

RADIO VARIETIES

DECEMBER - 1939

TEN CENTS

Evelyn Lynne, lovely contralto soloist of the NBC Breakfast Club and the Club Matinee, joins Radio Varieties in sending you Christmas Greetings.



RURAL RADIO

COMBINED WITH

RADIO VARIETIES

extends Christmas greetings to all our subscribers and wishes you a Happy New Year. The coming year will bring you a bigger and better Radio Varieties Magazine—so you may know more intimately your favorite radio artists and programs. Radio Varieties is 100% radio.

Published in the interest of America's radio listeners, Radio Varieties adds to your enjoyment through its pages of interesting stories, pictures, gossip and news.

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RADIO VARIETIES

December, 1939

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DON McNEILL and THE POPULAR NBC BREAKFAST CLUB



Left to right, four gentlemen of color, the Vagabonds, wait their turn for the group at the "breakfast table" consisting of Evelyn Lynne, Don McNeill and Jack Baker. The singing Morin Sisters also wait a turn at the extreme right. Behind, Maestro Walter Blaufuss gets ready to swing his baton over the Breakfast Club orchestra.

came prepared may be tossed away, as McNeill takes advantage of some situation that has developed on the broadcast and makes a new jest out of it.

The upshot of this is that the Breakfast Club, in the past six years it has been on the air, as succeeded in retrieving the breakfast hour from a period of daily gloom and has turned it into a time of day to be cheerful. Instead of starting off with a frown in the morning, American listeners have been given an excuse for beginning things with a grin.

ARKY CALLS THE SQUARE DANCE

The calling of square dance calling is not the cinch it was when grandma and grandpa squared off and swung to the callers shout in some renovated barn on Saturday nights. Today square dance calling as it's done on the radio is an art requiring a great deal of ingenuity, and hours of patient study.

That, at least, is the opinion of Arky, the Arkansas Woodchopper, who calls the square dances on the National Barn Dance every Saturday night. Arky has been calling square dances since he was eight years old, and he believes he was the first caller on the air, having called them for the first time in 1928 before a microphone.

In the old days, Arky says, there were five standard square dances, and all callers called them alike. They were The Ocean Wave, The Grapevine Twist, The Sally Goodwin, The Bird in the Cage, and Cheat or Swing. The conventional opening for every square dance went as follows: Lady right, gent on left, join eight hands and circle to your left. Break and swing, form a line, reverse back, lady in the lead and gent behind. All eight dance as pretty as you can, gents to the left with your left hand.

With the advent of square dances on the radio, however, things changed. The radio audience listens to the callers rhymes more critically, and expects to hear some variety from week to week. So Arky works at home with a rhyming dictionary before each National Barn Dance program, originating new calls and fitting them into the pattern of the music. He has worked out more than 150 different variations of the square dance routine, with such calls as "Call the cow to catch the calf, meet your partner once and a half," and "Back to your partner, right and left through, shuffle along like an old choo choo."

The chief reason for the popularity of the NBC Breakfast Club in the farm and city homes of America lies in the personality of the fellow who runs the show, Donald Thomas McNeill, a towering, dark haired lad who is known to millions of radio listeners simply as "Don." Don McNeill is a family man, as the radio audience well knows. He's no "city slicker" — just a nice mannered fellow with a humorous quirk to his thinking and a pretty effective grin to go along with it.

Another thing that Don McNeill has is fan mail. You could practically measure it by the ton. Whenever any member of the McNeill family has an anniversary coming along they get the NBC mail department busy with a rake, and the Christmas mail is generally enough to stagger a platoon of postmen.

People like the show for a variety of individual reasons, but you could add most of those reasons up by saying that the real pulling power of the broadcast lies in its cheerful informality, its easy, old shoes tempo. In a day when other programs are timed and paced to the split second, it stands as a relic of past days in broadcasting when nobody followed a schedule because there wasn't any schedule, and events were allowed to happen just as they came along.

The entertainment parade that files through the program from week to week is just about as informal in makeup as the program itself. Actually, there are only two set features to the show — McNeill himself, and the orchestra under Walter Blaufuss. The remainder of the headline entertainers change from week to week in a constant parade of new names. Among the graduates of the broadcast are some of the best known names in radio — Fibber McGee and Molly, Gale Page, Clark Dennis and many more.

The talent lineup at present, and it's as fine a roster as has ever been on the

broadcast, includes Jack Baker, the Louisiana Lark; Evelyn Lynne, a new southern songbird who came up to big time radio recently from Dallas, Texas; the Four Vagabonds, a harmony team that's one of the topnotchers in the business; the Dinning Sisters, a trio of Kansas girls; the Morin Sisters three young ladies who have been a network attraction for several seasons; the Romeos, a well known male song trio, and the Escorts and Betty, a song and tune quartet rated as just about tops in radio. In addition, a guest star is heard every now and then without much advance warning, because McNeill has a habit of going out and picking up an interesting somebody to haul in for the broadcast.

Except for some musical selections that the orchestra and singers may have a go at, and aside from a few pencilled notes for himself and a poem or two to read, Don puts the program on the air without the aid of a formal script. There isn't even a director in the studio control room to guide the program on its way, and in the capable hands of young Mister McNeill himself rests the responsibility for getting it on the air and off the air in time.

One of the reasons why the program can be handled in that manner is that Don and Walter Blaufuss between them represent as much radio experience as it is possible for two individuals to have. If it is necessary to stretch the program out because other material wasn't long enough, Blaufuss is ready to provide another orchestral number, or McNeill is there with a line of patter to take up the space. If need be, they can cut numbers short without leaving any ragged edges of which the listeners might be conscious.

The entire effect of such a broadcast is a carefree, cheerful atmosphere that smacks of spontaneity and the feeling of having been developed right on the spot. Even the notes with which he

FIRST NIGHTER CELEBRATES 10 YEARS ON AIR

By BOB HARTMAN

This Thanksgiving when folks finally decide which date they're going to celebrate, and then gather around the groaning board, they'll have a little something extra to be thankful for. That is, all sincere radio listeners will, because this Thanksgiving, the "Christopher Columbus" of dramatic radio plays enters its 10th year on the air.

It was on a crisp Thanksgiving day 'way back in 1930 that "Mr. First Nighter" first hopped his imaginary taxi and hurried through Broadway's exciting din to the colorful first night of an original radio drama. Except for one very short summer period when the entire cast of actors was granted vacations at the same time, "Mr. First Nighter" has been hopping that same cab and taking an enthralled radio audience with him each week.

Such celebrities as Don Ameche and Mme. Schumann-Heink, have enriched the background of "First Nighter" performances. Don Ameche, now a screen star, made a radio name for himself on the program. Magnificent elderly Mme. Schumann-Heink made her first dramatic radio appearance on "First Nighter" and thereby received a Hollywood movie contract.

Star dressing rooms at the "First Nighter" studio are now occupied by two of radio's most charming personalities, Barbara Luddy and Lester Tremayne. Barbara and Les have co-starred in the "First Nighter" plays for the past three seasons.

Miss Luddy is one of the tiniest leading ladies in radio, measuring only four feet, ten and five eighths inches and weighing just ninety-five pounds. Perhaps Barbara's diminutiveness has enabled her to accomplish so much. She's been all kinds of places and done all kinds of things.

Born in Helena, Montana, Barbara's education was begun in Great Falls, where it was discovered that she had a voice of remarkable range and beauty at the age of six. When she was eight, Barbara started singing in public. A theater manager booked her and started her on a professional stage career.

One day when she was eleven years old, Barbara's singing voice very suddenly took "French leave" leaving in its place a speaking voice of the luscious, husky quality which all actresses strive for.

It was then that Barbara turned to drama. She played in stock, vaudeville and even tent shows before being featured by Fox Films in comedies with Georgie Harris. She returned to the stage in 1927 and toured Australia with Leo Carrillo and the Duffy Players in 1929. With the decline of the stage, Barbara decided to take a whirl at radio and met with immediate success. She

has played microphone leads opposite such stars as Paul Muni, Leslie Howard, Francis Lederer, Edward Everett Horton, Ricardo Cortez, and William Powell.

Lester Tremayne follows his rightful heritage as a leading man. Les was born in London, England of a family prominent in British motion pictures. In



Two candid shots of the stars of First Nighter — Charming Barbara Luddy and Les Tremayne as they appear in Columbia's popular Friday night show (8:30 CST).

fact, his mother was the star of the picture in which Les made his professional debut at the age of four years. He came to America shortly after the World War to tour this country with his uncle's stock company. During the years that followed, Les worked as an instructor of dramatic technique in a movie studio, returned to Europe for more study, and then came back to America for dramatic stock engagements. He made his radio

debut on his birthday in 1932.

The mythical "Mr. First Nighter" is played by Bret Morrison, one of the air waves' busiest actors and narrators. Bret is an expert horseman and he and Miss Luddy are leaders in radio's "horsey" society. They ride almost every morning and this season the two of them are taking up jumping. Miss Luddy rides sidesaddle and is often seen at "First Nighter" rehearsals in her picturesque sidesaddle costume.

In addition to supplying some of the finest dramatic entertainment on the air, "Campana's First Nighter" is a haven for young radio writers. Plays for "First Nighter" are bought on the open market. When a script is received at the advertising agency which handles the show, title pages carrying the author's name are removed, and scripts are anonymously submitted to a jury of four people.

The radio public is directly instrumental in the selection of plays. The agency has made a careful check of opinions expressed by listeners and the jury's choice is based largely on audience reactions.

More than 1,000 plays are reviewed during a year in order to select the 52 which are presented. A play, after it has received the O. K. of the play jury, must then pass an audition test with the two stars reading their parts. Before a script goes into rehearsal, every detail has been checked for perfection in air entertainment.

"First Nighter" now lists more than 1600 playwrights which submit material to them, and the program has been deservedly called one of the finest radio writing training schools.

Among authors who have used "First Nighter" as a stepping stone to fame are Arch Opler, one of the most celebrated of present day radio authors, Darrell Ware, Willis Cooper, Leon Ware (who writes picture scenarios under the name of Christopher Craig), Bob White, Albert Barker, Addison Simmons, Agens Ridgeway, Anthony Wayne, Gunard Hjertstedt, Roger Wheeler, Forrest Barnes, Calvin Grinnell, and Carolyn Clarke.

"First Nighter" productions are directed by red-haired six-foot-four-inch Joe Ainley who has a formula all his own for getting the kind of performances he wants out of his actors. Informality prevails at rehearsal and questions are peppered at Director Ainley by his actors as fast as orders are issued by him. By the time the show is ready to go on the air, complete understanding reigns and the performance goes off with tick-tock precision.

Like Paul Whiteman and the Rhapsody in Blue, Amos and Andy, Major Bowes and his gong — when the American listening public thinks of good air drama they think of its synonymy, "First Nighter" — the granddaddy of radio plays.

MEET VIRGINIA VERRILL

Virginia Verrill who rated tops among the nation's blues singers, is now the featured soloist with Uncle Walter's Dog House, Tuesday, 9:30 p.m. CST, over the NBC-Red network.

She is heard regularly with Tom (Uncle Walter) Wallace; the Dog House players; Tom, Dick and Harry; the chorus and the orchestra directed by Bob Strong.

VIRGINIA VERRILL REVEALS TRICKS FROM JEAN HARLOW'S MAKE-UP KIT

Virginia was once merely the unseen voice when the late Jean Harlow burst into song on the screen and learned many a make-up trick from the famous platinum blonde. When Virginia sits down at her dressing table today to prepare for a stage appearance, a supper club singing date or a meeting with a celebrated producer, before her is a large white cowhide make-up kit Jean gave her on Christmas in 1935, the year before she died.

The first thing Virginia does before making-up is to make certain that her hair is drawn back from her face and forehead. Jean taught her that. But in Miss Harlow's day, Paris had not yet originated the cap introduced in this country, the draw-string snood.

Given a draw-string snood by a family friend, Lady Stead of England, Miss Verrill begins her make-up ritual by putting it on. She knows the patented draw-string permits her to don and doff this snood without mussing even the most elaborate hair-do.

