

NELLIE I. ARNOLD
217 E. SUMMIT AV.
STOCKTON ILL.
MAY 11 - 7

Stand By!

PRAIRIE FARMER'S RADIO WEEKLY

APRIL 6
1935

•
Okay for
Sound

•
Programs



BILL O'CONNOR - Page 9

LISTENERS' MIKE



Likes Red

... I disagree with Mrs. J. E. Lary in regard to Red Foley. I think he is a good singer, but on the other hand, I am far-sighted enough to know that no two persons think alike. . . —Mrs. V. B. Ault, South Bend, Ind.

Disappointed

... Was very much disappointed when I read Mrs. J. E. Lary's letter concerning Red Foley. Everyone cannot have the same likes and dislikes. I surely hope there are not many who feel the way she does. . . —H. G. P., Indianapolis, Ind.

All Wet

... I think Mrs. J. E. Lary is all wet. . . I'd like to give her a piece of my mind. If she and her family don't like to listen to Red Foley, nobody's forcing them to. . . He's one of my favorites.—I. Sering, Chicago.

Bravo!

Bravo, Mrs. J. E. Lary! We join you in hoping Arkie will soon be back on the early morning program. . . We like Red, too, so don't let him ramble too far away.—Mrs. Writ, Chicago.

Hectic Dramas

... I heartily agree with Mrs. Damater about omitting all hectic dramas. Our five-year-old listens in constantly and in her play I hear repeated much she has absorbed from the radio. Nerve-wracking episodes leave definite impressions upon children's minds. . . Mrs. V. T. Doles, Shelbyville, Ind.

Satisfied

... I disagree with Marcella Miller of Fond du Lac as to the magazine's worth. I've already got my dollar's worth and I haven't left home plate yet. . . —B. F. Grant, Chicago.

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."

Why, Marvel!

Thanks for your fine paper. . . As for Marcella Miller, I'd say "Phooey!" . . . —Marvel Wing, Withee, Wis.

Improving

Each copy is better than the one before. . . It was a wonderful idea to publish such a magazine. . . Every part of it is worth reading. . . —Elizabeth Stefucza, Durhamville, N. Y.

We Dunno

... If Marcella Miller doesn't like the weekly, why doesn't she give it to someone who can appreciate it? . . . No, Mrs. J. E. Lary of Haynesville, Louisiana, you don't have to listen to Tiny Stowe. This is a free country. . . —Mrs. Arthur Buckholtz, Clintonville, Wis.

Now, Mildred

... The letter from Marcella Miller was rotten, not the magazine. . . —Mildred Baugh, Bloomington, Ind.

What More, Indeed?

... What more does Marcella want for her money? I think the magazine is great, and when I'm through with it I send it on to a family in Milwaukee who are less fortunate. . . —Mrs. Waldo Goodwin, Minneapolis, Minn.

We'll Betcha, Too

In the March 23 issue there were a few letters that gave me a pain. Marcella Miller says the weekly is rotten, but I'll bet she doesn't miss a single issue of it. . . —Blanche Riley, Watauga, Ill.

Marcella, Meet Marjorie

I look forward to each issue of your magazine with hopes that it will be improved over the last week's, but I've come to the same conclusion as Marcella Miller. . . Your magazine, as far as I'm concerned, is a complete wash-out. I'm terribly disappointed in it. . . —Marjorie Foster, Daleville, Ind.

Thank You

Concerning all small weeklies, the bait and the big catches therein, your magazine is top notch. In other words, it is not that horrible word rotten, because new things do not usually come to that rotting stage so quickly. . . There is nothing to be done about the "Good morning, Joe," "Good morning, friends," etc. It is a matter of respect, courtesy and manners. . . Chances are it comes from good home training which is sadly lacking in . . . American homes today. . . —Elsie M. Manuel, Elmwood, Ill.

Criticism

I'd like to see just one constructive criticism for once. So far all your critics appear to be the kind who, liking blue eyes, would go about gouging out those of other colors. Each may have his or her favorites, but why crucify the rest? They just publish their ignorance in a national publication so that all may know.—John L. Stanford, Fort Wayne, Ind.

(Continued on page 11)

STAND BY!

BURRIDGE D. BUTLER, Publisher
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JULIAN T. BENTLEY, Editor
VOLUME 1 NUMBER 8

April 6, 1935

FLASHES

News • War • Dogs
Vets • Clown • Itsky

The actual living sounds of the great events that have made headlines will be broadcast twice a week on the new "Pathe News of the Air" series of fifteen-minute programs commencing Monday, April 8, via the Mutual Broadcasting System.

Radio listeners will have the opportunity of hearing the real sound of dramatic happenings picked up by soundtracks used in the taking of movie newsreels on this new series of broadcasts.

• • •

"The War Cloud of Europe" will be the subject of a talk by P. M. Wilson, former member of the English House of Commons and special contributor to the New York Times, during the Woman's Radio Review on Tuesday, April 2, at 3:00 p.m. CST, over an NBC-WEAF network.

Twenty years as feature writer on the staff of the London Times have given Wilson knowledge of the background of political affairs in Europe.

• • •

Bob Becker will bring his expert advice on the care of canine pets to radio listeners at a later hour beginning tomorrow, Sunday, April 7, when his weekly Fireside Chats about Dogs program goes on the air from 4:45 to 5:00 p.m. CST over an NBC-WJZ network.

Becker is one of America's outstanding authorities on dogs and is equally well-known as an author, hunter and outdoor expert. For the last fourteen years he has been outdoor editor of a Chicago newspaper and has covered thousands of miles hunting, fishing and camping in North and South America.

• • •

Edwin Jerome, one of the most capable actors on the CBS "March of Time," and other dramatic programs, boasts a background colored by the ancient and respected art of clowning. Jerome is a New Yorker by birth but studied for the stage at the Conservatoire de Paris. He went to Spain later, and King Alfonso appointed him premier clown of the Grand Circus Barcelona. Ed, by the way, is the son of the former Emily McDonald of the McDonalds who were noted for generations as race horse trainers, and he is one of the most popular personalities around the studios of WABC.

Years ago Irving (Lazy Dan) Kaufman was billed as a child actor in Hagersville, Ont., where he played "Itsky, the Russian Midget." And it was a cold homecoming for Irving when he made a return appearance at the same theatre recently. When he was "Itsky" he always had to break the ice in the alley horse-trough to wash off the grease-paint. He found, in his 1935 Hagersville appearance, that the routine was the same, and he used the same old horse-trough.

