

THE WSM EDITION RADIO VARIETIES

JULY—1940

TEN CENTS

Left to
right, in front:
Uncle Dave Macon
(with banjo), Frank
Weaver at the wheel
and Judge George Hay.
Back seat: Roy Acuff
(with violin) and The
Smoky Mountain
Boys.



INTIMATE NOTES FROM COAST TO COAST

RUSS THORSON GETS BREAK: That strong man from Montana, Russ Thorson who's been acting around Chicago incognito for some time blossomed forth under his full acting colors when Hugh Studebaker was ordered to take a long rest by his physician and Thorson landed the role of Charles Meredith in Midstream, NBC dramatic serial.

This "Who's Yehoodi?" contest, recently launched in behalf of Jerry Colonna, has developed into one of the fastest-growing games in radio circles. Stars galore vie with each other to think up new and original descriptions of the famous mystery man of Bob Hope's show. Garry Moore, m.c. of the Club Matinee, seems largely responsible for the whole thing as he started NBC's Joe Alvin off on the original story with his crack over the air that "Yehoodi is the little man who sits inside the refrigerator and turns off the light when you close the door."

Jack Benny, insists "Yehoodi is the little man who puts that static in the radio on Sunday nights just to spite him."

Ransom Sherman, Moore's co-partner, says "Yehoodi is the little man who paints mustaches on the bill poster pictures of beautiful ladies."

Betty Winkler, star of NBC's Girl Alone, says "Yehoodi is the chap who returns the nickel in the telephone if you get the wrong number."

Yehoodi, himself, as quoted by Colonna, says: "Do I know who I am? Why, of course, but to make sure, I've got to ask Fitzsimmons, Fitzgibbons and Fitzpatrick. They're my lawyers."

AIR-MINDED: Hugh Rowlands of NBC's Thunder Over Paradise, has ordered a new plane, NBC Announcer Louis Roen is having the time of his life flying his, and Marvel Maxwell, girl vocalist with Ted Weems' Beat

the Band show, is taking lessons from Red Ingle.

W. C. Handy, composer of the immortal "St. Louis Blues," "Memphis Blues" and others, gave raven-haired Dinah Shore the most thrilling compliment of her career last Sunday, during the Chamber Music Society of Lower Basin Street's all-Handy concert. The lovely singer, a native of Tennessee, sang "Memphis Blues" and when she finished Handy went to her side and said: "My dear, 'Memphis Blues' was never really sung before this afternoon." He ordered three recordings for his private library. Mindful of her own early struggle toward the stardom she now enjoys Lucille Manners, lovely NBC soprano, is sponsoring the career of a young and promising baritone, Frank Richards. Johnny Green, handsome maestro of the Johnny Presents NBC program, has resumed his "salad luncheons" at an RCA Building restaurant. Johnny makes it himself and serves it to a party of friends. Containing eight varieties of vegetables, chicken and several condiments, Johnny makes the salad right before their eyes. Mrs. Eleanor Roosevelt demonstrated her knowledge of photography while posing for a picture at the NBC studios recently. Mrs. Roosevelt warned the cameraman his flash bulb hadn't gone off and then graciously sat for another shot.

SOAP BOX DERBY FANS: Among NBC Hollywood stars backing boys in the soap box derby this August are Fibber McGee and Molly, Bing Crosby, Bob Burns, Donald Dickson, the Sperry Newscaster, Sam Hayes, Haven MacQuarrie, Pat Friday, Dennis Day, Don Wilson, Phil Harris, Jack Benny, Mary Martin, Dick Powell, Bill Thompson and John Scott Trotter.

SENSATION OF THE MONTH is Joe Bradley's big hit in the solo spot on NBC Club Matinee. Formerly a member of the Ranch Boys trio, Bradley was selected more or less by chance for a solo part on This Amazing America and came through with such amazing success that when John-

nie Johnston decided to leave for Hollywood, NBC signed up Joe for his spot on the popular matinee program.

MERCY'S OFF TO H'WOOD. Chicago lost one of its prettiest and most talented actresses in July when Mercedes McCambridge left for Hollywood via Haiti and Mexico. She and her husband, former CBS Announcer Bill Fifield, are vacationing on the round-about trip and Fifield's gathering color for a novel already on order. Mercy hopes to act in Hollywood.

Marriages this summer included that of Dolores Gillen of NBC's Against the Storm to a big New York lawyer; of Sam Wanamaker of Chicago NBC to Charlotte Holland of Radio City NBC; of Lenore Kingston of Chicago to Joe

Conn, television engineer in New York; and of Cheer Brentson to a big hotel man in Duluth. Here's what they've decided to do about it: Miss Gillen's going to continue to act. Wanamaker hopes eventually to get an acting role in New York and will desert the one that he has in The Guiding Light as Ellis Smith; Miss Kingston has already gone to New York and is acting; Miss Brentson has retired from radio.

Another fall wedding in the cards is that of Virginia Verrill, star of Show Boat, to J. M. Breyley, MCA executive. Soon as Virginia decides where they're going to live, her personal belongings will start coming in from everywhere. Her piano, now in Hollywood, will probably come back when Kay Kyser decides to give it space in his instrument car.

Speaking of weddings, we hear that Kay St. Germain and Jack Carson, NBC Signal Carnival stars, will be married in Hollywood on August 14, and have already picked out their honeymoon cottage.



RUSS THORSON



DOLORES GILLEN

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RADIO VARIETIES

JULY, 1940

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WSM's Grand Ole Opry in the Movies
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"You Can't Beat This Band"
Let's Spend a Day with Don McNeil
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WSM'S GRAND OLE OPRY NOW IN THE MOVIES

By GEORGE HAY, THE SOLEMN OLD JUDGE

EDITOR'S NOTE: For the first time in theatrical history a movie has been made, centered around the title of a radio show. The "Grand Ole Opry" was the one selected by Republic Pictures and has been made into a class "A" picture for national release this month. George Hay, the "Solemn Old Judge" is the founder of the radio show and has been master of ceremonies since it began. In this article especially written for Radio Varieties, George Hay takes you to Hollywood to explain how the picture was made.



Here are some of the stars in the movie "Grand Ole Opry." Left: the Smoky Mountain Boys with Roy Acuff (third from left), Uncle Dave Macon, George Hay and Weaver Bros. and Elviry

The WSM Grand Ole Opry is now in pictures. The Republic Pictures production which bears the title of the WSM Saturday night show which has been on the air nearly fifteen years, will be on the screen some time in July.

The Weaver Brothers and Elviry, who led the field in American vaudeville in so far as rural characterizations are concerned, are stars in the Grand Ole Opry picture. Several of Hollywood's outstanding actors, including Henry Kolker, for years a star of the stage, appear in the picture, along with our own Grand Ole Opry company of eight which we took from WSM. They are Uncle Dave Macon and his son, Dorris; Roy Acuff and his Smoky Mountain Boys, with Rachel; and your reporter, the Solemn Old Judge. We had a grand time working on this picture and wish to take this opportunity of publicly thanking Republic Pictures, Incorporated.

The Weaver Brothers and Elviry are very fine people and great performers. They were friendly and helpful throughout and made our trip a great pleasure,

along with many others who were working with us.

We were somewhat apprehensive when we got to Hollywood on account of having had no experience in pictures, and we voiced this to George Blair, the assistant director, the day we arrived. Being a smart picture man and showman, he said right away, "Why there's nothing at all for you to worry about. We just have a lot of fun when we make pictures. We do a little bit at a time and after while the picture comes out."

Of course it wasn't as easy as that, but after our first day on the set we really felt at home. They gave us our dialogue each night for the next day and we studied it thoroughly. The script is divided into two parts. On the left side of it is the explanation of the action and the scene. On the right side is the dialogue which fits it. To my mind, while the words are of course very important, picture making is more a case of the old axiom, "Actions speak louder than words." In spite of some disadvantages, we had a big advan-

tage of having been in radio for many years. When a performer is on the radio microphone he's really on the spot, because whatever he does is gone "where the woodbine twineth." This is not quite so true in pictures. While one is in front of a large camera with a microphone hung over his head out of the range of the camera, and with twenty or thirty high powered lights shooting down from a scaffold above the set and shooting out from standards in front and on the side, one is not exactly on the spot.

The reason is that they give a dress rehearsal of each scene and then call for the scene itself with the word, "action." If it suits the director, he says, "cut and print." If it doesn't suit him he simply says, "cut," and the action goes all over again, sometimes three, four and five times before it is a "print." With our radio experience we seldom had to shoot it more than twice, because we were used to doing our stuff as nearly right as possible the first time. When we were called on to do

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RADIO'S JUNIOR STARS

Every youngster has a chance to get on the radio, via the Saturday morning program on WLS, Chicago, "Uncle Jack and His Junior Stars." There are no auditions; every youngster who applies gets on the air. The children or their parents write Jack Holden at WLS, and he tells them what date to come in. The youngsters rehearse for about an hour before the program starts — at 8 a.m. Central Standard Time. The pictures on this page were all snapped at a recent broadcast.

