

RADIO VARIETIES

JUNE—1940

TEN CENTS

Charles Boyer, star of "Hollywood Playhouse", heard each Wednesday nite at 7 o'clock CDST over NBC. Also co-starred with Bette Davis in Warner's movie production "All This, and Heaven Too."



In This Issue: PEPPER YOUNG - "STEVE WILSON" OF BIG TOWN



The Bumsteads (heard Mondays at 9:30 p.m. CST on CBS), Penny Singleton and Arthur Lake, are quite for the moment while they read their latest copy of RADIO VARIETIES. This is one of the first pictures taken of Penny Singleton since she left the hospital following her automobile accident. The petite blonde is fully recovered now, but while she was laid up most of the broadcasts were held right from the hospital bed. Penny's radio husband, Arthur Lake, is much concerned these days with the launching of his sail boat. Last year Lake won a great many races on the blue Pacific, and he expects to continue in competition this year.

VOLUME 3—NO. 6

RADIO VARIETIES

JUNE 1940

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A CHANCE FOR AMATEURS

(Amateur announcers and entertainers get a real chance, a guaranteed appearance over a 50,000 watt radio station, through this unique plan of Prairie Farmer-WLS Community Service—and incidentally, clubs, lodges and churches make money on the idea.)



PHIL KALAR

Phil Kalar manages Prairie Farmer-WLS Community Service, Inc., non-profit corporation staging home talent imitations of the famous WLS National Barn Dance for local organizations wanting to make money for community purposes.

Nobody is asked for any contributions; yet organizations throughout the Mid-West are daily raising money for building funds, milk funds, hospital equipment, band uniforms, Boy Scouts and other community activities. Raising these funds is not work, but a lot of fun—and in the past five years, more than 2,000,000 Midwesterners have had a part in this fun. How do they do it?

They raise their money by staging an imitation of America's oldest, continuous radio program, the WLS National Barn Dance.

Five years ago, Prairie Farmer-WLS Community Service was incorporated as a non-profit organization by Prairie Farmer and radio station WLS, Chicago, to help local groups sponsor community talent performances patterned after the WLS National Barn Dance.

In the five years the WLS Home Talent Department has been aiding the fund-raising campaigns of local organizations, there have been over 2,000 WLS Home Talent shows in Illinois, Indiana, Wisconsin, Michigan, Iowa, Missouri, Minnesota, Kentucky and Ohio. Each show usually runs three nights, and more than 2,000,000 people have seen them.

One of the first purposes of Prairie-Farmer-WLS Community Service is to get country folk and city folk better acquainted and working together. How

well this Home Talent show plan has succeeded in this can be seen in the attendance at the shows, attendance far in excess of the town's population. In Lowell, Illinois, for example, the Lundy Memorial Association produced a WLS Home Talent show in a tent. For three nights they sold every seat in the tent and every bit of standing room to a total attendance of more than 1,000—yet the population of Lowell is a mere 76 people! Lake Zurich, Illinois, with a population of 368, turned out an attendance of 2,000 people in three nights.

The principal reason for this excess of attendance over population, of course, is that the country people for miles around drive in to see the imitations of their radio favorites, stars of the WLS National Barn Dance. But another reason lies in the fact that so many people want to take part in these Home Talent shows that all three nights of the show are different, thus giving everyone a chance. Some people attend the shows all three nights. Frequently as many as 50% of the last-night audience have seen the show one or both nights previously.

Amateur entertainers, too, make a practice joining these Home Talent Show casts time after time. The cast in each town runs from about 75 to 150, which means that about 200,000 individuals have been given a chance to show their

abilities in WLS shows. Practically every kind of talent is included. Square dance groups, string bands, guitar players, singers, yodelers and imitators of popular WLS artists are standard, of course.

Some of these entertainers drive as much as 100 miles to take part as a "guest" in a favorite director's show. Some have appeared in more than 200 Prairie Farmer-WLS Home Talent shows, having driven 7,000 to 8,000 miles at their own expense to do so. One couple in Madison, Wisconsin, drove their six-year-old twin daughters clear to Barrington, Illinois, paying board and room for three days, just so the twins might get the experience of appearing in the Barrington show.

One of the chief incentives for participating is that one act from each show is guaranteed an opportunity to broadcast over WLS, Chicago—and the opportunity to be heard on a 50,000 watt radio station is not to be taken lightly. In the five years of the WLS Home Talent shows, more than 4,000 individuals have been given an opportunity to broadcast over WLS. Some of them have gone on to professional careers in radio and vaudeville.

Rusty Gill, vocal soloist and guitar player with the Hoosier Sodbusters on WLS, was discovered through Home

(Continued on page 6)



RAMBLIN' RED FOLEY

As a youngster, his pals were the cowboys of New Mexico and the mountaineers of Kentucky, and today, Ramblin' Red Foley pays tribute to them both in the songs he sings daily on WLS, Chicago.

Although most people think Red is a native of Kentucky, actually he was born in Tucumcari, New Mexico. While he was still a small boy, however, the Foleys moved to Kentucky and settled on a farm near Berea, where Red, whose given name is Clyde, grew up.

Red was too young to learn many of the songs of the old West from the cowboys themselves. Instead, he learned them later, along with many of the ballads of Kentucky's hill country, from his father. To begin with, there was only the one guitar, a

battered instrument with all its hard usage, Red playing it when his father wasn't and the two of them changing off during the long evenings they filled with their duets as Red learned the songs that have since endeared him to listeners throughout the nation.

Red was always in demand at parties and socials to entertain, and finally, at the insistence of his mother and father, Red, who had made up his mind to be a farmer, took some singing lessons. His teacher recognized that with his fine baritone voice, Red would go places — and he did,

He went to Georgetown College, at Georgetown, Kentucky, on a scholarship to major in music and voice. Before he was through college, however, Red's excellent voice and familiarity with western ballads and American folk music brought him a call from radio. WLS in Chicago needed just such a singer; so Red Foley quit college in 1930 to enter radio at WLS. He built a tremendously loyal following as a soloist, but also teamed up with Carl Davis and Harty Taylor and the three of them became famous as the original Cumberland Ridge Runners.

There was a sweet girls' trio singing on WLS about the same time Red first joined the staff — the Three Little Maids. And on August 9, 1933, one of the Little Maids, Eva Overstake, became Mrs. Clyde Foley. Today Red and Mrs. Foley are mighty proud of their family, Shirley Lee, age 6, and Julie Ann, just two years old.

A few years ago, Red Foley left WLS to go to WCKY and later to WLW in Cincinnati, but returned to his pals of the Old Hayloft at WLS this past spring. In the meantime, he added to his laurels from coast to coast as star of "Avalon Time" on an NBC network and "Plantation Party" when it was on the Mutual network.

Red's hobby today is horseback riding, but it might have been golf. It will never be golf now, however; he's mad at the game — and at ice skating, too. Red grew up in Kentucky, where there was never enough ice for skating, but when he came to Chicago, he tried it out, late in the season, at one of the indoor rinks. He broke his ankle in his first attempt and today swears never a g a i n. Just as he recovered, a friend took him out for his first round of golf — and after walking 18 holes on a newly mended ankle, Red was so mad at that game that he has never been on a course since. He sticks to horseback riding.

Red Foley knows something over 500 songs — so many that he doesn't keep count of them. He has written so many songs himself that he can't remember the names of all of them, unless he checks back through all his music lists. His most popular number with audiences is one he wrote himself, "Old Shep." Another that has found wide favor is "Mail Carrier's Warning," and Patsy Montana, yodeling cowgirl on WLS, gets dozens of requests daily for her to sing another of Red Foley's songs, "Rodeo Sweetheart."

Red is heard every Saturday night on the National Barn Dance, over WLS, Chicago, from 7 p. m. to 12 midnight, daylight saving time. He also has his own WLS program each morning at 11:45 o'clock, daylight saving time.

A REAL SKY PILOT

The famed Little Brown Church at Nashua, Iowa, seats at most a few hundred people. But its equally famous counterpart, the Little Brown Church of the Air, heard over WLS, Chicago, each Sunday from 8:45 to 9:30 a.m. Central Daylight Saving Time, 7:45 to 8:30 a.m. Central Standard Time, seats hundred of times as many, an untold flock stretching over ten or a dozen Mid-Western States.



DR. JOHN WESLEY HOLLAND

Conducts the Little Brown Church of the Air on WLS, Chicago, each Sunday morning, Morning Devotions daily and brings a brief inspirational message daily at the close of Dinnerbell.

The pastor of this WLS Little Brown Church is Dr. John Wesley Holland, whose inspirational messages also close "Dinnerbell Time" and who conducts the daily "Morning Devotions" program on WLS at 7:45 a.m. (CDST). His congregation is undoubtedly one of the largest in the world.

Dr. Holland was born in Milton, Iowa, on May 8, 1877, and early in life determined to enter the ministry. He was graduated from Iowa Wesleyan University, Mt. Pleasant, in 1902, with a B. A. degree. He immediately took up his ecclesiastical studies at Garrett Biblical Institute, Evanston, Illinois, and three years later received his B. D. degree.

After ordination, Dr. Holland's first pastorate was at New Lenox, Illinois. Soon, however, President Theodore Roosevelt appointed him Federal

Chaplain in the Isthmian Canal Commission. Before leaving for Panama, Dr. Holland married Daisy Pearce, culminating a college romance, and the young pair made the trip to Panama their honeymoon.

Several years later, the Hollands returned to the United States, and Dr. Holland filled pastorates at Aurora, Illinois; Cedar Falls, Iowa; St. Paul, Minnesota, and Rockford, Illinois. In the late summer of 1933, Burrige D. Butler, owner of WLS, called on Dr. Holland to become the first radio pastor in the United States. Seeing in this post a chance to influence hundreds of thousands of lives for good, more than any one pastor could possibly reach in person, Dr. Holland accepted. He also became associate pastor of an established church in Chicago, as well as pastor of the non-denominational Little Brown Church of the Air.

This radio service is in no sense a competitor of churches. The broadcast is on at an hour when very few churches are holding their regular services. Its chief purpose is to take a little bit of the old fashioned hymns and a Gospel message to the thousands of people who cannot attend any church regularly, or who, because of illness or other reason, may have to miss their own church on some Sunday. Dr. Holland recognizes the fact that half of the American people do not attend any religious services at all, and with that in mind, he plans his service to emphasize ideas that are basic and universally important.

Little Brown Church and Morning Devotions, however, are more than devotional programs. Dr. Holland is also awake to human needs. He is, for example, one of the mainstays of the WLS Christmas Neighbors Club, through which last Christmas season WLS listeners contributed some \$6,000, as they have for several years past, with which to buy wheel chairs and radios for children's hospitals, visiting nurse associations and such groups. Several years ago, when a tornado devastated Southern Illinois, and Indiana, WLS issued a call for aid on the Little Brown Church broadcast. Within two weeks, listeners had contributed some \$200,000 for the relief of those rendered homeless by the storm. Listeners have been equally generous in times of flood and other catastrophe.

Their generosity, of course, is based on their faith in Dr. Holland. One of his many good deeds paid him big dividends last fall. A little 6-year-old girl came with her parents to visit WLS' studios. She romped happily about the Little Theater. Only three years before, this same little girl visited WLS, both legs encased in metal braces. She had never walked a step in her life. Doctors thought she might lead a normal life, Dr. Holland learned if she could have an operation, an expensive operation which the coal miner father could not afford. Dr. Holland quietly made arrangements for the child's admittance to a Chicago hospital, where the operation was performed. And last fall, when the girl returned to WLS, she skipped all about the place, with only a trace of a limp that doctors say she will out-grow.

It is such goodness and sincerity as this that have endeared Dr. Holland to Mid-Westerners and have made him in such demand as a speaker at civic and religious gatherings. He is well used to public appearances, however, for in addition to his many years in the pulpit, Dr. Holland spent ten seasons on the Chautauqua platform, baritone leader of the Preachers' Male Quartet, to which he and three other ministers devoted their summers.



A typical cast from a typical Prairie Farmer-WLS Home Talent show, massed against a stage backdrop hung with corn and harness, the stage itself trimmed with baled hay, straw and kegs. This is a show at Homewood, Illinois, sponsored by the Rotary Club. Note the Uncle Ezra imitator at the front of the stage (left).

(Continued from page 3)

Talent shows. Cowboy Bill Newcomb, formerly on WLS, is another, as is Essie Martin, of the Prairie Sweethearts, currently on WLS. "Little Alfalfa," of the Our Gang comedies, starred in WLS Home Talent shows before going to Hollywood and the screen.

The calibre of the winning entertainers selected for appearances on the Home Talent programs over WLS Saturday afternoons has been so high that Prairie Farmer-WLS Community Service now has an additional half hour on the Famous WLS National Barn Dance, 7 to 7:30 p. m. Saturdays. Four Home Talent acts from some one county are selected for each show. A leading citizen is called on to tell briefly about the farming, civic and business interests of the honored county. This is an all-Home Talent program, with only one regular WLS act on the show as guests of the amateurs.

