



Rural Radio



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**'SHE HELPS OTHERS
FIND THEMSELVES**

**FATHER AND SON
AT WFAA**

**BETTER KNOWN AS
'UNCLE NED'**

**'ROY FINDS THE RIGHT
GIRL'**

JUST BE NATURAL

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

**Left: CHRISTINE ENDEBAK
the Little Swiss Miss
at WLS**

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

Vol. 2, No. 5 Ten Cents

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MOON'S PHASES: Full Moon, June 1st; Last Quarter, 9th; New Moon, 17th; First Quarter, 23rd.

BIRTHSTONE: Agate.

TIME OUT FOR CUPID!

With all the talk about International relations, television and the World Fairs, there has been no talk at all of that feature that is always associated with the month of June—Brides! Of course, there are brides every month of the year, but somehow or other, June has always been called the Month of Brides. What young girl has not dreamed at some time or other in her life of becoming a June Bride?

It has been said, and rightly so, that 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. It happens every spring of the year, and none of us would want to change this spirit of this season of the year.

Not only do we talk about, write about this time of the year, but many of our best radio programs, songs and stories are centered around the Month of June! And so we pay our little tribute of praise to all brides and brides-to-be, and we take off our hats to that well-known phrase, "*Something Old, Something New, Something Borrowed, Something Blue.*"

DID YOU KNOW?

Did you know that on June 14th and June 15th, 1919 that Alcock and Brown crossed from St. Johns, Newfoundland to Galway, Ireland, 1,960 miles, in 16 hours and 12 minutes?

Also, in June, 4-6, 1927, Chamberlin and Levine went from Mineola, Long Island, to Eisleben, Germany, 3,911 miles, in 42 hours and 31 minutes!

In June, 23-24, 1931, Post and Gatty crossed from Harbor Grace, New Foundland, to England, 2,220 miles, in 16 hours and 17 minutes.

OUR LADY ON THE COVER

Our charming lady of the front cover for this month is "Christine, the Little Swiss Miss" of station WLS. Christine has a clear sweet voice and an Alpine yodel that has gained a large following for her. She's a blonde with blue eyes, and we feel proud to give our readers this brand new picture of her.

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Rural Radio

VOL. 2, NO. 5

JUNE, 1939

“No Swing!”

And these four really mean it! They go in for old ballads, hymns and spirituals.

By WILLIAM JOLESCH

FROM amateur octet to professional quartet in a year's time is the record held by the Leath Quartet, heard currently over WBAP, Fort Worth, on Tuesday, Thursday, Saturday and Sunday. And that isn't the only unusual thing about this foursome. They are all out of their teens but they are all under their thirties. They are old enough, then, to know the difference between close harmony and counterpoint and still sufficiently young to retain their youthful enthusiasm, vigor, and optimism.

Roland Leath, Weldon McIver, Bill Young, and Somers Barnett, comprise the present quartet. All were members of the original group with the exception of Barnett. McIver and Leath sing first and second tenor, respectively, Young is the baritone and Barnett the bass. But each is a quarter of a quartet for only a small part of each day. The rest of the time is spent in other work. McIver is a barber on weekdays and a soloist in two churches on Sunday, and the others are engaged in church work as directors of choirs.

As an octet this group sang only sacred songs. It was known then as the King's Chorus and included a soprano and an accompanist, but this arrangement soon proved unwieldy. A more compact number was desired, and so with a reduction in size and an increase in repertoire to include both sacred and secular selections, a quartet was evolved. The name had to be changed, naturally, and so the Leath Quartet came into being.

Other changes have come too. At first, only a group of friends gathered to sing informally. Now with the professional aspect foremost, from seven to ten hours a week are spent in practice and rehearsal.

Leath is director and musical arranger of the quartet. He has lived in Fort Worth for the past twenty-two years, which makes him almost a native, and is married. He re-

ceived his education in North Texas Agricultural College and at Baylor University.

McIver is married, too, but Barnett and Young are still eligible. Baby of the group is Young who won't be able to vote for another year.

The quartet enjoy working on novelty arrangements. Barnett, for example, can imitate a jew's harp, and Leath and Young can easily pass for bass and trumpet. McIver is good on the hum and strums a guitar.

Almost anything goes with the quartet. Their work is informal, and they behave just as the friends they are. Both kinds of harmony flourish. About the only thing banned is swing. Messrs. Leath, Barnett, Young, and

McIver, contend that this new musical expression has no place in a male quartet, and they are probably right. Audiences for favorite old ballads and for hymns and spirituals are certainly not diminishing. Their letters are evidence of this.

The Leath Quartet, although still young, has made a very happy beginning. Careful training, industry and talent have put it over. Enthusiasm for his work is betrayed by the fact that each member's hobby is singing. Roland Leath has high ambitions for his quartet, and rightly so. He admits, somewhat modestly, that his hopes are of a rather wide nature. He envisions the quartet singing over a national network some day.



THE LEATH QUARTET

This quartet used to be an octet and sang only sacred songs. Now it is The Leath Quartet and sings everything but swing. The members in their usual order are: Left to right, Weldon McIver, Roland Leath, Bill Young, and Somers Barnett.

She Helps Others Find Themselves

The Woman Who Has Given Confidence and Inspirations to Thousands

By BEV DEAN



OLIVE KACKLEY, WCKY

SHORTLY before the United States entered the World War, four hundred students of a Midwestern high school assembled in study hall. The boys in that junior class were a bit uncomfortable in high collars. The girls with braided hair and wearing button-top shoes, too, seemed a bit self-conscious. But nonetheless, 399 of the 400 pair of young eyes were riveted with concentration on a woman of medium height with flashing dark eyes and regal pose who spoke to them from the platform.

Suddenly the woman with the magnetic smile and dazzling personality pointed to the one inattentive member of her audience.

"There's a young man who I know has ability. I want him to try out for the leading part in this play."

The boy looked up—rather dazed and apparently aware for the first time of his surroundings. Reluctantly he gathered his books under his arm and made his way up the aisle.

The teacher in charge looked rather alarmed and pulled the speaker to one side.

"You don't want that boy in this play," she whispered. "You can't depend on him. He's down in his studies and doesn't take any interest in school."

"Well, let's see what he can do anyway," smiled brown-haired Olive Kackley.

The boy reached the platform. He read the lines listlessly and indiffer-

ently—but Olive Kackley cast him for the leading role.

As casting rehearsal progressed, the lad began asking questions about the play. After all the others had gone, Olive Kackley turned to the boy and saw that he was drawing pictures in the margin of his book.

Casually she asked, "How do you like Bud Fisher?"

The lad's face lighted. "Do you know Bud Fisher?" he asked eagerly.

From that point on his whole attitude changed. He began telling Olive Kackley the history of the cartoonists of the ages. Subtly, Olive Kackley pointed to the similarity to what he wanted to do in life and the play in which he was cast.

That was many years ago—but to this day the folks in that boy's home town remember him as "Inventor Graham" in "The Fortune Hunter"—the role created by Frank Bacon.

In subsequent private conversations, Olive Kackley drew the lad out of his shell and urged him to send his drawings to the leading Midwestern newspapers. She warned him not to expect too much. Nothing happened that first year . . . no newspaper seemed interested in the drawings of a high school boy.

The following year, Miss Kackley staged another play in the same town—and again the young cartoonist was given a role. Again she urged him to send his sketches to the newspapers . . . and again not to build his hopes too high.

He followed her advice. To his overjoyed amazement the *Kansas City Star* wrote him offering a job. He spent two years there and went on to the *New York Times*.

Several years ago, Olive Kackley received this letter:

"Let me express with the most serious of thoughts the indebtedness I feel in your behalf. We owe everything to inspiration and I feel that you, in allowing me the honor of portraying "Graham," humble though the portrayal proved to be, gave me my first serious inspiration. It meant the beginning of a keener interest in my future, and I am glad it came when it did. My only regret is that to repay you would be an impossible thing.

JEFF MACHAMER,
Cartoonist,
Kansas City Star."

Today at WCKY, after more than a quarter of a century of developing home talent, Olive Kackley is still encouraging youngsters and pointing

the way to success for literally thousands of future cartoonists, lawyers, doctors, actors, and writers.

The famous artist creator of "Gags and Gals," Jeff Machamer, is not the only nationally-known person who received his first boost up the ladder from Olive Kackley.

Here's another tribute to this remarkable woman from a man who has been much in the headlines during the past several years:

"A friend in the flying corps once told me how he had been taught to fly. In the seat before him sat the instructor, gripping the instruments which meant life or death to both. He, the pupil, sat behind, and in his place was a duplicate set of controls. The pupil had operated these himself when the plane was on the ground, but he had never felt the thrill which comes of twisting the 'stick' and feeling the frail craft quiver at his touch.

"The instructor was a very patient, but exacting person, who had wholehearted confidence in his understudy. An expert flyer himself, he had experiences of all kinds in the air, so he was capable of telling others how to fly. And above all, he meant business. Everything had to be done thoroughly, carefully, sincerely.

"And so, when the pilot had taken the machine up to a dizzy height, he gave a signal to the student behind him, and the student operated the plane alone,—the instructor's apparatus being disengaged. After many such flights, the fledgling became adept and could manipulate the crate alone with skill and confidence.

"And so Miss Kackley teaches young people who are just beginning to see the long road of life winding out before them, and who are beginning to feel the compelling call of their young instincts awakening within them. Patiently, carefully, lovingly she guides them—and then, taking away her direction, gives them for the first time the opportunity of expressing themselves. Tell them: 'Now live your own life—these are the perils—these are the worthy things—here is the chart—may God bless you. Now live your own life.'

"And so, after a week of her gracious influence you stand upon the stage and live some part, humble though it may be, genuinely, wholeheartedly, whole-souledly, and a new you is born! A something in you quivers and throbs—and you have begun to live as yourself—as a personality separate and apart—glowing with life and joy.

"Miss Kackley, to her family of thousands of boys and girls, is more than a tireless dynamo, ever working with an enduring smile through it all. She is to us a symbol of all that is good and wholesome and big. For the things she said, and the significant things she did have made their indelible mark on our characters. Others may tell in glowing terms of Miss Kackley's ability as a successful coach and producer. But I can only say 'She took me by the hand and said: 'Arise, my boy. Go forth—and live!'"

David Lilienthal"

As everyone who reads newspapers knows, David Lilienthal has more than a little to do with guiding the destinies of the government's TVA project.

Clarence Darrow was one of her closest friends. When the United States entered the World War, Olive Kackley volunteered her services overseas. Darrow urged her not to go, pointing out that her work with young people on this side of the Atlantic was more valuable in building morale than anything she might do for the soldiers on the battlefields of France.

"You," Darrow said, "are doing the greatest work in helping people find themselves that I know. You are needed here."

Miss Kackley stayed in this country as the result of the great lawyer's plea. Her work with shell-shocked veterans shipped back from France is a noteworthy story in itself.

I might go on for page after page quoting letters from those who hold respected positions in life today as the result of Miss Kackley's work and encouragement. (Her files contain more than 90,000 letters from the folk with whom she's worked.) Instead, I shall attempt to limit myself to just a few of the more outstanding examples of her remarkable work with discouraged youngsters.

Everytime you see a Hal Roach comedy featuring Carl and Alfalfa Sweitzer—Alfalfa is that black-haired pop-eyed kid with a cowlick hanging over one eye—remember that Olive Kackley started those youngsters on the road to success.

It all started in a little Illinois town where Olive Kackley was staging a home-talent production for radio station WLS, Chicago.

Among those who came to audition for the show were two youngsters accompanied by their parents. The parents of the children were quite depressed—for unemployment had taken its toll.

The Sweitzer kids were pretty terrible. They couldn't sing for sour apples. However, Olive Kackley saw possibilities in the youngsters. She combed that now-famous cowlick down over Alfalfa's eyes—and sent them out on the stage. The audience howled. Those Sweitzer kids were the funniest things in the show—simply because they were terrible.

After the show, Olive Kackley had a long talk with the mother of the

boys. She urged her and her husband to pack and head for Hollywood with the lads in their ancient car. She urged them to see Hal Roach and told them that Roach would be fair with them—he'd give them an honest opinion about the boys' possibilities.

They were signed immediately on their arrival in the film capital to a five-year contract with Roach.

Again—

Here's an early letter from a man who today is highly respected in Chicago's business circles.

He was an orphaned Polish lad eking out a precarious existence shining shoes in the town barbershop when Olive Kackley found him. He was scorned as "that bohunk bootblack" by fellow members of his high school class. In a letter written several years after the one which follows, he tells Miss Kackley that but for her inspiration he might yet be a bootblack. Here is that earlier letter:

"You've meant more to me than anyone else I have ever met. Through your influence and inspiration, which I received while being under your direction in the play, I am through my first year in college.

"You made me realize I must amount to something and be of service. You gave me confidence and inspiration. All the help and pleasure I am receiving in College I owe to you. My first play meant everything to me. . . . you told me I could make the play and it was all up to me to make good. . . . I have found something to live for. Ten of your boys belong to the Sigma Nu fraternity here.

Benny Schemonski
Kansas State Agricultural College"

Oh—I could quote literally thou-

sands of such letters—but what of Miss Kackley herself?

Today, Olive Kackley is stocky and dynamic and youthful—though in middle age. Her burning desire remains that of helping other people find themselves. Money seems to mean very little to her. Her flashing smile is a broad smile—a magnetic smile—a smile that comes from the heart. In her first words with you—she makes you feel, no matter how small you might be, that you *are* somebody.

When she talks animatedly, unconsciously she reverts to the mannerisms and gestures of the stage. Often she will quote Shakespeare—she believes that Shakespeare is the greatest authority of all on problems of humankind.

Now serving as director of the Community Opportunity Department of radio station WCKY, Cincinnati, she has extended her activities rather than curtailing them with the passing years.

She goes into small communities—and in one week rounds up all the hopeful talent in town—rehearses them—teaches them how to walk—how to talk—how to approach a theater audience and all the little tricks of microphone technique.

Radio and theater experts say it's impossible to accomplish so much in a week—but often Olive Kackley does it in five days!

On opening night, home talent with only a week of rehearsal and training, puts on an acceptable show of professional standard.