(Top Left) Jack Holden is "Uncle Jack" on the Junior Stars program. Shown with him is Leonore Rattner of Chicago. (Top Center) Usually there are as many boys as girls on the Junior Stars program, but the week the pictures were taken George Adam was the only one. Youngsters dance, recite and sing; the only instruments they may play are harmonica and ukelele. George sang "Man with the Mandolin." (Top Right) Youngest entertainer on the show was Patsy Gora, age 3, of Chi-

cago. She got moral support by holding hands with Producer Chuck Ostler. (Below Left) Sandra Lee Mears, a miniature Patsy Montana, showed up in leather cowgirl skirt and boots to sing and yodel "Little Sir Echo." (Below Right) Bobby Shernoff, of Crivitz, Wisconsin, was visiting relatives in Chicago when she joined the Junior Stars. She sang "The Woodpecker Song," and like many adult amateurs, 4½-year-old Bobby didn't quite know what to do with her hands.



WFAA CELEBRATES EIGHTEENTH BIRTHDAY

By DICK JORDAN

Station WFAA, owned and operated by The Dallas Morning News, celebrated its eighteenth birthday on the air on June 26. The station observed the milestone with special programs featuring artists of the station staff and programs recalling the early days of broadcasting.

Among the facts brought out in the celebration were those telling of the growth in the number of persons required to operate the station, the amount of physical equipment now required to sustain all the broadcasting operations in which the station is engaged and the growth in popularity of Your Neighbor of the Air, by which name WFAA is known to thousands of Southwestern listeners.

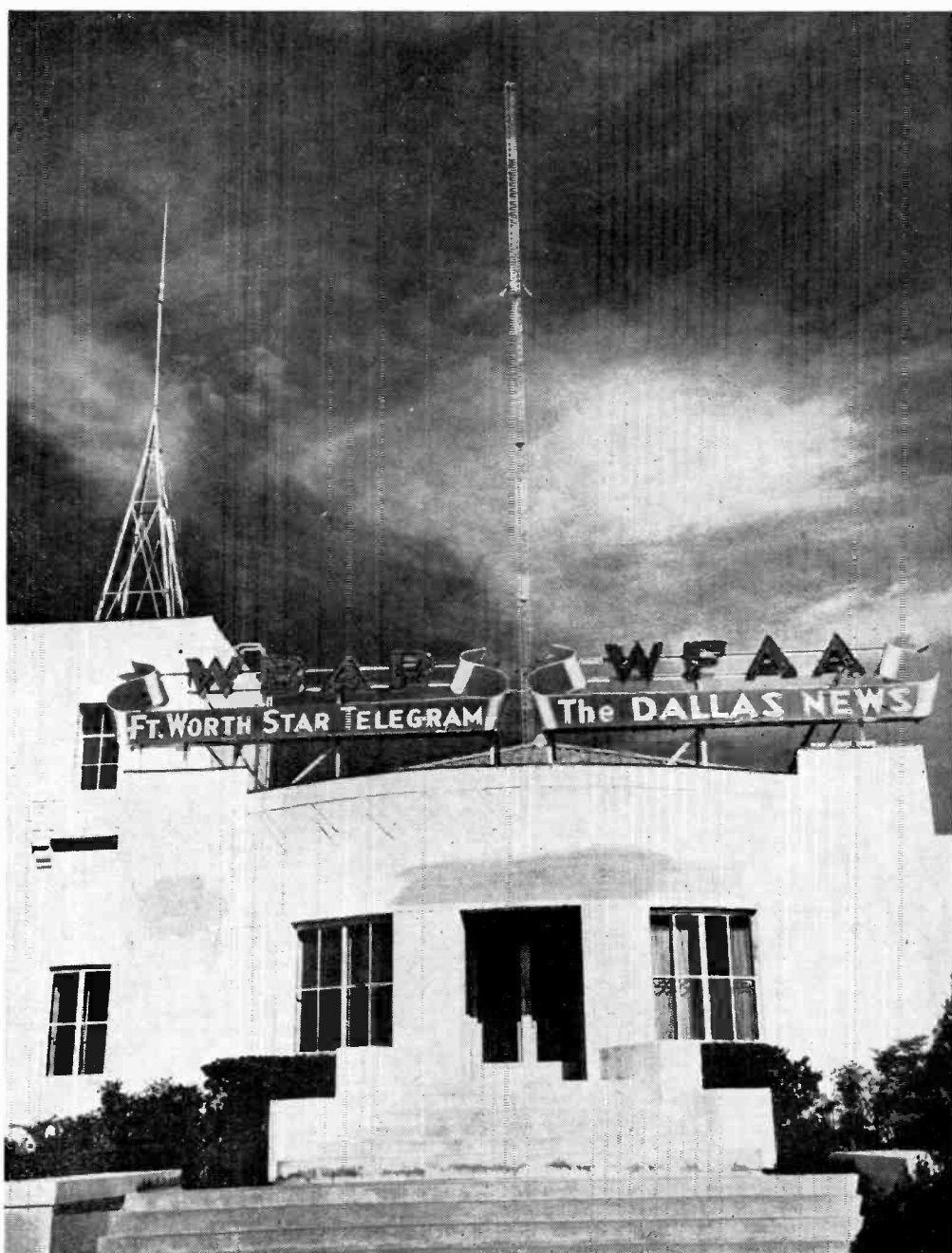
From a staff of less than five persons required to operate the station when it went on the air for the first time, the station staff has grown until it now numbers approximately seventy-five persons.

In physical equipment, too, WFAA has grown and progressed. Whereas in 1922 all the equipment necessary for broadcasting consisted of a small antenna atop The Dallas Morning News Building in downtown Dallas, and a small studio and control room on the top floor of the building, the equipment now required to carry on the extensive broadcasting operations of WFAA has vastly multiplied.

Studios and offices now occupy a goodly portion of the Baker Hotel third floor, with the transmitter occupying a 50-acre site near Grapevine, Texas.

WFAA now has a 653-foot vertical antenna, ranking as the tallest man-made structure in Texas and also as the tallest radio antenna in the State.

There is KFAA, the WFAA mobile unit short wave transmitter, which enables the station to set up broadcasting facilities simply by driving a deluxe



The WFAA transmitter which occupies 50 acres near Grapevine, Texas has the tallest radio antenna in the state, soaring 653 feet into the Texas skies.

truck to the spot of origination.

Another new feature of the WFAA field of service is facsimile broadcasting, the printing of newspapers by radio. This is carried on daily — the printing of a daily radio edition of The Dallas Morning News — through W5XGR, the WFAA facsimile transmitter.

There is also W5XD, ultra high frequency broadcasting station, broadcasting daily programs on experimental frequencies.

Several months ago, WFAA engineers completed work on recording

facilities which at present are the most modern and complete outside New York, Chicago and Hollywood.

Add also to the list of WFAA equipment KEGE, portable transmitter, which enables announcers to wander at will in an area of nearly two miles.

As for the future, the outlook is even brighter. Even now, WFAA is finishing plans for air-conditioned studios and offices to be built on the penthouse unit of the Santa Fe Building in downtown Dallas.

Who knows what the twenty-fifth birthday of WFAA will bring?

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it more than twice it was usually on account of some technicality with which we were not familiar. That does not mean for a moment that we did it better than the people in pictures. Far be it from such, because they are camera wise.

Uncle Dave Macon and your reporter made the trip by train, arriving about half a day sooner than Roy Acuff and his Smoky Mountain Boys with Rachel and Dorris Macon. Mr. Schaefer, the producer in charge of our picture took us out to visit one of the sets which was a glorified Western picture featuring two well known Hollywood stars who were getting big money. We watched them do a little scene over many times before the director said "print." As a result of this we felt greatly encouraged, because if these experienced picture stars had to do it over five or six times, there was some hope for us.

When Roy Acuff and his boys arrived at our hotel at night they asked us about the set-up, and Uncle Dave Macon promptly replied, "The microphone looks like an elephant's snout sticking out, going around picking up peanuts, and the camera looks like the elephant's mouth where the peanuts are deposited." This really is a very apt description. The microphone is suspended on a contraption that looks somewhat like a derrick. A man turns a wheel and it shoots out and comes back and goes every which way.

