



by
**JOHN
BAKER**

Production Man Bill Jones checks script of the network hour of the National Barn Dance as Chief Engineer Tom Rowe expertly handles the complicated job of mixing and balancing the big stage production.

So You Want to Be an **ENGINEER**

If You Do, Get All the Knowledge and Experience Possible

YOU'RE interested in radio, and you like to fool with tubes and wires and gadgets; talking to a microphone scares you stiff. All right, then maybe your best bet (if you want to get into radio) is to learn to be an operator.

Maybe you'll be an operator on an ordinary broadcasting station, but Tommy Rowe, chief engineer of WLS, says there are more jobs open in other lines of technical radio activity than in the field of commercial broadcasting. And in all lines of radio activity you won't find an abundance of jobs waiting to be filled.

In a commercial radio station perhaps the most prominent work of an operator is handling the control board. The operator must work with producers in handling radio programs of all kinds. Some shows may require

several microphones, (no less than five microphones are used for the National Barn Dance on Saturday night) and the operator must cooperate in the placing of these microphones to get the proper balance for the program.

When the program is on, the engineer must see that each microphone is open at the right time; otherwise some part of the program might not be heard. He must keep the proper balance between different portions of the program. For example, he must see that an orchestra does not drown out a singer, or that a chorus does not cover up a soloist; he must be sure that an announcer's voice is strong enough to stand out above a musical background. By a simple turn of a knob, an operator could ruin the finest show ever produced,

but he doesn't do it, because he's just as important as the stars.

Operating the control panel, with its volume indicators and controls for the various microphones, is only part of the work of an operator at the average radio station. The operator also needs to be familiar with the operation of short-wave radio equipment, for which an advanced license is required. He may be called upon to make recordings of programs, and that means that he must know how to operate recording equipment. He needs to know telephone and telegraph work, and must know how studios should be treated for sound. A good share of his time when not on the control board may be spent in repairing or replacing equipment of all kinds; so an operator must know

(Continued on page 6)

Housekeeping, Says Millie, Is Fun

IT'S about this time of year that Millie Good McCluskey, dispenser of harmony, of the Girls of the Golden West duo, enjoys being home the most, for it's time to think of Spring Housecleaning. What Millie likes best—outside of caring for the children—in her part-time job as homemaker, is rearranging the furniture. But she doesn't usually wait until housecleaning time to start moving because husband Bill doesn't object to finding, in the evening, the bookcases against the wall where the davenport happened to be when he left in the morning. At least, if he did at one time, he's getting so accustomed to it that he makes no objection—providing his own belongings are left alone.



Mrs. Wright

In private life, Millie is the wife of Bill McCluskey, emcee of many road shows. They have two little boys, Billy, 18 months old, and Danny, five months. So Milly and Bill have plenty to keep them occupied when they are home. Billie is just the right age now to like to have his mother play with him, so when Millie reaches home each day around 3:20 her time is his. Most of all Billy likes to be held and read to. He is especially fond of stories and pictures of dogs. He is learning to pedal a kiddie car now, too, and whenever there is music on the radio Billie dances in time to it. Millie hopes Billie will be a singer some day and has already started to teach him little songs.

Boys Get Along Well

Danny is too small to be greatly interested in Billie's accomplishments but Billie is very fond of him nevertheless and will probably help him in his musical efforts as he grows older.

Regardless of Billie's and Danny's tender ages, Millie feels perfectly safe in leaving them at any time, because her maid has a sister who is a trained nurse who is employed in the same apartment building.

Right now, Millie has the ever-recurring Spring urge to get started on her living room to make it look "summery." Full white ruffled tie-back curtains are her choice, with plenty of plants to furnish green throughout the room. Bright chintz is her preference for slip covers for the davenport and one chair. The other chairs will be left plain.

But Millie doesn't confine all her time when home to interior decorating and the babies. She likes to cook too well for that. Even though she has a maid who cooks well, Millie prefers to do all the cooking for her family (except the baking) when she is not out on the road—and does it.

