



Rural Radio

THE ONLY MAGAZINE PUBLISHED EXCLUSIVELY FOR RURAL LISTENERS!

Vol. 1. No. 3

APRIL, 1938

Ten Cents



*Woman
galler*

**HOW TO GET FREE
ELECTRIC CURRENT
FROM THE AIR!**

•
Peggy Stewart's
Family Gossip!

•
Lambdin Kay
The Hired Hand!

•
Four Solid Picture Pages!

THIS ISSUE:

SENATOR ELLISON D.
"COTTON ED" SMITH

•
RURAL RADIO EASTER
FASHIONS!

•
Why Things Are Green!

•
Solemn Old Judge's Story!

THE BRIDE WORE WHITE
Monette Shaw, WOA, San Antonio



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E. M. ALLEN, Jr., Publisher

E. M. KIRBY, Editor

Suppose You Lived in Europe?

By this time, all men, in country and city, are appalled by developments in Europe.

Unhappily, some of those developments were brought about by the *mis-use* of radio.

For the radio in European countries, is *state owned*.

That means that the party in power controls what is said over those radios.

That's why Hitler's people were able to consolidate a nation in a mad effort to Germanize the world lying outside the fence of Germany proper.

That is why a Mussolini can get on an Italian radio to stir up trouble in English-controlled areas and the like.

And with the temptingly phenomenal, instantaneous reach of radio, that is why both Germany and Italy, via short wave, are today and tonight, filling the air with messages addressed to our relatively peaceful neighbors in South America.

Suppose you, as an American citizen and as an American radio listener, lived in Europe today. Would you, could you take it? "IT being the questionable privilege of listening only to what some one thought *you ought* to listen to?

You would not!

Nor would any other American!

In America you've been schooled to listen to *both* sides of any argument and you've found *both* given via American radio.

Then you form your own mind.

Politically, we know American Radio is free. After all, it is *our* air—and we demand the right for BOTH sides to be heard.

Commercially, American radio is free too. Let a good advertiser with the best intentions in the world put on a long-winded "commercial" or an absurd program that fails to entertain—
... do we *have to* listen?
... does somebody select *what* we shall hear?
... or what we *shall not*?

Not in American radio!

We listen to *what* we want, *when* we care to!

We have always had several "selections of program to take" at any one hour. If one program period is uninteresting to us, nothing in God's green earth can prevent us from tuning "*out*" one program and tuning "*in*" another.

That's the American way.

And some 130,000,000 tonight go to bed, thanking Heaven that "that is the American way."

This Month's Story Harvest

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NEXT MONTH

Articles by

J. EDGAR HOOVER, Director
Federal Bureau of Investigation

(In the midst of preparing his article scheduled for this issue of RURAL RADIO death called Mr. Hoover's mother. In the name of all our readers RURAL RADIO has forwarded him our condolences. We will be privileged to carry the F.B.I. Director's article in the May issue.)

DAVID BURPEE, one of America's outstanding seedsmen and growers and a prominent contributor to the national magazines, will bring our readers a fascinating and helpful article about the "Flowers That Grow in the Spring."

NOTICE

CHANGE OF TIME IN RADIO SCHEDULES

On April 24 all network programs will move up an hour in accord with Eastern Standard Daylight Savings Time. On and after April 24, in other words, a program usually heard at 7 o'clock will be heard at 6 o'clock, one hour earlier.

Programs of individual stations will be changed accordingly. We suggest All Rural Radio readers listen in carefully to stations April 22 and 23 to learn the latest schedules direct from the stations. Our May issue will carry the new program time schedules.

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THE BRIDE WORE WHITE

By CARL DOTY

When in the spring a young man's fancy turns to thoughts of love—often as not most young women are thinking of bridal gowns and Easter fineries. It happens every spring. Who would want to change the spirit of this season of the year?

The spring season is something to write about, talk about and Monette Shaw thinks it's something to sing about. Nearly two years ago Monette Shaw conceived the idea of a radio program of songs with the theme centering around the bride. This program of songs by Monette was to be a musical tribute to brides, brides-to-be and the institution of matrimony in general.

In searching for a program name a phrase often used in describing the bridal gown, "Something Old, Something New, Something Borrowed, Something Blue," was selected as the most appropriate title. Starred on the program was, of course, Monette Shaw, charming songstress. The attractive coquette, Vera Harper, accompanied her at the electric organ and the Irish wit of Pat Flaherty, WOAI Sport Commentator, announced the songs and lent his Irish philosophy on the subject of matrimony from the angle of the well-known Emerald Isle.

Rural Radio asked Monette to pose for a spring bridal picture exclusively for the cover this month. Monette is wearing the newest in bridal creations. A lovely scene to behold says ye writer.

Last June a series of five special programs were broadcast depicting *The Courtship*, *The Proposal*, *The Wedding*, *The Honeymoon*, and *The*



The bride wears white: Miss Monette Shaw. The bridesmaid, Miss Vera Harper. With Miss Shaw as the charming songstress, and Miss Harper as organist, these two lovely girls bring WOAI listeners "Something Old, Something New, Something Borrowed, Something Blue" every Friday evening at 8:45.

Autumn of Life. The Wedding program was highlighted by a marriage ceremony, mock of course, in which all characters were appropriately dressed even including a real minister. This feature proved so popular with the audience that it will be repeated this year during June.

Another feature each year is a special Anniversary broadcast in August. The audience selects the four most popular songs of the year which Monette sings in a gala program. But Miss Shaw selects her numbers carefully for every weekly program according to the wishes of her many fans who request their favorite songs. The title, "Something Old, Something New, Something Borrowed, Something Blue" suggests four types of songs. Each program carries out this idea and there is much speculation among the listeners each week as to the four different selections that will be sung.

The theme song on this program is "All That I Ask Is Love," however, the two favorite songs of the audience are "I'll Take You Home, Kathleen" and "The Rosary." Ballads seem to be the most in demand by the radio audience. Monette likes to

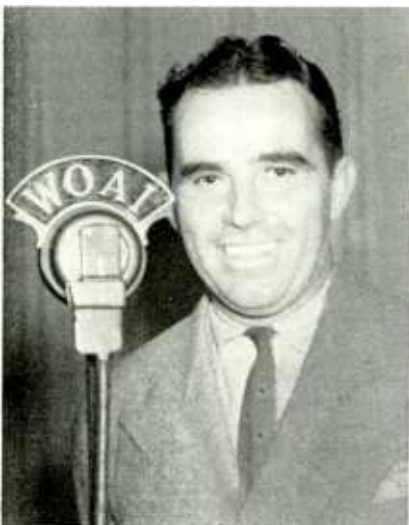
sing "I Love You Truly" as her special favorite.

Monette Shaw has some interesting characteristics. She is the only woman to have broadcast from the interior of the famous Alamo in San Antonio. Her Columbia Recordings are used in the Texas Public Schools for musical instruction. She is often the featured singer at the various civic musicals in South Texas with her latest appearance being the featured guest singer at the Washington Birthday Extravaganza in Laredo.

The favorite hobby of this colorful singer is collecting miniature musical instruments. Monette has 75 objects gathered together at present all ranging from a Bullfrog orchestra, the largest, to a tiny Dresden China baby grand piano measuring one and one-half inches overall. The Bullfrog orchestra consists of six tiny bullfrogs each holding a different musical instrument mounted on a small lily pad no bigger than the palm of a hand. The collection also includes a two-inch mandolin with real steel strings and a three-inch harp strung complete.

A message to all from Monette Shaw in her own words, "Try to do at least one creative thing for your own enjoyment as well as for the benefit of others. By having one sincere outside interest your life is not only immeasurably richened, but creates a source of personal satisfaction lasting and worthwhile."

"Something Old, Something New" is currently sponsored by Porter Loring of San Antonio, Texas, and is heard each Friday at 8:45 P.M. over station WOAI (1150).



He supplies the wit, Pat Flaherty, WOAI sports commentator. But Pat says he tries to make it always "Something New" for his portion of the program! That's how we got this not-to-be-published picture of Carl Doty across the way.



This picture is not supposed to be published! Rural Radio's cameraman caught Carl Doty all tangled up in Monette's bridal trappings. And then we found out, Carl himself is going to be married this spring! His bride is from Rhode Island.

BASEBALL'S BACK

and so is McTigue!

The Story of a baseball player who fought his way via Radio



The sap's rising!
The batter's up!
It's spring and baseball time again!
As a thousand bats crack into smoke-balls—spinners and fast ones—joggling tobacco juice from their seams, radio microphones again are there, ready to bring us a complete picture of America's national pastime.
And one of those who'll bring us a vivid, stirring account is a young man who wanted to be a big league baseball player all his life. But when the chance came to the young man, he broke his leg!
That's the Story of Harry McTigue, WHAM's ace baseball announcer.

By ART KELLY

Last spring and summer radio listeners in and around Western, Central, and Southern New York had an idea that the Rochester Red Wings of the International League were to give them a taste of "big time" baseball. And WHAM wanted to bring them a taste of the big time, too. Listeners were not disappointed: The Red Wings gave the fans a winning season; and WHAM gave listeners Harry McTigue.

By the end of last season Harry had proven himself to be the favorite of hundreds of thousands of baseball fans, especially those who were several hundred miles from the ball park, out on the farm. His return to WHAM this season is really a big event around the western end of the Empire State.

When Harry calls a play, you can generally figure he called it right, for in former years he was well on his way to big time baseball when he met up with a stone wall in the form of an accident.

Harry was born in Nashville, Tennessee. As a kid he wanted to be just

like his dad and brother and follow along in big time baseball. His brother was with the old Boston Braves and when the season would end he would come home and give "little Brother" a workout every afternoon teaching him to throw the various kinds of pitches.

At the age of fifteen, it was predicted that Harry would be worth watching. Then came bad luck with her bag of misery. While playing football on a sand lot, "Mac" broke his leg. That laid him up for almost three years. During that time he couldn't take part in any phase of athletics so—he turned to radio. With a nice voice and pleasing manner "Mac" did three years of vocal work on the air over many of the smaller southern stations.

By the time Junior year of high school rolled around, the leg was better and so back to the baseball diamond. Things looked good again for awhile. The Nashville Vols were going to sign him up! Then practice—then a slide into second! The leg again! "Pants" Rowland, manager of the Nashville Volunteers, called to see Harry. "Harry," said "Pants," "forget baseball—the leg won't stand the gaff. Sorry!"

That was a tough one. But not for a McTigue!

From then on Harry worked at forgetting baseball and trying to get a foothold in radio. The first four years of professional radio work were spent in the South. Then the trail led to Chicago. More years followed with "Mac" trying his darndest to get a break in radio doing sports announcing. With hope at low ebb, Harry left WJJD and moved over to WIRE. Here "lady luck" smiled. With the baseball season just two weeks old, WIRE's sports announcer was taken ill and Harry got the job of a lifetime.

After leaving WIRE Harry worked with an advertising agency for just three months when, BINGO—"Lady Luck" hit the jack-pot. General Mills gave Harry a contract to do baseball for them. From there the trail led to WHAM.

During the early part of this season, Harry and George Driscoll, WHAM Recording Engineer, journeyed to Florida to make transcriptions of interviews and activities to be found around the spring training camps of the major and minor leagues. These transcriptions were sent back to WHAM via airmail for use on the air.

Harry has a swell wife and a pretty little daughter. His ambition is to someday announce the world series.

The President Pitches One Out

This remarkable series of action photographs shows the various motions a President goes through to pitch one out on opening day. They were taken by the magic eye camera of International News.





YEEEEE
COWWW

The Story of CHINK THE SINGING COYOTE

By ED MONTAGUE

But a man said, "Bee Ho . . . look; quick, a coyote!"

Chink sprang up, ready to run for his life. But as he turned, he caught a quick look at the man named "Bee Ho." Something he saw in Bee Ho's eyes made him hesitate. Something friendly, Chink thought. And then Bee Ho threw a hunk of meat to him. Chink knew he had made no mistake. He had found the friend he had been looking for.

Then the man threw him another piece of meat. He came toward him. . . . And patted him!

Right then and there, Chink was sure this was the man.

But the man tied him up with a rope. Chink wasn't so sure now he hadn't made quite a mistake.

But he hadn't.

He had made friends with Bee Ho Gray, old-time trick rope man, fancy knife thrower and banjo player who hails from Ironton, Missouri.

Chink hadn't exactly figured on a vaudeville career, but he tried to fit in.

When Bee Ho played the banjo, Chink let out the best yeeeoowww he knew how. Bee Ho seemed pleased.

When Bee Ho asked him questions, Chink tried to answer with different inflections of his voice, just to let Bee Ho know he knew it was a different question, too.

Next thing Chink knew they'd built a big crate for him. He was hauled into a big place with a lot of ropes and pulleys hanging everywhere. Then Bee Ho came along and led him out on a big platform where there were a lot of lights that almost blinded him.

But Chink tried to be the good trooper Bee Ho expected. And for over three years now, having played in the largest theatres in the country, appearing on radio programs from coast to coast, not once has Chink failed to respond to any question Bee Ho asks him; not once has he failed to sing, as elegantly as he could, when Bee Ho played the banjo.

Most recent engagements Chink and Bee Ho have had, were at the Roxy Theatre in New York City, and on Fred Allen's Town Hall program last month.

Now as he looks back on it all, Chink is pretty well pleased with himself. He's the most famous coyote ever to come out of the Wichita Mountains; and he's the only singing and talking coyote in the world, too.

Chink thinks it's pretty swell stuff.

Chink couldn't understand it. Everywhere that Chink went, people turned away. In fact, most of them ran away.

Chink was a coyote.

He lived up in the Wichita Mountains in Oklahoma.

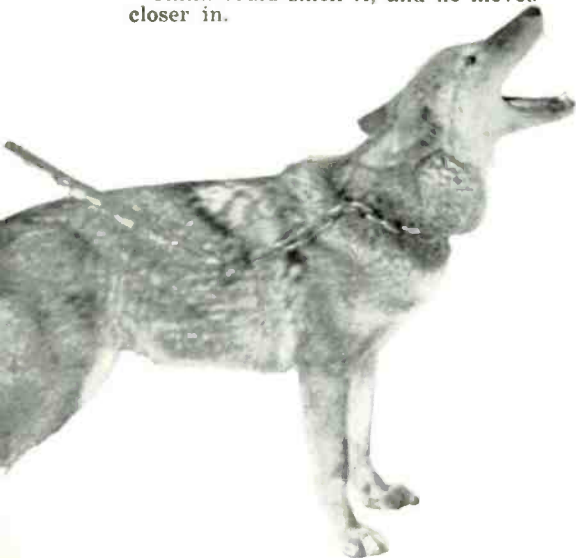
Ever since he was a cub, he'd been roaming around, trying to make friends with those men who build fires at night. But when they saw him, they'd raise a gun; and Chink knew how to run and when.

