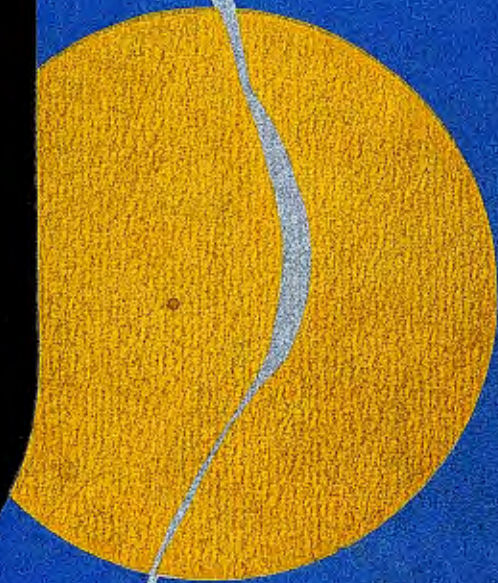




**FAMILY
ALBUM
1933.**





WLS FAMILY ALBUM

1933

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T O O U R
N E I G H B O R S
the folks everywhere who
have been so friendly and
kind, who have helped us to
carry out the ideals of WLS,
this book is affectionately
D E D I C A T E D



WLS
THE
PRAIRIE
FARMER
STATION



In

NEARLY a million letters received by WLS during the past year you have often said, "WLS seems different," and you have wondered why. In this Family Album we are giving you the answer. To know a radio station you must know the people back of it. With uncanny accuracy the voice of radio portrays the character of the people who shape its policies and build its programs. We often refer to our listeners and ourselves as the "Prairie Farmer-WLS family circle," and in this book we are bringing you an introduction to part of that circle.

The place to begin this introduction is with our chief, Burrige D. Butler, publisher of Prairie Farmer and president of the Agricultural Broadcasting Company. We might picture him as the organizing genius back of the business office, as the stubborn partisan for the rights of common folks, or as a leader in great educational and philanthropic enterprises. We choose instead to show a picture of him in a happy mood out on his farm, the place he enjoys most of all. So when you hear us speak of the "family circle," think of Mr. Butler, who sits at the head of the table.



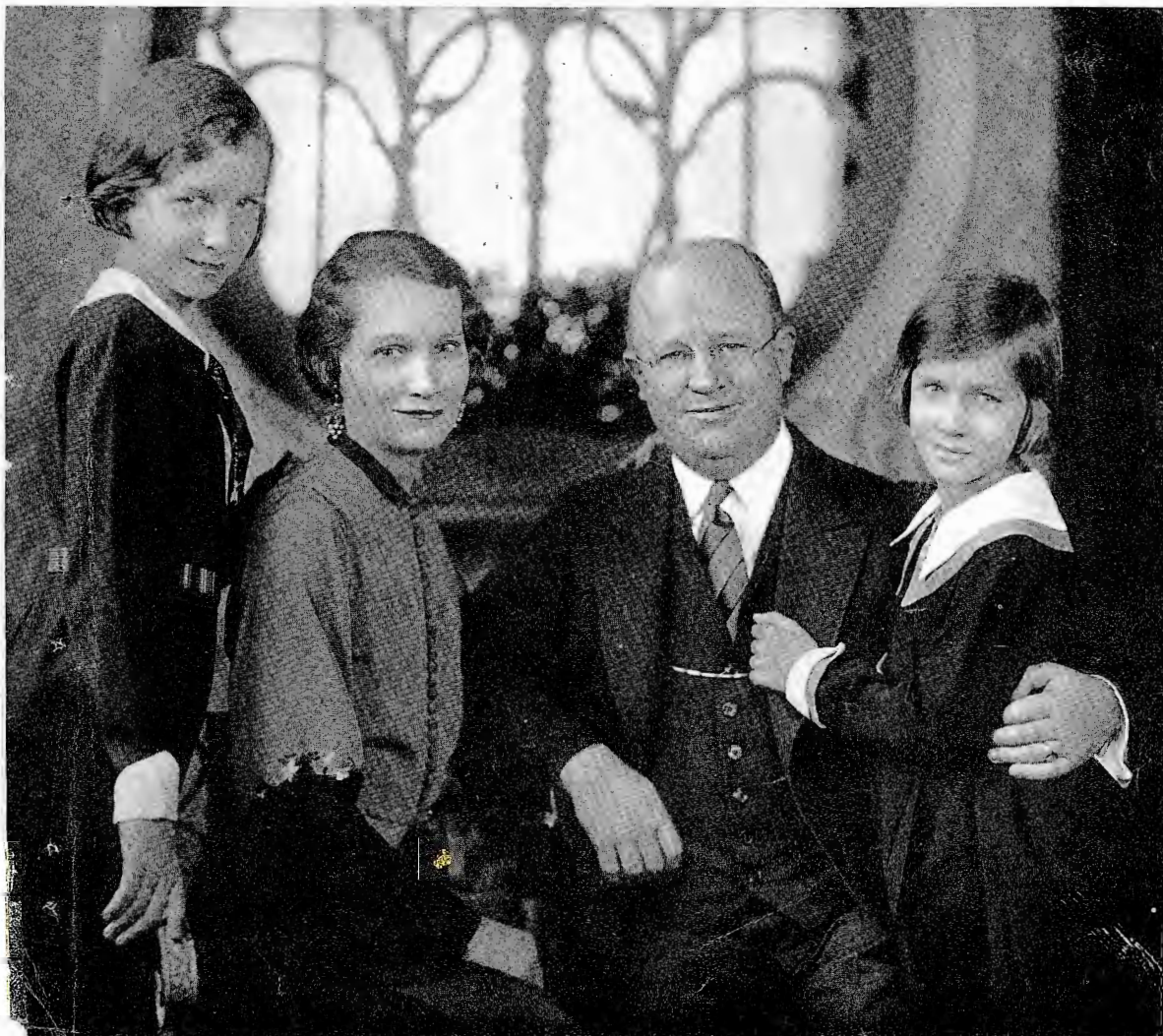


THE GREGORY FAMILY

● Here is one Prairie Farmer Family Circle. Mr. C. V. Gregory, Editor of Prairie Farmer, is heard almost every Monday noon when he gives the "Parade of the Week." He is also Vice-President of WLS and much concerned in its management. Both Mr. and Mrs. Gregory came from Iowa farms. The five children, in order of their ages, are Gwendolyn, Merrill, Howard, Barbara, and little David. Gwendolyn is in DePauw University, and Merrill is at the University of Missouri. On June 1, 1932, we celebrated the fact that Mr. Gregory had been editor of Prairie Farmer for 21 years, and he said he agreed with the song, "21 years is a mighty long time."

THE SNYDER FAMILY

• The management of a large radio station involves far more detail than the average person can realize. There are scores of employees to deal with, and an unending stream of business transactions, many requiring quick and decisive action. Expenses are heavy, and the budget must balance. All of these problems drop on the desk of Glenn Snyder, Manager of Station WLS. He is the son of a country blacksmith in Missouri, and for a number of years was connected with the business management of farm papers and advertising agencies. That experience gave him a grasp of the same problems that arise in radio station management. Mrs. Snyder before her marriage was a newspaper woman in Missouri. The two little girls, Mary Marjorie and Helen Shirley, say their daddy is the best pal in the world.



