



Rural Radio



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PROGRAM**

OLD TIMER AT 20

LEARNING CAN BE FUN

**THE WORLD'S GREATEST
SHORT STORIES**

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

**Left: NELSON OLMSTED
of Station WBAP**

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

Vol. 2, No. 6 Ten Cents

**• JULY •
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Our Front Cover

Nelson Olmsted, of Station WBAP is selected for our front cover this month. Mr. Olmsted is shown here hard at work, and judging by the number of books surrounding him, we would say that he is very studious, as well as being a most popular announcer.

1939		JULY					1939
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30	31						

MOON'S PHASES: Full Moon, July 1st; 31st; Last Quarter, 9th; New Moon, 16th; First Quarter, 23rd.

HOLIDAYS: July 4th, Independence Day.

BIRTHSTONE: Ruby, symbol of a contented mind.

INDEPENDENCE DAY!

It is the usual trait of the human race to forget the true meaning of our various holidays; for example, Christmas Day, which had its origin as a day meant for praise and thanksgiving to God has really become a day for festivities and gaiety. The same thing is true about the 4th of July. In most people's minds, it is closely associated with fireworks, and outings, and few people really think of the true meaning of July 4th.

On July 4, 1776, the Declaration of Independence was adopted by the Continental Congress, at Philadelphia, and was signed by John Hancock as President and by Charles Thompson as Secretary. It was published first on July 6 in the *Pennsylvania Evening Post*. A copy of the Declaration, engrossed on parchment, was signed by members of Congress on and after August 2, 1776.

The Declaration, drawn by Jefferson, and slightly amended by Adams and Franklin, had been presented to Congress on June 28, 1776. Prior to that, on June 7, Richard Henry Lee had introduced in the Congress a resolution declaring "that these United Colonies are, and of right ought to be, free and independent states, that they are absolved from all allegiance to the British Crown, and that all political connection between them, and the state of Great Britain is, and ought to be, totally dissolved."

The resolution, seconded by John Adams on behalf of the Massachusetts delegation, came up again on June 10, when a committee of five, headed by Thomas Jefferson, was appointed with instructions to embody the spirit and purpose of the resolution in a declaration of independence. The others on the committee were John Adams, Benjamin Franklin, Robert R. Livingston, and Roger Sherman.

The Declaration was adopted substantially as prepared by Jefferson, the two most significant and important changes being the elimination of Jefferson's arraignment of the British people and of King George in his encouraging and fostering the slave trade which Jefferson called "An Execrable Commerce."

Congress, on January 18, 1777, ordered that an authenticated copy of the Declaration and signers, attested by Hancock and Thompson be sent to "each of the United States" for them to put on record.

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Rural Radio

VOL. 2, NO. 6

JULY, 1939

Fortune Favors Flaherty

By WALT ZAHRT

A heritage from the Ireland of a thousand years ago endows WOAI'S Pat Flaherty with rare versatility

ALMOST ten centuries ago—in the year 970—a chieftain of an old Irish clan, Flaithbheartaigh by name, was responsible for a coat-of-arms now in the proud possession of Pat Flaherty of WOAI. Whether you are a follower of genealogy or not, it is interesting to note that this coat-of-arms of the O'Flaherty or Flaherty family bears the motto *Fortuna favet*—which means, simply, "Fortune favors."

Because of this heritage, Pat Flaherty is gifted with a rare combination of talents which make him one of the most versatile personalities on the air. Though best known for the sports program he has been producing on WOAI for three years, Pat is called upon for many other microphone activities of a widely-varied nature. As master of ceremonies for the Saturday Night House Party—described in the May issue of RURAL RADIO—Flaherty exhibits a sparkling personality which draws from an unlimited supply of Irish wit handed down to him by generations of "Wearers of the Green."

You have probably heard Pat's well-modulated announcing on many programs. His flawless diction is the result of years of daily association with the microphone. As a native of San Antonio, Pat learned the intricacies of Spanish at an early age—and thus it is that he enjoys the distinction of being able to announce and describe Latin-American tunes played on various Mexican programs often broadcast over WOAI. Hundreds of fan letters from below the Rio Grande attest to Pat's popularity with the people of these neighboring countries. A short time ago a fan in Panama sent him two macaws and a marmoset to show their appreciation of his friendly personality.

When Flaherty was a boy he en-



Pat Flaherty of WOAI is seldom seen without a big smile on his face.

joyed nothing better than to cherish dreams of one day being a great opera star. In spite of ridicule at the hands of his schoolmates, he worked with his voice, developing it to the point where he was able to do a pretty good job on many favorite melodies. Radio has turned his energies in another direction, but the Irish baritone has not given up his songs. Indeed, he sings on WOAI's programs as often as possible. Currently Pat is a regular performer on the Sunday night Reverie program—on which he reads selected poetry in addition to being heard at times in melodic solos.

As sports editor for WOAI, Pat Flaherty has built up a reputation second to none in this field in the South. Throughout the year the sports broadcasts keep a vast audience well-informed on baseball, football, golf, hunting, fishing, and other activities of the great outdoors. Though not a participant in all the various branches of sports endeavor, Flaherty is remarkably good at several of them. His golf score is consistently low—he swings a "mean"

baseball bat—and tarpon in the Gulf of Mexico keep out of his range as much as they can. Pat says there's nothing to take the place of a long day on the water seeking out the illusive finny denizens of the deep. Friends along the Gulf and among the many lakes of Texas supply Pat daily with fishing news—so that intent listeners get first-hand information on the way the trout are biting and what the weather presages for ambitious anglers. Pat originated the reporting of fishing news by radio in Texas.

Believing in the preservation of wild life, Pat is a staunch friend of Texas game. During the hunting season he always broadcasts an appeal to sportsmen, in the spirit of fair play. Such appeals rarely fail to bring letters of appreciation in the mail.

Through research, correspondence and actual contact, Flaherty provides his listeners with a wealth of data on the country's major sports. At frequent intervals he interviews sports celebrities at the WOAI microphone. His smooth-running commentary and his friendly manner have won him thousands of followers. His audience, made up of people from practically every state in the union, is a loyal one.

Needless to say, Pat has had quite a range of interesting experiences during his microphone career. One of them brought together two men who had been separated for years—a reunion which saved the life of one of them. One night Pat read a poem on his program—and one of the fan letters he received was read on a later broadcast. A close friend of the letter's writer, upon hearing the name of his former associate on the air, recalled "auld acquaintance" and

(Continued on page 24)

A Trip Through Radio City

By CASPER KUHN

RURAL RADIO is delighted to present, for the first time, a series of articles on Radio City, New York. This serial will be in three installments, and will actually take you on a tour through Radio City—just as though you were right there. The author needs no introduction to RURAL RADIO readers—he is no other than Casper Kuhn, formerly of Station WSM and the National Broadcasting Company. Mr. Kuhn has written many stories for RURAL RADIO, and we think, "A Tour Through Radio City," is one of the best articles RURAL RADIO has ever published.

WE ASK you not to smoke while on tour; your Guide will be Mr. Smith. This is the greeting that has started nearly 3,000,000 people on a tour of the Radio City Studios of

the National Broadcasting Company, for each year millions of people visit Manhattan to spend a well earned vacation and most of them take time to look in on the Tourist-spot of the nation, Radio City.

In order to accommodate the large crowds, NBC inaugurated the Studio Tour and trained fifty handsome young men to guide the Tourist through the halls that house the Valleys and the Crosbys. Walter Winchell has referred to these young men as "Potential Tyrone Powers" and many a young schoolgirl has paid less attention to the tour and more to the well modulated voice of her Guide—or the wave in his hair.

If you talk to the Guides, they will tell you that each day brings larger and larger crowds. When the American Legion held its convention in New York two years ago, 8,000 of the Veterans went over the top of the Radio Battlefield in one day. And now that the "World of Tomorrow" is calling all America to New York, the boys say that 12,000 visitors a day wouldn't surprise them, at all. . . . Perhaps, you will be one of them.

But why wait? Let's take it right now. We start on the Fourth floor and here we find the walls covered

with pictures of all of your favorite NBC Stations and a series of glass cases containing many interesting relics of Radio. After giving them a quick glance, we step into one of the forty available studios and it is here that we are apt to find our Radio Heroes. A rehearsal is in progress and the studio is flooded with celebrities.

Over to the right, standing before the microphone, is Milton J. Cross and we hear his voice coming through a loud speaker. But what is this? Milton is singing an operatic aria . . . and look now . . . Bill Stern, our ace Sports Announcer, is playing a saxophone while Fred Allen does a tap-dance. What can this mean? Our Guide quickly tells us. The program is "If I Had a Chance" and on this program celebrities get the opportunity to do what they have always wanted to do but "never had the chance."

We visit a larger studio and here we find a program ON THE AIR. Lovely Dinah Shore is singing a popular song accompanied by Norman Cloutier and his orchestra. After listening for a while, our Guide informs us that this is the same studio used by "The March of Time," "Information, Please," "Dick Tracy," and many other popular programs.

Most of the studios are built along the same lines. At one end is the control room; up above is an observation room used by the Sponsors of the programs. All of the walls are lined with a cotton-like substance, Rock Wool, which makes the studio sound-proof. (This makes harsh tones become softer and keeps the sound from bouncing around too much.) All of the studios hang from the ceiling on hooks, are raised from the floor and separated from the side walls. They are actually floating, like a room within a room. This construction keeps out all possible sound. If you were standing in one of the Studios and the Empire State Building were to explode, you would never know it until an announcer rushed in and said "Flash, the Empire State Building has just blown up."

When we finish our visit through the studios, we have a look at the famous NBC Top Hat Transmitter which is really a complete radio station enclosed in a silk hat. It may look like an ordinary hat to you, except for the antenna sticking out the top, but your Guide will tell you that it is just as much a radio station as WEAJ or WJZ and it has its own license and call letters. (In case you



The Fourth Floor is where you find pictures of all your favorite NBC stations. There is also a series of glass cases containing interesting relics of Radio.

are interested, they are W10XAH.) The only time the hat is used is on Easter Sunday Morning when George Hicks, NBC's Special-Events announcer, wears it down 5th Ave., and broadcasts the Easter Parade. Some say that he is the only announcer who talks through his hat and gets paid for it.

We leave the Fourth floor and go up to the Fifth, and here we are lost in an Engineer's Paradise. Behind large glass windows we can see the Power Room where all of the electrical current is generated, and right next to all this is the Master Control Room . . . Lights . . . Dials . . . Plugs . . . Panels . . . Wires . . . All combined to give us the impression of something that came from another Planet.

The Master Control Room is really the heart of the NBC Network because every program that goes out to the 172 NBC Stations must leave from this point. The programs are sent out over wires to the stations. That means that there is really no broadcasting from Radio City. The individual Stations put the programs "out on the air" from their own Transmitters. That is how you are able to pick it up in your own vicinity.

At this point, our Guide tells us all about the technical side of Broadcasting. Ordinary sound will travel only 1,100 feet a second which is not fast enough, so the program has to be superimposed upon another wave which will go around the world about three and a half times a second. This



One of the most popular NBC programs is Pepper Young's Family. They are shown here rehearsing.



A typical rehearsal scene in one of the large studios. When this is the case, the studio is usually flooded with celebrities.

wave carries the program along with it and for that reason is called a Carrier Wave. . . . A person listening to a program in China, by radio, will hear the sound before you would if you were sitting right in the studio and listening to it, by ear. Interesting? That is just a portion of what our Guide has told us.

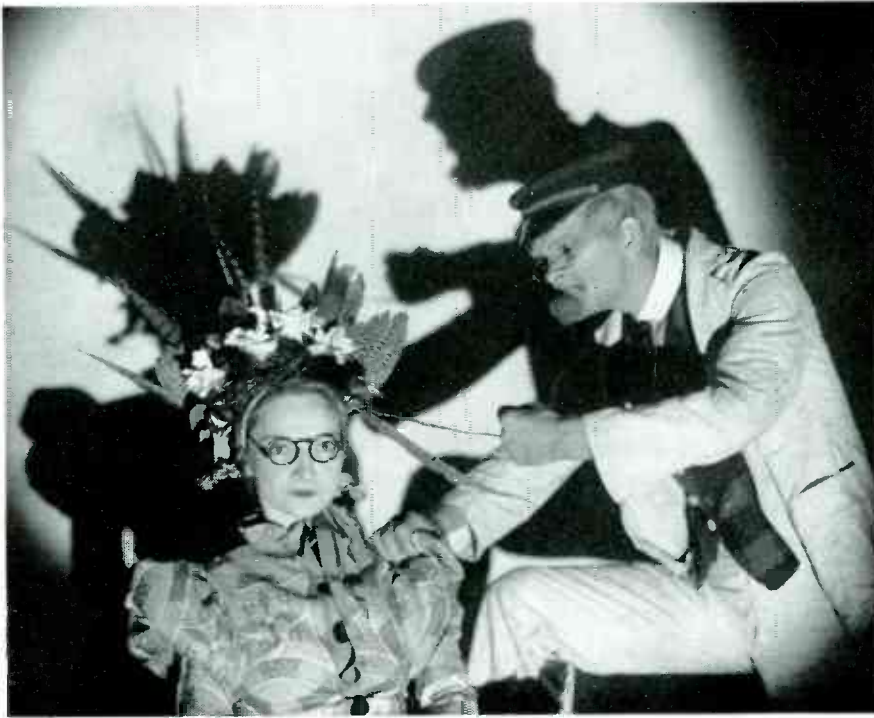
Turning away from the Technical side of the Fifth floor, we see the Traffic Department, and here we find a staff of men who have the very difficult job of routing all of the programs out to the many stations all over the country. The charts on the walls tell them what program will be on the air at any time during the weeks to come. They must prepare schedules for the use of the Engineers in the Master Control Room so that they will send the right programs to the right stations.

At this point, we notice that several stamp collectors have walked on ahead of the regular tour and are peering eagerly into a windowed booth filled with thousands of letters from all parts of the world. . . . Stamps, stamps everywhere, and all because the National Broadcasting Company sends out Short-Wave broadcasts sixteen hours a day, in six different languages to Europe and South America. These letters are unsolicited testimonials that the programs are being heard . . . and would those stamp

collectors like to get their fingers on them!

So much for the Fifth floor. While we are waiting for the elevator, our Guide explains that there are no windows at NBC and that you will not see a window the whole time you are on tour. We look around to see for ourselves and find that he is right. The absence of windows keeps out the many unpleasant sounds that the Traffic of New York can furnish . . . but it also keeps out the air. That is why the whole Tenth floor is covered with air-conditioning equipment. (We are on the Tenth floor now, as you have no doubt guessed.) Here again we feel as if we are on another Planet, for we are surrounded by large fans; windows behind which flow 186,000 gallons of water every hour washing the dirt and dust out of the air; large chambers which heat or cool our air and a long Control room full of graphs and dials which automatically record and regulate the temperature of the air in each of the studios downstairs. There is never any unpleasant weather at NBC. Maybe you would like to have the windows removed from your house.