But next night, he'd creep back toward another campfire and watch and listen.

That was about four years ago. . . . Chink heard them talking about something they called "the depression"; and about "keeping the wolf from the door." And Chink would feel hurt and go off by himself again. Chink couldn't understand.

Then one night some different kind of people came to the mountain. In the light from the campfire, Chink could see they were different. They laughed and they talked; they did tricks with ropes and knives. They seemed very happy and friendly indeed, and they had good meat cooking over the fire, too.

Chink could smell it, and he moved closer in.



Chink sings and talks as his Master, Bee Ho Gray, plays the banjo.

HUSHPUCKANA

Judge Hay Is Back At WSM's Opry!

By JACK HARRIS

It was a happy moment at WSM last month, when the "Solemn Old Judge" returned to the air.

On Saturday night, March 5, George D. Hay, fondly known to thousands as the "Solemn Old Judge," returned to the air as master of ceremonies of the famous "Grand Ole Opry" program, which he created and nurtured to nationwide fame.

When Grand Ole Opry fans heard the familiar sound of the Judge's whistle, "Hushpuckana," it was the signal for one of the most impressive welcomes back to the air that has ever been accorded a radio performer.

Long distance calls from all parts of the country caused the Nashville telephone exchange to put on an extra operator. Western Union boys made a steady procession to the Grand Ole Opry house as the nation bade welcome to the beloved master of ceremonies of the famous WSM program.

Now Restored to Health

The "Solemn Old Judge" had been absent from the air-lines since December, 1936 because of an extended illness.

Now, however, he returns to his WSM duties in the best of health and ready to carry on as master of ceremonies and general director of the "Grand Ole Opry."

George Hay is truly a member of the old order of radio personalities.

In 1924, he was chosen the most popular radio announcer in the country, receiving 150,000 votes in the first nationwide popularity poll ever conducted.

He started out in radio down in Memphis, Tennessee at WMC. It was there he first gained nationwide acclaim when he "scooped" the nation on the death of President Harding. Just thirteen minutes after the Chief Executive died in San Francisco, George Hay was on the air, with the news and he stayed on the air for three hours



Few people know it, but Judge Hay was one of the first to start Amos and Andy on their way to fame and fortune. When the Judge discovered them they were "Sam and Henry"; today they are "Amos and Andy." On a recent visit to Nashville they dropped by WSM to pay their respects to the Judge. Left to right, Harry Stone, Manager of WSM, Andy, Judge Hay, and Amos.



THE "SOLEMN OLD JUDGE"

bringing the latest information on the attendant national crisis.

From Memphis, the "Solemn Old Judge" went to Chicago. In the Spring of 1925, he again performed a noteworthy service during the historic Indiana-Illinois cyclone. With those other radio veterans, Ford and Glenn, the "Solemn Old Judge" stayed on the air seven days and nights and raised \$215,000 for the victims, thereby writing the earliest page in one of the most glorious chapters of radio history.

From Chicago to Nashville

From Chicago, the "Solemn Old Judge" came to Nashville for the dedicatory exercises of Radio Station WSM. That was October 5, 1925. One month later, he joined the Nashville station and has been there ever since.

As soon as he arrived in Nashville, he started the now famous Grand Ole Opry, which has continued through the years and grown into one of radio's most beloved features.

During all those years, while radio has changed a great deal, the "Solemn Old Judge" has adhered strictly to the main principle he laid down from the start.

When he started the Grand Ole Opry, he used to say: "Keep it close to the ground, boys."

And the boys have, and so has the originator of this beloved program through almost thirteen years.

That's the reason for the tremendous welcome accorded the "Solemn Old Judge" when he returned to the air this month, after more than a year of enforced absence.

As an old newspaperman, as one of radio's real pioneers, as a friend whose voice is welcome in millions of homes, RURAL RADIO is proud, next month and every month thereafter, to present the Judge's new exclusive column "STRICTLY PERSONAL," a column tying-in with the same name of the Judge's NEW program from WSM (his "other" program on WSM, for the Judge has always been known with the Saturday night Grand Ole Opry). So you and your friends watch RURAL RADIO next month for Judge Hay's "STRICTLY PERSONAL."

Why Things are Green

NATURE PUTS ON HER WORK CLOTHES

By PROFESSOR PAUL WEATHERWAX, Indiana University



Twice each year in this land of changing seasons, Nature puts on an act which surpasses any product of the showman's most extravagant imagination. One of these comes in the fall, when the tree, salvaging the last usable material from its ripening leaves, paints them for a few days with brilliant color, and then shakes them to the ground with the first shiver of winter. The other, which is now with us, brings back the green to fields and woods in the springtime. Storms and sleet and snow bring great changes, but their harsh violence does not compare with the tranquil coming and going of the greenness of things. We who have always lived with it pay little conscious attention to it except to note the minor variations from year to year, and yet we are profoundly affected by it. Take the greenness of trees and grass away from us, and the earth becomes a drab, uninspiring desert; leave it with us always, and we have the monotony of a tropical jungle. The stimulating effect of the alternate change from the one to the other is better than either alone.

But this green color has, in the economics of nature, a greater meaning than this. It is more than a rest for tired eyes and an apparition to shock us pleasantly as it comes and goes. It is not the widespread presence of green which makes it a symbol of life; its significance goes deeper; it is intimately connected with the very motive power of life.

Every organ and every living cell of plant or animal is a machine, and

it is always running, always doing something. If it stops, it is dead. It may be working on the environment to secure something which the organism needs, it may be getting rid of some useless or injurious substance, it may be changing one kind of material to another, or it may be simply living—if the total activity of living can be called simple.

To keep the machine going, energy is necessary; and the energy for life comes from food. The energy content of food was put there through the agency of the green color of plants.

There is no mystery about the immediate source of the food of animals and of those plants—such as the fungi—which are not green. They get it, directly or indirectly, from the bodies of other plants and animals. But green plants solve the food problem in another way; they *make* food out of what seems to be almost nothing as far as food value is concerned—water, air, and infinitely small amounts of minerals; and, while they are making food for themselves, they go right ahead and make enough to supply all the plants and animals which are not green and a great deal more. Over-production is no innovation of the technology of modern times; the green plants have been at it for ages, the slaves of all living things.

The botanists of antiquity knew that there was something different about the peculiar ways of green plants in getting along in the world; they knew that they accomplished

much more than could be accounted for in cost. But it was scarcely three hundred years ago that a series of studies were begun which have made the situation much more clear, even if some chapters of the story are yet to be written.

One of the very significant facts about food is that it is an energy-containing substance. Take away its energy content, and it falls apart into the constituents of which it was made. When a green plant makes food, it simply ties these useless materials together with a bond of energy, and, of all the kinds of energy available around it, it can use only a small part—the part which we call light.

It is the function of the green coloring matter of leaves to absorb from the entire range of the spectrum that portion of light which seems to be most effective in causing materials which are not food to unite and form food. Leaves may have other colors than green, and these may sometimes be helpful in the process; but they are not able alone to make food. The absolutely indispensable coloring material is green.

We can appreciate for its beauty the return of the green to the landscape in the spring, and we may permit the poets to say that Nature is putting on her holiday attire; but to the prosaic student of life, it is only the plant putting on its working clothes for another growing season.



What Radio Means to the FARMER

By
SENATOR ELLISON D. SMITH
Senator from South Carolina
Chairman, Senate Committee on Agriculture
and Forestry

Thirty years ago, if you told a farmer he could walk into the parlor and turn on a little box-like thing, and hear a voice telling him what hogs sold for at Chicago just ten minutes before he turned on the gadget, he no doubt would have looked upon you not only with amazement but with a good deal of alarm.

Certainly if a fellow came into my home and told me something like that even as late as fifteen years ago, I think I'd have called in the sheriff and had him locked up as a "suspicious character." But all of us have come through the days of isolation on the farm to the modern day of the farm living. Good roads and modern busses speed our children comfortably to the schoolhouse. Likewise our friend, the R.F.D. man, speeds along those same roads in a modern gasoline buggy, delivers our mail and our paper on schedule in good weather and bad. Certainly these are blessings of the modern day, but to my thinking the radio is perhaps the greatest blessing the farm family in America has ever received.

Many of us in public life have labored long and hard in the interest of rural America. We have sought to give the farmer what our city cousins call "an even break." We have set up crop control plans, investigated diversified crops, sought more money for the agricultural land grant schools that they might experiment in seeds and crops and soils; that they might spread this information around for the equal benefit of all; that they might train our children in better and more productive methods of farming than we ourselves knew. Yes, we have all pitched in and done a lot of things, and yet somehow I believe it remained for the Good Lord above to give us the one great gift that made all our efforts worth while—the radio.

Why do I say this? Simply because the ultimate aim of all of our experi-



Senator "Cotton Ed" Smith

menting and all of our training was to bring to each farm family a better economic return on each family's efforts. The beginning and end of the farm "problem" is just this: the price the farmer gets for his produce and his livestock.

And what has this got to do with radio? Marketing!

In days gone by when we filled up the wagon with greenstuffs, or hogs or cattle, with a few eggs crated away besides, and journeyed into town, none of us quite knew what the market was. And in more cases than we will admit, if we had known the market, we would not have gone to the trouble to "hitch old Dobbin to the shay." But more serious than this, in too many cases, most of us found ourselves at the mercy of the buyer in town. And unless we had pretty good sources of information, we would sell our stuff at ridiculously low prices because we needed the cash, and because we did not know the market.

But today, thanks to radio, we know the market! We know what

hogs and beef and lambs are worth as quickly and as accurately as does the Chicago broker; we know what beans and oats are worth; what cotton is bringing each day at markets the world over. And, in knowing this, we are better able to gauge our plantings; handle our feed and livestock; and market our produce and animals, than any farmer in the history of the world! That's what radio means to the farmer.

You might say this is just an economic viewpoint, but from personal experience I know that "cash crops" mean more to the farm family's ability to get something out of their labors in the field than any other single item. Because, if the farm family has money in its pockets, they can go to town on Saturdays, buy the dry goods and supplies they need, see a good movie, pay for their car and tractor and reap a harvest of good living.

There are some six million farm families in America, the Department of Agriculture figures show. I hope that each one will own a radio set. It is their release from the economic slavery of ignorance of the market. I hope each family buys a set and uses it to tune in on Farm Service features, such as the Farm and Home Hour which comes to them over the National Broadcasting Company every day from the Department of Agriculture and other points. I hope they tune in to those other stations, too, which RURAL RADIO points out, have regular morning, noon and night crop reports, market prices and weather information. I hope they all use their radios besides to bring their wives and children the relaxation and contact with the world which is theirs at the touch of their fingers. I hope they all use the radio to listen to the news of the world and the Nation that they may know what is going on and have a deeper appreciation of their importance in the "state of the Nation." Without radio, such things would be impossible. Every farmer will agree with me when I repeat: radio is God's gift to the farmer!

SO YOUR...



WANTS TO PUT ON A RADIO PROGRAM!

These days when a fellow grows the best tobacco, or corn in his county, he's apt to be yanked up to the nearest Farm and Home Hour to tell the folks how he did it,—whether he wants to talk or not.

And his missus, is liable to find herself "radio chairman" of her county organization. And about the only thing she professes to know about radio is how to turn the thing on at home.



He Likes The Idea: W. M. Green, Superintendent of Fort Worth, Texas, Schools, who delivered the inaugural address on the WBAP Educational Hour, heard each Saturday from 9 to 10 o'clock, A.M.

Here's a Radio Station That Is Training the High School Youngsters to Take Their Places Behind the Microphone!

By ELBERT HALING

These are just trends of the times. More and more people from the farms and in every-day walks of life are going to find themselves behind radio microphones or in charge of some important radio program for their organization.

And to do its bit toward preparing the boys and girls of today for the demands of radio tomorrow, WBAP at Fort Worth has evolved a somewhat unusual two-way "educational" feature.

It is two-way because it renders two services: it provides valuable educational material for listeners, and at the same time, it gives actual radio experience in the studio and at the microphone to the students.

Programs are prepared and presented entirely by the students of the Fort Worth High Schools themselves.

From the ranks of students the announcer is selected, the program director, and even the man who sits at the control room panels. Students

write their own material. And they write publicity articles for the newspapers too! And the girls not serving on the actual broadcast act as hostesses in seating the audience every Saturday morning at nine o'clock in the luxurious auditorium studio of the Polytechnic High School. Through a series of what you might call a "rotation of crops," different school groups share the time given by WBAP.

Naturally some supervision is required. Announcer Nelson Olmstead and your writer witness the "dress rehearsal" on Friday afternoon. But we have found the students of today so keenly interested in radio, that only a few minor alterations are found necessary as a general rule.

A few years hence it'll be nothing unusual for us to listen to the "champeen" hog raiser of Bledsoe County get behind a microphone, and in a voice as smooth as a Graham MacNamee tell us how he did it!

