



Rural Radio

Vol. I. No. 12

JANUARY, 1939

Ten Cents

THE ONLY MAGAZINE PUBLISHED EXCLUSIVELY FOR RURAL LISTENERS!



LULU BELLE *and* SCOTTY ★ GENE AUTRY

RURAL RADIO ROUND-UP ★ SONG OF THE MONTH

1939		JANUARY					1939
SUN	MON	TUE	WED	THU	FRI	SAT	
1	2	3	4	5	6	7	
8	9	10	11	12	13	14	
15	16	17	18	19	20	21	
22	23	24	25	26	27	28	
29	30	31					

MOON'S PHASES: Full Moon, Jan. 5th; Last Quarter, 12th; New Moon, 20th; First Quarter, 28th.

HOLIDAYS AND FESTIVALS: New Year's Day, Sunday, Jan. 1st.

BIRTHSTONE: Garnet, symbol of constancy and fidelity.

RURAL RADIO's Birthday Party!

Our Birthday Column on this page has won such warm approval from our readers that we intend to keep on printing the birthdays of your favorite radio stars. But before we list this month's birthdays, we ought to tell you about a very special Birthday Party WE are having—a party to which *everyone* is invited!

Next month—February—RURAL RADIO will celebrate its first birthday! The young fellow is beginning to stand on his own feet, now, and we can't tell you how much we have appreciated the enthusiastic support of our readers, and especially the thousands of encouraging letters we have received. In each issue we have tried to bring you the kind of stories and pictures and articles these letters indicated you liked best, and we hope you'll keep right on letting us hear from you.

We are planning quite a celebration for our big Birthday Issue—we want it to be the very best we've ever published. You can count on it being chock full of special features and pictures—and we hope you and all your friends will be looking for it about February 1st!

January Birthdays

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

Nathaniel Shilkret, West Coast musician (CBS), Jan. 1st.

James Melton, formerly of WSM, now NBC, Jan. 2nd.

Smiling Ed McConnell, singer, (NBC), Jan. 2nd.
Minetta Ellen (Fanny Barbour of "One Man's Family") (NBC), Jan. 17th.

Lanny Ross, singer, (NBC), Jan. 19th.

Ray Hedge, the Tiffinguffer of the "Myrt and Marge" CBS Programs, Jan. 29th.

Rosa Ponselle, contralto, (CBS), Jan. 23rd.

Portland Hoffa, (Mrs. Fred Allen) (NBC), Jan. 25th.

Eddie Cantor, comedian, (CBS), Jan. 27th.

This Month's Front Cover

This month's front cover comes from Station WHAM, Rochester, New York. It shows Pie Plant Pete and Bashful Harmonica Joe, taking time out while Joe "perks" up a cup of coffee. This "perkin" act attracts great attention, and everyone is curious to know just how Joe does it. Pete and Joe are heard over WHAM every weekday at 7:15. Starting January 2, they will be sponsored by the McConnon Company of Winona, Minnesota. P. S.: The odd sun shade Joe is wearing is just one of the many presents his radio fans send in.

This Month's Story Harvest

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Rural Radio

VOL. II, NO. 1

JANUARY, 1939

Impressions of Hollywood

By LULU BELLE and SCOTTY

*Written especially for Rural Radio by the famous stars of the
WLS Barn Dance . . .*

BOTH of us, Lulu Belle and Scotty, are writing this story. So if it seems that both of us are talking at the same time remember we both are still so excited about our trip and the wonderful things that we saw and did in Hollywood that we could both talk at the same time until the next edition of RURAL RADIO comes out and still not say half as much as we want to.

Of course we could start this story, in fact we *should* start this story out by telling of our trip to California. We left the unit of the Barn Dance that was making a personal appearance at the State Fair of Texas and drove to El Paso, Texas. No one goes to El Paso without going across the river, the Rio Grande, to Juarez City. (Lulu Belle—"Scotty would like me to learn to say Ciudad Juarez, but shucks, I have a tough time speaking English without tackling any of that Spanish lingo.") We had a big time in Mexico that night, and early the next morning we drove on to Phoenix where we stopped and visited WLS's little sister, KOY.

On we drove through Arizona, across the California border at Blythe, by the Salton Sea, through famed Palm Springs, and finally one evening just during a sunset such as only California can have, up the San Fernando Valley across Cahuenga Pass and into Hollywood through its back door.

When we say back door, you must realize that the back door of Hollywood is as resplendent as the front door of most cities. We drove on down to our hotel, unpacked our trunks, and that night we went for our first walk on one of the most publicised streets in the world, Hollywood Boulevard.

It is really a thrill to walk down the boulevard. Not that there are not other streets more beautiful or with more stores and people on them. It's just the feeling of really walking down a street that is actually the hub of the most glamorous, and the fourth largest industry of today.

For Hollywood and the people of Hollywood do regard the making of motion pictures as an industry. It is the life blood of this community of 100,000 people. There are 14,000 people actually engaged in the making of pictures, and the other 86,000 make their livelihood by catering to the wants and desires of these people. For this reason the people of Hollywood seem to have a great deal of community spirit that is sometimes lacking in other cities. Everyone in town, from the bellhop at the Hotel and the extras at the studio to the big production executives at Republic, went out of their way to see that we were made to feel at home and to provide every aid to our work that they possibly could.

Of course most fun for us was attending Hollywood previews. Three or four nights a week in the big theatres that line Hollywood Boulevard the picture people show the newly made pictures. Everyone in town goes to these performances, and after they are finished you are just as liable to go out the aisle and bump into (Scotty—"Carole Lombard") (Lulu Belle—"Robert Taylor") as you would be to run into your next door neighbor at home. One night we slipped out to the Brown Derby to eat. (Scotty—"Yea, Lulu took her autograph book that night, and we saw lots of famous people, but she still came home without any autographs. She couldn't get up enough nerve to



LULU BELLE AND SCOTTY

These WLS sweethearts have just returned from Hollywood where they made a picture, "Shine on Harvest Moon." They flew back from California.

ask for them.") We had a big meal, but it was kind of funny eating in such a place, so we stuck to the hotel dining room after that.

We mentioned up there a piece that the people of Hollywood were all so willing to co-operate. It must be fun to live in a town where everyone tries to be as nice as possible to the other fellow. Although it was hard to walk down Sunset and see a face that looked so familiar and yet that you couldn't place. It usually turned out to be a movie star. (Lulu Belle—"Scotty talked to Mary Carlisle for fifteen minutes before he realized that he had never met her before.")

Well, here we've sat here and done all this talking and never told a word of why we were in Hollywood. Maybe we'd better not tell you, but we went out there to make a picture. What's more we did it too. It's a Western

(Continued on page 29)

"Welcome South, Brother!"

By MARCUS BARTLETT

WSB believes in telling the world about the South . . . and inviting them to it . . . and here's one program that is really doing just that . . .

WELCOME South, Brother!" "This is Colonel Peachtree, named for Atlanta's world-famous thoroughfare, Peachtree Street, inviting you of the forty-seven other states to come down and pay us a visit—down to Atlanta where our call letters WSB mean—Welcome South, Brother."

Four nights each week at 10:30 o'clock this greeting has gone out from WSB since last January 31. It has come to be one of the best known slogans in this section of the country and when the program "Welcome South, Brother" celebrates its first anniversary the invitation to come South will have been extended 207 times.

The idea for "Welcome South, Brother," was conceived by Lambdin Kay, general manager of WSB. The broad purpose was to tell the world about Georgia and the South. To accomplish this effectively the aid of the governor, the mayor of Atlanta, the Chamber of Commerce, and the Atlanta Convention and Visitors Bureau was enlisted.

Speaking on the first broadcast in the series Mr. Kay said, "The Atlanta Journal has enlisted the help of the most powerful constructive forces in this state to make that slogan mean something desirable and valuable and enjoyable to the tens of thousands of Americans who visit us each year. This broadcast tonight is the first in a sequence of programs that will tell millions of our neighbors in the other

forty-seven states why it will pay them to come South."

"Welcome South, Brother" is presided over by a fictitious character—Colonel Peachtree. The choice of a name for such a character was easy. There's no spot on the globe where Peachtree Street is not known.

Four nights each week are devoted to telling the world about our state. On Monday night some representative from the Atlanta Chamber of Commerce discusses some phase of industrial life. Tuesday night Governor E. D. Rivers devotes to some phase of the state program. Wednesday night belongs to Mayor William B. Hartsfield to point out the advantages of Atlanta as a city in which to live or visit. Thursday night Nabor Faber Bollinger presides for the Atlanta Convention and Visitors Bureau, showing the advantages of Atlanta as a convention city.

From time to time the regular program has been set aside in order that "Welcome South, Brother" might salute some Georgia city or some Southern city for outstanding achievement in some particular line.

But the programs are not devoted entirely to talk. There's spirited music with a Southern flavor provided by WSB's staff orchestra under the guidance of leader Perry Bechtel. Christened the "Georgia Ambassadors, our musical envoys of good will," the band lends a pleasing note to the proceedings.



A portion of a scene from the Cyclorama, one of the two largest canvasses in the world, showing the Battle of Atlanta, which you read about in "Gone With the Wind."

To test the listener interest in such a program, the State Highway Department offers an attractive scenic map of Georgia and the Chamber of Commerce sends out an interesting booklet on "Facts in Figures About Atlanta."

Already the response to these offers has been definite proof that "Welcome South, Brother" is attracting attention. Thirty-three states, the District of Columbia, and Canada, have responded to the offer and almost every mail brings in a request for the gifts from some new state.

But let's let the listener express his own reason for enjoying the program and wanting the gifts.

Jack Wells of Phenix City, Alabama, writes: "I'd like to send several of the books, maps, and so on to friends of mine in England, New Zealand, France, and Holland. These people correspond with me regularly, and they have asked me recently just what the South is like."

Robert M. Burch, Box 103, Forrest, Ill., says: "My family and I enjoy your broadcast a great deal. We

have decided to pay a visit to Atlanta this winter."

From Jacob L. Kohler in Tulsa, Oklahoma, comes this word: "In October I enjoyed two weeks' visit in Atlanta—my first. I plan to make another visit in the near future."

Mary McNable of Bedford, Indiana, puts it this way: "I am very much interested in Georgia and am planning a summer vacation there."

Mrs. Jack Rushing of Waxahachie, Texas, has still another reason: "I am very much interested in everything about Georgia and Atlanta since Georgia is my native state. As I have been away from Georgia for more than forty years, I am sure that Atlanta and Georgia have advanced in many ways, and I like to hear more about them. Have been enjoying your programs very much."

Wild Bill Weaver writes from Idlewild Park, Oregon: "I would like very much to get your map of good old Georgia. I am going to Georgia next fall."

Letters such as these could be cited by the thousands. One thing is certain—they are hearing about Georgia and its many attractions.

Among the points of interest that have received special attention on "Welcome South, Brother" are: Peachtree Street, made even more famous by Atlanta's Margaret Mitchell in her Pulitzer Prize book "Gone With the Wind"; the Cyclorama, gigantic painting of the Battle of Atlanta and one of the two largest canvasses in the world; Stone Mountain, just 16 miles from Atlanta, the largest piece of granite in the world; the Wren's Nest, home of Joel Chandler Harris (Uncle Remus), where many of his personal effects may be seen just as he left them; the Bobby Burns cottage, an exact replica of the bard's cottage in Dumfries, Scotland, and home of the Atlanta Burns Club; the Little White House, the Georgia home of President Franklin D. Roosevelt at Warm Springs; and many others of equal historic interest.

Many notables of national significance have appeared to say "Welcome South, Brother" to their friends in other sections. Among the most prominent are: Charley Yates, Atlanta golfer and present British Amateur champion; William A. Alexander, dean of college football in the South, and head coach at Georgia Tech; Bitsy Grant, fourth ranking tennis star, Atlanta's mighty midget of the courts; Fred Waring, Pennsylvania's noted orchestra leader; Jesse Crawford, world renowned organist; Ruth Bryan Rhode, former minister to Denmark; Marvin McIntyre, secretary to President Roosevelt; and Dixie Dunbar, petite Atlanta screen star.

As to the accomplishments of the program, the agencies co-operating with WSB and the Atlanta Journal have this to say:

Governor E. D. Rivers—"By having its representatives appear on the "Welcome South, Brother" programs each week, the state of Georgia has gained wide publicity it could have gotten in no other way. The popu-

larity of the program and the benefit to the state are testified to by the many inquiries for additional information which always follow the presentation of state programs."

William B. Hartsfield, Mayor of Atlanta: "I think the inauguration of the 'Welcome South, Brother' program has been of great benefit to the City of Atlanta.

"We have advertised our advantages to the world and the response has been more than satisfactory.

"I am quite sure that it has contributed not only to the advertisement of Atlanta, but has enhanced our reputation for hospitality and good will toward our neighbors over the nation.

"As evidence of this, I have received many letters from different parts of the country congratulating us on the program and inquiring about the many things Atlanta has to offer."

Chess Lagomarsino, Chairman of Public Relations Committee, Atlanta Chamber of Commerce: "The co-operation of the Atlanta Journal and its radio station WSB has been tremendously helpful to the Atlanta Chamber of Commerce and to the state of Georgia in publicizing the advantages of Atlanta as a place to locate industries, and as a place to raise one's

Below: Stone Mountain, near Atlanta—the largest piece of granite in the world.

family. For the past year, weekly broadcasts over the 'Welcome South, Brother' program at 10:30 on Monday evening have built for themselves a listening audience, and as Chairman of the Public Relations Committee of the Chamber I express my thanks for the co-operation of the Atlanta Journal and WSB."

Nabor Faber Bollinger, Vice-President of Atlanta Convention and Visitors Bureau: "The 'Welcome South, Brother' programs that we have conducted each Thursday night have gone far toward encouraging visitors to come to Atlanta and neighboring cities. It is truly one of the best means of advertising our Southland which in turn has acquainted thousands with the unusual historic attractions and scenic beauty in this section of the country. It is of inestimable value."