Well that gets us through about half of the NBC Studio Tour. Next month we will let our Guide show us how Sound effects are made. How our radio set works and show us the type of studio that the President would use if he were to make a speech from Radio City. . . . And then after we have finished with the studios we will look into the deep mysteries of that latest wonder: TELEVISION.



TILLIE BOGGS and PAPPY CLIFF CARL
 Played by Shari Morning and Cliff Carl, featured artists on Iowa
 Barn Dance Frolic.

“The Loyal Mayor of Sunset Corners”

By JOHN McCORMICK

TILLIE BOGGS, mayor of Sunset Corners, mythical, typical, midwestern town and home of WHO's Iowa Barn Dance Frolic, is as exasperating a spinster as ever felt romantic yen for man. During her six years on the Barn Dance, Tillie has set her cap time and time again for some unsuspecting male resident of Sunset Corners but something always happens to save the fellow.

First it was Sheriff Jetherow Quigley, then Constable Emmett Lynn and last, Pappy Cliff Carl. All three have trod the boards of Sunset Corners Opry House on Saturday nights with Tillie and weathered her heckling and romantic gestures for a time, but all have escaped her clutches only by leaving town.

Jetherow, who in real life is Gaylord MacPherson, was an announcer at a Tennessee radio station when last heard from; Emmett Lynn hit

the trail westward; and now Pappy Cliff Carl has left Sunset Corners ostensibly to vacation on his father's farm. Really, though, he is in Chicago playing a lead role in the network production of Caroline's Golden Store—a role he originated when the serial had its test run on WHO.

Tillie is left in the little town, where, although the residents hold her in such high regard that they elected her their mayor, she is not loved as she would be loved by any one man. Who will be the next object of her affections remains to be seen—and heard—in forthcoming productions of Iowa Barn Dance Frolic, WHO's Saturday night funfest.

Beneath the outlandish dress, the unique headgear and behind the horn-rimmed glasses that comprise Tillie's laugh-provoking costume, is Shari Morning, a well-known trouper, veteran of 10 years in vaudeville before she turned her talents to radio.

Shari began her professional career in Minneapolis singing in a girls' trio. She spent 42 weeks with Pan-

tages' then turned to the Orpheum and Lowe circuits as a comedienne and appeared in such well-known houses as the Palace theater in New York, mecca of all vaudeville performers.

In 1933 she returned to Des Moines where she had studied voice culture at the Drake University Conservatory of Music. She played in Little Theater productions for a time and there met Gaylord MacPherson with whom she teamed for her debut in radio. They became widely known to WHO audiences as Sheriff Quigley and Tillie Boggs. Since that time, Tillie's girlish giggle, her old-maidish ambitions, and her silly songs have become a vital part of Iowa Barn Dance Frolic.

As hilariously funny in real life as in her Tillie Boggs role, Shari asserts she is a misunderstood woman. She gets tired of being considered a “crack-pot” all the time. Once she tried to do a straight role but it just didn't work. Every time she tried to be serious her audience laughed. Even though she feels sad inside, whatever she says “comes out funny.” And that applies to casual conversation as well as reading lines in a script. Even her dogs refuse to take her seriously.

Recently she returned home late from a personal appearance engagement and both her Boston bull and Pomeranian were sleeping comfortably on her bed. Shari's most strenuous remonstrations failed to dislodge them. Finally she was obliged to take a pillow and blanket and sleep on the davenport.

Her greatest extravagance is hats. She has more than the entire Barn Dance cast could wear at one time and still she can't resist buying more. For hobbies she has her two dogs which, she admits, are spoiled beyond control. Baby grand pianos are her chief desire and she spends much of her spare time looking at them in show rooms. The rest of the time she is not on the air or rehearsing for a broadcast, Shari is looking up new numbers to sing, playing tennis and golf or trying to stay on a bicycle.

Vacations are for other people, as far as Shari is concerned. She had little opportunity to take them while in vaudeville and since she entered radio her broadcasting schedule has been a continuous one. If she should find time to go on a vacation, Shari believes she would spend it in California. “But that is hopeful thinking without much hope,” she says.

Vocal lessons are part of her schedule. Shari nearly lost her voice last winter and her present course of lessons is designed to rebuild control of her vocal chords. She studied operatic singing at the Drake Conservatory and that is considered hard vocal work but Shari finds the comedy songs she does on Iowa Barn Dance Frolic even more difficult.

(Continued on page 10)

WSM's Most Unique Program

The story of how a request to a Radio Station for something that couldn't

be done lead to the production of an unusual and beneficial program

DO LETTERS to radio stations ever have an effect upon the station management?

Not many radio fans have not pondered that question when they felt an urge to sit down and write the station about some particular like or dislike.

Well, RURAL RADIO can give you a first-hand positive answer to the question, can state with absolute certainty that each letter addressed to most radio stations receives prompt consideration and when it is deemed worthy the letter is brought to the attention of the station management.

For the radio station depends upon the reactions registered by its listeners to guide it in planning its programs—which are designed, of course, to please the listeners.

Not all requests to stations can be fulfilled, and it is about just one such request that I want to tell you.

For this request, addressed to Harry Stone, station manager of WSM, led to the establishment of one of the most unique programs ever broadcast.

The letter came from Texas, and read:

"Next Sunday is Mothers' Day and for me it will be a day of sadness. For financial reasons prevent me from coming to Nashville to see my dear old mother, who now resides with many others in the Old Ladies Home. But I wonder if it would not be possible for my mother to come to your studios and speak a word over the radio, so all of us here in Texas—her children and grandchildren—could at least hear her voice on Mothers' Day?"

Regretfully, Mr. Stone wrote the writer it would be impossible, because federal laws prohibit a radio station from ever being used as a means of direct communication—of one person speaking to another.

But that letter started the WSM manager to thinking, and the result was a visit to the Old Ladies Home.



The choir by the Old Ladies Home enables many to hear the voices of their loved ones.

From that visit came an arrangement that started a choir by the Old Ladies Home, in which the elderly women were to practice all year and as a reward were to be given a program over WSM the following Saturday afternoon in May immediately preceding Mother's Day.

This past May, the postman gathered dozens of cards from the Old Ladies Home, addressed to their dearly beloved in all parts of the country. Here is what the cards said:

"While I regret I will not be able to be with you, dearly beloved, on Mother's Day. I am so happy to tell you that you can hear my voice. For on Saturday afternoon at 5:30 o'clock, WSM will broadcast a program by our

choir. And though you may not be able to hear my voice from all the others, you may know that with our songs, I send my love and my prayers."

In all parts of the country this Saturday afternoon in May, fathers and mothers, grandsons and granddaughters, and even great-grandsons and great-granddaughters held a radio rendezvous with their beloved in the Old Ladies Home in Nashville.

And all because somebody wrote the radio station a long time ago and asked for something that couldn't be done.

But the radio station did the next best thing.

And I think you'll agree that was pretty good.



Formerly a boy soprano and kid baseball star. Georgie Goebel has returned to WLS as yodeler and baritone soloist—a mature star of the National Barn Dance.

LIKE that other young man famed in song, Georgie Goebel, balladist and yodeler at WLS, Chicago, “flies through the air with the greatest of ease.” He has no trouble soaring to the heights with his yodels on the WLS National Barn Dance each Saturday night. And he has no trouble flying through the air—without a trapeze. For Georgie Goebel has bought an airplane.

Goebel, who just turned 20 years old on May 20, has been in radio more than six years—an old timer in spite of his youth. Most of that time he has been with WLS, although he was in St. Louis for a part of the past year and spent the winter at NBC in Chicago.

Georgie’s first experience on WLS was not as a soloist, nor even as a baritone. He was singing in a boys’ choir when WLS production officials heard him, auditioned him as a boy soprano soloist and immediately signed him up for several guest appearances on regular WLS shows. The response from listeners was instantaneous. They wanted to hear him again—and again and again.

So George, at the age of 13, joined the regular WLS staff, became the youngest performer on the station. He was in grade school at that time, but soon progressed to Roosevelt High School in Chicago, from where he was graduated in February, 1937.

In high school Goebel was a member of the Roosevelt Symphonic Choir and also sang leading roles in two Gilbert

Old Timer at 20

George Goebel was only thirteen years old when he joined the WLS staff, but music is not his only interest

By DON FINLAYSON

and Sullivan operettas, “H. M. S. Pinafore” and “The Mikado.”

It has been several years since George was associated with the royalty of the Gilbert and Sullivan works, but it has only been a few weeks since he participated in the royal welcome Canada tendered King George VI and Queen Elizabeth when they made their North American tour. Goebel was a member of the WLS National Barn Dance troupe that played the Orpheum Theater in Winnipeg during Empire Week.

It was not his first trip to the Dominion to the north, but it was his longest, and he saw more and had more fun on this most recent road tour. The Barn Dance unit played several other theater engagements on the way up and back, stopping at Galena, Illinois; Valley City, North Dakota; Bemidji and International Falls, Minnesota, and Portage, Wisconsin, to play the local theaters.

George twice saw Their Majesties in Winnipeg, once watching a royal parade from the second floor of the theater, and again, where he got a better view of the Monarchs, from the curb. It was during this parade that Goebel had the most interesting experience of his trip.

All Winnipeg was jammed with people, of course, people who had come from miles around to see their rulers. The crush during the parade was tremendous, but George still managed to be in the second row. In front of him were three men, all deaf and dumb. The press from behind kept pushing George forward, and the police lines kept the three mutes from moving any farther out. They couldn’t say anything—simply let George know by actions, some threatening, that he’d better stop pushing if he knew what was good for him. They couldn’t hear anything—so George couldn’t let them know, except by motions, that there

was nothing he could do about it, that all the pushing was coming from behind. At any rate, before the affair came to blows, the parade was over and the pushing ceased.

Goebel has completed his fifth year in radio work, having vacationed from singing for nearly a year when his voice was changing. He returned to WLS shortly, however, and stayed with the staff until about a year ago, after his graduation from high school, when he went to Chattanooga, Tennessee, for a brief engagement with WGD, and then to St. Louis for several months’ singing over KMOX. He returned to Chicago last fall and all winter long carried a major role in the NBC network serial, “Tom Mix,” returning to WLS in April.

While still singing soprano, George took voice lessons. They were discontinued when his voice changed, and then he left for Chattanooga and St. Louis without ever going back for more lessons. When he returned to Chicago last fall, Goebel planned to resume with his former teacher, but he didn’t have time the first week; he didn’t get around to it the second week; there was some reason the third week, the fourth week and every week since. As a result, George has never continued his voice lessons.

Goebel plays his own accompaniments on the guitar. He has never had any lessons in guitar playing—just picked it up himself two or three years ago from watching the many other guitar players around WLS.

Though George makes his living as a singer, music is not his only interest; he is interested in sports—sports of all kinds, from table tennis to flying. His flying now takes up so much of his time that he doesn’t play nearly as much baseball as he used to, but he still gets in a fast game or two every week with a neighborhood team. For two years George played with the Neighborhood Boys’ Club team in the American Legion Junior League, a team which was runnerup in the county.

He admits that baseball probably isn’t his best game; it’s tennis, with ping pong added for indoor practice during bad weather. Last year he took up golf—with Arkie, the Arkansas Woodchopper, for a teacher. According to George, the lessons must have been good, for he shoots in the

middle 90's from 93 to 96, even with only one year of experience. George also swims and spends a lot of time horseback riding, but his Number One favorite sport today is flying, with baseball a close second.

George Goebel just took up flying this year in March. He does not have his private pilot's license yet, but expects to get it soon, perhaps in July. Though he has his own plane, he holds only a student license. Before he can take the examination for a pilot's license, George must have 35 hours of solo flying. Before he left for his Canadian trip the end of May he had ten hours of solo and planned to spend every spare hour during June in the air to make up the other 25 hours. By June 6, he had added five hours to his total.

Five hours is required to be cross-country flying, instead of the usual hovering over the airport and practicing of landings and takeoffs. To make up the five hours cross-country, George plans to drop in on radio friends in the Middlewest, with one trip to Pine Lake, Indiana, summer home of Jack Holden, announcer on the WLS National Barn Dance. Another trip is planned into Michigan when Pat Buttram vacations at a cabin there.

Goebel's airplane is a 1937 model Taylor Cub which he purchased in May. To begin with, George, an only child, had trouble convincing his parents that he ought to be permitted to take up flying. Then when he decided to buy a plane of his own, that was almost the last straw. Neither Mr. nor Mrs. Goebel had ever been up in an airplane; they still questioned their safety.

But George, displaying masterful tact, had a way of getting around parental objections. He invited his parents to drive out to the airport with him. His mother wouldn't go, but Mr. Goebel did. Once at the airport, it was no trick at all for George to induce his father to take a trial sight-seeing spin over the city. Within a few minutes after the plane landed, George had permission to buy a plane of his own!

Mrs. Goebel has not yet seen her boy's airplane. She has not yet been up in a flying machine. But according to George, she'll go before the summer is over. She is already changing her mind about the hazards of flying. Shortly after George bought his plane, another flying enthusiast offered to buy it for as much

as Goebel paid for it. Thinking his mother still worried some about his having a plane, George told his mother about it and asked if he should sell it.

"Oh, I don't think I'd do that, son," she answered. So George is confident that he'll make a flyer out of his mother yet.

Incidentally, the plane has turned out to be a good investment. Renting a plane is expensive, George found, and it was going to cost a lot of money to get his 35 hours of solo flying for a pilot's license. But now he is renting out his plane, and the income practically pays all George's own flying expenses.

He keeps the ship at Sky Harbor, airport just north of Chicago, where Bill Turgeon, who operates a flying school and was George's own instructor, now takes other students up in Goebel's Taylor Cub. Their payments take care of hangar rent and all George's own gas and oil expense.

According to George, flying his ship is not expensive, costing only about 75c an hour for gas—three gallons an hour giving about 20 to 25 miles to the gallon.

George has never been afraid of flying. He has been enthusiastic about it from the first day he rode in a plane and more so than ever since he has been flying himself and in his own plane. Only once has he had occasion for any anxiety whatever. Even then, he knew he had nothing to fear.

Goebel was flying over Chicago one afternoon when the motor sputtered and coughed a bit. Then it sputtered again—almost died out. But George

was flying over a golf course at the time; he knew he could land there if necessary. So instead of heading back for the flying field, he just circled about the golf course a while until he was sure the motor was through acting up.

