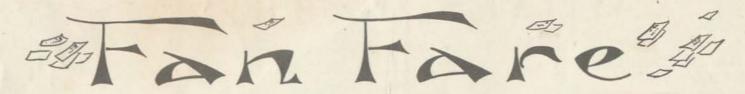


LITTLE MITZI GREEN MEETS THE MARCH WIND



In the brief compass of this page are comments on religion, poetry, current events, music, humor, fraternity, physiology and language. Anything here you want?

ST. PETERSBURG, FLA.



What do you think of my suggestions to de-vote two full pages of your magazine to com-ments by your readers on radio programs, either for good or for bad? It seems to me that this would work up an interest in your magazine that nothing else could. Radio fans would be writing in to you; you could publish those that you think are worthy, and it would be of inestimable value to the NBC and CBS in finding out what the public thinks of their programs, because you would get all sorts of criticisms of certain programs, as well as letters expressing their appreciation of others.

F. H. I.,

McALESTER, OKLA.

I call to your attention the fact that the lectures of Rev. Charles Coughlin, of Detroit, over the Columbia chain on Sunday evenings, are being challenged as to whether or not they should be continued.

I have been deeply interested in these lec-tures and they are of very great importance. By all means let the lectures continue.

WINCHESTER, IND.



The following poem was read over WLW by McQueen, "The Scrapbook Man," last week. So many have requested it that I send it in to your magazine:

"On those long, cold winter evenings, When the howling winds do blow, We have one great consolation— Just turn on the radio.

"Then we seat ourselves in comfort In a good old easy-chair, With our daily paper handy, And good programs on the air.

"Yes, Amos 'n' Andy are really good, With their programs fair and square, And we always listen for Bill Hay When he speaks out, 'Heh-the-are.'

"Now, if you own a radio, Come—with yourselves be fair; If you want your programs listed well, Just read What's on the Air."

SAN ANTONIO, TEX.



The following contributed by S. W. C .: Ad in San Antonio Evening News: "Lost or strayed from Radio Station WOAI, one pair of mare mules, one with blaze face. Finder please phone CR. 4365."

WOOD RIDGE, N. J.



I wish to thank, you for the information about the picture of Rudy Vallee, as now I shall be able to notify the members of my Rudy Vallee Club—and there are some five hundred members—who will all be very glad to buy the magazine. You see, we all have scrapbooks and keep every bit of news and pictures we find of Mr. Vallee. H. M. K.

COLUMBUS, O.

I am very deaf, and for many years didn't know of such a thing as jazz. I knew "Nearer, My God, To Thee," "Blest Be the Tie that Binds," and other such sacred songs, taught me in my childhood, but jazz was unnown until I heard it over radio. Have not missed a day in more than six

years in spending from two to six hours at my radio sets. Have one in living-room and one in bedroom. I attach the loud ear 'phones and let her go.

C. W. R. and let her go.

SPRINGFIELD, VT.



I think the radio programs are better in some ways, and in other ways could be improved. We are all glad to get programs furnished by the United States Army and Navy nished by the United States Army and Navy Bands, and I wish they would give us evening programs as well as daytime. Walter Damrosch always keeps his work right up to the mark. We enjoy the "Black and Gold Room Orchestra," and the "Stephen St. John Banjo Club" is very good for that kind. There is also "The Little German Band" Monday events of the stephen St. John Banjo Club" is very good for that kind. nings from KDKA that is very good, and they can sing too. B. A. Rolfe's "Lucky Strike Dance Orchestra" is good in their type of mu-Dance Orchestra" is good in their type of music. I just wish we might have more band music or real good orchestra music in place of these terrible "screech owls" that some of the lady singers are. Not all ladies can sing well for radio broadcasting; they "put on" too much. A male quartet is generally very good, but they can not do themselves justice in singing "I'll Be Blue Just Thinking of You" and "One Hour Alone with You" and that class of "mush."

By the way, have you ever realized how very few programs there are that are of interest to our boys that are from twelve to seventeen years of age? Don't you imagine if some one in our wonderful country could bring them-selves to a big interest in the Boy Scouts, that a program in that line would not but be of much benefit to our lads? Boys like music, but they do not care to have the world know that they are wondering "Who Is Kissing Her Now," any more than our husbands do.

SYDNEY, AUSTRALIA

Mr. Kangaroo: "But Mary, where's the

Mrs. Kangaroo: "Good heavens! I've had my pocket picked." D. A. W.

HARTFORD, CONN.

We of Connecticut boast of two lexico-caphical phenomena. The first is a lake graphical phenomena. The first is a lake which in all the glory of its combined syllables contains forty-four letters. It is Lake Tchar-goggagogmanchaugagoggchaubunagungamaug, goggagogmanchaugagoggchaubunagungamaug, which, translated from the Indian, means, "Lake You Fish on Your Side; I Fish on Mine; Nobody Shall Fish in the Middle." The second is my friend, "Mike" Hanapi, who leads the Ilima Islanders troupe of Hawaiians who belong to the staff of Station WTIC of Hartford. Before "Mike" applied the shears to his last name, he gloried in the polysyllabic appellation of Kealiiahonuihanapi, which, translated from the Hawaiian, means "Chief Long-

wind Hanapi." By the way, I'd appreciate you giving him a word in "What's on the Air." G. M. S.

CHICAGO, ILL.



Opportunities have been afforded various na-tionalities to bring special "hours" or "pro-grams" to WCFL's audience which would acquaint that audience with the folk music of different nationalities. German, Jewish, Irish, different nationalities. German, Jewish, Irish, Spanish, Polish, Lithuanian, Russian, Swedish, Italian, Bohemian—all have been represented. I have noticed that foreign programs have been a major policy of the station, possibly because it was felt that with their listeners sufficient interest could be developed to sell the idea of unionism and the ideals of the American Federation of Labor all the better to people who might never otherwise be susceptible to assimilation. H. F. P.

ELGIN, ILL.

Please send to me the issue that has the

Please send to me the issue that has the picture of "Herr Louie and the Weasel" of "Herr Louie's Hungry Five."

I think the picture of "Herr Louie and the Weasel" was in the October issue.

I am enclosing fifteen cents for the issue that has the picture of "Herr Louie and the Weasel" in it. If you haven't the issue that has the picture of "Herr Louie" in it, then wait and send to me a February issue.

Thanking you in advance for the issue that has the picture of "Herr Louie and the Weasel" in it.

G.

("Herr Louie and the Weasel," please note.)

WAPAKONETA, O.



I would like to ask that in your next issue you will give us the low-down on Bill Hay, of Tuesday night, January 6; when he went to announce the Amos 'n' Andy program at 7 P.
M., he could hardly talk for lack of breath.

all know the program is sometimes

C. E. B. breath-taking.

NEW BRITAIN, CONN.

I enjoy your magazine so much. It is full of interest from cover to cover.

Please print all you can about Floyd Gibbons. Kindly give us a short sketch of his life. I am sure it would be interesting.

Is there any hope of his return for nightly broadcasts? We miss him so much.

broadcasts?

A GROUP OF RADIO FANS.

GRAND RAPIDS, MICH.

Mrs. Flubb-Has your new neighbor, Mrs. Funkbaugh, entertained any of you informally

Mrs. Dubb—Often. Only yesterday she and her husband had a row on the back porch, and it proved so interesting that we abandoned Amos 'n' Andy for it.

WHAT'S ON THE AIR

(Registered in U. S. Patent Office)

MAGAZINE FOR THE RADIO LISTENER Vol. II.

No. 5

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"Entered as second-class matter Apr. 19, 1930, at the post-office at Cincinnati, O., under the Act of March 3, 1879."

BROCKTON, MASS. "WHAT'S ON THE AIR"

"What's on the Air," I rave about it,
"What's on the Air," can't do without it,
'Cause I'm an A-One radio fan.
"What's on the Air" has all the dope,
Without it I would give up hope,
But with it I'm a contented man.

But with it I'm a contented man. "What's on the Air," it sure lets one know

About the artists on the radio,

And gives one news important and true. Some magazine, I'll tell the folks, With clever stories and new jokes; Read it once and you will like it too.

What's on the Air" has a clever way Of showing programs broadcast night and day,

And keeps one posted for a long time. "What's on the Air" has a fair price, It wins strong praise because it's nice. It's really great—take this tip of mine. O. E. C.



What is the matter with the Old Dutch Minstrel program? I have been unable to get it for the last two weeks. C. L. L.

KENOSHA, WIS.



I wish you would give a little "nook" in your splendid radio magazine to Frank E. Mc-Bride, announcer at WMAQ, Chicago. He has a rich, mellow voice, full of sincere friendliness; he is about twenty-four years old, six

ness; he is about twenty-four years old, six feet tall, dark hair and brown eyes; very good-looking, and has a very charming personality. I hope you will pardon me for taking up your time, but it will make me exceedingly happy if you will grant my wish. Mr. Mc-Bride does not know about my "hallucination."

CINCINNATI, O.

Did you ever notice that three CBS announcers' voices sound alike? They are Frank Knight, David Ross and George Buech-

ler. At our house we guess who it is, but most always guess wrong.

Can you persuade WKRC to handle Heywood Broun's broadcast? I usually get it in St. Louis, but I would much rather have it in Cincinnati.

ONTARIO, CANADA



Will you please tell me if "Majestic Curiosity Shop," at 9 p. m., Sundays, has been discontinued?

C. A. H.

(Gone, but not forgotten.)

BRIDGEPORT, CONN.



As I shall soon be eighty years of age, you see I have no ulterior motive in asking the age of Mr. Richard Maxwell, as Mr. Maxwell is my favorite tenor on the radio.

my favorite tenor on the radio.

I remarked to a relative one day: "I believe Mr. Maxwell is 'John' with 'Seth Parker'!"

Well, we both bought the "Seth Parker Hymnal" and there we found Mr. Maxwell.

Once, at "Seth Parker's" Sunday night, last summer, he sang one of the Psalms, and his voice went up and up and rose evermore higher, until I know it must have entered heaven. His voice appeals to me for the richness of quality and the soul it reveals.

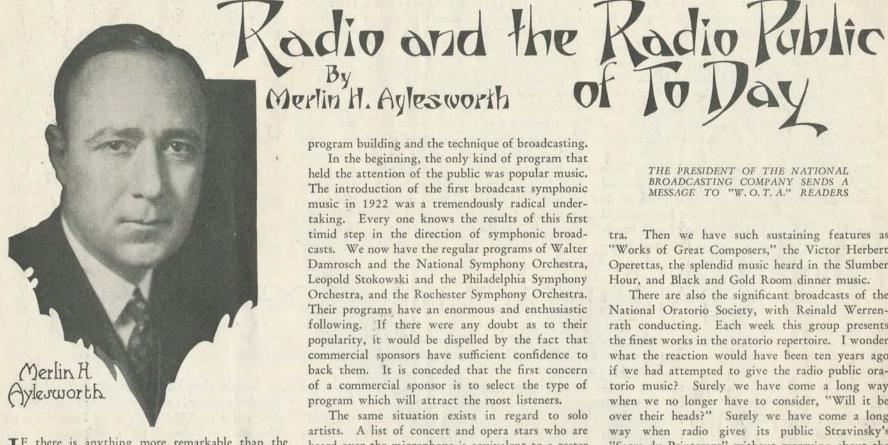
E. A. D.

F. A. D.

WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

VOLUME II. MARCH, 1931 No. 5



 \mathbf{I}^{F} there is anything more remarkable than the strides that radio has been making in the past few years, it is the change in the taste of the public which has been created by this industry.

I believe that if the National Broadcasting Company should broadcast from its studios some evening a replica of a typical program that the radio audience of ten years ago enjoyed and demanded, our present day public would laugh incredulously.

Who, among those that listened eagerly through earphone to simple jazz tunes, plugged by a small group of none too competent musicians, dreamed that in a miraculously short time they would be hearing the voices of world-famous personalities, the artistic performances of great symphony orchestras and opera companies, vivid and up-to-theminute descriptions of news and sports events? Who dreamed that there would come flocking to the broadcasting studios the foremost figures in the fields of drama, music, politics, literature, science; that brilliant writers would be adapting their talents to radio; that such honored members of the acting profession as Margaret Anglin, Eva Le Gallienne, Dudley Diggs and Rollo Peters would be performing for an audience they could not see?

Broadcasting is, we admit, controlled to a large extent by what the public wishes. At the same time radio has managed to direct and develop the tastes of its audiences to a point where it has won the right to be classed as an art. There is to-day an art of the radio just as surely as there is an art of the theater. The best performances of the air are as worthy of being placed in the category of art as the finer performances of the legitimate stage, the motion-picture theater, or even the concert halls.

Every one realizes, in a general way, the amazing progress that radio has made in the past decade. But I doubt if many except those actually engaged in the business of broadcasting appreciate the full extent of the changes that have occurred in both program building and the technique of broadcasting.

In the beginning, the only kind of program that held the attention of the public was popular music. The introduction of the first broadcast symphonic music in 1922 was a tremendously radical undertaking. Every one knows the results of this first timid step in the direction of symphonic broadcasts. We now have the regular programs of Walter Damrosch and the National Symphony Orchestra, Leopold Stokowski and the Philadelphia Symphony Orchestra, and the Rochester Symphony Orchestra. Their programs have an enormous and enthusiastic following. If there were any doubt as to their popularity, it would be dispelled by the fact that commercial sponsors have sufficient confidence to back them. It is conceded that the first concern of a commercial sponsor is to select the type of program which will attract the most listeners.

The same situation exists in regard to solo artists. A list of concert and opera stars who are heard over the microphone is equivalent to a roster of the world's greatest musical artists-Jeritza, Galli-Curci, Schumann-Heink, John Charles Thomas Gigli, Rethberg, Tibbett, Ponselle, Werrenrath, Mary Garden among the vocalists-Heifetz, Spalding, Levitzki, Josef Hofmann, Mischa Elman and Gabrilowitch among the instrumentalists.

Opera has also become firmly entrenched on our radio programs. It was in 1927 that the National Broadcasting Company first began relaying performances from the stage of the Chicago Civic Opera-house. Interest in these broadcasts has grown beyond the most optimistic expectations. This is due, in part, to the acquiring of a taste for opera on the part of the public, and in part to improvement in the technique of broadcasting, which enables the microphone to do full justice to a performance of this nature. Perhaps it is apropos to call attention to the fact that the Chicago Opera Company itself so appreciates the importance of these broadcasts that on evenings when the radio audience is to listen in, the operatic schedule is arranged with the utmost care so that it will coincide with the requirements of the hook-up. On these evenings the opera company gives as much consideration to the unseen audience scattered throughout the country as to the glittering one seated in its own auditorium.

As for concert music, it has become an indispensable part of our daily broadcasts. There is not an evening but that concert music of the highest caliber is heard over our networks. Confidence in its attention-getting powers is revealed by the extent to which it is utilized by commercial sponsors. We have such sponsors as Stromberg Carlson broadcasting the Rochester Symphony Orchestra, Atwater Kent and Victor engaging the best concerthall talent for their programs, Maxwell House giving programs of purely concert nature, General Electric sponsoring the Damrosch Hour, Philco sponsoring Stokowski and the Philadelphia OrchesTHE PRESIDENT OF THE NATIONAL BROADCASTING COMPANY SENDS A MESSAGE TO "W.O.T.A." READERS

tra. Then we have such sustaining features as "Works of Great Composers," the Victor Herbert Operettas, the splendid music heard in the Slumber Hour, and Black and Gold Room dinner music.

There are also the significant broadcasts of the National Oratorio Society, with Reinald Werrenrath conducting. Each week this group presents the finest works in the oratorio repertoire. I wonder what the reaction would have been ten years ago if we had attempted to give the radio public oratorio music? Surely we have come a long way when we no longer have to consider, "Will it be over their heads?" Surely we have come a long way when radio gives its public Stravinsky's "Sacre du Printemps" without worrying about the

The development of a finer and more sophisticated taste in music is even affecting broadcasts of popular music. Gone are the days when rhythm and pep were the only essentials in playing jazz over the air. Now highly paid staffs are employed in making special orchestral arrangements for nearly every composition that is played. Frequently these arrangements cost \$250 and \$300 each. Sometimes an hour's program presented by B. A. Rolfe, Horace Heidt, Vincent Lopez or Rudy Vallee represents the equivalent of several thousand dollars spent just on arrangements of the numbers.

Before leaving the subject of musical broadcasts I should like to call attention to the advance in radio technique that makes possible almost perfect broadcasting-the registering of the softest pianissimo, the richest effects of a symphony orchestra, the most artistic finesse in bringing out the color of each orchestral instrument. The National Broadcasting Company has a large staff of technicians constantly working on improvements and experimenting on new effects. This force is supplemented by the vast resources of the General Electric and Westinghouse Companies.

If we turn our attention now to what radio is doing in the field of drama, we find a progress which is almost as remarkable as that which has been made in music. There was a time when no sort of talking was tolerated over the loud-speaker, except for that of the announcers relative to the broadcasting of musical programs.

To-day we find drama and dialogue playing an exceedingly important part in daily broadcasting. The National Broadcasting Company has added to its personnel an imposing array of dramatic writers and theatrical experts who are adapting the masterpieces of the legitimate stage to this new medium. By skillfully rearranging stage plays so that they conform to the requirements of the microphone, these experts are enabling the radio public to hear the best in classical and contemporary drama.

We have broadcast from our studios a series of Shakespearean plays with remarkable success, to judge from the response from the public. And may I remark here that the plays of this great author are almost perfectly adapted to the radio production. Very little revision is required to make them suitable to the microphone. Had Shakespeare intentionally set about writing his masterpieces for radio, he could have done no better. This is because they depend more on conversation than on action for dramatic effect. If his following in the world of the theater has somewhat diminished in recent years, I am sure it will be more than replaced by a vast new audience which has come to enjoy and revere him through the performance of his masterpieces over the air.

Another overnight development in radio is the broadcasting of special events. The National Broadcasting Company considers this phase of its activities of such significance that it has organized a special department to take charge of such broadcasts, seeking to dramatize those that lend them-

selves to such treatment. For example, I might point to the recent broadcasting of the descent of a submarine. It is superfluous to mention the high standard we have reached in the microphone reporting of sports events—football, baseball, boxing matches and the like. The public is avid for dramatic air versions of such happenings.

Touching on the educational angle of broadcasting, the National Broadcasting Company already reserves considerable time, and intends to reserve still more, for programs of this nature. Through educational programs the radio audience has been awakened to an appreciation of the cultural arts almost without being aware of it. May I speak particularly of Walter Damrosch, who has done more to arouse an interest in fine music among the American people than any other individual? Gifted with a genius for entertaining while he educates, he has created a vast following which has gladly absorbed the fundamentals of symphony music as presented by him until now they have as deep an appreciation as have the regular concert-hall audiences. It is to Damrosch that we owe a large share of the progress that has been made generally

in the broadcasting of higher forms of music.

Our educational works also include numerous talks of authorities on law, crime prevention, health, politics, literature. Men of such standing as Merle Thorpe, William Hard, Montrose Moses and David Lawrence have been keeping our listeners in touch with the latest developments in business and finance. We have talks by college presidents, statesmen, authors, leaders of the fields of aviation, commerce and invention. Far from being bored, the public welcomes these programs. It wants variety in its daily radio diet. It is ready to give a hearing to programs of all sorts, providing they represent the best of their kind. The one thing it insists upon is a superior and finished production, whether the program be music, drama, education or sports. There must be no hurried throwing together of material, no second-rate talent, no slipshod performance. If a program is to hope for a large number of listeners, it must be presented in the most effective way pos-

The public wants artistic perfection in its radio programs, and that is what we of the radio industry are trying to give it.

AUSTRALIA, STAGE FOR PROGRAM DUEL

Tax-sponsored Programs Face Bid of Commercially Sponsored Programs for Public Favor. Independent Stations Organize Chain

IN the Land of the Southern Cross, of the Kangaroo, of the "Auxsies," of the "Boys from Down Under," or what have you, two radio program systems are meeting in direct competition for public favor. In addition to the chain of Government-owned stations, supported by direct tax upon every set owner, there have developed a number of independent stations presenting commercially sponsored programs. Quite recently leading independent stations have developed a chain plan making it possible for them to exchange their more notable programs on a Commonwealth-wide basis. Thus it bids fair to happen that in Australia the British and the American broadcast systems will be tested out side by side. Insomuch as the American plan of commercial sponsorship grew up among us before our Government was really aware of the importance of radio, we believe our readers will be personally interested in the facts about the Australian situation and will want to know about future develop-

As we have said, Australia has two systems of broadcasting stations. First there are "A" class

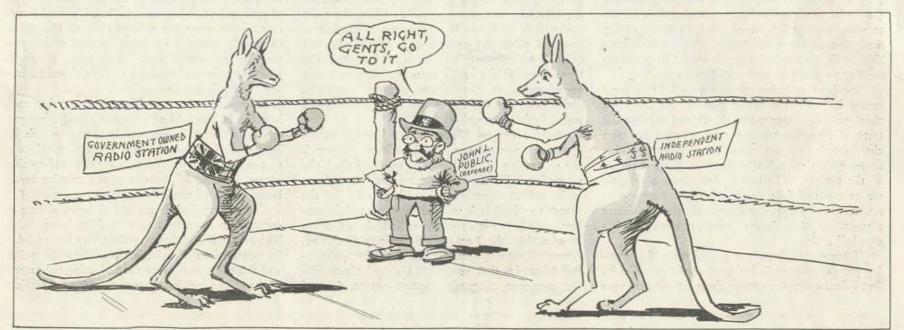
stations supplying a natural broadcasting service for the Commonwealth Government. This is operated by the Australian Broadcasting Co., Ltd., at the head of which is Mr. Stuart F. Doyle, who is also the head of the Union Theaters, Ltd., throughout Australia. Associated with him on the directorate are Sir Benjamin Fuller (head of a chain of vaudeville theaters, the majority of which are now operating talkie pictures) and Mr. Frank Albert, who is head of a very large music and publishing house. This A. B. C. receives from the Government 12 shillings per license. These licenses are taken out by every listener-in who possesses a radio set, and each pays 24 shillings per year (approximately six dollars). Half of this tax goes to the Government which maintains the stations and does all the technical work, while the other half goes to the A. B. C., which controls the programs and management of the stations throughout Australia. There are eight of these "A" class stations in Australia; one in Brisbane, Q.; two in Sydney, N. S. W.; two in Melbourne, V.; one in Adelaide, S. A.; one in Perth, W. A., and one in Hobart.

Second, there are independent stations numbering about thirty in all, and varying in power from 100 watts to 3,000. These are licensed as "B" class stations. They do not participate in any way whatsoever in the Government revenue produced from license fees. They must depend on their advertising revenue just as do the American stations.

Recently the J. Walter Thompson Advertising Agency of New York City opened an office in Sydney and began to organize and sponsor radio programs over a chain of Australian independent stations, just as they and other agencies utilize CBS and NBC in America. Evidently these chain-sponsored programs have been of outstanding merit and have won a wide hearing. At least, since their advent, the press has been stirred to take up cudgels in defense of the tax-sponsored programs—a clear indication that the two systems will test each other out quite thoroughly before many months.

In any event, because of this dawning competition between the two systems, Australians are going to enjoy better programs than heretofore.

The programs of the Australian Broadcasting



Company stations (the Government-owned stations) resemble greatly those of the average regional station in the U.S. A., except that the playing of recorded music displaces very largely the usual American hotel orchestra periods. Quite a little more attention is given to sports events and to narration of travel and unusual experience stories than American stations have seen fit to give as yet. Naturally, the director who owns the theaters supplies quite a few cinema orchestras and vaudeville artists, and the director from the music-house offers a goodly quota of song pluggers.

Here are sample afternoon and evening programs from 4QG at Brisbane: 1 P. M., market reports; 2 P. M., a pianist and violinist and records; 3 to 4:30, records; 6 P. M., news; 6:10, latest songs; 6:30 children's period; 7 P. M., markets; 7:30, sports review; 8 P. M., gems from "Faust"; 9 P. M., boxing contests; 10 P. M., news flashes; 10:30, sports review; 10:45, records. The following evening an hour of vaudeville and an hour of music, featuring two sopranos and a banjoist occupied the hours from 8 to 10 o'clock. Three evenings featured cinema and dance orchestras, one a special religious meeting, and Sunday evening was devoted to a church service followed by a symphonic concert.

We have not as yet received program schedules from the independent stations, but have at hand descriptions of the General Motors Family Party Hour and the Kraft Cheese Radio Hour, both of which are broadcast over a Commonwealth-wide hook-up.

Both are typical of the better-developed chain programs to which American listeners are accustomed. There are the usual special orchestras, instrumentalists and vocalists, guest artists from the concert stage and the figure of the moment from the world of sports or current events.

If there is a particular weakness in the Government-owned system of broadcasting, we would judge it lies in the tendency of such a system to stick to a program schedule planned long in advance. It lacks the news instinct. That is probably why General Motors' feat in putting the sensational batsman of Australia's champion cricket team on the air immediately on his arrival from England broke through the Australian press apathy toward independent radio.

The following from a Sydney paper tells that

"Possibly one of the most spectacular advertising stunts in Australian history was the sensational tie-up of Don Bradman-the world's youngest and most brilliant batsman-a member of the Australian Eleven and responsible to a large extent for Australia wresting the 'Ashes' from England.

"Upon the arrival of the S. S. 'Oronsay,' in Freemantle, Don Bradman and the other cricketers were met by a delegation including heads of General Motors, local General Motors dealers and leading citizens, including the Lord Mayor. General Motors automobiles carried Bradman and this delegation to Perth, where the official welcome took place, and presentation of the special General Motors Memorial Medal was made by the Lord Mayor of

Bradman spoke over the radio station 5AD, Adelaide, during the General Motors Family Party Hour, and upon arrival in Melbourne Bradman spoke over the same Commonwealth-wide hook-up from Station

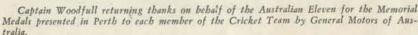
radman

a huge gala concert in the Sydney Town Hall. This, too, was broadcast over a Commonwealth-wide hook-up."

We wonder if our readers are interested as we are in this unique testing of broadcasting systems.









The Famous Octette featured on many of the General Motors Family Party Hour and Kraft Cheese Radio Hour broadcasts, relayed over a Commonwealth-wide book-up of "B" Class stations.

Bill Munday.

THE conversation had turned to radio, as conversation does sooner or later. Somebody chuckled over the latest Amos 'n' Andy episode. The crowd joined in. That reminded some one else of one of Phil Cook's bull's-eyes. More chuckles. Which in turn brought up Joe and Vi, whose last effort the hostess thought especially funny. But the man camped by the smoking-stand cast his vote for the Detective Story Hour. The girl on the divan shivered and proclaimed her preference for the True Story Hour. The quiet boy near the piano ventured a word of admiration for Walter Damrosch. By this time, however, the two sports fans in the corner were arguing merrily over the respective merits of Ted Husing and

Charles Magee Adams

Does all that have a familiar ring? Doubtless it does, for whenever listeners discuss radio the conversation is pretty certain to be concerned with artists, actors, announcers, speakers and orchestra directors.

Such a thing is altogether natural. Listeners think first, if not exclusively, of artists, actors, announcers, speakers and orchestra directors when they think of radio, because these personalities supply what comes out of the dynamic, and, what is more, my son, get the publicity breaks. Yet there are others who contribute as much, sometimes more, to programs and remain unknown.

This is not a highbrow attempt to upset a "popular notion;" just a statement of fact that should interest listeners who like to give credit where credit is due.

Intelligent movie-goers do not make the mistake of assuming that a successful film depends entirely on the stars. They know that a pleasing picture represents the pooled efforts of a director, assistant director, story writers, scene builders, supporting casts, camera men and recording engineers as well as of the stars. And the same is true in radio.

People who never appear before microphones, whose names are not announced on the air, have an important share in every major program. So it seems high time to speak a word for these anonymous and unsung contributors to our loud-speaker pleasure.

The parallel between radio and the movies fits surprisingly well. Beginning at the top, there is the production manager, who does much the same for broadcasting as the director for a film.

Every feature heard on the chains, or from a large individual station, is in charge of some one who bears his title. He is responsible for the program—its planning, preparation and presentation.

If it includes music, as most do, one of his chief lieutenants is the musical director. This individual may, or may not, wield a baton; even may not be present when the program is finally run off, for often his job is simply to select the right music.

If that sounds easy, let it be added that he has, and needs, the help of a musical librarian—somebody most listeners probably never have heard of. For example, the NBC maintains a large staff to collect the thousand and one kinds of music called for in its programs and catalog it for immediate reference.

In addition, there are arrangers, the men behind



the "special arrangement" line which listeners barely notice. And they, too, work.

If the feature goes in for something dramatic, as many are these days, the production manager buzzes for another chief lieutenant—the continuity writer. His assignment may be to adapt a play as in Hank Simmons' Showboat; or a published story, as for Collier's Hour or the Sherlock Holmes series; again, turn out an original piece like Arabesque or the Crime Prevention sketches.

Also, he must write the announcer's lines. These may sound as if they were extemporized. But be not deceived. Except in emergencies or for eyewitness descriptions, announcers read their pieces from typewritten scripts because timing is so important.

Even in eye-witness descriptions writers play their unrecognized part. Have you ever marveled at the stream of facts and figures an announcer uncorks while he is waiting for a big event to come off? The explanation is a sheaf of neatly typed sheets. For instance, during the football season Columbia has a man who gives his whole time to preparing information on the two teams playing each Saturday for Ted Husing to use if, as and when he needs this stop-gap matter.

Going back to drama again, one of the production manager's top sergeants is the sound-effects man. Producing sound effects is an art in itself. Strangely enough, the real thing rarely sounds realistic at the loud-speaker. So imitation is the answer, and some of the counterfeits the sound-effects amen cook up entail much patient testing.

Every program which reaches an audience of any considerable size represents the pooled efforts of all these people, besides, of course, musicians, actors and announcers. It may seem casual and informal, as if it were being improvised. But be assured that these behind-the-scenes workers have spent hours planning and rehearsing each word and note, though the performance on the air lasts only fifteen or thirty minutes.

Moreover, it can not be put on the air without the help of still other workers—the technicians; for without them a radio program is about as useless as a movie scene without camera men or recording engineers. It may be a perfect gem, but nobody will be able to hear it.

Like the production manager and his lieutenants, the technician's job begins long before the feature is broadcast. In the case of a studio show, grouping artists to get the best acoustical results.

If it is a sports broadcast, or the description of a big public spectacle, those in the field force install portable equipment in stadiums or at vantage points along parade routes. When a

their work starts at the first re-

hearsal, placing the microphones and

case, they may have to spend months perfecting the special apparatus needed.

And when the actual time for the broadcast is at hand, another force of technicians, known by the prosaic name of operators, takes over.

short-wave relay is called for, as is now often the

One sits in the control-room which adjoins each studio, making sure that the volume and tone quality are right. A little farther along a superior rechecks him in the master control-room whence the program is fed to the network or the transmitter. Out on the chain lines other operators stand watch at key points to keep our entertainment coming to us without flaw or interruption. And at the transmitter from which it finally reaches our receivers, more operators adjust and attend the array of apparatus whose functioning most of us somehow take as a matter of course.

They get no fan mail, glowing write-ups or votes in popularity contests. In fact, about the only notice they receive from listeners is a growl on those infrequent occasions when something goes wrong. Yet they do their part, sometimes when duty means danger.

For instance, during one of Columbia's international broadcasts an essential wire broke in a control-room. The wire carried voltage high enough to cause most of us to leave it strictly alone. Without hesitation an operator held the broken ends together until the rebroadcast was finished, receiving burns that scarcely could be classified as pleasant. Probably the few who read of his act at the time have forgotten it. Yet, without the devotion of this one man a nation-wide audience would have been denied a program it was expecting.

We hear the program, enjoy it, and probably remark that the musicians or actors were in particularly good form. They may have been, too. This is no attempt to detract from what is rightfully due those who are heard before microphones. But it does seem time to reflect that radio is not a one-man, or few-men, show, and that those who contribute to our pleasure need not remain unsung merely because they are unheard.

Like football, broadcasting demands teamwork. Here's to the centers, guards and tackles of radio. They must be in there, playing every minute, if the game is to be won. Behind the Scenes with "Real Folks"

GEORGE FRAME BROWN in person before the microphone and then as Mayor Matt Tompkins talking across the gate to Martha (played by Virginia Farmer) and finally as Mrs. Jones.

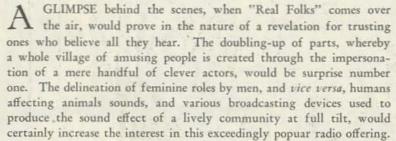
VIRGINIA FARM-ER is not only Martha, but Grandma Overbrook.

NBC, MONDAYS AT 9:30 P. M., E. S. T.



G. UNDERHILL MACY plays not only the volatile "Tony," pictured below, but is also Fred Tibbetts, the village barber.

Across the page is PHŒBE MACKAY in ber usual Monday-night role as Mrs. Watts.



George Frame Brown, the originator of the sketch, created the "Real Folks" types from actual small-town and rural characters whom he has known in various parts of the United States. Long a prominent figure in the theater, as both actor and playright, Mr. Brown has picked up a rich store of material in his travels. His mother, who was a teacher for many years near Seattle, where Mr. Brown grew up, is a collaborator to the extent that she supplies ideas and choice bits, which make the "Real Folks" program more human and entertaining. This material Mr. Brown supplements by constant visits to shopkeepers and "real folks" of rural New York.

Mr. Brown's first great radio success came as Luke Higgins in Main Street. In the "Real Folks" program he takes three parts— Mayor Matt Thompkins, Mrs. Jones and Gus Oleson.

Martha Thompkins, of the Chesebrough program, is ably played by Virginia Farmer, who came to radio from the stage. Would you ever suspect the portrayer of "Aunt Martha" of being also the quavering-voiced Grandma Overbrook? It's true. Miss Farmer does both parts.

Edwin Whitney, who plays the "Real Folks" characters of Judge Whipple, Grandpa Overbrook, Bill Perkins and Prince, the dog, is an NBC production man, a well-known actor and one who takes many character roles on other radio programs. He imitates crying babies, katydids, birds, dogs, cats and airplane motors in a manner marvelous to hear.

Elsie Mae Gordon shows her versatility and keeps the transmitter busy with a whole repertoire of "Real Folks" parts.

Mrs. Watts, the Cockney boarding-house-keeper and songbird, could be no one but a real English woman. She is Phœbe Mackay, a native of Britain, though not Cockney, and a possessor of a lovely singing voice, which she disguises in fearful and ludicrous manner for Mrs. Watts' prima-donna attempts.