The really unusual thing about the 2,000 Home Talent shows staged by Prairie Farmer-WLS Community Service is that no organizations are solicited to

put on the shows. There are no booking agents. Each organization comes to WLS and asks for the show. Thus Prairie Farmer-WLS Community Service is one of few, if not the only organization, staging fun-raising performances from a purely service angle, with no profit to themselves.

Another novel feature of the WLS Home Talent shows is that no merchant is asked nor allowed to contribute money or merchandise. Neither is any merchant solicited for printed advertising on handbills, programs or tickets. WLS Home Talent shows have a novel merchant participation plan whereby the merchant receives more than advertising. An announcers contest is a part of the show. Merchants are allowed to enter announcers, giving their own commercial copy at the show. The merchant pays so much per word, but he receives full value in tickets to the show, tickets which he may resell, give to his employees or use as premiums to stimulate merchandise sales. If he sells his tickets, his announcement has cost him nothing. The winner announcer in each

show also broadcasts over WLS, telling about his sponsor's store. This one merchant in each town where the merchant participation plan is used gets recognition over WLS, a 50,000 watt radio station, at no cost.

After an organization has contracted for a WLS Home Talent show and set the dates, one of the 16 WLS directors is assigned to that town. The director conducts auditions about a week before the show, then spends the rest of the time rehearsing the cast.

These directors are trained to enter into the community life. Frequently they report factional dissension in an organization at the start, but before the show is over, the whole group is working together as a single unit—and still unified a year later when the director may return to stage another show. For there are a lot of repeat engagements. Dozens of towns have had a WLS Home Talent program five years in a row — one a year since the plan was started — and several have already contracted for their sixth shows next year, in 1941!

Bess Johnson Goes Fishin'

Bess Johnson, who is the "Bess Johnson" of the CBS series, "Hilltop House," would rather go fishing than do almost anything else. Here we catch her "in the act" on a private lake at Carmel, N. Y., near her summer home. Miss Johnson, a native of Elkins, W. Va., is one of the best-known dramatic actresses on the air. She confesses she missed her first cue on her first radio show, but she hasn't missed one since. "Hilltop House" is heard every day, Mondays through Fridays, at 9:30 A. M. CDST.



BESS JOHNSON

"Hilltop House", the story of Bess Johnson and the small orphanage in the town of Glendale came about as the result of a study of child psychology on the part of its two authors, Addy Richton and Marilyn Stone.

Miss Richton had studied with the well-known child psychologist, Peter Sandiford in Toronto, and Miss Stone learned about children while directing a children's theatre in Detroit under the late famous director, Jessie Bonstelle.

The Misses Richton and Stone, who write under the pen name of Adelaide Marston, decided to use their knowledge of children to write a program

that would offer simple but sound solutions for parental problems — solutions that might be used by any parent anywhere. "Hilltop House" was the result.

When the two of them sit down to write a script, they find that instead of writing as two separate individuals, they are really one. In their own words "We think and write alike". Their collaboration resulted from a meeting in Detroit six years ago. The two girls found that they had the same ideas about writing and decided to form a partnership.

In their programs, the authors try to

portray the different types of children. Air characters include the precocious child, the neglected child, the mischievous child. They may all be found taking part in our daily life, Misses Richton and Stone state, and to give an accurate and rounded picture of children, they need to be included in the story of "Hilltop House".

Star Bess Johnson is one of radio's most versatile personalities. In addition to acting, she can direct and produce, and most unusual of all, she is capable of taking over the engineering duties on a program at a moment's notice.

Bess inherits her dramatic ability from her parents. She was born in Keyser, West Virginia. Her father was manager of a theatre and her mother had established a firm reputation in the theatre under the late David Belasco and the elder Hammerstein—appearing with such well known players as Lillian Russell and Maurice Barrymore. Bess' producing, directing and engineering knowledge was acquired through study at the Margaret Morrison School of Carnegie Tech, and through constant personal observations.

Her air debut was made during a radio presentation by Station KDKA of the Carnegie amateur production of William Shakespeare's "Taming of the Shrew". This experience excited Bess about radio and she traveled to Chicago to try her luck at radio work there. She finally "crashed" the profession when she was called upon to substitute for a missing actress. She had only been given five minutes notice.

After this experience, she became one of radio's busiest actresses — appearing in over 1,000 broadcasts.

Although radio plays a big part in her daily life, Bess will not permit anyone to mention it at her summer home in the Indiana Dunes. "No shop talk" is the rule and she has devised a novel plan for enforcing it.

There's a large box in the middle of the living room table. Any Johnson guest who says "I heard your show last night" or "How do you like my new show?" is greeted with accusing fingers pointed toward the box, indicating that the offender must deposit five cents. Some week-ends, Bess collects as much as \$6.00 which is added to an entertainment fund for the following week-end.

Miss Johnson is not the only member of the household who is interested in radio. Her 11 year old daughter, Jane, is also a veteran radio actress and member of the "Hilltop House" cast. However, the role of a orphan on the program proved to be a difficult assignment for the youngster. "How can I be convincing as an orphan?" Jane asks "when my mother is standing right next to me at the microphone?" Every evening Bess and her daughter set aside a certain period for coaching and rehearsing.



Pepper Young's Family, popular NBC dramatic serial of family life, is pictured here in rehearsal. Upper left: Jack Roseliegh (Sam Young, Pepper's father), Marion Barney (Mrs. Sam Young), Betty Wragge (Peggy Young, Pepper's sister) and Curtis Arnall (Pepper himself). In the control room in the background are Ed Wolfe, the show's director, who also plays the role of Mr. Bradley, Sam Young's crony, and seated, Ralph Reid, engineer. In the upper right picture are Pepper and Peggy.

PEPPER YOUNG'S FAMILY

The Youngs are real. All of them—Mr. and Mrs. Young, Pepper and Peggy—are yourself and your family; or at least they are your next door neighbors. And their friends—Eddie, Linda, Biff, Nick, Marcella and the rest are the people who live in your block. That is why between 7,000,000 and 8,000,000 listen to the Youngs every day. That is why the financial ups and downs, the sicknesses, the youthful love affairs, disappointments and successes of the Youngs and their friends are as real as your own.

The reason why this is so remarkably true of "Pepper Young's Family" is that Mrs. Carrington considers that she is really writing about her own family. The Carringtons, like the Youngs, are a father, mother, son and daughter. They are both average American families. Mrs. Carrington can always judge the suitability of a situation to the Youngs by the reactions of her own family circle to it.

"My suggestion," Mrs. Carrington once told an ambitious young radio writer, "is that you go home, look around you, into your own life and the lives and problems of your family, for the things you know and understand best." Mrs. Carrington took this advice to heart at the outset of her radio writing career, which began in a rather unexpected manner.

In the early 1930's Mrs. Carrington was a successful short story writer, playwright, and novelist. One afternoon she was on Fifth Avenue when a rainstorm came up. Since she was passing the old NBC building (this was in pre-Radio City days), had a one act play with her, and was never one to waste time, she went in and interviewed the continuity department, until the skies cleared. The result was an invitation to submit an idea for a serial.

She had never written for radio before but had long wanted to. So she went home and began to write about a family

very much like her own: A mother and father of moderate means struggling to rear two children the best way they possibly could. Into it she put all the heartaches and struggles of making ends meet, of giving the children the new dress or new tuxedo they need for a party, the effort of both parents to understand and sympathize with the children's point of view, and yet not spoil them. In fact, all the pangs of adolescence—and much can be written about them. From the point of view of the children, of course, and also from that of the parents, who have to live through it with them.

The result was "Red Davis," which in its two years on the air made radio history as the most popular fifteen minute program. At the end of the second year the name was changed to "Pepper Young's Family," and the time of broadcast was changed. This meant that the show had to start over at scratch, and build up its

Below left: Pepper Young's mother. Below right: Ed Wolfe, Stuart Metz (announcer), Marion Barney and Betty Wragge. Pepper Young's family is heard Monday thru Friday at 9:45 A. M. CDST on the NBC Blue network and at 2:30 P. M. CDST on the NBC Red network.



popularity again, which it did within a year, when it was at the top of the daytime programs. In that place, or close to it, "Pepper" has remained ever since.

Some of the problems which Mrs. Carrington writes about, because she has found them typical of her own family and others are:

Should a sixteen or seventeen year old boy or girl be permitted to use the family automobile?

Should children be given allowances, or be paid for such chores as cutting grass, shoveling snow, washing the family car, or milking the cow?

Should youngsters be given a latch-key, or should the family sit up and wait for Junior to come home?

How late should sixteen or seventeen year old Mary stay out?

One of Mrs. Carrington's most remarkable feats in "Pepper Young's Family" is the uncanny way in which she has man-

and other writing, Mrs. Carrington turns out about 20,000 words a week. She gets it all done through careful organization of time and strict sticking to schedule. Her work day begins at ten o'clock in the morning after her husband, a prominent New York attorney, is off to his office, and the children have been sent to school, and she has seen that the household activities for the day are under control. She works from ten until four; and after dinner on Monday, Tuesday and Wednesday nights she resumes work until midnight. The rest of the week-end she devotes to relaxation either in town or in the country.

Mrs. Carrington works in a study in a charming Victorian house in Brooklyn in the winter; in a studio at her home on Long Island in the summer. This latter establishment she calls "The House That Radio Built." It stands on the hillside one minute's walk from the Atlantic ocean. Even nearer, at the foot of her front lawn



ELAINE CARRINGTON

As author of *Pepper Young's Family* and *When a Girl Marries* — a busy hostess and mother of two children, which should exhaust the physical and emotional energy of the average person, Elaine Carrington continues her enervating pace by writing a new half hour show to be aired on NBC at 7:00 p. m. CDST each Saturday.

aged to capture the vocabulary and point of view of a seventeen-year-old boy. "But really," she says in explanation, "I do nothing except encourage my daughter, Pat, to have her friends around all the time. This means that there are four or five boys of Pepper Young's age in constant attendance, whether we are at our home in Brooklyn, or at our summer place in Bridgehampton, L. I. I feed them an endless stream of chocolate cakes, untold gallons of soft drinks. They're a plague to the servants, for they go through the ice box like a swarm of locusts, stripping it bare.

"I simply sit back and listen, and so I'm able to hear all the latest slang, and all the boys' ideas on life and themselves.

"They know they're being used for copy, but they don't care. In fact, they're proud of it."

What with "Pepper Young's Family"

is an inlet where the children, Patricia and Bobby, can sail and row. Close by is an outdoor fireplace where the family cooks picnic suppers. You might suppose that the household was run solely for the benefit of Mrs. Carrington's writing. But it is run just as much for the benefit of the children and their pets. Chief among the pets is Flash, a police dog, who has an affectionate and demonstrative nature and who, Mrs. Carrington says, "hurls himself on friends with 200 pounds of welcome."

An outstanding characteristic of Mrs. Carrington's work methods is that she always dictates lying down. She says that she keeps herself on a job until it is done by staying on the couch and refusing to move until it is finished. She feels that her ideas flow better when she is relaxed in this way.

THE ARKANSAS WOODCHOPPER



"ARKIE"

Square dancing has gone modern, come into its own as the new companion to swing. And Arkie, the Arkansas Woodchopper of the WLS National Barn Dance, is now calling square dances nightly in one of Chicago's swank supper rooms, the College Inn of the Hotel Sherman.

RADIO VARIETIES GOLD CUP AWARD

Presented to

BIG SISTER

(11:30 a.m. CDST, Monday thru Friday, over CBS)

JUNE - 1940

★ It has maintained a consistently high level of entertainment and human interest.

★ It has presented typical problems of typical Americans in an average American community in a gripping manner.

★ The work of its featured players, Alice Frost and Martin Gabel, has been at a steady high level and built up a great following for these radio personalities.

★ It has maintained the highest standards of daytime radio.

★ It has reached out and presented "outside names," such as Zasu Pitts, Walter O'Keefe, Edward G. Robinson, and Ruth Chatterton, without destroying continuity, proving that the intrinsic merit of the program itself goes on when there are outside stars used as well as when outside stars are not used.

★ It has given the listeners a close-up of one of the most interesting fields in American life today — medicine — and its relation to average problems.

RADIO VARIETIES herewith presents "Big Sister" with the Radio Varieties Gold Cup Award for the month of June.

Now in its fourth year, **Big Sister** has built up one of the most loyal followings of any daytime drama. One of the fundamental reasons back of this serial's popularity is the human and down-to-the-earth manner in which it tells of happenings in the life of a typical American couple, Dr. and Mrs. John Wayne.

Many other reasons enter into **Big Sister's** consistently high rating. It has presented to the listeners such "names" as Zasu Pitts, Ruth Chatterton, Walter O'Keefe, Edward G. Robinson, and Diana Barrymore. It was the first daytime show which was the spot of a feud between announcers — Ted Husing and Fred Uttall. It set a precedent when its main characters, "Ruth Evans" (Alice Frost) and "Dr. John Wayne" (Martin Gabel), were married.