Georgie Goebel drives his own car as well as his own plane. The car is a light apple green Hudson sport sedan which he bought only last March. His preference in clothes, too, runs to sports items, but he does not care for anything too loud, insisting on the conservative. In the summertime he can always be found around the WLS studios in polo shirts, inner and outer style, which he always wears on the outside.

As for his favorite foods, Goebel has one that stands out above all others. When he's traveling with one of the WLS road show units, he has it three times a day—for breakfast, lunch and dinner. George's favorite dish is steak. His next favorite is more steak. And if anyone wants to follow his food preferences on down, they'll find that his third choice is pie, any kind of pie, but particularly apple pie. And with the pie there must always be cheese.

As long as we're prying into Georgie Goebel's personal affairs, we may as well pursue the inquiry further and find what his ideal girl is like. George is small, five feet five inches in height; so the ideal girl must first of all be small in size. And that, girls, is the only requirement! George's ideal girl can be blonde or brunette; she can prefer dancing, sports, or movies. But if she's small, she's Goebel's ideal.



Georgie proudly displays his new airplane before taking off to add more hours needed to obtain his private pilot's license.

The Bear Became the Goat

By JOSEPH WYNNE

The broadcast of "The Bear and the Bee-Hive" that was broadcast from coast to coast



W S M announcers David Cobb (above) and Lionel Ricau (below) seem to be having quite a time gaining positions where they can see what is going on.



WHILE most of the world was wondering about what Adolf Hitler or Congress would do next, or else about the color of the dress to be worn by Queen Elizabeth, a crew of WSM radio folk were wondering if it's true (not what they say about Dixie), but about that old adage of a wild bear and a beehive.

What they have always said is simply that a wild bear would rob a beehive about as quickly as the villain of a dime novel would rob the defenseless widow of self-same fiction.

The amazing part about this age-old adage was the fact that it had never been proved or disproved, and it was to make up for this appalling deficit in scientific research that WSM undertook a broadcast of "The Bear and the Bee-Hive" heard coast to coast over the NBC network.

Famous for many years in a large park near Nashville is a wild beehive, high in a mighty oak. Human nature being what it is, the beehive has been unmolested through all these years, both men beneath and bees above going about their own busy tasks.

None had been fool-hardy enough to disturb the bees in their high perch until a bear became the goat for the nation's radio audience.

WSM Announcers David Cobb and Lionel Ricau (shown elsewhere on this page) were on hand to record the event of Bear versus Bees, gaining for themselves points of vantage (as they explained, the better to see what was going on).

As a breathless nation waited, the story was unfolded.

At first the bear was quite indifferent, sniffing at the scent of honey and then looking at the thirty feet of oak that separated him from the loot.

It took him so long to make up his mind, that finally he had to be urged—gently with a few taps, augmented with a couple of boosts to get him on his way.

But once on his way up the tree, Bruin lost no time in getting to the beehive and taking what he wanted of honey. It appeared that most of the bees were busy elsewhere at the time, for Bruin had the whole loot to himself, with only a couple of bees buzzing about.

He might have been up the tree to this point, but the broadcast ended and darkness descended very soon—

and finally Bruin, who had been coaxed up, had to be coaxed down.

The argument, however, was not settled by the broadcast.

Unquestionably, Bruin did rob the beehive, but it is argued a "foul" was committed when the bear was given a boost up the tree . . . and so . . . and so on into the night.



"THE LOYAL MAYOR"

(Continued from page 6)

Off the Barn Dance Stage, Shari dresses attractively in the latest styles. Petite and comely, she is about five feet four inches tall and weighs 112 pounds. Her seasons on vaudeville circuits have steeped her in theatric customs. She insists she is not superstitious . . . "just careful." She is sensitive to shocking accidents yet enjoys "gory" boxing and wrestling matches.

If you have ever heard one of her broadcasts over WHO on Iowa Barn Dance Frolic, you will know, the minute she speaks no matter when or where you meet her, that you are talking with Shari Morning, WHO's Tillie Boggs, mayor of Sunset Corners.

THAT learning can be fun was never more forcibly nor more entertainingly demonstrated than by Education, Please, a program frankly but flatteringly modeled after the famous NBC Information, Please, and presented over WSB every Friday night at 6:45, CDST, by the Better Education for Georgia movement.

The broadcast takes more than its title from its network prototype. It has its Clifton Fadiman in the person of Peter Cranford, Director of Research for the Georgia Education Association, who fires the questions at a board of experts, some of whom are regulars, and others recruits, just as on Information, Please. All questions are supplied by listeners, who are awarded \$1.00 for each question accepted, and an additional dollar if the experts fumble or miss the correct answer.

The purpose of the program may be understood from the statement of objective of the BEFG movement, whose director is Ralph L. Ramsey, executive secretary of the Georgia Education Association, and which has enlisted leading educators throughout the state. "Our task must not be dedicated to education alone. It embraces every problem that besets Georgia—economic, social, and government—and pre-supposes that all these are the true responsibility of education."

This aim is adapted to Education, Please in the belief that you can teach anybody anything if you make it interesting enough. And there's no better proof that the proprietors of the program have accomplished this than in the response they've received—better than a hundred questions a week from every Southern state; inquiries about the broadcast from all over Dixie and as far north as Illinois; surveys of the program and BEFG in Phi Delta Kappan, national educational research journal and other educational publications.

To guide the radio audience a general subject is announced for each week's program, and listeners are invited the week ahead to send in questions on that topic. And based on the premise already mentioned—that education is life—the subjects selected have been as varied and as all-inclusive as life itself. Illiteracy, health, recreation, soil conservation, processing and industry, mental hygiene—all these have been treated on the weekly broadcasts.

Do some of these headings seem to smack of erudition? That impression is quickly dispelled by listening to Education, Please. Although the experts are often scholars, the program is so informal, so chatty, so unpredictable, that the laymen has no difficulty in understanding everything that is said. And, with the questions composed by the listeners themselves, there is no danger of the talk going beyond their depth. On the program on illiteracy, for instance, this question was asked:



EDUCATION, PLEASE! The Georgia Education Association uses the popular quiz method to inform the State about its own conditions. Here are a group of experts answering questions contributed by listeners.

“Learning Can Be Fun”

By CELESTIA BAILEY

“Name two Mother Goose characters who were not illiterate?” The answer: “A ten o'clock scholar” and “Dr. Faustus.”

Typical questions on other subjects and programs have been: Soil Conservation—What are two methods for conserving the soil? (Reforestation and Terracing) Recreation—An Atlantian, whose middle name is part of an automobile, has been often called the king of a certain outdoor sport. The name of the sport spelled backwards means “to beat.” Who is the man and what is the sport in which he excels? (Robert Tyre Jones, Jr., and Golf, which, spelled backwards, equals flog). Mental Hygiene—What is the difference between dementia praecox and schizophrenia? (None. They are names of the same mental disease).

Since the broadcast is unrehearsed, anything can happen during its course, and often does. Several times experts have failed to identify quotations from their own books. And two specialists who had collaborated on a report came near to disagreeing with their own unrecognized statements. The good-natured jibes of the inquisitor on such occasions are always received with fine humor by the “goats,” and the audience enjoys the

anomaly of the expert who is ignorant of information in his own field.

The galaxy of notables who have starred on Education, Please represents every phase of life in Georgia—to name a few, Governor E. D. Rivers; Dr. T. F. Abercrombie, head of the State Department of Health; Dean Paul Chapman, of the University of Georgia College of Agriculture and author of “Occupational Guidance”; Dr. D. Oberteuffer, national authority on recreation from Ohio State University; Trawick Stubbs, president of the National Association of Medical Students; Kendall Weisiger, education director for the Southern Bell Telephone and Telegraph Company.

What the broadcasters think of Education, Please is expressed by Lambdin Kay, general manager of WSB: “I hear nothing on the network, or anywhere else, that outranks Education, Please in originality of idea, cleverness of handling, and acceptability as real entertainment. And at the same time, I feel it is accomplishing a worthy purpose with maximum efficiency. We are very proud to list Education, Please among our headliners at WSB in competition with other features of all classifications.”

"WCKY—50,000 Watt Week"

A real story of the activities behind the scenes at WCKY

By BEV DEAN



Chief Engineer Topmiller receives the congratulations of L. B. Wilson, WCKY owner and general manager, on the completion of the station's new 50,000 watt transmitter, making the station powerful as any in the country.

Recipe:

Take one hundred and forty-four thousand gallons of water daily; eighteen thousand volts of electricity; several thousand miles of wire, varying in size from the width of a human hair to the thickness of a man's wrist; one fly-swatter and one can of insect spray (these are important ingredients!); fifty-two radio tubes ranging in size from an inch and a half to more than six feet tall; six months of mathematical calculations and back-breaking labor.

Result—if you know how to mix the ingredients—a fifty thousand watt transmitter such as that just placed in operation by WCKY. (We're coming to the fly-swatter and the insect spray in just a moment.)

The listening audience heard a coast-to-coast salute to WCKY over an NBC network when the new transmitter was dedicated. Some, who live in or near Cincinnati, were present at the gala dedication ceremonies held on Cincinnati's gaily-decorated

Fountain Square when the Queen City's mayor, James Garfield Stewart and other prominent citizens hailed the city's new top-powered station. Many read or heard the Mayor's proclamation setting aside a whole week as "WCKY-50,000 Watt Week." A select few were present at other dedication ceremonies held at the transmitter when Mrs. L. B. Wilson, wife of WCKY's owner and general manager, broke a bottle of Ohio River water on the edge of the new transmitter control desk to dedicate the nation's newest fifty thousand watt station as an instrument of public service.

But few listeners were aware of the activities behind the scenes—the months of grueling mental and physical labor which made dedication ceremonies and salute programs possible. (We'll get to that fly-swatter and the insect spray before long.)

WCKY's chief engineer, Charles Topmiller, with the advice of consulting engineers McNary & Chambers

of Washington, D. C., knew just what to do with the ingredients named five paragraphs north of this one. And thereby hangs a series of Believe-it-or-not's suitable for Bob Ripley's cartoon.

Take the 144,000 gallons of distilled water. That's the amount which circulates through the jackets of two huge six-foot one hundred thousand watt tubes each day in order to cool them. That's enough water to supply 1200 average homes with water for 24 hours.

Take the tubes themselves. They cost \$1600.00 each as compared with an average cost of \$1.00 for your five watt receiving set tube.

Or take the eighteen thousand volts of electricity—on second thought don't take 'em . . . only twenty-three hundred volts is used for a legal electrocution at a state penitentiary.

As for the thousands of miles of wire—even the engineers can't give an approximate figure for the amount used. There are hundreds of miles of hair-thin wire in a single transformer. Three miles of lead-covered cable connects various parts of the transmitter and eighteen miles of wire was literally plowed under for the ground pattern. Yes, an engineer who directs the installation of a fifty thousand watt transmitter must be enough of a farmer to know how a plow should be handled.

In addition he must approach the genius of an Einstein in working out complicated mathematical formulae; he must be a machinist; he must know something of carpentry, painting, metal-working, electricity and housekeeping.

Yes, housekeeping. The engineer keeps a fly-swatter and a can of insect spray close at hand . . . not because he's afraid the moths will gnaw holes in the asbestos gloves he must wear to handle the tremendously hot rectifier tubes . . . but because if a bug of any description gets between the plates of the huge condensers, it'll put the station out of commission temporarily. Of course 18,000 volts of electricity passing through the bug's body will put it out of commission permanently, but it's less expensive to kill the bugs with fly-swatter or insect spray.

Incidentally, engineers working with new equipment go through a period known to the fraternity as "getting the bugs out"—which means locating



"If a moth flies between these condenser plates," WCKY's Chief Engineer Topmiller tells Miss Virginia Frederick, "both the station and the moth are put out of commission." Mr. Topmiller is comparing the size of a receiving set condenser, which he holds in his hand, with the size of the gigantic transmitter condenser to which he points.

and conquering minor technical difficulties before the equipment is placed in operation.

And there you have a portion of the story behind the gala scenes of WCKY's dedication ceremonies—the thousands of telegrams of congratulations which poured into Mr. Wilson's office from all over the country signed by governors, senators, Hollywood stars, radio headliners, civic and educational leaders—the banner-bedecked down-town section of Cincinnati—the Mayor's proclamation—the big NBC coast-to-coast salute program.

As for the rest of the behind-the-scenes story—it's far too technical for anyone but an engineer to understand. The engineers can prove by slide-rule that WCKY's 50,000 watt power makes the L. B. Wilson station available to fifty-eight per cent of the nation's night-time listening audience. They will show you that because of WCKY's frequency, 1490 kilocycles, there's comparative freedom from man-made interference and therefore, with the latest RCA transmitting equipment, WCKY now has the clearest signal of any station in the entire United States.

But what interested me was that fly-swatter and the can of insect spray.

A True Pioneer at WFAA

The story of how Norval Schneringer, news editor at WFAA, became a member of a growing profession

By DICK JORDAN

A PIONEERING member of a young but growing profession is Norval Schneringer.

He is news editor of WFAA, Dallas, and for the past year has been keeping you informed on the news over the Dallas station by writing the 7:45 A. M. and 11:55 A. M. daily, except Sunday, news broadcasts.

Writing news for radio as a profession is not more than five years old, and Schneringer has been a member for more than half that time. His experience is pretty valuable, too, because not more than a half dozen colleges and universities in the United States offer complete courses in radio news writing.

Since coming to WFAA late in May, 1938, Schneringer has made a survey of radio news writing among fifty of the top-flight stations in the United States, Canada, Great Britain and Hawaii, and from the results of the survey, which he believes is the first of its kind ever taken, has written a 25,000-word handbook which has been adopted by the station as its official guide for writing radio news.

From the replies Schneringer received to his survey questions, he concludes that the majority of news processors—those who write news especially for radio, hence the ear-believe that their profession still is in the process of evolution, and that the goal all in it should strive for is the evolvement of a distinctive ear style, just as newspaper men have established a distinctive eye style of writing.

Schneringer might have been a mining engineer if the depression—the 1929 one—hadn't happened. He was a student at the Colorado School of Mines at Golden when mining jobs thinned as a result of the depression. In fact, if you were a young and aspiring engineer, you'd probably have to go to South America, South Africa or Siberia to get a good job. None of these places held appeal for Schneringer.

Therefore, he withdrew from the study of mining and applied himself

to the study of journalism at Hastings College, Hastings, Nebraska, for the two years ensuing. He was sports editor of his college paper the first year, and editor of it the second.

Then he enrolled at the University of Missouri at Columbia, where he took every course offered in journalism in one year and a summer term, graduating with a Bachelor of Journalism degree in August, 1936.