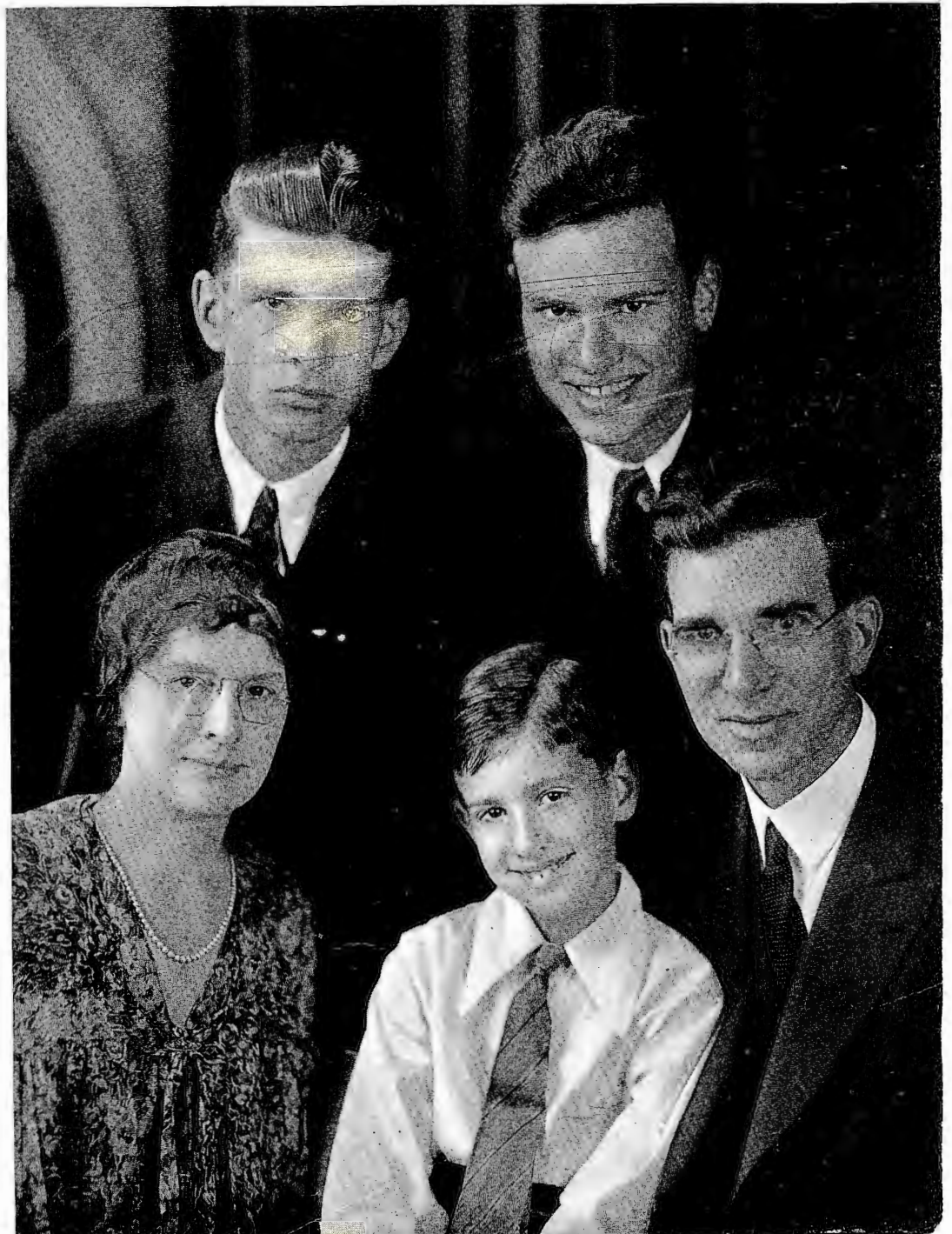


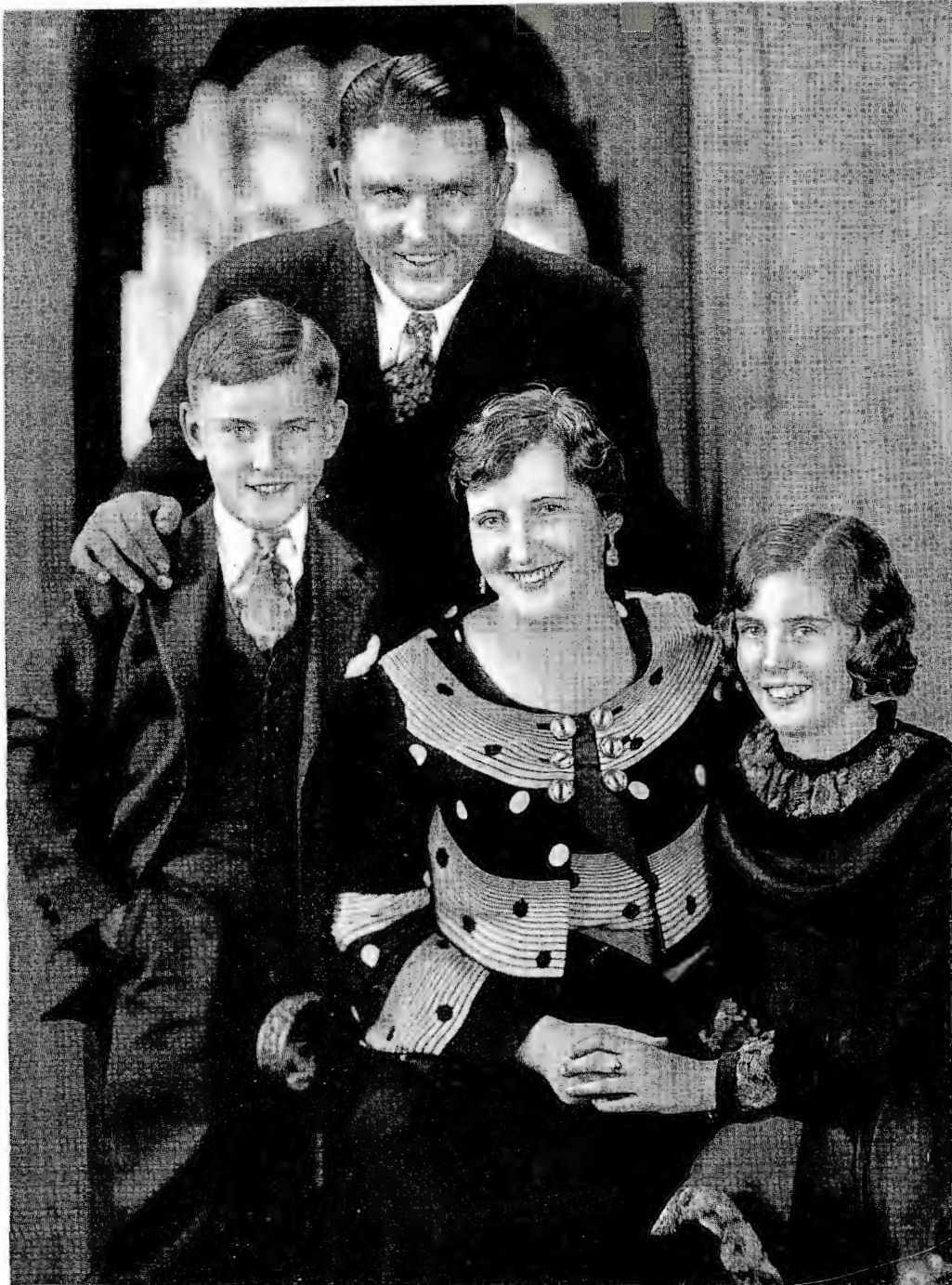
THE BIGGAR FAMILY

● The planning and supervision of WLS programs, checking up and being responsible minute by minute for the entire day, is a task that requires a cool head, much experience, and plenty of mental resources. Whatever it needs, George C. Biggar, program director, has. He was a South Dakota farm boy, educated in agriculture, experienced in newspaper work, and associated with WLS practically since its beginning. Mrs. Biggar was born in a small town in Iowa and reared in South Dakota. The children are Betty Gene and George, Junior.