When "Welcome South, Brother" pours from the airwaves on January 31, 1939, a lusty youngster of one year will be proclaiming to the world that he is just beginning to shout. There's lots more to be told about Georgia and the South—and "Welcome South, Brother" is here to tell it.

While others may be pointing to the South as "the nation's number one economic problem" we are proclaiming to the world that here is the only frontier left—that the South is "the nation's number one opportunity."

"Welcome South, Brother!"





GENE AUTRY AND "CHAMPION" VISIT WSM

Announcer David Stone, left, shows Gene and Champion some of the curious equipment used in making sound effects for radio . . .

And that was the beginning of a career that was to lead Gene Autry into the screen and radio spotlight as America's greatest cowboy star of the day, appearing with the great outdoors for his theater—his audience a herd of steers. No "drug-store" cowboy, this lad. No synthetic crooner made cowboy overnight through the acquisition of a ten-gallon hat and a pair of woolly chaps. Born to the saddle, a hard ridin', straight shootin', carefree cowboy singing the songs as he learned them on the range, around the campfire; and at the bunk-house on wintry nights when a Norther swooped down from the Panhandle and sent the steers huddling in the lee of the storm with their heads together and their tails to the wind.

All this, Gene Autry brings us in his voice and his songs. A sincere reflection of that great, friendly country and this chap who is a first rate cowboy, a "knockout" radio personality and a much loved recording artist.

In a little log cabin near Tioga, Texas, back in the hills of Grayson County, Gene Autry "yodeled" his first greeting to the world. The Autry family were early settlers in this locality, where Gene's grandfather was minister of the little Tioga Church. Here Gene spent the early years of his life. One short stay in Oklahoma, when it was still Indian Territory and Gene was very young, was the only break in his early training as a "cow puncher," with his Dad the interested, helpful teacher.

Gene always sang—he loved it! When in church, Gene tried to drown out the choir with his lusty, childish voice—to his mother's embarrassment and the congregation's enjoyment. Gene's big opportunity came—with a travelling "Medicine Show." Gene, just ten, managed to gather up enough courage to tell the banjo player of the troupe that he could sing. And he did! It took a lot of coaxing, but finally Gene's mother let him go with the "Medicine Show" on a two-months' tour of the neighboring towns. This was his public appearance!

Like every normal boy of sixteen, Gene developed the "wanderlust"—he wanted to go to new places, see new things. And he wanted to satisfy a lifelong wish to be a railroad man, inasmuch as he was learning to be a telegraph operator. He managed to secure a job with the "Frisco" railroad at Sapulpa, Oklahoma.

It was Gene's good fortune to have as "boss" one Jimmy Long. Jimmy heard Gene sing, heard him play his guitar, and liked both! He decided Gene had a "career" ahead of him that had nothing to do with box cars or steers! He supervised Gene's singing, gave him helpful ideas and encouraged Gene to start writing those songs inspired by the happenings in his own colorful life. Together Jimmy Long and Gene Autry wrote many ballads that are now nationally known. "Silver Haired Daddy" is one.

Meet Gene Autry— America's No. 1 Cowboy

IN FRONT of the lone depot of a little Oklahoma town, a young, good-looking cowboy peered anxiously down the track.

"Train on time?" he called to the telegraph operator, whose head was visible through the depot's open window.

"Shore is," the man assured him. "You expectin' company?"

"Nope," the tanned young man sprinted down the track for the ninety-ninth time. "Got a package comin' from Noo York."

"Store clothes?" the inquisitive operator wondered.

"Nope," the cowboy flushed under his tan. "I got me a saxophone comin'. Kinda had a hankerin' to play one o' them things. They shore make purty music."

Night had fallen. Along the trail, a lone cowboy rode. The full moon, rising over the prairie, found itself caught in a shimmer of silver plating. Coyotes stopped in their tracks, awed into silence by the ear-splitting wail of an unknown animal.

It was Gene Autry and his brand new saxophone.

"I kept the thing for a while," Gene told us. "Got purty good on it too. But, when I found out how bad it interfered with my singin', I turned it in on a guitar."

EDITOR'S NOTE:

That very popular star, Gene Autry, paid us a surprise visit last week and we were surprised most of all by the modesty of the famous cowboy. Perhaps you know Gene Autry receives more fan mail than any other personality in Hollywood, and rates in that matter the year round second only to the President of the United States.

When you talk to Gene Autry, you find it hard to realize all these things. He is just like any other fellow you'll meet on the streets, only a bit more handsome, more dashing, and more pleasant. In other and more expressive words, he's a "regular guy."

After we showed Gene around our place at RURAL RADIO and also at WSM (where your editor serves also as news and sports commentator), we sat down for a long chat about one of the most interesting topics imaginable—Gene Autry.

This story is the result.

JACK HARRIS,
Associate Editor.

Later the two of them "teamed up" to record many of these popular ballads.

When vacation time came along in 1928, Jimmy Long urged Gene to go to New York to have a voice test for recording. The big city wasn't friendlier to Gene than it is to the rest of us. He did secure an appointment with one of the larger recording companies, and went back to Oklahoma—with a lot of good advice. Unlike most of us, Gene took this advice to heart and set out to get real experience as a professional singer. Then it was he "lassoed" his first radio audience with the singular sincerity of his pleasant voice. Station KVOO at Tulsa, Oklahoma, gave him his title and introduced, "Oklahoma's Yodeling Cowboy, Gene Autry," to the radio world.

From then on it was a "stampede." Gene had that real "twang" of the range, and a repertoire of his own compositions that assured a varied and interesting program. He was welcome in every radio station in the South. In October, 1930, Gene Autry made his first recordings. Today, Gene Autry is recognized as one of the most popular among the long lists of famous artists recording for American records.

A large mail-order house offered him a thirteen-week contract to sing on their radio program over WLS, Chicago. And the 13 weeks somehow stretched themselves into 13 months—and on into better than three years.

The radio audience became Autry-conscious, and when letters began to pour in, asking where copies of Gene's oft-requested song, "That Silver Haired Daddy of Mine," might be purchased, the frustrated station manager came to Gene and wanted to know where in thunder he got it.

"I just made it up out of my head," Gene told him modestly. "Never did

have time to put it down on paper."

"Well, put it down on paper!" the station manager howled. "Get it published, for goodness sake! We're swamped with requests for information about that number!"

So, Gene obligingly "put it down on paper." And, to date, the sale of "Silver-Haired Daddy" has hit the million mark, not to mention the number of records that have been carried away from music counters all over the country.

Gene Autry has the distinction of being top man in the first musical Western movie to hit the silver screen. He was touring the country as master of ceremonies with the National Barn Dance, of radio fame, when Nat Levine, head of Republic Pictures, asked to use the act in one of his horse operas.

"I'd never even seen a movie camera," Gene confided, "and I was scared to death the first couple of days. Almost sorry I'd given up roping wild steers for a living."

But, viewing the "rushes," Nat Levine decided that the lad had something. And, with the wide open spaces back in public favor, Gene found himself signed up for a series of singing Westerns.

We asked him how he liked the movie racket.

"It's all right," he said placidly. "Long as I can sing and play my guitar, it's real fun. Feel kinda foolish, though, makin' love to some girl I just met up with a little while before."

Gene Autry is real people. He can't figure out the husky young leading men who have valets and such to "do" for them.

"Shucks!" he declared. "When I get to the place where I can't take my own boots off, by gosh, I'll have to be in a wheelchair!"

Evangelistic Quartet



Left to right: Paul Beckwith, Stanley Wick, Norman Harrison, and Edwin Deibler, heard over WFAA at 8:15 a. m. daily except Sunday. At the piano is Elmer Nelson.

FIVE busy young men in American radio today are Paul Beckwith, Norman B. Harrison, Jr., Stanley Wick, Edwin Deibler and Elmer Nelson, members and accompanist of the Evangelistic Quartet of WFAA, Dallas.

They are busy because, while they are presenting six radio programs a week, which take two hours or more daily preparation, they are full-time students at Dallas Theological Seminary, where they are preparing themselves for the ministry. They attend classes every week, Tuesday through Saturday, and put in full time studying Greek, Hebrew and other theological subjects for recitation.

They conduct inspirational services every Sunday at churches to which they are invited. Hardly a Sunday passes during which they do not visit, and conduct services in at least one church, regardless of its denomination.

For instance, one Sunday not long ago the quartet and their accompanist, Elmer Nelson, conducted services in four churches of three different denominations. Another Sunday, they led services in churches in two different states, Texas and Oklahoma.

In addition to these Sunday activities, Paul Beckwith, leader of the group, and Nelson, the accompanist, make many of the arrangements of the hymns sung by the quartet on their programs. Many of the arrangements made by this pair are being published in current hymn-books.

During the last two summers the group has travelled more than 30,000 miles, covering thirty-eight of the forty-eight states. They have been swimming in both the Atlantic and Pacific Oceans, as well as in the Gulf of Mexico. They have conducted services both in Mexico and Canada.

(Continued on page 30)



CHAMPION GETS THE NEWS

Jack Harris (in the background), Associate Editor of RURAL RADIO and WSM news and sports commentator, showing Gene the WSM news room, while Gene's famous horse, Champion, who has just ridden up five floors on the elevator, looks on.

WLS Scoops Livestock Show

By

MARY ESTHER MOULTON

Prairie Farmer Station brings listeners full reports of International Livestock Exposition . . .

WHEN the International Livestock Exposition was held at the Union Stockyards in Chicago for a week beginning November 26, WLS, the Prairie Farmer station, Chicago, was there all week reporting to their listeners everything that went on at the show. All week the station was first to get winners on the air.

The WLS-Prairie Farmer headquarters were in the main balcony and mike lines ran all over the amphitheatre. Whenever anything was happening, the WLS mike was right there, the event being broadcast and people being interviewed on the air as soon as they won an event.



GRAHAM FAMILY

Ann Hart and the Graham family, trick riders at the Livestock exposition.

George Menard, WLS Farm Program Director, broadcast daily his Dinnerbell program and Corn Belt Gossip from the Livestock show. Part of Ann Hart's Homemaker's Hour each day originated from the show. Julian Bentley, WLS and Prairie Farmer news editor, gave a summary of events twice a day, on Dinnerbell and Homemaker's.



ANN HART AND 4-H GIRLS

Ann Hart interviews 4-H girls on the air. Left to right, Ann, Elizabeth Kaufman, Carmen Nicholson, Ruth Dryer, Irene Brown, and Katherine Sre.

One of the WLS broadcast scoops was Ann Hart's. She got Irene Brown, owner and breeder of the Grand Championship steer, on the air for the first time after she'd won the award. In fact, Ann interviewed her immediately after the decision had been announced. George Menard broadcast the sheepshearing contest and as soon as the men finished shearing, Leo Boulette, WLS production and continuity man at WLS, handed him over to George who put the contestant on the air.

Another interesting event was the auction of "Mercer," Irene Brown's Grand Champion steer, on Thursday morning, December 1. A funny yet almost tragic thing happened at this auction. Walter Varnum, newest engineer at WLS was assisting George to put the auction on the air. Just as the auction was drawing to a close, Walter held up a finger to let George know there was only one minute left of their radio time. The auctioneer seeing the raised hand, shouted "going, going" in steer auctioneering language, and Walter almost had to buy a steer he didn't want for \$3,680.

George Menard interviewed Roy Johnston, the auctioneer on another WLS program. He also interviewed the Corn King, William Curry and William J. Cumber, English judge who made his first radio appearance on Ann Hart's program with Irene Brown.

On Thursday night, December 1, George Menard held a 4-H Club forum from 7:30 to 7:45 over the air, on which program he had 4-H Club boys

and girls who were winners in their classes at the Livestock Exposition. Another interesting person George interviewed was Mr. Pasco and his champion sheep dog who herds sheep like a human. He answers to 15 different whistles from his master. On an 8:30 A.M. program, Monday, George talked with the horse men and grooms on one of his programs. One groom told about an orphan colt that they were bringing up on cow's milk. During the rest of the exposition hundreds of people came in to see the little orphan colt.



BROADCASTING BOOTH

The WLS-Prairie Farmer headquarters at the show. In the foreground are Julian Bentley, George Menard, and in the background Jimmy Daugherty, engineer, and Hal Culver, WLS announcer.

Ann Hart, WLS Home Advisor, thinks her most interesting interview was with the Graham family on Home-maker's Hour Thursday afternoon. This family is one of the most unusual in the country—8 youngsters who performed the most thrilling trick riding acts seen at the show. They go from Ralph, 17, down to little Kenneth, 5. There are really 10 Grahams but the two littlest brothers are not old enough to ride yet. Their parents taught them all they know. This family has been performing at the Livestock Exposition for 11 years. All eight of the children do the dangerous vault, somersaults, and each have their own individual acts. They're all real brothers and sisters. They're the children of Oly Graham, Brookville, Kansas.

Ann Hart interviewed 4-H Club girl winners on Monday, November 28. She talked with Katherine Sire of Belt, Montana, National Achievement winner; Carmen Nicholson, North Carolina, Southern Handicap winner who makes bags, belts and hats out of corn shucks, and buttons and dolls from acorns; Irene Brown, Ruth Dryer of Reedsburg, Wisconsin, Champion canner, and Elizabeth Kaufman of Arkansas, winner of the Southern Sectional Home Beautification award.

Barney Heide, chairman of the International Livestock Exposition was on the WLS Barn Dance Nov. 19 as an honored and familiar guest.

The milkmaid contest between Illinois and Wisconsin was also covered by George Menard with his WLS mike. The contestants were all pretty girls dressed in lovely satin costumes. Wisconsin with a team of good milkers won for their state.

This coverage of the Livestock Exposition meant a lot to farmers who listened to WLS. With WLS, every farmer in the Midwest felt that he really was among those present at the Exposition.



GEORGE AND CORN KINGS
George Menard interviews two corn kings, William Curry and H. C. Stewart, at the Livestock Exposition.



