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# RADIO VARIETIES

SEPTEMBER 1940

TEN CENTS

Edward G. Robinson as Julius Reuter in Warner Bros. timely film, "A Dispatch from Reuter's." Robinson returns to the airwaves Oct. 9 in "Big Town" over CBS.



# "PATTER ON THE PLATTER"

Jurgens National Favorite - Jimmy Dorsey  
Waxes Swing in New Album News, Views  
and Reviews of Today's Records.

By HAL DAVIS

In his tenth year as a dance-band maestro, Dick Jurgens has finally arrived as a national "name." Popular in Chicago and the mid-west, Dick never had much of a following in the rest of the country. However, long recording periods with Okeh and coast-to-coast airtime this summer combined to make the Jurgens cognoment one of the brighter in the orchestra world. His discs are all notable for perfect tempos, simple, melodic arrangements and grand vocals. The loss of Eddy Howard has been more than compensated by the addition of Harry Cool, one of today's finest vocalists. Cool, a graduate of KMOX St. Louis, possesses a beautiful tone and splendid diction. Dick's latest release couples "Crosstown" with "Goodnight Mother." The first side is a sprightly rhythm number with clever and amusing lyrics. The reverse impresses as a potent anti-war song. Tune is on same general style as "Goodnight Sweetheart," with Harry Cool neatly selling the lyrics. (Okeh).

Woody Herman and Jimmy Dorsey are two Decca outfits which rate high up in any band poll. Herman, a vastly underrated maestro, has one of the finest blues combinations in the country. His "Blues Upstairs" is a jazz classic. Best of his recent efforts has been "Herman At The Sherman" and "Jukin." The ease and expression of this outfit plus its natural musicianship makes listening a pleasure and dancing a "must." Dorsey has overtaken brother Tommy during the past year and fans are beginning to realize that Jimmy really has a solid orchestra. With his alto sax sparking the band, Jimmy takes a back seat to no competitor. Decca's album of "Contrasting Music" is interesting all the way through as Jimmy and the boys swing along on "Swamp Fire,"

"Rigamarole," "Cherokee," "A Man And His Drum," "Keep A-Knockin'," "Major and Minor Stomp," "Contrasts," "Perfidia," etc. There's plenty of material in the album for any swing cat — and it's all mellow.

Not enough attention has been paid to Ted Straeter's swell music or Doris Rhodes' ditto singing. Ted has a society band that produces the finest dance-time anyone would want. Dorothy Rochelle handles the vocals more than adequately. Listen to "Tea for Two" and "Dancing in the Dark" (Columbia) for verification. Doris Rhodes, former CBS "Girl with the Deep Purple Voice," has waxed "Melancholy Baby" and the Gershwin's old tune "Lorelei" for the same company. Backed by Joe Sullivan's band, which includes Maxie Kaminsky on trumpet, Pee-wee Russell on clarinet and Brad

Gowans on trombone, Doris delivers strongly on both sides. She has a gorgeous low tone and clear diction, plus a natural rhythmic feeling. Highly recommended for your library.

Thomas "Fats" Waller lets loose with "At Twilight" plus "Fat and Greasy" to our great delight. Fats is worth hearing any time. The much improved Les Brown outfit cuts "Blue Devil Jam" and "Gravediggers Holiday" for lighter jitterbugging. In the waltz field there's Wayne King, still practically alone at his chosen tempo. "Melody of Love" has a nice sweep. Flipover: "Forgotten" has a vocal by the Waltz King.

NOTE: Let's have your comments, suggestions, queries on this column. The first 500 fans to write in will receive a new, 5x7 photo of Dick Jurgens, with a list of his latest record releases.

## RADIO VARIETIES

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# NEWS and VIEWS of W D Z, Tuscola

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## W D Z'S 200 LBS. OF DYNAMITE

Paulie Grove the dynamic Hillbilly blues yodeler came to W D Z in November, 1938, after, what he terms, a very dull life behind the plow, and here's the inside story:

Born and raised on a farm in Jasper County, near West Liberty, where he attended school, he was one in a family of seven boys and one girl. After seventeen years of struggling to get ahead on the farm, he managed to save enough from the eggs (his chickens laid) to purchase a second hand guitar. He spent many hours beside the old family phonograph listening to recordings, principally those of Jimmy Rodgers, whom, it is often said, he resembles a great deal in style of his performance.

At the age of 24 years the desire to see the world flared up so strong in the breast of this country boy that he took it on the lam, went to Brocton, Illinois — a full sixty miles from home and mother, and got a job driving a transfer truck. One year at this vocation was sufficient to secure for Paulie a ticket back home on the farm, plus a life long companion to support.

After three more years on the



Paulie Grove

farm, the desire for the great open spaces once more came upon our smiling troubadour. Throwing his "gittar" over his shoulder he took off for the W D Z studios then located in Mattoon, Illinois.

At last his efforts were to bare fruit, for he was given a job immediately and has been with W D Z ever since.

Is he good? Well, just watch him. He's goin' places!

He's been in radio but two short years but has achieved for himself in that time an audience that many stars work years to obtain.

A self-made man, if ever I seen one, and a mail puller in any man's radio station.

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## W D Z GETS NEW PROGRAM DIRECTOR

Frank Jennings, who organized the Pals of the Prairie, widely known to the W D Z audience, has been appointed program director of W D Z, in Tuscola, Ill. Frank has been in radio six years over stations throughout the middle west, including WHO, Des Moines, KMA, Shenandoah, Ia., and KVOO, Tulsa, Okla. Since Decatur, Ill. is Frank's birthplace, he's right at home with W D Z.

Clair Hull, manager of W D Z, says Frank is "shaping up nicely and promises to be a good man for us."

★

## W D Z ON PARADE

W D Z met a large number of people this summer on a new appearance idea called W D Z ON PARADE. The W D Z artist staff put on a free show at a focal point in the business district of the one town visited each week in the W D Z area. This free afternoon

show publicized a night show and by rebroadcasting over W D Z by created interest in the audience short wave from the street stage. As evidence of success, W D Z ON PARADE played before an audience of about 75,000 during the fourteen shows. Profit from the night shows, and from sponsorship by the merchants in the town visited each week, aided materially in paying salaries of the artist staff, none of whom were dismissed through slump summer months.

# KARL LAMBERTZ

## MUSICAL DIRECTOR OF WFAA

Since between fifty and sixty per cent of all programs originated in the studios of Station WFAA are either entire or partly musical, the music department of The Dallas News station is of major importance in the preparation and background of radio programs which WFAA listeners hear.

The musical director of WFAA is Karl Lambertz, a veteran of more than thirty years in show business, much of which was spent in the theater playing or directing stage or pit orchestras. Generally speaking, the job of his department at WFAA is that of planning and executing musical programs in all the ways in which music enters into the picture of broadcasting.

Lambertz selects the music to be played on a program or passes on the music selected by the artist or group to perform on the air. The chief consideration here is building a well-balanced musical show which will include selections of interest to a wide cross-section of the listening audience.

The musical director chooses the artists to perform the program he makes out, and is responsible for getting rehearsals scheduled and for getting the program on the air at the proper time. This means an elaborate private telephone book and system of notifying artists, as well as a large listing of artists with notations on their particular talents.

Lambertz also supplies musical cues and other dramatic parts which are generally a part of every dramatic show.

One of Lambertz's roles in that of ex-officio production manager of programs involving other musical artists.

An important sub-division of the music department is the music library, which at WFAA is in charge of Arthur Kuehn. Kuehn



Karl Lambertz

takes the music sheet after Lambertz either makes it out or passes on it and checks the copyright of the song to see if the station has a license to perform it. If not, out the number goes and another is substituted.

Kuehn has his orchestrations, vocal copies and copyright information so catalogued that he can, at a moment's notice, put his hands on any one of approximately 9,000 orchestrations, 15,000 vocal copies of songs, or any one of 150,000 cards giving complete information about the copyright of that many songs. He also has catalogued the key number to more 4,000 musical selections on electrical transcription, contained in the station's recorded music library.

The music library at WFAA comprises the largest number of orchestrations, vocal copies and the largest collection of copyright information owned by any individual station in the United States.

Another unusual advantage of the WFAA music department is that it retains a coach for its vocal artists and groups in the person of Craig Barton, accomplished pianist, arranger and vocal coach. Barton's job is to drill vocalists until the rough spots in a performance have been eliminated. Barton's coaching is in a large measure responsible for the success of such vocalists as Evelyn Lynne, now on NBC in Chicago (known here as Evelyn Honeycutt), and Dale Evans, Chicago network singer.

The music department also conducts public auditions for those who either actually have, or think they have talent, on Tuesday evenings. A few artists have been discovered in this way. Everyone gets a hearing, and any promise of talent is bound to be noticed.

# THE WILLIAMS BROTHERS

Bob, Dick, Don and Andy (below)



The Williams boys are real brothers: Bob, age 21; Don, 17; Dick, 14 and Andy, just 12 years old. None of them has ever had a lesson in music or voice.

The Williams Brothers came to WLS in late July from WHO in Des Moines, where they had been singing on the Iowa Barn Dance for three years — since just after they started to sing together, in fact.

About six years ago, while the family was living in Wall Lake, Iowa, Bob and Don and their parents were singing in the church choir. The boys, then just 14 and 11 years old, saw the possibilities in a brothers' quartet and approached their father on the matter. It was decided they would start just as soon as six-year-old Andy was a little older. They



did; in a few months they crashed Des Moines radio; and in three years, they now find themselves in big city radio, as staff artists at WLS, Chicago.

Originally they were invited to Chicago only for two guest appearances on the WLS National Barn Dance, but the audience demand for more of their singing was so great that they were added to the staff. On "The Last Hour" they stopped the show as the theater audience applauded loud and long, demanding encore after encore.

In addition to their regular appearances on the Barn Dance, the Williams Brothers have a program of their own at 8 a. m. CDST on Tuesdays, Thursdays and Saturdays, appear frequently also on the WLS Homemakers' Hour and other programs.

# RADIO VARIETIES GOLD CUP AWARD

Presented To

## AL PEARCE



### SOMETHING TO CROW ABOUT

In addition to having a bird farm of over 500 game birds on his Hollywood estate, Al Pearce has something to crow about himself. He has just been awarded the coveted Gold Cup prize for outstanding radio entertainment by Radio Varieties.

Al Pearce, whose program is heard over CBS each Friday (6:30 CDST; 7:30 EDST), has done it again. "It" being the development of a new idea in radio; an idea that is packed full of kindness, faith in the unknown, unexplored talent of America, plus topflight entertainment value.

About two and a half months ago, Pearce came to the conclusion that something should be done about the hundreds of talented newcomers in radio who are favorites on local stations but have never had an opportunity on coast-to-coast programs. Many

airings have sought out amateurs, and many shows feature established artists in guest spots. But Pearce wanted to stretch out a hand to the great middle class — who go about their business of entertaining their particular locale, but never get the "break of proving themselves on a transcontinental broadcast.

"We felt that the rest of the country, outside the limited field where these artists are known, should hear these people," Pearce explains. "We didn't want to establish any hard and fast rules about presenting new talent every week. We didn't want an ama-

teur hour idea. We did want to watch for unusual talent all over the country and showcase it on our own program."

The response was cataclysmic. From all over the country an avalanche of response came in. Letters, records, even telephone calls proved that the unheralded talent of America was waiting for just such an offer.

The first guest was pretty little Bonnie King from station KMBC in Kansas City. Bonnie stepped off a plane, wide-eyed with wonder and excitement to be greeted by the Pearce cast and also the Texas Rangers who came from the same Kansas City station. Mr. and Mrs. Pearce and the rest of the cast set out to make Bonnie's stay a pleasant one. On the night of the broadcast, Bonnie had her chance at the big-time, and made the most of it. Her voice, her style and her personality as displayed by Pearce on his show, won Bonnie the featured soloist spot with the Bob Crosby Band.

Virginia Carpenter came down from San Francisco at Pearce's invitation. Result — Warner Brothers took an option on her services. Ed and Tom Plehal, harmonica duo from WCCO in Minneapolis were brought to Hollywood by Pearce. They performed — and were offered an engagement at the Roxy theater in New York. From KFAB in Lincoln, came the young tenor, Bob Bellamy, now on his way up the ladder of success thanks to Pearce.

Not only is this unusual plan stimulating and inspiring talent in America. It is providing an entertainment punch for every radio listener. But then, Pearce has been doing the different thing in radio, much to the listener's enjoyment, since the old Blue Monday Jamboree Days — the program he originated on the west coast. Half the time the players didn't even use a script because Pearce had the theory that unless the actors had fun — the audience couldn't. The theory worked, too.

He's always violating the rules

in radio technique. Usually the star of a program stars, and the rest of the cast remains in obscurity. Not so on the Pearce program. Carl Hoff who directs the music for Pearce has emerged a definite, concise personality. Artie Auerbach, the "Mr. Kitzel" of the show, has etched a character the whole nation laughs at. "Mr. Kitzel" is mimicked in every day talk, he's satirized in the movies — in short, Pearce has helped Auerbach to build a sound, solid comic character. The same is true of Arthur Q. Bryan who does "Waymond W. Wadcliffe" much to the hilarity of the listeners.

It's part of Al Pearce's background to hold out a helping hand, and to keep a key on the public's entertainment pulse. Born in San Jose, California, July 25, 1898, Pearce worked his way through school helping with the family dairy. At 15 he played in an orchestra at the San Francisco World's Fair. His first radio experience was singing duets with his brother, Cal, with the San Francisco Real Estate Glee Club. From that time until he turned to professional radio, Pearce spent the years as a salesman. Roofing, insurance, diamonds and real estate were pushed by the indomitable Pearce. He met all kinds of people, tried to understand all kinds of philosophies. The market crash in 1929 put an end to selling real estate — so Pearce turned to commercial radio. He's been in it ever since.

But he's never lost touch with the reactions of the public. Pearce's favorite sport is fishing in his boat the Auddal (combination of Audrey, Pearce's wife, and his own name). But he only keeps a few of the catch. The rest are distributed to the needy.

The standards of the world, particularly of the entertainment world don't usually include the bromide of helping others instead of yourself, as a quick road to success, but Pearce has made it work. Sponsored by Camel Cigarette's, the Pearce program probably has a more widely diversified type of audience than any other airshow. All types and kinds of listeners catch the friendly spirit and enthusiasm that is part and parcel of all Pearce's entertainment endeavors.

## Daddy's Heart Belongs to Him



Dick Powell's seven-year-old son, Norman, does a turn-about on Mary Martin's famous song—"Daddy's Heart Belongs to Me, or Vice Versa", he says. Dick Powell, known to millions of radio listeners as a singing star of "Good News of 1940", broadcast every Thursday at 8:00 p.m., EDST, over the NBC-Red Network, is just plain "pal" at home—where a good deal of time is spent playing ball, telling stories and swapping ice cream with Normie.

## Heidt of Happiness



Horace Heidt, handsome maestro of NBC's "Treasure Chest" and "Pot o' Gold" programs, presents his new (and rather cute) vocal acquisition, sixteen-year-old Jean Farney, a Cedar Rapids girl—rapidly gaining radio stardom. Two years ago, Jean pushed her way into the middle of Heidt's rehearsals while on a theater date near Cedar Rapids and requested an audition. Always the gentleman, Horace listened although he wasn't looking for a singer. He developed a sudden need of one after he heard Jean, however. But rigors and strain of one-nighters was a little too much for the youngster and illness overtook her. Heidt waited until she recovered and sent for her again two months ago. Is she happy?

# IRENE RICH - GLORIOUS ONE

Within sixty days of the Sunday night that Irene Rich began to play the role of a mother on her NBC-blue network series, Hollywood seized upon her for an important mother role in an important new picture.



IRENE RICH

The first studio to recognize her qualifications for this role was Metro-Goldwyn-Mayer, which cast her as the mother in the movie version of Phyllis Bottome's famous story, "The Mortal Storm."

Until her appearance on the Sunday night serial "Glorious One," Miss Rich had played a variety of roles, many of them ingenue and young characters.

Curiously enough, the role of

Judith Bradley, which Miss Rich plays in "Glorious One," is in many respects very similar to her movie role. On Sunday night she is the mother of two children in a family beset by many crises.

Her job is the straightening out of this family's precarious domestic life; and in the movie, "The Mortal Storm," she is also the mother given much the same task. Release of "The Mortal Storm," is expected within a few weeks.

In the movie "The Mortal Storm," the effect of the Nazi regime on one family is graphically portrayed. How the children, firm in the belief that the Nazi objectives will bring a glorious future to their country — but leads them to final tragedy, makes one of the most stirring pictures of the year.

Irene Rich is now in her seventh year of radio broadcasting for the same sponsor. In that time she has played more than 350 dramatic programs. Star of stage, screen, and radio, she is also the mother of two beautiful daughters. One, recently married, and the other, a sculptress, have both joined her for the summer holidays. Daughter Frances, the sculptress, has been given national notice because of her work. She has done monuments and decorative motifs for building in a number of cities. One of her most recent pieces of work was a set of bas-reliefs for Purdue University.

Another important picture for Miss Rich, following closely on the heels of the successful "Mortal Storm" role, will soon be released by Columbia Studios and will be called "The Lady In Question." Brian Aherne is the male star of the picture.

Miss Rich will be seen as Michele Morestan, wife of a Paris bicycle-shop proprietor. She has two grown children and again plays the role of a mature woman.

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# CARL HOFF LOST AT SEA



CARL HOFF



When rough weather damaged his cabin cruiser, the Caprice, Carl Hoff (aboard the cruiser in photo) and his party, were lost for nine nerve wracking hours.

Catalina Island is one of the beauty spots of the world and also one of the most popular destinations of Southern California yachtsmen. But have you ever noticed how many of them are reported missing or adrift in the waters surrounding it? Separating the island from the mainland is thirty miles of the trickiest waters in the world. Heavy fogs billow down out of nowhere, cross-currents and rough waters with high winds develop with no warning. It compares with the English Channel and the waters off Cape Hatteras for squalls and tough navigation. That's why this channel bests so many good yachtsmen.

Latest to testify to the truth of this is Carl Hoff, handsome maestro of the Al Pearce-CBS programs on Friday nights. On a recent Sunday Hoff drifted helplessly there for nine hours when the rudder on his cabin cruiser, the Caprice, was snapped off by rough water. Water so rough that it snapped the one-inch brass shaft on his quite new boat, believe it or not!

Imagine, if you can, the anx-

ety, the nerve wracking uncertainty — multiplied by nine hours of waiting and wondering — of such an experience. It wasn't pleasant, although now it seems amusing in retrospect.

Hoff and his pretty wife Dorothy, accompanied by Helen Carroll of the Merry Macs also featured on the Pearce show, and her husband, Carl Kress, ace guitarist, had been to Catalina for the weekend on Hoff's boat. At about 3 o'clock Sunday afternoon they radio-telephoned to Bob Cannom, producer of the show, who was aboard his boat in Balboa basin that they were about to leave the island for the mainland, planning to arrive about 6 o'clock.

Just before 5 Cannom tuned in his set again and heard Hoff calling him. "I've just lost the rudder on my boat!" was the frenzied call of the Caprice's skipper.

Action was fast after that. Cannom called the marine operator, KOU, at Wilmington. The short-wave radio-telephone band was immediately cleared, as is always done for distress calls. Cannom called the Coast Guard. Wendell

Niles, Pearce's announcer who was with Cannom, drove to notify the Balboa harbor master. The Hermes, 175-foot Coast Guard cutter, was immediately dispatched to search for the Caprice, according to the approximate location given by Hoff.

Perhaps you don't know that small cruisers do not carry equipment for calculating exact latitude and longitude. The compass gives the direction and by calculating approximate speed and time out of port they can give only a rough idea of location. This Hoff did. The Coast Guard then calculates tide drift and wind velocity to decide where a boat should be after a given time is elapsed. Thus did the Hermes set out to find Hoff, at about 5 in the afternoon.

Radio calls were put in every half-hour after that, between Hoff, Cannom, the KOU marine operator and the Coast Guard, with Cannom's and Niles' anxiety growing every minute, for Hoff was not found. To save the batteries on his boat, Hoff was making his calls shorter each time.

Continued on Page 17

# "I WAS BORN TO SING"

SAYS JESSICA DRAGONETTE

Jessica Dragonette calls her long radio experience "fortunate" because of the "long association with good directors" it afforded her. "It helped me," she said, "along the straight and narrow path of good musicianship."

Her great achievements with concerts — symphonies-movies and Radio she completely disregards as "details." "I was born to sing," she says, "and nothing else matters. The rest is details."



Jessica Dragonette

The vivacious young soprano star of the new Sunday night Ford Summer Hour series on the Columbia network finds it difficult to balance her youthful appearance and a radio record that establishes her in the formidable class of the "veteran." Real old-timers who squint down their noses and say this can't be she, must be reminded that when radio was very young, Jessica was even

younger. Moreover, radio's still just a kid.

Her career in broadcasting is much less the record of a veteran than that of an artist's growth to cultural maturity.

Two years ago she stepped from the broadcasting studio into the concert hall with the tremendous satisfaction of having seen her experiments bear fruit. The very type of variety

program on which she is starred now is a crystallization, she feels, of the early patterns she evolved for this type of entertainment. Her combination of acting and singing in light opera broadcasts and in the first singing-talking script was among the forms she tested. Children's stories, one-act plays and Shakespeare were other important mediums she advanced.

"I hoped that American poetry would be written for the air, too," she said, "and predicted a trend toward better programs. I had to battle for good music. My faith in the demand of listeners for good things was strong."

Miss Dragonette's two-year experience in the concert hall, which involved tours to the remotest corners of the United States, Hawaii and Canada, proved this faith to be justified.

"I took temporary leave of radio not to advance myself in another field on the strength of a reputation in radio," she said, "but because I felt my pioneer work was finished. So many loyal followers had requested me to make personal appearances that I felt I should justify their faith in me.

"And then I wanted to verify what I knew was happening, to find out how music was being taught and what people's tastes were. I have found to my delight that these people not only wanted to listen to music but to make their own. In every community I visited there was a worthy group activity being conducted. Everywhere I went members of the audience came backstage and told me of some constructive work in which they were engaged after having been led to it by radio."

The vivacious young soprano said this all helped her to get "a needed change to develop as an artist" after having "done the same thing so long." Meanwhile a stranger thing was happening. Her tremendous radio following was impatient for her to come back to the microphone. They missed her, and said so in a steady stream of letters. Concert appearances before thousands was a treat for which they were grateful, but they preferred her at the microphone so millions could hear her at once. This accounted for her decision to return to the air.

## "JOYCE JORDAN" SERIAL ENTERS FOURTH YEAR



Cast of Joyce Jordan: Paul Sherwood played by Myrom McCormack — Joyce Jordan played by Ann Shepherd — Dr. Hans Simons played by Erik Ralf and Adelaide Klein who plays various roles in Columbia's serial heard at 1:15 p.m., CDST.

"Joyce Jordan — Girl Interne" was born on a Fifth Avenue bus! No, not the character, but the idea for the radio serial now about to complete its fourth year on the air.

By chance, one day, "Hi" Brown, the show's producer, and Julian Funt, author, sat down behind a young couple on a New York motorcoach who were arguing the age-old theory that marriage and a career do not mix. They were going at it tooth and nail when the inspiration for "Joyce Jordan — Girl Interne" dawned on the politely eavesdropping gentlemen sitting behind them. Here was a theme for a good daytime serial which had landed in their laps from the blue!

The reason behind the tenacious appeal of the story, — few programs have its staying popularity — probably lies in its being a believable, real-life story of hospital life. "Joyce Jordan", unlike most medical heroines, did not perform any delicate brain surgery her second day out of medical school, — in fact, she has never performed an operation at all on the show. Feeling that scalpel sequences are over-used in daily dramas of this type, "Hi" Brown and Julian Funt have steered quite clear of experimental

medicine and have dealt almost completely with the psychological phases of the field. Instead of dramatizing operating room scenes and leaving their radio audience with "cliff hanging" teasers to bring them back the next day, "Hi" and Julian let "Joyce" unravel emotional problems by common-sense, scientific methods. "Joyce" holds her daily audience through a "stream of consciousness" appeal, not through perilous threats.

When "Hi" was shopping around for a counter theme in the hospital story, he discovered that medicine and newspaper work ran neck and neck in the affections of feminine listeners. Hence, he picked a foreign correspondent to play the romantic lead opposite his girl physician. Right now, in the script, she has combined both marriage and her career and is wed to the newspaperman.

"Hi" Brown has cast many big names on his afternoon fifteen-minute program. Rex Ingram, "De Lawd" in "Green Pastures" appears in the script off and on, as does Aileen Pringle, former screen siren. Myron McCormick, who plays "Joyce's" husband, does both stage and film work besides radio. His last movie was the documentary child-birth

saga, "The Fight for Life". Agnes Moorehead, who is radio's number one actress, also lends a hand to the story, along with Theodore Newton, reporter in "The Man Who Came to Dinner", Broadway comedy hit.

"Hi's" first "Joyce Jordan" was Rita Johnson, lovely, blonde film star; Helen Claire, of "Kiss the Boys Goodbye" fame, came next; then Elspeth Erik, who left the cast to do Claire Booth's "Margin for Error"; finally Ann Shepherd, present "Joyce Jordan", a prominent Chicago actress who played in starring roles at the age of sixteen. Ann got her early training behind the footlights under the name of Shaindel Kalish; then went to Hollywood to do film work under the name of Judith Blake. She changed her moniker to Ann Shepherd when she started radio work — and has held onto it ever since. A talented, emotional actress, Ann pinch-hit for Sylvia Sidney in "The Gentle People" on the stage before she got her permanent girl interne job.

"Hi" and Julian work hard on the "Joyce Jordan — Girl Interne" script every day to keep the story moving, and avoid those "dull" sequences which are responsible for the demise of many daytime dramas.

# KITTY KEENE



**KITTY KEENE CAST:** In this old family album group are the principal members of the cast of Kitty Keene, NBC dramatic serial heard Mondays through Fridays over the NBC-Red network at 4:30 p. m. CDST. Left to right, front row: Carlton (Charles Williams)

KaDell, Gail (Kitty herself) Henshaw, Patricia (Jill Jones) Dunlap, Bob (Bob Jones) Bailey, Loretta (Pearl Davis) Poynton. Back row: Phil (Jefferson Fowler) Lord, Director Frank Dane, Peggy (Clara Lund) Hillias and Stanley (Neil Perry) Harris.

## BY BIRDIE MORGAN

Kitty still beautiful, is the mother of a charming daughter, Jill, and the wife of Charles Williams, former newspaperman. Jill is married to Bob Jones, lieutenant of detectives. The daughter is a mother too. Tiny Miss Jones is Kit, Junior.

Star of the show is Gail Henshaw, a young actress who forgot to count 10 during a quarrel with her fiance two years ago. Gail handed Robert Hughes her engagement ring — and the mitten — and headed for Chicago by plane. Gail was still in a huff when she landed, so, without even unpacking she marched over to NBC studios in the Merchandise Mart to ask for a job. A few months later she was Kitty Keene.

The scrap? That came out all right, too. Hughes lingered in New York a month after Gail left;

then he took a tip from Young Lochinvar, reversed Young L's route and headed west. Miss Henshaw became Mrs. Robert Hughes on Christmas Eve, 1938.

Gail is that rara avis, a native New Yorker; she was born in Gotham August 8, 1912. She attended St. Agatha elementary and high school, went to Wellesley for a couple of years and then switched to the American Academy of Dramatic art, from which she graduated in 1933. At Wellesley Gail not only starred in dramatics, she directed campus plays, was in the choir, gave a hand to the crew and played basketball.

Back in 1936, Gail was in stock in New York when a fellow player begged her to help him out on a hurry-up replacement in a dramatic presentation on a local station. She stayed two years, graduating to the networks.

Current episodes in the serial deal with Kitty's problems as manager of "The Modern Woman", a job which has estranged her unemployed husband and driven him to New York and consolation in the charms of Norma Vernack, a Javanese dancer. Further complications are stirred up by Kitty's decision to move to an elaborate apartment "on the other side of town" and taking the young Joneses with her. The move goes to Jill's head and Bob finds he doesn't fit in. A friend of Kitty's employer, adds to the situation by showing an interest in Kitty.

The show is produced for the agency by Frank Dane, director and character actor who created the role of detective "Never-Fail" Hendricks for the Story of Mary Marlin. Dan Donaldson announces the serial and Clinton Stanley does production for NBC.

## Bartons At Home



If the Bartons of "The Story of Bud Barton" were a real family they couldn't look any more domestic than this picture of the three NBC actors who play mother, father and son. Fern Parsons plays Mrs. Barton; Lester Damon plays Henry Barton, and Dick Holland is Bud. The drama of Bud, his family and friends is heard five times weekly as part of NBC's Children's Hour, a full suppertime hour of entertainment enjoyed by children and grown-ups alike.



## Scrumptious Scriptor and Singer



Pipe the decor resting on a photographer's idea of a pipe line—Sally Vass, 23-year-old big sister of NBC's popular harmony team—The Vass Family—composed of four beautiful sisters and a handsome brother. The group are currently broadcasting from NBC's studios in Chicago. Sally, incidentally, writes all their scripts.

## Co-Stars



"Sky Baby", Arabian thoroughbred named after the young colt in the popular NBC serial, "One Man's Family", is trying his hardest to smile for the camera in his first picture, while Kathleen Wilson, "Claudia" on the program, is tickling his chin to help him out.



Comedian Eddie Cantor dusts off the microphone in preparation for his return to NBC October 2 in a new "Hour of Smiles" series. With an all-star comedy revue, the funster will end a year's vacation from the airwaves when he is again heard over the NBC-Red Network, on which he first won radio glory nearly a decade ago. The "Hour of Smiles," now featuring Abbott and Costello as Summer entertainment, will continue to be broadcast every Wednesday at 8:00 p. m., CDST.

## Mike Cleaner



# MEET THE WILBURN CHILDREN OF WSM

It's just a Big, Little Family Affair with the Wilburns, newest youngest Opry Stars.

From a small farm in Arkansas to the Grand Ole Opry is the path traveled by the Wilburn Children.

And they would not trade places with the Squire of Van Buren, Bob Burns.

Bob can have his Bazooka and Hollywood and all that goes with it. The Wilburn Children are satisfied with what they have, to put it mildly, and would not trade with the most famous citizen of Arkansas.

Ever since the oldest of the children first picked up a "gittar" — and that has not been long ago — their fond parents dreamed of the day when they would "make" the Grand Ole Opry.

That's the dream of most gittar-plunkers and fiddle-scrappers in America, so it was not un-naturally that the Wilburn parents, father and mother, should aspire to such a goal for their children rather than hoping one would ascend to the White House.

And the fact that both parents had musical attainments — but had not attained the pre-eminence of the WSM Grand Ole Opry — only added spice to their ambitions for the children.

When Lester responded so promptly to the instructions of his parents, they felt emboldened to start on the next youngest. That was Leslie. Once Leslie had mastered the rudiments of the mandolin, guitar and fiddle, they bought a mandolin and gave it to their only girl, Geraldine. And on down the list of their children from the oldest to the youngest, Mr. and Mrs. Estes Wilburn instilled in them a love of the old-time tunes of their forefathers and an ability to play and sing them.

After work on the farm had been completed, the Wilburn family would gather on the porch in the gathering twilight and engage in a family song-fest. From aged grandfather down to three year old Theodore, the Wilburns sang the songs that had echoed through the Arkansas hills for many generations.



HERE IS THE WILBURN FAMILY: from youngest to oldest (left to right)—Theodore, Doyle, Geraldine, Leslie and Lester.

Then, when grandfather and father were satisfied the children were ready, only grandfather stayed on the farm as Mr. and

Mrs. Wilburn started out with the children.

They did not know where they were going first.



Theodore Wilburn, a radio star at six, is the biggest little man on the WSM Grand Ole Opry. He may not be able to reach the mike without the aid of a chair, but he can reach the hearts of millions of Grand Ole Opry fans when he sings the songs of the soil.

But they knew where they were headed for — finally. That was Nashville, Tennessee and the WSM Grand Ole Opry.

They made it this summer — and only this past month made their first appearance on the NBC network portion of the famed Opry show. Back in Arkansas — at the home-town of Hardy — and in other parts of the Razor-back state, countless friends gained real satisfaction when they heard the Wilburn family on the Grand Ole Opry.

But the biggest thrill for the Arkansas Travelers was the reception the Opry audience accorded them. By the thousands came letters to WSM praising "those cute little children from Arkansas," "How they can sing," "angelic voices," "among the best" and other flattering phrases

that told the Wilburns in a language they could all understand — all the way from Theodore to Papa Estes—that they had made good on the toughest trial any folk singer can have.

Many of those who wrote in to WSM wanted to know about the Wilburn children. Radio Varieties has already received many letters asking about this youngest family group.

So here is the information about each one:

LESTER is the oldest. He is sixteen and acts just like a big brother, keeping the youngsters out of mischief. He plays the mandolin, guitar and fiddle, which he prefers to anything else. But given a choice between working on the farm and something else, Lester would take to fishing and hunting.

LESLIE is next in line. He is fourteen years old, in the seventh grade in school, but openly prefers music to mathematics. Or is it arithmetic in the seventh grade? Unlike older brother, he would take to farming next to fiddling, but like older brother he is a triple threat musician — mandolin, guitar and fiddle.

GERALDINE, the only girl in the family is thirteen years old but has progressed in school as far as her older brother. She also plays all three instruments and when not playing on the radio or studying her lessons, likes to help mother with the cooking and sewing.

DOYLE, who is nine years old is next in line. He is in the fourth grade in school and professes to like his school work next to music. He also likes baseball and will play it at the drop of a bat.

Youngest and most lively and mischievous is THEODORE, who is only six years old. Theodore is the only member of the family not versed on three instruments. This youngster has not mastered the fiddle, but can man-handle a man-sized guitar and make a mandolin cry. He is the darling of the Opry and it takes the best efforts of the rest of the family to keep Theodore from getting spoiled.

As most radio fans know, most of radio's "families" are fictitious. But not with the Wilburns. One look at their accompanying pictures is enough to convince anyone of that.

They come from Arkansas where Papa Wilburn says the people "use coons for watch-dogs and owls for roosters and Bob Burns is a sissy."

And where the Grand Ole Opry is an object of more admiration than the Metropolitan Opera to some sputtering soprano.

And for six year old Theodore to achieve stardom on WSM's Grand Ole Opry is just as wonderful to his home-folk back in Arkansas as if Baby Sandy should be signed to sing Don Jose in "Carmen" at the Metropolitan Opera next season.

Theodore, the biggest little star on the Grand Ole Opry, is the man of the moment in Arkansas.

# SHE WASN'T THE TYPE

## A SUCCESS STORY ABOUT RADIO ACTRESS LESLEY WOODS

By Bob Hartman

For the third time in two hours an arresting blonde girl edged her way along the line which led to the assistant stage manager's office. She was a girl of unusual appearance, with fine high cheek-bones and a world of vitality in her carriage.

She self-consciously adjusted her sable neckpiece (borrowed) as her place in line landed her before the desk. The assistant stage manager gave her a cursory glance.

"You're not the type," he said.

"O. K.," answered the girl. She turned to go.

"Saaaay — WAIT a minute!" said the man. You've been here before today."

"You bet I have," answered Lesley Woods. "There times! I die hard."

This little episode in Lesley's life may be indicative of why, in two short years, she's become one of Chicago's radio's busiest actresses.

Not very many years ago Lesley Woods walked out of Goodman School of the Theatre, cum laude, which meant that she could really wrap her tongue around a piece of the English language.

Almost immediately Lesley landed a job with a summer theatre and did everything from shifting scenery to walking on as leading lady when the star keeled over with the heat.

The season almost over, Lesley returned to Chicago to find another job awaiting her. This time with a stock company in Michigan. She got to play bits, quite a few ingenue leads, and a few starring parts when name players were ill.

Right here it better be stated that Lesley admits she's darn lucky when it comes to illness. She's never sick herself but twice a principal she's been understudying has had tough going and Lesley has been given the

long-awaited chance to "go on in the part."

Finally the Michigan stock season came to an end and once more Lesley decided to return to Chicago when two other girls in the company said, "Come on. Let's go on to New York!"

Lesley scoffed. "You should see my bank roll!" she laughed. "You should see OURS," they answered.



Blonde in real life, somehow Lesley Woods is never called upon to play dizzy blonde roles at the NBC Chicago studios. Lesley has made her mark as a dramatic actress appearing on three NBC dramatic serials, as an ailing wife in "Guiding Light"; a divorcee in love with a doctor in "Road of Life"; and as an office receptionist in love with a doctor in "Woman in White."

Anyway, the three young ladies set off for the great metropolis, their principal asset being an old Ford car.

Lesley Woods tackled Broadway a full-fledged actress. She'd had years of formal training. She'd had two seasons of actual experience. But Broadway treated her the way it treats all young actresses. It gave her the grand brush off and forced her to get in the hard way.

As a matter of fact, the gentleman who told Lesley she "wasn't the type" was one of her first job-hunting efforts and she didn't let him discourage her. She went home — returned the sables to the girl across the hall (who returned them to her lucky girl friend who had a steady job) and sat down and wrote a letter to the producer she'd just tried to see. On an impulse, Lesley cropped in a small picture of herself — a trick which won her many an appointment thereafter. In a few days a note came from Mr. So-and-So would see Miss Woods at 11:15 the following Tuesday.

Miss Woods saw Mr. So-and-So the following Tuesday. He gave her one look and started to say — "You're not the . . ."

Lesley held up her hands. "I know," she interrupted. "I'm not the type."

"Frankly, you aren't," said the producer. "But let's hear you read anyway."

Lesley read some scripts, and proved to the producer and to herself that sometimes it's better to be a good actress than "the type." She got a bit part in the Broadway production of "Excursion."

There followed parts in the Theatre Guild play, "Love Is Not Simple," and Mark Hellinger's "Double Dummy."

In between shows Lesley modeled and clerked at exclusive Fifth Avenue shops, posed for photographers, and worked in movie shorts — anything to keep 20c in her pocket.

One day, after Lesley had battled through lines of actresses, wheedled a job out of a producer, toiled through weeks of grueling rehearsal, the show closed during dress rehearsal.

That was the day Lesley got sick of having only 20c in her pocket. She wasn't going to give up but decided it was time she had a change.

Continued on Page 17

## CARL HOFF LOST AT SEA

Continued from Page 9

Once he reported that Kress, trying to tie a shirt to the radio antenna for a distress signal, was nearly washed overboard, and then, ironically, no one saw it. After dark the Coast Guard told Hoff to set off rockets or dip a mop in oil and burn it over the stern. He had no flares or mop aboard. The sea was rough, the wind high and the *Caprice* was lost and tossing.

At 10 p.m. the *Hermes* reported to Cannom that it had covered 300 square miles, in ever widening circles between Catalina and the mainland, but still had not found Hoff.

Next came a call from Hoff that he could see lights which he believed to be somewhere on Catalina. Cannom and the *Hermes'* skipper both told him it must be the mainland, according to the normal drift he should have had. Meanwhile Hoff had been using his searchlight for SOS dots and dashes, and finally that wore out. Cannom and Niles, waiting at dock in Balboa, were helpless and very worried. At midnight Hoff was still lost.

At about 1:30 a.m., the *Norconian III*, a charter boat going from Wilmington to Catalina, picked up Hoff about six miles off a lonely part of Catalina and towed him to Avalon, main town of the island, arriving about 2 a.m. With the radioed report of the rescue, the *Hermes* lost no time in rushing there to check up on what seemed to have been a "sea phantom."

"How did you ever drift back to the island, going against the wind and tide," the Coast Guard skipper asked Hoff.

"Well, I left my motor running, because we didn't seem to pitch and roll so much then, but of course that did make us zig-zag all over the ocean. I guess I forgot to tell you that in my reports," the exhausted Hoff explained.

When Pearce asked Hoff the same question the next day, the wearied maestro had recovered his sense of humor somewhat. His only answer, paraphrasing Arthur Q. Bryan on the Pearce show, was

"Mr. Pearce, it wasn't easy."

## IRENE RICH - Glorious One

Continued from Page 8

"The Lady In Question" will be released late in August and is being directed by Charles Vidor, who directed "My Son, My Son." Other stars in the picture will be Rita Hayworth, Dorothy Burgess, Edward Norris and Glenn Ford.

The Irene Rich radio program, "Glorious One," continues without an interruption through all the picture work she is undertaking. A third picture is reported being planned for her already.

"Glorious One" is heard every Sunday night on the NBC Blue Network.

More than \$5,000 was raised recently by Miss Rich, when she visited Miami at the invitation of Mayor Alexander Orr to make a personal appearance for the American Red Cross.

As a result of her nation-wide offer to pick up personally checks for the American Red Cross in the amount of \$5,000 or more, she headed the greatest show ever produced in the Florida city.

The star of "Glorious One" made the trip to Miami as a result of the sponsor's co-operation in shaping up the show around incidents which did not involve "Judith Bradley," the character she plays on the air.

The event was a result of Mayor Alexander Orr's response to Miss Rich's Red Cross appeal after a spurious telegram had been sent in his name. Rising to the challenge, Mayor Orr said immediately that Miami would make good, and on July 5th would deliver at least \$5,000 into Miss Rich's hands. Seventeen civic clubs of Miami joined in a special luncheon on July 5th and all professional talent in the area was included in the program. A chorus of 150 trained voices, the American Legion Drum and Bugle Corps, 29 widely known singers, and a committee of the city's leading business men participated in the event. In charge of arrangements for the day was Mr. E. E. Seiler, who has been in charge of Orange Bowl festivals for Miami's New Years Day football classics for several years. Price of the luncheon was one of the method used to raise Red Cross funds during the day.

## SHE WASN'T THE TYPE

Continued from Page 16

With an empty purse, and a stunning wardrobe (the perennial paradox of young actresses) Lesley arrived in Chicago for a short vacation with her mother. She intended to stay to weeks. She stayed two years.

On one of her first evenings at home, Lesley went to a party given by radio people. They talked about their work, as radio people are wont to do. They said to Lesley, "why don't you take a crack at it?"

Lesley could think of no good reason why not and the next morning found her "taking a crack at it," which consisted of cooling her heels outside a radio producer's office.

When the first comment after her first radio audition was "you're not the type," Lesley took it as an omen of luck rather than one of misfortune. And wisely. She stubbornly beat away at the portals, and finally the great god Radio gave her the green light. Producers began to notice the slight blonde girl always so smartly dressed, always so full of energy, always so alert as to what was going on.

Lesley started to do radio work, and radio directors discovered that although she might not be "the type" when she walked into a studio, she possessed such splendid technical background in acting that she was able to turn out the kind of job they had in mind before rehearsal was over.

Lesley has made a name for herself in radio on such programs as Edgar Guest's "It Can Be Done," heard over CBS some months ago; and "Campana's First Nighter" which returns to CBS airwaves September 3. She is now being heard in the featured roles of "Carol Evans" in CBS and NBC's, "Road of Life," "Midge" in "Midstream" and "Janet Munson" in "Woman in White" heard over NBC.

Although Lesley is seldom if ever confronted with "You're not the type," anymore, when she DOES hear it, Lesley treats herself to a good laugh!

"When they say that to me now," says Lesley, "I know for sure I'm on the right track!"

## GETS NEW ROLE IN "ROAD OF LIFE"

Lovely Muriel Brenner, who has just been cast as Helen Gowan Stephenson in the NBC serial, "Road of Life", is filling a role that has been portrayed at one time or another by such finished actresses as Betty Winkler,



Betty Lou Gerson, Donna Reade and Janet Logan. Muriel has ample experience for the assignment, however, having served a valuable stretch in West Coast film studios before coming to Chicago in 1938.



## RADIO HONEY

Daisy Bernier, the "Honey" of the singing trio, "Two Bees and a Honey", is a newcomer to the Fred Waring Gang. Previously, she appeared in Broadway revues and was last seen in a featured role in the hit, "Sing Out the News." The newest "Pennsylvanian" hails, incidentally, from Massachusetts.



## I. Q. Goes East

In the front rank of inquisitors swarming the airwaves in every manner of quiz programs is young Lew Valentine—"Dr. I. Q." in person. He has just moved his lively show from Billings in the Rockies to Broadway's Capital Theater and will continue to be heard over the NBC-Red Network Mondays at 9:00 p. m., EDST.



## GOOD THINGS IN THREES



Betty Ruth Smith, charming NBC actress, is a firm believer in the rule of three—especially when it's a question of breaking into big-time radio. After eighteen months local station work at home in Wichita, Kansas, Betty came to Chicago one Monday in 1939, saw sights on Tuesday, and visited NBC on Wednesday. After three auditions she was signed up. Three days—three tries—and now Betty plays Karen Adams Harding on the serial, "Women in White."

## IN THE GROOVE



Dora Johnson, pretty young NBC dramatic star, started out as a singer, but had her career nipped in the bud by illness. In a short time, however, she re-established herself as an actress and thereby re-established herself in the family tradition. Dora, you see, has one brother an actor and another a playwright, and any work away from the theater is next door to oblivion. Dora's door is the role of Evey Fitz, the married daughter, in the serial, "Oxydol's Own Ma Perkins", heard over the NBC-Red Network every Monday through Friday.

## New Shows and Stars Over NBC This Fall

Vacationing radio programs will begin their return to networks of the National Broadcasting Company early in September, with new programs scheduled offering a wide variety of entertainment and information.

Programs already definitely scheduled are:

- Sept. 1—Chase and Sanborn program, variety; NBC-Red, Sundays, 7:00 p. m., CDST.  
 1—Walter Winchell, news comment; NBC-Blue, Sundays, 8:00 p. m., CDST.  
 5—Good News of 1940, variety; NBC-Red, Thursdays, 7:00 p. m., CDST.  
 9—True or False, quiz program; NBC-Blue, Mondays, 7:30 p. m., CDST.  
 15—Olivio Santoro, boy yodeler; NBC-Blue, Sundays, 4:15 p. m., CDST.  
 24—Bob Hope, variety; NBC-Red, Tuesdays, 9:00 p. m., CDST.

- 29—Bob Becker's Chats About Dogs; NBC-Red, Sundays, 2:45 p. m., CST.  
 29—Dorothy Thompson, news comment; NBC-Blue, Sundays, 6:30 p. m., CST.  
 29—Sherlock Holmes, dramas; NBC-Blue, Sundays, 7:30 p. m., p. m., CST.  
 29—Ahead of the Headlines, news analysis by Newsweek editors; NBC-Blue, Sundays, 10:45 a. m., CST.  
 30—I Love a Mystery, dramas; NBC-Blue, Mondays, 7:00 p. m., CST.  
 30—Tom Mix Ralston Straight Shooters, juvenile dramas; NBC-Blue, Mondays through Fridays, 4:45 p. m., CST.  
 Oct. 1—Fibber McGee and Molly, variety; NBC-Red, Tuesdays, 8:30 p. m., CST.  
 1—Ben Bernie, musical audience participation show; NBC-Blue,

Tuesdays, 7:00 p. m., CST.

- 2—Cavalcade of America, historical dramas; NBC-Red, Wednesdays, 7:30 p. m., EST.  
 2—Eddie Cantor, variety; NBC-Red, Wednesdays, 8:00 p. m., CST.  
 4—Arch Oboler's Plays; NBC-Red, Fridays, 8:30 p. m., CST.  
 6—Jack Benny, variety; NBC-Red, Sundays, 6:00 p. m., CST.  
 13—Tony Wons' Scrap Book, readings; NBC-Red, Sundays, 3:15 p. m., CST; Tuesdays and Thursdays, 12:15 p. m., CST.  
 27—Quaker Oats program, variety; NBC-Red, Sundays, 4:30 p. m., CST.  
 Nov. 12—Uncle Jim's Question Bee; NBC-Blue, Tuesdays, 7:30 p. m., CST.  
 Nov. 15—Information Please (new network, time and sponsor); NBC-Red, Fridays, 7:30 p. m., CST.

# WATER, A RADIO AND TOMATO SOUP

Chuck Acree, who conducts "Everybody's Hour" and "Man on the Farm" for WLS, Chicago, also "We, the Wives" on NBC, has one of the largest collections of cross questions with crooked answers in the world. He added to them this summer on a six-weeks trek through Central America. Several years ago on a question-and-answer program, Chuck asked an interviewee what three things, if he could have only three, he would take with him for a ten-year stay on a lonely island. On his Central American junket, Chuck found the answer for himself, as reflected in this page from his diary.

By **CHUCK ACREE**

I hope I never see a quinine tablet again. I wish we could find just one place where we could rest for one day without worrying about catching malaria and fever from the mosquitos. I'd give anything for a bar of soap and the privilege of striking a match. I wonder what it feels like to sleep in a real bed.

I'd give ten dollars for a drink of clear, cold water that I know is safe to drink. A ten-cent can of tomato soup would be a supreme delicacy. I wonder what Hitler is doing now, if the English have driven the Nazis out of Norway. I'd trade all my baggage for a radio that would get short wave programs. I wonder if the next white man we find will have one.

For three days we have had nothing to drink but native beer. Water is plentiful, but we dare not drink it for fear it carries the amoeba germ that causes dysentery. Boiling doesn't seem to kill them. Distilling the water will, but we have no apparatus with us to distill the water and must wait until we get "into port" before we find water that is safe. And even then it will not be cold — just warm — but it will be wet.

Every night we sleep under a mosquito net that has such a "tight weave" that it is almost suffocating. But despite this precaution a few of the devils nip us anyway. That's why we take quinine. We started with just a few grains of quinine a day. Now we gobble down so many that our heads ring, and already I am noticing that I can't hear as well as I should.

We had matches, plenty of them. But as we travelled we gave first one packet to one native and another packet here and

there until suddenly they were all gone. Now if another white man came through here with some, we would not stop at begging for them just as earnestly as the native.

Soap is scarce, too. We have three cakes left, the small cakes like the ones you receive when you stay at a hotel. They are cakes we just happened to take with us when we got off the boat. The natives "in port" always send their children to the dock to beg for the small cakes of soap that cruise-passengers might happen to have when they leave for a sight-seeing tour. I couldn't understand that three weeks ago, but now I know. I'd like to meet one of those passengers right now myself.

Sleeping in a hammock is a great experience — the first night. The next night you wish you could get your back on a feather bed. Sleeping on a pile of freshly cut twigs is better, but the creases left in your back make you remember the nice innerspring back home.

But none of these inconveniences compare with the punishment of not having a radio. We brought a portable radio with us, but never stopped to think that we wouldn't be able to get any "long wave" stations in Central America. And the radio isn't equipped for short wave reception. We've been near a radio three or four times since we left the boat, once at Puerto Cabezas, Nicaragua; again at Managua, Nicaragua and a third time at San Carlos up in the hills on the Pacific side.

A bit of dial twirling at San Carlos taught us much more quickly than all our diplomats' cautions that German propaganda is permeating the Central Americas. We never had thought much about short-wave stations before, but here it was suddenly brought

home to us how important short-wave broadcasting is to the well-being of the relations of the Americas. From Germany came "strong" short-wave broadcasts in Spanish (which we learned to understand very quickly) telling about the tremendous benefits the German Reich was contributing to civilization. From England came the matter of fact assurances that all would be well. Somehow I feel that all won't be well. That was two weeks ago we heard that last broadcast. I wonder how things are going now. I wish we could find another radio someplace — a radio that would get what all Central American owners say that prefer: "An unbiased short-wave news report from the good old Estados Unidos."

I never knew short-wave broadcasts were so important. I never knew they could mean so much.

How well I remember that question I asked during the "Man On The Street" broadcast about what three things a person would take with them for a solitary stay of ten years. I could make up my list easy now.

First of all there would be plenty of good drinking water — plenty of it. Second: I would like a radio — a radio that would receive short-wave programs. And then I would have hundreds and hundreds of cases of canned tomato soup just to help remind me that there was such a thing as civilization.

You can fight mosquitos, go dirty and do without matches, but you can't fight thirst, hunger and the desire to keep in touch with civilization. Give me a drink and something that I like to eat, and I believe I could last the ten years all right. But a mosquito bar, a few cakes of soap and some matches would certainly be appreciated.

# DELL GIBBS OF WFAA

A sort of Orson Welles is Dell Gibbs, new addition to the announcing and continuity departments at WFAA, Dallas. Gibbs not only is an announcer and writer of program and commercial continuity, but is as well an accomplished musician, musical arranger and, of all things, a lawyer.



As a 1940 graduate of the University of Florida at Gainesville, Gibbs holds a Bachelor of Science in Business Administration and a Bachelor of Law degree from that institution. His career as an announcer began while at the university, while he worked as an announcer at WRUF, owned by the State and operated by the university.

Adequate testimony to the fact that Gibbs knows his law is the fact that he won the \$100 first prize award in the 1940 Nathan Burkan Memorial Contest sponsored by the American Society of Composers, Authors and Publishers, with a paper on "Radio Infringement of the Interpretive Rights of the Musical Artist and the Rights of the Phonograph Record Manufacturer."

Although the essence of musical arranging, especially the arranging of popular dance music, does not seem to have any excuse being wafted through the halls of a law school, Gibbs accomplished it. He was for three years arranger and trumpet player with Dean Hudson's Florida Clubmen, an organization now heard on the networks of NBC.

He was a newspaper columnist for three years at the University of Florida, writing a weekly column on radio for the campus newspaper and contributed literary articles to the Florida Review. He also was feature editor of the university yearbook and associate editor of the publication at another time. While all this was going on, he was playing in dance bands to pay his way through school.

Gibbs was born on Friday, January 13, 1917 at Jacksonville,



Dell Gibbs

Fla., and attended the primary and high school grades there, going to the University of Florida for his higher education.

He was a page in the United States Senate in Washington during the 1931-32 session, and served such noted senators as the late Huey P. Long, Hattie Car-

away, Tom Connally, and other noted Democrats.

Gibbs is a member of Phi Delta Theta social fraternity, Florida Blue Key, an honorary leadership and service fraternity at the university; Phi Delta Phi, national honorary legal fraternity and Alpha Kappa Psi, national professional commerce fraternity.

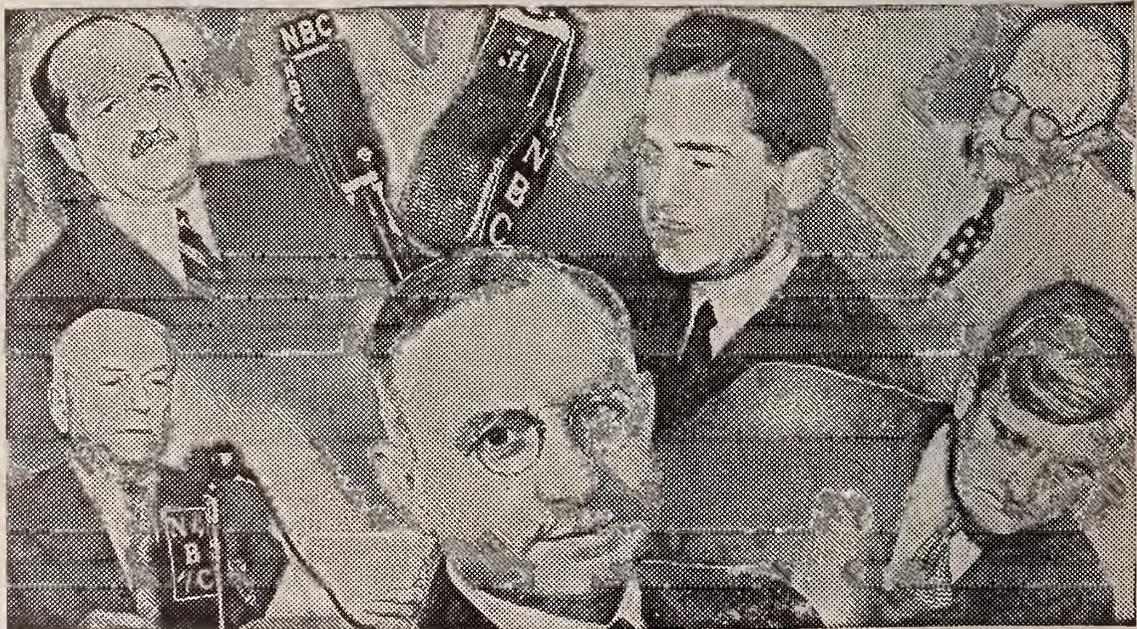
# NBC BRINGS YOU "WORLD WAR No. 2"

In front line trenches, atop hills looking down on shell-pocked battlefields, in the heart of Europe's largest cities with air raid sirens screeching and bombers roaring overhead, from ships at sea crowded with survivors, and at the side of rulers of state, cabinet members and generals

in the field—from these and many more points at home and abroad, NBC's radio reporters, commentators and military experts bring to radio audiences the play-by-play account of World War No. 2.