THE PAGE FAMILY

• Listeners know Arthur C. Page best as conductor of Prairie Farmer's Dinnerbell Program. He is manager of Prairie Farmer's Protective Union, advises on agricultural programs, and is editor of this Family Album. He grew up in a blacksmith shop in western Missouri. Mrs. Page, who was born on a farm in Arkansas, is known for her writings on baby problems. The two older boys, Tom (right) and John, both licensed amateur radio operators, are seniors in high school, and David is in country school.





THE O'HALLORAN FAMILY

● Hal O'Halloran is a great big happy boy who never expects to grow up. As chief announcer of WLS, conductor of early morning broadcasts, one of the Old Timers, and Master of Ceremonies of the National Barn Dance, he has hosts of friends in every state. Hal has a smile for everyone, but most especially for children. The little picture at the right shows him receiving from Yank Taylor the loving cup awarded by the Chicago Daily Times for the most popular announcer in Chicago. Mrs. O'Halloran and Hal, Jr., and "Dodo" agree perfectly with the decision of the listeners.





THE EMERSON FAMILY

● Speaking of family circles, here's one that really belongs to WLS. Ralph Waldo Emerson and Elsie Mae were married in the old WLS studio before the microphone, and thousands of listeners heard the ceremony. Both of them are heard on WLS programs, playing the pipe organ. It would seem only natural if little Ralph Waldo, Jr., grows up to be an organist just like mother and dad.



MUSIC HA

• We could write a whole book about the musicians in the WLS Concert Orchestra. Every one of them is a distinguished musician, and every one is a delightfully good fellow. In one combination they are the Concert Orchestra; in another arrangement they are the Dinnerbell Band.

At the left is Herman Felber, Jr., director. Below is the Little German Band, and its members, reading from left to right, are: Gerry Vogt, Lou Klatt, Christian Steiner, Emilio Silvestre and Oscar Tengblad. Their music comes from old German books brought to this country especially for use on WLS.



TH CHARMS....



● Many thousand pieces of music are kept in the WLS library, and Louis Marmer, above, knows where to find it. He also plays the violin close beside Herman Felber, the director.



● The string trio shown above includes Walter Stein del at the piano, Herman Felber, Jr., with the violin, and Theodore Du Mou lin, cellist. "Ted" also arranges a good many of the pro grams.

● Roy Knapp, with the "percussions," is the busiest man in the orchestra. He uses all these instruments and many more, and sometimes uses them all in the same selection. Notice that in playing the vibraharp, which is directly in front of him, he uses four hammers. We just discovered that Roy can also play the violin. On the last page of this album you see him at the close of a program, with the chimes.





THE MAPLE CITY FOUR

● We were about to say Al, Art, Fritz and Pat, because that is the way they are introduced so many times, but we will give you their names in order, reading from left to right: Pat Petterson, bass, who is also Uncle Pat and the drummer, or should we say "thimble worker" in the Washboard Band; Arthur Janes, baritone, who sometimes makes a speech, toots a mean "sweet potato," and is the husband of Linda Parker; Al Rice, second tenor, who does a little plain and fancy announcing, plays the showerbath wheeze and is Professor Dunck; Fritz Meissner, with the smooth tenor voice that sometimes jumps an octave or two and becomes the voice of the "beautiful Blenda Nertz."

The Maple City Four is one of the most experienced groups of radio singers in America. You have heard them in many different roles, but lately especially in the Fun Factory and as the Caterpillar Crew. They sing a great variety of songs, hymns, negro spirituals, ballads, and occasionally a little rich barber shop harmony. They have developed unique use of the musical instrument which is catalogued as the ocarina but which they call, from its appearance, the "sweet potato." Al Rice has written

a very charming combination song and instrumental number called "The Sweet Potato Band." Incidentally, also he has written a number of other songs, including a couple of negro spirituals.

These boys have the unique ability to make music out of almost anything. The famous showerbath wheeze is a ten cent flute fastened on to the end of a piece of rubber hose. The Washboard Band uses a washtub, a washboard, cowbells, wooden blocks, sand blocks and megaphones. They can use almost any kitchen utensil except a sieve. It might strain the voice. Many of you remember when they were all four bachelors. A year or so ago Pat got married, then Fritz, then Arthur Janes, leaving Al Rice the only remaining bachelor. We cannot say how long this condition will continue.

Below is the famous Washboard Band, hard at work. If you don't believe they work hard, go and see them some Saturday night on the National Barn Dance at the Eighth Street Theater.

John Brown

● How often you have heard the announcer say, "Accompanied by John Brown at the piano." Singers say they like to have John play their accompaniment because he is able to follow them so closely. Perhaps that's because — here's something you probably never heard before — John started out to be a singer himself. Native of Kansas, the same as that historic John Brown of years ago, he has played in numerous distinguished musical organizations. Imagine the versatility required to play in a Symphony orchestra, and the next day for the Washboard Band!





THREE LITTLE MAIDS

● Three little girls with three big smiles. Just so you will know which is which in the picture above, from left to right they are: Eva, the youngest; Evelyn, the oldest, and Lucille, who plays the guitar. They are just youngsters, but they started singing together as children. Their first real experience in public appearances was in Salvation Army meetings, at their home in Decatur, Illinois. When you hear one of the songs that has a yodeling part in it, the yodel is furnished by little Eva at the left, who is just past sixteen. The girls sing mostly old-fashioned songs with harmony arrangements of their own. When they come into the studio, these three bright smiles seem to light up the whole place. The smaller picture shows them on the roof of the Prairie Farmer building, watching the airplanes at the time of the War Show last summer, when we were directing the movements of the planes by radio from WLS.



HAPPYVILLE SPECIAL

● One of the most important railroad trains that pulls out of Chicago is the Happyville Special, a mythical train featuring Spareribs the Red Cap and Happy Jack the train caller. Spareribs in black face is shown at the left, and in his natural

countenance as Malcolm Clair at the right. Below is the smiling countenance of Jack Holden, who is not only Jack the Train Caller, but one of your favorite announcers on many programs, and when the spirit moves him, a very excellent singer. You have been hearing Malcolm Clair in the Slim and Spud episodes in which he has the parts of both Slim and old Penny Pincher, as well as the Sheriff, Jack Holden came to us from Michigan, and Malcolm Clair, as you might guess from his pronunciation, from way down in Dixie.

One of the interesting experiences with the Happyville Special was a "reunion" of old time railroad men who had served for many years. Although this gathering was entirely on the air, it brought many wonderful letters from men who had been engineers, firemen, conductors, brakemen, over a long period of time. You always arrive at a good destination when you ride the Happyville Special.





MAC AND BOB

● It is one of the miracles of radio that Mac and Bob, two boys who live in total darkness, can spread so much sunshine to the hearts of others. Maybe you, like many others, will be surprised to learn that both these boys are blind. Mac is Lester McFarland, born in Gray, Kentucky, and Bob is Robert Gardner, born at Oliver Springs, Tennessee. They met seventeen years ago at the Kentucky School for the Blind, where they were both studying music. Nature tries to compensate, it seems, for such a cruel twist of circumstances as that which left these boys without their eyesight. So it happens that their sense of hearing and their knowledge of musical tone is unusually keen. Most of the time you hear Mac playing the mandolin and Bob playing the guitar. Occasionally you have heard the two of them in a piano duet, and Mac also plays the cornet, the trombone and the guitar, and has been a teacher of music. For several years Bob was a piano tuner.