They Want to Be Stumped

By WALTER ZAHRT

W E MODERNS insist on rhythm, whether it be in the form of the latest dance steps, popular tunes or even in today's nursery rhymes for children. The tempo of today is lively, scintillating and full of vigor. And whether or not you are an addict of "swing," we'll bet that more than once you've found yourself tapping your toe to some catchy melody you've heard; for ninety-nine people out of a hundred can't resist the cadence of a well-timed tune. If you can, it's a sure sign you're growing old.

Down in San Antonio, "the weather playground of America," Beatrice Morin and Johnny Anderson have discovered a new way into the hearts of radio listeners. By themselves at the piano keyboard, each of them has the ability to get things out of a piece of music that you wouldn't think could be found there. They've been doing just that, much to the pleasure of anyone hearing them for a long time. Put them together—one at the piano and the other at the organ console—and you have "The Pepperettes."

It all started when Bea and Johnny, innocently enough, caught themselves playing together during a WOAI rehearsal with Jean Sarli's orchestra. The effect was so unusual that a piano-organ duet followed inevitably. And today "The Pepperettes" keep themselves pretty busy rehearsing and putting on the air some of the cleverest arrangements of piano-organ music ever broadcast.

Bea and Johnny are not satisfied with the mere playing of tantalizing scores. They go further than that and invite their listeners to write in and suggest the name of a song they might not be able to remember. They're willing to bet you can't stump them in this fashion—if you can, they are ready to award you a worth-while gift for your trouble. On each of their Tuesday and Friday broadcasts, this stump-us feature is part of their routine, in addition to their rendition of both old and new song favorites from the two keyboards. Sunday's broadcast is composed entirely of a variety

of selections they choose especially for this one period on the air when they don't include a request feature.

Bea Morin—one of those lovely Spanish-type brunettes you so often hear described but seldom see—gives credit to her family for the success she has achieved at the piano and organ. She has played the piano ever since she was five years old and through years of hard study under the guidance of parental discipline has developed a feeling for melody that exhibits itself in the form of extreme deftness at the ivories. But Bea's activities are by no means confined to music. Six years' residence in Guatamala have provided her with a keen knowledge of many foreign languages and she likes nothing better than to make herself comfortable at her fireside with good books, especially those written in Spanish. Many of her friends attest to her ability as a cook and she is right at home fixing up the many delicious varieties of Mexican foods that so delight the heart of a San Antonian. You may also find her in her free time indulging in a round of golf—her favorite sport—or on the tennis courts. Staff organist at WOAI, Bea has been on the air for over twelve years and appears on several programs. As she leans a little to the side of classical music, she is in frequent demand for appearances before club gatherings and similar social activities.

The dapper, mercurial Johnny Anderson who officiates over the piano portion of "The Pepperettes"—has, to his credit, experience with several popular organizations, including Benny Meroff's orchestra and that of Herman Waldman. Johnny was trained at the University of San Antonio after having received two years scholarship in music and has been making more and more of a name for himself during the past few years. He, too, prefers the classical style—with a special emphasis on symphonic arrangements, possibly as the result of study with Jose Iturbi and Fray and Braggioti. His hobbies are bicycle riding and swimming.



WWL Granted 50,000 Watts

LOYOLA UNIVERSITY and Radio were children together, and have developed side by side into the full and glorious strength of a vigorous manhood. Long before the birth of the now husky and hefty Broadcasting Industry as we know it today with its promise of perfect Television in the offing, Loyola University identified itself with Radio. Back in the year 1907, distant past as far as Radio is concerned, The Rev. Anthony Kunkel, S.J., professor of physics, astonished the city by erecting an immense receiving aerial in the University grounds and picking up wireless messages from far and near. Soon he grew tired of this one way communication and it was not long before his man-made "Thunder and Lightning" machine was doing its part in filling the ether with "dots and dashes." Yes, "Thunder and Lightning" would be a very appropriate name for that first "spark transmitter" placed in operation at Loyola University in the early days of radio. The "spark transmitter" was something to be wondered at — an awe-inspiring piece of apparatus with its pyrotechnic display rivaling the light and sound effects of the good old fire cracker and cannon cracker days before the advent of the safe and sane celebrations of the present time. The smallest of the ancient spark sets was noisy enough, while the larger type was like the Battle of Gettysburg all over again. The spark gap and quenched gap, and the arc transmitter all had their day at Loyola University, and when the World War came along Loyola was ready to render a real service to her country, and with the same generous, patriotic spirit that has ever distinguished the Sons of Ignatius Loyola, the Jesuit Fathers placed all their radio facilities and a competent staff at the disposal of the U. S. Government.

A radio school, under the capable

EDITOR'S NOTE:

Increased power and clear channel facilities are not granted unhesitatingly to stations, and when the Federal Communications Commission recently extended these privileges to WWL in New Orleans we knew it was proof of a job well done.

RURAL RADIO wishes to congratulate WWL and the heads of Loyola University on this splendid achievement and to thank Father O. L. Abell, S.J., for the historical sketch printed here. We are sure our listeners join with us in wishing WWL continued success, and will enjoy this article as an interesting picture of the pioneer spirit which has marked the development of the free American system of broadcasting.

The photograph above shows a dinner in honor of this new achievement.

direction of the Rev. Ed. Cassidy, was immediately established as a consequence of this offer. From its doors went forth many a young man properly equipped to operate the tricky transmitters of those days both on land and sea and to maintain the all-important system of wireless communication unimpaired at a high point of efficiency.

With the coming of peace, the existence of a radio school at Loyola University was no longer necessary — especially in view of the fact that there were several schools in the city devoted exclusively to the task of preparing young men for work in the radio field. Accordingly, the radio school was abandoned, but Loyola's interest in radio never lagged. On the contrary the extraordinary prog-

ress of this eighth wonder of the world was closely watched, and studied with the greatest interest.

Echoes of the marvelous success obtained by that pioneer of all the world in the broadcasting game, Station KDKA at Pittsburgh, fired the imagination of the ever radio-minded Loyola faculty and plans were immediately formed to construct a radio station capable of rendering for the people of New Orleans a service similar to that so successfully rendered during the year 1921 to the residents of Pittsburgh by Station KDKA.

The plan was carried out at once. Application for license was made to the Department of Commerce. The station was completed and ready for operation. The license had not arrived. Nothing daunted—authority to broadcast was requested by telegraph March 30, 1922. The request was granted by telegraph and authorized Loyola University to use as call letters WWL and to operate with a power of 10 watts on a frequency of 833.3 kilocycles or a wave length of 360 meters.

Accordingly on the evening of March 30, 1922 Loyola University had the honor of inaugurating the modern era of broadcasting in the lower Mississippi Valley. For the musical program broadcast from Marquette Hall over Station WWL on the night of March 30, 1922, was the first musical program ever broadcast in the city of New Orleans. This fact established WWL's right to claim for herself the title of "The Pioneer Broadcasting Station on the Gulf Coast."

Thenceforth WWL's progress has been rapid, as rapid indeed as the progress of radio. As hard and as difficult as the task has been, no expense has been spared to keep the transmitter up to date and to keep pace with the ever-changing technique of radio broadcasting.

(Continued on page 19)

Winning Wings the Hard Way

By J. B. ALLEN

IF YOU should ever meet Lorraine Buttrey, you would never suspect that this slight young lady with flashing brown eyes and determined chin could drive you out to the airport and inside fifteen minutes put you through a series of loops and barrel rolls and power dives that would leave you breathless with excitement and admiration! But that is exactly what *could* happen. For in the past six months this quiet, efficient, 98-pound twenty-year-old young lady has not only become a licensed pilot—she has won her wings the hard way!

It all started in Nashville, Tennessee, when Lorraine was graduated from high school. Although only 16 years old at the time, she had already decided on her career. Other girls in the class could do what they wanted to—but Lorraine Buttrey was going to be a pilot!

At the time, it looked like things might break in her favor. Enthusiastic, active, athletic, she was also an honor student—and her record was so good that the directors of a girls' college in Virginia offered her a scholarship. What a break for one so ambitious! College diploma in hand, it would be an easy task to get a position that would enable her to save enough money to take up flying.

But fate plays queer tricks sometimes, and now it was Lorraine's turn. Like so many businesses during and following the depression, the business Lorraine's father was in became unprofitable, and Lorraine had to give up her scholarship to college and help tackle the job of boosting the family income back up. Determined to take the first opening available, Lorraine soon found work in a suit factory, and with her usual determination she plunged right in to make good. But the suit business itself wasn't in any too good a condition, wages were low, and it soon became apparent to Lorraine that if she ever intended to get into aviation she would first have to get a job that would enable her to make more money.

The opportunity came unexpectedly. A friend of Lorraine's family had charge of a crew of young ladies who went from town to town over the country taking subscriptions to magazines, and the work gave promise of being so much more profitable than the job in the factory that Lorraine joined them.

It was hard work, going from door to door trying to interest housewives



98-POUND GIRL RECEIVES PRIVATE PILOT'S LICENSE

Miss Lorraine Buttrey and Instructor Frank J. Miller standing beside the 40 h. p. Piper Cub plane, belonging to the Tennessee Bureau of Aeronautics, in which Miss Buttrey learned to fly.

This isn't a story about a radio star. But it is about a young lady whose very life, perhaps, may often depend on the ability of radio to guide aviators through storms and fog, and we believe you'll enjoy it—especially since this young lady is a member of RURAL RADIO's Circulation Department.

in subscribing to magazines, but Lorraine enjoyed it and the opportunity to travel only whetted her ambition to fly. The big airports in Chicago and Davenport and St. Louis . . . the drone of huge transport planes winging their way across the continent, thrilled her with a vast longing to handle the controls herself. But never had the outlook been less promising. For while she was making more money than she had at the suit factory, traveling expenses took up the greater part of it. It looked like she never would be able to save enough to pay for those terribly expensive flying lessons.

Just when everything looked blackest, the long-awaited break came. Lorraine's mother's health had been failing, and finally Lorraine decided to return home. And on the very day she reached Nashville, she happened to read something that was destined to make all her dreams of flying come true!

According to the newspaper, the State of Tennessee had appropriated a large sum of money to be spent in training private pilots throughout the State. Five hundred young people in Nashville were to be given a ground course in aviation, and after a series

of eliminations by examination, the twelve boys and the three girls who made the highest marks were to be given a complete course in flying which would make them eligible to receive a private pilots' license. The only hitch, so far as Lorraine was concerned was that the ground course was scheduled to begin in two days and over five hundred had already applied! The quota was already filled. Not a single application blank was available!

How Lorraine managed to get into the class is still a mystery but Lorraine never had suffered from a lack of determination and get in it somehow she did. At any rate when the ground course was over and the grades on the examination were passed out, Lorraine had come out with flying colors. Out of five hundred taking the examinations, she stood next to the head of the girls' class!

We didn't know all this about Lorraine when she came to work for RURAL RADIO last August. She didn't talk much, but the efficient way she took hold of the work in the Circulation Department and won a regular place soon convinced us that here was one young lady who was determined to get ahead. Then, a little bit at the time, we began to get the full story—and the more we learned of Lorraine and her ambition the more we had to admire her determination.

For, during the past six months, this young lady has tackled a job that would have discouraged even the bravest of the brave. Determined to make good both at RURAL RADIO and at flying, she has literally put her heart and soul into her work. Each morning Lorraine has been getting up at four o'clock, driving twelve miles to

(Continued on page 23)



VOL. 1, NO. 12

JANUARY, 1939

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

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A Great Year Ahead

THERE is always a thrill in looking ahead at the new year, planning a definite course of action, and trying to visualize what the future has in store—and according to all indications it looks like 1939 will be an important year.

To begin with, business seems off to a good start. Bank deposits have been increasing steadily, retailers and commercial firms report that Christmas sales have been unusually good, and with the "recession" apparently broken there is good reason to believe that we are due for a consistent upswing in business that will result in better times for all of us, no matter what our occupation or circumstances.

Many of our largest and most successful organizations are looking at things in this light and are planning accordingly. They realize that old methods of doing business are out of date. Times look good, competition is keen—and they know from experience that this new era of expanding markets and increased purchasing power calls for new plans and aggressive methods. Individuals and concerns that stay in the same old rut will get left in the rush. On the other hand, those who trim the sails and set their course on a definite plan of action can confidently look forward to a year of increased profit and activity.

America is at its best in times like these. As a nation, we are still pretty close to the pioneer days in which a man could load his possessions into a wagon and stake his future on new frontiers in the West, and that pioneer spirit is still a vital part of our heritage. We don't like depressions. We don't like doubt and uncertainty and inactivity. But give us a new frontier—geographical or economic—and we are ready to go to town!

That, actually, is what we are facing in 1939 and hereafter—and don't let any pessimist throw cold water on the fact. Our geographical frontier is limited; but we are just waking up to the fact that in its place shines

a bright new horizon—an economic frontier which calls for just as much resourcefulness as our forefathers needed to tackle the raw West.

The signs are already visible. Where Eastern industrialists used to regard the South as a poor, backward section not worth fooling with, today they are beginning to look upon it as the nation's Number 1 Economic Opportunity. As their engineers and technicians discover the South's abundant natural resources, plant after plant is being opened up. And as this money flows in, supplementing his income from agricultural products, the Southern farmer in turn has more money to spend and becomes a better prospect for goods raised and manufactured in the North and East and Middle West.

But the South is not the only place that is taking on new life. Throughout the United States we are beginning to wake up to the fact that we can't depend on our old stand-bys to furnish us employment and prosperity forever. New products are being invented, and with their manufacture and distribution will come employment and opportunity for millions. For example, think how many people are already employed in the radio industry—not just in broadcasting itself, but in making and selling sets and equipment, and in raising or supplying the materials to go into them. This is just one example and yet, young as the radio industry is, we learn that by this coming April they plan to put television sets on the market, selling from \$150 up, bringing new pleasure and employment to thousands!

This list could be continued almost indefinitely. Better housing, air-conditioning, low-cost airplanes for private use—all these are coming just as surely as night follows day. Also, for the first time in our history American industry is beginning to realize the tremendous possibilities of increasing our trade with South America, and already our most progressive industries are beginning to

pick and train young men to represent them in these fields.