• • •

Mario Chamlee, former Metropolitan Opera star, and George Frame Brown, noted radio actor and originator of "Real Folks," have created two new and engaging character roles for the air—an Italian youth with operatic ambitions and a young Swedish heavyweight with prize-ring aspirations.

Their program, Tony and Gus, a dramatic series with provisions for songs by Chamlee, will be heard over an NBC-WJZ network each evening except Saturday and Sunday at 6:15 p.m. CDST.

• • •

Dorothy MacDonald, whose interpretative voice is heard on many dramatic features, has played nearly every tank town in the country with various road shows and stock companies. In addition, chalk up several seasons on Broadway in legit company. With this background, there is little wonder that when a director requires a child of from six to 10, an ingenue, a character woman, a tender old lady of about 80, he calls upon this talented actress.

• • •

Colonel Stoopnagle and Budd were having luncheon in a restaurant near the studios of WABC. Suddenly the Colonel leaned toward Budd and whispered:

"Don't look now, but two fellows are just going out the door and one of them has your hat on."

• • •

Virginia Lee, the writer-actress of the Virginia Lee and Sunbeam program, always wears at least one red article of clothing, whether it be a hat, dress or shoes. She says the reason is a secret.

Announcer Joe Kelly headed a group of entertainers who appeared at the Edward Hines, Jr., Veterans' Hospital on Wednesday night, March 27. Those who took part in the program were the WLS Rangers and Sophia Germanich; Otto and His Tune Twisters with Christine; Ford Rush and Ralph Emerson; Verne, Lee and Mary; Pat Buttram, and John Brown.

Over 1,000 disabled veterans applauded the songs, music and comedy of these radio artists. John R. O'Connor, Recreation Director of the Hospital, said that the program was one of the best that the boys had seen for several months. Transportation to the Hospital was provided by the Commonwealth Edison Post of the American Legion, the organization sponsoring the entertainment.

Edward Hines, Jr., Hospital, located a few miles west of Chicago, is one of the largest of its kind in the world. There are literally acres of floor space. Every room in the hospital is equipped with radio headsets so that the patients may listen to their favorite programs.

• • •

A description of the St. Bernard Passes in Switzerland and a broadcast from the ancient hospice in the Alps will be relayed across the Atlantic to NBC network listeners within a few weeks, according to arrangements made by Max Jordan, NBC's director for continental Europe, with the Swiss government.

The broadcast will be the first from the hospice of the great St. Bernard and will bring NBC listeners a picture of Europe's most historic spots.

Since the time of the Romans, the St. Bernard passes have played an important part in the wars of Europe. The greater pass is between Martigny, Switzerland, and Aosta, Italy.

• • •

Edward Davies, baritone of the Sentinels Serenade broadcasts, opened the summer season at NBC by appearing at the studios this week attired in blue coat and white flannels. It was what he wore on the stage at the Chicago theatre, and there was no time to change between broadcasts.

Al Halus ready to start a death-defying slide.



“OKAY for

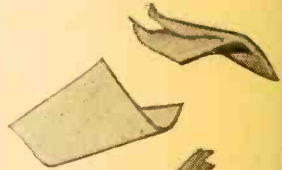
Sprawls and Spills - - All In Sound Man's Day

“Grab your hats, folks! There he goes!”



But just how did he work it out? In the first place, he read and re-read the script.

Several important factors were cataloged in his mind. It was a steep hill, not icy, but—with a snow-cruled surface. The slide was necessarily rapid. It was to be negotiated upon a pair of barrel staves. It was a short slide, ending in a crash against a rail fence. With these elements in mind,



OKAY for sound. Sweet words those to the ears of the sound technician whose job it is to achieve precisely the effects which will carry on or support the sequence of the story which is being broadcast.

Of course, the most important field for effects is the drama—the radio drama wherein the entire story depends solely on the sound of the voice, the proper shadings of tone, and the technique of improvising balanced effects. Unheralded, and too frequently not fully appreciated, is the man whose job it is to see that those effects are “right.”

When you glanced at this page you no doubt first noticed the picture of expert Sound Man Al Halus poised atop a slanting plank. With script in hand. Al is awaiting the director's cue to launch what the author of the show hoped would be a slide for life.

In the center you see him mid-way down the slope, and at the lower right the slide is almost completed.

Had you heard the program, the “lines,” or spoken parts of the sketch in which the effect appeared, would have told you that Pa Smithers (Dan Hosmer) was unwillingly flashing down the side of a snow-encrusted hill on a pair of barrel staves.

It took Al no less than an hour and a half to get that effect; to “check” the level with the operator; to satisfy the director that the sound sequence faithfully carried out the impression Pa Smithers had created by his dramatic lines.

“Whoopee! What a slide—what a sound effect! What a man!”



SOUND!

By
MERWYN DOUGLAS



A tense moment in an air drama. Hazel Dopheide and Dan Hosmer read their lines while sound man Al Halus manipulates a variety of sound apparatus including running water and a wind machine.

Al's keen dramatic sense reconstructed the scene. He checked his impressions with the director and found them exactly the same. Then came the experimentation.

First two small blocks of wood were whisked across a piece of oiled glass close to the mouth of the microphone. Didn't satisfy. It was too brief and didn't have the "whizz" of speed on a glistening surface. Next—a plank five feet from the microphone on the studio floor. Along that plank, with the grain, two two-by-fours were whisked. That sounded too woody, lifeless.

Then the plank was taken to the far end of the studio. It was raised at the farthest point from the mike, the end nearest the mike being on the floor. Down that incline of about 30 degrees two three-foot boards were sent skimming to the floor. No good. The effect was better, but too light.

"Too light, eh?" said Al. "Well, I'll give it weight." So—to the soles of his shoes he fastened those same boards, clambered up to the top of the inclined board and launched himself on the slide. Half-way down he

careened off the plank and landed in a doubled heap on the floor.

Bruised, disappointed, but not defeated, Al tried again, and again. Still the director was not satisfied. Something wrong. Not enough speed. The sensation of flashing downhill at a mile a minute was not given by the effect.

Again Al went into a huddle with himself. "How to get speed on a 30-degree board, with only six feet to slide?" He waxed thoughtful . . . which gave him the idea and element he needed. Wax. Liquid wax.

Out to the sound effects department for a brush and pail of liquid wax. Back into the studio. He painted the plank with wax. Then, testing the board simply with the soles of his shoes, when he did not know the director was looking and listening through an open mike, Al put his hunch to the test.