G. Underhill Macy is impersonator of the volatile Tony and also of Fred Tibbetts, village barber and aspirant to the hand of Miss Harbert, the school-teacher. Mr. Macy is possessor of a wonderful singing voice, which he uses for both characters.

Tommy Brown, the sixteen-year-old boy who is the "Real Folks" Elmer, is a seasoned motion-picture performer and has appeared behind the footlights besides.

It is interesting to note that since "Real Folks" had its inception, practically the same group of actors has stayed together and played together without change. Even that famous Fireman's Band, directed by Harry Salter, has remained constantly loyal to Thompkins Corners. For their "sour" rendition of popular and classical airs, they do not have special arrangements, but develop the comic effects themselves.











Kamblin' Roun' Kadiolan With Wendell Hall Red Headed Music Maker

HELLO, Folks, how are you-all this evenin'? Yes, Suh! Old 1931 started out with a radio bang and is still goin', Rampant and Rarin', along snappily and happily! With the "cuts" and "slices" and unemployment in other lines of business-the broadcast racket seems to

be getting along a little better than most of the rest. We're kickin' a little, but more as a matter of mob psychology than anything else, I guess. We are workin', and when one account goes "off the air" another usually finds its way on, so everybody's happy! Granted, the contracts are not for as long a duration as of a few months back, but they are contracts. Paul Whiteman starts a new account out of NBC, Chicago, over the "Rhapsody in Blue" network. Vernon Dalhart, of "Prisoner Song" fame, and his little Southern partner, Adelyn Hood, in "Barber-shop Chords," from Columbia N. Y. (two attractive fifteen-minute periods a week). By the way, this is not "Dal's" real name at all. He took it as a professional name years ago when he left his home in Texas. Vernon and Dalhart are both to be found on the map as towns in Texas! The Old Dutch Girl, Irene Beasley. "The Long, Tall Girl" from down around Memphis way, on Columbia mornings with a small orchestra. That's puttin' Dixie in Dutch. Edgar Guest and the Detroit Symphony, over Columbia from WXYZ in Detroit. I presented Guest for his first chain appearance, and from a result standpoint he proved one of radio's great attractions. Trust he knocks 'em for a row of barrel-hoops in this new set-up. "Household Celebrities," featuring Adolphe Dumont (of Paris and of the Presentation Theaters) with another big Symphony Orchestra, is heard from NBC, Chicago. Yep, the New Year brought a number of new hours originating from "local" points. There have always been quite a few hours originating elsewhere than in the New York and Chicago studios, as you know, like Stromberg-Carlson, from Rochester; Tony Cabooch, from St. Louis; Heinz, from Pittsburgh, etc. Now comes Barnsdall over Columbia from their own "remote" station KOIL, in Council Bluffs, Ia. You'll be seein' more and more of this as the radio years roll by.

NEVER will forget 'bout the most amusin' experience I had with Shell was one evenin' when all was tense 'n' quiet-jes' before we got those magic words "You're on the air," the drummer of Art Kassel's Orchestra (a South Carolina boy who was handlin' the props that eve) comes a-runnin' to me 'n' whispers, "Say, Mistah Hall, I's suah 'fraid we-all bettah cut that theah 'storm' numbah." All upset, I hollers, "Cut it-why, what's wrong—what's the matter? Art's rehearsed on it, isn't he?" Drummer drawls back, "Umhuh, but somebody stole mah thunder!"

S well as this country becoming a two-car A swell as this country home, it is likewise becoming a two-radio home. The miniature idea (golf course, table tennis, pool, etc.) has crept into nearly everything, and has virtually upset the Radio-set business. The "Minie" set is by far the biggest and best seller to-day. These little sets are so dawgone good, and so reasonable, that every one is getting one. When the new "move-about" set comes into the home it usually goes up into the bedroom or follows you all over the house, while the old, big set stays in the front parlor. makes two. Then, again, the new, regular-sized, sets are so reasonable that they very often find their way into the choice spot in the living-room, and the old set (far too good to be thrown out or traded in) finds itself stuck away in the den, the library or the kids' playroom. That, too, makes two! Then, too, the fella who has always tinkered with his set tears the "insides" out of his old set and replaces with new parts, then rigs up the old "insides" in some box in the basement. That's two, too. Yes, suh! We're fastly becomin' a two-radio nation, and it's savin' a whole lot o' argument.

L ISTENERS don't seem to be "playin' favor-ites" like they used to; most folks still have their choice programs "that they wouldn't miss for anything," but a great many don't seem to care one way or another, just so long as it's good entertainment and pleasing to their particular taste. One type of modern youth rushes over to the radio, when he feels the urge, and tunes from station to station until he finds what "entertainment" pleases, then goes on about his business or pleasure at hand. Entertainment (canned, records, electrical transcription, or what have you) is O. K. to him, just so's it's pleasing and free from obnoxious, overdone advertising. Half the time he doesn't even know what station is on, and as far as ever writing a letter of program praise-wellhe'd never even think of getting the inclination, let alone doing it. Then there's the other fellow who has his favorite station, turns it on and "lets her ride." How long has it been since you've heard some one say, "I must rush home so as to get there in time to hear the such-'n'-such hour"? How long has it been since you heard the "morning after" stuff, "Say, I heard so-'n'-so last night, and was he a Wow?" etc. Well, at that, it's hard to play favorites when it's all so good. There is so much good stuff to-day that nothing seems to be outstanding. However, folks are missing the real kick out of their radio if they don't get to be rabid fans of some one-or something or other.

TELL, I gotta ramble on; did I tell you that Dick, of Tom, Dick and Harry, insists that the fella that sings those fast choruses on Lucky Strike must be Floyd Gibbons? Well, I'll be seein' you! Still doin' a little serious fiddle-foolin' (jes' fiddlin' aroun', an old fiddlin' fool), doin' the original one-man show for Libby daytimes. Just one young white boy tryin' to get along, so until then-see you pretty soon, pretty soooon, pretty sooo-ooo-ooon. Nite Owl!

Sincerely, WENDELL HALL.

RADIO IN EUROPE

By E. A. WEIR,

Director of Radio for the Canadian National Railways.

SEVERAL things about broadcasting and recep-tion in Great Britain struck me during a recent visit to London with greater force than ever before:

First: the comparative absence from static and interference enjoyed by listeners as compared with conditions on this continent. It is common to listen for an entire evening to one or half a dozen stations without any appreciable difficulty in this way beyond occasionally a little fading. There are places here where it can be done, too, but, speaking generally, we are far more subject to interruptions. The larger percentage of surface wires and buildings of steel, or semi-steel, construction in this country has a great bearing on reception.

Second: the large number of excellent programs available to European listeners. Within fifteen minutes one Sunday evening from a home in West London we tuned in Copenhagen, Stockholm, Berlin, Hilversum (Holland), Paris, Madrid, Rome, Milan, Vienna and several others. We stayed longest on Rome (about 700 miles away), where the opera Cedrallion was being gloriously sung. Rome and Budapest have, I understand, the only regular lady announcers in Europe. The European has quite as great, if not greater, variety of programs than we have on this continent, and they are generally of a higher standard. He has a wider wave-band on which to receive them, and his good sets are second in tonal quality to none.

Third: the absence of advertising from all programs except a few from one station in Paris on Sunday evenings. The European rather shudders at the thought of advertising in his programs, though some organizations still have hopes he may change his tastes in this regard. This seems exceedingly unlikely and particularly so long as broadcasting, in those countries where advertising is permitted (France and Spain, notably France), is the most disorganized and chaotic of any part of Europe.

Fourth: the systematic manner in which programs are laid out in Great Britain, so as to provide variety and suit the tastes of all listeners. There is nothing in either the United States or Canada to compare with Great Britain in this respect. It is largely the result of the system of centralization which permits of a systematic division of the time for various types of programs, and also of the fact that the country is all within one time zone.

Fifth: the systematic development of features which have a definite educational as well as entertainment value. During a brief stay in London I heard adaptations of Galsworthy's "Strife" and Conrad's "Romance." Each lasted two hours (too long for us here where one hour should be the maximum), but at that the former would have carried a large part of any American or Canadian audience with it. True, we have in America sketches, and occasionally good sketches, but no such serious attempt to do things of the better class is made as in Great Britain.

Production methods for radio dramas in Great Britain, Germany and other European countries are definitely ahead of those in America. It may be hard for some to conceive of New York being second to Europe in anything. In music it is not. It has anything money can buy. But in the production of radio drama and in educational broadcasting America is undoubtedly in second place. Devices in the synchronization of studios and the use of effects which are not practical in this country have been developed and are constantly being brought to a higher pitch of perfection.



The five above are the regular array of talent that passes in review with "Paramount on Parade," Mondays, Wednesdays and Fridays at noon over WABC. They are HANS HANKE, concert pianist; MARION BRINN, personality singer, known by the sobriquet of "Soapbox Crooner"; FRED FEIBEL, whose organ selections always provide a delightful treat, and RUBY WARD, contralto, who plays her own accompaniments. VERNON "Bud" GRAY, of course, is the master of her own accompaniments. VERNON "Bud" GRAY, of course, is the master of ceremonies who directs the parade. "Bud" is from Boston, where he was a favorite with that city's dial-twisters through the daily broadcasts he conducted for several years from the stages of the various theaters.

"Paramount on Parade" harks back to the days of radio entertainment when informality and spontaneity were the by-words. A popular feature is the two-minute chats given by GRAY pertaining to the idiosyncracies of the screen stars with whom he is personally acquainted.

VERNON DALHART, originator of the so-called hill-billy songs, and MISS ADELYN HOOD, his partner, costumed for their new twice-weekly broadcast over the Columbia chain. Dalhart, as Barbasol Ben, is getting a free manicure from Miss Hood,



who takes the part of Barbara, the manicurist. Supported by a real barber-shop quartet, the new Barbasol program presents old and new songs and stories Mondays and Thursdays at 8:15 P. M., E. S. T., on a nation-wide CBS chain.



ferent for radio audiences who tune to him Sunday nights at 8 o'clock, over the Colum-Sunday nights at 8 of clock, over the Columbia Broadcasting System. His is an enthusiastic history of the medical profession. A history that sparkles with lively stories and amusing incidents of the days when doctors knew less than your janitor about surgery or treatment of any kind of sick-

Not quite five weeks have passed since DR. HOWARD W. HAGGARD, assistant professor of physiology at Yale University, went on the air for the Eastman Kodak

Talking on "Devils, Drugs and Doctors," Dr. Haggard brought forth something dif-

Few are capable of giving such a series . . a series which will continue for three

Dr Howard W. Haddard

Company.

years, they say . . . for few are as well known or experienced as the hale and hearty Dr. Haggard.

The recently inaugurated series of La Palina programs, known as "Daddy and Rollo," which are heard over the Columbia network, Tuesdays, Wednesdays and Thursdays at 7:45 P. M., E. S. T., are written by J. P. McEVOY, whose humor appears in magazines, newspapers and in play and book form.

The parts are portrayed by NICK DAWSON, who was selected because his voice resembles that of the author, and young Donald Hughes, who is the same age as in the act. The latter, despite his comparative youth, is a veteran of both the stage and radio entertainments.

He has been through the dictionary from "aachen" to "zyzzle" thirty-five times, and knows all the words in between. His name is FRANK H. VIZETELLY, and he talks to you over the radio without using any words of more than two or three sylany words of more than two or three syl-lables if he can help it, without any of the didactic manner you might expect, for he's had two doctorates conferred on him, and even without any trace of an Engish accent, though he was born of a wealthy English family.

For the first eleven years of his life he could scarcely see, and peeped at the world through black goggles with tiny holes punched in them. An operation improved his sight, but still for several years he was not allowed to read more than a few lines of print a day. of print a day.

Then came the step that carried him ultimately to his present position. He entered the family's publishing business. He read voraciously for years, and then the firm was forced into bankruptcy by a prosecution for publishing obscene books. The "obscene" authors were Tolstoi, Zola, Gautier and Flaubert!

In disgust Frank Vizetelly came to merica. After two months, without get-America. America. After two months, without getting a position, he was about to go to sea—again in disgust. But one last shot, he said. He tried it, and he's been with the firm of Funk & Wagnalls ever since. He has been dictionary compiler, proofreader—everything up to his present position of editor. To-day he is the world's greatest authority on the written word. But he stands six feet and weighs around two hundred pounds, and looks anything but he had between the bookworm.

Recional Views and Keviews

Chicago and New York "W.O.T.A". Editors tell our readers about Radio Doings in their Areas

I. WINDY CITY SIDELIGHTS

By JOSEPH ATOR.

ONE of the radio sensations of the past Month broke when Russell Pratt, Ransom Sherman and Joe Rudolph, who had gained fame over WMAQ at Chicago as "The Three Doctors," suddenly threw up their chain contract as the "Three Bakers" (Fleischmann Yeast). In effect, the trio announced that not all the gold a network broadcast offered could buy their art.

They refused to work from prepared scripts, maintaining that for them to become mere continuity readers would destroy the spon-taneity of their rough-and-tumble act with its burlesque "drammers" and ad lib comedy. There was merit in their argument, for they had won their reputation by an originality which would have been hard to maintain in previously prepared scripts.

Anyway, they hiked back to Chicago and resumed operations as the "Three Doctors" on WMAQ, while Leo Reisman and a vocal trio, consisting of Gordon and Glenn Cross and Gibson Nolan, are carrying on the "Three Bakers"

Radio studio gossip has it that everything went well until Pratt, Sherman and Rudolph went to New York for a personal appearance before the annual national convention of bakers. Those stolid worthies took in the hurly-burly act with no more than perfunctory applause, and at the close of the convention the bakers' committee on broadcasting was reported to have suggested to the Fleischmann people that they had a lot of swell ideas to improve the "Three Bakers." It was right after that that the trio quit.

Thousands of Chicago mothers thank Marshall Field & Co. for the Musical Clock program, a feature for the last two years, in which KYW has solved the problem of doing some-thing different with the morning broadcast of phonograph records. The Musical Clock runs every week-day morning from 7 to 9 o'clock. The time is announced at five-minute intervals, and mothers, to whom it is an effort to get their offspring out of bed and off to school on time, have found it a blessing.

The program also gives weather reports and other information of that nature.

Opera in English may not be such a howling success, but WGN, at Chicago, has made a notable contribution to opera on the radio with its Manor House opera hour, every Sunday from 7 to 8 P. M., C. S. T. A specially prepared continuity in English, done by Miss Jean Conover, presents the full plot of some well-known opera. The arias and choruses remain in the language in which the opera was

Chicago has a huge population of German extraction—more even than Milwaukee—and so to many Chicagoans the Hungry Five, and old-fashioned "wiener band" on WGN, recalls days of beer gardens and of slightly discordant music on street corners. Interspersed with music of the kind that is so sour that it's good is the comedy of Herr Louie, the pompous band leader, played by Henry Mueller, and the Weasel, his pestiferous and dim-witted mu-sician, played by Hal Gilles.

In common with most other newspaper-owned stations, a number of WGN's programs tie in with the paper's features. Two of these are the Harold Teen Company, modeled after a Chicago *Tribune* comic strip portraying the sorrows and joys of a group of modern high-school lads and misses, and little Orphan Annie, also taken from a comic strip. nate at 5:45 P. M., C. S. T.

Ben Bernie's suave satire has put him in a class of his own among Chicago radio band leaders. You can't listen to his announcements long before realizing that behind his dulcet tones is a conscious, biting burlesque of some

of the more saccharine of his fellow masters of ceremonies. He and his band are on WBBM of ceremonies. He and his band are on WBBM from 11:15 to 11:45 p. m., C. S. T. They also play half-hour periods, starting at 9:30 p. m., Wednesday; 8 p. m., Thursday and Sunday; 8:30 p. m., Friday, and 9 p. m., Saturday. Seekers after dance music in the wee small hours will find WBBM presenting various orchestras from 12 to 2 a. m. nightly.

WMAQ, the Chicago Daily News, is one of the stations carrying on pioneering work in television, through an auxiliary short wave station W9XAP. From 8:15 to 8:30 P. M., every Tuesday, WMAQ and W9XAP unite in presenting various stage stars in radio and television, in co-operation with Radio-Keith-Or-

One of the best religious programs originating in Chicago is the Sunday Evening Club, which WMAQ broadcasts every Sunday at 7:30 P. M., C. S. T. The club is a non-sectarian organization, originally founded to provide evening religious services for guests at downtown hotels and strangers in the city.

S. L. Huntley, cartoonist on the Daily News,

"nut" on the ballads of the old Southwest. He presents a program of them at 2 p. M. every Tuesday and Thursday over WMAQ, offering an explanation of some of the cow-country colloquialisms along with the

The prize newspaper-radio promotion feature of the last few months has been the radio trials conducted by the Hearst newspapers in a number of cities. In Chicago, KYW and the Herald-Examiner co-operated in staging "The Trial of Vivienne Ware" and "The Trial of Ellen McAntee," in which a prominent judge, a former State's attorney and wellknown criminal practitioners took the radio parts of judge, prosecutor and defense at-

A regular KYW feature from 6:30 to 7:00 P. M. every Saturday is the March of Events program, in which some of the outstanding historical events described in the Herald-Examiner section of the same name on Sunday are dramatized.

Sara Ann McCabe, the Dainty Damosel of WIBO, is holding a semi-classical outpost in the midst of the present horde of crooners and blues singers on the radio. Her program is a soprano) presents such composers as Herbert, DeKoven and Grieg at 9:30 P. M. every Wednesday.

A fixed belief at WIBO is that the average announcer likes to hear himself much oftener

than the patrons do. Miss McCabe's program, and that of the Music Box Review, in which Eric Segerquist conducts the WIBO symphony orchestra in a classical and semi-classical program, run uninterrupted after the opening announcement. The Music Box goes on the air at 10 p. m., C. S. T., an average of four nights a week, depending upon possible conflicts with chain and commercial programs.

A famous artist of the opera or concert world appears weekly with an orchestra in the Hydrox program at 9 p. M. Thursday over

The same station has been one of the most active in popularizing dramatic programs. One of these is the Thomas J. Webb Famous Signers program at 8:30 P. M. Monday. The signing of some famous document of history is re-

After a brief trip to the Pacific Coast, Paul Whiteman and his orchestra have re-turned to Chicago and to their broadcasts over WBBM. In addition to their appearances earlier in the evenings, they are on the air from midnight every Sunday to 3 A. M. in the WBBM Nutty Club, whose listener-members are admitted with the password of "Cuckoooo."

II. NOVEL NEW YORK OFFERINGS

By CHARLES S. STRONG.

E ULAH HACKENGER, contralto, recent-ly came from the middle West after appearances with the St. Louis Civic and the Cincinnati Opera Companies, to assist as soloist on the regular Thursday evening broadcast of the Bamberger Little Symphony Orchestra. Miss Hackenger is becoming widely known through the richness and masterly control of her voice, and its radio presentation is not a whit diminished from that pleasing tone offering that is so characteristic of her theatrical This concert, with various guest artists from throughout the country, is an interesting feature of WOR, Newark, on Thursday evenings at eight o'clock, Eastern Standard Time.

The Club Abby in New York loans a very interesting artist to WMCA, periodically, in the person of Tamara, the charming Russian Gipsy Singer.

Genial Jack Reid, speaking of Betty Allen of the piano team of Elizabeth Allen and Ernest J. Cafiso, heard on WGBS, New York, on Saturday afternoons at various hours, said that she was "im-posing." Jack simply meant that she was one of the most beautiful of America's Artists' Models. So it can not be said that Betty's personality is at her finger-

The Radio Rodeo has taken New York radio fans and the listeners to New York stations by storm. Opening like a peal of thunder, at the end of January, under the genial "King Solomon of the Air," Cliff Clifton, of Village Inn Nut Club Fame, the Rodeo has been presenting two-hour nightly broad-

casts after midnight, Eastern Standard Time, and presents a variety that is a whale of a fish for DX fans to angle after. The Radio Rodeo is the rendezvous of all radio stars from all stations, who present impromptu offerings on the spur of the moment. The program goes out over WHN, WPAP, WGBS and WMCA, all in New York.

The Ludwig Baumann Broadcasts on Sunday evenings at nine o'clock, Eastern Standard Time, are continuing to broadcast a consistently interesting and entertaining popular musical offering. Merle Johnston's orchestra and Schutt & Cornell, the piano magicians, have been adding delight to this offering from WOR, Newark.

Boxing and wrestling fans can have a great deal of excitement added to their radio log by tuning in on Jack Reid and Sam Taub at Ridgewood Grove and Madison Square, New York, over WGBS, on Saturdays from 9:30 to 10:30 p. m., E. S. T., and on Monday at the same hour. When the action begins to lag, Reid and Taub can be counted upon to stage a little battle of their own to fill in.

Many of the children who tune in on Captain Joe over WPCH in New York may be interested to learn the extent of his sailor aspirations. During his career he joined the crew of an oil tanker as third cook. The first day out he accidentally locked the steward in the icebox. The second day the kettle of boiling soup spilled all over him. The third day the vessel went on the rocks off Bermuda, and in swimming ashore he contracted double

Bill Melia, WMCA's interesting Night Club Announcer, who, through his job, knows every gunman and racketeer in the city, claims he never actually saw a gun drawn or any one shot. Nice of the boys, isn't it?

Charley Wilson, the genial New Zealand lecturer and journalist, has come something like eleven thousand miles, or more, to present his interesting talks on "Mystery and Magic of the Pacific," on Sunday mornings at 11:30 o'clock, E. S. T. His offering over WOR, Newark, covers those little known groups of the Fiji Islands, New Guinea and the islands of Oceania from Hawaii to Well. the islands of Oceania from Hawaii to Wellthe islands of Oceania from Hawaii to Wellington. His material on the Megalithic remains on the island of Yap was of especial interest, and, if we had known of it before, perhaps we might have fought a little harder for the old place. Charley founded six papers, and is the author of a history of New Zealand entited "The Empire's Junior Partner." That's lending King George a hand Partner." That's lending King George a hand.

When Perry Charles, of Station WHN, New York, opened his Gridiron Club of the Air, a Radio Replica of the interesting mutual "knocking" society of Washington, Charley Butterfield, the radio editor of the Associated Press, said that he saw it as the first big step in real fellowship among those behind the microphones who are all brothers and sisters under the skin, or is it the din? It depends on your loud speaker.

The line-up for one of these Gridiron meet-ings, heard every other Sunday night on the Radio Rodeo two hours after midnight, is as follows: The victim sits around and here and there his best friends get up and give him a fine roasting for three minutes each. The "roasted" then has six minutes of comedy comeback in which to restore quiet to the comeback* in which to restore quiet to the gravy. Uncle Nick Kenny, the popular radio editor of the *Daily Mirror*, was the first victim, and he had a formidable array against him, including such well-known names as Ted Husing, popular CBS announcer; Norman Brokenshire; Johnny Johnstone of NBC; Guy Lombardo, of the Royal Canadians; Henry Rushie the dislocations Lock Fators of the Burbig, the dialectician; Jack Fater, of the New York Telegram; Lou Reid, of the New New York Ielegram; Lou Reid, of the New York American; Lewis Reid, dean of the announcing staff of WOR, Newark; Leo T. Heatley, the columnist; Johnny Skinner, of the Brooklyn Daily Eagle; Stewart Eggleston, of CBS, and Tom Noonan, the Bishop of Clistoceans. Chinatown.

Heywood Broun, the would-be journalistic

Congressman or Congressional columnist (as you will), went on the pan on February 22, and Mark Hellinger and Bugs Baer will provide the sizzle on March 8 and March 22, respectively, if not respectfully.

An uplifting argument was provided by the technical staff of WMCA when they were commissioned to dynamite the old power-house in Hoboken after the installation of the new 1000-watt transmitter had been hooked up recently. The dynamiters were a bit amateurish, and besides the old power-house, the antenna and a few nice tool-houses climbed into the sky, in bits, as well. If you happened to be on that wave length and heard anything that sounded like Manila Bay, that was what it was

The other day we ran across Anthony Stanford, chief announcer of WGBS, and who did we recognize, by Jove, but Abie, of Abie's Irish Rose, and if that isn't nation-wide news, what else is? I'll bet people know Stanford as Abie, that only know Anne Nichols as the mother of a bunch of carfares. Tony has been with WGBS now for two years, and his theatrical background has added greatly

his theatrical background has added greatly to his ability to fit in not only at WGBS, but as a link on the chain stations.

Marcia Wallach came within our course the other day, and when we had recovered from the engaging attraction of her beautiful con-tralto voice, we learned that WBBC, WGBS lend her talents to the radio audience



AlwynBach

Steele Jamison

looking through the Studioscope

"Why did you leave your last position in

"The chief announcer was already married."

"Lay down, pup: lay down!" ordered the new studio attache. "Good doggie-lay down,

I say."
"You'll have to say 'Lie down,' Mister,"
declared a page. "That's a Boston terrier."

the KOD studios?"
"There was no future in it."
"Why?"



Bobbe Deane, NBC's petite actress, whose child impersonations are famous up and down the Pacific Coast, missed a program for the first time in her life on a recent Tuesday night, when she did not appear in "Memory

An automobile accident, which almost cost Bobbe her life, was the reason. A surgeon spent exactly an hour and a half sewing up spent exactly an hour and a nair sewing up the deep wounds in her mouth and limbs following the accident. Only once did she interrupt while he used the needle in her mouth, which was badly cut.

"What's your name?" she demanded.

"Brown," said the doctor.

"Oh," said Bobbe, true counding. "I

"Oh," said Bobbe, true comedian. thought it was Singer, the way you sew!"

Comedy and tragedy are often closely re-lated. And Herr Louie and the Weasel, two of the greatest comedians on the air and on the stage, know this to be true. The two, in real life Henry Moeller and Hal Gilles, who are heard from WGN with the funny, "lettle German band" each night, except Sunday, 10:20 to 10:30, on Sunday night, January 4, were just about to go on the stage of the Central Park Theater in the west part of Chicago, when three shots were fired. Gilles rushed out the back stage door and almost stumbled over the form of a dying Gilles went back into the theater. and Moeller went through their act, but they both admit that they never acted such a per-formance in all their life.

When Vernon Dalhart, hill-billy tenor of Barbasol programs on WABC, wanted to get into the recording business he decided the thing to do was to see Thomas A. Edison, and office boys having been convinced that no crime was intended, he got by-warned not to take up more than five minutes of the in-

He first saw Edison at 2 p. M. At 4:20 he left the inventor's office. He'd gone halfway through his repertoire and persuaded Edison that he was worth a try-out for recordings. Later, millions of discs of "The Prisoner's Song" were sold.

Lowell (Literary Digest) Thomas keeps five secretaries busy typing out answers to his fan mail, which he personally dictates. Even signing the letters is a tremendous task, and to keep abreast of the flood of correspondence he brings a small suitcase to WABC's studios filled with outgoing letters. Whenever he has a spare moment he opens the case and signs

Harry Swan, who can, and does, broadcast fifteen different dialects over the WABC Columbia network proves that accent is not purely vocal. A photographer assigned to snap him at the microphone complained that he could not pose him in action.

"Why not pose me in dialect?" Harry asked.

"Whaddaya mean, in dialect?"

"Just what I say," Harry retorted, making a grimace. "What dialect is this?"

"Italian" said the cameraman.

a grimace. "What dialect is this?"
"Italian," said the cameraman.
"And this—and this—?" Swan continued.

The photographer recognized each of the fifteen characters.



Denny Lynch, one-half of the team of Dick and Denny, the new harmony pair heard each Monday at 4 P. M., E. S. T., over the Columbia network, comes from a family of preachers—four generations of them. Denny the fifth learned he can be the fifth learned he can was to have been the fifth. Instead, he ran away from home at the age of fifteen joined a small concert company. Denny looked after the baggage of the entire company, and held a guitar in his lap, for effect only, during the opening and closing of the show. His salary was \$20 a week. When he learned to play a few chords on the instrument his pay was boosted to \$25 a week.

Freddie Rich, WABC conductor, once received a letter and a ten-dollar check from an appreciative fan in Doylestown, Pa. He

returned the check. but in a few days the fan sent it back, demanding that cash it.

with the check still uncashed, was ar-rested for speeding in Pennsylvania, and taken to a court in Doylestown. When Doylestown. him if he knew any one in the town, Rich

remembered his gener-ous admirer. Phoning the latter, the magis ous admirer. Phoning the latter, the magis-trate asked if Mr. Freddie Rich was a friend

"Is he a friend of mine?" the Doylestown man shouted. "I'll say he is! I'll be right

Through the unexpected influence Rich was without a fine. But the check, for some reason, hasn't yet been cashed.

A trip to Europe is the one ambition, at the moment, of Lucille Wall, known to radio listeners for her dramatizations in the Adventures of Polly Preston and as the "Love Story Girl" in Collier's Hour. If Lucille must go, the Graf Zeppelin should be pressed into service for her, so that she might hurry back

"I'm Dancing with Tears in My Eyes" must have been inspired by John S. Young. He's regarded as an expert dancer now; but this

NBC announcer once hated dancing lessons so heartily that he burst into tears every orchestra played the Missouri Waltz.

Countess Olga Medolago Albani, soprano heard in many NBC programs, is NBC programs, is among the most beautiful microphone art-

ists. Hardly a month passes that does not bring a renewed offer from motion-picture producers.

Reinald Werrenrath often works eighteen hours a day preparing material for, and re-hearsing, the National Oratorio which he directs for NBC each Sunday afternoon. The famed baritone also is heard on the Camel Pleasure Hour every Wednesday night, and is keeping up his concert work.

An alcoholically oversubscribed gentleman wandered into Roxy's recently. During the pause in the program, just as the orchestra conductor called the musicians to attention for the overture, the drunk got to his feet and excitedly called out:

"Is there a doctor in the house?" There was. A bewhiskered gentleman gravely arose, saying:

"I am a doctor."

The drunk leered amiably. "Hello, Doc," he said and sat down.

More than two hundred manufacturers of as many products are using the NBC net-work as a medium for building good will for their wares. And incidentally furnish-ing radio listeners with almost as many varieties of broadcast entertainment as there are manufacturers.

NBC maintains a merchandising division, in charge of Frank Silvernail, the sole func-tion of which is to

persuade program sponsors to advertise their broadcast in newspapers and magcountry.

Collecting walkingsticks is one of the hobbies of Reinald Werrenrath, NBC vo-

Werrenrath, NBC vocal consul. He claims
to have obtained a
cane in every town in which he sang a concert. Werrenrath might be said to be preparing for a ripe old age.

Lady Radio Artist-Well, here's a dollar

for you, my poor man.

Tramp—A dollar? Lord bless you, lady!
If ever there was a fallen angel, it's you.

Lois Bennett, heard regularly in the Armstrong Quaker program, has signed an exclusive contract with NBC. Since the middle of January the soprano has been dividing her time between the New York studios and various cities, appearing in the latter generally in connection with automobile shows,

That "accidents will happen," even in the best regulated broadcasting studios, is well manifest at Colum-

bia. The force must be alert to fill in the breach without hesicancy.

For example, Aud-rey Marsh had her music-stand collapse during a broadcast; the resultant crash was muffled by the percussion instruments, and, as her music fell "sunny side up," Miss Marsh continued singing,

with the floor as music-rack.

Another "dark moment" was when the pianist assigned for Dr. Thatcher Clark's French Lessons failed to appear; George Beuch-ler, announcer, brought his expert piano technique into play.

Then, there is diminutive Marion Brinn, star of Paramount on Parade, who labors under the sobriquet of "The Soapbox Crooner." It was at her first broadcast that an emergency sounded for a platform for her. The first available object proved a soapbox.

Both Arcadie Birkenholz and Godfrey Ludlow, violinists heard regularly on NBC net-works, possess valuable violins. Ludlow's was priced at \$45,000, while Birkenholz's favorite musical instrument is rated at only a few thousand less.



Watt-Congratulate me, dear, Indge. have been reappointed.
Wife—Honestly! Judge Watt-Shh!

Frank Vagnoni, violinist, heard in many NBC programs, and director of several broadcasting orchestras, was recently robbed of a violin which he had purchased only a short while before for \$3,000.

Friend-What a horrible noise comes from that radio set!

Radio Fan-Well, I guess you would make

just as bad a noise if you were coming out of ether.—Everybody's Magazine.

Bert Lown, whose orchestra broadcasts reg-ularly over the Columbia network, has a small movie camera and carries it about with him constantly. Because he seldom finds time to use it except when he is riding about in a taxi, he now finds himself with an enormous collection of film showing the backs of cab

Victor Kolar, conductor of the Detroit Symphony Orchestra during the Graham-Paige hour on the Columbia network, once shared a shabbily furnished room in New York with Rudolph Friml, composer, and Ottocar Bar-tik, ballet master of the Metropolitan. Kolar and Friml had been students together at the Conservatory in Prague. The combined income of the trio was just enough to buy their chief item of diet—boiled rice.

Studio Director-Didn't ya hear me yell for

you to stop?

Girl Visitor—No, sir.

Studio Director—Didn't ya hear me whistle?

Girl Visitor—No, sir.

Studio Director—Didn't ya see me signal?

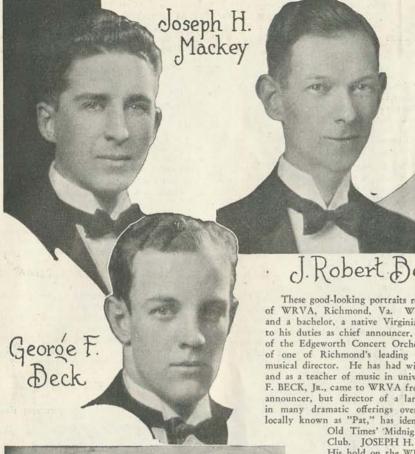
Girl Visitor—No, sir. Studio Director—Well, I guess I might as

well go on home. I don't seem to be doing much good around here.

The traditional story of the Chinese witness who, in court, required five minutes to enunciate a flood of his native language, translated by the interpreter as "He says 'No," had its full force brought home to H. C. Connette, NBC continuity writer, the other day. In "Filial Piety," which will be presented in the NBC Drama Hour, January 17, Connette had to write speeches in English which would be spoken in Chinese by Dr. Margaret Chung, well-known San Francisco physician, who has agreed to appear in the play as the Chinese

Dr. Chung was obliged to translate her speeches into the Cantonese dialect, and the length of the translation presented a pretty problem for their author. By working to-gether, however, he and Dr. Chung managed to revise the original script and change the mother's remarks into sentences which wouldn't require five minutes of Chinese dialect apiece. Next time he introduces a foreign language into a play, Connette will pick something simple, like Sanskrit.

