

HARRISON PUTNA  
WEEKONSHA WICH  
P M 2-3-37

# Stand By!

PRAIRIE FARMER'S RADIO WEEKLY



APRIL 13  
1935

•  
**Those Good  
Old Days**

•  
**Radio Rides  
Herd**

GRACE WILSON - Page 16

# LISTENERS' MIKE



## Problem Solved

Not only are some children's features objectionable, but the adult programs leave impressions that are hard to erase from a child's mind. My daughter is not yet four but as ardent a radio fan as I. But some programs have become her favorites (or so she thinks) because of their catchy theme songs . . . Still, these programs—which stress kidnaping, gangsters or other things which instill fear in the youthful mind, or at the very least, are horrid examples of slang, poor English, bad manners and shouting—have a large following.

To date, the solution of my problem is fairly simple. Shortly before the undesirable program is due, I tune another station, choosing catchy music or a dramatic sketch that does not frighten nor excite my youngster. She forgets the other, since it wasn't suggested to her.—A Badger Listener, Sawyer, Wis.

## Another Side

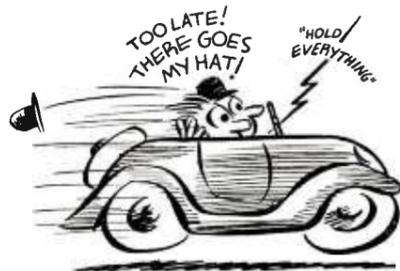
I disagree with the mothers heard from regarding children's programs, as do our four children. I listen to and enjoy all the programs they hear. Why try to deprive them of a few thrills in the shelter of their homes? If denied this privilege, they'll go out and make their own thrills, much to our sorrow. I think if censors approve a program, it can't be so "trashy." Aren't adult programs worse than trash to children, yet they must listen because we do? We all think no one can compare with Spareribs or Jolly Joe or their programs.—Mrs. Ernest R. Sommer, Elkhorn, Wis.

## Radio Interests

I am writing this letter for my grandmother who is 78 years old. She enjoys reading all about the radio people and she listens to the radio most of the day.—Elsie Hill, Hebron, Ohio.

Listeners, this is your page. Your letters concerning the magazine, the programs, or other letters, will be welcome. Please hold your "scripts" to one hundred words. Address "Listeners' Mike."

## Whoa!



We were testing out a new car on a rather slippery pavement. The radio was turned on in the car, and we had stepped the speed up to between 60 and 65 miles an hour, when we suddenly heard on the radio, "Whoa! Hold everything!" It was the height of psychological moments, or something.—Erwin Hadland, Chicago, Ill.

## O. K., John?

Would it be possible to have John Lair do just a little more talking—and John, in your old native tongue. I sure do like to hear it.—C. O. Stoops, Sr., Kalamazoo, Mich.

## Radio Helps

I find that radio programs are not only interesting but they help me in my school work.—Raymond Fox, Champaign, Illinois.

## Copy Relayed

My husband took a copy of the Weekly to the watch factory, and a lot of the folks there who saw it enjoyed looking it over. We wait anxiously for the end of the week, when we all rush the mailman for our copy.—Mrs. Fred Bawker, Elgin, Ill.

## You're Welcome

I wish to express my appreciation for the very valuable series of programs on vocational guidance recently inaugurated through your station.—Carl S. Browne, President, Ontario Vocational Guidance Ass'n., Peterborough, Canada.

## Man of Courage

. . . I feel that every one of you who bring to my sick room enjoyment . . . are mighty welcome friends at whatever time of day or night you may come. . . Thanks a lot for the weekly. It's not supposed to be a newspaper . . . it's a fun-making and service weekly, and I enjoy mine as I do all the boys and girls on the programs. Of course, there are some we enjoy hearing best, but they have to get their breath at times. I have heard some people kick because some of the boys and girls laugh while they're singing. Well, let them laugh. Lord! if there could be more smiles and less kicking and grunting, this old world would be a better place to live in. I have been a shut-in since 1921 and I suffer pain with every breath I draw. But I still can get along with myself and those around me, thank the good Lord.

Laugh and smile all it's possible to. You'll have plenty of the other side of life yet. I thank you all for every minute's enjoyment you have brought me in this sick room through the last seven years, and I say God bless each and every one of you. Let the good work of cheering folks go on. . . —Jack Briggs, Sherburne, N. Y.

## STAND BY!

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**JULIAN T. BENTLEY, Editor**  
VOLUME 1 NUMBER 9  
April 13, 1935

# FLASHES

Songs • Easter • Pope  
Writers • Martha • Derby

**E**ASTER sunrise services from the depths of the Grand Canyon of Arizona, marking the first broadcast from that famous gorge, will be heard over an NBC-WEAF network at 6:30 a. m., CST, Sunday, April 21.

While more than 3,000 tourists and Arizonans look on, the Bishop of the Arizona Diocese of the Episcopal church will conduct the Ante Communal service at a natural amphitheater in the canyon near Flagstaff, Arizona.

The Bishop will be aided by three assistants and the forty-voice mixed a cappella choir of the Arizona State Teachers College. In addition to singing the service, the students will give a brief program of Easter music.

Good Friday will be observed with special services over an NBC-WJZ network under the auspices of the Council of Catholic Men, to be heard at 10:15 p. m., CST., on April 19. The Paulist Choir, under the direction of Father Finn, will chant the favorite hymns of Easter, and Monsignor Fulton J. Sheen will speak briefly during the forty-five minute broadcast from the NBC Radio City studios.

Virginia Payne of the NBC Ma Perkins cast recalls playing in an early mystery serial in which the actors were required to create their own sound effects, shooting the villain by blowing up paper bags and popping them. When the bag failed to pop they quietly stabbed him.

The House of Glass, a new dramatic serial of life in a small country hotel by Gertrude Berg, creator of The Goldbergs, will be inaugurated over an NBC-WJZ network on Wednesday, April 17, at 7:30 p. m., CST. With Mrs. Berg herself playing the leading role, the House of Glass will be on the air from the NBC Radio City studios for half an hour each Wednesday.

Although Willis Arthur, free lance radio writer, has written the lyrics to three songs being used on WLS, he never has heard any one of them sung on the air. He wrote the lyrics for Red Foley's "Old Shep," Hartford Taylor's "Trail of My Memory Lane," and the Hoosier Sodbusters' "Ain't We Crazy." But somehow, Bill, has missed connections each time one of the songs was to be used.

He arrived at the studios one morning at 6 o'clock to hear Linda Parker sing "Trail of My Memory Lane," only to find she had forgotten to bring the music to the studio.

A series of weekly international broadcasts, presenting world-famous personalities including George Bernard Shaw, G. K. Chesterton and Wyndham Lewis in their personal interpretations of "Freedom," will be presented to the American radio audience by the Columbia Broadcasting System during the next two months.

The "Freedom" series has been arranged by the British Broadcasting Corporation and will be heard throughout the empire as well as in America. The addresses will be carried on the coast-to-coast CBS network between 4:00 and 4:20 p. m., CST, each Tuesday.

Problems of vocational guidance, subject of a new series of radio programs, are arousing keen interest among high school authorities. High school seniors from 16 counties of Southeastern Illinois were invited Friday, April 5, to participate in an all-day conference with skilled lecturers at the high school, Casey, Illinois. Arthur Page spoke at the meeting. Many principals are looking into the possibility of installing a method of giving vocational aptitude tests, as described on recent radio programs.

The 61st running of the Kentucky Derby will be described over the Columbia Broadcasting System network on Saturday, May 4, from Churchill Downs, Louisville. For the first time in Derby history, the broadcast will be sponsored commercially. Thomas Bryan George, noted turf commentator and Columbia expert in racing broadcasts during recent years, will describe the Derby and its surrounding scenes between 5:00 and 5:30 p. m. CST.

His Holiness, Pope Pius XI, will be heard over combined NBC-WEAF-WJZ networks on Easter Sunday, April 21, at 6:00 a. m., CST, when he imparts his blessings to the crowd which gathers annually in the square before St. Peter's in Rome. It will mark the first time that the impressive Easter ceremony from the loggia of St. Peter's is heard in this country.

Jim Jordan of NBC's Marian and Jim says he isn't afraid of television. It's afraid of him, he says.

Fibber McGee and Molly, radio's newest comedy team, will launch a career of laughter, song and verbal extravagance when they make their debut over an NBC-WJZ network on Tuesday, April 16, at 9:00 p. m., CST. They will be supported in the program, which bears the title, Fibber McGee and Molly, by an orchestra directed by Ulderico Marcelli; Ronnie and Van, comedy vocal duo, and a girl soloist.

With Kirsten Flagstad, celebrated new star of the Metropolitan Opera Company as the soloist, and Ossip Gabrilowitsch of the Detroit Symphony conducting, a special Easter concert will be broadcast from Detroit over an NBC-WJZ network on Sunday, April 21, at 7:00 p. m., CST. The General Motors mixed chorus of 400 voices will assist Miss Flagstad and the General Motors Symphony orchestra under Gabrilowitsch in the broadcast.

Martha Crane, for five years director of WLS women's programs, and her husband Ray Caris, are the parents of a son, Crane Caris, who arrived on April 2. The newcomer, who weighed eight pounds, 14 ounces, and his mother are both doing splendidly at Evanston Hospital. Scores of the friends Martha acquired during her years before the microphone have sent her and Ray congratulatory messages this week. Ray says it's not yet decided whether the scion of the family will follow his mother in a radio career or will go into stocks and bonds like his broker father.

Martha is expected to come before WLS microphones within a few weeks to thank her friends in person for their messages of congratulation.

Dr. Ethan Colton, former member of the American Relief Commission in Russia, author of several books, lecturer and prominent student of European affairs, visited WLS recently, previous to his departure in April for an extensive tour of troubled European countries. On his return in November, he will probably make a series of radio talks, giving first-hand observations.