Millie's response to a query as to her preference in the culinary arts was uncertain. First she decided salads were the most fun; then she decided she got more genuine pleasure out of preparing a delicious roast and finally desserts won, hands down, when she happened to think about the pride she took in preparing desserts a day ahead of time so there'd be no last minute rush. So many preferences should be excellent proof that Millie likes to cook.

Try this "prepared the day-before" dessert recipe of hers and you'll agree she has good reason for liking to cook. We like most to do those things we do best.

PINEAPPLE ICE-BOX CAKE

(Serves 6)

1 egg yolk	17 graham crackers,
1 tbsp. cream	crushed
3/4 c. sugar	1/2 c. pecan nutmeats
3/4 c. butter, melted	1 tbsp. pineapple
1 small can crushed	juice
pineapple, drained	
(1 cup)	

Beat together the first four ingredients. Add pineapple and blend well. Line the bottom of a refrigerator pan, about 12x3 1/2 inches, with a third of the very fine graham cracker crumbs, spread half of the pineapple



Millie and Billy

mixture on top of this, then sprinkle over with nuts, and a tablespoonful of pineapple juice; then add another layer of cracker crumbs, the remaining pineapple and nuts and cover with remaining cracker crumbs. Cover top securely with wax paper and let stand in refrigerator for 24 hours. Serve with whipped cream.

Millie is especially fond of this vegetable salad, too. Try it, and chances are it will be one of your favorites hereafter.

COMBINATION VEGETABLE SALAD

One whole small head cabbage, shredded
4 green onions, cut fine (or 1 dry onion)
One carrot, diced
1/2 green pepper, cut fine
2 hard boiled eggs, chopped
2 large stalks celery, cut fine
2 tomatoes, diced
Salt to taste
Small pinch sugar
2 tbsp. mayonnaise or more if needed
Thin mayonnaise with a little cream and about 1 tbsp. vinegar

Mix well and pile into lettuce cups on individual salad plates.

Engineering—

(Continued from page 3)

how to take a microphone apart and put it together again. He must understand the intricate wiring of a control panel, with its thousands of tiny connections. Once in a while he may have to design or build new equipment for special purposes, or he may have to rig an emergency transmitter or amplifier.

"Anybody can 'ride gain' on a control board," says Tommy Rowe, "but it takes a real operator on the job when anything goes wrong. That's when experience and training really count, and every operator has to have both of those." ("Riding gain" is an operator's expression for controlling the volume.)

Outside the commercial broadcast field there is opportunity for radio operators in airplane and shipping work. An operator on a passenger ship comes into contact with the passengers in handling their personal messages, and so he should be a friendly, personable individual who likes to meet people; in addition, of course, he has to be a competent radio man, because when anything breaks down in mid-ocean he can't call upon anyone else to fix it.

Tommy Rowe and Charles Nehlsen, of the WLS staff, both went to sea as ship radio operators when they were still in their 'teens. John O'Hara, WCFL, and E. A. McCormick, one of NBC's operators, are others who gained early experience on board ship before turning to program broadcasting.

The operator for an airline is charged with the responsibility of maintaining equipment both at airports and in the planes, so that pilots can have communication with the

(Continued on page 15)

Homemakers' Schedule

(Conducted by Mary Wright)

Monday, March 29

2:00—Orchestra; Max Wilson, soloist; John Brown; Marjorie Gibson in Fanfare; P. T. A. Speaker—Mrs. Walter Buhlig.

Tuesday, March 30

2:00—Orchestra; John Brown; Marjorie Gibson in Fanfare; Margaret Sweeney, harpist; Book Talk; Wm. O'Connor.

Wednesday, March 31

2:00—Orchestra; Paul Nettinga; Grace Wilson; John Brown; Marjorie Gibson in Fanfare; Homemaking Talk, Mary Wright.

Thursday, April 1

2:00—Orchestra; Winnie, Lou & Sally; John Brown; Margaret Sweeney, harpist; Little Home Theatre Drama; Marjorie Gibson in Fanfare.