Pictured here are the men and women who man the microphones in war-torn Europe. Top row: Left to right, Charles Lanius in Rome; Joan Livingston in Shanghai; John McVane in London, and William C. Kerker in Berlin. Bottom row: Left to right, Archinard in Paris; Martin Agronsky in the Balkans; Helen Hiatt in Madrid, and Fred Bate in London.



Where there is war, there also is an NBC representative, and back in Radio City and Washington expert commentators organize and broadcast interpretations, and late bulletins. Above are the men who cover NBC's home front. Top row: left to right, T. R. Ybarra, who broadcasts a nightly European roundup at 9:00 p.m., CDST; Lowell Thomas, who brings the news to the supper table at 5:45 p.m., CDST, and Earl Godwin, who goes on the air at 7:10 a.m., CDST, with news and views from Washington. Bottom row: left to right, Maj. Gen. Stephen O. Fuqua, NBC's military expert; H. R. Baukhage, lunch hour Washington commentator, and John B. Kennedy, who broadcasts the European news at 6:15 p.m., CDST.



## *Betty Winkler*

They hired Betty Winkler to do her first role in radio because they thought she had a soprano voice. ...Nobody knew until three days later, when a throat cold had relaxed its grip on her vocal chords, that Betty was actually a contralto. But by that time she was well launched on a radio dramatic career and nobody has been able to get her away from that career since, not even her marriage to Robert Jennings, advertising agency executive. One of radio's best known actresses, Betty plays the title role in *Girl Alone* over the NBC-Red network Mondays through Fridays at 4:00 p.m. CST.

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*Radio Varieties Magazine*

1056 VAN BUREN STREET

CHICAGO, ILL.

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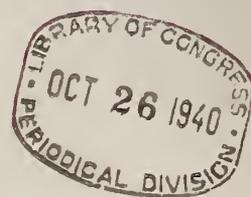
# RADIO VARIETIES

OCTOBER, 1940

*The Midwest Edition*

TEN CENTS

Jack Stilwill, announcer at WLS, Chicago, includes among his many programs portions of the WLS National Barn Dance and the daily Smile-A-While Program.



# "PATTER OFF THE PLATTER"

By Hal Davis

## Reviews, News and Views of the Recording Whirl

RAYMOND SCOTT has changed the personnel of his new band, but the answers stay the same. Scott's records are prime illustrations of what good musicianship, clever ideas and persistent rehearsals can do. "A Million Dreams Ago" and "In A Moonboat" are distinguished, polished modern dansology.

Nan Wynn delivers a potent vocal job on both sides. She won't be with the band when it opens at Chicago's Blackhawk in November. Ray has added Clyde Burke for the ballads and is currently looking for another girl vocalist.

Girl vocalists generally fall into three classes. The first consists of girls who are beautiful — but can't sing. The second includes the lassies with good voices but poor chassis.

The third, very limited, consists of the ladies who combine both tone and sex-appeal in the proper quantities. One of the nicest girls third-class on radio and records is



GINNY SIMMS

Ginny Simms, the Kay Kyser canary. Ginny has a peculiar style which is highly individualistic. Her high, soaring obligatos on popular tunes are a joy to hear. Listen to "I'll Never Smile Again" and "I Can't Resist You" (Okeh) for good examples of the Simms technique. Another favorite with vocal fans is Connie Boswell. Lovely Connie has few equals when it comes to swinging or balladry. Her Deccadisc of "Blueberry Hill" and "The Nearness of You" approaches vocal perfection.

With the fall season approaching, word comes that the New York Philharmonic - Symphony

Orchestra will again be heard on the CBS air-planes. Columbia Records has released the Brahms Second as played by Barbirolli and the Philharmonic in a technically perfect recording that is made more attractive by the recent price cuts. Chicago's Frederic has recorded Sibelius' "Swan of Tuonela" for Columbia with the Chicago Symphony. The playing is brilliant and Stock's interpretation decidedly worth-while.

Dixieland swing is a specialized field in which few bands are outstanding. Most notable in this line is the Bob Crosby outfit, followed closely by Will Bradley's up-and-coming aggregation. Decca has just issued a Crosby Dixieland album that is darn good jazz. Especially liked were such sides as "Dixieland Shuffle," "At The Jazz Band Ball, and "Dixieland Band". Solo honors are evenly distributed with Bob Haggart's bass being in evidence most of the time.

Eddy Duchin fans will probably be thrilled to death when they hear his new Columbia piano album. "The Magic Fingers of Radio" get busy with such numbers as "Lovely To Look At," "April in Paris," "Way You Look Tonight," "I Guess I'll Have To Change My Plan" and other romantic ballads in the same category with highly effective results. Backed by a smooth rhythm group, Duchin plays in his usual distinctive style. Highly Recommended for piano fanciers.

Eddy Howard's "I'll Never Smile Again" and "Now I Lay Me Down To Dream" are admirable song-selling. Lou Adrian handles the accompaniments. (Columbia). Tommy Dorsey unleashes smooth trombone on "Our Love Affair" and "That's For Me." (Victor). Vaughn Monroe's new band, which looks like a comer, does an excellent job with "There I Go" plus "Whatever Happened To You." (Bluebird). Give this department John Kirby for instrumental perfection. His "On A Little Street

In Singapore" and "Zooming at the Zcmbie" can't be matched by any other small combination. Watch for Billy Kyle's pianistics. (Okeh) Teddy (Cafe Society) Wilson's Columbia disc of "Liza" and "Sweet Lorraine" features terrific Wilson 88-work. Don Arres caters to the current conga craze with "One And Two And Three" plus "Aqua."

Tommy Tucker Time flips lightly off the tongue — but maestro Tucker deserves a longer period of consideration. Tommy, likeable and personable, has



TOMMY TUCKER

gathered together a really fine sweet band under his banner. Smart showman and shrewd batoneer. Tucker realizes that the success of a band is not only dependent on the kind of music it plays. Tommy is constantly on the lookout for new ideas, songs and novelties to spice up his entertainment value. Remember "The Man Who Comes Around?" Tommy plugged and plugged at that tune till his Okeh record had sold over 200,000. Now he has the sequel, something called "The Man Don't Come To Our House Anymore." It's tuneful and rhythmic, with a catchy lyric. If Tommy doesn't watch out, he'll end up with one of the country's biggest name bands. ASIDES: Amy Arnell, young, luscious, smooth, does the vocals. Amy sings in the Bonnie Baker fashion when she has to, but can turn out a fine job on clever novelties. Catch "Ain't It A Shame About Mame?" (Okeh).

(Want a picture of Tommy Tucker? Just drop this column a postal. The first 500 fans to write in will receive a picture of Tommy and a list of his latest records.)

# "LIFE CAN BE BEAUTIFUL"



**LIFE CAN BE BEAUTIFUL** — If you don't believe it ask the above members of the cast of *Life Can Be Beautiful*, NBC dramatic serial heard Mondays through Fridays

over the NBC-Red network at 12 Noon CST. Left to right: Ralph ("Papa" David Solomon) Locke, Mitzi (Rita) Gould, John (Stephen Hamilton) Holbrook and Alice ("Chichi" Conrad) Reinheart.

The "Life Can Be Beautiful" program was on the air two years last September 5th, and to date the chief problem of the authors, Don Becker and Carl Bixby, is how to introduce a villainous character into the script and keep him, or her, that way.

Their difficulty can be traced directly to Papa David Solomon, the central figure of their story, and to the atmosphere of his little Slightly-Read Bookshop, where, for the most part, the scene of the story is laid. When Bixby and Becker created David Solomon, they endowed him with a philosophy which is summed up in the program title, "Life Can Be

Beautiful", and they gave him a sincere belief in the fundamental goodness of every human being. Papa David immediately came to life before their eyes, and has so stubbornly adhered to the characteristics, with which they themselves endowed him, that every new, and supposedly villainous, character which they introduce to the script immediately reforms under David's kindly tutelage, and another plot has to be revised.

Stephen Hamilton, a crippled young lawyer, was already living with David in the bookshop when the story opened and, in the first day's episode, Chichi Conrad, a

young girl from the slums who had been turned out on the streets by a woman she believed to be her mother, ran into the shop for refuge. These two have since become Papa David's "adopted" children, and the old man's influence on them was all according to plan. A short while ago, however, a character by the name of Rita Yates was introduced to the show. She was supposed to be in the bookshop for the questionable purpose of swindling money from one of Chichi's friends, and her character was definitely on the shady side when first we met her. She

(Continued on Page 4)

## LIFE CAN BE BEAUTIFUL

Continued from Page 3

stayed in the bookshop a few weeks and, in spite of the authors, her better nature began to assert itself. Finally David reformed her completely, while Bixby and Becker tore their hair and resigned themselves to finding Rita honest work in a settlement house. She was a complete washout as a villainess when David got through with her.

Ralph Locke, who takes the part of Papa David, is a genial gentleman with a twinkle in his eye, and a perfect fit for the part. Even Papa David's stubbornness is reflected in Ralph's sustained and single-minded refusal to accept publicity. He says that if he's any good the public will find it out, and if he isn't there's no point in trying to persuade them to think he is. He then retires to his out-of-town home and only shows up in the city for his regular broadcasts.

Alice Reinheart, who plays the part of Chichi Conrad, and John Holbrook, who plays Stephen Hamilton, are, however, regular city dwellers and maintain a sort of program solidarity by living within a few blocks of each other.

Alice, the petite and pretty star of the show, is 5'2" tall and weighs only 95 pounds. She has chestnut hair and her own description of her eyes is "green with coffee grounds in them". Her radio life in David's bookshop reflects her own life, for her library is the most important part of her own home. She has collected first editions for years and has a four-volume scrapbook in which she has transcribed excerpts from the world's greatest literature. She turned down a movie contract to make her debut in radio in 1931, and has behind her a long list of successes in stock and on Broadway. An accomplished pianist, Miss Reinheart studied the piano for fourteen years, part of the time at the San Francisco Conservatory of Music, and then tried her hand at journalism, majoring in that subject at the University of California. Her early stage experience took her on a European tour, and she has appeared on the stage in Berlin. The wide variety of her interests, and the

vital quality of her mind make Miss Reinheart a well-informed and fascinating conversationalist on almost any subject that can be brought up, and lends an unusual richness and depth to her acting.

John Holbrook, the Stephen Hamilton of our story, has a rather different and unusual background for an actor. His first business venture was a very successful ski school in Canada. Passing from this job to being an automobile salesman, and later joining a group of actors in Waterbury Conn., he eventually found himself before the microphone as an announcer on a local station. After this he wrote, produced, and announced various shows in Boston, and was at one time the head of the Radio Department of an advertising agency. He gave up this job, because he didn't feel he knew enough about radio, and came to New York City. Here he was primarily responsible for the compilation of the largest known recorded library of music in public domain, and here his career as a successful radio actor really began.

These three people, versatile and interesting in their own right, make up the nucleus around which the story of "Life Can Be Beautiful" revolves. Other permanent members of the cast are: Carl Eastman, who plays the part of Toby Nelson, a loyal and belligerent admirer of Chichi ever since her childhood days in the slums of the big metropolis where our story takes place; Richard Kollmar, who is heard as Barry Markham, son of the wealthy and prominent surgeon, Dr. Markham, played by Charles Webster; and Mitzi Gould, vivacious and talented young actress who takes the part of the now reformed Rita Yates.

The theme music used on the show was written by the co-author, Don Becker, and its title is, naturally enough, "Life Can Be Beautiful". It can be bought in sheet music form. Don, himself, listens to the show and to the rehearsals almost every day by means of a private wiring system, which allows him to "tune in" to the studio at any time while sitting in his own living-room.

## RADIO VARIETIES

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# RADIO AND YOUR IMAGINATION

Cecil B. DeMille, world famous motion picture director produces the Lux Theater programs over the CBS each Monday at 8:00 p.m. CST. DeMille, one of the screen's foremost figures for more

than 25 years, is the first big film director to devote a regular portion of his time and talent to radio. In this story he explains the technique used to stimulate the imagination of the radio audience.

## By Cecil B. DeMille

Strength of the radio dramatization of any story involving action and excitement lies in the ability of producers and players to stimulate the listener's imagination.

This was clearly demonstrated for me recently when we produced Louis Bromfield's novel, "The Rains Came", on the CBS "Lux Radio Theater." You will recall the climax of the story — the earthquake that releases a flood on the province of Ranchipur, India, taking an appalling death toll, and violently changing the destinies of all who are left alive.

The day after we produced this story on the air I received the congratulations of a motion picture actress who had listened to the performance at home.

"That was the greatest flood scene I've ever witnessed," she said — and then laughed at her slip. "I mean," she corrected, "that I've ever **heard.**"

But I told her she was right the first time. We had tried to make that flood **visible** to our audience, and to her it apparently was. She had enough imagination to visualize the whole scene that we could merely suggest with sound. And in this combination of powers—imagination and stimulation—lies the great magic secret of radio.

The radio listener, his imagination stimulated by the sounds and effects, becomes for the moment a motion picture director. Let us suppose a war story is being broadcast. There are sounds of battle and a single line of dialogue:

"There are 15,000 men storming that hill, sir."



CECIL B. DEMILLE

The listener with imagination immediately creates that scene in his mind. He visualizes trees, rocks, parapets, distributes thousands of men through the scene. Perhaps, like a general, he places

guns, tanks, planes, puffs of smoke here and there, hand-to-hand fighting.

The listener with imagination can "see" this effect, I repeat, but only if his imagination is properly stimulated by the sound we give him.

Not long ago, I imported hundreds of 70 and 100 foot pine trees from the San Bernardino mountains, "planted" the forest at Paramount and populated it with 500 Indians for a single scene in the picture, "North West Mounted Police." The total bill made me think, with some chagrin, how much easier it would be to create the same scene when we do "North West Mounted Police" on the Lux Radio Theater — with a few words of description, some dialogue, and a number of supernumerary voices, back from the microphone for "atmosphere." Yes, motion pictures are much more expensive.

In a motion picture, each member of the audience will see that scene in exactly the same way. But the radio audience, hearing it on the air, will have thousands of individual concepts. It is this "imaginative elasticity" of radio that fascinates me.

Once I asked a room full of people to sketch for me their impressions of a great temple referred to as the scene of a broadcast. Of course, all the sketches differed greatly in conception and detail. Yet each was striking, and revealed how vividly the subject had impressed each listener. So, too, with a complete drama on the air — projected through a single microphone, it is transformed into as many imaginative dramas as there are pairs of ears to hear it.

## Three Lovely Lassies



MARY DINWIDDIE — JEAN HARMON — FRANCES ROBINSON

**T**HE SMALL-sized 4½ AA shoes left vacant at WSM, Nashville's noted Air Castle of the South, when Dinah Shore joined

the NBC staff for national stardom, have not been filled—so far.

But WSM listeners have an idea that these 4½ AA shoes

may be filled by **THREE LOVELY LASSIES**.

Heard at the same time Dinah previously was featured, The

Sophisticates are causing comment down South, where rhythm and romance are more important than the monetary do-re-mi.

The Sophisticates have been on the air only a few months, and yet in that time they have made real progress.

Inasmuch as it is always a pleasure to interview pretty girls, **Radio Varieties'** correspondent tackled his assignment of determining the secret of early success of the Sophisticates with what is generally called relish. (Editor's Note: Ken Carpenter would probably call it **Miracle Whip**.)

"Where could he find the Sophisticates?" inquired the inquiring reporter.

"Why in studio C or E, any time between 10 in the morning and 4 in the afternoon", answered the WSM hostess, so attractive that for the moment the interviewer thought perhaps he might shift assignments.

But duty called — and so to the Sophisticates for the secret of success on the air after only a few months.

If he had been expecting anything romantic or mysterious, he was doomed to disappointment. For the secret was simply **HARD WORK**. These three young ladies actually work in one of WSM's studios each day between the hours of 10 in the morning and 4 in the afternoon, and in a way that would make many a stenographer blush.

"That's the only way to build one of the best girl's trios in the country", explained Mary Dinwiddie exposing a determined jaw.

"And what about lunches?" inquired the inquiring reporter, "none of you look as if you passed up many meals."

"Oh, we send out for those" replied pretty Frances Robinson, as all three planted none too gentle pats against both cheeks for too much cheekiness on the part of a reporter, whose duties, after all, prescribe asking questions, and not making catty remarks.

Incidentally, that Mary Dinwiddie can slap a face. She got her experience slapping a big bass fiddle. Mary started out in music when she was only 12 years old, member of an all-girl band. She hid behind the big bass fiddle whenever the truant officer was around, since she had to skip school frequently. But even then music was the most important thing in her life.

The truant officer, together with Mama and Papa Dinwiddie finally persuaded Mary that maybe she had better go on to school and take a fling at music later.

The next time Mary essayed on the band-stand, she was with a male-band. Again, she slapped the bass, stepping forth frequently for a smile and a song. It was during this period that she learned the manly art of self-defense. Not many men, even pie-eyed, wanted to take a chance on hurting the feelings of a young lady, who tantalizingly twirled a big bass fiddle as if it were an all-day sucker.

The truth was, Mary had her towering instrument so fixed that it took very little effort to send it spinning. But that was enough to send the mashers a-scrampering.

Jean Harmon admits that she minors in dates (not historical) but like the rest of the trio, confirms her first love is singing. It was Jean that called the first meeting of the Sophisticates and arranged their initial rehearsals. She insisted that they try out at WSM, but the others demurred. They felt they were not ready.

The others were right. Or at least that was also the opinion of the WSM audition committee. But they turned the trio down so politely, that Jean convinced both Frances and Mary that it would be no time before they became the new Boswells.

What they had actually gotten was the usual polite brush-off at WSM. But these youngsters did not know defeat, and that polite turn-down only inspired them to harder work. At first they started with 3 hours a day. When they startled WSM with their improve-

ment and got Dinah Shore's old spot, they stepped that daily schedule up steadily to its present herculean proportions.

Since coming to the Air Castle of the South, they have gotten their biggest kick in fan-mail, their biggest disappointment in listening to their own records. For while others think they are fine, the Sophisticates are still not satisfied.

Pretty Frances Robinson is in charge of the fan-mail. It comes mostly from men, and mostly from groups of three men.

Apparently with the fans as well as the trio, it's love me, find a pal for my girl-friend". So far, however, only one of their mash letters has materialized into an actual date.

Frances was surprised when the sponsor of their show, a coffee manufacturer, returned one letter, marking it "PERSONAL" and "FOR IMMEDIATE ATTENTION."

With hasty fingers born only of a woman's curiosity, she tore open the envelope to find a letter from Boy Scout Troop, Number 63, signed by the secretary. It read:

"None of us is sophisticated, but we like to hear you Sophisticates sing. We even bought a pound of your coffee and took it on our hike last week. But we are not very good cooks. If you girls can cook as well as you sing, we'd like you to go on our hike next week."

The girls went, and they cooked as well as sang. Now, they are honorary members of Boy Scout Troops No. 63.

Incidentally, your reporter found them good scouts.

You may wonder why **Radio Varieties**, which month after month, brings you success stories of stars that night after night come through your loud speakers via the several networks, would be interested in a comparatively unknown trio.

Well, we believe the Sophisticates of WSM will not be long in making themselves well-known, and when they do become the Boswells of Tennessee, then we'll say, "We told you so."

# HERE'S HOW IT ALL STARTED

By JOAN BLAINE

Joan Blaine, popular star of "Valiant Lady", analyzes the daily serial, tracing its early beginnings . . . and gives readers a brief glimpse of her own background.



JOAN BLAINE

Now that I've been "Joan Barrett" for over two and a half years on "Valiant Lady," every weekday afternoon, with rare vacations for a few days it's time to go over my radio work and to analyze this art form in which I work, the radio serial.

I'll get myself out of the way first. "Joan" seems to be good luck for me. There's "Joan Barrett," and there was "Joan Houston," who stayed by me a long

time too. It must be my ancestor James G. Blaine, who was almost president of this country, who transmitted my love of the stage to me. When I was a kid I was the gal on the debating team, you know . . . "Should The Government Run The Railroads?" or, for the sake of variation, "Should we Free The Phillipines?" I must admit that I didn't care much which side I took, so long as I got a chance to deliver a good rous-

ing speech. I won medals, certificates, and a silver loving cup that I've hung on to, sort of a good luck piece. It's too big for a vase, and too small for a punch bowl, so it retains its pristine glory!

My love of oratory stood me in good stead, too, as it won a Northwestern University scholarship for me. I won first in all speech contests there, and got the thrill of my life when I won the Grand Prize in the Northern Oratorical league contest, competing agin' nine men from nine other universities. It's a wonder I didn't go in for politics!

New York, with attendance at Columbia's Journalism School; acting in Chicago with the Chicago Theater Guild; and a concert tour from coast to coast, where I played the harp and did dramatic character sketches brought me to the stage in a serious way. I worked in California, New York, and in summer theaters, and enjoyed stardom on Broadway. I did movies, then I worked on radio shows out of Chicago's NBC studios. I recall such parts as that of Mary Marlin, in the show of the same name; Joan Huston in "A Tale of Today;" "Music Magic;" "Musical Keys;" "Welcome Valley;" and "Silken Strings."

All this happened before 1937 and "Valiant Lady." I've worked in so many serials that I've done a lot of investigating into the history of the radio serial. While radio's version of the continued sketch has grown into a definite art form, its ancestry is long and honorable. Way back in the Middle Ages, in France, Spain, Italy, and other countries, a form of rapid-fire sketch called "Vaudeville" was developed. From this sprang modern vaudeville and the "revue." Since there were no newspapers (or radios!) in those distant days, the actors presenting the "Vaudeville" also included sketches based upon reports of contemporary events, often in ballade form.

In Spain and the Latin-Ameri-

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# FAMILIAR MUSIC IN A MAJESTIC MANNER

## FORD SUNDAY EVENING HOUR IN ITS SEVENTH SEASON

When the lights dimmed in a Detroit Auditorium on the night of September 29 it marked the return of the Ford Sunday Evening Hour for the seventh consecutive season. Lily Pons, Metropolitan Opera soprano, who was guest soloist on the opening broadcast shared the spotlight with her husband, Andre Kostelanetz, conductor. The program of the 75-piece Ford Symphony Orchestra and the 26-voice mixed chorus was heard in millions of homes in the United States over a nation-wide CBS network, and in far distant lands via short wave, at 8 to 9 P.M. (CST).

Many listeners have written in requesting information as to when the Ford Sunday Evening Hour started and who thought of the idea of putting on a full-hour of fine music with a complete lack of advertising. For those interested in the Sunday Evening Hour, here is its history.

In June, 1934, seventy musicians of the Detroit Symphony orchestra were selected to play at the Ford Symphony Gardens at the World's Fair in Chicago. For twelve weeks this musical aggregation played a series of 156 concerts, performing two two-hour concerts seven days a week. More than 1,500 compositions were presented before an audience of a million World's Fair visitors. This large number probably exceeds the total audience for most symphonies for a generation.

The programs presented by the Detroit Symphony Orchestra, during its engagement at the Symphony Gardens, were not exactly the type of programs you'd expect to hear had you been a regular patron of the concert halls of America. There was liberal sprinkling of lighter music — Victor Herbert fantasies, sparkling selections from light opera, hardly any full-length symphonies but more compositions such as the Hungarian and Slavic dances and Kreisler caprices. However, more serious music was by no means

neglected and was an important part of each concert. But whether the program was light or serious, the enthusiasm of the cosmopolitan audience which attended the



LILY PONS



ANDRE KOSTELANETZ

programs brought to realization the good-will building potentialities of such a presentation.

After the final performance of the Detroit Symphony in the Gar-

dens at "A Century of Progress," the orchestra returned to Detroit to begin the first of the Ford Sunday Evening Hour series. For radio purposes they became the Ford Symphony Orchestra and broadcast over what, at the time, was one of the largest networks in radio history.

These Sunday night concerts were similar to those which were presented in Chicago. Henry Ford, interested in reaching the multitude, offered something to bring beauty and artistic inspiration to the man in the street, as well as to those whose education and tastes would permit them to enjoy the compositions of the great masters.

Mr. Ford's original instructions to the program staff are well summarized in the phrase "familiar music in the majestic manner." These instructions have been followed faithfully. As a result radio listeners have heard a great symphony play an orchestral transcription of "Turkey in the Straw," Victor Herbert medleys and, in 1940, Earl Robinson and John La-touche's "Ballad for Americans." Critics found these works interesting, stimulating and inspiring. At the same time, The Ford Sunday Evening Hour did not assume that listeners appreciated only that kind of music, for it offered on the same programs a Schumann concerto or a great symphony. Lovers of fine music realized anew that majesty can be breathed into a simple and well-loved melody by great art in presentation.

From the standpoint of popular acceptance, the program has established something of a record. This was proved when the Women's National Radio Committee acclaimed it the "best musical program" and presented its annual award to its sponsor for the past three years. For the six seasons it has been on the air it has been voted the most popular radio program in numerous polls conducted by newspapers, mag-

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# YOUR CRAZY PROGRAM



Jack Amlung, Your Crazy Program Maestro, signals for a fanfare. Trumpeters "Brother Pinknose," left, and "The Great Lover" comply. All the "noise" is by way of introducing another hilarious skit by Sugarcane (Conrad Brady), left, and February Francis Quinn).

The scene was the Mineral Wells, Texas office of Hal H. Collins, president of the Crazy Water Company. Mr. Collins was addressing a timid young reporter from a college newspaper.

"Yes, this radio business is going to be a big business someday. Why some time we might even use it to advertise our products."

The time: 1929.

One year later Mr. Collins' Crazy Water Company was selling Crazy Water Crystals via WBAP, Fort Worth, with a harmonica player and Mr. Collins as head spieler. One of Texas' most popular radio programs was born.

**T**ODAY, Your Crazy Program is being aired Monday through Friday over WBAP and the Texas Quality Network, consisting of

WFAA, Dallas; KPRC, Houston, and WOAI, San Antonio, in addition to WBAP. The cast consists of nearly half-a-hundred

artists and a recent week's mail count was 32,291 postal cards. Yes, it's a far cry from the harmonica opus of 1930 to the huge

variety show of 1940. And only one of the original cast appears in the current show. It's the boss man, Hal Collins.

So rapid was the sale of Crazy Crystals that a few months after the harmonica player-Collins combination made its ether debut, Jack Amlung and his popular orchestra were added attractions.

With Amlung's band as the nucleus the Crazy show passed through many changes from 1930 to 1935. The amateur-craze had struck radio and Mr. Collins was kept busy interviewing such Crazy program prospects as one-man bands and hog callers. Fiddle bands, whistlers and the popular Skiles Family followed in vaudevillian succession. One of the musical Skiles is now listed on the roster of the Fred Waring aggregation and another is tooting his horn for Henry King.

Conrad Brady, well known in the show business, was added to the Crazy show in 1935 as master of ceremonies. He was assisted by Francis Quinn in forming the blackface team of Sugar cane and February. This act with its homey witticisms met with immediate popular favor and is still going strong. Many contests such as jingles, etc., were built around this comical pair but their presentation of a daily question-answer skit known as "The Brain-busters" drew the most attention. Puzzlers were sent in by the listeners and Sugar cane and February called on members of the studio audience for the answers. When some studio fan's hand would go up the familiar cry: "Here cum a man," was a sure house-bringer-downer.

Your Crazy program was also aired over the Mutual Broadcasting System from November, 1936 to March 26, 1937, in addition to its five-times-weekly WBAP-Texas Quality Network shows.

Not so incidentally, this popular quarter-hour originates in the spacious lobby of the Crazy Water Hotel in Mineral Wells, Texas, 52 miles west of Forth Worth and WBAP, from whence it is placed on TQN lines as well as WBAP's 800 kilocycle frequency. Approximately 500 fans wax wildly en-

thusiastic in the studio-lobby daily, during these programs and the daily mail hails from every Texas county and the states of Louisiana, Oklahoma, New Mexico, Arkansas, Missouri, Kansas and Colorado.

During the latter part of 1936 and nearly all of 1937, a young dancer from Weatherford, Texas, appeared on the show in the role of a vocalist. Her torch ballads were delivered in a somewhat

daily but brief heart-to-heart talk by Mr. Collins. It's entitled "One Man's Opinion" and may treat of subjects varying from "Kindness to Dumb Animals" to "Why Gentlemen Don't Always Prefer Blondes." Hundreds of loyal listeners have reported that they like this part of the show best of all. If all the mail from appreciative Your Crazy program friends received since the program's debut in 1930, was placed



Mary Martin was known as Mary Hageman when she sang torch songs for the Your Crazy Program in 1936-37.

pipng voice which by no means made her the popular personage she is today. She was known to Crazy fans as pretty Mary Hageman. Today, she's known to NBC and movie fans as Mary Martin; pretty Mary Martin, needless to say.

One very interesting part of today's Your Crazy program is a

end to end it would reach... er ah... hand me that pencil and paper... now let's see, 1,036, 248 plus 1,026,378 plus... oh well — the Crazy mail would make quite a heap, yes, quite a heap.

P. S. — The timid reporter in Scene I was yours truly at the callous age of 19.

# WHO ARE THE MEN BEHIND THE MEN BEHIND THE MICROPHONE?

**RADIO VARIETIES** herewith introduces three of the men who produce some of NBC Chicago's biggest radio shows.

By **DAN THOMPSON**

Most modest and unassuming of all members of the vast radio fraternity are those men who hide their manifold talents, their personalities and their ambitions under what often amounts to a mask of anonymity — the title of "Director." Like their brothers of the movie industry they are almost completely unknown to the millions of fans for whom they labor. Yet many a proud star, basking in the adulation of the multitude, willingly admits that without proper direction they might flounder helplessly in the sea of scripts which flow from the continuity departments of networks and agencies. Many a singer and musician recognizes the value of a directorial ear trained to bring out the best in any score as well as the best in individual or group performers.

Just to get it straight, let's try to define a radio director as one who is ultimately responsible for everything that goes into a microphone and out on the air during the period to which he has been assigned. His is the responsibility for material, commercial, dramatic, sustaining or what not. His also, the responsibility for performance, announcements, timing and the thousand and one other details which go to make up a show.

Among the producers at NBC Chicago who are responsible for network shows originating in the Merchandise Mart Studios are W. P. Wright, the production manager and director of General Mills' Arnold Grimm's Daughter, popular NBC dramatic serial heard Mondays through Fridays over the NBC-Red network at 1:15 p.m. CST.

Wright has been associated with the stage and radio for a quarter of a century, making his debut as the member of a 1915



(Top) George Voutsas, director who discovered Lillian Cornell. (Center) W. P. Wright, NBC's Production Manager and Director, guides Betty Lou Gerson, star of Arnold Grimm's Daughter thru the script. (Bottom) L. G. (Bucky) Harris who directs the National Farm and Home Hour.

stock company production of "As You Like It." Born in Columbus, Ohio, on February 15, 1897, he attended schools in Michigan and later studied for the bar at the Detroit College of Law. In 1930, he organized a dramatic department for WWJ in Detroit, where he

remained until he came to NBC as a director in April 1934 and to which he returned for a short time before becoming assistant production manager under C. L. Menser on January 1, 1939.

In addition to attending to all his duties as head of the NBC Central Division production department, Wright directs only the one daytime serial mentioned above. Those who work with him on that show find him one of the most agreeable yet stimulating directors on the NBC staff.

Mr. Wright's assistant is L. G. (Bucky) Harris, former actor, newspaperman, announcer, continuity writer and radio station manager. Listed on the musical side of the staff, Bucky is really one of the most versatile directors in the Midwest. His record includes a year and a half as producer of floor shows for the Boyd-Prinz Company, several years as a minstrel man and in vaudeville and a record of six years as producer of the National Farm and Home Hour. Prior to being made assistant production manager on March 1, 1939, Bucky directed such shows as Today's Children, the Climax Carnival, Teatime at Morrell's, Real Silk, the Singing Lady, Sinclair Minstrels and Al Pearce and His Gang.

A native Missourian, Bucky attended the University of Missouri. Torn between his love for the theater and for newspaper work, Bucky finally entered radio when, as tri-state editor of the Memphis Commercial Appeal, he was asked to broadcast bulletins over WMC during the 1927 flood. Followed some months as announcer, continuity writer and Sunday Radio Page editor before he became station manager. Jobs later came at WJJD, WBBM, KMOX, WIBO and finally in 1933 he joined NBC. At the present writing he is director of "Beat the Band" as well as of the National Farm and Home Hour.

Third on the present list of "men behind the men behind the mike"

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# THE STORY OF A COMEBACK

By HEDDA HOPPER

Chatting about Hollywood on the air three times a week for Sun-kist oranges and lemons gives me a terrific thrill — but sometimes there are stories to tell that defy time — and the timely news crowds them off the air.

One of those stories is about a Hollywood personality who breezed his way to screen fame by way of radio; a personality who all the movie wise guys said was through a year ago. But Dick Powell said, "Watch me, boys!," packed his bags, said goodbye to loving wife Joan Blondell, children Ellen and Norman, planed out of movietown for a personal appearance tour that knocked 'em dead all over the country.

So began the successful battle that Dick fought to make a Hollywood comeback. Since the exciting radio days of "Hollywood Hotel" and musicals like "Naughty But Nice," Dick's voice hadn't been heard in anything worth while. Then Chicago, St. Louis, New York began discovering a new Powell all over again in spite of the wise owls in the plush chairs out here who couldn't see anything for the laughing boy but oblivion.

Originally Dick had come up the hard way. Playing in bands — then branching into solo radio work he knew the microphone — and he knew audience reaction on the p.a. tour. Besides he was still a big movie name, for several years had been one of the top ten stars at the box office. And that's why he smashed records everywhere — played to more than a million fans on that tour. When Dick played the key cities of the East, fans stormed the box offices to see him in the flesh; everywhere house records fell; he was held over a second week at New York's Paramount, broke a five-year record for that theater, pulled down one of the highest prices ever paid to a star for a personal appearance.

Then the triumphant troubador marched proudly back to wife, kiddies, and the Hollywood moguls to announce firmly, "I'll do

no more singing on the screen!" And why was it that the young man who owed his success to his voice — who had earned his living by warbling for lo these many years — suddenly turned turtle and refused to sing again on the screen?

be Hamlet. Dick will always do pictures that have plenty of comedy — but also stories that have some dramatic meaning. Take, for instance, the picture he's just finishing now for Paramount. A swell yarn about a big coffee concern called Maxford House,



HEDDA HOPPER

The reason for Dick's determination to abandon music in pictures was that he wanted good, meaty dramatic roles — roles that would give him a new lease on life — with himself and with the public. He was confident he could do it — but type casting had killed him in pictures. He rebelled against being cast as the young boy who goes through a lot of refined Hell, always smiling, and comes out o.k. after doing four solos and a turn with a dance band.

Don't worry, though, when I say Powell will do dramatic roles I don't mean his next picture will

whose java is "Great to the Last Gulp." Playing opposite Ellen Drew under the direction of the brilliant writer-director, Preston Sturges, who turned out "The Great McGinty," Dick gets full scope for his talents — and he's going to be swell. And you've all read about the one he just finished called, "I Want A Divorce," built around the familiar radio series. There'll be heart-throbs in that one — and, believe me, when you get a load of Powell and Blondell emoting opposite each other, you're going to get that little hitch in

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**KENNY BAKER**  
As chief vocalizer on the  
Texaco Star Theatre Wednes-  
day nites at 8:00 P. M. over  
85 Coast-to-Coast Stations  
Kenny's tenor voice shares  
the spotlight with Fred  
Allen on CBS



## BING CROSBY

Heard each Thursday Nite at 8 P. M. over NBC, Bing contributes to the Kraft Music Hall with his gay shirts, songs and master of ceremonies routine

# RENFRO VALLEY FOLKS

HILL BILLY LIFE AND MUSIC OF LONG AGO  
LIVES AGAIN IN KENTUCKY'S RENFRO VALLEY



John Lair, left, lays down the law to clowning Slim Miller in a pre-broadcast pep-talk at Renfro Valley, site of the broadcast of Renfro Valley Folks at 8:30 p.m. CST over the NBC-Red network each Monday night. Left to right, rear are the

Coon Creek girls, the Mountain Rangers, the Neighborhood Boys, Shorty Hobbs and Eller, A'nt Idy Harper and Little Clifford. Front, Judy Dell, Granny Harper, Slim Miller and Roland Gaines (kneeling) of the Mountain Rangers.

## By JULES CASS

Deep in Kentucky, about 140 winding miles south of Cincinnati on the famed Dixie Highway, motorists begin to realize they're in the Cumberland foothills. A couple of miles south of Dead Man's Curve, they come upon a modern-looking little settlement of 34 buildings, the center of life in Renfro Valley.

There, without sacrificing too many modern improvements, a short, stocky man named John Lair has managed to turn the clock back 50 years. It is from this settlement that every Monday at 8:30 p. m. CST, John Lair and his Renfro Valley Folks give listeners to the NBC Southern Network an idea of the hill life of a half-century ago.

Lair got the idea for this settlement eleven years ago, when he started in radio. He used to be an insurance man in Chicago, but he also had a hobby of collecting old songs. Those he heard on the air seemed to him to be unauthentic, for they were not sung the way he had learned them as a boy in the hills of Kentucky.

So, in the summer of 1929, Lair went back to Renfro where everybody knows the down-home songs and where everybody sings or plays an instrument. He brought some of the youngsters from Renfro to Chicago, had no trouble getting them on the air, and casually went on the air himself. He stayed.

But though he was in Chicago, the green valley of Renfro —

which is named after the little creek that flows through the hills — remained in Lair's mind all the time. Did it remain in the minds of the kids he had taken away from there and brought to the big city?

Not completely. "I found the kids lost something when they went into town," he recalls. In fact, he found you could take the country out of the boy when you took the boy out of the country. The boy started to lose his simplicity.

Lair didn't want that to happen, so he started mulling over ideas. He finally decided on the obvious. Since something was lost when you brought the hills to radio, he would bring radio to the hills.

A year ago, Lair finally got

around to realizing his decade-old plan. All his money went into the Renfro settlement. He had accumulated the money through years of successfully-managed radio programs and stage tours with hillbilly outfits.

He believes that the Renfro Valley settlement will become a shrine of American folk music. He thinks it will recreate an atmosphere of 50 years ago, when people lived a more simple and direct life. He feels he can take the old American songs out of the dusty unreality of an industrialized age, and put them back into the scene of their origin.

The name Renfro Valley Folks exactly describes the NBC program which Lair now conducts. Renfro Folks constitute the talent for the program. Other Renfro folks helped erect the settlement. They built the lodge, where visitors can get dinners of country-cured ham and a lot of dishes that are exclusively hill menus. There was an old grist mill nine miles from the settlement, and they took the machinery from that and installed it in a new mill, where corn meal for the restaurant will be ground. They built cabins, where travelers could stay overnight. They built a huge barn, for the Saturday night barn dance program aired over WLW.

Finally, they moved the old schoolhouse onto the settlement property. Lair attended school in this old log and plaster structure, and so did his father. It used to be located three miles west, up the valley in a red bud thicket. Nobody, not even the 80-year-old patriarchs of the valley, knows the age of this school building. Everybody in the valley went to school there at some time or other, or attended Sunday school or speeches or picnic suppers or the elections held there, since it was the only public meeting place in the neighborhood.

Lair loves the schoolhouse, where he learned grammar, geography, reading, writing and arithmetic. There were 13 pupils most of the time, and a pile of McGuffey books. There were no classes; half the kids were in "big arithmetic" and the rest in "little arithmetic." Nobody ever tried to trace the history of the building, but it was old in the days of the Civil War.

Lair wanted the schoolhouse because more than anything else it represents the dignity, tradition and endurance of the valley people. So he had it moved, log by log, stone by stone, foundation and all, from the old location to the new one on the settlement property.

And now the little schoolhouse is famous. As in the old days, it continues to serve as a meeting place, but now the schoolhouse is also a radio studio. They've set up a microphone and amplifier there, and the NBC broadcasts originate there every Monday night.

It is probably the most unelaborate broadcasting studio in the world. Two none-too-bright electric bulbs provide the illumination, and the engineer keeps a flashlight on hand, just in case. Outside, the katykids gnaw the air in the dark woods. Yellow light falls on the faces of a few people who have come down to peer through the open windows at the shindig within. Inside, these visitors see the Coon Creek Girls and An't Idy and Little Clifford, and Slim Miller and the Neighborhood Boys, and all the others. The visitors grew up with most of these people who are now on the air. They know Shorty and Eller, the Mountain Rangers, Dwight Butcher, the Pine Ridge Boys, the Randolph Sisters, Gene Cobb, Si and Fanny, Harmonica Bill Russell, Granny Harper and Homer and Jethro.

They're just Renfro Valley folks.

How has Lair been able to achieve such success? Probably through his sincerity, first of all. Secondly, through his knowledge of his people, and of his subject, which is American folk music.

Lair is believed to know more about American folk music than any other living man.

Lair does a lot of personal research for his extensive collection of this music. Ten years ago he went out to Kearney, Mo., just to talk to the descendants of esse James and discover the tunes the old reprobate liked best. He got the musical lowdown on Jesse, even on the tune that was played at the bandit's funeral. He has a lot of music connected with Lincoln — the first song the woodchopper learned as a child,

a song he wrote and sang at his sister's wedding; "Hoosen Johnny," one of his favorite campaign songs, and the song Anne Rutledge sang to Lincoln while she was on her deathbed. It was called "Vain Man, Thy Fond Pursuits Forbear."

Much of this information comes to Lair from people who have heard him on the radio. Personal information he backs up with collections of songs. He has three famous collections—Grady's Delaney's and Hevermeyer's.

He estimates he has well over a hundred thousand songs in his vast collection. Some of the song books are collector's items. He has Brigham Young's personal copy of the Mormon hymn book, with Brigham's autograph on the hymns he happened to like best.

Lair has no way of evaluating his collection, since probably nobody else in the United States is interested in it. The Library of Congress would like to have a few of the books, but Lair is holding on to everything. He says he wouldn't take \$15,000 cash for the collection.

Of the 24 people who take big parts and small on the Monday NBC broadcasts, only one act, the Crusaders, do not live within a radius of 15 miles of Lair's settlement. The Crusaders come from Seventy Six, Kentucky, a hamlet 80 miles from Renfro.

The Coon Creek Girls, Lair suggests, are typical of the people on his show. They comprise Rosie and Lily May Ledford, who were born in Pitchem Tight Hollow; and Bertha, Irene and Opal Ambergy. Lair four years ago got Lily May a job in Chicago, then started his own company and gave them all jobs. When King George and Queen Elizabeth visited the White House, the Coon Creekers went there on invitation to sing. They were chosen as typical singers of pioneer American music.

Lair is now in his forties, turning gray in an iron sort of way, firm-jawed and earnest. He owns three farms, totaling 400 acres. He owns a beautiful set of tackle which he seldom uses, although Renfro Creek has plenty of good bass. He's too busy with his ideas.

# BALD PATES AND BOILED SHIRTS

Imagine a man owing his job to bald heads and starched shirt fronts! Incredible, you might say, until you take a look at the many fantastic jobs which have mushroomed in the radio industry since the days of the first crystal sets.

High on the list must be mentioned the man who barks like a dog — and gets well paid for it. And also the woman who cries like a baby to such good effect that a fat weekly salary check greets her efforts.

Then we must not forget the pianist who nightly in the radio studios plays the works of the masters as well as popular compositions — but never goes on the air!

Add to the above list the man who watches clocks right under his boss' nose and gets paid for it, and those strangest of all people — radio sound effects men — and it would seem that radio boasts the greatest collection of queer jobs extant.

Getting back to the man first mentioned. His official title might read something like this: "Official Separator of Stiff-bosomed Dress Shirts and Bald Pates." His *raison d'être* is as follows. During the Fall symphony series at NBC, engineers at a Toscanini concert discovered that the tone values, especially in the higher frequencies, were registering with unusual sharpness. Investigation revealed that this was due largely to the fact that a great many gentlemen in the studio audience were wearing stiff dress shirts.

Because of this particular dress on the part of the gentlemen, the sound waves came bouncing back in a manner which caused a reverberation not present when informal attire was worn. Not that the difference was plainly perceptible, but it was sufficient to register on the oscillograph which tests acoustical conditions in the studio.

Additional research along similar lines revealed other interesting facts about the delicate and tricky nature of sound waves. For example, large persons absorb

sound better than small persons, simply because their greater expanse of epidermis provides more of a target for sound waves. In like manner, a lady garbed in velvet will kill an echo much more quickly than one wearing silk or taffeta.



## CRY-BABY

Madeline Pierce is a cry-baby. While this term is considered the apogee of opprobrium in some circles, (especially the younger ones), Miss Pierce is proud of the fact that she is the leading exponent of the art of crying on the NBC networks. The one-woman nursery plays everything from the smallest, sleepy sigh to the loudest, milk-hungry wail.

YEEEOW — GRRR — MEEOW — Bradley Barker has taken the wolf from his door and put it to work before a microphone. A wolf's cry is only one of 40 animal voices which Barker simulates in radio dramas. Half of his work, however, consists of imitating dogs and cats. Barker began his unusual calling when he discovered that mechanically-produced animal sounds often resulted in soprano lions, falsetto dogs and basso profundo cats.

And, in case you didn't know it, bald-headed men are shockingly poor at absorbing sound, while hirsute individuals will tangle up the most athletic sound wave.

Now, when the engineers viewed these interesting phenomena, they didn't become unduly

concerned. Program officials, however, took the matter seriously. Pictures of whole sections of boiled shirts or bald heads, from which the sound waves would bounce and go will-nilly around the studio, haunted their midnight dreams. Something had to be done, namely, to appoint someone to separate the starched shirt fronts and billiard-like domes and scatter them about the studio.

So the job of "Official Separator of Stiff-Bosomed Dress Shirts and Bald Pates" was created and entrusted to a keen-eyed young man who greeted visitors to the studio with tactful, "To the rights, Sir," "To the lefts, Sir" etc. We wonder how the census-taker listed that one!

But while separating bald heads, etc., certainly ranks high up in the queer job category, we must not forget the woman who acts childishly. In most quarters this is frowned upon. But when it comes to radio, being professionally babyish is well worth while.

Madeline Pierce is the leading exponent of the art of crying like a baby, specializing in genuine baby gabble and not the fallacious "muvva's tittle-cootums" variety.

The one-woman nursery can play an infant mood from the smallest, sleepy sigh to the loudest, milk-hungry wail. Though she specializes in small infants, Miss Pierce also plays older boys and girls and mature women. Recently she played an infant, a 12-year-old boy, a girl of six, and a nurse — all on the same broadcast!

Miss Pierce didn't have a thought for her particular talent for the squalls, whimpers and coos business, until friends practically pushed her into the NBC studios for an audition.

From baby's squeals to a repertoire of 40 animal voices, although about half his work consists of imitating dogs and cats, is the fantastic radio leap made by Bradley Barker, who, in

truth, has taken the wolf from his door and put it to work before a microphone.

When Barker first turned to radio in 1926, after seventeen years as a vaudeville and motion picture actor, recorded sound effects were frowned upon, so animal voices were created mechanically by means of resined rods drawn through holes in tin cans, etc.

"The results," reminisces Barker, "were weirdly unpredictable. Often we heard soprano lions, falsetto dogs and basso profundo cats. When we tried to use live animals in the studio we always regretted it."

A husky six-footer, Barker takes his work as seriously as any Metropolitan diva. Recently he spent several weeks with the Ringling Brothers so that he could learn to imitate Gargantua, the giant ape. Barker thought Gargi was a friendly fellow.

And now radio's odd-job quest brings us to the champion clock watchers of this or any other era — men who impudently watch the clocks right under their boss' nose without danger of getting fired!

The heroes of this saga are members of the NBC Maintenance Department. Their particular mission in life is to keep the 291 clocks at the NBC studios in Radio City right up to the split second. Equipped with chronometers, these unsung behind-the-sceners make numerous checks of the clocks. And a nice, easy way of not being able to see a clock is to ask one of the boys, "What time is it?"

Sound effects men are really radio's greatest odd-jobbers. They make nature's greatest imitators — the African Grey parrot, the myna, the raven — look like a third-rate stumble bum matched with Joe Louis.

To any of the thousand and one strange requests which come to them, from creating the sound of rolling a cigarette to the noise produced by a naval battle in the Norwegian fjords, these men have never said "It can't be done."

While the growth of radio has witnessed greater complexity of scripts, resulting in the use of

recordings for background effects to a large degree (NBC has on hand more than one thousand discs, capable of producing approximately 4,000 different noises), the on-the-spot sound effect has lost none of its usefulness as sounds requiring exact cueing, such as door bells or a sudden blast of wind, are best transmitted by the real thing or its synthetic equivalent.

One script for an NBC program called for the sound of a sewing machine. To the sensitive ears



#### TUNER

Herman F. Krausser plays more piano music than any concert artist in the NBC Radio City studios but — he never is heard by listeners. Krausser is NBC's official piano tuner, chief custodian of the 38 pianos used daily by artists. Krausser works while the city sleeps, during the hours the networks are off the air.

of the sound effects men, however, the sewing machine brought into the studio sounded like anything else than the real thing. And this is where odd-jobbedness paid. One of the tonal experts had had occasion to experiment with bells of all sort, for another program. He suddenly remembered that the sound produced by cranking the bell handle of a rural telephone — without the bell — had exactly simulated the sound required. A bell, or should we say, a bell-less telephone, was produced. Eureka. The solution was in hand.

And now our tale nears an end with the story of Herman F. Krausser, who, like the sound effects men, is a tonal expert of the highest degree and definitely superior to NBC's "squeak testers" — men who examine each of the folding chairs in radio studios to make sure they are free of all

squeaks because a high-pitched squeak is easily picked up by the sensitive microphone.

Mr. Krausser, a slight man, with sad eyes behind steel-rimmed glasses, takes his place at one of the studio pianos when the curtain rings down on the last show of the day from Radio City.

With all the poise, the strength and sureness of a great artist, Mr. Krausser raps out a few vibrant chords.

Then his fingers run surely through an arpeggio that covers the range of the keyboard. But with this brief performance the music ends and listeners from coast to coast will never savor the full flavor of it.

The artist becomes artisan. Tools come out from his small black bag. At his touch, the piano comes apart with the ease of secret panels opening. Mr. Krausser, NBC's piano tuner, is on the job!

Keeping the 38 pianos used daily by NBC artists at precise concert pitch — whether they are used for a symphony concert or a red hot swing jamboree — calls for the loving attention of Mr. Krausser, who sadly mentions that he has never met any of the artists who use the instruments. He knows them, though, he will tell you.

"Frequently," he says, "I find some of their personal belongings hidden away inside the pianos. Compacts, handkerchiefs, fountain pens, pencils, hair pins, even keys and odd coins. I still can't figure out the loose coins though. Generally there is a penny or a nickel — never more than a dime!

Krausser had his own musical ambitions as a young man but found it easier to make a living as the skilled artisan who keeps the pianos in pitch for others. But he loves music, sings a bit for church services and plays for his own amusement.

As a parting shot, we told Mr. Krausser about the man who's job it is to separate bald heads and starched shirts.

"That's no job," he exclaimed, a trifle indignantly. "There's no future in it."

## The Burns of Allen Does a Rhumba

With George Burns learning the Latin branch of dancing at the point of Gracie Allen's finger, and ably assisted by Miss Anita Stone of the Arthur Murray Dancers, these pictures taken exclusively for Radio Varieties show George as the best rhumba dancer in all Mexico. Note the smile of pleasure and contentment in Gracie's face (bottom right) as George goes thru his routines with Latin blood fairly oozing thru his veins.





## MUSIC MAKERS

(Top left) Back on the air, Ben Bernie, the old maestro, is heard as conductor of "Ben Bernie's Musical Quiz"  
(Top right) A native of Mexico and a favorite of New York cafe society, handsome Ramon Ramos is capturing the dancers of the beautiful Camellia House in the Drake Hotel with his sophisticated music. Listen in at 11:30 p. m. over CBS.  
(Bottom left) Wayne King, favorite of millions, is sponsored by Colgate over WBBM each Saturday at 7:30 p. m.  
(Bottom right) Featured on Alec Templeton's show on NBC Ray Noble is heard at 9:30 on Fridays.





# WLS

## At The Fairs

WLS, Chicago, regularly sends the famed WLS National Barn Dance to Milwaukee, Springfield and Indianapolis as the opening night attraction for the annual State Fairs. This year they played their ninth opening at Indiana, shattering all past records, also played the Wisconsin opening. The opening of the Illinois fair had to be skipped this year, since it opened the same day as Wisconsin. However, WLS stars entertained daily in the WLS-Prairie Farmer exhibit tent at all three expositions.

Twelve thousand people jammed the new Coliseum at the Indiana Fair (top) to see the WLS National Barn Dance. All seats were sold, and nearly two thousand persons stood throughout the 4½ hour broadcast.



The WLS Rangers and Grace Wislon (center photo) chat before boarding the Milwaukee Special. Left to right are Ozzie Westley, Grace Wilson, Clyde Moffett and Harry Sims. Note the illuminated sign on the back platform, identifying the troupe.



WLS chartered special trains to carry the Hayloft Gang to the Milwaukee and Indianapolis Fairs. (Bottom photo) Here are Patsy Montana and Pat Buttram being checked onto the train for Milwaukee, also draw their expense allowances from WLS Production Manager Al Boyd (right). Last year, Patsy claimed she didn't get her expense envelope. Boyd has proof she did this year.

P. S. Patsy didn't get it last year, until several hours after the train pulled out.

Pictured here in the upper right corner is part of the Hayloft Gang that lined up on the stage at the Indiana Fair to sing the opening theme for the WLS National Barn Dance.

So the fairgrounds audience wouldn't have to sit through the Alka-Seltzer network hour of the WLS National Barn Dance twice—once when it was done for the East and Mid-West and again when repeated for the Far West, WLS staged a one-hour stage show, not broadcast, giving opportunity for a lot of horse play not possible on the air. One of the stunts was shooting 465 pound Otto from a cannon. (Top photo) Pat Buttram drills his private army: Left to right, "Generalissimo" Buttram; Salty Holmes, whose uniform lacked suspenders evidently; Orrie Hogsett (Joe Rockhold); Ramblin' Red Foley and Otto (Ted Morse).

While the major portion of the Barn Dance cast was busy at the Wisconsin State Fair, others were entertaining visitors in the WLS-Prairie Farmer exhibit tent at the Illinois State Fair in Springfield. The Prairie Sweethearts, Essie and Kay, get a little help from Reggie Cross, of the Hoosier Sodbusters (center). Note the banner. WLS and its parent company, Prairie Farmer, America's oldest farm paper, will celebrate its 100th birthday in January.

The Wisconsin State Fair trip gave Cowgirl Patsy Montana (center right) opportunity to renew her friendship with Sponsor Jim Murphy's horses.

With a number by the Prairie Ramblers (lower right) scheduled immediately after Pat Buttram's army drill, Salty Holmes had no time to recover his pants (and shins). The Ramblers (left to right) are Jack Taylor, Chick Hurt, Salty and Alan Crockett.



## The Story of a Comeback

Continued from Page 13

the mid-section that always comes when you see something good. And there's not a bar of music in it, except for background.

So Dickie boy sewed himself a beautiful little patch of Hollywood clover all over again — and when those two pictures are released he'll be sitting on top of the world. And the radio lad who turned from the microphone to the silver screen — hit the top in pictures, started the old slide down and pulled himself up by his own boot straps, is back with us again stronger than ever doing screen parts with plenty of punch, and getting top billing on the Maxwell House Radio Show.

All of which brings up an interesting point that there's really no foundation at all for the so-called "feud" between radio and the movies. They complement each other. Radio has given many stars to the screen, and certainly many movie people have made your radio hours a lot more entertaining. For years Gene Autry was one of the most popular air personalities in America as "The Singing Cowboy": his fan mail topped any star in the business, he went from there to pictures and became one of the movies' highest-paid stars without ever having one of his pictures showing in a first-run Hollywood theater. Radio gave Dottie Lamour to the screen. All she learned about singing she learned while earning \$18 a week as a sustaining warbler for NBC. You all know the case of Don Ameche; and where would Orson Welles be today if it weren't for the microphone? Personally, I have a tremendous lot of respect for radio people. I did a picture recently called "Cross Country Romance" — a fast-moving, very smart little comedy with Gene Raymond; it was piloted expertly by Frank Woodruff, who produced and directed your Lux Radio Theater for many years.