# FANFARE



Q. and A. • HEZZIE  
 BELLE • RAY  
 ROMANCE • COWBOY-  
 By WYN ORR

**G**REETINGS, Fanfare Readers. Another week rolls by, bringing another promised visit with you. We've come to look forward to these informal, friendly chats about those folks who have become a part of our daily interests, haven't we? Since last we talked together, several interesting incidents have occurred. But, before divulging them, there are a number of inquiries we'd like to answer.

From Alta Vista, Iowa, Miss Maxine Hentges, asks, "Where are the Girls of The Golden West?" Dolly and Milly Good, the Girls of The Golden West are now in New York City. They are heard from Radio City over the coast-to-coast Blue Network each Wednesday night at 11:15 Central Standard Time. A great break for the Girls. We're pulling for them to stay at the top of the heap.

A platinum Mike to Miss Roxie Schmidt of Bagley, Wisconsin, for her kind comments re this page. Answering her questions: It is Walter Tuite, bass singer of the Rangers who is heard each morning as the voice of the Old Kitchen Kettle. Hasn't he a grand laugh?

Meet "Hezzie," folks . . . the most original, "laughingest" feller what ever played a "zither," and manipulated miniature horns, small cymbals, or thimble-thumb-ed his way over the hills and dales of a metal-faced wash-board. Plays the banjo, sousaphone, and sings baritone, too.



Hezzie

H. Trietsch, a tall, 30-year-old, dark-brown haired good fellow. He was born September 13, on his father's farm in Arcadia, Indiana. Has been chuckling ever since, reason being that while first seeing the light of day on the 13th, it was NOT a Friday. Hezzie has been the guiding spirit of the Hoosier Hot Shots for the past ten years. He's led his popular group all over the United States and Canada. First broadcast was over WOWO, Fort Wayne, Indiana. When summer comes, he'll usually be found sitting cross-legged on the edge of a silvery stream, patiently watching a cork bob at the end of a fish-line, or he'll be golfing. Fine chap—Hezzie . . . a grand comedian . . . and splendid performer.

To Chicagoan Miss M. Bazany our appreciation for her constructive letter. Replying to her inquiries: Lucille Overstake of the Three Little Maids is singing occasionally with her sister, Eva, wife of Red Foley, at Farm Meetings throughout the Middle West.

Just the other day—a letter was delivered to the Belle of the Barn Dance, titian-haired Lulu Belle. That's by no means out of the ordinary, for thousands come to her each week. But this letter was different. There was no name on the envelope. Just a sketch, accurately depicting the pleasing features of this original young lady. Just goes to show that Uncle Sam's mail men know their faces and radio favorites.

From Beloit, Wisconsin, Mrs. Mildred McMillan, writes these questions: "Where is Martha Crane, and when is Sue Robert's birthday?" Martha Crane is very busy these days concentrating all her time and attentions developing a new radio announcer. Fact. She and husband Ray Caris, are already teaching their new son, Crane Caris, who was born April 2 at 11 a. m., the finer points of broadcasting. Sue Roberts was born October 27, 1905, in Chicago.

A platinum "Mike" to Artist Ray Inman whose amusing illustrations provide many a chuckle from the pages of Stand-By. Ray for years has been artist for Prairie Farmer. By the way, those kind comments about the snappy cover of the magazine can be directed his way, too, for Ray designed it. The editor tells me he's going to flash a picture of Ray one of these days.

From Mrs. C. H. Baker, of Wakeney, Kansas, comes the question: "Who plays the parts of Pa and Ma Smithers, Aunt Abbie Jones and Frank Wade in the popular sketches?" Pa Smithers is Dan Hosmer, Ma is Hazel Dopheide, Aunt Abbie is Marie Nelson, Frank Wade is James Blaine.

Jimmie Dean was a star athlete in Sulphur Springs where he graduated from High School. Track and football were his forte.

Just opened a letter from Gene Autry, the Oklahoma Yodeling Cowboy, who made a name on the air, increased his popularity on records, and finally went to Flickerdom, and crashed through with leading roles on the silver screen. Gene's at WHAS, Louisville, Kentucky, now. Quoting from his letter: "I am on the air at 7:45 A. M. and again at 12:45 P. M. Expect to stay here until about May 25, when I go out to the coast again to resume picture work. Regards to everyone. Sincerely, Gene Autry." Good to hear from this popular old-timer. He's headed for the same peak in pictures he enjoyed on the air.

The Jack Arnold of Myrt and Marge CBS scripts is Vinton Haworth. Boake Carter, news commentator, is 35. Victor Young, NBC maestro fiddled his way from a tenement in Manhattan's teeming slums, through a classical musical conservatory in Warsaw, in and out of a Russian jail, and a German prison camp, back to America again—America and Fame. It is Ned Wever who plays Dick Tracy on the air. Parkyakakas of Eddie Cantor's programs is Harry Einstein. Al Jolson was born Asa Yoelson in St. Petersburg, Russia, May 26, 1886. Pat Barrett is the increasingly popular Uncle Ezra of NBC's schedules.

Sh! Sh! Sh! We hear that Sally, of Winnie, Lou and Sally, is enjoying repeated heart-throbs. Rumor has it that a certain handsome young man whom she met on the road is VERY much in her thoughts. Incidentally, the girls are breaking in a new member of their popular act, to supplant sister Adele who recently married Buddy McDowell.

Time for us to be on our way, friends. But before we close, may we thank you for your help in preparing this page as you like to have it? Remember, we want your constructive criticisms. Your questions. If we can help you to enjoy your radio programs by making you better acquainted with your favorite artists, let us know. Well, time's up. So—until next issue . . . g'bye.



# Radio Rides Herd

Jim Poole Calls 'Em as He Sees 'Em—and He's Usually Right

By Check-Stafford

There probably isn't another man in the country who knows more about your Sunday roasts as they appear on the hoof than Jim Poole. He's spent the greater part of his waking hours in the Chicago Union Stock Yards for the past half century.

Jim Poole, probably the most natural man on the air, speaks with the voice of authority. His speech carries the twang of the middlewest and the salt of the stock yards idiom. In the nearly nine years he has appeared on the air, Jim has won a tremendous following in the Mid-West.

His market predictions are respected because he maintains such a high batting average. Jim calls 'em as he sees 'em and producers have come to know that he generally sees straight when he sizes up the market for his twice daily broadcasts.

His straight-from-the-shoulder broadcasts are unique in style and delivery and he has attracted a large number of city listeners who have no direct interest in the market but who like to hear him talk.

Jim's grammar is perfect but he speaks the jargon of the stock yards and it's dollars to doughnuts that a good many of his city listeners are in doubt about some of his terms. Later in this story we'll take up a few of those esoteric terms such as "pea vines," "heiferettes," "penholders," and others.

It was back in the spring of '86, 49 years ago, that young Jim Poole came east to Chicago from his native Montana. Jim was a livestock newsman drawing \$15

**T**HE old time cow puncher, riding the range with "Old Paint," could cover at best only a few miles a day.

The modern livestock expert with a microphone can report the state of the market to producers in a dozen states simultaneously.

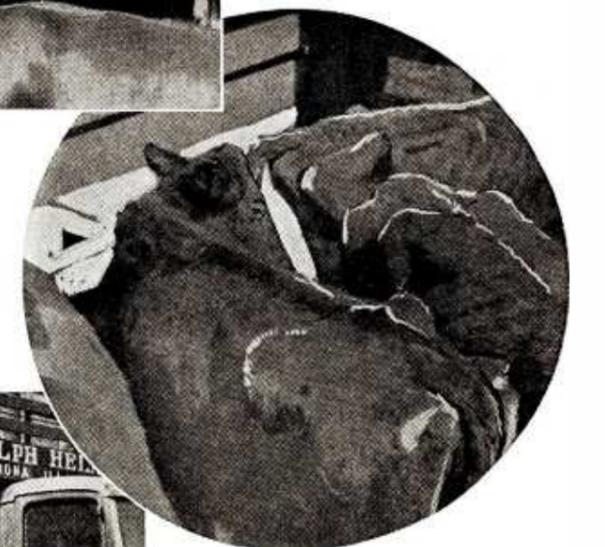
The poet Carl Sandburg aptly termed Chicago "hog butcher to the world." Certainly it is the world's greatest livestock market and packing center. The rise or fall of livestock prices becomes of vital interest, not only to farmers and livestock feeders, but to Elsie W. Housewife. For she it is who buys 90 per cent of the products that come from the 11,061,450 head of livestock that are slaughtered annually in Chicago. One of every 11 head of livestock marketed in the United States is shipped to Chicago. The Chicago Union Stock Yards is the greatest of the nation's 62 major livestock markets.

With the advent of radio, producers and consumers have been brought into closer touch with the markets than ever before. And for this they have to thank a group of keen eyed experts, with years of experience, who can tell in a few words just what the market is doing and what it can be expected to do in the near future.

And, like Peter, first among the foremost of these experts is Jim Poole.



Top, Jim Poole, livestock radio reporter; above, "white faces;" right, "hat-racks;" below, Lewis Frickey delivers a load of hogs at the yards.



a week when he came to the windy city with a trainload of stock and dropped in at the offices of the Chicago Daily Drivers' Journal. He talked with the boys there, gave them some interesting facts (To page 12)

# AD LIB

BY  
JACK HOLDEN



PAT BUTTRAM in a barber shop, loses a hard fought game of checkers—the victor, a Western Union Messenger boy. Wyn Orr burns barrel staves in his fire place at home. Good old 'Dad,' night watchman possesses what I hope I have at his age—a great sense of humor.

If I played as much ping pong as the Rangers do, maybe I could beat somebody. It won't be long now till we'll be driving out to Art Page's farm to see those flower beds and rock gardens he and Mrs. Page have developed.

One hundred and sixty-five Crappies . . . so say Howard Black and Harty Taylor . . . not that we doubt it but they know we all like a fish fry and we didn't see scale nor fin of one.

Lulu Belle . . . 20 sticks of gum per barn dance . . . one cent a stick . . . 106 broadcasts . . . result . . . 2120 sticks or an investment of \$21.20 . . . If laid end to end these sticks would reach from the Eighth St. theater stage to the box office and back to Row F seat 6.