Friday, April 2

2:00—Orchestra; Phil Kalar, baritone; Evelyn "The Little Maid"; Marjorie Gibson in Fanfare.

Saturday, April 3

1:15—Ralph Emerson; John Brown; Christine; George Goebel; Sod Busters; Interview of a WLS Personality—Marjorie Gibson; "Family Fun"—Mary Wright.

Evening Programs

(Central Standard Time)

Monday, March 29

7:00—To be announced.
7:30—NBC—The Sweetest Love Songs Ever Sung. (Sterling Products)
8:00—NBC—Good Time Society.

Tuesday, March 30

7:00—NBC—Professor Jack Norworth—Variety Program.
7:30—NBC—Welcome Valley with Edgar Guest. (Household Finance)
8:00—NBC—Ben Bernie & His Boys. (American Can)

Wednesday, March 31

7:00—NBC—Broadway Merry-Go-Round. (Sterling Products) (Dr. Lyons)
7:30—NBC—Ethel Barrymore. (Sterling Products) (Bayer)
8:00—WLS—Judges of the Round Table.

Thursday, April 1

7:00—WLS—"The Old Judge." (University Broadcasting Council)
7:15—WLS—Ralph Emerson, organist.
7:30—WLS—"Since Repeal—What?" American Business Men's Research Foundation.
7:45—WLS—"The Active Citizen," Illinois League of Women Voters.
8:00—WLS—Lawyer Lincoln.

Friday, April 2

7:00—NBC—Irene Rich. (Welch)
7:15—NBC—Singing Sam. (Barbasol)
7:30—NBC—Death Valley Days. (Pacific Coast Borax)
8:00—NBC—Chicago Symphonic Hour; Roy Shields Orchestra; Chicago a Capella Choir.

Engineering—

(Continued from page 6)

ground and learn about weather, condition of the landing field and all the other data which fliers need to make flying safe.

In addition to actual broadcasting, there are many radio engineers engaged in the designing and building of radio equipment of all kinds, such as receiving sets for home use, airplane and ship transmitters and receivers, short-wave equipment for

Seen Behind the Scene

It's 1:15 and *Lily May* takes off her shoes before she starts to fiddle so she can stomp her feet better. . . . The WLS Concert Orchestra playing "Sylvia". . . . *Pat* and *Henry* put on glasses and wigs to enact a scene from their show for motion pictures. . . . For about the past six months there has been the same young fellow sitting out in the Little Theatre every day from 9:00 to 1:00. . . . *Bill Meredith* and his wife take a walk backstage at the Eighth Street Theatre. . . . *Patsy Montana* was a bit of a heroine one morning last week. While driving down to work early in the morning she smelled smoke. Stopping, she investigated and found the basement of an apartment building was afire. *Patsy* ran in, awoke the occupants, called the fire department, and came on to work. Nice work, *Patsy*! . . . Spring surely must be here: the kids are roller skating and flying kites. . . . *Roy Knapp* sitting in back of his drums and traps in a tuxedo. . . . *Bill Meredith* concentrating on a Homemakers' Play. . . . At the Eighth Street Theatre, Saturday night, time: Five minutes to Twelve, and *Al Boyd* telling the *Novelodeons*: "C'mon, show some pep!" . . . And everybody looking sleepy. . . . *Henry Burr* is a favorite of all the barn-dance goers . . . and *Eddie Paul* cooks his own meals.

amateurs, and large transmitters for commercial broadcasting stations.

In order to operate a radio transmitter of any kind, on land, on sea, or in the air, an operator must pass an examination for a license, issued by the Federal Communications Commission. The examination indicates whether or not the candidate is familiar with both the theoretical and practical phases of radio.

