

RADIO VARIETIES

BIG SISTER WEDS

Dr. John Wayne
Marries His
Sweetheart, Ruth
Evans Brewster in
the Script of the
CBS Serial, "Big
Sister"



NOVEMBER
1 9 3 9

10
CENTS

THE HOOSIER
SOBBUSTERS

NEWS and NOTES
in RADIO ROW

THE BIG SHOW

RADIO'S LAUGH
DEPARTMENT

MATINEE IDOLS

THE KITCHEN
GLAMOUR BOY

Radio's Varieties
Gold Cup Award

Beauties Of
The Band Stand

MIKE MARES
AND CROSSTALK

One Man's Family

National Farm
and Home Hour

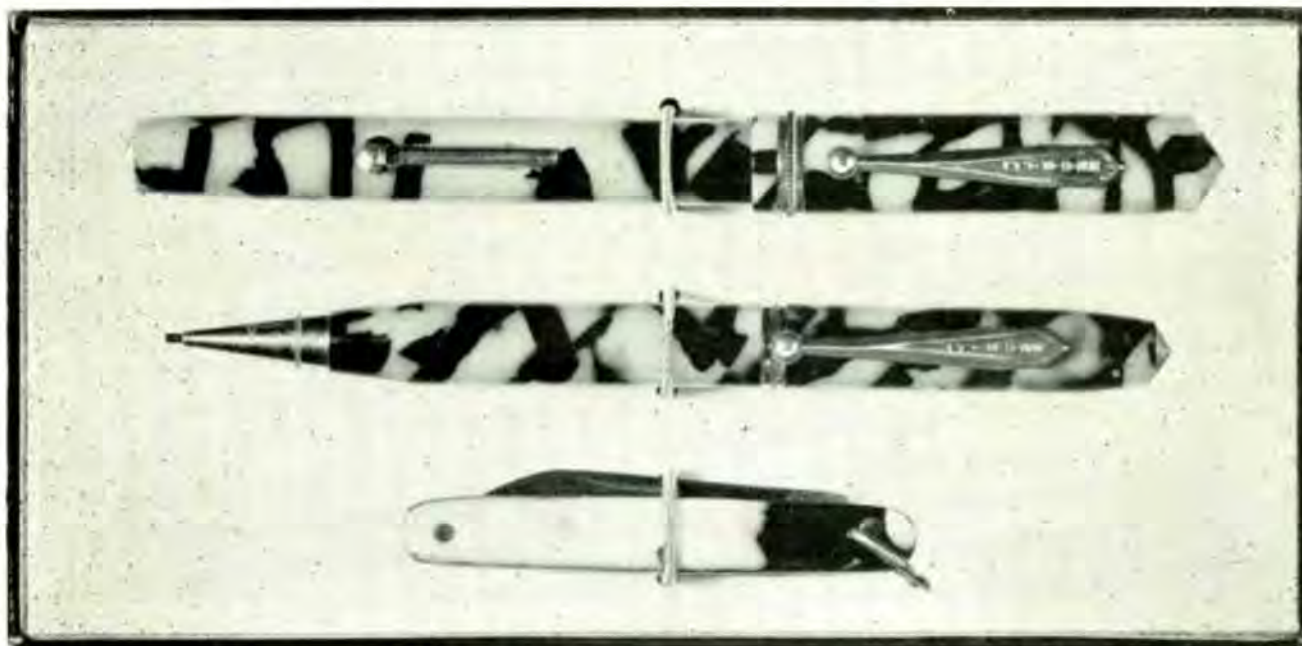
TONY WONS

RADIO'S MOST
Phenomenal Show

IT'S YOURS

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RADIO VARIETIES

November, 1939

F. L. ROSENTHAL, Publisher

WILTON ROSENTHAL, Editor

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RADIO VARIETIES

Radio's Intimate Magazine

1056 WEST VAN BUREN

CHICAGO

A Letter to all Subscribers of Rural Radio

From the Publishers of Radio Varieties

Dear Friend:

Rural Radio as you know has combined with Radio Varieties Magazine. Rural Radio was not published during August or September so of course there were no issues to send you. Radio Varieties is going to make up these two issues to you by sending you two extra issues after your present subscription has expired. In other words, if you subscribed in January of 1939 and your subscription ran to January, 1940, you will receive February and March of 1940 to make up the two issues you did not receive. What ever month your subscription expires you will still get two extra issues.

Rural Radio has combined with Radio Varieties to give you a better magazine. While many of the departments of Rural Radio do not appear as yet in Radio Varieties, they will. We will continue the Reader's Department, also recipes of your favorite radio stars. Pictures and stories of radio shows of the radio station you listen to will also appear very soon. Program listings will be added as quickly as possible. This feature alone is well worth 10c when you consider you only need ONE issue of Radio Varieties to point out the network shows and your local radio station programs each month.

You will have all the features of Rural Radio PLUS all the features of Radio Varieties combined into one magazine giving you the finest radio magazine in America.

May we thank you for your kind patience while these magazines were in the process of combining and we want you to renew your subscription when it expires so you may enjoy your radio so much more by reading the new Radio Varieties Magazine. Your copies will be mailed regularly each month. Be sure to notify us of any change in your address.

To show our appreciation of your friendship as a subscriber to the new Radio Varieties, we are going to give you a beautiful MATCHED SET of FOUNTAIN PEN, PENCIL and KNIFE, equal in value to sets selling as high as \$2.00, for only 2 subscriptions to Radio Varieties, plus 25 cents to cover handling and mailing cost of the Gift. If your subscription has expired or will expire soon, you need only send in your renewal and 1 more subscription, plus 25 cents, to get this beautiful matched set Fountain Pen, Pencil and Knife. These sets are limited but we have reserved a set for you so get started today.

Very sincerely yours

F. L. Rosenthal

Publisher

← SEE ILLUSTRATION ON PAGE 2.

USE COUPONS ON PAGE 24

MIKE MARES AND CROSS TALK

Four Bells—Four Stars—Orchids and all the nice things we could possibly say about a performance turned in not so long ago by one of our local boys. Really, we were surprised that not one of our local columnists took it upon themselves to give Bob Elson the great big hand that millions know he deserves. His was by yards and yards, the best description ever given of a World's Series—and for 1940—(attention Judge Landis) let's hope that Bob will do a full nine innings, instead of four and a half—each and every game. Less said the better we feel about the recent AFRA difficulties and it is nice to note that a temporary truce has been called—inside dope is that a full understanding has been reached and will be announced any minute. Gosh, we do hope those rumors about the Walsh's are just that and nothing more—their intimates say it won't be permanent. Without question, the biggest thing to hit the local air lanes in many moons is the Musico Show (WGN) Fridays 8 pm.—a terrific idea, with one exception—too much Anson. How about it Bill—may we please listen to the music? One thing more—they're saying too, that the show may not be renewed—customers are squawking plenty due to the utter impossibility of calling in their bingo's—how about a few more telephones? You're welcome. Last issue we question-marked the announcement of two weddings. Alice Hills and Peggs Hillias's and now since we have it all straight—please accept our belated congratulations and best wishes. Now let's be timely with the same wish for one of the trade's better character men, Stanley Gordon, who after yar's and yar's will take the fatal leap November 4th—the little woman is a former privae sec'try and veddy veddy attractive—good luck kids. Radio and its people for a few weeks are going to miss very greatly a man whose cheerfulness and friendly hellos were something with which all are familiar. His way has been anything but smooth and many weeks in a row this past season have shown "no profit." Yet we know he has been a source of true inspiration to many who were discouraged and so again we say—we're going to miss, for awhile, radio's Bob Dyrenforth. From St. Francis hospital, Evanston, we learn that he is suffering from a broken arm, broken leg and a possible injury of the pelvic, due to a collision October 14th. Bob, we're all pulling plenty for you—so good luck old timer (P. S. address all communications, St. Francis Hospital, Evanston.) Wonder if one of radio's better-known band leaders will discover, in time, that Batons and Bottles don't mix—

we happen to know that at present his past is much more promising than his future. Very logical, we thought, were the predictions that the new Templeton show would really be tops, especially after Alec's brilliant Summer series but so far—well—it might be production. A prediction—that Everett Hoagland's band (heard thru WGN-Mutual) will within six months, be a topnotcher—they really have what it takes. Have you heard what happens when an agency executive goes on the air? Contact Kirby Hawks, B.S.H.—very, very funny. That very fine actor we all know, is again in the dog house—too many slow horses and snake eyes, and so, we for one, are ready to write finis to what could have been an outstanding career. Very definitely big-time are the new "Gateway to Hollywood" shows (WBBM-CBS) Sundays 5:30 pm. being handled by WBBM's production director Bobby Brown. Honorable mention is also deserved by Ken Ellington, local announcer, who is word-slinger for the series. Really sensational has been the success of a former Chicago actor Dave Gothard. Word reachess our ears that directors are drawing lots for his services and his many shows (heard locally) are ample verification—Good luck, Dave—we're tickled pink. By the way—a Chicago actress, who cancelled several contracts to journey East, has not been heard, as was predicted; wonder of those reports are true? They tell us that Bill Bouchey doesn't mind in the least being called a farmer for in addition to being one of radio's highest paid actors, he also owns and operates an ultra-modern farm in a nearby state Mustn't forget to convey our sincere appreciation to John Harrington (WBBM) and Fort Pearson (NBC) for those swell pigskin descriptions each Saturday. My oh my, do you suppose we are being totally ignored by the Radio Schools? We still haven't received that list of their graduates we asked for in the last issue—please? Happy to report, that doing nicely is "Vic and Sade's" producer, Ted McMurray, after having undergone a serious operation several weeks ago. Here's hoping he reads this in the control room. Congratulations are in order for NBC announcer, Gene Rouse, recently promoted to position of Night Supervisor—still think that Gene's Philbert character is one of the best and could add so much to so many shows. It isn't often that we take two separate shots in one issue at the same Bull's eye but we feel that the show which replaced the Sunday "Rhythm at Noon" series deserves something—and we don't mean a medal.

... really, Mr. Sponsor, your Rhythm at Noon series was a very listenable show. One of the newest to crash the "good listening" brackets is the Milton Berle "Stop Me if You've Heard this One" Saturdays (NBC-WMAQ) 7:30 pm., which should more than hold its own with the time tested "Gang Busters" directly opposite (WBBM) — darn it — we like them both and we only have one radio. Janet Logan, one of the airways prettiest and most talented gals, just won't tell a soul about that former All-American boy friend. Wonder if he's still heart-broken? Drama in one act. Scene, NBC lobby. Time, anytime. Actor, Mr. —, do you know that you're one of the only two directors in this town I've never worked?" Director, "Well, what do you want, a medal?" Curtain. Mustn't forget to be on hand for the Afra Antics which takes place November 10th at the Hotel Sherman. Last year's annual was really something but this year it will be topped plenty. Tickets are one buck from any member—anticipating thanks we say—you're very very welcome. That nasty rumor that some are spreading about a separation of two of radio's swellest people is not true and we have it very very straight.