SOPHIA

THE PRAIRIE FARMER GIRL

● Every Monday about the time Editor C. V. Gregory of Prairie Farmer finishes "The Parade of the Week" on Dinner Bell time, we introduce our Prairie Farmer girl singer, Sophia Germanich. She sings some of the old songs with simplicity and sweetness that has won the hearts of our listeners. Sophia is a stenographer in Prairie Farmer's Circulation Department. If you get a letter from that department signed by Mr. Holt or Mr. Wires, look down in the lower left-hand corner, and if you see the initials "S. G." that means that Sophia Germanich is the stenographer who wrote it. For the last two or three years she has been taking vocal training with Mrs. Herman Felber, wife of the director of the WLS Orchestra. She was born in Ukraine, and was just about old enough to vote in the presidential election just past.

We like to present Sophia as another example of the Prairie Farmer family spirit. In this busy institution where there is a great deal of hard work to be done, we are always happy to encourage our young people to develop their talents. There are others who are attending night school, taking special educational courses outside of office hours, preparing themselves for greater service. We are proud of every one of them, and we love them all, because Prairie Farmer truly is a big Family Circle.





ARKIE

• You have giggled and laughed with the Arkansas Wood-chopper, especially when antics of the other boys have made him break out and laugh right in the middle of a song. This time we have captured him in a pensive mood — and make no mistake, Arkie has his moments when he is a very serious and thoughtful boy.



FANFARE

● Margaret Morton McKay, pictured below, is one of the choice, happy spirits around WLS. You know her best perhaps from the program "Fan Fare" which she puts on once a week, giving intimate glimpses of WLS folks. Because she is always searching for information, somebody dubbed her "The Snooper." That name doesn't harmonize with her happy, helpful disposition. Margaret has had charge of publicity.



THREE CONTRALTOS

● Three sweet singers, all with soft, low voices, Margaret Seegaard, Helen Brundage and Adele Brandt have been heard on choice musical programs, many of them arranged by Margaret Morton McKay. Each of these girls is a soloist and an accomplished musician. Sometimes the girls sing with the orchestra, and often with Margaret Seegaard playing the accompaniment, all three sitting together on the piano bench with a microphone hanging from the ceiling in front of them. If you have a copy of our little book, "Behind the Scenes at WLS," published last summer, you may have noted that Adele Brandt's great-grandmother was a cousin of the composer, Franz Schubert. One of the numbers Adele likes

best to sing is Schubert's "Ave Maria." Helen Brundage traces her family tree back to William Penn, after whom the state of Pennsylvania was named.

This happy picture, with three bright smiles, might have been taken almost anytime, because it is typical of the sunny dispositions of Margaret, Helen, and Adele.



THE RIDGE RUNNERS

● This aggregation of mountaineers we call the Cumberland Ridge Runners, because they all hail from Kentucky and Tennessee, and all grew up somewhere in the vicinity of the Cumberland Mountains; that is, all except Hugh Cross, who came from a little farther up the creek in the Smoky Mountains. They have cheered you up many a time, and their good humor and kindly philosophy seems never to wear out.

So that you can know each one by name in the above picture, reading from left to right in the back row they are: Carl Davis, "Red" Foley, John Lair, Hartford Connecticut Taylor, and in the front row, "Slim" Miller with the fiddle, Linda Parker with the dulcimer, and Hugh Cross with the banjo. They are probably at their best when they cut loose with an old-fashioned "hoedown" — or maybe you learned to call it a "breakdown." Called by any name, it sets the feet a-tapping and the hands clapping in time with the music.

JOHN LAIR

• Some business philosopher said the way to judge a man is to watch him doing something that he loves to do. Often people who listen to a program of the Cumberland Ridge Runners, announced by John Lair, will remark, "He doesn't sound like an announcer at all — he's just natural." That is the real truth of the matter, and we're guessing that it's the secret of John's great popularity. Born a mountaineer, he has done a great many things, from handling pedigreed horses and dogs and editing a country newspaper, all the way to his present occupation, medical director of a large insurance company. He has carried on a tireless research into the history and background of old-time music. He has been able to bring out from the hidden places back in the hills, old melodies that have never been written, but only carried along by ear. The only difference between John Lair in the office and John Lair before the microphone is that with his happy crew of Cumberland Ridge Runners, he relaxes and drops back into the native dialect of the mountains to which he was born, says "you-all," and "hain't got no more time this mawnin', but mebbe we'll play it fer you tomorrer." That's not "put on," either.



LINDA PARKER

• When Linda Parker was a little girl around the old home at Covington, Kentucky, she learned many of the old ballads of the hills. Probably when her mother put a little sunbonnet on her head and sent her out to pull weeds in the garden, she little dreamed that some day this little girl would be captioned as "The Sunbonnet Girl," singing those same old songs for millions of people. You have doubtless detected in her singing that occasional plaintive note, so typical of the mountain music. She sings just as her mother and grandmother sang, artlessly, but from the heart.

78

75
334
87
91



THE NATIONAL BARN DANCE

• Cowbells ring out—enthusiastic cheers rend the air—fiddles and guitars strike up “Turkey in the Straw”—a cheerful voice greets the world—and the WLS National Barn Dance is under way. Then—letters! Letters from little cottage homes, from big houses on the Drive, from cities and towns and farms all through the country. Sincere letters, from the heart!

“It reminds me of home; I have only been in the city a few months,” says a Chicago letter. “It takes us back to the happy home gatherings of yesterday,” declares a letter from an aged couple in Indiana. “Our neighbors are with us around our radio every Saturday night to listen and forget the cares of the week,” writes a Wisconsin family. And maybe that’s why the National Barn Dance is popular—why it has been on the air continuously since April, 1924—why it attracted over 85,000 men, women and children from all walks of life to the Eighth Street Theatre from the middle of March through November, 1932.

The National Barn Dance is the 20th Century equivalent of the barn dances, “barn warmin’s” and the huskin’ bees of the days when our prairies were newly settled. In those times, folks lived farther apart, in distance, but were bound together more

closely in their daily work and neighborly gatherings. If the WLS Barn Dance has helped to revive some of the friendliness, sincerity and neighborliness of those days, then Prairie Farmer and the boys and girls up in the old hayloft are satisfied.

At the top of this page, the Barn Dance crew at the Indiana State Fair. At the left, a crowd that came by special train from Decatur, Illinois, to attend the Saturday night show. On the next page, a scene in Wabash Avenue near the Eighth Street Theatre just before the second show.







The big picture at the top was taken from the stage of the Eighth Street Theatre and shows part of a typical Saturday night audience watching the National Barn Dance show. There have been two audiences like this in the theatre every Saturday night since early in the spring of 1932. Next Saturday night when you hear the gales of laughter and the applause, you can look at this picture and get a better idea of just where it is coming from.

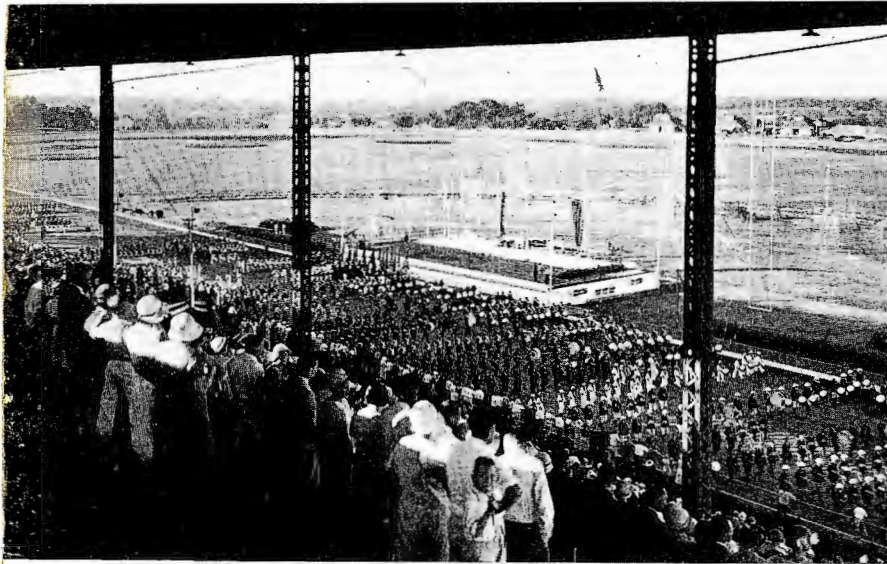




The lower picture at the left shows the entire WLS National Barn Dance crew assembled on the stage at the Eighth Street Theatre. If we were to ask what's wrong with this picture, the answer would be that everybody is quiet — a very unusual condition. We will not undertake to list the names of all the people in the picture, but you can pick out most of them from other pictures that appear throughout the pages of the Album.