Director Bill Tuttle hasn't been afraid to strike for new radio paths. One of his discussed shows recently was that famous afternoon when Zasu Pitts, as mous Mamie," spanked (on the air) "Aunt Mamie,"'s little girl, Diana John Barrymore's ("Mona Sheldon"). This brought a flood of mail to the show — most of it approving the spanking!

Besides Alice Frost, Martin Gabel, Director Bill Tuttle, and the stars named other thespians identified at one time or another with **Big Sister** include Jeannette Nolan; Ev Sloane; the New York-Philadelphia commuter, Marjorie Anderson; Helen Lewis; Elizabeth Russell; Dolores ("Cry-baby") Gillen; Milt Herman; Oscar Polk, the colored comic of "Gone With The Wind" fame; and many others.

Alice Frost ("Mrs. John Wayne") was born in Minnesota, August 1, 1910, and as far back as she can remember wanted to become an actress. After graduating from Mora, Minn., High School, Miss Frost attended the University of Minnesota. She left that institution to play the part of "Lorelei" (at the age of 18) in a Chautauqua Circuit company of the Anita Loos favorite, "Gentlemen Prefer Blondes." She followed this with intensive work in stock companies, and a



Alice Frost, lovely star of "Big Sister," was a minister's daughter who determined to become a successful actress. She's achieved her ambition having been starred on the stage, in the movies, and for more than four years on the popular daytime radio show.

turn in Hollywood making pictures. Then came Broadway and the Theater Guild, followed by radio. Miss Frost is blonde with grey-blue eyes, and is five feet seven inches in height. She is a good cook, an inveterate listener to radio shows, and a collector of operatic records. In the summer her favorite recreation is horseback riding.

Martin Gabel, who plays Alice Frost's husband ("Dr. John Wayne") on **Big Sister** is also a leading Broadway actor and producer. Mr. Gabel was born in Philadelphia on June 19, 1911. After attending Leigh University, Bethlehem, Pa., he decided he wasn't cut out for engineering and left school to crash the New York stage, first preparing himself

by studying at the American Academy of Dramatic Arts. His stage debut was made in a memorable floperoo, "Man Bites Dog." This was before the days of Equity minimum salary, and the young actor didn't need anyone to help him spend the \$8 a week salary he got for not many weeks. Figuring he couldn't lose after participating in "Man Bites Dog" Martin went the rounds, and soon got another job, branching into stage managing, directing, and casting. He was concerned with that smash hit, Sydney Kingsley's "Dead End," personally selecting some of the young actors by pacing the sidewalks in New York's tougher spots and picking the kids. Gabel knows Russian, French, German, Spanish, and Italian, and one of his hobbies is eating in native restaurants and ordering food in the right language each time. The actor is connected with a prominent producing firm. His latest production is "Medicine Show," a drama in "living newspaper" technique, dealing with medicine. Acting a doctor for years on the air, Gabel does **not** play a doctor in his show! He is five feet seven inches tall, weighs 170 pounds, and has brown hair and blue eyes. He's always weighed down by play scripts which he reads at odd moments, during rehearsals and in cabs.

The main reason for the continued success of any daytime lies in the fact that its characters strike a sympathetic note of recognition in the listeners. The problems of **Big Sister** are, fundamentally, the problems of an honest, hard-working doctor. From the vantage point enjoyed only by doctors, we are afforded a glimpse into the inner lives of a typical American community. We also learn about the problems of the doctor and his family, and all those in contact with them. The characters are fascinatingly familiar, the episodes strike a note understandable to all of us.

Big Sister's success is due, in the final analysis, to the fact that it is a story of real American life, and we, who listen, are also living with the **Big Sister** actors, and participating in the problems of their town. . . . which is Anytown, Anystate, U. S. A.

I GOT THE BREAKS

By KAY KYSER



KAY KYSER

Writing about yourself makes a fellow feel kind of funny. It's a little like talking to your best girl friend on the party line back home with all the neighbors listening in. Know what I mean?

First of all, I'm a very lucky fellow. People have been nice to me. They pack into theatres to see our band. They let me come right into their front parlors every Wednesday night with our radio program. They seemed to like my movie, "That's Right, You're Wrong."

I don't mean lucky like the fellow who wins the turkey at the church bazaar. I work pretty hard. But so do a lot of other folks and nothing much happens with them. Their dreams stay dreams no matter how hard they struggle. As they say on Broadway, I got the breaks.

It's a long way from Rocky Mount, N. C., my old home town, to Broadway. There are no short cuts and they never run any excursion trains to success. I walked down Broadway the other night. The dusk was falling and suddenly the lights popped on. My name was up there over a movie theatre. My name was helping to light up the most famous street in the world. I just stood there on the street corner and

looked and couldn't get over it. I felt good and happy and awful proud. I'm a country fellow and I guess I'll always be one, but my name in lights made me think how lucky I was and how thankful I am to all the people who have been nice to me.

Back home in college I was a cheerleader. I never wanted to make a last minute touchdown. I just wanted to jump around and holler and make the folks up in the stands laugh. Well, I still feel the same way. Only my audience is bigger. But every Wednesday when we broadcast, we try to forget the millions in their parlors and the big crowd sitting in the studio. We make believe we're back home and it's Saturday in the Fall and we're doing our stuff for a home town crowd in a grandstand. It's worked out pretty good so far.

Most fellows have to prepare for their careers by sticking their noses into books and keeping them there. I got an A. B. degree, but I think I prepared for the future by clowning at the college socials and being a cheerleader. My play turned out to be my work. Anyway, that's the way I look at it. I like to hear people laughing. Laughter is sweet music.

It makes me laugh a little inside

every time I'm introduced as the professor of the College of Musical Knowledge. You see I come from a teaching family. For a hundred years I've had kinsmen who have been on the faculty at the University of North Carolina. My first cousin was dean of the Graduate School at U. N. C. My brother, who is now an attorney, taught chemistry. My mother was the first lady druggist in North Carolina. My father was a druggist, too. Professoring and music run in the family, because my oldest sister, Virginia, has conducted a grand opera class for years back home.

Say, I'm glad I didn't have the opera urge, because I'd probably be wearing a beard as big as a weeping willow tree and staggering around that Met stage with a big spear in my hand with fat ladies dying all over the place, while a tenor sings in a language no one understands. I'm a clarinet man, but I'm a lucky (that word keeps coming into my typewriter all the time) fellow I don't play it better than I do. If I did, I'd probably be sitting four rows back in some other fellow's band. Realizing I wasn't going to set any creeks on fire with my clarinetting, I started to figure out comedy ideas for the band. Well, I started figuring and things began to work out pretty fine, because the band I started in a drowsy college town found itself in Chicago's roaring Loop.

That was in 1934, when we were booked into the Blackhawk restaurant. We were scared to death and figured we were going to flop. You see, we followed Hal Kemp who was terrific and till is. He's my buddy and a fellow who has been one of my ideals since I started playing music.

Well, the Chicago folks liked us and started a-coming. Our singing titles helped put us over as much as anything. We had introduced the idea at the Miramir Hotel in Santa Monica, California, the summer before, but didn't fully develop the idea until we opened at the Blackhawk. Those singing titles save a lot of time and you don't have to make a lot of useless announcements. Anyway, we always figured people were entitled to know the name of the song they were listening to.

But the College of Musical Knowledge put me over. It was a break that the people who ran The Blackhawk were brave enough to let us pioneer with a new type of entertainment — and then we were signed for the Lucky Strike program. Then the big crowds in the theatres and movies — and well, I can't read the palm and the crystal, so I'm just hoping it will be all right from now on.

I've the nicest gang of fellows any one ever worked with in my band. Six of them started with me back down the years in Rocky Mount and they're still with me and I hope they always will be. So you think I'm lucky? That's right, you're right.



"STEVE WILSON" OF BIG TOWN

The crusading managing editor of The Illustrated Daily Press cracks down on the rackets—and crimps the style of the criminals in his fearless one-man campaign against crime.

"My fellow citizens, no people on earth have more cause to be thankful than ours, and this is said reverently . . .

A 12-year-old boy was reciting these words he had heard President of the United States, Theodore Roosevelt speak a few days before during his inaugural speech in Washington, D. C.

"Listen Mr. President," his mother cautioned the youth, "you march right up stairs and wash your hands and face before dinner."

Today, that youth is known to millions of radio listeners and movie fans as Edward G. Robinson, and he still quotes those words by Theodore Roosevelt, which he recited to his mother as a youngster in New York. As a matter of fact, he says they are even more timely and appropriate today.

For the past three years, over the Columbia network, Robinson has portrayed the role of Steve Wilson, a crusading managing editor of the Illustrated Daily

Press, who carried on a fearless one-man campaign to free an imaginary city, "Big Town" of rackets.

Robinson believes his radio expose of rackets, common to many American cities, has been a factor in the elimination of gangsters and crime which reached its peak a few years ago.

Ever since he was a child in New York, Robinson has been imbued with a crusading spirit. His inclination as a youngster was to become either a minister or a lawyer. In Manhattan, where he spent his youth, he saw much unhappiness and suffering . . . oppression and injustice, and he finally decided the best way he could aid in the elimination of those evils was to become an attorney.

With his mind set on practicing criminal law, Robinson entered the law school of the College of the City of New York. One day, a member of the faculty, Dr. G. C. Benjamin pointed out that there are times when a jury is merely an audience before whom an actor, rather than a lawyer performs, and suggested that it be smart for Robinson to become interested in dramatics.

It wasn't long before Robinson returned to the good professor and confided that he had been studying dramatics and that it intrigued him more than the study of law, but that he was worried because he knew his parents expected him to become an attorney.

The conference wound up with Dr. Benjamin giving Robinson a letter of introduction to Ben Roeder, general manager for David Belasco, and a trustee for the Sargent School of Dramatics. His talk with Roeder resulted in the abandonment of his law career and his matriculation in the Sargent School.

While attending the school, Robinson happened to notice a small ad in a newspaper, placed by Loew's Theater giving notice of tryouts. Robinson cornered a couple of his pals, told them he planned to rewrite an old Henry Irving melodrama, and enlisted their services for the tryouts. That was his start in the theater. The skit was a success, and he went from that to other Broadway triumphs. His family was still opposed to his acting career, and there were plenty of bumps along the road to dramatic fame.

A company playing "Kismet" folded in Canada when war was declared in 1914, and Robinson returned to New York broke and discouraged. He applied for a job in a new war play called "Under Fire." The director learned that Eddie could speak a half a dozen foreign languages, necessary in the play. This work established Robinson as a valuable utility man along Broadway. In 1916 he received exceptional notices for his work in a prison reform play, called "Under Sentence", and he was offered the leading role in a silent movie, "Fields of Glory."

This initial appearance before the cameras, according to Robinson, was one of the most unpleasant experiences

(Continued on page 17)

HOW KATE SMITH ROSE TO FAME

The Triumvirate of Kate Smith, Ted Collins and Jack Miller contains a story which rivals any Horatio Alger yarn, and which, with its three personages, is the famed story, "THE THREE MUSKETEERS," by the eminent Alexandre Dumas.

Before either Kate, Ted or Jack became outstanding radio personalities they worked together as associates in one capacity or another. When Ted Collins was an executive of the Columbia Recording Company it was his task to find outstanding talent who had something that could be sold on

and his orchestra into Loew's State theatre in Boston where he remained for sometime as house conductor.

The scene changes back to Mr. Collins in his office in New York, at Columbus Circle where Columbia Recording studios were located. The recording executive is discussing a



TED COLLINS

KATE SMITH

JACK MILLER

records, for prior to radio as we know it today, records provided most of the entertainment throughout the world for people who lived in the hinterlands and even in the cities, who could not attend theatres and concerts.

Jack Miller had been singing and conducting dance orchestras in the vicinity of Boston for a number of years after he left Dorchester High School. Possessed of a rich baritone voice he was making strides toward establishing himself as a solo vocalist. Ted Collins arrived on the scene and engaged Jack to make a series of recordings. Since he could play the piano as well, he was doubly valuable because he could provide his own musical accompaniment. Under Ted Collins guidance he established himself as a favorite on records. Eventually, he became a soloist on CBS for two years. It wasn't long after that the same Mr. Collins booked Jack Miller

career in the entertainment world with a young lady he heard in the Broadway musical "Flying High." She decided to make a few records and let Collins decide the next move. He did.

Kate Smith was that young lady and shortly after she auditioned for radio, she clicked immediately and began to sing her songs over the Columbia Broadcasting System, where she has been heard ever since.