According to Edward McCrail, National publicity director of the American Legion Convention, a large part of the success of their recent convention in Chicago was due to the untiring efforts of Raymond E. Jeffers, of the R. M. Seeds Co., Chicago. Jeffers furnished two coast to coast network shows, Avalon Time and Uncle Walter's Dog House for the Legionaires and their families, and had the only commercial float in the parade. This was accomplished thru co-operation of Ed Felts, chairman of the Radio Committee of American Legion Corps. Hats off to Raymond E. Jeffers, the human dynamo — when it comes to getting things done.

Ray Noble's orchestra, featuring Cobia Wright, Jr., songstress, will be heard nationally on Tuesdays and Thursdays on a sustaining wire, in addition to his Burns and Allen Wednesday broadcast . . . Marek Weber married the girl, the former Anne Suchow, and it looks like Star Theatre Emcee Ken Murray is really serious about that film starlet Mary Healy. He sent HER a gift the night HE opened on the show

That'll be all for now, except this—we just found out that liquor consumed in large quantities contains oil—better known as "Skid Grease."



RADIO'S LOVELY LADIES

Upper left: Lesley Woods,
"Carol Evans Mart'n" in
Road of Life.

Upper right: Vivian Fricell,
"Mary Noble" in Back-
stage Wife.

Lower left: Coris Dudley,
"Rovena" in Backstage
Wife.

Lower right: Larcore King-
ston "Ginny" in Mid-
s'mam



MATINEE IDOLS

★ Michael Raffetto, whose radio activity is now confined to the role of Paul Barbour in *One Man's Family*, has done everything in radio from writing dramas to acting in them and producing them. Born in Placerville, Calif., of a pioneer family which built and still owns the Placerville Inn, Raffetto studied law at the University of California, but interrupted his study to go to Honolulu to direct and act in stage plays. Returning, he was graduated and practiced law under his baptismal name of Elwyn Creighton Raffetto before going to Hollywood to act. Raffetto is five feet nine inches tall, weighs 145 pounds, has black hair and hazel eyes.

★ Though he is hardly qualified to speak with authority, since he is happily married to one of Chicago's most beautiful models, Stanley Harris nevertheless has the leading male role of Barry McClean in the *Trouble With Marriage* at 9:45 am. CST Mondays through Fridays over the NBC-Blue network. Born in Seattle, Wash., on July 26, 1917, Harris was playing Shakespeare when he was seven and was taking what he calls his "finishing course" in stock companies before he was 15. Harris hobby is collecting guns, of which he has more than 100. For relaxation, he sketches and for exercises, he fences and rides, and is always top man in the Bowling alleys. He has black hair and grey eyes, is 5 feet 10 inches tall and weighs 146 pounds.

★ Bret Morrison was born in Chicago, Illinois, and now enjoys the reputation of being one of Chicago's foremost radio actors and narrators. Bret was educated in Chicago and in Los Angeles, California, where he appeared in a number of movies and also did some work at the Pasadena Playhouse. He is an excellent horseman and owns several fine steeds. Bret's wardrobe is famous in radio circles and he's known as Chicago's best-dressed actor. Heard over the Columbia Broadcasting System in "*The Romance of Helen Trent*," "*Manhattan Mother*," and "*Campana's First Nighter*."



MICHAEL RAFFETTO

★ When Dan Sutter, who is Tony Chandler in "*Manhattan Mother*," landed a job as a caddy, his parents were pretty mad. "Look here," they said, "we sent you to Carnegie Tech., Pitt, and you finally graduated from the University of Wisconsin with a Bachelor's Degree in Speech. And what happens? You get a job as a caddy!" "Caddying," explained Dan, forming his sibilants, his labials, and his dentals with skill, "is a very difficult occupation. You've no idea what I go through when someone slices a drive!"

"Caddying is Caddying!" stated Mamma and Papa Sutter, coldly, not to be taken in by the orotund phrasing of their offspring.

So Dan Sutter got a job as a drugstore clerk. His family was still coldly unimpressed by his niche in the world. Then one day in Jeannette, Pa., over what Dan calls a 7½-watt station, Dan got his chance on the radio. It was no time at all before Mr. and Mrs. Sutter were telling about how their young son Danny was making good in Chicago via the air waves.

BRET MORRISON

STANLEY HARRIS

DAN SUTTER



"THE BIG SHOW"

By DAN THOMPSON

One theme song that really means something in radio is that with which the Chase & Sanborn Hour has been greeting its millions of listeners each Sunday night since May 9, 1937. That theme song is "The Big Show" from "Head Over Heels," and "the big show of radio" is exactly what the Chase & Sanborn Hour has been since it made its debut with a program featuring Ann Harding, W. C. Fields, Don Ameche, Edgar Bergen and Charlie McCarthy, Dorothy Lamour and Werner Janssen's orchestra. Almost from the date of its birth, the Chase & Sanborn Hour jumped into the lead of all radio shows as the most popular variety show on the air.

A great many things have contributed to the supremacy of the Chase & Sanborn Hour as radio entertainment. Among these is the fact that some outstanding guest appears each Sunday night at 7 pm. CST on the NBC-Red network to exchange banter with Charles McCarthy, Edgar Bergen's famous dummy, and to appear with Don Ameche in a radio play. The list of such stars reads like a "Who's Who in Hollywood," with such names as Claudette Colbert, Carole Lombard, Miriam Hopkins, Ida Lupino, Fay Bainter, Alice Faye, Virginia Bruce, Olivia de Havilland, Olympe Bradna, Paulette Goddard, Anna May Wong, La Dietrich, Barbara Stanwyck, Bette Davis, Andrea Leeds, Joan Blondell and Joan Bennett among the women who have vied with Dorothy Lamour for the affections of that termite tempter, Charlie McCarthy. Men who have appeared on the show include Edward Arnold, Herbert Marshall and Rudy Vallee, who have acted as guest m.c.'s in certain absences of Don Ameche, and that irresistible W. C. Fields, Spencer Tracy, John Barrymore, the Stroud Twins, Henry Fonda, Errol Flynn, Ned Sparks and Bill Powell.

Built to a specific formula, the Chase & Sanborn Hour is directed by Myron Dutton of NBC and Cal Kuhl of the J. Walter Thompson Agency. Three writers prepare the scripts—Dick Mack, Ed Rice and Stanley Quinn. The announcer is Wen Niles. Among regular features on the program are popular song spots for Dorothy Lamour and Don Ameche, classical or semi-classical vocal spots for Nelson Eddy, who has on occasion been relieved by Donald Dickson and John Carter; a play starring Ameche and the guest of the day; special music spots for Robert Armbruster and his orchestra, and the inevitable battles between McCarthy and the guests and the word fights between Edgar Bergen and the slap-happy dummy who has made love to more lovely women on 75c a week than Don Juan or Casanova ever knew. The love-making or banter between the polished bit of mood which is Bergen's alter ego and some of Hollywood's most successful devices of the program, although for a while the nifty word wars which Charlie waged with such guests as Edward Arnold, W. C. Fields and Ned Sparks seemed to hold the limelight. So well did Charlie speak for Bergen, as a matter of fact, that on August 28, 1938, the impertinent bit of lumber was made honorary Master of Innuendo and the Snappy Comeback by Dean Ralph Dennis of the School of Speech of Northwestern University during a broadcast from the NBC Chicago studios. It is interesting to note that the four big names on this most popular of variety shows were known in Chicago before they went to Hollywood. Bergen was graduated from Northwestern University, Ameche appeared in many radio dramatic shows from the NBC Chicago studios and Dorothy Lamour was known in many of the Windy City's night clubs.

Robert Armbruster replaced Janssen on the show on July 13, 1937, and Nelson Eddy joined the cast on August 8, 1937. Both became permanent fixtures at once.

Identified indelibly with Charlie McCarthy, the Big Show curiously enough is not wholly understandable in foreign countries because they can't appreciate the American sense of humor that enjoys the ventriloquistic tricks of Bergen and his wooden pal. Bergen, himself, rather doubted the appeal of Charlie on the

air or in the movies and had to be convinced by Rudy Vallee in 1936. "Movie scouts used to come to the Chez Paree in Chicago to watch my act and told me they enjoyed it," said Bergen. "But they couldn't see how Charlie or I could fit into pictures. They could have hired me then, with or without Charlie, for a song."

Then a job in the Rainbow Room of Radio City late in 1936 called Bergen and McCarthy to the attention of Vallee, discoverer of such stars as Bob Burns, Joe Penner and Tommy Riggs and the radio audiences did the rest.

Today, there can be little doubt that the big shot on "the big show" is Charlie McCarthy, the irrepressible, impudent, but lovable dummy who makes Bergen's salary for him.

Though his later life is linked with the history of the Chase & Sanborn Hour, Don Ameche is currently on an eight weeks' vacation from the "big show" with his wife, Honore Prendergast, a Columbia (Dubuque, Iowa) college sweetheart, and their three children. Born in Kenosha, Wis., on May 31, 1908, Don's real name is Dominick Feliz Ameche (changed from Amici). He was studying law at the University of Wisconsin and playing in campus dramas when Fiske O'Hara called him to New York to play the juvenile lead in "Jerry for Short".

Convinced that acting was his forte, Ameche played stock and vaudeville for some time before Bernardine Flynn (now Sade of NBC's famed Vic and Sade) convinced her erstwhile schoolmate that he ought to try radio. At the NBC Chicago studios, the handsome, tall Ameche showed a native flair for radio and soon became the first matinee idol of the air.

With coast-to-coast broadcasts keeping him before the public eye, it wasn't long before Don was called to Hollywood for a featured role opposite Jean Hersholt in "Sins of Man." That being a huge success, he went on to "Ramona," "Ladies in Love," "One in a Million" and other pictures. These pictures, in turn, brought him to the attention of Chase & Sanborn when that Company decided to launch their Sunday hour on the NBC-Red network.

Also playing a big part in Dorothy Lamour's life, Chicago was the place where the lovely songstress met Herbie Kay, with whose orchestra she was destined to sing for two years before they were married. Dorothy, however, was born in New Orleans, La., on December 10, 1914, and first came to the public's attention when she was selected as "Miss New Orleans" in 1931. A slim Irish-French brunette, Dorothy's exotic beauty was ideal for motion pictures and she was soon signed to a contract which brought her leads in "Hurricane," "Her Jungle Love" and other sarongish pictures. More important, Dorothy's beauty was soon to win her the slightly variable affections of one, Charles McCarthy.

This McCarthy, like his alter ego, Edgar Bergen, was born in Chicago. "Born" may not be exactly the right word, as Charlie, of course, was actually hewed from a watersoaked log on specific orders of the amateur ventriloquist who was born on February 16, 1903, as Edgar Bergren. Bergen says he first discovered his double voice at Lakeview High School in Chicago. After some years of practice, Bergen got the idea of a dummy named McCarthy from an Irish newsboy. He studied the Irish newsboy's voice for weeks and today believes that Charlie's success is largely due to the fact that he is faithful to that Irish newsboy of 1924-1925. After touring the world with his new partner, Bergen returned to New York to fill a vaudeville engagement and made his first radio appearance in December, 1936, as a guest on Rudy Vallee's program. So spontaneous was the response of millions of radio listeners to Charlie's humor that the Bergen McCarthy team was a natural hit the "big show" sponsors couldn't afford to overlook.