HAPPY

We enjoy most those occasions when we have a chance to meet our listeners face to face. In the spring Dave Thompson, Prairie Farmer figured out the idea of having a WLS-Prairie Farmer Family Picnic, and so we chartered a big steamship on Lake Michigan, took a crowd of our WLS and Prairie Farmer folks along, with more than a thousand of our listeners. The trip was so much enjoyed by everyone that we immediately planned another one, and practically every two weeks all summer we had these picnic trips.



The picture at the top of this page is a scene at the Illinois State Fair on Veterans Day, when we broadcast the competition between drum and bugle corps from all over the State of Illinois. The next picture below it is a scene snapped on the beach on the eastern shore of Lake Michigan, where so many of our folks went along with us and had a good time.

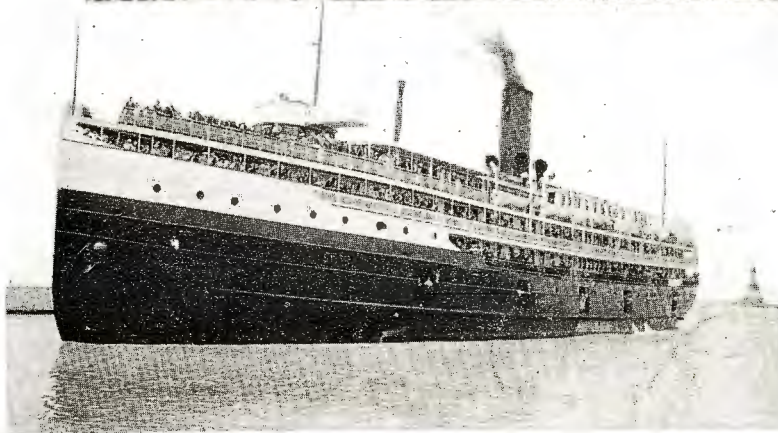
Directly at the right is an unusual picture of the Three Little Maids, their mother and their little brother.

At the bottom of the page is the remarkable baseball game on the beach at Michigan City, where WLS and Prairie Farmer folks played.



DAYS!

Our picnic trips included Michigan City, Indiana, St. Joseph and Benton Harbor, Michigan, and South Haven, Michigan, all reached by boat, and later a trip by train to Lake Geneva, Wisconsin. We appreciated more than we can express the warmth of our reception at all these places, with thousands of our friends coming to meet us and call us by name, sometimes to recognize us by our voices, even though they didn't know what we looked like. We shall have to have more picnic trips, and here's hoping that you can come along.



The upper picture shows just a small part of the crowd that met our WLS-Prairie Farmer Family Picnic steamer at the dock at Michigan City. One lady said, "I doubt if we could have had a bigger crowd in town if the President had come to see us." The picture directly above shows one of the steamers which was chartered. On the way over and on the way back we had a great time with our boys and girls entertaining and signing literally thousands of autograph albums. Directly at the left is old Steamboat Bill himself, Hal O'Halloran, who was honorary captain of the steamship.





HOME MAKERS

• Martha Crane and her interesting Home Maker's programs certainly qualify as an important part of the family circle. At one season of the year she will be discussing home canning, and at another time she will bring some famous physician into your home to talk about health problems. At Hallowe'en and Christmas time she will be telling about new games to play and entertainment for parties in your home. Martha herself, always bubbling over with enthusiasm, is the presiding genius over Home Maker's Hour. You might be interested in knowing that besides talking about such things, Martha really is a good cook and an expert seamstress, and she enjoys that kind of work.

One of the newer features on Home Maker's Hour each Tuesday afternoon at 2:15 is

entitled, "Arm Chair Travels." This feature is presented by Paul B. Nelson of The Travel Guild, Inc., shown in the lower picture. Mr. Nelson talks from experience, as during the last six years he has traveled extensively through the principal countries of Europe as well as in the U. S. A. and Central America and Mexico, gathering material for travel articles, and indulging in his hobby, making travel moving pictures. This summer Mr. Nelson went to Europe twice, and finally ended up by a vacation in Majorca, one of the Balearic Islands in the Mediterranean. Your letters have told us you enjoy these trips to places we would all like to visit.

Radio has achieved a unique place in the home. The mother in many cases has very little time to get about and see and hear all of the interesting things of the outside world. Radio has brought these things to her. We have a great many letters from women who say they set up the ironing board, or work over the sewing basket while they listen.





● A great many interesting plays have been given as a part of the program on Home Maker's Hour. The picture at the left shows a typical group of players in the studio while one of these performances is in progress. You will recognize in the group several of your old friends who are to be found elsewhere in this Album. Most anybody is likely to be pressed into service and

may find himself cast either as a villain or a hero, but it's all good fun anyway, and your letters tell us that you enjoy these productions.

In the picture below is Mrs. Blanche Chenoweth, and around her rich experience has been built one of the unique and unusually valuable features of Home Maker's Hour. A letter comes in from a young married woman who is having some sort of difficulty with a mother-in-law; or it may be a mother having difficulty with son or daughter, or an argument over the spending of family money. There are hundreds of such letters coming in all the time. The situation described is written into a play and portrayed dramatically, so that the nature of the problem is clearly set before the audience. Then Mrs. Chenoweth, reaching into the depths of years of understanding, tells how to untie the knotty problem. She shows in a great many instances exactly the cause of the trouble, and the remedy.

These "Little Dramas From Life" have been so real that a great many people hearing them have written, "It seems as if you must have known exactly what has been going on in our home, because the story you told today, if the names had been changed, would have been exactly our story." This is only possible because the episodes are true, and are interpreted with experience over many years of family life.

Many of the listeners on this program are farm women and many live in towns and cities. Radio has revealed the fact that no matter where they live, folks have a great many interests in common. WLS has helped to foster the idea of the family circle, in which everyone has a part.



HARMONY AND MELODY



• Music has become one of the most essential elements in radio broadcasting. Perhaps this is because its appeal is universal. It can be understood and appreciated by everyone, and it is possible sometimes to tell in music what cannot be expressed in words.

One of the musical groups you have often enjoyed on WLS we call The Melody Men, pictured at the left. They are, reading from top to bottom: Win Stracke, Phil Kalar, Osgood Westley and Paul Harmon. These four boys, with unusually fine voices, sing old classics and occasionally a bit of lively comedy. You may remember Phil Kalar particularly for some of the splendid interpretations he gave in course of the year, of groups of famous songs.

There has been many an argument about what kind of music the public prefers. Some say light comedy songs; others prefer the sad old mountain ballads; others want mostly all hymns. The truth is that the radio audience consists of so many people with such varied tastes that some of them like every kind of music.