Eddie Allen, Dixie Harmonica King, has blown the reeds out of 872 harmonicas in 10 years. Joe Massey, brother of the Westerners, has written some beautiful poems . . . we used some of them . . . did you hear them? Joe Kelly has a dent in the radiator of his new car . . . don't take it so hard Joe.



Allen Massey

Henry Burr always stands at the mike with his left hand in his pocket. Wonder what Slim Miller did with that dead possum he brought up to the studios the other morning. Howard Chamberlain turned off the ignition in his car . . . breathed a sigh of relief that he was home . . . the steering gear dropped off the car on the garage floor . . . Howard heaved another sigh . . . this time a thankful one.

Saw Gene Autry's picture 'Santa Fe Trail' . . . 500 youngsters (including me) cheered and stayed for three shows . . . That picture in Art Page's office reminds me of the country the Westerners' must have come from . . . My nomination for WLS' most popular girl is Mary Montgomery

Wellington . . . she brings up the checks . . . How in the world Al Halus tells those twin boys of his apart I don't know . . . That lady in Muskegon was right . . . I did pronounce that word wrong . . . thanks.

Always like to go to Tommy Rowe's home . . . He lets me listen to Japan and China via short wave . . . more fun . . . Looking through an old fifth grade history of mine last night . . . came to a page on which I had written . . . "Gee I'll be glad when I get through school" . . . Wish I were back there now . . . One of my ambitions . . . to use big words as Julian Bentley does . . . Don't know what they mean but they sound good . . . Tiny Stowe has an appetite that puts the rest of us to shame . . . just ask the chef over at the restaurant.

Thoughts while driving to the studios in the morning . . . If I can make Ogden St. bridge in two minutes I'll be on time . . . There goes Ozzie Westley . . . did he pass me deliberately or didn't he see me . . . There's some of the gang in the restaurant . . . wish I had time for coffee . . . Oooops! . . . Hope Tiny Stowe didn't see me knick his fender . . . He parks too far from the curb anyway . . . Glad I set my watch ahead 10 minutes last night . . . Good morning everybody, how are you this morning.

## Better Speech

"Your English," popular NBC program that dramatizes the power of the spoken word and is presented each Sunday under the sponsorship of the Better-Speech Institute of America, will be brought to radio listeners at a new hour, starting Sunday, April 14.

On that date and weekly thereafter the program will be heard over a coast-to-coast NBC-WJZ network at 1:00 p.m., CST. Previously "Your English" went on the air over an NBC-WJZ network at 10:45 a.m., CST, in the Middle West and the east.

"Your English" features selected radio dramatic artists; two well-known radio announcers, Louis Roen of the NBC Chicago staff, and Phil Stewart, who is heard frequently over NBC networks, and the music of Leon Lichtenfeld and his Gondoliers.

Listeners are offered samples of good diction and examples of frequently mispronounced words.

## RADIO IN SCHOOL

As discussed in a recent article ("Stand By!," March 30) the use of radio in schools is rapidly increasing. Rural schools find this a distinct addition to their regular work.

The grade school at Algonquin, Illinois, has just completed installation of a radio receiving set in the office of Principal Gregory C. Elliot, with loud speakers attached in each of the four rooms. The cost of the outfit was provided by the Parent-Teachers Association. Principal Elliott plans to pick up broadcasts for regular class study.

The Haines School, Paul Senger, teacher, located south of Lewistown, Illinois, reports: "We not only listen on the radio during the noon lunch period, but we tune in at 10:25 and 11:25 for the news reports, as these come just before recess and noon. We listen to this broadcast as a substitute for a current events period."

Antioch-Oakland School, located near Antioch, Illinois, has a radio set which was earned by a school entertainment. They listen every day during the lunch hour and occasionally to special events at other times of day.

Druce Lake School, near Grayslake, Illinois, earned a radio receiving set by putting on an entertainment. They listen during the noon lunch hour and occasionally at other times.

Limerick School, Ogle county, Illinois, near Oregon, has a set that was presented by friends of the school, which they expect to use regularly to listen to special programs of interest, as part of the class work.

Many other schools are discussing the value of this new feature to enrich the teaching courses and keep the pupils in touch with the best things on the air.

## Sing Sing Fans

H. V. Kaltenborn, Columbia's news commentator, is one of the few men to play a voluntary return engagement at Sing Sing prison. The inmates voted him their favorite commentator last year and made a special plea to Warden Lewis E. Lawes for a personal appearance. Kaltenborn's talk made such a hit that the warden received a request for his return, and he is scheduled for another lecture next month. In his first appearance Kaltenborn conducted a forum session after his address proper. One prisoner asked him what he thought of Soviet Russia's penal system. Kaltenborn replied: "The two weeks Christmas vacation granted every prisoner." His audience roared its approval.

## CANDID SHOT



Scripter Bill Meredith at work on some new continuity.

## BRIEF BIOGRAPHY

Several years ago Frances Langford entertained at Southern College campus parties by singing song favorites in a clear high soprano. It is a far cry from those days to the present, when as a young contralto she is starred on the "Hollywood Hotel" musical revue heard over the Columbia network each Friday from 8:30 to 9:30 p.m. CST.

Frances, although a shy, reticent youngster, was much in demand for dramatic activities and glee club work at college. Whenever there was a party held at one of the sorority or fraternity houses, little Miss Langford was prevailed upon to sing. But during one semester an inflamed throat sent her to the hospital, where her ailing tonsils were summarily removed.

For several weeks thereafter the young student didn't use her voice, but one night at a party friends asked her to sing. Frances was more astonished than anyone else when, instead of her familiar soprano, there emerged deep, velvety tones. Between classes the young songstress motored to Tampa, where she was heard on a commercial program, and it is here the story of her rise to fame and fortune begins. Rudy Vallee, who happened to be visiting the Florida resort, heard her during one of these programs. He made arrangements for Frances to appear as the guest star of his program the next week in New Orleans. As a result she received many offers to appear on commercial programs and theatre circuits, and at every point she met with tremendous ovations.

## Tuning Suggestions

Sunday, April 14

CST  
P.M.

- 1:00—Your English. (NBC)
- 1:30—Lux Radio Theatre. (NBC)
- 2:00—New York Philharmonic. (CBS)
- 4:00—Schumann-Heink. (NBC)
- 7:00—Eddie Cantor, Parkyakakas. (CBS)
- 8:00—Detroit Symphony. (CBS)
- 8:45—Sherlock Holmes. (NBC)

Monday, April 15

- 2:00—Radio Guild. (NBC)
- 6:45—Uncle Ezra (also Wed., Fri.) (NBC)
- Boake Carter (Nightly ex. Sat., Sun.) (CBS)
- 7:00—Richard Himber's Orchestra. (NBC)
- 7:30—Kate Smith. (CBS)
- 8:00—Sinclair Minstrels. (NBC)
- 8:30—The Big Show. (CBS)
- 9:00—Contented Program. (NBC)

Tuesday, April 16

- 7:00—Eno Crime Clues. (NBC)
- 7:30—Wayne King (also Wed.) (NBC)
- Edgar Guest. (NBC)
- 8:00—Red Trails. (NBC)
- 8:30—Cleveland Orchestra. (NBC)
- 9:00—Beauty Box Review. (NBC)
- Walter O'Keefe. (CBS)
- 9:30—Captain Dobbsie. (CBS)

Wednesday, April 17

- 6:15—Stories of the Black Chamber. (NBC)
- 7:00—One Man's Family. (NBC)
- 7:30—House of Glass. (NBC) (New)
- 8:00—Lili Pons. (CBS)
- Fred Allen's Town Hall. (NBC)
- 8:30—Adventures of Gracie. (CBS)
- 9:00—Guy Lombardo. (NBC)
- Family Hotel. (CBS)

Thursday, April 18

- 6:30—Merry Minstrels. (NBC)
- 7:00—Rudy Vallee. (NBC)
- 7:30—Forum of Liberty. (CBS)
- 8:00—Captain Henry's Showboat. (NBC)
- 9:00—Paul Whiteman's Music Hall. (NBC)

Friday, April 19

- 7:00—Mrs. Franklin D. Roosevelt. (CBS)
- Jessica Dragonette. (NBC)
- 7:30—Intimate Review. (CBS)
- 8:00—Beatrice Lillie. (NBC)
- March of Time. (CBS)
- 8:30—Baker, Bottle, Beetle. (NBC)
- Hollywood Hotel. (CBS)
- 9:00—First Nighter Drama. (NBC)

Saturday, April 20

- 7:00—The Hit Parade. (NBC) (New)
- Roxy Review. (CBS)
- 8:00—Radio City Party. (NBC)
- 8:30 and 10:00—National Barn Dance. (NBC)

## To Jolly Joe

When Jolly Joe is on the air, Us kids we take the best of care To listen what he has to say; It's something different each day. He tells us when a Pal is sick And then we take a pencil quick; We take their address, drop them a line Next time we hear they're feeling fine. We think it's better than many a show To listen in to Jolly Joe.

He has his pets right with him, too, There must be nearly half the zoo; There's cats meowing, dogs bowowing, Scamper, Whiskers, Polly, too. But wonder what's that funny noise, Why Jolly Joe must test his voice, And when the song is well begun Our Andy turns the "faucets" on. But us kids think it's loads of fun; We're up, when Jolly Joe is on.

June Wolthuis.

## CAMERA CLOSE-UP

Louis Hector . . . Radio's Sherlock Holmes . . . tall, brooding, broad . . . looks like busy business man at microphone . . . goes in for striped shirts, blue suits . . . blue handkerchief in breast pocket . . . wears tortoise shell glasses . . . removes them frequently . . . sometimes bites earpiece . . . holds script in right hand . . . left hand moves from trousers pocket to hip and vice versa . . . appears to speak under breath, lips moving slightly . . . bounces up and down occasionally to emphasize lines . . . frequently delivers a line from side of mouth . . . gestures with left hand, pointing long index finger . . . seems round shouldered bending over microphone . . . Dr. Watson (Leigh Lovell), small, gray-haired, loosely attired, stands opposite . . . holds script close to his thick-lensed glasses . . . large yellow screen stand at their backs . . . an acoustical scheme to give illusion of small, cozy room . . . broadcast over, they lose no time making for their coats . . . at moment program signs off, tall Holmes is on his way in a smart derby, blue overcoat . . . trailing behind at a quick step is little Watson, in gray coat and hat . . . Elusive, publicity-shy, Englishmen both . . . one of radio's most famous teams.