Top: The most natural thing in the world for Don Ameche and Dorothy Lamour is to work together before a microphone.
Center: When it comes to kissing, McCarthy doesn't want any amateurs around. Andrea Leeds, who won her movie contract on the strength of her 500 "test" kisses, thinks McCarthy's technique is marvelous.
Bottom: Wen Niles, for many moons announcer on the Chase & Sanborn show, faces a candid camera and a microphone with complete savoir faire.



Top: Charles McCarthy and Edgar Bergen dish out a few veiled insults
Center: Don Ameche, who emcees, sings and acts, looks like this during a broadcast.
Bottom: Another candid camera shot shows Don Ameche, Dorothy Lamour, Charles McCarthy and Edgar Bergen in a hilarious moment from "The Big Show." Fans couldn't enjoy the program much more than the cast does.

RADIO VARIETIES GOLD CUP AWARD

FOR THE MONTH OF OCTOBER — AWARDED TO

HUGH STUDEBAKER

(DR. ROBERT GRAHAM IN BACHELOR'S CHILDREN)

... BECAUSE ...

★ His consistently outstanding performances in many different roles have won him the plaudits of fans as well as those connected with radio.

★ His characterization of Dr. Robert Graham in "Bachelor's Children" was the first of a now lengthy list of doctor shows.

★ He has won thousands of friends in every walk of life by his natural friendliness.

★ He has earned his present position by the long years of trouping in which he saw service as a vaudevillian, announcer, pianist, producer, writer, and newscaster.

★ His eagerness to do the unusual on the air . . . Abe Lincoln, Cyrano de Bergerac, Scrooge in Dickens' "Christmas Carol."

★ He was one of the first radio newscasters.



HUGH STUDEBAKER

RADIO VARIETIES herewith presents Hugh Studebaker with the Radio Varieties Gold Cup Award for the month of October.

Dramatic roles occasionally are parallel to the lives of the actors who portray them; but of all such parallels on the air, that of Hugh Studebaker and his mythical character, Dr. Bob Graham on "Bachelor's Children", is one of the most accurate, and most strange, too!

Strange because when Bess Flynn, who writes the program is heard over the CBS network five mornings a week, saw the character take shape, she did not have Hugh Studebaker in mind. In fact, she had never even met the gentleman. Nevertheless, she could not have turned out a more true-to-life description of Hugh than that which developed in her Dr. Bob character. It even carries in several instances to actual experiences in the careers of both personalities.

Dr. Bob in the story, for instance, served in the World War. On his seventeenth birthday, Hugh Studebaker enlisted in the United States Navy and saw active service by helping to transport some of the 2,059,629 American boys who went overseas in 1917 and 1918.

In the script, Dr. Bob often walks over to the piano and plays and sings. Studebaker needs no double for that part. He is an accomplished pianist and singer. Studebaker's musical career began after his sailor's duties ended. Hugh remembers many an afternoon spent in entertaining disabled war veterans in New York hospitals, but admits that his efforts in those beginning days were probably more entertaining to himself than to the wounded veterans. He has sung professionally ever since he lost one of his first jobs as a clerk in the Kansas City postoffice.

One day his boss happened to drop into a theater where a male quartet with the late Coon Sanders was billed. Everything went well until the quartet appeared, then Hugh's boss gasped and nudged his wife. "That fellow who's singing bass," he said, "confound him!"

"Do you know him?" asked his wife.

"Know him! He's one of my clerks and he's supposed

to be home sick in bed." The next day Hugh was fired. For some time he repeatedly and conveniently had been managing to be sick whenever he could get a job singing.

From then on Studebaker was a member of various stage acts touring the vaudeville circuit, introducing such old time favorites to theatre audiences as "Out Where the West Begins" and "The Round Up Lullaby." Before Dr. Bob Graham came to the mythical little town where he practices medicine, he led an adventurer's career. Hugh Studebaker has been a traveler, blacksmith, rail-roader, day-laborer, and even Indian trader in the Southwest. He explored the famous Carlsbad Caverns in New Mexico, often called the eighth wonder of the world, with their discoverer, Jim Snow. In fact, it was Studebaker who was first asked to sing "Rock of Ages" in that half mile

long room, the largest room in the cave, 9000 feet below the earth's surface, beginning the custom that has continued to this day.

Dr. Bob Graham of "Bachelor's Children" is one of the most friendly persons you would ever want to meet. For one thing he took into his household Janet and Ruth Dexter, the destitute twins of his old army sergeant, and his home is a general gathering headquarters for most of the town. It's another thing they have in common. There isn't a friendlier person in the world than Hugh Studebaker, nor one with more friends. His friendship with John Charles Thomas, for instance, goes back many years to the time when the great singer was playing in the operetta "Maytime," and Studebaker heard him twenty-eight consecutive evenings, finally managing to meet the famous man backstage.

Madame Schumann-Heink called him "Irish." One Thanksgiving she gave him a great big hug and kiss right in the center of Michigan Boulevard amidst all the traffic. Hugh had told her that it was the first Thanksgiving he had ever spent away from his own mother regardless of where his fortunes had taken him.

Out of another of his friendships may grow a realization of one of the ambitions of his lifetime, a walking trip through Ireland. One of his friends, who delights in Hugh's reading of early Irish poetry, has suggested that they go to Ireland together next Summer, the international situation permitting. There Hugh hopes also to meet Abbey Players, world-famous for their stage plays, for part of his heart has always been reserved for the drama, especially for the drama of the Irish theater.

There are times, however, when too great a similarity between Studebaker and the character he portrays might seem to detract from Studebaker's acting ability. He might be accused of merely "walking through the part," and then is the time to look back over the career of this fellow whose first job was closing refrigerator doors for the same meat-packing house that sponsors his present program, "Bachelor's Children." His progress and versatility since those days disprove any other suspicions.



RADIO VARIETIES GOES TO REHEARSAL

Top row left: Cast of *Midstream*. Left to right, Mercedes McCambridge (Midge Meredith), Hugh Studebaker (Charles Meredith), Betty Lou Gerson (Julia Meredith), Connie Osgood (Ruth), Dick Wells, announcer and Gordon Hughes, Top row right: "By Kathleen Norris" series. Left to right: Mildred Baker (Dolores Quinn), Lawson Zerbe (Lance Todhunter), Santos Ortega (George Davis) and Arlene Blackburn (Tamara Todhunter).

Second row left: Baby Snooks (Fanny Brice) and Daddy (Hanley Stafford).

Second row right: Edward G. Robinson is Managing Editor, Steve Wilson and Ona Munson is Lorelei Kilbourne, Society Editor in "Big Town."

Third row left: Bill Goodwin, announcer; Skinnay Ennis, Jerry Colonna, and Bob Hope rehearsing (?) their lines.

Third row right: The Mighty Allen Art Players, left to right: John Brown, Minerva Pious, Charlie Cantor, and Eileen Douglas.

Fourth row left: Left to right: Frankie Pacelli (Timothy), Anne Seymour (Mary Marlin), Robert Griffin (Joe Marlin) in the *Story of Mary Marlin*.

Fourth row center: Orson Wells, director, actor, producer of *Campbell Playhouse*, is shown not thumbing his nose at the cast, but putting feeling and action in his work.

Fourth row right: Professor Quiz (right) and Bob Trout get ready for a session of the weekly *Battle of Wits*.





BEAUTIES of the BANDSTAND

Top left: For years, Jessica Dragonette was one of the brightest stars in the radio firmament—then for a time she wasn't heard on the air. Now once more, she is under NBC management and has been making concert tours in addition to guest appearances on such shows as Alec Templeton Time. She was born in India, land of mystics, educated in a convent at Lakewood, N. J.

Top row center: Bing Crosby liked the Music Maids so well in "East Side of Heaven" that he signed them up for his radio show, the Kraft Music Hall, heard every Thursday night at 9 pm. CST

Top right: At sixteen, Judy Garland is a veteran of the show business. When only four years old, the young singing star of the Bob Hope "Pepsodent Show" (Tuesdays, 9 pm. CST, NBC) made her radio debut on a Los Angeles kiddies' program. Her career from then on went steadily upward culminating in a contract with Metro when she was twelve years old. Despite her amazing success Judy is completely unspoiled. She is probably the most natural star in Hollywood—

Second row left: Margaret Speaks, prima donna of the Voice of Firestone, is heard again over the NBC-Red network Mondays at 7:30 pm. CST.

Center right: Radio songbird Margery Mayer is one of the finest contraltos heard on the airlines. This season Margery will be heard with the Chicago City Opera in such favorites as "Romeo and Juliet," "Lakme,"

Third row left: Frances Adair, NBC soprano, came to radio via the stage and screen. Miss Adair is heard regularly on the Phillip Morris broadcast on Tuesdays at 7 pm. CST, over the NBC-Red network

Third row center: This remarkable picture of Lucille Linwood doing a very languid "Bump" matches her remarkable singing as songstress with Johnny Garts orchestra heard Mondays at 10 pm. CST, over NBC-

Third row right: Radio gets a new thrill in singing now that pretty Peggy Adams, latest thrush to wend her way to the kilocycles, has been added to Horace Heidt's new "Pot o' Gold" program on the NBC-Red network, Tuesdays at 7:30 pm. CST.





THE HOOSIER SODBUSTERS

Howard Black—Reggie Cross—Rusty Gill

Eight years ago, Howard Black went to town, literally. He needed some chicken wire for his farm; so he went to the general store to get it. As he waited for the salesman to measure off the wire, Howard wandered about the store. Another young man wandered in to buy a harmonica. He looked over the store's somewhat limited assortment and finally selected one for a tryout. He swung into "St. Louis Blues." A third young man was fooling around inexpertly with a guitar and tried to accompany the harmonica. Howard Black walked over and said: "Let me try that guitar." Howard's guitar and the stranger's harmonica sounded fine together, and they finished the selection before introducing themselves to each other.

The harmonica customer was Reggie Cross. The pair grew to be good friends and spent several months practicing up a repertoire of guitar and harmonica duets. Finally they approached the program director of WLS, Chicago, for an audition. He listened, as he had to hundreds of other such acts.

"Not bad," he suggested. "But WLS can't use you; you need more practice."

So Howard Black and Reggie Cross returned home and practiced hours more. A month later they again auditioned at WLS and were immediately

accepted. Christened the "Hoosier Sodbusters," this new duo made their radio debut playing the same number that had brought them together, "St. Louis Blues."

Today, the Hoosier Sodbusters, as a trio, is one of the favorite acts on WLS and appear regularly on the WLS Barn Dance. The Sodbusters have had several lucky third members of their trio, with the third moving on up the ladder of success as a soloist.