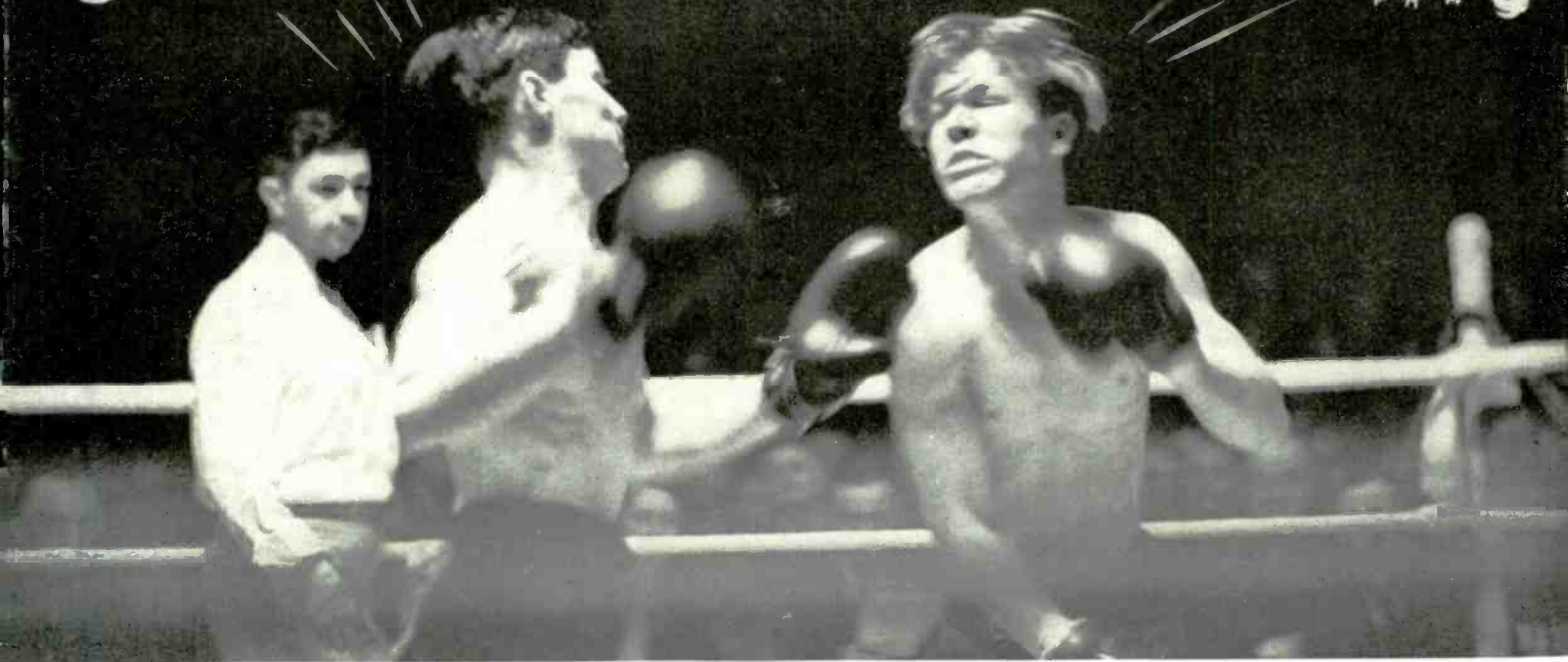
FROM A VARIETY OF PROGRAMS FROM A NUMBER OF STATIONS, WE HAVE SELECTED THESE AS WORTHY OF YOUR LISTENING

- 4:30 P.M. WOAI (1190)
Monday
Texas State Health Talk
- 12:00 Noon WLS (870)
Monday through Friday
Prairie Farmer Dinnerbell Hour
- 11:00 A.M. WFAA (800)
Saturday
Romance in Education
- 1:30 P.M. WHAS (820)
Monday through Friday
University of Kentucky Broadcasts
- 5:30 P.M. WOAI (1190)
Thursday
P.-T. A. Program: Our Book
- 1:30 P.M. WHAM (1150)
Monday through Friday
Rochester School of the Air
- 9:30 P.M. WSM (650)
Friday
America Looks Abroad
- 3:30 P.M. WSB (740)
Friday
Georgia Congress of P.-T. A.
- 9:00 A.M. WBAP (800)
Saturday
WBAP Educational Hour
- 10:30 A.M. WHO (1000)
Saturday
Music and American Youth



Here's How: Here's the Arlington Heights Senior High School group as they appeared over a recent "learn-how-and-do-it-yourself" educational broadcast over WBAP. The student announcer with the bandage around his scalp, has no apologies to offer: it's pretty tough learning how to slide into second and to be a radio announcer at the same time he says.

US COUNTRY BOYS CAN FIGHT!



They came from one hundred and twenty-five towns in twelve states, and Canada, too—husky boys from farms and farming communities—to compete in radio's first sponsorship of a Golden Gloves Boxing Tournament, when *WHO* upset all tradition, and invaded a province hitherto reserved exclusively for newspapers.

And they brought with them a wallop and stamina that only a country boy can have! More than one had trained for the contest in his father's corn-crib; and did his "road work" driving cows up from pasture. Many a sturdy wrist that packed a hard punch, had added strength from stripping the udders of the family cow night after night; contending in corn-husking contests; living up to the Four-square rules of 4-Club ideals.

Staged in Des Moines' mammoth

This is just a part of the enthusiastic thousands who witnessed Des Moines' first Golden Gloves Tournament—sponsored by Station *WHO*.



Hundreds of Young Warriors from Rural America Win Fistic Honors in Radio's First Golden Gloves Tournament Staged by *WHO*, Des Moines.

By WOODY WOODS

Shrine Auditorium with a seating capacity of more than 4,500, five hundred seats had to be added, so great was the interest summoned by the sweep of *WHO's* voice throughout the mid-west. And because radio reaches more people than newspapers, *WHO* was extremely careful to observe "territorial rights"; caution applicants to enter tournaments nearest their own home towns.

More than 400 entry blanks were filled out and returned; almost all the 400 passed rigid A.A.U. physical examinations before they were permitted to fight. Training quarters were set up in the Argonne Armory Gymnasium; a trainer employed—for *WHO* wanted each contestant in peak physical shape.

And the fight was on! All records for attendance were broken! Spectators filled up all available space to see the boys do their stuff—and did they do it! They found that "*us country boys can fight!*"

Thus radio's unprecedented invasion of a field hitherto restricted to newspapers—that of conducting Golden Gloves Tournament—was a grand success.

Credit for the idea goes to *WHO's* sports editor, Bill Brown, and Bobby Griffin of the *WHO* staff. Harold Fair, program director, and the writer helped along too. The boss approved the idea and with the friendly aid of Arch Ward, sports editor of the *Chicago Tribune*, the grand-daddy of all Golden Gloves Tournaments, *WHO*

received the unprecedented privilege of bringing to Des Moines its first radio-sponsored Golden Gloves Tournament.

Universal was the acclaim given *WHO* by civic leaders, who praised the station's ability to stimulate interest in clean sportsmanship.

Not unnoticed by prominent individuals was *WHO's* sponsorship of the Golden Gloves in Des Moines. Letters of commendation were received from such men as Willard L. Johnson, Dean of Men at Drake University; the Most Rev. G. T. Bergan, Bishop of Des Moines; J. C. Underwood, Scout Executive, Tall Corn Council, Boy Scouts of America; Eugene Mannheimer, Rabbi of B'Nai Jeshurun; Burt J. Thompson, President of the Iowa State Bar Association; and A. R. Corey, long-time Secretary of the Iowa State Fair Board.

It was a two-ring circus of fists—the *WHO* Golden Gloves Tournament.



The Story of Kentucky's Famed "Mountain Listening Centers"

By

ELMER SULZER, Director of Radio, University of Kentucky
Founder of the Listening Center Idea

Most colleges in the United States now broadcast educational programs of one type or another, but with one exception probably none have closely supervised the reception end of such programs. This one exception is the University of Kentucky.

In 1933 after broadcasting for four years from the extension studios in Lexington over WHAS, the 50,000 watt clear channel transmitter of the *Courier-Journal* and *Louisville Times*, Louisville, University of Kentucky authorities came to the realization that there were vast areas in Kentucky where listening facilities were not available and yet which were so remote that daily papers could not arrive earlier than four or five days after the date of publication.

Mail deliveries were even suspended for weeks at a time during severe weather and communication with the outside world was limited to horseback or jolt wagon. The majority of such locations fell into the area known as the eastern Kentucky mountains. Therefore, the director of radio at the University of Kentucky embarked upon an experiment which was to consist of obtaining funds by

donations, purchasing radio sets (almost entirely battery operated ones) and placing them in these remote areas under the auspices of competent and reliable persons. The first center was installed June 1, 1933. Growth of the system has not been rapid because of the desire that every center be an active functioning unit. Today there are only twenty-six centers in the system.

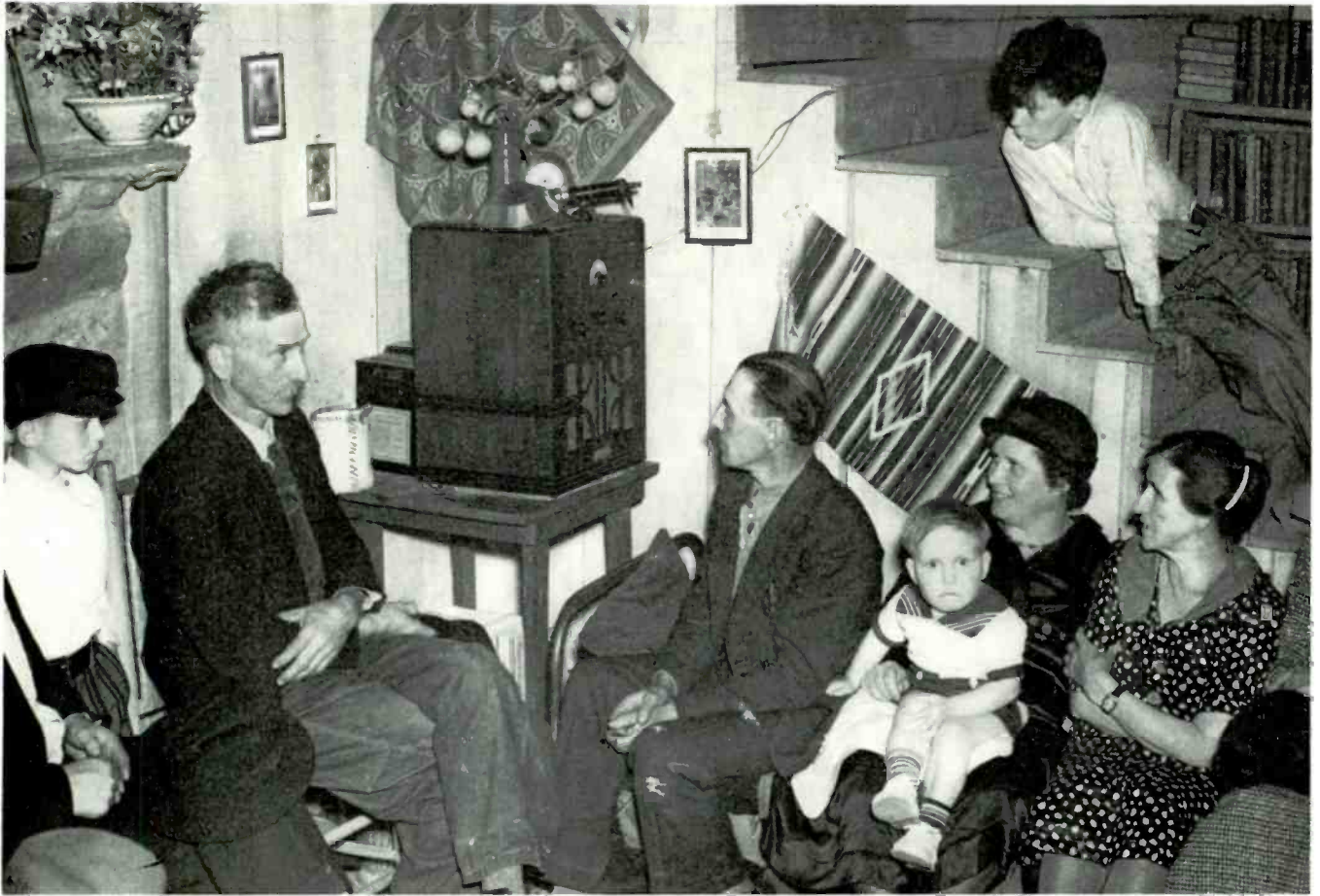
The sets are placed in community centers, private homes, general stores, postoffices or schools. The operator is a person who has some degree of permanence about his residence in the community, who stands well with the people in the neighborhood and who has the vision and foresight to appreciate the possibilities of the listening center system and to encourage the people in the community to come to the center and listen to worth-while programs. Publicity releases of the University of Kentucky programs, the educational offerings of *NBC* and the similar programs of *Columbia* are sent to each listening center director and they are free to choose the programs of the greatest worth and develop interest in them.

Early in 1937 *National Youth Administration* entered

To homes like this, high in the Kentucky mountains, radio brings their only connection with the outside world.



Where Newspapers Are Five Days Late . . .



. . . Radio Enters, Today!

the picture by generously employing two young lady supervisors whose business it was to visit certain assigned centers regularly, stay a week in each and organize listening groups based upon existing programs. These supervisors returned to each center every two months and in many instances found the listening groups going strong and requiring no rejuvenation whatsoever.

In 1937 for the first time a series of thirteen weekly thirty-minute programs were broadcast directly to these centers. John Jacob Niles, nationally-known collector, publisher and performer of southern Appalachian ballads and folk lore, did the programs which consisted of singing of these ballads, the presentation of folk lore anecdotes and the rehearsal of some one ballad. Each program was dedicated to some one center. The series by Mr. Niles was so acceptable and proved so valuable that a similar

series will be presented again starting this June.

Over 100 applications are on file requesting the establishment of centers and these will be taken care of as rapidly as possible. The centers have proved their worth many times over, particularly in the dissemination of news, which is incidentally the most popular type program, agricultural information, worth-while music and miscellaneous educational topics in general.

However, the greatest value of the centers lies in the enlarged scope and the widened horizons of the underprivileged inhabitants of these parts of the Kentucky mountains. Today the regular patrons of the listening centers find a quickened interest in the world in general and have gained an enlarged ability to talk about things not necessarily pertaining to their formerly restricted lives.

RURAL RADIO ROUNDUP



THE DELMORE BROTHERS get hot by the old country store stove. Left is RABIN, and next, of course ALTON. Both are stars of WSM's Grand Ole Opry.



LITTLE BETTY sings with her father, GORDON SIZEMORE over WHAS.



CORWIN RIDDLE takes no chances. He looks at his watch to bring the right thing at the right time, and he has done that for WOAI audiences for the past eight years.



"BIG SISTER ALICE FROST plays the title role in Big Sister heard every day, Monday through Friday over CBS at 11:30 A.M. (EST).



UNCLE HENRY AND HIS KENTUCKY MOUNTAINEERS. Left to right, JOHNNY FORD, RANDAL ATCHER, HENRY WARREN "UNCLE HENRY," SALLY WARREN, GRADY "COON-HUNTER" WARREN, LERCY NORTHUP "KID RJFUS," over WHAS.



MADS OF THE PRAIRIE, FAYE and CLEO, bringing vocal and instrumental arrangements of western ballads to WHO listeners.



Behind the scenes at W3AP, Fort Worth, Chief Engineer HERB SOUTHARD watches Director GEORGE CRANSTON "sign us" a new program, shortly to come over WBAZ airways.



As you expect! RUFIE and GODFIE as they appear over WFAA EARLY BIRD program heard every morning except Sunday at 7 A.M. Early Birds celebrate their 2,500th consecutive broadcast Tuesday, April 5.