## NOT GUILTY

Following a recent international friendship broadcast, sponsored by the Mexican government, (NBC-WJZ, Thursdays, 8:30 P. M., C. S. T.,) WLS, Chicago received 125 postcards, all written in the same style, protesting against the idea of friendship between the United States and Mexico. The program did not appear on WLS.



"They should have left a red lantern in front of that opening."

# Those Good Old Days



Ford and Glen, the Lullaby Boys, one of radio's first harmony teams; below, Bradley Kincaid and his houn' dog guitar; bottom, unique broadcast from Chicago's tunnel under Lake Michigan.

## Program Director Recalls Old Times and Old Timers

By George C. Biggar

Well, it was an eventful day, April 12, 1924, when WLS went on the air—"dedicated to the men and women, boys and girls, of the farms and homes of America."

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Hart, the movie cowboy hero, shut his eyes, clench his fists and recite "Invictus," with perspiration pouring down his face.

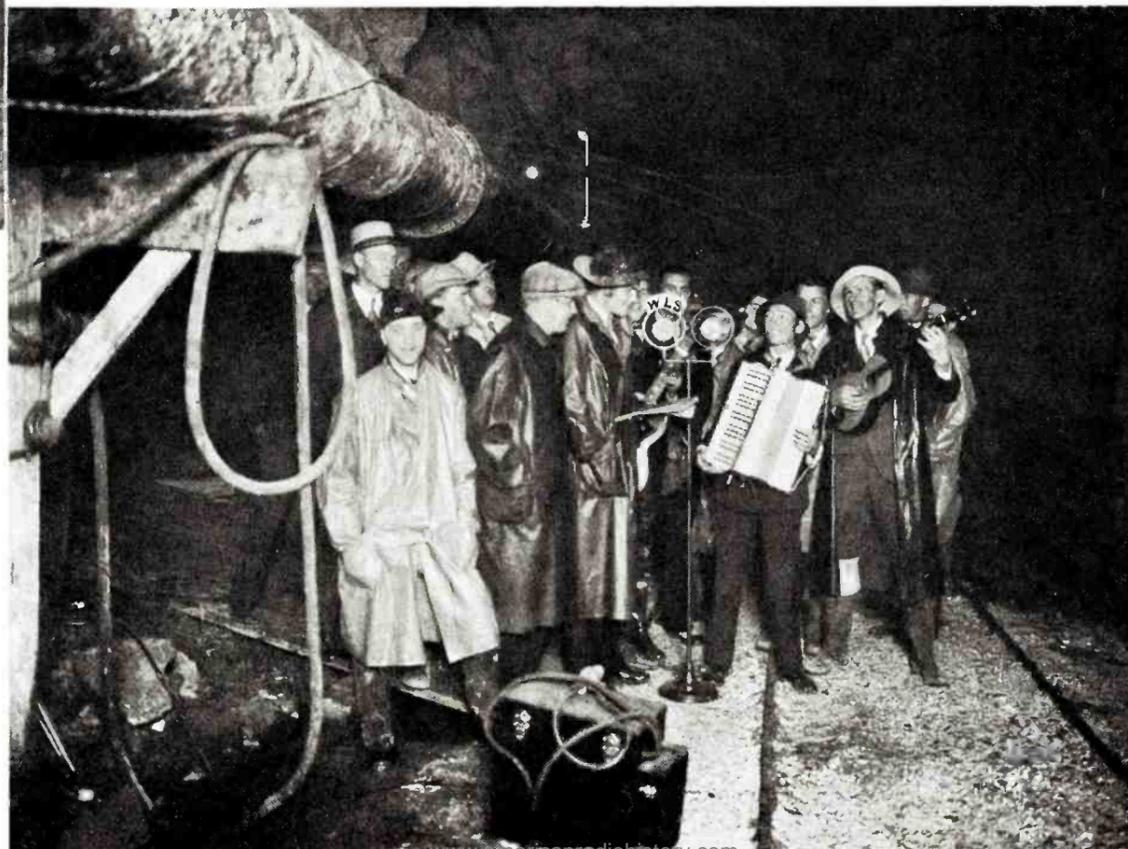
Or how Ethel Barrymore, smitten by fear of that little "mike", couldn't utter a word. The beloved Duncan Sisters, "Topsy and Eva," were there, and so was George Beban, noted movie star. Grace Wilson, "The Girl with a Million Friends," sang "At the End of the Sunset Trail," then a new song by Ralph Waldo Emerson.

Several notable speakers were on that opening program. Among them were William E. Dever, then Mayor of Chicago; Jane Addams of Hull House; H. W. Mumford of the Illinois College of Agriculture; John G. Brown, President of the National Livestock Producers' Association; Mr. and Mrs. Mann, and E. T. Meredith, former Secretary of Agriculture.

After the grand opening—what? Most everyone was inexperienced in radio broadcasting. Radio was in its infancy. No one knew where it was going. Those at the helm of WLS said to themselves, "We must give

more than mere popular entertainment. We must be a forceful and helpful medium of service to this great Middle West!"

So, the Farm Dinnerbell program was established to reach farm families as they gathered around their dinner tables at noon. Homemakers' Hour was started, to serve and entertain the women folks in mid-afternoon. The United States Department of Agriculture helped arrange the most complete schedule of farm mar-



Association in Chicago, I helped prepare some of the early American Farm Bureau talks for KYW.

Shortly after I became associated with Edgar L. Bill in farm bureau work, he was engaged to take charge of radio programs for the new station that was being built by the Sears, Roebuck Agricultural Foundation in Chicago. This was early in 1924. To get the "feel" of radio, Ed conducted a number of noonday farm programs over WMAQ, the Chicago Daily News station. These were the forerunners of the present Dinnerbell programs. C. V. Gregory, Floyd Keepers and others of Prairie Farmer took part in these broadcasts.



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"We had so much highbrow music the first week that we thought it would be a good idea to get on some of the old time music. The truth was that we doubted the advisability of putting on old time fiddling. Tommy Dandurand with his old time fiddlers and one or two other acts ap-

peared on that first night. After we had been going about an hour, we received about 25 telegrams of enthusiastic approval. It was this response that pushed the Barn Dance." And, incidentally, it hasn't missed a Saturday night since!

Radios on farms were very scarce in 1924. Likewise in cities and towns. Not by any means could everybody boast a "5-tuber with loud speaker." But the mere fact that here in Chicago had been established a station that brought economic service as well as entertainment did worlds to increase interest in radio, so that receiving sets multiplied in number and improved in quality and power.

The beginning of the National

It was only natural that the Barn Dance should become popular. Here were thousands of farm families in the audience who knew first-hand the fun and the informality of this type of entertainment. In the cities were thousands who had come from rural communities or had heard the old folks tell of the "good old times." To all of these, the Barn Dance was as refreshing as a breath of spring air. Was it any wonder (To page 13)

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Grace said, "I'm sorry, but I lost all my notes and files of those days. Besides, I've got to work."

Tommy spoke up, "I'm sorry, too, Julian, but I do all my communication work in code. Folks wouldn't understand me." without "dotting" an eye, Tommy "dashed" to the shelter of the Control Room. (Wyn Orr's got me, too.)

That's how come I'm the Editor's victim. He also found a lot of ancient photographs of earlier studio days in my office which demanded an explanation. So that's why you're reading this effort of mine, which, at its best, can be but a hasty review of highlights.