Next she washes her face with a gentle soap, using the palms of her hands, never a wash cloth. Rice powder is applied and bits of it left on the laugh lines and just under the eyes. Mascara and eyebrow pencil now come into play.

Jean taught her to use perfume instead of water to moisten her mascara. Virginia never uses a powder base. She applies her raspberry rouge with a rabbit's foot, not only for luck, but because she believes it is a grand way. It is important, she has found, to put the rouge high on her cheeks under the eyes, blending it upwards toward her temples. She uses a non-drying indelible lipstick, medium red, because she finds she otherwise bites off most of the color. Then, here's a trick — she dabs just a

tiny bit of vaseline over her lipstick. That makes her lips sparkle all the time, and if necessary, it can be removed quickly with a bit of tissue. Then, just a dab of perfume behind the ears, high on the forehead and on the top of her underclothes. At last the draw-string snood is easily removed with a pull on the tabs just above Virginia's pretty ears. In 15 minutes the ritual is complete and pretty Virginia Verrill is ready for that appointment made up with tricks from Jean Harlow's kit.





**RADIO'S
LOVELY
LADIES**

Upper left: Irene Rich; Dramatic Star of Irene Rich for Welch.

Upper right: Kate Smith; star of Kate Smith Hour and Kate Smith Noon Chat.

Lower left: Laurette Fillbrandt; "Daisy Mae" in Lil Abner and "Virginia Hardesty" in Girl Alone.

Lower right: June Travis; "Stormy Wilson" in Girl Alone.



MATINEE IDOLS

★ Orson Welles, brilliant young director of CBS Campbell Playhouse programs only recently celebrated his 25th birthday, but he is a veteran performer. Welles began his career as an actor at the age of five as the rabbit in "Alice in Wonderland." Seven years later he turned producer while a student at Todd School, Woodstock, Illinois. His classic revival in 1937 of "Julius Caesar," played on a bare stage, brought a din of plaudits. His genius was further evidenced in productions of "A Shoemaker's Holiday," "The Cradle Will Rock," "Heartbreak House" and his original narrative style of radio dramatizations.



★ Jonathan Hole who plays the role of Paul Henderson in Oxydol's Own Ma Perkins — has really never been in a hole. As a matter of fact, he played a lead part in the Australian company of "Three Men on a Horse" where he met his wife, Betty Hanna, who played the feminine lead. Then he worked in productions with Otis Skinner, Florence Reed, Irene Rich, Conrad Nagel and other celebs. He was born in Eddora, Iowa, and when still a youngster he found himself aboard a freighter that traveled 40,000 miles to sea before bringing him home. His radio debut was made over WWJ in 1937 and has been in Chicago one year. Jonathan is heard Mondays thru Fridays at 2:15 p.m. CST on NBC-Red.



★ John Conte, leading man in the CBS musical romance "It Happened in Hollywood" only recently graduated from top announcing jobs to dramatic and vocal roles. He began announcing for a Los Angeles station immediately after graduating from high school. During the 1934-35 season he played juvenile leads and character roles at the Pasadena Community Playhouse, toured with road shows, and appeared in Little Theaters throughout California. Conte is athletic and his hobbies are in accord — tennis, bowling, swimming and golf. He was a football and basketball star in high school.



★ Though he is a gangster as Al Niles in Arnold Grimm's Daughter and a reformed gangster as Dave Talbot in the Woman in White, Lester Damon really rates the title of "Matinee Idol" for his sympathetic portrayal of the lawyer, John Knight, in "Girl Alone." Damon's radio career, however, began five years prior to that when he appeared for a season in Shakespearean and Shavian plays in England. Later he played the role of "Baby Face Martin" in "Dead End" and was "Curly" in "Mice and Men." He is single, stands 5 feet 9½ inches tall, has sandy hair and blue eyes.



SMILIN' ED McCONNELL

By ANTHONY J. KOELKER

Smiling Ed McConnell, veteran radio philosopher and singer of popular, traditional and gospel songs, remembers well the first world war. And well he might because to him that is the war in which he came back from the dead!

He was "drowned" in that war, pronounced dead by an army surgeon and revived by a persistent buddy who refused to give up his resuscitation efforts even though he knew that his rotund friend had been under the water for fifteen minutes. That was long before Smiling Ed had seen a radio microphone.

This bit of history goes back to the early days of 1918 when the jovial young man was serving his country as a member of an air service division. Fate placed him on a troop train which a German sympathizer wrecked on a bridge nineteen miles out of Texarkana, Arkansas. Ed and his buddies were in a baggage car which plunged into the river and Ed was unlucky enough to be pinned beneath the surface. When rescuers finally dragged him out, he was examined by the company doctor and pronounced "dead." But Ed's buddy was of the unbelieving sort, and, thanks to his perseverance, Ed got a new lease on life. Some time later, Ed, who enjoyed quite a reputation as a wrestler, had the pleasure of pinning the "doc's" back to the mat and forcing him to admit that his "death" was highly exaggerated.

Smiling Ed was 26 years old then. It was in an humble parsonage in Atlanta City, Georgia, that Ed first saw the light of day. Brought up in the churchly atmosphere of his father's parsonage, little Eddie was singing church hymns through from beginning to end by the time he was three years old. By the time he was nine years old, he was tapping the drums in his school band. A few more years and his training under the expert guidance of a preaching father and a singing mother became more manifest. He began to pick out tunes on the family piano and to sing for parties and "socials." Soon he was much in demand where entertainment was wanted. The party-planners weren't long in finding out that Eddie could talk to people and keep things moving along at an interesting pace.

He developed these qualities during his college days at William Jewell in Missouri — where he was an all-around athlete. Football, baseball, basketball and tennis were the favorites of young Eddie who stood well over six feet and was, as his teammates expressed it, "strong as an ox."

Out of college, McConnell decided to capitalize on his voice and promptly became song leader for several noted evangelists. The natural course of events led him to Lyceum engagements and to three years on the vaudeville stage.

coherently about the unreliability of singers and actors. It developed that the entertainers for the program in the next hour had failed to show up, and it looked as if the period would be a silent one — a crime of the first class, even in 1922 radio.

Ed's friend introduced himself and added:

"And this here friend of mine is Ed McConnell, 'Smiling Ed' we call him down around Newman. He plays the piano a little, sings a little, jokes a little, and we all think he's pretty much the STUFF."



SMILIN' ED McCONNELL

About this time radio was getting to be a popular subject of conversation in the entertainment world. Then one day in 1922 McConnell and a friend dropped into radio station WSB in Atlanta to find the director of the station pacing the floor, tearing his hair and muttering in-

In thirty seconds the director was convinced, without benefit of audition, and "Smiling Ed" thus began a career in radio that has brought him to the micro-



Irma Glen, well-known NBC pipe organist, accompanies Smiling Ed McConnell on both of his current NBC broadcasts. They are heard each Saturday at 10:15 a. m. CST over the NBC-Red network, and each Sunday at 9:45 a. m. CST over the NBC-Blue network.

phone thousands of times and won him recognition as one of radio's outstanding personalities. His cheery philosophy and bluff humor, combined with his piano playing and singing, caught on with listeners immediately. For three years Ed remained on the staff at WSB, being paid a large part of that time by two Florida concerns to mention their names each week on his program. That was Ed's introduction to commercial programs. In 1925, he went to Orlando, Florida, after signing a contract with a

phonograph company — a contract which specified that he go on the air at least once a week. To comply with this requirement, he leased an unused wave-length license from Rollins College and proceeded to build his own radio station. In 1926 he sold the lease.

Since that time he has been heard from numerous cities, including St. Petersburg, Nashville, Cleveland, Detroit, Cincinnati and Chicago. Currently he is heard each Saturday at 10:15 a.m. over the NBC-Red network and each Sunday at 9:45 a.m. over the NBC-Blue network.

In addition to his singing, Smiling Ed is a composer, having written "Whosoever Meaneth Me," "Jesus Is a Friend of Mine," "Take Heart," and "Leaving Smiles."

Away from the studios, McConnell is a family man. And even his wife he owes to radio, for it was while playing in St. Petersburg that he met her. She was singing in a church choir. Ed is inordinately proud of their two children — Mary Jane, age 9, and Ed., Jr., age 4½ years. With two children and a pretty wife at home, Smiling Ed is not at all attracted by night life and enjoys nothing more than spending his evenings in the company of his family.

McConnell, often referred to as "radio's safest driver," has owned about 90 automobiles in his lifetime and has driven more than 1,000,000 miles with but one accident. His perfect record was broken two years ago when he sustained painful injuries to his chest and knees in a crack-up near Kingsley, Michigan. Although automobiles are his greatest extravagance, he finds some justification for buying 90 cars in the fact that his favorite relaxation is driving out into the countryside and striking up conversations with some of his listeners. Nothing like stopping in at a farm house and talking things over with the farm folks, Smiling Ed says.

McConnell's other extravagance is food, if tasty victuals can be called that. A few years ago, when he tipped the scales at 294 pounds, a studio chair gave way under his tonnage. That was the last straw and Ed immediately asked his audience to send in suggestions on how best he might reduce to a weight less likely to break up the furniture. He was swamped with sure-fire diets.

One Hoosier woman wrote Ed to come down to her farm in Indiana and follow her husband around from 5:00 a.m. until 9:00 p.m. "I guarantee that'll take the excess baggage off," she said.

A humorist suggested that Smiling Ed put roller skates on his chair and shove himself back from the table three times a day, for five minutes after each meal.

Despite all the suggestions he received, McConnell is still radio's fattest man and thinks five meals a day is the best diet of all.



RADIO'S LAUGH DEPARTMENT

Upper left: Stoopnagle of "Quixie Doodle Contest" MBS Fridays at 7:00 p.m., CST.
 Upper center: Pat Buttram of the WLS National Barr Dance.
 Upper right: Billy House Feard with Al Pearce on Wednesdays at 7:00 p.m., CST.
 Center left: Lew Lahr over CBS on Sundays 4:30 p.m., CST.
 Center right: Arthur Q. Brian (Greetings Gwouches) heard Sundays at 5:30 p.m., CST over NBC Red.
 Lower left: left to right Harry Hershfield, Milton Berle, Jay C. Flippen of "Stop Me If You've Heard This Coo" Saturdays at 7:30 p.m., CST over NBC Red.
 Lower right: Jerry Colonna of the Bob Hope show, Tuesdays at 8:00 p.m., CST over NBC Red.



RADIO VARIETIES GOLD CUP AWARD

For the month of December Awarded to

THE SHADOW

★ While entertaining millions since its inception, it always brings home the fact that the criminal, no matter how adroit can't "get away with it," and, in so doing, knocks out romantic ideas of crookedness held by many youngsters.

★ During its years on the air, its audience has steadily grown, and it has as many devoted followers as any show of its character on the air-waves.



"THE SHADOW"

No radio series has captured the imagination of listeners more than "The Shadow." On the Mutual network at 4:30 p. m., C. S. T., the program features veteran actor Bill Johnstone (shown above) in the title role and Marjorie Anderson as Margot Lane, the Shadow's distaff-sidekick. Johnstone played the role of the invisible racket crusader last year, succeeding Orson Welles.

RADIO VARIETIES herewith presents THE SHADOW with the Radio Varieties Gold Cup Award for the month of December. Mystery serials, as a rule, have no personality of their own, they are, at best, vehicles for thrills and shudders. But THE SHADOW is a different show. In the years it has been on the air it has attracted a following not only because radio audiences like good mysteries, but because this weekly drama has a definite individuality, in spite of the fact that it is not the works of one writer. Scores of the best known writers in radio and other fields have written episodes for "The Shadow," but somehow, the program as a whole has retained a unity.

This year unity more than ever characterizes this serial, as Jerry Devine, well-known radio author supervises all the scripts presented, seeing that they all have a spirit of lightness, intermingled with the tenseness characteristic of the shows.

Naturally, in the public mind, the name Orson Welles is connected inevitably with "The Shadow." But it is hardly known that before Welles started his eerie "shadowing," Frank Reddick did the part and built up a large following.