The arranging and planning of music is a constant study, and that explains the studious look on the face of Fleming Allan, musical director of WLS, who is shown working out some new arrangement of an old time tune. Fleming has a very thorough musical education, and besides some years of experience with radio, he has done a good deal of arranging and training groups for minstrel shows and similar entertainments.

Although much of the music that you hear on the radio seems informal and spontaneous, there is always a background of special study and rehearsal so that it exactly fits the situation. A quartet, for example, may work for an hour in the rehearsal room, going over and over

some particular bit of harmony to get it exactly right. Another thing that many people do not realize is that music for the radio must be far more precise than for the stage or an ordinary concert performance. Errors that would pass undetected on the stage would be picked up by the sensitive microphone and be glaringly evident to the radio audience. That is the reason why, at almost any hour of the day, you will find individuals or groups of singers in the WLS rehearsal rooms, working over their music.



WILLIAM VICKLAND

• The quiet, interesting voice of William Vickland is eagerly awaited in many a family circle. You have heard him on The Book Shop, sometimes conducting Hymn Time, lately conducting the closing of the Dinnerbell program, and every Sunday on The Little Brown Church of the Air. He supervises the production of a great many dramatic programs, bringing to that task years of experience. "Vic" doesn't always look as stern as in this picture. His deep and sympathetic understanding of life is evident in his interpretations, and was especially notable in his handling of the Lincoln role in "The Prairie President."



This is the quartet which greets you every Sunday on The Little Brown Church of the Air. The members of the quartet are: R. C. Bergstrom, tenor and director, Lois M. Dale, soprano, Faye Crowell, alto, and Clyde Rodabaugh, bass. The Little Brown Church carries a service of worship to many homes, regardless of denomination, and is especially appreciated by folks who are shut in and cannot attend regular church services.



THE OLD TIMERS

• With the strains of "Auld Lang Syne" on the little haywire organ, comes the mirth provoking greeting of The Old Timers, Ralph and Hal. Each program is started with their slogan, "Keep Your Temper, Nobody Else Wants It," or sometimes they use the other slogan, "One Foot on the Brake Is Worth Six in the Cemetery."

Ralph Waldo Emerson and Hal O'Halloran in their role as The Old Timers contend that no music is really good until it has been aged for at least fifteen years. Therefore, their program is made up of songs that were popular a generation or more ago. They have a good deal of trouble with

the little haywire organ, and once in a while it falls apart right in the middle of a song, but they always patch it up again. Many women listeners tune in regularly for the Monday program, which is almost always devoted to wash day ideas such as have never been heard of before. They have just as much fun broadcasting this unique program as you have listening to it. Listeners have sent in a most remarkable assortment of nails, spikes, wire, rope and tools for use in repairing the little old organ, as well as much fine old time music.



MAX TERHUNE

• It's one of the mysteries how one man can carry along such a menagerie of animals, birds and insects as Max Terhune, the Hoosier Mimic. He seems to speak the language of almost every animal and bird of the forest, and can imitate a railroad train or a mosquito with equal accuracy. Max is known to a great many people throughout the country from his stage appearances with Weaver Brothers and Elviry. In the lower picture he is talking with his pal "Scully." He hails from Anderson, Indiana.



GENE AUTRY

● Somebody looking at this picture said, "I don't suppose he can do anything with that rope." But Gene Autry, the Oklahoma Yodeling Cowboy, was really and truly a cowboy before he got started as a professional singer. In the old days, a cowboy sitting in the saddle just watching the herd at night frequently would sing one of those long-drawn-out songs as a means of keeping the cattle reassured and quiet. Many of the old songs of the range had their origin in this way, so they had a very practical utility value. One song written by Gene Autry stands out as a favorite. "That Silver Haired Daddy of Mine" seems to have universal appeal, and no program with Gene Autry is quite complete until he sings it.



LEONE, SUE, AND ANNE



● The ladies in our audience are especially well acquainted with these three girls who broadcast from the Tower Studio of Sears, Roebuck & Company. They are Leone Heuer, Sue Roberts and Anne Williams. They bring you a great deal of information, sometimes about the latest styles, sometimes about kitchen and cooking problems, sometimes curtains and draperies, general household hints, and occasionally they tell you about new merchandise. Very frequently one of them announces a program by Gene Autry and tells you about some of the many phonograph records which he has made. You will be interested in discovering how many new ideas and interesting bits of information you can get from their programs.



THE SOD-BUSTERS AND HIRAM

● If you want to maintain a solemn and dignified countenance don't listen to these boys or watch them. The two boys at the left whom we call the Hoosier Sod-Busters, are Howard Black (tall and lean) and Reginald Cross (chubby). They do unheard of things with the harmonica and guitar. Reggie Cross plays one of those chromatic harmonicas that produces sharps and flats by pushing a button, and it's impossible for him to play through a number without putting in some weird quirks that loosen up the corners of your mouth. The bluer the music they play, the broader the smile it produces.



You often hear with them Hiram Higsby. This Kansas boy has another name, Trulan Wilder, but we always just call him Hiram. He is shown at the left in one of his saner moments, and at the bottom of the page getting into some kind of mischief, which is perfectly typical of him. He sings, in a manner, and he is just as likely as not to stop right in the middle of a song and expound a little philosophy.

We spend a great deal of time on WLS with serious things, but we like to take time once in a while to relax and have a good laugh. Don't you agree with us?



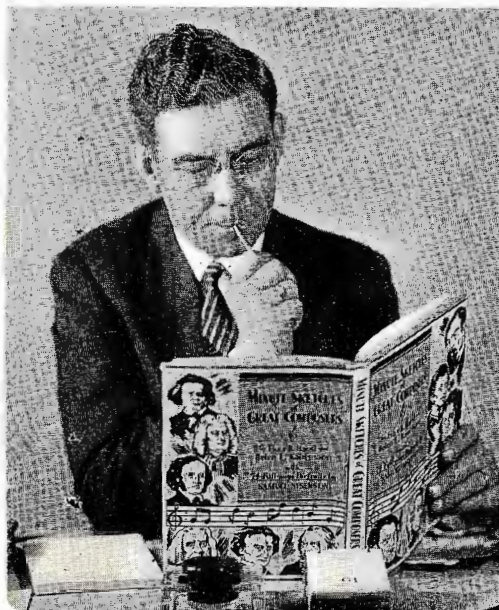
PROGRAM BUILDING

● A radio program is something like a floating iceberg—not because it's cold, but because only a small part of it can be seen above the surface. Behind a program that takes fifteen minutes on the air, there may be hours of preparation.

At the top of this page is Harry Steele, the WLS News Reporter, whose familiar "How do you do radio listeners" and "So don't forget, I'll be seein' you," are heard every day. He's a veteran newspaper reporter. He has the knack of picking out the news and adding a word or two of interpretation that has made him a favorite with the WLS family.

The young man directly at the right is Wynthrop Orr. Occasionally you hear him announcing, but most of the time he is writing plays, continuities and programs and taking part in dramatic productions. "Wyn" has had a great deal of radio experience, having been associated with CFCF, Montreal; CKOK, Windsor; WJR, Detroit, and other stations.

In the lower left hand corner the studious gentleman is John Reed Tyson. John does a great deal of research work, writes continuities, sometimes announces, and does all of these jobs well. One of the new arts of radio is in the production of sound effects, and below we see Bill Cline operating some of these effects, assisted by Norman Goldman. An electric massage machine on a bass drum makes a perfect airplane. A box of broken glass slammed through an old berry crate makes the crash of an automobile. These are just a few of the hundreds of sound effects called for to add realism and dramatic effect in various programs.