Yep — I cut my teeth on the stage, grew up in pictures, am spending my old age pleasantly hopping from my daily column, to the air, to the movie sets — and I say, as long as it's entertainment, it belongs — whatever the medium.

## Who Are the Men

Continued from Page 12

is George Voutsas, musically inclined Beau Brummell who was born in Asia Minor, reared in New York City from his second year on and trained in the ways of radio broadcasting by none less than Dr. Frank Black, general musical director of NBC.

Voutsas is chiefly known in the NBC Central Division for his discovery of Lillian Cornell, NBC contralto who is now in Hollywood after making several movie appearances in Jack Benny and Bing Crosby pictures, and for his further discovery of the Dinning Sisters, jitterbug trio heard on the NBC Breakfast Club and Club Matinee broadcasts and mentioned by many music critics as runners-up to the famed Andrews Sisters.

Voutsas studied music under private tutors for 12 years and won a gold medal for his violin playing in competition in 1928. He was considering turning professional when he suddenly landed a job in the music library of the newly-formed National Broadcasting Company. He remained in the music library for four years, meeting great musicians, artists and personalities who helped mold him into a brilliant research man, capable of building and producing almost any type of musical show. In the last of his four years in the music library, he worked with Erno Rapee, Harold Sanford, Cesare Sodero and many others. He became Dr. Frank Black's assistant when the later came to NBC and remained in that post until Dr. Black insisted on his accepting a position as musical director in the NBC Central Division.

While in New York, Voutsas assisted in producing and writing such shows as the NBC Symphony, String Symphony, Five Hours Back, the Magic Key of RCA, the Pontiac Program and the Sunday General Motors concerts. In Chicago, he conducts the NBC Club Matinee, the Roy Shield Revue, all Chicago City Opera broadcasts over NBC and did conduct This Amazing America at its inception. He is 5'11" tall, weighs 185 pounds, has dark brown eyes, black hair and a serious disposition.

## Music in a Majestic Manner

Continued from Page 9

azines and syndicates. One of the reasons for its popularity, aside from the high musical quality of the program, is the complete absence of commercial fan-fare.

Programs for the 1940-41 season will be conducted by such eminent conductors as Fritz Reiner, Reginald Stewart, John Barbirolli, Wilfred Pelletier, Eugene Ormandy, Andre Kostelanetz, and Victor Kolar.

The list of guest artists to be featured each week reads like a musical "Who's Who." Among the guests to be heard are Lily Pons, soprano; Richard Crooks, tenor; Jascha Heifetz, violinist; Grace Moore, soprano; John Charles Thomas, baritone; Jose Iturbi, pianist; Dorothy Maynor, soprano; Helen Jepson, soprano; Charles Kullmann, tenor; Lawrence Tibbett, baritone; and Gladys Swarthout, mezzo-soprano.

Another popular feature of the Sunday Evening Hour broadcasts are the talks by W. J. Cameron. Interest in these talks, which cover subjects of current interest, has grown to such an extent that over 50,000 printed copies are mailed each week to listeners requesting them. Printed copies of the programs, with brief biographies of the artists and descriptions of the music to be played, also are supplied to large numbers of listeners who write in for them.

In 1934 the programs first started to broadcast from Orchestra Hall in Detroit which has a capacity of 2,000 persons. Two years later the broadcasts were moved to a larger auditorium in Detroit and now some 5,000 persons attend every week. Each Sunday evening the hall is filled to capacity by an audience of enthusiastic people who appreciate an opportunity to hear a fine musical presentation by one of the country's greatest orchestras and famous concert personalities and to witness a major broadcast.

Evidencing the important role played by the Ford Sunday Evening Hour in musical education throughout the country are the many letters received each week from educational institutions and from individuals who use the programs as a basis for instruction in music appreciation.

## HERE'S HOW IT ALL STARTED

Continued from Page 8

can countries, old-fashioned vaudeville still survives in its purest form. Because of the censorship of newspapers and their small circulations, current events are satirized on the stages between romantic songs and dramatic skits. Cuban and Mexican theaters present little farces based upon domestic politics, with the chief actors wearing masks to avoid possible prosecution by the authorities!

Until a generation or two ago, the sketch survived as the one-act "curtain raiser" that was an obligatory appetizer to the main fare of a full play, like the preliminary boxing matches. This was true in London and New York.

John and Maggie Field, American vaudeville headliners of 1873, brought the dramatic sketch to this country. In 1896, dramatic sketches had become the most popular fare of "standard vaudeville" as played throughout the country. These acts formed the backbone of vaudeville up to its "death" a short time ago. Most stars of the legitimate stage played at least a few weeks in dramatic sketches while many of them played a whole season throughout the country. A few of the great "legit" stars who were dramatic sketch headliners were: Sarah Bernhardt, Ethel and Lionel Barrymore, Arthur Byron, Florence Reed, Irene Rich, Walter Huston. Comedy skits were the vehicles of such people as the Marx Brothers! Weber and Fields; W. C. Fields; Moss and Frye; Jimmy Durante; Victor Moore, and many others.

Radio took a page from the history of the stage, and repopularized the dramatic sketch, hiring star acting, directing, and writing talent. Eventually many vaudeville artists in vaudeville's heyday carried the sketch a step further by introducing sequels. Radio carried this idea on, making the sketch a daily running story.

I believe that when television finally arrives in all its glory, the "dramatic sketch" with all the props and techniques of old-time vaudeville, plus new radio wrinkles, will hold an important spot in this new form of entertainment.



Radio is rich in beautiful women as any other branch of the entertainment industry and right at the heap in the matter of pulchritude is copper-haired Marian Shockley, who plays the role of Nikki Porter, co-star of the popular mystery "Adventures of Ellery Queen."

# I MARRIED A SPORTSCASTER



**BY HARRIET STERN,**  
wife of Bill Stern of NBC

I am a stranger to the radio audience but my husband is probably better known by you than he is by me — you see, he never comes home.

When we were first married several years ago, I realized that it was like marrying a traveling salesman who was always traveling. But I never thought that my only look at my husband would be either in the early morning or very late at night.

Long ago I gave up inviting people over for dinner. You see, I soon ran out of excuses as to why Bill was late. But please do not misunderstand. I love it! It's

like being on a merry-go-round and always trying for the brass ring!

Bill is busy morning, noon and night, but I, at least, have one advantage over other wives. All I have to do is turn on the radio and I know at once where my wandering boy is tonight. Nor am I amazed any longer to find him on one coast of this grand country of ours one night, and on the air the next night from the opposite end.

So much for the complaint department.

You say: "Why do I stand it? Well that's easy to answer — I

just happen to love the guy. But seriously, it's not entirely as bad as I've painted it. True, Bill does work seven days a week, fifty-two weeks a year. But his work is so interesting that even I, who knew nothing about sports a few years back, am now all wrapped up in Joe DiMaggio, Joe Louis, etc. To me they've become real people instead of imaginary persons one might read about.

Bill is always dropping in with some celebrity and casually saying: "Honey, I want you to meet Alfred Gwynne Vanderbilt or Alice Marble," depending on which sport he's describing that day. I like it, and I think all women would, too. Then, too, you should hear all the gossip I hear about famous people — it's wonderful. Sometimes I think Bill makes some of it up just to amuse me — but it's still interesting and I never let on that I know the difference.

Bill's average week is like someone auditioning for a nervous breakdown. Each morning he's down at NBC by 9:30, getting his daily show ready; that is, Mondays through Fridays. On Saturdays he has usually a football game, track meet or something else in the afternoon.

All week long he is watching to see that NBC covers the right sports event, and making plans and arrangements for his broadcasts not to mention writing his material. In the evenings all he has are two M-G-M newsreels ("News of the Day") to make a week which start at 9:00 in the evening and run through until 3:00 the next morning. They are made on Mondays and Wednesdays.

Hardly a week goes by that he doesn't work with Sam Taub on the fight broadcasts and Sunday evenings are filled with the Bill Stern-Sports broadcasts. (8:45 p. m. CDST, NBC-Blue). There are two of them you know, the second one is heard out West.

Sounds terrible, doesn't it? But it isn't. It's fun — fun for him or he wouldn't be doing it, and as for me — well, I guess I kind of like it, too.

# WDZ'S SALES LADIES



By H. Johnston

Pictured from left to right, little Joy Hull, her mother Mrs. Clair B. Hull, and baby Niki. This charming group represents WDZ's female announcing staff, and what a job they're doing!

Joy, age six, is very serious and practical minded. Baby Niki, age two, a little scatter brained, mischievous and naughty, says Mother. Mothers are that way.

The trio carries a half-hour mid-afternoon program and their mail pull is the envy of every WDZ artist. Their popularity with our listeners, proves that the home is without doubt, still America's number one institution. Broadcast from the dining room of their home by remote control, theirs is strictly an informal program in which lovable personalities reign supreme.

In a few days, Joy informs me they will be starting a new contest. "Mother is going to give the commercial on Velvitize (a hair remover), Niki is going to sell

baby shampoo, and I am going to advertize a beautiful blond make-up kit, she said. I ask her who she thought would sell the most. Her reply was, "Well, I can beat Mother...but Niki's pretty good."

What won't the next generation be?

To listen to them is to love them. Sponsored by Schultz & Co.

## NUTTY NEWCOMER

"Lespedesa", greener than the grass for which he is named, is featured with the Tennessee Valley boys over WDZ every week day afternoon at 12:15.

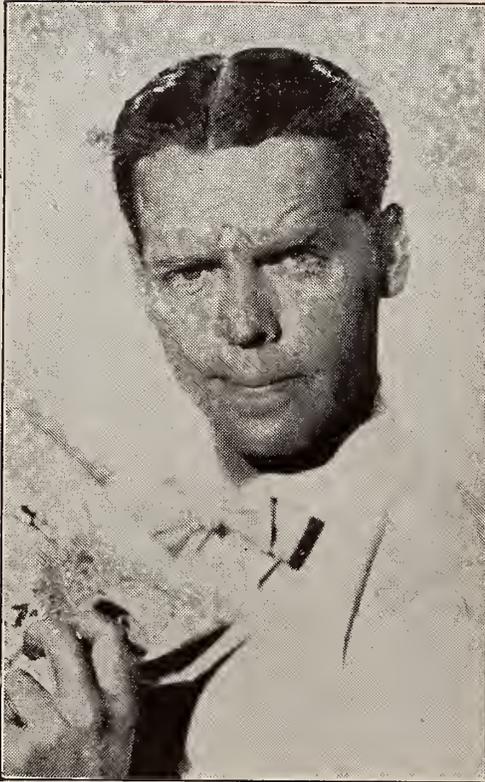
Lespedesa, or Joe Forrester, has appeared over the Grand Ole Opry at WSM, Nashville. Then he joined the KVOO Saddle Mountain Round-up in Tulsa, Okla. Slow talking, a born comedian, Lespedesa is already a favorite with the WDZ staff and audience. The picture shows Lespedesa stirring up a panic on the KVOO Saddle Mountain Round-Up.

## "WDZ GETS NEW SPORTS CASTER"

Recently acquired by WDZ to take over the sports job on the station is Jack Peterson. Comely fellow, this Peterson. When approached by our reporter regarding his personality, Jack replied, "Peculiar, not nice; in fact an ugly personality at first impression, but not bad if approached in the proper way." Jack's personality is really tops. He was picked for our sportscasting job out of 243 applicants and auditions.

Interested in sports always... as a youngster lived near Wrigley Field in Chicago and averaged some 30 to 40 games a season. In school took active part in football, basketball, and track. Has served the past six years as sports editor of the Daily Times Press in Streator, Illinois, and more recently with the Pontiac Daily Leader in the same capacity.

# Ah-Ah-Ah, DON'T TOUCH THAT DIAL, LISTEN TO "BLONDIE"



Arthur Lake

The high rating of the show is not the only criterion of its popularity, for recently "Blondie" was voted the best comedy serial on the air by 1200 drama students of Los Angeles City College. Final proof is that, after four months, "Blondie" had to give up her plan to answer requests for autographs with pennies—she was getting 2000 requests a week.



Penny Singleton

A year ago when radio entertainment was studded with spectacular guest stars, sensational premises and lavish expenditures Camel Cigarettes diverted from convention to launch the "Blondie" show, based on three words: "keep it simple." The formula of the "Blondie" program has never swerved from that brief theme.

According to Ashmead Scott, who writes and directs the "Blondie" airing, the "Blondie" shows are really just a compendium of people he's met or seen, or of stories about people which his friends have told him.

"Everything that happens on 'Blondie' is really picked from life. On the bus, in the theater, at the grocery, at graduation exercises — I'll note little things that people do and say, — mannerisms — vocabulary — and from these

come the 'Blondie' scripts. Some of the incidents come from observations of people in Eastern cities — some from villages in New England, or Mid-western towns.

"There's probably always something on the broadcast which reminds you of your Aunt Minnie or even yourself. And for all you know, we may actually be portraying you or Aunt Minnie," Scott goes on to explain.

Penny Singleton and Arthur Lake, stars of the program, are real life prototypes of Blondie and Dagwood.

Penny is just as pert and vivacious as the Blondie she portrays. And just as domestic. She cooks and sews and invents amazing household gadgets, such as devices to remove tightly stuck jar caps. They work too. Like Blon-

die, Penny is generous almost to a fault. Out of her radio earnings she has established her mother and father in a beautiful home in San Fernando Valley. But like Blondie, too, she's wise about finances. Penny has established a substantial trust fund for her five-year-old daughter, DeeGee and made arrangements for the proverbial rainy day, even though it seems far distant.

As for Arthur Lake — he's very apt to trip over his own shoe-laces. He spills coffee at buffet suppers and adores gigantic sandwiches. As a matter of fact, the favorite story his own mother, Mrs. Edith Lake, loves to tell on Arthur shows his early proclivities toward Dagwood-like faux pas. Mrs. Lake was touring in stock in Georgia and she had Arthur and his sister Florence with her. Came

Christmas Day and the Lake pocketbook was not exactly bulging. But the three of them decided to splurge on something very gala for the holiday. Being in Georgia, they bought a luscious strawberry shortcake, heaped high with whipped cream and enormous berries. At the appointed hour on Christmas Day, Arthur lifted the cake in a grand manner and followed by sister Florence started to carry it in to present to his mother. Singing and laughing the little duo marched proudly forward until — Arthur stumbled and ended up face forward through the whipped cream and berries in the approved custard pie manner.

It's no wonder the Hollywood post office has had to install a private box for Arthur since 80 percent of his mail is addressed to 'Dagwood Bumstead.'

No cast ever enjoyed "doing a show" more than the "Blondie" crew. Penny and Arthur clown until time to actual dress rehearsal. Then all is seriousness. The dress rehearsal is put on wax. Then the entire troupe sits down at a long table in the studio with Ashmead Scott, and the record is played for them.

A very careful study is made of every line and the timing of the speeches. A round-table conference follows in which constructive criticisms are made with the players often their severest critics. The cast watch carefully for any diversions from character. When "Daisy" is written into the script, the pooch and her trainer stay close together, listening, too. Scott makes no substitutions for Daisy. The dog barks his own lines — on cue from the trainer. The puppy even has a varied repertoire of barks, controlled by the signs from the trainer.

When Penny and Arthur are in production on one of the "Blondie" picture series, the schedule gets pretty heavy, with the two stars setting their alarms for 4 a.m. to start picture work literally at the crack of dawn. They leave the set for early rehearsals of the broadcast, grab lunch, report for the final "polishing" radio rehearsal at 1 p.m. They usually put in a 15-hour day on the Mondays of the airshow.



Penny Singleton, plays the part o' Blondie.  
Arthur Lake, plays the ro'e of Dagwood



Blondie, Dagwood, Baby Dumpling and  
Daisy the dog.

To Dick Marvin of the William Esty Advertising Company goes the credit for dramatizing a comic strip that appeals to adults. Previous to the "Blondie" show, funny paper programs had been intended for child audiences alone, but the domestic situations of the Bumsteads have been universal in their appeal. The light homespun yarns have proved the sponsor's theory of simplicity in radio.

The show has faced some tough situations since its inception. Twice the broadcasts were staged from the hospital — once when Arthur Lake was forced to the operating table for a tonsilectomy and again when Penny was injured in an automobile accident. The hospital attendants shook their heads mournfully over Penny's severely lacerated leg. Her condition would not permit having the rest of the cast come to the hospital. So a triple hook-up was installed. One line carried everything Penny said directly to the studio where the cast listened to her cues through earphones. The other carried what was said at the broadcasting station directly to Penny's earphones. The third line was simply a telephone hook-up so that the engineers at both places could talk to each other, if necessary. Despite the seriousness of her accident, Penny and "Blondie" didn't miss a broadcast.

Situations like those only serve to stimulate the ingenuity of rear troupers. And the "Blondie" cast is composed of just that. Penny and Arthur were practically buried in the proverbial theater trunks. And Ashmead Scott still maintains his own stock company, the "Mt. Gretna Players" in the East.

There have been four weddings since the opening of the "Blondie" program. Joe Donahue, who formerly represented Esty Co. on the coast, and Mary Eastman; Leone LeDoux, actress, and Ted Carter; Hanley "Mr. Dithers" Stafford and Vyola Vonn; and Scott and "Tig" Turner, actress.

It's quite evident that the "keep it simple" policy has won — for the audience — the cast — and the sponsor.

## Third Role and Going Strong



Betty Lou Gerson, one of the leading players in the NBC Chicago studios, has added a new laurel to her growing list of triumphs by winning the title role in the widely-popular serial, "Story of Mary Marlin", heard daily over the NBC-Blue Network. She also has the leads in "Midstream" and "Arnold Grimm's Daughter."



(Top) The Yodeling De Zurik Sisters left WLS for Hollywood to appear in Republic movie "Barnyard Follies."

(Bottom) The National Barn Dance celebrated its seventh anniversary, so members of the cast in the garb of seven-year-olds gather for the festivities. Among them are Pat, Ann and Judy, and (bottom) Eddie Peabody, banjo luminary.



## AVALON SHOWBOAT

EACH MONDAY  
8:30 P. M. CST  
NBC Red Network  
STARRING

DICK TODD—VIRGINIA  
VERRILL—CAPT. BARNEY  
BEULAH (MARLIN HURT)  
BOB STRONG'S ORCHESTRA  
BOB TRENDLER'S ORCHESTRA

## UNCLE WALTER'S DOGHOUSE

EACH TUESDAY  
9:30 P.M. CST  
NBC Red Network  
STARRING

TOM WALLACE AS UNCLE  
WALTER—BOB STRONG'S  
ORCHESTRA—VIRGINIA  
VERRILL—DOGHOUSE CHORUS

## PLANTATION PARTY

EACH WEDNESDAY  
7:30 P.M. CST  
NBC Red Network

STARRING  
LOUISE MASSEY AND THE  
WESTERNERS—WHITNEY  
FORD—MICHAEL STEWART  
DORING SISTERS  
TOM, DICK AND HARRY



Horace Heidt and his wife arrived in Hollywood by plane, where Heidt and his orchestra are making a picture based on his "Pot of Gold" program.

## Fugitive From Hollywood



An expert at playing sister roles, Bonnie Bonita Kay owes her technique to an aunt's observation. "Brothers and sisters may fight," says Auntie, "but at heart they're proud of the relationship." That's what is behind Bonita's playing on the NBC serials, "Bud Barton", and "Arnold Grimm's Daughter."

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LISTEN TO

**"WINGS OF DESTINY"**

A N D

**LEARN HOW TO WIN AN AIRPLANE ABSOLUTELY FREE**

**EVERY FRIDAY NITE AT**

**7:30 P. M. — NBC RED NETWORK**

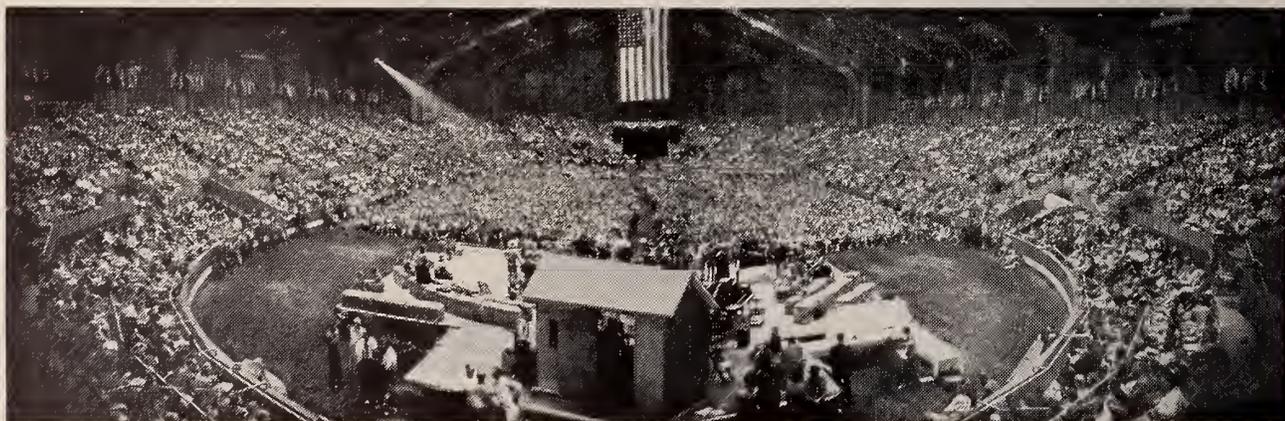
# STARS *from* WLS, CHICAGO



**R**ADIO stars from WLS, Chicago, are famous throughout the nation. When you're in Chicago, visit the WLS National Barn Dance broadcast. And when you're at home, listen to WLS, to the Barn Dance and all the everyday programs that feature these same Barn Dance stars. For greater enjoyment of your radio, tune to WLS, Chicago — on 870 kilocycles.



Right: WLS Rangers. Below left: Harriet Hester, who conducts "School Time" and "Homemakers' Hour"; right: the Williams Brothers. Bottom: 12,000 people saw the WLS National Barn Dance at the Indiana State Fair.



# RADIO VARIETIES

NOVEMBER 1940

TEN CENTS



CHUCK ACREE of WLS, CHICAGO

# PATTER OFF THE PLATTER

**B**IG NEWS of the month in record circles is the barrage of re-issues unleashed by Columbia. Jazz collectors are in for the time of their lives with the large store of classics in tempo now available at bargain-basement rates. The traffic in original issues stands to lose much of its money value, as the result of the Columbia blitzkrieg on hard to get issues.

George Avakian, Yale's erudite swing critic, and John Hammond, probably the best known authority on jazz in the country, dug through musty matrice files in the cellar of Columbia's Bridgeport plant for hitherto unreleased items by such names as Fletcher Henderson, Louis Armstrong, Bessie Smith, Bix Beiderbecke, Red Norvo, Red Allen, Don Redman and others.

The first release consisted of four albums and 15 singles, with plenty of interesting jazz emerging from the 62 sides. We especially liked the Fletcher Henderson album. "Hop Off," resurrected from a dusty bin, proves one of the greatest Fletcher items in years. Recorded in November, 1927, it has Bobby Stark on trumpet; Coleman Hawkins, tenor; Jimmy Harrison, trombone; Carmello Jejo, clarinet and Joe Smith on cornet. Other swell Henderson sides in the collection are "Sugar Foot Stomp," "Money Blues, Stampede" and "New King Porter Stomp."

Of the single records, you'll like Duke Ellington's "Ducky Wucky" and "Swing Low," Buster Bailey's "Call of the Delta" and "Shanghai Shuffle" and Red Norvo playing "I Surrender Dear" plus "Old-Fashioned Love."

Chuck Foster's popular Chicago band has just begun to record for Okeh. First four sides are "All I Desire," "Sleepy Time Gal," "Spring Fever" and "Oh, You Beautiful Doll." The outfit leans heavily on the sweet side and provides good, listenable and danceable waxings.

We don't understand why the Quintones haven't made more of a splash on the waxworks. They are surely one of the finest swing vocal groups in the country. Personnel: Four boys and a girl with the tone and rhythmic ideas which

has made the critics and radio audience sit up and take notice. Hear their Okeh record of "Fool That I Am" for proof of their clean-cut superiority in the choral field.

This might be a good time to call attention to a Paul Whiteman album of Decca records that should be in most libraries. It's called "Manhattan" and comprises some of Louis Alter's finest compositions on the teeming life of the big city. Whiteman does a thorough, musicianly job on all counts and the net results are distinctly worth-while. Incidentally, by the time this column appears decision should have been made on the new commercial Paul, Andre Kostelanetz and Don Voorhees are currently competing for. At this point it looks like a dead-heat, for all bands have been asked to make another audition.

Columbia's Barry Wood, star of the "Hit Parade," has recorded Raymond Scott's clever "Huckleberry Duck" with Ray's brother, Mark Warnow, supplying the musical backing. Barry does a swell job on the lyrics which Jack Law-

rence set to the tough melody. This is the tune that most bands decline politely — to save the reputation of their sax sections.

Lanny Ross makes his entrance into the record field with "Moonlight and Roses." Lanny's pleasant voice has been a favorite on the air for years and he is a notable addition to recording ranks. Another new name on the labels is Claude Thornhill, formerly Maxine Sullivan's pianist-arranger. Thornhill has a band which includes two clarinets and four saxophones for unusual reed effects. Rhythm and arrangements are excellent. Catch his discing of "Bad-Humor Man" from Kay Kayser's new picture, "You'll Find Out."

Other discs: Fair, and only fair, is Ziggy Elman trumpeting "Bye 'n Bye" and "Deep Night." Larry Clinton comes through with a good pairing for dancing — "Dancing on a Dime," "I Hear Music." Duke Ellington's "Five O'Clock Whistle" and "There Shall Be No Night" are up to the usual incomparable Ellington standards.

## RADIO VARIETIES

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WILTON ROSENTHAL, *Editor*

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# Wanted—Experience

By **BOB TROUT**  
CBS' newscaster and  
presidential announcer

**Newscaster Bob Trout was a fiction writer who took a brief stab at radio . . . for the experience. Now he tells you the experiences he's had in nine years of radio reporting.**

You might think that writing adventure fiction is a long way from reporting the world's news through a microphone. I used to think so. I don't any more.

Writing stories packed with action was what I was trying to do nine years ago when I fell into radio. The first few days behind a microphone seemed to me like good experience on which to base more stories. Maybe some editor, somewhere, in an unaccustomed happy frame of mind, caught off guard, might even buy one some day. The first few months still seemed like good experience. The first few years ditto. I'm still getting experience.

Microphones and I first became acquainted when I was just twenty-two years old. I think that's how old I was. Radio executives, who are always where microphones are, at various times changed my age in an attempt to make me look older until I am no longer sure just how old I am. My insurance agent still writes me indignant letters, full of uninteresting statistics about the relationship of ages to premiums. The radio executives made me grow a moustache, too, to look older. Recently, I met one of these executives from the past. He said: "You can shave the moustache off now. You look old enough, at last." But now I've got used to the darn thing.

All this started when I stumbled into the radio business in a little Virginia city near Washington, D.C. — after several active years spent in such strange occupations as collecting debts (no, I never DID collect any) for a firm that was supposed to collect debts, putting gasoline into automobile

tanks and wiping off windshields, delivering messages for a banking firm, driving a taxicab, acting as a laboratory assistant (or, rather, standing around and trying to act as I thought a laboratory assistant should act), and best of all, working on a merchant vessel in the North Atlantic. You see, I did want to be a writer. And I thought that first I needed experience. Of course, you may



**Bob Trout**

think that the search for experience was just an excuse, and I really did such things as sign on an oceangoing vessel just for the fun of it. And maybe you are right.

In the intervals between these jobs, I pounded a typewriter, to the great unconcern of practically every editor in the United States and its territorial possessions. Including the Canal Zone. I still firmly believe that if I had kept steadfastly pounding my typewriter until the year 1940 I would now be earning my living by writing fiction for the nation's big magazines. Some day I still want

to try it — seriously. But back in 1931, a microphone sneaked up and bit me in the back. The bite of a microphone is as far-reaching in its effects as the sting of the love bug. Sometimes it's even more permanent.

This typewriter pounding occurred largely in New York's Greenwich Village. That, too, seemed like the right thing to do at the time. Then, one snowy day, I caught something which might have been a bad cold and might have been pneumonia. I decided it was pneumonia. That sounds like a good sensible reason to leave the snow behind and go south. Virginia was where it all happened.

A radio studio seemed to me to offer good possibilities as the locale around which to plot a story. So I decided to see one. That was WJSV, Mount Vernon Hills, Virginia. At least once every month, these days, sometimes several times a week, I broadcast news over CBS from the studios of WJSV. But it is not Mount Vernon Hills any more. Now it is CBS' 50 thousand watt key station for the nation's capital, Washington, D.C.

In 1931, WJSV's program director convinced me, on that evening I visited his station, that the big money was quicker — and bigger — in radio than in the magazines. At least, I agreed mentally, in the magazines which were not buying my stories. Unanimously.

After about two weeks of writing radio plays, news, comedy sketches and other undying literature of a similar type for the local station, I counted up my earnings. This took a remarkably short time. So far I had enjoyed a gross income of zero dollars and zero cents. My net income was no better. I resigned.

But in my second and final week as a script writer my fate had caught up with me. At the time, I didn't realize it at all. One evening at six o'clock, the reporter from the Alexandria, Va., Daily Gazette, oldest daily newspaper in the United States, had not appeared for his news program. There was a copy of that afternoon's Gazette in the studio,

(Continued on page 4)

## Radio's New Portia



Lucille Wall is heard in the title role of Portia Blake, in the new dramatic serial "Portia Faces Life" over CBS at 3 p. m. CST Monday thru Friday. It is the story of a courageous woman attorney who battles the forces of crime, injustice and civic corruption in a small American city. When Miss Wall made her first microphone bow in 1927, the then teen-aged girl was literally catapulted to stardom after a performance as leading lady for Fredric March. Since then, the charming young "veteran" of over 500 roles, has appeared in almost every type of drama.

Portia's ten-year-old son will be played by Raymond Ives, wellknown child actor who began his dramatic career at the age of seven by joining a Shakespearean Repertory Company for a three-year-run.

Young Myron McCormick of film, stage and radio fame has been recruited to portray the fighting editor of Portia's town who is also the "heart interest" of the story.

Political bosses, respected citizens and the city judge — all of Portia's town, Parkerstown—will be introduced as the serial progresses.

## WANTED - EXPERIENCE by Bob Trout

(Continued from page 3)

so I picked up the paper and went on the air. It was a rather unpleasant experience.

Of course, I had mike fright, which is just another way of saying that I was nervous. Then I hesitated to perpetrate such an outrage upon our unsuspecting listeners: I had never had any sort of voice training, and had always regarded my voice as the sort of disagreeable sound which is best used as little as possible. Telephone operators had consistently been unable to understand me, and elevator men had always asked me three times what floor I wanted. And then let me off at the wrong place. Less than ten minutes after I had finished my first news broadcast, the program director, who had been dining quietly at a nearby barbecue stand, came running into the station. I didn't care particularly. I was going to resign anyway.

"I just heard the news show at the barbecue wagon," he announced. "That fellow is much better than the reporter who has been doing the program. We ought to get him every day. Who was it?"

He was surprised when I told him. But nothing came of it until I had resigned as the station's script writer. Then a vacancy on the announcing staff developed, and I was offered the job. I declined. I was coaxed. I declined. I was argued with, at, and about. I wanted to be a writer. There was a meeting. I still wanted to be a writer. The hours wore on and the meeting grew more animated. My resistance wore down. They got me. The next day was Sunday, and promptly at eight o'clock in the morning I put a record on the WJSV phonograph and signed on the station. I was a broadcaster.

It was a long crowded road from that day, when I began taking part in all the types of program known to radio, to the days several years later when I began specializing on news broadcasts and special events for the Columbia Broadcasting System. First in Washington, now in New York — and wherever the news is hap-

pening. I could write a book about radio's part in the first hectic years when the New Deal came to Washington. Maybe some day I will.

Since the days when Herbert Hoover was President of the United States, I have introduced the President to the radio audience. I have traveled through every state in the Union to put on broadcasts, covered two Presidential Inaugurations, Republican and Democratic political conventions and campaigns, the Coronation of King George VI in London, the maiden voyage of the Atlantic Clipper from Long Island to France, taken my portable microphone into campaign trains, up the outside of the Washington monument, into a submarine, and high in the Rocky Mountains. The list of famous people I have introduced to the listening audience reads like an international Who's Who.

Years ago I graduated from the role of radio announcer into the field of microphone news reporting, with the emphasis on reporting the news as it is happening, on the spot. And long ago I realized that all that experience I thought I was amassing as a reservoir of fiction plots has been invaluable in radio. I don't mean because the news of our time is so similar to fiction, although there is something in that, too. What I do mean is that my pre-radio experience was gathered among real average people, the kind of American who listens to the radio, and wants his radio to talk to him — and her — with understanding, sympathy, and honest friendliness. You can't do that if you don't feel it. You can't do it if you don't know the people you are talking too, or if you don't like them. I think I know my audience, because I once worked on a steamship deck with them, filled their gasoline tanks, and drove them around in a taxicab. As I see it, I'm still working with them now. There is no trick in understanding the man in the street when you realize that you are one of the men in the street yourself.

# Fifty Years With Henry Burr



Featured Singer  
on National Barn  
Dance Has  
Colorful History



Henry Burr

**A**RE YOU the same Henry Burr we used to hear on our phonograph?"

This is the constant query put to Henry Burr, dean of ballad singers on the Alka Seltzer National Barn Dance.

The question is understandable because Henry Burr, born Harry McClaskey, is a living tale of the history of the mechanical amusement industry and a pioneer in radio broadcasting — his silvery voice has been heard from coast to coast for a half-century.

Despite the years, Henry Burr has kept his popularity, as evidenced by the heavy fan mail received each week.

Each week also he receives innumerable requests to sing songs he made famous from the Gay Nineties on.

Henry Burr was born in St. Stephen, New Brunswick, Canada, in 1885. When he was five years old he became a boy soprano, singing in theaters, churches and community centers — and he's been singing ever since.

For many years he toured the country with such artists as Herbert Witherspoon, baritone and late director of the Metropolitan Opera Company.

Then he became interested in the queer contraption invented by Edison in which the voice could be played back.

So, in 1903, he was one of the first to make records for Edison

and Columbia.

"These were disc records," he explains. "I would sing into a number of horns each one of which was attached to a separate recording. And for each one I received the magnificent sum of fifty cents."

Despite the frugal monetary returns, Henry Burr kept on. He has made more than nine million records. One, "Goodnight, Little Girl, Goodnight" sold more than three million copies.

At the time of his initial record ventures, Burr was a soloist at a Madison Avenue church in New York. Since record making was considered in the light of a toy, he was strongly advised to discontinue such nonsense. So he dropped his real name, Harry McClaskey, in order to continue the "nonsense".

In 1912, he organized his own concert company, Eight Popular Victor Artists, touring the United States from Maine to California, with such men as Billy Murray, Frank Banta, pianist, and Rudy Wiedeoft, saxophone player.

Then came radio, and Burr who had shown he was not afraid to try new things, bravely approached a crude microphone in 1920 for his first broadcast.

The studio was in a doctor's laboratory in Denver. The microphone was a crude wooden bowl with an inverted telephone transmitter,

Immediately after the broadcast, Burr left for California, finding upon his arrival that the fact that his voice had been heard from Denver to San Francisco via the ether waves had made front-page headlines up and down the West Coast.

In the years following he performed on such programs as the City Service Show from New York, the Maxwell House program, and Goodrich Zippers.

Six years ago he joined the Alka Seltzer National Barn Dance where his silvery voice still carries on.

Burr is five feet, nine and one-half inches tall, weighs 205 pounds, has a fair complexion, gray hair and blue eyes. He has been married to concert singer Cecelia Niles since 1910.

Of his listeners he says:

"I have fans who've been following my records and listening to my broadcasts since the beginning. They're my friends, and each time I approach the microphone I sing to them."

But each time he approaches the microphone, Henry Burr has an attack of "mike fright" — despite the fact that he's been doing the same thing for twenty years.

Henry Burr is heard on the National Barn Dance each Saturday evening at eight o'clock (CST) over the red network of the National Broadcasting Company.

# Light of the World

By **BASIL LOUGHRANE**

Director of "Light of the World"

**Radio wiseacres claimed it was impossible to direct a daytime show adapted from the Bible, but Basil Loughrane has made "Light of the World" one of the most notable shows on the air.**

When I first took over the assignment of directing "Light of the World," the wiseacres in the radio business pulled long faces, and were generous in their sympathy for me.

"Poor Basil," they commiserated, "he's got one tough assignment! Directing a daytime show adapted from the Bible! Poor Basil, he won't know what to do about it!"

Well, without any boasting, I think I can frankly say that "Light of the World" is one of the notable shows on the air, and that we have put it on without either offending sensibilities or pulling dramatic punches.

The first daytime radio show based upon the Bible, and the only serial drama to "translate" Scripture into modern broadcast serial terms, "Light of the World" was looked upon with mingled fear and hope in the radio world when its airing was first announced. For many years we radio people looking around for basic sources of dramatic material had been drawn to the Bible, and its wealth of story and dramatic content. But prejudice and fear was against us. True, sporadic attempts had been made, here and there, to put on portions of the Bible, however, these bits of the Bible were heavily garlanded with music and tense dramatic material so that the spirit of the Scriptures, if not lost, was at least concealed.

"Light of the World" takes the Bible, and puts it on in unadorned, simple terms, letting the eternal stories of the Book stand on their own feet as tales of emotional and symbolical value to all of us.

Drowned in the wave of popularity that has met "Light of the World," and resulted in its renewal, fear has gone.

Perhaps one of the reasons for the popularity of this Bible series lies in the care with which it is prepared for the air. Under the leadership of Dr. James H. Moffatt, eminent Scripture authority, Professor at Union Theological Seminary, and author of numerous books on Biblical topics, a religious advisory board was formed. This advisory council consists of representatives of the leading faiths. We work closely with these men and they are as keen as we are to see to it that the Bible is spread to millions of listeners through the medium of the radio. Their knowledge and experience is a guarantee that the eternal truths of the Bible remain unimpaired in the radio treatments.

The importance of religion and the Bible today is sharply demonstrated by the public reception to "Light of the World." Unsettled world conditions have emphasized the eternal values of the Bible. There is no begging the fact that the halo surrounding The Book has obscured for many of us the truth, beauty, and drama inherent in the Scriptures. In the medium of radio, we do our humble best to present these tales so that they relate a continued dramatic story, and are freighted with the eternal messages of the Prophets. Written most poetically and dramatically, many Bible passages lend themselves easily to broadcasting technique. Other passages have to be adapted so that they retain the original story and message, but form consistent dramatic entities.

Our aim in presenting these radio versions of the Bible is to make the listener feel that he — or she — is hearing about real things happening to real people. If we succeed in doing this we feel that we are achieving our primary purpose. Listeners of all religions and sects have given us an enthusiastic response, from all parts of the country. Perhaps the greatest compliment we have received is that our broadcast has spurred the sale of Bibles.

Considering the use made of the Bible in other arts, it is odd that radio should have come so late to this source. Painting, sculpture, and architecture have stemmed directly from attempts to depict the stories in the Bible, and emphasize their moralities for mankind often in terms as contemporary to their period as radio is to this age. The Italian and Flemish artists, for example, painted from models with features and clothes of their time in depicting Bible scenes, remaining faithful to the essence of the stories. The novelists, including such diverse writers as Kingsley, Anatole France, and George Moore, have been ceaselessly fascinated by the Scriptures. Playwrights ranging from the anonymous authors of the mediaeval Morality Plays to Eugene O'Neill, George Bernard Shaw, and Jerome K. Jerome, have coped with some of the tremendous dramatic situations enacted in the Scriptures. Some of the more ambitious motion pictures have been based upon Biblical incidents. It is high time for this radio interpretation of the Book . . . a Book that has affected all mankind for thousands of years and shaped the form of human society.

We find that our radio Story of the Bible, "Light of the World," has endless fascination for our listeners, the same fascination that held enthralled the first men and women who heard the Bible stories.

"Light of the World" is heard daily Mon.-Fri., 1:00-1:15 p.m. CST on NBC, sponsored by General Mills, Inc., for Softasilk Cake Flour.



## A FOLKSOME TWSOME

Woody Guthrie and Margaret "Honey Chile" Johnson sing real old-time folk ballads on the CBS network show, "Back Where I Come From," heard on Monday, Wednesday and Friday at 9:30 P.M. CST. Woody hails from Oklahoma and "Honey Chile" got her southern accent in the state of Texas, but the folksongs they sing come from the four corners of the continent. If "Honey Chile's" face looks familiar to you, you may have seen it in a magazine ad — she's also a professional model.

# I'm a Hollywood Farmer

By Bob Burns

(As told to Joe Alvin)



It must have been an Uncle Fud story that made this mule Hee-Haw.



Farmer Burns just shows one of his sugar beets instead of bragging about them — Like everything else in Hollywood, they're colossal.

I WANT to tell you how it feels to be a Hollywood Farmer. A lot of folks think that being a farmer in the same town with Hedy Lamarr and Madeleine Carroll is awfully funny. They even say that movie and radio folks buy themselves ranches in San Fernando Valley so the people would think they're real. Well, I'll tell you. When I get through with my work on the Kraft Music Hall Thursday night and drive up to my ranch house in Canoga Park thirty minutes later, it almost makes a poet out of me. It's just about sunset time, and the peace of twilight is spreading over the

land, every acre of it mine. It's just too wonderful for ordinary words. It makes me feel almighty thankful that I'm alive and just plain glad that God gave me the talent with which to earn the money to invest in land.

I've wanted to be a farmer all my life, and farming is right in my blood. Like every boy in the world, I've had my share of wanderlust. I've bummed and worked around the country and I've done my share of travelling all through the east and west. I've worked at odd jobs in small and big towns, I've tried the life

of a soldier with the U. S. Marines and I've done my share of tramping in the show business. But all that couldn't take the hankering out of me to get back and dig in the soil like we used to do when I was a boy in Van Buren. It wasn't until I finally got to Hollywood and got settled working in radio and in pictures that I got right down to brass tacks and realized what I really wanted out of life. I had a nice home that was plenty comfortable and peaceful out in Stone canyon. There was room enough for all of us, and there were trees and mountains around, but there was



Acres and acres of sugar beets ready for harvest are plenty compensation for Bob's toil. Bob uses mules for most of the farm work, and has a thorough knowledge of how to harness them.

something missing. It took me a long time to figure out, and when I did, I wondered why it took me so long when it was so simple. What I really wanted was land, land that I could dig into and plant things in and then watch them grow.

I began buying land, acre by acre, in what I think is the prettiest spot in this section of the country. It's a district called Canoga Park, thirty minutes by car from Hollywood, close enough to get to the NBC or movie studios in a hurry, but far enough from the city and

studio atmosphere to make us completely at ease. There are trees and mountains all around and there isn't a dull spot on the whole horizon. And I wouldn't be lyin' if I said it's as pretty as a picture. But there was a better reason why I decided to buy in Canoga Park. The land was rich and productive.

Maybe it's because down where I come from in Arkansas we had to make a living out of the soil, like farmers everywhere have to do unless they're gentleman farmers, but I just ain't got

any use for land you can't grow things on. As much as I like land and soil, I wouldn't give you a dime for land that don't produce. Land to me is like a living thing like a human being. It's got to be useful. It's got to give a man back something for his sweat and his pains. Now, I don't mean to say that there aren't fine human beings who don't produce. Maybe they never had a chance. Land is like that too. It won't produce unless it's given a chance.

Well, I took that land of mine

(Continued on page 23)



This is Bob Burns' new ranch home in California with modern out buildings. It's a dream house Bob began to think about way back in Van Buren County, with a few Hollywood touches thrown in.



Among the wordmen at the NBC Central Division are the above pictured gentlemen, rear left to right: Durward Kirby, Cleve Conway, Veri Thomson and Norman Barry; Seated, left to right: Lynn Brandt, Fort Pearson, Bob Brown and Charles Lyon.

## Radio's Super Salesman

By Dan Thompson

Salesmen of a modern age are the announcers of a radio program. Adept at voicing the written sales arguments of the many sponsors of radio shows, these men know rules of accent, syllabification, proper breathing, pause and color as intimately as actors and singers. As a matter of fact many of them have had training on the stage. Few of them ever reach the networks — which correspond to the big leagues in baseball — without having served time in the minors — i. e., small radio stations.

Let's look at the record of the eight NBC announcers pictured above. **Kirby**, for instance, was born in Kentucky and came to

NBC via WBAA at Purdue and Indianapolis and Cincinnati stations. He made his radio debut as a singer at Purdue. Blue-eyed and blonde, he is 6 feet 4 inches tall, weighs 185 pounds. He was born August 24, 1912 and, in addition to being heard as Ransom Sherman's stooge on Club Matinee, announces Lone Journey and the W E N R 10 o'clock final Walgreen show.

CONWAY, whose real name is Kleve Kirby, gave up his legitimate name because of Durward Kirby's priority claims at NBC. As Kleve Kirby, Cleve Conway served "time" at WWL, New Orleans, before coming to NBC in April 1940. You can hear him on the Roy Shield Encore and Sach's News programs.

THOMSON entered broadcasting as a singer over W C F L, though he had broadcast prior to that as an amateur over WFAT in Sioux Falls in 1923. He has also worked at WXYZ, at KSOO-KELO as program director, and WIND. He came to NBC in 1937.

BARRY, newscaster for Manhattan Soap, and one of several Club Matinee announcers, is 31 years old and an ex-sailor. He was a bass baritone for a time with Don Irwin's orchestra, worked at WIBO and came to NBC in 1934. He is grandson of Mother Lake, considered one of greatest platform lecturers in her day. He is 6 feet 2 inches tall, weighs 175.

(Continued on page 23)

# The WDZ Screw Ball Club



**R**ADIO'S biggest little band, "The W.D.Z. Screw Ball Club", provides entertainment that delights the young and old alike.

They are pictured above just as they appear in the studio each afternoon for their rollicking jam session and informal discussion of the most whimsical events of the day. The band was organized here at W.D.Z. less than a year ago by Dippy Johnston (seated on the piano), who came to this station as Musical Director, after a career in the music business with some of the biggest band leaders in the country, plus a Chicago band of his own, which he organized and directed in 1933 and 1934.

According to Dippy, their winter schedule includes a great deal

of dance and show work outside their regular radio activities.

Curly Bray, competent bass player, better known to the Screw Ball fans as "Dog House Curley", is the possessor of a very pleasing Irish tenor voice.

Curl Poulton, jovially referred to as "Six String Gerty" on the show, was born in West Virginia, a hill-billy as exemplified by his compositions, "When It's Lamp-Lightin' Time In The Valley", "We'll Rest At The End Of The Trail", and his most recent release, published by Broadcast Music, Inc. "There's An Old Easy Chair By The Fire Place". Curt's rendition of his own numbers is a welcome addition to the versatility of this

splendid organization.

Bashful Bob Mills, Pianist and staff Accordionist is a thorough musician and fills that position most competently.

"Fish Horn Buddie", Bud Carter, his real name, hails from Southern Illinois where he claims he learned to play saxophone as the line of least resistance. Bud weighs only 96 pounds and takes considerable pushing around both verbally and physically.

The Screw Ball Club is truly a program of merit in that it is entirely different from any show yet devised, and its ten thousand paid members bespeaks the value of such a program on any radio station.



(1) Jerry Colon  
every Tuesd  
Snooks (Fan  
ley Staffor  
P.M., CSI  
his ganc  
Fibber  
every  
Allen  
Wed  
Ed  
Sp

3



NBC

1



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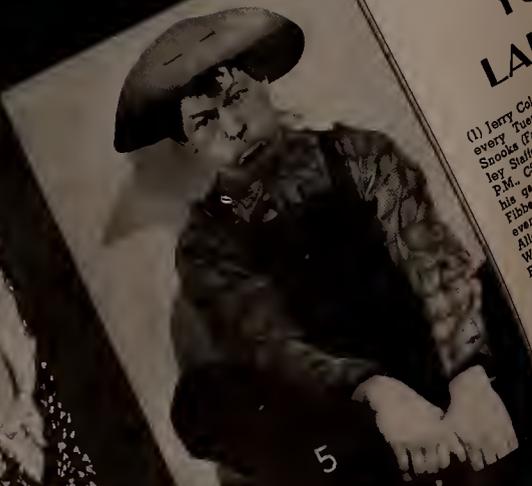
Hope heard  
M. (2) Baby  
and Daddy (Han-  
day nights at 7  
arce heard with  
at 9:30 P.M. (4)  
d Molly on NBC  
at 8:30 P.M. (5) Fred  
Texaco Star Theater,  
er CBS at 8 P.M. (6)  
m.c. of the "Time to  
am at 8 P.M. (7) Jack  
his wife Mary Livingston  
y at 6 P.M. (8) Bubbles and  
en heard over NBC every  
t 8 P.M. (9) Coach Lemuel Q.  
le sweeps around the right  
his "Quizie-Doodles" program  
Sunday at 4:30 P.M. (10) Brenda  
obina of the Bob Hope program.  
programs central standard time.)

9



10





**THEY'LL  
MAKE  
YOU  
LAUGH!**

(1) Jerry Coleman and Bob Hope bearded every Tuesday at 9 P.M. (2) Baby Snooks (Fanny) and Daddy (Handley Stafford) on Thursday nights at 7 P.M. CST. on CBS at 9:30 P.M. (4) his gang on CBS and Molly on NBC Fibber, McGee and Molly (5) Fred Fibber Monday at 8:30 P.M. (6) every Tuesday at 8:30 P.M. (7) Jack Allen and his wife Mary Livingstone Wednesday over CBS at 8 P.M. (8) Edna program at 8 P.M. (9) Bubbles and her wife Mary Livingstone every Sunday at 6 P.M. (10) Coach Lemuel G. Allen heard over NBC every Monday at 8 P.M. (3) Coach Lemuel G. Snopce sweeps around the right and on his "Chutie-Doodles" program every Sunday at 4:30 P.M. (10) Brenda and Cobina of the Bob Hope program. (All programs central standard time.)

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# A Star Is Made

The Talent Scouts and Publicity  
Dep't of NBC Artist Service  
Build the Stars of Tomorrow

"Old-fashioned!" said one critic looking her over from head to toe. "Not enough poise," remarked a second sage. "She simply lacks that certain something," was the verdict of observer number three.

Eyeing the pretty, raven-tressed lass who had just trilled the last notes of a stuffy operatic aria, the talent scout shook his head. "For the present", he replied, "You may be right. But I like that feeling in her voice. And her looks and figure aren't exactly to be



**GIRL IN UNIFORM**

During her radio days when Lillian Cornell posed for pictures, the Chicago Cubs were photographed the same day. Her managers dreamed up the idea of Lillian posing as the mascot of the Chicago Cubs baseball team. As a result of these pictures Lillian gained national recognition.

sneered at! No — we'll keep her. And just wait'll we put a warble in her voice and a spark into her personality! Wait'll the build-up begins! She'll wow 'em! Mark my words — someday Lillian Machuda will be a name known to every radio and movie fan in the U.S.A."

Well, the talent scout's actual prophecy is impossible now, for the first action taken by Lillian's

managers, the NBC Artists Service, was to change her name from Machuda to Cornell — the one we know her by today.

And after deciding her voice was fashioned for popular music rather than the classics, the next step in their campaign to make Lillian Cornell famous was to dispatch her to a voice teacher experienced in light musical veins, who taught her the intricacies of popular rhythms.

Soon the time arrived for her first real step up the ladder of success. Artists Service assigned Lillian to a few local radio spots where the songstress acquired the "mike technique" experience essential for a network debut. Then spots on two popular Chicago programs, the NBC Jamboree and Club Matinee, were obtained for her to display her talents.

Meanwhile two powerful "build-up" forces were working for Lillian Cornell. The contract she had signed with NBC Artists Service to manage her career covered more than mere business routines. Clothes, friendships and recreation all called for their knowing counsels. The right places had to be frequented and the right people met. Clothes had to be streamlined to her personality — all in all, everything designed to type her as a glamorous radio songstress was strenuously plugged.

The publicity departments of Artists Service and NBC meanwhile had also swung into action. One of their first actions was to photograph their charge from every conceivable angle and in scores of different costumes. Accompanied by fitting sheafs of publicity copy, photos of Lillian Cornell posing as the ideal tennis player, the typical mermaid, the college boy's dream, ad infinitum, flooded newspaper and magazine offices throughout the nation. Lillian's managers even arranged to have her picture taken

as mascot (fully uniformed!) of the Chicago Cubs!

While all this was going on, Lillian was appearing on more and more sustaining radio programs. As her fan mail rose and her personality became etched on the public mind, she began to receive top billing with greater frequency. Eventually her break came — in form of a bathing-suit picture, published in a radio fan magazine, which created quite a stir amongst Hollywood's movie producers, and led to urgent demands for auditions.



**A PRETTY GIRL—A BEAUTIFUL  
VOICE—A SARONG**

Dorothy Lamour, made famous by a scanty piece of colored cloth—the sarong.

Since Lillian's radio commitments in Chicago prohibited a personal Hollywood appearance, her managers arranged a cocktail party in the movie mecca, at which an audition of Lillian's voice was heard by special wire from the Windy City... The rest is history. The large public following of the songstress plus her looks plus her figure plus her singing

and acting talent led to an immediate contract with Paramount, and a few months later Lillian Cornell appeared high up in the *Dramatis Personae* of "Bucky Benny Rides Again!"

Although our heroine has not yet reached the "star" class, she's definitely on the way. Rapidly, too. Her movies, as they appear, will win her larger and loyaler audiences, as her series of sustaining assignments did for her radio career. She has already appeared in four pictures, soon to be released, since "Buck Benny": "Dancing on a Dime," "Rhythm on the River," "Kiss the Boys Goodbye" and "Touchdown."

All of which isn't to say that anyone with talent can be "built up to Lillian Cornell's proportions. For mere ability abounds today in the entertainment world.

But one of the most elusive things in the world of talent is an individuality that appeals to the public. That is what the scout has to keep his eyes peeled for in addition to personality, physical charm and voice. Arresting individuality. That's what the talent scout perceived in Lillian Cornell with the clairvoyance that only successful scouts possess. Then, once the catch was made, began his real job: to sharpen that individuality and through continual radio spots and an accompanying flood of publicity to etch her personality deep on the public's collective mind.

All of which is a trying, painstaking task, calling for canny insight into fickle public tastes and understanding of the panics and brainstorm of the show business. Anyone from NBC's Artists Service Bureau — the men who discover and develop divas, ballerinas, tap dancers, mystery writers, cowboy singers, symphonic conductors, dialecticians, ad finitum — will vouch for that.

Although night clubs, hotels and theatres are sources offering a vast amount of talent to radio, the biggest slice of radio's bigtime talent comes from small stations around the country. When a particularly fine voice is heard by a scout, its possessor is investigated, and if the necessary abili-

lity and individuality is there, he (or she) is taken to Chicago, Hollywood or New York's Radio City for an audition. Then, if the results are successful, begins the "typing," the press campaign, the whole general buildup. Movie, radio and gossip columns are plugged. New fashion styles are watched, and sometimes the artist's manager can even get a new style named after his charge. In some cases, even a color is named after a star, witness Genevieve Blue — after the party bearing that monicker on the "Amos claims: "Heavens, look how So-And-So came from nowhere and jumped suddenly into stardom!" — we hope you'll know the answer. For looking back over the case histories given, it is obvious that the management of radio artists figures extensively in their rise from obscurity to the cream of the vast radio crop. and Andy" program.

Dorothy Lamour is an outstanding example of a radio artist who benefitted immeasurably by an extensive build-up. Artists Service "found" her while she was singing with a Chicago band, placed her under contract, and planned her career with the result that she eventually became one of the most outstanding screen and radio personalities of our day. Lamour's publicity centered around her breathtaking glamour, and she was billed as the "Dreamer of Songs."

The history of Lucille Manners sounds like a Horatio Alger story. Sometimes the vital role played by the artist's manager is overlooked in cases of her sort. A fifteen-dollar-a-week stenographer in Newark, Miss Manners missed many meals in order to pay for her coveted voice lessons. Eventually she landed a spot on a local New Jersey radio program and later an audition at NBC, where she was given an assignment on a small sustaining program.