His study at Missouri didn't exactly fit him for the job, but Schneringer took one in the Union Pacific roundhouse at Omaha, where he crawled all over, under and through steaming, greasy locomotives for three months, or as long as he could stand it.

The next thing he knew, a reporter job opened on the *Hastings Daily Tribune*, and he took it. He stayed with it only a month, however, and took another job with an Omaha advertising agency, writing radio advertising copy.

This association with radio interested him, and after about four months at the agency, he began writing news broadcasts for the Central States

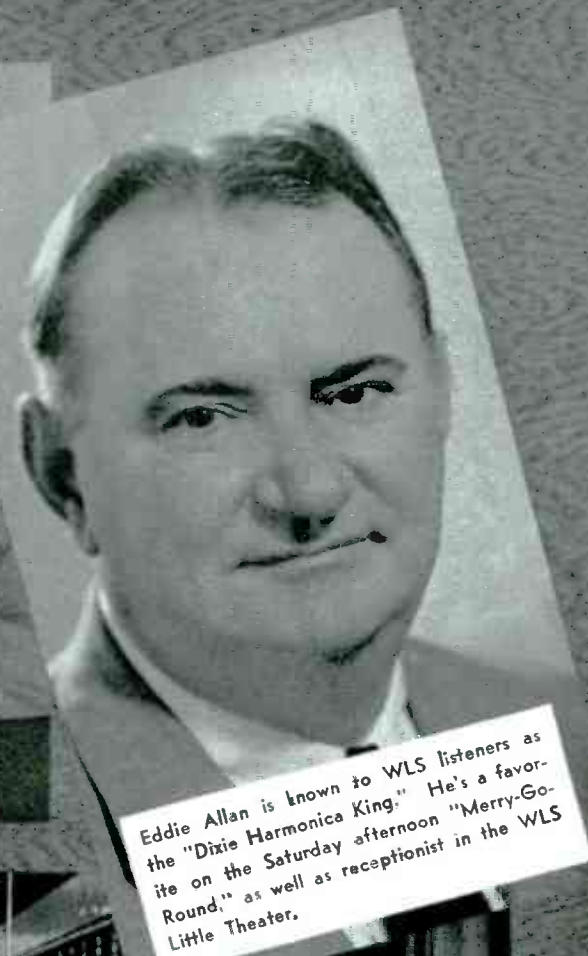
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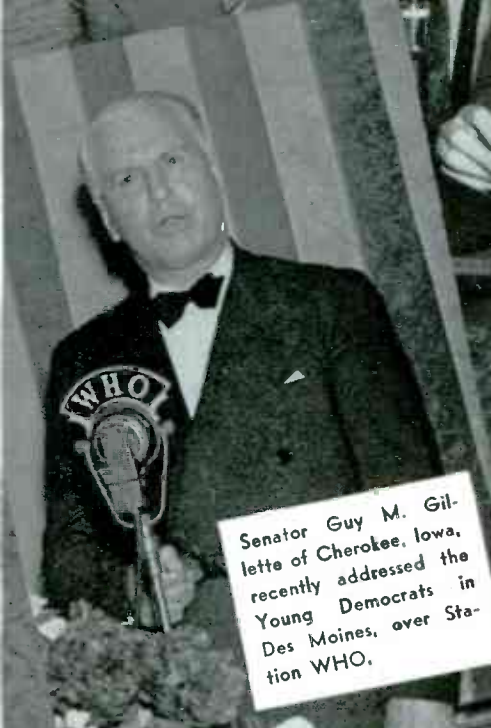
Norval Schneringer might have been a mining engineer if the 1929 depression hadn't happened—now he's the News Editor of station WFAA.



Benny Goodman was mighty happy when being interviewed by Jack Foster on WCKY's "Celebrities Visit." This day was Benny's birthday.



Eddie Allan is known to WLS listeners as the "Dixie Harmonica King." He's a favorite on the Saturday afternoon "Merry-Go-Round," as well as receptionist in the WLS Little Theater.



Senator Guy M. Gillette of Cherokee, Iowa, recently addressed the Young Democrats in Des Moines, over Station WHO.

RURAL RADIO
Round-Up

Barbara Borden, who conducts the "Kitchen Kwiz" over station WOAI.



Master of Ceremonies of NBC Breakfast Club came to Nashville, Louie Buck heaved a transmitter on his back and walked down to the station. Buck is chatting with Don McNeil, while Jack Baker looks on and Annete King, admired orchids presented by admirers.

Golden West Cowboys and Texas Daisy, are left to right: Standing, Curly Rhodes, Cowboy Jack, Abner Simms; sitting, Pee Wee King, Texas Daisy, and Milton Estes.



Roy McMillan, program director of "The Voice of the South," gives a few pointers to WSB listeners.



Scott Wilson, above, is a new member of the announcing staff of WFAA, Dallas, Texas.



A new trio that is making rapid strides is The Read Sisters, featured over WOAI, San Antonio, Texas.



Thirty-eight of the finest musicians in Local 75 WHO band. Director Harold Fair's band has attracted favorable attention from nationally known band masters, including famed Karl King, president of National Band Masters Assn.



Green-eyed and titian-haired, Dorothy Lowell is now heard in the title role of the serial drama, "Our Gal Sunday," over the Columbia Broadcasting network. Her schedule also includes playing the part of Linda in the CBS serial, "Hilltop House."

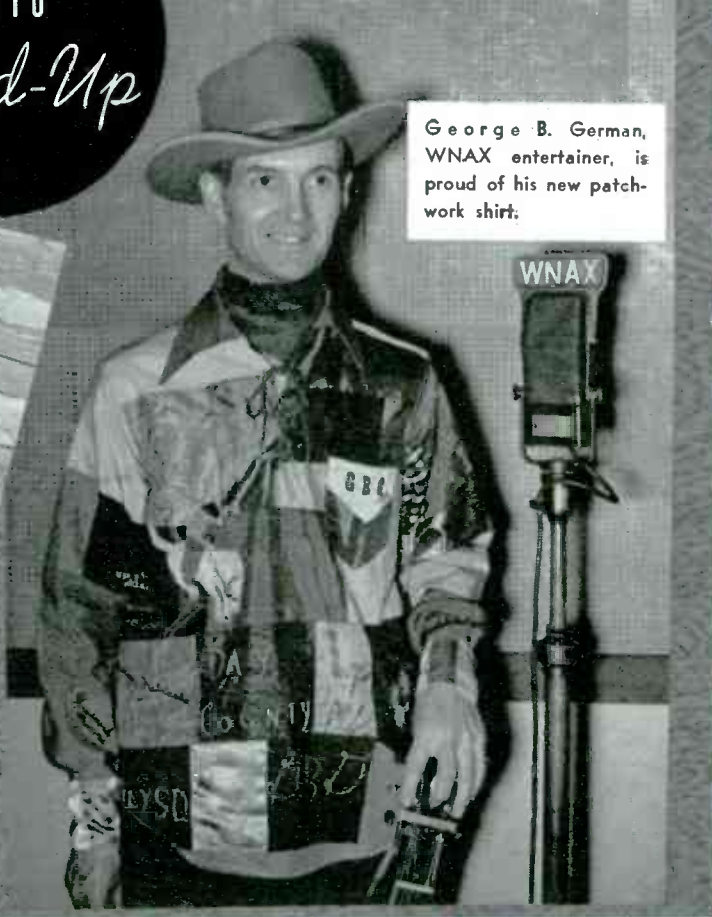


Bob Calen and Gene Reynolds, announcer, swapping tall tales just before Bob and Hank's program over WBAP.

RURAL RADIO
Round-Up



The Coon Creek Girls Band broadcasting from WLW, Cincinnati, Ohio. Left to right: Rosie Ledford, Violet Koehler, Lily May Ledford and Daisy Lange.



George B. German, WNAX entertainer, is proud of his new patchwork shirt.



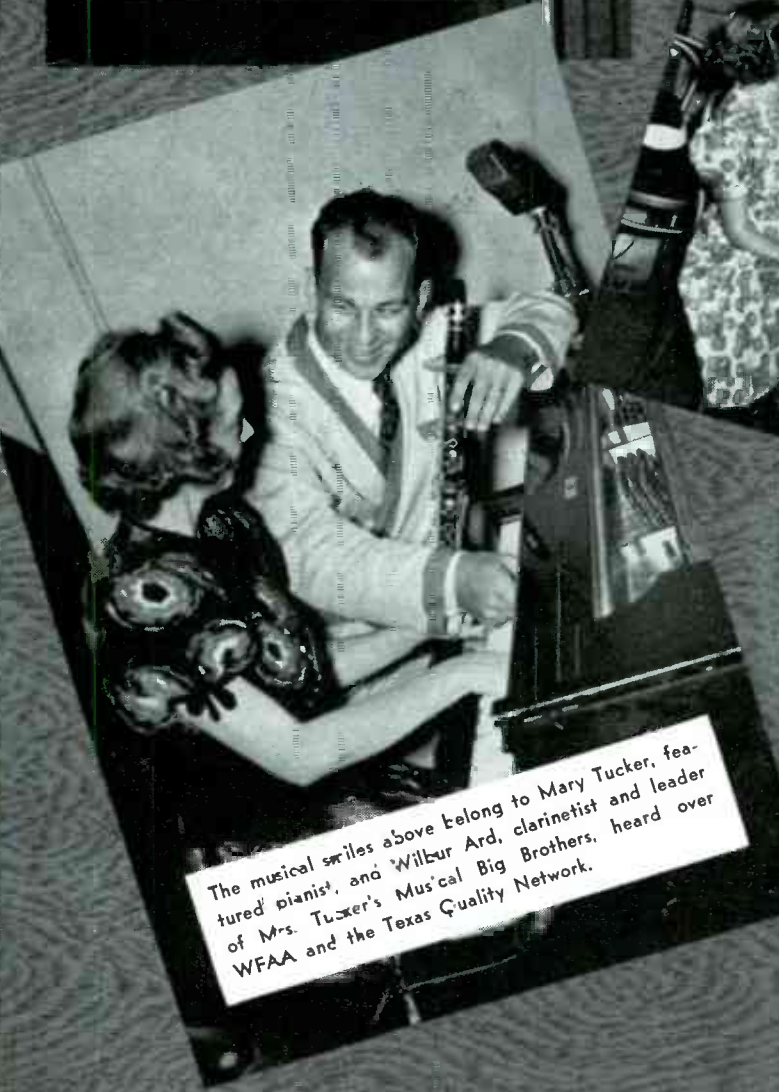
Howard Black, bass player with the WLS Hoosier Sodbusters doubles as master of ceremonies and announcer on "Smile-A-While-Time" over the Prairie Farmer Station.



Here is the celebrated gang of "Pappy Cheshire" at KMOX.



Red Foley has launched a series of his own programs from the WCKY studio. Shirley Lee Foley, his 4-year-old daughter is wearing the white blouse.



The musical smiles above belong to Mary Tucker, featured pianist, and Wilbur Ard, clarinetist and leader of Mrs. Tucker's Musical Big Brothers, heard over WFAA and the Texas Quality Network.



Pop Eskler and All the Young 'Uns, heard every day on WSB's noon-time Cross Roads Follies. Down the line, left to right, Pop, Curly Collins, Leon Smith, Tex Foreman, Marvin Taylor and Doug Spivey.

My First Glimpse of Television

*The editor and publisher of RURAL RADIO
sees first public television broadcast*

By E. M. ALLEN, JR.

Editor and Publisher Rural Radio

IT HAS been some time now since those days when, as a salesman, I used horse drawn vehicles to go from town to town down in Alabama and talk with my customers about the automobile and the electric light and the other amazing new inventions which were just coming in. Looking back, I can still remember the first automobile I ever saw. It came chugging and honking down Main Street with a crowd of boys running along beside it and all the horses shying away, and we really thought it was something. But none of us ever dreamed that, twenty years later, we would be able to turn a little knob on a thing called a radio and listen to people talking and singing thousands of miles away. And if you had told us that we could turn another little knob and see their pictures right in the same room—well, we would have thought you were just plain crazy.

But time plays odd tricks with many of us. It brings new discoveries and inventions, and sometimes it even makes a magazine publisher out of a salesman. At least it did in one case. And that's how it happened that last month I got my first glimpse of television—that marvelous new scientific wonder which seems destined to make such a profound and dramatic change in our lives a few years hence.

Like most of us, I had often heard of television. We have seen it coming on for a long time, and we here at Rural Radio have been especially interested in it because we wanted to know all about it so we could bring the latest details to you. But not until last month had I ever really had an opportunity to see a commercial television set in operation.

At the time I was in New York for a few days on business, and was just lucky enough to be there when the National Broadcasting Company decided to put on the first public television broadcast that has ever been produced in this country. They have, of course, been testing television sets for months and have been broadcasting television programs on a limited scale to special technicians and engineers who have had the receiving sets set up in their homes for test purposes. But this was different. Former heavyweight boxing champion Max Baer and Lou Nova were scheduled for a fifteen-round

match in Madison Square Garden; hundreds of people had already bought and installed television receiving sets in their homes; and NBC decided to put on the whole show.

It was a big event in radio history, and NBC publicized it to full advantage. Receiving sets were in great demand. The Roosevelt Hotel, at which I was stopping, had had one set up in the Grill Room for their guests, and promptly at nine-thirty o'clock I was on hand, determined not to miss this eventful broadcast.

Evidently many others had the same thought. For despite the numerous attractions New York has to offer, and the added attraction of the World's Fair, the Grill Room was crowded to capacity. I managed to get a seat about fifteen rows back from the front, and waited eagerly for the program to begin.

There is really nothing very complicated about the appearance of a television receiving set—although I was later to learn that the *broadcasting* equipment calls for plenty of paraphernalia. Up front they had a regular cabinet type radio such as you might see on display in any radio store, except that the top opened back like a Victrola and in it was a small mirror-like rectangle approximately eleven by seventeen inches, on which the pictures of the fight were to appear. This mirror, I learned, is part of what is called the Kinescope, which is really the heart of the television instrument, and the cabinet contained both the sound and picture instruments.

Trying to define or describe the actual process of television would be just about as impossible as it would for me to tell you what happens inside your electric light globe when you pull the switch. But it is interesting to note that television, while a new invention from the modern standpoint, is really based upon principles discovered as far back as 1817, when Baron Jons Jacob Berzilius discovered selenium; and, thanks to my good fortune in having been in New York at that particular time, I can certainly attest that television works!

At the time scheduled for the fight to begin, the television set was turned on, and there on the screen before us

we could see the boxing ring at Madison Square Garden just as the events were taking place several blocks away. Both sight and sound came through almost perfectly. We could see the referee there in the center of the ring giving his last instructions to the two contestants. We could hear the sound of the crowd cheering their favorites. And then came the gong. The fight had actually begun!