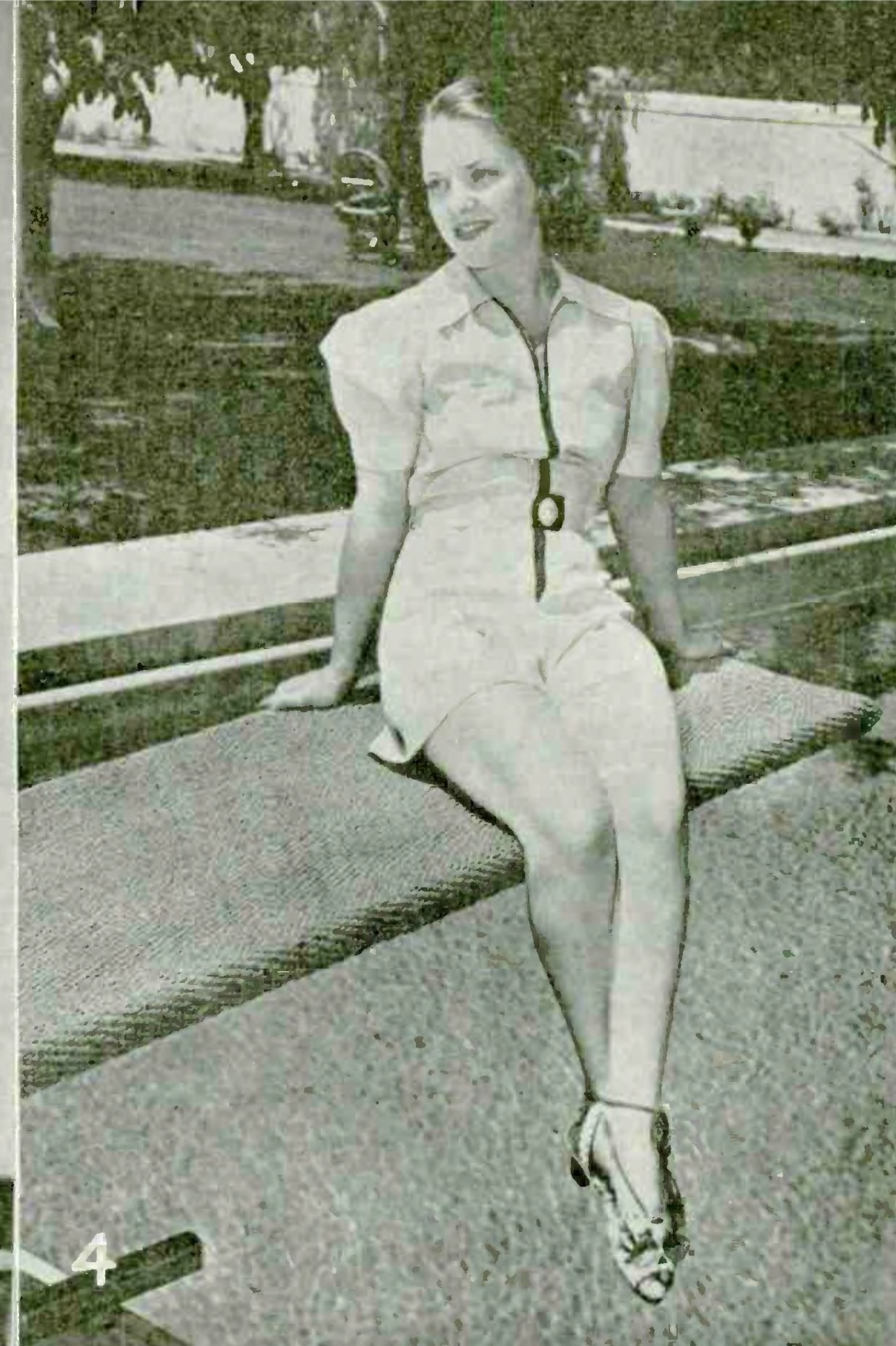
The present third part of the act, Rusty Gill, has already found great favor with the WLS audience as a soloist, singing and playing hundreds of American ballads. He also sings in a second trio, with the DeZurik Sisters, on many WLS and National Barn Dance programs. Rusty is just 20 years old, a native of St. Louis. However, he moved to Illinois when he was only four, and has lived at Marion and Bellwood ever since. He has memorized about 200 songs and was written quite a few of them himself, including his theme song, "Moonlight in the hills of Old Kentucky." Rusty accompanies himself on the guitar, which he also plays with the Sodbusters act. Black plays the guitar, also the harmonica, sometimes playing both at the same time by using an ingenious harness about his neck to hold the harmonica up to his mouth.

Reggie Cross, a true harmonica virtuoso, has one of the largest collections of mouth harps in the world. His 500 instruments are valued at over \$1000, vary in price from 50c to \$300 and in size from one inch to over four feet. The giant \$300 harmonica is four feet nine inches long and about four inches wide. When using it, both Howard and Reggie play on the same instrument. It weighs over 16 pounds, and takes both of them to handle it.

It was built by Reggie's uncle and is reported to be the largest in the world. Reggie and his harmonica were once featured in one of Robert "Believe It or Not" Ripley's cartoons.

The Hoosier Sodbusters were the first television entertainers in Chicago. When the Zenith Radio and Television Corporation staged their first experimental television broadcasts in Chicago last winter it was the Sodbusters who appeared before the iconoscope cameras. Only a few weeks later, they were called upon to perform before the cameras of the traveling Philco television unit when it stopped in Chicago.

Since then the Hoosier Sodbusters have made many television appearances, doing dozens of shows daily at the Illinois and Indiana State Fairs, where WLS demonstrated television for Midwestern fair goers.



Radio Stars at Play

1. Rosemary DeCarr: Judy Price in "Dr. Christian."
2. Renee Terry: Beautiful ingenue on NBC New York shows.
3. Gay Seabrook: "Susabella"—Joe Perner's sweetheart.
4. Grace Stafford: Fashion expert on George McCall's "Hollywood Screen-scops."
5. Sally Vass: Vocalist on the National Barn Dance.
6. Irene Winston: Singer on Johnny Presents program.
7. Patricia Gilmore: Singer with Norman C. Kloutier's ork.
8. Evelyn Lynne: Singer on the Breakfast Club program.



RADIO'S MOST PHENOMENAL SHOW IN 7TH YEAR

One of the true phenomena of radio is a program with a cast of more than fifty that, this month, is well along into its seventh year of uninterrupted broadcasting.

The program, of course, is the Alka-Seltzer National Barn Dance which has relied on good old down-to-earth entertainment for more than 315 consecutive weeks to make it a national institution. The Alka-Seltzer National Barn Dance is heard each Saturday night, fifty-two weeks a year, over the Red and Blue networks of the National Broadcasting Company.

The cast, headed by Uncle Ezra (Pat Barrett), assembles Saturday evenings in the "o'd hayloft" of the Eighth Street Theater in Chicago, where it puts on two shows. The first is broadcast from eight to nine pm., over the Blue network; the second, from ten to eleven pm. over the Red network.

Each week, Uncle Ezra and his genial gang entertain interesting stars, ranging from the famous piano-satirist, Alec Templeton, to gag-sliding comedians, sopranos and news commentators. Among the popular stars from a wide variety of fields in radio who have "guested" during the past years are Dr. Sigmund Spaeth, the tune detective; Gene and Glenn; the Mundy Singers; Professor Kaltenmeyer; Sisters of the Skillet; Joe Sanders and his orchestra; Tom, Dick and Harry; Dr. Preston Bradley; Percy Wenrich; Esmerelda; Tizzy Lisch; the Westerners, and Cross and Dunn.

Most of the cast have been with the program at least three or four years, and two outstanding acts, the Hoosier Hot Shots and the Maple City Four, started with the program when it first went on its present nation-wide hookup. Uncle Ezra, of course, is the snickering, good-natured old soul, chock full of homely philosophy, who gets off a few good 'uns with genial Joe Kelley, the master of ceremonies. The Maple City Four and the Hot Shots hold up the musical end of the fun making.

Henry Burr, whose name has been on 9,000,000

(Below) Uncle Ezra and all his hayloft gang on the National Barn Dance gather round for the cutting of the cake on the program's recent sixth anniversary. Uncle Ezra, who generally shows up in a soft shirt and ordinary street clothes of the rural variety, rigged himself out in fine feathers, top hat and all, for the big celebration.

records, contributes ballads; Lucille Long and Skip Farrell sing the popular songs, and always present are the Octette, Glenn Welty and his orchestra. Arkie, Ann, Pat, and Judy, and the square dancers. The square dancers themselves are one of the most unusual radio acts. They consist of eight lads and ladies who dance

Almost without exception, the old reels in colorful sun bonnets, gingham gowns and overalls, going through all the steps just as it's done at any old fashioned barn warming.

Almost without exception, the members of the Alka-Seltzer show cast have extraordinary histories.

Conductor Glenn Welty, for instance, is one of the very few men who are doing just exactly what they always wanted to do.

The maestro was born May 27, 1895, at Charleston, Nebraska, and from the time he was first able to talk and sing his single abiding interest has been music.

Old school records in South Dakota, where he got his secondary school education, show that he wanted to become a musical director upon his graduation from high school. Beginning his career as a piano player in a vaudeville house, he spent years with circuses, chautauquas and an army band before

he began to conduct theater orchestras. As a theater conductor, he spent eight years in movie houses in New Orleans and Milwaukee. Glenn even played in the band as a member of the A. E. F.

Henry Burr, "Dean of the Ballad Singers," made one of the most popular recordings ever cut. His "Good Night, Little Girl, Good Night" sold more than 3,000,000 copies. When, on occasion during his Barn Dance programs, he recalls the past by singing old favorites such as "Just a Baby's Prayer at Twilight," and "Rose of No Man's Land," his mail is flooded with letters asking him if he is "the same Henry Burr we used to hear on our phonograph."



Lovable, old Uncle Ezra, favorite character of millions of radio fans, and the star of the Alka-Seltzer National Barn Dance, who in real life is Pat Barrett.



The Hoosier Hot Shots are made up of the queer assortment of a public accountant, a scientific agriculturist, a professional basketball player and a moulder in a foundry. The quartet practiced these various and unmusical professions before they organized their act, and, in some cases, they still practice them on occasion.

The public accountant is Frank Kettering, bass fiddle player of the outfit. Frank was a practicing C.P.A. for four year in Quincy, Illinois, though he was leading a business men's orchestra two evenings a week and on Sundays. When the accounting business fell off, Frank joined a vaudeville act where he met his future partners, the Hot Shots.

Ken Trietsch is the scientific agriculturist, having studied in that field extensively at Purdue University. It is true that he played banjo in the college band and sang in the college glee club. That his interest in agriculture is genuine is attested by the fact that today he owns a large farm just outside of Pontiac, Michigan, where he raises experimental crops.

The professional basketball player is Hezzie Trietsch, Ken's brother, who plays the washboard. Hezzie was the best center the Cowan School in Muncie, Indiana, ever had. When he was graduated he joined the Indiana Wildcats, a professional basketball team. But when he received an offer from Ken to join him in a vaudeville act, he gave up the sport.