The present "Shadow," Bill Johnstone, is doing one of the ablest jobs on the air, and director William Tuttle is turning out a continued drama that is the talk of Radio Row.

Agnes Moorehead, who earned the

devoted attention of many radio fans is no longer with the show, but her place has been ably filled by Marjorie Anderson in the role of "Margot." Marjorie commutes between New York and Philadelphia, her hometown, there she is a devoted wife and mother. Arthur Vinton and Ken Delmar are also "Shadow" regulars, whose voices are familiar friends to millions of members of the radio audience.

In being careful to drive home the lesson that even the most ingeniously performed kind of crime does not pay, "The Shadow" has not neglected the presentation of picturesque situations. Kidnapping smuggling, stealing, and the most involved types of crime, utilizing the latest marvels of scientific invention, are considered in the presentations of "The Shadow."

In this drama, the sound effects are very important, and play their part in surrounding the shows with the colorful atmosphere that lifts them out of the ordinary. "The Shadow," because of its numerous sound effects, is one of the most difficult radio programs to produce. Included in this show's

★ It has the courage to change its format when it decides the time is ripe . . . It has gotten away from straight chills and shudders this year, for example, and added lightness and humor.

★ It has brought before the public the work of some of the air's most distinguished actors and actresses: Orson Welles, Agnes Moorehead, Bill Johnstone, Frank Reddick, Marjorie Anderson, Dwight Weist, and others.

sound equipment is a triple turntable with amplifiers and equalizers, designed especially for sound effect use; a 70-watt power amplifier and speaker cabinet for handling a variety of sound effects as well as the usual recorded effects; a four-channel amplifier and equalizer cabinet for producing echo effects and various modified voice effects; a new specially designed echo chamber; and a variety of newly developed electronic and mechanical devices for producing special sound effects.

"The Shadow" started in 1930 as a one-hour program in conjunction with Street and Smith, publishers, who started a magazine of that name in order to protect the title. The magazine and program were so successful that the magazine came out four times a year, then twelve, now twenty-four times a year! It's the first magazine known to have been started as a radio-born inspiration.

Frank Reddick, "The Shadow," was a sublimated sound effect, achieving fame for his eerie laugh. Beginning in '31 the show went to a half-hour format, and was off the air '35-'37.

Orson Welles, following Reddick, gave "The Shadow" part of its first full-length "human" characterization and was the springboard for the Welles success and the Welles radio-theatre-movie epic . . .

(The program is now sponsored by DL&W "Blue Coal.")

GANG BUSTERS

Thrilling drama of true criminal cases proving crime does not pay

More than 1,000 potential collaborators assist in the exhaustive and painstaking preparation of "Gang Busters" heard Saturdays over CBS. Five hundred police chiefs and an equal number of crack newspapermen, district attorneys, etc., make up the list of people upon whom former Jersey State Police head, Col. H. Norman Schwarzkopf may depend in the production of the program.

Now beginning its fourth year over CBS, "Gang Busters" has, since its debut in January, 1936, presented over 150 dramas of actual cases. Through clues presented near the conclusion of each broadcast, it has been credited with the ultimate arrest of more than 130 suspects through close cooperation with law enforcement authorities.

Originally conceived and produced by Phillips H. Lord, who wrote, directed, and acted in the program, "Gang Busters" is now presided over by Col. Schwarzkopf, who also acts as narrator and each week, interviews officers connected with the case dramatized.

The Colonel was one of the first to realize the value of radio to the police, starting in 1922 to speak regularly over the air, delivering descriptive and educational matter in police work.

"My theory had always been," explains Schwarzkopf, "that if private citizens understood police methods better, their cooperation would be greater and more comprehensive.

"Much has been done since those early days, but there is still more that can be done. Radio is a rapidly advancing science, and it is the job of the police to keep pace with its developments."

Artistry in production as well as accuracy in criminal fact is extant on the "Gang Busters" program. Recently when Producer Phillips H. Lord decided to supply authentic background for a "Gang Busters" sequence by engaging Chinese



Col. H. Norman Schwarzkopf sets the scenes for "Gang Busters," anti-crime dramatizations in interviews with law enforcement officers as part of the Saturday night program on Columbia network, 7:00 p.m. CST. Retired head of the New Jersey state police, Col. Schwarzkopf, feels that he is carrying on his crusade against crime in the "Gang Busters" program, which proves crime does not pay.

musicians, he failed to reckon on the sensitiveness of his ear. Lord has the rare sense of perfect pitch, or the ability to identify a tone of the scale by hearing alone, without the aid of an instrument. Thus offended, he proceeded to coach the Chinese in proper tuning and fidelity to pitch. As a result, the Chinese music no longer sounded Oriental. Finally, Lord threw up his hands in despair and told the Chinese musicians to play it their own way.

Chinese actors brought in for the dramatic sequences on the same program weren't so fortunate, however. They were dismissed because their voices didn't register on the air. American actors were engaged to simulate the sing-song tones of the Far East.

According to Phil Lord, realism in sounds makes the most convincing radio drama. The "Gang Busters" program requires swift action and a sense of real life in the making. Each drama calls

for tense scenes in railroad yards, banks, power houses, rooming houses, on streets, and during pursuits on highways full of traffic. Lord therefore employs an amazing and varied technique.

He requires the actors to make their own sound effects. At a performance, an actor may be seen washing his hands while reading his script on a stand; three or four may be carrying chains around the studio, or pacing up and down in a gravel box while reading their lines. As many as six microphones are used in the complicated set-up.

No regular cast is used on "Gang Busters" but because characters are cast to type, a large on-call list of some of radio's best actors is on file, including Betty Garde, Adelaide Klein, Barbara Weeks, Michael Fitzmaurice, Kenneth Delmar, Milton C. Herman, Ted Di Corsia, Jay Jostyn, Santos Ortega, and others.

Scripts are prepared by several different writers under the supervision of Phil Lord.

"Gang Busters" offers novel and nationwide facilities enabling every American radio listener to help curb crime. Clues are broadcast at the end of each of the "Gang Busters" programs, and range from descriptions of criminals to advice regarding information sought by police. Then the listener is requested to send in any information he may have regarding wanted criminals, suspicious characters, etc. This is immediately turned over to the proper police authorities.

When a major crime is reported, Schwarzkopf and his assistants follow every new development as assiduously as a detective agency. Besides the police chiefs, "Gang Busters'" principal sources are its own special investigators, private detective agencies, the Missing Persons Bureau, and the Federal Bureau of investigation.

(Below) A remarkable candid shot of Vivian Barry CBS "Gang Busters" actress, reacting to the maddening rat-a-tat-tat of machine gun bullets during a tense moment in dramatization of the theater robbery in the Saturday anti-crime program. Ready for their next cues, are actors Walter Vaughn and Milton C. Herman.



RADIO'S CHIT CHAT

This department wishes the new readers of Radio Varieties a Welcome to this column. We want to tell you that any request for information concerning your favorite radio star will be answered here. That also goes for any criticism you may wish to make pro or con. So, let's get off to our usual — "Helloing" . . . Announcer Paul Luther ("Caroline's Golden Store") — you are doing a fine job of announcing on your new program — too bad you can't play poker as well as your wife can cook spaghetti. Les Tremayne . . . what's this about marriage? Although previously reported in other columns, this gossipier denies it!

Peggy Hillias: ("Manhattan Mother") you are a grand combination of wife and actress . . . your husband singer, Jack Bordeaux, is tops in the art of cooking. Your acting is tops in art. Anne Seymour: gosh you throw a wicked ball in a bowling alley. Ed Prentiss: your mail has been rather heavy these mornings. In fact you're wishing it was fan mail instead of replies from coupons. The guy whose plugging the gag is getting stuck for a lot of dimes and three cent stamps. Katharine Cornell: your protege friend, Gail Henshaw ("Kitty Keene"), is really going to town, isn't she? We gathered that from the compliments you handed her in front of the press t'other night. Mike and Joe (the policemen outside of CBS): Columbia and WBBM should pay you an extra salary for the courtesy you show out-of-town visitors to CBS shows. Instead of wearing stars you should wear badges of diplomats. Billy Amsdell: you have the greatest collection of bow ties I have ever seen. As Dad on Kitty Keene I take a bow to your present work. DeWitt McBride: I am informed that "Jr." will make his audition about the middle of January. Hope it's a boy. Betty Ann Brown: will you tell Lesley Woods ("Road of Life") that she is working too hard — then have Lesley repeat the same thing to you. And that reminds me Alice Carey: your overwork is bad for your imagination . . . what with butchers getting butchered! I've got a curiosity: I'd like to know the favorite radio programs of my readers. Director Jack Mathae of Grandma Travels cut time after his last show. He had plenty of overtime as far as all who knew him were concerned. "Grandma Travels" will still go on — so will Jack Mathae — in the hearts and minds of all who knew him. Reese (Drew Sinclair "Romance of Helen Trent" you certainly took the Pump Room by a pleasant storm the other night when you barged in for an autograph — because of a scavenger hunt. If you out-of-town people want to meet radio people en masse I suggest you visit Joe's restaurant in back of the Wrigley building — where you will find ten out of twelve eating inch-thick steaks — the best in town. Phil Bowman: you're "History in the Making" show should be network.

THREE SOUTHERN GENTLEMEN FROM WFAA, DALLAS



DAN RISS
For a man only 29 years old Dan Riss, new announcer at WFAA, has been around a lot. He has been a forest fire fighter, circus usher, carnival barker, baseball and football announcer, radio news commentator, sports authority and dramatic actor.



HAL THOMPSON
Hal Thompson is one of the most popular sports announcers in the Southwest. At present, he is engaged in providing play by play descriptions of Southwest Conference games for Texas Quality Network and WFAA listeners. In addition, he has a program of his own titled High School Sports, over WFAA at 6:45 p.m. Monday, Wednesday and Thursday. (Time is CST).



ELMER BAUGHMAN
In Dallas less than a week and already selected as master of ceremonies on a variety program airing on a network of twenty-six stations is the record of Elmer Baughman, new announcer of WFAA. (Pronounced Bock-man.)

Two Famous Kays on Gone with the Wind Preview

By CELESTIA BAILEY

"Ye's dance, chillun, ye's dance!" When that famous Kay Kyser greeting goes out from WSB at 10:30 Central Time on the evening of December 14, the "Professor of Musical Knowledge" will be broadcasting from the biggest event of its kind ever staged in America — the brilliant costume ball preceding the world premiere of "Gone With The Wind." Both will be held in Atlanta, Ga., scene of the record-breaking novel and home of its author, petite Margaret Mitchell. And everyone within sound of an NBC Red network station is invited to attend the ball, because more than 100 of the nation's most powerful radio stations will bring it to the largest possible radio audience.

Among the "chillun" whom Professor Kyser addresses will be the two stars of the picture, Vivien Leigh, who won the most coveted movie role of all times when she was awarded the part of Scarlett O'Hara, and Clark Gable, the public's choice for the aristocratic renegade, Rhett Butler. Miss Leigh and Mr. Gable will head a long list of motion picture celebrities who will come to Atlanta for the costume ball and the premiere on the following night, December 15.

The "Gone With The Wind" ball will be given by the Atlanta Junior League and all proceeds will be used in the charity work in which this group engages.

All Atlanta, from society matrons and debutantes to the humblest citizen, is keyed to the highest pitch over the coming event. Everyone with the \$2 for a general admission ticket will crowd into the municipal auditorium to dance to Kay Kyser music and view Vivien Leigh and Clark Gable. Backgrounds used in the bazaar scene in the picture, in which Scarlett, dressed in widow's weeds, creates a mild scandal when she dances with Rhett, will be brought from Hollywood to Atlanta and set up as part of the decorating scheme for the ball.

Atlantians feel that Kay Kyser, who is a native Southerner, is a particularly happy choice as master of ceremonies for the ball. The band leader is proud of his North Carolina origin and never lets his radio audience forget it. Then too, the hour at which the NBC broadcast will take place coincides with WSB's regular "Welcome South, Brother" program, a widely-popular feature which invites the rest of the nation to come down to Dixie.