Your reporter got his baptism of fire the second day after arrival. The first day was spent in recording musical numbers on the show. Later they were performed before the camera again by the same people who made the re-recordings, but the microphone was not turned on during the camera shots. As we started to say in the paragraph above, we were really baptised the first day. They put us on the interior on account of a little rain early in the morning, and it was the court room scene, wherein your reporter plays the part of the Judge. The lines were simple enough and the action was easy, but we had to remember everything we did during each sequence because they take every shot over several times, such as a long shot, close up, medium, etc., and the action has to match almost to the point of a needle. To us that is the most difficult part of performing in pictures. However after we had gotten into it for two or three days that seemed to just fall in place and we had almost no trouble. In addition to the director and the first assistant, there are camera men, microphone men, a dialogue clerk, a man who watches everything the actors wear and sees that they have exactly the same things on for the corresponding shot; the sound man, who is just off stage with his remote control equip-

ment. Of course this man corresponds to our control operator in radio. Just outside the studio is a sound truck that does all the final recording while the picture is being shot.

There is strong emphasis on silence. The minute a director gets the stage set for a scene he gives the signal and the first assistant says, "quiet — rolling," which he repeats two or three times. Then when the director decides everything is okay he says "action." Then the action takes place and he says "cut" when the particular sequence is finished. As we stated before, if it's okay, he says "cut and print." During an outside scene the problem of quiet is a very serious one. A buzzer is rung and everybody within a radius of a city block has to stop. Extraneous noises spoil sound in a picture. One day while we were shooting on the outside an airplane kept buzzing around and tied us up for thirty minutes.

We had a day and a half on location at Keen Camp about 125 miles southeast of Los Angeles, up in the mountains. The camp was started, they say, by Mary Pickford, whose log cabin remains intact. The lodge and the main part of this camp are located at an altitude of approximately five thousand feet. This comparatively level spot which contains about 100 acres, is surrounded by mountain peaks which rise as high as ten thousand feet. It was at that point that we made the farm scenes in the Grand Ole Opry picture.

Before we close let's have a word to say about the story. It is a delightful satire on local politics, cleverly written by the McGowan brothers, who have been writing pictures for many years. It is a very human story with plenty of wholesome laughter in it, built largely on situations, rather than punch lines, although there are many good punch lines in it.

The business arrangements for the Opry picture were conducted by Harry Stone, general manager of WSM, and David Stone in charge of the WSM Artists' Service. Mr. Schaefer, the producer, and Mr. Stewart McGowan of the McGowan Brothers, came to Nashville last fall to see the Opry and get some local color. About a year ago Mr. Bill Berke, another producer of Republic, made the first trip. He has been producing the latest Gene Autrey Picture, but it was decided to put the Opry in with the Weaver Brothers in a longer picture. The Autrey pictures have been short pictures up until the last one, we believe. This production engages many competent actors and actresses under the leadership of the Weaver Brothers and Elviry.

This story could go on and on, friends and neighbors, but it's got to stop right here. Thanks for your attention.

(Signed) GEORGE HAY

The Solemn Old Judge.

GUEST COLUMN

By
AL PEARCE

Radio Varieties Magazine,

Wilton Rosenthal, Editor

Dear Mr. Rosenthal:

Happy vacation! And many thanks for letting me write a column while you're gone. I've always wanted to be an editor — a low pressure one!

Maybe you think the newspaper business is no market for low pressure methods but I think so, because even in a split-second business like radio, it's the low pressure methods that get the best results in the long run.

A lot of people, I suppose, might say that Elmer Blurt and I were prejudiced, but a survey of the popular programs on the air reveals that almost without exception it's the informal, casual type of broadcast which keeps its public.

Look at Kate Smith, Bing Crosby, Jack Benny, Rudy Vallee, Fibber McGee and Molly, Blondie, One Man's Family. They all follow an even, steady pace. There's a "folksie" quality about them that strikes a common bond with the families who are listening from their homes. There's no hectic, harried shrieking that leaves the audience breathless from trying to keep up with the program. Even the Bob Hope show, which has the fastest tempo of any broadcast, manages to keep an informality about it through Hope's casual intimate delivery.

It's easy to understand that people who work hard all day, keeping up a terrific pace at their jobs, come home for entertainment that will let them relax—not keep them on nervous tension. They don't want to have some incisive voice pounding at them.

I remember on those first Blue Monday Jamboree programs we did on the west coast about ten years ago, often we didn't even use a script. And the feeling that we, ourselves, were having fun on the program carried over to the people who were sitting at home, and they had fun, too. I suppose that's one of the reasons the quiz-type programs, (I understand there are about 350 of them now) have succeeded so well.

The same low-pressure policy can well carry over into music. Sometimes music is over-arranged, with overtones, and variations that disguise the theme so much you can't hear the melody. Carl Hoff, who leads the orchestra on our own program, I think is to be commended for the fact that although his arrangements are beautiful, full of color and variety, they never lose the melody, itself. You don't have to strain your ears to recognize the major tune.

This, is pretty serious talk for Elmer and me, but if you agree, then you'll all keep listening in, I hope, I hope, I hope.

AL PEARCE



Centering around their genial "Beat the Band" maestro, Ted Weems, are the members of his famous orchestra. Going counter-clockwise we find that whistling troubadour Elmo Tanner giving out with a few sweet notes. Then comes Orm Downes considered one of the country's greatest drummers and a solid sender of the first water. One of the big features of the Weems' outfit is the romantic baritone voice of Perry Como, a lad with a great following. Comedian and sax player extraordinary is "Red" Ingle, the man with a thousand hobbies. "Rosy" McHargue swings out on the

clarinet solos and mention of his name in musical circles really calls for plenty of praise. Here's another study of Orm Downes. Marvel Maxwell, often referred to as bandom's most beautiful vocalist, is caught in action by the candid camera. One of the most famous acts of the Weems' gang is their rendition of the "Martins and the Coys" with Ingle and Tanner doing the honors. Last is Parker Gibbs who achieved early fame as a vocalist when microphones were just a dream and hand megaphone was the vogue.

"You Can't Beat This Band"

(Ted Weems and his band were the unanimous choice of General Mills, sponsors of "Beat the Band" (Sunday, 5:30 p. m. CDST, NBC-Red), when it came time to select an orchestra to fill this coveted spot. The long years they have been on top, the number of great stars, and the individual popularity of Ted Weems were the reasons for the choice. In this specially written article Radio Varieties gives you the highlights in the career of Ted Weems, one of the country's great band leaders.)

It's a far toot from a steel bridge to a brass trombone, but Ted Weems studied engineering before he decided that music was his business. Today, after waving a baton for many years, he's still at the top of his field as maestro of the popular musical quiz show "Beat the Band."

Weems began his musical career, not with the trombone but with the violin. He was so small that he had to stand on

a chair to read the music. But he wasn't the infant prodigy type who would miss a baseball game for the sake of his art. He took music in his stride; it was as natural to him as eating apple pie, and nearly as much fun.

Ted organized his first "orchestra" while he was still in grammar school. Willing musicians were plenteous, but instruments were scarce and parents were dubious of allowing what there were to be taken from the protecting confines of the home. Ted and his brother, Art, solved the problem ingeniously by manufacturing their own instruments from stray pipes, auto horns, cigar boxes, and discarded piano strings. And the ten-year-old Weems convinced his teacher that fire-drills would take on added glamour if his "music" was used for marching purposes.

All of Weems' musical training and accomplishment stood him in good stead when he entered the University of Pennsylvania to study engineering. He dis-

covered that the glittering steel towers he planned to build were not so easily attainable, and turned to music as a means of making possible the education that would fulfill his dreams. By day, he sat behind a desk in the classroom, mulling over stresses and strains; by night he sat behind a trombone, pouring out moaning "blues" cadences.

Weems had already deserted the violin and turned to the trombone for a more practical interpretation of modern rhythms. During his first college vacation, he and Art, who played the trumpet, joined a small unit which was touring Pennsylvania.

The fascination of entertaining people became very real to him, and he felt that it was genuinely worth working for. Before long the two Weems boys set out for New York with little more than their ambition to go on. They got a little place on Eighth Avenue, with an old upright piano as their only equipment.

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LET'S SPEND A DAY WITH DON McNEILL

(Top left and counter-clockwise) Don McNeill's day starts at 6:15 a.m. with Breakfast — and, believe it or not, the whole family is up and ready to eat with him at the early hour. The meal, oftener than not, turns into a clock-watching festival because everyone in the family, including the maid, knows that Don must leave promptly at 6:25 p.m. to reach the NBC Chicago studios in the Merchandise Mart in time for rehearsal for his 8:00 to 9:00 a.m. CDST show over the NBC-Blue network.

IN THE DAWN'S EARLY LIGHT, McNeill waves goodbye to the family. The log cabin in the background is his summer retreat.

AT THE STUDIO, one of McNeill's regular duties is interviewing his guests.