The time is ripe for both individuals and concerns that want to take part in this new awakening, and for all such there is a practical certainty of ample financial reward as well as the honor of serving the community and nation. But old methods and habits will not avail. Just as, in making a New Year resolution, we decide what it is we want and then change our habits to bring about the desired result—so the individual or concern that intends to take part in developing this new economic frontier must first chart a definite course of action and then adhere resolutely to that course.

Rearmament

In the face of the war clouds that still hover over Europe, it is a foregone conclusion that the next Congress, which convenes this month, is going to spend a large part of its time (and probably a lot of the taxpayers' money) on the question of rearmament.

As a rule, such debates usually become so involved and so much conflicting propaganda is released from both sides that it is hard for the average newspaper reader to make heads or tails out of the arguments.

At least this is true in our own case, and to those who, like ourselves, would like to get an accurate picture of America's real military strength, we are glad to recommend the excellent article in the December 19th issue of one of America's finest magazines, *Life*.

Life pitches right in by saying that the average American has two pet beliefs—first, that while the American army is small it is one of the best-equipped in the world and, second, that in event of war American industry could start turning out arms and military supplies with amazing speed. Both of these beliefs, according to *Life*, are dead wrong. Actually, as the article goes on to show, our army is the smallest and worst equipped of any major power in the world; most of its equipment is obsolete; and more disturbing still, on the present basis of things it would take American industry eight months to convert its present equipment to produce the arms that would be needed should we be attacked.

The information contained in the article was obtained through the cooperation of the War Department's public relations officers, and there is every reason to believe that the information contained therein is correct.

Certainly the events of recent months indicate a need for adequate defense measures on the part of our army, navy, and air force. And while we would be the last to endorse a program of rushing headlong into rearmament, we do hope that the Congress will look into our needs thoroughly, listen to the advice of military experts rather than professional politicians, and then map a sound rearmament program that will be adequate to any emergency.

Competition Keen in New Year Camera Contest

EACH month it becomes harder for the Judges to declare the winners in the Camera Contest. This month there were so many photographs submitted that it was really a tough proposition to pick out the three best.

The following were finally selected, and the prizes go to Coursin Black of Chautauqua, New York, Mrs. Norma Ball, Colorado Springs, Colorado, and Ernest Wittwer, of Spring Green, Wisconsin.

"Sea Coast," which was submitted by Coursin Black, we feel is worthy of first prize. The clouds are remarkable as well as an unusual piece of photography, and a good contrast of black and white is demonstrated by the dark water with the white foam of the waves.

The second prize, "Evening Chores" that was sent to us by Mrs. Norma Ball is an excellent example of good composition, balance and highlights.

"The Little Rustler," the third prize, is a picture of little Franklin Alfred Wittwer, and was entered in our contest by Mr. Ernest Wittwer. The outstanding quality of the snapshot is the human interest appeal—also, the clarity of detail work.

Let your snapshot win the Camera Contest in Rural Radio's February Birthday Issue.

Send us your favorite photographs today and watch for your name as a winner in the February Birthday Issue of RURAL RADIO. The rules are simple and easy, and the three prizes are—first place, \$3.00, second place, \$2.00, and third place, \$1.00.

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

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

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

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



1ST PRIZE—\$3.00 CASH
"Sea Coast"
Coursin Black, Chautauqua, New York



2ND PRIZE—\$2.00 CASH
"Evening Chores"
Mrs. Norma Ball, Colorado Springs, Colorado



3RD PRIZE—\$1.00 CASH
"The Little Rustler"
Ernest Wittwer, Spring Green, Wisconsin

RURAL RADIO Round-Up



The Rambling Cowboys are favorites of the Southwest when it comes to good music. They are heard over Station WOAI, San Antonio, Texas and the Texas Quality Network.



Mary Farker, who plays the part of "Donna Cavendish" in "Howie Wing—the Adventures of a Young Aviator," was recently chosen "America's Most Beautiful Radio Actress" by Nils T. Granlund, famous Broadway showman and authority on feminine beauty.



Glen Burkhard, Swedish Nightingale, sings many songs in his native tongue over Station WABC in Yule, Bard, and Eric.



"Rambling" Red Foley, star of NBC's "Avalon Time" new All-American Musical Show, is one of the best-loved "real folks" entertainers in radio's roster.



Station WABO gives a warm welcome to Marjorie Luethi, who is a recent addition to the writing staff. She is the author of the "Black Night" series.



This photograph of Pop Eckler's popular Radio Jamboree was taken from the stage where it is broadcast each Saturday night at 11:00 o'clock on Station WABO Atlanta, Georgia.



"A Git-Fiddle, A Dog-House, A Squeeze-Box" is introduction enough to the Cass County Kics of WFAA. Bert Dodson, left, is in charge of the bass department; Jerry Scoggins, center, handles the git-fiddle, and Freddie Martin is the supervisor of the squeeze-box.



Sam and Kirk McGee, The Boys from Tennessee, heard on the Grand 'Ole Opry at Station WSM, seem to have quite a number of instruments—and we can't need to tell you how they really can play them.

RURAL
RADIO
Round-Up



Patsy Montana, WLS cowboy sweetheart, as she sings one of her western songs on the Feature Evening Program.



Red 'n' Raymond an' the boys from ole Kaintuck', heard on WSB's Cross Roads Follies every day around noon. From left to right: Bill Miller, Little Raymond, Slim Clere, 'n' Lucky Evelyn, Red Anderson, and his brother, Chuck.

RURAL RADIO

Round-Up



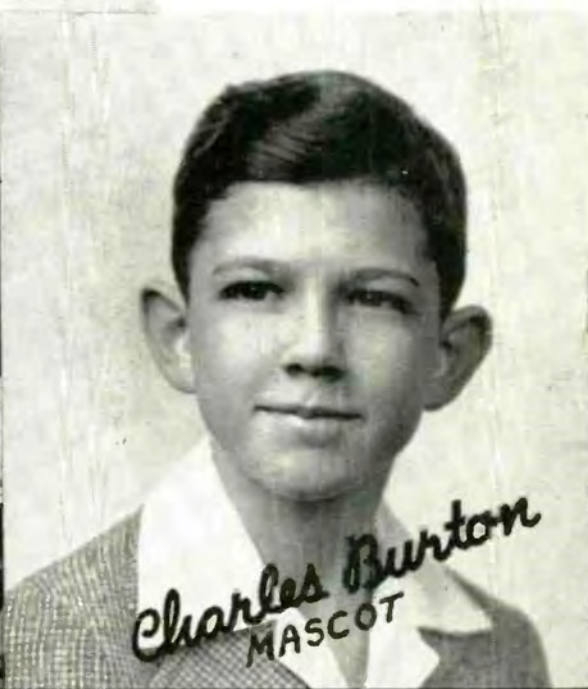
With foot on an old cides barrel, Lazy Jim De gazes pensively into space as he thinks of his next tall story for the enjoyment of WLW Boone County Jamboree audiences.



The entire cast of "Caroline's Golden Store." This program comes from Station W-IC, Des Moines, Iowa.



An interested listener to the nine-hundredth consecutive Mrs. Tucker Smile is Mary Tucker, who was on the first Smile Program heard over Station WFAA. She has been confined to her home since program No. 845 because of an automobile accident.



Charles Burton is justly proud of his title as Mascot to the Lightcrust Doughboys. This group of entertainers broadcasts from Station WBAP, Fort Worth, Texas.



Sally and the Coorhamer of Uncle Henry's Mountaineers seem to be enjoying giving their part of the program. However, we're certain that they don't get as much pleasure as do the many listeners of Station WHAS, Louisville, Ky.



Big fat Otto and Pat Buttram, WLS comedians have been having a feud for a long time. They are shown here as they staged a mock cornhusking contest right on the stage at the Barn Dance.



We just wonder what new style of holding the fiddle this is that Arthur Smith of the Dixie Liners is showing us. All we know is that he really gets the effect on the Grand Ole Opry at WSM.



The ever-popular two-voiced Tommy Riggs brings his invisible child Betty Lou over the NBC Red Network.



One of the many reasons that WOAI has thousands of listeners is this new 425-foot antenna that carries the programs such great distances.

Coffee Pot Inn Marks New High In Corn Belt Wireless Entertainment

ELEVEN STATIONS NOW CARRY PROGRAM

By WOODY WOODS



DICK ANDERSON, WHO
Talented author, producer, and an-
nouncer of "Coffee Pot Inn."

COFFEE POT INN, a Corn Belt Wireless feature, "with added mid-west stations," is now broadcast over eleven stations, with addition of KSTP, Saint Paul this week. The program, aired 8 to 8:15 each weekday morning originates in the studios of WHO, Des Moines.

Listen to the litany of the stations: WHO, KMA, WOW, KFAB, KMMJ, WREN, KFBI, WNAX, KFJR, WDAY and KSTP.

Singing star of the show is Kay "Sugar" Neal, a dainty miss whose charm makes itself felt through a lovely voice and an unusual ability to convey the feeling that the composers and lyric writers put into the songs she sings. She is supported by the Four Aces, directed by Don Hovey. Other members of the group are Charles Pray, Marion Prescott and Bob Starr.

The show features the famous comedy team, McNutt and McNutt. Filbert McNutt is the original sourpuss. He has never been known to smile, his voice makes a rasping file sound like a mocking bird by comparison, and his general outlook on life is so consistently pessimistic that when the cook needs sour milk for pancake batter, she just has Filbert stand near it a few minutes, and it is beautifully curdled. In real life, Cliff Carl is a pretty genial guy, but you'd never guess it in a thousand visits to Coffee Pot Inn.

T'other McNutt, Hazel by name, is one of the dizziest, goofiest females that ever gave vent to unrequited love for an undeserving and unappreciative member of the opposite sex. She has a naturally romantic nature and Filbert is the one and only object of her regard, but Filbert says she is nuts; and so is he; so they make a perfect pair,—good for a flock of laughs every morning,—the kind of laughs that start a perfect day.

Hazel is played by Shari Morning, a pretty smart girl who knows the value of making the world think you are silly if you can get paid for it.

Dick Anderson is author, producer, announcer and general factotum of this daily quarter hour of morning cheer. He does most of his writing with his feet higher than his head, which may account for some of the dizzy situations that develop in Coffee Pot Inn.

Added comedy comes with the occasional entrance of ever-tired Lincoln Jones, colored boy who knows the value of making the world think you are silly if you can get paid for it. He does most of his writing with his feet higher than his head, which may account for some of the dizzy situations that develop in Coffee Pot Inn. Nor are Kay Neal's talents confined to song styling. She turns a neat quip now and then, despite general efforts to suppress her. By the way, Kay Neal is the little girl's rooly-for-trooly name and she is a student at Drake University in Des Moines.

Coffee Pot Inn is not new; but it is one of those delightful things that a listener may pick up at any time, get acquainted with the crazy crew, fall in love with Kay Neal, and go on blissfully from there. There's a lot of carefree chatter in it, along with its contagious music, but there is no particular plot or story to follow. You just enjoy each day by itself, for itself and with your own self. The first broadcast was on October 28, 1937. It gained popularity so rapidly that on April 6, 1938 it was renewed by the makers of Butter-Nut coffee for a full year, a total of 312 quarter hours.

During the 1937 Christmas season, sponsors Paxton & Gallagher of Omaha, Nebraska, worked out a unique plan to bring cheer to underprivileged children. Listeners were asked to send

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Sing a Song of Coffeebean

It's a swell way
To start the day,—
A visit to Coffee Pot Inn;
And it's just as near as your radio,
So tomorrow's the day to begin.
At eight in the morning
As breakfast is burning,
Hark for the Musical Aces;
And sweet sugar Neal
With bewitching appeal
Sings frowns off of pre-breakfast
faces.
There's Filbert McNutt, a lugubrious
guff;
And Hazel, his sweetie, with comical
stuff;
And dumb Lincoln Jones with skin
colored buff.
There's author Dick Anderson, ladies'
delight,
Who tries to keep everything going
just right.
The music is grand, the comedy's
funny.
It makes every morning real spar-
kling and sunny.
On one thing you'll notice the cast is
agreed:
That Butter-Nut Coffee is far in the
lead
For bringing pure pleasure
To drinkers with leisure
Or others who work under super high
pressure.
Now here is a toast to Coffee Pot Inn.
It starts with a song and it ends with
a grin;
So listen at eight for the show to be-
gin.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

the metal strips from cans of Butter-Nut Coffee to the radio station over which they heard the program. No specific quantity. Just send 'em in. For each twenty-five tin strips, as they accumulated, Paxton & Gallagher sent a big doll, a regulation size football, or some other gift of equal value to orphanages in the areas represented by the radio station to which the strips were sent.

Over in Cedar Rapids, Iowa, M. A. "Red" Powlishta opened a restaurant early in 1938; and he calls it Red's Coffee Pot Inn. Nor is that all. He serves Butter-Nut Coffee exclusively and he tunes in the Coffee Pot Inn program every weekday morning.

Listener interest receives occasional stimulation,—though the quality and character of the program itself is strong medicine,—with contests of the "finish a jingle," "write a radio announcement," "I Like Butter-Nut Coffee because—" types. Responses to these contests plus increased sale of the product are evidence of a large, interested, appreciative and an able-to-buy audience.

The Corn Belt Wireless is a group of middle western radio stations equipped with high fidelity radio receivers and special antenna systems with which they may pick up programs broadcast by WHO, feed them into their individual transmitters and rebroadcast them to their own audiences. It originated as an experimental plan, developed by engineers of WHO, Des Moines and WOC, Davenport, for rebroadcasting radio

programs during daytime hours without the use of telephone lines.

It is a relatively new development in commercial broadcasting. It was the first commercial hook-up of a number of stations without the use of connecting lines. The plan has since been modified and put to practical use by college and university stations for exchange of educational programs.

The Corn Belt Wireless went into commercial operation on March 9, 1936 with programs originating in studios of WHO, and rebroadcasting by four stations. Subsequent changes and additional affiliations brought the number now broadcasting Coffee Pot Inn to eleven, including four that take the program by leased wires.