Olive Kackley personally applies make-up—carrying on a running line of encouragement to those about to
(Continued on page 19)



A typical Olive Kackley radio production—"Community Opportunity Night" in Lawrenceburg, Indiana. Miss Kackley, as in all her productions, stands out of camera-range in the wings.

Enoch Light Tells How New Hit Songs Are Born (and Bred)

By ABBY FROSBURG



ENOCH LIGHT
Noted Orchestra Leader and Radio Star.

SOME say history and love are made at night. Others believe great plots and love blossoms in the spring. But whatever the time and season for these events, when you're creating musical memoirs and playing nursemaid to a batch of potential song hits, you can bet that most action takes place at high noon, and the task is one which requires year-round stimulation!"

This unique philosophy comes from Enoch Light, affable maestro at the Hotel Taft Grill Room, where the "Light Brigade" orchestra and smooth rhythms are heard each day over CBS-WABC. And he should know, for he is the recognized "test pilot" for most of the hit tunes that America now whistles, hums and sings.

"It all began," Light relates, "when the boys of Tin Pan Alley began coming into the Grill Room each noon with their new manuscripts, and requesting that the boys in my band give the tunes orchestral try-out. We'd play them over and the tunesmiths would sit back, observe the reaction of the patrons in the Grill dancing to

the new songs, and then would either revise their tunes according to the band's interpretation or else just smooth over the unwieldy parts of the orchestration. The precedent has been started and now at each noon-time, Irving Berlin, Cole Porter, Rodgers and Hart, Dave Franklin, Teddy Powell and numerous other top-flight song-writers come to our "song hatchery" and put their new musical endeavors through rigorous testing. The dancers in the Grill are unaware that they are "guinea pigs" for the song try-outs. But their reactions are carefully watched and it is heartily encouraging when they ask for an encore of a new tune or the name of it; for a number that is catchy to a few the first time it is played should attract the attention of thousands later on. It is most difficult to pick a hit tune, and out of approximately 175 songs published monthly, only about a fourth ever achieve any degree of popularity and only about 5% ever become hit tunes."

Light's orchestra is composed of musicians who can play anything on sight, and he himself was conductor at the Saltzburg Festival in 1929. Born in Canton, Ohio, Enoch inherited his unique name from his grandfather and his talent for music from his father, who was flutist in the Pittsburgh Symphony Orchestra. He studied at the University of Pittsburgh, and then switched to the Johns Hopkins University in Baltimore, where he completed a medical course, meanwhile continuing the study of the violin, which he had been playing since he was six years old. However, therapeutics and anatomy were no sort of competition for his love of mazurkas and Mozart, and he enrolled at the Peabody Conservatory of Music in Baltimore, after deciding to forget about a medical career. His decision was good to the extent of getting him a contract to tour the Loew Circuit, and later an offer to carry his musical unit to Deauville, France. Thirty-six

weeks in Paris as "Jazz Ambassador" at the Gaumont Palace followed Deauville, and then a tour of Germany, Italy, Switzerland and Northern Africa. He continued study of music with the famous instructors of every city he played, and in the Spring of 1929 was invited to be guest conductor at the famous Saltzburg Festival, followed by command recitals before royalty and notables of Europe.

Light, with his orchestra, returned to America after the stock market crash, found all of his investments lost. Worse still, he also discovered that he was little known in America after his long absence abroad. Since there was little chance of earning money in concert work at that time, Enoch switched to popular music. He played in Miami, Atlantic City and popular night spots around New York, and is now pleasing everybody at the Hotel Taft Grill Room, featuring Peggy Mann and George Hines, vocalists, along with the swing sextet, which is known as the "Light Brigade."

Aside from the deluge of professional tunes each day, word seems to have gotten around to the amateurs about "Musical Midwife Light," and he says: "Everybody in the country has a song he thinks will be the big hit of the year, and all each tune needs is 'somebody to put it across.' In a number of cases, I'm 'it' and get about 300 songs each week from amateurs. Besides just submitting songs so that I can make them 'hit tunes,' many aspirants propose business deals. Most of them offer 50% of the proceeds if the song goes over; some offer 25% and foreign royalties; others will allow me to put my name on the song, and then 5% of the profits. A few said I could have 25% of the profits when the tune sells over 5,000 copies. And some want to come to New York, if I'll finance them, and offer to give me a share in all of their successful songs. Besides these people, there are many specialists in the song-writing field. Some send in only lyrics, because they are only talented to that extent; others can write only melodies and send these along without lyrics; then, there is a super-specialist, who can write only song titles, and who sent in 1,120 and asked me to write a song around any of them—all he wanted was a trip to New York, with all expenses paid."

Better Known As "Uncle Ned"

By CELESTIA BAILEY

The foreman of "Uncle Ned and His Texas Wranglers" tells how he acquired the name "Uncle Ned"

WANT to learn how to play the piano? Get a job as a piano-player on a radio program. That's what "Uncle Ned" did, and he learned quick enough.

The foreman of "Uncle Ned and His Texas Wranglers," popular WSB Cross Roads Follies attraction, also plays the guitar and bass fiddle, and he learned the art of both in the same manner as his mastery of the keyboard.

"Uncle Ned," whose real name is Gene Stripling—remind me to tell you how he got that other handle—started out as a grocery clerk in his father's store at Macon, Georgia, his home town. That was while he was still a student at Lanier High School. On graduation, he felt the call of wider horizons, and so he saw the world from the cab of an express truck, on which he traveled as driver.

It was while he was employed in this capacity that he joined a string band then playing over the local radio station, WMAZ. "I couldn't play the piano," Gene grinned, "but nobody knew it but me, and I could fake enough tunes to get me by. I even doubled at the drums, peddling the piano with my left foot, and beating the bass drum with my right. Pretty soon I branched out on the guitar and bull fiddle, and now I play them all."

Oh, yes—about that "Uncle Ned." The name dates from the first performance of his own outfit, which he soon organized. "The family pride was such that I didn't want to do anything to disgrace it," Gene related. "If I appeared under another name, and the debut was a flop, my folks wouldn't be any the wiser, and there wouldn't be any embarrassment to anybody but myself. So, for some reason I adopted for the evening the name of Uncle Ned. And I've never been able to get rid of it since."

It was about two years ago that Gene again felt the need of a change, and left his home station for WSB in Atlanta. Since then he and the boys have become widely-followed stars on the station's Cross Roads Follies, heard daily during the noon hour. Slim Hutcheson sings and strums the banjo. Pete Cassels is the blind piano-player and guitarist. Chick Stripling (no relation to Gene) plays the fiddle and does expert buck and wing dancing when the group makes a personal appearance. Cicero (Ray) Merneigh is a virtuoso of all the instruments and a crack comedian besides. And tall lanky Sammy Forsmark, the newest member of the outfit, interprets



"Uncle Ned and the Texas Wranglers" pose against WSB's tower just outside the studios. Left to right, "Uncle Ned," alias Gene Stripling, Pete Cassels, Slim Hutcheson, Cicero (Ray) Merneigh. In the rear, Chick Stripling and Sammy Forsmark.

the steel guitar. The boys are all young, the average age for the band being 23 years.

Though they are called the Texas Wranglers, not a single member of the group is a native of the Lone Star State. They've visited Texas, however, and the name they chose expresses the admiration they feel for the cowboys and their life. They compliment the range riders further with their stage dress—cowboy outfits complete with boots, chaps, guns, and ten-gallon hats.

Gene Stripling's hobby, he quickly admits, is flying, and he's done quite a bit of it, with more than 200 hours in the air. But he doesn't get to fly much now. When he lived in Macon, the airport was practically in his father's back yard, and before he left the roost he used to spend all his free time at the hangar. A pal owned an old crate, and he and Gene barnstormed all the nearby small towns, giving many a Georgia cracker the thrill of his life. "I took up a paid

passenger on my third solo flight," Gene confessed, "but the poor soul fortunately didn't know all the facts." The element of chance has largely been eliminated from flying now, he points out, and as a consequence he feels that it has lost much of its fascination.

Fishing is a mighty good way to spend any time you aren't working, Gene holds, and he and his father have some swell times together at their old haunts around Macon when he goes home for a visit. He takes his family with him, for there are more Striplings now—the missus and a year-old son, Gene, Jr.

In appearance, Gene "Uncle Ned" Stripling is a handsome and commanding figure. He is six feet tall, weighs 170 pounds, and wears a small clipped black moustache. His favorite food, he decides, as if hard-put to make a choice between many things he likes, is butterscotch pie with ice cream. Which ought to prove beyond any doubt that Uncle Ned can take it!

She Has a Million Friends



Grace Wilson, "The Girl with a Million Friends," sang on WLS the first night the station was on the air, in April of 1924, and has been with the Prairie Farmer Station in Chicago ever since.

THE Girl with a Million Friends" is afraid people will think she is bragging and carefully explains to interviewers that the title was not her idea. The famous publisher, Will Rossiter, started it, back when Grace Wilson's picture on a song cover skyrocketed sales.

In reality, a million friends is none too many to expect Grace Wilson, contralto at WLS, Chicago, and star of the WLS National Barn Dance, to have accumulated in her years in show business. Grace Wilson has stayed at the top far longer than most artists. And she thinks she knows why: "I'm not a glamor girl and haven't tried to be; I'm a homey person and like people—just 'Grace Wilson, your old friend and neighbor,' singing the songs everyone likes to hear."

And Grace is a homey person. Her life-long dream was to have a home of her own, but it wasn't until radio came along that she finally got a real home where she could spend a lot of time. Almost from the time she was four years old and made her stage debut until 1922 and the rise of radio, Grace "lived in a trunk" as she toured the country over in vaudeville and musical comedy.

Today she has a home of her own in a quiet, tree-lined street in one of Chicago's suburbs, Riverside, from where she drives in almost daily for her various radio programs on WLS, Chicago.

Grace Wilson's mother was Amalia Kelp of light opera fame. She married young and in her daughter hoped to develop talents which would enable

Grace Wilson is not a glamor girl, but just a homey person — and her listeners love it

By DON FINLAYSON

Grace to continue her mother's career.

"But I guess," says Grace, "that she thought for a time I was just about hopeless. She used to sit down at the piano and coach me when I was about four years old. It was a long time, though, before I could even carry a tune. I'm afraid Mother was discouraged."

But it wasn't as a singer that Grace Wilson made her stage debut. She was an actress, and opened in Toledo with the great Richard Mansfield, then playing the title role in Rostand's "Cyrano de Bergerac." Grace was still a little girl and played the part of the youngster who enters the bakery where all the poets gathered. Mansfield was delighted with his new child prodigy.

Later Grace spent several years in musical comedy and vaudeville. She toured with Nora Bayes and Jack Norworth in "Showgirl," and played with her mother (this time doing the role of a little boy) in "The Moth and the Flame," starring Herbert Kelsey and Effie Shannon.

After several musical comedy tours, Grace devoted herself exclusively to vaudeville. It was hard work: several shows a day, rehearsals, then "home" to a hotel room or a train, packing and unpacking. Show business kept her away from her father and brother most of the time, and Grace longed to settle down in a permanent home.

Her marriage to Dr. Henry Richards, prominent Chicago surgeon, promised to fulfill that desire for a home. There were a few years of great happiness, but only a few; for Dr. Richards died in 1922. Grace bravely picked up her career then, in 1922, and prepared to turn again to roadshows.

But show business was different then. Radio had entered the picture. So it was to radio that Grace Wilson turned, show business that would let her have a home. She sang on numerous stations around Chicago, but in those days, radio stars weren't paid for their work.

Her popularity was so instantaneous with the radio audience, however, that she had as many personal appearances as she could fill—all well-paying jobs. Then, too, music publishers were willing to pay popular radio acts to use their songs to boost sales. So Grace, the girl with a million friends, made a good living.

On April 12, 1924, a new Chicago station took to the air—WLS. Grace Wilson appeared that historic night

and has been with the station ever since, has just completed 15 years with WLS.

One of the songs which Grace sang in those early days soared to the heights of a best seller because of her popularity, a song she still sings occasionally on the WLS National Barn Dance. It's "Bringing Home the Bacon." One night when the song was at the height of its popularity, Harold Safford, then an announcer, now program director at WLS, introduced Grace as "The Bringing Home the Bacon Girl." The title stuck, soon replaced "The Girl with a Million Friends," and even today Grace Wilson is frequently introduced as "The Bringing Home the Bacon Girl."

Grace is heard on WLS on various programs, but the show she likes best is her own program with Howard Peterson, organist, on Sunday mornings, 10:15 o'clock, Central Standard Time. On this program she sings hymns and old time favorites, mostly, in answer to requests. She receives several hundred letters every week, the majority from old folks, children and shut-ins. They're her friends, Grace says, and she loves to sing for them.

"My whole heart goes into every song I sing and every word I speak. Nothing makes me happier than the kind letters from listeners and to know that my efforts have given joy to others. Many blind persons have become my friends through the years on the air, and their requests are always taken care of first—theirs and the old folks, who never seem really old to me."

Grace Wilson's singing has meant more than passing pleasure to countless numbers of her listeners. One Sunday morning, for instance, Grace sang "Love's Old Sweet Song." Later that day, at her home in Riverside, a woman—a stranger to Grace—telephoned to say that her singing of "Love's Old Sweet Song" had saved a home, held a family together that morning.

This woman and her husband had quarreled bitterly, the most serious quarrel in many years of married life. They had decided to separate that same morning. Then they heard Grace Wilson on WLS singing "Love's Old Sweet Song." It made their quarrel seem silly—pointless. So they made up and took up their lives together again in the happiness they had always known.

A letter from another young woman
(Continued on page 24)

Just Be Natural

Say Tom Dickey and His Show Boys

Who Have Found That It Pays

By WALTER ZAHRT

TELL the average person repeatedly what a huge success he is—and the chances are that he will either try to live up to your commendation or will fall prey to his own pride and let it misdirect him in the direction of a larger and larger hat-size.

If you think you know too many people who fall in the latter classification, you would enjoy a day with Tom Dickey and His Show Boys—WOAI's top-ranking purveyors of genuine Texas hillbilly music. For some time these six fellows have been getting more mail than any other regular feature over WOAI, and yet instead of going high hat the boys seem totally unaffected by their evident success. Perhaps if we gave you an idea as to their "private lives," the reasons would be evident. Many people have written WOAI for just such information—so here it is.