He completed the slide and was wondering what was wrong with it

this time, when the director burst into the studio, slapped him on the back and shouted: "Wonderful, splendid, perfect. Just the effect we need."

Al looked somewhat startled, but pleased. Frankly, he was amazed that the director was satisfied—they so seldom are.

Yet one effect remained to complete the sequence of sound. That was the crashing a rail fence. Here experience came to his aid, and in a trice two sheets of fiber-wood and several easily-breakable, loud-cracking pieces of dry wood were set at the foot of the inclined board. When Al finished the "slide for life" he meticulously placed his feet so that he burst through the sheets of fiber-wood and splintered the sticks just as he planned. That was one of the most amusing, interesting and difficult problems Al has faced. But—as always—the sound technician "came through."

• • •

Ever wonder how some of the other effects you hear on the air are
(Continued on page 13)

SINCE last joining you friends for a visit, Spring has crept up on us and issued the seasonal cry for the open road. And, obediently, we respond with three interesting tales which have been sent to us by folks who are touring through the country over the open roads playing to thousands of folks each week. First, though, a number of inquiries.

FANFARE



Q. and A. ● OTTO
 CHRISTINE ● SKATERS
 HOWARD ● HAL
 By WYN ORR

From Elgin, Illinois, Miss Edith M. Riedner, asks what has become of Eddie and Fanny Cavanaugh and their always popular Chatter Spot? We understand that Eddie and Fanny are still broadcasting through WBBM-CBS around lunch time.

Directing an answer to Miss Anna Lister, of Attica, Indiana, in response to her veiled question about the Arkansas Woodchopper—the response is “yes.”

Mailing from Hoopston, Illinois, Miss Hazel Ripley asks who are Pa and Ma Smithers heard each day at one o'clock? Pa and Ma Smithers, are respectively, Dan Hosmer and Hazel Dopheide.

When the Hoosier Hot-Shots were playing in a certain town in Michigan, the auditorium, which had but one entrance and exit, was packed with about 3000 happy fans. After the first show, Otto Ward went outside for a drink of water. But it was like trying to get through the mid-way on Labor Day at any county Fair, to force his way through the good-natured crowd.



Otto Ward

In the crowd a young lad of ten stumbled and fell. The crush held him down. He was too frightened or hadn't enough breath left to call for help. Otto saw him through the maze of arms and legs. Pushing and shoving his way to the lad, Otto raised him to his shoulders, and so navigated through the mass to the outside. Then—as a pay-off—the crowd was so great for the second show, that Otto could hardly get back to take part in the performance. Otto would never have told us of his heroic deed. We had to find it out, via grapevine radio. And we find things out, too.

Chicagoan Miss Evelyn Johnson is concerned as to whether or not the Arkansas Woodchopper is Lulu Belle's husband. She says the folks in her home are having quite an argument about it. Arkie is not married. Lulu Belle's husband is smiling Skyland Scotty Wiseman, the Carolina Mountain Boy.

Post-marked Maroa, Illinois, Miss May Ralofson's letter asks if Walter Steindel is the same pianist who was frequently featured as guest soloist on Edgar A. Guest's programs over NBC? Yes. It is the same Walter Steindel.

Little Miss Sylvia Kaplan of Gary, Indiana, is curious about the identity of the young man who plays the guitar on Pat Buttram's, Radio School for New Beginners Just Startin', each morning. That is undoubtedly Howard Black, of the Hoosier Sod-Busters, and a mean guitar he plays, too.

From Oxford, Wisconsin, Mrs. Dolores Stowe writes to ask if Verne, Lee and Mary, and the Sisters Flannery are the same group. No. They are two separate groups. Verne and Lee Hassell and Mary Brygger from Racine, were formerly known over WBBM as The Three Lovely Ladies. Allie and Billie Flannery came to Chicago from Gladstone, Michigan.

Mrs. Clara Church of Cedar Rapids, Iowa, comes at us with one or two questions which, in order to save space, we group in answering. The Girls of the Golden West, Dolly and Milly Good are now in New York. Were recently heard on Rudy Vallee's program from coast-to-coast. George Givot is now heard over CBS each Monday night at 9:30. Givot is not a Greek; he is an American who was born in Russia. His Greek dialect is an acquired specialty. Conrad Thibault is 28.

Marian Jordan of the NBC team of Marian and Jim is taking sewing lessons these days and making some of her own clothes. Jim says that after she takes twenty-six more lessons he hopes she'll sew some buttons on his shirts.

Tom Owens, than whom there are no finer barn-dance callers, tells us an amusing story about the activities of various members of the Barn Dance Show which is on tour. Seems that the ladies, Lulu Belle, Evelyn Overstake, the Girl dancers, and wives of the Hoosier Hot-Shots have taken up roller skating between shows. Each bought a pair of skates . . . but not Lulu Belle. She insisted on having Hubby Scotty purchase a pair and a half. Reason being, that she spent so much time inspecting the pavement from a sitting position.

When a Barn Dance Show played in Fond Du Lac, Wisconsin, the mother of one of the most popular men ever to appear before a microphone was in the audience—Mrs. O'Halloran. She sat in the front row, and enjoyed the performance immensely. Sends her best regards to all Hal's, as well as her own, friends.

Beatrice Lillie, stage, screen and radio comedienne, heard on NBC, talks with her young son Robert via trans-Atlantic telephone each week. Richard Bonelli, famed CBS singer, likes to climb mountains and cook, when not professionally engaged. Lucille Long, Uncle Ezra's NBC contralto, recently had her tonsils removed, which while not affecting her voice, certainly improved her golf game. Ordered not to sing for two months, she played golf every day, and finally broke a hundred. Isobel Carothers, the Lu of Clara, Lu and Em, would rather be a professional dancer than a radio performer. But, she adds, she couldn't make a living at it.

Scads of questions these past two weeks about Christine, heard each week-day morning from 9:00 to 9:30. Seldom does a newcomer so rapidly sky-rocket to popularity. A fair-haired, regally tall and slender young lady of 17 summers, Christine injects into her voice all the pleasing qualities which impress everyone who meets her outside the studio. Little wonder that the sensitive microphone has so completely carried her personality into the receptive consciousness of real folks who recognize the real McCoy when they hear it. You'll hear a lot from Christine Smith.

Envy the Program Director?

Why Not?
He Has No Worries



By
One Who
Knows

YOU radio listeners have been in the habit of giving the announcers credit for the things you most enjoyed on a radio station, and likewise, you have often had occasion to "give them a piece of your mind" when things didn't happen to please you.