To get this knowledge, any experienced radio engineer will recommend getting as much training as possible, at an accredited engineering college, or in a school which specializes in radio training. But don't be misled by advertisements which hold out the promise of immediate wealth, fame and success in the radio field. A radio engineer or operator may get a job which pays him a fairly good salary, but he won't find it easy sledding. He earns his pay because of thorough training and hard work. Operating an amateur or "h'am" station is excellent experience for any boy interested in getting into radio as a life work. Reading all the available publications on the technical end of radio is a help. And then, anyone wanting to become a radio operator should plan to spend at least 18 months in a technical school, studying radio; or better still, let him take a regular four-year engineering course at some university which has good courses in radio.

WATCH this Space

FOR
Appearance of WLS Artists
in YOUR Community

SUNDAY, MARCH 28

SPRINGFIELD, OHIO, Memorial Hall—WLS NATIONAL BARN DANCE: Hoosier Hot Shots; Lulu Belle; Skyland Scotty; Christine; Pauline; Bill McCluskey; Tom Corwine; Four Hired Hands.

ANNAWAN, ILLINOIS, Coliseum Theatre—PINE MOUNTAIN MERRYMAKERS: Ramblin' Red Foley; Lily May; Girls of the Golden West.

SHELBYVILLE, ILLINOIS, Roxy Theatre—WLS NATIONAL BARN DANCE: Prairie Ramblers & Patsy Montana; Pokey Martin; Winnie, Lou & Sally.

CHICAGO, ILLINOIS, Venitian Hall, 137 Kensington Ave.—WLS ARTISTS: Caroline & Mary Jane DeZurik. (Entertainment for Liberty Lodge No. 1053.)

MONDAY, MARCH 29

ROYAL CENTER, INDIANA, High School Auditorium—WLS MERRY-GO-ROUND: Hoosier Sod Busters; Miss Christine; Georgie Goebel; Tom Corwine; Pauline; Four Hired Hands.

TUESDAY, MARCH 30

PRINCETON, ILLINOIS, Princeton High School—WLS NATIONAL BARN DANCE: Lulu Belle; Skyland Scotty; Prairie Ramblers & Patsy Montana; Bill McCluskey; Pauline; Olaf the Swede; Billy Woods.

SPRING VALLEY, ILLINOIS, Valley Theatre—WLS NATIONAL BARN DANCE (1937 EDITION): Pine Mountain Merry-makers—Ramblin' Red Foley; Lily May; Girls of the Golden West.

DES MOINES, IOWA (Coca Cola Show), Hotel Fort Des Moines—WLS ARTISTS: Caroline & Mary Jane DeZurik; Four Hired Hands.

WEDNESDAY, MARCH 31

DUBUQUE, IOWA, Orpheum Theatre—WLS NATIONAL BARN DANCE: Lulu Belle; Skyland Scotty; Bill McCluskey; Caroline & Mary Jane DeZurik; Pauline; Four Hired Hands; Billy Woods.

THURSDAY, APRIL 1

DUBUQUE, IOWA, Orpheum Theatre—WLS NATIONAL BARN DANCE: Lulu Belle; Skyland Scotty; Bill McCluskey; Caroline & Mary Jane DeZurik; Pauline; Four Hired Hands; Billy Woods.

NASHVILLE, MICHIGAN—WLS NATIONAL BARN DANCE: Pine Mountain Merry-makers; Ramblin' Red Foley; Lily May; Girls of the Golden West; Hoosier Sod Busters; Tom Corwine.

SUNDAY, APRIL 4

FORT WAYNE, INDIANA, Shrine Theatre—WLS ARTISTS: Henry Burr; Joe Kelly; Olaf the Swede; Winnie, Lou & Sally. (Appearing on "Stars of the Radio" Show.)

FRANKFORT, INDIANA, Roxy Theatre—WLS ON PARADE: Lulu Belle; Skyland Scotty; Bill McCluskey; Caroline & Mary Jane DeZurik; Pauline; Billy Woods; Four Hired Hands.

CASSOPOLIS, MICHIGAN, New Gem Theatre—PINE MOUNTAIN MERRYMAKERS: Ramblin' Red Foley; Lily May; Girls of the Golden West.

WLS ARTISTS, Inc.

1230 Washington Blvd., Chicago