The Corn Belt Wireless is not a network; but provides for an exchange of programs during daytime hours from one central point, direct to other stations, within the daytime listening range of the originating station. Authority for this method without connecting lines is found in Federal Communications Commission ruling 177, which reads: "Licensee of any broadcasting station may, without authority of the Commission, rebroadcast a program of another broadcasting station, upon authority of the station that originates the program."

Engineers of WHO and WOC experimented for twelve years with this "wireless" idea, successfully transmitting programs daily over an airline distance of 160 miles for more than a year prior to commercial application of the CBW.

Coffee Pot Inn is only one of many programs that originate in WHO's studios for transmission to and rebroadcast by the Corn Belt Wireless, but according to all indications it is one of the most popular programs that has ever gone out over this group of stations.

**WWL GRANTED 50,000
WATTS**
(Continued from page 10)

The final proof of WWL's merit and value to the citizens of New Orleans and the Lower Mississippi Valley lies in the fact that the Federal Communications Commission has licensed it as a 50,000 watt, Clear Channel station. The new station was dedicated in November, 1938, and as a result WWL now ranks with the foremost stations of the nation, both in power and in its modern equipment.

The new Loyola University station, in addition to having one of the most modern and most suitably located stations in the country, can boast of an



Beautiful modernistic control room in the new WWL Studios.

extremely capable and efficient operating and managerial staff.

WWL has always been glad to extend the facilities of its station to the various departments of the city, co-operating with the Police Department, Auto Theft Bureau, the Health Department, New Orleans Safety Council—also with the various bureaus of the Federal Government and in particular with the U. S. Department of Agriculture and with the U. S. Weather Bureau. As an example during the last great hurricane that swept across the state of Florida and then struck inland between Mobile and Pensacola, WWL, due to its great power and wide service range of coverage—many times more powerful than any other local station—was the only station in the South capable of keeping the people in the threatened area informed of the progress of the hurricane, and this was done just as fast as the bulletins were released by the U. S. Weather Bureau.

WWL broadcasts literally cover the land—reaching nightly to almost every state in the Union, Mexico, Central America, Cuba and Canada. Its average daily mail contains letters from over thirty different states, and as an example of the generous response of WWL fans, indicative of their wholehearted approval—the result of a nightly 15-minute program during the first three weeks of October, 1935, brought over 27,000 letters from every state of the Union, five provinces of Canada, Mexico, Central America and Cuba.



COFFEE POT CAST IN ACTION

Here's the dizzy cast of the hilarious show that is becoming ever more popular with Corn Belt wireless listeners. The program is heard each week-day morning at 8:00 a. m.



THE LIGHT CRUST DOUGHBOYS

Left to right: Zeke, Muryel Campbell; Bashful, Jim Boyd; Buck, Robert Buchanan; Knocky, J. W. Parker, Jr.; Parker Willson; Abner, Kenneth Pitts; Snub, Ramon De Arman; Junlor, Marvin Montgomery.

Light Crust Doughboys

By WILLIAM JOLESCH

HELLO there, friends, may we come in!" is the cheery greeting broadcast every day except Saturday and Sunday at 12:30 over station WBAP, the Texas Quality Network and KARK and KELR in Arkansas when Parker Willson and the seven Light Crust Doughboys go on the air. As happy and wholesome as their program are the members of the troupe—Bashful, Buck, Knocky, Junior, Zeke, Abner and Snub.

The lives of all reveal singular similarity. All are married except one. All have had interesting careers. And all are very devoted to their present work.

Oldest in point of service with the Doughboys is Ramon De Arman, otherwise identified as Snub. He plays the guitar, likes to fish when he isn't strumming and has been with the boys five years. Eight years ago he arrived in Fort Worth with a band and has remained ever since except for a short time spent in Columbus, Ohio. A native Texan, he was born in Springtown. Ramon's family still consists of the original two. For Brunswick he has recorded such favorites as "El Rancho Grande," "Budded Roses" and "Little Red Barn."

Over four years ago Kenneth Pitts began working with the Doughboys. He is one of the violinists of the group.

Since he has lived in Fort Worth about nineteen years, he calls it home. Once a student of Francis Macmillen, Kenneth enjoys teaching music and is prominent in his church's orchestra. He is known in the band as Abner.

Zeke, otherwise Muryel Campbell, is from Marietta, Oklahoma. Three years ago he joined the Doughboys, and the six years preceding were spent in Dallas. His hobbies are reading and carpentering. Zeke plays the guitar.

Marvin Montgomery is familiarly referred to as Junior. He strums the banjo, writes songs in his spare time and makes records. Some of his best sellers are "Tom Cat Rag," "Cross-Eyed Cowboy," "Ever Hear a String Band Swinging?" and "Gig-a-Wig Blues." Although born in Ames, Iowa, he is too fond of the warmth of Texas ever to go back. When he isn't working with the Doughboys he attends classes at Texas Christian University in Fort Worth. A classmate of his is Kenneth Pitts, who is studying theory, conducting and violin.

J. W. Parker, Jr.'s friends call him Knocky. He is the sole bachelor of the group. Two years ago he joined the Doughboys, and previously he attended Trinity University. J. W. collects swing records and makes amateur movies. A weakness of his is measles. Somehow he contracts a case

almost once every year. At least that is his story. The piano and accordion are his instruments.

Buck plays the violin. Fort Worth is his home. He has been with the Doughboys four months. A showman all his life, at the age of seven he was acting in a production in Los Angeles. He has a little girl six months old. Buck's real name is Robert Buchanan, and his hobby is fishing.

Youngest is Bashful, alias Jim Boyd, player of the bass and guitar. He has been with the boys three months. His home is in Ladonia, Texas. Fishing and hunting are Bashful's favorite outdoor sports. He has had solo parts in such records as "You're the Only Star in My Blue Heaven," "The Farmer's Not in the Dell" and "It Makes No Difference Now."

Parker Willson, master of ceremonies, has had a background of variety and distinction. Once he played a part originally assigned to Orson Welles, and no one ever knew the difference because he imitated the mercurial young actor so expertly. A native of Taylor, Texas, Parker attended Texas Military Academy and then the University of Texas. From there he travelled to California with twenty-three cents as his capital stock. Then back to Texas he went and into the printing business, marriage and radio work in Tulsa. Several years later he joined WBAP's staff as singer, actor and continuity writer. From Fort Worth to Chicago was only a long bus ride. There he quickly became a success as the "Man-in-the-Front-Row" in the "Fireside Theater," Eastern Engineer Mason in "Cactus Kate," Major Patterson and Dr. Dunn in "Junior Nurse Corps"; a foreigner, an Englishman, a mechanic and a pilot on United Air Lines' transcriptions heard on the West Coast; Murrine's Dr. Macpatrich, the Great McCoy in "Wonder Show," the late Will Rogers in "Then and Now" and various roles in "Today's Children" and "Myrt and Marge."

Charles Burton is mascot of the Doughboys. He sings every Monday, Wednesday and Friday over the air. His favorite songs are ballads. Charles is fourteen, a student in high school and tours with the Doughboys during the summer months.

Carolina, the colored cook with the famous recipes, is enacted by Blanche Haesley. She has been playing the part about six months. A native of San Francisco, Mrs. Haesley played in stock companies throughout the Southwest before coming to Fort Worth. She is a violinist and a teacher.

Not snobbish but exclusive, Parker Willson and the seven Light Crust Doughboys have their own studio in the snow-white towers of Burrus Mills located seven miles north of Fort Worth. Their broadcasts are relayed by remote control to station WBAP's downtown studios. These boys charm thousands of listeners every day. They also sell flour.

Detours on the Road of Life

By REV. WILLIAM V. GARDNER

Pastor, First Presbyterian Church, Atlanta, Georgia

JUST about the most universal experience we know of is that of having our well-laid plans blocked. As journeymen on the highway of life we soon discover that most of our touring is made up of detouring. You can count on one hand that fortunate few who have been able to live out their days on the basis of their early dreams and fondest hopes. What a spectacle this world of men is—shattered hopes, thwarted desires, frustrated prayers. So for the most part, we do not have to use one detour, but two and three and often more. These "detours" of ours constitute one of the basic spiritual problems of the day.

This classic illustration of this truth is found in an experience that came to the Apostle Paul. This man was a post graduate in the University of Detours. One could well write a book on his broken plans. He is in Corinth and ere he leaves he writes a letter to the Christians at Rome. He wants them to understand that often he had wanted to visit them in person "THOUGH UP TO NOW I HAVE BEEN PREVENTED." His work in the East was in excellent shape. Churches had been established in the pivotal cities of Asia Minor. Now he desired to concentrate his efforts on Rome. He would make of this Eternal City a distributing center of the gospel for the West. Could this be accomplished, the known world would then have Christ. So he longed for Rome. He planned for Rome. But God had other plans for him. He must return to Jerusalem and deliver the collection that has been received for the poor saints of that city. He had to detour.

Wanting Rome but forced to choose Jerusalem! All of us feel instinctively the truth of this ancient experience. The sons and daughters of men meet with enough anguish in life to know assuredly that much of their traveling is on the side roads. Here, you see the pilgrims of the common day moving along the road of life. Apparently there are no more closed thoroughfares to material security. But of a sudden, they must detour. There, you will find that group of young men and women who have their college preparation. They find to their dismay that the road to livelihood is closed, and they must detour. Yonder, you observe those who had hoped to arrive at a given point of usefulness by now. Some unforgettable fetter has been forged on their bodies in the form of

a handicap, and they have to detour. Again, you see people living in supreme happiness in family joy. Of a sudden an avenging fury shadows their path and out of somewhere shame and sorrow stab their hearts, and they have to detour. Then, you see a lovely comradeship of husband and wife rent asunder by death. One or the other goes on and the remaining one often faces the sign, "Detour." So, what are we to do when we have prayed for Rome and prepared for Rome and find in the end that circumstances force us in an opposite direction? There are four things we may do.

First, we may REBEL. Sad to relate, that is just what we often do when the road of our first choice is

TEXT: "Brothers, I would like for you to understand that I have often purposed to come to you, though up to now I have been prevented. . . ." (Romans 1: 13).

rudely closed. We may lose our tempers and blaspheme God, rail at Him for making such a world and denounce Him for dealing with us so unjustly. Paul could have done the same thing, saying to himself, "I refuse to go to Jerusalem. I have done the bidding of other people long enough. If I cannot have my first choice, then I am through." It is very easy for us to lose our tempers, shrug our shoulders, frown at every passerby and throw up our hands in disgust. Thus we make life more miserable for ourselves and for those around us.

Second, we may exercise SELF-PITY. This is precisely what you and I often do. Recognizing that our lot is an unhappy one, we can easily spend our days pitying our unfortunate lot. We are able to find no star of hope on our dark horizons. When Paul had to detour he might have begun using the word "if." "If my road to Rome had not been blocked, if I had not given up everything for Christ then I would have been a happier man, and surely these scars of suffering would not be on my back." The Apostle did not pity himself however.

Again, we may take a POSITIVE ATTITUDE. When Paul was turned

from the western capital to a by-path he immediately felt that every detour leads back to a well-paved road. When circumstances blocked his way, he did the next best thing—he wrote a letter. He scattered a few roses on the side road that made the passage a bit more tolerable. He believed that God had a plan for his life. He conceived this plan to be the growth of a Christian character. Therefore he let every circumstance contribute toward this end.

Finally, we may FIND GOD ON LIFE'S DETOURS. It would be an interesting exercise to study the Bible in the light of those who faced closed doors, but who in the end found God. There is Moses, David, Samuel and Joseph—each thwarted in his desire and dream, yet who in the end found God. When the highway to Rome is closed for Paul he capitalized on a second best. Under God's inspiration he wrote the Book of Romans. Had his prime wish been granted in getting to Rome he might not have written this marvellous book. Those who know the Book value it in the highest possible esteem. One scholar considers it "the most profound work in existence." It was from this treatise that Martin Luther discovered the truth of Justification by Faith. This truth was in turn the foundation of the Protestant Reformation. John Wesley later read Luther's Commentary on Romans. This founder of Methodism acknowledges his indebtedness to Luther's work.

How are we to regard these Detours of ours? We have planned and prayed and worked that we might get back to the main highway. Wanting Rome and getting Jerusalem! How familiar that experience is. Maybe some cross that we are bearing should not be on us. By our carelessness it has come, by our carefulness it will leave. For some of us it may mean a detour for the rest of our journey. If so, surely God is there. Paul was often prevented from having his first choice, yet he so loved his Lord and cherished his Cross that "all the light of sacred story gathers 'round that Head sublime." He found that "nothing could separate him from the love of God," and "that all things work together for good to those who love God." So if we have our hearts set on Rome but are forced to a detour, then write a letter. Some potential Luther or Wesley might read it. They might find God so vital that they in turn will strive to make this world a more Godly place where our Father may rear His human family.

Time for Simple Dishes Again!

By MARION MARSHALL

Most of us welcome them after the holidays. . . . Here are some you can try, prepared by Miss Marshall of our Editorial Department, who is pinch-hitting for Miss Barbour Henry, now vacationing in California.

WITH the passing of the holiday season and all of its festivities and fancy foods, our appetites welcome a return to the more common dishes. We also like the one-meal dish that can be prepared early, eliminating that last-minute rush. Here we give you a few such recipes.

Kidney Beans and Sausage

- 1 pound kidney beans
- ½ teaspoonful baking soda
- 1 pound sausage
- ½ teaspoonful mustard
- 2 teaspoonfuls salt
- ¼ teaspoonful pepper
- 1 cup hot water

Wash beans carefully and soak over night in plenty of water. Before cooking, drain off water, then cover with fresh cold water, add soda and onions and boil until tender. Cover the bottom of a baking dish with beans over which put a layer of sausage sliced, or if using link sausage, cut into small pieces. Make alternate layers until materials are used. Mix remaining ingredients, salt, mustard, pepper and hot water and pour over beans. Cover with hot water. Cover baking dish and bake at 350 degrees for six hours. Leave uncovered the last hour.