Mr. Announcer's voice comes through the air with authority. He seems to know who's who and what's what! He explains this and that with an air of finality. He's always right out in front where he is susceptible to both the bouquets and the brickbats.

"Surely," think Mr. and Mrs. John P. Listener, "there's the fellow that took our favorite program off the air. He changed So-and-So's schedule without telling us. He's the villain! We'll write and tell him a few things."

But there are quite a number of listeners, and most all aspiring musicians, singers and writers appear to have discovered who the real villain is. He's none other than the Program Director. He's the fellow who makes the poor announcers bear the brunt of criticism, and likewise rather envies them when they receive flowery letters.

And he gets letters addressed to him. "That was the best program I ever heard. Jim Jones is just wonderful. So far as our family is concerned, you can keep him on the air always," or "Why in the world did

you take Sam Smith off the air and put on that terrible Jim Jones. Why, our pet Airedale can sing better than he can." And so it goes. As Pat Buttram says: "You can't please everybody!"

Why a Radio Program Director? What does he have to do? Certainly it does seem that the entertainers and announcers must do all the work. Maybe he's a Simon Legree who wields a whip-hand around the studios. He's probably the man who can hire and fire at will, forgetting the wishes of listeners. Is all this true?

A good many aspiring radio singers, actors, announcers, etc., have the idea that all a Program Director has to do is to say: "Sure. We'll put you on the station. Come on over Monday and go to work."

It is forgotten that a radio station has a budget that it must live within, and that gaining employment in radio is just like getting a job at almost any business establishment. It is not possible to put anyone to work unless there is good reason for it; either there is a definite need for additional talent or the applicant's ability is so exceptional that a place is created.

The air has a great lure. No question about that. Witness the multitudes who enter the present amateur programs. Scarcely a mail but that contains many letters of application addressed to the Program Director. Scarcely a day but that sees a dozen

or more applicants who come to the station in person, determined to be auditioned or interviewed by the Program Director!

To see and hear everyone would be humanly impossible if the Program Director expected to get his regular work done. No wonder that the station management sees that he is in some secluded office, not easily accessible. His assistants know what (if any) types of entertainers are needed. They arrange auditions for promising acts and tell the others that there is nothing that can be done for them at the moment.

Refusals No Fun

It is no pleasure to turn down people with real ambition and a need for work. One often wishes that he had unlimited funds to give everyone a radio job who is deserving of one.

There was the young violinist who appeared in the reception room one afternoon. Married and in dire need of something to do, he had alternately walked and hitch-hiked nearly 200 miles to reach the studio. On one heel he had a blister as big as your fist. That fellow had pluck!

When told that there was nothing for him at the time, he smiled and said: "I'll make it some time because I'm going to keep trying hard." And we'll bet he will get somewhere!

And the letters that come to the Program Director's desk! Applications for jobs as entertainers, writers or announcers. Letters and cards of praise about artists and programs. A few "I'll never tune your station in again" letters. Manuscripts of radio

(Continued on page 8)



THE LATCH STRING

LUCKY DIRECTOR

By

**"CHECK"
STAFFORD**



(Continued from page 7)

HOWDY, folks. Well, here we are again, and this time it's the first week in April, with its showers and flowers, planning of early fishing trips and garden preparations. Good old April, we welcome you!



The other day a party of Worland, Wyoming, sheepmen, ranchers and sugar beet growers, came to Chicago with a 32-car train of lambs. They left their western mountain and valley homes Thursday morning and arrived at the Union Stock Yards Sunday morning.

Their big shipment of spring lambs brought \$8.00 per hundred on Monday's market, the checks totaling several thousand dollars.



A group of the bronzed, stalwart sheepmen, being interested in radio, visited a well-known Chicago station and its studios, explaining that they were much interested in seeing firsthand the programs which, via the airplanes, bring to their lonesome ranch homes so much enjoyment and comfort. At night and in the early morning they said they are able to tune in the more powerful Chicago stations quite clearly.



The radio news reporter learned from the visitors that, despite rains in some western sections, the Bad Lands country was quite dry, and in their own immediate vicinity rains of sufficient amount to lay the dust had not fallen for the past 18 months. However, their crops had not suffered, owing to generous irrigation, the water being brought down from the snow-clad Big Horn mountains. The dry basin country, however, has no green pastures for sheep grazing because of scant rainfall last season.



But lamb sales and western pasture prospects are not all of the story these men of the West had to tell. Here's the second chapter: All 16 of the men left for one of Michigan's leading automobile manufacturing cities, where they each purchased a brand new car with their sheep money. They planned to drive their new autos overland west of the Mississippi. New autos for young lambs—and all concerned happy.

So that's the way it works. When folks have something to sell, and a fair profit is realized, they buy something and thus help to keep the wheels of trade and commerce turning. Several hundred lambs, raised in Wyoming are sold in Chicago, and roughly, about \$12,000 of the Illinois money is paid over in Michigan, where in turn it goes out for steel and labor to make more autos.



Business revives when people have money to spend, and there are only two ways. They must have something to sell or be at work, with a pay check to spend. Give 'em the money, the livestock, or a job, and the farmer and workman WILL redistribute their cash.



Lamb chops or autos cannot be purchased by a jobless laborer with a flat purse—a farmer with empty grain bins, or a herdless, drought-ridden stockman.



These are a few of the odd questions asked radio information desks by telephone this past week.

Do you think it pays to use nest eggs? Do they really help make hens lay? And where do you buy them?

We hear a lot about muck crops—and land. What kind of crops are they, and is it some special kind of ground?

We'd like to get into the honey business. Where do we buy bees? And do you have to buy the bee hives with them?

We've had a cherry tree set out now two years and it don't have any cherries on it. Is here some kind of spray to make it have fruit on it?

I have written to four radio stations about my son's ability to play a harmonica. He's good, and I explained about it. How come I don't get a reply? Don't you want good talent?

Am figuring on getting into radio, and play a mandolin pretty fair now. Would you advise me to take up some other instrument? And do you take on any beginner players?



"Our thoughts make us—our words reveal us." So reads the old adage, and that's why radio script, after being written and typed, must be read, re-read and edited before going on the air.