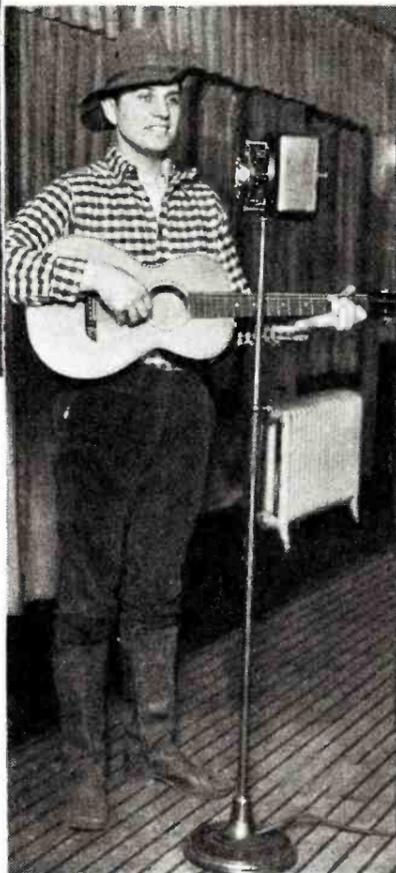
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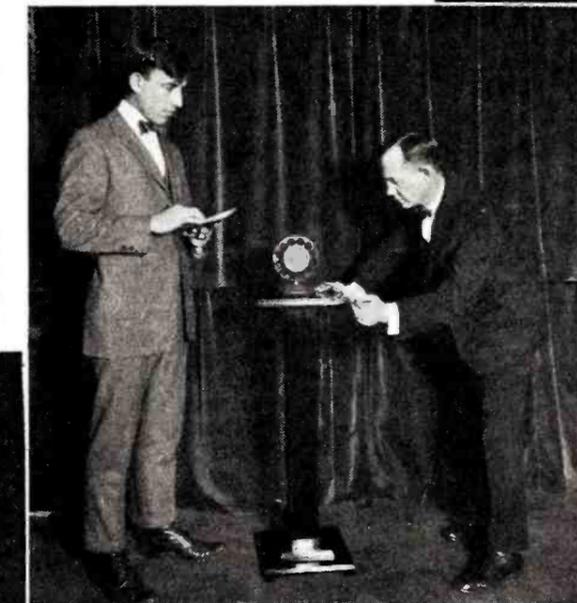
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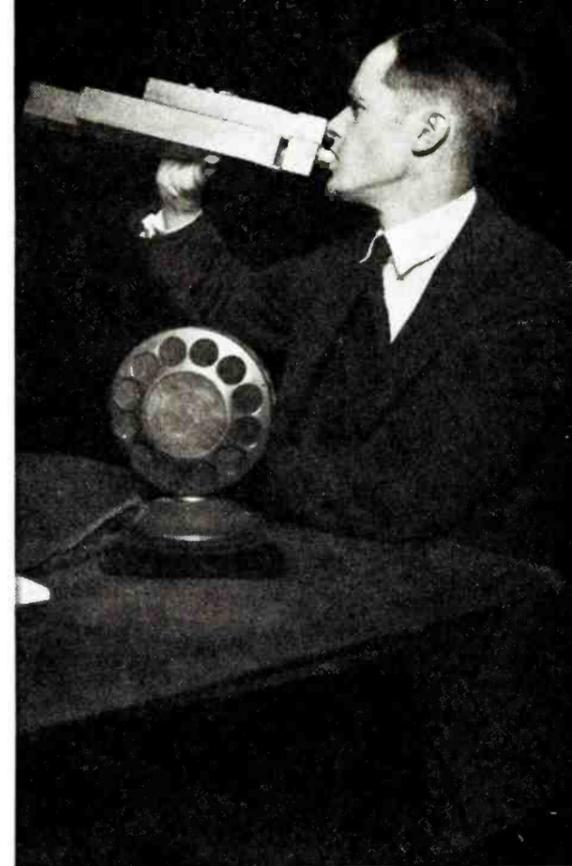
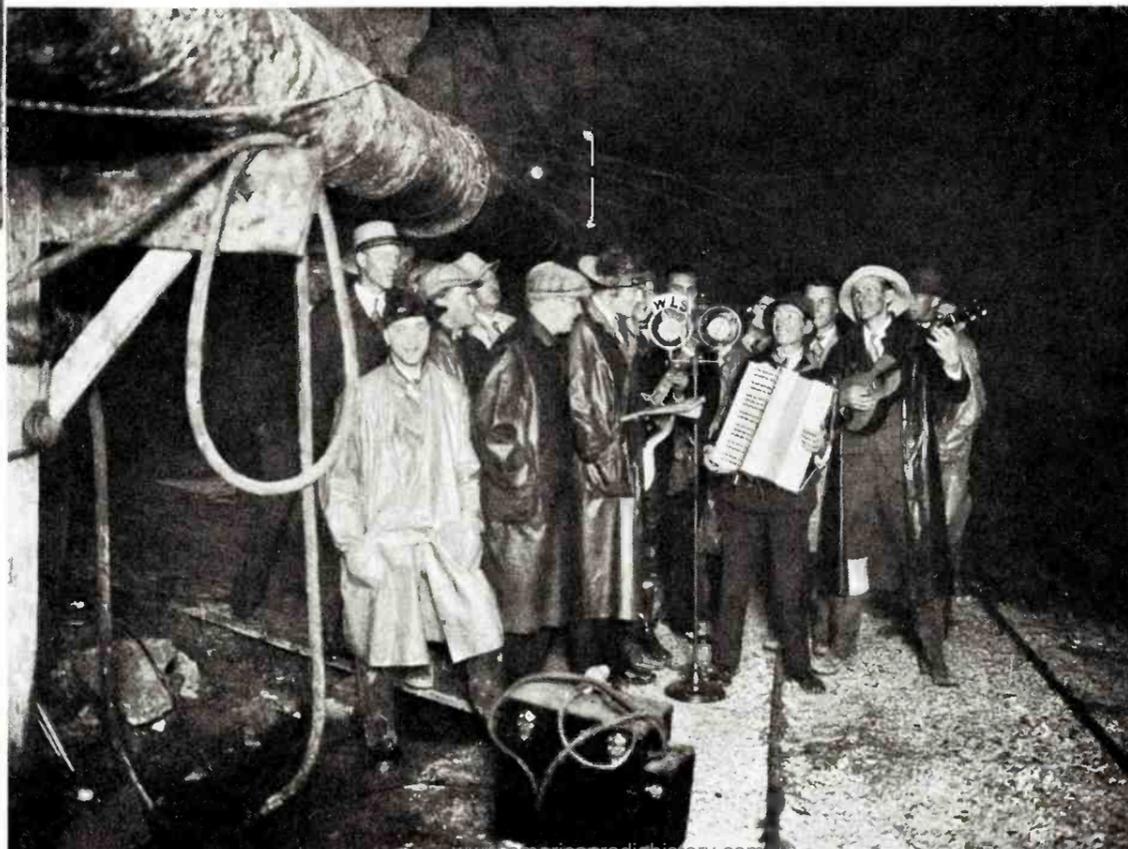
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Was it any wonder (To page 13)



George Dewey Hay, the "Solemn Old Judge," sounds a long note on his famous steamboat whistle; below, Sam Guard and Edgar Bill, the station's first "brain trust," test the first studios.

# HOMEMAKERS' CORNER

By MRS. MARY WRIGHT

WE ARE fast forgetting the dark days of the depression but dark cakes are still enjoying their hey-day if the number of letters received concerning red chocolate cakes is any criterion.

Most cooks hang on to a mahogany-red cake recipe for dear life for fear



Mrs. Wright

they will never find another. There seems to be quite a mystery about the whole thing.

And there is to a certain extent—for even though the same recipe is used, a different cocoa or chocolate and even a different kind of baking

powder will cause a difference in the deepness of the color.

But there is one cause for the deep red color of chocolate cake which has been tracked down and trapped. And that is this; the more alkaline the cake batter is the deeper the red color. And of course, that alkalinity is due to the amount of baking soda used. Most chocolate cakes are made with sour milk as the liquid. And so baking soda is used also.

## Use More Soda

But if you want your chocolate cake to be red you must use more than the usual one-half teaspoon of soda to one cup of sour milk. The flavor of a red chocolate cake may not be quite as pleasing as one which does not contain so much soda but many do not object to it. For those who do, the amount of soda may be reduced slightly.

Here is a recipe for a devil's food cake which is light and feathery and which has a deep red color.

### Red Devil's Food Cake

½ c. butter	1¾ cup all-purpose flour or 2 c. cake flour
1½ c. sugar	
3 eggs, separated	
3 squares chocolate melted or 6 tbsp. cocoa	2 tsp. baking powder
	½ tsp. salt
¾ c. boiling water	½ c. thick sour milk
1 tsp. soda	1 tsp. vanilla

Cream the butter, add sugar gradually and continue creaming until light and fluffy. Sift flour once before measuring, add baking powder and salt and sift again to mix well. Pour boiling water into the melted chocolate, mix quickly, add soda and stir until thick. Let stand while mixing cake. Now add egg yolks to butter and sugar mixture and beat. Add flour and milk alternately, a small

amount at a time. Add vanilla and chocolate mixture and mix thoroughly. Fold in the egg whites which have been beaten stiff. Bake in 3 9-inch layer pans (which have been lined with waxed paper) at 350 degree F. for 25 minutes. A white icing is delicious on this cake.

There is still another factor, besides the amount of soda, which causes a chocolate cake to be red; and that is the length of time the soda and the chocolate are mixed together. Years ago, when cooks had a habit of baking a small cake to test their batter—you probably remember your mother did that little trick—well, they noticed that the large cake was darker in color than the test cake.

## New Methods

We no longer test cake batters that way now—our recipes and our measuring utensils are so standardized that it isn't necessary—but the fact still remains that the longer the soda and chocolate stand together the richer red the cake will be. That is the reason we now melt the chocolate, add boiling water and soda and mix it well. The heat of the water hastens the chemical action of the soda on the chocolate.

You probably have noticed that chocolate scorches easily. So, we bake chocolate cakes at a lower temperature than white cakes. A chocolate layer cake is baked at 350 degrees F., which is 25 degrees lower than we use for a white layer cake, while a chocolate loaf cake should be baked at only 325 degrees F.

Don't be surprised when you make this or any other chocolate cake to see that the batter is thinner than for a white cake. You'll surely be tempted to add more flour to make it thicker—but don't yield. The batter will thicken to normal consistency as it bakes because of the starch content of the chocolate.

And now, while we are on the subject of cakes, let me put you wise to a magician's act. You can make seven kinds of cakes from one recipe. Select your best white or yellow cake recipe and after it is mixed, separate it into as many equal portions as you have used cups of flour. To one portion add spices, ¼ tsp. cinnamon, ¼ tsp. nutmeg and ½ tsp. cloves, or your own favorite combination; to another portion add ¼ cup of finely chopped and drained maraschino cherries; to another add chopped nuts—you can add up to half a cup

of nuts if your cake batter is not too rich.

You may melt a square of chocolate, add a tablespoon of hot water to it and add it to still another portion of the cake batter. For still another variation, cut shredded coconut quite fine and sprinkle it over the top. You won't need to ice this one if you prefer not too, because the coconut gives it a delicious flavor all its own. And then, of course, you can leave one portion of the batter plain. Baked as cup cakes, part of these plain ones may be cut through the center and spread with jelly before icing.

And that makes seven kinds of cake from one recipe. Count them if you hadn't realized it—spice, cherry, nut, chocolate, coconut, jelly and plain white.

The Old Kitchen Kettle dispenses a bit of information: "Tuition in the school of experience is high—yet each generation craves the chance to pay it."

## Oops, It Slipped

Cliff Soubier, whose show career has extended from circus to radio, once was a juggler, but his wife won't let him practice his old routine at home. He tried it recently and promptly broke a couple of plates. He thinks he'd better stick to radio, in which he is heard over NBC on many programs.

## HALF A MINUTE



"Half a minute to go," is the message which Joe Kelly is silently conveying to another mikeman. Joe is using the studio sign language which comes in handy for conveying information to those on the air and does much to keep program schedules up to scratch. This is the second in a series of pictures illustrating these studio "wig-wags."



# THE LATCH STRING

By

"CHECK" STAFFORFF



HOWDY, folks. Well, April is here now and with it the first wild flowers, early fishing stories—and marble and kite time for the youngsters. She may be a moody month but how we welcome her.