Your meal will be complete with a good crisp vegetable salad of any kind. For bread, use hot rolls.

Pork Chops

Brown required number of pork chops on each side in a skillet. Put them in a baking dish, it might be necessary to use a roaster. On each chop, put one tablespoonful of uncooked rice, one slice of fresh tomato, (canned tomatoes may be used) one slice of bell pepper, one slice of onion, and if you like garlic, a very thin slice of garlic. Make brown gravy of the fat in the skillet and pour around the chops. Cover and bake until rice is done, about one hour, in a moderate oven.



DELICIOUS LEMON PIE WITH BILLOWY MERINGUE

Country Ham

Country ham is grand any time of the year and on all occasions, but we associate it particularly with the winter months. They are a tonic to sharpen the appetite, dulled by so much feasting during the holidays. Hence, this method of cooking a country ham is apropos.

Cut off the hock and weigh, soak over night in cold water. Change water and boil, minutes for every pound, counting time after boiling begins. Remove from kettle and while still hot take out the bone. This is very easy to do without damage to the ham. Stick in cloves for decoration as well as flavor, cover with a thick coating of brown sugar and slip into the oven to brown. And there, you have a potential main dish for a whole week. As a suggestion, don't forget cinnamon apples.

Desserts

As for desserts, there is the good old pie. In the field of pies, the culinary art reaches one of the finest points, and the housewife has a chance to show her ability as a cook and as a whetter of appetites. There are lemon pies and chocolate pies and fruit pies and fried pies and my, oh my, there is really no end.

The basis of every pie is the pastry. Here is a tried and trusted recipe.

Sift flour and measure two cupfuls. Add ¾ teaspoon of salt and ½ teaspoon of baking powder, and sift again. Add ¾ cup of shortening and cut into the flour until the mixture looks like coarse meal. This is best done with two knives. Then add about 6 tablespoonfuls of cold water, a little at a time until the pastry holds together without sticking. Too much water makes the crust tough. Allow time for pastry to chill before using. This amount of pastry makes 2 nine-inch pie shells.

Lemon Pie

Have ready a baked pie shell.

One cup of sugar, sifted with 4 tablespoons of flour. Heat 1 cup of hot water with 2½ tablespoons butter and grated rind of 1 lemon, and add to sugar mixture.

Beat 4 egg yolks and 1 egg white until creamy and add very slowly to above mixture, beating well. Add pinch of salt. When blended, put into double boiler and cook until thick, stirring constantly. Add juice of 1 lemon a few minutes before removing from fire. Let cool while you make meringue of 3 well-beaten egg whites, add 1 teaspoon lemon extract and 6 tablespoons powdered sugar and ½ teaspoon baking powder, a little at a time, beating constantly. Pour lemon custard into pie shell, spread on the meringue and cook 12 to 15 minutes in moderate oven until delicately browned.

WINNING WINGS THE HARD WAY

(Continued from page 11)

the airport, and flying a full hour before coming to work at eight o'clock. Sometimes at noon she manages to fly for fifteen minutes. And on Saturdays and Sundays she is always at the airport, taking planes up and bringing them down, flying alone under all sorts of weather conditions, taking motors apart and putting them back together just to see how they work. And we here at RURAL RADIO are proud to announce that, just as this issue of RURAL RADIO went to press, Lorraine passed her final examination with flying colors and is now a full-fledged airplane private pilot, licensed by the United States Department of Commerce.

It wasn't an easy job Lorraine tackled. In fact, nine out of ten grown men would probably have failed at it. It called for long hours and intense study. It meant giving up parties and picture shows and many things most of her friends were doing. But Lorraine loved it—and who can say but that the thrill of taking a plane aloft and sailing alone above the clouds is not recompense for all the hard work required?

Something of this love of flying is reflected in the modest way Lorraine tells about the thrill she had the first time she took a plane up alone. "It was a clear day," she said, "and I can't tell you what a thrill it was to be all alone up there in the sky and feel

the power of the plane as it climbed and soared and banked. It makes one feel free, just as the birds must feel when they fly up and away from the noise of a city. No wonder men have always wanted to fly!"

"But weren't you afraid?" we asked, amazed at the very thought of such a slender young lady taking a plane up alone, with nothing but Providence and her brief study of aviation to depend on to bring her down safely.

"At first," she admitted, laughing, "I was! Scared stiff! But that was before I got into the plane. After it got off the ground the rest was fun. I guess it must be sort of like a football game. The players always say they are nervous before the whistle blows, but after the first play is over the rest of the game is fun."

The Government requires thirty-five hours of solo flying before it will issue a pilot's license, but Lorraine has fifty, and during her fifty hours alone in the air she has had plenty of thrills. She has flown in snow and rain and storms, upside down and right side up, dived and banked and looped the loop—but she says her most thrilling experience was on a cross-country flight she had to make from Nashville to Florence, Alabama, a distance of approximately 126 miles. Contrary to what one might expect, it's no cinch to keep an airplane headed in the right direction. The familiar roads and rivers below become a confusing tangle when seen from the air, and by the time Lorraine got back to Nashville, she was fully convinced of the importance a knowledge of navigation plays in aviation.

Another of the many hair-raising experiences Lorraine has had was the first time she ever tried a tail-spin. When she did this, she was forced to use both hands to hold the plane in the spin, and this, of course, forced her to take her hand off of the throttle. While she was doing this her motor died cold on her. Lorraine admits that she was very nervous, and dived the plane to start the motor. Of all places that she happened to be, it was one of the worst that she could have picked—over the Cumberland River! Luckily, the motor started—at the low altitude of six hundred feet! Lorraine safely completed her fight, and brought the plane down to have the defect in the motor corrected.

Instead of being alarmed, as soon as the motor was fixed Lorraine took the plane up again and dived to see if the trouble was cleared up, or if the motor would die again. This is just a small example of what sheer courage and determination this splendid young lady has.

The big airlines don't employ women pilots, so most girls who are interested in aviation hope to win a post on one of the big transport ships as a hostess. But not Lorraine! She wants to handle the controls herself. Right now, she has her eyes set on getting a mechanic's and then a radio operator's license—and after that she wants to do racing and stunt flying. This would be a pretty big ambition for most twenty-year-old young ladies—but from what we've seen of Lorraine's determination we have a good idea that she is going to do just that.

A worth-while Gift!

Send RURAL RADIO to your friends

12 ISSUES OF REAL ENTERTAINMENT

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

A PERSONAL LETTER FROM THE PUBLISHER

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

HERE'S ALL YOU HAVE TO DO

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

**Special
OFFER**

Detach this ad and mail with

Two \$1.00 Bills

check or money order

and we will send Rural Radio each month, for 12 months, to three of your friends. Also free copy of Rural Radio's Album of Favorite Radio Stars. This offer not good after February 1st.

**RURAL RADIO—A
12 Months' Gift!**

RED

RADIO FARM DIGEST

A Hobby! We find a very interesting one among the reader circle of R F D—that of collecting the pictures of radio stars. Many have unique ways of preserving these pictures. Mrs. Ed Dalton, St. Francois, Missouri, can give you splendid ideas about preserving them as well as using them. Listen to her, "I received my copy of RURAL RADIO, and I can't tell you how proud I was to get it. I can hardly wait to get my big album that I have subscribed for, and am waiting patiently to get it any day now. I have sent you a list of radio stars you requested me to send for the December issue. Receiving pictures of radio stars is my hobby and believe me I sure have a large number of them and love them all. I paste each picture or group of pictures on great big cardboard, then tack the cardboard over my radio so I can see them. When you hear them over the radio it just seems like you are in their crowd watching them. I get a great kick out of the programs and the pictures hit the right spot."

Some radio fans have collected large numbers of pictures. You will believe this when you read what Mrs. Ida Thornberry, La Moille, Illinois, has to say:

"I am a subscriber to your RURAL RADIO Magazine and enjoy it so much because I am a regular radio fan. I have several thousand pictures of the radio's most popular folks in my lovely album. You see, my hobby is collecting them."

Yes, sir, that is what Mrs. Thornberry says—several thousand pictures of radio stars! Maybe you have more than that or maybe you are specializing in certain kinds of stars as Margie Engler of Petersburg, Michigan, is doing. Her very interesting letter says:

"I received my first issue of your magazine and am sure pleased with it. I really treasure the wealth of information it brings because I am a regular hillbilly radio fan—a collector of photographs and rustic lore."

Join this hobby group through R F D of RURAL RADIO and share with this large circle of readers your plan for following this hobby.

"I am really going to try to thank you for publishing RURAL RADIO. I really do like your Rural Radio Book—the Round-Up pictures and also the stories of the artists. I am a girl 19 years old who has been raised on a farm and believe me, you don't get any time to listen to the radio. I really like music but the only time I get to listen in the summer is on Saturday nights. As soon as I have finished with my work, I get hold of that radio dial and get the Grand Ole Opry. Believe me, that music brings fun into a tired, hard day's work. It puts pep into me, and I could listen to that swell music all night. During the winter months, I get to listen to more music, then I tune in on KMOX and get Pappy Cheshire and his gang."

"I sure like Uncle Dave Macon. I have some smaller sisters and they just can't wait until he gets on the air. So you see, we were pleased to see his picture in RURAL RADIO a couple of months back. We still get out RURAL RADIO and look at him."

"I just can't tell in words how much we like your Magazine. I would like to see more pictures of the Grand Ole Opry so I am enclosing \$1.00 to renew my subscription to RURAL RADIO and get the Picture Album free."

"Yours truly,
Miss Winefrieda Steinnerd, Lafin, Mo."

"I am enclosing \$1.00 for one year's subscription to RURAL RADIO so as to get the RURAL RADIO'S Album of Favorite Radio Stars free. Please do not disappoint me. I

have been a cripple for ten years and am bedfast. All I do is listen to the radio, my only enjoyment. I would like to know more about Radio Station WSM. Tell some of those girls on WSM to write me and send me their pictures. I will be more than pleased with them. I would love to see them, but my only way is in pictures. It would make me very happy to hear from them all."

"Miss Lucy Christopher,
"W. S. Connellsville, Pennsylvania."

It is ever a pleasure to hear from our shut-in friends who read RURAL RADIO and find entertainment in its pages. We welcomed another letter from Clara Belle High, Ranger, Texas, one of our shut-in friends from whom we have heard before.

Harvey E. Scott, Foreman, Arkansas, has a family orchestra, the good old kind where every member of the family plays a different instrument. This is the very kind we've been looking for. Here it is in his own words: "I have four children in my family and all play musical instruments, except the baby, and because he cannot, he lays down his hammer and cries. My oldest boy, Gilford, twenty, plays a mean guitar and plectrum banjo; oldest daughter, Christine, eighteen, the piano; and Pauline, sixteen, the harmonica. And myself, you know the old man can't play anything to advantage except a five string banjo which he learned years ago from the late George Lansing of Boston, Mass. The children play quite a lot. The boy has played from Stations KTHS and KCMC."

"I also make violins, guitars and banjos and have had in mind a new kind of musical instrument but have never made it."

There must be many family orchestras among our readers. This would be of interest to every one who reads RURAL RADIO.

"I enjoy your magazine very, very much. In the July issue was a picture of the Duke of Paducah. His cousin was staying here at the time. This made us seem better acquainted with Whitey Ford. I would like to call your attention to what I think is a mistake in November RURAL RADIO. You say 'Sunshine Sue' is married to Sam Workman. We understand she married John Workman, his brother. Maybe you'll say, 'Oh well, it's all in the family.'"

"We can't quite understand why you call your magazine RURAL RADIO. I am sure city people enjoy it as well. Why not offer a prize for a new name? But after all, we like it as it is and when we city people once find out how wonderful it is we won't mind its being called RURAL RADIO."

"Sincerely,
"Mrs. Frances Richmond,
"Columbus, Indiana."

Mrs. Richmond is entirely right about our error in the November RURAL RADIO and we appreciate having our attention called to it. Sunshine Sue is married to John Workman. You will find a delightful story of her written by Dolly Sullivan for last July's RURAL RADIO. Mrs. Richmond suggested two good names for our magazine. We did not give them in her letter because we hope you have thought of some appropriate names you would like to offer for this newsy radio magazine. We are quoting two other letters on this subject.

"I enjoy RURAL RADIO more each issue and think it is 'tops' of all magazines in giving us news and pictures of radioland. "I, too, agree with some of your readers in that the name, RURAL RADIO, gives lots of non-subscribers the wrong impression as to what the magazine is all about. I, myself, have come in contact with people who

thought that RURAL RADIO was a magazine for farm folk only. So come on all you city subscribers and let's think of a name that would be ideal for an ideal magazine."

"Sincerely,
"Lillian Rasmussen,
"Menominee, Michigan."

"I read and enjoy RURAL RADIO very much and think it is the best radio news magazine I have ever seen or read. But I have to agree with Mr. Harvey E. Scott in the November issue on the Radio Farm Digest page concerning the name, RURAL RADIO. I live in the city, and enjoy this splendid magazine as much as any farmer or small townner. My suggestion to increase circulation and extend your field—why not run a contest on a new name for RURAL RADIO Magazine, a similar contest to the one you ran last year on the slogan contest. I believe with a new name your field would be much more broadened, and a big name contest would prove mighty popular since it gives the readers a chance to name a magazine they like so well. This is only a suggestion and I am not trying to run your business in any way. If you like this idea, I hope to see details of the contest in the December RURAL RADIO."

"Yours truly,
"W. D. Gordon,
"Houston, Texas."

Shall we put on a contest? There may be arguments against a change of the name of RURAL RADIO. It would be very interesting to hear from many of our friends on this subject.

"Thank you very much for the three dollar check I received as first prize in the Camera Contest. Of course, I was very pleased when it came, but I am even more pleased with your magazine. I have only been a subscriber a few months but it doesn't take long to know a good magazine. I enjoy all of the pictures and also all the other things that are so interesting. I am always glad when my next RURAL RADIO comes, and I would like to see a picture of Grandpappy of WNOX in Knoxville at some future date."

"A RURAL RADIO Fan,
"Helen Curtis,
"Etowah, Tennessee."