It seems that all six have been musicians from the time they were first able to hold a violin, banjo, or guitar. Despite rumors that are heard constantly, none of them are cowboys—in fact Tom, the maestro of the crew, claims that he never has been able to get in the habit of wearing any kind of a hat—let alone one of the "ten gallon" variety. Tom was reared in West Texas—in that particular part of the country where there is plenty of open space where a man can practice on his violin without incurring the wrath of the neighbors—who may live fifteen or twenty miles distant. As far back as he can remember, Tom has been able to play all string instruments—his career having started at small town dances—square dances to be exact. If you have heard some of his broadcasts, you know that he has no equal with his hot swing fiddle—or playing the old timers. Tom claims that he never has had time to worry about anything. We suppose that is true, because when he isn't playing his violin he is out somewhere hunting or fishing. And we all know that there is nothing better for the disposition than a hobby that takes a man out of doors and close to nature.

Bill Dickey—who stands behind the big bull fiddle—is the most inquisitive of the Show Boys. Some day Bill is going to invent a musical instrument that will be different from anything now in use. Most all of his extra time

is taken up with the repairing of horns, guitars and other instruments belonging to his friends . . . and he can do most of it blindfolded. Bill is happily married, despite his avocation.

"Bashful" Emil Hofner—the youngest of the Show Boys—is also of an inventive nature. Typical example of his latest efforts is a string steel guitar made out of a door step. The amazing thing about it is that, like Bob Burn's famous bazooka, you can get music out of it. In fact, Emil has full intentions of getting in touch with Burns in an effort to appear as guest artist on the latter's show. That is the amazing thing about all these boys—they take their music seriously. And when a man does that—without taking *himself* too seriously—he will come out all right, with every vest-button intact!

Family life and environment can either make a man or break him. Take, for example, Bobby Overstreet—who plays guitar and sings. Bobby enjoys nothing better than to spend an evening now and then with his family, singing—everyone of them plays some kind of instrument—there is a sister who has sung with different bands—a brother who has had an orchestra for the last five years—and we imagine that it would be quite a thrill to listen in some time on a happy family group who can express their love and devotion in song together. In this day and age the world needs more of just such close-knitted family ties.

Bob hopes that he will get to see one of the World's Fairs this summer. In fact he would like to emulate Eddie McDonald, who has traveled widely to such points as Panama, Alaska, and the Hawaiian Islands. Eddie in turn would like to settle down and get married. If he does, some girl is going to be lucky, because he has a marked ability as a chef. Eddie engages in several handball games a week with Tom Dickey—whom he has not yet beat but swears he will before many moons have passed. Through his extensive travels Eddie has learned that the man who gets the farthest is the man who finds inter-



Tom Dickey and his Show Boys get more mail than any other regular feature over WOAI. You are always welcome at their broadcasts, but you'll have to go early to avoid the rush.

esting things to enjoy as he goes along, not the man who lives on public acclaim.

It is apparent why the Show Boys get along so well—constantly making new friends—and keeping the old ones. Last but not least, we cite the case of Eddie Fielding—who "struts his stuff" on banjo, fiddle and saxophone. Eddie has turned a large part of his yard into a "sanitarium" for sick pets. A dog-lover himself—and the owner of a collie and a pointer—he takes in many, many dumb animals that have been injured or have fallen prey to animal ailments. It has been said that, as a man treats a dog, so he will treat people. What finer quality is there than that which moves a man to befriend and aid an injured animal?

There you have a little insight into the personalities of the young men who probably are heard in more radio homes than any other musical group on the air in the Southwest. Tom Dickey and his Show Boys—in conjunction with their broadcast over WOAI—have recorded eight of their most successful numbers—some of which are: "It Makes No Difference Now," "I Wish You Well," "Everything at Her Command," "I Thank You, Mister Moon" and "This Crazy Thing." The boys are in great demand for personal appearances in many cities, having played for enthusiastic crowds throughout South Texas. Should you ever be in San Antonio, they welcome you to their broadcast—but we warn you, you'll have to be at the WOAI studios a little early to avoid getting caught in the rush.

"Roy Finds the Right Girl"

Roy Acuff wanted a girl for his band that was not too "city-spoiled" — and Rachel is just that girl



Rachel has red hair, blue eyes, a winning smile and a fine personality. She is eighteen years old and has been playing the banjo since she could hold one.

By JACK HARRIS

EVER since he organized his "Smoky Mountain Boys," Roy Acuff has looked to the day he could add a girl banjo-plucker and singer to his aggregation.

His has been an active search for this kind of rare talent, and when he toured the country in personal appearances always he kept a sharp look-out for just such a performer.

Into West Virginia, North Caro-

lina, Kentucky, Alabama, Georgia and all over Tennessee, Roy Acuff extended his search as he "played dates" between appearances over WSM and the famous Grand Ole Opry show.

And to Roy Acuff at WSM came letters from girls applying for a job with his outfit from practically every state in the country. But never from the "right girl."

Roy had a picture in his mind of just the kind of girl he wanted for his band. She must not be too old,

nor too pretty. She must not be "city-spoiled," but must have lived most of her life in the country. She must have a good sense of humor, a good voice, and most important of all, to fit in with the Smoky Mountain Boys, must be able to play the banjo.

Roy was describing this "dream banjo-playing girl" of his to a group backstage at the Grand Ole Opry some weeks ago.

Said David Stone: "Well, Roy, I believe you can search every state in the union and not find a girl like that."

But just about that time, Sam McGee popped in with:

"Why, Roy, you must be talking about Rachel."

A few questions developed that Rachel, who lived in Williamson County on the farm adjoining Sam McGee, was everything Roy had described and more. She was a red-head and she not only played the banjo, but a five-string banjo at that.

After searching all over the South, Roy could hardly believe such a person lived almost within calling distance of the WSM Opry House itself. Although half afraid Sam McGee might be fooling, Roy Acuff was determined to leave no stone unturned to find the girl he sought, and so he set out for the farm adjoining Sam McGee's in Williamson County.

Before he even reached the farm, he knew his quest was ended. For through the clear country air came the sound of a voice above the humming of a banjo, unmistakably a five-stringer, at that.

And there on the porch of the farmhouse, Roy saw Rachel Veach. She was a red-head, with fair complexion, blue eyes, a winning smile and a fine personality. Eighteen years old, she had been playing the banjo since she could hold one in her lap. Her father had taught her that before the teachers in the Peytsville county school had even had a chance to teach her the three "R's."

Rachel thought Roy Acuff was fooling about joining his group and playing over WSM and the Grand Ole Opry.

She had listened to the Grand Ole Opry for years, but had never actually seen the broadcast. She called in her parents, and once Roy had prevailed upon them his earnestness, it was quickly arranged for Rachel to leave the farm and make her first visit to the city.

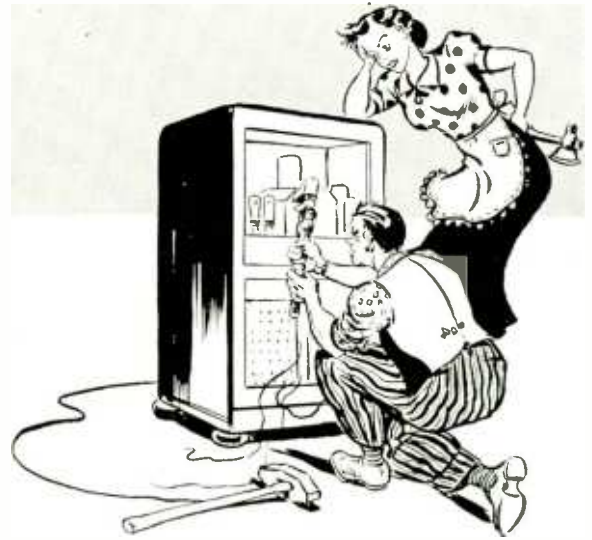
Not many young girls could come from the farm for a first time and step on the stage of the Grand Ole Opry as a star and not lose her nerve.

But Rachel Veach did just that. And even more, she won the audience completely, so that now, she is firmly established as a popular member of the popular "Smoky Mountain Boys" group and the newest star in the WSM Grand Ole Opry heavens.

Farm Families

And how they use their Radios

A report of an interesting survey on rural radio ownership and listening habits, reprinted from the February 15, 1939, issue of Tide Magazine by special permission . . .



"The rural radio . . . is almost always in working order"

TO THE mythical home of the mythical man who is the typical American ruralite and to the homes of 20,361 other families living on farms or in villages of less than 2,500 there went in 1937 Hooper-Holmes investigators, hired by the Joint Committee on Radio Research* to do the legwork on a survey of rural radio listening habits.

Last fortnight snowy-haired, genial John Benson, 4A's president and committee chairman, released the report, edited by ex-secretary Paul F. Peter and financed jointly by CBS and NBC. The first extensive study of rural listening habits, the survey went far beyond the preliminary results issued last summer. Basic facts reported then: 1) Of the 13,721,000 U. S. rural families, 9,470,900 (69%) own radios; 2) the percentage of radio ownership varies with different sections of the country in a fashion roughly comparable to sectional income variations; it ranges from 96% ownership in the West and 92% in New England, down to 53% in the Southwest (Texas, Oklahoma, Arkansas, Louisiana) and 51% in the deep South (Mississippi, Alabama, Tennessee, Kentucky).

More revealing, however, are the details collated since then.

The rural radio, they found, is almost always in working order (96.6% are), but the average house contains only one set (5.8% families own two

or more). If the family is well off, they've owned a radio 8.3 years; if poor, 5.9; but the average radio age is exactly seven years. Chances are the farmer owns an automobile (82.1% do), but no auto-radio (only 13.4% do, and most of these belong to the upper-income bracket, 22.6% of whom have auto-radios).

The Joint Committee also pried into listening habits, came up with liberal documentation for much current skeletal knowledge. First of all they found that average rural radio operates 5 hours, 21 minutes each week-day (including Saturdays), 5 hours 9 minutes each Sunday. On week-days the set is most likely to be operating from 6:00 to 10:00 P. M. (50.9% tune in some half-hour during that time). Second best period is from 10:00 to 12:00 midnight; runners-up: 9:00 to 12:00 noon (26.5%); 12:00 noon to 3:00 P. M. (26.5%); and 3:00 to 6:00 P. M. (19.7%). The same periods rank about the same in popularity on Saturdays and Sundays, though the variation between different times of day is somewhat less and the average number of listening hours is uniformly higher.

The farmer and his wife are most likely to be home, with the radio on, between 6:00 and 7:00 P. M., 7:00 and 8:00 A. M. and during the noon hour. They both listen at about the same times, except in the Mountain-time areas, where the peak for women occurs between 7:00 and 8:00 A. M. Children over 12 are away most of the day, but they're generally home every evening until 9:00, when they

almost invariably go to bed. The younger ones (five to 12) usually get up before 8:00, frequently begin dialing before breakfast. During the forenoon they leave the house and save for the noon hour, don't get back until 4:00 or 5:00 P. M. Between 5:00 and 6:00 they're home 82% to 95% strong, and during the next hour, the percentage hops to about 97%. By 7:00 P. M. they start shuffling off to bed, though 60% are still around until 9:00 P. M. After that, however, the figure tumbles to 10%, and by 10:00 P. M., they can be reached only on very rare occasions.

Said the Joint Committee, in issuing its report:

"Listening habits are the result of two factors: 1) the home habits of the family and 2) the appeal of programs. Because of this consideration, it was felt desirable to find out not only when rural listeners listen, but also when they are in a position to listen . . . 'at home and awake' or 'available to radio.'

"The full tabulations . . . are presented with one reservation, not as to accuracy but as to significance. So many farming occupations center around the barns and the homestead itself that members of the family may well be 'at home' without necessarily being fully accessible to the radio. This reservation must be made even though some farmers were found to have radios installed on tractors, in barns and even in the more intimate outbuildings."

*Established in 1935 by the American Association of Advertising Agencies, the Association of National Advertisers and the National Association of Broadcasters, the Committee is manned by five representatives from each.



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

Peace for a Desperate World

By DR. E. H. JAMS

President, David Lipscomb College, Nashville, Tennessee

Guest Editorial Writer

LESS than one hundred years ago the United States was the most law-abiding nation in the world. Today it is said to be the most lawless. Crime has increased five hundred per cent since 1900. The Federal Bureau of Investigation reports that 1,415,816 major crimes were committed in our country in 1938. There was a murder every forty-five minutes; a robbery every two minutes; a felony every twenty-four seconds during the year. Our annual crime cost has reached the staggering sum of fifteen billion dollars! Such facts astound.

"Why is the world so desperate?" asked a well-known woman in a national magazine last year. She was thinking of the general unrest, the crime, and war situation. Her answer is, "Because it has forgotten or ignored God." There is no escape from the logic of her answer. What else can explain the fact that the civilized world is now spending one billion dollars a month for armament except that the nations have forgotten God? How else can one explain the fact that crime cost in America is now forty million dollars a day? It is certain that the disturbed nations of the world have not come to the brink of disaster by following the Prince of Peace. And not one of the millions

who are morally decadent have come to ethical chaos and spiritual bankruptcy by reverence for God and obedience to his law of righteousness.

The world's increasing troubles are traceable to widespread spiritual illiteracy and religious failure.

Inspired wisdom in ancient times gave expression to a truth fully corroborated by human history: "Righteousness exalteth a nation; but sin is a reproach to any people." (Prov. 14:34.) "The wicked shall be turned back into sheol, even all the nations that forget God." (Psalm 9:17.)

Righteousness and truth seem to lie at the heart of the universe as its guiding principles. There can be, therefore, no enduring stability without conformity to the divine order of truth and right which underguards all life.

Roger Babson closed his prediction of improved business conditions some months ago with this statement: "While I am optimistic today, I say: We will have lasting personal, industrial, and international prosperity only as we give greater attention to Jesus' gospel."

Peace for a desperate world is possible. But it can come only through a return to the moral and spiritual principles which determine all human values.