So, the honors now rest here in the good old United States, in the Wolverine state, Michigan. Who can claim a higher record than the Stevenson family's 805 years?

Radio stations are announcing that commissioners of the Chicago Park districts cordially invite listeners, both urban and rural, to attend the coming special Easter and spring flower shows at Garfield, Lincoln and Washington Park conservatories. The shows will be held between April 13 and April 28 inclusive. Visiting hours are from 8 a. m. to 10 p. m. daily at Garfield and Lincoln parks, and from 8 a. m. to 6 p. m. at Washington park.

The Easter show, with its gorgeous display of 25,000 plants and more than 125 varieties, includes not only the lovely bulbous plants, but roses and wall flowers together with a profusion of potted and bed varieties. At Garfield park a real garden will be shown in Horticultural Hall with winding walks, trellis ornaments and massed floral effects. Free lecture and guide service will be maintained at Garfield Park's conservatory for groups of interested Easter show visitors.

Radio has procured wheel chairs for crippled listeners, has united lost folks with their families and helped the needy in many ways. When Joe Kelly, on his morning Pet Pals program, announced a Mr. W. A. Baker, Chicago, would give away a Spitz puppy, a deluge of phone calls, and later letters from four surrounding states and California reached his home. Each writer wanted to give that puppy a good home.

Mr. Baker finally awarded his pet to a lonely elderly lady, of Desplaines, Illinois. The phone calls kept the Baker family busy for several hours. It was after much consideration that the Baker family gave their pet to the Desplaines lady. Mr. Baker remarked to the station news reporter, "We are convinced that radio gets results and that people still love pets."

A radio listener asks a columnist: "Why not a 40 hour week for tired mothers? We haven't time to hear your programs."

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## Radio Rides Herd

(Continued from page 5)

about the livestock picture in the west and in short order was offered a job at double his Montana salary.

Jim's been in the yards ever since, nearly half a century. In that time hundreds of millions of cattle, hogs and sheep have gone through the packing houses and the whole livestock marketing picture has changed greatly.

Radio, says Jim, has made a slave of him.

"Until I got into the hospital in 1926, I was happy," says Jim. "Then they told me that livestock news should be broadcast and I was the man to do it. I accepted under protest and promptly suffered a relapse. I've been explaining ever since what I mean by the various names I call some livestock—names which producers and the yards boys understand fully."

Jim is in frequent demand as a speaker on livestock subjects at meetings throughout the middlewest. In addition he's a vigorous and ready writer although he never has turned in a page of typewritten copy.

"They've never invented a machine that had all the letters on it for me," says Jim.

### Radical Changes

During Jim's years in the yards, the livestock industry has undergone radical changes as the country developed and population increased.

"The greatest change has been in the markets themselves and in livestock types," Jim says. "Thirty or 40 years ago the west was an unsettled, undeveloped market for cattle. The main centers were in the east with Buffalo, Pittsburgh and Cincinnati leading the procession. In those days the Chicago yards daily received as many as 4,000 to 6,000 head of Texas longhorns—a type which is extinct today.

"Cattle types and markets both have changed. Today Hereford and other beef types are in great demand and there is a well developed circle of eight midwest markets. They are Chicago, Oklahoma City, Kansas City, St. Louis, Omaha, Denver, Sioux City and St. Paul. They get the business that once was all directed eastward.

"From Chicago radiate more miles of railways, highways and waterways than from any other city in the world. These facilities combine to provide an unsurpassed outlet for livestock animals and their products."

But back to stock yards lingo or livestock vernacular. There are more

pet names and abbreviations used amongst cattle commission men and buyers and by Jim Poole in broadcasting livestock news than there are relating to hogs and sheep. Here are some of the terms used by Jim:—

**YELLOW HAMMERS:** southern steers, mostly inbred and mixed with Jersey or light dairy stock, and most of them being of yellowish or light brown color.

**HATRACKS:** poor, thin cattle, bony and with their hip bones and ribs sharply outlined.

**CANNERS:** light, thinner grades, mostly dairy stuff, and, like hatracks, lean and poor.

**HEIFERETTES:** to quote Jim, "cows that have lost their girlish figures."

**CHICKEN EATERS:** thin, rangy sows which have the habit of catching and actually eating poultry. When hogs acquire this habit they never fatten much and are generally thought to be no-account afterwards.

**PENHOLDERS:** usually a lone steer, owned by a trader or person wanting to hold a certain pen for himself. Others, in looking for pen room for their shipments, will not take a pen containing an animal, as this shows it to be the space of another. Usually the penholder is a scrub animal, so when Jim says, "they're buying everything right down to the penholders," he means the market is good and active.

**BOLOGNA BULLS,** or sausage bulls: those which are not too big, heavy or fat and the kind most sought for by sausage and hamburger makers.

**DIRECTS:** livestock gathered at country railroad loading points and shipped direct to the yards unloading platforms.

**HOLD-OVERS:** livestock not sold the day of arrival and which is held and fed. Usually this happens when a shipper is not satisfied with the prices offered and risks holding his stock over until the next day, hoping for an increased bid.

**PEA - VINES:** cattle which have been fed largely on pea vines before coming to market. Stockmen can tell them at a glance.

**Drouth Effects**

As we walked among the blocks and blocks of yard pens and alleyways, we saw in the vast expanse of empty pens the telling effect of the drouth. Light runs of livestock, and much of it light and thin, disclosed plainly the feed scarcity throughout the country.

So, we not only learned in our visit that radio is one of the strongest arms of the livestock business, but we found also that with fast dwindling receipts the low "Hatrack" cow and lone "Penholder" steer may yet be sought after—and in demand.

## You Requested - - -

### A SUNSHINE SPREADER

He dropped into my office with a grin upon his face;  
He talked about the weather and the college football race;  
He asked about the family, and he told the latest joke,  
But he never mentioned anyone who's suddenly gone broke.

He talked of books and pictures and the play he'd been to see;  
A clever quip his boy had made he passed along to me.  
He praised the suit of clothes I wore, and asked me what it cost,  
But never said a word about the money he had lost.

He was with me twenty minutes chuckling gaily while he stayed,  
O'er the memory of some silly little blunder he had made.  
He reminded me that tulips must be planted in the fall,  
But calamity and tragedy he mentioned not at all.

And so I wrote these lines for him, who had his share of woe,  
But still could talk of other things and let his troubles go;  
I was happier for his visit—in a world that's sick with doubt,  
'Twas good to meet a man who wasn't spreading gloom about!

—Anonymous.

### A PRAYER FOR BOYS

"Give me clean hands, clean words, and clean thoughts.  
Help me to stand for the hard right against the easy wrong.  
Save me from habits that harm.  
Teach me to work as hard and play as fair in Thy presence alone as if all the world saw.  
Forgive me when I am unkind, and help me to forgive those who are unkind to me.  
Keep me ready to help others at some cost to myself.  
Send me chances to do a little good every day, and so grow more like Christ."

—Anonymous.

## TEAM WORK



Helen Joyce and Martha Crane collaborating in a talk to Homemakers' listeners.

## GOOD OLD DAYS

(Continued from page 9)

that the response was tremendous when Tommy Dandurand and Rube Tronson played their old time fiddles to the calling of Tom Owen? It was just good, old-fashioned homespun rhythm! And when Chubby Parker picked his little old banjo and sang, "I Am a Stern Old Bachelor," he struck responsive chords in countless hearts.

Identified with the earlier days of the Barn Dance, also, were Walter Peterson and his "Double Barrelled Shot-gun"; Cecil and Esther Ward and their Hawaiian guitars; the good old Maple City Four, and Bradley Kincaid, the "Kentucky Mountain Boy." Bradley was the first, perhaps, to popularize dozens of the unpublished mountain ballads.

### Solemn Old Judge

George Dewey Hay, "The Solemn Old Judge," was the first nationally prominent announcer with WLS. He had gained fame on WMC, Memphis, with his steamboat whistle and on WLS he introduced the famous train whistle. He was thoroughly at home on the Barn Dance. One year he was voted America's most popular announcer. Other names that came later as Barn Dance announcers were "Dud" Richards, Harold Safford, Steve Cisler, and Hal O'Halloran. All did their bit to build this program.

Ford and Glenn became famous for their "Lullaby Time" every evening. With Ralph Waldo Emerson, who joined WLS as organist later in 1924, they established the "Twin Wheeze". With Ralph at the organ in the Barton studio, Ford and Glenn in the Hotel Sherman studio, and George Ferguson running a flivver in a downtown alley, they talked back and forth, sang and played.

### Pioneer Drama

Harry Saddler was the first dramatic director. He pioneered in radio drama back in 1925—conducted the first national radio play-writing contest. Into his office one day came a young salesman from Kenosha, Wisconsin, who wanted to read Shakespeare. His manner of presenting Shakespearean characters "clicked." Soon he started his "Scrap Book." Know whom we mean? Yes, it was Tony Wons.

One evening a girl singer came up from the College Inn, Hotel Sherman. Her voice was a "natural." The engineers marveled at its quality. Ruth Etting had started to fame.

There were many activities going along at the same time. Came a disastrous tornado in Southern Illinois and Indiana in March, 1925. Thou-

sands of homes were destroyed; families made destitute; livestock lost. George Hay reported it on the air. A man called up. "I'll give \$5.00 to start a fund for the storm sufferers."

That was the signal. For two days and three nights, entertainers and announcers stayed on the job, assisted by volunteers; engineers stuck to the control knobs. Contributions



"Chubby" Parker . . . a stern old bachelor.

poured in. The results are history. They have never been excelled in radio. Over \$216,000 was raised.

### Brown Church Begun

Eddie Condon went to Carbondale to establish the first WLS storm-relief station. Sam Guard was down there. When he came back he went on the air on a Sunday night, and that evening the Little Brown Church of the Air was born!

In many other times of disaster, and in Christmas appeals, WLS listeners have responded in a marvelous way.