Meanwhile the Artists Service Bureau was building her up through guest appearances with popular concert orchestras. In 1933, this build-up, together with Miss Manners' natural talent, qualified her as the summer sub-

stitute for the Cities Service Concerts. A few years later, Miss Manners became the regular Friday night soloist for the Cities Service Concerts!

Wonder why the blonde soprano is referred to as Miss Manners? Well, it's a result of her build-up. Just as people associate the words Dorothy Lamour and sarong (they are inseparable, aren't they?), they synonymize Lucille Manners, in their mind's eye, with good manners, satiny evening gowns and a personality sweet and sedate. Each Friday night she appears before the studio audience gorgeously gowned. Colored spotlights play on her face. The atmosphere is permeated with austerity. And well knowing that he must perpetuate the public conception of his client, Lucille Manners' manager sees to it that her photos convey the same impression of sweet dignity.

An entirely different approach is being used in building up a songstress you'll hear a mighty lot about before long. Her name is Yvette, and she sings French and American tunes in a pert and saucy manner. Petit, blonde and vivacious, Yvette lives the part she plays on the air. For NBC Artists Service, realizing that they have created an arresting personality different from all others as well as one that has caught the fickle public's fancy, will see to it that Yvette stays that way!

Dinah Shore is another youngster clambering up the success-ladder. Dinah was brought to Radio City from a small Nashville station where she sang while studying at Vanderbilt University. She was developed by her Artists Service into the dreamy Southern type. Langour, not glamour, was her groove. First she was given a sustaining spot on NBC, and at present her wisteria-laden crooning is making her a favorite with network audiences. She sings every Sunday afternoon now with "The Chamber Music Society of Lower Basin Street." Unless all signs fail, she will star one day on a topflight commercial program. When that happens don't plant all the credit on her pretty head. Save a kudo for her builder-upper manager.

By **ELBERT HALING**

**Y**ES, THE Doughboys hob-nob with the luminaries of stage, screen and radio and why not? They've made many stage appearances themselves and every day their studio in the Burrus Mill, seven miles north of Fort Worth, is jammed with folks who have heard their shows on Station WBAP and Texas Quality Network. As for screen endeavor the gang, led by tall, dark and handsome Parker Willson, has appeared in such jumping tintypes as "Oh Suzannah" and "The Big Show." They backed up Cinema Star Gene Autry in more ways than one in these pictures. And as far as radio is concerned the boys have been singing and playing for the electric ears of radio since 1923.

The Doughboys own and operate a streamlined sound truck in the neighborhood of a city block in length. It's air conditioned and serves as a studio when the boys are on the road. Western Electric's latest sound equipment is used throughout. Not so long ago, the Doughboys, all seven of them, took to the air literally as they chartered Braniff's largest airliner for a jaunt into Oklahoma. It seems as though their bus wasn't fast enough and the gang voted on the ether highway route full well knowing that their leader, Parker Willson, suffers air sickness even while standing atop a Texas haystack.

Last year Texas' own Mary Martin came to town. Mary had just stepped from the silver screen showing of "The Great Waltz". Did she appear with the local Town Hall Group? Did she sing with the Fort Worth Symphony? Absolutely not. Much to everyone's surprise, including Mary's own pretty surprise, she found herself singing popular ditties with Parker Willson's "Bring-Em-In-Alive" gang.

Last September Samuel Goldwyn's gigantic, super-colossal spectacle, "The Westerner," starring Gary Cooper, Doris Davenport and Walter Brennan, had its world premiere in Fort Worth. Plans for entertaining the visiting stars had been laid for many

# Join the Light Crust Dough Boys — and See the World

Well, not exactly, maybe, but anyway if you're a member of the Burrus Mill & Elevator Company's Doughboy musical combination you'll cover a lot of territory. And when not going to Hollywood or the East coast various and sundry notables who compose the more illustrious citizenry of these regions — visit the Doughboys.



Gary Cooper does his bit for the Light Crust Doughboys' audience as Parker Willson, Doughboys' mentor, looks on approvingly from the right.



Here we see Film Star Charlie Ruggles with Publisher Amon Carter in white hat.



Bob Hope, Pepsodent's ether salesman, speaks his part while the slightly baldish gent on the left looking on is Samuel Goldwyn.

weeks ahead. The entire reception crew of local dignitaries were on hand to greet the three airplanes and their platinum-plated contents. Texas Rangers sat astride their steeds with alertness while the mayor and his company hung on to their steeds for dear life and hoped for the best.

Did the movie kings and queens follow the police escort straight into the waiting sport model luxury liners? Did the flicker heroes and heroines escape via the Airport's Administration Building and its side door? Absolutely not! Gary Cooper, Walter Brennan, Bob Hope, Bruce Cabot, Doris Davenport, Charlie Ruggles, Edward Arnold, Lillian Bond, etc., headed by Producer Samuel Goldwyn, were corralled by "Jessie James" Parker Willson and his merry band of Light Crust "out-laws" and steered for the Doughboys bus. From this point the airport broadcast originated and was carried by Station KGKO, 5,000 watt little brother to WBAP, it's Fort Worth Star-Telegram 50,000 watt big brother.

Along about noon-time of this same September day, the most eventful in Fort Worth's visiting celebrity history, Amon Carter, genial Star-Telegram publisher, dined the notables at the fashionable and exclusive Fort Worth Club. It was an invitation affair with few invitations. Only the "really somebods" passed through the Club's sacred precincts.

When 12:30 p. m. rolled around and the guests had filled their illustrious tummies, up popped — not Yehudi — but a whole crew of Yehudi's in the form of Willson and his Doughboys. In less time than it takes to run down another pedestrian Gary Cooper and his crowd were speaking their bits for the Light Crust audience from the Texas caprock in the Lone Star State's Panhandle to the Gulf's silvery sands. Some folks murmured: "Such crust!"

Master of Ceremonies Willson never missed a word of the script as he cast this aside: "Yes ladies, it's good old Light Crust!"



# From Stage Boards

## to Bread Boards!

**From stage boards to bread boards might seem a broad jump, but it has been no feat for versatile Doris Rich.**

**A**S DORIS MOORE, home economist and commentator, she points out to women listeners that home baking is easy, simple and economical. Her vivid descriptions of piping hot Parker House rolls fresh from the oven, or cinnamon rolls dripping with hot butter and sugar, both made with fast, granular Maca yeast, have started many a housewife running to the kitchen to surprise her husband with the almost-forgotten rolls "like Mother used to make."

As Doris Rich, daughter of the founder of the Boston Women's Symphony orchestra, and a veteran musician while still in her teens, she lived in a trunk or stage dressing room until she settled down to radio work in Chicago two years ago.

Having a permanent home for the first time in her life, she set out to make it charming, expressive of her personality — the sort of home that every woman with a spark of individuality dreams of. Miss Rich found her self-expression simple — an indulgence in antiques.

Her transformation to home economist has not been confined to her role on the air. She has become an expert on breadmaking and hostess whose Italian spaghetti and Chicken Tetrazzini, served in her antique copper Russian milk pan, along with Ital-

ian breadsticks, are famous in radio circles.

Inaugurated last spring as a local test-program, "Songs of a Dreamer" has gone national, with WLS and a series of stations from coast to coast broadcasting the show. Prime purpose of the program is to accelerate the "back to baking" trend in American homes. Gene Baker, baritone, weaves bits of home-spun philosophy into his poetic narrations, rounds out his songs with a "thought for the day." A musical background fitting each performance is provided by Larry Larsen at the organ.

Miss Rich's background in drama and music is more than extensive — it occupies a life time. Her father, Henry H. Rich, had her studying piano at seven years of age, and the flute at nine. He was determined that his daughter should become a musician. At 15 she was playing with the Rochester Symphony orchestra. Miss Rich recalls that she was 11 years old when she earned her first money — six dollars for a two-hour performance on the flute, and which she promptly spent for a front-lace corset. This was because a young lady whose figure she admired had told her that she owed her own splendid curves to such a garment.

At seven Doris Rich had a role in a benefit play, and was struck

with stage fever. In spite of parental objections she entered some years later the American Academy of Dramatic Arts, determined to become an actress. That she attained her ambition is obvious in a glance at a record of her roles in the succeeding years.

She was Prudence in "Camille," in both the Jane Cowl and Eva LeGallienne productions; Maria in Jane Cowl's "Twelfth Night"; Clytemnestra in "Electra" with Blanche Yurka. She played Ibsen with LeGallienne on Broadway, and on the road. In "The Constant Wife" she appeared with Ethel Barrymore, and in Broadway productions starring Margaret Anglin, Pat O'Brien and Spencer Tracy. Her last appearance in Chicago in the legitimate theater was with the Lunts in "The Taming of the Shrew."

For ten years, off and on, she had radio parts in such plays as "Rich Man's Darling," and "Lorenzo Jones," and for 26 weeks she played over the air on Ethel Barrymore's series, "Great Plays." Then two years ago she settled down to radio permanently as Houseboat Hannah, and subsequently was selected to play Doris Moore for Northwestern Yeast Company.

She has made a hobby and a home collecting Early English and American Colonial antiques. Her particular prizes, among a well-balanced collection that has caught the eye of more than one antiquarian, include an old linen press, used now as a table — a spice box which hangs on the wall — an English tea table of 1790, complete with locks — a sailor's sea safe with a tiny, but efficient combination lock—a cobbler's bench — a Lazy Susan tea table — a rosewood music stand — and a small but fine China collection of Edward VIII pieces. Her Russian milk pan is just one of a large collection of antique cooking vessels of brass and copper.

The only note from Broadway is a miniature theatrical callboard, tucked away in an out-of-the-way corner of her apartment, where several old press notices are displayed. Among these are two about Sarah Bernhardt.

← *Doris Rich, home economist known as Doris Moore on the Northwestern Yeast Company radio show, "Songs of a Dreamer," on WLS, Chicago, and other stations, and expert on Maca bread-making, demonstrates a test that determines whether bread has properly risen. She presses her finger into the dough. If the dough holds a dent without springing back, it is "ready." Miss Rich uses an antique bread proofing box from colonial days for raising her dough.*

# Jane Alden

## Fashion Stylist

This former 4-H Club girl from an Iowa farm has attended European salon style openings, attends all the American openings, and as a leading American stylist today interprets personal and home styles for the radio audience over WLS, Chicago.

ONCE UPON a time, and not so long ago, either, well-dressed women of America thought fashions might come from anywhere, but style — ah, style — that had to come from Paris!

That is what Jane Alden thought, too — until she took a trip to Paris. She knew that the American girl had a style of her own, and believed she should have a style of dress of her own. So she returned to America and embarked on a career of informing American women on style.

Jane Alden was born on a farm in Iowa and engaged as a girl in 4-H Club activities, like so many girls living on farms today. But Jane Alden has vision; she wanted to bring style to the girls on the farms of America. She, too, went to Paris, to observe the fine points of style, and today Jane Alden is known to millions as the woman who dresses the farmer's daughter. And certainly, thanks to radio and motion pictures, the farmer's daughter today wants to be dressed in up-to-the minute fashions.

As stylist for the Chicago Mail Order Company, Jane Alden conducts her own radio program over WLS, Chicago, at 10:30 A. M. Tuesdays, Thursdays and Saturdays.

Miss Alden's gay, chatty talks have proved inspiring to many housewives, since her down-to-earth advice on personal care and charm, as well as on good grooming for the home are practical and workable on limited budgets. The secret of her appeal is the bold, straight-forward way in which she blasts through the snobbishness of staging which characterizes many presentations of Paris, New York and Hollywood designers. Miss Alden talks in the plain, Mid-Western manner, picks out the styles she thinks practical for American women. She is smart and clever, but her attitude toward styles is refreshingly direct.

In her broadcasts, entitled



JANE ALDEN

"Fashions for Living", Jane Alden discusses the fashion ideas of famous and interesting personalities whom she has interviewed especially to report to her radio audience. Among those whose interviews are to be reported are Kate Smith, the Grand Duchess Marie, Antoinette Donnelly, Orchestra Leader Griff Williams, Prince Obolensky, Mrs. Eleanor Roosevelt and Joan Blaine, the radio actress.

When Jane Alden interviewed Joan Blaine, they found they had a lot in common, for they grew up on neighboring Iowa farms. Miss Alden lived on a 500-acre farm near Fort Dodge, where she grew up with her five sisters. She still remembers the cold Iowa winters, how when the men would come in the girls would yell "Close the door," and hurry to put the rug back against the crack between the door and the floor, where the wind and snow whis-

tled in and sent icy shivers up their backs.

She well remembers how, on rainy days she and her four sisters would cut out and color the paper dolls in the magazines. But it was the fine weather little Jane Alden really liked, the days when she could be out on her Shetland pony, romping over the rolling farmland. It was, however, best to stay away from the farmyard with her pony. For whenever Aunt Sally saw her in such boyish pursuits, Auntie would call her in for a lesson in mending or darning socks, with a warning that she had to learn to be a lady. It was Aunt Sally, too, who gave her one of her first lessons in styling.

Another early lesson, too, came from Aunt Sally. Jane was fascinated by the variety and beauty of a neighbor's clothes. She chattered away to her Aunt about them. But wise Aunt Sally only nodded her head and answered: "She should have nice clothes. Every cent she has, she puts on her back. But you ought to see her house."

And today, Jane Alden, stylist, gives a large part of her broadcast time to discussion of home furnishing, as well as to clothes style and personal charm.

This Iowa farm girl has grown to be a style leader, a true sophisticate. She attends all major style openings in this country, and before the war, all those in Europe, including the openings of the swank salons along famous Parisian boulevards.

But for all her smart style, Jane Alden is still a home girl, practical and unspoiled. One of her pet peeves is the heavy smear of lipstick some women use — then leave most of it on the rim of a glass or coffee cup. And Jane Alden still loves to get back to the home farm in Iowa, to rest and visit with her sisters and to talk with 4-H Club girls about their dress problems.



The regulars of the Ouachita Roundup, heard from KTHS, Hot Springs, each Tuesday night. From left to right: with leis around their necks, the Easterlies; standing, Carl, Lulubelle, Truman, Pee Wee and Cotton, the Skyliners; second from the right, Ed Appler. The remainder are members of Cowboy Jack's Prairie Pals. In addition to the regulars, from fifteen to thirty guests appear on the Roundup each week.

## THE QUACHITA ROUNDUP

**T**HE QUACHITA ROUNDUP is the successor to a barn dance-type of show which has been featured on KTHS, Hot Springs, weekly for the past thirteen years. Originally scheduled as a Barn Dance, the program was first conducted by Campbell Arnoux in 1929 and was broadcast from the studio of KTHS until the spring of 1938 when the show was renamed the Country Store and moved to the city auditorium.

During its colorful existence the feature has presented many notables and practically all the outstanding hillbilly and cowboy acts of the Southwest.

At one time, the Country Store, as it was then called was deluged with rabbit's feet. During a performance one night, Ed Appler, who then served as master of

ceremonies, made great formality of hanging a rabbit's foot on the microphone. Within a month he had received rabbit's feet from thirty states. The collection included every size bunny tootsie from the tiny red rabbit in Georgia to the great Snowshoe rabbit. The response wasn't entirely limited to the feet of rabbits. A bass fiddle was adorned with two mule-sized ears from a Texas jack for many months.

In the spring of 1938, the Country Store had grown to such proportions that acts were run into the studio for broadcast in relays, so the stage of the city auditorium was set to simulate a Country Store and the show moved there with the public invited to attend.

Shortly afterward, in an effort to give the program a distinctive

name it was renamed the Quachita Roundup after the Quachita National Forest near which Hot Springs is located. The setting now includes a campfire, a chuck wagon and bales of straw.

Everett Kemp succeeded Ed Appler as master of ceremonies and Pee Wee Roberts took over in 1939. The Quachita Roundup, one of the oldest shows of its kind on the air, has moved from night to night and had many changes in talent, but it continues to attract a nationwide audience. Frequently cards are received from listeners who have never missed a broadcast.

The Quachita Roundup is currently heard from KTHS, Hot Springs, at 9:05 P.M. Tuesday nights.



Tommy Dorsey (right) NBC's "Sentimental Gentleman of Swing," goes over the script of his new series with his featured vocalists Connie Haines and Frank Sinatra. Tommy and his popular gang are heard over the NBC-Blue network Thursdays in a musical show called "Fame and Fortune."



Charles Penman in the dual role of director and leading man "John Fairchild" in CBS's "Stepmother" serial gives a bit of advice to Barbara Fuller (Peg Fairchild) and Janet Logan (Kay Fairchild).

**Statement Of The Ownership, Management, Circulation, Etc., Required By The Acts Of Congress Of August 24, 1912, And March 3, 1933.**

Of RADIO VARIETIES published monthly at Chicago, Ill. for October 1, 1940.

State of Illinois., County of Cook—ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared F. L. Rosenthal, who, having been duly sworn according to law, deposes and says that he is the Publisher of the RADIO VARIETIES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher — F. L. Rosenthal, 1056 Van Buren Street

Editor — Wilton Rosenthal, 1056 Van Buren Street.

Managing Editor — None.

Business Managers — None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

F. L. Rosenthal, 115 S. Illinois Ave., Villa Pk., Ill.; Wilton Rosenthal, 3270 Lake Shore Drive, Chicago, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

F. L. ROSENTHAL.

Sworn to and subscribed before me this 24th day of October, 1940.

M. A. BINDER,

(Seal)

Notary Publ!

(My commission expires Dec. 6, 1940.)

## I'm a Hollywood Farmer

(Continued from page 9)

and began to plant on it. I have 361 acres in all so I cultivated a third of it and put it in sugar beets. I did a lot of the work myself, that is, as much as I could with movie and radio work. And my very first harvest turned out just dandy. I not only paid my expenses, but turned a little profit. The next season was even better as I got to know more about sugar beets and how to raise them. I never raised sugar beets before, you know, though I did have my share of farm work, both in Van Buren and on my uncle's farm in Oklahoma during my wanderings. I began thinking too about diversifying my crops. I planted some barley and black eyed peas and lima beans and had luck with all of them. And it was about that time that I decided to give up the house in Stone Canyon and build a home of my own right there on the land.

Well, let me tell you, folks, I've never been so happy in all my life as I've been since we moved into the house. Why, time there passes so fast that when I get to the broadcast on Thursday it seems just like the day before that we did last Thursday's. And that's a pretty sure sign a fellow's happy, I guess, when times begins to fly that fast. There are so many things to do around the farm it keeps every one of us busy from morning till night. I've got six hands now who live on the ranch permanently, and I hire as many as fifteen at harvest time. And there isn't a one of them that's idle. I guess they like the soil as much as I do.

Of my 351 acres, there's only six that aren't planted. That's the six I built the house on. It's not of them "style" houses, just a plain, white ranch house with eleven rooms, and believe me, we need every single one of them, what with the help and the Missus and the kids. By the time you read this, there'll be another one too, (and we've been prayin' hard everything turns out all right), born right in the house. All the other children were born in hospitals, but we didn't want this one to come anywhere but in the

house. I was born in a house and so was everyone else in our family back in Van Buren, and I want at least one of my kids when he grows up to be able to point to our house and say, "That's the house I was born in."

We do all the farm work and all the hauling ourselves. I own two tractors now, and two trucks, and all the farm implements we need. I also have two mules to do some of the work we can't do with tractors and when it comes to putting on the harness and hitching them to the wagon, I'm just like a kid. We also have a circular saw with which we cut all the wood we need around the place. We build our own fences and sheds and I have two big barns in which to store alfalfa. I've started growing my own alfalfa already with the idea in mind of going into cattle raising next year. I've put 140 acres into alfalfa, and I'm going to buy up some of the lean and hungry pasture cows around here and fatten them up for the market. I expect to make a profit on it, of course, but nothing will give me a bigger kick than to see these cows dig their noses into the alfalfa and eat till they bulge. All my cattle will be beef cattle. I never did care for show cattle.

Well, so far we've worked hard and we've made the ranch pay for itself. I even flatter myself, or maybe it's just the truth, that I could quit radio and movie work right now and live off that farm. What's more it wouldn't make me unhappy. But don't get me wrong. Being a radio and picture comedian is my line. I'm in it because I like it and I aim to keep on trying to entertain you as long as you'll let me, even if it's 'till I'm so old I can't blow the bazooka any more. If anything, that farm of mine has made me work harder as a comedian than I ever did before. It's made everything in life seem more substantial and worth while. Maybe that's why God gave all of us way down deep in our hearts a hunger and a love for land. And I don't know of anything else but land that a fellow can still use after he's dead.

## RADIO'S SUPER SALESMAN

(Continued from page 10)

BRANDT was born Brandt Bloomquist at Lynn, Mass., September 28, 1907, but was educated on the other side of the continent at the University of Washington. An orchestra leader in his school days, he became first violinist on Station KOMO in 1921. Was chief announcer at WROK for 4 years and came to NBC in August 1936. A perfect blond, he is 5 feet 10½ inches tall and weighs 165 pounds. He is conductor of the gossip column of the air known as Radio Parade.

PEARSON, another ex-radio singer, sang in his sparetime over a Shreveport, La., station while working as a bank teller. He worked later in radio at Port Arthur, Texas, and on KPRC, Houston. He came to NBC in June 1935. Born in Chattanooga, Tenn., on May 3, 1909, he now may be heard as announcer on The Guiding Light for Procter & Gamble, on General Mills' Beat the Band, on Miles Laboratories' Quiz Kids, on R. J. Reynolds' Uncle Ezra and on the Fitch Bandwagon.

BROWN, another ex-singer, admits he's a disappointed baritone. His early training pointed towards a vocal career, but he left the Cincinnati College of Music to study civil engineering at the University of Buffalo. Instead of following engineering, he took a radio audition at WGR, later moved to WLW in Cincinnati. He came to NBC in Chicago in 1932. Is 5 feet, 11 inches tall, weighs 140 pounds. Is regularly heard on The Story of Mary Marlin for P & G's Ivory Soap and on Backstage Wife.

LYON, like Norman Barry, is an ex-sailor. He is also an actor. He played juvenile leads in Cameo comedies in Hollywood, later joined Stuart Walker Stock Company in Cincinnati, played in "The Poor Nut" on Broadway and entered radio as an announcer at WTAM in Cleveland. He is 5 feet 9½ inches tall and weighs 145 pounds. Shows on which he appears as announcer are Sach's Amateur Hour on WENR, Girl Alone for Kellogg, Uncle Walter's Dog House and Plantation Party.

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# RADIO VARIETIES

DECEMBER—1940

TEN CENTS

FORD RUSH — WSM STAR



# PATTER OFF THE PLATTER

BENNY GOODMAN is back and all's right with the orchestra world! The clarinet virtuoso began recording again for Columbia last month and started his new band on a round of one-nighters through the East. The records are swell and the band is certainly the finest outfit Benny has ever fronted. Take "Wholly Cats" and "Royal Garden Blues", two Sextet numbers. Both feature the amazing trumpeting of Cootie Williams, formerly Duke Ellington's ace growl trumpet man. Then there's Count Basie's piano tricks for real thrills. On tenor sax, Benny is spotting Georgie Auld, who had his own outfit for a time and is rated one of the all-time greats on his instrument. Charlie Christians plays a sparkling electric guitar and bassist Artie Bernstein shares rhythm honors with drummer Harry J. Yaeger. Through both sides, of course, runs the exciting clarinet of maestro Goodman.

With his big crew, Benny disced "Henderson's Stomp" and "Nobody" on conventional 10-inch platters and stepped into the 12-inch field with a super coupling of "The Man I Love" and "Benny Rides Again." The latter pair represent the high point of modern jazz, especially in Goodman's clarinet takeoffs with drum backing.

Eddie Sauter and Fletcher Henderson are to be congratulated for their brilliant arranging feats for the ensemble. Getting 15 top-flight soloists to sound well playing together is a task but Benny and the arranging staff have done a marvelous job. Lend an ear to Helen Forrest, one of the nicest and the best, of today's girl vocalists.

Welcome back, Benny—there's nobody to fill your place!

That lovely Hildegard, star of stage, radio, theaters, nightclubs and any other amusement field you might mention, has turned out a Decca album which deserves mention. Heldegard sings Vernon Duke composition in a lovely, eloquent voice that grows more pleasant with each hearing. The haunting "April in Paris" receives fresh beauty once more and

"What Is There To Say" doubles the enjoyment. You'll like every disc in the collection.

Boogie-Woogie harpsichord has another expert in Artie Shaw's pianist John Guarnieri, heard to good advantage in "Summit Ridge Drive" and "Cross Your Heart." The Gramercy Five contribute some exemplary chamber-music jazz to this coupling. Lanny Ross doubles "Crosstown" and "Marianna Annabelle" for a neat twosome. Hal Kemp's danceable music grows more mellow through the years. Try "The Moon Fell In The River" and "Lady With Red Hair" for proof. (Victor.)

"Beat Me Daddy, Eight to the Bar," seems to be the nation's theme these cold Winter days and Woody Herman thrums his way through another exciting version of the boogie-woogie thriller. Reverse is "There I Go" and features excellent Herman vocal. Of course, if you've missed Will Bradley's waxing of "Beat Me Daddy"—you just don't live right.

Raymond Scott continues his sweet series with "Yesterthoughts" and "Strangers" with A-1 results. We still like Dave Harris' tenor sax though against any soloist Ray has had since the days of his first big band. (Columbia).

Beatrice Kay's "Gay Nineties" album really started something. Tommy Tucker disced an interesting version of "Oceana Roll" and now the King Sisters harmonize "Don't Go In The Lion's Cage Tonight." Neither Tommy nor the King Sisters come up to Miss Kaye's hilarities with the tunes but we can heartily recommend them anyway. However, we can't recommend Erskine Hawkins' tooting "Norfolk Ferry" and "Put Yourself in My Place."

CHATTER: Look for Barry Wood's first Victor discs... Irene Beasley with a new idea in children's records... Andre Kostelanetz' new album... Edward Kilenyi as the newest and brightest name in the classical field.

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# WMMN IN THE SPOTLIGHT

WMMN JUST RECENTLY SECURED permission to go 5,000 watts night as well as daytime, and started on its increased 21 hour per day service on Nov. 1st. It is planned to give a mixed program of both popular and Hill Billy music starting every morning at 3 o'clock. One of the station's featured singers of songs, Buddy Starcher, will be heard early in the mornings for the first few weeks. This increase in power at night, gives WMMN, 5,000 watts day and night.

BLAINE SMITH, ONE OF the most popular singers ever at WMMN, returned to the station early in October. Blaine left WMMN two years ago and was heard over WLS, Chicago for one year after leaving WMMN. On his return, Blaine brought a company of five people, featuring the Davis Twins, "Honey and Sonny" who are fast winning popularity with their songs. Blaine Smith and his "Home Folks" are heard over WMMN every afternoon at 4.30.

THE CAMPBELL SISTERS, BETTER known as the "Sagebrush Sweethearts" now, are a recent addition to the talent staff at WMMN. The sisters, a blonde, a red head and a brunette, came to WMMN from a Youngstown Ohio station, and their sweet harmony singing has already stamped them as one of the outstanding radio acts at this station.

JOE EDISON, FORMERLY WITH a Youngstown O. station, is another recent addition to the announcing staff at WMMN. Joe has also been appointed chief producer of the "Sagebrush Roundup" a week jamboree show that WMMN presents every Saturday night at the Fairmont, Armory.

FOXY WOLFE, PROGRAM DIRECTOR of station WMMN, Fairmont, W. Va. has been just about the busiest man on two legs the past thirty days, what with

the election and scheduling new radio acts, plus his other work. It might be added here that Foxy has just about settled down to a contented, happy married life, and we rather expect that many cold winter nights he will be at home toasting his "Tootsies" instead of being at the station working until the week small hours.

UNCLE NAT ROYSTER, WHO started his "Uncle Nat's Kiddie Club" program on WMMN a year ago, will soon celebrate his first Kiddie Club anniversary. During the year he has taken into the club more than 11,000 paid up members. The program is a regular weekly feature, being broadcast every Saturday morning at 11 A. M.

ONE OF THE MOST modern improvements made at station WMMN, is the new recording equipment which was installed this summer. It is just about the last word in equipment, and enables WMMN to make transcriptions, at a minutes notice. The recording equipment is under the supervision of Roy Heck, chief engineer of station WMMN.

THE W M M N SAGEBRUSH ROUNDUP, a Saturday night jamboree show celebrated its third birthday on November 16th, in the Fairmont Armory, Fairmont, W. Va. where it played to almost fifteen hundred paid admissions for the one show. The "Sagebrush Roundup" was started three years ago at WMMN as a studio presentation but soon became so popular that it moved into the National Guard Armory in Fairmont, and later made several personal appearance tours which brought capacity houses everywhere. Consisting of practically every member of the talent staff from WMMN, The Roundup features vaudeville skits, hill billy and western music and songs, with lots of excellent novelty thrown in for good measure. Each Saturday night at the Fairmont

Armory brings visitors from Pennsylvania, Maryland, and Ohio, some of whom travel more than two hundred miles to see this popular jamboree show. Joe Edison is producer.

PAT MORAN, ONE OF the WMMN announcers, is the proud father of a bouncing ten pound four ounce boy, christened David Patrick Moran. Mother and child are up and doing fine. Pat was one of the first announcers on WMMN, and had been with the station almost continuously since its inception. Pat says he will make a football star out of the boy some day.

BUDGE AND FUDGE ARE two new editions to the talent staff at WMMN, coming here two weeks ago. They work with Buddy Starcher, and are expected to make personal appearances shortly.

ARIZONA RUSTY, WHO HAS been a WMMN feature for several months, left for St. Louis, Mo. on November 15th, to become a member of Pappy Cheshire's radio act there at one of the leading station.

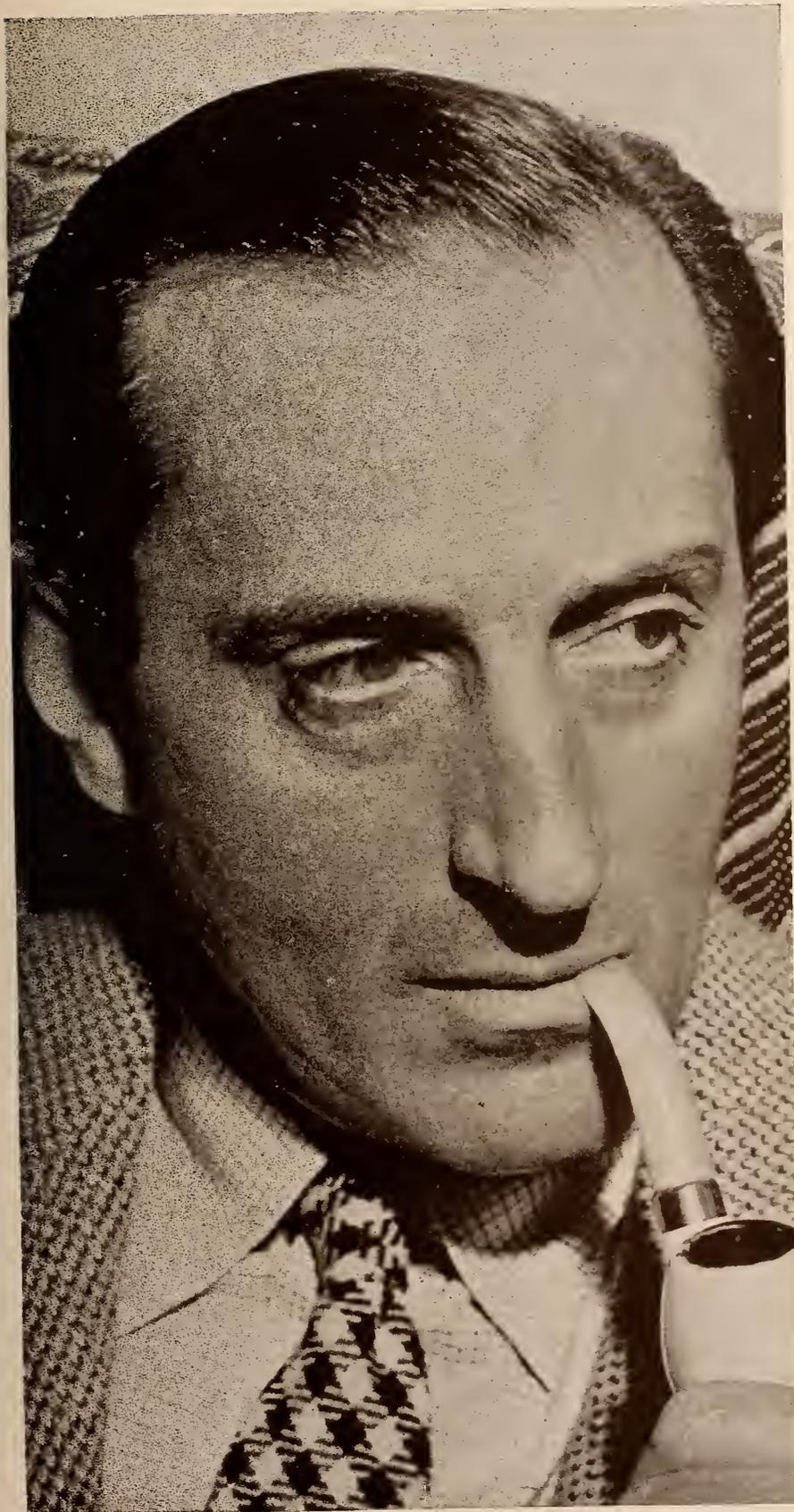
COWBOY LOYE, ONE OF the most popular radio personalities to appear at WMMN, has given up making personal appearances due to his health, but we are happy to say that he is improving rapidly, and so far seldom misses his daily broadcast.

A SMALL RECREATION ROOM, something new for station WMMN, has been added just recently, and the radio acts as well as other members of the staff when off duty can be found quite often playing ping pong, table tennis and other games arranged for their pastime. Joe Wright, head keeper of the recreation room, is even learning to play ping pong between songs which he writes occasionally.



These are the "regulars" of the "Information Please" board of experts and their quizmaster. Left to right, top: John Kieran, Franklin P. Adams; bottom, Oscar Levant, Clifton Fadiman, quizmaster.

# Quick, Watson — the Needle!



Radio's favorite sleuth Sherlock Holmes, portrayed by Basil Rathbone.

IF SIR Arthur Conan Doyle were writing today, he would have an easier job describing Sherlock Holmes to his readers than he did at the turn of the century. Instead of a careful inventory of Holmes' physical characteristics, he could have passed the description off with a single sentence.

"Sherlock Holmes", he might have said, "was a tall, spare man with piercing eyes, a resonant voice, a vibrant personality — in short a Basil Rathbone with a flair for criminology".

Dr. Watson would be easier.

"Picture Nigel Bruce", our present-day Doyle would say. "Give him a battered doctor's bag, and dull his sense of humor, and you would see Dr. Watson as he was when he shared rooms at 221 Baker street with Mr. Sherlock Holmes."

The physical resemblance between Basil Rathbone and Sherlock Holmes, and between Nigel Bruce and Dr. Watson startled even Denis Conan Doyle, son of the famous writer of the Sherlock Holmes stories, when he visited NBC's Hollywood Radio City recently and saw a radio performance of one of his father's mystery thrillers for the first time.

"Admirable, absolutely admirable", Conan Doyle commented as he watched Rathbone and Bruce in action. "I have never seen a better portrayal of Holmes — and I have seen many. Bruce and Rathbone resemble almost to perfection my father's conception of the characters."

There is more than physical similarity between the NBC actors and their fictional counterparts. Holmes absorbed Sherlock Holmes during his childhood and youth in England, and he knows the people Holmes knew, and the country where many of the cases described in Conan Doyle's books were set. He has wandered London's back streets, the Down country, and the bleak moors where Holmes and Watson tracked down "The Hound of the Baskervilles."

As for Nigel Bruce, his Scottish ancestry and his English education combine to give an authentic

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# DICK POWELL BUILDS DIME STORES

by JOE ALVIN

**DICK POWELL**, star of NBC's **MAXWELL HOUSE COFFEE TIME**, is the Hollywood actor who builds dime stores for million dollar babies to work in. He doesn't do it for publicity, even if he did stage the world's first premiere of a five and ten cent store in Long Beach, California, this year. Dick does it because he gets a kick out of it; because he likes to see buildings come up where there was only a vacant lot before; because he likes to see homes cluster and grow around a business establishment and form the nucleus of a new community; and last but not least, because he likes to make money. So, you find Powell building dime stores for million dollar babies besides singing about them. You find him building other store buildings and homes he hopes to sell at a profit.

An actor in years gone by wasn't supposed to have any business sense. Many of them didn't, like the old screen stars to whom Hollywood owes so much today for the lesson they taught it. The old stars had expected their big earnings to go on forever, but they didn't put anything away for the future. When their popularity began to dim, when the public turned to other favorites, they found themselves broke, jobless and in many instances, even homeless, in a world which owes a living to no one. Those Hollywood actors were the pioneers in a new profession and their hardships taught those who followed a tremendous lesson. That fabulous salaries of Hollywood are almost as short-lived as the rainbow, and that the actor, who like the squirrel, doesn't store away some of "the nut", is certain to face the prospect of a dreary winter of future.

Here is the way Dick Powell looks at it:

"I consider myself very fortunate for the opportunities that brought what talent God gave me to the attention of the public, and I am grateful for the compensation that talent has brought me. And



Dick Powell cuts the ribbon that officially opens his dime store in Long Beach while NBC stars, including Warren Hull, Irene Rich entertains the crowds—sign autographs.

for that, if for no other reason, I would consider myself a fool to squander the money I earn. Money often has been called Power. And that's what it can be, a power sometimes used to destroy, as in war; or a power to create, as by and large the human race has used it in times of peace. I am using money to create things that weren't in the world before—neighborhood stores that save the housewife tiring trips to do her shopping downtown—places that serve a purpose and fill a need."

Powell doesn't pretend to be a crusader flying a banner of service. He expects to earn a fair

return for the time, effort and money he puts into one of his real estate projects. He's not ashamed of turning an honest penny or an honest dollar for profit. Besides being an actor and a real estate man, he is also a husband and a father. He wants to be able to provide for his family when the time comes in the future when his screen or radio earnings stop. He wants his children to get a proper start in life and be able to meet the complex and bewildering world of today. He wants to provide for the best education their minds can absorb. If such motives are selfish, then those are the

# FOR MILLION DOLLAR BABIES



Dick entertains at gala opening of the drug store which leases his building.

good price. That was before Toluca Lake became the residential district it is today. I built my house on two acres, and by that time, the neighborhood began to boom. Property went up in value. I was made an offer for my other twenty acres. The offer was too good to turn down. So good, in fact, that the profit on those twenty acres paid for my house."

To make a long story short, that was the beginning of even space Powell's activity in real estate. He began building houses and selling them. "Maybe I was lucky or maybe I used my head." Dick told me. "I'm not sure. But so far, I've built nine of them and haven't lost any money yet." He didn't make any Florida boom profits, of course. The important thing was, he didn't lose any money. Yet, as interesting as he found this fling into the construction game, it wasn't really what he wanted. He wanted to build something that would serve as a long-term investment. If you ever had money to invest, you can appreciate what a problem it can be to invest it wisely. What finally gave Powell the idea of putting it into store buildings and community business blocks was a trip to his home town of Little Rock, Arkansas.

There isn't a one of us who doesn't remember every store on Main Street and even the name of every owner during the boyhood days when we roamed up and down the street in search of adventure — or trouble. Walking up and down Main Street in Little Rock during that visit, he became curious to find out how many of the old stores were still there and how many were under the same management. He found most of the old store fronts gone. Some of them were left. Those that were left were... dime stores, drug stores and department stores.

"It occurred to me," explained Powell, "if that type of store was the type that remained in the community longest, then that was the type that represented the best long range investment in real

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selfish motives behind Powell's efforts to make wise investments. There is something else too, the satisfaction he gets out of business deals.

"As far back as I can remember, even in my boyhood days in Arkansas, I always got a kick out of selling or trading things," said Powell. "I suppose it was nothing more than a top or a jack-knife in those days. But that instinct in me was almost as strong as the love for music. Not many of the boys who worked with me in the

band in Indianapolis, early in my career, knew that in my spare time I was selling life insurance on the side. The business world always has intrigued me and figures were never a bore. For many years, however, I did nothing much about it except for sidelines like the insurance job in Indianapolis. Then, after breaking into motion pictures and settling down to a fairly regular life in Hollywood, I decided to build a home. I bought twenty-two acres in Toluca Lake, and got it at a

# Louise Massey and the Westerners



Louise Massey and the Westerners have four shows every week on WLS, Chicago. Principal among these is their half-hour program which opens the WLS National Barn Dance at 7 p. m. each Saturday night. Their other programs are at 6:45 p. m. on Tuesdays, Thursdays and Fridays. Left to right are Larry, Milt, Curt, Louise and Allen.

**L**OUISE MASSEY and the Westerners, who are heard four times each week on WLS, Chicago, are practically a family group. First, of course, there's Louise herself. Then there's her husband, Milt Mabie, who plays bass fiddle in the act; her two brothers, Curt the violinist and Allen the guitarist. And the fifth member is an outsider who works so well with the group that one might think he'd been raised with them; he is Larry Wellington, accordionist.

Louise Massey's birthday is August 10, and like Curt and Allen, she was born in Midland, Texas. She is five feet five inches tall, weighs 128 pounds, and has black hair, brown eyes, and olive skin.

Milt Mabie was born on one June 27 in Independence, Iowa, is six feet tall, weighs 185 pounds, and has brown hair, blue eyes light skin.

Dott Curtiss Massey celebrates his birthday on May 3, is six feet

two inches tall, weighs 195 pounds and like Allen, has the same coloring as Louise.

Allen's birthday falls on December 12 and he is the same height and weight as his brother-in-law, Milt.

Larry was born in Oxnard, California, one February 15. He is five feet eight inches tall, weighs 160 pounds, and has light brown hair, blue eyes and fair skin.

# Meet Mary Ann



MARY ANN ESTES

This is the story of Mary Ann and her ambition. For Mary Ann, although only 21 years old (and barely that), has already achieved her goal, fulfilled her life's ambition. Four years ago when she first started singing and yodeling her songs over the airwaves, Mary Ann set her goal — to be on the staff of WLS, Chicago.

And since September of this year, that is just where Mary Ann has been — at WLS in Chicago. She is heard regularly on Smile-A-While 5 to 6 A. M. daily; with the Prairie Ramblers at 6:30 A. M. on Tuesdays, Thursdays and Saturdays; on Merry-Go-Round at 2 P. M. Saturdays and on the WLS National Barn Dance every Saturday night.

Her full name is Mary Ann Estes, and she was born in Crescent, Ohio, on November 10, 1919, making her 21 years old less than a month ago. She is really a small town girl who has made good in the big city, for her home town of Crescent has a population of only 300. Mary Ann went to grade school there, but since there was no high school, she

continued her education at Bridgeport (Ohio) high school, commuting from her home via school bus.

Mary Ann was really not a stage struck youngster. She learned to play the guitar and sang because she liked to. People liked her music and she enjoyed herself; so it was only natural that she made a number of appearances in amateur entertainments. This led to her being invited to participate in a minstrel show at Wheeling, West Virginia.

One of the other acts in the minstrel show was a quartet, the Rhythm Rangers, who were broadcasting regularly on WWVA in Wheeling. They were intrigued by the singing of this cute little brunette and demanded to meet her. They suggested an audition.

Mary Ann was at Wheeling for three years, with a few months off here and there while she worked at several Ohio and West Virginia stations. It was like old home week at WLS when Mary Ann arrived. She came to Chicago from Fairmont, West Virginia, where she worked with Joe Rockhold, Smiley Sutter and Jimmie

James, all three of them now with WLS in Chicago. and with hopes none too high, Mary Ann approached the studio. She was accepted as soon as she had sung her first number, and the Rhythm Rangers then and there became a fivesome.

Already her old friends have started teasing her about an old weakness—Mary Ann's fondness for dill pickles and home-made bread. She really does like them — better than any other foods, she says — but being kidded publicly about them was not her idea. She has not objected, however, for in the past, the kidding has paid big dividends. Everytime she made a personal appearance at a theater or picnic or fair when she was working in the East, some listener would come back stage with one or more loaves of home-made bread; another would soon follow with a big jar of pickles — and it might go on like that for an hour. That's when Mary Ann is her happiest — getting to know her listeners intimately — and incidentally getting a sufficiency of dill pickles and home-baked bread.

Mary Ann herself is quite a cook, but her kitchen repertoire, she admits, is somewhat limited. What she does cook, she cooks exceptionally well, and no one ever turns down an invitation to one of Mary Ann's periodic feasts of Hungarian goulash. Another "guest" dish that brings them back is Mary Ann's beef stew.

She makes no pretense of being a good cook however, admitting only that she can "cook a little." Information on her culinary delicacies had to be obtained from friends who have been her guests. But from Mary Ann herself, one learns that the one thing she likes to cook above all others is pork chops — fried pork chops. "I like the smell," she explains; "they smell so good when they're frying that it's just like eating pork chops for half an hour at a time.

And that's the story of Mary Ann, small town girl who made good in the big city — a girl who fulfilled her lifetime ambition before she was 21 years old — an awfully cute little girl who has become a favorite of the WLS audience in only a few short months.

# What I Think of Swing

By Glenn Miller



Glenn Miller, the Iowa farm boy who recently signed a movie contract with his band for \$100,000. His Bluebird recordings place him in the top spot as America's favorite band.

"What do you think of swing?"

A personable young representative of the genus jitterbug approached me between dance numbers at a college hop recently and pinioned me with that question.

It was like asking Babe Ruth what he thinks of baseball or Ragscow Turner how he feels about flying. Paraphrasing an old ballad I gave her the obvious answer:

"It made me what I am today."

In justice to swing I couldn't honestly paraphrase more than the opening line of that venerable tearjerker — "The Curse of an Aching Heart," I think it was called—for swing hasn't "dragged ME down 'til hope within me died."

Quite the contrary. It has lifted my orchestra into the top bracket of dance bands and brought me a modest measure of fame and fortune — which I hope will not be too fleeting.

There is more to it than that however.

If there is one thing I like, it is good music. I have never had enough of it. And swing is good music—when intelligently played.

Two of my pet "hates" are (1) bad music and (2) people who detest swing. The first is usually responsible for the second.

Perhaps I should be more tolerant of people who don't like swing, for there **have** been a lot of musical crimes perpetrated in its name.

Some misguided musicians seem to feel that to swing a number it is necessary only to "give until it hurts." Their prime objective appears to be to smash beyond hope of repair the eardrums of the defenseless customers.

You must have a good basic melody before you can success-

fully swing it. It can be sad or it can be gay — but it must be tuneful. And to produce real swing, the band has got to give out something more than deafening sound and fury.

Experience has convinced me that even the most rabid alligators prefer their tom-toms muffled by other sounds of the jungle. Rhythmic dissonances send shivers down the spine but when they are blatantly poured out in unrestrained volume, the resultant effect can be completely paralyzing.

Swing fundamentally is jungle music. While I don't belong to the Explorers' Club, I'm reasonably certain that our foremost jungles have more to offer in pleasing sound effects in their warbling birds' songs than in the

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# Guiding Light Cast



INHABITANTS OF "FIVE POINTS" GET READY TO GO ON THE AIR

Members of the cast of the *Guiding Light*, which is broadcast Mondays through Fridays at 9:45 a.m. and 4:30 p.m. CST over the NBC-Red network. The setting of the serial is in the mythical melting pot community of "Five Points." Left to right, front row: Ruth (Rose Kransky) Bailey; Gladys

(Torchy Reynolds) Heene; Dr. John Ruthledge; Mignon (Mrs. Kransky) Schreiber; Muriel (Fredericka Lang) Bremner; Betty (Iris Marsh) Arnold. Back Row: Bill (Charles Cunningham) Bouchey; Paul (Jack Felzer) Barnes; Phil (Ellis Smith) Dakin, and Seymour (Jacob Kransky) Young.

**T**HE LIVES of half-a-dozen people color the pattern that is the *Guiding Light*, now in its fourth year as an NBC network serial. Dr. John Ruthledge, kindly minister of the mythical melting pot community of Five Points, is the central character actor, made his debut and his gentle, understanding influence, the various personalities and plots revolve.

Dr. Ruthledge is portrayed by Arthur Peterson, who has filled the role since the show was first inaugurated. Peterson, a talented character actor, made his debut reciting "pieces" in Sunday school. Oddly enough, when he matriculated at the University of Minnesota, that school's vocational guidance department recommended that he study for the ministry.

Although Peterson once served as junior superintendent of a Sunday School, the grease paint tradition is strong in his family — both grandparents on both sides, his parents, uncles, aunts and his wife were all connected with the theater. Some of them still are. So it was more than natural that Arthur follow their lead.

Born in Mandan, North Dakota, Peterson was graduated from the University of Minnesota. He had the theater as his goal from kindergarten days onward, and, by the time he received his sheepskin, he already had 900 performances to his credit. He went directly into stock and repertory theaters and from there to Chicago and radio.

Currently, in the serial, the plot

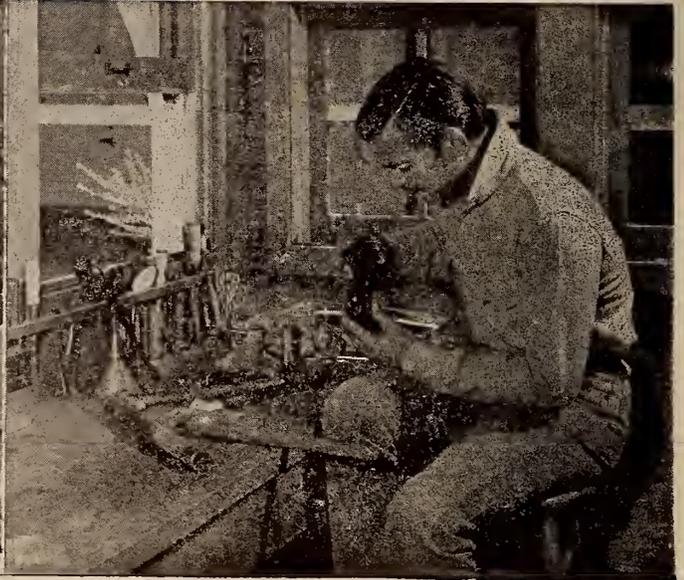
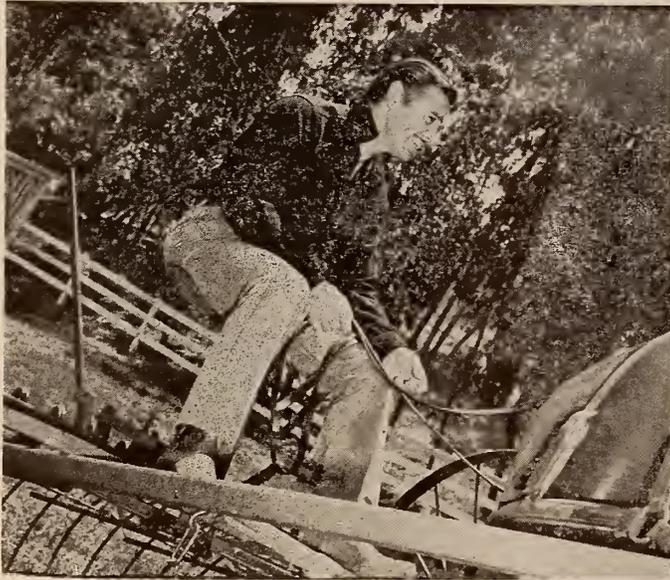
most intimately touching Dr. Ruthledge's life is centered around his secretary-church organist, Laura, added to the parsonage after the marriage of Mary, the Doctor's daughter. The discovery that Laura is a kleptomaniac has driven away Ellen, the housekeeper for many, many years.

The Doctor's daughter is now the wife of Ned Holden, a young man reared in the parsonage. The marriage has been brought about recently, after many trials for the young people. Once, just before their wedding, Ned discovered that his father was a thief and a blackmailer; that his mother, Fredericka Lang, had shot her husband rather than let him influence her son's life. The discovery

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# Down on the Farm

By Clark Gable



## FARMER IN THE DELL (upper left)

Clark Gable "rakes the meadow sweet with hay" as he perches precariously atop the hurricane deck of a land-lubbing clipper on his new twenty-acre Encino ranch.

## AT HOME ON THE RANGE (upper right)

Farmer Clark Gable spends his days idly playing with his dog, or pet turtle, inspecting his trees, riding his horses, in his workshop, "fixing up" the place

**A**FTER ALL these years, here I am right back where I started from — down on the farm.

As I ride my bucking tractor over my newly-acquired few acres out here in California, I am carried back to the beginning of these reminiscences which, in compar-

ison with life on the farm today, is unforgettable proof that times do change.

My earliest recollections of farm life goes back to the shores of Conneaut Lake in Pennsylvania. My mother had died when I was seven months old, so I spent my

earliest years on the farm of my grandparents, Charles and Nancy Gable, near Meadville. About all that I recall now of those farm days is that I led a lonely life for a child.

The active years in many varied occupations have erased the more

## WHEN A SPADE'S A SPADE (lower left)

Clark Gable's answer to that one is, "When you've got to turn dirt with one."

## IT'S "FARMER GABLE" NOW (lower right)

Jockey to a tractor is but one of the many chores engaged in by Gable on his ranch.





#### GABLE'S PALOMINO PAL

Farmer Clark Gable has a real equine friend in "Tony," one of the finest Palomino colts in America. Together they roam the new twenty-acre ranch at Encino, in California's San Fernando Valley, where Gable lives with his bride, Carole Lombard.

unpleasant memories of the farm back in Ohio, and the brighter side of life on the farm still remains in my memories. In recent years, the desire to return to the solitude of the country has

been growing stronger and stronger.

Well, there's the yarn. I'm back on the farm and, I hope, for the rest of my life. Out here, everybody else calls a patch of dirt from

a half acre on up in size a ranch. I have no ranch. It is a farm and that is the name of it over the gate, "The Farm."

My farm is fourteen acres in  
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## WHAT I THINK OF SWING

(Continued from Page 10)

irascible roars of their prowling lions. And when a great ape pounds his chest and goes boom, uttering the meat cry or the mate cry, as the case may be, it's a safe bet he's so far up the jungle mountainside that the echo is just eerie background for the southing of the night wind through the trees. Granting that swing then, is jungle music, let's keep it authentic.

They regard me as a fence straddler in the field of swing because I like to blend the sweet with the hot. I believe in dressing up my jungle savage in smoothly-tailored tails and top hat and moulding my Hawaiian hula dancer into one of those sleek, form-fitting dinner gowns from a smart Fifth Avenue shop — "encasing solid, suggestive jungle sounds in a smooth, mellifluous jacket." That's the way some lad summed it up who swings his adjectives the way I like to think I swing my tunes.

Something old-new-borrowed-blue, I've found to be a winning combination on a swing program.

Have "Sweet Leilani" blow "Smoke Rings" "Under a Blanket of Blue" by the "Waters of Minnetonka." Call the medley "Bcogit" and you've got something sweet and torrid.

Take a lovely old ballad like "Sweet and Low" or "My Darling Nelly Gray," dress it up in modern style and you've got a number that lends itself to some equatorial sending.

And, if you would put your listeners distinctly in the groove, let them cut the rugs to the accompaniment of a hot arrangement of "Prelude in C Sharp Major."

I believe swing is here to stay. But the bands that are going to have the popular following will be those whose arrangements subordinate the jump stuff and exaggerated jive to sonorous tonal quality. They must give out quality rather than quantity of tone effect, resisting the temptation to blast full-lunged upon a world already shell-shocked by too much "blitzkrieg."

# Singing Sisters



Though they look enough alike to be triplets, four years separate the oldest from the youngest in this comely team of radio singers, the Mullen Sisters, heard Friday evenings on Columbia network's "Kate Smith Hour." Left to right, they are Mary Margaret, the oldest; Imelda Rose, the youngest; and Kathleen.

# LET'S NOT BE MATTER OF FACT ABOUT RADIO



Rosemary DeCamp helps Dr. Christian (Jean Hersholt) light up as they relax at rehearsal of CBS's serial "Dr. Christian."

## By Jean Hersholt

**W**HEN I WAS a youngster in Copenhagen, Denmark, my father and mother appeared in many plays at the Royal Theater in that city. Under the stage there was a long dark room fitted with benches. Persons from the Blind Institute were welcome to sit in that room during performances. In that way, they could hear the play and follow its progress almost as well as if they were out in front.