For eleven thrilling rounds we saw there on that small screen one of the finest examples of courage in the history of the ring. For four rounds, things were fairly well matched, with both fighters boxing cautiously. And then Lou Nova tore in! Throwing discretion to the winds, he tore into the former champion with a fury that left Max Baer completely whipped, yet game. Time after time, the referee tried to stop the fight, and time after time Baer waved him back. He might be outclassed, but at least he was determined to show he could take it. And when, in the eleventh round, the officials finally stopped the fight and gave the decision to Nova on a technical knockout, there was not a man watching the fight who could have kept from applauding Baer's courage.

How long will it be before television will be in use all over the United States? How much will the sets cost? Will the pictures be in color? What changes will this bring about in the radio and motion picture industry? Will it effect our present methods of education? These are questions which even those who are actively engaged in television hesitate to answer. There are still difficulties in the way, obstacles still to be overcome before television broadcasts will be practicable on a nation-wide scale. But this much is certain: Television has become a reality. It has passed the experimental stage, and before many years we can expect it to be as widespread as radio itself. What this will mean to the industry and to us as a nation remains to be seen. But whatever may come, there is every reason to believe that television will take its place with the discovery of electricity, radio, and the automobile as one of the most important contributions science has ever made to mankind.

"The World's Greatest Short Stories"

By WILLIAM JOLESCH

The WBAP staff no longer goes swimming or to a movie during their time off—they search for material

SEVERAL members of WBAP's staff can remember when they could go swimming or to a movie during their time off. Now they search for notable material to be used on the Saturday-morning presentation of "The World's Greatest Short Stories." Because of the imposing title and certain annoying copyright restrictions, a great amount of reading and research goes into each broadcast.

Most of the labor falls on Nelson Olmsted's editorial shoulders. One of WBAP's announcers and sincerely interested in dramatics, he apparently suffered a brainstorm one fine day, for he turned up at the studio grinning knowingly and spouting his idea to any one in his way.

Soon he received the go-ahead signal from the proper authorities, and a little later the first great short story of the series, Poe's "Pit and the Pendulum," emerged from his typewriter and then from many loudspeakers. Not only does he select the stories but in addition he edits, condenses if necessary and reads them over the air during the fifteen-minute period. In some instances dramatization is necessary for the more intense stories. When Poe's "Tell-Tale Heart" was presented, sound effects were added to simulate a beating heart. This was especially effective for emphasizing the climax.

In selecting stories for the program, Olmsted searches for simplicity of plot, universality of interest and literary merit. Applying this test to each short story is a task, and many tales fall far below the standard. Occasionally translations from foreign languages have been found unsuitable when compared with the originals. This was the case when it was desired to present Daudet's "The Last Class." So a translation from French was made by William Jolesch, member of the staff. It endeavored to retain as much of the original thought and clarity of expression as possible and still remain idiomatic. Hugo's "Cotette" is scheduled for a future broadcast.

Perhaps the outstanding scoop of the series has been the presentation of Mrs. W. R. Lamb in an interview about Charles Dickens when his "Signal Man" was reviewed. Reading one day about Mrs. Lamb's ironic failure to meet Dickens, her introduction to Edward VII while he was still Prince of Wales and her forty-six years in Texas, Olmsted decided to call upon this remarkable woman. An appoint-

ment was made with her at her home in Bowie, about seventy-five miles north of Fort Worth. There he found her modest and unassuming, displaying the charm of a nostalgic Victorian culture. She lived in a quaint little house filled with many books of her period and with paintings of scenes near Torquay, her birthplace. Almost a little out of place in 1939, Mrs. Lamb seemed to represent best the manners of Victoria Regina. Eager to talk, fluent and eloquent in her masterly choice of her Queen's English, she soon forgot her shyness and enchanted her audience.

"We were staying at Brighton one summer, my mother and I," Mrs. Lamb related. "And just across the street in a house or possibly it was a hotel—I don't remember which—was Charles Dickens. My mother had met him previously and had promised me that I might meet him too if I were good. I was only about seven or eight then, and I was quite eager, as you can imagine, for I had already read many of his works and was very fond of such of his characters as Little Nell, David Copperfield and Old Scrooge. Well, I waited by the window all day for a glimpse of the man. Suddenly his door opened and he walked out. His luggage followed. Then he got in a carriage and drove away. That was the last I saw of Dickens, for he never returned. He died soon after."

In spite of this disappointment, Dickens became Mrs. Lamb's hero and has remained so ever since. "His characters are so finished," she explained. "They leave nothing to the imagination. I think every one should read Dickens." She has read and re-read all his works many times and was perhaps one of the few persons conversant with "The Signal Man" until it was presented over WBAP a few weeks ago.

Although insisting her story was quite prosaic and unimportant, Mrs. Lamb finally agreed to broadcast an interview. However, because of her advanced age it was thought best to transcribe the interview in her living room with its Victorian atmosphere. WBAP's portable equipment was taken to Bowie and installed, and again Mrs. Lamb told her unusual story, again with the same ease and charm. The tie-in on the actual broadcast a few days later went off smoothly and attracted much comment from listeners. But in her modest simplicity Mrs. Lamb is still wondering at her importance.

Olmsted hopes to continue the use of such interesting commentaries but can do little more than hope for the unusual to turn up. As someone recently said to him: "We might find a person who knew Shakespeare, but what's the use? He didn't write short stories!"



Mrs. Lamb, as a girl. This picture was made in Torquay, England, her birthplace, probably about the time when she saw Charles Dickens.



Mrs. W. R. Lamb, resident of Bowie for 46 years, as she is today.



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Jack Harris, Associate Editor
J. B. Allen, Circulation Manager

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"Righteousness exalteth a nation; but sin is a reproach to any people."—Proverbs 14:34.

Let's Stop Censorship Now!

ON MAY 23, 1939, something happened in this country which every American citizen ought to protest—and protest vigorously.

For on the above date, the Federal Communications Commission arbitrarily issued a ruling which, unless we stamp it out right now, means that this country has taken the first step toward a form of dictatorship which may ultimately prove just as rigid and intolerant as any in Europe today.

At first glance, this new ruling seems innocent enough. To put it briefly, it simply says that in the future radio stations broadcasting to foreign countries shall put on only those programs which "will reflect the culture of this country and which will promote international goodwill, understanding and co-operation."

On the surface, that sounds both reasonable and commendable. Of course RURAL RADIO believes, just as every radio station executive believes, that the programs we send out to foreign countries should try to reflect the "culture" of this country and promote "international goodwill, understanding and co-operation." Just to read it, it sounds like a good thing. But here's where the rub comes in:

Suppose we do have such a regulation. The next question that comes up is, who is going to decide whether a certain program "reflects the cul-

ture" of this country, or whether it promotes "international goodwill, understanding and co-operation"?

Is the decision going to be left to the good judgment of those who have already done such an excellent job of guiding the destiny of our free American system of broadcasting?

Or is the decision going to be made by the five-man Federal Communications Commission, a small group of political appointees in Washington, appointed by the President and subject to the whims of any administration that happens to be in power?

Make no mistake about it. If this ruling goes into effect as it now stands, it simply means that the Federal Communications Commission will become a Federal Board of Censorship—with the power to censor every broadcast that goes out over a short wave radio to foreign countries. And if we sit still and let them set up in Washington a Board to censor the programs that go out to *foreign* countries, you can bet your last dollar that it won't be long before they will be trying to tell us what we can say over the radio and in the newspapers here in our own land.

For our own part, RURAL RADIO does not mean to imply that those who sponsored this ruling had any sinister purposes in mind when they drafted this regulation. The Federal Communications Act of 1934 itself

says that "no regulation or condition shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication," and we do not believe that either the present administration or the members of the Federal Communications Commission would intentionally try to pave the way for a dictatorship in this country. But we definitely submit that, intentionally or unintentionally, these regulations are dangerous and arbitrary in nature; they constitute a definite threat to the freedom of speech and of the press upon which this democracy was founded and without which it cannot endure; and as such they should be abolished without delay.

To grasp the full significance of what this ruling might mean to freedom of speech and the press in America, we have only to remember that the first step in the founding of any dictatorship is to gain control of radio and the press. This is the standard method which has been followed by Stalin, Hitler, Mussolini, and lesser dictators throughout the world—and experience has proved that once such men get control of these channels of communication, freedom of speech is choked out by propaganda, and even the finest democracy could be put on the skids.

On the other hand, thanks partly to the vision of our forefathers who wrote freedom of speech and the press into the Constitution, and partly to the good judgment and high ideals of those actively in charge of American radio stations and networks—the free American system of broadcasting is the finest, cleanest and most respected in the world. If we want to keep it that way, if we want to preserve our freedom of speech and of the press and keep this a land of liberty—we owe it to ourselves to protest against this ruling.

In these protests, we shall not be alone. Mr. Neville Miller, President of the National Association of Broadcasters, has already protested on behalf of his Association in no uncertain terms, and his cry has been taken up by members of Congress and newspapers and columnists up and down the land. But they need your support, and if you agree that we ought to maintain our free American system of broadcasting, the best way for you to help them win this fight is to write your Congressman at Washington and tell him to "block that F. C. C. Censorship ruling."

Contest Winners Present Variety in Subject Matter

THE winners of our eleventh Camera Contest come from the states of Virginia, Kentucky and Texas.

Our first prize, "Sylvia," is certainly an unusual shot of a child. All the detail work in the photograph is brought out well, and the photographer caught the child when she was least expecting a picture to be taken. This is well illustrated by the awed expression in her eyes. Also the hands are so natural-looking that you might expect them to move at any moment.

"Waikiki Beach," submitted by Mr. Durham, is a good example of scenic photography. This picture is not only very clear, but also the scene is one that is unusual. It is unusual in the respect that all of us do not see a picture of Waikiki Beach every day.

"Flapper," sent us by Johnnie Fae Wilson, is an excellent point in favor of the argument that the simple, everyday things in life make the best subjects for photographs. While this picture is not as good as some in regard to the technical angle, everything considered, the pleasing human appeal in it far outbalances what faults it may have in the technique.

Send us your picture (do NOT send negatives) and you may win one of the three prizes—first place, \$3.00; second place, \$2.00; and third place, \$1.00. Mail your pictures to RURAL RADIO, Nashville, Tennessee, and all photographs are returned *if they are* accompanied by sufficient return postage.



FIRST PRIZE—\$3.00 CASH
"Sylvia"

Mr. O. C. Dickerson, Willis, Virginia



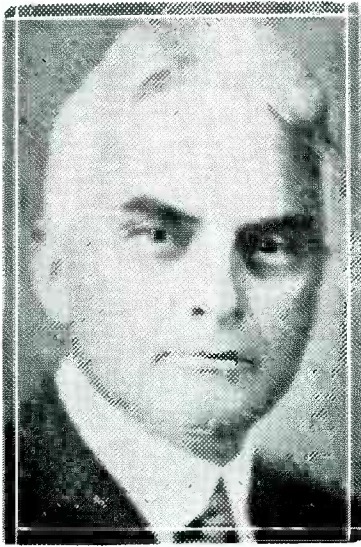
THIRD PRIZE—\$1.00 CASH
"Flapper"

Johnnie Fae Wilson, Bells, Texas



SECOND PRIZE—\$2.00 CASH
"Waikiki Beach"

Mr. Owen W. Durham, Harrodsburg, Kentucky



DR. JAMES K. THOMPSON

RECENTLY some one, attempting a brochure on the reach of the radio of the Church, asked me an estimate of my radio audience.

Within less than a half hour's time, at a luncheon, three different persons from widely separated sections, upon being introduced, mentioned the fact that they had heard the services of the First Presbyterian Church the last Sunday morning.

Time was when letters came in large numbers from listeners-in, when it was thought the thing to do, noting that they had "got" us that day, and commenting on portions of the services.

Now, since the radio is an accepted fact the fans are less numerous, though one, who speaks regularly over the radio, can go nowhere without meeting many folk, who go to make up his "invisible audience."

Now and then interesting things develop. Awhile ago I received a letter from Porto Rico, from the then governor of the Island, saying that he was turning the dial of his radio idly, when suddenly he caught a familiar voice, and calling his family in, they listened through to the end of a sermon on which he then commented.

It so happened that the governor and I had been school mates in the long past, and though we had not seen each for years, the radio brought us once more close together.

It is engaging at times to speculate as to the kinds and conditions of folk who make up the number of listeners in such a broadcast as is that of a Church, in its regular services.

And the effect of a message that goes out on the wings of the air to high and low, rich and poor, to shut-ins, to the out-of-the-way places of the land, to farm-house, and store, office and home.

I have a picture in mind, the certainty of which has been often authenticated, of garage and drug-store, hotel lobby, and railway train, school-

Religion in the Air

By JAMES K. THOMPSON

Pastor of the First Presbyterian Church, Fort Worth, Texas

house and rural Church where groups of people sit or stand about and have part in some Church service.

Not long ago I had occasion to speak of the marvels of modern invention, that the words of the speaker reached the ears of listeners hundreds of miles away before they were heard by the audience that sat immediately before him.

A few days later a letter came to me from a tourist, who said that he and his family driving rapidly 700 miles away in a modern invention, the automobile, heard over that other miracle of the times, the radio, my sermon, before my audience in the building had done so.

One wonders at the world's want of faith, in the face of the radio, and stands in awe at the great possibilities for good and ill at the tongue of the broadcaster.

In some instances, no doubt, the Church errs, as others also do, but on the whole attempts a message of comfort and hope for days like these.

If it is at all possible, it would no doubt be well, to establish some sort of definite supervision over the broadcast of religion; for like much that

masquerades for patriotism and business, all is not religion that poses as such.

The mass of the people may be befooled and misled into grievous habits of thought and action under guise of religion as well as politics. Impassioned words that fly through the air, and in the name of religion, cannot be too doubly safeguarded. While supervision by the State might be unwise, surely the broadcast stations themselves, and probably the Church uniting in the project, could and should determine a constructive program for the rehabilitation and building-up of society in general and the individual in particular.

It has been frequently asked if the radio tends to interfere in the physical attendance of congregations. On the contrary, or so it seems to at least one broadcaster, who has been on the air for many years. But the radio is undoubtedly a boon to thousands of shut-ins, and those in many out-of-the-way places of the earth, who are denied the opportunity and privilege—if it may be regarded as such—of attending in person the Church of their choice.