WCKY Granted 50,000 Watts

No finer compliment could be paid to the excellent job which has been done by WCKY, Cincinnati, than the action of the Federal Communications Commission in granting the station an increase in power from 5,000 to 50,000 watts. But we do want to take this opportunity to add our own congratulations, and to extend our best wishes to the entire WCKY management and staff.

From time to time, it has been our pleasure to discuss matters regarding radio with both Mr. L. B. Wilson, Manager, and Mr. Elmer H. Dressman, Director of Publicity and Continuity, of WCKY, and from such contacts we have always come away with the conviction that as long as radio is in such hands the "public interest, convenience, and necessity" will be well served.

We know that thousands of our readers will join with us in wishing WCKY every success in the broader field it is entering; and we are also happy to call attention to the fact that, beginning with this issue, stories and articles regarding WCKY artists and entertainers will appear in this magazine. The first story, entitled "She Helps Others Find Themselves," appears on page 4 of this issue, and we predict you'll enjoy every word of it!

"WHITTLIN'S" IS BACK!

It is with a great deal of pleasure that we announce to our readers that the column "Whittlin's," by Pat Buttram will again appear in RURAL RADIO. Pat started this column with us when the first issue of RURAL RADIO was published, but due to the fact that Pat is a very busy man, we were forced to go several months without this popular feature. So many of our readers have written us about our not having his "wise philosophy," that we renewed our pleas, and we surely are glad to welcome Pat back.

Pat is a WLS artist, and the pride of Alabama and Winston County. He is noted for his description of his potato-floater, as well as for being quite a philosopher and a comedian. He is a very funny master of ceremonies at the WLS Barn Dance, and has a program of his own called Buttram's Palatial Palace of Wonders.

And so we say, "Three Cheers for you, Pat Buttram, and let's hope there will never be another issue of RURAL RADIO printed that doesn't have "Whittlin's," by Pat Buttram, right there in it."

UNUSUAL OUTDOOR PICTURE

Wins First Prize!

THE "Lone Star" State of Texas carried the RURAL RADIO Camera Contest this month by winning the first and second prize, while a resident of North Carolina was selected as the third prize winner.

Mr. Ernest Hunt, as you will remember, won first prize in our January Contest, and his photograph, "Reflections," appeared in our February Birthday issue. The Judges felt that the picture, "The Palisades," that Mr. Hunt sent us this month, certainly merited first prize. You will note that the vividness of detail work is remarkable.

"The Silver Falls," sent us by Miss Wenzel, and winner of the second prize, is an interesting study in lights and shadows. This photograph was taken near Crosbyton, Texas.

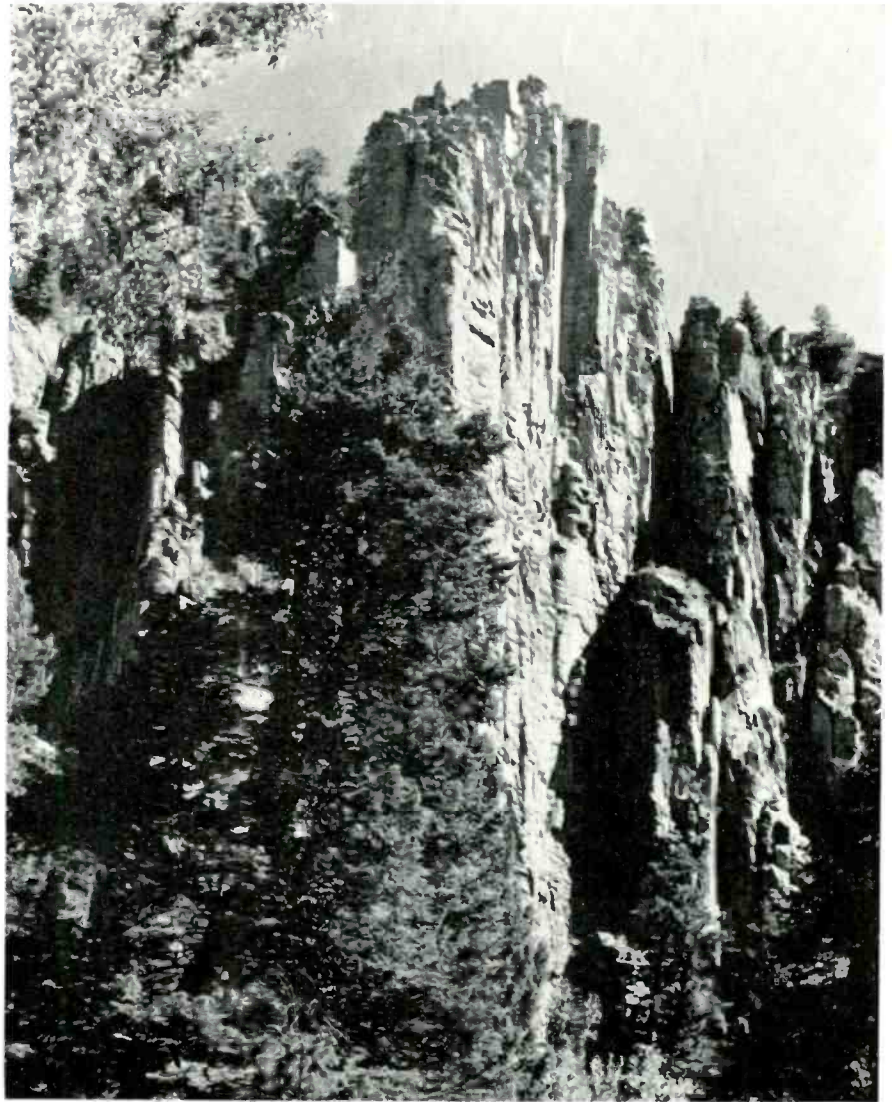
The third prize winner, Miss Bernice Jones, sent us "Brand New," and, like most people, the Judges could not resist "Brand New" babies; especially, when the photograph was as natural as this one.

*Select Your Favorite Snapshot,
and Mail It to Us!*

Wouldn't you like to see your name and favorite snapshot in an issue of RURAL RADIO, as well as receive one of the cash prizes? The rules of this contest are so simple, that even a very small child could be one of the winners. Send us your picture, (do *not* send negatives) and you may win one of the three prizes—first place, \$3.00; second place, \$2.00; and third place, \$1.00. Mail your pictures to RURAL RADIO, Nashville Tennessee, and all photographs are returned *if they* are accompanied by sufficient return postage.

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

The names of the winners, and the winning pictures, will appear in our July issue of RURAL RADIO, and the cash prizes will be mailed promptly.



FIRST PRIZE—\$3.00 CASH

"The Palisades"

Mr. Ernest L. Hunt, Clarendon, Texas



SECOND PRIZE—\$2.00 CASH

"The Silver Falls"

Miss Lorena Wenzel, Slaton, Texas



**THIRD PRIZE—\$1.00
CASH**

"Brand New"

Miss Bernice D. Jones,
West Jefferson, N. C.



Smiley Burnette, featured comic of the films, was caught by the cameraman when he made a guest appearance on Pat Buttram's "Afternoon Special," at WLS.



Little Texas Daisy of the Golden West Cowboys is one of the most popular features of the WSM Grand Ole Opry ever Saturday night. She is also heard on early morning programs.

RURAL RADIO ROUND-UP



Borah Minnevitich's Harmonica Rascals visit WSB. In front is Johnnie, the short guy of the outfit. Left to right: Dick, Alex, Leo, Al, Fussy, Abe, and Ernie, the blackface rascal. Left, rear, Lou Reals, manager, and right, rear, Artie.



WOAI's charming contralto, Monette Shaw, is one of the most popular radio performers in the entire Southwest.



Don and Helen, sweet singers of sweet songs, are heard on the WLW Boone County Jamboree each Friday evening. The harmony duo also presents the "Thought for the Day," during the Top of the Morning Programs from the same station.



The puzzled looks on the faces of Earle Kalusche, left, and Bill Karn, right, are due to the fact that they are getting material for their Question Box program over WFAA at 9:30 A.M., Mondays through Fridays.



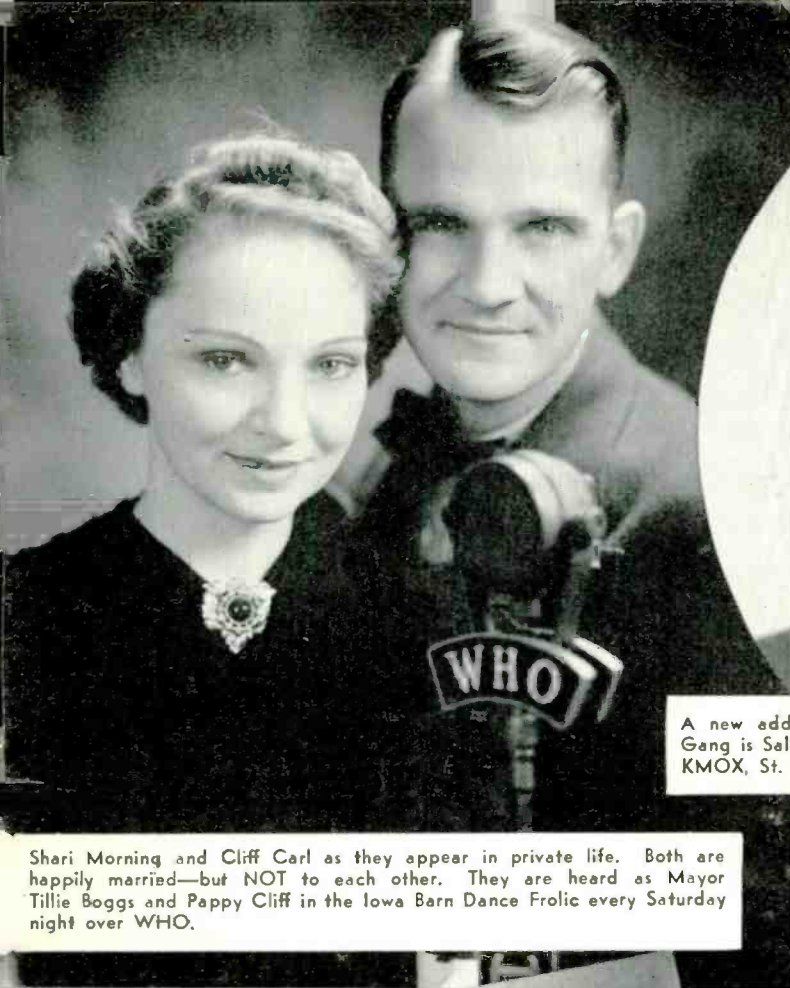
Jay Harris (left), and Bev Dean, shown above, talk over the day's events in the world arena on WCKY's new program.



A very popular act heard over WHO is the Sunset Corners Symphony. They are: Bill Williams, Fc Prescott, Hank Kristufek, Chuck Pray, and Don Hovey, director.



Red Skelton, star comedian on Avalon Time, has become famous as "America's No. 1 Doughnut Dunker." Red is heard over the NBC Red network coast-to-coast, each Saturday night.



A new addition to "Pappy" Cheshire's Gang is Sally Foster. She is heard from KMOX, St. Louis.

Shari Morning and Cliff Carl as they appear in private life. Both are happily married—but NOT to each other. They are heard as Mayor Tillie Boggs and Pappy Cliff in the Iowa Barn Dance Frolic every Saturday night over WHO.



Elmer Baughman is usually not so serious as the camera caught him. Elmer is well known to rural audiences as he announces so many "fiddlin" programs over WCKY.



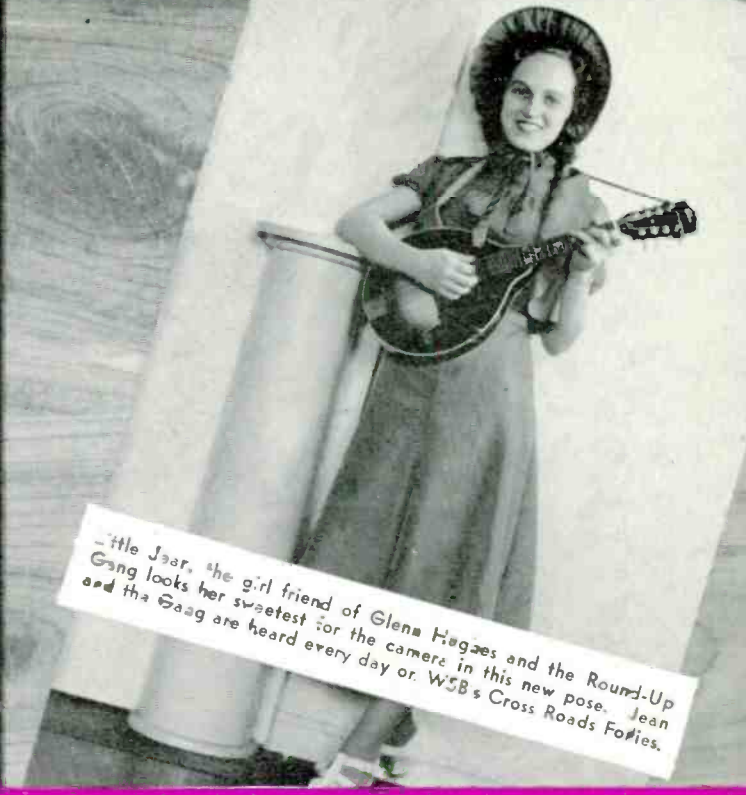
John Lewis, the distinguished southern baritone, is heard over station WSM.



The Hoosier Sodbusters is one of the most popular acts heard over WLS. They are, left to right: Howard Black, Reggie Cross and Rusty Gill.



Freddie Martin still smiles even though he is certainly kept busy. He plays in the Early Bird orchestra, in the staff band, and as a member of the Cass County Kids.



Little Jean, the girl friend of Glenn Higgins and the Round-Up Gang looks her sweetest for the camera in this new pose. Jean and the Gang are heard every day on WSB's Cross Roads Follies.

RURAL RADIO ROUND-UP



You probably have heard lovely Lillian Cornell, new NBC Chicago discovery. She sings on the NBC Jamboree and the Ransom Sherman Presents programs over the NBC Blue Network.



The Light Crust Doughboys, heard every day except Saturday and Sunday over WBAF and the Texas Quality Network, were recently imported to Oklahoma City in a chartered airplane. Parker Willson, M. C., is at the extreme right.