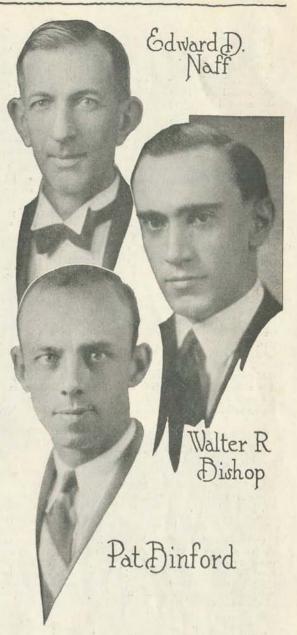




J. Robert Beadles

These good-looking portraits represent all but one of the announcers of WRVA, Richmond, Va. WALTER R. BISHOP, six feet, two, and a bachelor, a native Virginian, is program director. In addition to his duties as chief announcer, J. ROBERT BEADLES is conductor of the Edgeworth Concert Orchestra and organist and choir director of one of Richmond's leading churches. EDWARD D. NAFF is musical director. He has had wide experience as soloist and recitalist, and as a teacher of music in university music departments. GEORGE F. BECK, Jr., came to WRVA from WTAR. He is not only a popular announcer, but director of a large dance orchestra and juvenile lead in many dramatic offerings over WRVA. PHILIP N. BINFORD, locally known as "Pat," has identified himself with such programs as Old Times' Midnight Jollification and the Corn Cob Pipe Club. JOSEPH H. MACKAY came to radio from the stage. His hold on the WRVA audience was won as an entertainer as well as announcer. GEORGE W. HUNTER, Jr., gave up a musical career because of his interest in technical phases of radio. He has been at WRVA since 1925, handling remote control pick-ups.

WRVA offers one peculiarly distinctive program in its "Dixie Spiritual Singers," heard each Monday at 10:30 P. M., E. S. T. These boys were all recruited from Richmond tobacco factories. They sing genuine negro folk songs in genuine negro fashion.



Dixie Spiritual Singers

Members of the "Grand Ol' Opry," at WSM, Members of the "Grand Ol' Opry," at WSM, Nashville, Tenn., pause long enough for a photographer to take a "shot" of the entire outfit. This feature has been presented at WSM each Saturday night for over five years and draws telegrams and mail in abundance. The players include the Pickard Family, now on NBC; Dr. Humphrey Bate and his "Possum Hunters," Paul Warmack and his "Gully Jumpers," the "Fruit Jar Drinkers," Cook Brothers, Ed Poplin and his band, and Theron Hale with his two daughters. George Hay, "The Solemn Ol' Judge," instigator of the plot, so to speak, is shown at the extreme right, with Harry Stone, his partner in crime, next to him. in crime, next to him.



'Grand Ol' Opry



Stowe Family

The principal member of the world's only two-piano team of its kind is VELMA STOWE, four-months-old daughter of Arthur W. "Tiny" Stowe, announcer and maestro of the late-night programs from KSTP, and VELMA DEAN STOWE, known nationally as the Southern Crooner of radio, and for her work in the WLS Showboat. "Tiny" played tackle on the Centre College football team led by Bo. McMillan. Mrs. Stowe entertains during the "Frolic of the Dodos" from KSTP every Monday at midnight.



Among the comedy sensations of the air during the past year on an individual station are the "Two Professors"

—"Prof." DON McNEILL, B.V.D., X.Y.Z., O.K.M.X., and "Prof." VAN FLEMING, P.D.Q., B.P.O.E., T.N.T., pictured in a characteristic pose. These two nutty

pose. These two nutty masters of nonsense hold forth every Friday evening at 7 o'clock over station WHAS, Louisville, Ky., and number among their "stu-dents" fans the country

Professors Mc Neill and Van Fleming

looking through the Studioscope

Norman Brokenshire will not be on the air again until March 13, when The Radio Follies resume on CBS. He's South now making "yellies."

Lois Bennett, soprano of the Armstrong Quakers and other NBC programs, is the wife of a vice-president of the Fada Radio corporation-and the mother of two children.

Elizabeth Lennox is among the few con-traltos under contract to NBC who is married. Among the single ones are Mary Hopple, Welcome Lewis, Vee Lawnhurst and Leslie Frick.

Individuals high-lighted by Edwin Alger in NBC's Who's Behind the Name programs are personally interviewed by Alger before each broadcast. Alger is a Washington newspaper-

Mother—What made you stay so late with that radio announcer? Have a flat tire? Daughter (dreamily)—No, Mother, I'd hardly call him that!

Olga Serlis, leader of the Parnassus Trio, heard daily in NBC programs, longs for real winter weather so she can take snow baths, as she believes snow water is ideal for the complexion. No need for excitement-she does not go out into it.

On every week-day, excepting Saturday, you can tune in on WHAS, Louisville, Ky., between 12:45 and 1:00 p. m., C. S. T., and hear an educational program broadcast by the University of Kentucky. These programs for March deal with Agriculture, Commerce and Palister.

A winsome widow who, aside from being A winsome widow who, aside from being hopelessly simple, is simply hopeless, writes the Radio Press that she has loved and lost three husbands—all named William. "Does this," she wails, "signify anything?"

"Certainly does," assured the worldly editor. "It means that you've had the Willies."

Phil Cook, NBC's Quaker-Aunt Jemima Man, dialectician and one-man show, is flirt-ing with vaudeville engagements since he abandoned his early morning broadcasts. The daily evening programs, for which he also prepares all the material, do not keep him busy enough to make him happy.

Walter N. Linthicum, baritone soloist and announcer at WBAL, began his musical career at the age of fifteen, when he joined his High School Glee Club. When not appearing before WBAL's microphone, or as soloist in church, Mr. Linthicum follows his profession —that of teacher in one of Baltimore's public

Frank Winegar, whose orchestra is heard WABC from the Village Barn, was a busy boy during his undergraduate days at U. of P. He was coxswain of the varsity crew, rope-climbing champion, art editor of the Punch Bowl magazine, winner of the Mask and Wig dramatic trophy, star golf-player and an able high diver. He also won several rewards in architectural competi-

An intaglio ring sent to Announcer George Beuchler at WABC by an anonymous admirer is said to be 1,100 years old. Carved in its stone is the head of a man and a Greek in-scription, which, read backwards, constitutes an archaic spelling of the name "Damocles." Antiquarians to whom Beuchler has taken the ring declare that the reversed spelling in-



Howard Chandler Christy, American artist, presented Graham McNamee, ace of the NBC announcers, with a portrait for Christmas. Christy is said to have worked several weeks on the picture, which McNamee regards as the best ever painted of him.

Mrs. Mack-I'm bothered with a little wart that I'd like to have removed.

Dr. Jones-The divorce lawyer is at the second door to your left.

Dr. Klein, whose voice is familiar to radio listeners through his weekly "World's Busi-ness" talks over the Columbia chain, reports that when he arrived in Cairo during a recent extensive tour, a number of persons already knew of him through his weekly broadcasts, which, they told him, are heard reg-ularly in Egypt through the medium of Columbia's New York short-wave station W2XE.

The 50,000-watt transmitter of the Hartford station, WTIC, is located on a densely wooded mountain, ten miles from the city, and technicians stationed at the plant have n that several deer come out of their sylvan haunts early each morning to hear the open-ing programs. Fred Wade, WTIC announcer, has been the butt of many jibes from the engineers, who maintain that every time the animals hear Fred's voice they are positively

Sam Lloyd, the puzzle king who gives out brain-teasers over WABC in the Central Savings program, says nobody need be ashamed of being addicted to puzzles. Among their fans he counts Theodore Roosevelt, Edison and P. T. Barnum. A little further back in history he finds Newton, Huxley and Herschel, Byron, Macaulay, Longfellow and Edgar Allan Poe. Lloyd declares that, as a rule, Allan Poe. Lloyd declares that, as a rule, the successful man or woman is the one who is best at solving puzzles.

Nine little hot dogs Sizzlin' on a plate, In came the studio staff And then they were ate, Pure Oil News.

Florrie Bishop Bowering, director of "The Mixing Bowl," the radio household service broadcast from WTIC, contends that this machine age is a great thing for most people, but some of them are having a tough time keeping up with it. She cites the case of the woman who wanted to know where she could buy the little ice-cubes to put in her electric refrigerator. And the case of the woman who, not knowing the function of the dustbag on her vacuum cleaner, thought the dust was carried away through the electric cord, being consumed by the electricity en route. And the case of the housewife who called her elec-tric washing-machine a fake because the wash was just as dirty at the end of two hours as it had been when she put it in the machine. On interrogation she admitted she hadn't put water in the tub because she thought the electricity did the cleaning.

Providing "atmosphere" for the series of Old World programs which are being presented in S and W Mellow'd Melodies, keeps L. Scott Perkins, NCB Pacific Coast producer, busy. He recently searched San Francisco to find a real Austrian zither-player for the Viennese presentation. Then he had to turn around and look for a balalaika artist for the Russian program, and some Chinese musicians for the

Perkins' chief worry now is what's going to happen when he gets into the Balkans, and has to go out on a still hunt for come one who can play the guzla,

Microbia-I'll tell you something if you'll promise to keep your mouth shut.

Penelope—What is it? I will.

Microbia—You've got halitosis.

When Gunnar Johansen was a little boy in Copenhagen, a serious, anxious teacher called upon his father one day.

"He won't learn his lessons," she told the elder Johansen. "What in the world is going

to become of him?"

Before the next year was over she had her answer. The little boy who wouldn't learn his lessons was touring Denmark at the age of thirteen, and by the time he was fourteen had earned enough money to take him to Berlin to continue his musical studies.

All of which ought to point some kind of moral, but Gunnar, now an NBC artist, whose Sunday piano recitals from the National Broad-casting Company's San Francisco studios are looked forward to with eagerness by thousands of radio hearers, admits he can't find it.

When the telephone rang at Columbia the other night the operator was told, "This is the Grand Duchess." An awsome effect was produced both on the operator and the page-boy dispatched to find Alexander Woollcott, who had just finished his Tuesday night Early Bookworm broadcast. The titled voice belonged to the Grand Duchess Marie of Russia, whose latest book had just been reviewed by Woollcott.

At the close of his broadcast Woollcott called upon his audience to toast the Grand Duchess Marie of Russia and the United States. It was this gallant tribute, heard over WABC, that prompted the call.

Another telephone call was received in the announcers' room at WABC several days ago: "May I speak to the dean of announcers?" asked the caller.

The announcers were in a quandary. Each with becoming modesty, hesitated to pick up the receiver. Finally one stepped up to the phone and said, "This is he."

It was Louis Dean, one of Columbia's new est announcers. .

Irhmediately following a recent astrological hour over WHK, Columbia's Cleveland station, a feminine voice came over the phone in this fashion:

"Could I speak to Evangeline Adams,

Operator-"We're sorry, but you have been

listening to a Columbia program."
"Then, Evangeline Adams doesn't live in Cleveland?"

"No, she broadcasts from New York." "That's a shame. I wanted to ask her whether to-morrow would be a good day to get a permanent."

NBC Elevator Girl-Here you are; sixth

Piqued Male Passenger—What you mean, 'Sonny'? You're not my mean,

"Sonny"? You're not my mother!

NBC Elevator Girl—Yes? Well I brought
you up, didn't I?



IF you like your bloodshed piping hot, let me recommend to you the antics of the amateur boxers. There, now, is a sport approaching at times the lusty mayhem of the old gladiators.

first put that wisecrack in the tactics manual to the effect that the best defense is a good offense, probably thought it up after seeing a couple of the champions of antiquity slicup each other's ears with the cesti, in the interest of good, clean, amateur sport. The modern amateur fighter has improved

on the old tactical maxim. Not only his best, but often his only, defense is a lusty, wild-eyed offensive. The cream of these fighters is gathered each year in the New York and Chicago areas for the Golden Gloves tournament. Semi-final and final bouts, culminating in an intercity tournament, will be broadcast this month by station WGN. On March 2, 3 and 4 WGN will go on

the air at 10:30 p. M., C. S. T., for the semi-final bouts between the Chicago boxers and those from other cities in that area. The broadcasts of the Chicago finals on March 11 will start at 8 p. m. The intercity matches are held this year at the Madison Square Garden in New York on March 30. WGN will

also report them, beginning at 8 P. M., C. S. T.

The action, you may be sure, will put the lackadaisical fellows who appear these days in the professional ring to shame. The heavy-weight finals in a Golden Glove tourney

several years ago serve as a good illustration. The opponents were a Mr. McGrath, one of Knute Rockne's minor footballers at Notre Dame, and a Mr. Hoffman, who was a cornfed fellow from Bloomington, Ill. Mr. McGrath rather fancied himself a boxer. Mr. Hoffman had no illusions. He opened hostilities with a wild swing which whistled two feet from Mr. McGrath, as the latter sidestepped.

Hoffman was not discouraged. reached far behind him, as if to scratch some remote portion of his anatomy. The resulting swing ended a ten-foot arc on the jaw of Mr. McGrath. The latter was game. He came up glassy-eyed on a count of nine. Mr. Hoffman measured him carefully and loosed another overhand swing, which, after nearly slaying the referee, again hit Mr. McGrath on the chin.

That unfortunate fellow promptly assume the position of an ostrich in the ring, his nose buried in the canvas and his ponderous rear quarters elevated. But Irish blood will He took a count of four and again, to meet a third swing, which laid him cold. Ten minutes later, when Mr. Hoffman was on his way back to Bloomington, Mr. McGrath arose from the stool to which he had been lifted and offered to fight the

Sport fans may now see as well as hear their favorite stars over the air. Daily at 6:45 P. M., C. S. T., Hal Totten, sports announcer of WMAQ at Chicago, introduces some sports celebrity over that station and over W9XAP, its allied television station. Totten is also its allied television station. Totten is also "fanning" on baseball at 6:30 p. M. Saturdays, over WMAQ.

Pat Flanagan, sports announcer at WBBM, is on the air at 8 P. M., C. S. T., every Saturday this month, with pre-season dope on t recruits coming up in the big leagues this season, and bulletins from training-camps.

WGES, at Chicago, will wind up its hockey broadcasts this month. It goes on the air whenever the Chicago Blackhawks play at home, generally Sunday and Thursday, \$:30

Some fellows started out to play a putt-putt golf marathon tournament at Chicago last month. At the last report it had gone 182 hours, and the announcer at WKBI, a local station which broadcast the breath-taking affair, was about to come down with the jitters in his search for new adjectives. events broadcasts.



Mildred Hunt MILDRED HUNT, NBC crooner, tried her songs out successfully on British listeners last summer. HELEN SADA is a soprano member of Roxy's Chorus heard on the "Gang" programs Mondays at 7:45 p. M. GEORGE HICKS, NBC announcer, has won widespread popularity by his skillful handling of special events broadcasts.



CLAIRE MADJETTE, soprano, is a recent and beautiful addition to Roxy's famous "Gang." MARY CHARLES, recently with the La Palina Smoke Dreams, is featured in a fifteen-minute song recital over CBS each Thursday at 8 p. M. JOSEF KOESTNER is leading the orchestra heard in many programs from the Chicago NBC studios.



Lorna Fantin

Old Gold is back again-with a sixty-six Old Gold is back again—with a sixty-six station hook-up on a two-a-week schedule, and with a "one-man" show. The hook-up is on the Columbia network, the schedule is 8:15 to 8:30 on Tuesdays, and 9:15 to 9:30 on Thursdays, and the "one-man" show is MISS LORNA FANTIN, numerologist.

Lorna Fantin's broadcasts include numerologists absentions on the important name

Lorna Fantin's broadcasts include numer-ological observations on the important news events of the day, character analyses of fa-mous people, living and dead, who have changed their names, and forecasts of the future. She invites listeners-in on the Old Gold program to send her their full names and birth dates for a personal and individual numerological character reading.

Radio's most sensational speaker of to-day wears the clerical black of that most unsensational of human institutions, the Roman Catholic Church. He is the REV. CHARLES E. COUGHLIN, whose Hour of the Little Flower is broadcast weekly over the Columbia chain at 7 P. M., E. S. T., Sundays. Father Coughlin speaks his mind. In recent weeks he has used this excellent instrument on such controversial subjects as the decisions of President Hoover and the members of his Cabinet, Communists—the duties of employers

Communists—the duties of employers and capital in general in the unemployment crisis, and birth control.

and capital in general in the unemployment crisis, and birth control.

Such outspokenness was bound to bring kicks. The good father would undoubtedy have been grieved and disappointed if no one had disagreed with what he said. It brought a number of protests to the

Columbia chain and Such outspokenness was bound to bring kicks. The good father would undoubtedy have been grieved and dis-appointed if no one had disagreed with

Columbia chain, and led, finally, to the chain's issuance of the

following statement: "We have had a number of complaints from Columbia stations and from listeners in regard to the tenor of some of the remarks made by Father Coughlin in his Sunday talks. In view of the fact that radio represents all shades of beliefs, the suggestion was made to Father Coughlin that he temper his remarks and be less vehement in his expressions of opinion.

He obligingly agreed. Father Coughlin has not intimated to us that he will do otherwise than live up to his promise to temper and restrain his remarks."

There was a forerunning incident that called forth that statement. Coughlin announced in one of his programs that, because of objections to his remarks, there was danger of his being taken off the air.

being taken off the air.

That announcement brought 40,000 letters to one station alone, WMAQ, at Chicago. Over the whole chain, the mail ran into the hundreds of thousands. Most of the missives protested

in his defense seem to indicate that, even though they don't agree with him on every topic, his listen-

ers love a good fight. Rev. Charles E. Rev. Charles Coughlin is not a radio. Assigned to a small parish in De-troit, he built up the parish and the shrine of the Little Flower connected with it through 'radio talks. His outstanding success brought him his engagement over the chain, where his wide-spread popularity bids fair to keep him.



All the color of the Paul Whiteman music that has kept American feet dancing for more that has kept American feet dancing for more than a decade is involved in the series of programs now being presented by "The King of Jazz" through NBC networks. Whiteman assembles his "Painters" in the NBC Chicago studios each Tuesday night for half an hour of the music America has come to expect from his orchestra. The broadcasting group includes a galaxy of instrumental and vocal soloists, to say nothing of many novelty instrumental combinations, giving each program a musical variety seldom heard on the air.

The programs are sponsored by the Allied

The programs are sponsored by the Allied Quality Paint group.



Rev. Chas. E. Coughlin

MRS. EVELYN TOBEY, who is director of fashion for the Radio Homemakers' Club, on the CBS network every Wednesday at 10:45 a. M., E. S. T., distributes fashion news, by interpreting Paris fashion as the smart women of the country approve it. Mrs. Tobey gives detailed facts about styles in fabric; she adapts colors to specific uses and explains the exact treatment of line and silhouette. Through her fashion service, she intends that women shall be made fashion-wise and fashion-right.

Besides this fashion service, Peter Pan Forecasts bring to the Columbia audience the important personalities of the leading fashion establishments of this country. The program, which opened with an eye-witness report of the Paris spring style show, by Capt. Edward Molyneux, continues with such guest speakers as GRAND DUCHESS MARIE of Russia, now associated with Bergdorf-Goodman; CHARLES J. OPPENHEIM, JR., president of Jay-Thorpe; MISS COPELAND of Patulla, and COLETTE CHARTIER, fashion manager of "Pictorial Review."

of "Pictorial Review."





WITH this present revamped issue of WHAT'S ON THE AIR goes out to you the sincere hope of the editors that the magazine will the better serve your needs. Every change which has taken

place in this monthly has been made with the thought of thereby rendering our readers a more adequate service.

First-Each day's programs are made more easily accessible, as they appear on two facing pages.

Second-More of the day's programs are listed, as the time has been extended to cover programs running from 4 P. M. to 1 A. M., E. S. T. (3 P. M. to midnight, C. S. T.).

Third-Many who have requested listings of additional stations will be much gratified to see the execution of their wishes.

Fourth-The State guide lines have been restored to the station lists.

Fifth-The program lists have been so arranged that for each time period every chain program on the air is shown.

All that one needs to do to locate any chain program is to turn to its listing at its particular hour, note its symbol, and then locate the same symbol in the equivalent time channel in the station list.

Sixth-At the foot of each left-hand page are to be found listings of such chain daytime programs as are carried by a wide array of stations.

Seventh-At the foot of each right-hand page are listed local station programs which have been recommended as especially interesting by our readers for the benefit not only of D-Xers, but those listeners who want to hear something that differs from the chain offerings or their own local program at a given period.

Eighth-Pages 32 to 34 are devoted to a more extensive log service. A list of all North American broadcasting stations-call letters, location, power and channel, followed by (one month) a list of stations (100 watts or over) by channels; the next month, by States and cities. The wave-length guide, on page 34, becomes a complete list of stations affiliated with the two major chains.

Minute Program Announcements

Ninth-We have added a radio map with the most ingenious device for giving air distance in

Tenth-On page 34 will be found an alphabetical index to all chain programs.

In all these changes we have been guided by the suggestions of regular readers of WHAT'S ON THE AIR. Of course, there were other suggestions of real merit we could not inaugurate. Our mechanical equipment enforces its own limitations, as does the space available.

We shall be glad to hear from all who have written us heretofore as to their reaction to the changes we have effected.

You will, of course, want to use the March service for at least a week before writing intelligently about it.

A new series of Eastman Kodak programs will be inaugurated March 27, at 10 P. M., over WEAF and associates.

Yeast Foamers shift from Wednesday night to 2:30 P. M., Sunday afternoon, over WJZ and a coast-to-coast network.

The new Westinghouse Sunday evening program over WJZ and associated stations will have its premiere at 7 P. M. on March 15.

No details are as yet available concerning the National Dairy Products Co. program which opens over WEAF Sunday evening, March 1, at 10:15.

Before the end of March it is expected that the synchronization experiment authorized by the Federal Radio Commission for WTIC, at Hartford,

and WBAL, at Baltimore, will be in full operation. Both of these powerful stations share an allocation of 1060 kilocycles, necessitating half-time service for each. By means of synchronization, when WTIC

is operating on 1060 kilocycles, WBAL will coordinate with WJZ on 760 kilocycles, while, when WBAL occupies the assigned channel, WTIC will work with WEAF on 660 kilocycles.

CFCF, station of the Canadian Marconi Company, at Montreal, is the newest member of the NBC network. It operates on 1030 kilocycles, using 1650-watts power.

CBS also announces a new associate in station KOH of Reno, Nev. The Reno station, which operates on 1370 kilocycles and is just installing a 1000-watt transmitter, will use sixteen hours a day of CBS programs.

' At presstime we have been unable to ascertain the time of presentation or station list for the new series of "Radio Follies" programs to open over CBS in March. Norman Brokenshire has been reengaged as master of ceremonies, and various stage celebrities of Broadway are being recruited as guest artists. The opening night for "Radio Follies" will be March 13.

Major Bowes and his Capitol Family, for years a Sunday night feature, has been shifted to Friday evening beginning March 6. A full hour-from 7 to 8-will be given to this program over WEAF and associated stations.

Too late for this issue come letters from readers in Canada, Mexico and Cuba, telling of recent changes in the broadcasting set-up in their respective countries. These additions will appear in our April list of North American broadcasting stations.

HE programfinding service of WHAT'S ON THE AIR covers the hours from 4 P. M. to 1 A.

GUIDE TO PROGRAM SERVICE (Pp. 18-31)

How to Find the Program You Want When You Want It

M., E. S. T., or 3 to midnight, C. S. T., for every day in March. It is so simple as scarcely to need explanation. There is but one thing to remember-PROGRAMS PRECEDED BY FIGURES OR LETTERS IN SQUARES ARE NBC PROGRAMS; PRO-GRAMS PRECEDED BY FIGURES IN CIRCLES OR BLACK LETTERS A TO K ARE COLUMBIA PRO-GRAMS; ALL OTHER SYMBOLS REFER TO LOCAL PROGRAMS.

Suppose, Sunday, March 1, about 3 o'clock, a new reader at Des Moines desired to select a program. He might best turn to pages 18 and 19, at the inner side of which the programs for March 1 are listed, and read over what is offered at 3 P. M., C. S. T. He would find 1 Dr. Cadman, A Williams' Oilomatics and New York Philharmonic. Referring to the station list and watching the 3 o'clock channel, at Iowa stations he would find that Council Bluffs was carrying 1 the New York Philharmonic, as were Waterloo and Sioux City, and that Des Moines was offering [1] Dr. Cadman. To get Williams' Oilomatics, however, he would have to go further afield. A quick glance up and down the 3 o'clock channel reveals that WREN, at Lawrence, Kan., is probably the nearest station carrying 4; but WGN, at Chicago, also carries it, and WGN happens to have a clear channel and may be easier to get. At any rate, our new Des Moines reader is able, in a few seconds, to choose and find the most promising program.

To Make a Long Distance Test (DX)

Ascertain which of your local stations are broadcasting chain features at the moment. Tune in one of these and find out what number is being rendered. Then start your detector dial at either end of its are and turn slowly. As soon as you hear the same number, note your dial setting and check back to the column showing wave length, (on page 34), thus ascertaining the approximate wave length of the station you are

receiving. To the left of this column you will find the call letters of stations on the wave length of that station and those having approximately that wave length. Reference to the schedule of programs applying to the time you are listening will show you which of these stations is broadcasting the program to which you are listening, and you can thus identify it without having to wait for call letters.

> * AGENTS WANTED!

Take orders for WHAT'S ON THE AIR subscriptions in your community. Every radio home a good prospect. Your friends and neighbors will enjoy this new radio program directory and magazine. Full or part time work. Liberal offer to both men and women.

Write for our proposition to agents. CIRCU-LATION MANAGER, WHAT'S ON THE AIR, Ninth and Cutter Sts., Cincinnati, O.



Ellen Wilkenson

feminine member of the British House of Commons, will open the CBS international broadcast for March on the first. COMMANDER KENWORTHY, also an M. P., will speak on "The Freedom of the Seas" on March 8. Mr. Kenworthy is the son of the Baron of Strabolgi.

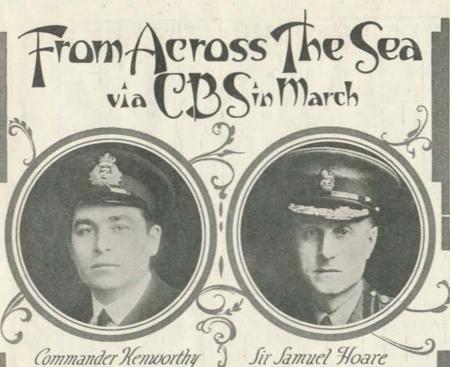


Don E. Gilman Riuji Nakayama

So similar in taste to the American radio audience is the rapidly growing one of Japan that RIUJI NAKAYAMA, managing director of the Broadcasting Corporation of Japan, has come to the United States to confer with Don E. Gilman, vice-president in charge of the Pacific Division, National Broadcasting Company, on plans which the Japanese corporation is making to establish direct communication with the United States.



DEugene Ormandy



The Clara, Lu and Em programs are heard five nights a week, Tuesday, Wednesday, Thursday, Friday and Saturday at 10:30 o'clock, E. S. T., through an extensive NBC network. The programs originate in the NBC Chicago studios and are in no way connected with the weekly Palmolive Hour, heard from New York.

Clara is known outside the microphone circle as Louise Starkey; Lu's real name is Isabelle Carothers, while Em is in reality Helen King. All three are graduates of Northwestern, where the three principal characters were born. Other characters in the programs, introduced only through conversation of the girls and including Clara's husband and their two children; Em's husband and five children and Lu's one daughter, are radio creations. one daughter, are radio creations.

The program is an "all-talkie," the girls building their gossip on current topics

and their own domestic affairs.





A notable program is that presented by The Dutch Masters from 8:30 to 9:00 o'clock, E. S. T., every Friday evening over the Columbia network. It brings to the microphone each week Lillian Taiz, musical comedy star; Nelson Eddy, concert baritone, and Jack Smart, the "Joe" of Graybar's "Mr. and Mrs."

It brings to radio listeners The Dutch Masters, an orchestra composed of eighteen men who are among the leading musicians of this country.

It presents a conductor of The Dutch Masters, Eugene Ormandy, former leader of the Symphony Orchestra at the Capitol Theater in New York, and guest conductor of the Philadelphia Symphony and the New York Philharmonic Orchestras.

William Spielter, who arranged the scores of such Broadway successes as "Follow Thru" and "The Student Prince," is the song arranger.



Hugh Walpole

will tell us about "The Books of Spring," speaking from London on March 29. LORD MAYNIHAN will talk March 22. SIR SAMUEL HOARE, former Sec-

retary of State for Air, will speak March 15 on "Freedom of the Air,"



Morton Downey Oss

MORTON DOWNEY, whose song recitals and broadcasts from his exclusive Club Delmonico over the Columbia network have been heard only since December, already has created a vogue for a new type of voice. His unusually high tenor, coupled with his trills, has supplanted the so-called "crooning" as the popular choice with listeners, men and women alike. His remarkable diction and enunciation enhances his interpretation of ballads.



Lillian Jaiz Jack Smart

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1230 BOSTON WNAC	0	0	0	0	0	0	0	0	M	M	M7	M7 (0	3 6	3 0	(€	0	0	0	NR	R	0	2	30	Orchestra direction, Nathaniel Shil-	J
1200 WORCEST'R WORC	0	0	M3	0	R	R	R	R	M6	M5	V	0	T	T (9 0	€	M	M5	0						kret. A Harbor Lights	118
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CBS.

8:00 A. M.—Heroes of the Church.

10:15—Adventures of Helen and Mary.

Noon—Jewish Art Program.

12:30—International Broadcasts.

12:45—Grenadier Guards Band of Montreal.

1:30—Conclave of Nations.

2:00—Cathedral Hour.

3:00—New York Philharmonic.

NBC (through WEAF).
9:00 A. M.—The Balladeers.
11:00 A. M.—Special Symphony Orchestra.
12:30—Neapolitan Days.
1:00—National Oratorio Society.
2:00—Moonshine and Honeysuckle.
2:30—NBC Artists' Service.
3:00—The Pilgrims.
3:30—Richard Crooks.

11:00 A. M.—Special Symphony Orches 12:30—Nomads. 1:00—Metropolitan Echoes. 1:30—Echoes of the Orient. 1:45—Little Jack Little. 2:00—Library of Congress Musicale. 2:30—Yeast Foamers. 3:00—Dr. Daniel A. Poling.