That room and its benches has a direct relationship — in my mind — with radio today.

This is my third season with CBS as Dr. Christian, the country doctor of "River's End," and during these three years I have seldom gone on the air without thinking about those Danish blind persons and the similarity of that stage arrangement to radio.

Back in Copenhagen, I often sat underneath the stage with the unfortunates, and I used to think how nice it would be if it were possible for all of the blind persons in the world to be able to hear plays. By

means of radio, not only the blind, but shut-ins of every description can hear the best in entertainment by simply turning a small dial.

I know that I'm not saying something new, something that most of us don't already realize—but I think we have all developed a matter-of-fact attitude about radio. Today we seldom stop to realize what a boon it has been to mankind, and especially to the unfortunates who cannot afford other entertainment.

That's why I'm taking this opportunity to say what I'm saying — even at the risk of being repetitious.

Of course, radio is a two-way proposition. The public should be grateful for radio. But those in the radio industry should also be appreciative of the listening public because it is they who make the high grade of radio entertainment in this country possible.

Radio in the United States is on a much higher plane than in almost any other country, simply because such a large proportion of the population supports it. When

I think that millions of persons listen to our production each week over CBS, it never ceases to amaze me.

That is probably more people than all of the stars on Broadway — before radio became popular — would play to during their entire lifetimes. This one fact alone indicates the tremendous scope of radio and should make us, who are working in the industry realize what an extremely serious responsibility we have toward our listeners.

The trend of programs in the past few years indicates that radio IS aware of its responsibility. As merely one person in a vast field of entertainment, I know that we of "Dr. Christian" recognize our duty.

It is a far cry today from those blind friends of mine beneath the stage in the Copenhagen theater. Mental sight has been brought to the many instead of the few.

As long as radio here in the United States continues to be a factor of enlightenment, we all have a strong ally working for our personal welfare.

## DICK POWELL BUILDS DIME STORES FOR MILLION DOLLAR BABIES

(Continued from Page 7)

estate, and gave the people of a community the kind of service that kept them patronizing the same stores year after year. When I returned to Hollywood, my investment plans were made. I went into the real estate business, building store buildings and leasing them to dime store, drug store and department store tenants.

for a drug store tenant in the Crenshaw district. His Long Beach and Los Angeles buildings represent an investment of \$175,000 each—every penny of which Dick earned himself. His New Mexico and El Centro investments are much smaller. He also owns an automobile sales agency in Beverly Hills, which is operated

going into farming. If he does acquire a ranch, it won't be until next year. He's lived on a farm and has done farm work — and would enjoy doing it again. But real estate is his first love in activities off the air and screen.

"I have faith in real estate," Dick declared. "My interest in it has broadened me, I feel as an actor. It has given me a new kind of experience and a new kind of thrill; greater vision and greater interest in my responsibilities as a citizen and an American. It has made my life fuller through the satisfaction that comes from practical creative contribution to the lives of my fellow human beings and to the practical every-day life of a community. It has made my life fuller with the knowledge that at the same time I have not squandered my earnings in idle schemes but have provided a greater measure of future security for myself and my family. By being personally interested in my tenants and visiting the buildings after they moved in and opened for business, I have made many new friends in new communities. I have discussed their problems and learned their points of view on local, national and world problems. For all those reasons, I feel that because I'm a real estate man, I am a better man to my profession, to my family, and to my country."



Dick Powell samples the soup in the kitchen of his leased drug store as store officials look on.



Another camera shot of Dick singing for the crowds and radio audience as his store opening is broadcast.

Today Dick Powell owns and leases store buildings in a small town in New Mexico, in El Centro, California; in Long Beach, California, and in Los Angeles, where he has just staged a grand opening

under a firm name. From each of these investments he expects to receive a nominal but long-range profit. And as time goes on, he may add other interests. Right now, he's thinking about

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Renewal

# Houseboat Hannah Cast

**T**HE HOUSEBOAT Hannah is moored in Shantyfish Row along the West Coast, under command of Hannah O'Leary and her husband, Dan. Once the O'Learys were comfortably happy in a small, white cottage inland. Then a canning factory accident incapacitated Dan so the family, including nephew Clem, moved to the houseboat and became lobster fishermen. Hannah sells the catch, which she calls "Green Shamrock Lobsters."

Currently, Hannah has become a crusader for clean politics and for the welfare of Shantyfish Row. The big city boss, Hughey, has been defeated by Hannah's Fusion Party and his henchmen from now on will have to let Shantyfish row alone. Dan has been elected alderman and the little community settles down to peace and quiet.

Hannah finds new outlet for her energies in the love story of Barbara Hughey and Jim Nichols, a disillusioned writer who has cut himself off from his former life. Barbara worked against her father in the political campaign and Hughey complicates her life by deciding to disappear, feeling that his career as boss has alienated her completely. At one time, Hughey also tried to scuttle the Barbara-Jim romance. Jim has tried to show Hughey that he wants to be friends but "The Boss" can't believe it and carries out his plans to go into hiding.

The romance is further complicated by Jim's realization that he is simply drifting along, cherishing his cynicism and clinging to the memories of a former disastrous love affair. It's up to Hannah to straighten out the three lives.

Doris Rich former Broadway actress, plays the part of Hannah. Educated in New York, Miss Rich studied dramatics at the American Academy for Dramatic Art. She appeared in productions with Jane Cowl, Ethel Barrymore, Eva LaGallienne, Blanche Yurka, Mrs. Pat Campbell, Alfred Lunt and Lynn Fontanne.

Norman Gottschalk, who has played the role of Dan since the show first made its appearance on the air, is a former stationary engineer and jewelry manufacturer who went into radio back in 1932 when he wrote a program, auditioned it, and got a job with Station WLW in Cincinnati.

Currently, it is broadcast from the Chicago NBC studios at 9:00 a. m. CST over the NBC-Red network.

Members of the cast of the popular serial as they appeared during a recent rehearsal. Left to right, front row: Les (Jim Nichols) Damon; Doris (Hannah O'Leary) Rich; Norman (Dan O'Leary) Gottschalk. Back row: Billy (Shamus O'Leary) Rose; Gilbert (Clem O'Leary) Faust; Louise (Ellen O'Leary) Fitch; William (Boss Hughey) Amsdell; Beverly (Barbara Hughey) Younger; and Francis (Kevin O'Leary) Derby.



# Letters From a Hicks Field Flying Cadet



Left to right: Bill Arms, Letter reader; Gene Reynolds, production director; Tee Casper, announcer; Maj. B. S. Graham, Hicks Field Director, and Cadet "Speedy" Scott, technical assistant. The ship is a Fairchild Primary Training plane used by the U. S. Army Air Corps for Cadet training.

by **ELBERT HALING**

**S**EVERAL months ago a new series of radio programs took the air over Station WBAP, Fort Worth. The new series was known as "Letters From a Hicks Field Flying Cadet." It became immediately popular. It's still going strong and may be found at 800 on the dial at 5:15 p. m. every Sunday afternoon.

When WBAP followers learned that a radio tie-up with Hicks Field, 12 miles north of downtown Fort Worth, was contemplated, the idea was ridiculed. Many folks stated: "That's a U. S. Army field and the Air Corps won't permit such a series." Others stated: "It can't be done!"

But t h e "Can't-Be-Don'ers" failed to reckon with the WBAP personnel who usually get what

they go after — and "Letters" took flight over the ether channels October 6.

Now there are many ways to present a program in connection with an army project. Most ways we've heard are somewhat dry in subject matter and lacking in showmanship or appeal. So the program department set about doing this show in a new and different manner.

## GUIDING LIGHT

(Continued from Page 11)

First, using the same judgement of Maj. B. S. Graham, Hicks Field director, a young cadet actually undergoing flight and ground school training, was selected to assist in writing the script. He was, under Army regulations, to receive no pay nor publicity for his personal reactions to a young, red-blooded American undergoing flight training in Uncle Sam's Flying Cadets. A lad by the name of "Speedy" Scott was selected for this advisory capacity, Scott having done some newspaper work before forsaking riches for his country's service.

Second, a unique method of presentation was worked out under the guidance of "Woody" Woodford and Gene Reynolds, production men at WBAP. The show opens with a bang — or more truthfully — a roar; the roar of a fast Army pursuit ship doing a steep maneuver. This is calculated to lift Mr. and Mrs. Casual Diabler right out of their chairs. It does!

Bill Arms, WBAP announcer-dramatist, fresh from local theatrical triumphs, reads the flying cadet's letter during each show. This is done with recorded musical bridges and sound effects. Toward the end of the letter the cadet, who has been writing the letter in the barracks at the close of day, hears the distant, nostalgic sound of a bugler sounding "taps." Even Major Graham's auburn-haired secretary admits a tear or two every time this part of the show is reached.

To secure authenticity in the writing of the show and its production the WBAP personnel handling the show makes regular trips to Hicks Field to watch ground and aerial classes in action. They dine in style in Hicks' modern cafeteria, talk with the cadets and flight instructors and get a first-hand "feel" of the life of a flying cadet.

Here's a typical letter read during a recent show:

"Dear Mom and Dad —

Today was the most momentous one in my career as a Flying Cadet for our Uncle Samuel. I rolled out of bed at 5:30 a. m., ate

a big breakfast that reminded me of our own breakfast table back home, and was on the flying line at exactly 6 a. m. There were 30 sleek training ships drawn up in a perfect line with their noses sniffing the rising Texas sun. Beside each ship was an instructor. Yes, an instructor. Now these fellows are really swell to have around except when your darling football hero makes a rough landing or banks a ship too much. But my instructor was Lieut. Bill Allen and he's reputed to be the toughest man in the school here. Well — after we had made a sloppy landing or two — with your son John at the controls — we pulled up near a front hanger and the Lieutenant clambered out. I started to follow.

"Where are you going, Mister?" he snapped. "Stay in that ship and take it up again. I'm staying right here to watch you."

"Yes, mom, I made it or I wouldn't be writing you — but don't worry about my getting hurt. Texas is so large and there's always a handy pasture nearby for forced landings.—And just think, we have our own little church here and I went to services this morning. They played "Rock of Ages" and all the cadets sang.

"It was just like our little church in Pleasant Valley — only I missed dad's bass voice and sister Mary's contralto. — All of the boys feel the need of spiritual devotion. Flying high above the bustle of ordinary activity we seem suspended on some mighty chain anchored to the Heavenly Throne itself. It brings one closer to spiritual things and I believe all those who fly feel about the same as we do — well — I hear "taps" now — I've fifteen minutes to get in bed — so goodbye — love and kisses — and save some for the girl friend — Margaret — your loving son — John."

Needless to say the local newspapers are keenly interested in this show and several hundred fans wrote in on program Number One wanting to know how they might enter the U. S. Army Air Corps. Needless to say — Major Graham informed them!

drove Ned to repudiate Fredericka and flee to the West Coast, where he married Torchy Reynolds, young waterfront girl. They were eventually divorced, so that Ned and Mary could marry. Ned is now reconciled with his mother.

Another thread in the story concerns the lives of the Kransky family. Rose, the daughter, once loved Charles Cunningham, wealthy publisher. She became the mother of his child and figured sensationally in a trial when Cunningham's wife divorced him, naming Rose as co-respondent. Now Charles wants to marry Rose but she is engaged to her present employer, Jack Felzer, prominent young attorney.

Ellis Smith, an artist who calls himself "Mr. Nobody from Nowhere," is another important part of the story pattern. Ellis, blinded when he rescued Fredericka from a tenement fire, has recently regained his sight. Torchy, now a famous night club and radio singer, loves him; so does Iris Marsh, a young woman who has left her husband and little son to build up a new life of her own. Ellis isn't sure of his own heart and is currently planning to leave Five Points and start life over again. Although he has long been a verbal antagonist of Dr. Ruthledge, the artist has his own cynical way of spreading kindness through the little community.

Mary Ruthledge Holden is played by Sarajane Wells; Ned Holden, by Ed Prentiss; Mrs. Kransky is Mignon Schreiber; Rose Kransky, Ruth Bailey; Jacob Kransky, Seymour Young; Torchy Reynolds, Gladys Heen; Fredericka Lang, Muriel Bremner; Irish Marsh, Betty Arnold; Ellis Smith, Phil Dakin; Charles Cunningham, Bill Bouchev; Jack Felzer, Paul Barnes; Laura Martin, Gail Henshaw;

The serial written by Ina Phillips, "Radio's No. 1 Author, was inaugurated January 25, 1937. It is broadcast Mondays through Fridays at 9:45 a.m. and 4:30 p.m. CST over the NBC-Red network. The show is produced by Howard Keegan, for the agency, and announced by Fort Pearson.

## Quick Watson, The Needle

(Continued from page 5)

flavor to his interpretation of the bluff doctor, Holmes' friend, assistant and biographer.

Even the long-time friendship which bound Holmes and Watson together is duplicated in the real-life stories of Basil Rathbone and Nigel Bruce. When World War I was raging, Rathbone and Bruce, both rising young British actors, served in their country's army.

that might not look well in print. We've never shared rooms in Baker street, but if we had, I think we might have got along about as Holmes and Watson did. Willie claims a better sense of humor than Watson — but that's purely his opinion".

That's the opinion of most of Hollywood, too—including Rathbone, who does not believe his

boisterous humor of Bruce and the pointed wit of Rathbone are used to advantage on each other, and sometimes on long suffering Tom McKnight, who produces the Sherlock Holmes series.

Members of the cast of Sherlock Holmes have caused Rathbone some worry of late, because they insist upon taking his portrayal of Sherlock too seriously.

It all began when a small powder factory on the Pacific Coast was blown up. When Rathbone arrived for a rehearsal Sunday at NBC's Hollywood Radio City, every member of the supporting cast was waiting for him, and everyone had the same clipping, a complete story of the disaster. In chorus, they demanded, "Solve this, Mr. Holmes".

Rathbone escaped that one, but he couldn't get a way from the story. As further information appeared in the papers, it was collected by the actors, with the connivance of Bruce, and saved for the next week's show.

Faced with a showdown, Rathbone shrugged, and said, "Not a case for Holmes at all. That was simply an accident".

The newspapers, of course, carried the opinions of investigators, and their opinion was—accident.

But Rathbone can't evade Holme's reputation. He still receives newspaper clippings of unsolved crimes, with requests for their solution. Not all are jokes from the cast. Some are serious. But, although he is a serious student of Holmseiana, Rathbone confesses he is no Sherlock in the matter of deductive powers, and so the cases will remain unsolved, unless the police do the work.

First heard on NBC in their "Adventures of Sherlock Holmes" series in 1939, Rathbone and Bruce now are in their second season on the air. Edith Meiser is author of the radio adaptations of the stories. Her treatment of the Holmes stories is heightened by the unique musical score, written and directed by Lou Kosloff, and interpreted by an instrumental group which makes use of the bassoon, French horn, electric organ, violin and trombone to produce the weird tonal quality which is an essential part of the show.



Sherlock Holmes and Dr. Watson, his assistant, put their heads together to solve another spine chilling mystery on NBC's Adventures of Sherlock Holmes.

When the war was over, Bruce, in spite of the effects of a serious wound, returned to the stage, and there renewed his friendship with Rathbone.

"Long ago, we arrived at the point where we can insult each other with impunity", Rathbone says. "I call him Willie, or Walrus. Usually Willie. It's simpler. And he calls me things

own slanderous implication. Conan Doyle tells us that Sherlock's custom, in moments of relaxation, was to play his violin, or to listen to good music. He doesn't say much about Watson's lighter moments. But both Holmes and Watson, in the persons of Rathbone and Bruce, are practical jokers in their more relaxed moods on broadcast days. The



**"I'VE BEEN WORKING ON THE VALE ROAD"**

So sings Farmer Clark Gable as he rides on the grador drawn by faithful farm animal to improve the road leading from the main highway up to his new twenty-acre ranch

Continued from Page 13

size, which may bring a laugh to the toilers of the earth back East. But out here, on fourteen acres, we can grow anything and more, too, than can be grown on a quarter section any place else.

On my farm, I have a six room farmhouse with two bedrooms and not even a guest room. The barn is large enough for ten horses, but I have only five horses in it. The orchard has 900 specimen citrus trees. Two and a half acres are in grapes. So far, I have 500 chickens and six white turkeys in my poultry pens. Later on, I may raise pheasants.

The truck garden provides all the fresh vegetables for our table. I grow all my own alfalfa for my stock and still there is an ample pasture for the horses to graze in. With the help of one farmer, my only hired hand, I do all my own farming. For him and his wife I have built a small farmhouse in which they live.

We start out at six in the morning, when I'm not busy on a picture and keep right at it until supper time — and you'll notice I said supper-time and not dinner. That's real farm talk. Of course, it is hard work, but I have learned to eat it up. Besides, farming to-day isn't as tough as it was when

I was a kid back on my Dad's farm. The job is lightened by the tractor, which is my pet, the modern rakes, harrows and ploughs, and painting the sheds and fences is a pleasure with the automatic spray.

More than once I've been chased away from the supper table to wash my dirty hands and change my dirty overalls, but that all goes with farming.

Another thing, you won't find a swimming pool or badminton court on my farm, which makes me a sort of an outcast among the Hollywood farmers—or, rancherios, as I should say — around this part of the country."

# WHO ARE THE MEN BEHIND THE MEN BEHIND THE MIKE?

**RADIO VARIETIES here-  
with presents the second in  
series of articles designed  
to acquaint its readers with  
some of the directors of NBC**

**By Dan Thompson**

**W**HAT DOES it take to be a radio director? Too often the work of a radio director is taken for granted, like sunshine, rain and electromagnetism—that sine qua non of radio. Essential as the radio director is, he and his work are almost equally myste-



**NBC Director Frank Papp**

rious to the average radio listener. Yet there is glamor in the radio director's life — glamor and human interest. In an effort to find out what kind of men radio directors really are and what talents and aptitudes they must possess, we interviewed Harold Bean, a musical director in the NBC Central Division, and two of his dramatic colleagues — Frank Papp and Ted MacMurray.

Bean, who directs some of the NBC Club Matinee and National Farm and Home Hour broadcasts, the Roy Shield Revue and many of the broadcasts featuring such

singers as Wayne, Van Dyne, finds practical experience as a singer or with some musical instrument — preferably professional — the number one requirement in a musical director. "I say 'preferably professional,'" Bean explained, "because the professional is not quite as biased as the amateur who is likely to confuse his individual likes and dislikes with those of his audiences.

"As an example of the importance of this experience, it is only necessary to point out," Bean continued, "that all our musical directors in the NBC Central Division have had practical experience. Albert Ulrich, director of the Hymns of All Churches, for instance, was a member of the Chicago Symphony Orchestra and the Ravinia Opera Company



**NBC Director Harold Bean.**

Orchestra for 14 years. Bob White was tenor soloist over a Detroit station before becoming an announcer, actor and producer in

turn. George Voutsas and I have fiddled at one time or another. Arch Scott and L. G. Harris were musical comedy and minstrel men on the stage and Tom Hargis was a radio singer in Houston, Texas, before coming to Chicago. Jules Herbuveaux, former manager of the production department and now program manager of the NBC Central Division, was an orchestra leader at one time, and Rex Maupin, who now conducts an NBC orchestra, turned director several years ago and then reverted to conducting again two years ago.

The value of experience on a local radio station was stressed by Mr. Bean, who compared such training to that a newspaperman gets on a small town paper. "Working on a small radio station gives a director a comprehensive idea of the problems that have to be met in radio and makes him fully aware of the important place



**NBC Director Ted MacMurray**

radio now holds in community life."

Granted then that a musical director for a network should have practical musical experience and a small station background, what else is needed? "He must have some record of originality in building programs, a sense of loyalty, an agreeable personality and polish enough to be able to meet all kinds of people."

Turning to the dramatic side of radio, Frank Papp, director of the Story of Bud Barton and Cameos of New Orleans, believes a good dramatic director must have had

legitimate experience in all phases of showmanship. "Writing, designing, directing and acting are all essential," he says, "and a musical background is highly desirable even in a dramatic director because many serials make constant use of incidental music.

"It is probably obvious to say that a director should know dramatic literature of all nations and should know how to handle people. The importance of knowing one's actors may not be so apparent to listeners, but it is nevertheless true that a director often finds it burdensome to direct a person with whose personal background he is unfamiliar. When it comes to stardom, best results are obtained when director and star know each other quite well."

Ted MacMurray, whose small town background made his understanding of Vic and Sade especially fine and which now helps him

in Li'l Abner, agrees with Papp that a good dramatic director should know every phase of show business. He adds that "every phase of life is the director's textbook."

"While a director may draw upon his imagination in sequences with which he is totally unfamiliar by experience, Ted says, "he can do much to heighten suspense and achieve verisimilitude if he actually **knows** something about the particular bit of life he is trying to mirror. Writing experience is valuable because every good director is called upon from time to time to write a page or so of dialogue; travel is helpful in many ways and has been especially helpful to me in enabling me to recognize dialects. For instance when casting Li'l Abner we auditioned over a hundred men for the title role before finding one who had just the right dialect and who didn't confuse the hill-billy dialect with the

Southern Negro accent."

Turning to the biographical, we found that Bean is a graduate of the University of Illinois. He started his radio career at WFBM in Indianapolis and came to WBBM in Chicago in 1930 and to WMBD in Peoria as program director for three years before joining the NBC Central Division staff in 1939.

Papp was born in Chicago and educated at the University of Chicago. He was trained professionally in violin and began his career by reading manuscripts for publishers in New York City. For a time, he taught public speaking. Later he became purchasing agent for a distributor of foreign films in America, casting director and play reader for a New York producer, and finally a free lance actor, director and producer for agencies. He joined NBC in 1939 and is married to Mary Patton, beautiful NBC star who is heard as Marie Martel in Arnold Grimm's Daughter.

## NBC Prepares for Music Change

A GREAT expansion of activity is seen around the NBC Central Division Music Library as NBC music officials prepare for January 1, the day when ASCAP music becomes unavailable for broadcasting. Several new employees have been added to the music library staff, bringing the total number of employees in the library to 14, exclusive of two free-lance copyists who are called upon fairly regularly.

Also, in anticipation of the change effective January 1, the physical equipment of the music library has been enlarged. A client's program service room, has been set up adjacent to the music library and already is being used to provide a ready consultation service on musical problems.

Photostatic equipment, playback recording machines and an additional piano also have been acquired by the music library to expedite the work. The new set-up is under the direction of Don Marcotte, NBC Central Division music supervisor.

A check of the theme songs of

programs originating in the NBC Chicago studios reveals that 18 commercial shows will not be affected by the ASCAP situation, while the themes of 21 will be changed. Among the programs which are not affected are Tom Mix Straight Shooters ("When the Bloom Is on the Sage"); Knickerbocker, Playhouse and Wings of Destiny (both original manuscripts); Arnold Grimm's Daughter ("Poor Little Cinderella") and Hymns of All Churches ("Andante Religioso").

Shows and musical themes affected include Mary Marlin ("Clare de Lune"); Vic and Sade ("Chansons Bohemienne"); Guiding Light ("Aphrodite"); Quiz Kids ("School Days" and "Playmates"); Alec Templeton Time ("Humming Blues" and "The Very Thought of You"); and Fitch Bandwagon ("Smile for Me").

Almost all sustaining network programs originating at NBC Chicago will change their themes by November 15, if not already changed, according to Marcotte. Included in this category are Club Matinee, Doctors at Work and

Uncle Sam's Forest Rangers (heard on the National Farm and Home Hour) with new themes by Rex Maupin, NBC conductor. Roy Shield, Central Division music director, will provide a new theme for the Farm and Home Hour. The NBC Breakfast Club has four themes, two of which have always been non-ASCAP.

All commercial programs now using ASCAP themes are planning changes. In some cases only a new arrangement of the theme in use is necessary, since a number of the melodies are not restricted, but an ASCAP arrangement is being used.

One of the first NBC network dramatic programs to discard its former theme was Girl Alone which introduced a new departure in thematic music in the form of a so-called "Girl Alone Suite" composed by Marcotte. The new music for this show not only includes opening and closing themes, but also motif music which serves to describe the leading characters and to introduce these characters in script sequences.

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# RADIO VARIETIES

JANUARY --- 1941

TEN CENTS

*Minnie Pearl—The Girl With the Big Future at WSM (See Page 19.)*



# PATTER OFF THE PLATTER

The Waltz Kings of the 19th and 20th centuries meet in Johann Strauss' "Wine, Woman and Song," now played by Wayne King, best known popular interpreter of three quarter time. King adds to the Strauss music a new tang and warmth, achieved through the perfect blend of his saxes and strings. The coupling is the waltz sensation of the early twenties, "That Naughty Waltz," featuring the maestro's own golden sax. (Victor 27264)

Larry Clinton styles the lilting new "Moonlight and Tears" (from Warner Brothers' "Four Mothers") in a smooth and effective arrangement reminiscent of "My Reverie." Peggy Mann sings. The reverse is another film tune, "You Forgot about Me" from RKO's "Let's Make Music," featuring a clarinet quartet and vocal by Terry Allen. (Bluebird B-10984)

"Fats" Waller offers "Everybody Loves My Baby" in a fashion that makes us wonder why he didn't record it long ago. The song is a natural for the Waller style and "Fats" rides the keys and the mike for a torrid performance. The companion piece, "Scram" was written by Leonard Feather, the English jazz authority, and comprises instrumental variations on a tricky little riff. (Bluebird B-10989)

One of the most striking swing arrangements to come our way in a long time is Glenn Miller's "Anvil Chorus" which has created a storm of applause at each airing. Glenn has now recorded the number, Parts I and II on both sides of a ten-inch record, making 20 inches of driving, solid swing. There's little we can say about it that hasn't already been said. The pace is fast and furious; the orchestration and solos tremendous. This is a must for any swing fan. (Bluebird B-10982)

As of this writing, "Yes, My Darling Daughter" was enjoying a sunny spot high on the best seller list, thanks entirely to the efforts of Miss Dinah Shore who introduced the number and carried it single-handed. Now Glenn Miller steps aboard and next week you will probably see other orchestras lining up on the right.

Glenn swings the tune at a bit faster tempo than Miss Shore's

vocal arrangement and brings to bear his unison saxes and trombone quartet. Lyrics are handled by Marion Hutton who, if we may say so, does the best job she has ever done on any record. The reverse is another top tune, "Along the Santa Fe Trail" from the Warner Brothers film of the same name. This is in slow, pulsing rhythm with Ray Eberle at the microphone. (Bluebird B-10970)

"Your Dream" (Hammerstein II — Harbach — Kern, from Universal's "One Night In The Tropics") is one of the most delightful melodies to come out of the film factories for some time. Leo Reisman gives it a velvet and cream setting complete with vocal solo by the musical show favorite, Phil Dues. The coupling, "Remind Me" from the same picture, is in rumba fox trot tempo, clean cut and rhythmic. (Victor 27237)

The old Benny Goodman band (Harry James, Dave Matthews and Buddy Schutz) beat out a tremendous double on "Farewell Blues" and "Margie," a pair of favorites

straight from New Orleans. This was the brand of playing that first brought fame to the Swing King, full powerful brass, solid rocking beat and plenty of unbelievable horn from both B. G. and Harry James. (Bluebird B-10973)

The famous all-star Chicago session which produced "Blue For You Johnny," and "Ain't Misbehavin'" yields another double of pure jazz, "Save It, Pretty Mama" and "Stompy Jones." This was the date with Sidney Bechet on soprano sax and clarinet; Rex Stewart, cornet; Earl Hines, piano; John Lindsay, bass; and "Baby" Dodds, drums. Ellington's "Stompy Jones" is the faster of the two, but both show tremendous driving force and inspired, smoking solo work. (Victor Swing Classic 27240)

From Paramount's new film, "Second Chorus," Victor just released a 12 inch disc of Artie Shaw's, "Concerto for Clarinet," in two parts. This two sided platter contains plenty of "clarinet calories" for devotees of Artie's licorice stick.

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## FIRST LADY OF THE AMERICAN THEATRE

Helen Hayes at her piano in the music room of her beautiful Victorian home in Nyack, N. Y., where she finds comfort and relaxation between her dramatic radio shows. Miss Hayes is heard in her own radio playhouse — "Helen Hayes Theater" — on a 63-station coast-to-coast Columbia network. Mark Warnow conducts the orchestra and Harry Von Zell announces. Dramatic material for each Sunday evening series is selected from originals, motion picture hits, magazine stories and novels. "Helen Hayes Theater" is sponsored by Thomas J. Lipton, Inc., in behalf of Lipton's Tea and is heard at 9:30 p. m. CST.

# "We Take You Now to Mitchell Tower"

Every Sunday — for longer than most listeners can remember — this phrase has introduced the oldest educational network broadcast in radio: The University of Chicago Round Table.

IN 1931 WHEN the Round Table made its debut on WMAQ Chicago the idea of three professors discussing a current problem before a microphone was neither exciting nor newsworthy. It was an experiment. They used no

ceived and directed the program in its infancy.

Less than two years later, in 1933, the Round Table became an educational feature of the NBC Red Network — the first network broadcast produced without script. Its popularity as a local feature soon was eclipsed by the interest it commanded before a national audience. At first heard only in the East and Middle West, the program later became a "coast-to-coast" feature, with an audience of nearly a million listeners. By

made a grant to the University of Chicago for experimentation in radio education and expansion of the activities of the Round Table.

For the first time the Round Table was equipped to bring recognized authorities from any part of the country to discuss important problems before its microphone. In special instances the mountain went to Mohammed — to Henry Wallace, Thurman Arnold, Clifton Fadiman, who were unable to come to Chicago but whose contributions were essential to an authoritative discussion of the scheduled topics.

For the first time the insistent public demand for printed copies of the discussions could be met. In a little more than two years listeners have written for more than a quarter of a million copies of Round Table discussion. Today there are nearly four thousand regular subscribers, and single broadcasts have brought requests for as many as thirty thousand transcripts, which are sold on a non-profit basis.

With a network continuing to expand and an audience that has grown steadily throughout the "summer lull" the Round Table celebrates its seventh network birthday on October 13. Ranked as one of the outstanding programs devoted to the discussion of issues of national and international importance the Round Table exemplifies the American traditions of freedom of expression and communication. The Round Table has never been officially censored because inherent in its three-speaker set-up are a fair treatment of conflicting points of view and a diligent attention to a balanced presentation of controversial subjects.

At a time when civil liberties elsewhere in the world are being restricted by authoritarian governments the Round Table stands as a monument to the democratic guarantee of those liberties. The constantly widening audience for the program demonstrates the practical possibility of stimulating awareness and understanding of important national issues through educational broadcasting.



Emily Post to the contrary, elbows are decidedly in order on the University of Chicago Round Table and the idea is to keep the speakers in microphone position. L. to R.; W. Laves, political science professor, U. of C.; H. Deutsch, history professor, U. of Minnesota; and H. M. Cole, military expert, U. of C.

script, had no rehearsal, and held no conclusion to drive home.

In radio, however, this was a dangerous precedent, an unheard of privilege. There could be dynamite in a program which depended for its content on the whim or judgment of the three speakers. Besides, the topic of the first discussion was highly controversial: The Wickersham Report on Prohibition!

It is a far cry to that Sunday in 1931 when the three professors sat around a card table and analyzed the Wickersham report for a few hundred thousand listeners. But production of that first broadcast remains a tribute to the farsighted judgment of Judith Waller, then manager of WMAQ, and now educational director of NBC in the Middle West. For Miss Waller and Allen Miller, then radio director of the University, had con-

1935 there were more than fifty stations in its network, and the audience grew steadily.

Today the Round Table stands at the top of all discussion programs in educational radio. With a network of nearly ninety stations, more than five million listeners are tuned each week to the discussions.

At first the Round Table trios consisted only of University of Chicago professors. Usually two experts on the topic presented their facts to a third professor who played the role of "intelligent layman," protecting the audience from experts who might cloud the issues in technical jargon.

In 1938 new horizons were suddenly opened to the Round Table. The Alfred P. Sloan Foundation, newly endowed for the dissemination of economic knowledge,

## "Cokes" for the Cast of Girl Alone



Members of the cast of NBC's *Girl Alone*, heard Mondays through Fridays at 4:00 p. m. C S T over the N B C - R e d network, take time out for refreshments between shows at the NBC Round Table at the Merchandise Mart Restaurant. Left to right around the table: Herbert (Ziehm) Butterfield; Lurette (Virginia Richman) Fillbrandt; John (Frankie McGinnis)

Larkin; Betty (Patricia Rogers) Winkler; Pat (Scoop Curtis) Murphy; Joan (Alice Ames Warner) Winters; Frances (Ruth Lardner) Carlon and the vacant chair would have been for June Travis, who plays Stormy Wilson Curtis. Standing, l. to r.: NBC Director Charles Urquhart, Frankie (Jack) Pacelli and Henry (Scotson Webb) Hunter.

# JACK BENNY - THE NEW CHAMP!

Jack Benny, star of the Sunday evening Jello series, was voted Champion of Champions by more than 700 radio editors in the United States and Canada, queried by MOTION PICTURE DAILY in its fifth annual radio poll on behalf of Fame.

**B**ENNY, who won the first MOTION PICTURE DAILY poll in 1936, regained the leadership which he lost to Edgar Bergen's Charlie McCarthy during the intervening three years.

Many other old favorites returned to top ranking while some former leaders dropped from grace. Dinah Shore, vocalist on the Eddie Cantor show, was picked by the editors as the Outstanding New Star of the Season, while Edward G. Robinson was selected as the Most Effective Film Player on the Air.

Bob Hope was selected as the Best Comedian, Fanny Brice as Best Comedienne, and Fibber McGee & Molly as the Best Comedy Team. Bing Crosby and Kate Smith again won top spots as popular masculine and feminine vocalists, respectively, with Richard Crooks and Margaret Speaks winning on the classical side.

Raymond Gram Swing rose from fourth place to first among the commentators, with Bill Stern in the lead for Best Sports Announcer.

## Lux Theatre Wins

The Best Dramatic Show according to the editors, is the "Lux Radio Theatre," a perennial favorite, and "One Man's Family" drew top honors as Best Dramatic Series. The "Aldrich Family" was voted tops among Comedy Series.

The biggest total was rolled up by "Information, Please," voted Best Quiz Program, and "Vic and Sade" was named best among the Monday-through-Friday daytime serials.

Best Educational Program is the CBS "American School of the Air," which has been recognized in many states as part of the regular curriculum and now is playing an important part in cultural relations with Latin America. Irene Wicker drew top honors for the Best

Children's Program with her show, "The Singing Lady."

Glenn Miller's orchestra was heralded as best among the swing bands and Guy Lombardo was similarly honored for the Best Radio Orchestra (Popular). Kay Kyser's "College of Musical Knowledge" drew top rank for the best popular musical show.

The New York Philharmonic-Symphony Orchestra was voted the Best Radio Orchestra in the classical division, while the "Ford Sunday Evening Hour" drew the plaudits for being the Best Musical Show on the classical side.

With war and politics occupying most of the special events time over all networks, the CBS "European Roundup" was voted best.

## Hope and Crosby Close

Following closely on the heels of Benny, in the open championship class, were Bob Hope, Bing Crosby and Bergen, in that order. Fred Allen and Helen Hayes were tied for the fifth place.

Jack Benny trailed Hope, however, as Best Comedian. In third place was Fred Allen, followed by Bergen. Eddie Anderson, as Benny's valet Rochester, stepped in with the leaders to take fifth place.

Gracie Allen was runner-up to Miss Brice as Best Comedienne. Mary Livingstone was third, Marion Jordan (Molly McGee) fourth, with Jane Ace and Portland Hoffa tied for fifth.

Burns & Allen followed Fibber McGee & Molly in the ratings for Best Comedy Team. Brenda & Combina placed third, and Amos 'n' Andy, Abbott & Costello and Benny & Livingstone were in a triple tie for fourth place.

Benny's Jello series was given the second place spot behind the "Aldrich Family" as the Best Comedy Series. The Bob Hope show for Pepsodent was third, while Fred Allen's "Texaco Star Theatre"

and the "Easy Aces" tied for fourth.

Yvette, the golden-haired songstress, was voted by the editors as the second Outstanding New Star of the Season. Helen Hayes was third and Carol Bruce, fourth. That the political campaign left its mark on the minds of the editors was reflected in the fact that Wendell L. Willkie received enough votes to tie for the fourth position in this classification.

Kenny Baker followed Crosby as the Best Male Vocalist (Popular). Lanny Ross was third, Frank Parker, fourth, and Frank Munn, fifth.

Miss Shore's rapid rise to stardom on the airwaves gave her not only the top rating for outstanding new star, but also gave her second place to Miss Smith as Best Female Vocalist (Popular) Connie Sowell and Frances Langford were tied for third position and Ginny Simms and Bea Wain were tied for fifth.

## Crooks Leads Vocalists

Richard Crooks, best of the male vocalists on the classical side, was followed by James Melton, John Charles Thomas and Nelson Eddy and Lawrence Tibbett, the last two tied for fourth place.

Still on the classical side, but with the feminine artists this time, Lily Pons follows Miss Speaks among the vocalists. Lucille Manners and Jessica Dragonette were tied for third place and Grace Moore was fifth.

Lowell Thomas retained second place among the commentators. H. V. Kaltenborn was third, Elmer Davis, fourth, while Gabriel Heatter and Wythe Williams tied for fifth.

Ted Husing was a close runner-up to Stern as Best Sports Announcer. Red Barber placed third and Stan Lomax and Bob Trout finished in the money by tying

for fourth. Lomax, a WOR sports-caster, was the only non-network star to take a place in the poll.

Following Robinson as the Most Effective Film Player on the Air were Don Ameche, Basil Rathbone and Bing Crosby, in that order. Bette Davis and Miss Hayes tied for fifth place.

The popularity among editors and the people who buy the sponsors' goods has changed little with respect to announcers. Wilson, who has won this poll since 1936, was followed in the top ranking by Harry von Zell, Milton Cross, Ken Carpenter and Bob Trout.

Another repeated favorite is the "Lux Radio Theatre" which was followed in the Best Dramatic Show classification by the new "Helen Hayes Theatre," Arch Oboler's "Everyman's Theater," "First Nighter" and "Columbia Workshop."

### Criticize Daytime Serials

Following "One Man's Family" as Best Dramatic Series were "Big Town" and the "Aldrich Family," in that order. "Cavalcade of America," "Second Husband" and "Those We Love" were tied for fourth place.

In second place among quiz programs was "Dr. I. Q." followed by "Take It or Leave It" and "College of Musical Knowledge." "Prof. Quiz" and the "Quiz Kids" were tied for fifth place.

Editors who frequently criticize the daytime program material, marked their ballots with a number of asides concerning the daytime serials. "Big Sister," "The Story of Mary Marlin" and "The Goldbergs" were in a triple tie for second place behind "Vic and Sade." Also in a triple tie, but for fifth place, were "Bachelor's Children," "Life Can Be Beautiful" and "The O'Neill's."

"University of Chicago Roundtable" was voted second in the Best Educational Program series. Apparently of the opinion that education can be absorbed in a number of ways, the editors gave "Information, Please" third place, while "American Town Meeting of the Air" were tied for fourth.

Following Miss Wicker's "The Singing Lady" as Best Children's Program were "Coast-to-Coast on a Bus" (Milton Cross), "Let's Pretend" (Nila Mack), and "Quiz

Kids," all in a triple tie for second place, and "Tom Mix's Straight Shooters" in fifth place.

Popular dance bands rated in this order behind Guy Lombardo: Wayne King and Fred Waring, tied for second, Kay Kyser, third, and Tommy Dorsey and Glenn Miller, tied for fourth.

Miller, who topped the swing bands, was followed by Tommy Dorsey, Benny Goodman, Artie Shaw and Jimmie Lunceford. Richard Himber just missed the first five.

### Triple Musical Show Tie

The Fred Waring show, "Kraft Music Hall" and "Your Hit Parade" were in a triple tie for second place behind "College of Musical Knowledge" as the Best Musical Show (Popular). "Musical Americana" came fifth.

The NBC Symphony Orchestra was rated second among the classical radio orchestras. Frank Black's "Cities Service" orchestra was fourth while Andre Kostelanetz's orchestra, Raymond Paige's "Musical Americana" orchestra and Alfred Wallenstein's "Voice of Firestone" orchestra were tied for fifth place.

The "Ford Sunday Evening Hour," which was selected as the Best Musical Show (Classical), was followed by the N. Y. Philharmonic-Symphony Sunday afternoon broadcasts in second place, the NBC Symphony and "Voice of Firestone," tied for third, and "Cities Service," the Metropolitan Opera broadcasts and the "Telephone Hour," tied for fifth.

War coverage, political conventions and election returns were almost exclusively the items cited by the editors voting on special events. Although the ballots requested designation by network, the second greatest group of votes was for convention and election coverage with "all networks" noted on the ballots. The CBS "European Roundup" was in first place. Among others items cited as outstanding were the NBC spot description of the scuttling of the Graf Spee, general NBC war coverage, and NBC broadcasts of refugee children speaking to their parents in England. Outside of the war and politics, the only other event to get special citation was the NBC coverage of the draft drawings.

## KOSTELANETZ PREDICTS

ANDRE KOSTELANETZ, famous musical conductor of stage and radio, predicts a greater concentration than ever upon Latin-American music this season. It will be the natural result, he says, of the close relations between the United States and the republics to the South, growing out of the hemisphere defense policy.

The movement toward great cultural interdependence between the two continents has already begun, he points out, with the decision of the leading motion picture studios on the West Coast to broadcast programs by their stars to Latin America. Music figures prominently in these plans — all styles and classes of American melody from the folksongs of the mountains and the plains and the old South to the latest Tin Pan Alley hits.

These programs will supplement the regular short-wave programs of music-and-story which go out regularly from New York,

In return, says Kostelanetz, we can expect a steady cargo of Latin-American music — tangos, rumbas, fandangos, serenades; "all the music, in fact, that is identified with the peoples south of the Rio Grande."

"The more infectious of these tunes will find their way, you may be sure, into the catalogues and music racks of our dance and concert orchestras. I look for the Latin American vogue to be greater than ever this winter."

The people of the United States, he declares, have long been enthusiastic about the music south of the border. "Its zip and rhythm have influenced our musical fashions deeply for many years. Indeed, for the last few seasons it would seem we can't get enough of Latin American music, just as I understand Latin America cannot get enough of our jazz, our cowboy songs and Negro 'spirituals.'"

Kostelanetz is convinced that this musical exchange is proving one of the most important factors — if it is not the most important — in cementing good will between the two continents.

"We've become good neighbors because we have a common meeting-ground in music.

# The Shadow at Home



**I**T'S HARD to imagine the Shadow having a family, but here it is, intact. Back row, left to right: Jerry Devine, author of the series heard Sundays at 4:30 P. M. CST over MBS; Arthur Vinton, who plays whatever menace is required each week; Ed's son, Keenan Wynn, who plays "Shrevie"; Bill Tuttle, director; Dick Widmark, juvenile lead; Kenny Delmar, "Commissioner Weston."

In the front row, left to right: Bill Johnstone, the Shadow himself who doubles as Lamont Cranston; ingenue Betty Heckser; Marjorie Anderson, the Shadow's girl friend, "Margot"; and Elsie Thompson, whose weird organ introductions precede the Shadow's wicked laugh.

# CHAPLIN PRAISES CBS

## Color Television



"Terrific," "amazing" and "marvelous" were the words used by Charles Chaplin (left) to express his wonderment at Columbia Broadcasting System's sensational new development of color television. The great film comedian was given a private demonstration of the device by its inventor, Dr. Peter C. Goldmark, CBS chief television engineer. At right is Gilbert Seldes, CBS director of television programs.

COLUMBIA Broadcasting System's color television came in for high praise from one of the motion picture industry's greatest figures when Charles Chaplin described a demonstration as "terrific" and "a striking argument

for Democracy."

Mr. Chaplin, as guest of the CBS Chief Television Engineer, Dr. Peter C. Goldmark, was shown a comparative demonstration, color control and magnified vision. He saw a reel of color film tele-

vised on black and white and color receivers standing side-by-side and expressed his amazement in typical motion picture adjectives such as "terrific," "amazing" and "marvelous."

"Color seems to me," Mr. Chaplin said, "to be ten times as important to television as it is to the motion pictures, because in black and white television, you can't recognize the details of the picture clearly — and with color you can. With color your eye gets more for its money. I tried to keep comparing the two pictures, but I soon forgot about the black and white."

When Mr. Chaplin learned that Nazi scientists had not only failed to produce color television, but officially had abandoned it as impossible, the man responsible for "The Great Dictator," which satirizes dictatorial control, said:

"The color television I have just seen is an American product, and is a striking argument for Democracy."

After the demonstration of black-and-white television alongside the CBS color method, Mr. Chaplin was initiated into the color control technique, with Dr. Goldmark extracting colors from the image on the television screen.

Then "magnified image" was explained with the great screen star getting a rare peep into the inner workings of the color scanning machinery and a close-up inspection of the newly developed lens which increases the apparent picture area of the television image by about 80 per cent.

After a tour through the laboratories, Mr. Chaplin warmly congratulated Dr. Goldmark on his developing color television and said:

"I think that now that you've got color, you can start television off on its right foot."

# Cantor Looks at Radio

**"We need laughter as much as we need music, education and the news of the day," says Cantor. "It is the oxygen tank to keep Americans alive today."**

**YOUR INTERVIEW** with Eddie Cantor is set for the lunch hour. You are admitted to his suite on the top floor of a midtown Manhattan hotel and directed to his bedroom. A faint, linimenty, locker room aroma catches up with you

on the occasion of his decade in radio. Cantor extricates a tanned arm from the white sheet that envelops him and motions you to a seat, just as his muscled masseur punches out a staccato run on the keyboard of his spine.



Eddie Cantor caught in the act of "raiding the ice box" claims his steady diet of milk gives him most of his energy and is the beneficial all around drink in his house.

as you enter and find your host stretched on a table taking his rub-down.

You have come to get a story

"This is how I get my exercise," Eddie tells you dolefully. "Between rehearsals and broadcasts and benefit shows you can never

find time for the real thing."

To start things off, you remind your host that in October, 1931, he began his radio career with the National Broadcasting Company when it occupied only a few floors of broadcasting space at 711 Fifth Avenue. Now that he is beginning his tenth year with NBC with his "Time to Smile" program, how does radio look in retrospect, especially in regard to comedy programs?

Before the masseur can lay hands on another vertebra Cantor replies:

"There have been changes. They were slow in coming, but the changes have been for the better. The quality of radio comedy is at a higher level now than at any period in radio's history. Puns, jokes and wheezes have passed out of the picture. In their place we have situations involving real people. We are making actors living persons instead of machines that spout jokes.

Radio comedy is building characters, not caricatures, and you can give Jack Benny the credit for showing the way. He gave us real characters that every listener can recognize."

The blond muscle man, with hands half closed, half slaps and half punches the comedian's well developed torso. Eddie's voice is about as steady as Jack Benny's in his old Maxwell, but there is no interruption in his train of thought. Resting his chin on his arm, useful as a shock absorber, he goes on!

"Another change for the batter is the faster tempo of radio comedy. We're doing in a half hour now what some programs used to do in an hour. We were the first, I believe, to set the style in this respect. We cut away non-essentials like extravagant introductions and buildups, which were quite the rage a few years ago. Listen, this will slay you. Do you know how we introduced Deanna Durbin for the first time? Don't faint. All we said was, 'Here's a 13-year-old girl with a very lovely voice.' "

The famous pop-eyes popped. He pondered this. In retrospect this seemed an incredulous in

roduction to a girl who was to win sudden and spectacular success in the films, but it served to point up the Cantor contention that radio goes too fast nowadays to permit dawdling continuity.

"Crack that knee, will you please," says Eddie lifting his right leg to the man in the white jersey. The masseur obliges, the knee cracks, Eddie continues:

"I'll tell you another thing that has changed for the better. Comedians are broadcasting now for the listening audience and not the studio audience. The boys who made people scream in the studios are not on the air anymore. Actors don't harp on Hedy Lamarr or Bing Crosby's horses to raise a laugh.

Nowadays they cater to the homes. No comedian has a right on the air unless he can see in his mind's eye the Nebraskans, the Alabamans, the Iowans and all the rest."

At this point Bunky steps silently in view. Bunky is an old time vaudeville trouper who gave Eddie his first job. Cantor, as a youngster, worked for Bunky (the Arthur of Bedini and Arthur) as a black face juggler, becoming one of the first stooges in vaudeville. Bunky is now the comedian's all-around man. He stands before him now to point a thumb in the direction of the living room. Eddie understands' the song pluggers are here on their daily visit. He slips on a bath robe and goes in to meet them. There are three of them. Perfunctorily they cluster around the little upright in a corner. One sits at the piano; another, holding a little sheet of music, sings; the third, the publisher, stands by following the score. Eddie stands close to the singer, facing him. It's a marching song about a young man who is drafted and goes to camp. Eddie listens attentively, tapping one foot in time with the music. He hears several choruses and then there is a pause for the verdict.

"It's got a good title, boys, and it shows thought. But I don't believe you have scratched the surface. This is straight stuff. It's factual. You've got to be comical, very comical. The way to make a hit is to make people laugh." Eddie, who will draw parallels at the drop of a hat,

gave as an illustration his famous 'Potatoes Are Cheaper' song. He sang for their benefit one refrain.

'You're not a Taylor or Gable,  
But Do What You're Able.'

"You have got to have a first act curtain at the end of each chorus. I think you can punch it up. Work it over and see me in a couple of days."

The pluggers get the drift and leave. Eddie, still humming the tune, sits down at a bridge table for his first meal of the day. Bells begin to ring: the door bell, the



Eddie Cantor keeps in trim by taking a plunge each morning in his private pool on his California estate.

phone, but the busy little man goes ahead with his meal, taking in order orange juice, figs on dry cereal, cream cheese, milk and a spot of vanilla ice cream.

Distractions notwithstanding, the comedian's mind is still on radio. Particularly his new show, "Time to Smile," which is presented from NBC's studio 8-H, from whence he broadcast the first comedy program to emanate from Radio City. It was on the occasion of dedication of NBC's present headquarters in 1933.

Of his new discovery, Mrs. Waterfall (Maude Davis), Cantor says: "She has a better sense of timing than any woman I have

worked with in my life."

Of Harry Von Zell, his announcer, he says: "Unquestionably the greatest announcer-actor-comedian in the business. When he makes a mistake it's an improvement over what you've got."

You talk about straight men and Eddie is reminded anew of the progress radio has made. When he first started in radio he horrified sponsors, he tells you, by suggesting that the commercial be said by the comedian's straight men, just as Von Zell is doing today. It took almost a decade, he says, for sponsors to appreciate the value of incorporating the plug for the product in the running dialogue rather than to set it as something apart.

Eddie was ahead of his time and in any review of the history of radio comedy his name will be preeminent as a pioneer who helped develop it. He was the first to go out of his way to find new talent and develop it (Bobby Breen, Deanna Durbin, Parkyakarkas). He was the first to do a preview of his program before submitting it to a nationwide audience.

He was a pioneer in admitting the public to his broadcasts, rather than reserve the privilege to a handful of friends of the sponsor. These and other innovations have helped radio comedy progress.

You ask him about the future of radio comedy and he answers:

"There will be an avalanche, an epidemic of laughter. We need laughter as much as we need music, education and the news of the day. Laughter is a balance very necessary in these times. You will hear more and more laughter because people will be afraid NOT to laugh. If the dictators didn't suppress laughter they wouldn't have a chance, because laughter makes a people relax and think. As long as we can laugh, we're safe. There have been substitutes for oil, for food and clothing, but never has there been a substitute for laughter. There has yet to be an ersatz laughter. Laughter is the most important thing in the world today. It is the oxygen tank to keep Americans alive today."

# RADIO VARIETIES GOLD CUP AWARD

Presented to

## Meet Mr. Meek

★ Though "Meet Mr. Meek" has been on the air only since July, its audience rating is higher than many programs on the air much longer.

★ The pathos and humor of the scripts are typically American — the situations ones that could happen nowhere but here. The Meeks might be the Joneses or the Smiths or even the listener's own family.

**R**ADIO VARIETIES herewith presents Meet Mr. Meek with the Radio Varieties Gold Cup Award.

Each episode is complete in itself, peppered with situations that point up the good character qualities of the persons involved. Even Mr. Meek's wife, Agatha, thought somewhat a nagger, is absolved at the end of every script so that

a class all its own.

In casting the program, foresighted Dick Marvin, radio head of the agency bankrolling the show, took television into consideration so that today, each individual in the Meet Mr. Meek cast is prepared for visual radio by looking his part as well as sounding it.

Doris Dudley is one of radio's

★ It brings the public some of the finest acting on the air in the persons of ingenue Doris Dudley, whose flair for the spectacular is unequalled; Adelaide Klein, one of radio's best character actresses; Frank Readick, veteran of screen, stage and radio and Jack Smart, a Bob Hope alumni whose work is well known to radio listeners from coast to coast.

Tall, dynamic, blonde, she is now preparing for the legit' season and by the time this appears in print, may be rehearsing a Theatre Guild play.

Jack Smart, who plays Louie, Mr. Meek's lazy brother-in-law, almost needs no introduction. He was on the Bob Hope show all last year and made about eight pictures with Hope. Now, in Manhattan, he divides his time between the Meek program and appearances on most of the big variety shows.

This gesture toward the radio progress of tomorrow, he believes, will not only safeguard the show's future, but the actor's future as well. If actors look their parts, they can't lose out when television becomes a reality.

The title role is played by small, lithe, goodnatured Frank Readick. He has been in radio for twelve years and it was he who created the original Shadow. His experience as an actor dates back to the days when his father toured the far west in a covered wagon show and allowed Frank to break into show business with a song and dance when he was barely out of rompers.

Adelaide Klein, who plays Mr. Meek's wife, Agatha, started out to be a concert singer but switched to straight dramatic acting when radio started going places. She wrote monologues where she played five different women, so Rudy Vallee put her on his show five consecutive weeks and after that, Addie was a star. Today, in addition to her work on Meet Mr. Meek, she appears as one of the leads in "We the Abotts" and is heard weekly on such shows as Gangbuster, Kate Smith, Helen Hayes and other major network shows.



Frank Readick who portrays Mr. Meek

the listener is left with sympathetic reactions toward her and her lazy brother, Louie.

Excellence of writing combined with excellence of acting and directing lift the Meek program from the ranks of the banal into

most brilliant young actresses. After finishing a year's run with John Barrymore in "My Dear Children," Doris came to New York and landed her first big night time radio role in Meet Mr. Meek. She plays the Meek's daughter, Peggy.

# Alec — the Music Box Collector

**A**LEC TEMPLETON is in a fair way to open a music instrument shop providing the notion strikes him.

For in his Chicago suite the "Puck of the piano" has a collection of musicana which is threatening to dislodge conventional accoutrements.

As you enter Templeton's abode you may be surrounded by the rippling tones of a piano, the

in composing such Templetonia as "Corelli in the Old Corral," "Bach Goes to Town" and "Mendelssohn Mows 'em Down." Still Alec finds time for his hobby.

Some thirty-six music boxes compose the major part of the collection.

Show piece is the ancient French box, a ponderous affair weighing forty-five pounds and estimated to be 150 years old. Alec

may procure them. When he was the guest at a University of Oklahoma sorority music box party, he came away with two instruments: one playing "The Sidewalks of New York" in B-flat, and the other, shaped like a flower pot.

The zither is neglected these days — excepting by Templeton. He possesses an ancient one for which he has invented a new scale based on the overtones of A flat. Its weird tones were produced over the air on "Alec Templeton Time" when he composed "Fantasy For Zither and Chorus."

A Chinese bell, hundreds of years old, was presented to Alec by a San Francisco admirer. Alec claims it is a rarity because the tone is exceptionally clear. It is in the key of G.

Castanets, rumba gourds and sticks are among the exotic instruments Templeton plays dexterously. Most unusual of this division is the little brown-nut-sized gourd which has been hollowed out. When struck by a special wood hammer, it produces a high monotonous note. It originated in Japan where it was used to drown out mundane sounds while the owner was at worship.

And if all these instruments were not sufficient, Alec will point out his concert grand piano, radios, record playing machines and several hundred records.

However, like all true collectors, Templeton is constantly searching for the "major prize."

The "prize," in Alec's case if and when he obtains it, is a harpsichord untouched by the mechanical perfection of modern times.