Another Kay will be heard on the broadcast. Lambdin Kay, "The Little Colonel" of radio, and general manager of WSB, will be called upon by Band Leader Kay to describe the brilliant scene which is unfolding before his eyes.

Mark December 14, 10:30 P.M. Central Time on your calendar. It's a date to be remembered.

MIKE MARES AND CROSS TALK

If you have been following this writer during the past few months then you know that our policy has been to say a good word, whenever possible about and for, the boys and girls who make their way in this thing called radio, and so it is now that we, in our own feeble way, attempt to convey the sincere and heartfelt thanks of all radio people to two of the grandest persons we know. For they are truly sincere — grand performers and the studio door to their program is ever open to those who would say a word to the listeners — that's right, who could it be but Eddie and Fannie Cavanaugh. For over fifteen years they have daily entertained millions of listeners, while before their microphone have appeared the brightest stars of stage, screen and radio as well as radio's bit players and all have felt equally welcome. Is it any wonder then, that so many feel as they do about Eddie and Fannie and that listeners consider their program one of radio's real highlights? Now here's something we'd like to know — How can a program, such as theirs, with millions of followers, fail to secure a sponsor? We have heard that they will be commercial again very, very soon though and this is one prediction that we really and truly hope clicks.

Nancy Callahan, the tall eyeful from Richmond, Virginia, who stopped the show at the AFRA Ball with her Dixie-land Beauty recently won the title of Miss Television at the Auto Show sponsored by the Herald American and RCA. A whirlwind week followed in Oklahoma City with public appearances, banquets, dinners and parties, given in her honor which was topped off with dazzling offers from Hollywood and Radio. It's a sure fire bet if she signs with the flickers she'll be America's Glamour Girl of 1940.

Really tickled are AFRA official over the swell response to AFRA Antic's No. 2 and a sizable sum was realized for the ex-chequer, — wonder if that ardent worker really believes that no one is wise — it is possible you won't be called because of the scandal. AFRA CANDIDS: That tall, handsome, well-dressed announcer who failed to holdout cab fare at the games, mooching a lift homeward at 3 a.m. — Failure of the "Art Class" to draw as anticipated — Very funny "Red" Skelton wowing the audience, as usual, but taking a licking from a one-armed bandit — and the loud unpleasant murmurings from the guests regarding the "Parade of Stars" which was held in a clothes-closet and not in the ballroom as was announced — Boo. Wonder when radio people will give up the idea of presenting plays — latest venture, namely, "In All Directions" failed to jell and so far this season the score stands — two balls - no strikes —

honorably mention; in spite of this, should be accorded the performances of Leslie Woods, Beulah Brandon and Billy Lee — Missing for many thirteen weeks has been the voice of Jack Fulton. Our information is though that several network sponsors are more than mildly interested and Jack will very soon be back with us. Attention producers Ed Morse and Howard Keegan, we thought you'd like to know that two of radio's very swell performers — Sarajane Wells and Ed Prentiss — think you guys are just about the best because of those schedule changes recently made in their behalf — ACTORS ATTENTION, for your own protection, speak well of Morse and Keegan to Wells and Prentiss. Smooth listening is the new Anson Weeks commercial (Sundays, WBBM-CBS, 1:30 p.m., CST) with Don Hancock handling the plugs — Mr. Livingstone, I presume. We're getting tired of heckling the radio schools — it's too one-sided so just once more how about that list of famous actors and actresses? — we're double-daring you now. Definitely folding is "Gateway to Hollywood" with no replacement set at this writing. New show will very possibly originate locally with one of several now being heard, likely to get the nod. P.S.—it will decidedly NOT be Shaw and Lee. WARNING to Sponsors and Agency Men. — if you have a bingo idea for a program, please approach all station advertising managers with the utmost caution—they are subject to violent fits of temper we are told, and so unreasonable — wonder why? BILL ANSON — Must you talk, talk, talk during that Friday evening show? Personally we'd just about as soon buy our groceries. WIND-WJJD, all set as Chicago outlets and origination point for new network as of January 1st with plenty commercial time already booked. Lending a real and needed punch to the Doghouse series (WMAQ-NBC Red; Tuesdays; 9:30 p.m., CST) are the regular appearances of Virginia Verrill, gorgeous songster — May she long remain in our midst. Very, very happy to hear of Lillian Cornell's swell break in the flickers and we betcha she makes the grade in a big way. Frank Rand — it takes a really big man to take it as you did and that's a very general opinion. — Good luck fellow. Rating a

chuckle, was Clara Baum's self-imposed title, seen in the Antic's program — "The Mad Monk." AFRA officials much happier now that all announcers are within the fold as are the announcers. To be heard daily via NBC is the comic strip Lil' Abner after generations of auditioning and casting — comment reserved till next issue. PERSONALS to, first Wayne King — in our wanderings among the peoples of the trade, we have from time to time heard various sundry remarks made about you but a story which definitely concerns you of a very recent date, places you in our book as a plenty alright guy and may we add just this — not only were your efforts appreciated in the fullest — but those concerned will not forget. Incidentally, thought you'd like to know that your former announcer Phil Stewart is doing himself plenty alright on the West Coast. SCANDAL-MONGERS — in the previous issue we denounced you for those separation stories you were spreading and if you're as up-to-date now as a few weeks ago, well — how about an apology and in future, try and be a bit more discreet and reserved. Don't be surprised if one of radio's very well-known daily's undergoes a complete and thorough re-casting — it's in the wind and we think will happen. Well here's the big topic of conversation at present, and so we'll discuss it briefly under the heading of "Howls and Growls." Pardon us, we should have said, it is most frequently discussed by radio's non-contract players and well it might be for it concerns the influx of several hundred radio people during the past few months and with but an average number of shows, very few are realizing, what could be considered a normal income. Truly it is a serious problem and unofficial lobby committee's are endeavoring to work out a solution. Our thought is simply this — although it may take a somewhat longer period than before, eventually only the qualified shall remain and to those radio always finds a place. That will be all for now except this — we can't quite understand why so many people would sooner starve in one attempt to crack radio in the big town to being a well-fed future pillar of business back in Prairie Junction — really it is a swell place.

SUBSCRIPTION BLANK

RADIO VARIETIES

1056 W. Van Buren Street, Chicago, Illinois.

Please send me RADIO VARIETIES for 1 year. Attached is \$1.00.

Name _____

Address _____

Town _____ State _____

THE WOMEN I HAVE KNOWN

By CHARLIE McCARTHY

(OF McCARTHY, THE GREAT, & FREDERICK, FORMERLY OF BERGEN & McCARTHY. FOR THREE YEARS THE BIG SHOT OF THE NBC CHASE & SANBORN HOUR, BY POPULAR REQUEST. ALSO, FIRE CHIEF OF THE WORLD, JUNIOR G-MAN, MASTER OF INNUENDO AND SNAPPY COMEBACKS, NORTHWESTERN UNIVERSITY; HONORARY MAYOR OF SAN FRANCISCO, ETC. ETC. ETC. AND ETC.)

I'm not guilty so help me. They can't pin that on me. I've got an alibi. Her name's Priscilla, sweet, simple Priscilla.

It isn't true what they say about me and Lombard. We're only friends, that's all, only friends. It wasn't my fault that Carole eloped and married Clark on the rebound. How could I know she would do anything so rash. I only told her the night before, "Carole, you're a sweet girl, but you're such a screwba . . . I mean, so flighty. You're just not my type." Ho hum, I hope she's happy with Clark.

My feeling for Hedy was purely platonic, you know, a lot of play and plenty of tonic, but I knew from the start we were never made for each other. I hate to admit I'm so hard to please, but a fellow's got to have a little glamour around once in a while. So I said to Miss Lamarr — well, I said it. And next day I read in the papers she was wearing a wedding ring and signing her name Mrs. Markey. Ho hum. I guess I didn't use my Hedy after all — but it would be nice if MGM gave her a raise, wouldn't it?

The afternoon I took Marlene Dietrich to the beach. Could I help it if Priscilla had a date? Anyhow, nothing came of it, I swear. It was just an afternoon at the beach, nothing more. I love the beach, with Marlene. It brings out all the good points in a woman. Ah, for a beach companion, give me Marlene, and I won't even look at another pair of . . . I mean, another bathing suit. But then, one can't always see things clearly as one can on a sunny afternoon at the beach. Well, what could I do? A fellow can't stay on the beach all the time, so I just had to tell Dietrich I loved Priscilla. She took it standing up, even though it must have hurt. Poor girl how she did plunge into her work after that.

Priscilla had to go to a girl scout meeting the night Loretta Young called me. She talked me into going for a ride with her. She said, "Charlie, would you . . .?" and I said, "Try and stop me." It took all that talkin', but it's so hard to resist Loretta. She's so nice and innocent. As I look back on that ride, and remember how I ached in the joints from the walk home, it must be the reason I didn't get on with Loretta after that. Such a nice wholesome girl. But a man can't win all the time, can he? And there is always Priscilla.

The only time I almost forgot Priscilla was the afternoon Bergen asked me to run that errand. I hated to ask Olivia de Havilland for her phone number, but there was two bits in it. Bergen must have wanted it pretty badly to loosen up with real dough like that. I said, "Olivia, could I give you a ring sometime?" You could have knocked her over with a feather, ho, ho, ho. I'll never forget how sweetly she smiled when she asked, "You mean a real engagement ring, Charlie, with words of love engraved on the inside and everything?" Boy, was I stumped. Not for long, though, not for long. "Oh, Olivia, I didn't know you cared," I finally managed to say (it moved me so deeply). "You



"Say Mr. Bergen, can't a fellow have a little peace and quiet without you busting in on me," pleads Charlie as he makes the acquaintance of pretty Andrea Leeds. Here is a mere handful of Charlie's glamorous girls who have given him the best years of their life, but Charlie, ruthless lover that he is, has left a string of broken hearts from coast to coast on a black and blue network and feels no pain. — (Top) left to right: Olivia de Havilland, Rosmary Lane, Barbara Stanwyck. (Bottom) Carole Lombard, Dorothy Lamour, Ginger Rogers.



make me feel like a cad. Indeed, I am a cad. We could never be happy together with what I've got on my conscience. I've got to confess, Olivia, even if it splits me to splinters." That was where Olivia put her arm around me, and Priscilla was just a picture in my memory book. "Oh you poor, poor darling," she whispered sweetly "You poor, brave darling." The ugly truth just had to come out. "I'm a cad, Ollie, old dear," I blurted out. "I just pretended I wanted to give you a ring. Bergen wanted your phone number and well, a guy just can't toss two bits away." That's how I lost Olivia, just being honest, that's all, just being honest. Oh well, she does tell stories pretty badly, doesn't she? Like the one about the jockey who threw his head at Ichabod. What a heck of a way for any guy to use the old beam. That was just too gruesome, so I scratched Olivia off my list.

Life is often so boring here in Hollywood, especially after the first date. There was Ginger Rogers, but after all, she's only a hooper. There was Kay Francis, but who ever heard of playing fourth fiddle in an orchestra. There was Constance Bennett, but getting a title is so foreign to me, and her dog always kept me in hot water. He tried to bite me once and got a sliver in his snuzzle, but once is enough, even if he did think he was protecting his mistress (dogs get such funny notions of what they think their mistresses really want). There was Merle Oberon, but she gets such ghastly parts in pictures — I mean, she's too ethereal for a guy whose parents were as close to the soil as mine. Pioneers, that's what they were, pioneers who took root in virgin wilderness. Ah, wilderness, Ah Cecilia Parker. There was a girl, and that was the trouble. She was too young to know better and she trusted me. My heart still bleeds for Cecilia, but I just couldn't let her keep on caring. Better a clean break and a fast one, I always say. So I left Cecilia with her tears.