Gabe Ward, the clarinet player, was a moulder, and a good one. Gabe's father owned a foundry in Elwood, Indiana, (he still does, as a matter of fact) and until Gabe was old enough to join Ezra Buddington's Rube Band in vaudeville appearances, he worked as a moulder during his summer vacations from school.

The Maple City Four—Alan R. Rice, Fritz Clark, Arthur Janes and Leroy G. Petterson—got their act name from the home town of three of them, La Porte, Indiana, which boasts many beautiful maple trees. Al Rice is the non-Hoosier. He's from Bloomfield, New Jersey.

As might be suspected, Pat Barrett (Uncle Ezra) really had his beginning in a small town similar to Rosedale many years ago. As a youngster in his home town of Holden, Missouri, he acquired the habit of sitting on the steps of the postoffice listening to the old men who gathered every afternoon to discuss anything that struck their fancies and to recount tales of past adventures.

Pat discovered that there was much to be learned from these men and often sat fascinated all afternoon listening to them. They seldom paid any attention to him, outside of an occasional reference to the "kid", and he was able to watch them closely without their suspecting it.

When Pat had the chance to read the part of an old man in a dramatic tryout, it occurred to him that because he had lots of ideas about how old men act and talk he might as well make a specialty of such parts.

Gradually he found that he liked to work in these roles more than in any other type and was not acting a new character each time, but was creating a composite old man mixed from the characters of the patriarchs of Holden together with the old man he would like to be when it came his turn. He soon christened this new man Uncle Ezra. Such are the kind of real folks whose spontaneous, unaffected entertainment has developed such a tremendous and consistent following that the Alka-Seltzer National Barn Dance has truly become an American institution.

Pictures top to bottom: Uncle Ezra, resplendent in top hat and tails in celebration of the National Barn Dance's sixth anniversary on the NBC coast-to-coast network, cracks out a little tune as emcee Joe Kelley gets all ready to give the ol' boy a big hand. Four winsome misses in real rural getup are an important part in the Alka-Seltzer National Barn Dance. They're square dancers and have a fling on each program.

Three of the Maple City Four on the National Barn Dance croon out a birthday song in honor of the program's sixth anniversary. Master of ceremonies Joe Kelley looks on in amusement as Art James, Al Rice and Fritz Clark "give out."

Bottom left: Blow hard! Glenn Welly, genial conductor of the orchestra on the National Barn Dance, draws a deep breath to help blow out the candles of the birthday cake.

Bottom right: Joe Kelley, with cowbell, loud shirt, overalls and all, directs the fun making on the Alka-Seltzer National Barn Dance.





RADIO'S LAUGH DEPARTMENT

Top row left: The plaintive expression in Lou Costello's face (right) proves where there's no life there's no life—"so pull my tongue out"—he says to Bud Abbott (Kate Smith Hour).

Top row center: Fred "Pilgrim Puss" Allen gets a bad reception from his Thanksgiving turkey.

Top row right: Durward Kirby (left) and Ransom Sherman both agree "it's a small world after all."

Second row left: John Hearne (left) and Forrest Lewis; Hippocrates and Agamemnon in the serial "Scattergood Baines."

Second row right: Red Skelton searching an Egyptian tomb for some old jokes.

Third row left: Joe Penner with that "you can't fool me; I'm too ignorant" look on his face.

Third row center: Elmer Blurt (Al Pearce) plucks plaintive pieces on his five-string catarrh.

Third row right: Walter "Zeke" O'Keefe blatt'n his brains out.



INTIMATE NOTES FROM COAST-TO-COAST

Leslie Woods, "Road of Life" lover, is taking up fencing lessons—watch out, fellows . . . Ethel Owen, talented actress who deserted the Windy City for Gotham, is auditioning a comedy skit titled, "Maisie and George", for a nighttime sponsor



LILLIAN RAFTIS

MORFIT PUN FUN: It takes a man with a small face to be a standin announcer, says Garry Morfit, Club Matinee fun-maker! "Surely you have heard—"there'll be a slight puss for station identification."

Favorite yarn of the week around New York's NBC headquarters concerns the Mystery of the Microphone Rasp.

While Ezra Stone was in the midst of his dress rehearsal of "The Aldrich Family," last Tuesday, the control room engineer suddenly noticed a weird scraping sound, unidentifiable and impossible to trace. He checked the microphone, examined all electrical installation, readjusted the mike wiring, even hunted for crickets—but drew a complete blank. Finally, he spotted the cause. Ezra, who hadn't shaved for a couple days (after all, he's only 21), was wearing a high, stiff collar. Stubble against starch produced the miniature buzz-saw effect.

Lillian Raftis, who has specialized in Irish Character parts in radio for several years is also President of the Illinois Fire Proof Construction Co. and has carried on that business since she lost her husband several years ago. She is a writer and wrote a show for the United Steamship lines where she took her own character of Mary O'Malley and her "radio" husband on a trip to Ireland.

Les Damon, whom listeners know as the quick-on-the-draw gangster in "Arnold Grimm's Daughter," has joined the cast lineup of Betty Winkler's "Girl Alone" as the new romantic interest . . . Paul Luther is the new announcer on "Caroline's Golden Store"

Aside to Kay Francis: your school chum, Marjorie Anderson, beat out forty other aspirants for the role of Margot Lane on "The Shadow" series

Marjorie Hannan of "Bachelor's Children" had to do some fast talking this week to avoid accusations of kidnaping. Out for a walk with her little cousin, she was looking in a store window when it started to rain. She turned, picked up the youngster and headed for home. Several steps later, she learned she had the wrong

child. Her cousin had started for home alone . . . Because Felix Mills, "Silver Theater's" music conductor, is a thorough craftsman, he once spent a half day in the Los Angeles County Jail to solve the problem of creating a musical score for a prison scene in a "Silver Theater" drama . . . On the air, Sunda Love, "Stepmother" star, portrays the life of a woman rearing two stepchildren. The mother role is second nature to her, for in real life, she has a three-year-old son of her own . . .

To keep himself and fellow members of the "Romance of Helen Trent" cast in contact with the European situation, Don Hancock has installed a war map in the studio. He uses chewing gum instead of the conventional pins to designate military movements . . .

Betty Winkler has been receiving weekly letters from an elderly lady who cautions Betty to get plenty of sleep so that she'll be able to stand up under all the trials she experiences as "Helen Gowan" on the CBS serial "Road of Life" . . . Virginia Clark, "Helen Trent" leading lady took the color test before deciding on the color of walls for her new home. The test ascertains the colors most complimentary as a background for a specific person . . . Boris Aplon of the "Scattergood Baines" cast used his school days journalism technique in getting a half hour interview with Heavyweight Champion Joe Louis appearing on the recent Chicago "We, the People" broadcast . . . Francis X. Bushman, "Stepmother" lead has a large collection of amethyst rings, one of which he always wears for good luck . . . Jess Pugh, leading man on the "Scattergood Baines"



CATHERINE MCCUNE

show and Catherine McCune, who plays the part of "Clara Potts" have to work on the same side of a microphone. They have discovered if they work across the mike they "blow up" because of each other's comical contortions.

Edna Thompson and Friedel Schlipfert, both "Hymns of All Churches" songstresses, have been signed as soloists with the Chicago City Opera Company this season, joining their fellow "Hymn" choristers Margery Mayer and Kenneth Morrow who were also signed to warble arias with that group

Cast Additions: Gail Henshaw as Princess Leticia, an emotional Slav cinema star, in Backstage Wife and Patti Willis as Davey, the 4-year-old son of

Mary Marlin . . . Ted MacMurray, Vic and Sadie director, is convalescing in a Chicago hospital after an operation. The MacMurray's are not strangers in hospitals, however. Ted's wife and youngster spent several days in a hospital last summer following an automobile accident . . . Don Ameche, the Chase & Sanborn m.c., leaves on an eight-weeks vacation soon but is keep-



FRANCES LANGFORD

ing his destination a deep, dark secret. He is out to make up for the fun he missed last year when he was stricken with appendicitis while on a European tour and spent his vacation in a Belgian Hospital . . . As far as Willard Farnam, David in Midstream, is concerned, 1939 is a banner year—he finally broke into the 80's last week end. He toured his favorite golf course in 89 . . .

It could only happen in radio! When Rudy Vallee discovered Frances Langford singing on a local radio station in Miami, Florida, she was pure southern with a south of Dixie accent you could cut with a knife. At Rudy's suggestion, Frances took lessons to "learn English" before she made her radio debut in New York. Now on the Texaco Star Theater, Producer Ed Gardner has written Frances' southern accent into script. And she has to take lessons to relearn it! . . .

Milton Berle has a new book titled "Laughingly Yours," which will be off the presses in a few weeks . . . Keenan Wynn, of Walter O'Keefe's radio show, is forming a society called "Sons and Brothers of Famous Men," with himself and Jack O'Keefe, Walter's brother, who works in Walter's show, as charter members . . . Les Tremayne's new penthouse is really sumpin' . . . Hugh Studebaker, sporting a deep tan, back from two weeks in the Miami sun . . .

Donna Lee just signed on KFEQ, St. Joseph, Missouri, for a long contract. She plays guitar, sings and yodels western songs and is a protegee of Lillian Gordoni.

If Kay Kyser were to accept the offers he has received to play one-night stands on his way back from California, he would not reach New York until early next spring . . . Theatre managers are trying to book Ezra Stone and his "Aldrich Family" as a traveling unit . . . The Le' Ahn Sisters, quartet on Horace Heidt's "Pot o' Gold" series, will make four movie shorts this month . . .

"THE KITCHEN GLAMOUR BOY"

By PAULINE SWANSON

Some years back when a radio comedian laid an egg and sadly contemplated the demise of his gags—and his audience, he usually dammed his script writers, mugged like a frustrated Pagliacci for the duration of his contract—and rewrote the same tripe for the next year's crop of sponsors.

The thought that the public might be sick to death of the alleged "new twists" to the old gags seemingly never occurred to the master nit-witticists.

"There is nothing new under the sun," they smugly smirked. "What was good enough for the folks last year is good enough for now."

But there was something new under the sun, and it took a long chinned, pug-nosed, unassuming ex-hoofer named Bob Hope to find it. The rapier-witted comedian made the amazingly unoriginal discovery that Jane and John Doe were quite human and got a great kick seeing and hearing "one of the boys" being booted around a bit.

"That fellow Hope swaggers just like my Edgar," proudly declares Mrs. Smith of Pine Center, Arkansas, seeing Bob strut across the screen in the local movie house. "Haha, Bob Hope is a howl," gleefully chortles Mr. Jones of Brooklyn, watching the bland comedian slink mournfully away from the family dinner table, after hearing his spouse dismiss a "sensational" bon mot with the acid comment, "You must be tired tonight, dear."

Bob develops, to an astonishing degree, the art of making friends with his audience. To all the folks who watch his Sunday preview program, he is just plain Bob, as vulnerable as any one of them. It's meat and drink to Mr. and Mrs. Average American as they watch Bob disdainfully tear a bad gag out of his script, hold his nose, plaster an expression of ingenious charm on his not-too-handsome face and whisper woebegonely, "Doesn't it all just stink?" It brings down the house and another enthusiastic batch of husbands and wives swear by Hope—instead of at him.