N News
O Educational
P Children's
feature
R Religious

S Sports
T Dramatic
V Variety
W Comic
X On the air

M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

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	nack. (Second 15 min.)		4	C	3 3	0	0	0	M9	0	M5	A [3 2	4	4	4	-	H	2	F				WHAM ROCHTER 1150
	7 Program 5 Followed by 6	1	0	ON	19 M7	R	R	R	-	0			-	0			0	-			0	-			WHEC*ROCHTER 1440
	4 Collier's Radio Hour	1	1		2 2	1	1	1	Contract of the			3		2 2	2 2	2	7	the state of the s		B	D	1			WGYSCHENECT'D'Y 790
	E Radio Luminaries			0 6	9 6	M	X	0		-		0 6		0 6	-	-		0							WFBL SYRACUSE 1360
	(Second 15 min.)		-	0 1	14 P	M9	M9	M9 I	-	M9	-	-	-	RI	-	-	-	0	0	0	0	0			WBT CHARLOTTE 1080 N.C
	F Program 4 Followed by E		1	1	0 34	X	R	M			demands of	3	STATE OF TAXABLE	3 2	The section is	Li Sanchinanani	4			_		-		_	WPTF* RALEIGH 550 WWNCASHEVILLE 570
	Arabesque Serial drama.		0		O X	R	R	R			M		-1-	XM	3 M:	0	0	8821	147		0	_			
0	3 Graham-Page Hour	30	0	-	X @	1 5	INI I			M8			T N	00 M	o Mi	Mö	-	M3	-	(O)			M3	Ma	WDAY FARGO S40 N.E WADC AKRON 1329 Oh
	Detroit Symphony Orchestra and Edgar Guest.			0 6		100	V	ME		M6		M6 N	-	0 6			-	-	0	RI M9		-	IM 2	M/2	WKRCcincinnati 550
	6 Atwater Kent Hour		0	0 6	9 6	IVI	X	***	M6 M5 I	Ø	200			2 0		1			-				M	B/I	WLW CINCINNATI 700
	G Floyd Gibbons		A		2] [O	1	1	-		12	-	Name and Address of the Owner, where	-	2 2	The second	Marin Street Committee	7			M3		1419	141	141	WSAI CINCINNATI 1330
	(First 15 min.) H Reminiscences		V		2 2		6	-	amende de la constitución de la		A CONTRACTOR OF THE PERSON NAMED IN	MI	-	Section of the last	til it formand	2 M2	E		H		F	3			WGARCLEVELAND 1450
	(Second 15 min.)	Re	-	- 1 -	3 3 13 M3	0	- Stational	M3			the same of the sa	R	-	The second second		M6		0		T					WHK CLEVELAND 1390
-31	J Program G Followed by H		M7	01	2 2	1	X			w				2 2	-	-	6				A				WTAMCLEVELAND 1070
0	6 Atwater Kent Hour	9	X	1 -	XX	1 20	X	-	-			-		0 6											WAIU COLUMBUS 640
0	(First 15 min.)	17	0	0 6		-	R	THE PARTY OF	100 100	R	-	make from	R		-	0	M5	0	M8	M9	0	0			WSPD TOLEDO 1340
	8 National Dairy Program (Second 15 min.)		0	XIA	16 M	X	M2	T	T	X	X	- Walter	-	-	(M	THE BOOK SHOW	0	T		- 1	1000	0			WKBN*YO'NGST'N 570
	9 Program 6 Followed by 8			XI	15	M5	M5	M6	M6	0	0	0 6	3	XM	1 M	-	Name and Address of	0	stemones?	-	0	TO THE			KFJF OKLA CITY 1480 OKL
	H Reminiscences	10	I		3 3	111	1	1	Maria Carlo de la Carlo de Car	Marine San	-			3		A STATE OF	Annual Contract of the Party of	6		A	Towns or the last				WKY OKLA. CITY 900
	(First 15 min.)		1	-	3 3	-	1	-						3 1			5				E			181	KV00* TULSA 1140
	Penzoil Pete Andy Sannella and novelty orches-		Banker State Co.	0												0		Ì		ĺ					WHP* HARRISB'G 1430 P
	Andy Sannella and novelty orchestra. (Second 15 min.)		0	0	- 10				1	0	0	0 6	0	16) (0	0					WLBW OIL CITY 1260
1	Program H Followed by K	1) M9	0	0	0	0	0	0	0 6	3 6	0 6	0	0	0	0	0	M3	M9	M			WCAU PHILADEL 1170
	Royal's Poet of the Organ Jesse Crawford and the Duotones.	1	0	ON	15 @	0	0	MI	M	T	TI	M PN	19	RI	3 F	R	0	M3	M3	0	0	M8			WFA* PHILADEL, 610
30	8 National Dairy Program	30		RE			1	1			2				2	2	6	Section 1997		В					WEITH PHILADEL 560
	(First 15 min.) A Sunday at Seth Parker's	lui i	4	CN	14 M4	M4	M4	M9 I	machine to the		M8						4	200000000000000000000000000000000000000		per transfer of the	F	(Annual Total			KDKA PITTSB'GH 880
	Down East hymn sing. (Second 15		1	1 2	2 2	1	-	-	Andrew British	2	2	3	3 [Contract of the last	2 2		7	the second second	ALC: UNKNOWN	B	A	X			WCAE PITTSB'GH 1220
	B Program 8 Followed by A			0 6					0					0		0		0				200		_	WJAS PITTSB'GH 1290
	2 Kaffee Hag Slumber Music			~	8 0	China	-	manage of the	The second second		terminate in the last	-	and the same	0 6			A contract	3			MM	MS	0	0	WEANPROVIDINGE 780 R. WJAR PROVIDINGE 890
	String ensemble.		1	1 2	2 2	1	1	1	1	2	2	3 3	3	2 2	2 2		5	V	8	8	^	^			WNAX YANKTON 570 S.I
	O The Gauchos	100			-	1240	BAC	BAC I	LEC .	0		0	1	V	C 84	0	0	M	v	V		0	-		WDOD CHATTA 1280 Ten
	⊗ Be Square Motor Club		The second second	ON		-	-	M6 I	COMMENTS THE		Personal Section	CO. 1500	-	XM	- F	SHIP AND DESCRIPTION	7			-			-	-	WMC MEMPHIS 780
1	A Sunday at Seth Parker's	10			3 3		1	1	1	3	9	3 6	1	3 2	2 2		6	San	0	141		0			WREC* MEMPHIS 600
1	(First 15 min.) C Muriel and Vee	10	-	0	8 X	-	X	NEO B	MO	R	R	RI		0 1	2 E	R	-	M6	0	R	0	-			WLAC*NASHVILLE 1470
	(Second 15 min.)		1		-	111	1	14)	-	-	-	MIN	_	-		1	6		6	-	A	-			WSM NASHVILLE 650
	D Program A Followed by C		1111	16		M3	M3	R	-		M9		13	0	1	1	-	0		0					KRLD* DALLAS 1040 TE
	E Even Song (First 15 min.)		1	1		-	1	1	-		-	3 3	3	-	/ N	M	6	6	6	X					WFAA Dallas 800 WBAP Ft. Worth 800
	F Heel Hugger Harmonies					-	- Section 1	-	-		manual in		-	3 2	-	-	6		6	A					KPRC HOUSTON 920
	Quartet and orchestra. (Second 15 min.)		0		2 0		(4)				X	PROPERTY AND ADDRESS.	13 (Trailing and the	PF	The Control of the	Annual Contract	0	-	-	X	X			KTSA*s. ANTONIO 1290
	G Program E Followed by F		1	11	3 3	In	1	1	1			-	-		2 2		6	6	6	X					WOAI S. ANTONIO 1190
	O Back Home Hour from Buffalo Sermon by Rev. Clinton Churchill.		4	1		M6	1	M6		M9			19 (6 0		0	The second second	0		T	M6	M9	KDYL Salt Lake City 1290 Uta
30	1 Russian Cathedral Choir	30	R	R	RM						-	-			1 4	-	6	6	6	R		R	M	M9	KSL Salt Lake City 1130
,0	Nicholas Vasilieff, director.	00	-	0	and the same	-	Jacobson ()	M6	Company of the	M7	-	M7 N				6 0		M6				0	-		WTAR* NORFOLK 780 V
	3 South Sea Islands Joseph Rodgers, director.		1		1	11	1	1	1	9	9	3	-	-	14 F		M1				D	1			WRVA RICHMOND 1110
	3 Back Home Hour from		0		X								1			0	0			0	0	0	1		WDBJ ROANOKE 830
179	Buffalo					1			10				T						1						WTAQ EAU CLAIRE 1330 W
12	Ouiet Harmonies	11	1	1	3 3	11	1	1	1	2	2	3	3	3	2 2	2					A				WEBC SUPERIOR 1290
14	Vincent Sorey and orchestra.	20	0	Commission of the last									margary (Contract)	0		0	the state of the s	0		0		0	1		WISN * MILW'KEE 1120
0	2 Nocturne	30	M3	M211	VI M	OIS	0	IVI	B/I	2	2	3	3	3 2	2 2	2	M	M	RAT.	A	A	14	PMI	M3	WTMJ MILWIKEE 620

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2
for M. S. T.

3:30—Chinatown Rescue Service, WMCA.
5:00—All Canadian Symphony Hour, over
WWJ and all CN Canadian stations.

5:30—Red Lacquer and Jade, WOR. 6:30—Voices at Twilight, WENR.

7:00-The Baltimoreans, WBAL.

7:00-Chronicles, WTMJ.

7:35—Little Brown Church, WLS. 8:00—Manor House Opera, WGN. 8:00—Arlington Orchestra, KTHS.

8:30—Sunday Evening Club, WMAQ. 9:00—Ludwig Bauman Program, WOR. 9:00—Sports Review, KDKA.

9:00-Downer's Grove Club, WENR.

9:30-Crosley Concert Hour, WLS.

9:30—Crosley Concert Hour, WLS.
10:15—Rhythm Symphony, WSM.
10:30—Gruen Guildsmen, WKRC.
10:30—The Solitaire Cowboys, KOA.
11:30—Mike and Herman, WENR.
11:30—Bill Hay in Bible Readings, WMAQ.
11:49—The Homing Hour, WHAS.

Midnight—Radio Rodeo, WHN, WPAP,
WGBS, WMCA. March 8 and 22,
Gridiron Club.
Midnight—Quiet Harmonies, WEAN.
Midnight—Crosley Review, WLW.
Midnight—Air Vaudeville, WENR.
Midnight—Music About Town, KMBC.
12:30—Light Opera, KMOX.
1:00—Nutty Club, WBBM.

	MONDA	Y						M	ar	ch			2		0)		1	6		2	23			30	E S.T		C. S.T.
F	ASTERN TIME	4	30	5	30	6	15	30	45	1 7	15	30	45	8	15	30	45	9	30	10	30	11	20	12	30	4	U. S. Service Band	3
	CENTRAL TIME	-	30	-	30	-	-	30	-	-	15	0.00	33220	-	-	-	-	-	2000	Shirt	150,/300	1	220000	11	1000		A Seven Aces Orchestra	
	730 MONTREAL CHAC	-	30	<u> </u>	30	-	10	30	43	-	4.0	30	45		13	30	43	-	30	-	30		30		30		C Ann Leaf at the Organ	19
Van.	CH TODOUTO CKGW	M5	M5	NM	NM	IM6	[7]	[7]	M5	191	M6	M6	C	[5]	[5]	х	X	M5	8	M3	M3	M3	M3				D Radio Listening Test	0
	950 TORONTO CPRY									X																	E U. S. Service Band	
Ala.	1140 BIRM'GH'M *WAPI	20.00		M	-		7	7								Ĭ				5	-	Seember	WM	M3		30	O Dance Music from New York	30
	S30 BIRM'GH'M WBRC		0	0	R	0			X	X	0	0	M5	X	M6	0	0	0	M3		M9	E	0	X	X		5 Classic Gems from Chicago	
Ark.	1040 HOT SP'GS *KTHS										X		_	M5		-	-	7					M6				1 U. S. Service Band	
	1390 LIT'LE R'CK *KLRA	E		0	FG	0	0	0	X	0	0	0	0			0	0	0				DE						
Col.	830 DENVER KOA	4	X	6	X	M6	7	7	M2	NO	4	B	0	1	2		M3	7	4	5	6	C	4	2	M3			
	560 DENVER KLZ																0	0	X		0	The last of				5	2 The Lady Next Door	4
Conn.	. 1060 HARTFORD *WTIC													-	_	3	3	3	4	M2	٧	M6	M6	M8		5	Children's program; direction, Madge Tucker.	'
	1330 HARTFORD WDRC	DE		0	FG	0	0	0	X	0	0	0		0	0	0	0	0		0	0	DE	0				6 Maltine Story Program	
D. C.	630 WASH'GT'N WMAL	E	0	0	F	0	0	0		0			V	V	0	0	0		0	0	0	M3	0				Dramatized story.	
	950 WASH'GT'N WRC	1	1	2	3	6	7	7	X	9	A	B	X	1	2	3	3	3	4	1	2	7	7				O Gypsy Music Makers Emery Deutsch.	
Fla.	620 Clearw'r WFLA St. Petersb'g WSUN	P	M6	X		N	0		8	9	-	-	M9	CONTRACTOR OF THE PARTY OF THE	2	V	V		M6	5	M9					90		90
	900 JACKSONV'E WJAX		M	X	MN	M6	M6	of the second	April 100	9	A				2	X	X	X	4	5	M6	M6	M6			30	F Virginia Arnold	30
	1300 MIAMI B'CH WIOD			M		M				-	A	_		-		T	M2	X	M3	5	M1	M3	M3				G Tony's Scrap-book	
	560 MIAMI WQAM			M	NM	M9	M9	M9	M9	P	W	N	M	M	M	0	0	0	M9	M3	M3	M3					A Gobel Mystery Girl	
	1120 ORLANDO WDBO				M	N	M3	M9	M3	S	X	M6	M6	M6	M6	0	0	0	M8	M3	R						Followed by	
10	1220 TAMPA WDAE																	0									Rex Cole Mountaineers	
Ga.	740 ATLANTA WSB	4	5	M	X	N	N	X	X	X	4	B	C	5	5	X	X	X	4	5	2	C	X	1	1		3 Tea Timers Dance band.	
	1260 SAVANNAH WTOC																	0									7 Market Reports, "Sports and	12
III.	1020 CHICAGO KYW	4	X	6	M5	M9	M9	P	P	PM	MS	M3	M5	M3	2	X	X	7	8	5	6	SM	M3	1	1		Recreation"	
131	770 CHICAGO *WBBM	E		MV	MP	0	0	0	X	M3	M3	0						M	0	M	0							
	ETO CHICAGO WENR	M	M3	M3	M6	P	P	M9	MG	M	0	0	W	M	M	M5	M5	M5	M	T	M	C	W	M6	M6		FIRE L LOUIS OLL	
1	720 CHICAGO WGN	M6	M6	M6	V	0	0	V	W	P	N	M	V	M	M	3	3	3	4	1	W	NM	M	M3	M3	6	Black and Gold Room Orchestra	5
	560 CHICAGO *WIBO												C	5	5									3			6 Start and Stop, from Chicago	1
	670 CHICAGO WMAQ			MN	0	P	P	M2	0	0	M	M	0	0	0	M	N	0	T	0	M	C	X	M3	M3		Fulton Royal Orchestra	
Ind.	1100 FT. WYNE*WOWO																	0	0	0	M3	M8					to-Marie Marie Mar	-
- 30	1230 IND P'LIS *WFBM	D				0	0	0	X			0	0	0	0			0		0		DE				15	Mormon Tabernacle Choir Edward P. Kemball, organist.	15
	1260 C'NCIL BL'FS KOIL		X	0	FG	M	M	P	X	0	0	0	0	0	0	0	0	0	0	0	0	DE	0	M6	MS		1 Black and Gold Room	
1	1000 Davenp't WOC Des Moines WHO		1	X	3	P	X	2	X	M	T	5	5	M3	2	3	3	3	4	1	2	M3	4				Orchestra	
	1330 SIOUX CITY KSCJ									0	0							0			0	DE	0				Fulton Royal Orchestra	19.5
	800 WATERLOO WMT		0	0	FG	0	0	0	X		0		0			0	0	0			and the same of	DE	-			0.0		00
Kan.	1220 LAWR'NCE*WREN	4		6							A	B						7	8	5	6	C	B	3	4	30	The Melody Musketeers	30
	580 TOPEKA *WIBW		0	M				P	P	0	0	N	M9	M3	M3	0	0	0	T	X	M9	DE	0				2 "Who's Behind the Name?"	
-	1300 WICHITA *KFH	D		0	G	X	X	X	X	-	0	X	X					0	X	X	X	DE	0	X			7 Mormon Tabernacle Choir	1
Ky.	1490 C'VINGT'N.*WCKY								M3	9	Α	W	M9	M6	M6	M5	M9	T	M	5	X	7				45	© Eno Crime Club	45
	820 LOUISVILLE WHAS	N	M	M	3	X	X	X	P	M	X	В	M3	-		M6		M5	4	5	M3	C	M	M3	M8		1 Black and Gold Room	10
La.	1250 N. ORLEANS WDSU			M9	enacious.	and the same of	M6	M6	M	0	M9	0	0	0	M	M6	M6	-	M6	Territoria de la constitución de		M3	2000	M3	M3		Orchestra	
-	1230 N. ORLEANS WSMB	- Indiana		Parlament and a	3	Dell'Ordered Street	7	7	NS	M	M	B	M9	1	2	X	X	M6	M9	5	M3	C	M3	M3	M3		B Literary Digest Topics	
Me.	620 BANGOR WLBZ	DE	0	X	X	X	X	X	X		0				X		0	0	M8	X	0	DE	0		100		Lowell Thomas.	
	940 PORTLAND WCSH					1	1	X	X	N	M3	5	5	M6	M6	3	3	3	4	1	N							
Md.	1060 BALTIMORE*WBAL						-	-	8																	7	3 A Musical Demi-tasse	,
	600 BALTIMORE WCAO		_				-	0	-	M9	-	-	_		-		-	-	0	4010	-		-			/	John Barclay and Dagmer Rybner.	6
Mass.	. 990 SPRINGFIELD WBZ	17.00				08	1	M3	8	-	1 5000	Second.	M5	-	2000	1000	-	7		The second	6	THE PARTY	M3				9 Amos 'n' Andy	12
	" 590 BOSTON WEEL	Market A		M9	-	1			1	M9	Trick Control	1000	100.00		-	3	3	3	4		100	N					O Current Events	
	1230 BOSTON WNAC		_	2 interior	with the same	-		-	-	_	0	0		0			0	-	0	-	0	The state of					Kaltenborn.	
	1200 WORCEST'R WORC				2000	M5	-	-	-	-	-	T	Т	0		0	0	_	M8		0	1	0			15	G Club Belleau Orchestra	15
1	580 WORCEST'R WTAG				-	M9			1			5	lame.		_	3	3	-	4	-	2	-		11			4 The World To-day	
Mich.	. 1410 BAY CITY WBCM			0	-		-	0	X		0						0	-	M6	-	announced by		-			4.1	James G. McDonald.	
1	1240 DETROIT WXYZ	**********	the second	Annual Street	F	-	M	-	8		M3				0	X	X	and the same fact.	0	Delivery Control	M5	Commission.	mineral training				A Tastyeast Jesters Dwight Latham, Wamp Carlson and	1 5
	750 DETROIT WJR	STREET, SAID	-		M	Contractor and the		M9	W	-	V	M6		NO. SHARP SHAPE	M6	X	X	7		5	6	NW	-		4		Guy Bonham, Wamp Carlson and	24
-	920 DETROIT WWJ	Renoval				1				3							3	3		1	2		4			30	5 Careless Love	30
Minn	. 810 MINNEAP. WCCO	-	and the second	-	-	-	The state of the local division in the local			M9		-	$\overline{}$	-	-	-	M8	-	X	and the second second	artimized by		-	M3	M3		Negro sketch.	DE.
	1460 ST. PAUL KSTP	4	5	M6	3	X	7	7		N	M3		M	-	-	X	M	7	4	Management of the last	A COLUMN TO STATE OF THE PARTY.	CALIFORNIA PROPERTY.	4	1			B Phil Cook	177
-	. 1270 JACKSON WJDX								1			B			2					5	2	C					G Evangeline Adams	
Mo.	850 K'NS'S CITY KMBC		-	0	G		-	1	_					0					0		M3	-	-	0	10000		Astrologer.	
1	610 K'NS'S CITY WDAF	-	-		-		-		1000	_	M2		_	-	2	3	3	3	-	-	2	C	-	M5	-	45	Anheuser-Busch Program Tony Cabooch.	45
	1090 ST. LOUIS KMOX	D	0	-	M	P	M3	-	W	M3	M3	0	0	0		0	-		0	0	M3			M3	M8		C Roxy's Gang Program	1
	550 ST. LOUIS KFUO	_		2		1000		2	1		4				2	3	3		4			3	4	200			From Roxy Theater, New York City.	019
	1350 ST LOUIS KWK	4		6	M6	M6	7	7	M3	M3	W	B	C	5	5	X	X	7	8	5	6	C	X	M3	M3		5 Careless Love	
-	n Air Part Time.																											

CBS.

8:00 A. M.—Tony's Scrap-book.

8:30—Morning Devotions.

9:00—Something for Every One.

10:00-12:00—Radio Home-makers.

12:00-2:30—Music.

2:30—American School of the Air.

3:00—Columbia Salon Orchestra.

3:50—Ann Leaf at Organ.

NBC (through WEAF). 8:00—Gene and Glenn, E. S. T. stations. 8:30—Cheerio.

8:30—Cheerio.
9:00—Gene and Glenn, C. S. T. stations.
9:02—Parnassus String Trio.
9:15—Campbell Program.
9:45—A. & P. Program.
10:30—Jean Carroll.
11:15—Radio Household Institute.

NBC (through WJZ).
7:30—Rise and Shine (band).
8:30—Vermont Lumber Jacks.
9:45—Miracles of Magnolia.
10:00—Safeguarding Food Supply.
10:45—Winifred S. Carter.
12:30—National Farm and Home.
2:45—Sisters of the Skillet.
3:30—Chicago Serenade.

KEY TO LOCAL PROGRAMS

N News
O Educational
P Children's
feature
R Religious

S Sports
T Dramatic
V Variety
W Comic
X On the air

M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

	1 "How's Business?"	7		102000	ch			2)	•	16			2			30						74	IONDAY
	Merle Thorpe,	1	4	30		30	-	10000	30	100	-	1/2/200	30 4	-	8 1	15 3	0 45		30				30	TOTAL .	30	EASTERN TIME
1	5 Roxy's Gang Program		3	30	4	30	-		30	45	6	15	30 4				0 45	8	30	9	30	1000	30		30	CENTRAL TIME
	Barbara Maurel Contralto.				6			7							5			18		- K	8	C		3		KFAB* LINCOLN 770 No
	2 Literary Digest Topics				M7	X	N	P	M	V	3	4	5	5	V	V	3 3		4			3	4			WOW* OMAHA 590
	Barbasol Program		0	0	0	G										(9 0	0		10		DE	116			WPG*ATL'TIC CITY 1100 N
	Barber shop quartet.	15																				140	1000			WOR NEWARK 710
	2 Fifteen Minutes in the Nation's	19.71	-	M2		-	-	-	M9				5				3 3			1			N			WBEN BUFFALO 900 N
	Capital		1		THE PERSON	FG		X	0	-		-		_		-	9 0	-	M2		1	DE	1	4.		WGR BUFFALO 550
	5 Roxy's Gang Program		M6	1		-	-	-	M8	1	-						9 0		0	-	0	10000	- interest			WKBW BUFFALO 1480
	3 A. & P. Gypsies	30	CE	-		FG	-	-		Charles of the	-						9 0		0	1000000	and the state of the	DE	-	****	1000	WABC NEW YORK 860
	Quintet and orchestra; direction, Harry Horlick	30	1	-	2	Α	being	-	-	1	12447000000		5				3 3			1				1		WEAF NEW YORK 660
ı	6 To Be Announced		4		6	7					9						XX							3	4	WJZ NEW YORK 760
	The same of the sa	- 77	4	of the second	6			-		-					5	5 N	19 M9	-	8	5	6	M	IVI	15		WHAM ROCHTER 1150
Į	Savino Tone Pictures Orchestra, soloist, chorus.		200	M	1 110				M9	-	-	-		N	_	V F		0	-	1000		1 240				WHEC*ROCH'TER 1440
	2 Savino Tone Pictures	45	1	-	M9		-	M3		1	X						3 3	of Persons and Persons	-	-	2	M3		13		WGYSCHENECT'D'Y 790
	3 A. & P. Gypsies	40	D				M	-1	1	.	X	-		-	0			-	0			Inc				WFBL SYRACUSE 1360
			E	0	0		0	10000			N			-	0	-	9 0	6	0	0	0	DE	0			WBT CHARLOTTE 1080
	6 To Be Announced		X	X	X	X				-	9			tion of the	-	X				100		IDE	-			WPTF* RALEIGH 680
	The second process, and the	-	E			FG		-	_		0			-	-		9 0		-		0	S		-		WWNCASHEVILLE 570
	The Three Bakers	8	The state of the s	-	A 7500 THE	FG	-	-	-			-	M5 N	-	-	-	9 0	-	-	-	0		-			WDAY FARGO 940 I
	Leo Reisman's orchestra with Gor- don and Glenn Cross and Gibson	O	1000	0	14.757	M		0	-	-	M5		-	air e	-	3 (-	1	-	Touristication .	0	Disprisoners.	Section Co.			WADC AKRON 1320
	Noland,		D	10.74	200	X	730000	V	-	-	-	-		the same of the	NO RESERVE PARTY	THE PERSON NAMED IN	9 0		- Marian Street	and the second	0	Chillippelmine	The Park of the Park of	1 882	MC	WKRCcincinnati 550
	3 A. & P. Gypsies		MU	Mo	6	Mp	M6					-	V				XX	-		-	49-300	-	MO	INIO	IMO	WLW CINCINNATI 700
	Maytag Orchestra Direction, Victor Young.	35	Call	I COL	TD	V	I G		M6	10.00			M3 N				3 3	- Personal	1	Acres de	2	100000000000000000000000000000000000000			Call	WSAI CINCINNATI 1330
	8 Chesebrough Real Folks	20	4	or his owner, where	-	X	The second		7				B				M	-	TM	The second second	-	-		3	4	WGARCLEVELAND 1450
	Sketch of small-town life.	30	THEFT	1	Section 18	WM	M3	The second second		-	ALCOHOL: NAME OF						0 0		0	Administration .	0	D	(a)	118	[a]	WHK CLEVELAND 1390
	4 General Motors Program	100	1			X	1	-	X	1000	3	miner inner traffic					3 3	3	4		2	^	4		1	WTAMCLEVELAND 1070
	Orchestra direction, Frank Black.	1	D		0	X	X	•									9 0	0	0	0	0	D.A.	MC			WAIU COLUMBUS 640 WSPD TOLEDO 1340
	Tierre Brugnon, master of ceremo-	A	D	0	0	F	V	VV			0	^	(D)	0 19	9 1	na n	M IN	0	0							WKBN*YO'NGST'N 570
	nies.		DE	0	-				0	-	0	0	0	21	0	-	20	0	ME	-	0		-	-	-	
		100	Theren harried	0	distantant.	A Property lies		STREET, SQUARE, SQUARE,					(a)				0 0			September 1	0	-		lia	-	WKY OKLA. CITY 1480 C
	Robert Burns Program	9	1	1	12	M8	1000	1		CONTRACTOR OF THE			M9 :				X X				0		INIO	3	-	KVOO* TULSA 1140
ı	Guy Lombardo's orchestra.	1	D		0		1000						^	1	TI L	2 1	M IN	6	M			-			-	WHP* HARRISB'G 1430
1	1 Adventures of Sherlock Holmes		-				0						0	+		-	20	-	0		0	DE	0			WLBW OIL CITY 1260
	5 Stromberg-Carlson Program			0	1		-	and the same of	-		Q			1211	MO /		9 0	-	0	0	0	-	and the latest to the		-	WCAU PHILADEL. 1170
	Rochester Civic Orchestra; soloists.		DE	M3	MILES.		-	-	-								13 M3		-	-	M3		1	-		WEAL
	2 Deep River Orchestra	30	1/	-			0		-	-	manuscript or	-	The same of the same of	-	derestation of the Park		3 3	-	4		1	M3	and the same of	-		WIP PHILADEL 610 WLIT* PHILADEL 560
	Direction, Willard Robinson.	00	N			M	- contract of	W	-			4		-			11 X		8		6	-	IVIO			KDKA PITTSB'GH 980
1	Empire Builders Dramatic sketch; orchestra direc-	4-	[4]	1	6 P		-	ALC: N	STREET, ST	-	3	Appendix 1	M	-	1000		3 3	-	4	-	11000	3	×			WCAE PITTSB'GH 1220
	tion, Josef Koestner.			Ш	1.5		0	-	Printers 1-4		0						0 0	· Processor	0	Ш	0	0	^		-	WJAS PITTSB'GH 1290
	O Story in a Song	16	DE	0	M2		M	1	-		-	-		-	-	the same of the same	0 0	-		0	0	DF	M3		-	
	⊗ Don Amaizo			The second second			And the State of the	in the later to the		-	-	-	M9 2		in the same		3 3	-	4	1000	2		1110			WEANPROVID'NCE 780 WJAR PROVID'NCE 890
			101	ш		0	14171	IIIO		-		-				-	0 0	0				DE	0			WNAX YANKTON 570
	D Morton Downey and Orchestra	10	F	0	0	FGI	0	0	0	X	0	0	0	2	X		16 M6		M3	M3						WDOD CHATTA. 1280 T
	E Leon Belasco's Orchestra	10	[2]	5	Mg	M	-	V	-		X						V X							1	1	WMC MEMPHIS 780
	3 Dance Music from New York		F	10000	0	FG	-			X		-		0	-			0				DE			1	WREC* MEMPHIS 600
	7 Slumber Music		F	0			-	-	-	X	R	R	-	mark San	M3 N	A3 (O M6		X	X	M9		-	M3	M8	WLAC*NASHVILLE 1470
	String ensemble; direction, Ludwig			5	0	3	-		Contract of the		M5		-	15	and the same	-	X M5	- married	4	5	2	C		1	100000	WSM NASHVILLE 650
	C Amos 'n' Andy		DF		0	FG		-	W		-	6	-	0	-	100	0 0	-	NM	and the same	1 (manufacture)	Contract of the last	MR		1	KRLD* DALLAS 1040
	The less to be the like that it	0.0	-	9	P	1000	0		R	200	M	100000	-		1000	-	M IN	-	4	and the second	6	principles.	-	1		WFAA Dallas 800 WBAP Ft. Worth 800
	Dance Music from New York	30			2	X					100000	1750 D	B	-	X		X O	7	-	-	444	-	1			KPRC HOUSTON 920
	7 Slumber Music			0			M	M								-	X W	-	-	-	M	10000				KTSA*s. ANTONIO 1290
	4 Dance Music from New York			-							M9	4	B	-	Name of Street		M	-	4	-	6	C				WOAI S. ANTONIO 1190
			-	1			0	0	0	P	P	-	MI		N. 100-14-15	46 C		-	AND STREET	Service Contract	0	1000	0			KDYL Salt Lake City 1290
	Asbury Park Casino	11	M	M	6	X	and the second	-	7	-	M6			11	-	-	19 N	-		-	6	Same of	CHECKSON IN	2	M	KSL Salt Lake City 1130
	1 Phil Spitalny Orchestra	11	-		-	the second of the	0	-	-	-	-	0	-	T	The second second	-	0 0	-	-	and the same of	0	CONTRACTOR OF THE PARTY OF THE	-			WTAR* NORFOLK 780
				9	-	-	M6	ALCOHOL: N	0				-				XX		and Marchen	-	M4	division (b)				WRVA RICHMOND 1110
	2 Adventures of Sherlock Holmes		-	0			700000	-	0	100000	-	0	-		0		0 0				-	DE	-			WDBJ ROANOKE 930
			1	0			0	9	0				-													WTAQ EAU CLAIRE 1330
	3 Cotton Club Orchestra		1000										В	1	1			-		5	6	1 9	4			WEBC SUPERIOR 1290
	4 Dance Music from New York	30	DE	0	0		0	0	0				3	1	-	1						DE				WISN * MILW'KEE 1120
	2 Nocturne		DL	3		M3		M		0	M			VII	Y	YN	N N	-	A	M3				M3	M3	WTMJ MILW'KEE 620
																							1 835 10			

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2
for M. S. T.
6:00—Topsy Turvy Time, WMAQ.
6:45—Little Orphan Annie, WGN.
7:00—Punch and Judy Show, WGN.
7:00—Gene and Glenn, WTAM.
7:10—The Deacon's Dicta, WCCO.
7:45—Bob Newhall (sports), WLW.

8:00—Old Fiddlers, KTHS.
8:00—Smiling Ed McConnell, WLW.
8:30—Hayes Hayloft Theater, WLS.
9:00—Jug Band, WHAS.
9:30—Famous Singers, WMAQ.
9:30—Boxing Matches, WGBS.
10:00—The Smith Family, WENR.
10:00—Star Dust, WBAP.
10:00—Musical Movies, WSM.

10:00—Kilowatt Hour, WTMJ.
10:15—Mountain Valley Mount'neers, WBBM.
10:30—Tilly and Billy, WGR.
10:30—Ford Minstrel Show, WDAF.
10:30—Dixie Spiritual Singers, WRVA.
10:30—Organ Recital, CFRB.
11:00—Witching Hour, WKRC.
11:00—Willis Musical Memories, WLW.
11:20—Herr Louie and the Weasel, WGN.

11:34—D-X Club, WMAQ.
12:00—Dance Music, WMAQ.
12:00—Dance Music, WLW.
12:15—Ben Bernie, WBBM.
12:15—Air Vaudeville, WENR.
12:15—Around the Town, WBBM.
1:00—Frolic of Dodos, KTSP.
1:15—Irma Glen at Organ, WENR.
2:00—Hamp's Congress Orchestra, KYW.