Barbara Stanwyck was sweet too, but she tried to mother me too much. "You look dissipated, Charlie," she would say. "You must get more sleep, fresh air and exercise." I believe her, once. When I landed on the fence post at Marwyck, Barbara's Arabian mare was heading for Bob Taylor's ranch and I told Barbara to go chase her . . . mare. I didn't see much of Barbara after that. She took me literally, about the mare, I mean. The next thing I knew there was an announcement that she was married to Bob. She fell in love with Bob, right over a horse. They're very happy I hear. O happy neigh.

There is Dottie Lamour, I mean, there was Dottie Lamour. Dottie had such a jealous disposition. Why, she wouldn't even let me wink at Vera Vague. "Well, you've got to be big about women, McCarthy," I said to myself, I said. "You've got to humor them." So I stopped winking at Vera, and just nudged her once in a while. But when Dottie insisted on my giving up my phone numbers and settling down to a life with a sarong, that was too much, just too much, that's all. "You're swell, Dottie, just marvelous, but it just wasn't meant to be," I said. "Our life together would just be one sarong after another." That's what I said, so help me. I didn't mean to break Dottie's heart. I do hope she makes a go of it with Bob Preston.

Ho hum, they come and go, but there's always Priscilla. A man's got to get around a little when he's young, but when it comes right down to settling down beside the fireplace, it takes a home girl like Priscilla. I'm getting so I don't even mind the freckles, especially after the way she stands up for me with her old man, the truant officer. She calls me her knight truant, that's what she calls me. I hear the voice of my love now. I'm coming Priscilla, yipeeee! Then I can skip school tomorrow. Nothing like a girl's tears to melt the heart of a truant officer.

P.S. — If you have any old address books laying around, don't burn them up. You can always reach me care of NBC, Hollywood. You can never tell when a fellow in my business is going to make a personal appearance tour, and it gets mighty lonesome in a strange town without the right phone numbers. But don't say a word to Priscilla. You know how women are. They just don't understand, that's all. — C. McC.

WCFL PRESENTS

THE LIFE PROGRAM—10:30 P.M. EVERY NIGHT

ART FOR YOUR SAKE—8 P.M. EVERY SATURDAY

TOSCANINI CONCERTS—9 P.M. EVERY SATURDAY

MUSIC APPRECIATION HOUR—2 P.M. EVERY TUESDAY

BREAKFAST CLUB WITH DON McNEILL—8:05 A.M. EVERY MORNING

THE MAPLE CITY FOUR

By DON KELLY

Georgie Goebel, youthful yodeling cowboy at WLS, Chicago, watched the stage from a near-front row in a downtown Chicago theater. The show was funny; so Georgie laughed — but loud. A sedate pharmacist from LaPorte, Indiana, seated a few rows back, rose and walked slowly down the aisle. He clapped Goebel resoundingly on the back and bellowed: "Shut up, Junior!"

In the darkness of the theater, he went back to his seat before George could see him. A few minutes later, another joke brought a loud guffaw from Georgie. The s.p. from Lap. repeated his previous performance. The theater audience roared with laughter. But this time Goebel was quicker; he recognized the pharmacist as Fritz Meissner, tenor with that zany quartet on WLS, the Maple City Four.

The Maple City Four was founded 15 years ago, but it has had its present four members for 13 years straight, 13 years in which they have never missed a week's work on the airwaves. Al Rice is the "baby" of the outfit, the newcomer who joined Fritz Meissner, Art Janes and Pat Petterson 13 years ago.

These four sing, and sing well, but are more famous for their comedy than for their more serious songs. They are

the original "washboard" band and still include this bit of byplay on most of their shows. They have several comedy routines that audiences at their personal appearances insist upon, among them the Daffy Scotch Highlanders; the Gay '90s and the Victorian Bathing Beauties.

In addition to these comedy routines, the M.C.4 have created three individual characters that contribute generously to the quartet's gags. Fritz does the one of Blenda Blimp, a coy maiden slightly larger than a battleship; Al is Professor Dunk, and Pat is that teller of tall tales, Uncle Pat.

In addition to their work the past 13 years on WLS, the Maple City Four were heard over NBC for four years as the Sinclair Minstrels; they have guested five times on Lum and Abner's program, and have also broadcast over CBS.

They have made personal appearances throughout the country, too many of them to count. They lost track after counting 500. They estimate that they have sung "Old McDonald Had a Farm" at least four thousand times. They were the first to introduce the sweet potato, or ocarina, to the radio audience as a musical instrument.

Along the way on their rise to fame, these four zanies have found time to help others up the ladder of success. When Luther Ossensbrink first came to WLS as a ballad singer, he sang. That's all. But the Maple City Four are showmen,

and they recognized Luther's talent. So they kidded him, made him laugh, thus giving some personality to his singing. Now he is heard as the Arkansas Wood-chopper on WLS and coast-to-coast over NBC every Saturday night on the WLS National Barn Dance.

Before their days as the Maple City Four, two of them were orchestra leaders. Pat Petterson had his own band, the Florida Crackers. Al Rice was playing in Canada when the Prince of Wales, now Duke of Windsor and formerly King Edward VIII, selected Rice's orchestra to accompany the royal party on their three-month Canadian tour.

Pat and Fritz are both married. Fritz, with two brothers and a sister, owns a drug store in LaPorte, Indiana. Al Rice works for a Chicago advertising agency as a writer, turning out part of the WLS National Barn Dance script, and Pat Petterson sells Packards. Art Janes, according to his comrades, should go down in history not as an entertainer or a business man, but as a cook. They all swear there is no man living who can make as delectable game and fowl dishes as Pat.

Among the WLS programs on which the Maple City Four are now heard are the WLS National Barn Dance, Smile-A-While, Olson Minstrels, Feature Foods, and a program of old-time songs sponsored by a rubber company each Sunday at 10 a.m.

WOAI PRESENTS NOVEL COMMUNITY CHOIR CONTEST

By WALTER ZAHRT

There is nothing like a good old song fest to stir the spirits. The Christmas season, right down through the years, has always been a time of song . . . why, imagine that grand holiday without its carols, or bereft of the immortal "Silent Night, Holy Night." Song is a gift enjoyed by men and women of all hemispheres regardless of kind or circumstance.

In the great and sovereign State of Texas, down San Antonio way, people are particularly proud of their vocal achievements—and rightly so. We don't know whether this has come about as the result of pioneer days when people lived so far apart in Texas that they seldom got together and when they did so, enjoyed themselves—but it is true that this great state, so large that it could swallow many other states with hardly a trace of where they went, shelters a good many nationalities whose vocal excellence is part of their birthright. In the area surrounding San Antonio are a number of cities and towns whose populace like nothing better than to organize their own community sings. And now a unique radio program has been built around their singing abilities—bringing together twenty-four choirs representing the pick of vocalists from twenty-four different communities.

Each Sunday afternoon in the studios of San Antonio's WOAI two choirs meet in friendly competition to see which can outdo the other in its allotted fifteen minutes. Religious or semi-religious numbers are rendered. Out on the air go the voices of these fifty men and women twenty-five to each choir—for the glory of their own home towns.

As the series progresses, winning choirs return to compete with others who have likewise taken honors, so that the second round sees only twelve groups left out of the original twenty-four—the third round six—and the fourth round three. The contest ends with a forty-five minute broadcast which pits these three victors against each other to determine the grand winner. No choir knows until the Sunday following its broadcast whether it has won or lost. The judging is done partly by listeners, by way of mail votes—which, by the way, have indicated that radio fans enjoy listening to good choral music on a Sunday afternoon. For mail returns on this program have exceeded those of any program on the WOAI schedule—and that is something!

Decisions are not left entirely to the response of the radio audience, however. In the studio during each broadcast are three impartial judges selected for their ability along musical lines and experienced in their judgment of harmony and timing. The decision of each judge counts ten points in the determination of the winning choir, while mail selection of one choir or the other contributes fifteen points in determining the winner, announced on the Sunday following. Thus it is that the abilities of the contestants are passed upon not only by a group of competent musical arbiters but by the radio audience as well.

The selection of personnel for each choir is left up to the city or town taking part. Some of the groups are church choirs—some of them are drawn from various organizations within the community—and others are made up of private individuals brought together in a common spirit of civic pride. Very often, in those cases in which the choirs have been made up of church singers, the contest has provided assistance in the financing of some worthy cause—since prizes are awarded to the winning choir on each broadcast. Those choirs who have been fortunate enough to return in later rounds of the contest have received additional cash prizes to be added to their first awards. The grand prize winner, luckiest of all, will have received a total of two hundred ten dollars—having been awarded twenty-five dollars as one of the winners in the first round, thirty-five dollars as one of the winners in the second round and fifty dollars as its winnings from the third round, with the extra award of one hundred dollars as the result of being victorious in the entire series.

LETTERS FROM THE READERS

Here's what Mrs. A. Dehmlow of 823 Sheridan Rd., Chicago, Ill., says—

"Dear Sirs:

"It certainly is a wonderful magazine as it gives one an opportunity to get pictures of the actors so as to see what they really look like."

Radio Variety pleases Miss Anna B. Quillin of Ipava, Ill.

"Dear Sirs:

"I have received two copies of your magazine Radio Varieties, filling out the unexpired subscription of Rural Radio. I'm pleased with the appearance and contents of the magazine and hereby subscribe for another year."

Miss Buelah M. Fell of Ridgebrook Farm, Barrington, Illinois, wishes Radio Varieties success:—

"Dear Friends:

"I have received two issues of Radio Varieties and I enjoyed them both immensely. I have decided to enclose one dollar (\$1.) in this letter for a one year's subscription to the magazine 'Radio Varieties.'

"I wish you all the success in the world."

Mrs. Dale Martin of Chilhowie, Va., renews her subscription.

"Dear Sirs:

"I wish to tell you I think Radio Varieties is a grand magazine. I enjoy it as much as Rural Radio and wish it lots of success. I am enclosing one dollar to have my old subscription renewed."

Mrs. Walter Berge of 8841 Union Ave., Chicago, yearns for Radio Varieties:—

"Dear Sir:

"Just got my issue of your magazine so I'd like to send a few lines to let you know how swell I think it is.

"You certainly do give the CHICAGO stars a 'break' they well deserve. Every other radio magazine has pictures of Hollywood people—every one else but those that we love—really like to see pictures of.

"I have a radio scrap-book—if you think the 'matinee idols,' 'lovely leading ladies' and 'radio stars at play'—all the others don't swell its pages, oh boy!

"I think the Mike Mares gossip department adds a lot, too. It's nice to know little things about them all. Here's one party who actually yearns for each new copy of your magazine: the best radio magazine on sale anywhere. Yours sincerely,"

Here's what radio star, Jane Webb, of 5630 Wayne Ave., Chicago, writes about Radio Varieties:—

"Dear Sir:

"I'd like to congratulate you for issuing a real radio magazine of radio artists.

"As you know, there are quite a number of artists who are on the air most every day, whose names are never mentioned to the listening audience, and when it comes to printed publicity are overlooked, in favor of some well known screen stars. Our only means of becoming known is by such a magazine as 'Radio Varieties' which is giving the class of artists referred to, a break. I've heard this subject discussed a great many times and admire Elmer Turner for the interest he has taken in the unknown radio artists.

It's a grand magazine, says Miss Bounds.

"Dear Sirs:

"I received my magazine 'Radio Varieties' a few days ago, and I really like it. It's just the kind of a magazine that I have always wished for. I know every one likes it as well as I do, because it is a grand magazine.

"Yours truly,

"MISS MYRL T. BOUNDS, Calhoun City, Miss."

"Dear Editor:

"I received my first copy of 'Radio Varieties' as combined with 'Rural Radio' and have enjoyed it very much. It is a genuine pleasure to find a magazine that gives Chicago stars and stations some recognition. The majority of radio magazines are overflowing with Hollywood stars.

"Wishing you much success, I am,

"Yours truly,

"PAULINE GOODWIN, Selma, Ind."