Tom McAvity, producer of the Bob Hope Pepsodent Show, tells of an elderly feminine acquaintance who remarked anent Mr. Hope: "I'll just bet that fellow leaves the cap off his shaving cream in the morning, gets occasional hangovers, swears when he can't find his slippers, argues about his wife's hats and makes an awful fuss over spinach. "He's no pretty boy," she continued, "his chin is an invitation to happiness for a boxer, and his nose would make a swell ski-jump. But, if I were young enough to be dating again, my life would be full of Hope."

Yes, Bob Hope is quite a problem child to the glamour magicians. He is made all wrong. He's charming, thirtyish, full of the devil and a regular "Gee Whiz" to his wife—but even she doesn't think Bob is the glamour type. Yet, all the feminine palpitating hearts want Hope for Christmas, and the gents think he's a regular guy. Glamour or no, this article might well have been written about a bunch of guys named "Joe" if the manager of a small mid-Western theatre hadn't decided, some years back, that business would be a great deal better without the act following the jugglers—one billed as "The Hopeful Hooper."

The local impresario sent the unabashed Hope onstage after the regular show one night to announce the following week's bill—which did not include the "Hopeful Hooper." "Make it good, Hope," warned the small town Belasco, "that audience doesn't need much excuse to tear you apart." Well, Bob strolled nonchalantly on stage, began to talk. As he rolled, the audience rolled right along. The gags came thick and fast. No script, no routine,



Bob Hope, star of The Pepsodent Show, broadcast Tuesdays at 9 pm, CST over NBC is pictured here with Constance Bennett as his guest star.

but the words seemed to flow in a nimble, comical stream. Before you could say "He is a comer," the same audience who had booed the "Hopeful Hooper" off the stage a few moments before were officiating at the birth of comedian and emcee, Bob Hope!

It took some time, however, for the great American public to realize that "Quipper" Hope was in the mood to give his "all" to the music halls of the nation.

As a matter of fact, Chicago, where Bob hied himself hence to make his fortune, was downright rude about the whole thing. After a good many months of close communion with park benches, theatrical boarding houses, crummy hamburgers and insistent creditors, Bob had developed a wide circle of "Pals" in the windy city. However, booking agents with bookings and steak with onions were sadly lacking. So discouraging, indeed, did the search for glory become that the aspiring emcee, seriously considered a possible return to the business of selling automobiles; his first job after he had left the protecting wing of Cleveland's public schools some years before. There was only one catch to that idea—Bob Hope was a very, very bad automobile salesman!

Opportunity kicked Bob Hope right in the jaw about that time when a friend wangled him an engagement in vaudeville. He clicked and the next year found Bob in the New Work company of "Roberta."

To the Bob Hope of today, that Chicago hiatus seems far, far away. Like a bad dream dispelled by the morning mists. For the genial Bob is sitting on top of the world—financially and professionally. But like the elephant, Bob has a pretty good memory. He doesn't forget.

"I'm a lucky guy," says Bob earnestly, and he means it, "I know how it feels to be broke and hungry."

And that's why any benefit affair for any good cause finds Bob Hope's name on the roster of entertainers.

Bob attracted the attention of the movie moguls during the run of "Roberta" and soon found himself transplanted to the land of "Sunshine and phonies." A few pictures and he was "in." At last the American average man found the chap who made love like they did—who swaggered like they wanted to—who wise-cracked like they ought to—the Kitchen Glamour Boy—Bob Hope!

Radio followed and Bob Hope became a household word—the nearest approach yet uncovered of an entertainment personality commanding the wholesale admiration of the female of the species without inciting a like amount of homicide in friend husband's manly breast.

CAST OF ONE MAN'S FAMILY

A Typical American family, with first, second and third generations presented, is represented with such verisimilitude on Carlton E. Morse's One Man's Family that millions of U. S. radio listeners know the Barbours better than they know their next door neighbors.

Sponsored by Standard Brands, Inc., in the interest of Tender Leaf Tea, One Man's Family has repeatedly won top place in radio polls as "the best weekly radio serial" on the air. It began its long career as an NBC program on April 29, 1932. Since then the affairs of the younger Barbours and the worries and plans of Mother and Father Barbour have provided listeners with entertainment. Marriage, birth, death, sickness, weddings, home-comings, Thanksgiving, Christmas and other holidays are followed in the script just as they would happen to a real life American family.

Heard on the first broadcast and still active in the cast today are J. Anthony Smythe as Henry Barbour, father of the family; Minetta Ellen as Fanny Barbour, mother; Michael Raffetto as Paul; Bernice Berwin as Hazel; Kathleen Wilson as Claudia; Barton Yarborough as Clifford and Page Gilman as Jack. Smythe's picture of Father Barbour through the years has brought out the fact that Henry was born in the Middle West and came to California when he was 17. He has been married to Fanny Barbour for 45 years and is the father of Paul, Hazel, Claudia, Clifford and Jack, the grandfather of Hazel's 3 children and Claudia's 2, as well as Paul's adopted daughter Teddy. His philosophy is akin to that of George M. Cohan's in "Ah Wilderness."

Sharing the burdens of the family with Henry is Fanny Barbour (played by Minetta Ellen. Fanny was born in New England and went West when a small girl. She turned down Henry's two best friends, Judge Glen Hunter and Dr. Fred Thompson, to marry him. Her main interest is her family.

Probably the most colorful and most liked character in One Man's Family is that of Paul Barbour, the eldest son,

as played by Michael Raffetto. Raffetto was a practicing attorney in San Francisco when he began acting and writing for radio. At one time he was drama producer in the NBC San Francisco studios. Now he confines his activity to the one role in Morse's NBC serial.

Hazel Barbour, the eldest Barbour girl, is played by Bernice Berwin, one of the original members of the cast. Hazel has three children: Pinky and Hank, twins, and Margaret.

Kathleen Wilson, one of the most photogenic members of the cast, plays Claudia Barbour, Clifford's twin sister. Married to Nicholas Lacey after a rather hectic past, Claudia divides her time between the Barbour's home and Lacey's horse ranch in the hills about 30 miles from San Francisco. (Incidentally, action was current there in most of September's shows.) Barton Yarborough, who plays the role of Clifford, has a rich stage and radio background. Born in Goldthwaite, Texas, he ran away from home at 17 to play vaudeville and stock in tank towns. As Clifford Barbour has been married, and since the death of his wife, his baby is the current object of the affections of all the Barbours.

Page Gilman, son of Don Gilman, vice-president in charge of NBC Western Division, contributes a great deal to the realism of the show with his accurate portrait of the youngest Barbour son, Jack.

The action of One Man's Family is now concerned with Clifford Barbour's renewed interest in life. For the first time in two years—since the death of his wife, Anne, he is making dates with new girl friends. His first stipulation in the choice of any girl is that she must be approved by his one-year-old son, J. D. "Skipper" Barbour.

Paralleling this action is that centering about Hazel Barbour Herbert, who is at present living at the home of her parents because of an attack of amnesia from which her husband, a shell-shocked World War veteran, is suffering.

Left to right: Page Gilman (Jack); Walter Paterson (Nicky); Bernice Berwin (Hazel); Winifred Wolfe (Teddy); Michael Raffetto (Paul); Minetta Ellen (Mother Barbour); Barton Yarborough (Cliff). Seated: Kathleen Wilson (Claudia); Anthony Smythe (Father Barbour)



NATIONAL FARM AND HOME HOUR

By ANTHONY J. KOELKER

Economists usually operate on the theory that demand precedes supply. In economics that is a natural law, but not so in radio. Proof of this may be found in the National Farm and Home Hour, NBC's popular noon-time program. The radio service program which is known as the Farm and Home Hour put the cart before the horse when it was first aired back in 1928. Literally, the supply was created first. The demand soon followed and spread across the nation with a deep-rooted permanency that has endured for more than 11 years to date.

Today the Farm and Home Hour, a daily except Sunday NBC feature goes merrily along, day after day, and before the year is out 3,400 programs will have been presented. Programs built especially for the American farmer, and heard each week day by fruit farmers in California and Florida, wheat farmers in Kansas, dairy farmers in Wisconsin, and the potato growers of Maine. The program was the fruit of a farm paper editor's idea of rendering service to the farmers of the country. He visualized the need for a broadcasting service for the tillers of the soil to keep them informed of crop and weather conditions and that all-important factor—the market. The credit for this innovation in broadcasting, if it can be called an innovation in the infant days of radio, goes to Frank E. Mullen, now vice-president of the Radio Corporation of America. Raised on a farm himself and deeply interested in the possibilities of radio, Mullen saw no reason why radio shouldn't serve agriculture in somewhat the same way it was serving industry and the city dweller. The farmer hadn't demanded radio service at this early date. But Mullen supplied it. Radio in those days, before 1926, was a far cry from present day programming. Mullen likes to recall the days when he inaugurated the first farm broadcast over KDKA, Pittsburgh. Before going on the air with his farm program he rang bells, blew whistles and made mixed noises for 5 or 10 minutes to give listeners a chance to adjust their radios to the station's wave length. The growth of agricultural broadcasting is an amazing story. In 1927 there were three agricultural broadcasts of an hour each—one hour on 16 stations and two hours on 12 stations. In 1939 the Farm and Home Hour is heard each weekday over 100 NBC stations, a record the farm broadcasters may well point to with pride. The butcher, baker and candlestick maker all have a common stake in radio, but the farmer, by the nature of his existence, has a greater interest in this modern child of science than anyone else. No class of people has received greater and more important benefits from the radio than the farmer. By bringing into his home the best of entertainment, national news and international events, information on subjects of practical as well as passing interest, the farmer's life and outlook has been broadened considerably during the past 15 years.

The format of the Farm and Home Hour remains substantially the same today as it was first conceived. Often called the "Nation's Bulletin Board of Agriculture," the program offers a wide variety of features. Among these are timely and authoritative information from the United States Department of Agriculture; music by Walter Blaufuss and the Homesteaders orchestra; crop and market reports; comedy provided by Aunt Fanny and Grandpa Putterball (Fran Allison and Sid Ellstrom); a dramatic sketch called "Uncle Sam's Forest Rangers," and starring Harvey Hays and Henry Hunter; special broadcasts of scenes from farm events, harvest festivals and livestock expositions, and others of wide interest.

Leaders in all fields of agriculture are heard regularly with news and information affecting farming and homemaking. Speakers will tell you the newest method of roasting the Thanksgiving turkey, and send you a booklet giving you more information; they will tell you how to coax Biddie into laying more eggs; how to get a government loan; and keep you abreast of the reports on the number of hogs on feed in the country.