BANTER with Evelyn Lynne, or Nancy Martin, depending upon which one happens to be on the show that week, and with regular soloist Jack Baker, is another part of the program ritual.

BAKER, known as the Louisiana Lark, tries to think of a comeback to one of McNeill's cracks.

AN OFFICE CONFERENCE — Six days a week, as regular as the NBC Breakfast Club broadcasts, Don McNeill has a conference with his fellow-workers in his 12th floor office in the Merchandise Mart. Left to right here are McNeill, his secretary, Miss Evelyn Lynne and Jack Baker.

SWIMMING'S ON SCHEDULE TOO — The water's bound to be fine for swimming, and Don and his wife get great fun out of teaching Don, Jr., and Tommy how to swim.

Fishing's PART OF HIS DAY — Back home on Sylvan Lake, Ill., about 4:00 p.m. He's caught plenty of bluegill, but hasn't landed that big bass yet.

THE END OF A BUSY DAY — Night on Lake Sylvan, always cool in spite of the Chicago heat calls for a quick blaze to chase the chill away and a quiet hour before following Donnie and Tommy to bed.

JUST UNLAXING — Nothing unrelaxes a radio star more than looking over visual evidence of the loyalty and admiration of his fans.



FRIENDLY TIPS FOR FUTURE ANNOUNCERS

Editor's Note: Thousands of young men have been graduated from school and college this summer, now ready to make their way in the world. Some of them have their minds set on radio. To these, this open letter by George Menard, announcer at WLS, Chicago, should be interesting.

George decided on radio as a career before he was graduated from high school. He majored in journalism, nearest subject to radio available at the time, at Notre Dame University. Upon graduation, and after a short interval in personal service work, Menard joined WROK, Rockford, Illinois, as announcer and continuity writer, later chief announcer, continuity editor and production manager. He came to WLS in 1938 as announcer and producer for farm programs, has since branched out and handles all types of radio shows for WLS.

By George Menard

So you want to be an announcer? You're not alone. The first time you ask a station manager for a job, there will be no expression of surprise on his face. In almost every town in the country there is at least one young man who wants to become a radio announcer. Naturally all these can't fulfill that ambition. First of all, they're not all blessed with the many talents a good announcer must have. Then, too, the industry, even though it is growing, can place only a few each year.

Now, young man, I don't want to discourage you. Rather, I want to help; so let's look into the situation. Let's suppose you're one of that great group who dream of being in radio. Maybe your teacher thought you were the best speaker on your debating team. That's in your favor. Perhaps you sang in the glee club and know something about music. You'll find that will come in handy, too.

Let's suppose there's something in you which encourages you to appear before audiences, to speak whenever you get the chance, and that you have the happy faculty of always being able to think of something to say. You can thank your lucky stars for that — it's called the gift of gab. Yes, all these things will help you, providing you have personality to go along with them, personality and a genuine sincerity of purpose. We'll talk about this personality and sincerity business later. Right now, let's find a job for you.

Many of the best announcers on the air today started on small radio stations, at small jobs which paid small salaries. They are glad they did, for this reason. The announcer on a small station has a hand in everything. His announcing at times seems almost incidental, for generally he will be called upon to write commercial announcements, set up musical programs, think up program ideas, answer the telephone, operate the recording turntables, place a chorus of 50 persons at the proper position in relation to the microphone so the sopranos won't drown out the three second basses, gather enough news to make a well-



George Menard, announcer at WLS, Chicago, who worked into radio the hard way — up through the small stations — gives some friendly tips to summer graduates and others who aspire to radio as a career.

rounded newscast, show some visitors around the studios and help the engineer coil a hundred feet of wire.

Out of all of this, he's bound to learn how a radio broadcasting station operates. He'll get a taste of every different phase of the business, and soon he'll begin to excel in one department or another. Perhaps at this point he'll decide to specialize in one type of announcing. Then again he may find he's best suited to be a writer, a producer or even a promotion man. At any rate, by this time he'll know whether his career is to be radio or something else. So the place for you to start is a small station, and it doesn't matter much whether it's in New York or Montana for human nature is the same almost everywhere — and you're going to learn plenty about human nature as a radio announcer.

Yes, you'll learn a great deal about human nature, especially if you're fortunate enough to have a program which encourages your listeners to write you cards and letters. And if you find their

problems and pleasures do not interest you, get into some other type of work. Otherwise you'll not be happy in radio, nor will you be apt to succeed.

Today the successful announcer is not just a fellow with a deep, melodious voice or a distinctive style. Certainly these can be assets and usually are. But more than that, the successful announcer has personality. And probably the best way to bring out personality, and everybody has a certain degree of it, is to be natural. Yes, completely natural. So it's up to you to discover what you have about your nature which is agreeable to other people; then find ways to bring it out. Soon your listeners will show evidence of being pleased with your conduct on the air, and you'll begin to wonder what you've done to bring this about. The answer is simple enough. By being natural and sincere, you will have begun to use your personality to good advantage.

And now you are ready for a position on a large station. You've been through the mill, as they say; you've spent two or three years at one or more small stations. You've acquired the fundamental knowledge of being an announcer. You have a general knowledge of how to conduct almost any kind of broadcast, but we'll say there is one type of program you seem to excel in. Probably that's the type you like best. Nine chances out of ten you will be hired to do just that type of program. Your chances to succeed will be favorable if you continue to develop and if you're not afraid of hard work. Above all, have a sincerity of purpose. Always keep in mind that the folks who listen to you are interested in what you have to say, providing you make it so. If the program you are announcing is designed to cheer the listeners, put all the smile and laughter you can into it. If the program is one of service, make sure you present it in such a way that those interested in hearing it will profit by the information you give.

If you combine personality with sincerity, your listeners will have confidence in you, and their confidence will mean your success.

SUMMERTIME—THE ANNUAL RADIO BLACKOUT

With the thermometer streaking up the scale to the boiling point, the annual radio blackout of headline names and the summer substitution of alternate shows is on the way. And while listeners may miss some of their favorites a bit, the broadcasting business has learned from long and practical experience that oftentimes it's better for a radio top-notch to take a vacation. The point of the whole situation is that the headliners wear out at the end of a season, even as you and I, and a precipitous flight to the sea shore or the tall timber is a good insurance policy for a successful air return in the fall.

Don't let the fact that summer is here scare you away from the dials. While the names of the performers may be different from the one's you've been listening to, the radio fare isn't going to be any less palatable. In fact, several of the substitute bills represent a very agreeable change in the listening pace, and you'll probably come to the conclusion next fall when the favorites return that you've developed a new edge on your listening appetite simply because of the fact that you've had a chance to hear something else for a change.

The summer exodus was slated for July 2 at 9:00 p. m. CDST over the NBC-Red network when Tommy Dorsey, the "sentimental gentleman of swing," took over the tiller from Bob Hope. While Bob, plus Jerry Colonna, Brenda and Cobina were scrambling off the airplanes, Dorsey was getting set to fill in the gap, aided by the Pied Pipers Quartet, Frank Sinatra and Connie Haines. Hope will resume on September 24.

Fibber McGee and Molly also pulled their getaway just in time for a substitute play by Meredith Willson's or-

radio audience will find in place of the Wistful Vista scenery is a thoroughly swell half-hour of music pitched up by one of the best men in the business. As a singer, the St. Germain lassie is certainly no slouch, and young Mr. Hendricks is one of the best in his line.

Fred Allen's trip to the haystack, or wherever else it is he plans to spend the summer, finds Lou Costello, Bud Abbott and the blonde blitzkreig, Benay Venuta, taking up the harness Wednesday nights at 8:00 p. m. CDST, NBC-Red, starting July 3. The Venuta is almost too well-known on the networks to need an explanation here, but for the sake of jogging your memory, put it down that she's been singing commercially ever since the 1929 market crash put her papa's fortune on the skids. The fireball comedy of Abbott and Costello is also a well known quantity.

Jack Benny did a quick fadeout to Hawaii with Mary Livingston following their June 16 broadcast, and returns to the Jell-O plugging on October 6. His bandmaster, Phil Harris, meantime will be storming barns with his band in a

gen — or try to hold them, at any rate. They aren't due back until September 1. There will be no direct summer substitute for this particular combination.

Olan Soule of the "Bachelor's Children" cast has given up all plans for a vacation this year and will concentrate



Fibber McGee and Molly

chestra, Kay St. Germain and Ray Hendricks on July 2, 8:30 p. m. CDST, NBC-Red. The summer show was originally set to be called America Sings, but it went on the air as Meredith Willson's Musical Revue. In any event, what the

series of personal appearances. Replacing this outfit is Ezra Stone and the Aldrich Family series, heard all during the winter on the Blue network.