Farm service through the Dinnerbell program and market and weather reports was carried on through the years. Such men as Joe Naylor, Ed Heaton, Fred Petty, Malcolm Watson, Charley Stookey, and now Arthur Page, carried on this fine work. Jim Poole became America's foremost radio livestock reporter. Elizabeth Weirich and Ellen Rose Dickey were pioneers on the Homemakers' program. Then there were Mrs. Grace Viall Gray, Anne Williams, Lois Schenck and Martha Crane.

Don Malin, for several years Program and Musical Director, did much to popularize classical music. With Steve Cisler and Tom Rowe, he helped work out unique broadcasts from Chicago's water tunnel, 200 feet below Lake Michigan, and from the "water crib" 4 miles out in the lake. Meanwhile, the old Show Boat had been floating along. First, Ed Bill was Captain; then Harold Saf-

ford, and later Steve Cisler. Ralph Emerson was always First Mate. What a tuneful, atmospheric program that was, with such acts as the Four Legionnaires, Maple City Four, John Brown, Jack and Gene, and Tom Corwine, imitator de luxe.

"The Prairie President" dramas by Raymond Warren, portraying the life of Abraham Lincoln, remain one of radio's great achievements. William Vickland carried the title role and directed this series of 1929-31.

To name everyone who took part in building WLS would be impossible. Hundreds helped to build the station, both when operated by Sears, Roebuck and Co., and after Prairie Farmer started operating the station under Burrige D. Butler's able direction in the fall of 1928.

To the credit of those who laid the foundation of the farm and home service and entertainment features of WLS in 1924, it may be said that they knew not how well they were building. The basic service features and programs, such as the farm market and weather service, Dinnerbell Program, Homemakers' Hour, National Barn Dance, and Little Brown Church, all arranged during that first

(Continued on page 16)

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Write for Circular and Contest  
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# ... LISTENING IN WITH WLS DAILY PROGRAMS

SATURDAY, April 13 to SATURDAY, April 20

870 k.c. - 50,000 Watts

Monday, April 15 to Friday, April 19



A future Hoosier Sod Buster, Reg Kross at 18 months, in a reflective mood.

Sunday, April 14

8:00 a. m. to 12:00 noon, CST

- 8:00—Romelle Fay plays the organ in 30 friendly minutes announced by Howard Chamberlain.
- 8:30—Lois and Reuben Bergstrom in heart songs. (Willard Tablet Co.)
- 8:45—News broadcast with summary of week end world-wide news brought through Trans-Radio Press by Julian Bentley.
- 9:00—Vocational Guidance series.
- 9:30—WLS Little Brown Church of the Air—Dr. John W. Holland, pastor. Hymns by Little Brown Church Singers and Henry Burr, tenor, assisted by WLS Orchestra and Romelle Fay, organist.
- 10:15—Y.M.C.A. Hotel Chorus, directed by Jack Homier, in a program of varied numbers arranged for 16 trained male voices.
- 10:45—WLS Concert Orchestra.
- 11:00—"Henry Burr Presents—"
- 11:30—(Monday Livestock Estimate) Verne, Lee and Mary. (Community Motors)
- 11:45—Phil Kalar in popular songs, with WLS Orchestra. (Chicago Gold Smelting Co.)
- 12:00 noon—WENR programs until 6:30 p. m.

Sunday Evening, April 14

6:30 to 8:00 p. m. CST

- 6:30—Bakers' Broadcast featuring Joe Penner. (Standard Brands NBC)
- 7:00—An Hour with the General Motors Symphony. (NBC)

## MORNING PROGRAMS

- 6:00—Smile-A-While with Joe Kelly—Daily Mon., Wed., Fri.—Flannery Sisters in harmony songs, Ralph Emerson at the organ. Tues., Thurs., Sat.—Cumberland Ridge Runners and Linda Parker in old-time melodies.
- 6:20 - 6:30—Daily—Service features; including temperature reports, Chicago, Indianapolis and E. St. Louis Livestock Estimates, Weather Forecast Retailers' Produce Reporter, Day's WLS Artists' Bookings.
- 6:30—Daily—Cumberland Ridge Runners and Linda Parker.
- 6:45—Pat Buttram's Radio School for Beginners Jes' Startin'—featuring Pat and the Oshkosh Overall Boys. (Oshkosh Overall Co.)
- 7:00—News broadcast with up-to-the-minute local and world-wide news brought by Trans-Radio Press—Julian Bentley.
- 7:10—Cumberland Ridge Runners.
- 7:15—Prairie Farmer Bulletin Board—Items of wide variety and interest from rural correspondents "Check" Stafford.

## Sat. Eve. April 13

The 11th Anniversary of WLS will be observed throughout this evening with special features and mention.

- 7:00—Cumberland Ridge Runners and John Lair in "Mountain Memories." (Big Yank)
- 7:15—The Westerners. (Litsinger Motors.)
- 7:30—Keystone Barn Dance Party featuring Lulu Belle and other Barn Dance entertainers. (Keystone Steel and Wire Co.)
- 8:00—RCA Radio City Party on NBC.
- 8:30—National Barn Dance NBC Hour with Uncle Ezra, Hoosier Hot Shots, Maple City Four, Cumberland Ridge Runners, Westerners, Lulu Belle, Verne, Lee and Mary, Spareribs and other Hayloft favorites, with Joe Kelly as master of ceremonies. (Alka-Seltzer)
- 9:30—Gillette Hayloft Party. Gillette Bears, Cousin Toby, Henry Burr, tenor, Hoosier Sod Busters and Ralph Emerson, organist. (Gillette Tire Co.)
- 10:00—Ferris Barn Dance Jubilee. Otto and His Tune Twisters, Flannery Sisters, Spareribs, Grace Wilson, Eddie Allen.
- 10:45—Prairie Farmer-WLS National Barn Dance continues until midnight with varied features. Jack Holden, Joe Kelly & Arthur (Tiny) Stowe, masters of ceremonies.

7:30—Jolly Joe and his Pet Pals—Joe Kelly has his morning conference with his "Palsy Walsies."

7:45—Mon., Wed., Fri.—Jimmie and Eddie Dean in songs of today and yesterday. (Gardner Nursery)

Tues., Thurs., Sat.—Fairly Tales and other Stories. Spareribs (Malcolm Claire) tells stories in "deep south" dialect, assisted by Ralph Emerson, organist.

8:00—Morning Devotions conducted by Jack Holden, assisted by Rangers quartet and Ralph Emerson.  
Sat.—Dr. Holland gives review of Sunday School lesson.

8:15—Hoosier Sod Busters; Flannery Sisters; WLS Artists' Bookings; Weather Forecast; Temperature Report.

8:30—Ford Rush, baritone, in popular songs, with Ralph Emerson. Ten-second drama. Conducted for Sears' Chicago Retail Stores by Marquis Smith.

8:45—Morning Minstrels with WLS Rangers, "Spareribs" Claire, "Possum" and "Porkchops" Dean, Arthur (Tiny) Stowe, interlocutor. (Olson Rug Co.)

9:00—Chicago and Indianapolis Livestock Receipts; Chicago Hog Market Flash.

9:00—Westerners Round-Up. (Peruna and Kolor-Bak)

9:30—Today's Children—Dramatic serial adventures of a family. (NBC)

9:45—Mon., Wed., Fri.—Cumberland Ridge Runners, featuring Red Foley. (Crazy Crystals)

Tues., Thurs.—Organ Melodies, Ralph Emerson.

10:00—Tower Topics by Sue Roberts, Songs by Bill O'Connor, tenor, assisted by John Brown, pianist. (Sears' Mail Order)

10:15—Jim Poole in mid-morning Chicago cattle, hog and sheep market direct from Union Stock Yards. (Chicago Livestock Exchange)

10:20—Butter, egg, dressed veal, live and dressed poultry quotations.

10:25—News broadcast. Mid-morning bulletins by Julian Bentley.

10:30—Today's Kitchen with WLS Rangers Five, Sophia Germanich, soprano; John Brown, pianist, and Ralph Emerson, organist, Jack Holden and Howard Chamberlain, Produce Reporter, The Old Story Teller, Mrs. Mary Wright, home adviser, in talks on menus, food and household economy. Special guest speakers.

11:00—Mon., Wed., Fri.—Aunt Abbie Jones, a serial story built around the lovable character of Aunt Abbie and her home town neighbors.

Tues., Thurs.—Cumberland Ridge Runners, featuring Red Foley. (Crazy Crystals)

11:15—Mon., Wed., Fri.—Ralph Emerson and John Brown.

Tues., Thurs.—Hoosier Sod Busters and Flannery Sisters.

11:30—Mon. Wed., Fri.—Cornhuskers Band and Choreboy in popular rhythmic melodies and ballads.

Tues., Thurs.—Dean Bros. (Willard Tablet Co.)

11:45—Weather forecast, fruit and vegetable market. Artists' bookings.

11:55—News broadcast of mid-day reports—Julian Bentley.

## Afternoon

(Daily ex. Sat. & Sun.)

12:00 noon to 3:00 p. m. CST

12:00—Mon., Wed., Fri.—Virginia Lee and Sunbeam—a serial love story featuring Virginia Lee. (Northwestern Yeast)

Tues.—Flannery Sisters in harmonies; James H. Murphy in livestock feeding talk at 12:10.

Thurs.—Orchestral Melodies.

## DINNERBELL PROGRAMS

12:15 to 1:00 p. m. CST

12:15—Prairie Farmer Dinnerbell Program, conducted by Arthur C. Page. Varied music, farm news talks and service features. Jim Poole's closing livestock market at 12:30; Dr. Holland's devotional thoughts.

Monday—Orchestra, Sophia Germanich, Dean Bros., C. V. Gregory, Editor of Prairie Farmer, in "Parade of the Week."

Tuesday—Ralph Waldo Emerson, organist. Hoosier Sod Busters, WLS Rangers, Sophia Germanich.

Wednesday—Orchestra, German Band, Flannery Sisters, Sophia Germanich.

Thursday—Ralph Emerson, The Westerners, Orchestra, Sophia Germanich.

Friday—Orchestra, Flannery Sisters, Red Foley, Sophia Germanich.

1:00—"Pa and Ma Smithers"—our new rural sketch. (Congoin Co.)