Once when Alec visited them he sat down at a harpsichord and played "Bach Goes to Town" with complete splomb — even though he had never before played the instrument.

Alec Templeton is the star of the Alka Seltzer program, "Alec Templeton Time", heard each Friday evening at 6:30 and 9:30 (CST) over the red network of the National Broadcasting Company.



Alec Templeton enjoys a secret joke with Edna O'Dell before a broadcast of "Alec Templeton Time." Miss O'Dell was a recent guest songstress on the program. "Alec Templeton Time" is aired each Friday evening at 6:30 and 9:30 (CST) over NBC.

tinkling notes of a music box, the chime of a musical clock, or the majestic music of Mozart from a recording machine, the rhythmic beat of castanets, rumba gourds, and a radio playing "Beat Me, Daddy."

When Alec Templeton was a lad of two, he reached up on the parlor table in the Welsh farmhouse where his family lived and pulled down the family's ancient music box. For fear it would break, his mother cautioned him never to play it. He didn't, but he discovered another way to listen to its tune. By running his fingers over the roll (similar to a player-piano roll) he figured out its melody.

Since that time, Alec Templeton has had a passion for music boxes, and as years passed, a passion for musical instruments of all types.

Some part of each day is spent with his collection. There may be a rehearsal for "Alec Templeton Time" or he may be engrossed

discovered it in the farm house of some French-Canadian friends. It is entirely handmade and plays twelve different operatic selections in a rich, bell-like tone.

The European symphonium also is 150 years old. It is four feet long, two and a half feet high, three feet wide and plays fifty large metal records.

Until recently the prized possession of a Hoosier admirer is the small spun-metal musical powder box. A fragile picture of a costumed lady is painted on a tiny china circle inserted in the lid.

Among the other thirty-six are an Old English "Toby" jug, a cigarette box, beer mug, Swiss music box playing metal discs, a miniature grand piano and an old teapot which plays two melodies in E major.

Templeton's love for these odd music makers is known throughout the country. He is constantly advised by the public where he

# Let's Look at WLS

SMILEY SUTTER, YODELING newcomer who stops the WLS National Barn Dance every Saturday night, is a crossword puzzle addict. He can complete the toughest puzzles in record time and has probably one of the largest vocabularies in radio. He is never without his pocket dictionary, and whenever he runs across a new word, he looks it up, studies it, applies it, and uses it from then on.

WLS REGULARLY AUDITIONS countless numbers of aspiring artists, after each has applied for an audition on the blank form provided. One of the strangest requests for a hearing, however, came recently from an Indiana housewife, a soprano soloist. In the space for miscellaneous remarks, this soprano wrote somewhat irrelevantly: "I won the hog calling contest at the Farmers' Picnic."

ROY KNAPP, DRUMMER with the WLS Orchestra, also teaches percussion instruments. Among his pupils have been Gene Krupa and the drummers in Ted Weems', Paul Whiteman's and Wayne King's orchestras.

"K-I-D-S CLUB" IS now heard at 7:45 a. m. Mondays on WLS instead of during the Sunday morning "Everybody's Hour." Chuck Acree, who conducts the show, offers pencil boxes for best riddles. Many people write him after each show, asking for copies of the prize winning riddles when they have missed the show for one reason or another. One woman recently wrote that her house was on fire during the show and she didn't hear it. She wanted the riddles because they were the best device she had to keep the attention of her Sunday School class.

SOME BIRTHDAYS AT WLS you may wish to note: Chuck Acree, September 22; Ken Trietsch, September 13; Grace Wilson, April 10; Eddie Allen,

August 27; Julian Bentley, August 19; Pat Buttram, June 19; Red Foley, June 17; Jack Holden, October 21; Dr. John W. Holland, May 8; Salty Holmes, March 6 and Chick Hurt, May 11.



Twice a year or more, stars of the WLS National Barn Dance put on a special show for the wounded veterans of the last World War at Hines Memorial Hospital, near Chicago. Some of the veterans engaged in a "jam session" with two of the Barn Dance lasses after a recent show. With the patients, above, are Mary Ann on the left and Verne Carter, of the Verne, Lee and Mary trio.



Laurel and Hardy of movie fame recently joined Aunt Rita and Uncle Charlie in reading the funnies on WLS, Chicago. Here are Oliver Hardy, Rita Ascot and Stan Laurel. Charles Eggleston is hidden behind Laurel.

HARRIET HESTER, WHO conducts "Homemakers' Hour" and "School Time" on WLS, collects old-time hymnals and old-fashioned dishes. She has some particularly rare pieces of French china and looks forward to the day she may discover another piece to add to her collection.

SANTA CLAUS IS coming, and WLS personalities have their lists all made out. News Editor Julian Bentley jokingly asks for a draft exemption from St. Nick. Actually, Julian is a member of a business man's civilian unit taking military drill every Saturday afternoon. On the more serious side, Julian hopes to get a radio-phonograph combination for Christmas. Ervin Lewis, Assistant News Editor, would like to ask Santa for a new Packard, but he's afraid that would be too hard to wrap up. So all he wants is a stable reference map of Europe.

JOHN BROWN MUST want diamonds. When asked what he wanted for Christmas, he said he had something brilliant in mind—but wouldn't say what. He was on his way to buy a new alarm clock to get him up in time for "Smile-A-While." Just a pessimist, apparently. For John already has two alarm clocks and hasn't been late for the show yet!

WHEN MAKING 50 gallons of sauerkraut from a radio recipe, it is best to get the whole recipe before starting. Frank Baker, continuity editor at WLS, received a frantic call from a housewife at Palatine the other day. "Several days ago I heard a recipe for sauerkraut on WLS," she said. "I've started making some — 50 gallons — but now I forget what comes next. What shall I do?" Baker didn't know what to do. But he turned the call over to the WLS Homemakers' department, and Harriet Hester read the rest of the sauerkraut recipe over the phone.

THE 1941 WLS Family Album, with new pictures of all WLS personalities, has just been published.

JOE ROCKHOLD, KNOWN to WLS listeners also as Honey Boy and the Great Orrie Hogsett, has 14 hunting dogs — and hopes someone will give him another good coon dog for Christmas! He has only one dog with him in Chicago; the rest are "boarded out." He has turned down an offer of \$150 for the dog he has with him, but all 14 cost him nothing. Listeners have given the dogs to him at various times.



## Watch the Birdie!

When radio's popular family, "The O'Neills," started a new five-times-weekly schedule on CBS network, the photographer heralded their arrival by snapping this lively tintype. Suitably framed, it would be fine to hang over your Morris chair. In center is Ma O'Neill (Kate McComb), flanked at right by her son and daughter Danny and Peggy, and at left by her adopted children Eddie and Janice. In real life Danny and Peggy are James Tansey and Claire Niesen, and Eddie and Janice are Jimmy Donnelly and Janice Gilbert. "The O'Neills" are heard Mondays through Fridays at 4:15 CST.

# RADIO AND

● Radio, which enjoys the full freedom accorded it by a Democratic form of Government, ful-

**T**HE TRAINING of the nation's conscription army is now under way in camps throughout the country. The folks back home want to know what the boys are doing and what life is like in army barracks.

To give listeners on-the-scene accounts, to let them hear the boys in uniform themselves, and to show what army training really means, NBC is sending a streamlined mobile unit on a trans-continental tour of the 13 training centers with a crew of announcers, engineers and production men. The crew will be on tour for about three months. They will travel more than 10,000 miles.

Descriptions of how raw recruits are transformed into competent fighting men will be fed to the networks by Announcers George Hicks and Bob Stanton. And aside from training techniques employed in various branches of the service, Hicks and Stanton will supply listeners with a variety of camp vignettes. They're going to tell how (and when) the trainees eat, sleep, play and are entertained, spreading the whole panorama of camp life before radio listeners.

And to show how the problems of whipping into shape the nation's greatest peacetime army are being solved, they will interview officers, medical men, mess officers, orderlies, and the conscripts themselves. They're going to air such human interest episodes as "Blue Monday," regular Army wash day, amateur shows and boxing bouts.

Although the unit's itinerary will be subject to frequent change, it is planned to stop first at Fort Devens in Massachusetts, then head across the northern tier of states before snow falls, with visits to Camp Custer, Michigan; Fort Sheridan, Illinois; Fort Snelling Minnesota, and thence to Fort Lewis in Washington.

During the last war radio as we know it today didn't exist. Not a single broadcasting station was in operation. Coast-to-Coast networks where an obvious impossibility. This is the first time in history that the American system of broadcasting has had the opportunity to show what it can do for the nation in the development of a great peacetime defense effort.



The National Broadcasting Company, cooperating with the federal government in the development of the national defense effort, goes into the field to bring radio listeners first-hand descriptions of activities underway. Most recent undertaking will be the tour of the country's thirteen conscription army training camps for a series of on-the-spot broadcasts describing the processes by which civilians are turned into a reserve of trained manpower.

In addition to actual coverage of training camps, NBC will continue its informative and stimulating regular weekly programs dealing with national defense and the American way of life.

"I'm an American," broadcast with the help of the U. S. Immigration and Naturalization Service, brings to the mike such famous naturalized citizens as Claudette Colbert, Albert Einstein, Luise Rainer, and William S. Knudsen.

These people, who have come to America from many different lands, talk about democracy and the American way of life on this series. Songwriter Irving Berlin, born in Russia, revealed how he came to write "God Bless America," and brought Lanny Ross along to sing it. Einstein, German-born appeared on the program a few hours after his citizenship examination. Two young naturalized citizens interviewed

# U. S. DEFENSE

fills its task in preserving Democracy as we know it in the United States of America



The portable microphone and transmitter picks up the rat-a-tat-tat of the deadly U. S. Army improved machine gun.



The mobile unit of the National Broadcasting Company, manned by two announcers and two engineers, are touring the United States to bring listeners a series of broadcasts from the thirteen training camps of the country's first peace-time conscription army. Having already seen service in covering sports, disasters, parades and political events, the mobile unit sets out in behalf of national defense. The unit includes a studio, a power plant and four separate transmitters mounted in a specially built five-ton car with a speed capacity of 70 miles an hour.

Mrs. Roosevelt on youth problems in a democracy. Weeks to come will feature such noted naturalized citizens as Marlene Dietrich. Dr. Walter Damrosch,

Paul Muni, Leopold Stokowski and many others. ("I'm An American" is heard Sundays at 1:00 p.m., EST, over the NBC-Blue Network.)

To bring home to listeners the importance of aviation in our national life, there's a weekly series called "Wings Over America." NBC has obtained the cooperation of James R. Ray, long a prominent figure in aviation, to insure the authenticity and completeness of the scripts, which are the combined work of Ray and Richard McDonagh of the NBC Script Division. Each of the weekly programs consists of a dramatization that brings to life an achievement or episode of historical importance and a discussion by guest speakers acknowledged as experts in some particular branch of aviation. ("Wings Over America" is heard Sundays at 11:30 A.M. CST, over the NBC-Red Network.)

"You're in the Army Now" is a new weekly NBC series dealing with life in the newly drafted forces. This is a dramatic program, aimed to interest all American families. These comic but plausible stories of the army camps are written by Wyllis Cooper, a World War Veteran and Captain in the U. S. Reserve. Cooper's successful career in radio includes the origination and writing for two and a half years of the famous "Lights Out" series. ("You're In The Army Now" is broadcast Mondays at 8:00 p.m., CST, over the NBC-Blue Network.)

The National Farm and Home Hour, produced in cooperation with the United States Department of Agriculture, is devoting a current series of weekly shows to the relationship of agriculture to the nation's defense. The contributions agriculture can make and is now making is being told by farm men and women, boys and girls, as well as officers of the Federal agricultural services who are now actively engaged in carrying on the agricultural phases of the defense program. (The National Farm and Home Hour is heard Mondays through Saturdays at 11:30 A.M., CST, over the NBC Blue Network.)

The Army Recruiting Services assisted in the broadcasting of a series designed to stimulate recruiting, while another NBC defense series, "This, Our America," described the nation's resources and the part they will play in the present defense program.



What poor Daddy Hanley Stafford goes through in his attempts to discipline Baby Snooks is only too clearly shown in these shots during the Maxwell House Coffee Time program on NBC. When Snooks (Fannie Brice) smashes his best China, Daddy is firm about it (upper left). By gradual stages, resistance weakens to utter exasperation.

# MINNIE PEARL The Girl With the Big Future

**For a girl who had pined for the triumphs of Cornell in plays by the Bard-of-Avon, Ophelia Colley is doing right well by herself on the WSM Grand Ole Opry.**

**I**F THE name Ophelia Colley fails to strike a familiar note, then perhaps you've heard of Minnie Pearl. Minnie is the little girl who came onto the Opry stage in Nashville a few weeks ago and brought the house down with her homey patter and songs.

She is not yet as well known as Uncle Dave Macon, Roy Acuff, The Solemn Old Judge, the Fruit Jar Drinkers and a few other top-stars of "The Grand Ole Opry." But given a little time, Minnie Pearl stands every chance of blooming into a full-grown star. In fact, she is already being compared—and not unfavorably—with the Songbird of the Ozarks . . . Judy Canova.

So if you have not yet heard about Minnie Pearl, you are likely to hear a lot about her in the near future. And RADIO VARIETIES wanted to be the first to introduce her to you.

Minnie Pearl was born in Centerville, Tennessee in 1912, which is about fifty miles Southwest of Nashville. The exact date remains her secret, as part of a woman's prerogative. To be perfectly exact, however, we cannot say that Minnie was born these twenty-eight years ago. It was Ophelia Colley who was born then. Minnie came along much later, as this story reveals.

Ophelia lived the normal life of a young girl in a small town of a family above the average means. She never wanted for anything, least of all diversion. For she more than made up what the town lacked in playmates by her own vivid imagination.

That imagination turned toward "play-acting" and as years went by toward "acting." Nothing would do but the Centerville-Cornell should have serious training for the stage.

The envy of many a young Centerville lassie, Ophelia went off to Ward-Belmont college, swank

girl's school in Nashville which attracts subdebs from all over the country. It is a superb finishing school.

But the Centerville entrant was not so much concerned with finishing touches as the dramatic work offered there. For five years, she labored to learn the technique of the stage. Then after receiving her glossy diploma, back she went to Centerville's security to teach youngsters there the fine art of the drama (with a long "a").

But two years of this found her gradually getting up momentum for the big plunge, which was made in 1934 when Ophelia joined the Wayne P. Sewell Producing company of Atlanta, travelling all over the South giving dramatic readings and coaching home talent for their own production.

She still yearned for the serious side of drama, but fate seemed to conspire to turn her toward comedy. There was an abundance of native humor to be found in these little communities all over the South — humor which seemed to be begging expression.

The young Ward-Belmont graduate lived in the homes of the country-folk she was teaching, worked hours on end with the whole small township in producing their own plays. Invariably, she learned they were better at their own sort of plays than those of any playwright, including even Shakespeare.

Or, as she now admits, especially Shakespeare.

If that were the case of the country folk of Georgia, Alabama, Louisiana, Mississippi and Arkansas—then it was doubtless so of Tennesseans . . . of those from Centerville, including Ophelia.

Thus she reasoned as she came to the conclusion to abandon the serious drama and turn to the native country wit of the South. For three years, this young girl

traveled through twenty states of the South and South-east, talking with, working with, and living with the folks in the country areas and the small towns.

Little by little she picked up bits of wit and humor from the natives which she incorporated in the character she began building—building with one idea in mind: presenting it on the Grand Ole Opry.

Minnie Pearl, then, is no one character, but bits of many people Ophelia Colley knows very well. So are the other characters that appear on the Opry with Minnie Pearl, all creations of this young girl gleaned from her extensive travels through the rural Southland. And Grinders Switch, where Minnie lives, is actually a place not far from Centerville.

"Nobody lives there any more," Ophelia explained, "So I thought they would not mind if I moved Minnie in. Nobody has complained. And I reckon the only one who would is Farmer Stephenson, who owns the ground where Grinders Switch is located. There used to be a couple of families there, but they moved away. It makes a nice home for Minnie Pearl."

Incidentally, that name is the part of two persons who contributed to the creation. But Ophelia never thought there was such a real person. Since her debut on the Grand Ole Opry, she has heard from scores of real, honest-to-goodness Minnie Pearls.

And although Minnie is pretty dumb, no one has complained. For Minnie is too real and very lovable. Nobody could dislike her, or take exception to what she says.

That's the reason WSM officials feel she has a long and happy and prosperous life ahead of her, feel she is destined to add glory, if not glamour to the Grand Ole Opry.

If you haven't heard about Minnie, you will before very long.

And if you haven't heard Minnie, you should right away.

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# RADIO VARIETIES

FEBRUARY---1941

*The Midwest Edition*

TEN CENTS

CHRISTINE, THE LITTLE SWISS MISS OF WLS



# PATTER OFF THE PLATTER

If you listen to the radio, and if you don't you're one in 57 or 82 or something, you've heard Raymond Paige and his "Musical Americana" programs.

You can now take this program home with you on Victor records, a 12-inch, four record, "Musical Americana" album of Paige and his most popular music in an all-American program.

The numbers include excerpts from Gershwin's "Porgy and Bess", Cole Porter's "Night and Day", Rodriguez' "La Cumparsita", Gershwin's "Rhapsody in Blue", Earl's "Beautiful Ohio", Berlin's "Lady of the Evening", Leslie-Nicholl's "Among My Souvenirs", Porter's "Anything Goes", Black-Moret's "Moonlight and Roses", Dietz-Schwartz "Louisiana Hayride", Ellington's "Mood Indigo", and De Sylva-Katscher's "When Day is Done". (Album G-28).

All the tunes were arranged by Paige himself for his highly specialized 64-piece orchestra, the largest orchestra now being recorded for music of this type. Because of this fact, Victor used a new and bigger studio in New York than the one ordinarily employed for popular orchestras.

Mr. Paige himself is currently the highest paid popular musical conductor in radio. Forty-one members of his orchestra are former conductors, thirty-seven have had their own orchestras. He is interested in American music and continually features the works of American composers on his Westinghouse radio program.

The famous Quintet of the Hot Club of France, now gone the way of all French music, cut an extraordinary double several years back, titled "Paramount Stomp" and "Swinging with Django". The first rides out on — of all things — the musical theme of Paramount News while the second is just what the title implies, a double dose of Mr. Reinhardt's amazing guitar technique. Michael Warlop sat in as guest fidler during this session pitting his instrument against Stephane Grappelly's in furious violin duel. (Victor Swing Classic \*27272).

Alvino Rey's version of "Tiger Rag" was recorded by popular request and after listening to the record we can see what they mean. It's done very fast with generous slices of Alvino's electric guitar, backed up by the King Sisters and a brilliant band performance. The companion piece is an abrupt about-face, a smooth and lovely "Rose Room" in the maestro's own instrumental arrangement. (Bluebird B-11002).

These records go on sale January 31.

Another 12-incher from Victor this week, this time a luxurious coupling of the music from two continents played by two internationally known orchestras. Wayne King presents a concert rendition of the tango "Escapada" by the English composer Sid Philips, displaying a wealth of rich orchestral effects in a pleasant compromise between classic symphonic performance and straight dance band tempo. On the backing, Jack Hylton's Orchestra offers the Benatzky waltz "Grinning", carrying on in brilliant style with swirling Viennese tempos. This is listening music of the highest order. (Victor 36387)

Artie Shaw and his Gramercy Five paint a musical picture of a

famous meeting. "Dr. Livingstone, I Presume?" with jungle tom-toms and scorching clarinet work. The reverse is the much publicized "When the Quail Come Back To San Quentin", cued from a recent popular song hit, and wrapped up by Mr. Shaw in a neat parcel of solid small band jazz. (Victor Swing Classic \*27289).

Dick Todd back-to-backs two ballads in the nobody-loves-me mood, lending his man-to-man baritone to "The Mem'ry of a Rose", and "You Forgot About Me". He laments very nicely, and the supporting orchestra fills in elegantly. (Bluebird B-11024).

Bill Monroe and his Blue Grass Boys who record the popular favorite "No letter in the mail" on Bluebird — 8611 has had tremendous requests over WSM Nashville for this number. On reverse side "Cryin' Holy Unto My Lord."

Glenn Miller scores "I Do, Do You?" for Ray Eberle and his famous sax choir in slow and provocative tempo. The five-way reeds also highlight the companion piece, "You Are the One" which is still in the slow groove with beautiful, close harmony. Mr. Eberle is also the vocalist here. (Bluebird B-11020).

## RADIO VARIETIES

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# Visiting the Little Red Schoolhouse

As Viewed by Elbert Haling

**J**UST PICTURE 200,000 young men and women students assembled in one gigantic class room. A mighty giant stands atop a 653-foot rostrum and in a mighty voice stronger than the winds themselves presents sugar-coated gems of knowledge to his attentive pupils. Compare this mythical scene with the little red schoolhouse of yesterday where grandpop learned his three R's to the tune of a hickory stick.

Now — getting down to brass tacks, or is it chalk and blackboards, the "professor's" mind wanders, our analogy is drawn between the Texas School of the Air, its 4,000 participating schools, the 653-foot WBAP-WFAA antenna tower and yesterday's methods of education.

The Texas School of the Air opened its doors on February 4, 1940 and its programs have since been used by an ever-increasing number of Texas schools as a supplementary aid to learning, with ever-growing satisfaction to both teachers and pupils. During this same period, administrators of all types of schools, and the public in general, have accepted radio as an important new instrumentality for public education in Texas.

Since the advent of radio more than two decades ago, educators have dreamed of the time when this new marvel of communication could be put into effective use in the classrooms and homes of our nation for educational purposes. While listened to in homes and places of business in increasing hours for almost a generation now, radio has slowly found its place in the school as a part of the daily curriculum. This has been due primarily to lack of understanding of radio as a tool of education, to a paucity of suitable educational radio programs, and to very limited radio equipment in the schools.

The organization of the Texas School of the Air marks the in-



A typical Texas School of the Air cast is seen before the microphone of Station WBAP, Fort Worth. Note the various ages represented to secure voice variations for the particular project being offered.



L. A. WOODS, State Superintendent of Education for Texas.

JOHN W. GUNSTREAM, Texas School of the Air Director

auguration of a new era in public education in Texas. It is a conscious effort on the part of the State Department of Education and associated institutions to harness and use radio in the interest of a broader and better educational program. Through the facilities of the Texas School of the Air, specially prepared programs, planned and produced by competent persons to enrich and vitalize classroom instructions, are now available to the majority of Texas schools. Through this new

instrumentality children can listen, as a part of the school curriculum, to talks by authorities in many fields of human endeavor, to great music and drama, and to interest-compelling presentations of study materials which are ordinarily considered dry and uninteresting. Children who are denied this opportunity of listening to these programs because of an inflexible class schedule or because of lack of school radios, are missing some real education — of the easy-to-take variety.

(Continued on Page 13)



*Joan Winters*

Style leader in the NBC Chicago studios is beautiful Joan Winters, who plays Alice Ames Warner in "Girl Alone" and Sylvia Bertram Parsons in the "Road of Life." A graduate of the Vogue School of Art, she is always ahead of style trends.

# A Brooklyn Cowboy

**Though most of the cowboy singers at WLS are true sons of the West, Newcomer Smilie Sutter upsets the rule; he's one of the best of the cowboy singers, but he's from New York City.**

**A**MERICAN folk music has long been the stock in trade of WLS, Chicago, with many WLS programs featuring the songs of the Western plains and of the Eastern and Southern mountains. The authenticity of the ballads is above question — for almost all the stars are true sons of the West or children of the hill country. The Prairie Ramblers, for example, are all Kentucky mountain boys; Ramblin' Red Foley was born in the cattle country of New Mexico; Mary Ann grew up in the mountains of the Carolinas . . . and now comes a cowboy singer from New York City, a real Brooklyn cowboy.

This "upstart" in the ranks of the cowboy singers at WLS is Smilie Sutter, and he's realized a three-year-old ambition in obtaining a place on the WLS staff. Smilie's real name is Anthony F. Slater, and he was born on May 11, 1915, in East Hartford, Connecticut, but when he was about a year old the family moved to New Britain, Connecticut, where Smilie lived for 10 years.

Smilie was orphaned when he was 11 years old and went to live with an aunt in Brooklyn, one of New York City's five boroughs. Young Tony Slater was not unappreciative; he was glad to have a home. But he didn't like Brooklyn. All the time he was there he never saw a tree nor a blade of grass; there wasn't a natural flower in the borough, only those in window boxes and indoor pots. This was no life at all for a small-town boy who had spent the first eleven years of his life in the open air, in the country.

The worst time of all was the spring. Smilie longed then more than ever for the country. He wanted to be near an orchard. He wanted to see and to smell the blossoming apple, cherry and

plum trees. He wanted to watch the grass grow green. He wanted wide open spaces instead of narrow canyons — streets suffocated by towering brick apartment walls.



SMILIE SUTTER

So as soon as he was old enough, Smilie would start off on long hikes into the country, traveling from place to place. He'd be gone all spring, summer and fall, returning to Brooklyn in the winters, getting a job to hold him over to the following spring. When he was about 17 years old, Smilie bought a guitar and taught himself to play it; he already was expert with the harmonica. From then on, his guitar was his constant companion.

The following year, Smilie left New York City for good. He had had a once-a-week program on a New York radio station, and he planned someday to get into radio

as a regular thing. But it wasn't until five years ago that he really got his professional start. Smilie, in his travels, was then at Portsmouth, Ohio, and it was there at WPAY that he got his first full-time radio job. Since then he has been with WCHS, Charleston, WMMN, Fairmont, and WWVA, Wheeling, West Virginia, and at WLVA, Lynchburg, Virginia.

Smilie has not been in radio all the time these past five years, however. During the shipping season of 1937, Smilie worked on passenger boats plying the Great Lakes. All his spare time he spent listening to the radio, and the station that could best be heard on the Western Lakes was WLS in Chicago. Smilie listened to WLS for hours and hours, and it was in that summer of 1937 that Smilie made up his mind the one place he really wanted to work was WLS. But Smilie was a modest youngster and didn't think he was good enough for the Prairie Farmer Station.

So he returned to the East. It was while working at Fairmont West Virginia, that Smilie last year met Joe Rockhold, who was also at the radio station there. Last spring, Rockhold came to WLS as an announcer and character actor. In the summer, Smilie came to the Mid-West to visit his old friend, and Joe arranged an audition for Smilie Sutter.

Station officials suggested a guest appearance that very week on the WLS National Barn Dance. Smilie stopped the show. Applause almost brought down the house. It was all the program department needed to know. Smilie Sutter from that night on has been a regular member of the WLS staff, a "regular" on the WLS National Barn Dance ever since, as well as having his own daytime program during the week.

# 562 Pounds of Musical Glamour



**TEXAS COWGIRLS:** Left to right: Bess, Sue, Sally, Marge and Bertie. Not even static can throw these lovely talented lassies off the 570-ether-trail.

"Hear my song as I ride along,  
I'm just a happy Texas Cowgirl,  
Herdin' the dark clouds out of  
the sky —

Keepin' the heavens blue!"

**S**O SING the Texas Cowgirls every weekday morn at seven via Station KGKO, Fort Worth, smaller brother to that ether giant, WBAP.

Figuratively speaking, and we are writing about the Texas Cow-GIRLS, aren't we? — KGKO's gift to the glamour-ways, play something like 27 broadcasts monthly, travel 1,000 miles and make ten to twelve personal appearances before school groups, luncheon clubs and other gala occasions.

Traveling with them as master of ceremonies we find Scooter Tonahill and his wife, known to Texas theatrical audiences as "Shorty." Whenever this musical

caravan rests at some roadside hamburger emporium while en-route to personal appearances the proprietor and customers sympathize with the great Phil Spitalny and his all-girl music making combo. It's Scooter who orders the hamburgers and woe be unto him if he forgets that "Marge" demands onions, "Sue" wants no onions, "Sally" wants no mustard, "Bess" wants hers on plain bread and "Bertie" wants a steak sandwich.

But all in all, taking the whims and appeals of the five instrumental and vocal damsels as a whole, they are at once overlooked when the downbeat signal is given and the 570-ether way is made happy with the solid sending of their rich music.

But getting down to figures, er ah, statistics, we might as well divulge the information that the

five Texas Cowgirls play ten different instruments with ease; they are all in their late teens and each one possesses a smooth set of vocal pipes.

More specifically, the Cowgirls aggregation consists of "Bess" (Ruth Mulkey); "Bertie," (Bertie Evelyn Keisel); "Sue," (Gail Whitney); "Marge," (Veda Mae Spoon) and "Sally," (Ruth Murphree). Yes, boys, all are single!

"BESS" violinist, sings in a Fort Worth Church Choir and plays fiddle with the Fort Worth Symphony when not singing "Home On the Range" with the Cowgirls or sawing out a mean square dance for the radio . . . her mother began teaching her piano lessons at the age of three and now "Bess" teaches violin . . . made her radio debut on a stanza with the Hired Hand when, according to that popular personality, she was "just the size of a dime" . . . chocolate pie is her favorite dish . . . is 5'6" tall, weighs 125 . . . black hair, snappy brown eyes.

"MARGE," steel guitarist . . . began taking guitar lessons at the age of 13 and soon became a full time radio performer on a small local station . . . checks every Cowgirls musical list and although but five feet tall and weighing 100 pounds she is the live wire of the outfit . . . chili is her favorite food with horseback riding as her favorite sport . . . somewhat shy she prefers radio to personal appearances . . . pet dislike: hearing remarks like this one from the audience at stage shows: "Isn't she the cutest little trick?" . . . Black hair and brown eyes.

"SUE," accordionist, began the study of piano at the age of five . . . learned to sing before she could talk . . . plays the Hammond Electric Organ and is taking voice lessons at the Fort Worth Conservatory . . . likes to go horseback riding in the rain and swim in the moonlight . . . tends a Boston Bull pup as her hobby . . . Is 5'7" tall, weighs 120 pounds without her shoes and accordion . . . blond hair and blue eyes . . . enjoys stage shows immensely — "especially when they don't throw things."

Continued on Page 13

# Service Can Be Entertaining

Martha Crane and Helen Joyce have been helping homemakers in their daily work for a combined total of 18 years, and in all that time have based their programs on the idea that homemaking and learning

**S**CHOOL DAYS for most of us were not all fun. There were days when the call of learning was not half so strong as the call to the old swimming hole or the call to the woods. But when one grows up, there comes a change. We still have a lot to learn — and we admit it. So we make learning fun, whatever the lesson may be.

One class most eager in learning more about her "business" is the homemaker. She likes to know how other housewives solve their problems, to know shortcuts in her household tasks. Radio has long served this need; and Martha Crane and Helen Joyce, of WLS, Chicago, have made this learning fun on their "Feature Foods" program, 11 to 11:30 a.m. daily except Sunday.

For Martha and Helen do not present only household hints. In their programs they include musical entertainment by some of WLS' best stars. The peppy tunes of the Chore Boys are a regular feature, plus numbers by such other acts as Hal Culver, Howard Peterson, Grace Wilson, Rusty Gill, the Hoosier Sodbusters, George Menard, Ramblin' Red Foley and the Prairie Ramblers. In addition, "Feature Foods" is practically a woman's magazine of the air. For Martha and Helen discuss new and old ideas in such varied topics as decoration, entertainment, food preparation, child raising, and also find time to conduct a "rummage exchange" in which women can offer for trade almost anything they have and don't need any more for something they would like to have.

Guests also participate in the program frequently — usually women with a message of interest to others of their sex. Some of those who have been interviewed by Martha and Helen have



MARTHA CRANE



HELEN JOYCE

been Mrs. Ora Snyder of candy store fame; Ruth Mix, daughter of the Tom Mix, Helena Rubenstein, beauty expert, and, among the men, Author Van Wyck Mason.

"Feature Foods" started on WLS in January, 1935, but Martha Crane's service as homemaker on WLS started long before that. Last

October 15, Martha celebrated her 12th anniversary with the station. Martha, whose married name is Mrs. Raymond Caris, lives in Highland Park, Illinois, and has two children: Crane, age 5, and Barry, who will not be 2 until April 7.

Helen Joyce started with WLS about the same time as "Feature Foods" was inaugurated, in 1935. Helen, too, is a homemaker, and has two children, one girl in high school and a boy in college.

In addition to their broadcasts and their own homemaking, Martha and Helen find time to give special talks and demonstrations before various club meetings — about one a week except in summer. In the past two years, they have conducted 74 of these Feature Foods "clinics," with an attendance of more than 100 at each. At these, they talk about radio and radio stars, put on demonstrations of "Feature Foods" advertised products, and usually have some gifts to distribute among those attending. The club members get an extra insight into the working of radio advertising, because Martha and Helen frequently test out sales copy on them, reading several sample scripts and asking which would make them most apt to buy the product. Then a few days later, the club members will probably hear them reading that very copy on the air.

Another test they often make concerns premiums. They read copy describing a premium and find out which copy makes the women want the article. Then they show the article. Sometimes, women are disappointed on seeing the item. Then they find out whether it is not a good premium, or whether the description was too glowing. In these ways, advertisers are better able to serve their customers.

## GANG BUSTERS CELEBRATE FIFTH AIR ANNIVERSARY

**S**ALUTED by barking machine guns, wailing sirens and tramping feet, Gang Busters celebrated its fifth anniversary on the air with the announcement of its 1941 Roll of Public Enemies over NBC on Friday, January 17.

Gang Busters, whose clues have helped apprehend 160 desperate criminals, makes a feature of its public enemies' list on each anniversary program. Each name on the roll represents a criminal outcast still at large.

Several members of previous rolls are still uncaught and therefore, are eligible for the 1941 nominations. They include Charles Irving Chapman, Maurice Denning and "Soup" Greyson. Other winners of the dubious distinction before this year — Bennie and Estelle Dickson, and Raymond Duvall — have been called to account.

Compilation of the annual roll is a 12-month job for a part of the Gang Busters' staff. Cooperating with them are 750 law-enforcement bureaus and more than 400 specially selected trained field correspondents.

Week by week their reports pour into the Gang Busters office in New York, there to be tabulated and analyzed by the staff. Criminal exploits are carefully watched and their developments noted. Police authorities throughout the country are repeatedly consulted.

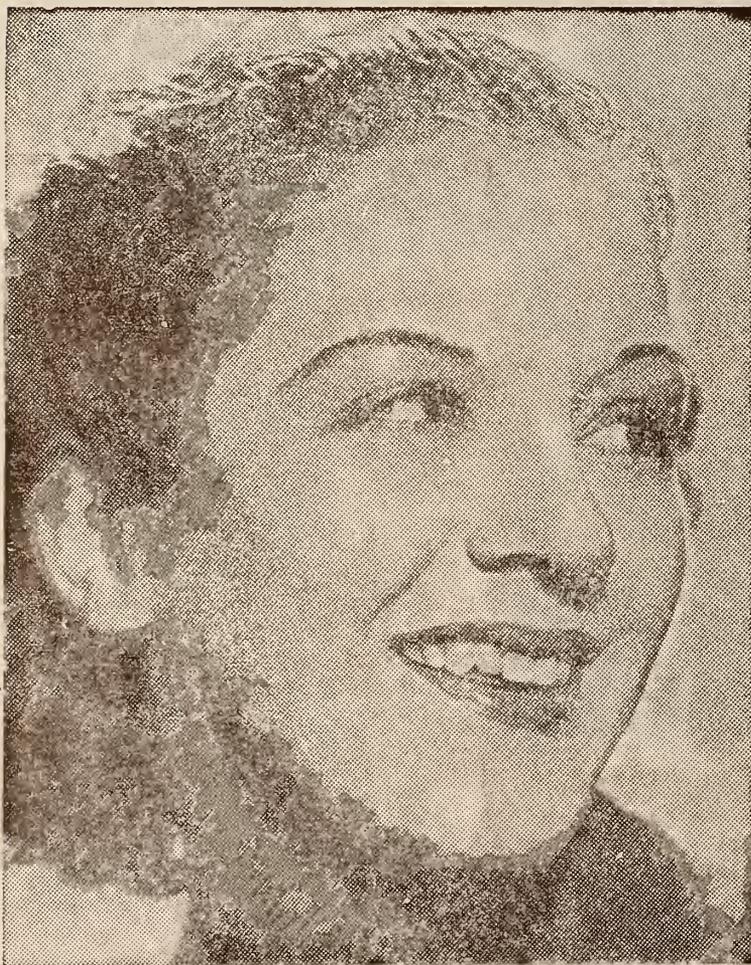
Of the thousands of criminals reported every year, Gang Busters concentrates on those most eagerly sought by the police. Toward the end of the year the field is greatly reduced. Tough candidates — but not tough enough — are thrown off the tentative list. There follows rechecking of records, long distance telephone calls to local authorities and study of charges and indictments.

A final selection is made only 24 hours before the anniversary broadcast. The script that then grows out of the selections is carefully scrutinized by the program's attorneys, who also attend all rehearsals to see to it that the spoken word does not carry impressions not given by the written word.

Gang Busters are kept busy to the last minute with possible changes and additions. Only when the program actually goes on the air is its choice of the sour cream of unapprehended American criminals made known in these words of one police chief after another: "In my opinion, the most notorious public enemy at large in the United States today is . . ."



A "square table" conference over the question of "Whodunit?" engages the attention of (L. to R.) Basil Rathbone, Thomas McKnight, Nigel Bruce and Edith Meiser, adapter of the Sherlock Holmes scripts (NBC-Blue, Sundays, 8:30 p.m., EST). Rathbone is Holmes; Bruce, Watson, and McKnight directs.



Eloise Kummer, who plays the villainess, Marcla Mannering, in NBC's Backstage Wife, first went on the air while a co-ed at the University of Wisconsin, playing the part of a little boy. She thinks she has been playing parts, equally foreign to what she really is, ever since. Eloise weighs only 114, and is 5 feet 4 inches tall.

# MARIE McDONALD "FRYES" TORRID TUNES FOR T. DORSEY

**M**ARIE McDONALD, gorgeous new soprano of Tommy Dorsey's "Fame and Fortune" program, over NBC-Blue Thursdays at 8:30 p.m., e.s.t., has had a varied career, embracing many branches of the entertainment field . . . Her first professional work was done as one of the world famous Powers models . . . On Broadway she understudied Ella Logan in George White's "Scandals." . . . She sang in the Earl Carroll Theatre and Hollywood presented her in three films, "Ziegfeld Girl," "Down Argentine Way" and "Argentine Nights." . . . Now Tommy Dorsey has brought her to commercial radio and to the ballrooms where his popular dance band appears . . . In addition to all this, the lovely and vivacious brunette was voted "Miss New York" in 1939 and just a few months ago on the west coast was voted the new leader of the "sweater set" on the MGM lot, inheriting the title from Lana Turner . . . All of this was done under her real name of Marie Frye, which Dorsey changed for professional reasons . . . Marie is a native of Yonkers, N. Y., attended Roosevelt High School and New Rochelle College, intent upon following a journalistic career . . . And, oddly enough, her first personal appearance upon joining Dorsey's band was in Yonkers: —local girl comes home to make good! . . . Marie sang for three years with her college choir and is a member of the Alpha Delta Sigma sorority . . . Her favorite sports are horseback riding, bowling and swimming . . . Says 13 is her lucky number: she was invited to join George White's "Scandals," took her MGM screen test and met Tommy Dorsey all on Friday the 13th — but in different years of course . . . Marie's opportunity to join the Dorsey band came about most unexpectedly . . . She was with a party of friends at the new Palladium night spot in Hollywood while Tommy Dorsey's band was playing there . . . Tommy joined the party knowing her companions . . . Conversation gradually left her out of the picture . . . Marie started to sing to herself — suddenly realized that the table talk had stilled . . . All of them were watching her, listening . . . She stopped singing, embarrassed, until Tommy, who'd never seen her before, asked her if she could be packed by early next morning to fly to New York with him and join his band . . . P.S.: she made the 10 a.m. plane.



James Melton (left), tenor star of the Telephone Hour, gets down to shirt sleeves, as does conductor Donald Voorhees, for a rehearsal with Francina White, soprano, during which they put finishing touches on one of the broadcasts heard each Monday evening over NBC as a Red Network feature.



One trial performance has won Betty Moran, youthful radio and screen actress, a permanent place in the cast of "Dear John", NBC-Blue Network Sunday evening serial starring Irene Rich. Betty succeeds to the role of Carol Chandler, left vacant when Martha O'Driscoll left the cast to resume her screen career.

# COLUMBIA'S COLORFUL COMMENTATORS

INTERESTING SIDELIGHTS ABOUT CBS'S COLORFUL COMMENTATORS WHO BRING YOU THE "WORLD IN EXCITEMENT" FROM ALL CORNERS OF THE GLOBE.

**PAUL SULLIVAN.** CBS news analyst. Born St. Louis, Sept. 1, 1908. Attended Cathedral College, Christian Brothers' College and Benton College of Law in St. Louis, and Xavier University in Cincinnati. Before getting established in radio, he worked as bank clerk, chauffeur and radio serviceman. Took temporary position in 1931 with KMOX, St. Louis; went to WTAX, Springfield, Ill.; recalled to KMOX; transferred to WLW, and in April, 1939, switched to W H A S, Louisville, Kentucky, where he gained such popularity that his program, "Paul Sullivan Reviews the News" became a Columbia network feature. Women's National Radio Committee ranked him one of best news analysts on the air.

**ELMER DAVIS.** CBS news analyst. Born Jan. 13, 1890, in Aurora, Indiana. Attended Franklin College, Class of 1910, winning Rhodes Scholarship to Queens College, Oxford. Became New York Times reporter in 1914;

within ten years, a Times editorial page writer. Literary career includes scores of fiction stories and special articles for magazines. Wife is the former Florence MacMillan. They live in midtown New York, summer in Mystic, Conn. Have two children, Robert Lloyd and Anne.

**MAJOR GEORGE FIELDING ELIOT.** CBS military analyst. Born June 22, 1894, in Brooklyn, New York City. Family moved to Australia in 1902. Attended Trinity College, University of Melbourne. Served throughout war with Australian Imperial Forces, entering a second lieutenant, emerging an acting major of infantry. Fought in Dardanelles campaign, in Egypt and on Western Front. After arrival in United States in 1922, became a second lieutenant of engineers in Missouri National Guard. Served in U. S. Army Reserves, Military Intelligence for eight years. Magazine writer and author of books on military, naval and interna-

tional affairs. In 1933 he married the former Sara Elaine Hodges of Knoxville, North Carolina.

**EDWIN C. HILL.** CBS news analyst. Born, Aurora, Indiana, Apr. 23, 1884. Graduate of Indiana University, 1901. Post graduate student, Butler College, Indianapolis. Got first newspaper job at salary of \$15 a week. Came to New York and clicked with first story — at space rates — about tenement blaze. Reporter, New York Sun, 1904-23; director, Fox newsreel, 1923-24; scenario editor, Fox Film Corporation, 1925-26; feature writer, New York Sun, 1927-32. Since then, he has established a national reputation as newspaper columnist and radio reporter. His CBS program is devoted to "The Human Side of the News." Member of Sigma Chi. Author of "The Iron Horse," 1925; "The American Scene," 1933; "Human Side of the News," 1934.

**ALBERT WARNER.** CBS Washington correspondent. Born in



**PAUL SULLIVAN**

"Paul Sullivan Reviews The News" Mon. Thru Fri. 5:30 to 5:45 PM. CST.



**ELMER DAVIS**

"European War News With Elmer Davis" Mon. Thru Fri. 7:55 to 8:00 PM. CST. Also Sat. 5:30 to 5:45 PM. CST.



**MAJ. GEO. FIELDING ELLIOTT**

"The World Today" Mon. Thru Sat. 5:45 to 6:00 PM. CST.

Brooklyn, New York, 1903. Graduate of Amherst. Phi Beta Kappa. Pursued graduate studies in political science at Columbia University. After year on Brooklyn (N.Y.) Daily Eagle staff, joined New York Times. Assigned to cover State capital at Albany, later reporting political conventions and the Alfred E. Smith 1928 presidential campaign tour. Named assistant chief, New York Herald-Tribune Washington Bureau in 1930. Became chief of bureau. Covered World Economic Conference in London. Made a nationwide political survey during Roosevelt-Landon campaign. Vice chairman of Radio Correspondents' Association of Washington, former president of White House Correspondents' Association and member of Gridiron Club and Overseas Press Club.

LINTON WELLS. CBS news analyst. Born April 1, 1893 in Louisville, Kentucky, a descendent of Matthew Tindal, eminent Deist. Office boy for "Marse Henry" Watterson, editor of Louisville Courier-Journal. Attended U. S. Naval Academy, leaving after two years to take first reporter job on Denver Post. As correspondent for news associations and freelance writer, he circled world 11 times, traveled more than 2,200,000 miles. Accused by Japanese Foreign Office of trying to foment war between Japan and Russia in 1934. Imprisoned in Siberian concentration camp by Bolsheviks. "First aerial stowaway" on one of two U. S. Army planes on around-the-world flight in 1924. Reported Villa uprising in Mexico.

Injured in 1923 Yokohama earthquake. Expelled from Italy by Mussolini. Attached to Prince of Wales suite on latter's 1924 trip to America. Set record for globe-girdling in 1926 — 28 days, 14 hours, 36 minutes. War correspondent in Ethiopia. Author of "Blood on the Moon," best-selling autobiography, many other books and magazine articles. Speaks French, Spanish, Portugese, German, Russian, Japanese and Samoan. Plane pilot since 1915. About this time he also signed as CBS correspondent in the Far East, succeeding Burton Crane, now in the financial news department of the New York Times.

HARRY W. FIANNERY. Newly-appointed to the CBS staff in Berlin. Born 40 years ago in Greensburg, Pennsylvania. Married and has one child, a girl. Completed journalism course in 1923 at Notre Dame University where he later taught English. As a student, he edited several publications at university. Became secretary to journalism school's dean. Worked as newspaperman in Hagerstown, Maryland, and for Baltimore Sun, Albany Evening News, Decatur (Illinois) Herald, the Chicago City News Association and the Hoosier Observer (Fort Wayne, Indiana). Also secretary to J. P. McEvoy, playwright. News and sports editor of Station W(OW), Fort Wayne, before joining KMOX, Columbia station in St. Louis, January 1, 1935, as news director and analyst. Led St. Louis smoke elimination crusade covered 1937 floods for CBS.

Met wife former Fay Gillis, aviator and writer, in Moscow in 1932.

BOB TROUT. Veteran C B S newsman. Born in Wake County, North Carolina, Oct. 15, 1908. In 1931 went to work as script writer for Alexandria (Va.) station, WJSV, then an independent. Remained with station when it joined CBS network and moved to Washington, covering all important White House events and gaining a reputation for rapid-fire ad libbing on reportorial duties. Assigned to New York in 1935. Broadcast Kentucky Derby color and political conventions; covered fleet maneuvers. Only American broadcaster sent to London to cover King George's coronation. Went on to France to report Wally Simpson-Duke of Windsor marriage. Columbia's star reporter of special events.

JOHN CHARLES DALY. CBS Washington reporter. Born in South Africa, 1914. Son of minnig engineer. Early schooling at Marist Brothers College, Johannesburg. Attended Tilton School, New Hampshire, 1923 to 1926; Tilton Academy, 1926 to 1930; Boston College, 1931 to 1933. Worked way through college as switchboard operator in medical building. A year with Peabody Players in Boston. Clerk in wool firm. Announcer, WLOE, Boston. Two years with transit company in Washington. Joined WJSV in 1937. Accompanied Willkie on his campaign tour.

EDWARD R. MURROW. C B S chief European representative. Born 1904 in Greensboro, North



EDWIN C. HILL

"The Human Side of The News", Mon. Thru Fri. 6:05 to 6:15 PM. EST.



LINTON WELLS

"The World Today", Mon. Thru Sat. 5:45 to 6:00 PM. CST.



ALBERT WARNER

"The World Today", 5:45 to 6:00 PM. CST. Mon. Thru Sat.

Carolina. Graduate of Stanford University of Washington and Washington State College. In collaboration with Dr. James T. Shotwell, Bryce professor at Columbia University, he wrote "Channels of International Cooperation."

Assumed present post after serving as network's director of talks. Prior to that, acted as assistant director of the Institute of International Education. Before outbreak of war necessitated establishing himself in London, he covered a large part of Europe for CBS. Chartered 23-passenger plane as sole passenger to reach Vienna in time to describe Anschluss in 1938. Recently married. His wife is with him in British capital.

**WILLIAM L. SHIRER.** CBS correspondent in Berlin. Born in Chicago. Graduate of Coe College, Cedar Rapids, Ia. Went to Europe on cattleboat. Landed job



**WILLIAM SHIRER**  
 "The World Today", 5:45 to 6:00 PM.  
 CST. Mon. Thru Sat.

in Paris office of Chicago Tribune in 1925. Covered entire continent thereafter, becoming chief Central European correspondent for newspaper with headquarters in Vienna. Companion and confidant of Mahatma Gandhi, 1930-31. Quit Tribune in 1932 for year's free-lance writing on Catalan coast. Universal Service's Berlin correspondent, 1934-37. Joined CBS in 1937. After Anschluss, moved wife, former Therese Stiberitz of Vienna, and infant daughter to Geneva, where he vacations whenever possible.

**ERIC SEVAREID.** CBS correspondent, now in London. Born 30 years ago. Took a job as re-

porter at 18 with Minneapolis Journal. Studied political science at University of Minnesota and other courses in its graduate school. Served as student columnist for 130 college papers and also correspondent for Minneapolis Star and Journal. Had brief career as California gold miner. Went abroad for further study in University of London and Sorbonne, Paris. Night editor for United Press in Paris. Father is Alfred Sevareid, secretary of St. Paul, Minn., Federal Land Bank. Wife is the former Lois Finger, daughter of late Sherman Finger, famous University of Minnesota track and field coach.

Sevareids became parents of twin boys during early days of Paris bombings. (Mother and children now in United States). Sevareid resigned post of city editor, Paris Herald, to join CBS Paris staff. Remained there until French Government's evacuation. Accompanied administration to Vichy and then transferred to CBS in London.

**CECIL BROWN.** CBS correspondent in Rome. Born in New Brighton, Pa., 32 years ago. Attended Western Reserve and Ohio State Universities, graduating from latter in 1929. Cubbed on Youngstown (Ohio) Vindicator. Went to West Coast for United Press. Also worked on Pittsburgh Press, Newark Ledger and New York American. Worked in CBS publicity department in Summer of 1937. Went to Europe for International News Service. Resigned from INS post when signed last January as CBS Rome correspondent.

**EDWIN HARTRICH.** CBS correspondent in Berlin. Born in Chicago, May 25 1911. Attended Notre Dame and Northwestern University's Medill School of Journalism. Worked way on fruit steamers to Central and South America. With General Press Association in Washington for three and one half years. London correspondent for Time magazine in 1937. Six months later he joined the Herald-Tribune's Paris staff. He then joined CBS to cover the Russian invasion of Finland. Was stationed in Amsterdam when Nazi blitzkrieg hit the Lowlands.

Hartrich is now in Berlin assisting Shirer.

**LARRY LESUEUR.** CBS correspondent in London. Born June 10, 1909 in New York City. Third generation of newspaper family. Grandfather published two papers in Iowa. Father, Wallace Lesueur, was a foreign correspondent for the New York Tribune.

Larry Lesueur received his B.A. from New York University in 1931. After six years with the United Press in its New York office, he went to Europe last year and, while in London, signed with CBS. Assigned to cover the R. A. F. in France. After the fall of Paris, he went to England aboard a troopship.

**WALTER R. WILLS.** CBS correspondent in Tokyo. Native of the mid-West and 45 years of age. Formerly in charge of national advertising for the American



**EDWARD R. MURROW**  
 "The World Today", Mon. Thru Sat. 5:45  
 to 6:00 PM. CST.

Weekly, Hearst Sunday supplement. Became advertising manager of Harley Davidson motorcycle firm, later becoming a motorcycle racer to promote his company's product. Took over Harley Davidson agency in Japan and in 1929 joined the business staff of the Japan Advertiser in Tokyo. After three years he left the newspaper to open a branch office for Fox Films in the Japanese capital. After some years, he founded the Oriental-American Booking Agency, bringing theatrical artists, midget car racers and carnivals across the Pacific for the Yokohama exposition. Early in 1937 he financed the Japan Newsweek.

## Visiting the Little Red School House

(Continued from page 3)

The School of the Air does not attempt to supplant the teacher in any sense. Rather, the use of radio in the classroom will make the teacher more important in shaping the educational destiny of the pupils.

The School of the Air is presenting five series of twenty-six programs, each in five major core areas of the public school curriculum of Texas, namely, language, arts, social science, natural science and music and vocations. Each class room broadcast has been planned by competent educators and so designed as to be good radio and good education; each program is produced by a trained and efficient director.

The University of Texas is presenting the language arts series; the Dallas Radio Workshop, the social science series; North Texas State Teachers College and the Texas State College for Women, the natural science series; Agricultural and Mechanical College, the vocational series; and the State Department of Education, in cooperation with various music organizations and institutions, will present the music series.

Since its inauguration the Texas School of the Air has received thousands of letters from boys and girls and their teachers in many sections of the Lone Star State. Much of the credit for the ether-school's success is due to the untiring work of two men — L. A. Woods, State Superintendent of Public Instruction, and John W. Gunstream, Director of enterprise. These popular educators realize fully that radio promises to fill a real need in education, but the realization of this promise depends upon intelligent and purposeful use of radio programs by the teacher.

In the meanwhile Little Johnny and Mary, 1940 models, are getting much helpful schooling from the Texas School of the Air every week-day at 1:15 p.m., when their school radios are tuned to Station WBAP and the other ether giants comprising the Texas Quality Network.

## Cugat The Cook



Xavier Cugat sampling a stew in his "private" corner of the Waldorf-Astoria Hotel kitchen in New York. The NBC-Red Network maestro's hobby is cooking.

## King Of Bluff



Frank Morgan, "King of Bluff", will spiel his intricate yarns of personal exploits over NBC again when he returns on Jan. 2 to "Maxwell House Coffee Time."

## 562 lbs. of Musical Glamour

(Continued from page 6)

"BERTIE," standard guitarist and sings plaintive range ballads . . . began the study of guitar at 13 . . . enjoys eating fried steak sandwiches and reading fan mail . . . is an expert swimmer and horseback rider . . . can twirl a mean lariat and aims to catch herself a certain man come next Sadie Hawkins day . . . Is 5'6" tall, weighs 102 with her guitar and shoes . . . has brown hair and dark eyes . . . closes her eyes when she sings, "just to get in the mood."

"SALLY," bass player . . . interested in arrangement at the age of three when her mother applied the hair brush as "reward" for "Sally's" re-arrangement of the furniture in the family music room . . . is an accomplished pianist of the concert variety but "learned the bass in two weeks to earn a living" . . . also tickles the vibraharp artistically and takes an occasional turn at the organ . . . likes horseback riding . . . hobby: collecting phonograph records . . . favorite food: banana splits . . . is no jitterbug but likes ballroom dancing . . . Is 5'8" tall, weighs 102 . . . has blond hair and baby blue eyes . . . an expert at making puns and cooking buns. Wow!

And that brings us to Master of Ceremonies Tonahill. Scooter's quick wit and stage presence make him an ideal emcee for a radio or vaudeville show . . . has had ten years radio experience beginning with a regular announcing stint at a Waco, Texas ether factory and graduating to KGKO several years ago . . . favorite hobby is his trick fox terrier, "Little Man." . . . Is 5'9" tall, weighs 160 pounds, brown hair and brown eyes. On personal appearance trips he fixes flat tires (auto), tends to ticket distribution and arranges the programs in addition to his emcee task.

And just in case you're wondering where we got the title, "562 Pounds of Musical Glamour," add up the weights of the Cowgirls. We hope you get the same answer we did!

# Let's Look at WLS

ART JANES HAS RETIRED from the Maple City Four, to get a rest and regain his health. This is the first change in personnel of this act in more than 10 years. The new tenor is Charles Kerner.

HARRIET HESTER, MR. HESTER, WLS Sales Manager William Cline and some others decided to get some winter fishing at a lodge in Northern Minnesota some time ago. The first blizzard of the year snowed them in; so it was catch fish or starve for them. They caught plenty of fish, and with one onion, a little molasses and short lots of a few things, they made out well until the snow plows got to them three days later. Oddest thing about the trip was the book Harriet took along to read in spare moments. It was titled "You Can't Go Home Again."