Religion Through a Free Radio



DR. JOHN L. HILL

By JOHN L. HILL

Book Editor, Sunday School Board, Southern Baptist Convention

ONE of the most discouraging signs in the development of modern public opinion is the disposition to forget, to ignore, or to neglect the values of our American heritage. It is so easy just to take things for granted; actually, we treat as commonplace blessings and privileges bought for us with the blood of worthy forefathers. Rarely do any of us stop to consider of any special significance the fact that we have access to the open Bible, that our churches are open, that we are privileged to worship as we please or not to worship at all if we please, that the support of religion among us is purely voluntary. Well, these priceless privileges are not accidental, and we are both blind and dumb if we permit them to slip away.

Although published more than thirty years ago, *The American Commonwealth*, by James Bryce, continues to be the authority on American government. In this monumental work, Mr. Bryce (at that time Ambassador from Great Britain to the United States) uses these words, "In examining the National Government and the State Governments we have never once had occasion to advert to any ecclesiastical body or question, because with such matters government has in the United States absolutely nothing to do. Of all the differences between the Old World and the New this is perhaps the most salient." (Vol. 2, p. 643.) In another place (vol. 2, p. 657) he says, "The absence of State interference in matters of religion is one of the most striking differences between all the European countries on the one hand and the United States on the other." Are not these facts worth knowing,—and treasuring?

On more than one occasion in recent months, President Roosevelt has reminded the Nation of the relation of freedom of religion to freedom in

every other realm of human interest and activity, thus properly and forcefully, as our leader, putting us on guard against any possible invasion of our liberties. We would stand at intelligent attention, and with the help of the God of our Fathers would defend our liberties against even the most subtle attacks. Unalterably must we stand against any State interference in matters of religion,—for the good of the State as well as in the interest of religion; we would be consciously advised that State-aided religion becomes sooner or later (usually sooner) State-controlled religion; we would profit by the experiences of European religious bodies.

The radio is easily one of the greatest, if not the greatest, mediums of educational publicity that we have; it is highly important that such a vital channel should be kept open for the dissemination of religious truth.

In this policy we cannot do better than follow the American system as opposed to the European. To the American a religion dictated by the State would be worse than no religion; by the same token religious messages restricted to those sent out by or approved by the State would be an affront to all our citizens,—religious and non-religious alike. The right to freedom of expression must ever be "unalienable" in our country, and the principle of voluntariness in religion must be safeguarded at any cost.

We have no quarrel with European nations on account of their system of State-controlled radio; the very fact that such a system suits them is perhaps the strongest argument against its introduction in our country. In this whole matter of religion, our backgrounds are fundamentally different, and with utmost charity for the opinions of others we must keep America American.

Religious Programs

WCKY	8:30 A.M.	Lockland Baptist Church.....	Sunday
E.S.T.			
WHAS	6:00 A.M.	Ausbury College Devotions	Except Sunday
WHO	6:15 A.M.	The Boone Family	Except Sunday
WLS	7:00 A.M.	Morning Devotions	Except Sunday
WHAM	7:45 A.M.	Kindly Thoughts	Except Sunday
WFAA	8:00 A.M.	Morning Meditations	Except Sunday
WWL	10:00 A.M.	Mass	Sunday
WVL	9:30 P.M.	Ave Maria	Sunday
WHAM	11:00 A.M.	Sunday Church Service	Sunday
WLS-WHAS	6:00 P.M.	"Old Fashioned Revival Hour," Charles E. Fuller	Sunday
WSB	8:15 A.M.	In Radioland with Shut-Ins, Little Church in the Wildwood	Sunday
WSB	9:10 A.M.	Call to Worship, Peachtree Christian Church.....	Sunday
WSB	9:30 A.M.	Agoga Bible Class, Baptist Tabernacle, Morgan Blake, Teacher	Sunday
WSB	11:00 A.M.	First Presbyterian Church Service	Sunday
WHAS	10:00 A.M.	Dr. John Zoller from Detroit	Sunday
WAPI	8:00 A.M.	"Call to Worship"	Sunday
WAPI	8:15 A.M.	Brotherhood Association	Sunday
WOAI	8:00 A.M.	"Bright and Early Coffee Choir"	Sunday
TQN			
WBAP	11:00 A.M.	Church Services	Sunday
WOAI	11:00 A.M.	Services from The First Presbyterian Church	Sunday
WHO	11:30 A.M.	Humanitarian Hour	Sunday
WHO	8:00 A.M.	Bible Broadcaster	Sunday
WHO	9:15 A.M.	Seventh Day Adventist	Sunday
WHO	9:00 P.M.	Father Charles E. Coughlin	Sunday
WLS	8:30 A.M.	"Little Brown Church," Dr. John Holland.....	Sunday
WBAP	5:45 P.M.	Religion in the News.....	Saturday
WHO	11:15 A.M.	News and Views About Religion	Saturday
WHAM	8:45 A.M.	Christian Science Program	Saturday
WSB	5:45 P.M.	Bible School Lesson, Dr. Marion McH. Hull.....	Saturday
WFAA	10:30 A.M.	Sunday School Lesson	Saturday
WLS	7:00 A.M.	Sunday School	Saturday
WAPI	1:15 P.M.	West End Church of Christ	Tuesday
WHO	10:30 P.M.	Back-to-the-Bible	Tuesday
WHO	10:30 P.M.	National Radio Revival.....	Thursday
WHAS	4:00 P.M.	Week Day Devotions	Monday through Friday
WOAI	4:00 P.M.	Catholic Hour	Sunday
WOAI	10:00 A.M.	Gospel Singer	Sunday through Thursday
WAPI	11:00 A.M.	"Church of the Air"	Sunday
WHO	12:45 P.M.	Hymns of All Churches.....	Monday through Thursday
WOAI	9:00 A.M.	"Chuck Wagon Gang"	Sunday
WCKY	4:00 P.M.	Father Coughlin	Sunday
E.S.T.			

Father and Son at WFAA



This is the script-writing team of Dunn & Dunn, Inc. Eddie Dunn, right, author of the Pepper Cadet programs for children over WFAA at 5:15 P. M. (CST) daily, Mondays through Fridays, sometimes doubts whether he's writing so children from ten to fourteen years old can understand his meaning, so he calls in Eddie, Jr., for assistance.

By DICK JORDAN

EDDIE DUNN, versatile and resourceful author and actor of the WFAA Pepper Cadet programs for children, finds the job of writing the scripts for the series much easier since his son, Eddie, Jr., is old enough to supply him with samples of childish language.

Before his son grew old enough to be talkative, repeating what he heard the neighbor's kids saying, and what he said to them, Eddie had to rely on his memory for childhood lingo. Now that Eddie, Jr., has reached and passed the five-year-old mark, however, Eddie finds that expressions which were popular with children in his youthful days now are outdated.

According to script writer Dunn, one of the most difficult things about writing a script which youngsters from ten to fourteen years old will hear, is writing it simply enough so that they will understand exactly what is meant when the actors and actresses read the lines on the air.

Now, young Eddie is his father's "grammatical guinea pig," which is another way of saying that Eddie tests the clarity of his Pepper Cadet scripts on him. When he is not certain young listeners will get the meaning of certain expressions or passages, he calls in Eddie, Jr., and reads the passages to him. If the youngster understands them, it's pretty certain others will, so the lines stay in the script.

Sometimes Eddie, Sr., asks the youngster to explain, in his own words what he has just read to him means. If the child can do this, Eddie knows he understands, and if possible, substitutes the child's words for his own in the script.

Dunn has been writing the programs for seven years. He and Jimmie Jefferies—who still plays in the programs—originated the series as the "Sandman Soldiers" seven years ago on WFAA. The programs were changed in type a little two years ago, when their present sponsor began his patronage, but the programs essentially are the same.

Not only does Dunn write the programs, but he also uses his versatile larynx to enact eleven different characters which appear periodically in the scripts.

OTHERS FIND THEMSELVES

(Continued from page 5)

face an audience and a microphone for the first time.

"You can make a success of anything if you want to badly enough," she says as she applies cold cream. "You can be anything you've dreamed about if you use the determination to make good that you used in our rehearsals."

She smiles that contagious smile of hers and turns to the next youngster.

"So you won that swimming race today, eh Johnny? You'd not be able to do that if you smoked cigarettes—could you?"

Olive Kackley holds no love for tobacco or liquor. She will not permit smoking or drinking, off-color stories or sketches with even the faintest suggestiveness within a mile of her productions.

In an Olive Kackley show there's no fuss or flurry—no quaking knees—none of the soul-shattering stage or microphone fright usually associated with home talent productions. On the other hand, there's no frivolity—but an air of complete self-possession about each and every member of her casts.

Every individual has come under the spell of the woman who was hailed in the theatrical "Bible," *Billboard*, as early as 1918 as "The most remarkable woman in her line of work in America today."

It might be noted in passing that Miss Kackley's scrapbook is crammed

with many a full-page feature about her clipped from *Billboard* and that Fred High of the publication issued a booklet titled "Training for the Stage—A record of a life and the possibilities of a great profession" based on her work and her life.

Olive Kackley was born in Nebraska—the only white child on an Indian Reservation. While still very young she and her family moved to Hill City in Western Kansas—Hill City was just prairie, sky and a few buildings.

She began speaking pieces long before she went to school. Laughingly she recalls:

"I recited in five contests—and I won every one of them. And plays! Why, we put a steeple and a flag pole on every church and school in that part of the country! We bought organs, started libraries—even fenced up all the graveyards with the money we made. I'd direct the plays and act in them."

She says she received her inspiration from the Hon. John Dawson, Judge of the Supreme Court of Kansas who, she says, made her realize that the ability to succeed was within herself and only she could bring it out.

After working in her father's store, completing two years of musical training in Salina, Kansas, and serving two terms as Register of Deeds, she landed in New York with a hundred dollars—a lot of ambition and nothing else. But let Olive Kackley tell the story herself.

"The first thing I did," she smiles "was to go to the theater where Southern and Marlowe were playing. There I bought eighty dollars worth of tickets—a ticket for every remaining performance of their New York engagement. When they finished in New York, I followed them to Chicago. Altogether I saw them in one hundred and forty performances.

"I wanted to study the art of the greatest players. I saw Sarah Bernhardt in one hundred performances, Forbes-Robertson in fifty and Mrs. Fiske as Becky Sharp in fifteen . . . and I learned something new every-time I saw them.

"My greatest desire was to study under Sargent, the great Sargent who was the head of the American Academy of Dramatic Art. I went to the door of his office three times and every time my courage failed me. I was afraid to go in—afraid he'd tell me he wouldn't bother with me. The fourth time I knocked on the door and went in. It was raining. I stayed and talked to him all afternoon. Then came the realization of all my dreams—to have the best instruction in my chosen profession."

Besides training others for radio and the stage, Olive Kackley gives her own entertainments—evenings of variety programs, interpretations of Shakespearean characters and full-length plays. For several years she was rated tops among Teacher's In-

(Continued on page 30)

"No News Is NOT Good News"

By TOM MURRAY

Do the Early Radio Birds that wake us up get a kick out of getting up early? Here is a brief glimpse of the world as seen by a sleepy "Mike Man"

THE piece which follows, dealing as it does with the trials and tribulations of an early morning news reporter, might be more aptly captioned, "One Step Ahead of the Straight-jacket." Facetious as that statement may seem to the uninitiated, life in the wee, gray hours before dawn does, indeed, present a myriad of perplexing little problems to the early-bird of radio. What these little perplexities are and how they grow, is my story.

From the time that he is rudely awakened by the raucous jangling of two veteran alarm clocks, until he is seated at the news desk in the press room, your reporter is only vaguely aware of what goes on about him. Hazy impressions of those early-hour activities, go something like this: . . . alarm clock ringing . . . washing . . . shaving . . . breakfast . . . milkwagon . . . swirls of dust . . . yesterday's newspapers . . . birds . . . window washer . . . stop light, always red . . . owl car on last run . . . street sweeper . . . more swirls of dust . . . short order cook . . . East Ave. . . parking lot . . . news desk.

Once at his destination, the early reporter begins to show signs of life. Teletype bells, ringing to call attention to special news bulletins, are like a spring tonic, snapping your reporter into full awareness. Events are taking place. Men and nations are doing big things. Battles are being won and lost. Science is announcing a new discovery. Life, with all its many facets, is shining brightly in the eyes of your reporter. How can he but respond?

One hour before "air time." Two hours of news copy to edit into a ten-minute resume. Ten minutes in which to highlight all the important actions of men and nations as they play their drama of life across a world-wide stage.

The leading characters and the scenes of action are, for the most part, familiar. Names of star actors such as Hitler, Mussolini, and Chamberlain, old stand-bys in the stock company, are glibly tossed off the tongue with a flourish. Bit players such as Skwarczynski, Slawoj-Sklad-

kowski, Moscicki, Kosseivanoff and Stoyadinovitch, who pop out onto the stage for a brief scene now and then, always strain your reporter's confidence in his diction and quite often make him sound as though his hay



TOM MURRAY

Tom Murray, WHAM Newscaster lets you in on a few secrets of an Early-Bird's radio life.

fever had suddenly returned in full fury.

Similar situations assail your reporter when the theatre of action shifts to some side-road town in the hinterlands of Europe or Asia. The voice mechanism begins to falter, sometimes breaking down completely, with the tongue tied in as fine a knot as any Boy Scout ever concocted.

But this is a little ahead of the story. News items from all over the

world come pouring into the press room on the teletype machines. Editing these stories keeps your reporter constantly on the move reading, condensing and arranging the items for use. Every minute of the hour counts. But it sometimes happens that just when the editor-reporter is at his busiest, the teletype will suddenly start "acting up."

This bit of mechanical temperament is known as "junking," and is always sure to bring agonizing groans from the reporter. "Junking" looks something like this: pxxxinheeebbbhi oennanydhwon kuj, s ueh qqhh8uk, ii . You can easily understand what that does to a good story.

Minutes fly by. The news gradually takes shape for the broadcast. The hour is soon gone.