RED 'N RAYMOND, THE BOYS FROM OLE KAIN-TUCK. One of the versatile groups heard over WSB's Cross Roads Follies every day during the noon hour.

As usual the center of attention: CHARLIE McCARTHY. Left, DON AMECHE, CHARLIE EDGAR BERGEN and JOHN CARTER, a new tenor soloist of the Chase and Sanborn Hour.



ROY ACUFF, a newcomer to WSM's Grand Ole Opry pictured as he sings "The Great Speckled Bird."



PATSY AND THE PRAIRIE RAMBLERS. Left to right, there's CHICK HURT, JACK TAYLOR, SALTY HOMES and TEX ATCHISON. The little lady in the center is PATSY MONTANA herself—heard on the WLS National Barn Dance every Saturday.

"One — Three Ways." O'PAN, WINSTON, EVELYN—the JOHNSON SISTERS, whose songs in triplicate decorate WSB's schedule.



The SONGFELLOWS FROM WHO. Standing, CARLOS FESSLER, DICK NEHER, KENNETH BLACK. (seated) STUART STEELMAN and WILLIAM AUSTIN.



LULU BELLE AND SKYLAND SCOTTY, famed mountain singers of WLS. Both were born 40 miles apart in North Carolina but met for the first time at WLS, Chicago. And so—they were married! Have two-year-old daughter, Linda Lou. In real life they are known as Mr. and Mrs. Scott Wiseman. You may hear them every Saturday on the WLS Barn Dance.



Above: You hear these boys on the NBC FARM AND HOME HOUR: THE RANCH BOYS. Left to right, SHORTY CARSON, CURLY BRADLEY, and JACK ROSS.

Right. W. LEE 'DANIEL AND HIS HILLBILLY BOYS present seven programs weekly from WBAP, Fort Worth.



RURAL RADIO ROUNDUP

How to Get FREE ELECTRIC ENERGY FROM THE AIR!

In the United States today there are still over five million unwired homes, and if the REA program of Rural Electrification progresses twice as rapidly as it has during the past year there will still be over four million unwired farm homes in 1945.

Where the farmer is not fortunate enough to obtain rural high line service, the modern 6-volt wind-driven battery charger is coming into its own. Years of experiment plus scientific engineering and designing have brought constant improvement until today the 6-volt wind-driven charger is a far cry from the crude early models.

Contributing to the development of the 6-volt charger is the remarkable contribution of radio engineers, namely, the 6-volt all-electric farm radio, using no dry batteries, obtaining all of its power from a 6-volt wet battery.

These two units go hand in hand and give to the farmer the same modern all-wave radio reception that is enjoyed by his farmer friends having high line service available. Furthermore, they give to the farmer the most economical form of radio reception and hundreds of thousands of farm homes are already obtaining from the free wind power for their farm radio and four or five electric lights by the use of the 6-volt charger.

The generators employed on present-day chargers are especially designed to cut-in and start charging in winds of low velocity. They are precision machine made. They are thoroughly efficient and under average working conditions will last and give service at practically no upkeep



A practical house-top installation is shown above. Its low initial cost, economy of upkeep, and simplicity of design enables the average farmer to not only erect and install his own lighting plant, but also to service it. Never before has limited electric lighting been available to the American farmer at such low cost, permitting him to eliminate the hazards of the obsolete kerosene lamp and other explosive methods of illumination. Furthermore, the unit is so light and compact that it can be purchased by a renter, installed and used during his tenancy, and moved on to the next farm he happens to rent.

cost for ten to fifteen years. Modern engineering has contributed highly successful governing devices which efficiently control the propeller speed in winds of high velocity and "slip the excess wind" thus making it entirely practical to mount the charger on the farm home.

Knowing that hundreds of thousands of these wind-driven chargers and 6-volt farm radios have been and will be used by our farmer friends, RURAL RADIO gives you an explanatory article on their installation and use.

GOOD INSTALLATION

The first requirement for successful operation of a 6-volt wind-driven battery charger is a proper installation, well up in the air where the charger has the full, free sweep of the wind with no obstructions within ten feet of the height of the charger, within a distance of 300 feet. Figure one shows a good and a fair installation as well as two poor installations.



Showing "Good," "Fair" and "Poor" Farm Installations

CORRECT WIRE SIZES



NO. 8 WIRE

Size B & S Gauge for use only when distance from the generator to battery is under 50 ft.



NO. 6 WIRE

Size B & S Gauge for use when distance from the generator to battery is 50 to 100 ft.



NO. 4 WIRE

Size B & S Gauge for use when distance from the generator to battery is 100 to 175 ft.

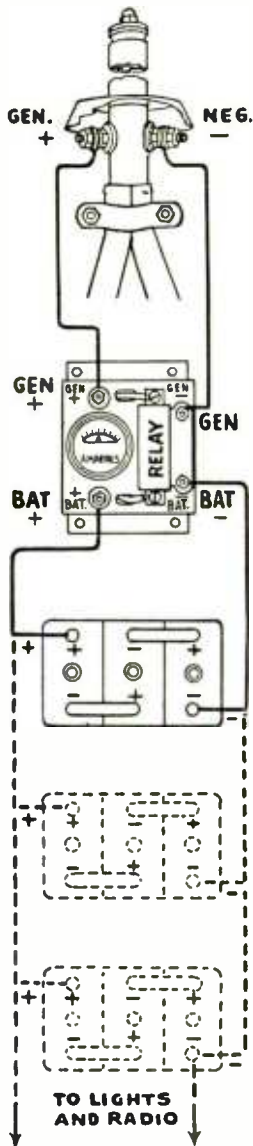


NO. 2 WIRE

Size B & S Gauge for use when distance from the generator to battery is 175 to 250 ft.

It must always be remembered that 6 volts constitutes a low pressure current. A low pressure electric system is similar to a low pressure water system. A low pressure water system will work very successfully providing large enough pipes are used. Low pressure 6-volt current will also operate efficiently providing a large enough size of wire is used. Do not assume that any wire regardless of size, material, or type of insulation will be satisfactory. Only heavy, weather-proof insulated copper wire should be used. Note wire size chart showing the correct size of wire to employ for a given distance.

An Article of IMPORTANCE to Those with Un-wired Homes



This figure shows wiring diagram from the charger terminals to the instrument panel and from the instrument panel to the battery. The dotted lines show how extra batteries may be added by hooking them in parallel, thus increasing battery storage capacity but maintaining six-volt output.

HOW TO DETERMINE THE SIZE AND NUMBER OF BATTERIES REQUIRED

The ampere drain on your batteries can be figured by referring to the chart below. For example, four 15-watt lights and a radio will cause a battery drain of approximately 12 amperes per hour. In estimating drain, always figure only on the basis of 75% of the rated capacity of your battery. Thus in the above instance if you had a 200 ampere hour battery, you would figure 75% of that, or 150 ampere hours. Your battery drain of 12 amps would then be divided into 150 and the results (12½) would be the number of hours the battery would carry this load with all lights burning and

the radio playing, providing it was fully charged to start with. To carry you through periods of calm, which last in some localities for a week or ten days, you should have sufficient reserve storage to carry the load for ten days. This no one can figure for you as it will depend upon the number of lights you burn at a time and the amount of time you play the radio each day. In the average home under average wind conditions, with four lights and a radio, you should have from 360 to 400 ampere hours of storage.

An allowance of at least 10% should also be made for line loss, even

though you use the recommended size of wires. If you use wires smaller than those recommended, the line loss will be greatly in excess of 10%.

BATTERY DRAIN CHART IN HOURS

Average Radio, drain	2 to 3 amps
Each 15 Watt bulb, drain	2½ amps
Each 25 Watt bulb, drain	4 amps
Each 50 Watt bulb, drain	8 1/3 amps

TYPE OF BATTERIES TO USE

Where the charger is only used as a source of electric power for two or three small electric lights and a radio, it is customary and quite satisfactory to use heavy duty farm radio batteries similar to those illustrated below.



Three heavy duty rubber jar 6-volt radio batteries connected in parallel, thereby tripling storage capacity but remaining at 6 volts.

However, where several electric lights as well as power for a radio is desired, regular glass jar house lighting batteries of about 240 ampere hour capacity farm light plant rating are desirable. These are illustrated below.

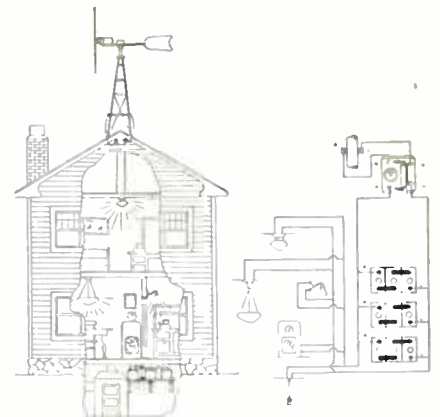
It is well for the layman to remember that there is a distinct difference in the way car batteries, radio batteries, and glass jar farm light plant batteries are rated. At the present time, the method of rating is not entirely uniform, one battery being rated according to a certain drain and another battery rated according to an-



Three 2-volt cells of regular glass jar house-lighting batteries, connected in series, making a 6-volt battery.

other drain. Most of the ratings, however, that have come to our attention indicate that a 240 ampere hour set of 6-volt glass jar farm light batteries are about equal to rubber case batteries having a rated storage capacity of 540 ampere hours.

WIRING THE HOME FOR LIGHTS



Batteries Connected to Radio and Lights

Here we show how the batteries are connected to the radio and light circuit. Note that in the diagram the batteries are placed directly below the position of the radio in the home. Short lead wires from the battery to the radio are a necessity to avoid hum or undue interference.

In wiring the home for lights, the same wire size recommendations should be observed in selecting lead wires from the battery to the lights that were observed in selecting lead wires from the generator to the instrument panel. In a small home, No. 8 insulated copper wire will carry the current without undue line loss. However, in a large two-story house where lead wires will run over 75 feet from the battery, No. 6 insulated copper wire should be used. The drop wires from the lead wires to the light bulbs should be extra heavy lamp cord.

TWO-VOLT INSTRUMENT PANELS

Owners of 2-volt farm radios can secure a special 2-volt instrument panel from the manufacturers of 6-volt chargers. Thus enabling them to charge 2-volt batteries for their radios as well as 6-volt batteries for limited farm lighting purposes. Early models of 6-volt chargers employed a 2-volt resistor for the purpose, but the 2-volt instrument panel is more effective especially in winds of low velocity.



I like Hillbilly Music.

I meet quite a few people who don't like hillbilly music. Or, at least, they say so.

Generally, they're vehement about it, often indignant, universally contemptuous and—to my notion—invariably illogical.

Hillbilly music is the only folk music America has. The Indians didn't give us any music. They seemed to be as lacking in that respect as they were deficient of a sense of humor.

Cadman and Lieurance and Friml and the others who have written Indian music were palefaces, not aborigines. While their stuff is priceless it is essentially synthetic.

"Suwanee River" and "Old Folks at Home" and "Massa's in De Cold, Cold Ground" and the other Foster classics are generally regarded as American folk music.

But they were written by a Pennsylvania Yankee who never got further south than Cincinnati, so far as I can learn. They could hardly be said to have sprung from the soil.

What about the Negro spiritual? I admit that its value to the world's store of music is beyond estimation. But it was written by a people imported to the New World. Its main value is its faithful reflection of instincts and superstitions born on another continent.

What does that leave in the way of a strictly American-made musical product? Well, you might mention Edward McDowell. But his genius transcended race or nationality or geography. He just happened to be an American.

So that brings us to hillbilly music—the ballads and narratives growing out of the sweat and the sorrows and the simple lives of the people, and perpetuated by the people's own minstrels—songs inspired by mountain feuds and the loneliness of the prairie and toiling under a torrid sun.

One of the greatest of these modern minstrels we call hillbillies is Georgia's Fiddlin' John Carson. Likewise, he was about the first on the air—and he still comes up to WSB once a year—March 21—to celebrate his birthday.

John wrote one song as potent as the "Marsellaise" in influencing a momentarily tragic instance of mass psychology. He wrote another that helped elect a Governor.

There have been many more. The author of "The Bully of the Town" (and the present copyright owner is no more the author than Vernon Dahlhardt is author of "The Prisoner's Song")—wrote as heroic a chronicle as Xenophon in his "Anabasis."

To me, "The Nine-Pound Hammer" is as worthy as "The Volga Boatman." And "Leather Breeches" and "Sally Goodin" and "The Old Hen Cackled" and "Give the Fiddler a Dram" are better music than lots of Irish

jigs and Highland Flings and sailor's hornpipes and Hungarian dances and Spanish boleros.

The lyrics sometimes rise to great heights of simplicity. Take one passage from "Twenty-One Years":

"I've counted the days, dear, I've counted the nights,
I've counted the hours, I've counted the lights,
I've counted the footsteps, I've counted the stars,
I've counted a million—of these prison bars."

Kipling never put more color, drama, punch and power into the same number of words.

Of course, there are two kinds of hillbilly music. Good and bad. The same applies to operatic music and classic music and popular music.

Oddly enough, while I was writing this I turned on the radio and the first thing I heard was the sextet from "Lucia," being sung by a batch of Metropolitan opera stars including Pons and Pinza. Now, few greater pieces of music have ever been written than the Sextet.

So if you love hillbilly music don't fall into the error common to belittlers of that kind of music. Don't blatantly say that you don't like operatic music.

Because you can easily label yourself an ignoramus or a bigot or a hypocrite. Just like the hillbilly critics do.

But if you do sincerely and understandingly and discriminatingly enjoy good hillbilly music, don't be apologetic about it. Most of those who disagree with you are either trying to show off or be disagreeable.

Almost always they don't know what they're talking about.

Burpee Gold Marigold

WITH
Odorless
Foliage

Special Packet
30 Seeds
10c
100 seeds 25c
500 seeds \$1



Large, 3½ - inch, graceful, sweet-scented, glorious deep orange flowers, like glowing, golden carnations; foliage entirely free from marigold-odor. The uniform plants, 2½ feet high, grow rapidly, bloom early (15 weeks from seed), and profusely all summer and fall. Easy to grow. Special Packet (30 seeds) 10c; 100 Seeds 25c; 500 Seeds \$1.

World's Only Marigolds with Odorless Foliage
Four Kinds—All Created by Burpee

The famous Gold Medal Winner of 1937, Burpee's Crown of Gold Marigold, brilliant orange-gold and two new colors, Yellow Crown and King's Ransom (golden-orange); also Burpee Gold above—all 4, a 200-seed Packet of each (value \$1.60) for..... **\$1.**

Burpee's
Seed Catalog
FREE
Write Today

W. Atlee Burpee Co., 275 Burpee Bldg., Philadelphia

EDDIE DUNN CARRIES THE MAIL!