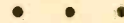
Lives are made of chapters. After one is written it cannot be revised. But we can write a new chapter with each day. Radio is doing that, and its life is just beginning.

plays by aspiring writers. Requests for dedications of songs. Copies of songs by amateur writers who have been "led on" by unscrupulous fly-by-night publishers. Requests for time on the air to give speeches for such-and-such causes. Inquiries for names of songs sung on the air at certain times. Letters asking suggestions and material for school or club programs. Reports of missing persons. DX listeners' reports from New Zealand, Hawaii or Alaska. And occasionally a "help me get a radio for a needy shut-in" letter.

Of course, a Program Director is really supposed to take some time to listen in to the program menu that is served to the listeners; take the responsibility of seeing that programs are properly written and produced; attend various conferences to make new schedules and plan new programs; assign definite duties to various staff members, and other things too numerous to mention.

Envy a radio Program Director? Sure you should! He gets a "kick" out of his work. He likes to see talent develop, programs grow in popularity, and feel that he is an important cog in a constantly turning wheel that makes life just a little brighter for thousands—maybe millions.

But when he goes 50 miles away and meets a listener, he wonders just how important he is when that listener exclaims: "Mr. Blank? I've never heard of you. Why don't you announce some time?"



Camera Close Up

Lanny Ross . . . boyish buoyant, regular . . . smiles as he is introduced to audience before broadcast . . . in turn introduces band leader, production director . . . "Join in and have some fun" he tells studio spectators . . . runs fingers of left hand slowly down Adam's apple . . . wrinkles forehead as he sings . . . plunges right hand in trouser pocket, now in coat pocket . . . holds script in left hand . . . shifts it to right to gesture with left . . . walks back to control room between numbers . . . carries on sign conversation with engineers . . . smiles . . . seems calm, at ease, cool, sure . . . sits down during announcements . . . crosses leg, grabs an ankle . . . a customary posture . . . studies script and score . . . leaves seat to dab a handkerchief playfully on forehead of hard-working orchestra leader . . . takes mike again . . . sings easily, effortlessly . . . tilts head backward slightly on high notes . . . with script held close to mouth, whispers to member of cast.

MAN ON COVER

Out in Ft. Scott, Kansas, in the early 1900's, a certain music teacher in the grade schools had a system of dividing up her classes according to their voices.

In one section she placed the sopranos and in another the altos. In the boys' section there were divisions for tenors and baritones.

Then there was a fifth section. This was reserved for those who had no voices, and supposedly, no musical prospects. The pupils in this section didn't receive much attention during the singing period. They could read books or draw pictures.



Smiling Bill O'Connor and friend.

"It was all sort of fun," says Bill O'Connor. For Bill was in the hopeless fifth section. Nobody thought he'd ever amount to anything in a musical way.

A certain singing teacher should have acquired a permanent blush these past 11 years. For that's how long Smiling Bill O'Connor's golden tenor has been radiating along the kilocycles from WLS and a half-dozen other Mid-West radio stations.

He finished high school in Ft. Scott and departed for Kansas University at Lawrence. He emerged with a sheepskin which attested to four years of faithful application to the mysteries of the law.

So back to Ft. Scott went Attorney William Thomas O'Connor and plunged into a general law practice. He briefed and harangued cases for three years, but somehow he could think of lots of other things to do with his voice.

Accordingly, after careful consideration, Bill took down his shingle, gave the office cat away, stored his law books and enrolled in Northwestern University's School of Music at Evanston, Illinois, in 1923.

Along about that time this mysterious thing called radio was growing increasingly popular.

People still were saying, "Oh, it's just a fad that will fade out," or as Bill put it, "It will never replace the old-fashioned horse and buggy."

Bill was interested in this fad, though, and in 1923 he made his debut on WEBH (since defunct) on Chicago's Edgewater Beach Hotel.

A month or so after WLS took the air on April 12, 1924, Bill joined the staff, and he's been here ever since, as one of the best beloved singers on the air.

A Rare Offer

Examples of listeners' appreciation have been frequent during the past decade. Probably none was more unusual than this letter from a surgeon at Cape Girardeau, Missouri.

"Dear Bill: I have a comfortable hospital here and if you're ever down this way, you must stop and see me. And if, while you're here, you'd like to have your appendix removed, I'll be only too glad to do it for you. And furthermore, the only fee I'll ask will be that you sing 'Irish Eyes'."

Bill thought that one over quite a while, but he's never felt inclined to accept the offer.

Bill is heard daily on WLS and on the Saturday night National Barn Dance. He's also appeared on WGN, KYW, WMAQ, WIBO, WEBH, WJJD, WHFC and others. For the past eight years Bill has been tenor soloist at the First Presbyterian Church, Oak Park, Illinois; has appeared as soloist with the Chicago Apollo Musical Club; at the North Shore Musical Festival; the Marshall Field Chorus, and numerous other organizations.



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Dept. H. 184 Chicago, Illinois



HOMEMAKERS' CORNER

By MRS. MARY WRIGHT

ARE you one of those people who always seem to be involved in planning community or church dinners? Few of us escape it—and a big undertaking it is to the inexperienced. But after we have collected ideas from this person and that, and have actually helped in the preparation of a few, then it can be a really enjoyable task.

The purpose of the dinner will influence the planning considerably. If the dinner is given to encourage the social life of the organization, the



Mrs. Wright

chances are that you will not have to be as economical in your planning as though you are serving a dinner to make money. A pot luck dinner usually helps to get all the women better acquainted than any other kind, for it brings all of them into the kitchen at some time or other—and I have never found a more congenial meeting-ground for women than the kitchen. Have you?

Perhaps you have found, as I have at times, that there is sometimes a tendency to have too much salad or possibly too much meat and not enough dessert or possibly vegetables. If you have had experience, then it might be well to ask each member what she would like to bring. Then when you get near the end of your list, if you find it advisable, you can make suggestions as to the type of dish which is needed.

Saving Expenses

But if you are planning on serving a meal to make money, then you must think of cutting all the corners on expense you can without affecting the quality and attractiveness of the food. Usually the meal is prepared in the kitchen of the church or community house; but if you do not have a kitchen, that need not discourage your giving such a dinner.

Plan foods which are not quickly perishable, and let the women bring the prepared dishes from home. You can curtain off part of the main room to use for a serving room, if you do not have a separate room available. If you can bring in an oil stove on which to make the coffee, so much the better, but, if not, it can be made at the nearest home and brought in at the last minute.

In order to keep foods which are carried in, hot, ask that they be prepared in heavy utensils if possible. Cast iron or heavy aluminum utensils, casseroles of baking glass or the new earthenware casseroles, and double boilers, are all good utensils for such purposes.