The program is the American farmer's equivalent of the business
(Continued on Next Page)

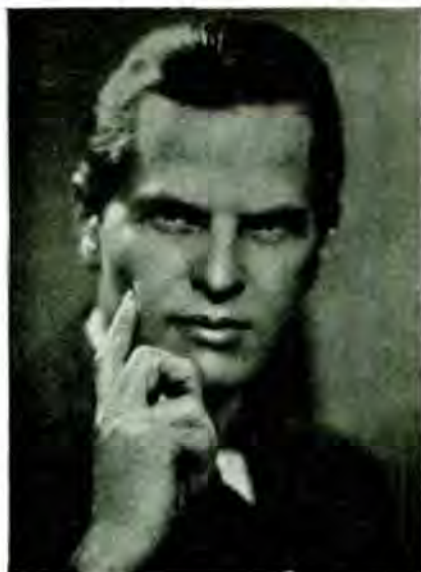
(Pictures top to bottom.) A recent picture of Sen Kaney (left), the first announcer on the National Farm and Home Hour, and Frank E. Mullen, originator of the program. Kaney is now assistant to the manager of the NBC Central Division in Chicago, and Mullen is a vice-president of the Radio Corporation of America with offices in New York.

Charles Lyon, NBC announcer, takes a portable microphone on a tour of the International Livestock Exposition, to interview visiting farmers and livestock experts during National Farm and Home Hour. Come Friday, November 3, a scene such as this will be re-enacted on the F. H. Leonhard farm near Lawrence, Kansas, when the National Cornhusking Contest is held there. The Farm and Home Hour again will feature an "ear-by-ear" account of the thrilling 1939 battle of the bangboards.

Everett Mitchell (right), Farm and Home Hour announcer, takes a portable NBC microphone into the exhibit at the International Live Stock Exposition to describe the exhibit for NBC listeners. Aiding him in telling the story of meat to housewives all over the nation are B. H. Helde, general manager of the Exposition (left), and Ed Zahm of the University of Nebraska, the winning contestant on the school's meat judging team.



TONY WONS RETURNS TO RADIO



Tony Wons, who retired from radio a few years ago to make violins in the seclusion of his Kenosha, Wis., home, is back on the air, in a new edition of "Tony Wons' Scrap Book."

Sponsored by Hall Brothers, Inc., of Kansas City, greeting card manufacturers, the series is heard Sundays at 3:00, Tuesdays and Thursdays at 12:30, thru WMAQ.

One of radio's best known personalities, Wons first came to the air as a Shakespearean actor, transplanting his one-man tabloid versions of Shakespearean plays from the vaudeville stage to radio. Before that, this native of the lake region of northern Wisconsin had earned his living successively as furnace tender, butcher's assistant, cow puncher, clerk, dance band musician, sales correspondent and soldier.

It was the World War, in which he served as a private, that started Wons' first "Scrap Book," excerpts from which have been favorite radio fare of thousands of

dialers. His failure to get out of the way of a piece of shrapnel put Tony in a hospital for a year and a half, with nothing much to do but read. He developed the habit of clipping and saving passages which appealed to him particularly. After his discharge from the army, Tony, still weak from the effects of his wound, did odd clerical work, until returning strength enabled him to take his Shakespearean miniatures into vaudeville. His was one of a few successful classical acts offered in vaudeville.

Soon, he was given an opportunity to try Shakespeare on the air, and presented a 45-minute version of "The Merchant of Venice" at WLS, as a one-man performance. Comment on this and the other Shakespearean plays which followed was varied, but predominantly favorable. Of "Hamlet," one listener wrote, "The lady (Ophelia) was splendid, but the bozo who took the part of Hamlet was terrible." That firmly convinced Tony that he was a far better actress than actor.

Later, he began his "Scrap Book" series on the air, bringing his homespun philosophy to thousands of listeners. A few years ago, when his popularity was at its peak, he decided to retire to the seclusion he found in Wisconsin, to make violins and model houses, fish, loaf around, and enjoy life in the quiet of the country.

Now, back on the air, he continues to follow the same pattern of his earlier "Scrap Books." Much of his material is suggested by listeners, a good deal of it comes from Tony's collection over a period of years. Rarely does he use any of his own material on the air.

Though his schedule of three broadcasts a week keeps him busy, he isn't losing touch completely with the rural life he loves so well. He commutes in from Kenosha for his broadcasts.

NATIONAL FARM AND HOME HOUR

(Continued from Page 22)

man's ticker tape. But this service which was created primarily for the farmer is acclaimed by the city dweller, too. Today the Farm and Home Hour draws a larger batch of mail with urban addresses than it does from R.F.D. communities. Conceived as purely agricultural, the Farm and Home Hour is also partly cultural. Its original purpose is still the fundamental one, but the program is so broad that it offers something of interest to everyone—a 20th century almanac of radio.

In the Chicago studios Everett Mitchell presides as m.c.—a job he has performed for seven years. Maestro Walter Blaufuss has been a fixture for seven years, and during his span on the podium has written many special selections for exclusive use on the Farm and Home Hour.

All in all, the program is a tremendous undertaking on the part of NBC. The task of supervising a 45-minute program six days a week falls on the shoulders of William E. Drips, NBC director of agriculture, University of Wisconsin graduate, farmer, farm paper editor and journalist.

RADIO STAR DUST

Glamour Glimmer: Dorothy Lamour, songstress friend of Charlie McCarthy each Sunday night, doesn't place much stock in the power of glamour after a recent experience. She was en route to an early-morning assignment on picture location when her car stalled, halfway between somewhere and nowhere. Dorothy started to hitch-hike her way to the nearest garage. No less than a dozen motorists whizzed by, ignoring the Lamour thumb. The radio star had to tramp three miles to the nearest gasoline station for aid in starting her car . . . Shorty Carson of the Ranch Boys trio lost six shirts, two pairs of pajamas and assorted other articles of apparel from a package tied to the bumper of his car as he was driving to Chicago from Hollywood last week. He would like to get that purple and green shirt back, he says . . . Because sound effects workers have never found a substitute for the sound of a watermelon being smashed, the Waterloo Junction studio was splattered with the juice of no less than four big watermelons on a recent broadcast. The script called for two watermelons to be dropped. Two

had to be used in rehearsal and two more in the actual broadcast . . . Ken Griffin, Larry Noble in *Backstage Wife*, is looking forward to Thanksgiving Day with double pleasure this year because of the controversy as to when the holiday should be observed. Thanksgiving means turkey, Ken's favorite dish. He's going to observe the holiday twice with two turkeys.

Angeline Orr, Nora Comstock in *Trouble With Marriage*, and her son, Douglas, made their second annual trip to see the photographer this week. She and Douglas have their pictures taken every year.

Tommy Riggs, whose vocal alter-ego is Betty Lou, also has a handwriting personality. He autographs Tommy's name with his right hand while his left hand belongs to Betty Lou . . . Ray Collins, who subbed for Jack Rosleigh on "Your Family and Mine" when Rosleigh was ill, has joined the Orson Welles picture unit, and Jack Smart of the Bob Hope show is also in line for an excellent role in the forthcoming flicker . . . Walter O'Keefe is getting over a bad accident which kept him confined to his bed in all but working hours, and is resuming his superintendence of the building crew putting up his home near Greenwich, Conn.

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9:30-10:30 pm. Every Day

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WBAP—FORT WORTH, TEX. WSB—ATLANTA, GEORGIA

RADIO TIME TABLE

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

DRAMATIC SERIALS

4:30 pm.—The House that Jan Built, Sun.
8:30 am.—Beyond Reasonable Doubt, MWF
9:00 am.—The Man I Married, NBC-Red*
9:15 am.—John's Other Wife, NBC-Red*
9:30 am.—Just Plain Bill, NBC-Red*
9:45 am.—Woman in White, NBC-Red*
1:15 pm.—Ellen Randolph*
1:30 pm.—Heart of Julia Blake, MWF
1:45 pm.—Judy and Jane*
2:00 pm.—Story of Mary Marlin, NBC-Red*
2:15 pm.—Ma Perkins, NBC-Red*
2:30 pm.—Pepper Young's Family, NBC-Red*
2:45 pm.—The Guiding Light, NBC-Red*
5:30 pm.—Jack Armstrong*
5:45 pm.—Little Orphan Annie*
6:15 pm.—I Love a Mystery, NBC-Red*
7:00 pm.—One Man's Family, NBC-Red, Th.
7:30 pm.—Those We Love, NBC-Red, Th.

DRAMATIC PLAYS

10:15 pm.—Irene Rich, NBC, Sun.

COMEDY AND VARIETY

7:00 pm.—Johnny Presents, Tues., NBC-Red
7:30 pm.—Stop Me If You've, Sat., NBC-Red
8:00 pm.—Good News of 1940, Thur., NBC-Red
8:00 pm.—Nat. Barn Dance, Sat., NBC-Red
8:30 pm.—Fibber McGee, Tues, NBC-Red
9:00 pm.—Bob Hope, Tues, NBC-Red
9:30 pm.—Uncle Walter's Dog H.Tues,NBC-Red

AGRICULTURAL

5:59 am.—Markets**
10:15 am.—Markets**
6:15 am.—Baby Pullet Man, MWF
1:45 pm.—Your Goodyear Count, Neigh., Sat.

AUDIENCE PARTICIPATION

8:00 pm.—Battle of Sexes, Tues, NBC-Red

RELIGIOUS

11:00 am.—Church Services, Sun
5:30 pm.—Religion in the News, Sat., NBC-Red

POPULAR MUSIC

5:45 am.—Roll Out of Bed with Smile**
6:15 am.—Get up to Snuff, Tu, Sat.
6:30 am.—The Red Hawks*
6:30 am.—Sat. Morning Roundup, Sat.
6:45 am.—Happy Dan's Radio Folks*
12:30 pm.—The Red Hawks, Texas Net, Sat.
12:30 pm.—Light Crust Doughboys, TQN*
12:45 pm.—Jack Amlung and orch., TQN*
1:00 pm.—Good Neighbors of Air, TQN*
1:00 pm.—The Jam Pantry, TTS
1:30 pm.—Variety in Rhythm, TTS
4:00 pm.—Enna Jettick Mel., NBC-Red, Sun.
5:00 pm.—Memory Time, Sun.
5:15 pm.—Pine Tree Troubadours, Sun.
6:00 pm.—Fred Waring and orch., NBC-Red*
7:30 pm.—Horace Heidt, Tues, NBC-Red
9:00 pm.—Camel Caravan, NBC-Red, Sat.
9:00 pm.—Hour of Charm, Sun, NBC-Red
9:30 pm.—Grand Old Opry, Sat., NBC
10:15 pm.—Richard Humber, WF
9:30 pm.—Richard Humber, Sun.

EDUCATIONAL PROGRAMS

6:00 am.—News Reports**
8:45 am.—Zoe's Who, Sat.
9:00 am.—Educational Hour, Sat.
10:00 am.—Dr. Burke Brewster's Health, Sat.
1:00 pm.—Who Are You?, TQN, Wed.
3:30 pm.—The World Is Yours, NBC-Red, Sun.
4:15 pm.—Review of Week's News, Sun.
10:30 pm.—World's Greatest Sh. Stories, Sun.
10:30 pm.—30 Min. Behind Walls, Prison, Wed.

CLASSICAL AND SEMI-CLASSICAL

8:30 am.—On Wings of Song, MWF
5:30 pm.—Melodic Moments, Sun.