When her career in radio was decided upon Collins thought back to Jack Miller, singer and pianist. Kate needed an accompanist and Miller was given the job. Followed a series of broadcasts with a house band under the direction of another well-known batoneer, Nat Brusiloff, Jack Miller played the second piano to guide the band's tempo. He was Kate's pianist for three years graduating to the post of conductor which he has held for the past five years.

When questioned why he prefers to remain more or less unknown personally providing the musical background for a star he has many answers. First, the association is to his liking. Kate Smith is one of the most tolerant yet ambitious people in radio and Jack knows of no other person he would care to work with. He doesn't sing, true, but that makes little difference for he pursues his vocal efforts at his own piano at home as he jots down scores for coming broadcasts and songs that he is writing. Secondly, it's much better than working twenty weeks of the year as so many other band leaders do. He's turned down innumerable jobs in theatres, on other programs, in ballrooms and even offers to return to the microphone as a soloist in his own right. The feeling among these three is almost undefinable. It rivals the spirit of the Three Musketeers—one for all and all for one.

Jack has written two hit tunes one of which reached a sale of 400,000 copies. The first, his theme song "When the Stars Come Peeping Through," was written the afternoon of his first broadcast. Collins told him, "You've got to have an identifying theme for the, so you'd better get busy." The other, "From Sunrise to Sunset," which was the big hit, required somewhat more effort. It became the movie hit of the year being featured in three productions. This was ten years ago and since that time he hasn't had another due mainly to the fact that he concentrates his efforts on the Kate Smith Variety Hour. This is characteristic of everyone who works with Kate. She is untiring in her desire to perfect her singing and program detail. The spirit is contagious and grips all who contribute to Kate's programs.

The band under the direction of Miller is the finest in radio boasting the top musicians in radio row. Composed of twenty-six men all of whom are the highest paid, which is a Collins axiom, it provides a fitting musical frame to the lovely voice of the "Songbird of the South."

Last year saw Kate's return to the record field after six years absence putting on wax for Victor three of the top tunes of the day as well as a spirited swing arrangement of her theme, "When the Moon Comes over the Mountain," which is known among the boys in the band as "A Collins' Special." It was a case of capitulating to the great demand of her listeners that prompted this move. Apparently, one program each week does not take care of the hundreds of thousands of loyal Kate Smith fans.

Known as one of the only singers in radio who possesses "perfect pitch," Kate has the added faculty according to Miller of being able to learn in an hour a song which requires most singers an entire day or more to perfect.



CAMERA CARAVAN

1. Laurette Fillbrandt, charming NBC actress from Zanesville, Ohio, plays the role of Virginia Hardesty in "Girl Alone" and Daisy Mae in "Li'l Abner". 2. Sara Jane Wells plays the important role of Betty Fairchild in "Jack Armstrong" and is kept busy with two other radio parts as she is Mary Ruthledge in "Guiding Light" and in "The Right to Happiness" she plays Louise Sims. 3. One of the best dressed orchestra leaders is the dapper Bernie Cummins whose band is pleasing overflow crowds at the Edgewater Beach Hotel in Chicago. 4. Marjorie Hannan and Patricia Dunlap heard as the Dexter Twins in the popular radio drama "Bachelor's Children". 5. Nancy Martin is the proud possessor of the rich contralto voice heard on the Breakfast Club-Club Matinee and the Roy Shield Revue. 6. Lovely Armide who does the vocals in Ben Pollack's band. 7. Wayne Van Dyne who sings over NBC Mon.-Wed.-Fri. at 10:30. 8. Petite Virginia Verrill heard on Showboat over NBC at 8:00 p. m. CDST is also the featured singer with Dick Todd on Uncle Walter's Dog House on Tuesdays at 9:30 CDST. 9. Here is the precocious Daisy Dean of "Kaltenmeyer's Kindergarten" played by Cecile Roy. 10. Paul Luther who is known as having one of the richest voices in radio, announces "Road of Life" and "Caroline's Golden Store". 11. Janet Lane, New York actress. 12. Three NBC radio stars snapped recently at a Chicago nite club: left, Loretta Poytton who plays Cynthia in Mary Marlin; Williard Farnum, who is David Meredith in Midstream, and Alice Patten, the pianist on Backstage Wife. 13. Leslie Woods who plays the role of Carol Evans Martin in "Road of Life" and Janet Munson in "Women in White". 14. Hands are outstretched as the Tuesday nite shower of silver is given away by Professor Quiz.



NBC'S "GOSPEL SINGER" IS REGULAR FELLOW

By Aileen Soares

A rotund, twinkling-eyed man, who exuded good humor as naturally as a fish would swim, commanded the deep attention of a mixed crowd of actors, actresses and musicians at the National Broadcasting Company studios in Radio City, New York.

"Hoot mon! Do ye think I'm a millionaire?" he concluded, and a gale of laughter swept the crowd at another of the stories which Edward MacHugh, beloved "Gospel Singer" of the airwaves, loves to tell on his own Scotch-Irish for-bears.

As MacHugh hurried away to a rehearsal, leaving the crowd still chuckling, a young actor who had met him for the first time turned to his neighbor and exclaimed:

"What a surprise! I always thought hymn-singers were dour-faced and sanctimonious. I never realized they could be regular fellows."

And that actor voiced the opinion of practically everyone with whom Edward MacHugh comes in contact. He is regular. A genial man, ruddy-faced and blessed with one of life's greatest gifts — a sparkling sense of humor — MacHugh is deeply religious but not prudishly so. He firmly believes he best can serve his God in a friendly manner, without pontificating to his friends on religion.

"I live my life, simply," he says. "After all, that is a religion, too. I go my own way, always trying to give the fellow who is down a friendly pat on the back; and to voice a good word for every one of my fellowmen."

MacHugh recently began his sixth year on the NBC networks as a nationally known personality. In his programs, heard Mondays through Fridays at 9:30 a. m., EST, over the NBC-Red Network, he features hymns and music based on every faith.

He has a definite feeling about hymns, too, believing they have a message to tell.

"A hymn is not just an excuse for music," he says. "A hymn is a message. It has a philosophy that helps people as much as fresh air, sunshine or any of the vital things in life.

"I feel that the singing of Gospel hymns really helps people to be happier and more peaceful in their spirit. That's one of the reasons why I have always felt that the words of a hymn are just as important as the music and I'm never satisfied with reports of my broadcasting until these reports confirm the fact that each word can be distinctly heard and understood."

MacHugh, who has sung more than 3,000 different hymns since he began broadcasting over NBC and who has sung or given recitals in practically every kind of Christian Church in the United States, still rehearses many



Edward MacHugh's Scotch-Irish ancestry credited for both his sparkling sense of humor and his deeply religious but unprudish belief in message of church hymns.

hours each week for his daily broadcasts.

"Without a sufficient amount of time being spent in rehearsing a song," he claims, "a person is apt to grow careless. An inflection at the proper moment means the difference between receiving favorable mail and unfavorable criticism."

Completely without inhibitions or self-consciousness, he frequently is heard rolling his mellow baritone in the corridors of Radio City as he runs over a number on his way to his studio.

The Gospel Singer particularly, is the radio friend of the shut-ins or the

invalids. Broadcasting as he does during the daytime, it seems logical that they should form a large part of his following. And not only is he one of radio's most popular personalities in the point of mail received, but his daily broadcasts are attended by an overflow crowd, evidence that he also reaches other classes.

MacHugh's audience not only is national but international in scope. Stamps and post-marks on numerous letters indicate that MacHugh's Gospel Songs bring joy and comfort wherever the English language is understood.

His personal life reads like not a page but the entire Horatio Alger

book.

Twenty-seven years ago, barefooted and bonded in steerage on a Canadian-bound ship, he left Dundee, Scotland. As he looked back at his homeland, his eyes moist with tears, he vowed he'd come home one day; that he'd come home with polished shoes on his feet and money in his pockets for a trip through his beloved Scottish highlands.

Heartaches and disappointments were to meet young Eddie before that dream materialized. But realized it was last year when, with his wife, he toured through his native land.

"I showed my wife the place where I was born," he readily tells you. "That was Tait's Lane, Hawk Hill. And then I brought her to the house where I lived with my five brothers and sisters on P e d d i e Street in Dundee."

But we're rushing ahead of the story. MacHugh was born in Dundee, son of a poor family. In order to help support his mother, he took every and any odd job he could find. In his teens he became quite accomplished as a baker's apprentice — in fact so much so that to this day he enjoys making a cake or a pie with his own hands.

"My wife doesn't think much of my ability, however," he smilingly tells you when he reaches this point in his story.

Growing up, young Edward formed a children's group that wandered around the quaint old Scottish town, sometimes coatless and more often shoeless, singing religious songs and ballads for pennies at the doorsteps of those who would listen.

Struggling year after year, MacHugh finally came to the conclusion that it would be better for him and his family if he struck out for other shores in search of new opportunity.

After leaving Dundee with his family, he first went to Canada, where after a period of grueling work, he one day found himself an usher at a special recital to be attended by the Governor-General and his wife. The man who was to sing "God Save the King" at the opening of the ceremonies did not appear, and MacHugh, who had a small, quiet fame among his friends as a singer, was approached by the Governor-General's wife and asked to fill in the breach. He did. This was the start of his vocal career.

At the insistence of society people and at their expense, MacHugh went abroad to study for four years, returning to Montreal at the end of that time but finding no opportunity for a young, ambitious singer. Shortly afterwards, he found himself singing ballads on a Boston station, under the sponsorship of a local department store.

Then, after four years of this, he offered on his afternoon program as an

experiment a hymn he has loved ever since he was a child — The Old Rugged Cross.

Letters poured in — 2,300 of them to be exact.

"So you see," he says, in his quiet voice with the faintest suspicion of a burr, "it was really my audience that gave me the idea. I didn't think of it myself. Suddenly it seemed as if the oldest thing of all had become the newest. People wanted to hear hymns again. And they wanted me to sing them."

National radio officials, interested in the tremendous response to MacHugh's local programs, instantly arranged to put him on a nation wide network — which led, strange as it seems, to the saving of a human life. A letter attesting this strange fact is still one of the Gospel Singer's prized possessions. It read!

"I have to write you although it takes my last nickel to buy the envelope and the stamp. This morning I was going to look for a job again. If I didn't get one I was going to take this last nickel and take a ride—my last ride—on the ferry. Just as I came downstairs my landlady was turning on the radio. I sat down on the stairs and listened. I see now that I was wrong. If the God you sing about can look down and see people like me. I pray he will forgive me. Will you tell me about Him? I will never forget you. It is people like you who make this world worth while."

A girl's name, with MacHugh has vowed he never will reveal, was signed to the letter.

Today his followers are legion. Thousands upon thousands of letters pour in upon him each month. Time and again this applause mail has broken N B C records. Recordings of the Gospel Singer's voice and copies of the hymnal he compiled and in demand all over the world. Dundee's barefoot boy is an American favorite.

MacHugh has never missed or been late to a broadcast in all the years he has been broadcasting. Punctuality and reliability stem from his early and rigorous training in which both these virtues were inculcated firmly.

A heavy-set man, MacHugh weighs what he says is "too much," and stands five feet seven and one half. Whenever he can get away from New York, he heads for his home in Newton, Mass., where his other diversions, in addition to cooking, include feeding the wild birds which flock to his yard, and salmon and trout fishing.

Much as "Eddie," as he is known to his co-workers at the NBC studios, likes to tell innocuous jokes, he takes his broadcasting very seriously, never for a moment forgetting the fact that thousands and thousands of listeners await him every day.

"They," he points out seriously, "deserve my undivided attention."

"STEVE WILSON" OF BIG TOWN

(Continued from page 12)

of his life, and, when the movie company offered to sign him for subsequent work, he refused, vowing he would never appear in another picture.

By 1917, Robinson was playing the lead in Arthur Hopkins' production, "The Little Teacher," and was definitely on the road to Broadway fame. One day the producer of the play admitted its star to his office, and suspecting something foreboding, he said: "Go ahead, Eddie and spill it."

"I've joined the Navy," Robinson informed him.

"How'd you happen to pick the Navy?" The producer asked him.

"Oh, I don't know. I've heard about the Naval intelligence service," Robinson replied. Maybe they can use me. You know, I speak French, German and several other languages. An actor with those qualifications should make a pretty good spy.

Eddie turned out to be a Gob, and nothing but that, and aside from paddling around Pelham Bay in a Navy cutter, he didn't see much service.

After the war Robinson resumed his stage career, this time with the Guild Theater, and his work was highly praised by critics, especially for his work in a play written by Joe Swerling and himself.

In the meantime, talking pictures had blossomed forth, and Robinson became interested in this new medium. A movie producer bought the play written by Swerling and Robinson but he couldn't vision the co-author in the leading role, which he had played on the stage.

He was offered a prominent role in "The Racket," the first of a cycle of gangster plays, and accepted it. When the play went on the road Eddie went along, and when it played in Los Angeles, a Hollywood producer saw it, and bought the screen rights. Here was the opportunity Robinson had been waiting for. He thought the producer would want him to play his stage role, but the movie man had other ideas.