Radio Varieties magazine fills a long-felt want according to Bessie Wallis:—

"Gentlemen:

"What I like best about your magazine and which I hope you will give us much more of, is the news and pictures pertaining to our Chicago script shows and actors. I've thought for a long time that such a magazine would fill a long-felt want, for the many thousands who are interested in these radio actors and about whom there is so little information available. Give us some more cast photos like that of Manhattan Mother in the September number with attached biographies.

"Wishing you success, I am,

"Yours very truly,

"BESSIE WALLIS, Chicago, Ill."

Mrs. James Holwell of Osage, Wyo., writes:—

"Dear Sirs:

"Just received my first copy of Radio Varieties. Looks like a swell little magazine. I wondered why I didn't receive Rural Radio. So was surprised when I received your magazine. I am a real radio fan, like very much to see the pictures of entertainers. This is the first picture I have seen of the Three Romeos. I like to see the radio stars get some publicity, the movie stars get enough in pictures."

Radio Varieties is a treasure chest to Mrs. Marie Woodard of Celester, Texas.

"Sirs:

"I like your new magazine very much, in fact I believe it's the best radio magazine I have found. For the last few years I have been making a scrap book of radio stars and I have found it very difficult to find magazines that have very much about radio stars in them. Radio Varieties is a treasure chest to me."

"Dear Sir:

"I received the two magazines which you so generously sent me and I wish to thank you for your kindness. I like Varieties because it seems to deal with radio instead of the movies, which make up the contents of all other RADIO magazines. I hope we may receive more radio news through your magazine.

"Yours truly,

"MISS DOROTHY RUSH, 1901 State St., Quincy, Ill."

"Dear Mr. Editor:

"I certainly did enjoy the Rural Radio and I'm sure I will enjoy your magazine. I enjoyed the copy you sent me. I live in the country and I am alone all day as my husband works in town. I am keeping up with thirty-two programs during the day. I enjoy so much looking at the actors' and actresses' pictures and know how they look when I hear them on their programs. These programs are so interesting I cry and laugh with them.

"Sincerely,

"MRS. RAY, STEPHENS, Newborn, Ga."

Mrs. J. Webster of Atlanta, Ga., says Radio Varieties brings her pleasure and happiness:—

"Radio Varieties:

"I want to tell you just how much I enjoy your fine magazine. The pictures and interesting stories bring pleasure and happiness to our home. While we listen to the different programs we have no way of telling just how the radio stars look. Radio Varieties fills this purpose 100%. I want to wish you all the success in the world for Radio Varieties. Would like to see pictures of the Grand Old Opry."

THE WLS PRAIRIE RAMBLERS

By DON FINLAYSON

Although the Prairie Ramblers are only a quartet, this famous act of the WLS National Barn Dance includes a tobacco farmer, motorcycle cop, taxi driver, factory worker, minstrel, comedian, actors, musicians and singers. For until this act was formed in 1931, these four men held a variety of jobs.

The Prairie Ramblers are Salty (Floyd) Holmes, guitar and comedy; Chick Hurt, banjo and mandola; Jack Taylor, bass, and Alan Crockett, fiddle. The first three are original members of the Ramblers, with Crockett having joined the act only a year ago.

Chick has been broadcasting since 'way back in 1908. He lived in Willowshade, Kentucky, where 22 families had installed those new-fangled telephone contraptions. They all had four-party lines, and the switchboard was in the Hurt family's parlor. When one of the neighbors felt lonely, she would call Mr. Hurt, an old-time fiddler, and he and his son Chick, who played guitar then, would step up to the telephone and play a long concert for her. In no time at all, the other neighbors would be ringing in or listening in — thus forming Kentucky's first network.

Chick's grandfather bought him his first guitar at a public sale — bid a dollar for it — when the little fellow was only about five years old, not even in school yet. Jack Taylor, too, first became a musician by learning guitar. He doesn't remember how old he was when he first started, but he was just big enough to hold the instrument. Today neither of these two touches the guitar very often, leaving that up to Salty, who also learned early. When he first started, Salty wasn't even big enough to hold the guitar. His hands were so small that his fingers wouldn't reach around the neck of it to the strings. So he learned by putting the guitar on the bed, running his fingers up and down the strings from the top as the Hawaiians do.

Jack's home town is Summer Shade, Kentucky, not so very far from Willowshade, where Chick was born. Salty's home was in Glasgow, Kentucky, somewhat farther away, but finally the three of them did get together, drawn by their interest in music.

Jack and Chick, as youngsters, were always invited to all the socials because their songs and cutting up were the life of any party. Chick and his brother and sister had been singing in a trio, but he and Jack finally decided to capitalize on their popularity at dances and parties by forming a hill-billy band with two other local youngsters. They called themselves "The Big Four," and did right well playing old-time dances.

Finally, Jack moved to Illinois and the band broke up. He worked on a farm near Fairbury, then went to Kewanee where he worked in a factory, drove a taxi, served as motorcycle cop and finally organized a dance orchestra with Movie Actor Harold Lloyd's cousin, Harry, playing trumpet in it. His first radio job was with the Hawaiian Serenaders at Rock Island.

He liked radio, and next time he saw Jack Taylor, who was then living at Harvey, Illinois, they decided to organize another orchestra like the old Big Four. Jack new a fellow down in Kentucky, one Salty Holmes, that was interested, and for a fourth, they got Tex Atchison, of McHenry, Kentucky. They auditioned at WOC, Davenport, as the Kentucky Ramblers and were hired at once.

In a short time, these four moved to WLS in Chicago and changed their name to Prairie Ramblers. They have been there ever since, except for about a year spent in New York, where they played over WOR.

The history of Chick and Jack is about the same: they both came from Kentucky, both moved to Illinois and both founded the Prairie Ramblers. Salty Holmes' story, however, is different.

He has been a showman since he was

a little fellow. Salty and his cousin rigged up their barn with a curtain of burlap sacks, and charged two cents admission to their first shows. At that time Salty had already mastered the guitar and harmonica and was learning to coax tunes out of a jug.

Show business was practically born in him, and Salty was always to be found hovering around circus, carnival, Chautauqua or other roadshow troupes. Finally, when he was 14, he couldn't stay away from them — so he ran away with them. His family brought him back, but he just ran off with the next troupe that came along, staying with them for two years, doing black-face comedy, imitations, and playing a variety of musical instruments. From the time he was 16, Salty has been in show business, filling in his off seasons at whatever job he could find, including those as hotel clerk and hot tamale salesman. For a while he had his own minstrel troupe; he managed the Lone Star Stock company; he formed a radio partnership with another singer, but when Chick and Jack formed the Ramblers, he dropped the duet idea for the larger act.

Tex Atchison left the Ramblers just a year ago. Salty, in his wanderings in show business, had spent some time in Hollywood, making motion pictures. Out there, he worked in a picture with Alan Crockett; so when the Ramblers needed a new fiddler, Salty wired Crockett and Alan came on to Chicago at once.

Alan is one of the original Crockett family, famous on stage and radio for many years. He started traveling with the family act when he was six years old. They were on the RKO circuit for years, before settling down to radio on the West Coast, adding to their laurels by making movies. Alan has played parts and been an unseen musician in many motion pictures among them "Down in Arkansas," "San Francisco," and "Banjo on My Knee."

Jack Taylor. Alan Crockett. Chick Hurt. and Salty Holmes.



INTIMATE NOTES FROM COAST-TO-COAST

Walter O'Keefe, that staunch Nutmegian of Greenwich, Conn., and previously of Hartford, is working on a radio adaptation of Mark Twain's "A Connecticut Yankee" . . . McClelland Barclay, the famous artist selected "Girl Alone" as the radio show with the most beautiful girls in radio — no wonder; with Star Betty Winkler, June Travis, Joan Winters, and Laurette Fillbrandt in the cast . . . Fibber McGee and Molly are set to make a series of family pictures on the coast . . . Joan Blaine, radio's "Valiant Lady," is founding a radio museum to house earliest apparatus and first commercial scripts . . .

Jack Mather, member of the Grouch Club troupe, and Mrs. Mather, the former Lynne Malcolm, are expecting an addition to the family any day . . . Edgar Bergen and Charlie McCarthy will lead the Annual Santa Claus Lane parade in Hollywood this year . . . Joe Emerson and the "Hymns of All Churches" choristers have traveled seven thousand miles in the last month on personal appearances . . . Edmund O'Brian, who recently returned from Hollywood where he acted the romantic lead in the "Hunchback on Notre Dame" with Charles Laughton, has joined the cast of "Betty and Bob." O'Brian takes Shepard Strudwick's role now that Shep has gone to Hollywood for an MGM part! Hugh Studebaker, star of "Bachelor's Children," is crazy about choo-choo trains . . . he's sent to Hollywood for a record of locomotive sound effects . . .

Just call him "Mining Magnate" Lake — the Blondie star bought a half interest in an asbestos mine in Northern California . . . Kay Foster is Benny Goodman's new vocalist on all personal appearance dates, but Mildred Bailey is still doing the Saturday night Caravan broadcasts and platter dates with the Swing King . . . Joan Kay, heard on "Arnold Grimm's Daughter" has taken up figure skating in earnest . . . Joan Tompkins had to nix a life long dream because of her radio commitments on "Your Family and Mine." The life long dream is Joan's desire to play "Juliet" in Romeo and Juliet. The opportunity came when NBC offered her that role in their Great Play series, but Joan's daily radio script made a conflict, so she had to turn the Shakespearian drama down . . .

Les Damon is doing a Jekyll-Hyde — he's the tough gangster on "Arnold Grimm's Daughter" and Betty Winkler's bridegroom on "Girl Alone" . . . Ray Noble will soon be made a full fledged Comanche Indian chief as a result of

his new composition, "Comanche." When the tribal representative arrives in Hollywood to confer the honor upon Ray, he will also present him with the traditional feathered war-bonnet that goes with the office . . . Ginger Jones of "Caroline's Golden Store" is the newest member of Chicago's heartbeat club. Her flame is J. Dickson Groff, the prominent sportsman . . . "First Nighter" star Les Tremayne is having domestic trouble . . . trying to find a cook who can make good curried shrimp . . .

When Judy Garland, Bob Hope's songstress, examined the first edition of Oscar Thompson's "The Life of DeBussy," given her by Music Critic Oscar Levant, she found the following inscription on the fly leaf: "Find you will none of the cute tricks of Mickey Rooney in this book — but DeBussy had a few talents himself." . . . Bob Crosby's ace drummer, Ray Bauduc, is working on an original composition for the drums — he's promoting it by giving away miniature drumsticks handsigned in ink by himself . . . Texaco Star Theatre songstress, Frances Langford, and her husband, Jon Hall, will compete in the 1940 Honolulu yacht races. Jon will skipper their schooner, Moonglow, and Frances will go along as super-cargo . . .

Many are the radio fans who collect pictures of their ether idols but Betty Winkler, Patricia of Girl Alone, has tried reversing the procedure. She answers requests for her pictures with a request for the fan's picture. As a result, she is receiving everything from snapshots to huge portraits.

Paul (Hezzie) Trietsch never dreamed when he used to help his mother with the family washing that some day he would put a value of more than \$1,000 on a washboard. That's how much insurance he has on the "musical instrument" he uses in the Hoosier Hot Shots act.

Loretta Young finished the broadcast of "The Old Maid" in the Lux Radio Theatre with finger nail marks on her throat. In the story, the character she portrayed aged 20 years. She conveyed this change of age to listeners by changing her voice. For the voice of the woman in her forties, she pressed her fingers to her throat.

Jerry Smith, WHO's yodeling cowboy, made three announcements that his picture would be sent free to any listener mailing a postal card request. The offer was made during Jerry's 6 a.m. broadcasts heard daily except Sunday over WHO. Result to date is 6,382 requests with mail still coming in at the rate of more than 50 per day.

John Scott Trotter's bandmen lounge in the NBC corridors while the dialogue on the broadcast is being rehearsed and do not hear it until it goes on the air. Hereafter, however, men in the band will be called in to hear the rehearsal of those lines which are to be spoken by Trotter, and not without a good reason. Trotter's lines usually precede a band number, and the maestro invariably blows most of his lines. The dialogue blunders by Trotter bring laughter from the bandmen, whose efforts at that time should be concentrated on the band number which is about to begin. Under the new plan, the musicians will be called in to watch Trotter untangle himself in his dialogue. At the broadcast, it will not be quite so funny to them when they hear it the second time, and they can proceed with the music with sober faces.