We're on the air. The announcer reads the opening commercial. Deliberately your reporter swings into the review of world events. Wars and rumors of wars . . . threats . . . treaties . . . contracts . . . bills passed or vetoed . . . personalities . . . tricky combinations of words . . . local events . . . weather report. The announcer goes into the closing commercial, "We're off the air." Your reporter picks up the news bulletins he has just read and goes back to the press room.

Teletype bells are still ringing. Men and nations are always busy. There is no pause in the chronicle of life as it sweeps across the stage of the world.

Likewise, there is no pause in the reporting of this sweep of events. Having done one broadcast, your reporter starts preparing for the next. There must be new stories, new developments, and new reviews edited and arranged for the next broadcast; for contrary to a very common adage, "No news is *not* good news!" We thank you.

Fair or Fishin'?

WLS artists choose both—Joe Kelly goes to the fair, while Rusty Gill goes fishin'

By DON FINLAYSON

WHERE are you going on your vacation? Whether it be to the world's fairs at San Francisco or New York, or to the fishing lakes of the north woods, or even should you choose to shoot the rapids in a canoe on some of Canada's rivers, there's a good chance you may run into some of the vacationing entertainers from WLS, Chicago.

Many of the WLS acts have already returned from vacations, and most of them will be back on the job by the first of August. One of the exceptions will be Mrs. Harriet Hester, WLS educational director, who conducts "School Time and Homemakers' Hour."

Mrs. Hester plans a Canadian canoe trip for the first two weeks in August. Mr. and Mrs. Hester and their 11-year-old daughter Marjorie have not quite decided on the itinerary yet, but it will be either to Hunters' Island by canoe or the Pigeon River trip from Big Saganaga.

Marjorie will go along with the Hesters if there is not too much portage on the trip selected. There will be only the three of them, and each will have to carry his share—including a 100-pound canoe—on the overland portage from river to river.

Others at WLS are also planning northern trips, but most of them are going for the fishing instead of canoeing. Rusty Gill, of the Hoosier Sodbusters, left late in May for two weeks of fishing in Minnesota, accompanied by Auggie Klein, accordionist on the "Cornhuskin' Party." They weren't sure what lake they would head for when they left Chicago.

Don Kelley, sports announcer, also has fishing in mind for the first two weeks of his vacation. Kelley and a friend will leave Chicago July 3 for two weeks of fishing at Freddy Lindstrom's lodge on a private lake near Minoqua, Wisconsin. Kelley will then spend a week with his parents in Waterloo, Iowa. Julian Bentley, news editor at WLS, hasn't set the date for his vacation, but it, too, will be spent fishing, hiking and touring in the woods of northern Wisconsin and Michigan. Howard Black of the Sodbusters also has the woods in mind, with plans for a tour in the Pacific Northwest.

Most of the WLS performers are going to California—or have already vacationed there. Joe Kelly took his vacation in April, visiting the San Francisco World's Fair, Hollywood and other coast cities. Arkie, the Arkansas Woodchopper, also chose the

West Coast for an early vacation. He made a leisurely motor trip and spent several days in the desert states, studying Indian lore at first hand.

Reggie Cross of the Sodbusters is taking only two weeks' vacation and plans to fly to California to take in the San Francisco exposition and visit with former WLS artists now in Hollywood and Los Angeles. Lulu Belle and Scotty, recently signed to make two motion pictures a year for Republic Productions, will vacation before making the first of these, which is now scheduled to go into production early in July.

Their real vacation starts early in June with a month of leisurely living in their mountain cabin in North Carolina. Lulu Belle and Scotty always spend their vacations on their mountain farm, not so much for the farming as for the outdoor living. Before leaving Chicago, Scotty bought himself a complete set of carpenter tools—so he could make bird houses to spot about the cabin!

Last year while vacationing in the mountains, Scotty made, among other things, two gates. One was a solid plank gate for the farm yard, the other a rustic pole affair for the front yard. He was handicapped for lack of tools, but that can't happen this year. Incidentally, Scotty can really use a set of tools. He earned his way through school, part time, as a carpenter's assistant.

Bill O'Connor, the Irish tenor, has the West Coast in mind. He will be gone all the month of August. Mr. and Mrs. O'Connor will pick up two of Bill's sisters in Wichita, Kansas, and Kansas City, Missouri, and take them along to San Francisco for a family reunion with Bill's brother. While on the coast, the O'Connors will see the fair and also drop down to Hollywood and Los Angeles for a visit with friends.

Christine, the Little Swiss Miss, is one of the WLS artists who chooses to go east instead of west. Christine left in mid-May for a two weeks' trip to the World of Tomorrow, New York's World's Fair. Chuck Ostler, producer and sound effects man, also has New York in mind. He will motor with his mother, father and two younger brothers, to Washington, D. C., for a visit with an uncle he has only seen once in his life. Then the family will go on to the Fair.

Caroline and Mary Jane DeZurik also had early vacations, gone the month of May. They visited their parents at Royalton, Minnesota, their first visit home in over a year. The

trip was a surprise for the home folks, with the yodeling DeZuriks anxious to surprise their parents by being home for the couple's 30th wedding anniversary on May 4. While at home they also attended the wedding of their sister on May 16.

Patsy Montana, another of the WLS girl vocalists, took her vacation in May in order to be back early to join the WLS Rodeo, a new WLS roadshow attraction which opened May 28 at Columbus, Indiana.

Grace Wilson, the "Bringing Home the Bacon" girl, has no plans for a vacation. She hasn't had one in ten years and has so much fun just living near Chicago and singing on WLS that she doesn't want a vacation. When asked her plans, Grace shuffled through a sheaf of papers and pulled out a listener's letter.

"Here," she said; "this request tells you all about my plans for a vacation."

The listener requested Grace to sing "I'll Take My Vacation in Heaven."

WHITTLIN'S

BY PAT BUTTRAM



Business is jest like a automobil, th' only way it'll run bi it'self is downhill.

To me ther ain't nuthing in th' world that smells as good as freshly plowed earth.

About all that's growin' in mi spring garden this year is Plymouth Rocks and White Leghorns.

A one legged hen is about th' only kind that won't scratch up a garden.

Speaking of hens . . . egg prices is so low that whin mi hens lay a egg they don't kackle . . . they blush.

Men ourt to do their work as well as hens do tho. . . There has never been a hen that laid a bad egg.

Yourn til ever month at this same time,

—PAT.

P. S.—I think th' only way to stop Hitler is let him pitch agin the Yankees.

Wins Paley Amateur Award

Wilson E. Burgess, amateur radio operator of Westerly, Rhode Island, has been selected by a board of five distinguished judges for the William S. Paley Amateur Radio Award for 1939. The selection of Mr. Burgess for this award was based on his heroic performance during the hurricane which devastated large sections of New England.

When power was wrecked, Mr. Burgess established the only communication source Westerly had with the outside world. He rigged up temporary antenna and kept his feeble battery-operated transmitter working at great personal risk. For forty-six hours, he handled all rescue messages to and from Red Cross national headquarters, bringing relief to the stricken community, notified relatives of the dead, and carried reassuring messages for survivors.

It is for this reason that he will be presented with his award by Mr. Paley at the presentation luncheon in the Hotel Pierre, New York City, Tuesday, June 6. The actual presentation

of the trophy by Mr. Paley, president of the Columbia Broadcasting System, will be broadcast over WABC-Columbia network from 2:45 to 3:00 P. M., EDST.



Mr. Wilson E. Burgess, winner of the William S. Paley Amateur Radio Award for 1939, at his amateur set, WLBDS, with his ten months old daughter, Jane Gail Burgess.

Save Hours of Work and Dollars in Clothes Upkeep!

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

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Pres-Kloth, aside from its excellent pressing qualities, will actually keep your iron clean and smooth. Order your **Pres-Kloth** today. Send 50c direct to

MARSHALL & BRUCE CO., Nashville, Tenn.



Kingsport, Tennessee, Man Wins Jingle Contest

We know you've been waiting for the names of the winners in the Jingle Contest, and we have been wanting to give them to you! But so many jingles were submitted that it was much harder to select the winners than the Judges had anticipated.

Here, we give you not only the names of the first and second Prize Winners, but also the names of twenty contestants who won Honorable Mention.

To the two winners, and to those who received honorable mention, we extend our heartiest congratulations!

To all those who didn't win—we certainly thank you for the interest that you gave us, and we know you will enjoy your RURAL RADIO during the months to come.

The First Prize—the winner of a \$40.00 bicycle, or the equivalent in cash—Mr. Ralph Blizard, 1110 Dorothy Street, Kingsport, Tennessee. Here is our letter to him, and his reply:

First Prize

May 8, 1939	Kingsport, Tennessee May 13, 1939
Mr. Ralph Blizard 1110 Dorothy Street Kingsport, Tennessee	RURAL RADIO Nashville, Tennessee
Dear Mr. Blizard:	Dear Mr. Allen:
The Judges in RURAL RADIO'S Jingle Contest have made their final decision, and we are glad to advise that your jingle won first prize.	Thank you very much for the check for first prize in RURAL RADIO'S Jingle Contest. I am very grateful to the Judges and RURAL RADIO Magazine.
Your jingle was selected inasmuch as it seemed to cover a good portion of the magazine, and the meter was outstanding.	I read your magazine every month and always look forward to the next issue. I am an enthusiastic folk music fan and your magazine helps me to get even more enjoyment from my favorite programs. I think your magazine is doing much to further the appreciation of our American folk music. Best wishes to you for the future.
In accordance with your preference, we are enclosing our check in lieu of the bicycle.	Sincerely,
We wish to take this opportunity to congratulate you on your prize-winning jingle, and to thank you for the interest that you have shown in RURAL RADIO.	Ralph Blizard.
Very truly yours, Ernest M. Allen, Jr., Publisher	

Second Prize

Our second winner was Mr. John J. McInerney, 1002 Union Trust Building, Rochester, New York, and it was with great pleasure that we mailed him the check for \$10.00.



Honorable Mention

Mr. J. E. Reizenstein
C/o Press-Citizen
Iowa City, Iowa

Miss Sylvia Fowler
Hermitage
Tennessee

Mrs. George Yowell
Ennis
Texas

Miss Frances Rogers
Route 2, Box 26
Marietta, Georgia

Miss Mattie Brown
Durham Avenue
Gallatin, Tennessee

Mrs. Clara Sheldon
135 Maple Avenue
Mundelein, Illinois

Mrs. George Jackson
285 Shepler Street
Rochester, New York

Mrs. Robert Hendrick
1363 High Street
Bowling Green, Kentucky



RALPH BLIZARD

Kingsport, Tennessee, man, whose jingle won the \$40.00 First Prize in the big RURAL RADIO Jingle Contest which closed.

Mrs. W. E. Schonersledt
919 Fowzer
Taylor, Texas

Mrs. G. T. Sharman
Route 1
Blanton, Alabama

Mr. John Ryder
Route 1, Box 74
Mora, Minnesota

Mr. Melville Turner, Jr.
1441 East 79th Street
Chicago, Illinois

Miss Virginia M. Lewis
Route 3, Box 92
Rome, New York

Mrs. Jessie L. Sanders
Box 235
Thayer, Missouri

Olean Halloway
Labelville
Tennessee

Miss Lorene Fitts
Route 3
Henderson, Kentucky

Miss Katherine Daniel
Route 2
Manchester, Tennessee

Vaudine Rutledge
Route 1, Box 18
Carbon Hill, Alabama

Mrs. T. P. McCormick
2314 Main Avenue
San Antonio, Texas

Mrs. Chloe Niswonger
Route 5
Caldwell, Ohio

RED

RADIO FARM DIGEST

Here is a letter we feel sure you would like to read:

"It is a pleasure to look over the bright and interesting covers of RURAL RADIO. I am a cripple boy. I can't walk a step, have been cripple most of my life. I look forward to my RURAL RADIO although I can't read so well. I like to look at the pictures in the magazine and have my Mother read all the letters. I am fourteen years old so you know I get lonely. Please do not change the title of the magazine as I think it is a swell name. I never miss listening to the Solemn Ole Judge over WSM. I hope I see my letter in the RURAL RADIO next month. Also, I'd like to receive lots of letters from boys and girls. It would make me very happy. Thanks and good luck to your magazine.

"Curtis O. Watson, Etowah, Tennessee."

Well, Curtis, here is your letter in R F D of RURAL RADIO. We hope the boys who read this magazine will write you about the many interesting things they are doing.

It has been definitely established that the great majority of American people prefer hill-billy music. Hazel Townsend, Dowington, Ohio, is one of that great majority. We would like to have some hill-billy fans tell why they like it. Hazel Townsend says:

"I have read practically every radio magazine on the newstands, but I've never found one as interesting as RURAL RADIO. I cater to the hill-billy type of music and it is my opinion that the 'down-to-earth' entertainers should have publicity as well as high salaried network stars.

"My favorite stations are WHAS, WLS and WLW. WLW has increased its force of hill-billy entertainers at least 90 per cent in about a year and a half. This Cincinnati station certainly needs honorable mention in your magazine. I hope to see more pictures of WLW artists in RURAL RADIO. Please don't disappoint us WLW fans."

We thank you for your appreciation of RURAL RADIO.

"I am enclosing a coupon and one dollar and as I take RURAL RADIO now, I'd like to have my subscription renewed with the one dollar and get the RURAL RADIO Favorite Radio Star Album. My year subscription I took last fall about August or September. I enjoy RURAL RADIO very much. I've taken a lot of radio magazines, but RURAL RADIO is the best one I've ever taken, so more power to the whole RURAL RADIO Staff. I enjoy the pictures of radio artists from different radio stations. The feature story in the April issue of RURAL RADIO about WHO engineers was very interesting. Have some more like it.

"I thank you for your time and the grand radio magazine.

"Cordially yours,

"Virginia Betcher, Osco, Illinois."

Virginia Betcher in this letter points out the features of RURAL RADIO she likes.

Miss Thurl Johnson of Rice's Landing, Pennsylvania, expresses a like appreciation of RURAL RADIO, and finds it a source of entertainment in these words:

"I never heard tell of RURAL RADIO until just before Christmas last year. I heard it advertised with a picture of Roy Acuff that I wanted for my mother's Christmas present. I subscribed to RURAL RADIO for six months. We like it better than any other

radio magazine; even our neighbors borrow it."