So many RURAL RADIO readers have written in to ask about Eddie Dunn, we decided we ought to get his story. Here it is, Model T flivver and all

By DICK JORDAN

By his parting remark on the WFAA Early Bird program every morning, "And a happy day!" you shall know him. Thousands of radio listeners do know him by this greeting, and recognize Eddie Dunn.

Of course, as a name, Eddie is rather informal. You could refer to him as Edward Wesley Dunn, Sr., (senior because he has a four-year-old son called Edward Wesley Dunn, Jr., also a nine-month-old daughter named Jamie Jo) but he'd rather you didn't. He likes informality, even in names.

Radio first knew Eddie Dunn when he started with a small Waco, Texas station, playing phonograph records. Or rather, he played them until one day when he dropped on the floor and broke twenty dollars' worth of them. To put it mildly, his employers didn't like that.

The next time he became connected with radio was as a member of the Waco High School Male Quartet, and over another small Waco station. Both these stations no longer are in operation, but Eddie is pretty sure that the fact that he performed over both of them had nothing to do with this.

Probably you have already guessed that Eddie attended Waco High School. He was also subjected to higher education at Baylor University, Waco, and Southern Methodist University, Dallas.

Now 28 years old, Eddie points with accusing finger at Rusk, Texas, as his birthplace. Rusk, you know, is noted as a penitentiary town. A little hastily, perhaps, Eddie adds that it is only coincidental that his parents were here at the time of his birth. Besides, the fact that he has not been back



EDDIE IN HIS WORK CLOTHES

Now master-of-ceremonies on The Rural Mail program on Station WFAA (800). Eddie was a little puzzled when he drove up to this several yard-long string of rural mail boxes.

For the first time since he started delivering the rural mail on the radio program more than a month ago, Eddie decided to get out in his Ford (a 1914 Model T) and practice "The Real McCoy."

The program is broadcast over WFAA at 6:30 P.M. every Saturday.

there since his birth would not conform with the theory that a criminal always returns to the scene of his crime.

Eddie came to WFAA in 1928 as half of the harmony team of Munn and Dunn. Eddie sang and played ukulele accompaniment. When the station manager heard them, Eddie's ukulele was silenced, but the harmony team sang on with managerial consent and approval.

Munn and Dunn started the Sandman Soldiers program on WFAA, and the children's program became sensationally popular. Eddie was on the WFAA staff for seven years as announcer, singer, continuity writer and special sports announcer.

For a while following this period, he was out of radio as a profession. During this time he was advertising manager for a Fort Worth milling company, and announced its program, known as the Doughboys.

As master-of-ceremonies on the Early Bird program, he returned to WFAA in 1937, in the spring. His parting expression, "And a happy day!" which signifies the end of one of the Early Bird sessions, has become institutional. Cecil Hale, who announces the program, always replies with "And a happy day to you, Eddie Dunn!"

Eddie Dunn's hobby, although it is more correctly an obsession, is candid photography. His favorite sports, as a spectator, are football, tennis and handball. As a participant, his favorite sport is sleeping.

Likes: Slouch hats, comfortable shoes, hash brown potatoes, mystery stories, books on photography, and people who say they haven't heard his jokes before.

Dislikes: People who ask "Is it hot enough for you?", oysters, taxes, and people who say they have heard his jokes before.



The Party Line



By Marjorie Arnold

ATTENTION, HOUSEWIVES!

Have you been thinking of remodeling your kitchen? If so, listen to the National Farm and Home Hour Wednesday, April 6. Three rural homemakers from Montgomery County, Pa., will tell of their remodeling work. The trio, Mrs. Clifford Otto, Mrs. Cyrus Lutz and Mrs. Harry Walton, have some interesting experiences to tell which ought to be of value to anyone planning a change in the set-up of the food department.



MAJOR BOWES' RECIPE FOR CODFISH

Major Edward Bowes, impresario of the Amateur Hour heard every Thursday night at 9:00 P.M., EST, over the Columbia network, is generally known among radio folks as the "connoisseur par excellence of the gastronomic arts."

Here he poses very informally for us while concocting one of his famous dishes, "Codfish!"

"All you have to do," says the Major, "is take two thick slices of codfish, salt and pepper, then dip in flour. Fry in butter and brown on each side quickly. Then take an earthenware dish that retains considerable heat, smear it with a tablespoonful of olive oil and place the fish in it."

Next, take one-half pound of mushrooms, peeled and sliced; one large sliced onion; two trunks of chopped parsley and one-half toe of garlic. Chop the parsley and the garlic very fine, and then let all simmer in a pan until golden brown.

Pour these vegetables over the fish in the hot earthenware dish. Then, over the fish and vegetable mixture pour either a can of whole tomatoes or four fresh ones, cut up.

By this time the earthenware dish is pretty well filled. Carefully place a piece of buttered wax paper over the top to retain the aroma and the steam. The whole then goes into the oven for fifteen minutes—and is served piping hot, direct from the cooking vessel!"

BARBECUED CHICKEN

By Miss Carley,

heard over Lone Star Gas Co. Program on **WBAP**, Thursdays, 9:30 A.M.

Take about 2 1/2-pound chicken, cut up as for frying. Take about 1/2 lb. of fat, butter properly and place in frying pan when sizzling hot. Brown chicken quickly, remove and place in roaster and pour sauce over it. Baste frequently, then cook in covered pan for 2 hours at 375 degrees.

BARBECUE SAUCE

One cup vinegar
One teaspoon dry mustard
One teaspoon red pepper
One teaspoon black pepper
Three teaspoons salt
Two teaspoons chili powder
Two teaspoons Worcester sauce
Juice from three lemons
(Add one cup water. 1/2 cup at a time, as needed while cooking.)

This recipe may be used for barbecuing such wild game as dove, duck, quail, or even lamb, if recipe is doubled.



You can keep apples, peaches and pears from turning brown after peeling by dropping them immediately into **SALTED** cold water. After two or three minutes, drain.

A teaspoon of ammonia in a quart of water will remove all grease and dirt from brushes and combs. Rinse, shake and let dry.

If fat catches fire, never pour water on it! That spreads the blaze. Extinguish the blaze with **FLOUR**.

When house cleaning days come 'round, save **TIME** and **STEPS** by assembling all cleaning materials on a little wagon. Pull it from room to room with you.

To crisp breakfast cereals quickly without heating the oven, heat a heavy skillet piping hot. Pour the cereal into the pan, cover tightly and remove from the fire. There is no danger of burning and in a short time the cereal will be crisp.

Save and dry celery tops. Put them into glass jars and use to flavor stews. Parsley may also be dried and used in the same way.



TOASTED CHEESE NESTS

By Mary Lee Taylor,

heard on **WHAS**, Tuesdays and Thursdays at 10:00 A.M.

3/4 cup soft yellow cheese (6 ounces)
1/4 cup Pet Milk
1/4 teaspoon salt
6 slices of bread, 1 3/4 in. thick
Light oven and set at hot (425 degrees). Cream cheese with a fork. Add milk and salt gradually, continuing to cream. Cut bread into diamonds or squares measuring three inches on each side. Hollow out with a sharp knife, leaving a 1/4-in. edge on all sides and bottom. Spread with cheese mixture inside and out, leaving bottom plain. Put on a flat, greased baking sheet. Brown in oven 5 minutes, or until edges are slightly browned. Fill with creamed fish or vegetables.

Write to Mary Lee Taylor, Pet Milk Company, St. Louis, Mo., for her booklet "Satisfying Food for 2 or 4 or 6."

PROGRAM HIGHLIGHTS OF INTEREST TO WOMEN

Enid Day (dept. store reporter): Mon. through Sat., 9:30 A.M.—**WSB**

Dr. Christian: Sundays, 1:30 P.M.—**WHAS**
Homemakers' Hour: Conducted by Ann Hart. Mon. through Sat., 2:30 P.M.—**WLS**

Modern Homemakers: Tuesdays, 10:45 A.M.—**WFAA**

Leona Bender's Woman's Page of the Air: Mon., Wed., Fri., 10:00-10:15 A.M.—**WOAI**

Mrs. Winifred S. Bell: Mon., Wed., Fri., 10:15 A.M.—**WSB**

Bureau of Missing Persons: Mon. through Fri.—**WHO**

The Party Line: Mon. through Fri., 9:00 A.M.—**WHAS**

Ann Ford: A Woman Looks at the News. Mon. through Fri., 3:00 P.M.—**WSM**

Georgia Women's Markets: Mrs. Robin Wood, Sat., 9:15 A.M.—**WSB**

Home Folks: Conducted by Ethel Strong. Tuesday, 10:00-10:15 A.M.—**WOAI**

Betty and Bob: Mon. through Fri., 2:00 P.M.—**WHAS**

Our Book: Conducted by Mrs. A. V. Fitzgerald, Thursday, 5:30-5:45 P.M.—**WOAI**

Helen's Home: Mon. through Fri., 8:30 A.M.—**WBAP**

Women Only: Conducted by Hazel Cowles. Mon. through Fri., 5:00-5:15—**WHAM**

Stepping into

Easter

With the first hints of Spring in the air, busy stars have been taking time off long enough to dash into town to select their all-important Easter costumes. On this page, five radio favorites pose especially for RURAL RADIO's cameramen to show you how they will greet the Easter season.

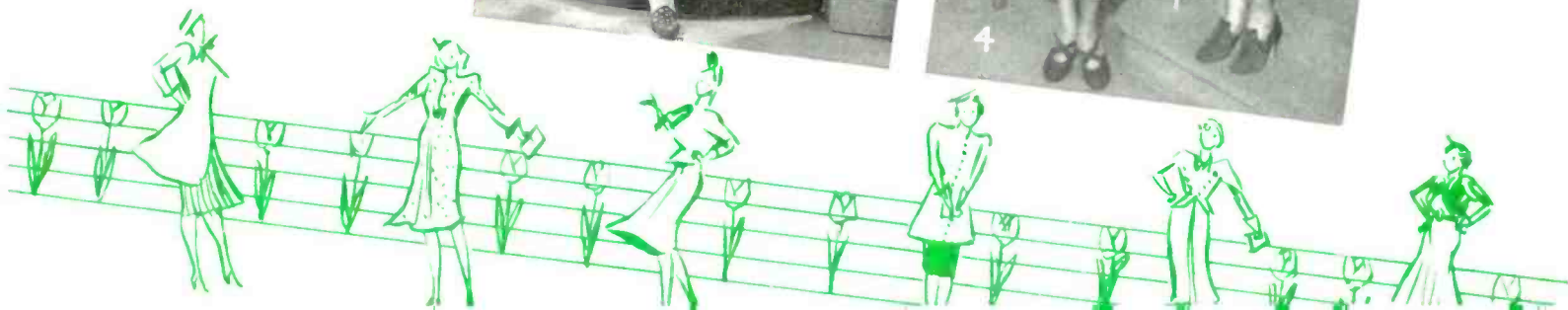


No. 1
Miss Fatsy Cranston, otherwise known as the irreplaceable "Ruthie" of WBAP's Home serial. A large share of the spotlight will go to this 14-year-old young lady when she steps out Easter morning in her new "go-to-meetin'" finery. The starlet is shown here wearing a blue shantung silk sleeveless dress with scalloped bolero and British tan and dark blue striped sash. Her off-the-face hat is of white straw with white tails. Blue socks and British tan open-toed sandals with fabric gloves and British tan calf bag to match, complete the ensemble.

No. 2
Kay Woods, who sings with Pop Eckler and his Young 'Uns on WSB's Cross Road Follies, heard during the noon hour. Her pebble crepe frock is a luscious shade of peacock blue, trimmed with sequins, and worn under a topper of gray lustre cloth. Her smart accessories are of grey—peek-a-boo sandals, kidskin pouch, straw hat, and gloves.

No. 3
Christine, The Little Swiss Miss of WLS, in a costume of beige accented with navy blue. Her rolled brim hat is of navy felt, stuck jauntily in the grosgrain band. Her gloves, purse and sandals are navy, as is the long, fringed sash. The brief jacket with full shoulders and tiny Peter Pan collar is splashed with brilliant blossoms.

No. 4
WSM's famous singing Lakeland Sisters. On the left Ann is wearing "Roman Holiday," the new junior model of navy sheer with Roman striped blouse. Her shoes are of navy gabardine. The outfit is topped off with a navy straw halo hat with vari-colored flowers to match the blouse. Note particularly the bag of stitched patent leather which gives the effect of alligator. Right, Mary chooses a three-piece tailored wardrobe suit of Shetland wool in berry. All black accessories add the finishing touch. Mary's and Ann's costumes from Joseph Frank and Son, 209 6th Ave., Nashville, Tennessee.





OVER THE CRACKER BARREL

Burridge D. Butler, "grand old man" of radio and probably the oldest man active in radio operation, celebrated his 70th birthday recently by signing a contract to purchase a new *WLS* transmitter, entailing the expenditure of a quarter of a million dollars. More intent on progress and activity than are most men half his age, Butler at 70 is looking ahead to the radio of tomorrow—concentrating upon increasing daily the service afforded to listeners of *WLS*, the *Prairie Farmer Station* in Chicago, of which he is president.

WBAP director, *George Cranston*, is an expert poultryman and invites any of his *RURAL RADIO* friends to write him concerning their poultry problems. The ones he can't answer will be turned over to Fort Worth Health Office Flickwir, who is heard at 10 A.M., CST, over *WBAP* each Saturday.

Foster Brooks, *WHAS* announcer for the past seven years, is now heard over *KWK*, St. Louis, Missouri, beginning his new duties March 15th. Brooks' new chief is *Allen Anthony*, a former *WHAS* man.

All *Patsy Montana*'s little daughter, *Beverly*, is talking about these days is the new little brother or sister who's arriving in time to attend her third birthday party on May 12. *Patsy*, who in private life is Mrs. Paul Rose, is featured with the *Prairie Ramblers* over *WLS*.

Everett Mitchell's fan mail always contains comment on the phrase, "It's a beautiful day in Chicago," which

he uses, rain or shine, storm or calm, on the *National Farm and Home Hour*. Ev has been a radio announcer since 1922, which puts him in the ranks of the pioneers.

If you should take a notion to call on *WSB*'s "little *Cuhnel*" *Lambdin Kay*, at his home in Atlanta, *Jawguh*, you'd find that when you pressed the door bell, a familiar, yet strange door-bell sound would result: *Lambdin*'s door bell sounds are the same as the three-note chimes used at *WSB* for station "breaks." There's an idea for some door bell manufacturer: Let him manufacture a *WSB* door bell chime for all *WSB* listeners!