Incidentally, Hawaii is also going to hold Charlie McCarthy and Edgar Ber-



Olan Soule

on getting his outdoor badminton court in shape. Mr. and Mrs. Soule had big plans for a vacation this year during the two weeks Olan is excused from his part of "Sam" on "Bachelor's Children." However, along came fat parts on two other shows for Olan during the 14-day vacation period, and vacation plans flew out the window.

The annual trek away from radio will find Bing Crosby going into the silences following his broadcast on August 8. Plans for the Bingo contemplate a month's restup at his Del Mar track, and then he shoves off with the Missus for South America — the announced intention being the purchase of a few horses that he hopes will win races in addition to champing on the Crosby supply of oats. As in past seasons, Bing's bazooka tooting team mate, Bob Burns, will do honors on the Kraft Music Hall show.

Of the other headline names you might expect to find on the vacation list,

the name of Rudy Vallee does not appear. After ten solid years of broadcasting, Rudy got in a real vacation last summer, and he plans to continue his present broadcast right on through the hot season.

Mark Warnow, maestro of Columbia's "Hit Parade," will spend most of his spare time on the water. He's busy moving into a new home at Great Neck, Long Island, where the most important feature (to him) is the boat dock for his yacht, "Bobill." Every time Mark has a few free days he gathers up friends for a yachting party. His only rules are (1) no musical instruments and (2) enough people to make up a bridge game.

The July 3 shift finds Gale Page and Jim Ameche co-starring in the summer Hollywood Playhouse series, heard Wednesdays at 7:00 p. m. CDST, also



Jim Ameche

over the Red net, in place of Charles Boyer. If you've followed this particular drama over the past few years you've encountered the Page-Ameche combination before, and you will recognize it for a winner.

Cecil B. DeMille, director of "Lux Radio Theater" is another yachting enthusiast. His "Seaward" will be headed seaward every day he can get away from his duties.

What vacation Jim "Ask-It Basket" McWilliams gets he'll take basking in the sun on Virginia Beach between broadcasts. As genial Jim put it, "My summer will be from 'Basket' to 'Basking.'"

Barbara Luddy, "First Nighter" leading lady will spend her vacation in Cal

ifornia, visiting her mother who lives there.

Alec Templeton, the young piano wizard, bowed out of the broadcasting schedule on June 28, scheduling his return for a date in September. While



Alec Templeton

there will be a substitute program on the air in the Templeton spot by the time you read this, as the words are written no announcement has been made and the information is, therefore, unavailable.

But Johnny Green, busy with "Johnny Presents" and his Sunday CBS show, "Musical Game," hardly knows what he'll do for a summer vacation. He thinks he'll be able to get in a few quick games of golf, and this year he's somehow going to wangle two days to see the World's Fair.

Columbia's Kate Smith is, perhaps, one of the most fortunate this summer. When her hour show recesses, she will take remote broadcasting equipment with her to her summer home at Lake Placid. Kate's noonday program will come from the lakeside.

And Kate can expect to see "Hit Parade" baritone Barry Wood, up there, too. Because Barry will be at Lake Placid keeping fit by swimming when he isn't rehearsing his songs. Barry used to swim on the Yale water-polo team, and when he swims — well, he swims.

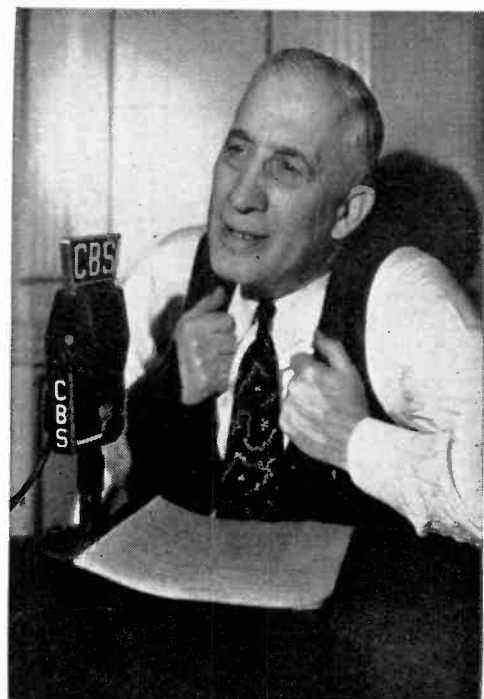
"Myrt and Marge" are going to have to take their vacations by week-ends, also. "Myrt" has a summer place — with swimming pool — at Tenafly, N. J. "Marge" has a summer place — with swimming pool — at Haworth, nearby. Right now they can think of nothing nicer than the summer's sunny Saturdays and Sundays.

But it doesn't look as if the old maestro, Ben Bernie, and Columbia's Glenn Miller are going to get much of a vacation at all. Miller is on an extended tour of the country, playing one-night stands. The biggest vacation he has to look forward to is a long engagement in Chicago where he and his boys will get a chance to stretch their legs and take a dip in Lake Michigan.

Bernie will be on a tour headed in the general direction of California. Ben knows that by the time he gets to Hollywood he'll be ready for a vacation and he just hopes there's a nice, relaxing horse race to watch.

Speaking of horses, Gene Autry, CBS's "Melody Ranch" star, is going to spend his vacation helping others enjoy their vacations. Gene will be riding in rodeos throughout the summer.

Jess Pugh, star of CBS's "Scattergood Baines" will sneak a few weeks on his farm down in Missouri unless he's called



Jess Pugh

to Hollywood to play the leading part in the new series of "Scattergood Baines" movies. The cinema role has not been decided upon yet, but Jess is being seriously considered.

One of the most sensible vacations will be taken by Lesley Woods, "Carol Evans" in CBS's "Road of Life." Just as soon as Lesley can arrange two weeks off, she's going to try to get rid of a lingering cold. Under doctor's supervision she'll take sun lamp treatments for two weeks, go on a special diet, and stay in bed.



BETTY RUTH SMITH

MEET BETTY RUTH SMITH THE NEW "WOMAN IN WHITE"

It was just about a year ago that a wide-eyed youngster wandered into Chicago to see the sights and test her luck in the whirl of bigtime radio. On May 27, still wide-eyed she stepped into the leading role of the NBC serial, *Woman in White*, broadcast Mondays through Fridays at 11:00 a. m. CDST over station WMAQ and the NBC-Red network.



Left to Right. Lesley Woods, who plays the role of Janet Munson Adams; Harry Elders as John Adams, Lester Damon as Dave Talbot, Ruth Bailey as Alice Craig, Karl Weber as Dr. Kirk Harding, and the new star Betty Ruth Smith, who plays the title role as Karen Adams.

Betty, a pretty product of Wichita, was graduated from Kansas University in 1937 and immediately set to work in a Wichita radio station, writing continuity, helping in dramatic shows and doing numerous small chores about the station. As a collegian, she'd set out to study art — via the water color route—but, during her spare time, she managed to get a good bit of radio into her system by way of the school's experimental course in broadcasting.

That, with a year and a half at the Wichita station, gave Betty the courage to audition at the NBC Central Division in Chicago. She tried out in the studios in the morning; that same afternoon she was on the networks in a major role. Before stepping into the star role of Karen Adams, in the *Woman in White*, Betty was heard in the *Story of Mary Marlin* and *Backstage Wife*.

The *Woman in White* is the word portrait of a graduate nurse and the lives of her immediate family and friends. Karen, recently married to Dr. Kirk Harding, begins her married life with two great problems facing her — her brother, John Adams' friendship for

Dr. Harding's former receptionist, Janet Munson; and Janet's former infatuation for Dr. Harding. What Karen doesn't know is that Janet and Dr. Harding were swept into a brief and violent love affair and that Janet is now Mrs. John Adams.

Janet, desperately in love with John, is remorseful about her infatuation for the doctor and resentful over Karen's determination to guide John's life.

The *Woman in White* is authorized by Irna Phillips, called "Radio's No. 1 Author" by "Fortune" magazine. Recognized as one of the first as well as one of the foremost of radio playwrights, Miss Phillips recently celebrated her 10th anniversary as radio writer. Another of her famous serials, *Road of Life*, is also built around the lives of doctors and nurses.

"An illness of my own," she says, "made me realize how important doctors and nurses are to all of us and how much of their service to humanity is forgotten when it is over. That's why I began to dramatize their lives and present them as heroes and heroines."

In her portrait of nurse Karen Adams, Miss Phillips is attempting to show that

nurses do more than help the sick, that they also serve as friends and counselors and that their private lives may be colorful while their high sense of duty is changeless. Miss Phillips' own family doctor was the inspiration for one of the characters and she incorporates much of his kindly advice in the scripts. Other portions of the serial present actual cases and case histories in the experiences of two Chicago nurses.