RADIO TIME TABLE

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

MARKETS

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

FARM NEWS

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

REPORTS

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

WEATHER FORECASTS

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

EDUCATIONAL PROGRAMS

9:00 am.—The Wise Man, Sat.
1:30 pm.—Georgia Public Forum., Sun.
3:30 pm.—The World Is Yours, Sun.
9:30 pm.—Citizenship Forum, Sun.
4:45 pm.—Shorter College, Mon.
6:30 pm.—Brenau College, Mon.
8:00 pm.—Dr. I. Q., Mon.
3:00 pm.—Jour. School of Air.*
6:30 pm.—Education Please, Fri.
1:00 pm.—Musical Appreciation, Fri.
11:00 am.—G. S. C. W. College, Sat.
4:45 pm.—Ga. P. T. A., Wed.
5:00 pm.—Agnes Scott Wed.
6:30 pm.—Emory Univ., Wed.
5:00 pm.—U. S. Ga. Pgm., Thurs.

NEWS (CURRENT EVENTS)

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

RELIGIOUS

8:30 am.—Morning Hymna! Mon thru Thur.
8:15 am.—In Radio Land with Shut-ins, Sun.
9:10 am.—Call to Worship, Sun.
9:30 am.—Agoga Bible Class, Sun.
10:05 am.—Agoga Bible Class, Sun.
11:00 am.—Presbyterian Church, Sun.
5:00 pm.—The Catholic Hour, Sun.
5:45 pm.—Bible Class, Sat.

WOMEN'S PROGRAMS

8:05 am.—Penelope Penn.*
7:45 am.—Enid Day,**
11:15 am.—Mrs. W. S. Bell, Wed and Fri.

HOMEMAKER'S PROGRAMS

HOUSEHOLD HINTS

4:30 pm.—Mrs. Fulton's Kitchen Quiz, Thur.
11:15 am.—Mrs. Robin Wood, Thur.

DRAMATIC SERIALS

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

CHILDREN'S PROGRAMS

8:00 am.—Uncle Mark, Sun.
5:45 pm.—Orphan Annie*

COMEDY AND VARIETY

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

WOAI—SAN ANTONIO, TEX.

RADIO TIME TABLE

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

COMEDY AND VARIETY

6:45 pm.—Texas Tall Tales, Tue.
7:00 pm.—Sat. Night Parade, Sat.
6:30 pm.—Dr. Pepper House Party, Sat.

AGRICULTURAL

11:30 pm.—Texas Farm and Home Hour*
12:30 pm.—Neighbors of the Air, Tue.

AUDIENCE PARTICIPATION

6:45 pm.—Texas Tall Tales, Tue.

RELIGIOUS

8:00 am.—Bright and Early Choir, Sun.
8:45 am.—Denver Hgts. Ch. Serv., Sun.
11:00 am.—First Pres. Ch. Serv., Sun.
3:00 pm.—Old Fashioned Revival Hour, Sun.
5:30 pm.—Community Choir Contest, Sun.

POPULAR MUSIC

1:30 pm.—Phil and Ed*
6:45 pm.—Emilio Caceres Orchestra, Wed.
6:30 pm.—Emilio Caceres Orchestra, Fri.

EDUCATIONAL PROGRAMS

9:30 pm.—Thrt Year, Mon.
9:45 pm.—Ken McClure, Fri.
5:00 pm.—Parent Teachers Talk, Tue.
10:45 am.—State Health Talk, Mon.
10:15 pm.—FBI Interview, Sun.

SEMI-CLASSICAL

5:30 pm.—Community Choir Contest, Sun.
9:30 pm.—Tapestry of Songs, Fri.

SPORTS

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

WOMEN'S PROGRAMS

10:00 am.—Leona Bender Woman's Page*

'THANK GOODNESS, I'M BEING BOTHERED NOW'

By BOB BURNS

I really have got to watch myself a little more closely. Every time anybody asks me for an autograph, I fergit and thank 'em for it. That looks kinda bad. It shows I ain't used to it. But anyhow, that's the way I feel about it.

It may look kinda hammy for me to say so, but for years I've bin wishin' that I was one of them people that are bothered by autograph seekers. I hope I'll always git the kick out of it that I git now, but at least let me enjoy it while it lasts.

In workin' around NBC in Hollywod you'd be surprised how many big actors from the old days are workin' in small jobs. The public may have forgotten them, but I still look at 'em google-eyed because they're still big actors to me.

Some of 'em tell me that they used to be annoyed when people would ask 'em for an autograph but that they'd give anything in the world now if they could just be bothered a little bit that way. I figger that people wouldn't want my autograph and my picture if they didn't like me and the more people like me, the better I like it. I think the greatest kick I've gotten out of this whole thing, outside of the reception Van Buren gave me at the review of "The Arkansas Traveler," was when I left Van Buren on the way out here and I had to take a little jerk-water train thru Texas to git back on the main line.

The conductor on this train came up to me and said, "Ain't you Bob Burns?" and when I told him "Yes," he said, "Well, I was talkin' to my wife when I heard you was comin' through Van Buren and I said 'Wouldn't it be funny if I got him on my train when he comes through here?'" Later on I was sittin' up in the smoker, talkin' to the conductor and an old farmer who'd bin sittin' across the aisle listenin' to me, came over and says, "Ain't you that Bob Burns that I hear plays the bazooky?" I told him to sit down and we got to talkin' and I found that he hadn't missed one single broadcast.

It kinda scares me when I think of the millions of people over the country who are watchin' me, but I just want you to know that it is a dream come true.

It is you people that have done it and I appreciate it more than anybody I know, but if you really want to make me happy just keep on botherin' me.

(Bob Burns is heard with Bing Crosby on the Kraft Music Hall at 9 pm. CST each Thursday over the NBC-Red network.)

WLS—CHICAGO, ILLINOIS

RADIO TIME TABLE

* indicates Monday thru Friday.

** indicates Monday thru Saturday.

CENTRAL STANDARD TIME

DRAMATIC SERIALS

- 8:45 am.—Life Can Be Beautiful.*
- 9:00 am.—The Career of Alice Blair*
- 9:15 am.—Meet Miss Julia*
- 9:45 am.—The Trouble with Marriage*
- 10:00 am.—Mary Marlin*
- 10:15 am.—Vic and Sade*
- 10:30 am.—Pepper Young's Family*
- 11:30 am.—Tenna and Tim*
- 2:00 pm.—Orphans of Divorce*
- 6:30 pm.—One of the Finest, Mon. and Thur.
- 7:00 pm.—Adventures of Sher. Holmes, Mon.
- 7:00 pm.—The Aldrich Family, Tues.

COMEDY AND VARIETY

- 5:30 am.—Smile-A-While.**
- 8:00 am.—Everybody's Hour, Sun.
- 8:45 am.—WLS on Parade, Sat.
- 1:00 pm.—Home Talent Program, Sat.
- 1:45 pm.—Merry-Go-Round, Sat.
- 12:30 pm.—Musical Variety, Sat.
- 12:00 noon.—Prairie Farmer Dinnerbell*
- 7:00 pm.—National Barn Dance, Sat.
- 7:30 pm.—Joe Penner, Tues.

AGRICULTURAL

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

RELIGIOUS

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

POPULAR MUSIC

- 7:15 am.—Blue Ribbon Melodies, Rangers*
- 7:15 am.—Rangers and Evelyn, Sat.
- 7:30 am.—Mac and Bob**
- 8:00 am.—Singing Milkman, Hal Culver, MWF
- 8:00 am.—DeZurik Sisters, TTSat
- 8:30 am.—The Westerners**
- 9:30 am.—The Rangers*
- 9:45 am.—The Prairie Singer, Sat.
- 11:00 am.—Grace Wilson, Sun.
- 12:30 pm.—Maple City Four and J. Brown, Tue.
- 12:55 pm.—John Brown Piano, Tues.
- 1:30 pm.—Prairie Ramblers and Patsy**
- 1:45 pm.—Hoosier Sodbusters, Tues.-Thurs.
- 7:15 pm.—Piano Concert, John Brown, Fri.
- 7:30 pm.—Carson Robinson and Buck., Fri.

EDUCATIONAL PROGRAMS

- 10:00 am.—Spelling Bee, Don Kelley, Sat.
- 1:00 pm.—WLS School Time.*
- 7:00 pm.—WLS—High School on Parade, Wed
- 7:15 pm.—Adult Educ. Coun., Par. Ed., Wed.

CHILDREN'S PROGRAMS

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

HOMEMAKER'S PROGRAMS

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

WHO—DES MOINES, IOWA

RADIO TIME TABLE

* indicates Monday thru Friday.

** indicates Monday thru Saturday.

CENTRAL STANDARD TIME

DRAMATIC SERIALS

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

CHILDREN'S PROGRAMS

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

DRAMATIC PLAYS

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

COMEDY AND VARIETY

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

AGRICULTURAL

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

RELIGIOUS

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

AMERICAN FOLK MUSIC

- 6:00 am.—Yodeling Jerry Smith, except Sun.
- 8:30 am.—Pinex Merrymakers, TThSat
- 9:30 am.—Home Talent, Sat.
- 12:45 pm.—Lem and Martha, except Sun.
- 1:30 pm.—Dr. Pepper Playhouse, Sat.
- 6:45 pm.—Twilight Trails, Sat.
- 6:45 pm.—Sunset Roundup, TTh.
- 8:00 pm.—Iowa Barn Dance Frolic, Sat.
- 10:00 pm.—Twilight Trails, Wed.

POPULAR MUSIC

- 7:30 am.—Rainbow Rhythm, TTh.
- 8:00 am.—Butternut Program, Sat.
- 8:15 am.—Blue Ribbon Melodies, exc. Sun.
- 11:45 am.—Melody Time MWF
- 11:45 am.—Tropical Moods, TTh.
- 6:45 pm.—Studebaker Champions, MWF
- 10:00 pm.—Austin and Scott, Sun.

EDUCATIONAL PROGRAMS

- 6:45 am.—Blaylock's Almanac, except Sun.
- 7:00 am.—Hoxie Fruit Reporter, except Sun.
- 7:45 am.—Happy Hank, except Sun.
- 9:00 am.—May I Suggest, Sat.
- 10:30 am.—Contest Review, Sat.
- 1:45 pm.—American Legion Program, Sun.
- 9:30 pm.—Original Good Will Hour, Mon.

FARM NEWS

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

WLS Personalities Build WLS Popularity

Left: Maple City Four

Right: Hoosier Sodbusters
with Rusty Gill



Left: DeZurik Sisters

Center: The Westerners
(Also on Plantation Party,
NBC)

Right: Arkie



Left: Prairie Ramblers

Right: Mac and Bob



Radio fans throughout the nation already know these WLS acts—just a few of the 150 artists who comprise one of the largest live talent radio staffs in the country. They are the same stars heard on the coast-to-coast NBC broadcast of the WLS National Barn Dance. You can hear them every day on WLS—870 on your dial.

WLS

THE PRAIRIE FARMER STATION
Chicago

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