	TUESDA	Y					N	Ia	rch	1		3	1		10)		1'	7		2	4			31	E. S.T.	CHAIN PROGRAMS O Italian Idyll	C.S.T.
	EASTERN TIME	4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30	4	Vincent Sorey and orchestra.	3
-	CENTRAL TIME	- 01	30		30	-	15	FCE (2004)	1300	-	15	2.000				0.0000	12 ACC	-	10000			-		11			4 Pacific Vagabonds From San Francisco.	
Can.	CHAC																		M2							30	Profit San Francisco. Pacific Vagabonds	30
-	690 TORONTO CKGW	M5	M5	3	N	1	1	M5	M5	C	P	M6	M6	M6	M6	M6	M6	M6	MS	M6	X	M3	M3			50	O Columbia Artist Recital	00
1	960 TORONTO CFRB	0	M6	M	MP	M	M	M	M	0	M	P	W	M5	0	M5	M5	M	M3	T	0	N	0				Columbia Artist Recital	
Ala.	1140 BIRM'GH'M *WAPI		4	3	N															4	1	мО	WM	M3	M6	-	E Rhythm Kings	1
	830 BIRM'GH'M WBRC					0	0	0	0	0	X	0	X	X	0	0	0	M3	M3	EF	0	G	0	X	X	5	Nat Brusiloff, conductor.	4
Ark.	1040 HOT SP'GS *KTHS											E	6	M	M	2	2					C	M6				F Adventures in Words	
	1390 LIT'LE R'CK *KLRA	0	0	EF	0	0	0	0	P	0	X	0	X	X	0	X	X	X	0	EF	0	G	0	- 6			Dr. Frank Vizetelly.	
Col.	830 DENVER KOA	4	4			1	1	2	X	X	NO	E	6	5	5	2	2	3	4	4	1	C	3	M2	M	S. L. P.	Pond's Guest speaker; Leo Reisman's or-	
	560 DENVER KLZ	0	0	EF	0	0	0	0	0	W	W	0	W	M9	0	M9	0	W	M	EF	0	GH	0	X	M3		chestra.	10
Conn	. 1060 HARTFORD *WTIC	M5	M5	3	A	P	N	M2	M2																		D Voices	
1	1330 HARTFORD WDRC			EF	0	0	0	0	0	0		0		0			0	0		EF	0	G	0			30	A Rinso Talkie	30
D. C.	630 WASH'GT'N WMAL	0	0	EF	0	0	0	0	0	0	0	٧	0	M	M	0	0	0	0	EF	0		0				(First 15 min.)	
	950 WASH'GT'N WRC		4	3	C	1	1	2	3	C	D	E	G	1	1	2	2	3	4	1	1	2	3	1	1		B The Lady Next Door	
Fla.	620 Clearw'r WFLA St. Petersb'g WSUN	V	X	M	M	M9	M9	M	В	C	M9	E	M	M6	M6	2	2	3	M9	4	1	M3	M		. 11	47.11	C Program A Followed by B	
	900 JACKSONV'E WJAX	4	4	M6	M6	M9	M9	0	В	C	M6	E	X	5	5	2	2	3	X	4	1	X					K Program A Followed by	
	1300 MIAMI B'CH WIOD			M۷	MV	X	M9	M9	В		X					2			M3				M				Rex Cole Mountaineers	
	560 MIAMI WQAM		0	and the same of	Accompany	Acres 1	M9	-	-	-	W		-			-		-	V	- Colombia	-	-				14	5 Stock Market Reports	
	1120 ORLANDO WDBO				M2	N	M9	M9	M3	S	M9	M5	M5	0	0	X	0	M	M2	M3	0	GH	R					
	1220 TAMPA WDAE								M						0		0				0						O Lowns Biltmore Orchestra Direction, Bert Lown, followed by	
Ga.	740 ATLANTA WSB	4	4	3	В	N	N	X	X	X	X	E	6	5	5	2	2	3	X	4	1	C	M3	X	X	1.74	Tony's Scrap-book	
	1260 SAVANNAH WTOC														0		0				0					13 1		
III.	1020 CHICAGO KYW						M9			-		SM	M3	5	5	M3	M3	3	M	4	M	SM	M3	2	2	/	Barclay Orchestra	-
		0		MV	MP	0	0	- contractor	-	-								-	WM		-					6	Direction, Harry Tucker.	5
	870 CHICAGO WENR	1000000	1000	M	100		P	M	M8	the second second	emino.						-	M	-		-	-			Table Street	201	1 Black and Gold Room Orchestra	
	720 CHICAGO WGN	M	V	NV	V	0	0	V	W	P	N					2	2	7	MB	M6	Α	NM	M	M3	M3		7 Raising Junior	
	560 CHICAGO *WIBO											E	G		1				4	1	-						Serial domestic sketch with Aline	
	670 CHICAGO WMAQ			TN	0	P	P	M2	0	N	X	M		0				X	Section 2		M			M3	M3		Berry and Peter Dixon. S George Simons	
Ind.	1150 FT. WYNE*WOWO												0			0	0	-	0		A Common Street	G				0.00	Tenor.	13.
	1230 IND P'LIS *WFBM				1	-	0	-	-						0				0	E		G				15	9 Walter Mills	15
lowa	1260 C'NCIL BL'FS KOIL	0	_	-	-	Charles	0											0					100		-		Baritone.	Course
	1000 Davenp't WOC Des Moines WHO				Α			_		4	4		6	1		X	X	3	4	1	-	2		1	1		Black and Gold Room Orchestra	
	1330 SIOUX CITY KSCJ									0		0			0	4					0		0					
14	600 WATERLOO WMT	0	0	EF	status and extra di	DESTRUMENT OF	0	0	0			0	1		0			-	0		0				_		Barclay Orchestra	
Kan.	1220 LAWR'NCE*WREN					8							G	5			107200	7	1	-	The second second			2	2	30	Barclay Orchestra	30
	580 TOPEKA *WIBW		0	-				P	P	0	X		M9		-	T	T	T		X		G	Water Lawrence		_		2 "Who's Behind the Name?"	
14.	1300 WICHITA *KFH			E	0	0	0			_	-	0	X	-	0	X	X		0		0	G	0				A Savannah Liners Orchestra	
Ky.	1490 C'VINGT'N.*WCKY	110	26						M3	Santa	D			M3	2000		M6	-	8		ran i	[2]			[8]		Direction, Dana S. Merriman,	1
-	820 LOUISVILLE WHAS	Mb									_	E	6	5	5		2	1	M	-	1	1			2	45	3 Black and Gold Room Orchestra	45
La.	1250 N. ORLEANS WDSU			_	-	-	M9			No.	1000			1	0		0		0		-		-	M3				
	1230 N. ORLEANSWSMB	_	~	-		X	-	-	NS		M9	E	6	5	5	2	2	3	1	bearied	1			M3	M3		B Literary Digest Topics	
Me.	620 BANGOR WLBZ	_	A COLOR		-		-	X	X	0	X	X	X	0	0	X	X	-		X	Section Section	GH	0				@ Eno Crime Club	. 7
	940 PORTLAND WCSH	X	X	3	A	1	1	P	P	4	4	5	5		1	2	2	3	4	1	1		842				O Dance Music	
Mū.	1000 BALTIMORE*WBAL	_	_	FF		BAC	BAC	MC	MC		100000	2002/	Mb	5	5	-	M5	7	8	4	-	M3	and the same			1		
17	600 BALTIMORE WCAO								_		-	=	0		0		0		annua .	_	0		-		_	7	The Captivators	6
Mass	, 990 SPRINGFIELD WBZ	-	-	_	-	122025	100000	1007127	B	112011-01	-	E	0	5	5	6	6	7	8	4	-	MO	-			-	4 Voter's Service	
	590 BOSTON WEEL	-	X		Name of		M	3000031	1000		10000	_	5	1	1	X	X	3	and the same of	1	1	2	N	0	_	1.01	C Amos 'n' Andy	
	1230 BOSTON WNAC		-		-	- minutes	-		-	0			0		0	-	0	-			-		Charles Santa	0	0	1-		1 =
	1200 WORCEST'R WORC					-			1000	0	X	0	-	0	©	0	V	-	W			-	3			15	4 Voter's Service	15
9.07-1-	580 WORCEST'R WTAG						M9		X	4	4	5	5	1	1	2	2	3		1 M0	1	-	0			4 11	D The Vikings	
IMICH	. 1410 BAY CITY WBCM				-	-	-	-	0	0	X		-		0	V	M3	_	M9		-	GH	distance of the		-	2	S American Mutual Program	
1	750 DETROIT WXYZ	September 1975		-	⊗	Circles and	0	-	PARTICIPATE AND ADDRESS OF	W	ME	and the second	⊕ MR	photos and the	specific vendo	STATISTICS.	M6	7.5	V	-	A	-		াতা	[2]	20	Political Situation in Washington	20
	*******	4	4		141	WW	W	1713	VV	-	M5	1410	1410	1	5	1000	2	3	-	4	1	Section (Contract)		2	2	30	Frederic Wile.	30
Minn	920 DETROIT WWJ	0		E F	0	P	P	P	N	4 N	4 ¥	M5	0	0	-	0	0		0				0	M3	M3		5 Soconyland Sketches	
IATTILL	LOTE		M	A. Contraction of			1	11	100000000000000000000000000000000000000	-	4	E	G	1	1	-	2	-	4		M	(Applement)	100000000000000000000000000000000000000	2		1	E Phil Cook	
Mice	1460 ST. PAUL KSIP	4	-	3113	[A]		ш	110	3	4	-		6	5	5	2	2	3		1	1	1,000	3			45	5 Soconyland Sketches	45
Mo.	950 K'NS'S CITY KMBC			EF	0	P	P	P	0	Т	Т	E	-	to mention	0	0	0		0	Address of the last of the las	And bearing	market market	-	M6	M3	45	6 Billiken Pickards	40
1410.	STO K'NS'S CITY WDAF			3	P	P		0	0	-	M2	-	6	1	1	2	2	-	-		1	C	manifest in	M5			The state of the s	
	1090 ST. LOUIS KMOX	0	0	T	-	-	M3	-		Debin.	M3	00000		0	8	-	0	11111111		E	0	-	- The party	M3			F Adventures of Polly Preston	
	550 ST. LOUIS KEUO		9	3	-	-	1110	2	3	1110	1110	-	6	1	1	2	2		4		1	1	-	1	1		G Three Mustachios	
				100	10			[[diam]	10		1		2	1	1.0		150	1	1	12.	1.4.1	[Aim]	[-	الشاء			② Daddy and Rollo	
	1350 ST LOUIS KWK		Z			2	0			MG	MS	F	M5	5	5	M7	M3	[7]	8	4	K	C	M3	M3	M3		Humorous sketch.	

CBS. CBS.

8:00 A. M.—Tony's Scrap-book.

9:00—Something for Every One.

9:30—Morning Moods.

10:00-12:00—Radio Home-makers.

10:00—Fashion Facts.

10:30—O'Cedar Time.

2:30—American School of the Air.

3:00—Columbia Salon Orchestra.

NBC (through WEAF).

8:00 A. M.—Gene and Glenn.

8:15—Morning Devotions.

8:30—Cheerio.

9:15—Campbell Program.

9:45—A. & P. Program.

11:00—"Your Child."

11:15—Radio Household Institute.

2:30—Edna Wallace Hopper.

NBC (through WJZ).

8:30—Vermont Lumber Jacks.

8:45—A. & P. Program.

9:30—Parnassus String Trio.

10:15—Through the Looking-glass.

10:45—Josephine Gibson.

12:30—National Farm and Home.

3:00—Music in the Air.

3:30—Chicago Serenade.

N News
O Educational
P Children's
feature
R Religious

M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

PROGRAMS
S Sports
T Dramatic
V Variety
W Comic
X On the air
M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

E. S.T.		C. S.T.	M	ar	ch			3		1	0		1	7		2	24		3.	1					TU	JESDAY
8	The International Singers Male quartet.	7	1 4	30	5	30	6	15 3	20	1=	71.	1=	30 4	_	8 -	5 20	0 45	Q	30	10	20	11	20	12	20	EASTERN TIME
3	2 Literary Digest Topics	100	-	30	-	30	-	15 3		-	-		30 4		mp.		0 45	-	30							CENTRAL TIME
	1 Blackstone Plantation			4		30	8	20	30	-			_	_	5 6	1	3 43	-	50		30	_	6	-		KFAB* LINCOLN 770 NE
	Julia Sanderson and Dan Crumit,		-	-	3			1	M1 I	M1	4	4	WE				2	3	4	1	1		0	3		WOW* OMAHA 590
	5 Paul Whiteman's Paint Men		0	0	-	0							M9 N						M2			GH	0			WPG*ATLTIC CITY 1100 N.
15	Old Gold Character Readings	15																								WOR NEWARK 710
	1 Blackstone Plantation		OP	X	3	A	1	1	X	M7	4	4	5	5][1 3	1 2	2	3	4	1	1	M5	3			WBEN BUFFALO 900 N.
	5 Paul Whiteman's Paint Men		0	0	EF	0	N	0	0	0	0	0	M	11	0 6	9 0	X	0	T	F	X	G	0			WGR BUFFALO 550
	The state of the s	90	0	0	X	X	X	X	0	0	0	0	0	9 6	0 6	0	0	M9	0	F	0	X	0			WKBW BUFFALO 1480
30	2 Florsheim Frolic Coon-Sanders orchestra.	30	0	0	EF	0	0	0		-		0	0	3 6	3 6	9 6	0	-	0	EF	0	GH	0	0	0	WABC NEW YORK 860
	6 Works of Great Composers		X	X	3	K	1	1		Comments of	1	THE PERSON NAMED IN	A COMPANY OF THE PERSON	5][1 2		-	Section 2	1	1		3	1	1	WEAF NEW YORK 660
	Orchestra; direction, Hugo Mariani.	1	4	4		5	14,000,000,000						E				6		-	Name of Street	the second second	6	6	2	2	WJZ NEW YORK 760
	Kaltenborn Edits the News		4	4	serior mentals		-						eritoreast bracks			-	9 M9	7		-	K					WHAM ROCH'TER 1150
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	Brad Browne and Al Llewelyn.		OM	X	M	MP	N	M3		3	4	4		-	The Personal Property lies	The same of	2	100000000000000000000000000000000000000	4			-	M3			WGYSCHENECT'D'Y 790
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	6 Works of Great Composers		0	-		-	0	-	0		M6	-	ACT OF STREET, SQUARE,	material of the last	No. of Persons	THE RESERVE	0	Mb	0	E	0	ЫH	0			WBT CHARLOTTE 1080 N.
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9	3 McKesson Musical Magazine	8	0	0	-	0	-	-			0	-	-				6 M6	-			0					WDAY FARGO 940 N.I
	Concert orchestra. [7] Household Evening Program		0	MO	EF	⊗	0	-						X E	-	-	V	M8		-	0	G M3	-	-		WADC AKRON 1320 Oh
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	Howard Barlow, conductor.		4	4		M	W		-	100	-		manufacture of the last	1000		-	X		M		-		6	7	7	WGAR CLEVELAND 1450
	4 Happy Wonder Bakers		MO	Mg	MW	MW	ME		R	-							0	_	0	_					L	WHK CLEVELAND 1300
	Male trio, singing violins, orchestra. 8 Death Valley Days		E	M	[3]	A	X			_	W		X			-	X	-	4	1		-		2	2	WTAMCLEVELAND 1070
	Dramatic sketch.		0	X	-	X	X						X					2		120					1	WAIU COLUMBUS 640
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	4 To Be Announced					B	1	1		V		-		O			2		4	-	and the same of	a balancia				WKY OKLA CITY 800
	E Graybar-Mr. and Mrs.		5.7			_	M	X	X	W	X	X	ME	5 1		K 2		3								KV00* TULSA 1140
	F Blue Ribbon Malt Jester			0	EF	0	0	0	0		0	-	0	ĺ	6	-		0	0		0	G	0			WHP* HARRISB'G 1430 P
	Richard Craig, Jr., comedian,		0	0	E	0	0	0	0	0	0		0) E	6	9			0	E		G	0			WLBW OIL CITY 1260
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	Playhouse; guest artists, orchestra, screen chats by Jerry Madison.		1 1	0	EF	M3	0	0	0	P	P	0	ON	15 6	O M	15 M	5 M5	M	M3	M3	M3	G	M3			WFA* PHILADEL 510
	1 Lucky Strike Orchestra		11,5	M9	3	A	N	N		-		4	M9 2	X [[1	1 2	2	3	4	1	1	2	-			WLIT* PHILADEL 560
	A Clara, Lu and Em		N	N	P	MN	M6	M6		2000	C	M6	M4 N	-		5 TI	MT N	7	8	4	K	6	M6			KDKA PITTSB'GH 980
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	C Amos 'n' Andy	111111	4	4	IVI	M	V	2		X	V		-		5		2	3	M3	4	1	C	-	2	2	WREC* MEMPHIS 780
	G Paul Tremaine's Orchestra		0	0	-	0	-		0	0	D	-	0 0		2 6	-	10	M3	0	-	0	C	0	M3	MO	
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	(Second 15 min.)		[A]	[4]	-	P	M9	Y	P		Ø	Y	E	2112	E 12	5 2	2	3	4		-		×		1	WFAA Dallas 800
	J Premier Malt Program (Second 15 min.)		-	4	X		ma	^		0	1110		E	211	0	2		The same	X		-			1		KPRC HOUSTON 920
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	3 Vincent Lopez and Orchestra	-	CU.		La I	0			P	N	4	4	E	হা	5	5 2	to be to see	-	M	-	1	C				WOAI S. ANTONIO 1190
	6 Slumber Music					-	M9			P	P	The second second	NN	-	Married Street			-	0		0		0	M6	M6	
	O Million and and and and and and and and and an		M	X	X		-	-	M6 I		M5 1		-	100	MIN	100	Auto Distriction	3			M					
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12	Jack Albin's, Orchestra	11	0	9		-	to the state of th	M	and the same	CONTRACTOR	-	-	or other designation of	intima (red to	5			3	4	-	1					WRVA RICHMOND 1110
	2 Phil Spitalny's Music		0	0			-	0		-	0	-	0 (0	-	0	E		GH	Annual Control			WDBJ ROANOKE 830
	O St. Moritz Orchestra		0							-		1		T	6											WTAQ EAU CLAIRE 1330 W
30	⊘ Nocturne	30				A			1		4	4	E			[2	2	3	4	4	1	C				WEBC SUPERIOR 1290
	Ann Leaf at the organ. 1 Jack Albin's Orchestra		0		F		0	0	0	_		-	0	1	6	-		0	0	EF	0					WISN * MILW'KEE 1120
	2 Phil Spitalny's Music					A	P	MI		1000	M		-	XI		5 N	M	3	4	4	1	C	M7	M7		WTMJ MILWIKEE 620

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2 for M. S. T.

6:50—Uncle Bob, KYW.

6:45—Little Orphan Annie, WGN.

7:00—Punch and Judy Show, WGN.

7:00—Gene and Glenn, WTAM.

7:10—Deacon's Dicta, WCCO.

7:15—Rieck Revelers, KDKA.

7:30—Swedish Orchestra, WCCO.
7:45—Ohio State Night School, WLW.
8:00—Melody Boys, CFRB.
8:00—Adam and Eve, WXYZ.
8:30—Bubble Blowers, WLW.
8:30—A B C Review, WLS.
8:30—Mabel Garrison, WBAL.
9:50—Al and Pete, WBBM.
10:00—Home Circle Concert, WENR.

10:00—Minstrel Show, WLW.
10:15—The Chatterbox, WKBW.
10:30—Black Hawk, KSTP.
10:45—Bob Newhall (sports), WLW.
11:00—Witching Hour, WKRC.
17:00—The Marylanders, WBAL.
11:00—Granite Hour, WLW.
11:00—Music Box Review, WIBO.
11:20—Herr Louie and the Weasel, WGN.

11:30—Don and Sylvia, WMAQ.
11:30—Mike and Herman, WENR.
11:30—General Electric Hour, KOA.
12:00—Beach View Orchestra, WMAQ.
12:00—Air Vaudeville, WENR.
12:15—Around the Town, WBBM.
1:00—Hotel Gibson Orchestra, WLW.
1:30—Salt and Peanuts, WLW.
2:00—Hamp's Congress Orchestra, KYW.

	WEDNE	CSI)A	Y						I	Ma	rc	h		4	1		1	1		1	18		2	25	E. S.T.	CHAIN PROGRAMS Musical Album	C. S.T.
E	ASTERN TIME	1 4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	112	30	4	Columbia salon orchestra and solo- ists.	3
	ENTRAL TIME		30		30		-	30		-	15		1000	-	-	30			30	\$200 CO.	1000000		-	11			1 Morgan Trio	14
-	730 MONTREAL CHAC	-																									Marguerite, pianist; Frances, vio- linist; Virginia, harpist.	
04111	690 TORONTO CHGW	4	M8	M8	N	11	1	M6	2	C	M5	M5	M5	M6	M6	X	X	4	5	1	M3	13	M3				4 Eastman Symphony Orchestra	
1	960 TORONTO CFRB	-	-	MN		-			-	-	M	****	-		The second section is not a second			-	M3			N	1			-	From WHAM, Rochester, N. Y.	0.0
Ala.	1140 BIRM'GH'M *WAPI	6		F	B	-														M		E		A	MW	30	2 Sky Sketches	36
	930 BIRM'GH'M WBRC	0	0	0			0	0	0	6	0	0	M6	0	0	M	M	M3	M3	0		0	0	X	X		5 Matinee Gems	
Ark.	1040 HOT SP'GS *KTHS	-										F								M		A partner and to	17	A	M9		Orchestra direction, Hugo Mariani. Musical Album	
	1390 LIT'LE R'CK *KLRA		0	0	GH	0	0	0	0	0	0	CALLED STREET	X		0	0	0	1		0	-	0	0				G Musical Album	
Col.	830 DENVER KOA								NO					1				4	5		2	F	-	A	M3	-	Asbury Park Casino	
100	560 DENVER KLZ								0		0							0	717-0-100	0		10000	0			5	1.00	4
Conn.	1060 HARTFORD *WTIC												-	1				M8		1	-	-	M6	1			The Lady Next Door Children's program.	
	1330 HARTFORD WDRC	-	0	0	GH	0	0	0	0			0				1	1000	0		0	0	0	0				D The Book Reporter	
D. C.	630 WASH'GT'N WMAL	-	-	OM	-	-	-		X	6	0	Street, Square,	0	0	0	-	1	-	0		Animalia esta	M3	- Comments				(First 15 min.)	
	950 WASH'GT'N WRC	-	-	Contract of the last	В	1	1	1	-	C	-	F	-	1	2	3	-	4	-	1		3		1	2		E Jolly Junketeer	
Fla.	620 Clearw'r WFLA	M2		M5		N	0	X		-	-		6			M9	1	-	9		-	3	-				Children's program. (Second 15 min.)	
-	900 JACKSONV'E WJAX			M				M6			M6				-		-	4	-	5			M2				F Ivy Scott	
	1300 MIAMI B'CH WIOD	Confederation of the last		-	NAME AND ADDRESS OF	-		-	Name of Street			F		1	2	MV		-	9			M					Soprano. (Second 15 min.)	
	560 MIAMI WQAM	-				M9		Selection in the			W	V	V		T		M6		M								G Program D Followed by E	
	1120 ORLANDO WDBO				0	170000	1000000	M5	C Photocols		M3	1000	100	10000			1000		M5	and the second	1	SCHOOL ST	R				H Program D Followed by F	
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Ga.	740 ATLANTA WSB		Ma	X	R	N	N	X	2	X	X	F	X	1	2	X	X	4	5	1	2	F	[7]	A	4		Rex Cole Mountaineers	
Jua.	1260 SAVANNAH WTOC		1410	1						-					(Am)			-						2.3		1 7	B Tea Timers	
III	1020 CHICAGO KYW			M2	Y	M9	Mq	P	Р	P	MS	M3	M3	6	6	[7]	[7]	a	G	5	2	SM	M3	M3	M3		(First 15 min.)	
	770 CHICAGO *WBBM				MP	-	0	100000	100	M3	NAME OF TAXABLE PARTY.	-	1110	D	[2]	-			0					11110			6 Stock Market Reports	
1	WEND	INA	B/I	M	20122-1	P	P	A	2	M	III MANAGE		W	M1	M1	MG	MG		5		in the latest to		W	M6	MG		G The International Singers	27
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10	820 LOUISVILLE WHAS	-	IVI	A	1000		-	MC	2	MC	-	W	1705.66	harine		M	-	4	1 40 -				7		_		2 Winegar's Barn Orchestra	
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-	1230 N. ORLEANS WSMB	-	1	and constrained	B	-	M9	-	1.00	NS	100	F	1000	-		W	100	4	1	1	2	E	7	A	Ma	10	② Dance Music	
Me.	620 BANGOR WLBZ	-	X	X	1			-	100000	-	0	-				_	1	X		-		0	0				2 Uncle Abe and David	
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Md.	1060 BALTIMORE*WBAL		-	-	-	-		_	1	_															-		Arthur Allen.	
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	1460 ST. PAUL KSTF	4	5	MW	B	8	0	NO	NO	N	4	WO	6	6	6	3	3	4	5	1	2	F	7	A	M3		Forge,	
Miss.	. 1270 JACKSON WJD)								2			F		1	2						2			A			F Phil Cook	
Mo.	950 K'NS'S CITY KMBC	C		M2	Н	P	P	P	0	T	T	0	0	0	0	X	X	0	0	X	0	0	0	M3	M3		G Evangeline Adams	
	610 K'NS'S CITY WDAN		2	M3	P	P	P	P		M2	M2					3	3	W	1		2	D		M5		45	Daddy and Rollo	45
	1090 ST. LOUIS KMO)			T		P	M3	M3		-	M3		0	0	1	0	1	0	0	0				M3			Humorous dialogue.	200
100	550 ST. LOUIS KEU	D			B	-5		1	2					1	-	3	and the last of th	-	-	1		3					6 Back of the News in Washington	
	1350 ST LOUIS KWH		5	D	0.000000		0		M5	0	E	F	G	6	6	7	7	8	district the same of	5	A	D	6	M3	M3		G Smith Brothers Orchestra	
*0	n Air Part Time.									2																		
0.16	CBS							.30	T CI	NBC	(th	rough	ı W	EAF).									gh W	JZ)		KEY TO LOCAL PROGRAMS N News S Sports	

CBS.

8:30—Morning Devotions.

8:45—The Old Dutch Girl.

10:00 to Noon—Radio Home-makers.

12:00—Paul Tremaine.

2:00—Columbia Artist Bureau.

2:30—American School of Air.

3:00—Columbia Salon Orchestra.

3:30—Syncopated Silhouettes.

NBC (through WEAF).

8:30—Cheerio.

9:15—Campbell Program.

9:45—A. & P. Program.

10:00 to 12:00—Household Interests including National Home Hour, Bell, Crocker, Radio Household Institute.

12:00—On Wings of Song.

3:30—Radio Play Bill.

NBC (through WJZ).
9:45—Miracles of Magnolia.
10:00—Mary Hale Martin.
12:30—National Farm and Home.
1:45—Little Jack Little.
2:45—Sisters of the Skillet.
3:00—Edna Wallace Hopper.
3:15—Blue Blazers.
3:30—Evening Stars.

KEY TO N News O Educational P Children's feature R Religious M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

S Sports
T Dramatic
V Variety
W Comic
X On the air

M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

S.T.	1 Listerine Program	7	TAT	ar	CII		•	*	,		11	,		18			25									NESDAY
	Bobby Jones, golf chats. 6 To Be Announced	1	1	30		30	6	15	30	45	-		30		8	15 3	30 45	-	1	-	-	-	10000	-	30	
	Q U. S. Service Band	55.3		30		30		15	30	45	6	15	30	45	7 :	15 3	30 45	8	30	9	30	10	30	12	30	
	OLiterary Digest Topics		4	5	H	NW		M	_								7 7					D		3		KFAB* LINCOLN 770
	Q U. S. Service Band	15			0			P	M	2	3	M3	M3				3 3			1	2	T	4			WOW* OMAHA 590
	2 Radiotron Varieties	10	0	0	OM	OM									M	M	M2 M	2 M9	0	0	0	0	M8			WPG*ATL'TIC CITY 1100
	"Bugs" Baer, Welcome Lewis, Sam Herman, Harold van Emburgh.													4	-											WOR NEWARK 710
	6 To Be Announced	133.2	X	X	1000	B	Samme !	M2	M2	2	3	M2					3 3					M7	N			WBEN BUFFALO 900
	3 Mobiloil Concert	30	0	0	0	GH	N	0	0	-	0		-		-		0 0			X	X	0	0	N		WGR BUFFALO 550
	Henry M. Neely; guest artists; or- chestra direction, Nathaniel Shilkret.	0.0	M	0	X	X	0	M8	M8	0	0	X	M6	0	M9	0	M9 M	9 0	0	0	0	0	M8			WKBW BUFFALO 1480
H	7 Canadian Pacific Program	1	0	0	0	GH	0	0	0	0	0	0	0	0	0	9 (00	0	0	0	0	0	0	0	0	WABC NEW YORK 850
	Sun Kist Musical Cocktail		1	2	3	A	1	1	1	2	3	4	5	6	1	2	3 3	4	5	1	2	3	4	1	2	WEAF NEW YORK 680
	Sun Kist Musical Cocktail	45	4	5	G	6	7	9		В	C	D	F	G	6	6	7 7	8	9	5	C	6	6	3	4	
	3 Mobiloil Concert	10	4			N	M9	X	A	B	C	M9	M6	M6	6	6	7.7	8	9	5	A					WHAM ROCHTER 1150
Н	7 Canadian Pacific Program		M	M	0							1	0	X		16				0	0	0	0			WHEC*ROCHTER 1440
	[Canadian Facine Frogram		1	M	M9	P	NO	M	1	2	0	4	MO	X	1	M6 [3 3	4	5	1	2	3	M3			WGYSCHENECT'DY 790
	4 Halsey Stuart Program	0					M		X			-	0	0	0			0	0			X				WFBL SYRACUSE 1350
	"Old Counsellor," symphony or	8	0	0	0	P	0	0	0	0	N	0	0	0	0	9 (0 0	0	0	T	0	0	0			WBT CHARLOTTE 1080
1	chestra.	180	X	X	X	X	X	X	X	B	C	X	F	X	1	2	X	1 3		9						WPTF* RALEIGH 680
ı	8 Wayside Inn The Choristers.		0	0	0	GH	0	0	0	0	0	0	0	X	0	3 (0 0	X	X	0	0	0	0			WWNCASHEVILLE 570
ı	G Gold Medal Fast Freight		0	0	0	GH	0	0	N	0	0	0	X	X	X	3 (0 0	X	X	0	0	0	0			WDAY FARGO 940
ı	Male quartet and organist.	20	0	0	M	M	0	0	0	N	0	0	0	0	0	M5 1	MIN	1 8	0	0	0	0	M			WADC AKRON 1320
	The Columbians Male trio and Freddie Rich's orches-	30	0	0	0	X	M8	V	M	X	0	0	0	0	MT	9 (0 0	0	0	0	0	M9	0			WKRCcincinnati 550
١	tra.	100	0	M5	0	M5	M5	M3	M3	B	C	M3	F	G	M3 1	M3 N	M3 M	3 M9	9	5	MS	M3	T	M6	M6	WLW CINCINNATI 700
ı	5 Palmolive Hour Soloists; male quartet; orchestra	F412.5							X	2	M3	M3	5	6	1	2	3 3	4	5	1	2					WSAI CINCINNATI 1330
١	direction, Gustave Haenschen,	300	4	5	F	M6	W	X	A	X	C	M	F	G	6	6	TM	8	9	5	A	M	M	3	4	WGAR CLEVELAND 1450
ı	Gamel Pleasure Hour	37 - 7	0	M8	MW	MW	M8	MW	M3	M3	X	X	0	0	0	W.	XX	0	0	TM	0	0	M3			WHK CLEVELAND 1390
ı	Soloists; male chorus; piano duo; orchestra direction, Charles Previn.	N 1961	X	2	3	X	X	1	1	2	W	X	5	X	1	2	3 3	4	5	1	2	X	M	X	2	WTAMCLEVELAND 1070
V	1 Palmolive Hour	9	0	0	0	X	X	0		X	X	X	0	X	X	3	X	1 8					TX.			WAIU COLUMBUS 640
)	5 Camel Pleasure Hour	7	0	0	0	M9	٧	W	V	N	M6	M6	X	0	0	2	0 0	0	0	0	0	0	M6			WSPD TOLEDO 1340
1	O Columbia Experimental	1			0	GH	X	0	0	Company of the											0	0	0			WKBN*YO'NGST'N 570
	Laboratory		0	0	-	GH	_	-	All property and the	-			3	0	0	2	0 0	0	0	0	0	100000	-			KFJF OKLA CITY 1480
	Dramatic sketch.				X	X	M8			M9	M9	V					3 3							A		WKY OKLA CITY 800
	Occurry and opera artists.	30	THE			X	X	X	X	W	X	X					3 3		5				-			KV00* TULSA 1140
1	2 Coca Cola Program	17/1	0	0	0	GH		0	0	0				T	7					010						WHP* HARRISB'G 1430
1	Sports interview by Grantland Rice; string orchestra; direction, Leonard		0	-	-		-	0	0	0	0	0		0	. (2	0 0		0	0	0	0	0			WLBW OIL CITY 1260
	Joy.	2011	0		deliverage make		-	NS		-							M EN		Company of the last	0		Comment of				WCAU PHILADEL 1170
۱	A Clara, Lu and Em Humorous sketch. (First 15 min.)		MO	VM	0	M3	0	0	0	M9	P	P	M3	M3	0	3	XX	M9	M3	M3	M3	0	M8			WFA* PHILADEL 610
1	B Poems		-110	M9		PO			in the same of	-		_			-	- T	3 3	_	5	-	2	1	-			WEIT* PHILADEL 560
١	Reading by Howard M. Claney.		N	N	D	N	X	M6			C			G	-Controlle -page		7 7	The second second	9	200000000000000000000000000000000000000	A	-	6	3		KDKA PITTSB'GH 980
1	C Program A Followed by B	M	1	M	P	N	1	1	Marin State Sin						1		3 3	AND DESCRIPTION OF	September 1	A STATE OF THE PARTY OF	2	er stability	-			WCAE PITTSB'GH 1220
	EV. II O-L-					GH		-	0								0 0	-	-	0	-					WJAS PITTSB'GH 1290
	3 Vincent Lopez Orchestra	10	0	0	0	P	M6	M2			N	0			M3 (0 0		0	-	-	N	0	-		WEANPROVID'NCE 780
١	D Amos 'n' Andy (First 15 min.)		-	2	-	B	-	1		-					1	-	3 3	-	5	-	2	N				WJAR PROVID'NCE 890
ı	E Camel Pleasure Hour		120		0											-	0 0	-		0		0	0			WNAX YANKTON 570
1	(Second 15 min.)		0	0		GH	0	0	0	0	0	0	0	X	and the same of the same of	THE PERSON NAMED IN	0 0	-	M3	0	0	0	-			WDOD CHATTA 1250
1	F Program D Followed by E		M9	5	X	-	V	V	-			W		X	technological party		MIN	-	-		2	E	and the latest terminal to the latest terminal t	A	4	WMC MEMPHIS 780
ı	6 Slumber Music String ensemble; direction, Ludwig	1	0	0	0	GH	0	0	0				-	0		-	9 0	-	0			0		Name of Street	_	WREC* MEMPHIS 600
1	Laurier.		0	-	-	GH	10000			0	0	0		0	-	-	0 0	-	-	0	0			M3	M8	
1	Royal Canadians Direction, Guy Lombardo.	Tyte	4		and the second		8	Section 1	and the same of the	2	-			201	-		W3 3	-	+	-	-	-	7			WSM NASHVILLE 650
1	Biltmore Orchestra	30			To be the same of			P			N			X	7	-	XX	-	-	X			-	16.25		KRLD* DALLAS 1040
1	Direction, Bert Lown.	3		1					P	-	-	M	M	-	-	-	3 3	and the same of the	-	1	-	F	7	A		WFAA Dallas 800 WBAP Ft. Worth 800
1	4 Jack Albin's Orchestra	The state of	130		X						-	200	X	-	-		3 3	-	-	1	1	-	7	and the same of the	M	KPRC HOUSTON 820
	6 Slumber Music		0	0	-	GH	0	0	1						-		0 0	-		0						KTSA*s. ANTONIO 1290
1	7 Camel Pleasure Hour		1						P	N	Mg	M9	F	_		-	3 3		-	1		F	7	A		WOAI S. ANTONIO 1190
		414	1				0	0	P	-	P	P		M6			XX				-		J-1000		M9	
)	1 Florence Richardson's Orchestra	11	X	X	X	X	- Contract	-	M6		M5	2.50	F	see !		-	3 3	-	5	ITI			7			And in concession of the latest section of the latest section in t
1	A Camel Pleasure Hour		-	-	-	-	0	-	-	-	0	2000	-	-		_	0 0		-	0	-	- man	designation of			WTAR* NORFOLK 780
1	(First 15 min.) 3 Henry Busse's Orchestra	HET.	9	9	-	No. of the last	M6	-	-	B	Section 2	MOTOR PROPERTY.	-	-	WM V			-	algorithm to the				M3		-	WRVA RICHMOND 1119
1	St. Moritz Orchestra		-	3.1			100007	(D)		-							3 Q		3		0	-			-	WDBJ ROANOKE 830
	Nocturne	20		-	-		0	9	9	9	0	0	9	0	9	9 (0	0	-	9	9	0	0	-		WTAQ EAU CL AIRE 1330
	Ann Leaf at the organ.	30	-	-					-	[2]			(E)	-	[6]	e	21 (2	1		-	[0]		[7]	[A]	-	WEBC SUPERIOR 1290
	2 Joe Morgan's Orchestra		0	0	E			0		2		-	F				3 3		0	0			7	A	3	WEDG SUPERIOR 1290 WISN * MILW'KEE 1120
	Wayne King's Orchestra		69	0	M3	M3	P	Ø M		2	M	Ba	3	-	-	3	M M	-	5	10	2	F		A	M3	4444mm 4 4 4
				_								250	ARM THE		49.69	100		1.05	1 1 Sec. 1		100000	Bar 2				

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2
for M. S. T.

6:45—Little Orphan Annie, WGN.
7:00—Gene and Glenn, WTAM.
7:10—Deacon's Dicta, WCCO.
7:30—Joe and the Cap'n, WHAS.
8:00—Bachelor Cigar Program, CKGW.
8:00—Olsen and Ebann, KYW.

8:30—Doings of the Gordons, WLS.
9:00—Canova Program, WLW.
9:00—Quinn Ryan's Rambles, WGN.
9:00—Vocal Ensemble, WLS.
9:30—Drama, WGR.
10:00—Weener Minstrels, WENR.
10:30—Old Spanish Singing School, WHK.
10:30—Sara Ann McCabe, WIBO.
10:45—Bob Newhall, WLW.

11:00—Witching Hour, WKRC.
11:00—Richmond Orchestra, WRVA.
11:20—Herr Louic and Weasel, WGN.
11:30—Crosley Theater of Air, WLW.
11:30—Dan and Sylvia, WMAQ.
11:30—Wayne King's Orchestra, KYW.
12:00—Air Vaudeville, WENR.
12:00—Dance Music, WMAQ.
12:15—Around the Town, WBBM.