JOHN BROWN, PIANIST AT WLS, used to be on the Chautauqua circuit with the famed William Jennings Bryan . . . One of the first signs of winter at WLS is the black derbies sported during cold weather by Singers Mac and Bob.

MARGARET SWEENEY, HARPISIT IN the WLS and National Barn Dance orchestras, studied in Chicago, Berlin and Leipsig. She has played at civic receptions for many famous people, including Mrs. Roosevelt, the late Italo Balbo, and Marconi . . . Herb Wyers, control room engineer at WLS used to be a streetcar motorman and conductor. When he first came to Chicago, he lived in an apartment house on the very place where the WLS studios and Prairie Farmer Building are now located.

CY HARRICE, ANNOUNCER AT WLS, was married on November 2 to Yvonne Morris, a social worker in Evanston, Illinois . . . Joe Rockhold, announcer and actor, doing such roles as Honey Boy and Great Orrie Hogsett, also plays guitar and sings; in fact, that's what he first did in radio.

SOME BIRTHDAYS AT WLS you may wish to note: Reggie Cross, April 27; Howard Black, February 4; Rusty Gill, June 10; Evelyn Overstake, December 20;



Honey Boy, comic colored janitor on WLS Homemakers' Hour and the WLS National Barn Dance, is the same man as the Great Orrie Hogsett — Joe Rockhold.



A new comic at WLS, Jimmie James amazes the theater audiences at the WLS National Barn Dance as he defies all laws of gravity, playing his trombone while slanted at about a 30 degree angle over the footlights. Jimmie is also heard quite often playing the electric guitar for Smiley Sutter.

Bill O'Connor, August 8; The Williams Brothers — Bob, Jan-

uary 1, Don, October 9, Dick, June 7 and Andy, December 3.

Ted Morse (Otto and Little Ger-eve) August 12; Chick Hun May 11; Salty Holmes, March 6. Alan Crockett, August 2; Jack Taylor, November 4; Red Foley

PRAIRIE FARMER, WHICH ON June 17 and Hal Culver, March 6 ERATES WLS, will celebrate its 100th birthday with a special, giant issue on January 11, reviewing advances, particularly in the farm field, in the 100 years since John Stephen Wright founded America's first farm paper — Prairie Farmer. For the past several months, WLS has been dramatizing life among the farmers 100 years ago, including the founding of the magazine. The series, "Mid-West in the Making," is heard as part of the WLS National Barn Dance.

WHICH BRINGS UP THE founding of WLS. The Prairie Farmer Station first went on the air on April 12, 1924, with a list of celebrities as long as your arm on the opening program. Some of them took part by broadcasting over a direct wire from New York; that was before networks. Among the names on the show were: Jane Addams, Grace Wilson, Gloria Swanson, Arthur Brisbane, H. B. Warner, William S. Hart, the Duncan Sisters as Topsy and Eva, and George Beban.

Ethel Barrymore was to make her radio debut on the broadcast that night. Accustomed as she was to audiences, she couldn't face the microphone. She stepped up to it, gave one look and exclaimed in fright, "Oh, my God!" She couldn't say another word.

RAY FERRIS, MUSICAL DIRECTOR at WLS, used to be a member of the act Chuck and Ray. The two of them and another man were the original 3-man minstrels in radio, an act they later expanded to include six endmen and a 25-piece orchestra; you'll remember them as the Sinclair Minstrels on NBC. Ferris was in the aviation branch of the U. S. Navy in the last war . . . Chick Hurt of the Prairie Ramblers has been called "Chick" so long that a lot of people don't even know his real name — it's Charles.

# Smilin' Ed McConnell



**R**OMANCE has meant much to Smiling Ed McConnell, NBC's Singing Philosopher, and for that reason he never forgets his wedding anniversary. Nor does he wait until the day before to buy a present for his wife. Thinking far in advance of January 29, the date on which he and Mrs. McConnell celebrated their 11th wedding anniversary, Smiling Ed again ordered a handsome new car for her — the 93rd he has bought in the last 25 or 30 years.

When interviewed by Radio Varieties, Smiling Ed had just celebrated his 49th birthday on January 12 and having just signed

a new contract with his sponsor, the Acme White Lead & Color Works, Detroit, Mich., Smiling Ed was in an expansive mood. After discussing his wife's anniversary present and telling of plans he is even now making for her birthday on February 23, he revealed the story of his romance.

"It began," he said, "in a church choir in St. Petersburg, Fla., in which we were both singing. Later when she visited me at Nashville, while I was singing over WSM, we determined to elope. Driving into Kentucky we found no one willing to marry a 17-year-old girl. So, continuing

into Indiana, I persuaded the chief of police at Crawfordsville, Ind., a friend of mine to go with me to Evansville, where a minister married us in the presence of two police chiefs, five six-foot patrolmen and the minister's wife. Mrs. McConnell started to Florida the next day. Ten weeks later, we met for a second wedding at Decatur, Ala."

Mr. and Mrs. McConnell have two children, Mary Jane, 9, and Ed., Jr., nearly five.

Smiling Ed is heard each Saturday at 10:45 A.M. CST over the NBC-Red network.

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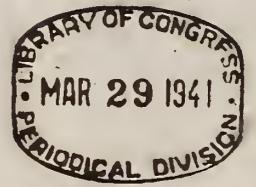
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# RADIO VARIETIES

MARCH - 1941

TEN CENTS

JERRY COLONNA—RADIO'S GOOD HUMOR MAN



# Patter Off the Platter

Whether or not you've ever gone overboard for a particular record, you will as of next week. The occasion is going to be the release of Artie Shaw's next hit, "Dancing in the Dark". It's that good.

Such a recording could only have been made with his large orchestra. The sweep of the strings, the sonority of the brass, the blend of the reeds, the flexible swing of the rhythm section, and above all Shaw's master musicianship, all add up to a definitive recording of this Howard Dietz - Arthur Schwartz favorite. You would expect a good recording from Shaw but this one is masterful.

The reverse is a natural coupling, "Smoke Gets In Your Eyes", performed by Artie and his Gramercy Five in intimate, chamber-music jazz style. The tempo borders on slow with the Shaw clarinet setting the pace. (Victor 27335)

Joe Reichman, the Pagliacchi of the piano, is up next with his second Victor record, "I'm Always Chasing Rainbows", and "Keep an Eye on Your Heart", a coupling that is just as good as his first. Joe offers grand hotel music in ultra smart arrangements, plus his own nimble pianistics. Marion Shaw is the vocalist. (Victor 27333)

Donald Lambert is a young Negro pianist who has a keyboard style like a bolt of greased lightning. You'll have to hear "Anitra's Dance" and "Elegie" yourself to believe it. Solely the musical product of Donald Lambert himself, he has styled Grieg and Massenet in a manner which would astound any piano teacher and that includes ourselves. (Bluebird B-11053)

On the Bluebird Race lists, the Hot Lips Page trio hold forth with more authentic blues, presenting "Evil Man's Blues", a composition of the famous English critic Leonard Feather, and "Do It, If You Wanna". The numbers are notable for Page's trumpet and Teddy Bunn's guitar. (Bluebird B-8634)

The amazing Mr. Miller plays "Song of the Volga Boatman" and

you can bet your shirt it will be a hit. Done up in Glenn's compelling drag tempo, the Millerized tune has the power and kick of a quart of vodka. The reverse is a slow "Chapel In the Valley" with velvet saxes and the voice of Bob Eberle. (Bluebird B-11029)

Tommy Dorsey has the dancers in mind on his pairing of "Do I Worry?" and "Little Man With a Candy Cigar", delivering these newer ballads with smooth orchestrations and vocals. Frank Sinatra and Pied Pipers cooperate on the lyrics of the first while Miss Jo Stafford of the Pipers takes care of the coupling. (Victor 27338)

Lionel Hampton introduces a new group with his recording of "Bogo Jo", the Hampton Rhythm Girls who can scat with the best of them. The tune is rocking and easy, the words don't make sense but you won't mind in the least. The other side is "Open House", quiet and well behaved swing. (Victor 27341)

Tony Pastor gives "Pale Moon", and "Hep-Tee-Hootie" his low-down scat interpretations, singing all the way. The Pastor twist is particularly surprising in the first which is a standard for many an

aspiring concert soprano. The full band work is excellent. (Bluebird B-11040)

Whether or not you admit a liking for Hawaiian music, you'll be partial to "Little Brown Gal" and "Kawika" as played by Johnny Kaonohi Pineapple and his Native Islanders. Johnny is currently packing them in at Florida's newest nitery, Singapore Sadie's, and these tunes are among his most requested numbers. They have all the necessary ingredients, Hawaiian guitar, island drums and the voices of Napua Woodd (cq), Johnny himself and the trio (Bluebird B-11027)

Vaughn Monroe combines a Hit Parader, "There'll Be Some Changes Made", with an immortal favorite of the old school "Dardanella", and does a bang-up job on both. The first serves to introduce his new vocalist, lovely Marilyn Duke, after a superlative Dixieland Band first chorus. "Dardanella" is faster with crisp brass and saxes in a beautifully performed arrangement. Al King is responsible for the trumpet work, Andrew Dagni plays the exceptional alto sax. (Bluebird B-11025)

## RADIO VARIETIES

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## GUEST COLUMN

by

## UNCLE EZRA

(PAT BARRETT)

Star of the  
ALKA-SELZER  
WLS BARN DANCE

**H**OWDY EVVYBUDDY! You know it's kinda nice to be able to talk to you city folk direct like this, almost as big a thrill as I get when I'm watten out from the "little five watter" down in Rosedale. Of course, all you folks know that people say that I'm owner, operator, manager, announcer, copy writer, program director, engineer, and janitor of the mythical station familiarly called "the jumping jennywren". Truthfully it may be mythical but I tell you right from my heart that my Saturday night program to me is the highlight of the week, and I have lived with it so long (goin' on ten years now) that sometimes I have to pinch myself to realize that Cecilia, Aunt Fanny, and the Sons of The Pioneers are not watten out from the Rosedale station, instead of the NBC studios.

It's a real thrill for me to write this little piece for Radio Varieties, and it's a great feeling for me and Cecilia to get down here to our farm away from the big city of Chicago. For it's here on this farm, where I'm able to pick up most of my material for our Saturday evening shows. Really the folks of Hebron might just as well live in Rosedale, because "the friendly little city" is typical of small towns in every section of the country. Our principal characters can be seen strolling down the main street of Hebron almost any Saturday night. You know it was from listening to stories and anecdotes at countryside gatherings that I was first able to create my character, Uncle Ezra.

Of course my vaudeville experience is largely responsible for the success of my "little five-watter". I guess I just naturally fell into a theatrical career, as all my associates were with the stage. My father was a musician and my mother an actress, travelling with their own company and playing many of the well known melodramas of

that era.

There's nothing like having been an old man since you were sixteen years old... but that's me. It all started accidentally when I heard of a new show that was to start on the road very soon. I immediately applied for a role, and was given the lines of an old man. Afterwards they told me that the reading was satisfactory but needed polishing. So, equipped with a script, I went home, polished up on my reading, and won the part. I guess that this was really the beginning of my character of Uncle Ezra, as I found myself after this in demand to take the parts of old men, though I really didn't begin to appear as Ezra until 1930.

My first experience as Ezra was in the famous WLS Barn Dance in Chicago. Coincidentally, it was in that city that I met Nora Cuneen, who was to become my wife. For five years we worked together on the Ezra show, and Nora created the character of Cecilia. Then we brought the mythical station E-Z-R-A to NBC.

I have had so many letters and comments from my listeners saying that one of the things they enjoy most about my program-my is my "thought for the day" that closes every Saturday night show. So I think it only appropriate to sign off this guest column with my thought for the day, and also thank you for this grand chance to talk to you readers of Radio Varieties... I've gotten a big kick out of it. So-long for now...

When two old friends are faring down  
The road of life together,  
It's only natural now and then  
That they meet some stormy weather;  
But if the friendship's right and true  
It never goes down to defeat,  
But somehow or other survives the storm  
And comes through on Happiness  
Street!

# Kaltenborn Edits the News



H. V. KALTENBORN, Dean of Commentators

**F**OLLOWERS of H. V. Kaltenborn should not look forward to the purchase of a delimitive collection of his best broadcasts. Such a volume will never be published.

"The technique of appealing to the ear is so different from that of attracting the eye that the two should never be confused," explains NBC's dean of commen-

tators. "In the former, voice color, emphasis, simplicity, repetition and contrast are of tremendous importance. In the latter, sentences can be longer, paragraphs more erudite and references more erudite, for printed matter gives time for the reader to pause, re-read and reflect and to concentrate fully on the subject at hand.

"No one could successfully read an article on foreign affairs while listening to conversation yet millions of persons listen to news broadcasts about foreign affairs while occupied with other things.

"I give these examples merely to show that written and spoken style are two completely different things. For that matter, radio and banquet hall style also are different things. That's why I have always disliked having to broadcast from a banquet table. The quiet, conversational, intimate technique suitable to microphone use cannot be effective in a hall. In the same way the vigorous, oratorical, hortatory style suited to after-dinner speaking grates on the radio listener's ear.

"Naturally, I frequently take something I have said on the air and adapt it for publication. But in such cases I rewrite every word. Of course, my case is peculiar because I extemporize all my radio talks but I think my point holds good even with speeches written especially for radio delivery."

Kaltenborn adds that while he has improved his radio style with 18 years of practice he still finds plenty of rough spots when he starts rewriting for the printed page.

"Most of those faults, such as slight hesitations or hasty mispronunciations are excused by the radio listener, who is participating with the speaker in the creative process and they even add a certain liveliness and intimacy to the subject," he says, "but when I see a transcript of one of those talks I sometimes groan with humiliation as the cold type stares up at me."

Kaltenborn broadcasts Tuesdays, Thursdays and Saturdays at 6:45 p. m. CST over the NBC-Red

# A Good Trick — if You Can Do It



CHUCK ACREE

**T**HOSE WORDS the magician recites before pulling a live rabbit out of a hat must have something to do with it; for Chuck Acree, the Talkative Oklahoman on WLS, Chicago, uses a lot of words per minute and can do the same thing. Instead of using a silk hat, however, Acree gets rabbits from an empty candy box. (above).

The rabbit trick is only one that Acree, who is a member of the American Society of Magicians, can do. He knows card tricks by

the dozen; he can make handkerchiefs change color right before your eyes; he makes things disappear into thin air — in fact, he knows all the high class effects of the master magicians.

Acree conducts "Everybody's Hour", "K-I-D-S Club", and "Something to Talk About" on WLS, and also broadcasts. "The Man on the Farm" from the Quaker Oats experimental farm near Libertyville, Illinois, a program heard on WLS and transcribed for rebroadcast on many stations throughout

the country.

He often entertains the crowd at the farm before and after the broadcast with his tricks of magic, and with another stunt he has developed, a rapid memory feat. Acree lets someone write down a list of 20 objects as he looks on; then the list is covered, and the audience can ask him any number. He tells them what object is written beside that number; or they can name any of the objects and he will tell them what number it is.

# Let's Look at WLS

PATSY MONTANA AND EVELYN, the Little Maid, have both temporarily left WLS, Patsy to go to St. Louis and Evelyn to WLS' associate station, KOY in Phoenix, Arizona... Evelyn's sister, another of the original Three Little Maids, is married to Ramblin' Red Foley. Eva and Red recently sang several duets at a party for WLS employes — and was that a treat! ..Harry Sims, of the WLS Rangers, and Ray Ferris, WLS producer, collaborated in a new song just published; it's called "Lyla Lou."

ON A RECENT WLS National Barn Dance, Louise Massey sang "Lonesome, That's All." A few minutes later, she got a phone call backstage. The caller thanked her for the song, explained that he and his wife were divorced a year before. After hearing her sing "Lonesome", he was going to call his wife and try to effect a reconciliation. Before he could do so, his phone rang. It was the estranged wife. She, too, had heard Louise sing. The couple were remarried the next day.

Birthdays at WLS in February: Mary Jane DeZurik, the 1st; Howard Black the 4th; Adele Brandt, the 10th, and Essie Martin, of the Prairie Sweethearts, the 11.

Julian Bentley, news editor, used to be a meter reader... Howard Black was once a restaurant cook... Phil Kalar used to be a cook, too—in a monastery ...Joe Kelly, of Barn Dance and Quiz Kids fame, once led his own orchestra and Lou Klatt, accordionist with the WLS Concert Orchestra, played for several years with Herby Kay and his band.

NOW TO ANSWER A few questions from WLS listeners. Mrs. F. L., Milwaukee, Wisconsin, asks:

"Where did Ozzie Westley move to?" Ozzie and Mary Westley moved to suburban West-

chester last fall. Since then, they have been joined by another of the Rangers. Mr. and Mrs. Augie Klein have moved into a neighboring house, just vacated by Howard Black and his wife.

H. S. A., Farmington, Illinois, writes: "My mother says Henry Hornsbuckle (Merle Housh) was the Henry of the team Hiram and Henry, and I say he wasn't. Who is right?" Sorry, Miss A., but you are wrong. Merle Housh is the same Henry Hornsbuckle as in the Hiram and Henry team.



GEORGE GOEBEL

... "littlest cowboy" has a band.

J. M. of Milburn, Indiana, asks: "What is George Menard's little girl's name and the date of birth?" She was born shortly before Christmas in 1939, on December 9; so she was named Noel Marie.

V. G., Pine River, Wisconsin, writes: "Would you please tell me what Mac of Mac and Bob named their baby girl." The little girl is

called Carol Gay. Mr. and Mrs. Lester McFarland have also two boys: Kenneth, age 8, and Larry, 3.

An Indiana housewife applied to WLS Program Director Harold Safford for an audition last week. She was invited to fill out the regular form concerning previous experience, etc. On the last line of the form under "Remarks," the ambitious aspirant noted, "winner of the hog calling contest at Farmer's Frolic."

P. S. — She was a "soprano soloist."

Joe Kelly, master of ceremonies on WLS National Barn Dance and "Quiz Kids," has returned to his "Pet Pals" program on WLS for Coco-Wheats. The show is broadcast 7:45 to 8:00 A. M. Tuesday through Saturday, and has been on WLS, Chicago, for the same sponsor yearly for the past five years.

Station WLS, Chicago, honored one of Chicago's outstanding policemen, recently, when Dick Humpf retired from active service after 28 years on the Chicago Police Force. Humpf was presented with a watch by the WLS National Barn Dance crew for his service at the Eight Street Theatre where he has been on duty for the last 8½ years handling the Barn Dance crowds each Saturday night.

L. W., Platteville, Wisconsin, asks three questions: "Where is Lucille Overstake? Where is George Goebel? Is Fred Kirby the one that was at WLW?" Lucille Overstake, the third of the Three Little Maids (two of them mentioned earlier on this page), is traveling with the Texas Tommy act, showing trick animals, fancy roping and shooting in theaters and at fairs. George Goebel is on tour with his own Barn Dance band, and Fred Kirby, whom you hear on Sundays over WLS, was formerly with the Cincinnati station.

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# LIFE OF PAT BUTTRAM (SO FAR)

By PAT BUTTRAM



Pat Buttram, one of the outstanding stars of the WLS Barn Dance.

I WUZ borned in a little town of Addison, Ala. (200 population) on the night of June 19, 1915. There wuz no doctor in Addison so I wuz borned without one.

The house we lived in at the time wuz a church remodeled into a "parsonage". You see, my dad wuz a preacher in Addison, an' wen they built a new church they moved us into the old one. Dad

didn't make much money the year I wuz borned (only \$200), but everybody agreed that he wuz the best circuit rider in Winston County. I might explain that a circuit rider is a preacher that has more than one church an' rides from one to the other each Sunday. The reason for this is very few churches in the hills can aford a preacher of its own, an' it takes two or three churches to suport one preacher.

Dad never has made any more than a bear livin' at preachin' but he allus says he counts his bles-sins instead of his cash and figures hes doin' pretty good.

But gittin' back to me (after all, I'm the he-ro of this story) I wuz the youngest of seven children an' we wuz all raised on "ruterbeggars and rabbits." I had three brothers older'n me so by the time the pants got down to me they wuz pretty

threadbear.

I dont 'member any of my early youth, but from what I hear I spent all my time dodgin' work. One old man who knew me back in Winston County remarked, when he heerd I had a job on the radio, he said:

"Well, they got the right one for the right job . . . he s too dern sorry to do anythin' else."

Wen I was eight I made my first stage appearance. It could hardly be called a "stage" appearance because the only stage we had was a buckboard wagon with boards acrost it. I gave some sort of comedy recitation. I dont 'member it but I do 'member how thrilled I wuz wen I heerd the audience aplawd. From then on there was no stoppin' me.

In the meantime I had been growin' and goin' to school an' playin' hookey and baseball . . . an' I was also third jerk on the tug of war team.

Wen I wuz sixteen we moved out of Winston County, (which, incidentally, is the only Republican County in the state of Alabama. It has only voted Dem once since the Civil War). We moved to a bigger town an' I soon becom used to electric lights an' runnin' water an' went to a high school named Mortimer Jordan High School. After finishin' high school (I wuz like George Washington. I went down in history, too) I went to College to study for the ministry. The college I attended wuz Birmingham Southern in Birmingham, Ala., an' I entered there wen I wuz seventeen . . . just a simple country lad, more simple than country.

I wuz takin' a class in speech and Dr. Evans wuz the perfessor an' he asked me one day if I would like a part in the anual school play an' of course, I said yes, so I wuz in the play. I had a good part. All I had to do wuz to look dumb so I went over pretty good, specially since all my relatives come to see me.

After the performance wuz over and I wuz putting my brothers suit back on in walks a feller named Steve Cisler who said he wuz manager of the local radio station

an' he needed a comedy announcer. So I started on Station WSGN in Birmingham with 3 programs a day an' \$6 a week. But I made out all right because I put a cot in the back room of the transmitter an' slept there an' then I made a deal with a local restaurant to give them a plug every mornin' on the early program in exchange for a weekly meal ticket. The station manager never knew of this deal but I never worried because I knew he never got up that early in the mornin'.



Pat hits a few high notes as Ginger Dinning of the Dinning Sisters looks on with a broad smile.

Later on I received a lot of help from another radio artist in town . . . a fellow named Luther Patrick who has since becom a Congressman from Alabama an' is now listed in Who's Who as a comin' American Poet. (The name of that restaurant, by the way, is Cofields Cafe, so you se Im still gettin' my meals there.)

I com to Chicago to see the world's fair. Steve Cisler give me a free ride an' wen we got to Chicago he took me to Station

WLS. Wen I returned to Birmingham there wuz a telegram offerin' me a job if Id com back there. For the first time in my life I flew in an airplane.

I wuz with WLS for five or six years, in which time I done everythin' from announcin' to singin' and also personal appearances at every theater in the middle west. We played every sort an' size theater an' school house . . . we finally had one bookin' in a garage in Peoria, Ill. We played one theater so small that if the audience didnt like my jokes they wouldnt throw things at me, theyd just reach up an' slap my face.

An' we played another theater so large that someone in the back of the house threw an egg at me an' it hatched afore it reached the stage.

In 1935 I met a young lady named Dorothy McFadden an a year later we wuz married . . . Aug. 3, 1936. Dot is a Chicago girl an' shes one Yankee that likes the South, specially the good preachin' they have down there.

Well, thats about all there is to my career so far . . . although I hope its just startin'.

For the past two months I have been appearin' regular on the Alka Seltzer National Barn Dance an' I aint wore out my welcome yet.

For the benefit of all the girls Ill describe myself. I have my fathers black hair, my mothers brown eyes and my brothers green pants. I am five feet ten an' one half inches tall an' weigh a hundred and eighty pounds, soakin wet. If I keep on gainin' Ill look like a bail of hay with the middle hoop busted. I am twenty five years old and have got rhumatism already. I am number 1065 in the draft registration.

Thankin' you for readin' this and allus wishin' you life at its best I remain,

Yourn trooly,

Pat Buttram

P.S. My real name is Maxwell Emmett Buttram but I have bin called Pat since I wuz twelve. Before that I wuz called Bacon Buttram.

# Radio and National Defense

An address by Niles Trammell, president of the National Broadcasting Company, before the 16th Women's Patriotic Conference on National Defense at Washington D. C.

**I**T IS A GREAT pleasure to meet with you here today, and it is an honor to address you. You are the women whose kith and kin have served our country in its wars. You are the women who have known all the hard, lonely by-paths of personal sacrifice and devotion.

I should be remiss as a man — and as an American — if I did not at once pay tribute to your personal gallantry and to your great patriotism. It is because of your individual and group awareness and understanding of the problems of national defense that I consider it an opportunity to be able to talk to you today about radio's role in this great patriotic task.

We are not living in a day when patriotism was a rite to be celebrated once or twice a year, then returned to the mothballs to be taken out for another occasion. These are grave days.

Today patriotism and self-preservation may mean one and the same thing. Today we cannot plan without making this motive foremost. The common determination to defend our freedoms by any sacrifices necessary is our bulwark against the dangers that may threaten our physical safety, our way of life and the principles of government upon which our nation has been built.

Whatever activity we pursue today, our most important business is patriotism. Without it our work can have no meaning, our life no stability.

**P**ATRIOTISM is the very basis of national morale.

Look at the tight little island across the seas, the embattled fortress that is England. It fights with every living effort to hold back the mighty tide of tyranny which has washed away nearly all the free nations of Europe. But it is the morale of England not its armaments, which thrills us today. We have to go back into history to understand the source of this indomitable spirit. At another time, and in another crisis, this is what Oliver Cromwell told his countrymen:

"Well, your danger is that you have seen.

And truly I am sorry it is so great. But I wish it to cause no despondency: as I think it will not: for we are Englishmen."

Well, we are Americans! It may be that we, too, have been slow to realize that the time is not too early. But we have heard too much tumult and outcry from across the seas to fall asleep.

There is no room for defeatism in the American spirit. And there is no cause for complacency in the face of the dangers before us. But it would be to belie our vast resources, the genius of our research

work, the inventiveness of our people, the technical and business leadership which has made our country the synonym of mass production to doubt that we can meet successfully any problem of national defense, however desperate may become the situation abroad.

This is not the first time the world has reeled from the cataclysm of war. But there has never been a time when the earth echoed with a more discordant chorus of propaganda and hatred. There is hardly anything which we and our forefathers believed in that is not being questioned today. Many currents swirl around the foundations upon which our institutions have been built. We need to strengthen our determination. We need to re-dedicate ourselves with every means and medium at our command to the principles of liberty and freedom which have made this country great. We must marshal all our resources to this task.

**I**N THE ALL-OUT effort we must make to defend democracy, radio stands as a great national asset. Broadcasting's present efficiency derives directly from its freedom. Broadcasting is able to serve all our people because of that freedom. And, in considering the function of this vast medium of communication, we must consider its part in national defense.

Guns, tanks, planes, ships and manpower constitute a nation's first line of defense. But behind this first line — and of almost equal importance — must be the intangible, but definite support of national morale. In the living patriotism which we need to make our arms strong and our will indomitable, radio can play a significant part. This war has shown that peoples can be bombed by air with words as well as with high explosives.

The great power of broadcasting is based on the fact that American radio can link every home in the country with a simultaneous message transmitted from a single source. In that lies the power and glory of radio as a medium of information, a medium of entertainment and a medium of education. Provided, always, that the programs broadcast command the hearing and attention of the millionfold audience of the air. Thus the first prayer of the broadcaster is for the loyalty of his audience.

Two things are essential to the maintenance of national morale by radio. The first is the uninterrupted flow of information and news — free and uncensored — to the American people. The second is the continuance of entertainment and aids to relaxation which must maintain the spirits of the people and help to preserve as far as possible the pattern of normal life. Our duty is to continue and to expand



Beautiful Muriel Bremner, who prepared for her radio career in West Coast film studios before coming to Chicago in 1938, now has prominent roles in two NBC serials. She is heard as Helen Gowan Stephenson in "Road of Life", and as Fredericka Lang in "Guiding Light", both NBC-Red Network daily features.



Several months ago when Jan Miller had her first audition, experts shook their heads and said they couldn't use her because her voice "sounded too much like that of 'Linda Dale' ". Now Jan is playing "Linda Dale."

## RADIO AND NATIONAL DEFENSE

these programs in the national interest. We must provide service and we must provide relaxation. For it is not to be forgotten that entertainment is the beacon that attracts the vast audience to radio.

Such service results from competition between networks, between stations and among advertisers to present to the American public great music, the great orchestras, the great plays, and other entertainment, news and educational features that command the loyalty of 100,000,000 radio listeners.

Moreover, it is through this great channel of communication, kept open by entertainment, that the educator, the churchman, the social service worker and the government find their greatest opportunity to serve the American public directly.

**A**S AIRPLANES and battleships must be the great arms of our national defense, so is radio the voice. None can dispute the fact that on the questions of war and peace, on the need and extent of our own task in the world of confusion and danger, the Amer-

ican people are the best informed in the world. The responsible polls of public opinion are convincing evidence of their awareness. I am not disturbed by the fact that public opinion has shifted on various issues. So have the circumstances. That many voices speak, that many policies are suggested, that many contradictions are made evident in the debates on the air, may indicate at first thought a pattern of confusion in our democratic procedure. But I am convinced that it is a confusion more apparent than real. It is thus that a free people, through free speech and debate are able to correct each other's errors and eventually reach conclusions in the interest of the many, not of the few. The free mind cannot be regimented.

Unity in a democracy is the unity of action, once the ballots have been counted and the legislature has voted. Our country has not lacked that loyalty to leadership gravely necessary in every great emergency in our national life.

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## RADIO AND NATIONAL DEFENSE

Radio's part in gathering and disseminating news, views, and opinions, bringing information to one hundred million listeners directly from the sources, is known to all of you. This service should develop even greater importance during this year of crisis. For under the American system of broadcasting, radio is democracy at work. Here we are not told by a dictator what radio must do. Nor, are citizens ordered to listen. American radio has won the confidence of its public, who listen not from duress, but of their own volition and desire.

The President broadcasts his message personally to the people. The simplest, the humblest citizen may stand up in the Town Hall Meeting of the Air, and, over the radio, voice his disagreement with the President. And, just as many people in this great, free land of ours can hear this citizen speaking at Town Hall as can hear the President.

This is Democracy!

Our freedom of speech, of the press, and freedom of radio, permit the American nation to function as a free jury. The only mandate radio has, the only mandate the American people will bestow on radio, is the mandate to keep the truth free. Broadcasting is a cohesive factor in blending the thoughts and hopes and aspirations of the American people. Alongside with the press, it is the mirror and mentor of our public opinion.

**F**REEDOM is a responsibility as well as a privilege. Radio has accepted the obligations that its freedom entails.

In all of our programs we must be motivated by considerations of taste, decency, and maximum public service. For broadcasting's code is a strict one. There must be no offense to religious or racial groups. Sacrilege and obscenity are taboo. There must be no misrepresentation and no questionable statement. Emphasis on insobriety and morbidity is not permitted. In short, we accept our responsibility as a public trust. We hold this code of ethics to be of first importance.

Recognizing that radio has a particular function and responsibility to the millions of American listeners in the present world turmoil, the National Broadcasting Company from the beginning of the war has adopted certain self-imposed regulations as to the handling of war news. These rules call for the temperate, responsible, and mature handling of the facts without color and sensationalism. On the positive side we have undertaken programs intended to counteract

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In Bernie front handle, Ben. The luscious gals are the Bailey Sisters. The two-step is a bit of folly to put the trio "In the groove" for "Ben Bernie's Musical Quiz" heard over the NBC-Blue Network from 8:00 to 8:30 p.m., EST, every Tuesday night. Broadcast is from Radio City in New York.



Thursday nights finds the famous Aldrich Family gathered before the NBC mike to let America in on the latest exploit of their ever-erring son, Henry. Ezra Stone, left, originally created the role of Henry in the Broadway hit, "Whatta Life." Henry's sister, Mary, is Mary Mason; Katherine Raht is mother; House Jameson, Dad.

## RADIO AND NATIONAL DEFENSE

the influence of alien philosophies, and of programs that dramatize the value of the heritage our nation is preparing to defend.

Thus, the National Broadcasting Company is cooperating with the Federal Government and other agencies in the preparation of programs that place the accent on Americanism.

These programs are concerned with the privileges and responsibilities of the democratic way of life, as in the series "I Am an American." They are concerned with agriculture's relation to national defense, as in the daily programs of the "National Farm and Home Hour."

They are concerned with instructing our young men in many details of the transition from civilian to military life.

They are concerned with information for the families of such boys. We knew that families at home would want to hear about the life of their sons in military training camps. So we built a special truck, carrying its own power plant and four transmitters. This mobile unit is touring the country today — visiting all camps, bringing vivid, inspiring details of Uncle Sam's training of his peacetime army.

To me the promise of a better and better informed public opinion in America — the assurance that we are fashioning a democracy equal to every problem of government — is the fact that the public not only accepts but expects a constantly higher grade of program service. People want something into which their mental teeth can bite.

This is a new and significant element in mass information, mass education, and mass entertainment. The National Broadcasting Company is awake to this demand.

Consider the panorama of music, drama, literature, history, fine arts, public affairs, psychology, economics, natural science, physical science, biological sciences, religion, formal education, vocational guidance, agriculture, safety, aviation, children's programs and women's programs made available today by the NBC as the pioneering organization in nation-wide broadcasting service. Many arts and many skills have been combined to render this service.

**T**HE CONTRIBUTIONS of the artist, the musician, the writer, and the newsmen on the air are great indeed. But I hold that the contribution of the advertising sponsor in the

(Continued on Page 14.)



**Personal**—Young girl, attractive, capable and efficient, not to mention her many other fine features, craves male companionship. Contrary to general belief, is not married or engaged, but has no objections. Apply to Bonnie Baker, care "Hidden Stars" show, Sundays at 5:30 p.m., EST, on NBC-Blue Network.



Those smiles on the faces of Richard Gordon and Kenneth Lynch, the Bishop and the Gargoyle on the NBC-Blue Network's Saturday night mystery serial of the same name, might suggest that they had just eaten the photographer's birdie. On the other hand they probably show that the pair have picked up a clue to a baffling new crime

## RADIO AND NATIONAL DEFENSE

radio program is no less significant. His support is the very fabric of the American system of broadcasting. His use of broadcasting as a sales force has provided the American people with the finest radio programs produced anywhere in the world. His investment of money in radio time has enabled us to give proportionate value to American listeners and to expand and to improve our public service broadcasts.

It is important that no matter what emergency may arise, we maintain this fruitful cooperation; that we continue to give listeners the accustomed program service which has created a vast radio audience and a great radio industry.

**T**WO MONTHS ago the President of the United States in his eloquent tribute to the progress of radio in two short decades said:

"Today the need is greater than ever that broadcasting should perform its function as a medium of public information. Factual and accurate news made available to all of our people is a basic essential of democracy. Radio has done its job well in this field."

These are President Roosevelt's words. We of the industry are grateful for such high praise, but we do not intend that it shall make us complacent.

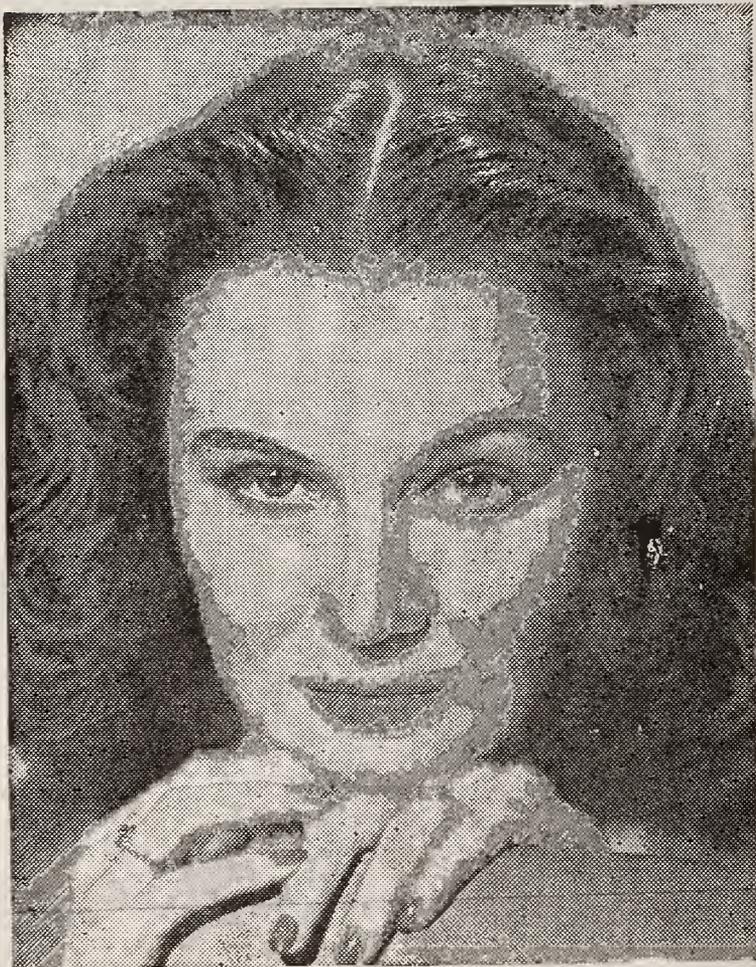
That broadcasting has performed a real function in this field is evident to every radio listener who has followed events from the theaters of war abroad — events as they happen. To do this radio had to meet a challenge unprecedented in its history. It met it through the cooperation of overseas newsmen who were enlisted in the service of broadcasting.

Brilliant eye-witness descriptions, and on-the-spot news summaries by American foreign correspondents and wire services, as well as reports from our own staff observers, were broadcast directly from the scene of hostilities and action, over the National Broadcasting Company's coast-to-coast networks. Thus, radio joined the press in keeping the American public better informed than ever before on developments throughout the world.

As the President has stated, the nations of this hemisphere are engaged in a cooperative undertaking to keep war and aggression from our shores. Radio is a powerful medium for carrying our public opinion to the world.

We can broadcast the success story of American democracy to listeners abroad.

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Sharon Lee Smith of the dreamy, schemy eyes kept them open to watch her wishes jell. A fan of "Your Dream Has Come True", NBC-Red Network Sunday feature, she wrote the program stating her great dream was to appear on the show as an actress. So what?? So she got the audition and then got the job!!



"Yes, madam, this is the District Attorney's office." Is what Jay Jostyn, who plays the title role in the NBC-Red Network's "Mr. District Attorney", is telling the telephone. And those absorbed eavesdroppers are Vicki Voia and Leonard Doyle, both important cogs in the radio "wheels-of-justice" Wednesday series.



Patricia Dunlap, charming NBC ingenue from Illinois, recently won the role of Pat Curtis in "Tom Mix Straight Shooters". As Pecos' girl friend, she becomes the second feminine member of the regular cast of the NBC-Blue Network serial. Pat also is Jill Stewart in "Backstage Wife", NBC-Red Network serial.



Bearing further proof of the strong bond of friendship which unites the twenty-one American Republics, Washington columnists Drew Pearson (left) and Robert S. Allen have been engaged by the Brazilian government to disseminate "News for the Americas" over the NBC-Blue Network each Sunday, to promote good will.

## RADIO AND NATIONAL DEFENSE

We can strengthen the democratic determination of other peoples. We have tried it. We believe it is working.

The International Division of the National Broadcasting Company is presenting short wave broadcasts sixteen hours a day, carrying a simply told, truthful story of our ideals, our way of life, to peoples everywhere.

Programs in German, French, English, Italian, Portuguese, and Spanish are devoted to subjects of interest to the worldwide audience with particular emphasis on the "good neighbor" policy of our government. Thus, radio is performing a service for democracy.

In South America, and in parts of Europe, there is group listening which is not found in the United States. These listeners are people who cannot afford radio sets, but who listen to short wave broadcasts from the United States over community-owned, all-wave receivers. Radio broadcasting is a most important service in certain of these countries, where many people do not read or write and can be reached only through the spoken word.

Through its international programs radio has provided American listeners with ring-side seats at world-shaking events. It is thus that broadcasting has kept faith with the public.

As we go forward into this comparatively new year, we are aware that it is a year of destiny. It will be filled with uncertainty and peril. However, we can face the future with confidence because we face it with faith — faith in our democratic institutions and faith in the strength of our people.

American broadcasting will help to fortify our confidence, more so because radio has the assurance of freedom. President Roosevelt in his memorable statement made on November 25th last, declared: "Your government has no wish to interfere or hinder the continued development of the American system of broadcasting. Radio was born and developed in the real American way and its future must continue on that basis."

With his assurance we shall continue to serve the country's interests fully, wholeheartedly, and patriotically. We shall continue to contribute to the high morale of our people, and to our unity of spirit and action.

Together we shall preserve that freedom which is America's tradition, America's way of life, America's strength and shield against aggressors. Whatever the future brings to our great land, radio stands prepared to do its part.

# 890

*After March 29th*

## WLS Changes to A New Place On Your Radio Dial

On Saturday, March 29, and thereafter WLS will be at a new place on your radio dial: 890 instead of at 870 as it is now.

Here is the reason: A new treaty has been signed by the United States, Mexico and Cuba, requiring certain changes in the radio frequencies of nearly all stations in each of those countries. By this it is expected radio interference will be greatly reduced. For WLS we believe the change will result in better reception for all our listeners.

We're telling you about this change early so you won't be confused; so you won't miss a single program. Mark the date on your calendar now — *March 29*. Beginning that day, turn your dial to 890 kilocycles (89) for all your favorite WLS programs.



THE PRAIRIE FARMER STATION  
CHICAGO

890 KILOCYCLES

50,000 WATTS

# RADIO VARIETIES

APRIL — 1941

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## THE WLS RANGERS



# The Red-Headed Bluebird



DICK TODD

**DICK TODD** is one singer whose theme song might well be "South Of The Border". A native Canadian, he has gained well deserved fame as one of the best radio vocalists in the United States as well as one of its top recording artists.

He began singing August 5 of the same year. "Of course, I didn't get much melody" he qualifies, but I sure gave the neighborhood cats a whale of a contest".

He attended public school at MacDonald College where he engaged in football, hockey, basketball and boxing, continuing his education at McGill University where he interspersed sports with his flair for music. Just about this time he was bitten by the travel bug and left for a "short" cruise to the West Indies. After two years of traveling through the Indies and England, France, Italy, Switzerland, Todd returned to

Canada.

There he organized his own five-piece instrumental combination, with himself as the vocal "front", made records, radio and personal appearances throughout the Dominion. Canada sat up and took notice of the carrot-topped caroller with his new style of singing, and soon word seeped down to New York where RCA Victor officials decided to launch him on a record career.

In New York, he began to record for Bluebird, then handled the vocal assignments with Larry Clinton's band during the summer of 1938. In the fall of the same year, he made several appearances on the Artie Shaw program.

It is no secret that Todd's voice is very much like Bing Crosby's. And it is well known in the trade that Todd and Tommy Dorsey are good friends. Some time ago, Crosby brought his racing stable to Long Island. Tommy Dorsey, interested in buying a few horses for his New Jersey farm, called the Long Island residence where he knew Bing was staying. A familiar voice on the other end queried: "Who is this?" "Tommy Dorsey" was the reply, "Who is this?" "Dick Todd" snapped back Crosby. The three of them still chuckle every time they think of the Crosby comeback.

According to song pluggers, Dick Todd has picked slightly more than 450 songs to sing on his various recording and broadcasting ventures during the past three years. And out of that total number of tunes, the song salesman rates Todd as having picked at least 150 hit tunes and not one single flop. Every song negotiated by the baritone has been a better than average tune, the song pluggers declare.

The Todd formula for picking star tunes is something the singer can't put into words. It seems to be a combination of intuition and a personal taste that runs very close to what might be described as the norm of listening appreciation.

When he is getting ready to pick a new song for a future program, Dick can usually tell after ten or fifteen minutes whether a song is going to be popular or not. He looks over the notation, tries out an experimental phrasing or two — and that's all there is to that. Either he wants to sing it, or else he doesn't.

Among the smash hits Todd has picked during his singing career are "Deep Purple", of which he made the first recording; "Stairway To The Stars"; "Imagination"; "Singing Hills"; "Little Sir Echo", which broke record sales; "The Wind and The Rain In Your Hair"; "I Give You My Word" and many other outstanding song hits.

The boy from Toronto has traveled a long way. Tops as a radio star is enough for any young man, without mentioning the fact of breaking all records when it comes to records — which should be some kind of a record. It's something that happens just once in a lifetime — that a Red-headed Bluebird sings his way to the top. Todd is heard currently on Show Boat, Monday nights over the NBC red network.



Witty quips and costumes like this black number, with "Ilka" embroidered in gold on the pocket, add to the fun Saturdays at "Luncheon at the Waldorf", when Ilka Chase, actress, m.c., author and fashionable woman of the world entertains, and a national audience listens over the NBC-Blue Network.



Heart-y congratulations are in order for pretty Louise King, the Lullaby Lady of the Carnation Contented program. The NBC Press Department has chosen her as the heart throb of February and sends forthwith this Valentine greeting to all radio editors. The Carnation program is broadcast Mondays on the Red Network.

# Patter Off the Platter

Decca's platter of Jimmy Dorsey's recording of "Yours" (3658) with Bob Eberly and Helen O'Connell sharing the vocal honors, is a standout. The flip-over is "When the Sun Comes Out" vocals by Helen O'Connell.

Decca's new Album No. A-200 GEMS OF JAZZ include six records that represent the hottest jazz numbers in a decade. Bud Freeman and his Windy City Five, Gene Krupa, Mildred Bailey, Mead "Lux" Lewis, and Joe Marsalla all contribute to make Decca's album "Gems of Jazz" one of the most outstanding albums in Jazz.

Again Decca does it. "A Night In Rio" is their latest to crash the popular album field. Three 10" records sung by the colorful Carmen Miranda in her native tongue. This album No. A-210 is a must for the thousands of "Miranda" fans. Two more Decca's latest releases are the popular "Amapola" played by Nano Rodrigo (3172) and Ruby Newman's "Perfidia" (2846). For two terrific Congas taken from popular songs of the 1920's are Pancho's recording of Decca's (3620) Tiger Rag and Hindustan.

Add boogie-woogie to a bugle call and you've got something that only Jimmy Yancey would think of. He demonstrates in his "Yancey's Bule Call" which like the reverse, "35th and Dearborn," is an endless series of boogie-woogie variations on a theme. Yancey is the man who is credited with starting the walking left hand style which is now all the rage. (Victor 27238)

Abe Lyman backs one of the outstanding ballad contenders of the day "How Did He Look" with a 1941 version of the buck private's lament, "You're In The Army Now." The latter is furnished with eight choruses of brand new lyrics, brass band effects and drum and bugle introduction. Look for it in the coin machines. (Bluebird B-10971)

Bunny Berigan backs "Peg O' My Heart" with "Night Song" for a double of unusual melodic appeal. "Night Song" is the work of Juan Tizol, Duke Ellington's

famous valve trombonist, and the well-known arranger Jimmy Mundy, and includes some out of trumpet-range stuff which Bunny plays beautifully. (Victor 27258)

Huddie Leadbetter, Lead Belly to his intimates and public alike, has perhaps the largest and best repertoires of Southern prison and penitentiary songs in existence. He records them for posterity in "The Midnight Special and Other Prison Songs", singing these bitter and haunting refrains with the Golden Gate Quartet. In addition to "The Midnight Special", the numbers are "Ham an' Eggs", "Grey Goose", "Stewball", "Pick A Bale of Cotton", and "Alabama Bound", an unforgettable phase of Americana. Alan Lomax, one of the foremost authorities on folk music, edits the accompanying booklet. (Victor Album P-50)

Continuing its exploration of the unfamiliar and unusual in music, the Victor Black Label Classics list presents "Plymouth Ho!" a "nautical overture" by John Ansell. The rollicking performance of the Light Symphony Orchestra is under the direction of Mr. Ansell himself. (Victor 27252)

Popy's "Ballet Suite", played by

the Grand Concert Orchestra is gay and dancing music with which not one in a hundred is familiar. It is however the kind of music that people whistle on a sunny day, brilliantly played by the Grand Concert Orchestra. (Victor 27253)

You may call "The Lilac Domino" either light opera or musical comedy but it is still England's favorite collection of infectious melodious tunes. The London Palladium Orchestra, conducted by Jack Frere, offers selections including the Introduction, "All Line Up In A Queue", "Where Love Is Waiting", "Let The Music Play", "What Is Done You Never Can Undo", the Finale of Act I, "For Your Love I'm Waiting", "Carnival Night", and "Lilac Domino". (Victor 36382)

"Lady in the Dark" which is currently causing all the New York critics to scramble for more complimentary adjectives, owes many of its rave notices to the Ira Gershwin - Kurt Weill score. Mitchell Ayres shows us why, romanticizing the sweet tune, "This is New", and funnyboning the clever "Jenny" for a preview

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## RADIO VARIETIES

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APRIL, 1941.

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## PATTER OFF THE PLATTER

shot of the show. Mary Ann Mercer sells the lyrics in beautiful fashion. (Bluebird B-11035)

Rarely does Charlie Barnet get such admirable display pieces for his orchestra as his present coupling "Good For Nothin' Joe", and "Charleston Alley". "Good For" serves to introduce his new singer, Lena Horne who can carry a torch with the best of them. "Charleston Alley" is rolling, solid jazz with screaming brass and Charlie himself on soprano sax. (Bluebird B-11037)

One of the smoother Wayne King pairings comes up this week, "In Apple Blossom Time", and "When I Lost You", lovely melodies played in the Wayne King manner. The latter is early Irving Berlin performed in slow waltz tempo with the maestro himself taking care of the lyrics. (Victor 27336)

The personnel of the latest Sidney Bechet record is recommendation enough: Bechet, clarinet and soprano sax; Henry "Red" Allen, trumpet; J. C. Higginbotham, trombone; Wellman Braud, bass; James Toliver, piano; and James Heard, drums. The titles, "Egyptian Fantasy", and "Slippin' and Slidin'" aren't important except to identify two beautiful and solid examples of New Orleans jazz at its best. (Victor Swing Classic 27337)

Vaughn Monroe brings Tschai-kowsky into popular music again, playing "My One Romance" at a medium slow beat. Marilyn Duke romances while the Monroe saxes make soft accompaniment. A flash ending is achieved with full brass crescendo. The platter mate is a swingy rhythm study, "Take It, Jackson", with good solo work from trumpet, tenor sax and piano. (Bluebird B-11045)

Glenn Miller presents a dance band version of "You Stepped Out of a Dream", then steps up the tempo a bit for "Ring, Telephone, Ring". The effortless singing of the Modernaires and Ray Eberle mark the first while Ray takes over alone for the second. Note the way the eight brass build a chord in single note punching fashion in "You Stepped". (Bluebird B-11042)

## STUDIO NOTES

HUGH STUDEBAKER, Dr. Bob Graham in Bachelor's Children, is mulling plans to branch out in his farming hobby by acquiring a New Mexico ranch. Studebaker already owns an 80-acre farm in Indiana . . . PAT BUTT-RAM, whose hill-billy twang is a feature of the Alka-Seltzer National Barn Dance, actually is one of the most voracious readers in radio. He reads all the best sellers and pursues half a dozen reading hobbies . . . JIM GROSS, Uncle Jim Fairfield in Jack Armstrong, the All-American Boy, is a member of the famous printing press family but says he never got any closer to newspaper career than the corner stand . . . The name of KAY KYSER has been heard over the airplanes of the nation for several years but now the name of Kyser may be seen on the airplanes. One of the planes operating on the new Pittsburgh-to-Birmingham air route has been titled the "Kay Kyser" . . . ELIA KAZAN and ANN THOMAS, members of the Johnny Presents program cast, have been assigned roles in "Five Alarm Waltz," currently rehearsing for early Broadway opening . . . Schottische at Sunrise," new tune by DON MARCOTTE, NBC Central Division music supervisor, goes into the wax-works shortly. It will be recorded for Victor and Bluebird by JOE REICHMAN and MITCHELL AYERS . . . RIKEL KENT has been assigned to produce "The Mystery Man," new serial story which makes its bow Monday, March 24, on NBC . . . BARBARA ALLEN, Beth Holly of One Man's Family, has been handed the comedy lead in "Buy Me That Town" which is scheduled to go before the cameras this week . . . MICHAEL ROMANO has joined the Arnold Grimm's Daughter cast as Mr. Williams, a slicker . . . A rigid diet schedule has given BOB CROSBY a sylph-like figure. Crosby was a guest maestro on the Fitch Bandwagon on Sunday, March 23 . . .

MEMBERS OF ANDRE KOSTELANTZ' orchestra aren't troubled with any petty legal matters. Emanuel Green, violinist in the CBS orchestra heard Sundays on "The Pause That Refreshes on The Air," received a law degree from St. John's University in Brooklyn and serves as legal advisor to his fellow musicians . . . Program producer on CBS's "Hedda Hopper's Hollywood" is Tom Sawyer, and one of Hedda Hopper's assistants is Jeff Davis . . . Dick Cromwell, one of the stars of Columbia network's "Those We Love," may turn into a gold miner this summer. John Estes, who once served as Cromwell's "stand in" in movies, has a gold mine near Downeyville, Cal., and has invited Dick for a bit of ore sifting . . . Russ Johnson, program director for CBS's Pacific network, is justly proud of his Doberman Pinscher. In a recent Los Angeles dog show his pooch was first in the Open class, first in the Winner's Dog class and first as Best of Winners . . . Carl Hoff and his orchestra, music makers for the CBS Al Pearce stanzas, will record an album of Vincent Youman tunes for Columbia Records . . . After visiting the "Court of Missing Heirs" in order to incorporate its backstage story in one of her CBS broadcasts, Mary Margaret McBride wondered if maybe she wasn't a missing heir herself. One of the program's authors, James Waters, informed her of an earlier broadcast telling the story of Ellen McBride who died in 1936 leaving an estate of \$60,000 which had been accumulated by herself and her family — two members of which were named Mary McBride and Margaret McBride . . . When Eloise Kummer, of CBS's "Right to Happiness," left Chicago for a trip to New York, her friends warned her with that old "don't take any wooden nickels" gag. Eloise scoffed, but now she thinks there's something to it — the first change she got in New York had a phoney fifty-cent piece in it.

## GUEST COLUMN

BY

JOHN J. ANTHONY

GOOD WILL DIRECTOR



Although it seems foregone that Gerard Darrow, eight-year-old nature expert on the NBC-Blue Network "Quiz Kids", will be an ornithologist, he hopes to be a lawyer too. He thinks that as a lawyer he can agitate for enactment of anti-bird-hunting laws. He's distressed by the extinct birds shown in museums.



Clutching his inseparable pipe in one hand and the microphone in the other, affable Eddy Howard runs over the songs he will offer during appearances with poet-philosopher Edgar A. Guest. Composer of a number of hits himself, Howard is featured singer of the Guest series, Wednesdays through Fridays, NBC-Blue Network.

Writing a radio column is like conducting my Original Good Will Hour. I honestly don't know what I'm going to say until I begin. I suppose one of the things I can write about is the problems I've encountered during my several years as conductor of the program.

Offhand, I'd say that most of the problems have been matrimonial in content. In listening to the troubles of the thousands of people who have appeared on the Good Will Hour, I have been struck by the important part that accepted prejudices play in hindering otherwise happy marriages.

For instance: ought married women to work? Often, the married woman's job saves a marriage by giving her an interest in life and easing financial pressure. Often, of course, a woman's working can be bad for happy marriage. But each case should be considered on its merits. I would tend to the idea that where the question arises, that fact alone shows that the necessity of the woman working is subconsciously recognized by husband and wife.

Unfortunately, the question of whether the woman should work is often less important than the question: where can the woman find a job? The economic task of mankind in modern civilization has never been easy. Every married couple and every individual must answer the question of whether women should work in light of the circumstances surrounding each case. When the husband is struggling on a low salary when there are no children, when the wife is adapted for some special job, the answer should be simple to find. When the wife is so attuned to commercial life that household tasks are dull for her, she is an irritant in the home, rather than a bringer of peace. I believe that is the case, today, with many women who have entered marriage after a career in the business world.

In any case, modern marriage entails a frank partnership between wife and husband. In any situation in which the husband's income is below a subsistence level for the family there is no real argument

against the wife shouldering part of the responsibility if she is fit to do so. When this becomes necessary, the wife shouldn't feel herself persecuted or cheated out of the prerequisites of married life. One third of all American wage-earning women over fifteen are married! Most of them though not all, are working because their husband's earnings alone are not sufficient to support the family decently. This becomes true very often when children enter the equation. Married women who work have a great deal to be proud of, and should disregard the "popular" prejudices against working wives. The situation becomes questionable when a wife works only to avoid household tasks and responsibilities, or because she wants to retain her independence so she can be "free" to have the same kind of contacts with men she had as a single woman.