From the four corners of the earth they come to broadcast over *WHO*. Just recently a group gathered for the *Corn Belt Hour* that included natives from New Zealand, Argentina, Brazil, India, and Australia! And *WHO* has their signatures on its guest book to prove it.

Last month we announced *RURAL RADIO'S SATURDAY NIGHT BARN DANCE CLUBS*. Having filled out certain qualifications, *RURAL RADIO* furnishes each club a certificate; promises extra, speedy handling of all Saturday night requests at leading stations featuring popular Saturday night barn dances. Information on request.

A note to those who have already written in: The certificates are being completed. Meanwhile a letter is going out to each of you this week, telling the requirements needed to establish a *RURAL RADIO Barn Dance Club* in your section. If several of you are in the habit of listening together on Saturday nights, you'll find definite advantages in the *Rural Radio Certificate*. Write us.

Radio's

FARM AND HOME HOUR HIGHLIGHTS

The *National Farm and Home Hour* will feature the following special broadcasts over the *NBC Blue* network during April:

April 2—*National 4-H Music Hour*; *United States Marine Band*.

April 6—*Home Demonstration* program; hints for homemakers.

April 9—*American Farm Bureau Federation* program; *Activities of the New York State Farm Bureau* will be discussed.

April 11—*Future Farmers of America* program; *United States Army Band*.

April 16—*National Grange* program; *United States Army Band*.

April 20—Broadcast from the campus of *Michigan State College*, Lansing.

April 23—*Farmers Union* program.

April 25—Broadcast from the annual convention of the *National Farm Chemurgic Council*, Omaha, Nebr.

April 27—Broadcast by six *New England Commissioners of Agriculture*.

The *Farm and Home Hour* is presented daily except Sundays at 11:30 A.M., CST (12:30 P.M., EST) over the coast to coast *NBC-Blue* network, including the following stations:

Station	On Your Dial At
WOAI	1190
WFAA-WBAP	800
WHAM	1150
WSB	740
WSM	650



Harold Hough, *RURAL RADIO'S Hired Hand*, looks over the *WSM Grand Ole Opry* audience with the *Solemn Ole Judge*.

RURAL RADIO for April



Cattle Markets

6:25 A.M.	WLS (870)
6:30 A.M.	WHO (1000)
6:30 A.M.	Mon. through Sat. (Shipping reports)
7:00 A.M.	WLS (870)
8:44 A.M.	(Livestock receipts and hog flash)
9:45 A.M.	WLS (870)
9:55-10:00 A.M.	(Jim Poole direct from Union Stockyards)
10:15 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
12:00 Noon	WHO (1000)
12:22-12:30 P.M.	(Market review by Dave Swanson of Chicago producers)
12:28 P.M.	WHO (1000)
12:30 P.M.	WSB (740)
12:35-12:45 P.M.	WHAS (820)
12:35-12:45 P.M.	(Jim Poole direct from Union Stockyards)
12:45-1:00 P.M.	(State Department of Agriculture)
1:35 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
3:00-3:15 P.M.	WOAI (1190)

Weather Broadcasts



6:00 A.M.	WLS (870)
6:30 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
7:20 A.M.	(Dial-A-Smile)
7:30 A.M.	WSM (650)
7:57 A.M.	WFAA (800)
9:30 A.M.	WSM (650)
9:45 A.M.	WSB (740)
11:45 A.M.	WOAI (1190)
11:45 A.M.	WLS (870)
11:45 A.M.	WFAA (800)
12:00 Noon	WSB (740)
12:00 Noon	WHO (1000)
12:30 P.M.	(Jack Sprat News Reporter)
12:30 P.M.	WSB (740)
12:30 P.M.	WSM (650)
12:35-12:45 P.M.	WHAS (820)
3:00 P.M.	WSB (740)
3:00-3:15 P.M.	WOAI (1190)
4:50 P.M.	(Betsy Ross and Davidson News Bulletins)
5:00 P.M.	(Betsy Ross News Bulletins)
5:45 P.M.	WSM (650)
6:30 P.M.	(Penn and Goodrich News Report)

SPRING WHITTLIN'S

By PAT BUTTRAM



If ye dodge a duty it's jest like not payin' a debt, but ye gotta come back sumtime to settle it jest th' same.

Yung men: In pickin' a life kereer fer yerself, pick a tuff one . . . then ye won't have s' much competition.

Sumwhere down th' line jest about everybody's family tree has been a little shady.

It don't pay to liv on bluff . . . sumbody's liable t' give ye a shove.

Th' only shore way to git rid uv a enemy is t' make a friend out uv him.

A man is jedged by th' company he keeps . . . a company by th' men it keeps.

Sumtimes silence ain't golden . . . it's jest plain yeller.

It's bad enuf to be a quitter but it's worse not to even begin.

A lot uv fellers don't keer which party is in power as long as they kin be th' power in the party.

Yourn til they invent somethin' that'll make both ends meet.

PAT.



Grain Reports

6:30 A.M.	WHO (1000)
7:57 A.M.	(Liverpool Cotton and Grain)
9:45 A.M.	WSB (740)
10:15 A.M.	WBAP (800)
10:20 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
12:15 P.M.	WLS (870)
12:28 P.M.	WHO (1000)
12:30 P.M.	WSB (740)
12:35 P.M.-12:45	WHAS (820)
1:30 P.M.-1:37	(F. C. Bisson from Dept. of Agriculture)
1:35 P.M.	WBAP (800)
3:00 P.M.	WSB (740)
3:00-3:15 P.M.	WOAI (1190)

Farm News and Views



6:30 A.M.	WHO (1000)
7:10 A.M.	(Happy Family Talks)
9:15 A.M.	(Georgia State Bureau of Markets conducted by Mrs. Robin Wood)
11:00 A.M.	WSM (650)
11:15 A.M.	(Bill Burnett's Farm Scrapbook)
11:30-11:45 A.M.	(Texas Farm and Home Hour (TQN))
11:30 A.M.	(Texas Farm and Home Program from Texas A.&M. College)
11:55 A.M.	WFAA (800)
12:00 Noon	(Corn Belt Farm Hour)
12:00 Noon	WHO (1000)
12:00 Noon	WHO (1000)
12:00-12:30 P.M.	(Dinnerbell Program)

12:15-12:30 P.M.	(College of Agriculture. University of Kentucky)
12:15 P.M.	(4-H Club Meeting)
12:30-12:35 P.M.	(Voice of the Feedlot)
12:30-12:35 P.M.	(Cornbelt Peepers)
12:45 P.M.	(“Farming in Dixie”—Extension Service of Georgia College of Agriculture)
12:45 P.M.	(DeKalb Agriculturists)
12:45-1:00 P.M.	(This Business of Farming. by Lloyd Burlingham)
12:45-1:00 P.M.	(Farm Interview by Prof. St. John)
1:00 P.M.	(DeKalb Agriculturists)
1:00 P.M.	(Agricultural Conservation)



"Like as Christ was raised from the dead by the glory of the Father, even so we also should walk in newness of life." Romans 6: 4.

There are many theories of the Resurrection. Since the physical Resurrection of Jesus lies outside the ordinary experiences of life it is not strange that many fantastic ideas have arisen about it. It seems clear from history that the belief in the resuscitation of the bodily life of Jesus was firmly believed by the early disciples. It was a central part of their teaching. It ushered in a new era of thought and action. Paul said, "If Christ be not raised from the dead, then is your faith vain." When the great thinker went upon Mars Hill where other great thinkers had sat and taught, he declared unto them the Resurrection. Some believed, and some scoffed. Much the same as today. I am convinced that if the early disciples had not believed in the fact of the Resurrection, we probably would never have heard about the gospel. It was a sure triumph of Life over death which they needed to face a hostile world, and finally win.

There is a practical side of the Resurrection which concerns every person who longs after a nobler life. Some one has said that all human problems are easily taken hold of if we take hold of the small end of them. So, let's brush aside the endless and conflicting theories of the fact of the Resurrection, and allow our minds to run along the common ground where our feet must daily walk.

"Like as Christ was raised from the dead by the glory of the Father, even so we also should walk in newness of life."

I find here the ground for purity of the imagination. We can't keep our imaginations where they belong. They are such flighty things, and demand the universe to roam about in. Christ's triumph over death gives us hope for the control of our fancies. These things that we think about when we are not thinking at all—they are fundamental to any sort of decent and high living. An ancient Chinese teacher uttered a thought, that was later quoted by John Wesley: *"I can not more keep evil thoughts from coming to my mind than I can prevent the birds from flying over my head; but I can keep them from building their nests in my hair."*

The power of God which was great enough to easily re-animate a dead body, certainly is strong enough to help us hold in the ramblings of our imaginations from the fields where they get soiled. If we can live for an hour without evil in fancy, we can, by God's Spiritual Grace, live endlessly on the same high plane. We can't do it alone. That's the message of Easter for the imagination.

I find here, also, ground for purity of our active thinking. We are what

This Month's Message

NEWNESS OF LIFE



By DR. JOHN HOLLAND

Pastor of WLS's Little Brown Church of the Air

Dr. John Holland has one of the largest—if not the very biggest—"flocks" of any pastor. It stretches into 10 or a dozen states through the magic of radio. As pastor of the WLS Little Brown Church of the Air on Sundays and in his daily inspirational messages broadcast over WLS, he greets untold thousands of listeners. Yet his voice and manner are as friendly and confidential as though he were speaking to a few friends in his study.

Dr. Holland's gentle humor and ready wit place him in frequent demand as a speaker at civic gatherings throughout the Midwest. For a number of years, he has contributed regular articles to farm papers in 26 states, including *Prairie Farmer*. The combined circulation of these publications is more than 8,000,000. It has been said that he has the largest listening and reading parish of any minister in the United States.

we think. A mind, like a motor, is as strong as its thrust forward. We understand better than did our fathers, the place of mind in man's world, and how the mind works. When a man is defeated in his mind, he is prostrate. When fears overwhelm the mental forces, defeat is logical. When evil lurks unchallenged in the mind, the whole life is thrown out of joint. This is so common an observation as to be almost trite; yet it is a thought we too rarely think. It was Paul's idea that the triumph of Jesus, through the power of God, was the central entrance of the mind to undivided and pure thinking. Really, we do not need to be in the thrall of

one base, weak, fearful, or sinful thought. Millions of people live and die without tasting the sweets of personal triumph over all evil. That it can be a fact is the Easter message to our minds.

Here is ground, also, for practical, personal, daily living in the presence of God. You note that the word says, "Walk," and not fly, or run or soar. Walking is the natural locomotion of men. We may fly, drive, or sail at a more rapid pace, in the elations of speed, but most of us walk. We walk among men, and women. Social conduct of the highest order is impossible in the crowd, unless one thing be added to our motives: the Glory of God which raised Jesus from the dead. Easter may become an empty parade of gawgawed folks on display. It may be just another day in the calendar, unless there comes to our minds and hearts the Presence that was powerful enough to defy and defeat death. Into this Newness of Life, Easter bids us walk through the conquered door of the sepulchre.

RADIO IN THE PULPIT

INTERESTING SUNDAY BROADCASTS

(All Central Time)

Bible Broadcaster	8:15 A.M.—WHO
In Radio Land with Shut-Ins	8:15 A.M.—WSB
Little Brown Church of the Air	9:00 A.M.—WLS
The Fidelis Sunday School Class	9:30 A.M.—WSM
Dr. David Lefkowitz Church Service	9:45 A.M.—WFAA
First Presbyterian Church Service	10:00 A.M.—WHAS
First Methodist Church Service	11:00 A.M. (alternate Sundays)—WBAP
First Pres. Church	11-12:00 P.M.—WOAI
St. Ambrose Church	11:00 A.M.—WHO
Father Charles E. Coughlin	3:00 P.M.—WHO

FROM NETWORKS—SUNDAYS

Church of the Air	12:00 M.—CBS
National Vespers	3:00 P.M.—NBC
Lutheran Hour	3:30 P.M.—MBS
Catholic Hour	5:30 P.M.—NBC

WEEK-DAY DEVOTIONALS OF WIDE FOLLOWING

Morning Devotions, Mon. through Sat.	6:00 A.M.—WHO
Asbury College Devotional, Mon. through Friday	6:00 A.M.—WHAS
Morning Devotions, Mon. through Sat.	7:30 A.M.—WLS
Hymns of All Churches, Mon. through Thurs.	10:15 A.M.—WOAI
Hymns of All Churches, Mon. through Thurs.	11:30 A.M.—WHO
Chuck Wagon Gang's Hymn Day, Weds.	1:00 P.M.—WBAP. TQN.
The Friendly Voice, Monday (E.S.T.)	2:15 P.M.—WHAM
Sunday School Lesson, Saturday	5:00 P.M.—WFAA
International Sunday School Review, Sat.	5:15 P.M.—WSM

THE HIRED HAND

Harold Hough

Says



The Hired Hand of WBAP, dressed as a "soldier of misfortune" of a neighboring southern republic.

Rural Radio is only three months old, but it is coming faster than a due date on a sixty-day note. Editor Ed Kirby tells me he is going to do something For the Farmers. Many magazines try to do something To the Farmers. I would suggest to Editor Ed if he really wants to help the Farmers that he furnish them with information explaining how to make out their Government reports. Farmers don't need advice on how to operate the old place. They don't need pitch forks—they need eraser pencils. They don't want thrashing machines—they want adding machines.

These days, they can't even plow a row of corn without sending someone in Austin or Washington a report. They must not slop a pig without writing the County Agent. Instead of sending the boys and girls to the State Agricultural Schools, they are sending the hired hands to Business Colleges.

Farmers may corral a batch of rebates from Uncle Sam, provided they don't go blind making out the documents. Then, instead of getting on Farm Relief, they might make Blind Relief if they can See how to do it.

After all, with nearly everybody passing out ideas, professing to help the Farmer, I haven't yet heard anyone suggesting that the Weather Department be Fixed. All the Farmer needs is an even break with the weather. Why can't they arrange that for him? When the oat crop looks like it is going to make forty bushels on Saturday morning, and at four o'clock Saturday evening after the hail, it won't make pasture, it's awful and often. Now, if politicians are really serious about helping the Farmer, why don't they stop things like hail? It must come from some place. With all the money this country is spending they could build a fire and melt that hail at the source.

