 Ranch Wild West Show. His hobby on the air is telling boys and girls who have left home that they should get in contact with, and go home to their mothers and fathers.

## DR. I. Q. PROGRAM SCORES HIT

(Continued from page 10)

During the first eight weeks of the program, nearly 7,000 letters from Atlanta alone were noted, and a total of over 22,000 listeners have already expressed interest in the program by means of competitive entries mailed to WSB. This mail indicates an audience in almost every state east of the Rocky Mountains and serves definite notice to program men throughout the country that the "quiz" type program is riding the crest of the wave.

For many years there has been a theory in radio that programs must be tailored to a 14-year mentality, to enjoy popularity. Thinking radio executives who studied programs and audiences have been in disagreement with this theory despite a volume of evidence. Programs such as "Dr. I. Q." serve to disprove the theory and constitute, perhaps, a new milestone in the development and progress of radio.

Certainly, they have added to the individual knowledge of thousands and thousands of Americans. For while many of the questions asked on these programs are trick questions, designed solely for amusement, many of them are based on historical fact and contribute information about American individuals, American history, American geography. And if the trick questions do nothing else, they have resulted in a sharpening of the wits and clear thinking on the part of many listeners.

For you cannot listen at a "quiz" program without automatically becoming a part of it.

## THE BOYS FROM VA.

(Continued from page 21)

The Smith Boys' voices are so sympathetic, and filled with so much appeal that hundreds of fans pour out their troubles by letter to them. If the boys seem quiet or abstracted in their leisure time—it is not because they are thinking how they can get ahead in the world, but because they are worrying about some lady down in Indiana whose cow died, or some child in Ohio who is anaemic and needs expensive medicines. They receive hundreds of letters a day, take each one to heart, and are acutely uncomfortable when the rush of studio business makes it impossible for them to answer each one personally.

Blaine, who is 23, plays the guitar; and Cal, who is 26, sings tenor and whistles. Both boys love to hunt and fish, and their ambition in Blaine's words is:

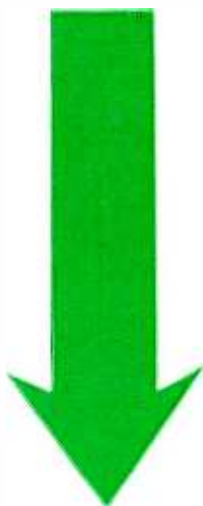
"Some day we want to settle down on a real good farm—but I mean a GOOD one—filled with fine-blooded stock, turkeys—and a nice big stream running through the middle of the land. Children? Oh, three or four apiece is enough."

3098 9-39  
MILDRED E BOMKE WLS  
R F D 1  
NEW BERLIN ILL

# Would You Write a Jingle for \$40.00?

*Rural Radio Magazine*  
is making a special offer whereby you can get a full six months' subscription to this popular magazine for only fifty cents! Not only that—you may win a \$40.00 bicycle for your girl or boy; or \$10.00 in cash, if you

*Act Now!*



Most any one can write a Jingle, and here's an opportunity to win a \$40.00 prize with your Jingle.

## HERE'S ALL YOU HAVE TO DO!

Take a pencil and paper and write a short, four-line Jingle, using the words RURAL RADIO — and send it to Jingle Editor, Rural Radio Magazine; enclosing fifty cents for a full six months' subscription. Now isn't that easy? For example, your Jingle might read like this:

In town or city,  
Everywhere you go,  
Someone is reading  
Rural Radio!

## REMEMBER!

Your Jingle must be only four lines, and must include the words "Rural Radio." You can send in as many Jingles as you wish, provided each Jingle is accompanied by fifty cents for a six months' subscription to this interesting magazine. Without the subscription only one-twentieth of the value of the prize will be awarded. The decision of the judges will be final.

## YOUR TIME IS LIMITED—ACT NOW!

Write your Jingle in the coupon below, enclosing 50c for your six months' subscription, and mail TODAY! Print the name and address plainly, where you want Rural Radio to be mailed!

### SUBSCRIPTION AND JINGLE COUPON

Jingle Editor,  
Rural Radio Magazine,  
Nashville, Tennessee.  
Gentlemen:

I wish to enter the following Jingle in your contest:

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