Religious Programs

WCKY E.S.T.	5:00 P.M.	Father Coughlin	Sunday
WCKY E.S.T.	3:00 P.M.	National Vespers	Sunday
WCKY E.S.T.	8:30 A.M.	Lockland Baptist Church	Sunday
WHAS	6:00 A.M.	Asbury College Devotions	Except Sunday
WHO	6:15 A.M.	The Boone Family	Except Sunday
WLS	7:00 A.M.	Morning Devotions	Except Sunday
WHAM	7:45 A.M.	Kindly Thoughts	Except Sunday
WFAA	8:00 A.M.	Morning Meditations	Except Sunday
WWL	10:00 A.M.	Mass	Sunday
WWL	9:30 P.M.	Ave Maria	Sunday
WHAM	10:00 A.M.	Sunday Church Service	Sunday
WLS-WHAS	6:00 P.M.	"Old Fashioned Revival Hour," Charles E. Fuller	Sunday
WSB	8:15 A.M.	In Radioland with Shut-Ins, Little Church in the Wildwood	Sunday
WSB	9:10 A.M.	Call to Worship, Peachtree Christian Church	Sunday
WSB	9:30 A.M.	Agoga Bible Class, Baptist Tabernacle, Morgan Blake, Teacher	Sunday
WSB	11:00 A.M.	First Presbyterian Church Service	Sunday
WHAS	10:00 A.M.	Dr. John Zoller from Detroit	Sunday
WAPI	8:00 A.M.	"Call to Worship"	Sunday
WAPI	8:15 A.M.	Brotherhood Association	Sunday
WOAI	11:00 A.M.	Denver Heights Church of Christ	Sunday
WBAP	11:00 A.M.	Church Services	Sunday
WOAI	11:00 A.M.	Services from The First Presbyterian Church	Sunday
WHO	11:30 A.M.	Humanitarian Hour	Sunday
WHO	8:00 A.M.	Bible Broadcaster	Sunday
WHO	9:15 A.M.	Seventh Day Adventist	Sunday
WHO	9:00 P.M.	Father Charles E. Coughlin	Sunday
WLS	8:30 A.M.	"Little Brown Church," Dr. John Holland	Sunday
WHO	11:15 A.M.	News and Views About Religion	Saturday
WSB	5:45 P.M.	Bible School Lesson, Dr. Marion McH. Hull	Saturday
WFAA	10:30 A.M.	Sunday School Lesson	Saturday
WLS	7:00 A.M.	Sunday School	Saturday
WAPI	1:15 P.M.	West End Church of Christ	Tuesday
WHO	10:30 P.M.	Back-to-the-Bible	Tuesday
WHO	10:30 P.M.	National Radio Revival	Thursday
WHAS	4:00 P.M.	Week Day Devotions	Monday through Friday
WOAI-WHO	4:00 P.M.	Catholic Hour	Sunday
WOAI	10:00 A.M.	Gospel Singer	Sunday through Thursday
WAPI	11:00 A.M.	"Church of the Air"	Sunday
WHO	12:45 P.M.	Hymns of All Churches	Monday through Thursday
WOAI-WBAP	9:00 A.M.	"Chuck Wagon Gang"	Sunday
WCKY E.S.T.	4:00 P.M.	Father Coughlin	Sunday
WLW E.S.T.	7:00 A.M.	Nation's Family	Monday through Saturday
WLW E.S.T.	12:00 NOON	Cadle Tabernacle Choir	Sunday
WLW E.S.T.	2:30 P.M.	Church by the Side of the Road	Sunday

"In Memoriam"

A tribute to Jessie Laverne Simpson

March 26, 1920 — May 17, 1939

GOD in His mercy knows best." These were the words which seemed to console me after returning home from my last visit with Jessie Simpson. One half-hour before, this lovely young lady had been laid to rest in beautiful Mission Burial Park. Her life ended just as it was beginning.

There was sadness in my heart as I recalled the last four years—the time that permitted me to know fully and to admire this sweet personality. We first met in the radio station where she and her two sisters applied for an audition. That night was the beginning of the Simpson Sisters Trio, a name which is familiar to every Southwestern radio listener. These Simpson Sisters had gone far in their chosen profession, always encouraged by Jessie, the youngest, whose pure heart beat with rhythm every minute of the day. It was her talent that contributed a greater part of their success. Her efforts were untiring, her services unselfish—and she was repaid by a love and loyalty never before seen among sisters. It was this

love and understanding which promoted the perfect blending of talent that saw the Simpson Sisters in a very brief time enjoying an enviable spot in the field of entertainment.

It was hard to believe that the voice of Jessie, the voice we have singled out so often, should now be stilled forever. We know Jessie enjoyed every day of her nineteen years of life. We know that a personality which so loved had been loved in return. If you had been with us that last afternoon, you would have seen this love in the faces of the Thomas Jefferson High School Glee Club who came in a group to sing the Ninetieth Psalm and the Seven-Fold Amen—for Jessie had been a member of the 1938 Graduating Class of that school. You saw this love in the number of radio personalities and musicians who gathered there—in the tear-stained eyes of well-known radio announcers—Pat Flaherty and Corwin Riddell, of WOAI; Tony Bessan and Tee Casper, KMAC; Frank Stewart, KTSA; and Jerry Morgan, of KONO. You saw it in the eyes of Jean Sarli and



JESSIE LAVERNE SIMPSON

the String Ensemble, who came to contribute the one thing she loved most—music. You saw it in the solid wall of flowers from friends and loved ones.

A friend nearby was right when I heard him say, "God needed a singer in the angels' choir and He chose Jessie Simpson."

—Tony Bessan.

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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RFD

RADIO FARM DIGEST

"I read several copies of my neighbors' RURAL RADIO Magazine and liked it so well I thought I would subscribe to it and get the Album of radio stars. I am enclosing one dollar. I wish to mention the fact that I think the name for your fine magazine is O.K. as it now is. What does our City Folk care for the name any way? It's the contents we like. It's great! It is good enough for 'we country's."

"Very respectfully,
"Mrs. Mae Kirkpatrick, Reagan, Texas."

We are all interested in making more people acquainted with RURAL RADIO as that is the sure way of building a bigger and better magazine with more and more pictures of radio stars. In the same way, Mrs. Mae Kirkpatrick has become an annual subscriber—so will many of your friends and neighbors. Help to circulate RURAL RADIO among your friends!

We find many of our subscribers lend their magazines to friends to show them what type of a magazine RURAL RADIO is. We hope to list lots of such readers among our subscribers. Miss Arlene Reynolds of South Paris, Maine, not only lends her magazines but talks enthusiastically about RURAL RADIO in her far corner of the country. We wish to thank her for the following letter:

"Thank you very much for sending all the back copies of RURAL RADIO. You don't know how much I enjoy reading them. I want to keep every copy and hope they last a long time. I got those copies back today that I loaned a friend. Tonight I am listening to WLS, WSM, WWVA and WHAS. I skip around and get a little from each. On our local Maine station, WGAN, Portland, Maine, we have a lovely singer of cowboy songs and a very nice looking fellow and very nice to talk to. His name is Ken MacKenzie. Last Thursday he was in Paris. I had some of my RURAL RADIOS so went back stage to show them to him. He liked them too. I think he'll probably subscribe for it. I let him take four books home and have some more to send him. He says he knows some of the boys out your way. I wish for each and every one of you the very best of good luck."

We are happy to put Mrs. A. Brown's letter in RFD. It is a pleasure to serve the shut-ins through the pages of RURAL RADIO. Mrs. Brown lives in Megargel, Texas. She says:

"I am seventy-four years old and have enjoyed my radio for eight or nine years. Being in failing health, I am very much a 'radio fan.' So RURAL RADIO is almost like a visit from my neighbor—or perhaps I should say neighbors—and I expect to keep it coming."

"Enclosed you will find one dollar for which will you please send me RURAL RADIO for one year, and also send me a copy of RURAL RADIO'S Album of Favorite Radio Stars. As my subscription doesn't run out until the September issue, will you please extend this subscription on to my present one? Then my subscription will run out September of 1940. I was afraid to wait until my present subscription expired for fear you would not have any more Albums. We enjoy RURAL RADIO very much and look forward to having it in our home every month. I will be expecting the Album in the near future."

"Sincerely,

"Miss Thelma Oberlander, Basil, Ohio."

Thank you for your subscription, and we hope you will enjoy the Album as much as many others have.

"Please extend my subscription to RURAL RADIO for twelve more months. I think it is the best magazine of its kind on sale. Please send me the free Album of Favorite Radio Stars."

"Respectfully,

"Miss La Vernah Wells."

"P. S.: I think I can get another subscriber for RURAL RADIO."

Fine! We hope your prospect has already sent in her subscription. It takes readers like you to make the magazine.

"I am a subscriber to your wonderful magazine, and how I prize those pictures. I don't save my magazines as so many do, but I cut out the pictures of my favorites and paste them in my radio scrapbooks. My most treasured ones are in my WLS scrap book, and I'm looking forward to seeing Swiss Miss Christine's picture on the cover of the June copy. That will be nice, but please, won't you soon have one of the sweetest of singers, Patsy Montana of WLS? I know all of her many fans would be thrilled to see her picture—a grand singer and a swell paper—what a combination! Patsy with her outfit, white leather, and black satin blouse, trimmed in white and her white hat on those black curls—she's a picture you can't forget. We at our house are hoping so very much that you will please grant our request."

"Sincerely,

"Mary Basham, St. Joseph, Kentucky."

Mary Basham prefers to keep scrap books. That's a fine way, too, to keep pictures of your favorite radio stars. We are glad to be able to tell Miss Basham that Patsy Montana's picture appeared with the Prairie Ramblers in RURAL RADIO, April, 1938.

"You will find enclosed our dollar for a twelve months' subscription to RURAL RADIO and also RURAL RADIO'S Album of Radio Stars. I am already a subscriber to the grand little magazine, so will you please extend my subscription from July on? All this talk about changing the name of RURAL RADIO is wrong. We farm folks like it fine as it is. Please put lots of pictures of the WSB, WSM and WLW stars in the magazine as they are our favorite stations."

"Very truly yours,

"Miss Oretha Youmans, Swainsboro, Ga."

Many readers tell us how they enjoy RURAL RADIO in sentences of this kind. Jeanette Sharp, Watseka, Illinois, writes:

"I am sending one dollar for my renewal to RURAL RADIO. I enjoy your paper very much and the Cook Book was grand. Now, I want the paper for another year, and the radio album."

Mrs. Ernest C. Smith, Powersville, Missouri, writes:

"I am enclosing one dollar for the RURAL RADIO and the Album of Radio Entertainers. We don't want to miss an issue of the magazine. We enjoy every bit of it from cover to cover."

From Beulah Bell Pingley, Beverly, West Virginia, we hear:

"Thought I would write you a few lines to tell you we enjoy RURAL RADIO very much. I think it is the best magazine we have ever taken and we think RURAL RADIO is the best name for this fine magazine."

Every day brings letters from many sections of the land. In this group we quote from readers from New York, Georgia and Texas. From Homer, New York, Mrs. S. A. Brooks writes:

"I am sending the coupon in my first number of RURAL RADIO which I like very much. I hope it will long continue to be the same magazine under the same name as now—in my first magazine, I learned something I have long wanted to know."

From Llano, Texas, Mrs. E. J. Hoffmann writes:

"Just received your notice for my expired subscription, and thanks a lot for I do not want to miss a copy. I know I will enjoy the free copy of RURAL RADIO'S Album of Favorite Radio Stars."

And from Georgia, Mildred Carlan says this: "I am enclosing one dollar for my renewal to RURAL RADIO beginning with the June issue and the picture Album. I have enjoyed the magazine more than words can express. After seeing pictures of my favorite stars, I feel as though I am really acquainted with them, and enjoy their programs so much better."

FORTUNE FAVORS FLAHERTY

(Continued from page 3)

began wondering how this friend was getting along. In the meantime, Pat's fan had taken sick and had been casting about for some one who might put him in touch with much-needed medical advice and assistance. Through some psychic channel the name of his wondering friend came to his mind—during the *same* broadcast which had started the other's thoughts in his direction. Naturally, letters between the two immediately went into the mails—and as a result, the ailing listener was able to find the medical care he needed and complete recovery was effected.

Pat has never been known to do anything in a half-hearted manner. He has even gone so far as to catch two fish on one cast. The strange catch was made off the Texas Gulf Coast two years ago. It was subsequently reported in a national sporting magazine, and Pat was duly awarded a special citation for having two bass on the same hook at the same time.

Recently Flaherty surprised everyone at WOAI by marrying a charming member of the station's staff. The two of them plan an extensive honeymoon some time early this fall—if Pat can get away from the microphone long enough. It will probably be a steamer voyage to some Central American country—for Pat cherishes a strong desire to try angling in blue southern waters.

Truly, Pat Flaherty is a scion of the old fighting families of Ireland. There seems to be plenty of truth to the motto of his clan. Fortune *has* favored "old Pat" with many admirable characteristics—a fact attested to by his legion of admirers. If, by chance, your travels take you to San Antonio, you're missing a great treat if you don't visit WOAI and meet this affable son of Erin.

A TRUE PIONEER AT WFAA

(Continued from page 13)

Broadcasting Company. He wrote three news broadcasts daily which were aired over two stations.

Schneringer was born at Mitchell, Nebraska, in 1914, but his parents moved shortly afterward to Broken Bow, about two hundred miles west of Omaha and the geographical center of the state. He thinks of Broken Bow as his home.

(Continued on page 30)

Keep Cool in Summer Clothes



Isn't this an enchanting picture of carefree grace and charm? The blouse is tailored, but not too tailored, because it has becoming shoulder fullness and decidedly "upped" sleeves. The bias skirt is a swirl of brilliant gypsy stripes, very slim at the waist and hips, and very very full at the hem! You really couldn't choose a more fetching summer daytime outfit than this. The diagonal pockets add a touch of liveliness.

The skirt is pictured in striped pique, the blouse in batiste. Linen, gingham and percale are other good materials for the skirt, linen and dimity for the blouse. This design is very easy to make.

Premiere Pattern No. 1757 is designed for sizes 12 through 20 and corresponding bust measures. Size 14 requires 3 $\frac{3}{4}$ yards of 35-inch material for the skirt. 1 $\frac{5}{8}$ yards for the blouse with short sleeves.

It is quite easy to be well dressed this season because Dame Fashion has smiled approvingly upon cotton fabrics of all kinds. Particularly important are cottons in stripes, plaids and checks which are used for every type frock. Shop windows intrigue the ladies of the land with their charming daytime costumes, made of checked and plaid gingham and stunning dance frocks made from a variety of cotton fabrics.

Play suits and bathing suits made of cottons are equally chic. Other important looking materials brought from the background by fashion are seersucker, bleached denim and percales in dark as well as light shades. These old materials have been dressed up with attractive new finishes which make them deserve this sudden rise to prominence.