"RURAL RADIO sure is a fine little book. We enjoy every page of it, especially the pretty pictures of the ones we like so much to hear. It is read from cover to cover and re-read again, not like most magazines we receive in the mail, looked at and then laid aside. We intend to keep each copy throughout the year and then make one big book. Thank Mr. Harris for his fine write-up about the earlier years of the Grand Ole Opry, the picture of Judge Hay, and his fiddler. We didn't have a radio that early. We think it is a fine idea to keep printing birthdays of our radio friends."

"Miss Violet DeMott,
"Mt. Vernon, Missouri."

A birthday has a charm all its own. Many of our readers agree with you that they want more and more birthdays given. And many also agree with you that they wish to keep their copies of RURAL RADIO in a folder. We are preparing just such a folder designed especially for RURAL RADIO.

"I am so well pleased with my few copies of RURAL RADIO that I am enclosing \$1.00 for a year's subscription. I hope I get the Album along with the magazine. Please send it to,

"Sue T. Hurst,
"Prairieo, Ind."

Will I Ride the Range in Heaven

Chick Hurt
Jack Taylor

How oft I've heard the sto-ry of the Ranch house in the
sky where the good cow punchers gath-er when their time has come to
die I'll put a-way my sad-dle n spurs and bria-dle
Too. I'll go down to the pas-tures and bid old Paint A
Dean will I Ride Will I Ride Will I
Ride the Range in Hea--ven Will I Ride
will I Ride Will I Ride The Range in
Hea-ven

"Song of the Month"

Many thanks to Chick Hurt (lower center) and Jack Taylor (upper right) of WLS for our "Song of the month."

Other members of the Prairie Ramblers shown here are Salty Holmes (upper left), Alan Crockett, and Patsy Montana.



America Keeps Faith

By ART KELLY

UNDER the direct supervision of its general manager, William Fay, WHAM, has inaugurated the most extensive program venture of its history.

"America Keeps Faith" is the program's title. Prompted by present world conditions, the objective of the series is to instill listeners with the full realization of the civic, religious and social advantages available within the boundaries of the United States.

General Manager Fay summarized WHAM's attitude on the new endeavor in the following manner—"Most of our present day American philosophers, columnists, statesmen and churchmen tell us that our country needs the good sound patriotic *courage* and *faith* that our forefathers experienced when they established this "land of the free." Through "America Keeps Faith," WHAM is out to sell its listeners on the single idea that we really have a heritage worthy of our best American principles, as laid down by our forebears.

"America Keeps Faith" will be presented under the direction of the Reverend Charles C. W. Carver, pastor of Christ Episcopal Church of Rochester, who we believe is thoroughly equipped to awaken anew the true American spirit. WHAM's orchestra, dramatic talent, announcers, production and continuity departments, in fact, every member of WHAM's staff, will be back of the project one hundred per cent.

The program opens each Monday evening at seven-thirty with the playing of "America." Mr. Fay acts as commentator and is also heard in at least one baritone solo. Miss Inez Quinn, WHAM staff soprano, is featured singing American folk songs. Allen Sisson, WHAM News Editor, whose hobby is poetry, reads verse that gives the thought of Americanism. Highlight of each presentation is a five-minute address by Father Carver. These various features are interspersed with selections by the WHAM orchestra under the baton of Charles Siverson. In all, it makes



WILLIAM FAY
General Manager, WHAM

a program that not only brings to its listeners a vital message but also gives wholesome entertainment.

In the presentation of "America Keeps Faith," WHAM is setting a new high in progressive broadcasting. It is hoped that radio stations the country over will adopt the new idea and assume their share of the responsibility of selling America first.

Save Hours of Work and Dollars in Clothes Upkeep!

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

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MARSHALL & BRUCE CO., Nashville, Tenn.



An Ideal Gift!

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

Br-r-r! January Demands Comfort

Don't you just love January with its cold winds, beautiful snows, warm woolens and cozy fires? Maybe you don't, but prepare for it now, as it is just around the corner. Here are pictured suitable costumes for comfort against the icy breath of the snowman. From RURAL RADIO, Nashville, Tennessee, you may order any of these patterns, by sending 25c, your name and address, pattern number, and size.

(Right) Cozy and warm when you slip out of bed on cold mornings is this flannel robe pictured in the model. This graceful coat is both easy and inexpensive to make. It has a simple rolled collar above a wrap-around closing which is kept in place by a plain self-fabric tie belt with tasselled ends. The long sleeves are pleated in for that smart broad shouldered effect. Contrasting braid is used effectively. A deep moss green with white braid providing the accent would make a pleasing coat. Premiere Pattern, No. H-3333 is designed for sizes 34 through 46. Size 36 requires $3\frac{1}{2}$ yards of 54-inch fabric and 7 yards of bias fold for trimming.

(Center) This youthful, straight-line frock, trimmed with sail stitching will be a favorite with young-things who wear 11 to 19 sizes. The shoulder yoke and wide-topped sleeves place the emphasis just where it should be for slim figures. The skirt is youthfully plain with an action pleat in the front. A soft, knotted tie softens the neckline. In thin wool, it offers many chances for attractive color contrasts. It is a very simple design to make. The pattern includes a detailed sew chart, explaining every step clearly. Premiere Pattern No. 1667 is designed for sizes 11, 13, 15, 17 and 19, also corresponding bust measurements. Size 13 requires $3\frac{7}{8}$ yards of 39-inch material.

(Right) This two-pieced costume is smart, comfortable for winter, and correct. Easy to fit, with no difficult construction detail, the smart jacket-top is designed with a simple banding at the neck and front opening which builds the collarless neckline up becomingly and makes a V opening for scarf, blouse or sweater. Smooth flared lines distinguish the graceful skirt. Striped wool tweed in red, beige and brown is strikingly combined with solid beige tweed in this model. Premiere Pattern Number H-3336 is designed for sizes 12 through 20, also 40, and the corresponding bust measurements. Size 14 requires $1\frac{1}{4}$ yards of 54-inch fabric for jacket and $1\frac{3}{4}$ yards 54-inch fabric for skirt. In one color, $2\frac{7}{8}$ yards. To line jacket requires $2\frac{1}{8}$ yards of 35-inch fabric.





Livestock Markets

6:00 A.M. (Livestock Estimates)	WLS (870)
6:30 A.M. <i>Mon. through Sat.</i>	WHO (1000)
6:57 A.M. (Complete Livestock Estimates)	WLS (870)
8:44 A.M. (Livestock Receipts and Hog Flash) <i>Daily</i>	WLS (870)
9:45 A.M. <i>Mon. through Sat.</i>	WSB (740)
10:15 A.M. <i>Mon. through Sat.</i>	WBAP (800)
10:45 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
10:50 A.M. (Poultry and Dressed Veal Markets—Butter and Egg Markets) <i>Daily</i>	WLS (870)
11:45 A.M. <i>Mon. through Sat.</i>	WFAA (800)
11:55 A.M. (Service: Bookings Weather, Livestock Estimates) <i>Sunday only</i>	WLS (870)
12:00 Noon <i>Mon. through Fri.</i>	WHO (1000)
12:30 P.M. <i>Saturday</i>	WSB (740)
12:35 P.M. <i>Mon. through Sat.</i>	WHAS (820)
12:38 P.M. (Weekly Livestock Market Review—Dave Swanson) <i>Saturday</i>	WLS (870)
12:45 P.M. (Jim Poole, direct from Union Stockyards) <i>Daily</i>	WLS (870)
1:30-1:45 P.M. <i>Mon. through Fri.</i>	WBAP (800)
3:00 P.M. <i>Mon. through Sat.</i>	WSB (740)
3:00-3:15 P.M. <i>Mon. through Sat.</i>	WOAI (1190)



Farm News and Views

6:00 A.M. (Bulletin Board—Check Stafford) <i>Daily</i>	WLS (870)
6:15 A.M. (Cornbelt Gossip—George Menard) <i>Tues., Thurs., Sat.</i>	WLS (870)
6:30 A.M. <i>Mon. through Sat.</i>	WHAM (1150)
6:30 A.M. <i>Mon. through Sat.</i>	WHO (1000)
7:15 A.M. (Cornbelt Gossip—George Menard) <i>Tues. and Thurs.</i>	WLS (870)
9:00 A.M. (Georgia State Bureau of Markets, conducted by Mrs. Robin Wood) <i>Thursday</i>	WSB (740)
10:50 A.M. (Poultry and Dressed Veal—Butter and Egg Market) <i>Mon. through Fri.</i>	WLS (870)
10:50 A.M. (Wisconsin Cheese Market) <i>Saturday only</i>	WLS (870)
11:15 A.M. (Bill Burnett's Farm Scrapbook) <i>Tuesday</i>	WSM (650)
11:30 A.M. (Texas Farm and Home Program from Texas A. & M. College) <i>Mon. through Sat.</i>	WFAA (800)
11:30 A.M. (Agriculture Conservation) <i>Saturday</i>	WHO (1000)
11:30-11:45 A.M. (Texas Farm and Home Hour) <i>Mon. through Fri.</i>	WOAI (1190)
11:45 A.M. (Weather Report, Fruit and Vegetable Market) <i>Daily</i>	WLS (870)

11:45 A.M. (Fruit and Vegetable Market—Wool Market) <i>Saturday</i>	WLS (870)
12:00 Noon (Auburn Farm and Family Forum) <i>Mon. through Sat.</i>	WAPI (1140)
12:00 Noon (Cornbelt Farm Hour) <i>Saturday</i>	WHO (1000)
12:00 Noon (Prairie Farmer Dinnerbell Program) <i>Mon. through Fri.</i>	WLS (870)
12:15 P.M. (Voice of the Farm) <i>Tues. and Thurs.</i>	WHO (1000)
12:15 P.M. <i>Mon. through Fri.</i>	WSM (650)
12:15 P.M. (4-H Club Meeting) <i>Saturday</i>	WHAM (1150)
12:30 P.M. (Checkerboard Time) <i>Mon., Wed., Fri.</i>	WLS (870)
12:30 P.M. (Voice of the Farm) <i>Tues. and Thurs.</i>	WLS (870)
12:30 P.M. (Closing Butter and Egg Markets) <i>Saturday</i>	WLS (870)
12:45 P.M. (Checkerboard Time) <i>Tues. and Thurs.</i>	WHO (1000)
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture) <i>Wednesday</i>	WSB (740)
12:45 P.M. (Poultry Service Time) <i>Saturday</i>	WLS (870)
1:15-1:30 P.M. (College of Agriculture, University of Kentucky) <i>Mon. through Fri.</i>	WHAS (820)
9:30 P.M. (Farmer's Forum) <i>Friday</i>	WHO (1000)

Grain Reports

6:30 A.M. <i>Mon. through Sat.</i>	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain) <i>Mon. through Sat.</i>	WFAA (800)
9:45 A.M. <i>Mon. through Sat.</i>	WSB (740)
10:15 A.M. <i>Mon. through Sat.</i>	WBAP (800)
12:00 Noon <i>Mon. through Fri.</i>	WHO (1000)
12:20 P.M. <i>Mon. through Sat.</i>	WAPI (1140)
12:30 P.M. (Grain Markets) <i>Saturday</i>	WLS (870)
12:30 P.M. <i>Saturday</i>	WSB (740)
12:55 P.M. <i>Mon. through Sat.</i>	WAPI (1140)
1:05 P.M. <i>Mon. through Sat.</i>	WHAS (820)
1:30 P.M. (Grain Market Summary—F. C. Bisson) <i>Daily, except Saturdays</i>	WLS (870)
1:40 P.M. <i>Mon. through Fri.</i>	WBAP (800)
3:00 P.M. <i>Mon. through Sat.</i>	WSB (740)
3:00-3:15 P.M. <i>Mon. through Sat.</i>	WOAI (1190)
3:45 P.M. <i>Mon. through Fri.</i>	WAPI (1140)
4:45 P.M. <i>Mon. through Fri.</i>	WSM (650)

Weather Broadcasts

5:45 A.M. (Charlie Smithgall's "Morning-Merry-Go-Round") <i>Mon. through Sat.</i>	WSB (740)
6:00 A.M. <i>Daily</i>	WLS (870)



6:30 A.M. <i>Mon. through Sat.</i>	WHO (1000)
6:30-7:00 A.M. (Dial-A-Smile) <i>Mon., Wed., Fri.</i>	WOAI (1190)
6:30-6:45 A.M. (Dial-A-Smile) <i>Tues., Thurs., Sat.</i>	WOAI (1190)
7:00 A.M. (Two times during Early Bird Program)	WHAM (1150)
7:15 A.M.	WFAA (800)
7:15 A.M.	WHO (1000)
7:30 A.M.	WSB (740)
7:30 A.M.	WSM (650)
8:35 A.M.	WSB (740)
9:00 A.M. <i>Mon. through Sat.</i>	WHAM (1150)
9:45 A.M. <i>Sunday</i>	WSB (740)
11:45 A.M. <i>Mon. through Sat.</i>	WLS (870)
11:50 A.M. <i>Daily</i>	WFAA (800)
11:55 A.M. <i>Mon. through Sat.</i>	WLS (870)
12:00 Noon <i>Daily</i>	WHO (1000)
12:00 Noon <i>Mon. through Fri.</i>	WSB (740)
12:05 P.M. <i>Mon. through Sat.</i>	WHAM (1150)
12:30 P.M. (Jack Sprat News Reporter) <i>Daily</i>	WHO (1000)
12:45 P.M.	WSM (650)
1:10 P.M.	WHAS (820)
1:45 P.M. <i>Mon. through Sat.</i>	WHO (1000)
3:00 P.M. <i>Sunday</i>	WSB (740)
3:00-3:15 P.M. <i>Mon. through Fri.</i>	WOAI (1190)
3:45 P.M. <i>Mon. through Sat.</i>	WAPI (1140)
6:00 P.M. <i>Mon. through Fri.</i>	WHAM (1150)
6:05 P.M. <i>Daily</i>	WSM (650)
6:30 P.M.	WHO (1000)
10:15 P.M. <i>Mon. through Sat.</i>	WHO (1000)
11:00 P.M. <i>Daily</i>	WHAM (1150)

Program Highlights of Interest to Women

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

Country Store

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

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IMPRESSIONS OF HOLLYWOOD

(Continued from page 3)

with Roy Rogers, and we wouldn't be bragging but the studio wrote us a letter and said that it was a swell picture. We hope that after you see it you'll think it's a good one too. If you do, it will just bear out the point of this little story that Hollywood, and the people of Hollywood just go out of their way to help new comers. We had to rush right back to Chicago to make a barn-dance broadcast after we finished, but we hope that some day we can return to Hollywood and personally thank all those people who helped us out there.