1:15—Mon., Wed., Fri.—Henry Burr, tenor and famous recording artist, assisted by orchestra.

Tues., Thurs.—Phil Kalar, baritone accompanied by Ralph Emerson, in "The Old Music Chest."

1:30—Closing Grain Market on Board of Trade by F. C. Bisson of U. S. Department of Agriculture.

1:35—Mon.—Walter Feindel, pianist. Wed.—Herman Felber, Jr., violin solos. Fri.—Ted Du Moulin, cellist.

Tues., Thurs.—Hoosier Sod Busters.

1:45—Homemakers' Hour. (See following schedule of daily features.)

## Daily Homemakers' Schedule

Monday, April 15

1:45 to 3:00 p. m. CST

1:45 - 2:15—Orchestra; George Simons, tenor; Wyn Orr in Fanfare, Mrs. Helen Joyce in food talk.

2:15 - 2:30—Flannery Sisters, Orchestra, Florence Ray.

2:30 - 2:50—Guest speaker; Dr. John W. Holland, and Orchestra.

2:50 - 3:00—Orchestra, Flannery Sisters.

Tuesday, April 16

1:45 - 2:15—Ralph Emerson, The Westerners, Wyn Orr in Fanfare; Mrs. Helen Joyce in food talk.

2:15 - 2:30—Ralph Emerson, John Brown and Bill O'Connor.

2:30 - 2:50—Dramatic skit.

2:50 - 3:00—Ralph Emerson, John Brown and Bill O'Connor.

Wednesday, April 17

1:45 - 2:15—Orchestra, George Simons, tenor; Wyn Orr in Fanfare; Mrs. Helen Joyce in food talk.

2:15 - 2:30—Orchestra, Grace Wilson, contralto; and Florence Ray.

2:30 - 2:50—R. T. Van Tress, Garden talk; Mrs. Mary Wright, WLS home adviser; Orchestra.

2:50 - 3:00—Orchestra and Grace Wilson.

Thursday, April 18

1:45 - 2:15—Orchestra John Brown and Grace Wilson; Wyn Orr in Fanfare; Mrs. Helen Joyce in food talk.

2:15 - 2:30—Ralph Emerson, John Brown and Ford Rush, baritone.

2:30 - 2:50—WLS Little Home Theatre.

2:50 - 3:00—Orchestra, John Brown and Ford Rush.

Friday, April 19

1:45 - 2:15—Orchestra, George Simons, tenor; Wyn Orr in Fanfare; Mrs. Helen Joyce in food talk.

2:15 - 2:30—Vibrant Strings, John Brown, Evelyn Overstake, contralto.

2:30 - 2:50—H. D. Edgren, "Parties and Games." Orchestra.

2:50 - 3:00—Orchestra, Evelyn Overstake and John Brown.

Saturday, April 20

1:45 - 2:15—Rangers Five, Ralph Emerson, Wyn Orr in Fanfare; Mrs. Helen Joyce in food talk.

2:15 - 2:30—Verne, Lee and Mary; Ralph Emerson and Hoosier Sod Busters.

2:30 - 2:50—Interview of WLS personality by Wyn Orr.

2:50 - 3:00—Ralph Emerson; Verne, Lee and Mary; George Goebel.

Saturday Morning, April 20

6:00 to 9:00—See daily schedule of morning features.

9:30—Jolly Joe and His Junior Stars. Thirty minutes.

10:00—Sears Junior Roundup, conducted by Sue Roberts.

10:15—Geo. C. Biggar in WLS program news.

10:20—Butter, egg, dressed veal, live and dressed poultry quotations.

10:25—Julian Bentley in up-to-the-minute world-wide news.

10:30—Today's Kitchen. (See daily schedule.)

11:00—Cumberland Ridge Runners, featuring Red Foley. (Crazy Crystals)

11:15—Hoosier Hot Shots in instrumental and vocal novelties.

11:30—"Be Kind to Announcers." Fifteen minutes of fun and foolishness with Joe Kelly, Jack Holden, Howard Chamberlain and Pat Buttram.

11:45—Weather report; fruit and vegetable markets; artists' bookings.

11:55—News; Julian Bentley.

12:00—Otto and His Tune Twisters in sweet and lively novelties.

12:10—Livestock Feeding Talk. (Murphy Products Co.)

12:15—Poultry Service Time; Ralph Emerson, organist; Skyland Scotty; Dean Brothers;

12:45—Weekly Livestock Market Review by Jim Clark of the Chicago Producers' Commission Association.

12:55—Grain Market Quotations by F. C. Bisson of U. S. Department of Agriculture.

1:00—Pa and Ma Smithers. (Congoin Co.)

1:15—Merry-Go-Round—Thirty minutes of rollicking fun and entertainment.

1:45—Homemakers' Hour. (See special daily schedule.)

3:00—Sign Off for WENR.

## EVENING PROGRAMS

Monday, April 15

7:00 to 8:30 p. m. CST

7:00—Jan Garber's Supper Club. (Northwestern Yeast) (NBC)

7:30—Studio Program.

8:00—Sinclair Minstrels. (Sinclair Oil Refining) (NBC)

Tuesday, April 16

7:00—Eno Crime Clues. (NBC)

7:30—Household Musical Memories. (Household Finance) (NBC)

8:00—"Red Trails." (American Tobacco Co.)

Wednesday, April 17

7:00—Penthouse Party. (Eno Salts) (NBC)

7:30—"House of Glass." (Colgate-Palmolive)

8:00—Twenty Thousand Years in Sing Sing. (Sloan's Liniment) (NBC)

Thursday, April 18

7:00—Western Nights. (Drug Trades)

7:30—Studio Program.

8:00—"Death Valley Days." (Pacific Coast Borax) (NBC)

Friday, April 19

7:00—Irene Rich. (Welch's Grape Junic) (NBC)

7:15—Westerners.

7:30—College Prom. (Kellogg Co.) (NBC)

8:00—Beatrice Lillie. (Borden's Products) (NBC)



Probably the nation's most loyal group of Barn Dance fans, Alvinia Fetchinsky, her brother Billy and their mother, Mrs. Alvinia Fetchinsky, have attended the Eighth Street Theatre Barn Dance production every Saturday night with only four exceptions since the show opened there in March, 1932. They attend both shows each Saturday, too.

## GIRL ON COVER



Grace Wilson and Donna, one of a long line of police dogs Grace has raised.

Grace Wilson had to wait for radio to come along to fulfill her life-long dream of a home of her own—a home in which she really could spend some time.

From the time she was four years old—when she made her stage debut—down to 1922 with the rise of radio, Grace “lived in a trunk.” She toured the country from coast to coast, in musical comedies and in vaudeville.

And all the time, Grace was hoping that some day she could arrange her work so that she really could enjoy a home of her own.

Grace’s mother was the late Amalia Keip of light opera fame. She married young and in her daughter she hoped to develop talents which would enable her to continue her mother’s career.

### Believed Hopeless

“But I guess,” said Grace, “that she thought for a time I was just about hopeless. She used to sit down at the piano and coach me when I was about four years old. It was quite a time, though, before I could even begin carrying a tune, and I’m afraid Mother was discouraged.”

Grace made her theatrical debut in Toledo with the great Richard Mansfield when he was playing the title role in Edmond Rostand’s “Cyrano de Bergerac.” Grace played the part of the small girl who enters the famous bakery where the poets gathered. Mansfield was delighted with the way Grace read her lines.

Then followed years of work in musical comedy and “variety,” as vaudeville was usually called a few years back. Grace appeared with Nora Bayes and Jack Norworth in

“Showgirl,” produced by B. C. Whitney, the George White of his day. She also appeared as a little boy with her mother and with Herbert Kelsey and Effie Shannon in “The Moth and the Flame.”

After a number of musical comedy tours, Grace devoted her talents chiefly to vaudeville and became a “standard act,” which was the highest recognition possible.

It was not an easy life, on trains between towns, living out of a trunk in a hotel room, rehearsals, and no end of solid, hard work.

“But,” said Grace, “the joy of making good in the work Mother and I had chosen was our greatest pleasure.”

Grace and her mother, naturally, were away from her father and brother the greater part of the time, and the desire for a permanent home was strong.

### Few Happy Years

Her marriage to Dr. Henry Richards, a prominent Chicago surgeon, promised to fulfill that desire. And there followed a few years of great happiness. They were only a few, though, for in 1922 her husband passed away.

That was not easy to bear, but Grace bravely picked up her career where she had left it. For a time it seemed that once more she would have to return to the road. But radio changed all that.

Now Grace has her home in Riverside, a west-side suburb, and her radio work never takes her far away.

She appeared on WLS that historic night, April 12, 1924, when the station first took the air. She has appeared there regularly ever since.

### WTAS Debut

Grace’s actual air debut was made from Charlie Erbstein’s WTAS at Elgin.

“Charlie used to call up his friends after we had sung a number and ask them how the program was coming in,” said Grace.

Later followed work at KYW, WEBH, WIBO, WJJD, WMAQ, WENR and WCFL. Grace is now heard regularly on both WLS and WCFL.

“Radio has meant much to me,” says this “girl with a million friends.” “It’s ever new, and while I’ve been on the air 12 years, I feel that I’ve only just begun. There’s much for me in the future, I’m sure.

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

## GOOD OLD DAYS

(Concluded from page 13)

year, have lived through these 11 years with ever-increasing audiences.

WLS was endowed with a purpose at its beginning. Determined that it mean something much more than mere entertainment, its founders had a vision of radio as a real service medium—to inform dad of the markets so he might get more money from his livestock—to help mother make her household problems lighter—to bring about a better mutual understanding between farm and city.

An atmosphere of cordiality, sincerity and friendliness was introduced into WLS programs at the beginning.

Hundreds of letters says: “We feel that we know members of your radio family just as we do those of our own family.” What the station has tried to do in preserving the sweet and simple folk songs of the American mountains and prairies is a well-known story.

As we enter into our 12th year of service, we of WLS are proud of our record, but fully conscious of our responsibility for the future.

• • •



Rube Tronson and Tommy Dandurand, two of radio’s pioneer old-time fiddlers.