And the Administration has not been sending rains when they are needed. They don't seem to be able to have the schedule properly set up, and when they do send rains, they send over-orders. When the Johnson grass is taking the cotton, and you ought to be in the field with a hoe, the Weather Bureau is just as apt as not to send a whole flock of rains, and the fields become so wet, a bird can't fly over them. Is that co-operation?

What the Farmer needs is better weather, better prices, fewer saviors, more churning and less bookkeeping.

Last month, some of you boys will recall that I asked for some cockleburs so I could get even with a couple of Rodeo bronc busters who owed me. I expected to help them saddle out. Well, it seems as though those two lads got hold of a copy of March RURAL RADIO. I don't know where they copped the dime. Anyway, they were quite disturbed. One of them was so ruffled that he did not think he would be happy unless he made over my facial

may which, I assure you, would have been very annoying. It is not such a beautiful map, but it seems to be in season, and I rather enjoy wearing it.

Rather than to have trouble with those ginks, who are so contrary if they were to fall in the river you would find their corpses upstream, I just compromised by paying their entrance fees again this year. They were to pay me back out of their prize winnings. I laughed the night both of their noses went into the tan bark, and then I wondered what was funny about it. Oh well, one can't have everything. But I do want to thank you for the many nice packages of cockleburs so kindly sent.

Next month, I will have a heavy Editorial on something or other.

RADIO'S BIGGEST STAR

and

One of Radio's Biggest Thrills

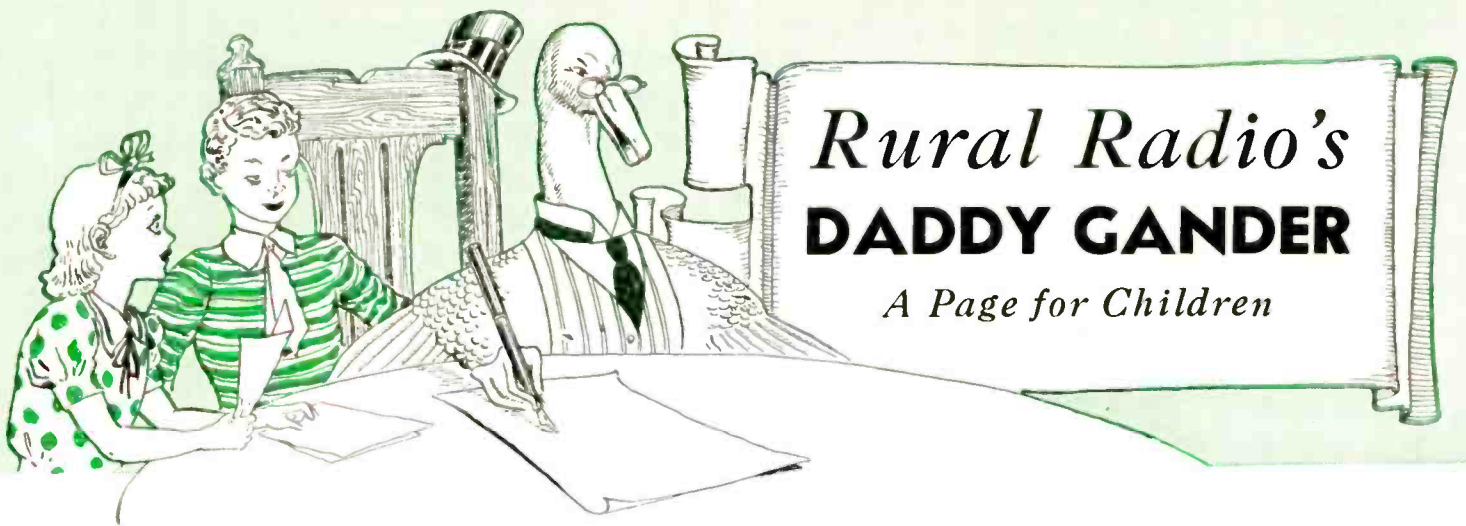


The Pan-American

Tune in WSM (650 KC) any day but Sunday at 5:08 P.M. and hear The Pan-American, ace L&N passenger train, whistle her greeting to the nation as she speeds past a microphone placed at the trackside near WSM's world's tallest radio tower.

Write L&N Railroad Company, Room 1007, L&N Bldg., Louisville, Ky., for a free post card picturing this broadcast.

Louisville & Nashville R. R.
"The Friendly Service Road"



Rural Radio's DADDY GANDER

A Page for Children

ROBIN RED BREAST

Robin Red Breast hunts for worms,
Skips along, and then he squirms,
Picks his head way in the ground,
Pulls earthierks and turns around
Out there in the air and thunder,
How can Robin tell, I wonder—
Yet he finds the fishing worms
Every time he pecks and squirms.

APRIL

My name is "April,"—I appear
With both arms filled with flowers.
The skies laugh out because I'm here
And drip with sunny showers.

A LITTLE WONDER-CHILD am I,
And heaps of joy I'm bringing;
The FAIRIES smile when I pass by,
The BIRDS burst forth in singing.



Bessie had an Easter gown,
But she wore it with a frown;
Susan had an Easter hat,
But she wasn't pleased with that.
Mary, in her last year's clothes,
Looked as sweet as any rose,
For said she, "To smile I can—
'Tis the heart that makes the man."

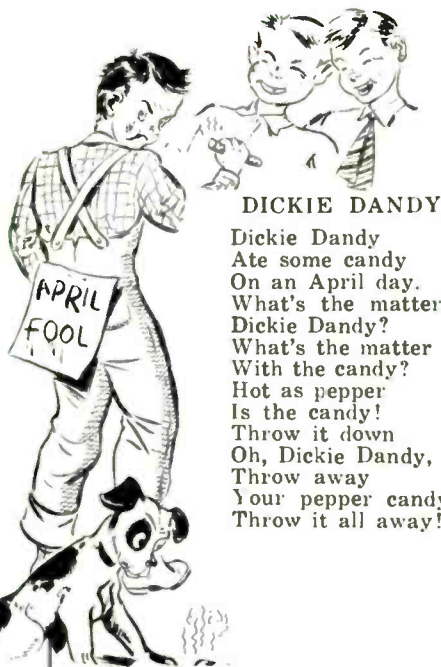
AN APRIL FOOL LETTER FUNNYKINS

HIS STORY. C IF U READ IT.

FUNNYKINS and BUNNYKINS & HONEYKINS WERE 3 BABY
2 WERE ALIKE, BUT FUNNYKINS WAS DIFFERENT. HE HAD MORE
THAN THE REST, and A FUNNY WAY OF HOLDING HIS HEAD 2-1-
SIDE LIKE HE WAS LISTENING

1 DAY THESE WERE LEFT MOTHERLESS. THEY SAID CHICK,
CHICK, CHICK, & WANDERED FORLORNLY ALL DAY. THEY STAYED 2GETHER
and THEY ALL HUNTED for and . WHEN NIGHT DREW NEAR THEY
WENT 2 THEIR THEY HAVE HAD A SPLENDID REST IF OLD
MR. HAD NOT SMELT THEM. THE FRIGHTENED SCAMPERED HITHER
and THITHER in the DARK and FINALLY 2 of THEM DISAPPEARED. SO U C
POOR LITTLE FUNNYKINS WAS LEFT ALL ALONE. HE WENT INTO THE TALL
2 LIVE and SOON CAME A WILD . HE GREW & GREW & HE LEARNED TO
WHEN DANGER WAS N
OF U READ ALL THIS LETTER, WRITE & TELL ME. OF U WANT TO
KNOW WHAT CAME OF FUNNYKINS, TELL U THAT 2

Your Daddy Gander



DICKIE DANDY

Dickie Dandy
Ate some candy
On an April day.
What's the matter
Dickie Dandy?
What's the matter
With the candy?
Hot as pepper
Is the candy!
Throw it down
Oh, Dickie Dandy,
Throw away
Your pepper candy,
Throw it all away!

"AN EASTER DAY PRAYER"

Dear God, I know a special
prayer
That I would like to say,
For on this blessed day so fair
The Stone was rolled away.

I'm but a little child, you see,
And full of earthly sin—
Please roll the stones away from
me
And let Your Own Self in.



FAMILY GOSSIP

By PEGGY STEWART

A THUMBNAIL SKETCH

Pappy Cliff of WHO

Real name, Cliff Carl; born Cottonwood Falls, Kan., July 22, 1904; lived on farm until 14 years old; played Saxophone in own dance band during high school; worked as waiter, farm hand, soda jerker, hostler; entered dramatics with Guy Caufman Players; married Actress Helen McClure; son, J. Mc., is 7 years old; traveled with stock companies; organized own troupe; joined WHO staff Dec. 6, 1937; adds forty years to age for Pappy Cliff characterization; spends his spare time at wood lathe making candlesticks, lamps, furniture; author of radio and stage shows and occasional songs; tall, slender.

"Curious," Kent City, Michigan:

Here is the information you wanted about Henry Burr of WLS' National Barn Dance. He was born Harry H. McClaskey at St. Stephen, N. B., Canada, on Jan. 15, 1885, and by the time he was five years old he was a singer—and has been singing ever since, except for two years, when his father promised him a gold watch for resting his voice. He studied voice in New York after that, and there he met and married Cecelia Niles who is also a singer. He started radio work in 1921 in Denver. Mr. Burr is 5 feet 9½ inches tall, weighs 200 pounds, has fair complexion, gray hair and blue eyes.

The Moore Sisters, Mt. Sterling, Ky.:

Uncle Henry of WHAS is named Henry Warren and he is thirty-six years old. Grady Hamilton Warren, his youngest brother (there were five brothers in that family) is the Coonhunter, and his wife Wave Ilene Adams, is Sally. None of the rest of the Mountaineers are related. Kid Rufus' name is LeRoy Northup. Does that straighten out the Kentucky Mountaineers for you?

Miss Shirley Jones, Lindsay, Wis.:

Arthur Smith is no longer on WSM, but the Dixie Liners, Sam and Kirk McGee, are still heard on WSM's Grand Ole Opry.

Constant Reader, Anniston, Ala.:

Jimmy Melton started his radio career at WSB in Atlanta when he was a student at the University of Georgia. He later was on WSM with Francis Craig's Orchestra.

J. K., Pana, Illinois:

Pat Buttram was first heard on the air down in Birmingham, Alabama, at station WSGN in 1934.

Miss Dolores Lehrman, Minneapolis, Minn.

Lulu Belle and Skyland Scotty are in real life Mr. and Mrs. Scott Wiseman and they have a two-year-old daughter named Linda Lou. They were born forty miles apart in North Carolina but did not meet until the Barn Dance brought them together. See Roundup Section for picture. Your other questions will be answered in the self-addressed stamped envelope which you enclosed in your letter.

L. McCoy, Pawhuska, Okla.:

We have had so many requests about the O'Neills and "who plays what," that we are going to give you the whole cast. Mrs. O'Neill—Kate McComb, Monte Kayden—Chester Stratton, Danny O'Neill—Jimmy Tansey, Peggy O'Neill Kayden—Violet Dunn, Eileen Turner—Arline Blackburn, Mr. Turner—Al Swenson, Eddie Collins—Jimmy Donnelly, Janice Collins—Janice Gilbert, Mrs. Bailey—Jane West, Mr. Levy—Jack Rubin, Grandpa Hubbell—Roy Fant. The program is written by Jane West.

Varnol McCall, Satolah, Ga.:

Sarie and Sallie of WSM are not only married but Sarie has a practically grown son and Sallie has two children.

Miss Daisy Burger, Melbourne, Ky.; and Mrs. Dan Mink, Owaneco, Ill.:

Bradley Kincaid is "way off" in Boston now and can be heard on station WRZ (990 on your dial).

Mrs. C. B. Tatum, Winslow, Arkansas:

Lasses and Honey are not heard on any regular radio programs at present, although they have made guest appearances on several shows recently.

G. T. S., Columbia, Tennessee:

Carson Robison has one son, Robert Arnold, who is six years old. He has had only one official birthday, since he was born Feb. 29, 1932.

THUMB-NAIL SKETCH

Uncle Amos Plunkett (Wilbur Ard) WFAA's James Willard Ard—leader of Early Bird Orchestra and "Uncle Amos" on "Rural Mail" program heard at 6:30 on Saturday evenings—born Seagoville, Texas, Sept. 1, 1908—6 ft. 2 in. tall—weight 185—eyes grey—hair, very little and dark brown—career previous to radio included undertaking, grocery store work, lumber and insurance businesses—printing and playing in dance orchestras of Ligon Smith, Jack Crawford and Henry Bussee—before joining WFAA worked for WKY, WOAI and WBAP—married to Peggy Jane Ard—has two children, Billie 4 and Carolyn 1—hobbies are home and family, working with flowers, tennis, golf and horses—serious and friendly.

*Sincerely yours,
Peggy Stewart*

Dear Friends:

Well, the questions certainly poured in from all over the country this month. And there were so many different things all you folks wanted to ask about, that I have really had my hands full!

I hope you like the little thumbnail sketches added here. Maybe they'll answer some of the questions you've had in mind to ask.

Don't forget—for information about your favorite stars—just write to me and remember to enclose the self-addressed stamped envelope.

HOW RADIO HELPS A 22-YEAR-OLD GIRL FIGHT FOR LIFE!

I have read and re-read my first two issues of RURAL RADIO and I am surely sending hearty congratulations and sincere thanks for such a grand magazine. It just can't be equalled for giving us news and pictures of radio stars we are interested in and want to know about. Every feature in these two issues is well worth the price of the whole magazine and I do hope we can continue having such a wonderful way of knowing our radio programs and artists.

I am a shut-in girl 22 years old, have been bedfast nearly four years, during which my radio has been my great help in passing hours of pain, and every radio magazine I've run across has been enjoyed so much because it gave me more of an inside story of these "air friends" who make life so happy for me. This RURAL RADIO is so grand because it brings pictures and stories of such a variety. I was especially proud to find Sunshine Sue in both of these first copies—for Sue is a very dear personal friend of mine now, since she came to see me nearly every day while broadcasting on our local station WMT. I am naturally always happy and proud to see her picture or any publicity for her, for our friendship has continued to grow even though she is 700 miles from here. Thank you a lot for putting her picture in! . . . I think radio folks are all so grand, and are the friendliest and finest group in the world. I've had entertainers and announcers from 8 stations come to see me, and many others write to me, so I have had much opportunity to really appreciate their kindness. Recently, the WLS Stand By magazine had a story about me in it and as a result many of the entertainers and hundreds of their listeners and readers wrote to me, so when I say "Hats off to radio and radio artists," I mean it with all my heart, for they are making it possible for me to fight for health and a chance to get well. Though I am weighted down with weights pulling three directions day and night, my bed tipped up at the foot, and not a minute free from pain, you can imagine what a glorious feeling it is to tune in my radio and hear friendly voices cheering me, and then read my RURAL RADIO and learn about these friendly people.