Typical of many cases, Robinson had to return to Broadway before the movies decided they wanted his talents. Warner Brothers signed him to a contract, placed him in a screen play called "The Widow from Chicago," and then gave him the title role in the movie which skyrocketed him to screen fame, "Little Caesar."

While the movies typed him as a gangster, radio starred him as a gang smasher, and his program has consistently been rated as the most popular half hour drama on the air.

Because he is still fired by a crusading spirit, Robinson has admitted that his radio series has brought him more satisfaction than any other work he has ever done.

And he is still of the firm belief that "no people on earth have more cause to be thankful than"



Mothers' to Millions

M is for the millions of listeners who follow the destinies of network families. **O** is for the old-fashioned advice that is interwoven with their roles. **T** is for the title of the drama and **H** is for the hour on the air. **E** is for everyday, except Saturday and Sunday, and **R** is for radio drama that builds nationwide popularity from the sometimes amusing, sometimes highly emotional happenings of home town life. Put them all together, they spell the Mothers of the Air, who are often the focal characters of outstanding serials.

Mother O'Neill, played by Kate McComb (top left), is one of the best-known and best-loved personalities of the air. For more than four years, she has headed the fortunes of "The O'Neills," heard over NBC every Monday through Friday at 11:15 a.m., CDST and 4:45 p.m., CDST.

Fern Persons, (top right) mother of Bud in "The Story of Bud Barton," doubles in real life as the mother of charming 20-months-old Nancy Persons. "The Story of Bud Barton" is heard over NBC every Monday through Friday at 4:45 p.m., CDST.

One mother, played by Katherine Raht, (lower right) finds her life a series of exasperating crises, due to the inspired adventures of her son, Henry Aldrich, in "The Aldrich Family," heard every Tuesday at 7:00 p.m., CDST, over NBC.

Minetta Ellen, (lower left) mother of the Barbours, has a much more serene existence in the script of "One Man's Family," heard over NBC every Sunday at 7:30 p.m., CDST.

PARLOR, BEDROOM and BENNY

The Jack of all Traits ... builds a house

Were the nation to take Jack Benny's word for it, the comedian's new home in Beverly Hills is a cross between a light house and a petunia.

Millions of radio listeners have chuckled over the remarks made about the home. And what remarks they have been. Never has such a joint been built — as Jack describes his home — and stood for more than a week after the final nail had been driven in.

Jack claimed that when the wooden framework went up, the termites were 'way ahead of the carpenters. So far ahead, insisted Jack, that the termites were even going down the street to meet the new lumber as it arrived.

Mary Livingstone said the architect, in designing the house, had counted all the fly specks as closets, and the construction wasn't under way more than a month when Phil Harris, Jack's bandleader, had something to say.

"Why the architect on that house is so screwy," insisted Phil, "that he put a chandelier in the garage and a guest room in the dog house."

Everyone on Jack's program has had something to add to the description.

Dennis Day insists that the swimming pool is so big it has a light house and Jack has to put an outboard motor in his bathing trunks.

Andy Devine called the house and garage "Tourists' Rest Haven, Number 7".

Mary Livingstone said Jack had hung wall paper made of pink billy goats jumping over lavender cactus plants. She also said that the house was full of little people selling programs, hot dogs, and soda pop to the onlookers.

After the rooms had been furnished, Rochester remarked that the rugs were so thin, the bugs had to wear overcoats in order to be snug in them.

And to cap the whole thing, Jack told the world he thought the house should be put in a straightjacket.

All of which goes to show how much comedy programs can distort the truth.

Actually, the house that Jack built is one of the loveliest in Beverly Hills.

And it is beautiful and home-like because that house has been growing in the minds of Jack and Mary for the past ten years. It is a combination



(Top) "Hoist the mizzenmast, jib the mains'l and blow me down," shouts seafaring Jack as he takes Mary over the bounding main.
(Center) Jack takes Mary for a gentle dip in their pool.
(Bottom) The Benny's enjoy a heated game of ping-pong.

of everything nice they have seen during the decade they have been married, together with a lot of original ideas they have incorporated for themselves.

Jack admits readily that some of the splendid features of the house were borrowed from the houses of their friends.

George Burns and Gracie Allen have in their home a special wing for their youngsters. So Jack and Mary built a wing for little Joan Benny. She can throw toys against the wall, and sing to her dolls to her heart's content, too — for the walls are sound proofed. Jack added a little gadget of his own, though, and has sound-proofed his den and study. Which means that when he starts banging his typewriter or moaning over the paucity of good funny situations, he will not upset the rest of the household.

Norris Goff, who is Lum of "Lum and Abner", built his own master bedroom overlooking a small golf course on his grounds. Benny took a hint from that and built his own quarters so it overlooks a large yard in which there is the tennis court, a pool, and a run for Jack's dog. In the morning, Jack just steps through a French door, plunges into the blue water and steps out again, refreshed and ready for breakfast. Incidentally, others who look into the Benny pool are apt to step back very quickly, for it looks as though a giant octopus is waiting in the depths. Actually, the octopus is painted on the floor of the pool, and the gentle waves make it appear as though the eight tentacles are moving.

Robert Taylor also contributed an unusual touch to the new Benny house. The terrace above the master bedroom is a complete gymnasium. In a half-hour each day, Jack can get all the exercise offered by the most complete university field house.

Both Jack and Mary are responsible for many unique features in its decorative scheme:

There is for example the old Dutch Chippendale clock with quaint little figures that move around with the time, which was Mary's idea for the entrance hall. By the sofa in the drawing room is a most unusual fan table housing the fine collection presented to the Bennys by an old friend. An old English court dress, made mostly of lace, is thrown over the piano, and noticeable is the fact that its keys are slightly soiled from the tiny fingers of little Joannie.

A feature of its playroom is a projection screen that snaps into one of the rafters, two swinging pictures conceal the camera's eyes; a convertible bar unfolds out of one corner; and a friendly fire burns all winter.

That kitchen ice box that Jack sometimes talks about is fifteen feet long, and for Jack's midnight snacks, it contains as many delicacies as a Greenwich Village delicatessen.

Mary's bedroom glows with femininity. It has its unusual features too. Mary has a cabinet which was copied from one made for a Prussian monarch in the 18th century. In it is a 52-piece orchestra in miniature carved out of ivory, and the musicians are all little monkeys dressed up like men. These are both quaint and rare, and reflect Mary's delightful sense of humor. In sharp contrast, Jack's bedroom might be described as being like a smart English tweed suit. His private bath is one of the more unusual features of the whole house in that the entire room is done in leather including a built-in day bed, wall chair, and curtains. The color, of course, is beige and brown.

However, the most unusual feature of all is the absence of anything anywhere in the house that resembles a gag file.



*Columbia's
Gay Nineties Revue*

FADED, FRUSTRATED FOIL OF A FOUL FIEND

"There Was I, Waitin' At the Church" wails Beatrice Kay in all the tearful tradition of Lamp-Lit Age as she "renders" the heartbreaking ballad of the forsaken frail for "Columbia's Gay Nineties Revue" listeners. She is shown here in "what the well-dressed bride is wearing" during the horse-car era. Judging from her appearance and song lyrics, girls of yesteryear were "quilted, jilted — and wilted."



23 SKIDOO! — AND SHADES OF FANNY WARD

If you can get grandpa to open up that old trunk in the attic, he'll probably come up with some old cigarette pictures of a bygone era — when the glamor and oomph girls were Fanny Ward, Lillian Russell, Della Fox and Frankie Bailey. Beatrice Kay claims she could give those Mauve Decade minxes cards-and-spades. Look at the casual pose of those sensitive fingers!—and the sang froid of those limpid eyes!

I LOVE MY WIFE — BUT O, YOU KID!

Depicting here the flirtatious femme of the days when the World's Fair was in Chicago and Little Egypt did her dance — Beatrice Kay convulses CBS listeners each Saturday night with her tear-jerker songs of the "good old days." She is one of the few radio stars who dresses in authentic costume for her broadcasts, and is shown here in an ensemble of the Anti-macassar Era.

HOW TO BE A RADIO ANNOUNCER IN TEN EASY LESSONS

For those listeners who have a yen for the other side of the mike and think that they might like to be radio announcers, the announcers at WFAA, Dallas, have a word. In fact, being announcers, they have a lot of words. But all of them, in this instance are words of advice.

James Alderman, Elmer Baughman, Cecil Hale, Dan Riss and Hal Thompson, all WFAA announcers, men of from five to fifteen years experience in front of the mike, have this to say to those aspiring to earn a living in their particular profession.

If you are determined to become a radio announcer, they say, don't do it. At least, two of them say don't do it, and the other three say don't do it unless you have a real, honest, deep-seated desire and grim determination to become one. All of them agree that, if your desire to become one isn't genuine and strong, you'd better try something else.

Now, to get to the bottom of the proposition: If you're still determined to talk into a microphone in return for the old mazuma, here's what they prescribe as good preparation.

First, a thorough knowledge of English, and of one or more foreign tongues, preferably the romance languages, is one of the best assets you can have. They advise a well-rounded course in, or voluntary extensive reading of, nonfiction, and the devel-

opment of a large vocabulary, and eliminate all colloquialisms from your speech.



HAL THOMPSON

because these brand you as a native of some particular section of the country, and will make you sound strange in another section.

Another unanimous recommendation: Listen to the radio constantly and closely, observing techniques and pronunciations used and the types of continuities generally being written. Study of radio technique as practiced they heartily endorse.

A course in the fundamentals of music and music appreciation is good, because you're going to have to write and talk about classical and semi-classical compositions when you get that job. Another strong recommendation is a good background in the classics of literature, history, science, biology and drama, especially emphasized by Hal Thompson. Odd, coming from a sports announcer, but remember John Kieran!

The Creator may have endowed you with certain talents and given you a head start. These are the gifts, in order of their importance: The ability to think on your feet, or to "ad-lib," the ability to get along with people of all kinds, a feeling for words, and a pleasing voice of one kind or another, preferably a deep bass.

There are specialized types of announcing—sports, news and news commentary, dramatics, master of ceremonies work—but all these come much later and all spring from the root of good general announcing.

And their parting word is this: "You don't have to be crazy to get in radio and stay in, but it certainly helps!"



DAN RISS

opment of a large vocabulary through writing-journalism, English composition, or other forms.

Experience in consumer selling, a dignified expression for door-to-door peddling, to get consumer reactions, and a knowledge, however faint, of advertising practice and copy writing will prove quite valuable.

Underline this one for emphasis: Dramatic experience is helpful, mastery of articulation is good, and public speaking courses never hurt anybody, but don't acquire an accent, be it Southern, Northern, Bostonian, Har-



Langorous-eyed, honey-blond Helen Shields has had her share of suffering during the last few months. In NBC's "I Love Linda Dale" she is the charming young mother whose rascally husband returns just before he is to be declared legally dead, so that she can marry her own true love. And in "Amanda of Honeymoon Hill" over the same network she plays the part of a winsome mountain girl who falls in love with a Southern aristocrat and is made miserable by his snooty relatives.

BARRY WOOD

THE DARING YOUNG MAN on "YOUR HIT PARADE"

Over the CBS network of a near-hundred stations, comes the mellow and precise voice of the young baritone, Barry Wood, emceeing the "Hit Parade's" guest artists, introducing the hit numbers played by Mark Warnow's orchestra and — by right of his own stardom — singing lyrics.



BARRY WOOD, SINGING STAR OF "YOUR HIT PARADE"

makes a Horatio Alger story of pluck. Barry learned that it takes many "hard knocks" to open the door of Stardom. But he never lacked courage. He proved his daring when he graduated Yale University and switched from medicine to music for a career. He had played sax in the Yale Football Band with Rudy Vallee and he found more lure in the saxophone than the scalpel. Friends and relatives tried to dissuade him, but his mind was made up.

He played with orchestras led by Buddy Rogers, Paul Ash, Abe Lyman and Vincent Lopez. He got married and the day his baby girl was born, he decided it was a father's duty to do bigger and better for the baby. So he quit a \$300. band job and started to study dramatics and voice. That required courage of a high order.

He borrowed money and obtained backing to organize his own bands. They flopped, but that didn't stop him. His voice began to attract attention on the radio, although he sang in a romantic script show for "coffee and doughnuts" in order to learn microphone technique. People who knew Barney Rapp, the orchestra leader and Barry's brother, began to plug for Barry when they heard him on the air under the name of Lou Rapp, his real name. That was when the name of Barry Wood was adopted, because this daring young man didn't want to ride in on his own brother's prestige.

So as Barry Wood, he began all over again — and when Jerry Cooper went to Hollywood and left a vacancy on a CBS commercial program, it was Barry Wood who won the audition to succeed Jerry, in competition with a batch of fine baritones. That was the real beginning of Barry's trek into Stardom.