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Over the Cracker Barrel

The many admirers of Tommy Riggs and Betty Lou, his voice-child, will be glad to know that The Quaker Oats Company has set the program for an additional thirteen weeks beyond the first thirteen broadcasts.

The saying, "Love me, love my dog," certainly applies to Betty Winkler, Girl Alone Star. Recently, Betty rode all the way from Chicago to Cleveland in a baggage car—though she had a pullman ticket. At the last minute, she had decided to take her pooch with her on the trip—and he cried so pitably when she tried to leave him in the baggage car that she stayed with him the whole way, perched on a packing case.

Heartiest congratulations to Mr. and Mrs. Herbert Southard on the arrival of Ann on December 3. Mr. Southard is the manager of Station WBAP, Fort Worth, Texas.

Many thanks to a **RURAL RADIO** friend who gives us the information that Murrell Poor, The Old Pardner, is at present an announcer at Station WMMN, Fairmont, West Virginia, and may be heard at 12:30 noon in a program called The Old Trading Post.

Newest addition to WSB's announcing staff is Joseph King, whom the station's feminine element immediately elected the handsomest young man on the premises. He comes to the Voice of the South, Atlanta, Georgia, from WRBC, Birmingham, Alabama, and fills the niche formerly occupied by Douglas Edwards, who has joined Station WXYZ, Detroit, Michigan.

Patsy Montana, WLS singer, thought of an idea for a song the other day on her way to a recording studio to record some songs with the Prairie Ramblers. When she got to the studio, she sat down and wrote the song. It was put on a record in an hour, and sent to New York in three hours—good work, Patsy!

We say an envious "Good Luck" to Al Sisson, WHAM's News Editor,

who says he is sick of all the cold weather. Al and Mrs. Sisson are heading for the warmer climes on January 8. Leaving Rochester, they plan to drive to Jacksonville, Florida, and then tour leisurely down the coast for a week before heading back to more wintry blasts. This is the first winter vacation Al has taken in some time, and he is very pleased with the whole idea. Who wouldn't be?

We were sorry to learn that Hale Bondurant, WHO Sales Manager, recently suffered a painful leg fracture when he fell while putting up storm windows at his home—also, that Louisiana Lou, Southern Songbird was on the casualty list at WHO. The ever-popular Lou fell down while hurrying to the studios for an early morning program and suffered a badly bruised knee.

Roy McMillan, Program Director of WSB, Atlanta, Georgia, believes in keeping people guessing. He can do any dialect from that of a South Sea Islander to an Eskimo, and frequently does. Penelope Penn, whose daily 8:05 A.M. Department Store chat he announces, never knows what his nationality may be from one morning to the next. Mac says the only difficulty of speaking so many dialects is keeping them straight.

Station WBAP is glad to welcome Marjorie Luethi, formerly of KTSA, San Antonio, Texas, and KNOW, Austin, Texas, to their writing staff. She is the author of the current series of "Black Night" shows, heard every Monday night over WBAP, at 11:00 o'clock.

A new announcer at WHAM is Homer Bliss. He is a graduate of the University of Rochester.

In our December issue we mentioned the fact that Charlie Tabor, the "Baby Pullet Man," had returned to the air for a group of five-minute talks about the raising of baby chicks but we failed to say that he is heard over Station WBAP, Fort Worth, Texas, every Monday, Wednesday, and Friday morning at 6:15 o'clock.

Strictly Personal

With
GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

GREETINGS and best wishes for 1939! They tell us that we should never look back. That "sufficient unto the day is the evil thereof." Also that we should look to the future. As usual, the middle ground is always the best, so we'll stick to the admonition of the Lord, and be very thankful for today. However, a little history doesn't hurt now and then. It's a mighty fine background and should help us to do better next time. Our main trouble is that we won't believe Pappy when he tells us to stay out of the ditch, because we want to see how the ditch works. Well, friends, it doesn't work. It's a mess, so let's stay up in the middle of the road. Please pardon our disjointed reverie.

However, the New Year usually brings forth reviews of the activities of the preceding twelve months, and suggests a comparison to other years. We have been in the broadcasting business almost sixteen years and we doubt if any industry on earth ever made more rapid progress than has radio since KDKA went on the air about eighteen years ago, when radio was received on a cat-whisker. As Fibber McGee might put it, "We were knowned as radio-bugs in them days, stayin' up at night well into the mornin' to listen to our friends, the Merry Old Chief of the Kansas City Night Hawks, the Hired Hand down at the Fort Worth Star-Telegram, and the Little Colonel over on the Atlanta Journal."

We had been a reporter for the *Commercial Appeal* in dear old Memphis, "Down in Dixie," for several years when the paper put in its radio station, WMC. Those were the days—or were they? It wasn't what you heard, it was how far you heard it from. Maybe that's why they listened to us. Yes, the more we think of it, that *was* why they listened to us. Since those cat-whisker days radio has put on long pants and is swinging a great big stick. The industry has

so many branches and departments it takes a Philadelphia lawyer two hours to find out on what station Elmer Spivens yodels. Elmer doesn't get on the big-time much today, but he still has quite a few friends. We don't know what's going to happen to Elmer. He may have to go back and punch cattle, or clerk in the grocery store, but at any rate, Elmer had a big time and we'll bet he will make a better cow puncher or grocery clerk than he was before, if he can just get back to wearing that number 7 hat. A lot of Elmer's cousins have gone on up the line. They have big ten-gallon hats, fancy spurs, silk shirts. They never did know much about horses, but they are artists of a kind.

Radio now presents the world's leading performers in opera, the drama, musical comedy, vaudeville, and chautauqua. Every time you turn around a radio expert tells you all about the business, in spite of the fact that he just got out of college or worked in a bank four years. Like the dear old newspaper business in which everybody knows how to run a paper but the editors—almost anybody will tell us how to run a broadcasting station. The only cure is for them to take a whack at it for a couple of years.

Our industry—radio—needs all the brains we can find. But let's be sure they're brains and not sawdust. We can still learn something from Elmer Spivens, because there is something fundamental about Elmer. He's mighty short on red tape, but he's big-hearted, and when Elmer yodels we can see the sun rise and set on these great United States of ours. His songs picture America at its best, laughing, working, and shedding a couple of tears over a friend who has passed on.

When we worked on the *Commercial Appeal* back in 1920 as a reporter before they put in WMC in 1923, someone asked our big chief, Colonel C. P. J. Mooney, one of America's greatest journalists, why he did so-and-so. The Colonel replied: "Because I believe I'm right about it, that's why I did it." His friend replied: "Well, don't you know you're outnumbered ten to one?"

"I don't care if I'm outnumbered ten thousand to one, I'm going to stick to what I think is right." And he always did, like all big people. The

principle of right meant more to him than money or applause. And like most good men he was eminently successful. He didn't care a dime about a dollar, but he helped a lot building Memphis and the Mid-South.

Now what we're trying to say is that we've got to keep our radio house clean. Too many cobwebs will knock us out of business, if we don't keep them brushed off the ceiling. So long.

EVANGELISTIC QUARTET

(Continued from page 7)

Although members of the group obviously do not have the time to participate in much athletic recreation, at least two of them have been outstanding in sports. Nelson once was a champion golfer in Illinois, and Edwin Deibler, baritone, once played football at the University of Pennsylvania, and has entered many tennis tournaments.

Nationalities represented in the group are English (two), Dutch, Swedish and Norwegian. Religions represented are Presbyterian (two), Baptist, Methodist and Independent. All speak French, in addition to English.

Paul Beckwith has had eleven years' experience in the evangelistic field, having travelled as pianist with Billy Sunday, Homer Rodeheaver, Mel Trotter and Homer Hammontree. He is from Durand, Mich.

Norman B. Harrison, Jr., bass, was for four years a member of the Wheaton College Glee Club. He is from Minneapolis, Minn. Stanley Wick was for three years a member of the A Cappella Choir of Augsburg College, and was also a member of the Wheaton College Glee Club. He is from Clear Lake, Iowa. Edwin Deibler, from Prospect Park, Penn., for four years was a member of the University of Pennsylvania band.

Members of the group alternate at conducting the programs, which consist of inspirational readings from the Bible, sacred songs, instrumental numbers and a short gospel message.

They are heard over WFAA, Dallas, at 8:15 A.M. (CST) daily except Sundays.

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Family Gossip

By PEGGY STEWART

Dear Friends:

The first thing I want to tell you is that we made a mistake about Sunshine Sue's (of WHAS) husband. She is married to John Workman. Thanks to all those people who wrote in to tell us that we were wrong and we are glad to know you are interested enough to correct us. We'll try not to make such an error again. I'm sure you are enjoying your radios these cold winter days, and hope Family Gossip adds to that pleasure.

Sincerely yours,

Peggy Stewart

Miss Thelma King, Frankfort, New York:

Asher and Little Jimmie Sizemore are now heard from Station WSM at 5:30 P.M., Monday through Saturday. Milton Estis is with the Delmore Brothers at WPTF in Raleigh, North Carolina.

Mrs. Edkar Hedrick, Huntington, Indiana:

The Conova's, Judy, Zeke and Annie, are now heard with Charlie McCarthy and Don Ameche on the National Broadcasting Company, red network, at 7:00 o'clock Sunday evenings.

Mrs. E. E. Walker, Parsons, Tennessee:

You will be glad to know that you can hear "Mac and Bob" from KMA, Shenandoah, Iowa at 6:15 and 10:30 in the morning. (Central Standard Time)

Miss Marjorie Mitchell, Hickory Flat, Mississippi:

Sarie and Sally are back at WSM on the Grand Ole Opry after a long absence. They are really sisters, and both are married. Sarie has a son and Sally has two children.

Mr. John Smith, Webb, Indiana:

The Texas Drifter is now at KWK, in St. Louis, Missouri.

Miss Eunice Radford:

We have been informed that you may hear Charlie Monroe and his partners, Bill Calhoun and Zeke Morris from Station WDBJ in Roanoke, Virginia. They broadcast on Tuesday, Thursday and Saturday mornings at 8:15 Eastern Standard Time. We do not know where Bill Monroe is. Salt and Peanuts are also heard from this station.

Mrs. R. L. Mobery, Gest, Kentucky:

Uncle Henry and his Kentucky Mountaineers of WHAS are: Henry Warren who is 36 years old; the Coonhunter who is his youngest brother and is named Grady Hamilton Warren; and his wife Sally, who was Wave Ilene Adams. Rufus' name is Leroy Northrup and he is 24, the same age as the Coonhunter, Johny Ford is 21 and Randall Atcher is only 19.

Cousin Emmy's Band, also of WHAS, has the following members: Cousin Emmy who is Joy May White, Alfred K. Creasy, Owen J. Kissinger, Bynum Googe, Arthur Kissinger and Fred Herran.

THUMB-NAIL SKETCH

Tex Owens of KMBC is really named Doie Henlasey Owens and he was born in Texas, one of twelve children. He first started in show business when a wagon show visited the ranch where he was a full-fledged cowboy and he and his guitar went with them. He has been in radio several years and was recently chosen the most popular mid-western entertainer by Horace Heidt. He is heard at 12:15 Monday through Friday, and with the Texas Rangers on a Columbia coast to coast network every Sunday afternoon at 1:30.



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ALABAMA

WJBY — Gadsden.....12:00 Noon
 WSFA — Montgomery.....12:00 Noon
 WALA — Mobile.....12:00 Noon
 WBRC — Birmingham.....12:45 P.M.
 WJRD — Tuscaloosa.....12:15 P.M.
 WAGF — Dothan.....11:45 A.M.

FLORIDA

WJAX — Jacksonville..... 7:00 A.M.
 WFLA — Tampa.....12:30 P.M.
 WCOA — Pensacola.....12:00 Noon
 WDDB — Orlando.....12:45 P.M.
 WQAM — Miami..... 6:45 A.M.

GEORGIA

WSB — Atlanta..... 7:00 A.M.
 WRBL — Columbus.....12:45 P.M.

ILLINOIS

WLS — Chicago.....12:30 P.M.

IOWA

WHO — Des Moines.....12:45 P.M.

MINNESOTA

(Tues., Thurs., Sat.)
 WDGY — Minneapolis.....11:45 A.M.

MISSOURI

KMOX — St. Louis..... 7:00 A.M.
 KFVS — Cape Girardeau.....11:30 A.M.
 KWTO — Springfield.....11:45 A.M.

NORTH CAROLINA

WBT — Charlotte..... 7:30 A.M.
 WBIG — Greensboro..... 7:15 A.M.

SOUTH CAROLINA

WFBC — Greenville.....12:00 Noon

TENNESSEE

WSM — Nashville..... 7:00 A.M.
 WNOX — Knoxville.....11:45 A.M.
 WDOD — Chattanooga.....11:45 A.M.
 WOPI — Bristol.....12:45 P.M.
 WREC — Memphis.....12:00 Noon
 (Mon., Tues., Thurs.)

TEXAS

WBAP — Ft. Worth..... 6:45 A.M.
 KPRC — Houston.....12:15 P.M.
 KTSA — San Antonio.....11:45 A.M.
 KRBA — Lufkin.....12:15 P.M.
 KRGV — Weslaco.....12:00 Noon

WISCONSIN

WEAU — Eau Claire.....12:45 P.M.
 WSAU — Wausau.....11:45 A.M.

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Uncle Dave Macon	The Early Birds
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