Edgar Bergen hoped the recent quarrel with Charlie McCarthy would take some of the wind out of McCarthy's sails, but instead the joke has rebounded against Bergen. The Chase and Sanborn Hour dummy received hundreds of letters from listeners who assured Charlie their sympathies were with him. And for disciplining McCarthy, Bergen to date has not received one favorable letter. Most of the listeners chided Bergen for not increasing Charlie's allowance.

The day Lillian Cornell, NBC singer, was signed by Paramount studios for Jack Benny's next picture, she was warned by Alex Robb of NBC Artists Service that she might be called to appear on the movie lot some mornings as early as 6:00 a.m. That evening she got her first call from Paramount. It was to appear on the lot the next day at — 4:00 a.m.

Franklin P. Adams, Information Please regular, has been congratulating himself that he hasn't once forgotten his hat on leaving the studios after the broadcast. Last Tuesday night, a studio policeman handed the shame-faced Adams his new umbrella just as he stepped into the elevator to depart. Along with his thanks, F.P.A. quipped, "All my attention was on the hat."

Rudy Vallee, major domo of the Chase and Sanborn Hour for four weeks, is having difficulty tearing himself away from an old habit. On his own program for ten years. Vallee, after singing a song, turned around and began conducting his orchestra. On The Chase and Sanborn Hour, Vallee is inclined toward the same procedure — until he remembers that Robert Armbruster is conducting the orchestra.

Despite the mechanized sophistication of today, with Hollywood dictating fads and fashions, through the movies and Broadway setting the social pace through syncopated jazz on the radio — America still has a heart of homespun. It is certain this day and time that the radio has become the means whereby America enjoys its music and registers its musical taste. And what is the most popular radio program on the air today? What program has grown steadily in popular esteem through all seasons and years? What program draws more fan mail than any other single-station program and many of the network programs?

We find the answer in Nashville at the Grand Ole Opry of Radio Station WSM. Jazz may apparently be the rhythm of today. Network radio programs and songs may burst into popular fame overnight, but they fade almost as quickly away. Even the pseudo-hillbilly programs started at various times in imitation of the Grand Ole Opry are short-lived.

The fact remains that the Grand Ole Opry has been playing at an increasing audience ever since radio came into general use. Even Amos 'n' Andy with their vast network following have only been on the air since 1929 and are Johnnies-come-lately by comparison. In vain the young jazzers declare that syncopation is the order of the day and shudder at the screeching monotony of hillbilly renditions. Mr. and Mrs. America still do not agree with them. This program draws, and has been drawing for years, approximately 60,000 letters from fans each week to say nothing of hundreds of telegrams and long distance telephone calls during the four-hour performance each Saturday night.

Radio Transmission of music came into use in America almost simultaneously with the 1920's, but it was not until its commercial advertising values were realized several years later that stations began to spring up like mushrooms in all crannies of the country. All in due course, WSM started with a 1,000-watt transmitter in the fall of 1925. Among the radio celebrities to participate as guests in the festival opening was George D. Hay, "Solemn Old Judge" of Station WIS in Chicago who had been awarded the medal as most popular radio announcer of the year. Network broadcasting was just beginning in those days, and the personality of station announcers was of leading import.

Hay began his career as a newspaper man with the Commercial Appeal in Memphis and in 1923 switched to that paper's radio station, WMC. Later he went to Chicago and became a top-liner in short order. One of the features used at WLS during his time there was an occasional barn-dance program. Perhaps he liked the spirit of the WSM opening. Or perhaps he just wanted to come back South. Anyway, a month after the station started here, he joined forces with it.

In 1925, came the momentous night. Hay decided to institute a barn-dance hour somewhat like the acts he had occasionally put on the air in Chicago. It was in the early days of networks, and Dr. Walter Damrosch conducted a grand opera and symphonic program over the network Saturday night. On this particular occasion, which incidentally introduced the famous realistic symphonic piece, "Pacific 231," reproducing the noises made by a trans-continental steam engine then in use, Dr. Damrosch said:

"While we think there is no place in the classics for realism, nevertheless, I have a manuscript here before me sent in by a young composer in Iowa depicting the onrush of a locomotive." When the piece was over, Dr. Damrosch signed off his grand opera program.

Hay, quick to make capital out of what he had to offer the radio listeners next, informed them that the following feature would be nothing but realism and that it would be a case of shooting them close to the ground for the rest of the night. He even made a joking reference to Grand Ole Opry. The name has stuck ever since. Such a slogan has it become around the studio that during the last few years when grand opera has been broadcast by network from Metropolitan Opera Company of New York on Saturday afternoon, the studio's weekly program list which is sent to newspapers has carried this program, listed "Grand Ole Opry." Anyway the program began with Uncle Jimmy Thompson, an old-time fiddler then 80, who has since died. He played for a solid hour and was distressed that the program didn't last longer. He said he couldn't really get warmed up in that time.

Uncle Jimmy got his chance to warm up later on, playing the larger part of eight days in a barn dance marathon in Dallas, Texas. Incidentally, he was right about the length the program should be. So insistent was public response that before a year was out the Grand Ole Opry was playing from eight p.m. to every Saturday midnight. The performers became legion, flocking in from the hills around Nashville to demand their chance on the program. The present roster of performers runs close to seventy-five.

THE GRAND OLE OPRY OF WSM - NASHVILLE



Cheatham County," "No Drunkard Can Enter There," "Maple on the Hill," "Brown's Ferry Blues," of which more than 100,000 recordings have been sold, and "What Would You Give in Exchange for Your Soul?"

Uncle Dave Macon, who admits to 68, is king of the "Opry" performers. He has been the headliner since he started with the program in the early days. There is a sort of aristocracy among the Grand Ole Opry performers. It is one of the toughest to crash of any in America. Many of the seventy-five performers have been idolized since the program started. This group stands supreme . . . and seldom is a newcomer admitted. Thousands of newcomers come and go through the years and only by exceptional merit does one "crash" the Grand Ole Opry cast.

Other old-timers in addition to Uncle Dave Macon are George Wilkerson and the Fruit Jar Drinkers, and the Possum Hunters, formerly led by the late Dr. Humphrey Bate, holder of an M. D. degree from Vanderbilt medical school, and now led by his son. Typical of the younger element that has barged into the select society are Roy Acuff and his Smoky Mountain Boys, with Rachel, the Golden West Cowboys, and Smilin' Jack and his Missouri Mountaineers.

When the Grand Ole Opry started there was an immediate protest from the Nashville citizenry. Solemn Old Judge Hay was accused of making the city the laughing stock of the nation — the hillbilly capital. Besides the ardent radio fans of those days wanted something else on their local station besides the endless ear-splitting "breakdowns" of the fiddlers and mouth-harpers.

But Hay stood firm, because he was seeing in each mail thousands of letters from people who liked the program — people in whose lives it filled a long empty place. They urged that the program be continued. It has been. Meanwhile the Nashville citizenry are beginning to be proud of the fame it has brought the city. Wherever they go they find more people who know — and love — Uncle Dave, the Solemn Old Judge and the Grand Ole Opry than have heard of the city's proud possession, the Parthenon.

As Tennesseans tour the country in their automobiles, they find filling station operators, lunch stand proprietors, hotel keepers, and other people everywhere who give them a smile and an extra touch of service because of where they come from.

And the Grand Ole Opry has held forth with steadily growing prestige through more than 725 weeks, more than 3,000 hours of continuous broadcasting. It is unique in radio, a strange slice of Americana — the homespun voices of America speaking to the homespun folk of America, through radio.



(1st picture top) The Fruit Jar Drinkers, (George Wilkerson, leader, with fiddle). (2nd) Uncle Dave Macon "The Dixie Dewdrop" — Opry star. (3rd) Possum Hunters — with Alcyon Bate, daughter of the late Humphrey Bate the founder. (Bottom) A bit of the play by Monk (left) and Sam.



(1st picture top) Roy Acuff (with fiddle) the Smoky Mountain Boys and Rachel. (2nd) Sam McGee from Tennessee — fourteen years on Opry. (3rd) Uncle Dave Macon (his son Dorris at side) balances Rachel on his knee. (Bottom) Long John and Abner of the "Golden West Cowboys" show a few roping tricks to Little Texas Daisy.

An immediate problem presented itself to the studio. Not only did people want to listen to the program on the air. They also wanted to come and see the show. The result was that the show was moved out of the studio into the hall to accommodate 200 people who fought for seats. Today the Grand Ole Opry is presented in the War Memorial Auditorium in Nashville with the seating capacity of several thousand. And still, seats for the Grand Ole Opry are exhausted days before any given performance.

This is Mr. and Mrs. America's response to the Grand Ole Opry. Of course a part of the audience is from Nashville, but also truck loads of would-be spectators from surrounding towns and states come here for the week-end just to see the performance. Some bring their picnic supper and eat on the open lawn before the show starts. Special detachments of traffic policemen are necessary to route all this traffic from the highways each Saturday night.

To show how close the Grand Ole Opry comes to the hearts of its listeners, it is interesting to know that Fred Ritchie, who died in the electric chair at the state prison this summer for slaying his wife, had Warden Joe Pope call up on his last Saturday night and request Uncle Dave Macon to play "When I Take My Vacation In Heaven." There is a reason for this hearty response. That reason is that the tunes on the program are the folk ballads of America and the performers genuine folks from the hills and farms of the country.

During the week most of these performers are farmers and hunters, men of the soil. When Saturday night comes they take down their fiddles, banjos, jugs, washboards, mouth harps and the like and come to the jamboree. Some put in the week making personal appearances over the country before hurrying back to Nashville each Saturday night. The more popular members of the troupe also considerably enlarge their incomes by making recordings of their compositions or tunes they have made famous. The titles of these tunes bespeak their closeness to the soil: "Bully of the Town," "Tennessee Waggoner," "Rabbit in the Pea Patch," "Nobody's Darling But Mine," "Give the Fiddler a Dram," "Chittlin' - Cookin' Time in

AL PEARCE and HIS "NEW GANG"

When Al Pearce, the big, genial Californian who is the guiding spirit of the Pearce Gang, was approached by his new sponsor regarding the new series now being heard over CBS on Wednesday night, he stated he wanted the Gang to be bigger and better than ever before.

In keeping with this idea he searched the airwaves and the theater for personalities that would make his new air show one of the best on the kilocycles. The first "find" was rotund and jovial Billy House whose type of comedy was in direct contrast to that of Al's "low-pressure" character, "Elmer Blurt."

The next addition to the program was Don Reid, lyric tenor, who had never before appeared on a major network



Al Pearce

show. Reid was brought to Pearce's attention a year ago when he was appearing as vocalist with the Leo Reisman orchestra. At that time he had made a mental note of the young singer's fine vocal abilities, entirely unknown to the Canadian-born Reid.

Surprise was no word for it when Don received a telephonic request for him to appear for an audition the next day. Reid won the assignment hands down in competition with a half-dozen other vocalists who also auditioned for the job. Needless to say he was still in considerable of a daze two days later when he entrained for California with Al, Mrs. Pearce and Billy House. Reid still pinches himself when no one is looking just to be sure all these "breaks" have come his way in such a short time.

Problem number three was finding a vocal group that was different, unusual and would be a definite airwave natural from the start of the series. Numerous groups were auditioned and given consideration. But it was not until Marie Greene and the group known as "The Merry Men" came to Al's attention that he knew he had found exactly what he was seeking.

Here was a vocal group who had developed an entirely new technique in presenting the current fad of swinging the classics. Their particular type of presentation, that of using a male quartet as the background for Marie's fine coloratura voice, was entirely new as was the idea of interpolating such classics as "Care Nome," "Anvil Chorus" and "Lo, Hear the Gentle Lark" with popular selections of the day.