His achievement has added lustre from the fact that Barry Wood — as Lou Rapp — could have written his own ticket on the professional sport's world; for Lou Rapp was none other than the famous All-American water poloist and captain of the Yale swimming squad. Three times in a row, Barry was named All American swimmer. He had a sure berth on the American Olympic swimming team — but he sacrificed it for his musical work. That, too, took a lot of grit for a young man — to stick to "the hard way." But, as the story shows, it was the right way and now Barry Wood is cashing in. He deserves his success because he earned it.

Marlin Hurt



Handsome Marlin Hurt, above, is one of NBC Chicago's most versatile entertainers. He sings, acts, and does impersonations, and provides the comedy sequences on "Show Boat," recently re-floated over the NBC-Blue Network and heard Fridays at 8:00 p. m., CDST, in which he plays himself and his redoubtable maid, "Beulah." The new "Show Boat" cast includes Dick Todd, baritone; Virginia Verrill, contralto; Bob Trendler's band and Bob Strong's orchestra.

Six months ago, Barry Wood was practically an unknown. He was singing on sustaining programs and trying to payoff debts accumulated in short-lived ventures as a band leader. To-day, he is not only a star but a hit-maker. When Barry Wood records a tune on Columbia discs, it is very likely to become a sensation. The coin machine operators have found that to be true. To-day, besides his regular network broadcast, Barry Wood is making electrical transcriptions for his sponsor which are being spotted on independent stations throughout the country. The combination of the two types of broadcast will present Barry Wood on more stations than any other singer on the air. Add to this, his increasing number of stage appearances and you have a picture which spells "bigtime."

Since last November when Barry Wood first stepped up to the Hit Parade microphone to replace Lanny Ross, the network musical show has moved upward in the Crossley Ratings not less than seven successive times. For a musical broadcast, the standing of the Hit Parade is considered phenomenal. When Dorothy Lamour came to the New York Paramount stage on Saint Valentine's Day, it was Barry Wood who was selected as a special co-star to the sarong girl and the combination made "boffo" history while other shows in Manhattan were bogged down by a raging blizzard.

Barry Wood's overnight rise to fame

Early last autumn, a group of Boy Scouts in Nashville, Tennessee listened with eager-eyed rapture as their Scout Executive, W. J. Anderson, outlined an ambitious plan.

They were offered the opportunity of becoming charter members of a most unusual special group, **The Radio Patrol.**

But it was to be more than a mere Radio Patrol in name. It was to be such a patrol in actuality. And that was what caused the eye-opening among the two hundred boys who came to hear the project discussed last fall.

The whole magic field of radio was to be opened for them. For they were to become licensed radio engineers, to build and operate and own a short wave sending and receiving station. And more than that, a few were to become radio actors.

Behind the eagerness of those flashing eyes that mirrored excitement over the plans announced last fall, one could read the thoughts of the Nashville scouts—long hikes through the woods, climaxed by two-way conversations back home with headquarters; exciting canoe trips on which radio would be a link with the summer camp; games of all sorts in the woods, with radio again the link between absent parties and the home base; opportunities for increased service in any emergency through their ability to operate short wave radio; fun and excitement of which they had dreamed but never dreamed was so near reality.

But Scout Executive Anderson brought these young men from their day dreams with a realistic reminder

"Not many of you boys will be able to make the grade. For while you can all see the fun and adventure ahead, that's pretty far ahead. And before it comes—as in all good things—there must first be plenty of hard work.

"Nothing worthwhile comes easy. And this being so very worthwhile will come very hard for all of you. Indeed, it will be so hard that many of you will fall out of line now at the very mention of hardships; others will lag behind and finally fall out on the roadside; but a few of you will manage to struggle on to the Promised Land. And that promised land is one that opens to the Radio Patrol new vistas of adventure, fun and service."

What Scout Executive Anderson meant by hardships was the schooling these young scouts required before they would be able to pass the examinations which would license them as fourth class radio operators. They must pass these tests to become eligible to handle the short wave radio stations they were to build and own.

The Radio Patrol held its first meeting

RADIO TURNS TABLES ON BOY SCOUTS -- DOES THEM A GOOD TURN

The Boy Scouts of Nashville enthusiastically take up short-wave broadcasting — learn the Morse Code — become radio engineers and radio actors.



WSM engineer Harold Walker teaches Morse Code in dots and dashes to the eager-eyed scouts, soon to become radio operators.

on the first Saturday night in October. The Scouts who joined gave up their usual play day, free from regular school. For they attended a school of another kind. It was not easy. And the lessons were difficult, the language one they knew little about, the home-work as demanding as their classes in regular school.

Their teachers were members of the WSM engineering staff, headed by J. H. DeWitt, and supplemented by leading radio engineers from all over the South.

In the main, the scouts listened to lectures, observed demonstrations, took copious notes, got their assignments for home study and trooped on home. That was not exciting. It was just plain hard work. And it took plenty of well-known four-letter word for them to stick it out.

Each month—just as in school—the class was given tests with the pre-re-

quisite that each scout make a grade of seventy. Anything less than that placed the scout on probation. And two successive failing marks dropped that scout from the Radio Patrol.

As week after week went by, and they spent so many hours in work that was as hard and unexciting as regular school work, the boys began to understand what their leader had said about the hardships of the path ahead. But like good scouts, most of them gritted their teeth and held on. The words of their leader was a challenge not to give up. Quite conclusively have the Nashville scouts shown their leader they can really stick it out, even when the going is rough.

Of the two hundred who started out in the original class, less than thirty quit because it was too tough. The great majority gritted their teeth and stuck in there against the hard grind.

Approximately fifty were advised to withdraw because they failed in more than one of the monthly tests.

But after almost eight months of hard work on their regular play day, more than a hundred Nashville Boy Scouts are still members of the unusual Radio Patrol and shortly will become regularly licensed amateur radio operators.

By that time, too, they will have completed construction of the short-wave radio station and will receive as a gift from Radio Station WSM another short wave station

havoc around Nashville. More than a few times in the past twenty years, high winds and storms of tornadic proportions have disrupted life in the usually peaceful city.

With two mobile short wave sets and more than one hundred scouts of the Radio Patrol who are licensed to operate them, who knows the Morse Code and the fundamentals of short-wave broadcasting, Nashville rescue agencies will be greatly aided in any future emergency wherein regular means of communications are crippled.

The local chapter of the Red Cross

Each Tuesday, Thursday and Saturday afternoon at 5:15, radio listeners hear the adventures of Randy Sells, Nickie Witt, Joe Quick, Jimmy Blake, and Joanna Wayne as they find all sorts of exciting uses for their own radio patrol.

Members of the actual Radio Patrol take leading roles on the radio adaption of the patrol. Dillard Browning of Troop 63 is Jimmy, Jack Hopkins of Troop 61 is Nickie, James Corbett of Troop 24 is Randy, Verne Woodrow of Troop 7 is Joe, and Elmer Alley of Troop 17 is Freddie. Ann Tribble, Girl Scout of Troop 14, is the feminine interest in the radio program and manages to cause plenty of trouble for the boys and give them many excuses for saving the fair young lady in distress.

Not only do scouts take the dramatic parts on the radio program, but all members of the actual Radio Patrol help in the actual writing of the script by suggesting adventures they would like to have when they get their licenses and shore wave stations under way.

Thus they live both in the land of actuality and make-believe at the same time.

Most of the hard-work has now ended and the patrol is busy building its short-wave station. Once that is done, tests will follow. And that will be more fun.

Only major obstacle in the way are the examinations they must take for their licenses. But WSM chief engineer J. H. DeWitt says he has no doubt of their ability to pass the tests. Indeed, he is of the opinion many of the young scouts could go right on to become successful radio engineers. A few have become so enamoured with the work that they have already planned just that for their life's work.

Such is the growth of the experiment begun less than a year ago in Nashville. Radio Station officials and Scout Executives were frankly doubtful that they could make the experiment a successful one.

But they underestimated the ability and enthusiasm of their scouts. Young Americans take to the youngest industry, radio, with an ardor that can spell only success in capital letters.

And that is what Nashville is telling other cities that have written to ask about the possibility of starting a Radio Patrol for themselves.

Establishing a Radio Patrol calls for hard-work and heart-ache. But it pays in dividends of fun and adventure and increased opportunities for wider service.

And, according to WSM Manager Harry Stone who originated the idea, if it is a Boy Scout Radio Patrol, there is every chance of the experiment proving a success.



The Radio Patrol is on the air, and youngsters from far and near listen to the mythical adventures of a real, live organization.

Thus by camp-time this summer, they will be ready to enjoy the fruits of their labor.

Plans are for the boys to divide into two Radio Patrols of more than fifty each and have regular competitions in many sports. Results can be flashed to each other from distant points via short wave radio.

But the Radio Patrol expects to use its facilities for more than its own pleasure. The Cumberland river has a habit of going on a rampage and causing much

has already taken notice of this and plan to call on the Nashville Radio Patrol at any time their services are needed.

While, of course, they hope their services will never be needed, the Radio Patrol members realize their chances are great for being able to do good deeds in days of dire need.

As they work hard against the day their services may be needed, the Radio Patrol is being publicized widely over Radio Station WSM in the adventures of the mythical Radio Patrol.

AMERICA WANTS GOOD MUSIC

By Helen Leithauser

This, I suppose, will go down in the musical records as the double talk era.

Swing makes the soft Spring nights hideous and the mumbo jumbo of scat singers is a challenge to a linguist. The music sounds like a tom cat's convention on a back fence during a thunder storm, and the lyrics sound like a tongue-tied idiot trying to talk pig latin.

"The public don't want good music," is the way the number one pest of any gathering explains the assault scrambled jazz has made on the defenseless public.

The quickest way to lose that kind of pest is to shoot him, but the law refuses to permit even permissible homicide. There's another way to ruin his argument and shut him up forever more.

Remind pest number one of the Cities Service Concert. Here is a haven for

musical fame swirled through her blonde head. Her fellow office workers jeered at her ambition. But she scrimped and saved and went without lunches and movies to spend most of her salary on singing lessons.

"You're silly," the girls in the office said. "It takes a lot of pull and a lot of money to be a great singer. Why don't you have fun. . . . you're only young once. Forget about your singing career and enjoy yourself."

But Lucille held tightly to her dream. After hours she practiced in her modest home until long after the lights were out in the New Jersey suburb. At dawn she arose and, before breakfast, worked at her self-appointed task. Her mother, a non-professional but competent musician, was her first teacher and to this very day is her severest critic.

Finally, after years of office drudgery

Little Rock, and Oklahoma City, he was discovered by the late beloved Roxy, who took him to New York to debut before metropolitan audiences at Radio City Music Hall. After being a regular member of Roxy's famous Gang, Ross auditioned for Cities Service program and impressed the judges who hired him for this outstanding chore.

Hardest worker in radio is the title that Frank Black, famous director of the Cities Service orchestra, holds. As well known on the concert stage as he is on the kilocycles, Frank Black works on musical problems in his "office in the air," the seat behind the pilot in the airplanes he uses to keep concert dates without missing a program on the air.

His mornings are spent at auditions, buying and maintaining all instruments owned by the National Broadcasting Company, interviewing salesmen, musi-



Frank Black



Lucille Manners



Ross Graham

the refugee from swing. The Cities Service Concert proves that the American music lover still wants good music and that in this, our native land, classical and semi-classical music, if rendered in a first class manner by first class artists, will find a huge audience.

The Cities Service Concerts, which started their gleaming series on February 18, 1927, is the oldest, continuous commercial program on the air and every time there is a broadcast breaks another record.

Gleaming star in this musical solar system of fine music is Lucille Manners, the Newark, N. J., nightingale. No billowy prima donna is this kilocycle lark. Slim and pretty, she is perky and girlish, and her elfin blonde attractiveness is radio's gain and Hollywood's loss.

Miss Manners is truly the Cinderella of song. At sixteen she was a stenographer in a Newark office. Dreams of

and work at home and in the studio of voice teachers, the break came for the Newark Cinderella. After singing on small time radio stations, she was asked to audition at the National Broadcasting Company studio in New York. She was given an unimportant morning series, but her voice attracted attention and she was soon a guest star on commercial programs. Finally, she was rewarded by a guest spot on the Cities Service Concert program. One time was enough. Letters flooded the NBC studio. The public demanded more songs by the little blonde prima donna with the exquisite voice. She was signed as a regular feature.

Ross Graham, the baritone on the Cities Service Concert, is a small town boy out of Haskell, Arkansas. As a small boy he moved to Hot Springs where he first sang in public at social and church gatherings. After singing on radio stations in St. Louis, Des Moines,

and staff conductors. During the rest of the day he arranges and rehearses programs, composes, makes orchestrations, and transcriptions. In odd moments, he improvises on the piano.

"I'd like to have a home in the country," sighs the industrious maestro, "but it's a physical impossibility."