WILLIAM O'CONNOR

● This much beloved Irishman — born in Kansas — sings his way right into your heart. Every time we hear him sing, we think that's the song we like best of all. He is at his best singing "Mother Machree" or some of those other sweet songs that we always associate with the Emerald Isle. It's difficult to realize that he was educated to be a lawyer, and started out in that profession. Although "Bill" sings with several distinguished musical organizations in Chicago, we claim him as part of our family, because he was one of the first artists ever to appear on WLS.



GRACE WILSON

● You feel the power of Grace Wilson's singing because she sings straight from the heart. When she began to sing on WLS at its very beginning, she brought to radio years of experience as a singer on the stage, for she began that career while yet a very small girl. You can hear her most every Saturday night on WLS. One of her most popular character songs is "Bring in' Home the Bacon."

MARGARET SWEENEY

● No musical instrument can take the place of the big golden harp, and no player can pluck the strings more entrancingly than Margaret Sweeney, our Irish harpist. She has a large collection of Irish music and has traveled on the "auld sod" studying the interpretation of these beautiful and romantic melodies.



EDDIE ALLEN

● If you have chanced to visit the WLS studios in the Prairie Farmer Building, where you are always welcome, likely as not you were greeted first by Eddie Allen, whom we sometimes call "The Dixie Harmonica King." It is not recorded that Eddie has ever been caught without a harmonica or two in his pocket. Radio has revealed that this simple instrument, perhaps the first that children learn to play, is capable of holding its own along with the more sophisticated music. Some claim that the real test of music that will endure is whether you can whistle it, sing it, or play it on the harmonica.



UNCLE EZRA

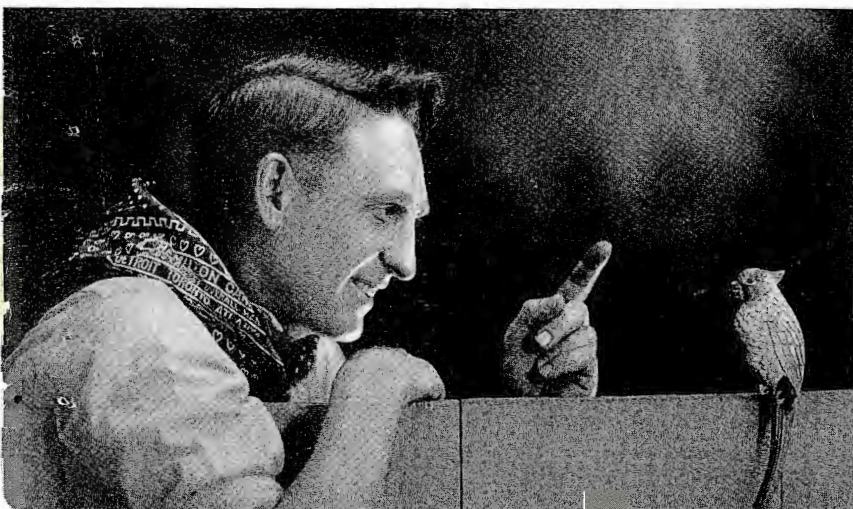
● Here is the old rascal himself as he appears every Saturday night on the Barn Dance. Confidentially, he isn't nearly as old as this picture would make him appear. He's a pretty wise old boy and pretty lively too. His other name is Pat Barrett. Either as Uncle Ezra or as Pat Barrett he is a lovable fellow. Lately you have been hearing him in the Adventures of the two Prairie Farmer hired men, Slim and Spud, with their boss, Mr. Penny Pincher.



BOB WHITE

● It appears in the picture below that Bob White, the whistler, is teaching a celluloid bird how to sing. He is

quite capable of doing this. In private life Bob White is C. L. Duax, president of the Cook County, Illinois, Bee Keepers Association.





"ALLEMAND RIGHT!"

• The old square dances of pioneer days had something about them that has endured through all the years. The National Barn Dance programs on WLS have brought back and popularized many of these old dances. Rube Tronson and his Texas Cowboys, shown above, are with us at the National Barn Dance on Saturday nights and on many other occasions, and are visiting communities all through the Middle West with their rousing and unique music. In order that the younger generation might see what the old square dances really look like, we have had as a regular feature on the Saturday night entertainment, Tom Owens and his exhibition square dancers, shown below. It takes a good deal of skill and knowledge to call the figures. These old time dances are guaranteed as a sure-cure for the blues.

Left to right in top picture are Leizeme Brusoe, champion old time fiddler; Rube Tronson, Wally Van Trees, Al Mee, Ted Simons, Tom Johnson, and "Red" Blanchard.





JIM GODDARD

● When Jim Goddard first began to sing on the radio, somebody remarked, "With a voice like that he doesn't need a radio—just open the window and they can hear him all over the Middle West." Jim is a big lovable boy whom we are proud to have as a member of this family circle. He was born in Tennessee. When he was quite young he came to Chicago to study music, and then went to Europe to study under Jean de Reszke. In 1911 he made his debut in Royal Opera, Covent Garden, London. He has been

heard in Grand Opera in Chicago and in concerts throughout the country. Your letters tell us that you like best to hear him singing hymns and old negro spirituals.

● We want you to meet some of the newer members of the WLS Family Circle concerning whom you have no doubt been curious. The little fellow in the five-gallon hat is George Goebel, our "little cowboy." He is a boy soprano, thirteen years old, and sings both semi-classic and old-time songs on the Barn Dance, where he is a great favorite. George also appears every Sunday with the St. Stephens Church Choir of Chicago.



Now, meet "Lula Belle," who brings many smiles to our Barn Dance audience as "Red" Foley's bashful, giggling, "best girl." In real life, she is Myrtle Cooper, who learned how to sing and play old-fashioned music in the Carolina mountains.





AT YOUR SERVICE

● In the picture above, reading from left to right, are D. I. MacDonald and A. N. Cooke, who help to supervise commercial accounts on WLS; Glenn Snyder, Station Manager; William R. Cline, standing, who is responsible for getting programs on the air at the right time, and at the extreme right, George Cook, who constantly scans the balance sheet and also signs pay checks.

In the picture below, three representatives of WLS Artists, Inc., Earl Kurtz, Miss Clem Legg and George Ferguson. When you desire WLS talent for local entertainments, these three are the ones who can provide it for you.

As you probably realize, the income from advertising accounts makes it possible to keep excellent programs on the air at no cost to the listener. These people in the business department have to find that income.





PRAIRIE FARMER STAFF



● The editorial staff of *Prairie Farmer*, with its contact reaching into every community of the Middle West, advises constantly on WLS programs. Reading from left to right in the above picture they are: Orpha Han, Arthur C. Page, Commercial Editor; Dave Thompson, Feature Editor; Lois Schenck, Home and Household Editor; Virginia Seeds, Floyd Keepers, Managing Editor; Ray Inman, Art Editor, and seated in the middle, C. V. Gregory, Editor-in-Chief. At the left above

is John Lacey, Associate Editor, and below, J. A. Sackrison, Indiana Manager, both located at Indianapolis. At the right below is Floyd Keepers, Managing Editor. Incidentally, these folks were born in six different states.

Prairie Farmer, America's Oldest Farm Paper, was founded in the year 1841, and now reaches more than 300,000 homes in Illinois, Indiana and Southern Wisconsin. It devotes a great deal of space to practical agriculture, and to problems of the farm

home and community. Its editors for years have been identified with the progressive farm organizations and protection of farmer's interests.





Betty Butler
Barbara Peklay

Mildred Burton
Eleanor Swiont

Emma Heitman
Elizabeth Traub

OUR OFFICE GIRLS

• This is a very important part of our family circle. The six girls above, are accustomed to handling thousands of letters every day, seeing that they are distributed to the right members of the WLS staff. The girls in the group below are in various kinds of secretarial work, keeping records, posting time schedules, answering letters and taking market reports. They are kept busy from morning till night.