It is summer-time and the cotton fashion parade is on. Get in line by making yourself some of these summer cottons. You will be surprised to find out how little effort and how little time it takes to make them by Premiere Patterns, with their detailed sew charts. Order your pattern from RURAL RADIO, Nashville, Tennessee, by sending in your name, address, size and number of the pattern that you desire. The price is only twenty-five cents.

Bliethe, brief and very much to the point so far as comfort and chic are concerned, this play suit is designed according to the best sports tradition. The shorts are pleated, which makes them more comfortable and better looking. The tailored shirt has very short free-action, kimono sleeves. The little bolero with the new round edges is sufficiently tailored to wear with day frocks, too.

This suit will look particularly smart worked out in contrast as pictured—dazzling white for shorts and bright print, checks or plaids for the shirt, and white for the bolero. Linen, gingham, denim and percale are suggested fabrics.

Premiere Pattern No. H-3301 is designed for sizes 12 through 20 and corresponding bust measurements. Size 14 requires 3 $\frac{1}{2}$ yards of 35-inch fabric for bolero and shorts. 1 $\frac{3}{4}$ yards for shirt.



RURAL RADIO, Inc., 193.....
Nashville, Tenn.

Enclosed find 25 cents. Send me Pattern No.

Size No.

(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

STATE

Keep Cool with Cool Meals

By MARION MARSHALL

IT IS quite true that the effects of summer heat are partially counteracted by the generous use of fresh fruits. They have in them certain properties which help to keep one cool on hot days. In that case, summer meal planning need not be a hot and bothersome task, as fresh fruits offer innumerable opportunities to whet warm weather appetites. Summer is the season of many varieties of fruits and many tasty combinations, so arranged to appeal to the wilted appetite, test the imagination of the planner of menus. Pictured on this page is one suggestion which has that refreshing appeal. Doesn't the orange gelatine sparkle with coolness?

Orange Gelatine

1 tablespoon granulated gelatine
½ cup cold water

Soak five minutes. Add ½ cup orange juice heated but not boiled. Stir to dissolve gelatine. To this add ¾ cup orange juice, not heated, 1 tablespoon lemon juice, ¼ cup sugar and sprinkling of salt. Chill in shut pan. When stiff, break with fork and heap on salad as shown. This fruit

bowl can either be used as a salad or dessert. If used as a salad, try this dressing.

Sweet French Dressing

½ cup lemon juice
½ cup salad oil
1 teaspoon paprika
2 tablespoons sugar
¼ cup red jelly

Shake or beat well before using.

Through wise meal planning during the hot months, it is possible to cut cooking to a minimum. Whole meal dishes can be planned and thus use only the top of the stove, or the oven or the broiler. A menu suggesting such a dish is given here.

Spanish Style Chicken
Fresh Fruit Salad
Cinnamon Rolls
Icebox Pudding Iced Tea

Spanish Style Chicken

3 to 4-pound chicken cut up for frying.
3 tablespoons fat
3 ½ cups canned tomatoes
1 teaspoon salt
½ teaspoon granulated sugar
2 lbs. onions peeled and sliced
1 8-oz. can mushrooms drained
2 cups canned peas, drained

Roll each piece of chicken in seasoned flour. Brown on all sides in fat in large covered skillet with cover off, add tomatoes, salt and sugar. Cover and simmer over low heat for ½ hour. Add onions, cover again, and simmer for about 1 hour, longer, or until chicken and onions are tender. Add peas and mushrooms and heat well. Serves six.

Cinnamon Rolls

Soften one cake compressed yeast in one cup luke warm milk. Add ¼ cup sugar, 1 ½ cups flour. When bubbly add 1 teaspoon salt, 2 beaten eggs, ¼ cup melted shortening, 1 ½ cups flour. Knead. Let rise until double in bulk. Roll to ¼ inch thickness and spread with 3 tablespoons melted butter, then sprinkle with 1 tablespoon cinnamon and ½ cup raisins. Roll and cut in slices 1 ½ inches thick. Place in greased pans. Let rise until double in bulk. Before putting in oven, pour over caramel syrup made by bringing to a boil ½ cup brown sugar, 1 tablespoon butter and ¼ cup water. Bake in moderate oven 35 minutes.

A dessert that can be prepared beforehand and set away in the ice box helps with summertime meals. There are many circulating around and here we are adding one more to your list of recipes.

Ice Box Pudding

½ pint whipping cream
1 medium package vanilla wafers
Currant jelly

Whip cream. Spread wafers with jelly as in a sandwich. In the bottom of a pan put a layer of whipped cream, then a layer of wafers and jelly. Repeat this until all is used, having a layer of whipped cream on top. Leave in the ice box over night.

A grilled dinner can be prepared so quickly without overheating the kitchen. Both of these are points to be considered at the present time.

Mixed Grill Menu

Broiled lamb chops and tomato slices
Lettuce Salad
Fresh Fruit Cup
Hot Biscuit
Butterscotch Cookies
Iced Tea

At this season lamb is usually tender, requiring little cooking. Place both chops and thick tomato slices on the grill and broil under the flames. Put butter on chops and tomatoes. Salt at the same time. Make gravy from the drippings.



Cooling and refreshing is this fruit assortment in a glass salad bowl with the colorful reds, greens and yellows of ripe raspberries, melon balls, strawberries and juicy orange slices. Heaped over all is a sparkling orange gelatine.

A Cowboy's Ridin' Song

Words and Music by
Glenn G. Hughes



Glenn Hughes and the Round-Up Gang, heard on WSB's daily noon-time Cross Roads Follies. The girl is little Jean, and that's Glenn next to her on the right.

A COWBOY'S RIDIN' SONG

WORDS + Music
by
Glenn Hughes

We'll ride,
And round-up the cattle,
We'll ride,
A straddle of the saddle,
On and on,
Hear the cattle a moo-in', for a storm
is a brewin',
And the old coyote sings his lonesome
song,
We'll ride, ride we'll ride.

VERSE

An old cow-hand sang a song to his
pals,
As night was drawing nigh,
He sang his song 'twixt the coyote
howls,
Of a home up in the sky.
We'll ride,
When our work here is ended,
We'll ride,
Like the Master intended,
Bye and bye,
To that home 'way up yonder, where
there's no strays to wander,
From that Ranch Boss in the sky,
We'll ride, ride we'll ride.



Over the Cracker Barrel

So many of our readers, and certainly Station WOAI, feel deeply the loss of Miss Jessie Simpson, of the Simpson Sisters trio. Jessie passed away most unexpectedly after a very brief illness on May 17. Tribute was paid to her on the Saturday Night House Party at WOAI, where she and her sisters have been singing for so long.

WFAA is glad to announce the new addition to their staff of Scott Wilson.

J. G. Rountree, Engineer at WBAP, and Mrs. Rountree are spending their vacation on a motor trip through New Mexico, Arizona and Colorado.

First of WWL's vacations went to Al Godwin, announcer who is doing a double dip. Al recently married Miss Thora Spitzfadden, and is celebrating his vacation and honeymoon at one and the same time.

It looks as if Glenn Hughes, proprietor of the Round-Up Gang, WSB Cross Roads Follies attraction, is operating a school for stars. Glenn's former fiddle-player, Carl Cotner, was signed up by Gene Autry, and just recently, Fiddling Red Herron, Carl's successor, left for a personal appearance tour of England with Texas Jim Lewis, NBC artist.

Louisiana Lou, WHO's songbird from the Southland, has signed a seven-year contract with Republic Pictures. Although she will make four films a year, Lou will continue her work at WHO. Present plans call for a trip to Hollywood in July for her first picture in which she will be teamed with Red Foley, featured vocalist of *Avalon Time*, in a vehicle starring Roy Rogers, sensational new Western film artist. The name by which Lou is known to WHO fans will be used in the movie. Although she was born Eva May Greenwood, Louisiana Lou fits so well the colorful personality of this little Southern Miss that most of her colleagues around WHO have forgotten her real name.

WOAI has added a new girl's trio—the Read Sisters. Charming singers who are bound to make a name for themselves, these teen-age girls hail from Corpus Christi, Texas.

Henry Dupre, WWL's Special Events Director of WWL, New Orleans, was recently the recipient of a blessed event. Going to his car Sunday morning he was amazed to find the back seat occupied by a mother cat and her eight offsprings. Dupre went to church in a taxi and now is referred to as "Mother Dupre."

Joe Emerson, heard on NBC's "Hymns of All Churches," is taking up flying again so he can commute more easily between Chicago and his South Carolina farm. Joe was a flyer in the World War but in recent years has been on the air instead of in it.

"The Little Colonel," WSBoss Lambdin Kay, has turned composer. And what's more, he may turn out to be one of those composers who sell their stuff. So impressed with "The Hot Tamale Man," as the Colonel calls his opus, was a publishing house representative who recently visited WSB, that he took a record of the number back to his home office, which, from a late report, is also quite impressed.

Bud Sherman, WBAP's sports announcer, has been pinch-hitting for Presley Bryant, state editor of the *Fort Worth Star-Telegram* and newscaster, during the latter's daily "What Happened Today" and weekly review of the news on Sunday. Mr. Bryant will return to the air soon.

A wren family which two weeks ago took over a section of one of the panels for WCKY's new 50,000-watt RCA transmitter is still holding the fort, with the result that installation of this portion of the equipment is being held up by Charles H. Topmiller, Chief Engineer. The mother wren has hatched out four eggs, but the baby wrens are still too young to try their wings. As the result of an illustrated

story in the Cincinnati *Times-Star* telling how the wrens had invaded the panel, stored in a garage near the WCKY transmitter, the station has received many letters thanking WCKY for its "humane attitude" towards the birds. Several letters called attention to the fact that a Dayton, Ohio, minister preached a sermon on WSMK, May 21, praising WCKY for not being too big or too busy to be kind to the tiny bird family.

WHITTLIN'S

BY PAT BUTTRAM



I read th' other day wher ye kin hear better with yer eyes shut. I hav often noticed people trying this out in church.

Don't allus listen to the old saying about there being two sides to every question. There's two sides to a sheet of fly paper but it makes a lotta difference which side the fly lites on.

No matter how ugly a feller is, er no matter how good looking a feller is, he allus looks better when he smiles.

A good deal of the labor trouble would clear up if more of the workers would think, and more of the thinkers would work.

If ye git yer wages cut in half it's pretty bad, but jest remember, half of sumethin' is better'n all of nuthin'. (My boss don't need to read this.)

I took a trip to New York last month. I rid all the way frum Winston County on th' train an' it's quite a trip. In fact New York is quite a place. They've put lot uv money into it. Got lots uv tall buildings and bright lites and other investments there, but I don't think New York will be a success—it's too fer away.

A committee is a body of men that keeps minutes and waste hours.

Yourn til Gunga Din loses his hot water bottle,

PAT.



Livestock Markets

5:30 A.M. (Chicago Livestock Estimates)	WLS (870)
5:59 A.M.	WBAP (800)
6:30 A.M.	WHO (1000)
6:30 A.M. (Complete Livestock Estimates)	WLS (870)
7:45 A.M. E.S.T.	WCKY (1490)
8:30 A.M. E.S.T.	WLW (700)
9:30 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
11:50 A.M.	WAPI (1140)
12:35 P.M.	WWL (850)
12:35 P.M.	WHAS (820)
12:25 P.M. (Market Quotations) E.S.T.	WCKY (1490)
3:00 P.M.	WOAI (1190)
<i>Monday through Saturday</i>	
8:00 A.M. (Livestock Receipts and Hog Flash)	WLS (870)
9:50 A.M. (Poultry and Dressed Veal Markets—Butter and Eggs Markets)	WLS (870)
<i>Daily</i>	
9:45 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
10:00 A.M.	WSB (740)
11:45 A.M.	WHO (1000)
<i>Monday through Friday</i>	
10:55 A.M. (Service: Bookings, Weather, Livestock Estimates)	WLS (870)
<i>Sundays only</i>	
10:00 A.M.	WSB (740)
11:50 A.M. (Weekly Livestock Market Review, Dave Swanson)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:30 P.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
<i>Daily except Saturday</i>	



Farm News and Views

5:30 A.M. (Bulletin Board, Check Stafford)	WLS (870)
6:00 A.M.	WBAP (800)
6:30 A.M.	WWL (850)
11:30 A.M. (Weather Report, Fruit and Vegetable Market)	WLS (870)
<i>Daily</i>	
6:30 A.M.	WHAM (1150)
6:30 A.M.	WHO (1000)
11:30 A.M. (Texas Farm and Home Hour)	WOAI (1190)
11:30 A.M. E.S.T.	WCKY (1490)
11:30 A.M. (Texas Farm and Home Hour from Texas A. & M. College)	WFAA (800)
11:30 A.M. (Auburn Farm and Family Forum)	WAPI (1140)
5:45 P.M.	WBAP (800)
<i>Monday through Saturday</i>	
11:15 A.M. (Georgia State Bureau of Markets, conducted by Mrs. Robin Wood)	WSB (740)
<i>Thursday</i>	
9:50 A.M. (Poultry and Dressed Veal—Butter and Egg Markets)	WLS (870)
11:15 A.M.	WOAI (1190)
11:45 A.M. (Prairie Farmer Dinnerbell Program)	WLS (870)
12:30 P.M.	WSM (650)
1:00 P.M. (College of Agriculture, University of Kentucky)	WHAS (820)

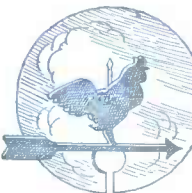
5:45 P.M.	WBAP (800)
<i>Monday through Friday</i>	
9:15 P.M.	WBAP (800)
<i>Tuesday, Thursday and Saturday</i>	
9:50 A.M. (Wisconsin Cheese Market)	WLS (870)
11:30 A.M. (Fruit and Vegetable Markets—Wool Markets)	WLS (870)
11:30 A.M. (Closing Butter and Egg Markets)	WLS (870)
12:00 Noon (Corn Belt Farm Hour)	WHO (1000)
12:15 P.M. (4-H Club Meeting)	WHAM (1150)
12:30 P.M. (Poultry Service Time)	WLS (870)
1:00 P.M. (Agricultural Conservation)	WHO (1000)
<i>Saturday</i>	
6:45 A.M. (Checkerboard Time)	WBAP (800)
12:15 P.M. (Checkerboard Time)	WLS (870)
12:45 P.M. (Checkerboard Time)	WWL (850)
<i>Monday, Wednesday and Friday</i>	
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture)	WSB (740)
<i>Wednesday</i>	
6:30 A.M.	WWL (850)
<i>Wednesday and Saturday</i>	
3:45 P.M. (Week's Review by Presley Bryant)	WBAP (800)
<i>Sunday</i>	