A Few Figures

In working out the total amount of food, you will find it very helpful to decide just how much you are going to serve one person. For instance, it is customary to serve about one-third of a cup of salad for each person. One pound of meat will serve four people generously if there is no bone or fat to be discarded. One pound of cabbage in cole slaw will serve five people. A number two can of most vegetables, such as green beans, will serve five to six people, or if you get the large number 10 cans (sometimes called gallon cans,) one can will serve 30 to 35.

For a menu which is easy to serve and moderate in price, try this:

Chicken a la King Mashed Potatoes
Buttered Green Beans
Golden Glow Salad Bread and butter pickles
Hot Rolls
Chocolate Ice Cream Sundae Coffee

Amounts for Serving 100

Mashed Potatoes	Salad
Potatoes—2 pecks	4 lbs. carrots
Milk	2 No. 10 cans grated pineapple
(hot) 2½ qts.	1 cup granulated gelatine
Pickles	1 qt. cold water
4 qts.	4 qts. boiling water and fruit juice
Rolls	8 to 10 head lettuce
17 dozen (1½ each)	Ice cream
Salt	17 qts. brick or 13 qts. bulk Sundae Sauce
One-third cup	2½ lbs. 5 qts. Coffee (1 serving each)
Green Beans	
4 No. 10 cans or 25 No. 2 cans or 17 lbs. fresh beans	
Butter	
1 lb.	

Chicken a la King

2 cups Chicken fat	3 cups Pimentos, chopped
1 qt. flour	3 cups green peppers, chopped
5½ qts. Chicken stock	1 lb. fresh mushrooms or 2 cans mushrooms
3 tbsp. onions, chopped	½ lb. butter
3 cups milk	10 egg yolks
½ cup salt	100 half slices, toast dressed)
5 qts. cooked chicken meat, cubed (25 lbs. N. Y. dressed)	

Heat the stock with the onions. Melt the chicken fat, add the flour, and when well mixed add to the boiling stock, stirring rapidly. Add the scalded milk, the green peppers, pi-

mientos, and cubed chicken. Saute the mushrooms in the butter and add. Beat the yolks and add them with the salt, just a few minutes before serving. Serve on toast, in bread cases or in patty shells.

Number of servings—100.

Amount in one serving—one-half cup.

• • •

And for such an occasion, the Old Kitchen Kettle says: "Remember the kettle—though up to its neck in hot water, it continues to sing."

• • •

The recipe for the week is for corn en casserole. Serve it now, using the corn you canned last summer. And next summer, it will come in handy for using your left-over cooked corn.

Corn en Casserole

1½ c. corn (cooked)	¼ tsp. paprika
3 tbsp. butter	¼ tsp. celery salt
2 tbsp. flour	½ tsp. finely chopped onion
1 c. milk	2 tbsp. pimento
½ tsp. salt	

Melt butter and add flour. Blend well, add milk, cook until slightly thickened. Add rest of ingredients. Pour into buttered baking dish and bake 20 minutes in moderate oven. You may cover with buttered crumbs before baking if you wish. Left-over diced celery or green pepper may be added for variety instead of the pimento.

• • •

CANDID SHOT



Phil Kalar, baritone, snapped while he was in the midst of a stirring number. Note Phil's look of deep concentration.

LISTENERS' MIKE

(Continued from page 2)

Extreme Politeness

Mrs. E. F. P. of Milwaukee is all wrong when she says, "Can't something be done about the overly polite announcers?" Politeness is a good example for all to follow and I never thought it could be carried to extremes even before the mike. . . . Mrs. M. Deemer, Dakota, Ill.

Long Faces

. . . As for the announcers' "good mornings," that shows friendly spirit. Or would Miss Milwaukee rather they came to work with a long face and jumped right into a program? . . . Mrs. Helen Huntley, Kankakee, Ill.

Roses and Thorns

It is only fair to tell you how much we enjoy and look forward to the weekly. The only blot on its pages are the thorns you print that some sorehead with a grouch has sent in. Of course, we realize thorns go with roses, but why must people see only the disagreeable things? . . . Mrs. E. M. Treadway, Milwaukee, Wis.

'Zis So, Spareribs?

My little daughter came to me carrying a copy of the magazine with a picture of Malcolm Clair, saying: "Who's dat?" I said: "Why, that's Spareribs, the man who tells you those nice stories in the morning." She looked up at me with big, round eyes and said: "No, Spareribs is an old man. He talks just like my grandpa." Up chirped our five-year-old: "Oh, he just takes out his false teeth when he talks like that."—Mrs. Irvin Linneweber, Edwardsport, Ind.

Disgusting Jazz

I sincerely agree with Dorothy Bolton concerning old-time music and songs. . . . I wish from the bottom of my heart there was no such thing as jazz. It's so disgusting. . . .—O. M. Riedner, Elgin, Ill.

Sure, They Are

Radio stars are human and get all the criticism they deserve and more from directors during rehearsals. Consequently, why don't we, as an audience, show our appreciation by writing letters of encouragement rather than criticism. . . .—Joan and Stephanie, Buhl, Minn.

Tuning Suggestions

Sunday, April 7

- CST
P.M.
1:30—Lux Radio Theatre. (NBC)
2:00—New York Philharmonic. (CBS)
4:00—Mme. Schumann-Heink. (NBC)
5:30—Continental Varieties. (NBC)
7:00—Eddie Cantor. (CBS)
8:00—Detroit Symphony. (CBS)

Monday, April 8

- 2:00—Radio Guild. (NBC)
6:45—Boake Carter (Nightly Ex. Sat., Sun.) (CBS)
Uncle Ezra (Also Wed. Fri.) (NBC)
7:30—Kate Smith. (CBS)
William Crooks, tenor. (NBC)
8:00—Sinclair Minstrels. (NBC)
8:30—Music at the Haydn's. (NBC)
The Big Show. (CBS)

Tuesday, April 9

- 7:00—Eno Crime Clues. (NBC)
7:30—Edgar Guest. (NBC)
Wayne King (Also Wed.) (NBC)
8:30—World Peaceways Dinner. (NBC)
9:00—Walter O'Keefe (Also Thurs. at 8:00) (CBS)
9:30—Captain Dobbsie. (CBS)

Wednesday, April 10

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

Thursday, April 11

- 7:00—Rudy Vallee and Company. (NBC)
7:30—Forum of Liberty. (CBS)
Red Trails. (NBC)
8:00—Captain Henry. (NBC)
8:30—Fred Waring's Pennsylvanians. (CBS)
9:00—Paul Whiteman. (NBC)