May the greatest success go with you through the months of publishing RURAL RADIO. Many thanks always.

A real radio fan.

Vivian Brown, 1122 W. 8th, Waterloo, Iowa.

RFD

RADIO FARM DIGEST

We feel so at home with our radio stars since we have seen their pictures. I do wish there was a corner of "The Party Line" for quilt patterns, a table setting, or a word on etiquette. Please don't ever forget to give us those fashion hints as posed in the first two issues by Lulu Belle and Sunshine Sue.

Mrs. J. H. Thompson, Madisonville, Kentucky.

Of course, your magazine is more than one could expect in a publication so new. I like it all, especially the pictures. But there is something else I wish you would give us. That is, the time and station of musical programs, especially string music. Is that asking too much?

Adelia L. Shaffer, RFD 1, Box 37, Sandy Ridge, North Carolina.

Not at all, Mrs. Shaffer. Just as soon as we can afford more pages, more information will be added. We've done the best we could with programs so far, but of course want to do more. Meanwhile, write Peggy Stewart a letter and she'll gather all the information you want, and answer you direct.

I can't say how much enjoyment my children and I, and my friends get looking through the RURAL RADIO MAGAZINE. It is full of enjoyment . . . wouldn't miss getting it for anything. I have gotten two issues by sending 10c each time, but this \$1.00 pays me up for one year, I understand.

A Faithful Reader, Mrs. Leslie Webb, Route 1, Lawrenceburg, Kentucky.

Mrs. Webb, you've saved your family budget 16% by subscribing for the whole year, rather than buying single copies for a dime.

13-Year-Older Likes Us!

It has the best pictures in it I ever saw in a magazine. Not only that, but it has the best reading and it is a protection against quacks and many other things. I am 13 years old and in the 8th grade of school.

Raymond Gene Linn, R.R., New Ross, Ind. And a 10-Year-Older Writes Us a Poem

I buy a book which is so good,
I like it very well;

It has the things we like the best,
More than tongue can tell.

It has the pictures we all like
And stories we adore.

There's everything all placed just right,
When we open wide its door.

Lillian Kelley, Green Mountain, Iowa, Age 10.

Your RURAL RADIO is the best radio magazine out, and I'm quite sure the country folks will agree with me. It is the only magazine that prints the pictures that I want to see. I can hardly wait for the April edition.

Hosea Chandler, Walhalla, S. C.

I sent in my \$1.00 for one year's subscription when the first announcement was made. I am delighted with RURAL RADIO. I have really enjoyed reading it. I am very glad I did subscribe. I can't see where you could improve for I think this magazine is all any one should ask for. I will renew my subscription long before the time expires. I wouldn't do without it for \$5.00 a year.

Mrs. Joseph Schnurr, 3146 Rosina Ave., Latonia, Kentucky.

As a subscriber to your wonderful magazine I'd like to express my sincere thanks. I've already gotten my money's worth out of my first two issues.

Melvina Taunton, Pepperell Branch, Box 1181, Opelika, Alabama.

Your magazine has now made two visits to our home and has received the glad welcome of every member of our family.

Mrs. Lillie E. Carlson, Route 1, Box 77, Hutto, Texas.

Received my second RURAL RADIO MAGAZINE and I am proud that I am a subscriber. You can be assured that I will tell all my friends about your wonderful magazine and I am sure before the year is over you will have the best one on the market. Here is hoping and wishing you all the success in your venture.

Louis Etenay, 48 Ellen St., Winnipeg, Man., Can.

I like contests and I'd like for you to have some limerick contests. Also, I'd like for you to have a page about contests put on by various advertisers. Maybe you might call our page Golden Opportunities. Also, I'd like you to publish a department of programs and the time and station, if it wouldn't consume too much space. Also a log of stations. Of course, these are just suggestions. RURAL RADIO is just the right size for a notebook back, so I'm going to keep every issue as nice as possible and punch holes to fit. Then I'll have one treasured notebook to keep by my radio. I can hardly wait for the next issue.

Mrs. Claude O. Wright, Route 3, Cooper, Texas.

Thank you, Mrs. Wright, for these splendid suggestions. Soon we hope to include all these features.

Words cannot describe how much I enjoy my magazine. For a long time I've been wishing that somebody would publish a magazine that didn't contain so much Hollywood and big network stuff. That is all you find in other radio magazines and there is nothing about programs that come from individual stations. That is why I like RURAL RADIO so much. I am very fond of string music like nearly all other country people. RURAL RADIO gives the pictures of my favorite entertainers. Here's a little suggestion: Why not publish a song every month that was composed by some good radio entertainer?

Frances Webb, RFD 5, Elberton, Ga.

RURAL RADIO is the best magazine I have ever seen. Such interesting stories, and the pictures are wonderful. I just can't find words nice enough to describe it.

As you seem to like suggestions, here is one.

What do you think of a song in each issue of RURAL RADIO with words, music and guitar chords and maybe the picture of the person who sings it?

I just know everyone, especially those who sing or play an instrument, would enjoy it.

Here's hoping you have much success in the future.

Annabelle Hoeck, Route 2-A, Stanley, Wisconsin.

In an early issue we are going to start a series of "Stories Behind the Song," which not only will give a copy of the words and music, but will tell also how the composer happened to write the song. Among the early stories and songs to be published will be one about the Delmore Brothers and their famous "Brown's Ferry Blues."

I have received both my copies of RURAL RADIO and think it is exactly the magazine that farm and ranch people have been needing. We enjoy reading every article in ours.

Mrs. H. D. Johnson, 7D Ranch, Mertzon, Texas.

People like us, who depend on radio for most all our entertainment 12 months of the year, enjoy a magazine that deals entirely with radio. We want radio news and believe me we get it in RURAL RADIO. We get more pictures of favorite radio stars, helps in the care and running of our radio sets—all in all I'll take RURAL RADIO for a magazine that's purely radio! More power to the publishers of a fine magazine. Keep RURAL RADIO radio by keeping the movie news out of our RURAL RADIO.

Mrs. Lynn Henry, R. 2, Box 22, Wilson, Oklahoma.

We are all readers of RURAL RADIO. The children like it as well as I do. I want to say just a word to Mrs. T. J. Whittle of San Angelo, Texas. I have found it to be true that if one lives too near a big powerful broadcasting station, you are unable to get other outside stations. What I would like to have answered is how Dr. Brinkley's programs all come through Del Rio, Texas on our radio, with Del Rio's call letters?

Mrs. Ruth De Peel, Box 245, Walhalla, Mich.

Dr. Brinkley has been denied broadcast privileges in the U. S. His radio station is just across the border in Mexico at Villa Acuna. There is no broadcasting station at all located in Del Rio, Texas. However, Dr. Brinkley receives his mail at Del Rio, Texas.

RURAL RADIO'S REQUEST CORNER

RURAL RADIO wants to publish the pictures you want most to see. It wants also, to get on the air, the people, the songs, the information you want most to hear. So this Request Corner will be run in every issue.

What pictures do you want us to publish in the RURAL RADIO Roundup Section?

(1) (2) (3)

What requests have you to make of your favorite program or radio artists? Please give station, name of program or artists, time of broadcast.

(1) (2) (3)

If more space is needed write us a letter.

Signed

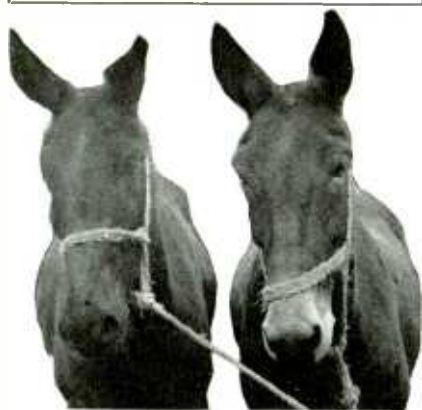
Address

Rural Radio will see to it that your requests reach the program or person concerned. . . . Cut out and mail to us:

RURAL RADIO MAGAZINE Nashville, Tennessee

WANNA BUY A MULE?

First Monday in April Is Mule Day



—Photos by WILES.

The lowly mule may have "no pride of ancestry" but Jarhead is king for a day on the first Monday of every April in Columbia, Tenn.



"What the thoroughfare of Wall Street will do to you if you don't know what a stock is, Columbia will do to you if you don't know a mule." These were the words of the late Will Rogers. "Maiden Lane, New York City, for diamonds," the beloved cowboy humorist went on, "but Mule Street in Columbia for Mules." Above is a section of last year's parade.



Everybody from the Governor of the state on down has a big time on Mule Day. It is Maury County's (Tennessee) own celebration. Here is Gov. Gordon Browning broadcasting from the speaker's stand last April 5. At the right is a corner of the big map of Tennessee on which all roads lead to Columbia. The town has had Mule Day as long as anyone can remember and for years has been known as the biggest street mule market in the world. WSM will broadcast the event April 4, 10:45 to 11:30 A.M.



THE COUNTRY STORE

HELP WANTED

M. M. earned \$267, three weeks, raising mushrooms in cellar! Exceptional, but your cellar, shed perhaps suitable. We buy crops. Book free. United, 3848 Lincoln Ave., Dept. 296, Chicago.

Free With Your Photo Finishing—One print hand colored. 5x7 enlargement, 50 snapshot mounting corners, valuable merchandise coupon, 25c roll (coin) daily service, Allen Photo Service, 3729-31 Southport, Chicago.

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Will bloom profusely 12 wks. after planting. Flowers last until late fall. The richness and beautiful coloring of this favorite will delight you. SUPPLY LIMITED. Order Today. 1938 Catalog FREE. Write now. E. ANDREWS FREW, Box 121, PARADISE, PA.

WHAT IS PRES-KLOTH?

Saves you \$50 in a year's time, pressing silk and wool dresses, men's and women's suits, spring coats, curtains, drapes, etc. Produces smooth lasting press, sheds no lint! Watch the columns of this magazine next issue for a sensational announcement about this time-saving money-saving patented product that every housewife must have! Remember the name—PRES-KLOTH.

Would you like to be RURAL RADIO's 4-H Club representative in your locality? Write in at once for the fast moving, exclusive 4-H Club Plan! Address RURAL RADIO MAGAZINE, Third National Bank Building, Nashville, Tennessee. America's only magazine for rural listeners.



THIS GENUINE JUNIOR GUITAR FOR YOU!
Get this handsome instrument. NOW. Here's how. Just send your name and address (SEND NO MONEY). WE TRUST YOU with 30 packs of Garden Seeds to sell at 10c a packet. When sold send \$3.00 collected and WE WILL SEND this magnificent guitar and Five Minute Instruction Book absolutely FREE. Write for seeds NOW. A post card will do. Address: LANCASTER COUNTY SEED COMPANY, Station 163, Paradise, Pennsylvania.

WIN CHEST OF SILVER OR SET OF DISHES

This is the third year that the Family Photograph Company has given away, absolutely free, three Chests of Luxor Silver or three 35-Piece Sets of fine Dinner Dishes with the winners' initials on each piece in 23 Karat Gold each week! All you have to do to enter is get out any little Kodak films or snapshots and mail them in. We will enlarge them to a full 5x7 inches and have our artists hand tint each one in Natural Color Oils. The entire cost is 50c for each picture enlarged and colored, plus a few cents postage. And each week the judges select the three most interesting pictures for the awards. Winners are notified on our Grand Ole Opry programs each Saturday at 10:30 and by mail. Our special process makes your pictures into a fadeless, permanent form that you will treasure always. Get out those little snapshots right now and mail them to us. Send no money, pay the postman 50c plus a few cents postage. Your original returned unharmed. We prefer to work from Negatives but no extra charge is made for prints. Any picture is a treasure as the years roll by but a 5x7 hand colored enlargement will be a joy forever and you may be the winner of a fine 25-Piece Chest of Luxor Silver or a 35-Piece Set of Dinner Dishes. Satisfaction guaranteed or money instantly refunded. Be sure and tell us color you want the hair and eyes to be. Send your snapshots to Family Photograph Company, Dept. RR-2, 2411 West End Avenue, Nashville, Tenn.

From the Technical Service Editor

Question—Is there any difference in the reception of a solid copper aerial wire, or one in several small wires as we buy for aeriels?

D. M. GIFFORD,
R.F.D. 1, Hornell, N. Y.

Answer—No difference in reception.

Question—I have a six-volt battery set, but am having trouble with the dial lights. The connections and contacts are tight but the lights go out all the time. By just giving them a tap with my finger, they come on again, and stay lit about a minute or so. What can I do about this?

THEO HUUS,
Plaza, North Dakota.

Answer—Your lights probably have an open filament, and by tapping them the filament is caused to connect temporarily, which causes the lights to operate. The solution is to obtain new lamps, and in taking care to see that they are of proper voltage for this service.



Mrs. Grace Lankford of Wichita Falls, Texas, winner of the \$500 first prize in the Rural Radio Magazine slogan contest, recently (March 5) appeared as guest on the Rural Mail program over WFAA, Dallas. She is pictured with Eddie Dunn, master-of-ceremonies on the program, as they chuckled together over a funny line in the first issue of Rural Radio Magazine.

YOUR RADIO RECEPTION.

• • *Is No Better Than Your*
ANTENNA



STROMBERG-CARLSON No. 5 Perfect ANTENNA KIT

Stromberg-Carlson's Antenna Kit will improve the tone and performance of any radio. Equipped with a Stromberg-Carlson Antenna, old radios sound better; new ones perform their best.

The No. 5 Perfect Antenna Kit eliminates a maximum of interference and man-made static to bring quiet, enjoyable reception. It adjusts itself automatically to the tuning range in use, picking up the faintest programs on any wave length with super-sensitivity.

Included in the Stromberg-Carlson underwriter-approved Antenna Kit are lightning ar-

rester, receiver and antenna coupling transformers, insulators, antenna wire and transmission line — everything necessary for proper aerial installation.

It is easy to install and will stay in the air year after year without need of maintenance no matter how vigorous the climate.

Before you blame your set, check your aerial. Stromberg-Carlson No. 5 Perfect Antenna Kit, \$7.00 at a Stromberg-Carlson dealer; \$7.25, Mountain States and West.

STROMBERG-CARLSON TELEPHONE MFG. CO.
ROCHESTER, N. Y.

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Stromberg-Carlson