Grain Reports



6:30 A.M.	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain)	WFAA (800)
9:30 A.M.	WBAP (800)
9:45 A.M.	WSB (740)
11:50 A.M.	WAPI (1140)
12:00 Noon (New York and New Orleans Cotton Features and Liverpool Closes)	WSB (740)
1:10 P.M.	WHAS (820)
2:45 P.M.	WAPI (1140)
3:00 P.M.	WOAI (1190)
<i>Monday through Saturday</i>	
11:45 A.M.	WHO (1000)
2:45 P.M.	WAPI (1140)
3:00 P.M.	WSB (740)
4:45 P.M.	WSM (650)
6:00 P.M.	WSB (740)
<i>Monday through Friday</i>	
9:45 A.M.	WSB (740)
11:45 P.M. (Grain Markets)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:45 P.M. (Grain Market Summary—F. C. Bisson)	WLS (870)
<i>Daily except Saturday</i>	

Weather Broadcasts



5:30 A.M.	WLS (870)
5:45 A.M. (Charlie Smithgall's "Morning Merry-Go-Round")	WSB (740)
6:00 A.M.	WBAP (800)
6:30 A.M.	WHO (1000)
7:00 A.M.	WHAM (1150)
7:00 A.M. (Two Times During Early Bird Program)	WFAA (800)
7:15 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
7:30 A.M.	WSM (650)
8:00 A.M.	WWL (850)
8:00 A.M. (Bosco News) E.S.T.	WCKY (1490)
8:20 A.M.	WSB (740)
9:30 A.M.	WBAP (800)

9:45 A.M.	WSB (740)
11:40 A.M.	WLW (700)
<i>E.S.T.</i>	
11:45 A.M.	WFAA (800)
11:45 A.M.	WLS (870)
12:15 P.M. E.S.T.	WCKY (1490)
12:30 P.M.	WWL (850)
12:30 P.M.	WSB (740)
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:40 P.M.	WHAS (820)
12:45 P.M.	WSM (650)
3:00 P.M.	WOAI (1190)
3:45 P.M.	WHO (1000)
5:30 P.M.	WSM (650)
5:45 P.M.	WHO (1000)
5:45 P.M.	WBAP (800)
6:00 P.M.	WSB (740)
5:55 P.M.	WWL (850)
10:00 P.M.	WWL (850)
<i>Monday through Saturday</i>	
5:30 A.M.	WLS (870)
11:30 A.M.	WLS (870)
12:05 P.M.	WHAM (1150)
6:00 P.M.	WHAM (1150)
10:00 P.M.	WHO (1000)
11:00 P.M.	WHAM (1150)
<i>Daily</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
11:45 A.M.	WHO (1000)
2:45 P.M.	WAPI (1140)
3:00 P.M.	WSB (740)
<i>Monday through Friday</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
9:45 A.M.	WSB (740)
<i>Saturday</i>	
9:00 A.M.	WHAM (1150)
9:05 A.M.	WSB (740)
10:55 A.M.	WLS (870)
<i>Sunday</i>	

Program Highlights of Interest to Women

Home Makers	WCKY 11:00 A.M. E.S.T.
Assistant Housewife	WWL 10:00 A.M.
Penelope Penn	WSB 8:05 A.M.
Hoxie Fruit Reporter	WHO 7:00 A.M.
Coffee Pot Inn	WHO 7:45 A.M.
Enid Day (Dept. Store Reporter)	WSB 9:45 A.M.
Model Kitchen	WAPI 1:30 P.M.
<i>Monday through Saturday</i>	
Homemaker's Chats	WSM 9:30 A.M.
<i>Saturday</i>	
Modern Homemakers	WFAA 10:45 A.M.
Home Folks—Conducted by Ethel Strong	WOAI 9:00 A.M.
Roses to a Lady	WWL 9:45 P.M.
<i>Tuesday</i>	
Women's Forum	WWL 11:00 A.M.
<i>Tuesday and Thursday</i>	
Barbara Brent	WFAA 9:00 A.M.
<i>Tuesday, Thursday and Saturday</i>	
Leona Bender's Woman's Page of the Air	WOAI 9:00 A.M.
Mary Margaret McBride	WHAS 10:00 A.M.
Heart of Julia Blake	WWL 11:45 A.M.
	WBAP 9:00 A.M.
Dear Mrs. Listener	WFAA 3:45 P.M.
<i>Monday, Wednesday, and Friday</i>	
Ann Ford—A Woman Looks at the News	WSM 3:00 P.M.
Women Only—Conducted by Hazel Cowles	WHAM 9:15 A.M.
Betty and Bob	WHAS 2:00 P.M.
	WHO 12:00 Noon
Hilltop House	WHAS 8:30 A.M.
	WWL 8:30 A.M.
Myrt and Marge	WWL 8:15 A.M.
Homemaker's Hour—Harriet Hester	WLS 1:15 P.M.
Story of the Month	WCKY 9:00 A.M. E.S.T.
Young Widder Brown	WCKY 10:30 A.M. E.S.T.
<i>Monday through Friday</i>	

Strictly Personal

With

GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

IT IS time to "Get Up and Go." America has been doing that ever since 1776. Our Chinese friends think it's silly to get up and go. Maybe they're right. They've got a history that runs back several thousand years. And China is still there, although technically she has been whipped many times. Her motto is "take it easy," or "what's all the shootin' about?" Somewhere in the middle of the Pacific Ocean, let us say, about half way between San Francisco and Shanghai there may be a spot on the surface of the deep, deep water, where a compromise between active and passive resistance has been reached, but it's mighty wet out there in the middle of that Pacific Ocean and America is a long way from China in one sense of the word but mighty close in another. So as long as we live in America it will be a lot easier to do as the Americans do and "Get Up and Go."

In justice to our Chinese neighbors on the other side of the Pacific, here's a little story:—A cultured Chinese gentleman, the head of one of their large universities, came over here for a visit, according to report, and he was met by quite a delegation in San Francisco. Anxious to explain American ways and customs in a very few words a newsman said to the distinguished visitor, "We move mighty fast over here, Doctor. Why, to show you how fast we go in America, we can get on a plane here after breakfast and get in New York tomorrow morning before breakfast—three thousand miles away." To which the Chinese educator replied, "That is most excellent sir, but what do you do when you get there?"

We Americans have been getting up and going for a hundred and sixty odd years as a nation and some time before that as a colony. Our inven-

tions and progress in engineering and kindred sciences have been remarkable. May we be so bold as to venture the assertion that perhaps we ought to think a little more and go a little less. At least let's think before we go.

All of this has absolutely nothing to do with the fact that WSM has a new morning jamboree beginning at six o'clock running for forty-five minutes or an hour, under the title of "Get Up and Go." It's a little good will offering built along loose lines, if any, in the nature of an eye opener. On the show we have about seven alarm clocks; the Golden West Cowboys; and many novelties; with our genial friend, Uncle Frank Marlow, excellent stage and radio actor, playing the part of Hezekiah from Hushpuckany. Your reporter with his steamboat whistle is master of ceremonies. If you should by any chance wake up that early in the morning, Mondays through Fridays, you might tune in to WSM, Nashville, on 650 kilocycles, and be one of the neighbors. Colonel Allen, the publisher of RURAL RADIO, said he didn't mind if we plugged our youngest radio child who is starting out with plenty of noise and we hope will develop into a regular boy.

By the time this issue of RURAL RADIO reaches you the WSM Grand Ole Opry will have moved into its new quarters in the spacious and beautifully appointed War Memorial Auditorium, located in front of the National Building which houses the WSM studios, at Capitol Boulevard and Union Street, Nashville. Be sure and drop in and see us when you are around this way.

The WSM Artists' Service, under the direction of David Stone, is doing a big business in presenting Opry stars at picnics and ball games this summer throughout the South and Middle West. The combination of the two entertainments is drawing large crowds. Nice work, David. Tell the boys to stay in there and pitch.

Remember, please, that this Strictly Personal column of ours goes on the air each Tuesday and Friday morning at 10:15 CST. We devote the first half of it to the latest radio news and the last part of it to answering questions on the general subject of radio. We are always glad to hear from you either direct, in care of WSM, or through RURAL RADIO.

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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SONG POEMS WANTED

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

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

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A TRUE PIONEER AT WFAA

(Continued from page 24)

Because his mother owns several established mortuaries, Schneringer helped along in this business during his high school days in Broken Bow. He lettered two years in football in high school. He played a little polo at Missouri, but it proved to be so expensive that he quit.

Schneringer hasn't engaged much in athletics during the past year, because he's been getting up at 3:30 o'clock every morning except Sunday to write the 7:45 A.M. news broadcast over WFAA, and he had to sleep sometime. Now, however, he's writing the 4:25 P.M. and 9:15 P.M. daily news broadcasts, and he'll have more time to take some recreational exercise.

He owns part interest in *Kilocycle*, a sailboat at White Rock Lake in Dallas, and sails for recreation as often as he can.

Family Gossip

By PEGGY STEWART

Dear Friends:

With the summer months upon us, it is harder than ever to keep track of all of your favorite radio entertainers. So many of them have left the stations where you have been hearing them, and are either on their vacations, or are making personal appearances. I will certainly do my best to answer your many questions, and I want to thank you for so many of the nice friendly letters I have received. It really makes me feel so good to hear from you, and I hope to have a whole lot of new answers for you next month.

Sincerely,

Peggy Stewart

Miss Elizabeth Peek,
Cerro Gordo, Illinois.

We are sorry but we cannot divulge information in regard to divorce. Ralph Emerson, until June 10, was heard at NBC, Chicago. I do not know where he is now. It is unknown at this time when Tex Atchison will be back at WLS. Herb Morrison is now at WCAE, Pittsburgh, Pennsylvania. (Noontime.) The Boys from Virginia can be heard every Saturday night from the National Barn Dance, WLS, Chicago. Carol Hammond is not working at all now, and the whereabouts of Lucille Overstake is unknown at WLS.

Miss Thelma Oberlander,
Box 90,
Basil, Ohio.

We are able to advise you that the Gold Star Cowboys, to the best of our knowledge, have broken up. However, you might be able to find out something more by addressing Mr. Harry Neill, of the Drug Trade, Inc., Chicago, Illinois. He was their employer.

Miss Opal Watts,
Nicholasville, Kentucky.

In regard to your question concerning Douglas Browning. Mr. Browning left WLW some months ago, and is now a Staff Announcer with NBC, Radio City, New York.

Miss Lorraine Bartek,
Route 4, Box 34,
Temple, Texas.

I am sorry to advise that Earle Kalusche, formerly of WFAA is no longer connected with that station. He is now associated with KWK, St. Louis, Missouri.

Miss Margie Davis,
Newborn, Georgia.

Pete Cassels is now appearing on WGST in Atlanta, Georgia. He is not married. Charlie Smithgall is married to Lessie Bailey, Continuity Writer for Station WSB, Atlanta, Georgia.

THUMB-NAIL SKETCH

James Alderman, news commentator at WFAA, Dallas, Texas, is twenty-nine years old. He is five feet, ten and one-half inches tall, and weighs one hundred and fifty pounds. He has brown eyes and dark hair. He was born at Arlington, Texas, 1911. He is married and has three children. Mr. Alderman started in radio at a small station in Fort Worth, Texas, as a vocal import from a church choir. He is heard over WFAA during news broadcasts at 7:45 A.M., and 11:55 A.M., daily, Monday through Saturday, and at 9:15 P.M., daily, Monday through Friday.

Irene Hon,
Route 1,
Carmi, Illinois.

A picture of Louise Massey and The Westerners was published in the February, 1939, issue of RURAL RADIO. Louise Massey is a vocalist and Mistress of Ceremony; Curt Massey is a vocalist and violinist; Milt Mabie is a vocalist and plays the bass vil.; Allen Massey is a vocalist and plays the guitar; and Larry Wellington plays the accordion. This program is heard over the NBC hook-up. They were featured in the motion picture "Where the Buffalo Roam," and have made shorts for Paramount and 20th Century Fox.

THUMB-NAIL SKETCH

Butch Cannon of the Hidden Valley Ramblers, heard over the Cross Road Follies at Station WSB, was born in Chester, Georgia, November 1. He is five feet, eleven inches tall, weighs one hundred and seventy pounds, has gray eyes and brown hair. He married Nellie Elizabeth Roberts, but they haven't any children. Butch plays the guitar and sings. He has been doing radio work eight months, and he started on WATL, Atlanta, with a hillbilly band. His favorite radio star is Bob Nolan, his favorite program, Cross Road Follies, and his favorite food is potato salad. His hobbies are swimming and riding.

THUMB-NAIL SKETCH

Bill Karn, announcer at WFAA and particularly on the Early Bird program, was born at Tucumari, New Mexico, June 24, 1912, which makes him now 27 years old. He is a fraction of an inch over six feet tall, weighs 182 pounds, has green eyes and blond hair. His chief recreation is tennis, his only hobby sailing. He married Thelma Ann Gill at Pampa in June, 1937. They have no children. He has been in radio two and a half years, started at Pampa, Texas, from where he went to Oklahoma City. He came to WFAA in March, 1938, he likes to argue, and it doesn't make any difference which side he takes.

Miss Adelia L. Shaffer,
Sandy Ridge, North Carolina.

The last we heard of The Lakeland Sisters and Robert Lund, they were making personal appearances. The Delmore Brothers were also making personal appearances, and Herold Goodman and his Band were last heard from KVOO, Tulsa, Oklahoma. The real names of the following entertainers are:

Rawhide	Hamilton Fincher
Big Slim	Harry McAuliffe
Sunflower	Mary Calvin
Little Shoe	Alma Crosby

Frankie More is not married to any of his Log Cabin Girls. "Tiny," who once sang with Roy Acuff, has returned to Knoxville, Tennessee, and we haven't any recent information concerning her. "The Solemn Old Judge" is married, and has two children—both girls. At this time, I do not know for certain who are the writers of the two songs you mention, but as soon as I obtain this information, I shall print it in RURAL RADIO.

THUMB-NAIL SKETCH

Jimmie and Dick, "The Novelty Boys," the friendly boys from the Golden West have been entertaining WEEI Radio Listeners every morning at 8:05 A.M., Monday through Saturday, for several months. Before going to the Boston, Massachusetts, station, Jimmie and Dick appeared on KMOX, St. Louis, Missouri, for over four years. Jimmie and Dick, total strangers to each other, met about eight years ago while both were working at Norfolk, Nebraska, on Radio Station WJAG. Jimmie Dana Marvin Pierson hails from White Cloud, Kansas, and Dick Richard Benjamin Klasi hails from Utica, South Dakota. Both boys come from big families. Jimmie does most of the singing, yodeling and plays the guitar, while Dick chimes in once in a while with his South Dakota tenor, plays the accordion and a little on the fiddle.

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