With Miss manners and Mr. Ross, the Cities Service Concert swing past another milestone—Miss Manners and Mr. Ross singing the solos. . . the 36 piece orchestra under the direction of Frank Black . . . the mixed chorus of 12 voices . . . distinguished guest stars who are leaders in their fields. *

These ought to shut up the pest who says that America doesn't want good music, as distinguished record of the Cities Service Concert hour says America wants good music, and if you hear one Cities Service Concert — you'll know America is getting good music.

YOUR FAVORITE NETWORK PROGRAM SCHEDULE

This schedule listed for time, name of program, day broadcast and network outlet.

*Indicates Monday thru Friday programs. CENTRAL DAYLIGHT SAVING TIME. **Indicates Monday thru Saturday programs.

DRAMATIC SERIALS

8:00 a.m., Woman of Courage,* CBS
 8:45 a.m., Bachelor's Children,* CBS
 9:00 a.m., Kitty Kelly,* CBS
 9:00 a.m., Man I Married,* NBC-Red
 9:15 a.m., Vic and Sade,* NBC-Blue
 9:15 a.m., Myrt and Marge,* CBS
 9:15 a.m., Houseboat Hannah,* NBC-Blue
 9:30 a.m., Ellen Randolph,* NBC-Red
 9:30 a.m., Story of Mary Marlin,* NBC-Blue
 9:45 a.m., Peppy Young's Family,* NBC-B
 9:45 a.m., By Kathleen Norris,* NBC-Red
 9:45 a.m., Stepmother,* CBS
 10:00 a.m., Short Short Story, M.W.F., CBS
 10:00 a.m., David Harum,* NBC-Red
 10:15 a.m., Road of Life,* NBC-Red
 10:15 a.m., Lone Journey* NBC-Red
 10:15 a.m., Life Begins,* CBS
 10:30 a.m., Big Sister,* CBS
 10:30 a.m., Against the Storm,* NBC-Red
 10:45 a.m., Guiding Light,* NBC-Red
 10:45 a.m., Aunt Jenny's Stories,* CBS
 11:00 a.m., Woman in White,* NBC-Red
 11:15 a.m., When a Girl Marries,* CBS
 11:15 a.m., The O'Neills,* NBC-Red
 11:30 a.m., Helen Trent,* CBS
 11:45 a.m., Our Gal Sunday,* CBS
 12:00 noon, The Goldbergs,* CBS
 12:15 p.m., Life Can Be Beautiful,* CBS
 12:30 p.m., Right to Happiness,* CBS
 12:45 p.m., Road of Life,* CBS
 1:00 p.m., Young Dr. Malone,* CBS
 1:00 p.m., Light of the World,* NBC-Red
 1:15 p.m., Joyce Jordan,* CBS
 1:15 p.m., Arnold Grimm's Daugh,* NBC-R
 1:30 p.m., Valiant Lady,* NBC-Red
 1:45 p.m., "My Son & I,"* CBS
 2:00 p.m., Orphans of Divorce,* NBC-Blue
 2:00 p.m., Society Girl,* CBS
 2:00 p.m., Mary Marlin,* NBC-Red
 2:15 p.m., Ma Perkins,* NBC-Red
 2:15 p.m., Amanda of Honeywood Hills,* NBC-Blue
 2:30 p.m., Society Girl,* NBC-Red
 2:30 p.m., John's Other Wife,* NBC-Blue
 2:45 p.m., Just Plain Bill,* NBC-Blue
 2:45 p.m., Vic and Sade,* NBC-Red
 3:00 p.m., Kitty Kelly,* CBS
 3:00 p.m., Backstage Wife,* NBC-Red
 3:15 p.m., Stella Dallas,* NBC-Red
 3:30 p.m., Lorenzo James,* NBC-Red
 3:30 p.m., Hilltop House,* Mon. Fri., CBS
 3:45 p.m., Stepmother,* CBS
 3:45 p.m., Young Widder Brown,* NBC-Red
 4:00 p.m., Girl Alone,* NBC-Red
 4:15 p.m., Kitty Keene,* NBC-Red
 4:15 p.m., Caroline's Golden Store,* CBS
 4:15 p.m., My Children,* CBS
 4:30 p.m., Crossroads, Sun., NBC-Red
 4:45 p.m., Scattergood Baines,* CBS
 4:45 p.m., O'Neills,* NBC-Red
 5:00 p.m., Li'l Abner,* NBC-Red
 5:00 p.m., Young Dr. Malone,* CBS
 5:30 p.m., Joyce Jordan,* CBS
 5:30 p.m., Renfrew of Mounted, Sat., NBC-B
 5:45 p.m., Bud Barton,* NBC-Blue
 6:00 p.m., Easy Aces, TWTh, NBC-Blue
 6:00 p.m., Amos and Andy,* CBS
 6:00 p.m., Alrich Family, Sun., NBC-Red
 6:15 p.m., Mr. Keen, TWTh., NBC-Blue
 6:30 p.m., One of the Finest, MTh., NBC-B
 6:30 p.m., Blondie, Mon., CBS
 6:30 p.m., Brent House, Tues., NBC-Blue
 6:30 p.m., Second Husband, Tues., CBS
 7:00 p.m., Mr. District Attorney, Thurs., NBC-Red
 7:00 p.m., County Seat, Sat., CBS
 7:30 p.m., I love a Mystery, Th., NBC-R
 7:30 p.m., Dr. Christian, Wed., CBS
 7:30 p.m., One Man's Family, Sun., NBC-R
 8:15 p.m., Parker Family, Sun., NBC-Blue
 9:30 p.m., Blondie, Mon., CBS
 10:00 p.m., Amos and Andy,* CBS

DRAMATIC PLAYS

9:00 a.m., Lincoln Highway, Sat., NBC-Red
 1:00 p.m., Great Plays, Sun., NBC-Blue
 7:00 p.m., Gang Busters, Sat., CBS
 7:00 p.m., Hollywood Playhouse, W., NBC-R
 7:00 p.m., Big Town, Tues., CBS
 7:00 p.m., Landmarks of Radio Drama, Sat., NBC-Red
 7:30 p.m., Death Valley Days, Sat., NBC-Red
 7:30 p.m., Court of Missing Heirs, Tu., CBS
 7:30 p.m., Strange as It Seems, Thurs., CBS
 8:00 p.m., Lux Theater, Mon., CBS
 8:00 p.m., The Green Hornet, Mon., Wed., NBC-Blue
 8:30 p.m., Irene Rich, Sun., NBC-Blue
 8:30 p.m., First Nighter, Fri., CBS
 9:00 p.m., Grand Central Station, Fri., CBS
 9:30 p.m., Columbia Workshop, Mon., CBS

COMEDY AND VARIETY

8:00 a.m., Breakfast Club,** NBC-Blue
 8:30 a.m., National Hillbilly Champ, F., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 10:05 a.m., News and Rhythm, Sun., CBS
 11:30 p.m., Strange as It Seems, Thurs., CBS
 11:00 a.m., Kate Smith Noon Chat,* CBS
 11:45 a.m., Courtney's Gloomchasers, Sat., MBS
 1:30 p.m., News and Rhythm, Sun., CBS
 1:30 p.m., Time to Take It Easy, Sat., CBS
 2:15 p.m., Happened in Holly. M.W.Fr., CBS
 3:00 p.m., Club Matinee,** NBC-Blue
 4:30 p.m., From Hollywood Today, Sun., NBC-Red
 4:30 p.m., Watanabe & Archie,* NBC-Blue
 5:15 p.m., Hopper's Hollywd., MWF, CBS
 5:30 p.m., Gene Autry Mel. Ranch, Sun., CBS
 6:00 p.m., Kaitenmeyers' Kindergarten, Sat., NBC-Red
 6:00 p.m., Jack Benny, Sun., NBC-Red
 6:30 p.m., Weekend Potpourri, Sun., CBS
 6:30 p.m., Burns and Allen, Wed., CBS
 7:00 p.m., Chase & Sanborn, Sun., NBC-Red
 7:00 p.m., Tune Up Time, Mon., CBS
 7:00 p.m., Ben Bernie, Wed., CBS
 7:00 p.m., Concert in Rhythm, Sun., CBS
 7:00 p.m., Johnny Presents, Tues., NBC-R
 7:00 p.m., Kate Smith, Fri., CBS
 7:30 p.m., Model Minstrels, Mon., CBS
 8:00 p.m., We, The People, Tues., CBS
 8:00 p.m., Fred Allen Show, Wed., NBC-Red
 8:00 p.m., Show Boat, Fri., NBC-Blue
 8:30 p.m., Rudy Vallee, Thurs., NBC-Red
 8:00 p.m., Texaco Star Theater, Wed., CBS
 8:00 p.m., Good News of 1940, Thur., NBC-R
 8:00 p.m., Johnny Presents, Fri., CBS
 8:00 p.m., Natl. Barn Dance, Sat., NBC-Blue
 8:30 p.m., Alec Templeton, Mon., NBC-Red
 8:30 p.m., Fibber McGee, Tues., NBC-Red
 9:00 p.m., Don Ameche Show, Fri., NBC-Red
 9:00 p.m., Bob Hope, Tues., NBC-Red
 9:00 p.m., Don Ameche, Fri., NBC-Red
 9:00 p.m., Kraft Music Hall, Thurs., NBC-R
 9:30 p.m., Al Pearce, Fri., CBS
 9:30 p.m., Gay Nineties, Sat., CBS
 9:30 p.m., Burns and Allen, Wed., CBS
 9:30 p.m., Unc Walt Dog Hse., Tue., NBC-R
 10:30 p.m., Model Minstrels, Mon., CBS
 10:30 p.m., Johnny Presents, Fri., CBS
 11:00 p.m., Tune-Up Time, Mon., CBS
 11:00 p.m., Kate Smith, Fri., CBS

AUDIENCE PARTICIPATION

11:30 p.m., We, The People, Tues., CBS
 6:30 p.m., Vox Pop, Thurs., CBS
 7:00 p.m., This Amazing America, Fri., NBC-Blue
 7:00 p.m., Ask-It-Basket, Thurs., CBS
 7:30 p.m., Pot o' Gold, Tues., NBC-Red
 7:30 p.m., Information Please, Tues., NBC-B
 7:30 p.m., True or False, Mon., NBC-Blue
 8:00 p.m., Major Bowes, Thurs., CBS
 8:00 p.m., Doctor I. Q., Mon., NBC-Red
 8:00 p.m., Battle of Sexes, Tues., NBC-Red
 8:30 p.m., Professor Quiz, Tue., CBS
 8:30 p.m., What Would You Have Done? Fri., NBC-Red
 9:00 p.m., Take it or Leave it, Sun., CBS
 9:00 p.m., Goodwill Hour, Sun., NBC-Blue
 9:00 p.m., Kay Kyser's College, Wed., NBC-Red
 11:00 p.m., Ask-It-Basket, Thurs., CBS
 11:00 p.m., Marriage Club, Wed., NBC-Blue

RELIGIOUS

8:15 a.m., Richard Maxwell,** CBS
 8:30 a.m., Wings Over Jordan, Sun., CBS
 9:00 a.m., Church of the Air, Sun., CBS
 10:45 a.m., Most Out of Life,* NBC-Blue
 11:30 a.m., Rel. & New World, Mon., NBC-R
 11:30 a.m., Our Spiritual Life, Tues., NBC-R
 11:30 a.m., Timeless Truths, Thurs., NBC-R
 11:30 a.m., Opportunity, Fri., NBC-Red
 11:30 a.m., Call to Youth, Sat., NBC-Red
 12:00 noon, Church of the Air, Sun., CBS
 1:30 p.m., The Truth, Wed., NBC-Red
 1:45 p.m., Hymns All Ch., MTTh., NBC-R
 3:00 p.m., National Vespers, Sun., NBC-Blue
 5:00 p.m., Catholic Hour, Sun., NBC-Red
 5:30 p.m., Religion in News, Sat., NBC-Red
 6:00 p.m., Message of Israel, Sat., NBC-Blue
 9:00 a.m., Bible Highlights, Sun., NBC-R