Readers are invited to write in about local programs regularly featured, which are unusual, either in content or quality, and which they recommend to other listeners. Be sure to give station and time and description, as well as the title. We are unable to list many programs which have been recommended because of failure to give time.

	THURSI	DA	Y							1	Ma	rel	h		45	5		1	2		1	9		5	26	E. S.T.		C. S.T.
E	ASTERN TIME	A	30	5	30	6	4=	30	45	7	15	30	45	8	15	30			20	10	30	11	20	12	20	4	1 The Three Doctors Russell Pratt, Ransom Sherman and	3
	ENTRAL TIME	-	30	-	30			30			15	- 55.00	1000	-		30		-	30	5/13/	30	-	200000	13.157			Joe Randolph, [1] The Magic of Speech	le:
Can.	730 MONTREAL CHAC									11			10			50	7.5		30	T	-		50		30		C Home Decoration	
	690 TORONTO CKGW	MC	M6	NM	NM	1	1	M6	2	A	P	M6	M6	1	1	1	1	2	M3	4	X	5	M3				(First 15 min.) D Happy Harmonies	
	950 TORONTO CFRB	0	M	MN	MP	0	P	M3	1000	2220104	- Parker	1.110	W	7777	M6	T	M	В	M9	OT	OT	0	0				(Second 15 min.)	1373
Ala.	1140 BIRM'GH'M *WAPI				NM	2		W	_		M		-	_		1	1	2	4								E Program C Followed by D	
	530 BIRM'GH'M WBRC	-		0	R	0	0	0	0	0						0	M3	AB	M6	M9	0				1000000	30	Asbury Park Casino	30
Ark.	1040 HOT SP'GS *KTHS	-									_	-	M5	1	1						1	-	M6	M3	M3		2 Dancing Melodies	
0-1	1390 LIT'LE R'CK *KLRA	-			0	0	-		0		-	-	Test I	-	-	_	_	AB			THE PERSON		0	~			5 U. S. Service Band	
Col.	830 DENVER KOA	-	1 -	3	X	1	_	-	NO NO		-			1				2		1	1	B	3	X				
Conn	550 DENVER KLZ		-	[€]	-	_	-	Ø M6		VV	W	IVI	VV	ma	ma	m/	IM /	Ab	^	•	0	69	0	IVI	IVI	_	O Malada Masia	
buin.	1330 HARTFORD WDRC		0	-	X			0			0	0		0	0			Δ	0	0	0	0	0			5	Melody Magic Girls' trio and Emery Deutsch's or-	4
D. C.	630 WASH'GT'N WMAL		0	0				-	-	a	0	-	0		-	0	a		0	Supplement of the last of the	1	0					The Lady Next Door	
	SSO WASH'GT'N WRC	-	2	No. of Concession,	A	X	X	-	2	A	B		X	1	ITI	m	1	2	Carlomanian (ITI	1	X	The same of the sa	1	2		Children's program,	
Fla.	620 Clearw'r WFLA St. Petersb'g WSUN		-	\$1.700 CO Par	M	-	M9	-	9	A	B	C		1	1	1	1	2	4	1	1	5	V			-	6 Brazilian-American Program	
	900 JACKSONVE WJAX		5	M	MN	M9	M9	_	9	A	B	C	D	1	1	1	1	2	7	1	1	M6				30	A Rinso Talkie (First 15 min.)	30
	1300 MIAMI B'CH WIOD	C	X			1	1	1	9	A			D	1	1	1	1	2	7	1	1	M3	M				B Rex Cole Mountaineers	Time.
	560 MIAMI WQAM			M		M9		M9			W	_					M3		1		1	M9					(Second 15 min.) K Program A Followed by B	
	1120 ORLANDO WDBO				M	N	P	P	M3	S	M9	M3	M3	M4	M4	0	0	-	M3	MR	R						7 Stock Market Reports	
0-	1220 TAMPA WDAE		~	l v	V			V	-	~	V	v	-	EE .	-	-	-	В					V	-	ræ1		@ Bert Lown's Orchestra	
Ga.	740 ATLANTA WSB 1260 SAVANNAH WTOC	- barried	X	X	X	N	N	X	2	Х	X	X	D	1	1	1	1	2 B	-	1	1	В	X	3	2		Followed by	
III	1020 CHICAGO KYW			I C M	IA	M9	MQ	P	P	M3	MS	M3	M3	M3	M3	MG	MG	2	1	1	1	M2	M3	M3	M3		Tony's Scrap-book	
-	770 CHICAGO *WBBM		-	ION	-	63	(A)		_		M3	_	IIIO	ITIG	Ino	ITIU	mu	-	-	-		SINI		M3				
	870 CHICAGO WENR		M	6	-	P		M	~	-		-	M	M1	M1	M6	M6	M5	~	-	M	B				1	Fulton Royal Orchestra	-
130	720 CHICAGO WGN							V			-	M3	V	1	m	1	1	M	a Description of	Property.	A	Contraction of	-	Million Street	-	6	Direction, Gordon Kibbler.	5
	560 CHICAGO *WIBO	23302								3		No.	D	4	4	5	5		-	4	No. 24		3				1 Black and Gold Room Orchestra	
	670 CHICAGO WMAQ			ON	0	P	P	M2	0		0		_		1000	0	M	OM	M	M	M	В	MV	M3	M3		5 Raising Junior Serial sketch.	
Ind.	1160 FT. WYNE*WOWO												0	4)		0	6	AB	0	0	0						6 Susan Steell	
	1230 IND P'LIS *WFBM								0	0					0			В				0				15	Soprano.	15
lowa	1260 C'NCIL BL'FS KOIL	-					0	PRODUCTION OF THE PARTY OF	0		0							and the latest and the	A CONTRACTOR	distributed in	0	(Schoolschools)	Carlington .		M	15	1 Black and Gold Room Orchestra	15
	Des Moines WHO	1			A						-	_	0	1	1	1	1	2		1	X	2	3	M3			7 Peter van Steeden Orchestra	
	1330 SIOUX CITY KSCJ	0	0	0	0	0	0				0	_				_		A	1		0	_					And talk by John B. Kennedy.	10.1
Kan.	600 WATERLOO WMT 1220 LAWR'NCE*WREN	1	8	69	0	0	(P)		0	6	-	-		[A]	त्रा	E		AB			Q					0.0	1 Fulton Royal Orchestra	0.0
rvaii.	580 TOPEKA *WIBW		0	M		0	7	P	Р	IV/I	B	-	M9	ALCOHOL: UNKNOWN		5 T	5 T	AR			(A)			3	3	30	Plancho and His Orchestra	30
	1300 WICHITA *KFH			0	0	X	X		0	7	X	100		and the last	X	processes.			X	INIO	0	0	and the second		-		1 Black and Gold Room Orchestra	
Ky.	1490 C'VINGT'N.*WCKY					İ			M3	A	-	_	M5			-		6				0					8 Peter van Steeden Orchestra	
	820 LOUISVILLE WHAS	C	M	X	X	M	M	M	2	3			D		1	1	1	V	7	1	1	B	M9	M3	M8	45	2 Uncle Abe and David	45
La.	1250 N. ORLEANS WDSU	-		-	100	M6		M6	100		M6	M6	M6	0	M6			В	M6		M2		-	-		10	Phillips Lord and Arthur Allen in serial sketch.	10
-	1230 N. ORLEANS WSME	better	-	3	of the same	1		X		NS	-		-	1	1	1	1	2	7	1	1	B	M3	3	2		© Literary Digest Topics	
Me.	620 BANGOR WLB2	1 200	0	X				X		0			-		-	T Indiana Co.	-	-	M8	M	0	0	0				€ Eno Crime Club	30. 3
Md.	940 PORTLAND WCSH	-	-	-	A	X	X	X	2		X		-	-	1	-	_	2	The second	1	1	N					O Dance Music	1
mu.	600 BALTIMORE WCAC	-	0	0	0	I MC	BAC.	M6	MC	A			D		4	_	-	6	-	4	4-	5	-				The Control of the Co	
Mass	S. 990 SPRINGFIELD WBZ							-			B		-	-	-	0	0		0	-		(S)			_	7	(3) Morton Downey	,
Imas	590 BOSTON WEE	- bearing					1	N	1.000	_	V		-	1		5	5	6	of professions	M9	1	MO	MS			1	G Fro Joy Novelty Dance Program	6
	1230 BOSTON WNAC	1000	28.13.5.5		1 1000		A Comment			_	0		-		0	-	6	2 AR	0	1	bested	N	0				3 Mid-week Hymn Sing	
	1200 WORCEST'R WORD									0		T				0	X	AB	-	M3		0					Mixed quartet.	173
-	580 WORCEST'R WTAG	-	-	3		*	Taxa	N		-	Statute and		-			T	1000	2		1		N	0				A Amos 'n' Andy	
Mich	. 1410 BAY CITY WBCM	0	0	10	0	0	0	0	-	-	0	_	-	_	-	1 00000	- bested	-	M9	-	-	0	0			15	3 Mid-week Hymn Sing	15
	1240 DETROIT WXYZ	-	-	-	1 4			M		T	M3	X	0	0	0	0	0	В	0	0	X	0			1		B Tastyeast Jesters	
193	750 DETROIT WJR					W	W	M9	_	A	M9	M6	M6	4	4	5	5	V	7	T	A	NW	M				Latham, Carlson and Bonham. St. Moritz Orchestra	1
8.87	\$20 DETROIT WWJ								2	3				1	1	1	1	2		1	1		3			20	7 Chiclets Program	20
Minn	L 810 MINNEAP. WCCO	-		0					N		_	-		-	0		M8	-	M		-		0		-	30	3 St. Moritz Orchestra	30
Mice	1460 ST. PAUL KSTP	-		M5	A	P	P	NO	100	N	3	Section 2	M3	1	1		1	2	-	1		В	3	3	3		A Niagara-Hudson Program	11
Mo.	SSO KINS'S CITY KMBC			IV	X	P	D	D	2	7	-		D	1	1	-	1	2	-		_		3	240	142		Dramatic sketch, orchestra.	1 3
mu.	610 K'NS'S CITY WDAF	-		M3	-		-	1	2	T M2	M5	_	-		3	-	0	B	-	-	0		0	_			© Phil Cook	1-
	1090 ST. LOUIS KMOX	1	-	-	1.00			M3		-	(3)			-	1	1	1	2		1	Ma	В	M3	1 M2	10070	45	4 Niagara-Hudson Program	45
	550 ST. LOUIS KFUO	-	0	_	A	-	Ind	mo	2	mo	0	0	0	1	0	1	0	2	0	1	1	3200	3 M3	1000000	2		D Friendly Five Footnotes Orchestra direction, Del Lampe.	
	1350 ST LOUIS KWK		5			6	M3	M2		M6	M6	C	D		4	5	5		7	Charles and an				M3			3 Daddy and Rollo	
* 0	n Air Part Time.	-		1 1000		,			-				-		-		2		144								Humorous sketch.	
	CBS.								N	BC	(thr	ough	W	EAF).						NBC	(1)	hrous	sh V	VIZ).		KEY TO LOCAL PROGRAMS	

CBS.
8:00—Tony's Scrap-book.
8:45—Morning Minstrels.
10:00—Radio Home-makers.
10:45—Barbara Gould.
11:30—Uneeda Bakers.
11:45—Peter Pan Forecasts.
2:30—American School of Air.
3:00—Rhythm Ramblers.

NBC (through WEAF).

8:30—Cheerio.

9:15—Campbell Program.

9:45—A. & P. Program.

10:00—Ceresota Program.

10:15—Master Gardner.

11:15—Radio Household Institute.

2:30—Edna Wallace Hopper.

3:30—La Forge Berumen Musical.

NBC (through WJZ).

8:15—Chats with Peggy Winthrop.
10:00—Libby, McNeil & Libby.
11:30—Odorono Program.
12:00—Mike and Herman.
12:30—National Farm and Home.
1:30—George, the Lava Man.
2:45—Sisters of the Skillet.
3:30—Chicago Serenade.

KEY TO LOCAL PROGRAMS

N News
O Educational
P Children's
feature
R Religious

M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

PROGRAMS
S Sports
T Dramatic
V Variety
W Comic
X On the air
M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

S,T.	CHAIN PROGRAMS Mary Charles	C. S.T.	M	ar	ch			5		15	2		19)	*	26	6							T	H	URSDAY	
3	2 Literary Digest Topics	1	4	30	5	30	6	15	30 4	5	7 1	5 3	0 45	8	15	30	45	-	703.0031	10	200000	-	2000	Section .	100		E
	1 Fleischmann Hour		-3	30		30			30 4	5	6 1	5 3	0 45	-	1000	30	200	8	30	9	30	10	30	_	100		-
	Rudy Vallee and his orchestra. [4] The First Nighter		E	and the last	6			7	M8 [51 M	42 B	12 M	13 O	v6.100011			5	[2]	1/	1	[4]	B	[3]	3 M2		MAT COLUMN	N
	Dramatic sketch.		1	0	M	M5	1.4	-	mo L	E IV	12 11	10 111	13 0	- 0	4000000	1 M6	-			WM				IMIS	-	WPG*ATLTIC CITY 1100	N
5	1 Fleischmann Hour	15	-					-			T		T	1		15.15.5					-					WOR NEWARK 710	
	4 The First Nighter		X	X	P	A	N	M7	M7 [2	2 3	3 [3 2	1 4	1	1	1	1			1	_					WBEN BUFFALO 900	N
	Barbasol Program Barber-shop quartet.		0	0	0	1	N	N	0 6		VIII.		M	and a second	edec v	-	and the last of		-	X	100	1000	7			WGR BUFFALO 550	
0	Kaltenborn Edits the News	30			_	M	X	X	X	-		-	(0	-	-	-	-	-	-	-	0	0	-	10	0	WKBW BUFFALO 1480 WABC NEW YORK 860	
	1 Fleischmann Hour		1	2	©	0	(1)	1	2 6		-	3 4		1		0	1	AB	3	1	0	2	-	0	the production of	The same of the sa	
	5 Salada Salon Orchestra		E	5		7	5	7	8			3 0		4	-	-	5		7	-	A	_	_	3	-	No. of Contract of	
220	Direction, Nathaniel Shilkret.		C	M9		OM			Comments of the last	P	The same of			1	-		5		7		A	5				WHAM ROCHTER 1150	
5	1 Fleischmann Hour	45	-	M						0	-	KC	N	M2	V	T	M2	AB		-	-	0	-			WHEC*ROCHTER 1440	
	Salada Salon Orchestra		M3	2	MM	PN	15.00	M3	1 2		200	13 2	-	1	1	1	1		3	-	- Berthall	-	3	-		WGYSCHENECT DY 790	
	The Hamilton Watchman		0	0	B/I	M	200	X	2 C	_	N C	0 0	0	1 BA	0	0	(B)			€ Mg			0		-	WFBL SYRACUSE 1380 WBT CHARLOTTE 1080	h
			C	X	X	X	X		X	-		-	-	117	1	100	mz	nu	0	1113	0	0			-	WPTF* RALEIGH 680	
	A Irene Beasley	8	0	0	X	0	0	1000	0	water the same	3 6		-	0	bested		0	AB	M6	M6	0	0	0		1	WWNCASHEVILLE 570	
	B Old Gold Character Readings	0	0	0	0	0	0	0	N	-	-	The land of the land	TOTAL DESIGNATION OF	F 10 10 10	representation in the last	X	X			M2	0	0	0	1		WDAY FARGO 940	_
	Lorna Fantin,		0	0	M	M		M3	M	S	-	()	(0	0	-	_	0		0		0	0	-			WADC AKRON 1328	0
9	2 Arco Birthday Party Soloists; the Rondollers and string		0	-	-	X				-	-)		V	0	-	0	В	-	-	0	M3		Lasc	842	WKRCcincinnati 550	
I	ensemble; direction, Ludwig Lau- rier.				3	-	M5	M3	-	1104	time I may	- T		-	-	0	0	M1		M3		M3	MIS	MO	MI	WLW CINCINNATI 700 WSAI CINCINNATI 1330	
	6 Blackstone Plantation		D	5	TP	M	W	7	-	X Z	10.7			4	1	-	5	100000	7	-	1		[5]	3	3		F
	Frank Crumit and Julia Sanderson; orchestra direction, Jack Shilkret.		Carlot and	M9	MW	MW	M6	MG		-	100	RM	-	0	1	-	0			0					100	WHK CLEVELAND 1390	
)	3 Jack Frost's Melody Moments	30	1	2	3	A	X	1	11 2	-		()	-	In	1	1-	-		-	1		-		1		WTAMCLEVELAND 1070	
1	Orchestra direction, Eugene Or- mandy.	100	X	0	X	X	X	0	X	3)			/ M		1			В								WAIU COLUMBUS 640	i
	Maxwell House Ensemble Soloists; male quartet; orchestra		0	0	-	M6	٧	W		THE REAL PROPERTY.	-	and the latest department of the latest depart	6 0	· Lincoln	-	-	-			0	-	11/12/11	1			WSPD TOLEDO 1340	
	direction, Don Voorhees.				-	-	-	-	W	Name and Address of	9 (X	1	M	AB	-	M6	-	0	0	1882	8.0	WKBN*YO'NGST'N 570 KFJF OKLA CITY 1480	
	O Detective Story Magazine Dramatized tales of mystery.		C				M8		0 0				6 D				V	-	M5	-	0	B		Contraction of the Contraction o		TOTAL CONTRACTOR OF THE PARTY O	U
			C	X	-	WAVE	INIO	Ш		3 111	IU IV	IO ITI	ם ט	10	ш	-	v		ш							KV00* TULSA 1140	
0	O Lutheren Hour	0				0	0	0	0 0	3 6	9 6	9 6)					AB				0			1	WHP* HARRISB'G 1430	Ī
U	Dr. Walter A. Maier, choir, orches-	9	0		0		X		0 0				0	0	X	0	₿	AB	M9							WLBW OIL CITY 1260	
	1 Lucky Strike Dance Orchestra	WE.	0	W	M3	0	M3	M3	M3 €	3 (0	9 6	-	0	0	0	0	-	-	0		0	-			WCAU PHILADEL 1170	
	Direction, B. A Rolfe.		1		-	M3	0	-	SM	market was	-	PE	- Andrewson Street	-	M		N	M3	-	-	0	W	-			WFA* WIP PHILADEL 610	
	4 Echoes of the Opera	120.00	_	M9		A	MC		1 2	-		3)		1		1	1		3		1	2	- Table	-	-	WLIT* PHILADEL 560 KDKA PITTSB'GH 880	
)	1 Lucky Strike Orchestra	30	-	5	Section 1	A	-	1	M 3		-		at I m as	4	4	5	5	-	3			2		-	-	WCAE PITTSB'GH 1220	
	A Clara, Lu and Em	17	141		101	0	ш	-	0 0	-) (-	0	0	0	0	Θ	-	-	0	-			1	1	WJAS PITTSB'GH 1290	ì
1	2 Radio Roundup	7	0	0	M3	-	M7	terminate (in	M9 N	and the same	9 6	The Park Name of Street, or other Designation of the Park Name of the Park	THE RESERVE	- Contractor	-	-	0	AB		Therese	1000	0	0			WEANPROVID'NCE 780	
3	Screen, stage and radio artists and large orchestra	1		-			N	1	0 2	2 1	1 3	3 >	-	1	1	1	1	2	3	1	1	N				WJAR PROVIDINCE 890	
	and a constant								5			0	_					AB		-	_	0	_			WNAX YANKTON 570	-
1	Ben Bernie and Orchestra	10	September 1985			0	0	0	0 0	THE RESERVE	and the same of) X	I proper	T annual	Total Control	-	-	-	-	-		1	5.0	B.E	WDOD CHATTA 1280	I
L	2 Florence Richardson's Orchestra	10	C	X	X	^	0	O	P	2 3	-	-	0 0	21111	1	1	1	AB	7	1	1	B	-	M	IVI	WMC MEMPHIS 780 WREC* MEMPHIS 800	
9	5 Slumber Music	1	0	-	-	0	-	0	0 1	RF	R) M3		M3	W	M6	-	M4		0			M3	M8	A STATE OF THE PARTY OF THE PAR	
	B Amos 'n' Andy		C		3	M3	M8	MB	N Z	minted species	-	N M	-	2-		-	1	2	7	1	1	B	-	3	The same	The state of the s	i
ı	(First 15 min.)		0	P	-	0	0	0	PC		3 1	N	0			0	M3	В		0	0					KRLD* DALLAS 1040	1
)	3 Duke Ellington's Orchestra	30					P	P	PI		-		/I M6	1	1	M	M		7	1	-	-		3			
	5 Slumber Music		C		3	-				100	RI	RIC	M	11	1	1	1	X	7	1	1		-	3	3	The state of the s	
١	O Dance Music		The second second	0	(6)	0	0	0	PI	X M	19 N	19 6	7 Y	10	Ma	M3	W	AB	X	X	0	② ■	Ø MR	MG	-	WOAI S. ANTONIO 1290	
			C				0	0	-	P	D N	PE	LARO	X	IVI	MG	MS	2 A B	X	0	0	lanes of	RANG	X	-	220022	1
)	Morton Downey with Leon	11	C	X	X	X	-	P	M5 M	15 M	16 N	16 10		IT	1	1	1	2	[7]	1	1	_	TOP TO	M9	1	The state of the s	
-	Belasco's Orchestra	1.1	Transport Conference			0	100	0	NI	NE	9 () (0 0	0	M9	M9	M9		M	M	0	0				WTAR* NORFOLK 780	
	1 Jack Albin's Orchestra		C			WM	M6	M	M	Charge Colon	1000	3 [-	1	1	1	2	7	-	1	4	M3			WRVA RICHMOND 1110	
	3 Henry Busse's Orchestra		0	0			0	0	0	9 6	9 6		-	0				AB			0	0	0			WDBJ ROANOKE 930	
	2 Louis Panico's Orchestra					Lan.				5	(9 6		1	-	Francis	-	В		[2]	[27]	E			-	WTAQ EAU CLAIRE 1330	
)	3 Henry Busse's Orchestra	30	C	0	0	A	0	0		2	-	0		11		1	1	AB	-	1			0		-	WEBC SUPERIOR 1290 WISN # MILW'KEE 1120	
	⊘ Nocturne		0	0	M3	A	O P	MI	@ (2 3		3 0	O O	वि	0	1	[4]	M2	[7]	[4]	1	⊗		M3	M3		
	Ann Leaf at the organ.	1	. 0		277.00	15.31	5.1		1 14				53 775	110	110	Lind	1	-	الثا	1			-		-	*On Air Part Time	-

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2 for M. S. T.

6:30—Uncle Bob, KYW.
6:30—Dog Club, WLW.
6:45—Little Orphan Annie, WGN.
7:00—Philip's Flyers, KMOX.
7:00—Gene and Glenn, WTAM.
7:00—Punch and Judy Show, WGN.

7:10—Deacon's Dicta, WCCO.
7:30—Bernice and Thelma, WXYZ.
7:30—Minstrels, WTAM.
7:45—George and Blossom, CFRB.
8:00—Bamberger Little Symphony, WOR.
8:00—Buckingham Boosters, CFRB.
8:00—Adam and Eve, WXYZ.
8:00—Los Amigos, WLW.
9:00—Armco Band, WLW.

9:30—Concert, CPRY.
10:00—Hollingsworth Hall, WLW.
10:00—When We Were Twenty-one, WBAL.
10:00—Drama—Romance of Canada, CNRM and all CN stations.
10:00—Hydrox Program, WMAQ.
10:00—Webster's Grocery, WENR.
10:10—Al and Pete, WBBM.
10:45—Bob Newhall, WLW.

11:00—Music Box Review, WIBO.
11:00—Old Masters Program, WLW.
11:20—Herr Louie and Weasel, WGN.
11:30—Wayne King's Orchestra, KYW.
12:00—Air Vaudeville, WENR.
12:00—Hotel Gibson Orchestra, WLW.
12:15—Around the Town, WBBM.
1:30—Salt and Peanuts, WLW.
2:00—Hamp's Congress Orchestra, KYW.

	FRIDAY									1	Иa	rcl	n		6	;		1	3		2	0		27		S.T.	CHAIN PROGRAMS	C. S.1
E	ASTERN TIME	4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12 30	1 4		Dancing Melodies Radio Guild	1
C	ENTRAL TIME	100	30		30		-	30	5215121	-	-		45				100		100000000	Villa (2-5/4			-	11 30		0	Famous play with guest star.	100
Can.	730 MONTREAL CHAC																									0	Curtis Institute of Music	1
79000	690 TORONTO CKGW	3	3	NM	NM	1	2	M6	3	B	C	M6	M6	1	1	1	1	M6	A	M6	M9	3	F		3	0 D	Curtis Institute of Music	30
	960 TORONTO CFRB	0	DE	MN	M	M	0	M9	M9	0	X	X	W	MM	MW	MW	MW	M9	M9	M3	M3	0	0			-	(First 15 min.)	
Ala.	1140 BIRM'GH'M *WAPI			X	M	M8	M8	N	3	5	5	D	E	M	M	T	M	6	7							E	Rhythm Ramblers Nat Brusiloff and orchestra.	
	930 BIRM'GH'M WBRC	0	DE	10	F	0	0	0	0	0	X	X	0	0	0	0	0	0	M3	M3	0	0	0	XX		11	Dancing Melodies	-
Ark.	1040 HOT SP'65 *KTHS									5	5									4	2	C	M5	11		100	Radio Guild	
	1390 LIT'LE R'CK *KLRA	0	DE	0	FG	0	0	0	0	0	X	X	0	X	0	0	0	X	X	0	0	0	0		110	0	Radio Guild	
Col.	830 DENVER KOA	-	3			1	2	X			5		E					6	7	4	2	C	T	2 X				
	560 DENVER KLZ	0	DE	0	FG	0	0	0	0	W								M	M	0	M	0	M3	M3 M3	5	2	The Lady Next Door Children's program.	4
Conn.	1060 HARTFORD *WTIC									M6	M6	X	X	1	1	1	1	2	M	M	2	M3	M3			^	Tetley Program	100
	1330 HARTFORD WDRC		DE	0	FG	0	0			0			0			0	0	0	0	0	0	0	0					
D. C.	630 WASH'GT'N WMAL				ON		0			0	-	-	0	received.	-	0	mater Services	0	0	0	0	M3	0			6	Light Opera Gems Direction, Chamnon Collinge.	
	950 WASH'GT'N WRC	Section 1	3	The State of		2		X		-	_	-	X	1			***	-	-					1 1	3	0 F	Light Opera Gems	30
Fla.	620 Clearw'r WFLA St. Petersb'g WSUN	M3		V	binnis			V		B			E	V		M8		0	M5	M6	2	M5	M3				(First 15 min.)	00
	900 JACKSONVE WJAX							M4					E					6	7	X	2	X				G	Tony's Scrap-book	
-	1300 MIAMI B'CH WIOD	M8			-			M					E			80			7				M			100	(Second 15 min.)	1
	560 MIAMI WQAM			MO			-	M9	1000		-		M6		TOO SELECTION	100000	Control of	HUDOUCH RE	The second	20.00	NAME OF TAXABLE	M3				IA	Benjamin Moore Triangle	
	1120 ORLANDO WDBO				M	N	M3	M3	M9	S	M9	M9	M3	S	M2	M2	M9	M	M	M3	R					B	Tea Timers	1
_	1220 TAMPA WDAE																			P							(Second 15 min.)	
Ga.	740 ATLANTA WSB	3	3	4	X	N	N	X	3	X	X	D	E	X	X	X	X	6	7	4	2	C	X			C	Program A Followed by B	
	1260 SAVANNAH WTOC																									D	Program A Followed by	
III.	1020 CHICAGO KYW							P				M3	M5	1	1	1	1					SM	M3	M3 M3			Rex Cole Mountaineers	1
	770 CHICAGO *WBBM							0		0									M3						-	5	Stock Market Reports	
	870 CHICAGO WENR WLS	12/	Marine 1		0	175	7	M																M6 M6		_		
	720 CHICAGO WGN	M	M	M	-	0	0	V	W			-	-				-		M3	V	-	NM	M3	M3 M3	6	व	The World in Music	5
	560 CHICAGO *WIBO				A					5			E		3		5	2			2			11	0		Pierre Key.	-
le I	670 CHICAGO WMAQ			MN	0	P	Р	MZ	0		M													M3 M3		7	Raising Junior	
	1160 FT. WYNE*WOWO									0		X	0	0		-	-	0	0			0	0			775	Serial, domestic skit,	
	1230 IND P'LIS *WFBM						0	-				-				The Street of th	0			0	hair-array land					0	Winegar's Barn Orchestra	
	1260 C'NCIL BL'FS KOIL	0	DE	0	FG								0			0			_		-	-	-	M M8	1	5 0	Winegar's Barn Orchestra	15
	Des Moines WHO		0.5					X			5		5			1		2	C			3	3	M3		2	Black and Gold Room Orchestra	1
	1330 SIOUX CITY KSCJ	0	DE		G	0	0	0	0	0			0			0				0						100	Smith Ballew's Orchestra	
Van	600 WATERLOO WMT			0	rti	0		0	0				0			0		le-			0				0	. 538		100
rvan.	1220 LAWR'NCE*WREN	3	3				8	_					E			-								2 3	3	0 2	Black and Gold Room Orchestra	30
	580 TOPEKA *WIBW			M	ro.	V	~	P	P	0	X	N	0			T	T	-	M5	0	0	-				100		
_	1300 WICHITA *KFH			6	ru	X	X	X	deligration of		BAC	101			X		©	X	University of			6	0	X	151		Sundial Bonnie Laddies	1
Ky.	1490 C'VINGT'N.*WCKY	MAN	15.00	18.//	MO	I m.e.	B.A		M3		-		P	-	-	-	5		M6		BAC		840	B. # B.#2		0	Winegar's Barn Orchestra	
10	820 LOUISVILLE WHAS	ININ	_		150000000000000000000000000000000000000	_	1				-	5	_	A.A.	W	V	NAC			-		the second		M M3	4	5 0	Eno Crime Club	45
	1250 N. ORLEANS W DSU	101	-					M6		M6				-						1			_	M3 M3		0	To Be Announced	
	1230 N. ORLEANS WSMB 620 BANGOR WLBZ	-	1	No. of Contract	1000	12000		1000	-	-	5		Ē	-	-	X	- iman	1	1	-	-	1	-	M3 M3			Uncle Abe and David	
Me.	940 PORTLAND WCSH	-	Andrews .	M6	100			a marine	ATTION OF	12,342,361	COLUC		X	-		X	Median's	X		THE RESERVE	0	-	0			10	Rural sketch with Lord and Allen.	
Md	1060 BALTIMORE*WBAL	-	-	and the same of	-					0		0	5	Ш	Ш	Ш	Ш		C	Ш	6	1.4				A	Literary Digest Topics	
Md.	500 BALTIMORE WCAO									0	C	V	0	B/I	BAI	0	0	0	0	0	0	0	0					
Mace	990 SPRINGFIELD WBZ	2	2		0	201	M5	MS	[A]	B			E					and the same	17.		-	Control of the Control			7	E	Major Bowes' Family	1
IVIASS.	590 BOSTON WEEL	of the second St.						NM		M						1	-		7		-	_	IVIO		1	10	Soloists; orchestra direction, Yasha	6
	1230 BOSTON WNAC								Marketon Company	-	transport of the last of the l	-	0			-	-	-	the state of the s	-	-		Mal	00		_	Bunchuk.	
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	580 WORCEST'R WTAG	-	112 273 117	Acres de la companya della companya della companya de la companya della companya		A STATE OF THE PARTY OF	NAME OF TAXABLE PARTY.		33000000				M5			1	-	-		-	2	100	0			0	Morton Downey	
Mich	1410 BAY CITY WBCM		-	_	-	0	-	M6	_			_	0			©	_		M3			©	0		1	5 0	American Mutual Program	15
	1240 DETROIT WXYZ	-		0	-			M5	-	M3									0		200	0			. 15	5	Major Bowes' Family	
	750 DETROIT WJR	-						M9		B	and the state of t	-	the section of the			M3	-		7		THE STREET	WM	de la companya del companya de la companya del companya de la comp			100	Boscul Moments	1 5
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aviolit.	1460 ST. PAUL KSTP	-			A		2	2		5			E		-	***	Section 1997		7		-	-	-	-		-	Phil Cook	
Micc	1270 JACKSON WJDX	2	2			1				2	2		E		Ш	ш	ш	0	7	-		C		• 111			To Be Announced	
Mo.	950 K'NS'S CITY KMBC			0	G		P			W	W			0	0	0	0	0		Y			0	M3 M3			THE RESERVE THE PARTY OF THE PA	
11201	610 K'NS'S CITY WDAF				C		P		3	5			5		1		1		C				-	M M3	4	5	The World's Business Dr. Julius Klein.	45
	1090 ST. LOUIS KMOX	0		-		_		M3		M3		Y	X	9		10000	⊙		0		Market Street, St.	the same of the same of	A STATE OF THE PARTY.	M3 M8		E	Major Bowes' Family	
37	KSD	9		-	C	-	2	-	4.4	1110	1410	-					1		C		2	0	3	1				
1	MININ	[6]							M3	M3	W		E		3	X	5	6	7	4	A	C	-	M3 M3		E	Brownbilt Fcotlights Vocal trio; orchestra direction, Phil	
	1350 ST LOUIS KWK	2 45	240	IMID	I SAR-L	I SATA							THE RESERVE OF THE PERSON NAMED IN															

8:45—Old Dutch Girl.
10:15—Crumit and Sanderson.
11:00—Emily Post.
11:15—Winifred Carter.
11:30—Mrs. John S. Reilly.
11:45—Beatrice Herford.
2:30—American School of Air.
3:00—U. S. Service Band.

9:15—Campbell Program.
9:45—A. & P. Program.
10:00—National Home Hour.
10:15—Mister Jupiter Pluvius.
10:30—Betty Crocker.
11:00—National Music Appreciation.
3:00—Child Study Association.
3:30—Classic Gems.

NBC (through WJZ).
10:00—Libby, McNeil & Libby.
10:45—Josephine B. Gibson.
11:00—Music Appreciation Hour.
12:30—National Farm and Home.
2:30—Sunny Side Up.
2:45—Sisters of the Skillet.
3:00—Edna Wallace Hopper.
3:30—Chicago Serenade.