In addition to Betty Ruth Smith the cast of *Woman in White* includes Karl Weber in the role of Dr. Kirk Harding; Lesley Woods as Janet Munson Adams; Harry Elders as John Adams; Lester Damon as Dave Talbot, an ex-gangster in love with Karen; Ruth Bailey as Alice Craig, an ex-nurse and friend of Karen's and Bill Bouchey, lawyer and Alice's husband.

The serial was introduced to the networks January 3, 1938, making radio history when it was brought in to supplant the serial, *Today's Children*, which Miss Phillips deliberately scrapped at the height of its popularity because she felt the show had run its course.

THE STORY OF BUD BARTON

This boy rides no rocket ships to Mars. Nor does he hack his way through jungles with tom-toms beating a nightmare song in the night. He never hangs by his teeth over the edge of a chasm while impossible villains bear down on him from the earth and sky. He is Bud Barton, a typical American boy, whose true-to-life adventures unfold Mondays through Fridays over the NBC-Blue network. The program is heard at 4:45 p. m. CDST in the East and at 5:45 p. m. CDST in the Middle West and West.

By Guy Johnson

Bud Barton's radio history dates back to Christmas Night, 1939, when he was introduced to a coast-to-coast audience. Actually, however, Bud bounced around for several years in the mind of Harlan Ware, magazine short story writer, before becoming a reality.

"It seemed to me," Ware explains, "that there could be a children's radio program which adults also might enjoy. The story, say, of a real boy in conflict with the adult world. Children and grownups live together in the same houses but in different worlds."

Ware pictured a little chap of about 12—a boy with character, courage and a sense of humor. He put his ideas into words and Bud Barton, portrayed by Dick Holland, 'teen-age star of radio and screen who was selected for the role from approximately 100 hopefuls, was the result.

A piece of blueberry pie, carefully massaged into the golden curls of the neighborhood sissy served to introduce Bud to his radio audience. It was a frightful mess to the victim and his doting mother but it provided the keynote for the new serial—proving that ordinary pranks which might be expected of any average, healthy young American can be just as exciting as the cries of wild beasts or the roar of machine guns.

Bud's immediate cronies whose views on life and its problems are identical to his are Clambake Kennedy and Bunny Gregg, played by Billy Christy and Cleveland Towne respectively. Bud's family includes his mother and dad, sister Midge and Grandma who is his mainstay in times of deepest trouble.

Mr. Barton, a bit worried about his business and more than a little baffled by his son, speaks out for fathers everywhere in the voice of Les Damon, who came to radio a year ago after a successful stage career. Mom, gentle, understanding and amused, is portrayed by Fern Persons, popular leading woman of radio.

Midge, played by Bonita Kay, can be mighty nice at times but then again will find enjoyment in impressing her younger brother that she is the older of the two. It's Grandma (Kathryn Card) who sees everybody's viewpoint—a wise and witty lady. When the villain of unavoidable circumstances is close upon Bud's heels, it's usually Grandma who comes to the rescue with a bright idea.

In Bud Barton, the listener finds drawn the vagaries of a boy's thinking with all the joys and difficulties of a youngster's world placed in bold relief. There are moments of excitement, of sadness and of hilarious comedy in the Story of Bud Barton but never a nightmare because



Fern Persons and Les Damon who play Mr. and Mrs. Barton are pictured here with Bud Barton, played by Dick Holland.

it's the story of real people—the day to day life of an appealing, believable boy.

Bud Barton has his share of police sirens and the other sounds—except gunfire—which are dear to the hearts of children, but he doesn't get them in wild bandit chases or the like. The policeman who figures in Bud's adventures is no hard-boiled cop. Herman Branch, portrayed by Cliff Soubier, veteran character actor of screen and radio, is a gentle, humorous soul with 10 children of his own. He typifies the "cop on the corner" who is a friend of all youngsters.

Author Ware lays no claims to being a child psychologist or anything of the sort. He says he only writes what he himself as a father thinks and studies his own son, Dick, the same age as radio Bud, for the juvenile viewpoint.

Born in a small North Dakota town, Ware pulled stakes soon after leaving school and decided to try his hand in the newspaper business. During his career he pounded a beat in Shreveport,

La., worked on New Orleans papers and was a Chicago police reporter. For several years he engaged in publicity work in Chicago. After A Century of Progress Exposition, he left the Windy City and settled on a small ranch in Arcadia, Calif., where he turned to fiction writing.

Ware has had more than 50 short stories published in "Colliers", "Esquire" and other leading magazines. His writing brought him to the attention of motion picture producers and he was active in Hollywood for three years but now devotes his time to Bud Barton and short story writing. "Keeping up with Bud is practically a one-man job in itself," he points out.

Author Ware follows the same formula—playing up characters instead of situations—throughout the Barton series. "Circumstances should never be permitted to take the play away from the actors," Ware contends. His scripts constantly are built on the conflict of people's ideas with situations only providing a handy background.

Although Ware's claim has been tested only over a period of about six months, reaction has been more than gratifying with numerous endorsement from children, parents, Parent-Teacher Associations, women's clubs and other organizations interested in improved radio programs for youngsters and adults alike.

Captain C. Rodney Smith of the United States Military Academy at West Point, N. Y., recently wrote this comment to Ware: "The Bud Barton program is exactly the type of children's radio entertainment thoughtful parents have been seeking. It is filled with so many sensible ideas that it has a very great educational value along the lines of things which really count in bringing up boys."

Then there was the note Frank Papp, director of the show, received from Dr. C. H. Mayfield of Reynolds, Ind., who compared the Story of Bud Barton to the classics of Mark Twain. "When I was a boy," the doctor wrote, "I read the covers off 'Tom Sawyer' and 'Huckleberry Finn' and rated them among the classics, which leads up to expressing my opinion (and my wife's) that the Story of Bud Barton should be hooked up with them; I don't think Mark Twain had anything on the author of Bud Barton."

"YOU CAN'T BEAT THIS BAND"

Continued from page 7

They did engage a good piano player, and, with his assistance, rounded up talent willing to rehearse on such uncertain prospects. Nine men reported for the first rehearsal.

Ted was just beginning to wonder what he would do with the band, now that it was all rehearsed, when he got his first big break. He chanced to meet an old friend from Philadelphia. The friend was the proprietor of the L'Aiglon restaurant there and was looking for a new band for his place. Ted gathered up all his courage and asked for an audition. He got the audition — and the job.

But Weems was more than a musician; he also had a keen business sense, a gift for organization and a good psychological insight into what people really enjoyed in the line of dance music.

As time went on the band grew in scope, arrangements improved, rhythms became smoother, until the band became a national favorite. The Weems aggregation now numbers fourteen members including Elmo Tanner, the whistling troubadour; comedian "Red" Ingle, and vocalists Perry Como and Marvel Maxwell. Tanner's whistling is such an integral part of the band that it has worked into the Weems theme song.

Perry Como's romantic baritone voice has thrilled thousands of listeners throughout the country. With his unusual and individualistic style of singing, Perry is undoubtedly one of radio's new popular vocalists. Interesting to note is the fact that Perry was working as a barber in a small Pennsylvania town when discovered by Weems.

The other half of the vocal assignment is taken care of by Marvel Maxwell, undoubtedly the most beautiful vocalist singing with a name band today. Marvel has been singing and dancing since she made her stage debut in an Omaha theater at the tender age of three. At the ripe old age of seven she made her first singing appearance on her home town radio station. When her family moved to Forth Wayne (Ind.) Marvel went to work as a singer on a radio station there. Marvel's first big break came when she joined Buddy Roger's orchestra, appearing with him on Broadway in 1937. The nineteen-year-old beauty landed her job with Weems in 1938 and she's been with him ever since.

Ted has thus lifted his outfit from the ordinary realm of dance bands by keeping together a versatile group of entertainers and outstanding musicians. It is a formula that guarantees lasting success, and undoubtedly explains the reason for Weems' neverwaning popularity while other bands come and go.

So now when you listen in this Sunday to "Beat the Band" you'll now know the maestro who runs the band you try to beat.

DR. WALTON, RADIO PASTOR

"Men and women are hungry for spiritual truth," says the distinguished pastor, "and they have a vital interest in religion."

By Arleen Svarest

Any clergyman who attempts radio speaking and who carries his conventional pulpit practices into the broadcasting studio is doomed to certain failure.

A veteran broadcaster of four years experience over the coast-to coast facilities of the National Broadcasting Company, Dr. Alfred Grant Walton, pastor of the Tompkins Avenue Congregational Church, Brooklyn, New York, offers that advice to all would-be radio ministers.

Dr. Walton recently concluded his "Call To Youth" series over the NBC-Red Network which will return to the air in a few months.