Giving you an idea how things are some times done in the hectic medium of radio, the group was not definitely signed for the series until two days before the initial program went on the air for the first time. The one extenuating circumstance in this delinquency in Pearce's favor was that he did not hear of the group until three days before the series started. They were immediately auditioned, found to be what the doctor ordered, and they are now making airwave history.

Gary Breckner, announcer for the Gang, was selected by Pearce after he had auditioned twenty-six different outstanding Coast spielers. This number was eventually pared down to six and out of that half-dozen Breckner most closely approached what Al and his board of consultants had in mind. Breckner is better known to the radio audience as a sports and special events announcer than as a speller on sponsored radio shows.

To round out his half-hour weekly show Al then fell back on two former Pearce favorites, Carl Hoff and his orchestra, and the rattle-brained, loose-tongued Arlene Harris. Both have been radio favorites ever since Pearce introduced them on the air in 1934, when he was heard from New York on an afternoon sustaining program over the Columbia network.

Last, but not least, came the writing staff. The first member of the three-man staff to be signed was Monroe Upton who had formerly been heard as a member of the Gang in the role of "Lord Bilgewater."

Next Don Prindle, former writer for Jack Benny and Joe Penner, was signed. The last of the trio, Al Fisher, has been a prominent West Coast "gag" writer in moving pictures for some years, plus serving a stint on the Bob Hope staff of gagsters.

There you have the Al Pearce Gang who work many hours each week in order to bring to the microphone their half-hour of comedy and music weekly.

WCKY—CINCINNATI RADIO TIME TABLE

*Mon. thru Fri. **Mon. thru Sat.

DRAMATIC SERIALS

- 9:45 am.—Bachelor's Children*
- 10:00 am.—Pretty Kitty Kelly*
- 10:15 am.—Myrt & Marge*
- 10:30 am.—Hilltop House*
- 10:45 am.—Stepmother*
- 11:15 am.—Brenda Curtis*
- 11:30 am.—Big Sister*
- 11:45 am.—Aunt Jenny's Stories*
- 12:15 pm.—When a Girl Marries*
- 12:30 pm.—Romance of Helen Trent*
- 12:45 pm.—Our Gal Sunday*
- 1:00 pm.—The Goldbergs*
- 1:45 pm.—Road of Life*
- 2:00 pm.—Doc Barclay's Daughters*
- 2:15 pm.—Life and Love of Dr. Susan*
- 2:30 pm.—Your Family and Mine*
- 2:45 pm.—My Son and I*
- 3:00 pm.—Joyce Jordan*
- 3:15 pm.—Society Girl*
- 4:15 pm.—Buck Rogers, MWF
- 5:00 pm.—By Kathleen Norris*
- 5:15 pm.—Caroline's Golden Store*
- 5:30 pm.—It Happened in Hollywood*
- 5:45 pm.—Scattergood Baines*
- 6:00 pm.—Billy & Betty*
- 7:00 pm.—Amos & Andy*
- 7:15 pm.—Lum & Abner, MWF
- 7:30 pm.—Blondie, Mon.
- 7:30 pm.—Second Husband, Tues.
- 10:00 pm.—Dr. Christian, Wed.

DRAMATIC PLAYS

- 6:00 pm.—Silver Theater, Sun.
- 6:30 pm.—Gateway to Hollywood, Sun.
- 7:30 pm.—Screen Guild Theater, Sun.
- 8:00 pm.—Orson Welles, Sun.
- 8:00 pm.—Gang Busters, Sat.
- 8:00 pm.—Big Town, Tues.
- 9:00 pm.—Lux Radio Theater, Mon.
- 9:00 pm.—Texaco Star Theater, Wed.
- 9:30 pm.—First Nighter, Fri.
- 10:00 pm.—Grand Central Station, Fri.

AGRICULTURAL

- 1:15 pm.—Weather Bureau*
- 1:20 pm.—Livestock Quotations**

COMEDY AND VARIETY

- 4:45 pm.—Ed McConnell*
- 5:00 pm.—Hobby Lobby, Sun.
- 8:00 pm.—Al Pearce and His Gang, Wed.
- 7:30 pm.—Burns & Allen, Wed.
- 8:00 pm.—Kate Smith Hour, Fri.
- 9:00 pm.—Major Bowes Amateur Hour, Thur.
- 9:00 pm.—Johnny Presents, Fri.
- 11:00 am.—News and Rhythm, Sun.
- 7:30 am.—Morn Patrol
- 8:30 pm.—Model Minstrels, Mon.
- 8:30 pm.—Walter O'Keefe, Tues.

POPULAR MUSIC

- 5:45 am.—Hot Coffee**
- 7:15 am.—Bluegrass Boys**
- 11:00 am.—Lanny Ross, MWF
- 5:30 pm.—Ben Bernie, Sun.
- 8:00 pm.—Tune Up Time, Mon.
- 8:30 pm.—Paul Whiteman, Wed.
- 8:30 pm.—Wayne King, Sat.
- 9:00 pm.—Your Hit Parade, Sat.
- 10:00 pm.—Guy Lombardo, Mon.
- 10:30 pm.—Man with a Band, Fri.

RELIGIOUS

- 6:45 am.—God's Bible School*
- 9:15 am.—God's Bible School, Sat., Sun.
- 9:30 am.—Wings over Jordan, Sun.
- 10:00 am.—Church of the Air, Sun.
- 12:30 pm.—Tabernacle Choir, Sun.
- 1:00 pm.—Church of the Air, Sun.
- 3:45 pm.—Richard Maxwell*

AUDIENCE PARTICIPATION

- 4:30 pm.—Meet the People*
- 7:30 pm.—Vox Pop, Th
- 8:00 pm.—Ask-it-Basket, Th
- 7:30 pm.—Professor Quiz., Fri.
- 9:00 pm.—We the People, Tues.

CLASSICAL MUSIC

- 3:00 pm.—Philharmonic Symphony, Sun.
- 9:00 pm.—Sunday Evening Hour, Sun.
- 4:00 pm.—Cintil. Conservatory of Music, MW
- 10:30 pm.—Cintil. Conservatory of Music, Mon.
- 4:00 pm.—Cleveland Institute of Music, Tues.



The Cardiff Giant is no hoax, regardless of what you may have seen printed elsewhere. But to accept that statement as true, you've got to make a substitution in your mind. Replace the image of a massive stone man with the vibrant body of a living man who stands like a giant across the entertainment world.

The living man is Alec Templeton, of Cardiff, South Wales, who at one and the same moment qualifies as a brilliant concert pianist, a swing music composer, a headline night club entertainer and one of the best comedians in the radio business. It's quite a record, and Templeton's stature is even greater because of another fact—he has been blind from birth.

Recently, Alec was asked if he was lucky. Without a second's hesitation, he answered "Yes!" That's his own estimate. The record would seem to indicate that it isn't a matter of luck, because his talent is so great Templeton couldn't have failed to succeed.

Alec was born on July 4, 1910. He is 5 feet 3 inches tall, he weighs in at 136, has dark brown hair and the most sensitive looking hands in radio.

Alec Templeton Time, heard on Mondays at 8:30 pm. CST, over the NBC-Red network, is entirely his own show.

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.—Poultry, 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**

RADIO TIME TABLE

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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, MTF

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 Merry-makers, 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

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

RADIO TIME TABLE

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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.—Zoo'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

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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 Hymnal 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.*
9:45 am.—Enid Day.*
11:15 am.—Mrs. W. S. Bell, Wed and Fri.

HOMEMAKER'S PROGRAMS

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.
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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.—That 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

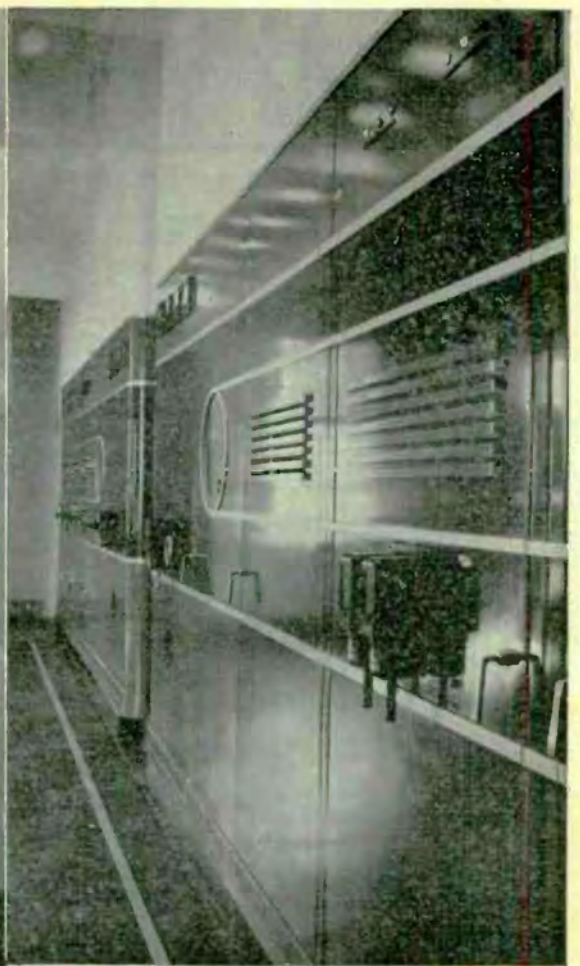
5:30 pm.—Community Choir Contest, Sun.
9:30 pm.—Tapestry of Songs, Fri.

SPORTS

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

WOMEN'S PROGRAMS

10:00 am.—Leona Bender Woman's Page*



WCKY IN CINCINNATI

Within the past four months, WCKY has expanded in several ways. Power was increased to 50,000 watts, the station affiliated with the CBS and new offices and studios were constructed.

(Top left) Hotel Gibson, Cincinnati, new home of WCKY executive offices and studios. (Top center) The gigantic new transmitting tower. (Top right) A portion of the new 50,000 watt transmitter. (Center left) "Mose"

(Lee Bland) also helps keep early morning listeners in a happy mood on the Bland Brothers' "Morn Patrol." (Center right) Joe Graham, popular young emcee of the WCKY "Hot Coffee Club."

(Bottom) WCKY staff members at a recent masquerade party. L. B. Wilson seated in the center.



Number 1 in a series of
monthly "news-letters" to
you, the listener.

WCKY

FIFTY THOUSAND WATTS

ASSOCIATE C. B. S.

L. B. Wilson
INCORPORATED

CINCINNATI, OHIO

TO THE LISTENER:

The value of any radio station to a community or to the nation is measured in terms of public service.

The phrase "public service" is an all-encompassing one. It means, among other things, that it is the broadcaster's duty to make available the finest entertainment obtainable. It means that local interest must be served.

It means that it is the broadcaster's DUTY to consider the listener first.

WCKY has long "operated in the public interest". We believe that now, with Columbia programs, 50,000 watts power, the newest and finest equipment anywhere and the finest quality signal in the world because of WCKY's favorable location on the dial - 149 - where static and man-made interference is at a minimum, WCKY is serving the public interest better than ever before.

L. B. Wilson

POWERFUL AS ANY RADIO STATION IN THE ENTIRE UNITED STATES

for
**Early Morning
Entertainment**

"Smile - a - While"

Do you have trouble finding good wake-up entertainment in the early morning? Something besides ordinary phonograph records?

Then try WLS. Set your radio dial at 870 kilocycles for that rousing program, "Smile-A-While," featuring stars of the WLS National Barn Dance. "Smile-A-While" is broadcast at 5:30 o'clock (Central Standard Time) every morning except Sunday, with entertainment by the Prairie Ramblers, Patsy Montana, George Goebel, Hoosier Sodbusters, Rusty Gill, Prairie Sweethearts, Mac & Bob, Augie Klein, Maple City Four, Howard Peterson, John Brown, George Menard and Hal Culver.

"Smile-A-While" is a lively, live-talent show—just the thing to start the day with a smile!

WLS

The Prairie Farmer Station
Burridge D. Butler, President Chicago Glenn Snyder, Manager

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