N News
O Educational
P Children's
feature
R Religious

M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

PROGRAMS
S Sports
T Dramatic
V Variety
W Comic
X On the air
M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

S.T.	CHAIN PROGRAMS 1 Cities Service Concert	C. S.T.	M	[ar	ch	i		6			13	1		20)		27	7		10							FRIDAY
,	The Cavaliers; Jessica Dragonette; Leo O'Rourke; orchestra direction, Rosario Bourdon.	1	4	30		30		15		-	-		30	- 0	-		30 4		_		_			30	-	30	EASTERN TIME
	Nestle's Program		3	30	4	30	5	15	30	45	6	15	30		_	-	30 4	45	8	30	9	30	10	30	11	30	CENTRAL TIME
	Orchestra direction, Nat Brusiloff.		3	3				8						E	3	3							C		2		KFAB* LINCOLN 770 N
	1 Toscha Seidel		18		OM		N	P	M9	3	M7	X	M	0			1		2						M3		WOW* OMAHA 590
	2 Literary Digest Topics		0	D	0	MP		7							0	0	M6 !	M6	M2	M2	M	0	M8	M3			WPG*ATL'TIC CITY 1100
5	O Pertussin Playboys Brad Brown and Al Llewelyn.	15									UL			1					Fig.								WOR NEWARK 710
	1 Cities Service Concert	11 136	1	A THE PERSON NAMED IN	- planters	-	-	M6	M6	3	M3	-	and the second	and the second			1		2	C		2	N				WBEN BUFFALO 900 N
	3 Nestle's Program		0	DE	0	FG		100	0	-	0			-	1		0	Committee of	M	T	X	N	M	M			WGR BUFFALO 550
0	1 Cities Service Concert	30				M	1	X		0	T	-	1	X		-	0 1	-	_	- 1		0	0	1			WKBW BUFFALO 1480
	4 Le Trio Morgan	00	-	DE	0	FG	0	0	1000	0	0	0	THE RESERVE TO THE RE	0			€ (-	-	49-1-	0	-	-	WABC NEW YORK 860
	The Dutch Masters	130	1	1	2	D	1	2	2	ALC: UNIVERSE	5		5	5	-	-	-			C	1		3	1	1	1	WEAF NEW YORK 660
5	3 The Dutch Masters	45	3	3	4		7	8	9	100000000000000000000000000000000000000				E				Charging non-	THE RESERVE OF THE PARTY OF THE			A	5	5	2	3	WJZ NEW YORK 760
	1 Cities Service Concert .	10	3	3		P	CONTRACTOR.	M	9	A	В	C	M6			Section 1						A				-	WHAM ROCH'TER 1150
	5 Natural Bridge Dancing Class	181		M			-	-				200					0					0	-	1			WHEC*ROCHTER 1440
	Arthur Murray and orchestra; direc- tion, Lewis Graeme.		0	M	M9	-	-	2	2	3	100000		-			M	M		2		1	2	3	3	11	1	WGYSCHENECT'D'Y 790
34			-			M	1000	X	M		100000	0		0		7714	100		0	_	240	_	X	-			WFBL SYRACUSE 1360
	GO TL CI: 4 CL L		THE PERSON NAMED IN	DE	100000	The Street	202	THE RESERVE	SHOW STORY	0	N	-	-		-	-	M9 I	M9	0	0	Mig	8	6	0		-	WBT CHARLOTTE 1080
)	2 The Clicquot Club Orchestra direction, Harry Reser.	8	3	3	X	I have	X	X	-	No.	B		-		EAVER	X			10	n a 1	_	0		-	L_		WPTF* RALEIGH 680
	6 The Interwoven Pair	1 5-1	0	and the same of	0	FG	X	X	-	0	(Newsork	-	7457				0						0		-	-	WWNCASHEVILLE 570 WDAY FARGO 940 N
	Billy Jones and Ernie Hare; orches- tra direction, Will C. Perry.	12.1	0	D	0	FG	0	0		⊗	0	-	-	0		-	0	-		1	-	-	A 115 A 115		-		WDAY FARGO 940 N WADC AKRON 1320 C
	True Story Hour	13	0	DE	IAI	IVI	Mo	0	0	N	X			- 1		_	©	-	-	-		0	⊗	-	-		WKRCcincinnati 550
0	Dramatized story.	20		DE			520000		200	X	0		M			X	0 1	-	M3	2000	™ 3	-	-		MC	M3	WLW CINCINNATI 700
U	True Story Hour A Enna Jettick Songbird	30	3	3	4	and the same	M5	IMIO	-	T. P. Street, Section 1	M3	C	- Business		Automotive and	-	-	-	-	and the second	1	-	IVI	IVI	IVIU	IMIO	WSAI CINCINNATI 1330
1.3	(First 15 min.)	Re			TD	A	14/	X		Service of .	BARACO S	-	-	5	- worder	-	Desired 1717	-		-		A STATE OF THE PARTY NAMED IN				ाञ	WGAR CLEVELAND 1450
	B Two Troupers	ART TO SE	3	3	-	M6	-	N.	-		B	C	-	E			4 I M3 I	Andrew Property	6		-	-	1	5		3	WHK CLEVELAND 1390
-	(Second 15 min.) Marcella Shields and Helene Hardin.		[3]	-	MW	MW	0	MW	X		-	-	M3		_	_		-	-	-	-	2	Andrews Inc.	0		1	WTAMCLEVELAND 1070
	C Program A Followed by B	30	1	1 D	2 X	X	X	^	100000	3 X	5 X	5 X		5		- Contract of the	1 0	promote -	^	A	ш			0		ш	WAIU COLUMBUS 640
	7 Armour Program	T.	0	DE		^	^	O VAI	V	CHARACTER		200 Dec 1					0		0		0	0	0	MG	-		WSPD TOLEDO 1340
	Mixed chorus; orchestra direction, Josef Koestner,	320		DL	-	FG	0	O		-	IVIU	IVIU	^	IAI	0		0	0	0	0		to contract to	0				WKBN*YO'NGST'N 570
		M.H.	0	DE	0	F			0	0	0	M3	Y	0	0	0	0	0	M5	MS	0				M3	M3	KFJF OKLA CITY 1480 O
0	1 Crime Prevention Hour	0	69	DL	2		-	MG					5						6							Police Control	WKY OKLA. CITY 900
U	For three weeks, then,	9	ত্র	3			IVIO	1710	U	1110	1410	2	0	Andrews of the Park			1	-						M6		STATISTICS.	KV00* TULSA 1140
	Eastman Kodak Hour	1	0	0	^		0	0	0	0	0						0			1							WHP* HARRISB'G 1430
	Beginning March 27. Armstrong Quakers	100	0	DE	0				0			M3	M6	0	The Party of the P		0	7	M	мзі	0	0	0	0			WLBW OIL CITY 1260
	Lois Bennett; Mary Hopple; male quartet; orchestra direction, Don		0	10 STATES	M3	-	M	STATE OF		-							0	-	0			THE PERSON NAMED IN	0				WCAU PHILADEL 1170
2	Voorhees.	100-	0	10000	0	F	0	0		M9	P		M3			-	0	_	M	-		M3	Migror by Con-			1215	WFA* PHILADEL 610
	Gypsy Trail		11	-	-	A	1	N	-	3	X		-	X		-	OR THE PARTY	-	-	_	1		3				WLIT* PHILADEL 560
-	Emery Deutsch and orchestra, to be replaced on and after March 13 by	18	N	-	2	N		M6		A	B	C	-				Market Street	ALTERNATION OF THE	white the same	7	erenenie)			M6			KDKA PITTSB'GH 980
	Radio Follies		M	201	SULANDA OF		TOTAL	2	2	A110 100 100	N. Constitution		X				100000000000000000000000000000000000000	Daniel of the	-	A	-	2	-				WCAE PITTSB'GH 1220
0	❷ Nit Wit Hour	30	1			- Contraction	0	And the last of	Hoteland with		0	1		-	No. of Concession, Name of Street, or other		0		0	-	and the same of	MINISTER					WJAS PITTSB'GH 1290
30	2 RKO Theater of the Air		0	DE	M3	-	M7		1	M3		6					0		0	-	-	Printed Street	0	0	0		WEANPROVIDINGE 780
9	Orchestra direction, Milton Schwarz- wald; film; vaudeville; radio stars.	N - 1	1	17.0	-		N	X	X	111111111111111111111111111111111111111	1-1-1		5						2	-	1	2	-				WJAR PROVID'NCE 890
	A Clara, Lu and Em	1	-				,		11								0	-		-	-	0	0	0			WNAX YANKTON 570 S
	Humorous skit.	187	0	DE	0	FG	0	0	0	0	0	M8	M8	0			0		M5								WDOD CHATTA. 1280 TO
		150	3	No.	-	M9	white the state of	V	-	3		W					MI			7				M3	M3	M	WMC MEMPHIS 780
1	3 Vincent Lopez Orchestra	10		DE		No. of Concession,		0	0					0	0	0							0	0			WREC* MEMPHIS 600
	C Amos 'n' Andy	10	0	DE	0	G	0	0	0	0	0	R			M3	0	M9 N	M6	M9	M3	0	0	0	0	M3	M8	WLAC*NASHVILLE 1470
7	5 Slumber Music		3	3	M9	PM	M8	X	N	3	X	5	D	E	X	M9	M9 I	M	6	7	4	M2	C	M	1	1	WSM NASHVILLE 650
	Noble Sissle and Orchestra		0	DE	0	FG	0	0	0	0	N			0	0	0	0	0	M3			1		1			KRLD* DALLAS 1040
0	Orchestra from Toronto.	30					P	P	X			10		E	1	1			6	X	4	M	C	M	M3	M3	WFAA Dallas 800 WBAP Ft. Worth 800
	3 Vincent Lopez Orchestra		3	3		Α					X	X	X	E	1	1	M	X	6	X	4	X	C	X	X	3	KPRC HOUSTON 920
	F Vincent Lopez Orchestra		-	DE	0		0	0	0				9					1000	X			0					KTSA*s. ANTONIO 1290
	(Second 15 min.)		3	3	M6	A			P	N	M	M	D	E	1	1	1		Contract of the Contract of th	7		2		M	Table Street		WOAI S. ANTONIO 1190
9	5 Slumber Music						M9	0	P	P	P	P	M6	0	0	0	M6 6	0	M5	M6	M	X	0	M6	M	X	KDYL Salt Lake City 1290
		1	3	3	X	X	P	P	M6	M6	M5	M5	D	E	1	1	1		-	7		-	_	M9	M8	T	KSL Salt Lake City 1130
2	1 Johnnie Hamp's Orchestra	11	-	DE	sicile bearing	- aire	0	0	0		0	X	X	0	0	0	0	8	M3	M3							WTAR* NORFOLK 780
4	2 Florence Richardson's Orchestra	11	3		-	-	M6	****	State Street, Square,	A	Market Street	M9	M9	11000	-		0		6	7	W	2	M3	M3			WRVA RICHMOND 1110
	O Dance Music from New York			DE						0							0	-			-	0	0	0			WDBJ ROANOKE 830
0	Nocturne	30									0					F.								18			WTAQ EAUCL AIRE 1330
0	Ann Leaf at the organ.	30	3	3		A				3	2		D	E	1	1	1	1	6	7	V., 1		C				WEBC SUPERIOR 1290
	ELT I TI I O heaten		-	DE	0	- designations	0	0	0	110000000000000000000000000000000000000			-	0			0	COLUMN TWO		-	0		0	0			WISN * MILW'KEE 1120
	Johnnie Hamp's Orchestra Palais d'Or Orchestra		6.9	Dec. 200																							WTMJ MILW'KEE 620

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2
for M. S. T.
6:00—Topsy Turvy Time, WMAQ.
6:30—Uncle Bob, KYW.,
6:45—Little Orphan Annie, WGN.
7:00—Punch and Judy Show, WGN.
7:10—Deacon's Dicta, WCCO.
7:30—Bernice and Thelma, WXYZ.

8:00—Old Pappy, WLS.
8:00—The Two Professors, WHAS.
8:30—Marching Men, WLS.
9:00—Heatrolatown, WLW.
9:00—The German Band, WISJ.
9:00—The Prairie President, WLS.
9:45—McGuerny and Lundberg, WCCO.
10:00—Mexican Trio, WOR.

10:00—Lelewer Lads, WBBM.
10:00—Canadian Pacific Concert, CKGW.
10:00—Musical Travelogue, WENR.
10:45—Bob Newhall, WLW.
11:00—Witching Hour, WKRC.
11:00—Sohio Night Club, WLW.
11:10—Warren Brown (sports), KYW.
11:15—Old Wagon Tongue—drama of Old West, KOA.

11:20—Herr Louie and Weasel, WGN.
11:30—Wayne King, KYW.
11:30—Dan and Sylvia, WMAQ.
11:30—Mike and Herman, WENR.
12:00—Dance Music, WMAQ.
12:00—Air Vaudeville, WENR.
12:00—Spitalny's Orchestra, KYW.
12:15—Around the Town, WBBM.
2:00—Hamp's Congress Orchestra, KYW.

SATUR	DAY						I	Ma	rch	1		7		1	4		2	21		28			S.T.
EASTERN TIME	4 30	5	30	6	15 30	45	1 7	15	30 4	15	8 15	30	45	9	30	10	30	11	30	12 30	_T 4	Ann Leaf at Organ Classic Gems	3
CENTRAL TIME	3 30	-	30	-	15 30		-		30 4		-		45	-	-	-	-		-	11 30	-	Sisters of the Skillet	
Can. 730 MONTREAL CHRIN																		1				Song and dialogue, (First 15 min.)	
690 TORONTO CREV	I I M	8 MN	MN	1	111	2	A	M6	M6 I	MG E	M	6 7	7	M6	M9	M9	M9	3	3			Pacific Feature Program From San Francisco. (Second 15	
950 TORONTO CFRE	00	AB	M	0	0 0	0	0	0	M	WM	5 0	W	W	M3	M3	0	0	0	0			E Program C Followed by D	
Ala. 1140 BIRM'GH'M *WAP		M	M	N	PF	2	0	M	W	MIC	0 0	7	7	4	4						30		30
830 BIRM'GH'M WBRO	0 0	AB	R	0	0 0	X	0	X	M3	M3)	(0	0	X	M3	M4	0	0	0	0	M3 M3	30	Mildred Hunt, Landt Trio.	50
Ark. 1040 HOT SP'GS *KTH	S								M9 1	M9				X	M			G	M6			5 Pacific Feature Program	
1390 LIT'LE R'CK *KLR	00	AB	0											0	0	0	0	0	0			② Spanish Serenade	
Col. 830 DENVER KO	D 5		A	1	1 1	NO	3	4	R	R] [2	7	7	4	4	1	1	G	D	MM		Vincent Sorey and orchestra.	
560 DENVER KLZ		AB	0	0	0 0	0	W	W	M	WM	7 M	1 0	0	M	0	0	0	0	0	M M	5	A Dr. Clark's French Lesson	4
CORR. 1060 HARTFORD *WTI	TIM	1 M2	MT	P	N	/ V															1	B Orchestra Music from New York	Т
1330 HARTFORD WDR		-		0	0 0	0					0	0	0	0	0	0	0	0	0			. City	
D. C. 630 WASH'GT'N WMAI	and the same of the same of	B		-	RM		-	0		3 €				and the second	0	(100	processor (4)	of the second	Statement			3 The Lady Next Door	
		The state of the s		-	8 8		A	B		X [3		I will be seen a			X	В	111		G Peter van Steeden's Orchestra	
Fla. 520 Clearw'r WFL	IVI	_		M9	1000	-	A	_		M8 M	-	-	V	the section is	M6		1	M	D			(First 15 min.)	
800 JACKSONY'E WJA	-	X	X	parameter		Brattage	-			M6 M		-	M5	and the same	4	-	1	M3	1111			H Jolly Junketeer	
1300 MIAMI B'CH WIO		-	M	-	1 1					MIN			M7	-	M3	-	Section 1	-	M		118	Children's program, (Second 15 min.)	
SEE MIAMI WQAN		M	NM		M9 M		_		-	M6 7		-	-	-	M	20174	141.4	M3				F Program G Followed by H	
1120 ORLANDO WDBC		-	M	N	XX	X	S	M9	M6 I	M6 M	7 M	M	M	OM	M	M3	R				30		30
1220 TAMPA WDAI				26										_	_							B Program A Followed by	
Ga. 740 ATLANTA WSI		X	J	X	XX	2	X	X	C	M	(2	17	7	4	4	1	1	G	D	11		Rex Cole Mountaineers	
1250 SAVANNAH WTO	-	T I BEC	tra l	840	540 F		880	ser			1 5			014	(TEX		840	CRE	849	100 100	- "	J Blue Aces	
III. 1020 CHICAGO KYV							M3	Mo	IVI I	VI E	6	3	3	And the Contract of the Contra	-			2W		M3 MS		Dance band. K Junior Detectives	14
770 CHICAGO *WBBN		_		0		0			0	0 14	0 884			-	ON	-	7000			M3 M3		Children's dramatic show.	
870 CHICAGO WL	2 14 14					2		1		OM									_	MV MV		Program J Followed by K	
720 CHICAGO WGN	-	IVI	V	IVI	IVI IV	I VV	P	N	-	VIN	mental artistant	or processor	-	Section 1975	-	petatomore.	A CONTRACTOR OF	NM	-	MM		B Orchestra from New York City	
550 CHICAGO *WIBC		ID	v	D	D (-			0 1			7	4		Section 2.	1	100	D	882 882		C Junior Literary Guild	
670 CHICAGO WMAC		P	^		PC									Charles and the	0	69	•	G	IVI	M3 M3		⊙ Tony's Scrap-book	
Ind. 1160 FT. WYNE*WOWO		-		•	0 0	n	0	6	M9 I			1	0	0		0	0	0			1	OT JULY COLOL	-
IOWA 1260 C'NCIL BL'FS KOII		IAR	0	0	00		0	0	B/I I	MIC			0	MG	0			0		M6 M6	6	Ted Husing's Sport Slants	5
1000 Davenp't WO	वि वि																	C		IVIO IVIO		1 Black and Gold Room Orchestra	
1330 SIOUX CITY KSC.													3		4					-		Raising Junior Domestic skit.	
600 WATERLOO WM	0 6	ALAR	0	0	0 0	0	0		0				0								15	1 Ted Husing's Sport Slants	15
Kan. 1220 LAWR'NCE*WREN	D 5		K	0	0 6			В	C		_	0		0						22	120	1 Black and Gold Room	
580 TOPEKA *WIBM				0	0 0	P	0			M9 M				M5								Orchestra	
1300 WICHITA *KFH					0 0		-	0			-	0	-		3		1100000	0		XX	0.0	Smith Ballew's Orchestra	20
Ky. 1490 C'VINGT'N.*WCK		1			0 0	M3	-	-		M5 M		-	-	M5							30	A Complete C	30
820 LOUISVILLE WHAS		IIG	J	M	IVI IV	-	-		-	Marketin Complete	recition that the live	Contractor of the Contractor o	and the second	4	4	1	1	G	Х	MM		Orchestra	
La. 1250 N. ORLEANSWDSU		Mary School Proposition	Charleston		M6 M	many in the party of the owner	-		-	the state of the s	Control of the Control	north and the later of	and the second	-	- Contraction	The second second	-	THE PERSON NAMED IN		M3 M3		8 Smith Ballew's Orchestra	
1230 N. ORLEANS WSME		- Constant	J	Administration in	XX	-	100000			M3 M		-		4	1000	-	1	2000	1	M3 M3	45	Paul Tremaine's Orchestra	45
Me. 620 BANGOR WLBZ	-	1	X		XX	-	0	-		3 €	-	-	-		0		0	M	0		45		45
840 PORTLAND WCSI	1			M6	NX	2	3	4		XIT		-		4	(Asiana)		1	N				⊙ To Be Announced ☐ Uncle Abe and David	
Md. 1060 BALTIMORE*WBAI	C						A		MI	ME	A 1 1 8 11 - 11 - 1		1		9	2	F	3	3			Phillips Lord and Arthur Allen in	
600 BALTIMORE WCAC	0 0	B	0	M6	M6 M	6 M6	0	0	M9 1	M2 €	0	0	0	M9	M9	0	0	0	0			rural sketch. [9] Literary Digest Briefs	
Mass. 990 SPRINGFIELD WBZ	M3 M	8 PM	ON	08	8 8	9	A	B	M5	XE	6	7	7	T	9	2	E	OM	M3			Elterary Digest Briefs	
590 BOSTON WEE	NM IV	I P	A	1	1 1	2	MO	4	M9 1	M9 [] [2	3	3	4	4	1	1	N		-	7	3 Rodeheaver Sing	6
1230 BOSTON WNAC	0 0	M3	M3	M	MIN	10	0	0	M	MIN	1 N	10	0	M1	M3	T	T	0	0	0 0	1	A Amos 'n' Andy	U
1200 WORCEST'R WORD		M5	M5	M5	M5 M	5 M5	0	0	X	XIE	0	0	0	M3	0	0	0	0	0		1	Morton Downey	
580 WORCEST'R WTAC	-	3	A	M9	M9 N	1 2	3	4	5	6 1	2	3	3	4	4	1	1	N			15		15
Mich. 1410 BAY CITY WBCN) AB	0	0	0 0	0	0	0	M3	M3 M	3 0	0	0		0			0			1.0	4 Laws that Safeguard Society	10
1240 DETROIT WXY	The second second	-	-	N	O M	3 0	T	0	M9 1	M9 6	0	X	0	-	0	-	0	M3	0			Dean Gleason L. Archer.	
750 DETROIT WJF			X	W	WM		A	V	V	V	/ V	7			9	-	F	TN	M		1	B Tastyeast Jesters Lotham, Carleson, Bonham, in jest	
\$20 DETROIT WW.		3				2		4		6 1	2		1000	4		1000000	1				1	and song.	00
Minn. 810 MINNEAP. WCCC	Name and Address of the Owner, where			-	0 0	-			M					The same of the sa	0	4100000	1	-		M3 M3	30	Snoop and Peep Demon Dee-tect-ives.	30
1460 ST. PAUL KSTI	- Section .	M5	A	P	PN	C	N	-		6 1		- Colonia		4	4		-		W	11		C Rise of the Goldbergs	
Miss. 1270 JACKSON WJD)		-			-	2			C	E			1		200	1	1			240 240		Humorous sketch.	
MO. SSO K'NS'S CITY KMB			0	-	Pe		T			ME					M5			_	-	M3 M3		Ritz Carlton Hotel Orchestra	
610 K'NS'S CITY WDAI		M3	-	P	PC	-	1000000	M2	CATTLE STATE	M2 [1		-		4	4	1	1	G	-	M M3	45		45
1090 ST. LOUIS KMO)		B	X	-	M3 M	-	M3	M3	MZ !	WE			W	-	M3	2712	0	Service Co.	-	M3 M8		6 High Road of Adventure	
550 ST. LOUIS KFU		M2		***********		2 Mg	BEO	842	[6]					4 M5	4	Self-Market Land	-73	B	K	The second second		D Pickard Family	
# On Air Part Time.	4	lm2		mZ	8 8	Mo	l MI2	M3	C	DM	10 6	7	7	I min	9	2	F	G	3	M3 M3	T	Southern folk songs.	
CBS						3	TRO	7-1	1	WEA	E						NEC	1 /4	hrow	gh WJZ)	KEY TO LOCAL PROGRAMS	
10:30—New World Salor		tra.			9:15	—Can					1,			8	:15-					y Winth		N News S Sports	2

CBS.

10:30—New World Salon Orchestra.

11:00—Land o' Make Believe.

11:30—Columbia Revue.

12:00—Paul Tremaine's Orchestra.

2:00—Columbia Artist Recital.

2:15—National Democratic Club.

3:30—The Four Clubmen.

3:30—Saturday Syncopators.

NBC (through WEAF).
9:15—Campbell Program.
9:45—A. & P. Program.
10:15—Emily Post.
10:30—Cooking Travelogue.
11:15—Radio Household Institute.
11:30—Keys to Happiness.
1:45—League for Industrial Democracy.
3:30—Marionettes.

NBC (through WJZ).
8:15—Chats with Peggy Winthrop.
8:30—Vermont Lumber Jacks.
8:45—A. & P. Program.
9:45—Miracles of Magnolia.
12:30—National Home and Farm.
1:50—Keystone Chronicle.
2:00—Stock Market Reports.
3:30—Chicago Serenade.

N News
O Educational
P Children's
feature
R Religious

S Sports
T Dramatic
V Variety
W Comic
X On the air

M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty

M 6. Popular M 7. Symphonic M 8. Organ M 9. Semi-classical Wariety

S.T.	CHAIN PROGRAMS [1] Webster Frogram	C, S.T.	M	ar	ch	14		7			14		- 4	21			28	3							S.	AT	TURDAY
8	Weber and Fields.	1	4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30	EASTERN TIME
	Drama of circus life and circus		3	30		30	100	15			6	15	30	45	200		30		-	30			10		-		CENTRAL TIME
	Ben Alley and Ann Leaf		D	5		K		8	8							6		17	8				G	X	2		KFAB* LINCOLN 770 NO
	2 Literary Digest Briefs		1		M7	A	1	1	1	2	3	4	5	0	1	2	3	3	4						M3	M3	WOW* OMAHA 590
5	Ben Alley and Ann Leaf	15	0	0	AB	0									0	0	0	0			0	0	0	0			WPG*ATL'TIC CITY 1100 N
0	2 Radiotron Varieties	10																									WOR NEWARK 710
	"Bugs" Baer; soloists; orchestra		M9	X		A	N	M7	M7	2	M3	* 100 mm		6	1000000	THE PERSON NAMED IN	3		-	4	1		7071	B			WBEN BUFFALO 900 N
	direction, William Daly. [6] Rin-Tin-Tin Thriller		0	0	В	0	N	N	0	0	11000	10000	-	1000	in the second	0	-	-	X		0	X					WGR BUFFALO 550
	Dramatizations,	2000/		1000		M	X	X	N	T	X	X	-	0	-		0	-	-	0	0	0	0	1			WKBW BUFFALO 1480
0	3 To Be Announced	30	-		AB	BC	0	0	and the second	0			0			ACCORDING TO SECOND	0		-	0	0	0	-	0	0	1000	WABC NEW YORK 860
	7 Fuller Man Earle Spicer, Handy Boys, Vee		1	2	3	B	1	1		2	3	4		6						4	1	1	C	K		1	WEAF NEW YORK 660 WJZ NEW YORK 760
	Earle Spicer, Handy Boys, Vee Lawnhurst, Don Voorhees' orches- tra,		E	5	E		7		110 3000	100000	-	777		D		the second second	7	Name and Address of the Owner, where		9		H	THE PERSON NAMED IN		2	12	WHAM ROCH'TER 1150
	€ Early Bookworm		E	5	G	L	IN	1000	10.00	and the second second	THE REAL PROPERTY.	0		D X	5	6	7	7	8	9	-	0	M6	⊗	-	-	WHEC*ROCHTER 1440
=	Alexander Woolcott. O Fletcher Henderson's Orchestra	15	IVI	M	M6	A	OM 1			②	4 M2		T		[4]	2	121	3	4	4	1	1	-			-	WGYSCHENECT'D'Y 790
5	To Be Announced	45		6	X	A	M	Ш	Ш		1117	-			0		0	R	T		ш	ш	X	10		-	WFBL SYRACUSE 1360
	7 Fuller Man	- 5	0	0	AB	0	0	0	0	0	N	a	0			0	0		M	3	0	0	100,700,000	0			WBT CHARLOTTE 1080 N
	T tiller stan		X	X		X	X	X	-	9			M		-						_						WPTF* RALEIGH 680
)	4 General Electric Hour	8	0	0	AB	0	0		-	0		-	M6			-	0	0	0	0	0	0	0	0	İ		WWNCASHEVILLE 570
'	Symphony orchestra; direction Walter Damrosch, Floyd Gibbons.	0	0	0	AB	0	0	and the same of	0	N	-	-	0	-	-	-	-	0		0			0				WDAY FARGO 940 N
	8 The Campus		0	0			0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	M3	0			WADC AKRON 1320 O
	Adventures of a Freshman.		0	0		X	M8	X	M	X	0	0	M6	M6	M3	M3	0	0	-	0	-						WKRCcincinnati 550
	Around the Samovar		E	5	M3	P	M5	T	T	9	A		M3	M3	M3	M3	7	7		9	10000	-	M1	M1	M3	M	WLW CINCINNATI 700
0	National Radio Forum	30								-	-		-	6	-	2	3	3		-	4	1	-	_			WSAI CINCINNATI 1330
	From Washington. S Vapex Musical Doctors		C	1	TP	No.	W	The same	-	7.52				D		Department	M5	100	-		2	H			2	2	WGAR CLEVELAND 1450
	Clyde Doerr, Geo. Greer, Chas. Mag-		0	The state of	MW	0	N	0.00000	X	X	-	-	M3	and district of the last	and the latest and the	-	-	Owners and	X	S	-	-	M3	-	Loan		WHK CLEVELAND 1390
	nanti; orchestra direction, Milton Rettenberg.	1117	1	2	3	X	1	1	1	2	X	X	5	6	1	2	3	3	4	4	1	1	C	K			WTAMCLEVELAND 1070 WAIU COLUMBUS 640
	4 General Electric Hour			-	A D	BAC	1 1	101	11	B.I	0	_	В	D	_	0	BAC	BAC	D.I	0	0	0	0	0		-	WSPD TOLEDO 1340
			0	8		Day C	V		V	N	0	0	M4			-	M6	_		(a)				100	-	-	WKBN*YO'NGST'N 570
10	Hank Simmons' Show Boat	9	0	0	AB		0		the same of	0			M5	-		X	⊚	5707				0		0	IM3	M3	Table 1 and the second
	1 Lucky Strike Dance Orchestra		69	0	3	manager ex-	M8	7.707.01					M6			-	7	Charles of the	-	4		1				M3	
	Direction, B. A. Rolfe.		X	X		^	IVIO	V	9	1110	IVIO	1110	1710					-								M6	
	2 Cuckoo Burlesque skit.		100000	A COLUMN	12/2/27 Perch	0	0	0	0	0	0	6	3	0					-	3						-	WHP* HARRISB'G 1430
30	E Clara, Lu and Em	30											0		X	0	0	0		0							WLBW OIL CITY 1260
	Humorous skit. (First 15 min.) F Aunt Lulu's Adventures												W						0	M	M8	M3	0	0			WCAU PHILADEL. 1170
	Humorous skit. (Second 15 min.)			0			0						M3						M4	0	0	0	0	0			WFA* PHILADEL 610
	H Program E Followed by F		X	X	P	X	N	N	1	2	3	M3	X	X	1	2	M4			4							WEIT* PHILADEL 560
	1 Lucky Strike Orchestra		D	5	-	N	M1	M1	and the last of		100	B	T	-			7	Indianal .		9							KDKA PITTSB'GH 980
	1 Hank Simmons' Show Boat		1	2		-	-	1		9			1	6			-	3	_	4			C	D	X		WCAE PITTSB'GH 1220
	ET 1 1 Cd M	- 0					0				0						0	-	0	100	0			_	10	-	WJAS PITTSB'GH 1290
	A Troubadour of the Moon Lannie Ross and string trio. (First	10	0	0	M3	-	M9		American In				0					-	-	M6	-	7	-	63	0	8	WEANPROVID'NCE 780 WJAR PROVID'NCE 890
	B Henry Busse's Orchestra	14	-			N	1	1	X	2	A	4	5	^	-	-	in common party of	-	-	3			-	0	-	-	WNAX YANKTON 570 S
	(Second 15 min.)		0	0	IAD	0	0	0	0	0	0	0	0	0			0			0					-	-	WDOD CHATTA. 1280 TE
	C Program A Followed by B	1	[C	-	M9	-	-	-		2			N												1	1	
	3 Slumber Music		No.	1	-	-	0	100000000000000000000000000000000000000	-				1.0		_	-	©	-	6		ш			0		1	WREC* MEMPHIS 600
	G Amos 'n' Andy		and the last of	-		-	0	100000	-	0	R	B	M6	M6		-	-	-			0	0			M3	M8	The second secon
	Shoreman Hotel Orchestra		0	0	1					2	X	Charles Sales	X	-		witness treatment of	and provide to	-	X	X	X	X	G	X			WSM NASHVILLE 650
0	Royal Canadians	30	0	0	AB	0	0	0	-	-	0	N			-	0	-		X	M3	0	0	0	0	OM	M3	KRLD* DALLAS 1040 T
0	Direction, Guy Lombardo.	00										4	M9	M			7	7								M3	WFAA Dallas 800 WBAP Ft. Worth 800
	B Henry Busse's Orchestra (First 15 min.)				3	X					M	X	X	X	5	2	7	7	4	4	1	1	G	D	1	1	KPRC HOUSTON 920
	D Little Jack Little		0	0	AB	0	1	1	1								0			0							KTSA*s. ANTONIO 1290
×	Songs and patter. (Second 15 min.) R Program B Followed by D			50	171								M6							4							WOAI S. ANTONIO 1190
	3 Slumber Music							0		10.00			M6						-	0	-	0	M3	0	M9	X	KDYL Salt Lake City 1290
1	C CARTILLE STATE				B. Control of the	200000000	1000	1	-				M6							-			-		M6	M9	KSL Salt Lake City 1130
2	O Lown's Biltmore Orchestra	11	0	0			0						M				Name and Address of the Owner, where	_									WTAR* NORFOLK 780
2	1 Smith Ballew's Orchestra	11			0	WN		-	-	-			C	\rightarrow		reason (inc)				4							WRVA RICHMOND 1110
	2 Phil Spitalny's Orchestra		1000			- 1	0	0	•	6	0	0	0	0	0	0	0	0		0	•	•	10	6	-	-	WDBJ ROANOKE 930 WTAQ EAU CLAIRE 1330
30	2 Nocturne	30										[a]				-			[FET								WEBC SUPERIOR 1290
,0	Ann Leaf at the organ.	00	-	0	AD	0	0	0	-	2		4	5	6		-	7			4				6	-		WISN * MILW'KEE 1120
	1 Smith Ballew's Orchestra		0	8	M3	-	P	-			D/I	D/I	5	0			€			3		1			M3	M3	
	2 Phil Spitalny's Orchestra				1110	IIII		mil	STEEL .		101	101	2	9	Ш						ш	Ш		N. W.P.	1	1.110	*On Air Part Time

NON-CHAIN PROGRAMS

E. S. T. Subtract 1 hour for C. S. T., 2
for M. S. T.
6:00—Ft. Snelling Band, WCCO.
6:00—Air Juniors, WENR.
6:30—Hydrox Party, KYW.
6:30—Elementary Spanish, WMAQ.
6:30—Big Kernel, WENR.
7:30—Hal Totten (sports), WMAQ.

7:30—Crosley Saturday Night, WLW, also WGBS and KQV.
7:30—Herald Examiner—drama, KYW.
8:00—Adam and Eve, WXYZ.
8:30—Footlite Follies, WMAQ.
8:45—Musical Minutes, WKRC.
9:00—Pat Flanigan, WBBM.
9:00—Around the Melodeon, WBAL.
9:00—Murphy Minstrels, WLS.