Work in radio presents a serious and sobering responsibility, according to the popular radio pastor. The technique required on the air is vastly different than that demanded by the pulpit and there are several important factors which must be taken into consideration.

In the first place, Dr. Walton believes, the vastness of the radio congregation demands that the address be within the comprehension of the largest possible number of people. The speaker must never talk down to the invisible audience but must present his ideas in clear and simple language that all can understand.

"When a minister", states Dr. Walton, "delivers an address that is carried to all parts of the country over an established network, it is safe to say that he has more auditors on that single occasion than he will have in his church congregation in thirty or forty years of public ministry."

Secondly, Dr. Walton points out, theological discussions are inappropriate, for the average listener is not trained in theology. Controversial topics, too, are properly avoided as they lead only to dissension and confusion as religious viewpoints of various section of the country are widely different. The North differs from the South, and the East from the West. What would appeal to one section might even create hostility in another.

"The radio pastor," says Doctor Walton, "must constantly bear in mind that members of all religious faiths, Protestants and Catholics, Jews and Gentiles alike, are listening in."

Another important point, claims the minister, is that "the radio differs from a church congregation in that its

members may walk out on the speaker without the embarrassment of stalking down the aisle in the middle of a sermon."

The radio preacher must take all these factors into account and must deal primarily with the great constructive messages of the Christian faith. What he says must be sincere, must be closely linked with life, and deal with the practical problems of the average man. His talk must bear hope and encouragement, comfort and inspiration.

The ordinary man wants to know what the future has to offer him in security and happiness, how he can meet his daily worries, where he can get a job. That is what Mr. John Doe demands from his religion.

"I have found", Dr. Walton says, "that the most popular subjects on the radio are topics dealing with the Bible, with prayer, and immortality. My 'fan-mail' doubles when I speak on these topics."

"Men and women," declares the distinguished pastor, "are hungry for spiritual truth; they have a vital interest in religion. Radio is unquestionably the greatest factor in meeting that need and in molding the religious life of America today."

During his series last year, Dr. Walton invited the radio audience to write him their honest opinion of the church. He was delighted to find the letters presented overwhelming testimony that the church is an indispensable factor in modern life. The letters proved conclusively that the people want to hear about God; they want to know how to get rid of their meanness, their dishonesty and their doubts.

"This may seem old-fashioned to some," smiles Dr. Walton, "but it is the voice of the American people."

Off the air, Alfred Grant Walton is a quiet, dignified pastor-poet. He has degrees from Oberlin College, Columbia University and the American International College, Springfield, Mass. He has held several important pastorates since his ordination to the Congregational ministry in 1914, including the historic First Congregational Church in Stamford, Connecticut, organized in 1635. He writes poetry for relaxation and beside other books has published "For Mind and Heart" and "Highways to Happiness", books of meditations and verse.

SHOW BOAT GOES PUFF PUFF PUFFIN' ALONG



THE SHOW BOAT ON SHOW: In this studio picture is seen the entire cast of Show Boat, musical show broadcast each Friday over the NBC-Blue network at 8:00 p.m. CDST. Left to right, front row standing: Dick Todd, Marlin Hurt, Virginia Verrill, Carlton Brickert, Announcer Del King, Bob Strong, leader of the Dance Band; Bob Trendler, leader of the Show Boat Orchestra; the Doring Sisters and BASSO Profundo Michael Stewart. In the far left background is the production staff, with Tom Wallace in the center and Author Fred Kress. The boys behind the Doring Sisters are members of the chorus. Others in the picture are members of the orchestra.

One of the oldest names in the broadcasting business come back to the air recently when Brown and Williamson put "Show Boat" on the NBC-Blue network at 8:00 p.m. CDST each Friday for Avalon Cigarettes.

Using an entirely new format, the B. & W. Show Boat retained the idea of a typical show boat captain by casting Carlton Brickert as Cap'n Barney Barnett. As such, Brickert m.c.'s the show.

Making a mythical journey each week to a different city, Show Boat features Dick Todd and Virginia Verrill as singers; Bob Strong's Dance Band, Bob Trendler's Show Boat Orchestra,

the Doring Sisters, the chorus and Marlin Hurt, comedian.

Opening with an introduction by Bob Trendler, leader of the Show Boat Orchestra, the Show Boat goes on with swing numbers by Bob Strong, vocal solos and the comedy of Marlin Hurt and his alter ego, Beulah.

Beulah, for the uninformed, is the Negro maid who is purely a creature of Hurt's imagination and talent at mimicry. Hurt is a member of the veteran radio trio of Tom, Dick and Harry, which is heard on B. & W.'s Plantation Party, but he reached stardom through his comedy ability.

Miss Verrill has a varied background,

with appearances with Ed Wynn, Tommy Riggs, Walter O'Keefe and Jack Haley to her credit as well as movie work, but the most interesting point about her appearance on the Show Boat is the fact that it was her contralto voice that was featured on the original Show Boat.

Todd, the red-headed singer on the show, is rated as one of the top recording artists in the business.

Show Boat is scripted by Fred Kress, announced by Del King and produced by Tom Wallace for the agency. NBC's director on the show is Tom Hargis. The theme song is "Here Comes the Show Boat," by Maceo Pinkard which was used on the original "Show Boat."



Wilbur Ard, left, and Mary Tucker, huffing and puffing at seven candles perched on a cake baked to celebrate the seventh birthday of the Mrs. Tucker's Smile program on WFAA, Dallas.

JOE ALLEN OF WFAA

If it hadn't been for two guys named Bill Fletcher and Dennis Day, Joe Allen probably would be singing on Jack Benny's program today. When the Waukegan Wit held auditions to find a replacement for Kenny Baker as tenor soloist on his comedy program, one of the more than 200 tenors who answered his call was Joe Allen, who sang his way into third place in the audition. Dennis Day ranked first and got the job, as every radio listener knows, and another tenor, Bill Fletcher, placed second.

But coming out third in an audition didn't discourage Tenor Joe Allen, who still had two more years to go at Hardin-Simmons University in Abilene, Texas, so he returned to school and continued to sing as featured soloist with the famed Cowboy Band of that university.

During his three years of travelling with the band, he has sung in Canada, Mexico City, on both United States Coasts and in many of the largest cities on the interior. He has travelled more than twice the distance around the world since joining the band three years ago. In his role as featured soloist, he rides into the center of the arena on a white horse and sings into a microphone lowered from the ceiling.

He has sung twice before Mrs. Fran-

klin D. Roosevelt, the First Lady — once in Amarillo as a feature of the Mother-in-Law Day celebration launched by Gene Howe, famed Texas Panhandle publisher, and once in the White House in Washington.

Allen still has one more year at Hardin-Simmons University, but in the meantime he has joined the staff of WFAA, Dallas, as vocalist.

Born in eastern Oklahoma on a large ranch, Allen spent much of his time as a youngster riding a horse, of which he had several. His mother and father died, however, when he was quite young, and he moved to Borger, Texas, to make his home with his sister, who was married.

He attended high school at Borger, and captained the high school football team. He still hadn't sung anywhere except in the bathtub, because he considered singing "sissy", especially for the captain of the football team, and an all-district player at that. Soon after graduation from high school, however, he began singing for local stage presentations, and finally convinced himself that music should be his career.

He went to Hardin-Simmons and was promptly put in as tenor soloist by the manager of the band. After he has completed his final year at Hardin-Simmons, he will receive two degrees — a B. A. and a B. M.

During last summer, Allen, who had

made previous trips to the West Coast, attracted the attention of Bing Crosby, who encouraged him to continue studying and got for him the job of head usher at Hollywood Bowl, so that he could hear all the concerts during the summer.

He also visited the Walt Disney Studios and amazed the famous artist and Charles Duckworth, who does the Donald Duck voice for the films featuring the hot-tempered web-foot, by greeting them in a very authentic Donald Duck voice.

He developed the Donald Duck voice, however, before the famous duck was even a blob of ink on Disney's imaginative pen. He used the falsetto voice as a young boy when he discovered that his favorite horse, Foxy, would come to him immediately when he called in the strange tones.

Several years later Disney brought out Donald and Allen was immediately dubbed Donald's vocal twin. He sometimes does an imitation of Donald as an encore on a stage appearance and it always brings down the house.

Allen's only hobby is collecting records of symphonies and operatic arias.

At present, Allen is featured soloist on the WFAA Early Bird program on Monday, Wednesday and Friday mornings at 7 o'clock (CST), and with Craig Barton's orchestra over WFAA at 4 p.m. (CST) Thursdays.

CAN YOU SMILE AT DAWN?



The Prairie Sweethearts, Essie Martin (left) and Kay Reinberg, with Howard Black, displaying the autographed sofa pillow made of feathers sent in by listeners to the WLS "Smile-A-While" program.