Friday, April 12

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

Saturday, April 13

- 7:00—Sigmund Romberg, Wm. Phelps. (NBC)
Roxy Review. (CBS)
8:30—National Barn Dance. (Also at 10:00) (NBC)
Al Jolson. (NBC)
9:00—Minneapolis Symphony. (CBS)



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Sufficient "MICKEY" cut-to-size fast color quilt patches, to complete the first color of the exquisite **TRIP AROUND THE WORLD** quilt top sent to you for only—

25¢

Package contains 3 sets of 28 patches each of green prints and 31 patches of solid color to match, a total of 115 patches. Also included, is detailed instructions and charts showing how to finish with your own patches, and a valuable coupon which enables W. L. S. listeners to purchase the balance of "MICKEY" cut-to-size quilt patches, to complete quilt top, at a special low price. The latest 52 page "MICKEY" Quilt catalogue sent with each order. Send 25 cents today for this special offer, to

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No need NOW for you to offend others with bad breath—thanks to the cleansing, deodorizing, antiseptic action of O-H, the new European discovery. Germ killing strength equal to famous Dakin solution used in hospitals. O-H is pleasingly mild yet it is the most powerful germ-killing antiseptic known to modern science. Non-alcoholic! Non-irritating! Safe even for children. Contains no harmful drugs. As a gargle or mouthwash O-H is a quick, positive deodorizing antiseptic—and amazingly economical. Put up in capsules—you merely add to water—and presto—the result is O-H SOLUTION ready to use. Send one dime (plus 3c stamp for postage) for Liberal O-H Introductory Offer—enough to make a large 12 ounce bottle (same size as ordinary mouth washes priced at \$1.00).

ORAL HYGIENE LABORATORIES
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YOU REQUESTED

Prayer

By Dr. John W. Holland

Down in Terré Haute, Indiana, grew up a great play-wright, Max Ehrmann. In a mood of devotion, and sincere aspiration, Ehrmann composed a prayer, the beauty and truth of which stamp it as a work of creative art. Thousands of people, who have not the habit of church attendance, cherish this prayer of Ehrmann's:

"Let me do my work each day, and if the darkened hours of despair overcome me, may I not forget the strength that comforted me in the desolation of other times. May I remember the bright hours that found me walking over the silent hills of my childhood, or dreaming on the margin of the quiet river, when a light glowed within me, and I promised my early God to have courage amid the tempests of the changing years. Spare me from bitterness and from the sharp passions of unguarded moments. May I not forget that poverty and riches are of the spirit.

"Though the world know me not, may my thoughts and actions be such as shall keep me friendly with myself. Lift my eyes from the earth, and let me not forget the uses of the stars.

"Forbid that I should judge others, lest I condemn myself. Let me not follow the clamor of the world, but walk calmly in my own path. Give me a few friends who will love me for what I am, and keep ever burning before my vagrant steps the kindly light of hope.

"And though age and infirmity overtake me, and I come not within sight of the castle of my dreams, teach me still to be thankful for life, and for time's golden memories that are good and sweet, and may the evening's twilight find me gentle still."

• • •

TO A FRIEND

Because of you my heart is warmer, my voice more turned to song,
And I have richer dower of courage when needing to be strong.

Because of you my thoughts are kinder, my lips more quick to smile,
And I have found a cleaner vision of things that are worthwhile.

Because of you I have felt beauty, a pulse beat with my own,
And I have linked your high endeavor with all the good I've known.

Because of you I have shared laughter and sympathy's quick tears,
And felt my heart grow ever softer through the fast-moving years.

Because of you I go more gladly where once I walked in pain,
And to have known your golden friendship has been immeasured gain.

—Frances M. Morton.

TO THE NURSES

How many, many times when as a boy I closed my eyes and buided dreams at night,

Dreams of those mystic regions of the skies, dreams of God's angels dressed in purest white.

How many, many times I watched them come upon the rays of moonlight down to me

And play upon the flower printed walls in those glad blythesome days of "used to be."

Then came the time when I could dream no more, for worldly things had come to haunt my nights;

My mind was girded with those concrete things, Ambition pointed out the earthly heights.

And I forgot those early dreams of mine, until one night a knock came at my door;

In frantic haste I opened it and there I recognized an angel as of yore.

Gowned in a dress of purest white she stood; the moonlight placed a halo 'round her hair.

Her eyes gazed into mine and seemed to lift the ache within my heart, the stark despair.

Oh, I have not the genius to pen in rhyme her tenderness and worth,

But this, I say, in all sincerity the Lord must send his angels here to earth.

Instilling in their hearts that yearning fine, that send them to the sick in time of need,

Oh, nurses gowned in white and holiness, your value here on earth is great indeed.

—Harold S. Wood.

• • •

CUT IT SHORT



Cut it short, says Traffic Man Al Boyd emphatically in the silent sign language of the radio studio. Stop watch in hand, Al realizes the speaker or singer is "running long," and unless his selection is curtailed, the program will run over its allotted period. This is the first in a series of pictures illustrating studio sign language.

OKAY FOR SOUND

(Concluded from page 5)

achieved? Suppose it's raining in the script. In the studio, the sound man will likely be close to a mike with a dry lettuce leaf in one hand, dropping onto the leaf, at staggered intervals or with great rapidity as the case may be, small grains of rice.

For the effect of a man walking across a snow-covered field? Hold an unopened box of baking soda in one hand and gently tighten and loosen your fingers.

For a fire? Take the cellophane from a package of cigarettes and softly press and release it against the palm of your hand.

For a gun-shot? Open your glass-case. Hold it close to your ear. Then snap it shut with a bang.

Clever, these sound technicians.

Keen humorists, too. Among the many effects they'll tell you they have to achieve are: the sound of drawing a hair through a pound of butter; grass growing on a front lawn.

Not so long ago a sound man was faced with the task of getting the effect of a vacuum cleaner in operation. Being a mechanic he tried this and that, created some of the most bizarre concoctions possible with motors, coils and what-not. Finally tried starting the vacuum cleaner itself. That was it. And ever since the vacuum cleaner has been used to sound like a vacuum cleaner. This may sound rather strange, but frankly, so many natural effects become distorted through the microphone that original ways of simulating the sound have to be developed.