POPULAR MUSIC

7:30 a.m., Tone Pictures, Sun., NBC-Blue
 7:30 a.m., Gene and Glenn,* NBC-Red
 7:45 a.m., Music in the Air, Wed., CBS
 8:05 a.m., Happy Jack Turner,* NBC-Red
 8:15 a.m., Band Goes to Town,* NBC-Red
 8:30 a.m., Dancing Thru The Years, Tue., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 8:45 a.m., Crackerjacks Quartet, Sat., NBC-R
 9:00 a.m., String Time, Sat., CBS
 9:30 a.m., Rhythm Serenade, Sat., CBS
 9:30 a.m., Charlieeters, Sat., NBC-Blue
 9:30 a.m., Southernaires, Sun., NBC-Red
 9:45 a.m., Novelettes,* NBC-Blue
 10:30 a.m., Words and Music, Sun., NBC-Red
 10:30 a.m., Happy Jim Parsons, Sun., NBC-B
 11:15 a.m., Southernaires, Thurs., NBC-B
 11:15 a.m., Dinning Sisters,* NBC-Red
 12:00 noon, Music for Moderns, Sun., NBC-R
 12:15 p.m., Vass Family, Sun., NBC-Red
 12:30 p.m., Silver Strings, Sun., NBC-Red
 12:30 p.m., Matinee in Rhythm, Sat., NBC-R
 12:45 p.m., Dinning Sisters,* NBC-Red
 1:15 p.m., Quilting Bee, Wed., NBC-Blue
 1:30 p.m., World's Fair Band, Sat., NBC-R
 2:00 p.m., Sunday Afternoon, Sun., MBS
 2:00 p.m., Tapestry Musicale, Sun., NBC-B
 2:45 p.m., Al Bernard, Wed., CBS
 3:15 p.m., Music Without Words, Th., CBS
 3:30 p.m., Basin Street Music, Sun., NBC-B
 3:30 p.m., Melody Matinee, Wed., CBS
 3:30 p.m., Music of the Strings, Th., CBS
 3:30 p.m., Edith Hendrick and Orchestra, Fri., CBS
 4:00 p.m., Yvette, Sun., NBC-Red
 4:00 p.m., Dick Gas Parre's Or., Sat., CBS
 4:15 p.m., Three Cheers, Sun., NBC-Red
 4:15 p.m., Ray Bloch Presents, Th., CBS
 4:30 p.m., Flow Gently Sweet Rhythm, Sun., NBC-Red
 4:30 p.m., From Hollywood Today, Sun., NBC-Red
 4:30 p.m., Voice of Hawaii, Sun., NBC-B
 5:00 p.m., Luther-Layman Singers, W., NBC-R
 5:00 p.m., El Chico, Sat., NBC-Red
 5:05 p.m., The Chicagoans, M., Fri., CBS
 5:05 p.m., Rhythm Rascals, W., Th., CBS
 5:15 p.m., Genevieve Rowe, Songs, Mon., Thurs., CBS
 5:15 p.m., Nan Wynn, Songs, Tues., CBS
 5:30 p.m., Bethancourt's Rhumba Orch., Tues., NBC-Blue
 5:30 p.m., Whispering Rhythm, Mon., NBC-B
 5:30 p.m., Beat the Band, Sun., NBC-Red
 5:30 p.m., Cavalcade of Hits, Sun., NBC-Blue
 5:45 p.m., Salon Silhouettes, Tues., Thur., NBC-Red
 6:00 p.m., Fred Waring,* NBC-Red
 6:00 p.m., Blue Grass Brevities, Wed., CBS
 6:15 p.m., The Chicagoans, Th., CBS
 6:30 p.m., Magnolia Blossoms, Sun., NBC-B
 6:30 p.m., Fitch Bandwagon, Sun., NBC-R
 7:00 p.m., Johnny Presents, Tues., NBC-R
 7:00 p.m., Earbenders,* NBC-Blue
 7:30 p.m., Glenn Miller, Wed., NBC
 7:30 p.m., Carson Robison, Fri., NBC-Blue
 7:30 a.m., Ray Perkins, M. W. F., NBC-Blue
 7:30 p.m., Wayne King Orch., Sat., CBS
 7:30 p.m., Horace Heidt, Tues., NBC-Red
 7:30 a.m., Vocal Vogues, Tues., Thurs., NBC-Blue
 8:00 p.m., Johnny Presents, Fri., CBS
 8:00 p.m., Plantation Party, Fri., NBC-Blue
 8:00 p.m., Your Hit Parade, Sat., CBS
 8:00 p.m., Your Sunday Date, Sun., MBS
 8:00 p.m., Manh. Merry Go R., Sun., NBC-R
 8:00 p.m., Waltz Time, Fri., NBC-Red
 8:30 p.m., Paul Martin's Music, M. NBC-Blue
 8:45 p.m., Saturday Night Serenade, Sat., CBS
 9:00 p.m., Guy Lombardo's Orch., Mon., CBS
 9:00 p.m., Carnation Cont., Mon., NBC-Red
 9:00 p.m., Camel Caravan, Sat., NBC-Red
 9:00 p.m., Kay Kyser, Wed., NBC-Red
 9:00 p.m., Hour of Charm, Sun., NBC-Red
 9:00 p.m., Glenn Miller's Or., Tue., Wed., Thurs., CBS
 9:30 p.m., Romance in Rhythm, Wed., MBS
 10:00 p.m., Fred Waring,* NBC-Red
 10:00 p.m., Bob Chester, Sat., Sun., CBS
 10:15 p.m., Lanny Ross, M. W. T. F., CBS
 10:15 p.m., Dick Gas Parre's Or., Th., Fri., NBC-Red
 10:15 p.m., Eddy Duchin, Tue., Wed., CBS
 10:30 p.m., Lou Breeze's Orch., NBC
 10:30 p.m., Bcb Chesters' Or., Wed., CBS
 10:30 p.m., Kay Kyser's Or., S. Sat., CBS
 11:00 p.m., Woody Herman's Orch., NBC
 11:00 p.m., Jan Savitt's Orch.,* NBC-Red
 11:00 p.m., Your Hit Parade, Sat., CBS
 11:00 p.m., Andy Kirk's Or., Mon., Fri., CBS

11:00 p.m., Louis Prima's Or., Tue., CBS
 11:00 p.m., Ted Fiorito's Orch., W., CBS
 11:30 p.m., Jack Coffey's Orch., Sun., CBS
 11:30 p.m., Benny Goodman Orch., M., CBS
 11:30 p.m., Ray Herbeck Or., Tue., Wed., Thurs., CBS
 11:30 p.m., Ted Fiorito's Orch., Sun., CBS
 12:00 a.m., John Kirby's Orch., NBC
 12:00 a.m., Pliner & Earl. S. T. W. T. Fri., S., CBS

EDUCATIONAL

10:30 a.m., Traveling Cook, Tues., NBC-Blue
 11:30 a.m., Nat. Farm & Home Hr.,**NBC-B
 12:15 p.m., Mrs. Roosevelt, Tues, Th., NBC-R
 12:15 p.m., Calling Stamp Collectors, Sat., NBC-Red
 12:15 p.m., Bet. Bookends, *NBC-Blue
 12:15 p.m., Highways to Health, Sat., CBS
 12:30 p.m., Nature Sketches, Tues., NBC-R
 12:30 p.m., On Your Job, Sun., NBC-Red
 12:30 p.m., H. V. Kaltenborn* NBC-Red
 12:30 p.m., Luncheon at Waldorf, Sat., NBC-B
 12:30 p.m., Democracy in Action, Sun., CBS
 1:00 p.m., I'm an American, Sat., NBC-Red
 1:00 p.m., Adven. in Reading, M., NBC-B
 1:30 p.m., U. of Chi. Rd. Table, Su., NBC-R
 2:45 p.m., H. V. Kaltenborn, Sun., NBC-Red
 3:00 p.m., Bull Sessions, Sat., CBS
 3:00 p.m., E ploring Space, Fri., CBS
 3:00 p.m., Adventures in Science, Th., CBS
 3:00 p.m., Of Men and Books, Tues., CBS
 3:15 p.m., Highways to Health, Wed., CBS
 3:30 p.m., Invitation to Learning, Sun., CBS
 3:30 p.m., Medicine In the News, Th., NBC-Blue
 3:30 p.m., World is Yours, Sun., NBC-Red
 4:30 p.m., Human Adventure, Sat., CBS
 4:30 p.m., Am. Sch. of Air,* CBS
 5:05 p.m., Kitchell's Brief Case, F., NBC-B
 5:15 p.m., Malcolm Claire,* NBC-Red
 5:30 p.m., Guest Book, NBC-Red
 5:45 p.m., The World Today, M. W. F., CBS
 6:00 p.m., Air Youth of America, M., NBC-B
 6:00 p.m., People's Platform, Sat., CBS
 6:15 p.m., Youth Tells Its Story, M., NBC-B
 6:45 p.m., H. V. Kaltenborn,* NBC-Red
 7:30 p.m., Information Please, Tue., NBC-B
 7:30 p.m., So You Think You Know Music? Sun., CBS
 9:15 p.m., Public Affairs, Wed. & Sat., CBS
 9:30 p.m., Gallant Amer. Women, M., NBC-B

CLASSICAL AND SEMI-CLASSICAL

7:30 a.m., Poetic Strings, Sun., CBS
 7:45 a.m., Maurice Brown, Cellist, Sun., CBS
 8:00 a.m., The Organ Loft, Sun., CBS
 9:00 a.m., String Symphony, Sun., NBC-Blue
 9:30 a.m., Aubade for Strings, Sun., CBS
 10:00 a.m., Console Contrasts, Sun., CBS
 10:05 p.m., Cincinnati Conservatory of Music, Sat., CBS
 10:30 a.m., Major Bowes', Sun., CBS
 11:00 a.m., Words and Music,* NBC-Red
 11:00 a.m., Radio City Mu. Hall, Sun., NBC-B
 11:30 a.m., Salt Lake Tabernacle, Sun., CBS
 12:00 noon, Enoch Light Orch., Sat., CBS
 12:30 p.m., Walberg Brown Strings, Sun., CBS
 1:30 p.m., U. S. Army Band, Tues., NBC-B
 1:30 p.m., Going South, Sun., CBS
 1:45 p.m., Hymns of All Churches, Mon., Tues., Thurs., NBC-Red
 2:00 p.m., Symphony, Sun., CBS
 2:00 p.m., U. S. Navy Band, Wed., CBS
 2:00 p.m., Music Hour, Fri., CBS
 2:30 p.m., Tapestry Musicale, Sun., NBC-B
 2:30 p.m., Poetic Strings, Mon., CBS
 2:30 p.m., Story of the Song, Tues., CBS
 2:30 p.m., Clyde Barrie, Thurs., CBS
 3:00 p.m., Cleveland Institute of Music, Thurs., CBS
 3:00 p.m., Leon Goldman, Wed., CBS
 3:15 p.m., Ruth Carhart, Mon., CBS
 4:03 p.m., Exploring Music, Mon., CBS
 4:00 p.m., Genevieve Rowe, Thurs., CBS
 4:30 p.m., Choral Program, Sun., CBS
 5:05 p.m., Aeolian Ensemble, Fri., CBS
 5:15 p.m., Console Reveries, M., Th., CBS
 6:00 p.m., Aeolian Ensemble, Thurs., CBS
 6:30 p.m., Aeolian Ensemble, Mon., CBS
 7:00 p.m., Cities Serv. Conc., Fri., NBC-R
 7:00 p.m., Telephone Hour, Mon., NBC-Red
 7:30 p.m., Voice of Firestone, Mon., NBC-R
 7:30 p.m., Roy Shield Music, Tues., NBC-B
 8:00 p.m., Ford Hour, Sun., CBS
 8:30 p.m., Alec Templeton, Mon., NBC-Red
 8:30 p.m., Amer. Al. Fam. Mu., Sun., NBC-Red
 8:30 p.m., Vera Brodsky, Pianist, Tu., CBS
 8:30 p.m., Roy Shield Revue, Wed., NBC-Blue
 9:30 p.m., Columbia Concert, M., W., CBS

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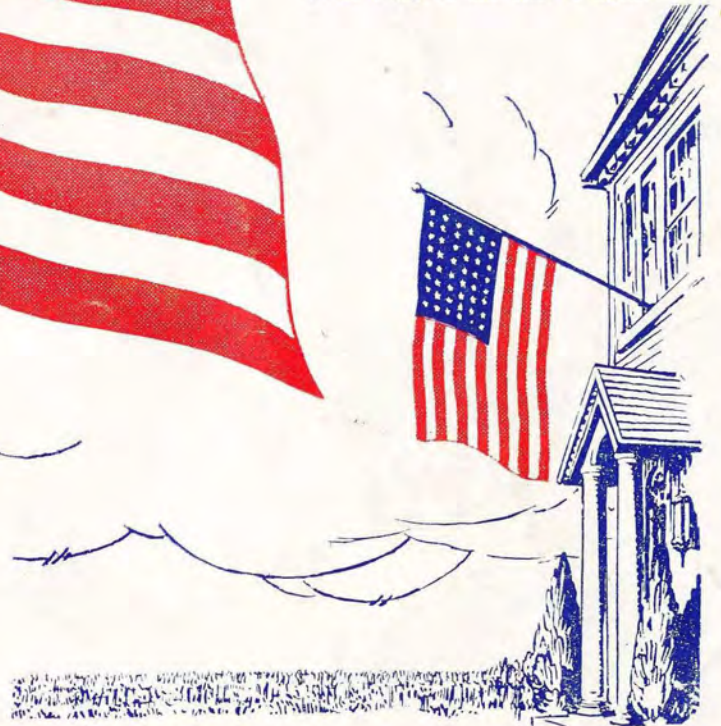


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