Next time you roll out of bed at 7 o'clock in the morning, then sit down to a 7:30 breakfast grumbling because it's too early, the toast is hard and the eggs are soft — next time you don't get around to smiling until lunchtime, give a thought to the early-morning radio entertainers at WLS, Chicago, the "Smile-A-While" gang who start out with a laugh a minute at 5:00 o'clock in the morning. The radio stars on the "Smile-A-While" show don't sleep until 7 o'clock. Some of them who live farthest from the WLS studios are up at 3 A.M. several days each week. Two of them, Howard Black and Jack Stilwell, are on "Smile-A-While" every day of the week except Sunday. Yet from 5 to 6 A.M., there's never a dull moment. The whole bunch are full of merry songs and funny songs.

These radio early birds don't get up so early because they like it. Many's the time they would give almost anything for another hour's sleep, especially after playing a theater date the night before and maybe driving most of the night. Their early show makes the "Smile-A-While" gang appreciate

summer even more than most folk, because Chicago is on daylight saving time. Thus their 5 o'clock program really starts at 6 o'clock Chicago time; so they get an extra hour's sleep.

Entertainers on the WLS "Smile-A-While" program are the same entertainers heard Saturday nights on the WLS National Barn Dance: Rusty Gill, Hoosier Sodbusters, Augie Klein, Paire Sweethearts, Arkie, Rangers, Christine, Mac and Bob, Ramblin' Red Foley, Ozzie Westley, Howard Peterson, John Brown, Grace Wilson, DeZurik Sisters, Prairie Ramblers, Patsy Montana, Maple City Four and others.

In addition to the lively tunes and jokes of the gang, "Smile-A-While" includes the weather broadcast, report on the bookings of WLS shows and acts — where they can be seen in person — and announcement of the livestock estimates in Chicago.

This program has a tremendous following among early risers in both city and country, not in the Mid-West alone but throughout the nation. A year or so ago, an alarm clock was offered every day for the best funny story or

poem to be read on "Smile-A-While," and 10,982 people entered the contest. These people lived scattered among 40 states — from Maine on the Northeast to Arizona on the Southwest, from Idaho on the Northwest to Florida on the Southeast—and 23 letters from Canada!

There is no doubt that the loyalty of this early-morning "Smile-A-While" audience is one of the wonders of radio. There is a close tie between these WLS radio artists and their listeners which is not common. Throughout the year the gang receive gifts of appreciation — cakes, cookies and candies by the box full.

These gifts recently led to one of the finest incidents of appreciation the program has yet had. The matron in an Iowa orphanage wrote that the boys in her dormitory listened to WLS and "Smile-A-While" every morning. The boys agreed that the gang must be the happiest people in the world, because they had so much fun and received so much candy. On the next program, the WLS entertainers voted to send the next box of candy they received to the boys in the orphanage. Only five minutes after they had read the letter and announced their gift, Howard Black received a phone call. A Chicago man, driving to work, had heard their broadcast; he was a candy manufacturer and wanted the orphanage address so he could send them plenty of candy.

Some of the stunts the entertainers think up are not so touching as this one — but funnier. Blenda Blimp, comic character originated by Fritz Meissner of the Maple City Four, received a most unusual gift last winter. Some listener sent her a rain barrel. That gave her an idea and she wanted a house to put it in. She admitted that she had plenty of lumber, but no nails. Wouldn't the listeners please each send her a nail — just any old nail they were through with. Hundreds of pounds of nails flooded the WLS studios, sometimes one small finishing nail in an envelope, sometimes a full pound or more of shingle nails. But the biggest nail received was a spike especially made for Blenda by a listener. It was three feet long!

Another stunt furnished the prize for a second one. Listeners were asked to enclose a feather with their letters when they wrote to the program. They were not told what was to be done with the feathers. And from then on, almost every letter contained one or more feathers — chicken, turkey, goose, duck, canary, just any kind of feathers. After thousands had been collected, they were made into a silk sofa pillow and the autographs of the "Smile-A-While" gang embroidered on it. The pillow was offered as a prize on a contest on the program.

STATION WSM ASSISTS THE RED CROSS



One of the largest shows ever to originate below the Mason-Dixon line was the gala Red Cross program which WSM presented over a Southern network this past month.

In addition to the performers pictured here, the famous Fisk Jubilee Singers presented their well-loved spirituals from their own campus, while Francis Craig and his orchestra were heard from the Hotel Hermitage. In all more than 90 artists took part in the hour show that originated in the studios of the Air Castle of the South. It brought WSM recognition from National headquarters of the American Red Cross.

RADIO VARIETIES GOLD CUP AWARD

FOR THE MONTH OF JULY

PRESENTED TO

THE ORIGINAL GOOD WILL HOUR

DIRECTED BY JOHN J. ANTHONY

★ This program has extended to thousands of people, who could not otherwise benefit by such counsel, the type of advice ordinarily purveyed, at terrific expense, by psychoanalysts . . .

★ This advice has resulted in direct benefit to thousands of people, and indirect benefit to millions of listeners, who have profited by the typical "cases" put on the air every Sunday night.

★ The practical effect of the Good Will program, now in its fourth year, has resulted in the following activities, that have aided thousands of people:

1. Married couples contemplating separation, or separated, have been brought together.

2. Children and parents have been re-united.

3. Jobs have been obtained for unemployed men and women.

4. Men and women have been made to understand their function in life, and given contentment and a plan of living.

★ John J. Anthony has never broken faith with the people who appear on his programs, keeping their identity secret.

★ Last, but not least, these Sunday night broadcasts constitute one of radio's most absorbing and genuine human series of dramas . . .



JOHN J. ANTHONY

Since its transfer to the NBC-Blue network (April 21, 1940) from the MBS, the Original Good Will Hour (Sundays, 10:00 p.m. EDT) now in its fourth year, has attracted wider attention than ever before.

Radio's Good Will Hour retains its Intercity (NYC:WMCA) net, while going on NBC. In format, this program is a forum where harried individuals may appear to state their problems and receive non-legal advice.

An average of ten people a week appear on the broadcasts. This means that close to two thousand individual problems have been put on the air since Mr. Anthony began his work. The cases are carefully selected from thousands of weekly requests which bear the ear-marks of having been made out of idle curiosity, or pathological attention-seeking. Positively Mr. Anthony seeks for those cases which are typical enough to represent, as a symbol, thousands of like problems. For instance, a child is worried about whether to leave home or not. Mr. Anthony studies the case, meets the child, does a little checking. The case appeals to him as presenting a problem that will be of vital interest to thousands of children and parents. In presenting this case, Mr. Anthony is also presenting a case of parallel importance to their own problems to thousands of his listeners. In giving advice to this child, he is also giving advice to thousands of children and parents.

All sorts of people have appeared on these broadcasts. Young and old, rich and poor, native and foreign-born, men and women from all strata of society have appeared in quest of that most valuable of human commodities: good advice, and they have received this advice.

There is, of course, no obligation on the part of the listeners to accept the counsel received from Mr. Anthony, but the mere fact of appearance on the Good Will Hour indicates a desire to be aided by an outsider with perspective, experience, and a sense of real values.

Many of the participants on these broadcasts have received more than advice. They have obtained positions, or made valuable contacts. The value of this advice is shown by the fact that many of the men and women who have appeared on this program have kept in touch with Mr. Anthony, eager to have him know of the change his advice has brought about in their lives. Children have been named after Mr. Anthony in gratitude, and many of those who benefitted from the counsel have shown their gratitude by offering to help other people in difficulties.

One of the hard and fast rules of this program is the anonymity of the participants. No names are mentioned. No possible clues that may lead to identification are ever given. The people who appear on John J. Anthony's Good Will Hour, are certain that this appearance will be kept a secret forever!

John J. Anthony, whose rich experience and sympathetic brain and heart have helped so many people, was born 44 years ago in New York City. Even before he went on the air, his friends would call him in to help settle difficulties and give advice. Anthony started life by studying the law, but became sidetracked by a keen interest in matrimonial and divorce laws. He quickly specialized in this topic, and put years of intensive study in America and abroad to bear upon the problem of marriage in its legalistic and humanistic phases. This work led him into the study of psychology and psycho-analysis. He did field work with social welfare agencies and charity organizations in leading cities in this country and abroad. The more he met troubled people the more he became certain that marital problems were at the base of most human problems.

Mr. Anthony then made exhaustive surveys with the aim of introducing new marriage legislation, and toured the country lecturing on marriage and other problems. He has lectured before universities and clubs, and contributed to magazines and newspapers. He appeared at forums, and spoke before medical and legal bodies. One of his interests has been the encouraging courses on marriage and its responsibilities in leading educational institutions. Already Columbia, Vassar, and Stanford, to name a few universities, have introduced such courses.



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