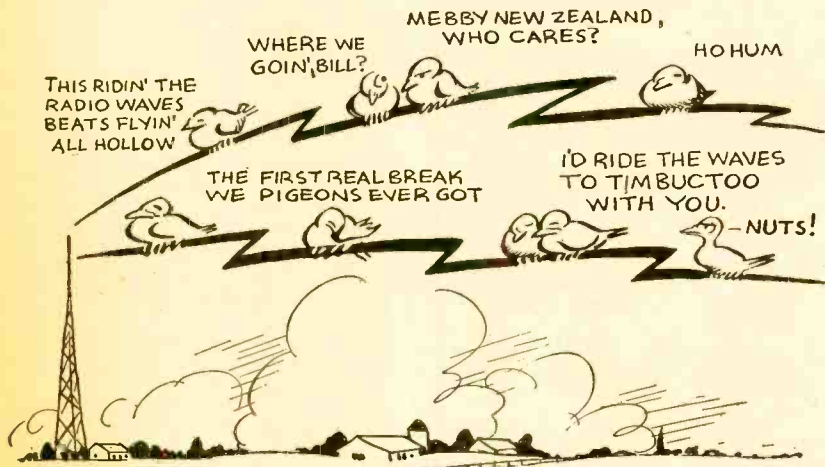
THE GREAT PIGEON MYSTERY

Radio broadcasting has been credited with many influences outside of the transmission of speech and music. A few years ago when excessively heavy rains flooded the Middle West, some claimed it was due to disturbance of the atmosphere by radio waves. Last year some claimed the drouth was due to the radio waves.

Now comes the mystery of the missing carrier pigeons. For many years

ever came back. The claim is now advanced that this is due to waves from the radio broadcasting stations which upset the delicate mechanism in the pigeon's brain, corresponding to the aviator's compass, by which they were able to find their way home.

For years the mysterious ability of the homing pigeon, the dog, the cat, and some other animals to find their



Chicago has been a prominent center of breeding and training racing pigeons, and it has been customary every year to ship large numbers of them out to Omaha or Lincoln, Nebraska, have them released at a certain time, and keep time records on their flight back to Chicago.

Last year, however, pigeon breeders reported that their choice racing birds almost entirely disappeared. Comparatively few of them, shipped out in the usual way, and released,

way back through unknown country to the old home, has been a subject of speculation. Do they actually have the equivalent of a compass in their brain, or how do they find the route?

Many old pioneers had a profound belief in the potency of the magnetic currents which deflect the compass needle, and their direct effect on the human body. Many of them absolutely refused to go to sleep in any other way than with their heads to the north. Is there something to it?

No Matter What Your Age
No Need Now to Let

Gray Hair

Cheat You



Now Comb Away Gray This Easy Way

GRAY hair is risky. It screams: "You are getting old!" To end gray hair handicaps all you now have to do is comb it once a day for several days with a few drops of Kolor-Bak sprinkled on your comb, and afterwards regularly once or twice a week to keep your hair looking nice. Kolor-Bak is a solution for artificially coloring gray hair that imparts color and charm and abolishes gray hair worries. Grayness disappears within a week or two and users report the change is so gradual and so perfect that their friends forget they ever had a gray hair and no one knew they did a thing to it.

Make This Trial Test

Will you test Kolor-Bak without risking a single cent? Then, go to your drug or department store today and get a bottle of Kolor-Bak. Test it under our guarantee that it must make you look 10 years younger and far more attractive or we will pay back your money.

FREE Buy a bottle of Kolor-Bak today and send top flap of carton to United Remedies, Dept. W-8, 544 So. Wells St. Chicago—and receive **FREE** AND **POSTPAID** a 50c box of KUBAK Shampoo.

5 ROSE BUSHES 35¢

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One each of Crimson, Scarlet, Pink, White and Yellow. Five hardy, ever-blooming Roses by prepaid parcel post for only 35c or 15 for \$1.00. Order Now and give date you want plants shipped.

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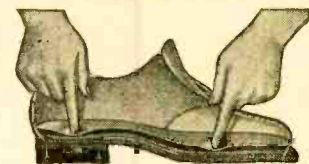
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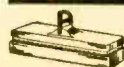
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... LISTENING IN WITH

SATURDAY, April 6 to SATURDAY, April 13

870 k.c. - 50,000 Watts

Monday, April 8 to Friday, April 12



There was no end of "gee-ing" and "hawing" when Hartford Connecticut Taylor of the Cumberland Ridge Runners started out with this strapping yoke of oxen. This was in the Cumberland mountains of old Kentucky.

Sunday, April 7

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—Better Speech Institute from NBC Studios.
- 11:00—Musical Program.
- 11:30—(Monday Livestock Estimate) Verne, Lee and Mary. (Community Motors)
- 11:45—Phil Kalar in popular songs, with WLS Orchestra.
- 12:00 noon—WENR programs until 6:30 p. m.

Sunday Evening, April 7

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—Cumberland Ridge Runners in old-time melodies. Mon., Wed., Fri.—Flannery Sisters in harmony songs. Tues., Thurs.—Linda Parker in mountain songs.
- 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—Smile-A-While (Cont'd.)
- 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 6

- 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.—Fairy 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., Sat.—Musical Program.

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.

WLS DAILY PROGRAMS

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 popular songs.
1:30—Closing Grain Market on Board of Trade by F. C. Bisson of U. S. Department of Agriculture.
1:35—Mon.—Walter Steindel, pianist.
Wed.—Herman Felber, Jr., violin solos.
Fri.—Ted Du Moulin, cellist.
1:45—Homemakers' Hour. (See following schedule of daily features.)

Daily Homemakers' Schedule

Monday, April 8

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 9

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 10

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 11

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 12

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 13

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.

Sat. Morning, April 13

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 8

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

7:00—Jan Garber's Supper Club. (Northwestern Yeast) (NBC)
7:30—Care Free Carnival. (Crazy Crystals) (NBC)
8:00—Sinclair Minstrels. (Sinclair Oil Refining) (NBC)

Tuesday, April 9

7:00—Eno Chime Clues. (NBC)
7:30—Household Musical Memories. (Household Finance) (NBC)
8:00—"Red Trails." (American Tobacco Co.)

Wednesday, April 10

7:00—Penthouse Party. (Eno Salts) (NBC)
7:30—Lanny Ross's Log Cabin Orchestra. (General Foods) (NBC)
8:00—Twenty Thousand Years in Sing Sing. (Sloan's Liniment) (NBC)

Thursday, April 11

7:00—Western Nights. (Drug Trades)
7:30—Studio Program.
8:00—"Death Valley Days." (Pacific Coast Borax) (NBC)

Friday, April 12

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)



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