As a hobby, collecting pictures of radio stars, seems to lead among our readers. Is it yours? If so, how do you keep them? There should be some splendid information along this line among our friends and readers. Mrs. Leo Kulp expresses a need for some help:

"I've been a reader of your wonderful paper over a year and find myself looking forward to it each month. I enjoy the four pages of pictures, the stories, the Solemn Ole Judge's column. In fact, I'd never be able to tell which part of the magazine I like best. Our entire family, consisting of four children, all enjoy it. And when neighbors come in, we have real enjoyment looking over the past issues together. Radio programs are so much better since we have so many pictures of the stars. My hobby is collecting pictures of radio stars. I intend to make me a scrapbook with my RURAL RADIOS but haven't yet decided just how. Another hobby is collecting song books."

Mary Basham, St. Joseph, Kentucky, has narrowed her collecting down so knows just how she wants to do it. She says:

"Just a few brief lines to tell you what a wonderful magazine we think you have. My subscription won't be up for several months yet, but I intend sending in my dollar for another year's subscription before long. All your articles are good, and I like especially the pictures. I have a WLS scrapbook and I cut all the pictures of WLS artists out, and in my book they go, also all the articles. The pictures I'm proudest of are ones I get from your magazine. It was nice to see pictures of the Prairie Sweethearts in the April copy. It was the first one I'd seen of them. Here's wishing you the best of luck and may your grand paper keep up the good work. I'm enclosing a few birthday dates if you care to use them."

It is a very human characteristic that we love to see the people who entertain us, and here is just what RURAL RADIO does for its circle of readers. Selections from three letters show just how that feature helps our friends. Janey Fuqua of Bonnierville, Kentucky, writes:

"We are sending for RURAL RADIO for another year. It brought us more pleasure than any other paper we got last year. We have all the other copies in looseleaf note books, and keep them in the magazine stand where we can see them often. We enjoy the stars so much more after we have seen their pictures. We love the Top of the Morning program from WLW. We thought the picture of Pa and Ma McCormick was worth a dollar."

From Mrs. Frances Florence, Paris, Kentucky, we hear:

"I think RURAL RADIO is the best book I've ever read, and I never would get tired of looking at it. I still have every copy I have ever gotten, and I look at every one of them real often. Seeing the radio stars' pictures seems so real that they seem to be right in my home in person and I feel like I know them everyone. Collecting their pictures is my hobby but I think so much of RURAL RADIO I would not dare cut the pictures out so I just keep every copy so there'll be no pictures lost."

Henrietta Phillips says along this same line:

"After getting my two copies of your magazine, I don't see how I could get along without it. To be able to see and read all

about favorite radio stars bring their time on the air so much closer home, it seems, and makes it more enjoyable."

Here are a few quotations from other readers. Bud M. Rucks of Dawson, Alabama, says:

"I am enclosing one dollar for another year's subscription for your excellent magazine. I have enjoyed the twelve issues more than words can express."

Mr. Dwain Besecker of Arcanum, Ohio, writes:

"I have seen a few copies of RURAL RADIO, and I sure like them. So here is my dollar for a year's subscription and please send me RURAL RADIO's Album of Favorite Radio Stars."

From Mrs. Anna Dixon, Manns Choice, Pennsylvania, we received these enthusiastic words:

"I love RURAL RADIO so much I just had to have my subscription renewed. I could never enjoy anything better than RURAL RADIO. I can hardly wait until I get the picture album."

Miss Emogene Reynolds, of Bronston, Kentucky, expresses her opinion of RURAL RADIO in the following letter:

"Enclosed is one dollar to cover cost of one year's subscription to RURAL RADIO Magazine, also coupon for RURAL RADIO's picture Album. I may have one more magazine coming to me from my old subscription, but I wanted to be certain and send for it again so I wouldn't miss a single issue of such a fine magazine. I hope you will decide not to change RURAL RADIO's name, for I think it is the very name for it. I like the size of the book, also the colored covers. I hope it will not be changed in any way. I would like to see more pictures of WSM stars. I wish you much luck and success through the years."

A MILLION FRIENDS

(Continued from page 8)

told a similar story. She and her husband were quarreling one Sunday morning when their four-year-old son switched on the radio, listened a moment and piped in his childish voice: "Listen; it's Grace Wilson."

They did stop and listen, heard Grace, as she finished her song, speak a few philosophical sentences about life's temporary hardships and frustrations. The couple didn't return to their quarrel after that.

"These things," says Grace, "these happenings and friendly letters, don't make me proud. They just make me happy—extremely grateful for the gift of a voice, a personality or whatever it is that makes these folks feel so friendly toward me. God has been awfully good to me."

Summer Fashions

Who cannot rave about these summer fashions? These dainty tucked blouses, these lace-trimmed frocks! Frills! Frills! Frills! Enough to satiate the wishes of the ultra-feminine heart. Last season all types of clothes were tailored—the afternoon dress as well as the street dress—everything was tailored. This spring, however, all this is changed. The fashion of frills and ruffles ushers dressy clothes into the limelight with the result that women are lavishly indulging this feminine longing. For this reason the old favorite materials, chiffons, voiles, lace trimmings of all kinds, ruffings, velvet ribbons—are back in vogue once more and playing an important part in the fashion picture. Such are the frocks pictured here. They are easy and inexpensive to make but most appealing when planning for the warm days ahead.



As fresh as a daisy is this spring frock with modish lingerie detail to accent its dainty charm. The frilly bow at the high square neckline tops the set in front panel of the same trimming material. The very brief sleeves are finished with band cuffs to match the frilly front treatment. The skirt has gracefully low-placed flared fullness. The model pictured is made of daisy printed voile with organdy paneling edged with narrow lace ruffling as the trim. This pattern lends itself well for any thin summer material. Premiere Pattern H-3362 is designed for sizes 14, 16, 18, 20; 40 and 42. Corresponding bust measurements 32, 34, 36, 38, 40 and 42. Size 16 requires 3 $\frac{5}{8}$ yards of 44-inch fabric. 3 $\frac{1}{2}$ yards of banding for trim. 10 yards edging (gathered) for trimming as pictured.

For your party what could be more charming than this frock with its sash bows and delectable sleeve. Its ribbon and velvet trimmings is a note of charm borrowed from the modes of grandmother's day and interpreted in modern fashions. Dotted Swiss, organdy or dimity bring out the charm of this pattern, Premiere Pattern No. H-3276. It is designed for sizes 12 through 20. Size 14 requires 4 $\frac{1}{2}$ yards of 39-inch material. 9 $\frac{3}{4}$ yards of ruffling or pleating. If you edge the skirt with frills get 3 $\frac{1}{2}$ more. 6 $\frac{1}{4}$ yards of velvet or ribbon.



To be prepared for the warm days, write now to RURAL RADIO, Nashville, Tennessee, for your choice of pattern. It will be sent you quickly upon receipt of your name, address, size and number of pattern. Price, 25 cents.

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

Enclosed find 25 cents. Send me Pattern No.

Size No.

(PRINT NAME PLAINLY)

STREET ADDRESS OR ROUTE

CITY

STATE

Out of a Jam with New Jellies

By

MARION MARSHALL

WHEN spring brings our red, ripe strawberries into the market, it's time for home-makers to consider the "social security" of a well filled jelly shelf. There's nothing quite like the mealtime insurance of sparkling rows of sweet spreads . . . for with their aid the plainest meals can be transformed in the twinkling of an eye into company fare fit for the most exacting guests.

Boast of your cooking skill, for instance, with a fluffy omelet . . . turned over a generous layer of home-made strawberry jam! Or stir up a simple layer cake, to be glorified with a filling of strawberry and pineapple jelly. For extra effectiveness, sprinkle the sugar over a round lace-paper doily so that it falls in a graceful design on top of the cake.

If you're making a criss-cross rhubarb pie, cover the fruit with melted jelly—and you have two complementary flavors combined in one to tease the appetite. A grand new salad is pineapple slices filled with tender mint jelly. . . . A thrilling sweet sandwich is created by grinding together 1 cup of walnut meats, 1 cup of raisins, 1 cup of dates—then adding a half cup of softened currant jelly. Mix well, add 2 tablespoons of orange juice, and you have a tidbit as appropriate for the school lunch as it is for an unexpected tea party.

Surprise foods do wonderful things for your reputation as a hostess, and those who make their own jams and jellies are "insured" to the top shelf of the pantry with delectable company menus. It's so easy to turn out the spreads the short-boil way, too . . . for new fashioned recipes give you perfect products every time. You paraffin the glasses just fifteen minutes after preparing juice, each spread has the flavor of fresh fruit ripened in the sun . . . and you get half-again more than you would with the long-boil system. These recipes have been developed for just these fruits—so follow them exactly.

Ripe Strawberry and Pineapple Jam

3 cups prepared fruit
4 cups sugar
1 box powdered fruit pectin

To prepare fruit, grind about 1 quart fully ripe strawberries, or crush completely one layer at a time so that each berry is reduced to a pulp. Pare 1 small fully ripe pineapple. Chop very fine or grind, using finest



What is nicer than ripe red strawberries in the dead of winter? Get them now and store them away in your pantry in jams and jellies.

knife of food chopper. Combine fruits.

Measure sugar into dry dish and set aside until needed. Measure prepared fruit into a 5- to 6-quart kettle, filling up last cup or fraction of cup with water if necessary.

Place over hottest fire. Add powdered fruit pectin, mix well, and continue stirring until mixture comes to a hard boil. At once pour in sugar, stirring constantly. (To reduce foaming, $\frac{1}{4}$ teaspoon butter may be added.) Continue stirring, bring to a full rolling boil, and boil hard 1 minute.

Remove from fire, skim, pour quickly. Paraffin hot jam at once. Makes about 7 glasses (6 fluid ounces each).

Ripe Red Raspberry and Rhubarb Jelly

(Makes about 7 medium glasses)

3 cups juice
4 cups sugar
1 box powdered fruit pectin

To prepare juice, crush thoroughly or grind about 1 pint fully ripe red raspberries. Cut in 1-inch pieces (do not peel) about 1½ pounds rhubarb, and put through food chopper. Combine fruits; place in jelly cloth or bag and squeeze out juice. (If there is a slight shortage of juice, add small amount of water to pulp in jelly cloth and squeeze again.)

Measure sugar into dry dish and set aside until needed. Measure juice into a 3- to 4-quart saucepan.

Place over hottest fire. Add powdered fruit pectin, mix well, and continue stirring until mixture comes to a hard boil. At once pour in sugar, stirring constantly. Continue stirring, bring to a full rolling boil and boil hard $\frac{1}{2}$ minute.

Remove from fire, skim, pour quickly. Paraffin hot jelly at once.

Ripe Blackberry and Sour Cherry Jelly

(Makes about 11 medium glasses)

4 cups juice
7 cups sugar
1 bottle fruit pectin

To prepare juice, stem (do not pit) and crush about 2 pounds fully ripe cherries. Add $\frac{1}{4}$ cup water, bring to a boil, cover, and simmer 10 minutes. Crush thoroughly or grind about 1½ quarts fully ripe blackberries. Combine fruits; place in jelly cloth or bag and squeeze out juice.

Measure sugar and juice into large saucepan and mix.

Bring to a full rolling boil over hottest fire. Boil hard 4 minutes, stirring constantly. Add bottled fruit pectin; then bring again to a full rolling boil and boil hard $\frac{1}{2}$ minute.

Remove from fire, skim, pour quickly. Paraffin hot jelly at once.

"Your Own Sweet Darling Wife"

Words and Music

by

GOV. W. LEE O'DANIEL
of Texas

*Sung by his Hillbilly Boys and
dedicated to housewives
everywhere*



Governor Lee O'Daniel and his "Hillbilly Boys" as they appear before a WBAP microphone. Some of Governor O'Daniel's other songs are: "Beautiful Texas," "Texas Centennial March," and "Someone in Heaven Is Thinking of You."

—1—

You have heard the sweet old love songs
That would melt a heart of gold,
About your darling mother
Who has grown so gray and old;
But the one who's been neglected,
Both in song and actual life,
Is the one who makes the world go 'round,
Your own sweet darling wife.

CHORUS

She's that curly headed baby
That used to sit on mother's knee,
She's that beautiful young maiden
That you used to go to see,
She's the mother of your baby,
The most precious thing in life,
She's the queen you should bow down to,
She's your own sweet darling wife.

—2—

There are many good old love songs
Of the ones we all love best,
There's that Silver Headed Daddy,
And the Girl from the Golden West,
But the one who's not been mentioned
In the love songs true to life,
Is the one who gave up everything,
To become your darling wife.

—3—

So as you sit and ponder,
On life's pathway you have trod,
Give full credit to your parents,
And full credit to your God;
But the Angel who has helped you
Get the real things in this life
Is your baby's loving mother,
Your Own Sweet Darling Wife.



Over the Cracker Barrel

Our heartiest congratulations and best wishes go to J. G. Rountree, engineer at WBAP, and Miss Jessie Piatt, who were married April 16, in Dallas, Texas. Rountree joined WBAP's staff in February, and was previously employed in Austin, Texas, and San Antonio, Texas.

Although Lum and Abner are close friends of Amos and Andy, neither of the teams has ever heard the other pair on the air.

A new addition to the WWL staff is Don Lewis. Lewis replaced Lionel Ricau, who left for a similar position at WSM in Nashville, Tennessee.

Fans of the "Boone County Jamboree," broadcasts will be glad to know that the stars of this program which are heard over WLW each Friday at 9 P.M., EST, will make personal appearances at state and county fairs this summer. The schedule will take them to cities and county fairs this summer.

Ken Houchins, WHO's yodeling drifter, is shopping for some repairs for his new car since someone jimmied a doctor in an attempt to steal the machine.

Speaking of horses, Charlie Smithgall, WSB's old Merry-Go-Rounder, went a-cantering recently, and at the latest report, was still taking his meals a la mantelpiece.

Bunny Biggs of Slo 'n' Ezy, black-face team of the WFAA Early Bird program, recently established some kind of a record when he was married twice on the same day. Playing the part of Elder Joe Blow in the Slo 'n' Ezy skit on the Early Bird program, Biggs was married to Minnie May Fogbogle, played by his partner, Harry LeVan. Immediately after the broadcast, Biggs was married to the former Mrs. M. L. Turner, and they left for a honeymoon at Carlsbad, N. M.