Mary Montgomery, Grace Cassidy, Clem Legg, Margaret Connell, Bertha Fosler
Dorothy Luce, Ruth Luce, Anna Mae Buskee





MARKET REPORTS



● Jim Poole, dean of livestock market reporters, is heard over WLS from the Union Stock Yards, Chicago, twice every day.



Courtesy Daily Times

● In the upper righthand corner is Phil Evans, who gives a survey of livestock markets once a week. Below is pictured a scene in the South Water Market at Chicago, where the Produce Reporter gets his daily information. The market and weather surveys furnished by WLS have come



to be considered an essential factor in the farming and marketing plans of the Middle West. Many times our weather forecast determines whether or not hay shall be cut, and prices of produce and grain throughout the Middle West are set in line with the official quotations as given on WLS. The lower picture at the left shows Mr. C. A. Donnel, federal weather man at Chicago, who furnishes weather forecasts.





CORN HUSKING

● On November 10 the National Corn Husking Contest was held near Galva, Illinois, under the supervision of Prairie Farmer. 50,000 people attended, and WLS, through the facilities of the National Broadcasting Company, broadcast a description of the event from coast to coast.



Above is shown a part of the crowd that surged around the edge of the field. The broadcasting tower may be seen in the background. Dave Thompson followed the huskers in the field on horseback with a short wave transmitter, and Art Page was in the tower. Carl Seiler of Knox County, Illinois, shown at the right, won the national championship. At the left is a snapshot of Jack Holden donning a parachute just before he went aloft last summer to broadcast the United States Army Show from a plane thousands of feet above the city of Chicago, talking direct to our listeners.





FRIENDS

- Every morning on WLS you hear a religious service from Paul Rader's Chicago Gospel Tabernacle. This institution has been able to do great work in relieving distress among the poor of Chi-

cago, and WLS listeners have had a great part in it. At the left above is Paul Rader, the dynamic genius whose life is consecrated to this work.

We are always glad to have visitors, for you know at the Prairie Farmer Building, "the latchstring is always out." The picture at the top of this page shows a group of nearly 300 4-H Club boys and girls who came in from Elkhart County, Indiana, to visit the studio.

The World's Fair people last summer wanted a yoke of oxen for the ceremony of breaking ground for their agricultural building. They asked WLS to help them. Our listeners located forty yokes, and below is one of them taking part in the ceremony.

A great many times during the year our boys and girls go out to entertain at hospitals, and at the bottom of the page is a group of them at the Veterans Hospital in Indianapolis.



ARTISTS YOU



● Between the studio and the listener stand the engineers. Most of them would be "scared to death" if called upon to speak or sing, but in the mysterious maze of thousands of wires and peculiar instruments behind the control board, they are right at home. Sometimes you have heard us refer to our engineers as "the greatest artists of them all," and we never get over marveling at their ability to make any kind of a hook-up necessary for any kind of a broadcast. Whether it's setting up a public address system in a sleet storm at the edge of a cornfield, or operating a short wave outfit to direct the movements of a fleet of airplanes, we never have seen them stumped.

At the left is Tommy Rowe, chief engineer, youngster in years but an old man in radio. He has handled thousands of radio programs and before that, clear back into his teens, he had served five years on the ocean.

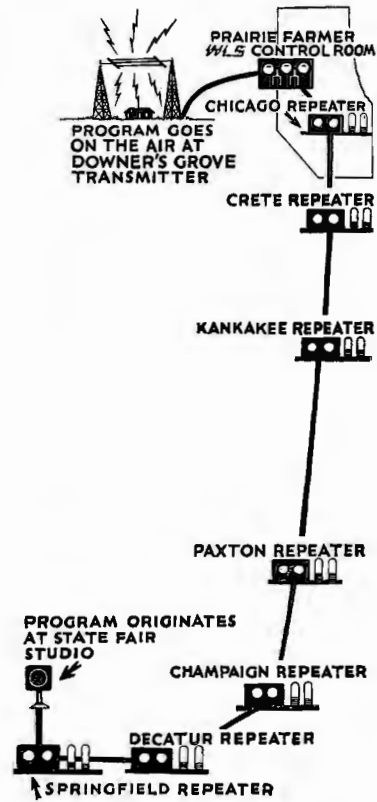
On the opposite page we have made a little chart which shows something of the complicated hook-up required when a broadcast is brought in from some distant point, in this case the State Fair grounds at Springfield, Illinois. As you will see by the diagram, in order to bring the voice or music to you from that distance, it must pass through many sets of instruments, each of which repeats and amplifies the sound so that it comes to you at full strength. You may have thought of such a broadcast as requiring merely one man at the microphone and another in the control room. There are at least a dozen men along the line supervising it, not to mention the crew at the big transmitter where it finally goes on the air.

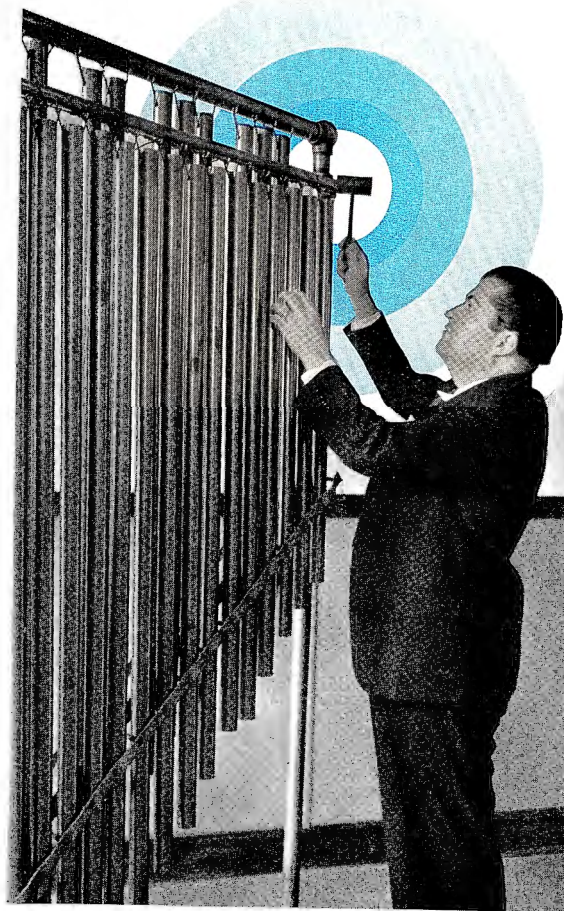
We can hardly realize that the art of radio broadcasting is only ten years old. That is the reason why all of the engineers are young men. What will another decade bring? And what do you suppose the people of a hundred years ago would have thought of a radio set?

The engineers are the boys who keep WLS right on 870 kilocycles and see to it that the full power of 50,000 watts puts plenty of push behind the programs to bring them to your home.

NEVER HEAR

• Precision in time-keeping is one thing we learn around the radio station. From 6 o'clock in the morning until we sign off at night, engineers, operators, announcers and artists must be right on the dot. You will observe that day after day we switch for the various market reports within a few seconds of the same time. Ticking constantly in the control room is official time coming from Arlington. It may not be a virtue for some workers to watch the clock, but radio people must never be out of sight of it. Below are the other men on the engineering staff, every one of them an ace, all youngsters, but all old timers in radio. Reading from left to right they are, back row: James Daugherty, Charles F. Nehlson ("Nelly"), Herbert B. Wyers; front, William T. Anderson ("Andy") and Thomas L. Rowe.





YOU have been listening to WLS,
The Prairie Farmer Station, Chicago.
It's the end of the Program. Roy Knapp
is at the chimes. Good night, all,
We'll be with you tomorrow.