I never advise a woman to work unless it is financially needed. I think the woman is happiest who can give all of her energies to the exciting job of making home the most stimulating and beautiful spot in the world of her husband and herself.

To the husbands of working wives, I would like to give this message: if you are honestly doing all you can to discharge your own responsibility don't be ashamed because your wife, also, puts her shoulder to the wheel. Honor her, and give her the satisfaction of knowing that she is appreciated.

I do think, however, that those husbands who allow their wives to support them pay dearly for the privilege of doing nothing. They are ashamed to face their fellow-men, ashamed to face themselves and their wives. Of course, under present-day conditions, situations are bound to arise where the husband who doesn't even look for work, but is content to live on his wife's salary. The world, alas for these husbands, looks more kindly on an idle wife living on a husband's salary than it does on the idle husband.

The economic situation between husband and wife should be settled calmly to the best interests of the married couple, and once settled should be taken for granted so that it doesn't form the basis of continual bickerings.



Lovely Dinah Shore, NBC's Songbird of the South, takes time off between Red Network "Time to Smile" programs to bask in California's warm sunshine. Of course it's always warm and sunny where Dinah is, but we think she's very beautiful in a bathing suit, and that smile!



The Doring Sisters, vocal trio on NBC's Plantation Party, always take this position around the mike. Helps the director remember that their voices vary inversely with their heights. Ruth, left, tallest, sings lowest; Grace, right, shortest, sings highest. Marion, center, in-between height, sings in medium range.

# KSTP Sunset Valley Barn Dance

**The old philosophy of "nothing ventured, nothing gained" has found living proof — in the success story which KSTP and its president, Stanley E. Hubbard, has written in the KSTP Sunset Valley Barn Dance.**

**K**STP, one of the pioneers in northwest radio, had for years shunned the idea of barn dances and rustic music; and even the other outlets had made no consistent effort to build an authentic, regular rural appeal show.

With a new 50,000-watt transmitter giving KSTP a potentially greater audience than any other outlet in the area, Mr. Hubbard, late in 1940 began to work on a plan to bring into his listening fold the farmers and rural folk of Minnesota's tremendous grain-filled bread-basket. And his first thoughts turned to an authentic, flavorful barn dance program.

The results have been astounding, for, inaugurated late in October, the Sunset Valley Barn Dance has played to more than 50,000 persons in those few short months, with almost every Saturday night a complete sell-out.

To handle the Sunset Valley Show, Mr. Hubbard cast about for exactly the right man for the job — someone who knew rural people, knew their entertainment likes and dislikes, who knew showmanship, production and barn dance techniques.

His search led him to David Stone, then co-producer of WSM's "Grand Ol' Opry," doubtless one of the most successful shows of its type on the air.

David was employed by KSTP and given full rein in the selection of his talent and the production of his show.

Deciding that what he wanted was not the "professional" hill-billy, but the authentic type, he felt that certainly in the northwest region of Minnesota, Wisconsin and the Dakotas there was plenty of authentic talent if he could only "dig it out."

Over KSTP's wave-length went a series of announcements, setting a date for auditions and calling for old-time fiddlers, harmonica players, comedians, singers, in-



The "man behind the gun" in KSTP's Sunset Valley Barn Dance at the St. Paul, Minnesota Auditorium each Saturday night is popular David Stone, employed by KSTP to found, produce, direct and m-c the show. He was former co-producer of WSM's Grand Ol' Opry.

terpreters of folk, mountain and cowboy music.

And the first audition proved that Mr. Stone's original assumption was right — for into KSTP's studios that night poured nearly 200 aspirants for jobs on the new show!

Within two weeks Stone was ready, and in the meantime, Mr. Hubbard had gone a step farther in his plan to implant KSTP and

the Sunset Valley Barn Dance on the minds of his listeners.

He had completed arrangements with the St. Paul Municipal Auditorium for use of its 2800-seat theater every Saturday night, and had decided that the entire program would be staged there, with a 30-cent admission charge.

And with little fanfare heralding the opening of the Sunset Valley Barn Dance on October 26, 1940,



The name of Arthur (Shorty) Brier is well-known to midwest listeners; now it's well-known in the northwest, for Shorty is the musical director of KSTP's mammoth Sunset Valley Barn Dance. He is one of a group of four trained men around whom David Stone has built his successful show.

the curtain went up — on a packed house, and a turnaway of between 1,200 and 1,500 persons!

The same story has been written week after week, as the Barn Dance progressed through the winter, with crowds ranging between 2,000 and a complete sell-out.

As a basis for his Sunset Valley Barn Dance, Stone decided that he needed two or three men of well-rounded experience in the field to knit his group solidly together, and the first of these he selected was Arthur (Shorty) Brier, banjo ace, who had done work in the same field for WHO, Des Moines; KSO-KRNT, Des Moines; KVOO, Tulsa; and WXYZ, Detroit. Shorty was chosen as musical director and arranger for

the Sunset Valley Barn Dance. The two other groups chosen for past experience were Al and Hank, the Dakota Ramblers, previously with WDAY, and Herb Wilson, known as Cactus Slim, who had been with CKLW in Windsor.

But aside from the basic group of Stone, Brier, Wilson, and the Dakota Ramblers, the others used on Sunset Valley Barn Dance were amateurs — more than two score of them.

Typical of these people are Alverna Julien and Lenore Carlson, two Forest Lake, Minnesota farm girls, who sing cowboy songs; Marilyn Mercord, a 16-year-old Prescott, Wisconsin high school girl whose only previous singing experience was in the church

choir but who has captivated Sunset Valley audiences; Clyde Cook, and old-time fiddler who goes under the name of Uncle Zeke, who organized his Mountaineers and added a new note to the Sunset Valley Barn Dance; the Alfalfa Neers, a Clayton, Wisconsin farmer and his daughter whose only previous experience had been amusing neighbors; and June and Gwen Vroman, two St. Paul business girls.

The new idea which Uncle Zeke added to the Sunset Valley Barn Dance was the square-dance. Remembering some of the better ones for whom he had played, he brought about the organization of a square dance troupe, which performs as a highlight of the show each Saturday night.



Charm — that's what does it! And 18-year-old Katherine Kohls has it. On her first appearance on KSTP's Sunset Valley Barn Dance in the St. Paul auditorium she proved that her infectious grin and handling of the accordion made her big-time material. Now she's a regular performer.

Has the Sunset Valley Barn Dance proved Mr. Hubbard's original contention: that it would increase his roster of listeners? The answer is yes.

Two periods are broadcast from the Auditorium over KSTP, one at 9:30 P.M. Saturdays; the other at 10:15 P.M., and a recent coincidental survey on the 9:30 period showed that KSTP, with five other Twin City stations competing against KSTP for audience, had more than 46 per cent of the total!

# From the Old Hayloft

News, notes and gossip, of the stars of WLS, Chicago, and the WLS National Barn Dance.

**T**HE END of March, Ramblin' Red Foley took a two-week leave of absence from his friends in the Old Hayloft to make a motion picture in Hollywood. It will be a spring release by Monogram, with Tex Ritter, the Western star.

\* \* \*

When Jimmy James looked out from his hotel window a short time ago, he saw smoke billowing from a car far below him on the street. "Someone's going to be surprised when he comes out," Jimmy mused. Then it dawned on him — it was his own car. He rushed down to the street in record time, pulled the fire alarm box on the corner, and returned to his burning car. Then he thought of a fire extinguisher, and dashed into the lobby to borrow one. So when the fire trucks — dozens of them—came screeching to a halt, he just smiled and said



The photographer has been doing tricks with his camera, just as Ted Morse does tricks with his voice. For Ted Morse is famed on the WLS National Barn Dance as Otto and also as Little Genevieve. And here he is, both in one picture, with darling Little Genevieve whispering in Otto's ear — probably something about not practicing her piano lessons.

they could go home now. He'd put the fire out himself.

On his "Bag O' Money" program on WLS, Jack Holden gives kids money for doing simple stunts or answering easy questions. Sometimes he offers a quarter, sometimes as much as a

drain on the Bag O' Money, but rather than verify the count himself, Holden paid.

Those two dancing dummies at the WLS National Barn Dance have new names, conferred on



The Hayloft Gang crowd around to wish Red Foley farewell and good luck as he finished the last WLS National Barn Dance before he left for Hollywood. He took a two-week leave of absence to appear in a Monogram motion picture starring Tex Ritter. Shown are Harry Sims, Jimmy James, one of the square dancers, Foley, Jack Taylor, Harold Safford, Salty Holmes, Lester (Mac) MacFarland, Ozzie Westley, Mary Ann and Bob Gardner.

dollar, but on a recent broadcast, he offered more than he realized.

A little girl came to the microphone. Jack said he'd give her 10c apiece for her freckles, if she could get someone in the audience to count them. She had her brother with her, and the pair went off in a corner to count. Fifteen minutes later they came up with their total: 80 freckles at 10c — \$8.00 please! It was a terrific

them by WLS listeners in a recent contest. The winners received \$50 each for naming one dummy Freida Staire and the other Sara Nade. Salty Holmes and Otto use them for partners in their comic dances each Saturday night.

\* \* \*

Jim Poole, best known market broadcaster and analyst, is back

on the air after a period of illness. He's heard on WLS at 11:45 a.m. Sundays . . . Mel Galliant, new announcer at WLS, is also a competent baritone soloist . . . The whole trio of Verne, Lee and Mary were once arrested in a Wisconsin town for jaywalking . . .



Pat Buttram, comic of the WLS National Barn Dance, tries out a new gag backstage before springing it on the air and to the audience in the Eighth Street Theater. Judging from Grace Wilson's expression, she found it very funny!



When Pat Buttram invites the WLS audience to the National Barn Dance, he always quotes the prices for the big ones and for the little ones. And here are the biggest one and the littlest one of the Hayloft Gang — Andy Williams of the Williams Brothers quartet and Norman Ross, m.c.

George Menard used to bring the horses up for water back at his farm home, then stand on a nearby platform and deliver long lectures to them — on any subject under the sun, for he just wanted to

learn public speaking, and the horses made a good audience. Charles Kerner of the Maple City Four also sings under the name of Charles Willard — the latter his middle name.

## Singing Cowgirl



Patsy Montana, singing cowgirl at WLS, Chicago, is a real cowgirl, veteran rider of a dozen rodeos. She made one of her first broadcasts on horseback. Patsy receives more requests to sing "I Want to Be a Cowboy's Sweetheart" than any of the several hundred other songs in her repertory. She wrote it herself when she first got in radio, and has written dozens of others since, including her recent "My Poncho Pony."

Patsy dresses the part of a cowgirl in all her stage appearances, with leather skirt and vest and riding boots. She still blushes when she thinks of her first stage appearance. She entered a California amateur contest and sang her cowgirl songs dressed fit to kill — in a black evening gown. Anyhow, she won, and it was the first step in a career that has taken her to the top as a radio and motion picture star.

Augie Klein, accordionist with the WLS Rangers, studied accordion under Lou Klatt, of the WLS Concert orchestra. Augie has a brother who is also an accordionist and another brother in the United States Navy . . . Reggie Cross, harmonica expert with the Hoosier Sodbusters, also plays Hawaiian guitar and drums . . . Cy Harrice invents lots of gadgets just for his own amusement, and recently was awarded a patent on a tooth brush.

Adele Brandt's grandmother was a cousin to Franz Schubert . . . Salty Holmes' hobby is collecting small jugs — miniatures of the style he makes music with on the Barn Dance. Salty is a member of the 123rd Cavalry Band, on leave of absence. At camp, the band used to have to get up early and practice. Their marching rehearsal consisted of marching back and forth past the stables, serenading the horses . . .

The FARR brothers, HUGH and KARL, two of the Sons of the Pioneers, singing team heard on the UNCLE EZRA program, are one-eighth Cherokee. It's one of those touchy subjects in the Farr home—their mother's great great grandfather was killed fighting injuns!



From Chicago twice a day is heard the voice of NBC actress Fern Persons on "Bud Barton" and "Thunder Over Paradise."



*Her "Story"  
Continues*

Following the episode in which Bess Johnson was dismissed as matron of the "Hilltop House" orphanage, the series' sponsor now presents her in "The Story of Bess Johnson," over CBS Monday through Fridays at 3:30 P.M. C.S.T. Bess Johnson, who has played the stellar role in "Hilltop House" under her own name for more than three years, continues as the central figure in a story of feminine courage and wisdom.



## *Up To Standard*

The young radio actresses heard from Chicago on Columbia network's daytime serial dramas have long had a reputation for unusual beauty, and the latest addition to the string seems to meet all the requirements. She's 17-year-old Peggy Knudsen, of Duluth, Minn., who currently portrays Betty Adams in "Woman in White." Heard Mondays through Fridays, 12:15 P.M. C.S.T.

# The Maple City Four



Here are those zanies of the WLS National Barn Dance — the Maple City Four. They're Scotch Highlanders — they think. This is the first picture taken of them in these costumes since Charles Kerner joined the act several months ago. Left to right are Pat Petterson, Al Rice, Kerner and Fritz Meissner.

# TUGBOAT GILL and DEMLING



And there bloomed in Illinois a girl-child, called fair Marilyn Thorne, with voice sweet as piping woodwinds in the spring. And a bandsman, called Ted Weems, hearing the voice, did say, verily, this must be heard by all the land. Now Marilyn sings on Beat the Band, Sunday evenings over the NBC Network, called Red.



All work and no play would make even Fred Warling's Inimitable Three Squires dull boys. Here, assisted by lovely Donna Dae, they demonstrate a new dart game they've perfected with a St. Valentine's Day touch. Left to right they are: Marvin Long, Donna, Fred Ohms and "Lumpy" Brannum. "Lumpy" hit bull's eye.

"THE NUTS Who Launched a Thousand Squirrels" or "What Happens to a Radio Gag Writer When He Gets Tired of Hearing Other People Speak His Lines" are alternate slogans for this opus.

It concerns a couple of fellows named Gill and Demling, and it proves that where there's smoke there's a cigarette sponsor, and also that if you don't want your routines swiped don't let a couple of budding comedians have Annie Oakleys to a Detroit theater.

Gill and Demling, otherwise known as Frank and Bill, or Fish and Baldy, currently are featured as the slap-wacky skippers of the "Show Boat" on the NBC-Red Network Mondays. But today is long after the day they first collided as students at Wayne University, Detroit. Bill Demling had a side job as usher at a local theater, and through him Annie Oakleys were available. Thus, sitting in free seats, the two managed, so they say, to skim off the best gags heard in the house, later to convert their illicit wit into routines that got them their first air jobs at a local station in 1931.

By the time they landed at NBC Chicago, the following year, according to their own statement, they had run out of the gags manufactured by other people and were embarked on a hazardous career of writing their own. And it was in the writing field that they gained Hollywood fame later, dashing in and out of movie assignments to whack out verbal lulus for such assorted radio memorabilia as Burns and Allen, Eddie Cantor, Bob Burns, Ben Bernie, the Marx Brothers, Al Jolson, Ed Wynn, Fanny Brice, Bea Lillie, Charles Butterworth and John Barrymore.

In regard to their families, Frank Gill says his daughter Kathreen, age 1, is an accomplished lutist and his other daughter, Pamela, age 3, the youngest strip-teaseuse extant. Demling says his 1940 son also is well advanced — he already has learned how to deliver a Bronx cheer.

Amazingly enough, instead of being the kind of bon vivants a pair of comedians might be, they are retiring souls, preferring to stay out of town at all possible hours. They hate trying to be funny at parties, a fact which has made them the despair of many an eager hostess. And it's an odd fact, but very true, that Gill is taking a couple of university courses in the romance languages and Greek classics. Oddest fan gift they ever received was an old gray horse—which they are alleged to have eaten during a layoff.



Rita Ascot WLS Star

# RADIO VARIETIES

JUNE -- 1941.

TEN CENTS

Guest Star of many radio shows, Priscilla Lane is now starred in Warner Bros. film "Million Dollar Baby."



# Patter Off the Platter

Jimmy Dorsey is making musical history this spring with each recording he makes. His "Amapola" leads the league in sales in every hamlet in the country. Bob Eberly takes the first vocal on this popular Decca and is followed by Helen O'Connell who spreads out on one of the best swing choruses heard yet.

Decca's (3710) presents Dorsey and Co. again in My Sister and I with Eberly taking charge of the singing dept. The flipover is a popular rendition based on The Sheherazada, titled "In The Hush of the Night" Two more smash hits recorded by Dorsey for Decca are "Maria Elena" (3698) and "Perfidia" (3198).

Decca's contribution to the Latin trend which is sweeping the Americas are two Tango albums, one by Pancho, the other by Nano Rodriguez. Both are graceful and romantically recorded with the best selections of tangos that have come out of the Pampas.

For something unusual Decca has combined two Bob Crosby discs titled "Shakespeare In Swing". The Bob Cats swing out on excerpts from the Bards plays, with Marion Mann donating the throat music.

In direct contrast to the great strides Decca has made in the Hep-Cat dept. their album (191), records 10 sides of Favorite Hawaiian Songs by Ray Kinney. Soothing to the nerves, this dreamy-drowsy soft music of the Islands is a tonic for the listener. It takes him over the blue pacific to the carefree land of swishing palms and romance.

For a shot in the arm listen to Decca's (218) the Count Basie album "One O'clock Jump." Here the Count handles the ivories in his famous "Basie Cord" manner with the Bull Fiddle jumping up and down the scale like mad. James Rushing sings on four sides of the 12 sided Decca-hot-platter-album. A must for cats.

Paul Robeson lends his splendid basso to two old favorites, "Absent", and "Sylvia". There was a time when these two were possibly the most popular sentimental songs in the world. Paul Robeson shows us why. (Victor 27366)

Contributing to the Latin American vogue, Barnabas Von Geczy and his Orchestra play "Cuban Serenade" and "Mexican Serenade". Both are melodious, rather restrained in style and extremely colorful. (Victor 27368).

Eric Coates has composed much charming light music in the modern - not modernistic - manner. He conducts the Light Symphony Orchestra in his "Springtime Suite", a miniature work occupying three record sides. The fourth is taken up by his "For Your Delight" serenade, an admirable choice. (Victor 36393 and 36394).

Graziella Parraga is a musical emissary of good-will from Cuba and she furthers her duties admirably with "Blue Echoes" and "Night Over Rio". These ballad style tunes, sung in both English and Spanish, fit her svelte contralto beautifully (Bluebird B-11047)

A collector's item of the first water is a pairing of instrumental solos by two outstanding hot stars, Dicky Wells playing trombone in "Dicky Wells Blues", and

Tommy Dorsey is pretty much of a perfectionist when it comes to the recording or the broadcasting of his own music. He liked his version of "Let's Get Away From It All," however, in fact so much that he devoted both sides of his latest record to a special ar-

rangment of the tune. His six-minute interpretation does it full justice and we'll add our recommendations to those of Dorsey himself. Everybody plays and everybody sings in the smart Broadway-Dorsey style and patter of his recent "Oh! Look At Me Now." Definitely recommended. (Victor 27377)

"Take the 'A' Train," the latest Duke Ellington offering, is the cryptic title of a Billy Strayhorn opus spiced with the Duke's orchestrating genius. There's some excellent trumpet work included and solid tempo. The reverse is an unusual version of "Sidewalks of New York" featuring Bigard's clarinet. (Victor 27380)

Having effectively taken care of the "William Tell" overture, Alvin Rey turns his guitar loose in "Light Cavalry," the von Suppe overture with all the trombone slides. For contrast he plays "Amapola," slow sweet and beautiful. (Bluebird B-11108)

Glenn Miller presents velvety pleasure music in "The One I Love" with vocal embellishments by Ray Eberle and the Modernaires. The coupling is "Sun Valley Jump," a jump tune in the meter best designed to show off the Miller virtuosity. (Bluebird B-11110)

## RADIO VARIETIES

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# Rudy Vallee



**A**LTHOUGH credit is given to Rudy Vallee for the discovery of such stars as Edgar Bergen and Charlie McCarthy, Bob Burns, Tommy Riggs and Betty Lou, Alice Faye, Burns and Allen and even John Barrymore (as a radio hit), the modest Yankee says "I feel I have been greatly overrated as a 'discoverer' of talent. I can't honestly take credit for being the first to see possibilities in all these artists."

"For instance," says Rudy, "I never thought of Charlie McCarthy as a radio 'find' until Elsa Maxwell called him to my attention at a party for Noel Coward."

That Rudy is a master showman, however, cannot be denied for even though John Barrymore's name has been a household word for decades, it took Rudy's sense of timing to bring out the great latent talents for radio comedy in the man who is really the Clown Prince of Comedy on the air today.

"A showman," says Rudy, is nothing more than

a good human guinea pig—a common denominator. As for me, I expose myself to all talent—known and unknown—because I feel that what amuses me will amuse others."

Vallee is quick to admit that he is a hard taskmaster, but he believes that genius, like truth, will out when given even a moderate chance for development. He says the very human satisfaction of giving some talented newcomer a start in a career is as great a compensation for him as the satisfaction of offering the public a new artist.

Rudy Vallee's current program is heard each Thursday night from Hollywood at 9:00 p. m. CDST over the NBC-Red network. Featured on the program in addition to Barrymore and Vallee's orchestra is Lurene Tuttle, NBC actress who has also been heard in *I Love a Mystery*, *One Man's Family*, and other dramatic shows from Hollywood. Though she is heard as Rudy's radio sweetheart in practically every broadcast, it is strictly all radio with the two of them.

# CUGAT CONGA DRUM- MER CRACKS WISE IN RHYTHM

**T**HE "XAVIER CUGAT and Yvette Program" boasts an "angel", and not only that but one with a sense of humor.

There is a deal of entertainment in the Camel program at 7:30 P.M., EST, Thursday nights and some of it is off the record in the "off-stage" remarks by said "angel", which cause near havoc among members of the NBC-Red Network program's cast.

The conga is a free and easy type of music, permitting of ad-libbing and high-pitched shouts which to the average listener sound as if they meant nothing at all except an expression of exuberance by the musicians. But in the studio it is easy to see that the musicians grin and chuckle among themselves far more than the gay spirit of the tunes warrant.

And it all can be laid at the door of Angel Santos, who plays the conga drum and swings the gourds in Cugat's orchestra. When that type of tune is being played he gets up and dances around the studio singing to himself, and letting an occasional shout fly into the nearest microphone. Therein lie the chuckles.

One Thursday evening Angel didn't think much of the fiddle work so he shouted the Spanish slang for "corny" into the mike. Then there was another time—the boys had been out on a party the night before, and still felt like it. Angel sidled up to the mike and yelled the Spanish equivalent of "I feel awful." That broke up the brass section and for a full second the only sound emitted by the horns were a couple of grunts.

Sometimes Santos' cracks lead to unexpected results. Nico Lopez, the bongo drummer is sensitive about his big feet. When Angel shouted—"those are suitcases, not feet!" Nico stopped his work and chased Angel across the studio.

Because each step was instinctively taken in time to the rhythmic beat of the music the studio audience was not aware of anything other than "just a little more clowning", and because the particular number was loud anyway, no extraneous sounds reached the air.



Sparkling eyes and a piquant smile put lovely Jane Wilson in a fair position as one of radio's top lovelies. Jane has an incredibly high voice which rings out sweetly in solo selections on the "Fred Waring in Pleasure Time" programs heard Mondays through Fridays over the NBC-Red Network from New York City.



Olive Major, 13-year-old Eddie Cantor soprano protege on the NBC-Red Network "Time to Smile", is having the time of her life—first trip to Gotham.



Johnny, famed call boy, whose clarion call summons America to NBC-Red airing of "Johnny Presents" Tuesdays, gives his autograph to a wide-eyed fan.

## BERNIE REHEARSALS NO PLACE FOR SANE PEOPLE

**U**NRESTRAINED, uninhibited and definitely wacky are the dress rehearsals for Ben Bernie's NBC-Blue Network "New Army Game" every Tuesday afternoon in NBC's Ritz Theater when the old maestro, probably inspired by the empty seats, takes every opportunity to give with the quip.

The joke jamboree gets under way when the quiz section of the show is being timed. For this purpose the Bailey Sisters, vocalists with the band, and Carol Bruce, soloist, impersonate the female contestants and Bernie's writers do the male entrants. And this can happen:

Eddie Green, new colored character on the show, shuffles up to the mike.

Bernie: "Good evening. What's your name?"

Green: "Sweeney."

Bernie: "Sweeney?"

Green: "Yassuh. Sweeney with the dark brown wool."

A writer strolls up.

Bernie: "Good evening, sir. May I ask your name?"

Writer: "Oberon Crouch."

Bernie: "All right, Mr. Crouch. Your question is geological. This is long and winding and when it leaves its source, always gets where it's going. The name of the song is—

(Orch.: "Volga Boatman.")

Writer: "Er, uh, hmmm. It's right on the tip of my tongue."

Bernie: "Well, it's a bit longer than that, although you do have quite a formidable stinger." (Off stage, Carol Bruce, the maestro's best stooge, goes into hysterics and Bernie beams.)

Bernie: "Sorry, Crouch, your time is up. Next."

Carol Bruce: "Good evening, sir."

Bernie: "Why, good evening, Miss. May I have your name?"

Bruce: "Ming Toy Slitch."

Bernie: "Sounds like a merger. Miss Slitch let's say you're out in a canoe with Winchell and both fall in. What's the name of this song?" (Orch.: "Down Went McGinty.")

Bruce: "Down Went McGinty to the Bottom of the Sea."

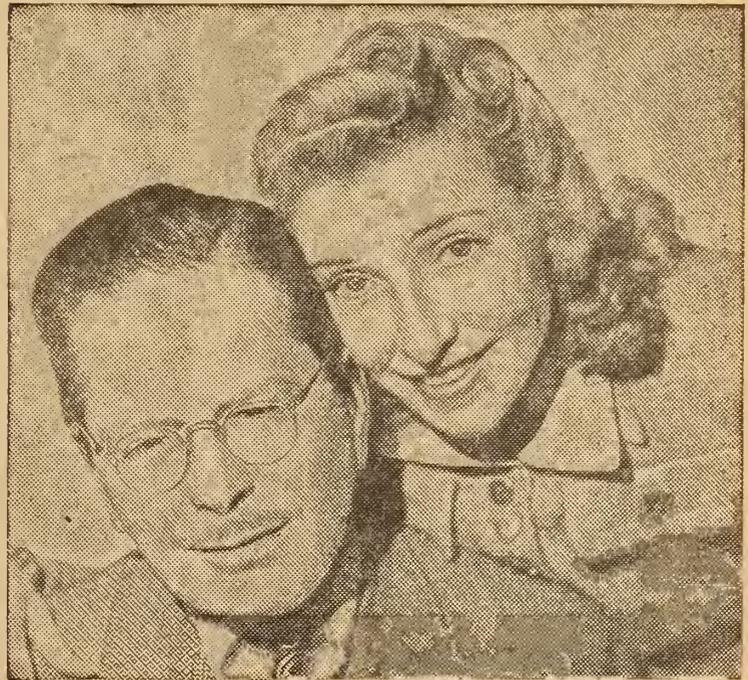
Bernie: "Right, Ming Toy. And, incidentally, that would be the only time Winchell was ever seen tipping."

At this point, the orchestra usually decides to do a little impromptu jamming; everyone discovers it's time to go out for coffee; Bernie discovers no one has been timing the show and the writers disappear. But, somehow, the show does get on.

RADIO VARIETIES — JUNE



Patricia Dunlap, charming NBC ingenue from Illinois, recently won the role of Pat Curtis in "Tom Mix Straight Shooters". As Pecos' girl friend, she becomes the second feminine member of the regular cast of the NBC-Blue Network serial. Pat also is Jill Stewart in "Backstage Wife", NBC-Red Network serial.



More than a decade ago a young reporter-columnist went on the air in Kansas City with a pleasant little sketch about a bridge-playing couple. Today Jane and Goodman Ace (NBC-Blue, Tuesdays, Wednesdays and Thursdays; 7:00 p.m., EST) are comedy "tops".

# Winchell— The Man Everyone— And No One—Knows



The fellow with his collar open, his tie unknotted and his hat on the back of his head can make or break, can praise or blame with equally telling effect with the words he machine-guns into the NBC-Blue network microphone each Sunday night at 8:00 p.m. CST.

For that fellow is Walter Winchell, editing his Jergens Journal "with lotions of love for Mr. and Mrs. North America and all the ships at sea."

Winchell oftentimes sends the FBI racing to an out-of-the-way spot, or the center of New York, sets editors frantically checking, sets tongues a-wagging half way around the world with his flashes.

How does a man who was never a reporter uncover stories that trained editors don't suspect? And obtain information that law enforcement agencies cannot lay their hands on?

The answer is hard to find, for Winchell keeps his own counsel. He never betrays a confidence nor discloses the identity of a person who has given him information. He doesn't want close friends, because he doesn't want the obligations of friendship.

A part of his secret is hard work. Winchell works every minute of the day. In night club or restaurant, in cab or in airplane, on the beach at Miami, the set at Hollywood or the pavement of Broadway, his quick inquisitive mind scans the place and people for scraps of information.

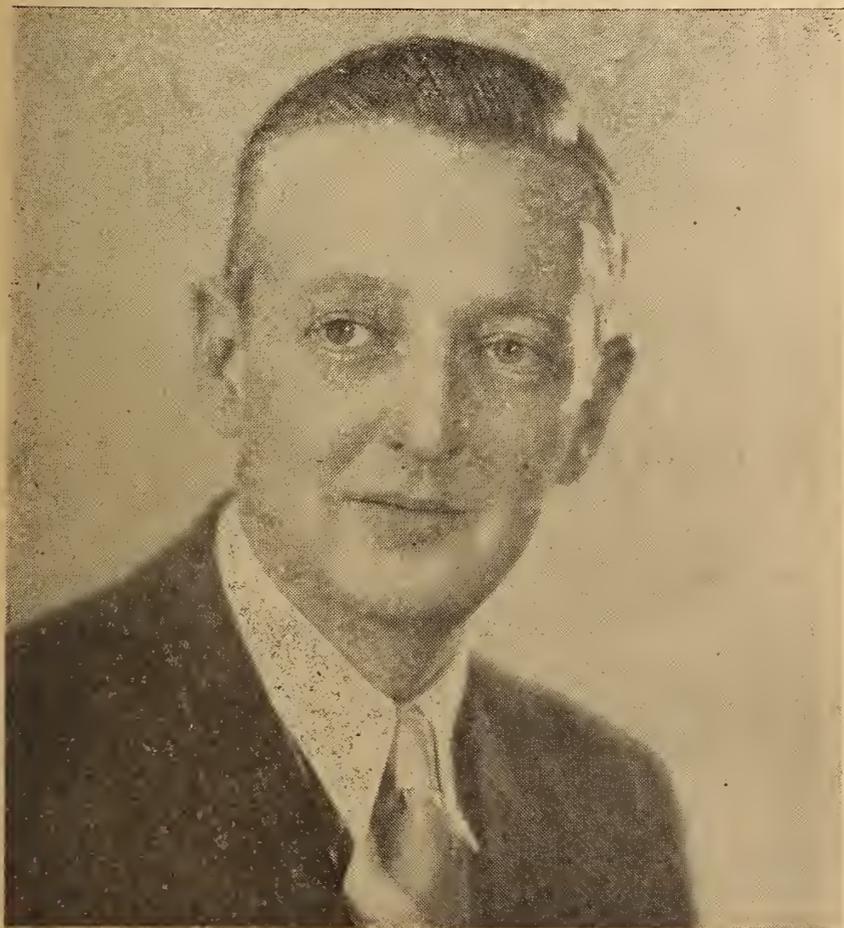
Another part of his secret is his mail. His letters from millionaires and paupers, high government officials and bums, Park Avenue matrons and school girls, from revilers and adulators, run into the hundreds of thousands a year. And all these correspondents and acquaintances contribute to the mass of information from which Winchell selects the material for his daily newspaper and weekly radio columns.

Winchell has been satirized, ridiculed, derided, physically attacked, and written into plays, books and magazine articles. But he has never swerved from his aim:

To get and print the news about anybody.

# K. P. Now Means Klever Pianist

John Brown, staff pianist at WLS, Chicago, first started to learn the violin, abandoned that to take up cornet, but became a professional trombonist before he settled down to the piano as a life work.



JOHN BROWN,  
Staff Pianist, WLS, Chicago

ON A BLAZING hot summer day in 1917, John Brown, private in the A.E.F., was on K.P. duty somewhere in France. He was attached to an outfit conveying ambulances to and from the front lines, but in his K.P. capacity, was engaged at the moment in scraping the skins from a heap of po-

tatoes almost as high as the Eiffel Tower.

That was misery enough. But to add to it, the company band was rehearsing nearby. Before his days as a soldier, John made his living as a musician — and he couldn't stand the rehearsal.

Evidently, John says, they had held a contest to locate the worst trombone player in the army — and they'd found him.

So John lost no time in applying for the job. Somewhere in his professional career, John had dropped the trombone to concentrate on piano, and he was two years out of practice. The conductor, however, was not informed of that fact. For an audition, he suggested "America Forever." John raised the horn to his mouth and waded in. But his lack of practice showed, even though it wasn't heard. For he puffed out his cheeks slightly — an awful thing for a trombone player to do. The sensitive conductor was enraged. "Your embouchure is terrible!" he shouted — and forthwith sent John Brown back to peeling spuds.

John was at Bordeaux on the first Armistice Day, but the end of the war did not mean the end of service for him. He spent more time Over There after the Armistice than before, with the Army of Occupation at Trier, Germany, in the Moselle region.

After his discharge, John returned to the United States and show business — as a pianist. Piano is the only instrument John now plays at WLS, but by no means the only one he can play. Brown made his professional debut as a trombonist with the All-American Band, conducted by the celebrated Thurlow Lieurance. But as a boy, he had first mastered the cornet, before turning to the slide horn. And before that, he had started out to learn violin. It was only his short reach that kept John Brown from a violin ca-

(Continued on Page 14)

## "SANCTUM'S" MUSIC IS WEIRD AS ITS DRAMAS

**F**OR A SUPER "whodunnit" series like the NBC-Blue Network's marrow-melting "Inner Sanctum Mystery", heard Tuesdays at 9:35 P.M., EST, the choice of Charles Paul as music director was not only logical but inevitable.

A concert organist of high standing in his soberer moments, Paul can make an organ do the darndest things when he's of a mind to. He can make it purr like a kitten, bark like a seal, hum like a vacuum cleaner or wail like a banshee—as his mood inclines.

When a program is deliberately designed to make gibbering insomniacs of 130,000,000 radio listeners, however, as the "Inner Sanctum" series is, all the stops are off and Paul gets downright demoniacal. Then the organ becomes haunted. It groans, howls like the worst nor'wester you've ever heard, or whimpers like a sick puppy.

It wasn't always like that, though. Paul, a native of the Yorkville sector of New York City is a graduate of the New York College of Music.

He developed his whimsical touch when he was engaged by Max Fleischer to furnish the accompaniment for animated cartoons. His fertile imagination was given the widest latitude. He worked out various effects at the keyboard that drew as many laughs from theater-goers as the cartoon characters did.

Since becoming the organist and music director of the "Inner Sanctum Mystery", Paul has added many fiendish sounds to his unusual repertoire. He receives a copy of each script several days before they are broadcast and spends hours working them out.

"It's just a knack of having imagination", he modestly asserts, adding, "and being able to work out an effect that is descriptive without sounding musical."

**R**ESIDENTS of New York state have benefited more from Hcrace Heidt's "Pot o' Gold" show than the constituents of any other section. As the popular maestro of the NBC-Blue coin carnival moved into Manhattan recently, he made a survey of the statistics. Nine of his gifts have gone to Empire Staters. Ohio comes second with seven, Minnesota third with six, and Iowa fourth with five.

It's a moot question whether New Yorkers spend more time at home and thus hear the \$1,000 call, but the state enjoys another record in grabbing the gifts; the largest amount ever given went to a resident of Jamestown, N. Y.—\$4,600.



Betty Lou Gerson, one of the leading players in the NBC Chicago studios, has added a new laurel to her growing list of triumphs by winning the title role in the widely-popular serial, "Story of Mary Marlin", heard daily over the NBC-Blue Network. She also has the leads in "Midstream" and "Arnold Grimm's Daughter."



Judging from the "shame-on-you" expressions on the faces of Edgar Bergen and Bud Abbott and the look of triumph beneath Charlie McCarthy's silk topper, Charlie ("McCarty," Lou Costello calls him) has won the first round in his feud with Costello. Keep tuned to the NBC-Red Sundays for other rounds.



Typical of millions of American girls and boys are "Midge" and "Bud" Barton (portrayed above by Jane Webb and Dick Holland) in the popular NBC-Blue Network series, "The Bartons." The series is heard daily, Monday through Friday, and the activities of "The Bartons" are as familiar as those of your neighbor next door.



Lowell Thomas, ace news commentator on the NBC-Blue Network, accepts the first of a new edition of the "Lowell Thomas Adventure Library" from W. W. Beardsley, editor of P. F. Collier & Son. Thomas, whose middle name might well be "adventure", is heard Monday through Friday in his interpretations of world events.

## YVETTE MAY BUY A BICYCLE AND A GOOD STOUT PADLOCK

YVETTE'S automobile was stolen—and yet at the same time it wasn't. You see it's like this. The NBC network songbird, who has been sporting a brand new maroon convertible, recently parked the car outside her apartment building. But when she came out an hour later it was gone.

A telephone call to Police Headquarters brought a squad car on the double. Assured by police that the car would be located Yvette went to bed with hope in her heart.

Now we shift to Scene 2... A gentleman who wishes to remain cloaked in anonymity owns another one of those convertibles. His is not maroon, but a dark satiny blue. He lives in the same apartment building. He likewise parked his car in front, but telephoned his garage, asking them to pick it up and put it away for the night.

When the gentleman came out in the morning he found his car in front and drove right to the garage ripe for a blistering reprimand. On arrival he found a new employee who said "Why—we have your car here—I'll show you!" The car in the garage was a maroon one. "Mister I'm gonna call the police!" the garage man said, "That's grand larceny!"

The police arrived. They called Yvette. All was explained. All was forgiven. The locks on both cars are identical, which happens only once in 10,000 cars according to the police.

## Harpsichordist Marlowe and Singers Kay Lorraine, Brad Reynolds, on Anachronistic Sunday Program

SYLVIA MARLOWE, noted American harpsichordist who airs an anachronism—swing and boogie woogie cut of that antique instrument—sets the pace for 15 minutes of widely contrasting moods on the NBC-Red network, Sunday afternoons during Lavender and New Lace, at 2:00 p. m. CDST.

Designed to present both classics and popular music without swinging the masters, or getting heavy on the popular music, the program begins by painting a picture of eighteenth century candlelight and hoop-skirts.

About the time the listener gets well settled in the satin and jasmine grove, he finds yesterday getting involved with today, his satin illusions are shattered, the candle snuffed out.

Mozart is shunted into the rumble seat and the land of long ago has had an injection of lace and ruffled jive mixed by an eighteenth century harpsichord pestle in the twentieth century mortar of radio.

# Emotions of a Script Writer

The jittery lads of the maternity wards have nothing on Don Quinn, writer of the "Fibber McGee and Molly" programs, as he watches — or rather, listens — to his brain children being born each Tuesday night.

**T**ALK ABOUT expectant fathers having a time of it! — the effect of the studio audience's rhythmical laughter on the McGees writer is akin to the relief a corridor-pacing father feels with the first cry of his new-born child.

At an early hour Tuesday evening Don goes straightforth to the sponsor's booth, which is located high above the stage in Studio C of NBC's Hollywood Radio City. A sponsor's booth, just to make sure that we're still together, is so constructed that its occupants can see as well as hear how the program sounds on the air.

Quinn seats himself in a subdued corner near the loudspeaker, and, out of vision range of what is taking place on the stage, he nervously ticks off the minutes until airtime. When Fibber, Molly and their supporting players start to warm up the audience with one of radio's funniest series of pre-broadcast stunts, Don begins to relax just a trifle. However, it is evident to everyone present that he is listening intently.

"Listening to what?" you wonder. Certainly he has heard this pre-air routine scores of times — Fibber and Molly do it every Tuesday. As you study Don and his reactions, all of a sudden it dawns on you that he is listening to only one thing—the audience's reaction.

If the audience is a responsive one and generous with its laughter, Don looks around him with a pleased - with himself and a pleased - with - the - world - in-general smile. For he knows that such an audience also will be more responsive to the as yet untried material to come when Studio C's red light signals "On the air".

To a stranger entering the booth, Don Quinn appears to be the least important person there. But that is true of most really important people — they seldom



Fibber McGee, Molly and Don Quinn.

flaunt their position, and certainly Don is no exception to the rule.

"Surely that quiet, slightly rotund figure straddling a chair over there in the corner can't be important," they probably think to themselves. Whereas his presence in the booth may not be important to them, their presence there is to Quinn.

With each line of the broadcast he studies them as a scientist would a strange specimen. By their reactions and the laughter from the studio audience, Don pieces together a cross-country picture of a nation seated by its collective radio. And so it is that he learns and improves and finds the eagerly sought answers to the thousand and one questions he has been asking himself about the script's various lines and situations, about the turning of a phrase, the choice of a word, the right spot for a certain routine.

That is why, as the "Fibber McGee and Molly" scripts roll off the production line of Don Quinn's pen, the McGees tour the nation's broadcasting band each Tuesday night in a better and smarter model than the week before. Each program in its turn is based on the knowledge gained the week before.

When the script is completed and ready for the air, Quinn figures that his work is only half done. His next task is to take it into the laboratory of human reaction to prove or disprove his work. Only by using the testing ground of an actual broadcast and getting all the answers does Don Quinn feel that he is prepared to tackle next Tuesday's "Fibber McGee and Molly" script.

The mechanics of writing the script are something to write about and something on which Quinn has a few things to say.

For over ten years he has been directly associated with the Fibber McGee and Molly stars — Marian and Jim Jordan, who are Mr. and Mrs. Nearly six of those ten years have been devoted to writing Fibber and Molly scripts. Their early years were occupied with a daytime serial known as "Smackout". Not once during this time has Quinn relaxed his vigilance and deep concern over every program.

"When the time comes," declares Don, and the Jordans back him up, "when we have to put a show on the air on which we—and that means every member of the troupe—are not sold 100 percent, that will be the signal for us to quit this radio business and take up farming."

In all probability the Jordan-Quinn trio will not soon take to serious agricultural pursuits, for the "Fibber McGee and Molly" show stays consistently top-flight and is harvesting a bigger audience with each airing. Figures show that the McGees are at the top of all weekday broadcasts.

Quinn says that the secret of this steady success lies in the versatility of the cast. But that is only part of the story.

"After the first draft of the script is 'written' explains Don, "we have a reading on Friday afternoon, four days before air-time. We go over the lines and kick them around — everyone makes suggestions, and then I go back to work. While revising the script, I try to keep the theme of the program intact and at the same time try to strengthen weak spots and delete bad gags.

"Monday morning the cast rehearses the revised script, picks it to pieces again for possible flaws. Mind you, all of this a scant twenty-four hours before the broadcast. Even then, if it still seems weak, if the cast can not work up the proper enthusiasm, the entire script is junked. We make no further attempt to re-write it but start on a new script with a new theme.

"This can be done," continued Quinn, "only because each mem-

ber of the cast, from Marian and Jim Jordan down, is able to play at least three different characters if necessary. Thus, without the necessity of adding to the cast, it is possible to change a script which features Fibber and Molly, Horatio K. Boomer, an English butler and a society woman to one having such characters as the Old Timer, the Little Girl, a stuttering vacuum cleaner salesman, a gangster and a "Grik" dialectician. With these character substitutions we can change the entire theme of the program in a few hours if necessary."

Changing the entire script of a radio program at the eleventh hour is no easy task, no matter how versatile a cast may be. However, it has been done, but you can see by the look in Mr. Quinn's eyes that he hopes it doesn't happen again soon.

Quinn's theory for comedy writing is simple. Every laugh line on the show must grow directly out of its characters and situations at 79 Wistful Vista, the locale of all the McGees' doings.

Fibber must be funny as Fibber and not with a joke stolen from Joe Miller. Don will not depend on the ordinary radio technique of taking an extraneous gag and shoving it in as the high spot.

Quinn's is the hard way to do it. But it's the way he has worked since the beginning of his association with the Jordans.

There are really two Don Quinns: the serious worker whom we have just described, and the whimsical chap known to his family and friends. In fact, Don is a rarity amongst humorists — a completely sane and happy man.

To be brutally frank, the current fashion for humorists — especially radio writers — calls for an upset stomach, a perennial grouch at the world and a preoccupied stare that apparently sees naught but over-ripe eggs laying all over the place. While these men may succeed from time to time in shaking the world with a belly laugh, it is often advisable to pass them

by when in search of good company.

But Quinn, as we said, is an exception — probably that always needed exception to prove the rule.

The only beef Don has in his scheme of things is that there is so little time left over in the days and weeks to devote to his numerous hobbies — hobbies other than writing, which he thoroughly enjoys.

And it is very probable that this enormous appetite for living keeps Don going year after year with never a lack of material.

As for the hobbies — there are several sleek guns in the corner of his study that are always inviting him out to the target range. "And I'm getting to be a pretty good shot, too," remarks Don with a surprising likeness to Santa Claus twinkle in his eyes.

Golf is "Swell", according to Quinn, but the real love of his life, next to Mrs. Quinn and their 5-year-old daughter, Nancy, is flying. "That's really being in another world," is the way he sums it up.

On his desk is a stack of yet-to-be-read books. "Swell hobby for anyone, reading," he'll tell you. Photography is something else that he would like to find a great deal more hours for.

And as he goes on down the list, it is all too evident that here is one funnyman who hasn't out-laughed himself at the ways of the world.

There are also weekly tap lessons that manage somehow to find their way into his crowded week. "It's swell exercise, you know, and that's one way you can have a lot of laughs at yourself without anyone getting hurt."

And that last remark just about sums up Don Quinn's philosophy of life:

If you can laugh at yourself and really enjoy living, you have a better right to ask the world to laugh with you.



## The Little Maid

Evelyn, the Little Maid of WLS, Chicago, is now singing at WLS' sister station KOY in Phoenix, Arizona. Evelyn's last name is Overstake, and she is a sister of Eva Overstake, now Mrs. Red Foley. With a third sister, Lucille, they used to be known as the Three Little Maids on WLS.

## VERA VAGUE SELECTS BEST DRESSED MEN

**B**ING CROSBY, Rudy Vallee and a little man who attended a Signal Carnival program incognito are Hollywood's best dressed men, according to Vera Vague, the brilliant and unbalanced NBC lecturess of many West Coast broadcasts. Seven other worthy characters made up Miss Vague's list of the 10 best dressed Hollywoodians for 1940.

"I nominate Bing Crosby for first place," Miss Vague said, "because he has a sense of color, a sense of what not to wear, and the things he doesn't wear look so nice on the men who wear them. Or do they?"

"Rudy Vallee is my second choice, because he looks so dashing, if you get what I mean. No one in Hollywood wears dark glasses with such an air. Rudy and Bing both sing nice, too, so let's take them as representatives of two schools of thought. Of course they might give a little more thought to me, don't you think?"

Queried as to her third choice, Miss Vague said, "Oh, him? I just threw him in because he's cute. He always sits in the front row, wears horn-rimmed spectacles, looks as though he should have a goatee but doesn't, and he cracks his knuckles. He's about five feet two, weighs about 100 pounds. And he wears suits exactly like my father used to wear when father was the best dressed man in the country in 1842."

Miss Vague's other selections were Joe the Newsboy; Bill Goodwin, because he wears toothpaste with such an air; Basil Rathbone, because his Sherlock Holmes cap is so practical (he can tip his hat to two girls at the same time); and three ushers from Grauman's Chinese Theatre.

## KING CANUTE HAS NOTHING ON BOB BURNS

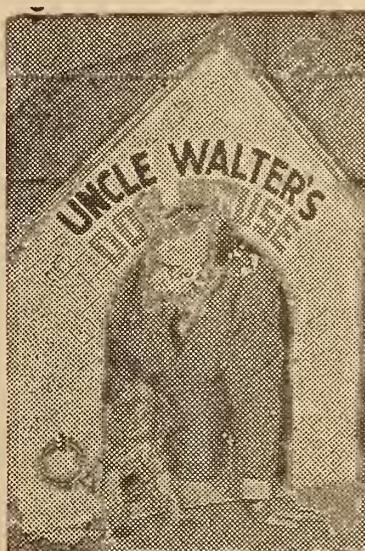
**B**OB BURNS may go down in history as the inventor of the bazooka, but NBC's Music Hall comic has another spring to add to his laurel wreath—the waterproof fence.

During California's rainier, heavy dew - - of the past week, water began pouring into low parts of Burns' ranch. Trenches and sand bags were of no help. Ever resourceful, Burns bought 2000 feet of 2x12 lumber, nailed it to the wooden fence, making a 24 inch high solid barricade. To this he nailed waterproof roofing paper, one foot of which he laid along the ground and covered with dirt.

It made the world's first waterproof fence, and Bob Burns, who never has been known to exaggerate, swears and deposes that his ranch was as dry as a Sahara safari, though the rest of his neighborhood was as wet as an Arctic aquacade.



Vicki Vola, NBC-Red Network heroine in Mary Roberts Rinehart's "The Window at the White Cat", as dramatized in "The Mystery Man" daily series, and right hand woman to "Mr. District Attorney", detective thriller heard Wednesdays, once worked as a grocery store cashier to pay for her first lessons in acting.



Tom Wallace, known to NBC-Red Network listeners as "Uncle Walter" of the "Dog House" program, shares his haven from harpies with mascot "Penny."



The country squire at the NBC microphone is none other than Uncle Fletcher of the NBC Vic and Sade series. In private life he's Clarence Hartzell.

(Continued from page 7)

reer. As John explains it, he couldn't stand the screeching tones he produced when he started at the age of five; they hurt his ears, and he had to give up the fiddle.

All the time this WLS pianist was learning brass instruments, he was fooling around with the parlor piano. There was no piano teacher in his home town out in Kansas, but being a natural-born musician, John thoroughly mastered it all by himself. Living at the Brown home was the noted composer and conductor, Thurlow Lieurance, who had come to Kansas to study Indian tribal music. He would frequently hand John the manuscript of a new composition and ask the boy to try it over on the piano.

One day, he handed out a piece he had worked on only a short time. John played. Lieurance listened. "It will be a hit, I think," he confided to the youngster. It was. For that afternoon was the first time that anyone had ever played "By the Waters of Minnetonka." It was mailed to the publishers next day.

At an early age John was playing his trombone in bands at parties and in theaters. Then he went into Chautauqua for six seasons, and toured the country in the same company as William Jennings Bryan, the Great Commoner.

Only a short time after John Brown returned from France, it was obvious that radio was going to be a big thing. So he settled down in Chicago, broadcasting programs of piano duets with Dean Remick on several stations. He finally came to WLS, where he met the other talent, among them a girls' duo, Mae and June. June's real name was Juanita Rae, but as June Ray she had been singing with Red Nichols, Don Bestor, Buddy Rogers and other orchestras. Today Juanita is Mrs. John Brown. They have two children, Joan Juanita, four and one-half years old, and Betty Jane, 18 months.



Charles Flynn, who plays a 17-year-old cub reporter in his mother's NBC-Red Network dramatic serial, "Bachelor's Children", is looking forward to visiting his mother on Mother's Day. Mrs. Bess Flynn, author of the popular daytime feature, lives in New York while Charles lives in Chicago, show's origin.



'Specialiy lovely Evelyn Lynne sings away those morning dol-drums on the Breakfast Club, NBC-Blue Network's a.m. belgh belgh.



Meet the new "Doctor I. Q.", folks! It's Jimmy McClain, 29, announcer and producer, who now holds forth in the ringmaster role on the NBC-Red quiz show.

## Decca's Delightful Duet



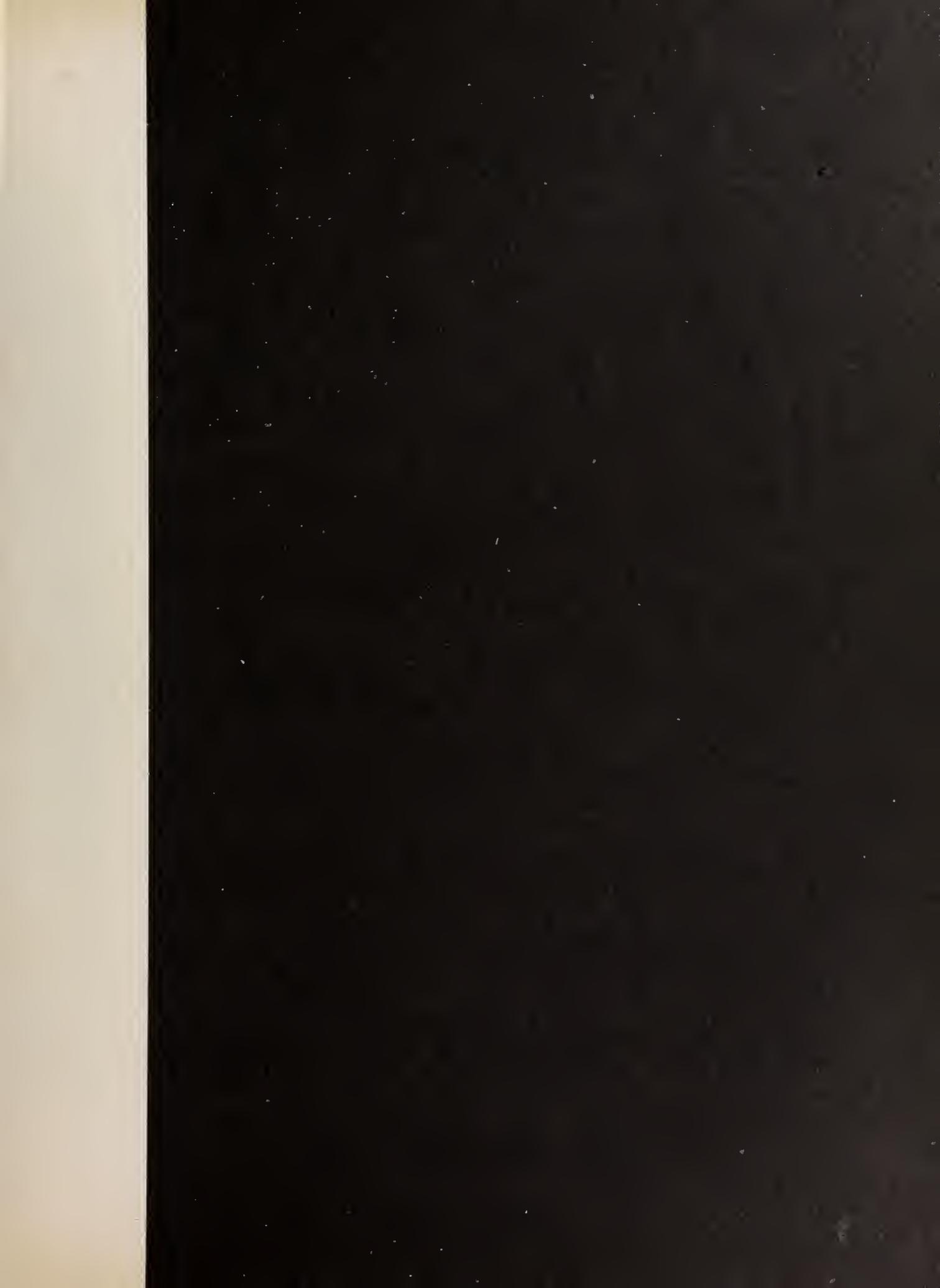
Helen O'Connell and Bob Eberly, featured singers with Jimmy Dorsey and his Orchestra. Heard on Decca records and NBC on Fridays at 8:30 P. M.



*Littlest Girl*

Here's the littlest cowgirl radio star, Beverly Paula Rose, following in the footsteps of her celebrated mother, Patsy Montana. Patsy is a former singing and yodeling star of the WLS National Barn Dance and is now broadcasting, with Beverly, from San Antonio, Texas.

*Beverly*



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