WOAI welcomes Jean McGraw to its personnel. Jean, distant relative of John McGraw of baseball fame, will have charge of the traffic department of WOAI.

Red Foley, singer of hillbilly tunes and cowboy ballads, who is currently starring on the NBC network has begun a new morning series on WCKY, Cincinnati. Foley is heard Monday, Wednesday and Friday mornings at 7:30 o'clock. On Saturday, he has a half-hour amateur show from 8:30 to 9:00 A. M., to which youngsters who aspire to radio work are invited. Each boy or girl accepted for appearance on the Saturday program is given a button inscribed "Red Foley Booster." Foley's three-year-old daughter, Shirley Lee, appeared on the opening broadcast of the Saturday show recently, singing with her dad.

Two of WWL artists, Hugh Beaumont and Isleca Gayle are now in Hollywood. Both of them were winners in the New Orleans Division of the Gateway to Hollywood talent quest. Jimmie Willson, Program Manager of WWL, developed both Beaumont and Miss Gayle in radio.

Mr. and Mrs. Nelson Olmsted announce the arrival of Lynn Yvonne on April 29. Olmsted is announcer of special events for WBAP, and Mrs. Olmsted, a member of WBAP's acting staff, is known professionally as Alma Rae.

The unhappiest person at NBC not long ago was the gentleman whose topcoat had been swiped as he waited to get into Studio 8G on a Wednesday night. He didn't mind losing the coat, he said, but in one of its pockets were a couple of tickets to the Fred Allen show.

Jack Shelley, assistant WHO news-editor, is now known as "Sweetheart" to his associates at Central Broadcasting Co. It is all because his new sponsor titles Jack's 3:45 P.M. newscast the "Sweetheart News Report."

Three new programs recently made their bow on WCKY. From 6:30 to 7:30 A.M., WCKY listeners are offered "Musical Clock." This feature is on every morning. "Request Review," is heard from 12:30 to 1:30 P.M., each afternoon except Sunday; and at 5:35 P.M., daily, WCKY presents "Let's Look at the News."

Glen Burklund, Minnesota Nightingale, has a new costume for his personal appearance dates. It consists of plaid coat, tight-fitting, checkered trousers, tiny hat and a cane.

Country Store

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

PHOTO FINISHING—DEVELOPING

FAST ONE DAY SERVICE—Free coupon and two sets prints, each roll developed, 25c. Reprints, 2c each; 5x7 enlargement, 15c. HOLBERT'S, Box 37, Sweetwater, Texas.

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SONG POEMS WANTED

ORIGINAL POEMS, SONGS WANTED for publication, radio. Submit material today for our offer. Westmore Music Corporation, Dept. 7E, Portland, Oregon.

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

AGENTS WANTED

MONEY MAKING OPPORTUNITY for individuals. 4-H Clubs, Church Societies, by selling a household item of everyday utility value in the home. Sells at 50c, your profit 100%. Send 25c today for sample and details of plan. MARVEL SALES COMPANY, 360 No. Michigan Ave., Chicago, Ill.

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



Livestock Markets

5:30 A.M. (Chicago Livestock Estimates)	WLS (870)
6:30 A.M.	WHO (1000)
6:30 A.M. (Complete Livestock Estimates)	WLS (870)
7:45 A.M.	WCKY (1490)
E.S.T.	
9:30 A.M.	WBAP (800)
11:45 A.M.	WFAA (800)
11:50 A.M.	WAPI (1140)
12:35 P.M.	WWL (850)
12:35 P.M.	WHAS (820)
12:35 P.M. (Market Quotations)	WCKY (1490)
E.S.T.	
3:15 P.M.	WOAI (1190)
<i>Monday through Saturday</i>	
8:00 A.M. (Livestock Receipts and Hog Flash)	WLS (870)
9:50 A.M. (Poultry and Dressed Veal Markets—Butter and Egg Markets)	WLS (870)
<i>Daily</i>	
9:55 A.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
10:00 A.M.	WSB (740)
11:45 A.M.	WHO (1000)
<i>Monday through Friday</i>	
10:55 A.M. (Service: Bookings, Weather, Livestock Estimates)	WLS (870)
<i>Sundays only</i>	
10:00 A.M.	WSB (740)
11:50 A.M. (Weekly Livestock Market Review, Dave Swanson)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:30 P.M. (Jim Poole, direct from Union Stockyards)	WLS (870)
<i>Daily except Saturday</i>	
5:59 A.M.	WBAP (800)
<i>Daily except Sunday</i>	



Farm News and Views

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

12:30 P.M.	WSM (650)
1:15 P.M. (College of Agriculture, University of Kentucky)	WHAS (820)
5:45 P.M.	WBAP (800)
<i>Monday through Friday</i>	
9:15 P.M.	WBAP (800)
<i>Tuesday, Thursday and Saturday</i>	
9:50 A.M. (Wisconsin Cheese Market)	WLS (870)
11:30 A.M. (Fruit and Vegetable Markets—Wool Markets)	WLS (870)
11:30 A.M. (Closing Butter and Egg Markets)	WLS (870)
12:00 Noon (Corn Belt Farm Hour)	WHO (1000)
12:15 P.M. (4-H Club Meeting)	WHAM (1150)
12:30 P.M. (Poultry Service Time)	WLS (870)
<i>Saturday</i>	
6:45 A.M. (Checkerboard Time)	WBAP (800)
6:45 A.M. (Checkerboard Time)	WHO (1000)
7:00 A.M. (Checkerboard Time)	WSB (740)
12:15 P.M. (Checkerboard Time)	WLS (870)
12:45 P.M. (Checkerboard Time)	WWL (850)
<i>Monday, Wednesday and Friday</i>	
12:45 P.M. (Farming in Dixie—Extension Service of Georgia College of Agriculture)	WSB (740)
<i>Wednesday</i>	
6:30 A.M.	WWL (850)
<i>Wednesday and Saturday</i>	
3:45 P.M. (Week's Review by Presley Bryant)	WBAP (800)
<i>Sunday</i>	

Grain Reports

6:30 A.M.	WHO (1000)
7:42 A.M. (Liverpool Cotton and Grain)	WFAA (800)
9:30 A.M.	WBAP (800)
9:45 A.M.	WSB (740)
11:50 A.M.	WAPI (1140)
12:00 Noon (New York and New Orleans Cotton Features and Liverpool Closes)	WSB (740)
1:10 P.M.	WHAS (820)
2:45 P.M.	WAPI (1140)
3:15 P.M.	WOAI (1190)
<i>Monday through Saturday</i>	
11:45 A.M.	WHO (1000)
2:45 P.M.	WAPI (1140)
3:00 P.M.	WSB (740)
4:45 P.M.	WSM (650)
6:00 P.M.	WSB (740)
<i>Monday through Friday</i>	
10:00 A.M.	WSB (740)
11:45 P.M. (Grain Markets)	WLS (870)
12:30 P.M.	WSB (740)
<i>Saturday</i>	
12:45 P.M. (Grain Market Summary—F. C. Bisson)	WLS (870)
<i>Daily except Saturday</i>	

Weather Broadcasts

5:45 A.M. (Charlie Smithgall's "Morning Merry-Go-Round")	WSB (740)
6:00 A.M.	WBAP (800)
6:30 A.M.	WHO (1000)
7:00 A.M.	WHAM (1150)
7:00 A.M. (Two Times During Early Bird Program)	WFAA (800)
7:15 A.M.	WHO (1000)
7:15 A.M.	WSB (740)
7:30 A.M.	WSM (650)
8:00 A.M.	WWL (850)

8:20 A.M.	WSB (740)
9:30 A.M.	WBAP (800)
10:00 A.M.	WSB (740)
11:45 A.M.	WFAA (800)
11:45 A.M.	WAPI (1140)
12:00 Noon	WWL (850)
12:15 P.M.	WCKY (1490)
E.S.T.	
12:30 P.M.	WSB (740)
12:30 P.M. (Jack Sprat News Reporter)	WHO (1000)
12:40 P.M.	WHAS (820)
12:45 P.M.	WSM (650)
3:15 P.M.	WOAI (1190)
3:45 P.M.	WHO (1000)
5:30 P.M.	WSM (650)
5:45 P.M.	WHO (1000)
6:00 P.M.	WSB (740)
6:00 P.M.	WWL (850)
<i>Monday through Saturday</i>	
5:30 A.M.	WLS (870)
11:30 A.M.	WLS (870)
12:05 P.M.	WHAM (1150)
6:00 P.M.	WHAM (1150)
10:00 P.M.	WHO (1000)
11:00 P.M.	WHAM (1150)
<i>Daily</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
11:45 A.M.	WHO (1000)
1:30 P.M.	WBAP (800)
2:45 P.M.	WAPI (1140)
3:00 P.M.	WSB (740)
<i>Monday through Friday</i>	
6:30 A.M. ("Good-Morning")	WOAI (1190)
10:00 A.M.	WSB (740)
<i>Saturday</i>	
9:00 A.M.	WHAM (1150)
9:05 A.M.	WSB (740)
10:55 A.M.	WLS (870)
<i>Sunday</i>	
10:15 P.M.	WBAP (800)
<i>Monday, Wednesday and Friday</i>	

Program Highlights of Interest to Women

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

Strictly Personal

With

GEORGE HAY



(THE SOLEMN OLD JUDGE)

Howdy Neighbors:

THE name "RURAL RADIO" means just what it says. It is published for those who live in the rural or near rural sections of America. On the face of it, it looks like our periodical is published for a particular group of people, but when we stop to consider that most of our cities are populated by those who just moved to town, or whose parents just moved to town, the word rural covers a lot of territory.

Please pardon a personal reference for a moment, but it has to do with our little story. Your reporter was born and lived until he was ten years old in a town of approximately three thousand inhabitants. It took about two minutes to walk a block, and the countryside began a block from our house, so we might be called a country boy, at least we hope so. Then our family decided to move to a very large city, where we lived for the next twelve years. We have always been intensely interested in the theatre, and as a youngster we attended hundreds of shows, ranging from Shakespearean plays down to first class vaudeville. It always burned us when some smart aleck vaudevillian would make fun of us country boys and girls. Of course we should have laughed at his narrow-mindedness instead of taking the matter seriously, but we were trying to do a very large job at the age of fifteen, which we have long since abandoned. The job was playing Atlas.

Very recently your reporter was assigned to broadcast highlights of the sixth annual West Tennessee strawberry festival, which was held at Humboldt the first part of May. Our partner on this job was Louie Buck, another country boy from Alabama. Louie recently joined the announcing staff of WSM. While we

have both worked in large cities for some time it was very refreshing to visit and enjoy the hospitality of a town not quite so large. Woe be unto us when America gets top-heavy, and too far away from the soil, because Mother Nature has a way of taking care of us so much better than we can ourselves too far removed from earth. The country man and woman get a bird's eye view of things which are happening all over this world of ours that we who live in cities do not get. They know by experience that when a stream hits an obstruction it goes around it and goes along its merry way without losing any water at all. But when we in the urban communities get a little too much smoke that doesn't all come from furnaces we are apt to get a little out of focus. All of this brings us to America's Number One Country Boy—Bob Burns. Being a very intelligent boy Bob never lost sight of the fundamentals of human life. He left his home in Van Buren, Arkansas, before he had reached his majority and worked in the largest cities in America and the smallest towns. Then he went to France as a member of the Marines. General Pershing decorated him as a champion American sharp shooter. Bob has been sharp shooting ever since. Sometimes it takes a lot of shootin' to hit the bull's eye, but he is gifted with that rare quality—patience—and a sense of humor which seems to see through or around all of the smoke. Robin Burns, the country boy, became a world citizen in his early twenties. He is still a world citizen as a result of his experience, a bigger citizen because he has always kept his feet on the ground.

The wise boys in the large towns said Bob wouldn't do at all. But thank goodness experts don't run the world, even though they put an awful crimp in it now and then. Bob Burns knows who his friends are. They are the American public, people who work for a living and appreciate values. They know a bird when they see one, and Bob is a bird of rare plumage. He's not a blue jay or a mockingbird. They do all right sometimes, but Bob Burns is an American eagle who flies high only so he can get a better picture of what's happening on the ground. We salute the one and only "Arkansas Traveler" and we hope that he'll be traveling for at least a hundred years before he takes off for the next world.

OTHERS FIND THEMSELVES

(Continued from page 19)

stitute lecturers in Illinois. It's from the stage, though, not from books, Miss Kackley says, that she gets her technique.

"More than all else I love to train young people. I've coached more than ninety-two thousand persons—including road and stock company work."

NINETY-TWO THOUSAND PERSONS! Olive Kackley has an authentic record of that many people who have come under her magic spell. After each of her productions through the years, she has had each member of each cast write in her cloth-bound record book. It seems impossible—but Olive Kackley has had personal contact with that many folks and has actually trained that many—she has indisputable proof.

I think everyone who has come in contact with Olive Kackley is amazed by the fact that she never takes more than a week—usually five days—to put a stage play or a radio production together. She explains it thusly:

"You see, I never look upon my work as entertainment, but as training that develops the best that is in the players. The value of time is the keynote of my five-day system. I attend to all the details of the production, such as tryouts, coaching, directing, stage management, microphone technique, make-up, orchestra and so on. There is no confusion or jarring. Harmony always prevails because any work that has a real system has no confusion.

"All lines are committed letter-perfect. Rehearsals begin on time. Any-one five minutes late loses his place in the production. From these things the participants learn thoroughness, concentration, mental alertness and promptness. I drill them in every line and in every position and movement so that they acquire poise and self-confidence."

Though she confines most of her activities today to WCKY radio productions featuring home talent before visible audiences, when she produced plays—she chose only Royalty productions—first class plays.

Incidentally, she was the organizer and first presiding officer of the Associated Producers of Amateur Theatricals—which met for the first time in Chicago in 1922.

Throughout rehearsals she gives "half-minute lectures" on topics suggested by the work: "Find your work and do it"; "Results, not excuses"; "Jealousy works destruction to the

(Continued on page 31)

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