9:15—Sports Review, WBBM.
9:30—Boxing Matches, WGBS.
9:30—Scott Furriers' Club, WEAN.
10:00—Grand Ol' Opry, WSM.
10:00—Wade's Corn Huskers, CKGW.
10:00—Simm's Singers, WFAA.
11:00—King Edward Band, WLW.
11:00—Far North Program, KDKA.
11:20—Herr Louie and Weasel, WGN.

11:30—National Barn Dance, WLS.
11:30—Moonbeams, WOR.
11:30—Wayne King, KYW.
12:00—Belle of Old Kentucky, WHAS.
12:00—Dance Music, WMAQ.
12:15—Around the Town, WBBM.
12:30—The Doodlesockers, WLW.
1:00—Dance Frolic, WENR.
2:00—Congress Orchestra, KYW.

KBGZ York, Neb. (500) 930

North American Broadcasting Stations

Stations by Call Letters Revised to February 1, 1931

(Figures in Parentheses Denote Power Now Used)

KBGZ	York, Neb. (500)
KBHB	Portland, Ore. (100)1420
KETM	Paragould, Ark. (100) 1200 Enid Okla (100) 1370
KCRJ	Jerome, Ariz. (100)
KDB KDFN	Casper Wyo (100) 1210
KDKA	Pittsburgh, Pa. (50000) 980
KDLR	Salt Lake City, Utah (1000) 1290
KECA	Los Angeles, Calif. (1000)1430
KELW	Portland, Ore (5000)
KFAB	Lincoln, Neb. (5000)
KFBB KFBK	Great Falls, Mont. (1000)1280 Sacramento, Calif. (100)1310
KFBL	Everett, Wash. (50)
KFDM KFDY	Brookings S. D. (500)
KFEL	Denver, Col. (500) 920
KFEQ KFGQ	St. Joseph, Mo. (2500) 680 Boone, Is (100) 1310
KFH	Wichita, Kan. (1000)
KFI KFIO	Los Angeles, Calif. (5000) 640 Spokane, Wash (100) 1120
KFIU	Juneau, Alaska (10)1310
KFIZ KFJB	Fond du Lac, Wis. (100)1420
KFJF	Oklahoma City, Okla. (5000)1480
KFJI KFJM	Astoria, Ore. (100)
KFJR	Portland, Ore. (500)1300
KFJY	Fort Dodge, Ia. (100)1310
KFJZ KFKA KFKB	Greeley, Col. (500) 880
KFKB	Milford, Kan. (5000)1050
KFKU KFLV KFLX KFMX KFNF	Rockford, Ill. (500)1410
KFLX	Galveston, Tex. (100) 1370
KFNF	Shenandoah, Ia. (500) 890
KFOR KFOX	Lincoln, Neb. (100) 1210
KFPL	Dublin, Tex. (100)
KLPM	Greenville, Tex. (15)
KFPW	Spokane, Wash. (1000)1340
KFQD	Anchorage, Alaska (100)1230
KFQU	Seattle, Wash. (100) 1420
KFRC	San Francisco, Calif. (1000) 610
KFRU	San Diego, Calif. (500) 600
KFSG	Los Angeles, Calif. (500)1120
KFUL	Colorado Sp'gs, Col. (1000)1270
KFUO	Clayton, Mo. (500)
KFUP KFVD KFVS	Culver City, Calif. (250)1000
KFVS	Cape Girardeau, Mo. (100)1210
KFWB	St. Louis, Mo. (100)1200
REWI	San Francisco, Calif. (500) 930
KFXD KFXF	Denver, Col. (250) 920
KFXJ	Edgewater, Col. (50)
KFXM KFXR	Oklahoma City, Okla. (100)1210
KFXY KFY0	Flagstaff, Ariz. (100) 1420
KFYR	Bismarck, N. D. (1000) 550
KGA	Spokane, Wash. (5000)1470
KGAR KGB	San Diego, Calif. (250)1330
KGBU	Ketchikan, Alaska (500) 900
KGBX KGBZ	York, Neb. (500)
KGCA KGCI	Decorah, Ia. (50)
KGCR	Watertown, S. D. (100)1210
KGCU	Mandan, N. D. (100) 1200
KGDA	Mitchell, S. D. (100)1370
KGDE	Fergus Falls, Minn, (100)1200 Stockton, Calif (250) 1100
KGDY	Huron, S. D. (100)1200
KGEF	Los Angeles, Calif. (1000)1300 Yuma Col (50) 1200
KGER	Long Beach, Calif. (1000)1360
KGEZ	Fort Morgan, Col. (100)1200 Kalispell Mont (100)1310
KGFF	Alva, Okla. (100) 1420
KGFG KGFI	Corpus Christi, Tex. (100) 1570
KGFJ	Los Angeles, Calif. (100)1200
KGFK KGFL	Raton, N. M. (50)
KGFW	Ravenna, Neb. (100)1310
KGFX	San Francisco, Calif. (100)1420
KGGF KGGM	Coffeyville, Kan. (500)1010
KGHF	Pueblo, Col. (250)
KGHI	Little Rock, Ark. (100)1200
KGHL KGIQ	Twin Falls, Ida, (250)1320
KGIR	Butte, Mont. (500)
KGIW	Las Vegas, Nev. (100) 1420
KGIZ	Grant City, Mo. (100)1500
KGJF KGKB	Brownwood, Tex. (100)
KGKL	San Angelo, Tex. (100)1370
KGKO	Sandpoint, Ida. (100) 1420
KGKY	Scottsbluff, Ark. (100) 1500
KGMB KGMP	Elk City, Okla. (100)
KGNF KGNO	North Platte, Neb. (500)1430
KGO KGRS	San Francisco, Calif. (7500) 790
KGRS	Amarillo, Tex. (1000)
KGV0 KGW	Missoula, Mont
KGW	Portland, Ore. (1000)
KHJ	Vork, Neb. (500)
KHQ	Red Oak, Ia. (100) 590
KID	Idaho Falls, Ida. (250)
KIDO	Doise, 1da. (1000)1200

es in Pa	rentheses	Denote	Power	Now Us
KIT	Yakima,	Wash, (50)	1310
KJBS KJR	San Fran Seattle, V	Vash. (5	lif. (100	0)1070 970
KLCN	Blythevill Ogden, U	e, Ark. Itah (50	(50)	1290
KLPM	Minot, N. Little Ro	D. (10 ck, Ark.	(1000)	1420
KLS	Oakland, Oakland,	Calif. (5	250)	1440
KLZ KMA	Denver, Shenando	Col. (10 ah. Ta (00)	560
KMAC KMBC	San Anto	nio, Tex.	(1000)	1370 950
KMED KMIC	Medford, Inglewood	Ore. (5	0)	1310
KMJ KMLB	Fresno, C	alif. (10 La. (50	0)	1210
KMMJ KMO	Clay Cen	ter, Neb.	(1000). 500)	740 860
KMOX	St. Louis Beverly 1	, Mo. (50000) if. (500	1090
KMTR KNX	Los Ange	les, Cali	f. (1000 (5000)	570 1050
KOAC	Denver, Corvallis	Col. (12 Ore (500)	830 550
KOB KOCW	State Coll Chickasha	ege, N. A	(2000) (250))1180 1400
KOIL	Reno, Ne	luffs. Ia.	(1000)	1380
KOIN KOL	Portland, Seattle.	Ore. (1 Wash. (000)	940 1270
KOMO KONO	Seattle, San Anto	Wash. ((100)	920 1370
KOOS KORE	Marshfield Eugene.	l, Ore. Ore. (10	(100)	1370 1420
KOY KPCB KPJM KPO	Phoenix, Seattle, V	Ariz. (5 Vash. (1	00)	1390
KPJM KPO	Prescott, San Franc	Ariz. (1 cisco, Cal	00) if. (500)	1500
KPOF KPPC	Denver, Pasadena.	Col. (50 Calif. (50)	880 1210
KPQ KPRC	Wenatche Houston.	e, Wash. Tex. (1	(50)	1500 920
KPSN KPWF	Pasadena, Los Ange	Calif.	(1000)	1360
KQV KQW	Pittsburg! San Jose	h, Pa. ((500)	1380
KREG KREG	Berkeley, Santa An	Calif.	(100)	1370
KRGV	Harlingen Dallas, T	Tex. (10	(500)	1260
KRMD	Shrevepor Oakland,	t, La. (Calif. (50) 500)	1310
KRSC KSAC	Seattle, Manhattan	Wash. ((500)	580
KSCJ	St. Louis	y, 1a. (, Mo. (500)	550
KSEI	Salt Lake	City, Ut	ah (5000))1130
KSMR KSO KSOO	Clarinda,	Ia. (50	0)	1380
KSTP KTAB	St. Paul,	Minn, (10000)	1460
KTAP KTAR	San Anto	nio, Tex	(100).	1420 620
KTAT KTBI	Ft. Worth	r, Tex. (1000)	1240
KTBR KTBS	Portland, Shrevepor	Ore. (5 t. La. (00)	1300 1450
KTHS KTLC	Hot Sprin	rgs, Ark. Tex. (1	(10000)	1040
KTM KTNT	Los Ange Muscatine	les, Calit , Ia. (5	(500). (500)	780 1170
KTRH KTSA	Houston, San Anto:	Tex. (5 nio, Tex.	(1000).	1120
KTSL	El Paso,	t, La. (Tex. (10	0)	1310
KTSL KTSM KTW KUJ	Longview,	Wash. (1	(100)	1270
KUOA	Vermilion	, S. D.	(500)	890
KUT KVI KVL	Tacoma,	Wash, (1000)	760
KVOA KVOO	Tucson,	Ariz. (5	00)	1260
KVOS KWCR	Bellinghan	m, Wash	(100)	1200
KWEA KWG	Shrevepor	t, La. (100)	1210
KWJJ KWK	Portland, St. Louis.	Ore. (5 Mo. (1	00)	1060 1350
KWKC KWKH KWLC	Kansas C Shrevepor	ity, Mo.	(100)	1370 850
KWLC	Decorah, Pullman,	Ia. (10 Wash. (0) 500)	1270 1220
KWWG	Brownsvil Seattle, V	le, Tex. Vash. (5	(500)	570
KXL	Portland, El Centro	Ore. (1 , Calif.	(100)	1420
KWLC KWSC KWWG KXA KXL KXO KXRO KXRO KXRO KXRO KXYZ KYA KYW	Houston,	Tex. (1	(75)	1310
KYW KZM	Chicago,	Ill. (100	00)	1020
WAAF WAAM	Chicago,	III. (500)	920
WAAT	Jersey Ci	ty, N. J.	(300)	940
WABC WABI	New York Bangor, I	K. N. Y.	(5000)	860
WABI WABZ WACO	New Orle Waco, Te	ans, La.	(100)	1200 1240
WADC WAIU WALR	Akron, O Columbus	(1000)	00)	1320
WALR	Zanesville Birmingh	, O. (10 am, Ala.	(5000).	1210
WASH WAWZ WBAA	New York	pids, Mi	ch. (500)	1350
WBAK	Harrisbur	g, Pa. (500)	1400
WBAP	Ft. Wort	h, Tex.	(50000)	800
WBAX WBBC WBBM	Brooklyn,	N. Y.	(500)	1400
WBBR WBBZ	Brooklyn, Ponca Ci	N. Y.	(1000)	1300
WBCM WBEN	Yakima, San Fran Seattle, V. Blythevill Ogden, U. Blythevill Ogden, U. Minot, N. Little Ro Oakland, Oakland, Oakland, Denver, Shenando San Anto Kansas O. Medford, Inglewood Fresno, O. Monroe, Clay Cen Tacoma, St. Louis Beverly I. Los Ange Hollywood Denver, Corvallis, State Coll Chickashas Reno, N. Council E. Portland, Seattle, Seattle, Seattle, San Fran Denver, Pasadena, Wenatche Houston, Pasadena, Wenatche Houston, Pasadena, Wenatche Houston, San Jose Berkeley, Santa An Harlingen Dallas, T. Shrevepor Oakland, Seattle, San Fran Denver, Pasadena, Wenatche Houston, Los Ange Pittsburg San Jose Berkeley, Santa An Harlingen Dallas, T. Shrevepor Oakland, Seattle, Tulso, Salt Lake Santa Ma Clarinda, Sioux Fal St. Louis Pocatello, Salt Lake Santa Ma Clarinda, Sioux Fal St. Louis Pocatello, Salt Lake Santa Ma Clarinda, Seattle, Truson, Thouston, Los Ange Portland, Can Chicago, Newsthell Centero, Newsthell Gentero, elland, St. Louis Rasselle, Truson, Okaland, St. Louis Pocatello, Salt Lake Bundler Gentero Ge	Mich. Y. (10	(500)	900
WBGF	Glenn Fa	ils, N. Y	. (50)	1370

KITS SKIES KLON KLON KLIPM KLI

WBIG	Greensboro, N. C. 1440
WBIS	Boston, Mass. (1000)1230
WBOW	Terre Haute, Ind. (100)1310
WBIS WBMS WBOW WBRC	Birmingham, Ala. (500) 930
WBRE WBSO	Wilkes-Barre, Pa. (100)1310 Wellesley Hills Mass (250) 920
WBT	Charlotte, N. C. (5000)1080
WBTM	Danville, Va. (100) 1370 Springfield Mass (15000) 990
WBZA	Boston, Mass. (500) 990
WCAD	Storrs, Conn. (250)
WCAE	Pittsburgh, Pa. (1000)1220
WCAH	Columbus, O. (500)
WCAL	Northfield, Minn. (1000)1250
WCAM	Camden, N. J. (500) 1280
WCAP	Asbury Park, N. J. (500) 1280
WCAT	Rapid City, S. D. (100) 1200
WCAY WCAX WCAZ	Burlington, Vt. (1000) 1200
WCAZ	Carthage, Ill. (50)1070
WCBA	Zion, Ill. (5000) 1080
WCBM	Baltimore, Md. (100)
WCBS	Minneapolis, Minn, (7500) 810
WCDA	New York City (250)1350
WCFL	Brooklyn, N. Y. (500) 1400
WCHI	Chicago, Ill
WCKY	Long Beach, N. Y. (100)
WCLO	Janesville, Wis. (100)1200
WCLS	Culver. Ind. (500) 1400
WCOA	Pensacola, Fla. (500)
WCOD	Harrisburg Pa (100) 1200
WCOH	Yonkers, N. Y. (100)1210
WCRW	Charleston S. C. (500) 1360
WCSH	Portland, Me. (1000) 940
WDAE	Kansas City, Mo. (1000) 610
WDAG	Amarillo, Tex. (250)1410
WDAH	El Paso, Tex. (100) 1310 Fargo, N D (1000) 940
WDBJ	Roanoke, Va. (250) 930
WDBO	Wilmington Del (250) 1120
WDGY	Minneapolis, Minn. (1000)1180
WDIX	Tupelo, Miss. (100)
WDRC	Hartford, Conn. (500)1330
WDSU	New Orieans, La. (1000)1250 Providence, R. I (100) 1210
WDZ	Tuscola, Ill. (100)
WEAF	New York City (50000) 660 Ithaca, N. Y. (500) 1270
WEAN	Providence, R. I. (250) 780
WEAO WEBC	Columbus, O. (750)
WEBC WEBQ	Harrisburg, Ill. (100) 1210
WEBR WEDC WEDH	Buffalo, N. Y. (100) 1310 Chicago, III (100) 1210
WEDH	Erie, Pa. (100)
WEEL	Emory, Va. (1000)
WEHS	Evanston, Ill. (100) 1420
WELL	Battle Creek Mich (50) 1420
WENR	Chicago, Ill. (50000) 870
WEPS WEVD	New York City (500) 1300
WEW	St. Louis, Mo. (1000) 760
WEXL	Dallas, Tex (50000) 800
WFAN	Philadelphia, Pa. (500) 610
WFBC WFBE WFBG WFBL WFBM WFBR WFDF WFDV	Cincinnati O. (100) 1200
WFBG	Altoona, Pa. (100)
WFBM	Indianapolis, Ind. (1000) 1230
WFBR	Baltimore, Md. (500)1270
WFDV	Rome, Ga. (100) 1370
WFDW	Talladega, Ala. (100)1420
WFIW	Hopkinsville, Ky. (1000) 940
WFLA WFOX	Clearwater, Fla. (1000) 620
WGAL	Lancaster, Pa. (100) 1310
WGAR WGBB	Cleveland, O. (500) 1450
WGBC	Memphis, Tenn. (500)1430
WGBF	Evansville, Ind. (500) 630
WGBI WGBS	New York City (250) 600
WGCM	Gulfport, Miss. (100)
WGCP	Chicago, Ill. (500) 1360
WGH	Newport News, Va. (100)1310
WGN	Chicago, Ill. (25000)
WGR WGST	Buffalo, N. Y. (1000) 550
WGY	Schenectady, N. Y. (50000) 790
WHAD	Madison, Wis. (750) 940 Milwaukee Wis (250) 1120
WHAM	D 1 1 17 17 (5000) 4450
WHAP	Rochester, N. Y. (5000)1150
	New York City (1000) 1300 Louisville Ky (1000) 820
WHAT	New York City (1000) 1300 Louisville, Ky. (1000) 820 Philadelphia, Pa. (100) 1310
WHAT WHAZ WHB	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 1300 Kansas City, Mo. (500) 860
WHAT WHAZ WHB WHBC	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 1300 Kansas City, Mo. (500) 860 Canton, O. (10) 1200
WHAT WHAZ WHB WHBC WHBD WHBF	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 1300 Kansas City, Mo. (500) 860 Canton, O. (10) 1200 Mt. Orab, O. (100) 1370 Rock Island, Ill. (100) 1210
WHAT WHAZ WHB WHBC WHBD WHBD	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 1300 Kansas City, Mo. (500) 860 Canton, O. (100) 1370 Rock Island, Ill. (100) 1210 Sheboygan, Wis. (500) 1410 Moments, Te. (100) 120
WHAT WHAZ WHB WHBC WHBD WHBF WHBL WHBL WHBU	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 1300 Kansas City, Mo. (500) 860 Canton, O. (100) 1370 Rock Island, Ill. (100) 1210 Sheboygan, Wis. (500) 1410 Memphis, Tenn. (100) 1370 Anderson, Ind. (100) 1210
WHAT WHAZ WHB WHBC WHBD WHBF WHBL WHBU WHBU WHBU	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 1300 Kansas City, Mo. (500) 860 Canton, O. (10) 1270 Mt. Orab, O. (100) 1370 Rock Island, Ill. (100) 1210 Sheboygan, Wis. (500) 1410 Memphis, Tenn. (100) 1370 Anderson, Ind. (100) 1210 Green Bay, Wis. (100) 1200 Calumet Mich. (100) 1200 Calumet Mich. (100) 1200
WHAT WHAZ WHB WHBC WHBD WHBF WHBL WHBQ WHBU WHBY WHDF WHDH	Rochester, N. Y. (5000) 1150 New York City (1000) 1300 Louisville, Ky. (10000) 820 Philadelphia, Pa. (100) 1310 Troy, N. Y. (500) 860 Canton, O. (10) 1200 Mt. Orab, O. (100) 1370 Rock Island, Ill. (100) 1210 Sheboygan, Wis. (500) 1410 Memphis, Tenn. (100) 1370 Anderson, Ind. (100) 1210 Green Bay, Wis. (100) 1200 Calumet, Mich. (100) 1370 Boston, Mass. (1000) 830
WHAT WHAZ WHB WHBC WHBD WHBF WHBL WHBQ WHBW WHBU WHDF WHDH WHDI	Rochester, N. Y. (5000) 1150
WHAT WHAZ WHB WHBC WHBD WHBF WHBL WHBQ WHBU WHDF WHDH WHDL WHDL WHDL WHC WHC WHC WHC WHC WHC WHC WHC WHC WHC	Greensboro, N. C. 1440 Boston, Mass. (1000) 1230 Hackensack, N. J. (250) 1450 Terre Haute, Ind. (100) 1310 Brimingham, Ala. (500) 930 Wilkes-Barre, Pa. (100) 1370 Brimingham, Ala. (500) 930 Wilkes-Barre, Pa. (100) 1370 Springfield, Mass. (15000) 990 Botoro, Mass. (500) 990 Storrs, Conn. (250) 600 Canton, N. Y. (500) 1220 Pittsburgh, Pa. (1000) 1220 Columbus, O. (500) 1530 Lincoln, Neb. (500) 1530 Lincoln, Neb. (500) 1530 Lincoln, Neb. (500) 1280 Royalded, Minn. (1000) 1250 Camden, N. J. (500) 1280 Rapid City, S. D. (100) 1270 Unrilington, Vt. (100) 1270 Harlington, Vt. (100) 1270 Harlington, Willington, Willing

WHK WHN WHO WHOM	Cleveland, O. (1000) 1390 New York City (250) 1010
WHO	New York City (250)
WHOM	
	Torsey City N T (500) 1450
WHOM	Harrisburg, Pa. (500) 1430
WIAS	Ottumwa, Ia. (100)
WIAS WIBA	Madison, Wis. (500)1280
WIBG	Elkins Park, Pa. (50) 930
WIBM	Jackson, Mich. (100)1370
WIBO	Chicago, 111. (1000)
WIBR	Povnotto Wie (100) 1210
WIBW	Topeka Kan (1000) 580
WIBX	Utica, N. Y. (100) 1200
WICC	Bridgeport, Conn. (500) 1190
WIL	St. Louis, Mo. (100)1200
WILL	Urbana, Ill. (250)
WILM	Wilmington, Del. (100)1420
WIOD	Philadelphia Pa (500)1300
WIS	Columbia S C (500) 1010
WISJ	Beloit, Wis (500) 780
WISN	Milwaukee, Wis. (250)1120
WJAC WJAG WJAK	Johnstown, Pa. (100)1310
WJAG	Norfolk, Neb. (1000)
WJAK	Marion, Ind. (50)
WJAR WJAS	Providence, R. 1. (250) 890
WJAX	Inchespille Fle (1000) 200
WJAY	Cleveland () (500) 610
WJAZ	Chicago, Ill. (5000)1490
WJBC	La Salle, Ill. (100)1200
WJBI	Red Bank, N. J. (100)1210
WJBK	Detroit, Mich. (50)
WJBL	Decatur, 111, (100)1200
WJBU	Lowishurg De (100) 1010
WJBW	New Orleans La (30) 1200
WJBY	Gadsden, Ala, (50)
WJDX	Jackson, Miss. (1000)1270
WJJD	Mooseheart, Ill. (20000)1130
WJKS WJR WJSV WJW WJZ	Detroit Mich (5000)
WJSV	Alexandria, Va. (10000) 1460
WJW	Mansfield, O. (100). 1210
WJZ	New York City (30000) 760
WKAQ	San Juan, P. R. (500) 890
WKAR	E. Lansing, Mich. (1000)1040
WKAQ WKAR WKAV WKBB WKBC	Laconia, N. H. (100)
WKEG	Birmingham Ale (100) 1910
WKEF	Indianapolis Ind (500) 1400
WKBP WKBH	La Crosse Wis (1000) 1380
WKBI	Chicago, Ill. (100)1420
WKBN	Youngstown, O. (500) 570
WKBO	Jersey City, N. J. (250)1450
WKBQ	New York City (250)
WKBS	Connersyille Trd (100) 1500
WKBW	Buffalo N V (5000) 1480
WKBZ	Ludington, Mich. (50)
WKJC	Lancaster, Pa. (100)1200
WKRC WKY WKZO	Cincinnati, U. (500)
WKZO	Regries Sn'es Mich (1000) 500
337 T A CS -	Nashville Tenn (5000) 1470
WLAP	Louisville, Ky, (100)1200
WLB	St. Paul, Minn. (1000)1250
WLBC	Muncie, Ind. (50)
WLAP WLB WLBC WLBF WLBG	Ransas City, Kan. (100)1420
WLBL	Stevens Point, Wis (2000) 900
WLBW	Oil City, Pa. (500)1260
WLBX	Long Is. City, N. Y. (100) 1500
WLBZ	Bangor, Me. (500) 620
WLCI	Levington Mass (500) 1410
WLEY	Lexington Mass (100) 1370
WLIT	Philadelphia, Pa. (500) 560
WLOE	Boston, Mass. (100)
WLS	Chicago, Ill. (5000) 870
WLSI	
TELL WITE	Providence, R. I. (100) 1210
WLTH	Brooklyn, N. Y. (500)
WLTH WLVA WLW	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700
WLTH WLVA WLW WLWL	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (50000) 1100
WLWL	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570
WLWL WMAC WMAK	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040
WLWL WMAC WMAK WMAL	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630
WLWL WMAC WMAK WMAL WMAQ	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 800
WLWL WMAC WMAK WMAL WMAQ WMAZ	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. J. (100) 1500
WLWL WMAC WMAK WMAL WMAQ	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynehburg, Va. (100) 1370 Cheinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420
WLWL WMAC WMAK WMAL WMAQ WMAZ WMBA WMBC WMBD	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440
WLWL WMAC WMAK WMAL WMAZ WMBA WMBC WMBD WMBG	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1420 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1210 Richmond, Va. (100) 1210
WLWL WMAC WMAK WMAL WMAQ WMAZ WMBA WMBC WMBB WMBG WMBH	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 677 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220
WLWL WMAC WMAK WMAL WMAQ WMAZ WMBA WMBC WMBD WMBD WMBH WMBH	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, III. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, III. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, III. (5000) 1980 Chicago, III. (5000) 1980
WLWL WMAC WMAL WMAQ WMAZ WMBA WMBG WMBB WMBB WMBB WMBB WMBB WMBB	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1500 Auburn, N. Y. (100) 1310
WLWL WMAC WMAC WMAL WMAQ WMAZ WMBA WMBD WMBB WMBB WMBB WMBJ WMBJ WMBO WMBQ	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1420 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1500 Auburn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1500
WLWL WMAC WMAC WMAL WMAQ WMBQ WMBG WMBB WMBB WMBBH WMBJ WMBO WMBQ WMBQ	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Chncinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370
WLWL WMAC WMAC WMAL WMAQ WMBQ WMBG WMBB WMBBH WMBI WMBJ WMBQ WMBQ WMBQ	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, III. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, III. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, III. (5000) 1080 Pittsburgh, Pa. (100) 1500 Auburn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1500 Tampa, Fla. (100) 1370 Memphis, Tenn. (500) 780
WLWL WMAC WMAC WMAL WMAQ WMBA WMBD WMBG WMBH WMBJ WMBJ WMBO WMBG WMBG WMBG WMBO WMBO WMBQ WMBR	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1500 Auburn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont W Va. (250) 800
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WLWL WMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Surfalo, N. Y. (1000) 1570 Buffalo, N. Y. (1000) 1570 Buffalo, N. Y. (1000) 1500 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1300 Auburn, N. Y. (100) 1500 Auburn, N. Y. (100) 1500 Tampa, Fla. (100) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1500 Jamaica, N. Y. (100) 1500 Materioo, Ia. (500) 600 Boston, Mass. (1000) 1230
WLWLWMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Chncinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1420 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1350 Jamaica, N. Y. (100) 1210 New York City (500) 570 </td
WLWL WMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 140c Lynehburg, Va. (100) 1370 Chneinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1210 New York City (250) 1350 Waterloo, Ia. (500) 600 Boston, Mass. (1000) 1230
WLWLWMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynehburg, Va. (100) 1370 Cheinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1420 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1210 New York City, (500) 570 Fairmont, W. Va. (250) 1350 Waterloo, Ia. (500) 600
WLWL WMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynehburg, Va. (100) 1370 Cincinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1420 Chicago, Ill. (5000) 1880 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1310 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1210 New York City (250) 1350 Waterloo, Ia. (500) 600
WLWLWMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynchburg, Va. (100) 1370 Chncinnati, O. (50000) 700 New York City (5000) 1100 Suffalo, N. Y. (1000) 1500 Buffalo, N. Y. (1000) 1640 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1210 New York City, (500) 570 Fairmont, W. Va. (250) 13
WLWLWMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynehburg, Va. (100) 1370 Chneinnati, O. (50000) 700 New York City (5000) 1100 Suffalo, N. Y. (1000) 1570 Buffalo, N. Y. (1000) 1570 Buffalo, N. Y. (1000) 1640 Washington, D. C. (250) 630 Chicago, Ill. (5000) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1220 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1210 New York City (250) 1350 Waterloo, Ia, (500) 600 Boston, Mass. (1000) 1230 Norman, Okla, (500) 1
WLWLWMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynehburg, Va. (100) 1370 Cheinnati, O. (50000) 700 New York City (5000) 1100 Suffalo, N. Y. (1000) 1570 Buffalo, N. Y. (1000) 1570 Buffalo, N. Y. (1000) 1570 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1420 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1500 Auburn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1500 Mascrico, Ia. (500) 600 Boston, Mass. (1000) 1230 Norman, Okla. (500) 600 Boston, Mass. (1000) 1230
WLWL WMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Providence, R. I. (100) 1210 Brooklyn, N. Y. (500) 1400 Lynehburg, Va. (100) 1370 Chncinnati, O. (50000) 700 New York City (5000) 1100 Syracuse, N. Y. (250) 570 Buffalo, N. Y. (1000) 1040 Washington, D. C. (250) 630 Chicago, Ill. (5000) 670 Macon, Ga. (250) 890 Newport, R. I. (100) 1500 Detroit, Mich. (100) 1420 Peoria Heights, Ill. (500) 1440 Richmond, Va. (100) 1210 Joplin, Mo. (100) 1420 Chicago, Ill. (5000) 1080 Pittsburgh, Pa. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1310 Brooklyn, N. Y. (100) 1370 Memphis, Tenn. (500) 780 New York City, (500) 570 Fairmont, W. Va. (250) 890 Lapeer, Mich. (100) 1210 New York City, (500) 570 Binghammon, N. Y. (100) 12
WLWLWMAC WMAC WMAC WMAC WMAC WMAC WMAC WMAC	Cleveland, O. (1000) 1390 New York City (250) 1010 New York City (250) 1010 New York City (250) 1010 New York City (250) 1450 Harrisburg, Pa. (500) 1450 Harrisburg, Pa. (500) 1428 Elkins Park, Pa. (500) 1428 Elkins Park, Pa. (500) 1370 Chicago, Ill. (1000) 1490 La Salle, Ill. (1000) 1490 La Salle, Ill. (1000) 1270 Chicago, Ill. (1000) 1270

WPAP	New York City (250)	1010
WPAW	Pawtucket R. I (100)	1210
WPCC	Chicago, III (500)	560
WPCH	New York City (500)	810
WPEN	Philadelphia Pa (100)	1500
WPG	Atlantic City N J (5000)	1100
WPOE	Patchoone N V (100)	1370
WPSC	State College Pa (500)	1230
WPTF	Raleigh N ((1000)	680
WOAM	Miami Pla (1000)	560
WOAN	Seconton Do (250)	880
WQAO	Now Vonle (New 1950)	1010
WQBC	Vielsham Miss (200)	1260
WODM	Ca Albara Va (100)	1970
WQDX	St. Albans, Vt. (100)	1010
WRAF	I Domasville, Ga. (50)	1210
WRAK	La Porte, Ind. (100)	1200
	Williamsport, Pa. (50)	1370
WRAW	Reading, Ph. (50)	1310
WRAX	Thomasville, Ga. (50) La Porte, Ind. (100) Williamsport, Pa. (50) Reading, Pa. (50) Reading, Pa. (50) Philadelphia, Pa. (250) Tifton, Ga. (100) Hattiesburg, Miss. (10) Columbus, Ga. (50) Greenville, Miss. (100) Wilmington, N. C. (100) Roanoke, Va. (250) Washington, D. C. (500) Augusta, Me. (100) Augusta, Ga. (100) Memphis, Tenn. (500) Lawrence, Kan. (1000) Minneapolis, Minn. (1000) Racine, Wis. (100) New York City (700) Knoxville, Tenn. (50) Dallas, Tex. (500)	1020
WRBI	Titton, Ga. (100)	1310
WRBJ	Hattiesburg, Miss. (10)	1370
WRBL	Columbus, Ga, (50)	1200
WRBQ	Greenville, Miss. (100)	1210
WRBT	Wilmington, N. C. (100)	1370
WRBX	Roanoke, Va. (250)	1410
WRC	Washington, D. C. (500)	950
WRDO	Augusta, Me. (100)	1370
WRDW	Augusta, Ga. (100)	.1500
WREC	Memphis, Tenn. (500)	. 600
WREN	Lawrence, Kan. (1000)	1220
WRHM	Minneapolis, Minn. (1000).	1250
WRJN	Racine, Wis. (100)	1370
WRNY	New York City (700)	.1010
WROL	Knoxville, Tenn. (50)	1310
WRR	Dallas, Tex. (500)	.1280
WRUF	Gainesville, Fla. (5000)	. 830
WRVA	Richmond, Va. (5000)	1110
WSAI	Cincinnati, O. (500)	.1330
WSAJ	Grove City, Pa. (100)	1310
WSAN	Allentown, Pa. (250)	1440
WSAR	Fall River, Mass. (250)	1450
WSAZ	Huntington, W. Va. (1000)	580
WSB	Atlanta, Ga. (5000)	740
WSBC	Chicago, Ill. (100)	1210
WSBT	South Bend, Ind. (500)	1230
WSEN	Columbus, O. (50)	1210
WSFA	Montgomery, Ala. (500)	1410
WSIX	Springfield, Tenn. (100)	1210
WSJS	Winston-Salem, N. C. (100)	1310
WSM	Nashville, Tenn. (5000)	650
WSMB	New Orleans, La. (500)	1320
WSMK	Dayton, O. (200)	.1380
WSOC	Gastonia, N. C.	1210
WSPA	Spartanburg, S. C. (100)	1420
	Knoxville, Tenn. (50) Dallas, Tex. (500) Gainesville, Fla. (5000) Richmond, Va. (5000) Richmond, Va. (5000) Cincinnati, O. (500) Grove City, Pa. (100) Allentown, Pa. (250) Fall River, Mass. (250) Huntington, W. Va. (1000 Atlanta, Ga. (5000) Chicago, Ill. (100) South Bend, Ind. (500) Columbus, O. (50) Montgomery, Ala. (500) Springfield, Tenn. (100) Winston-Salem, N. C. (100 Nashville, Tenn. (5000) New Orleans, La. (500) Dayton, O. (200) Gastonia, N. C. Spartanburg, S. C. (100)	

WSSH	Boston, Mass. (500)
WSUI	Iowa City, In. (500)
WSUN	St. Petersburg, Fla. (1000) 620
WSVS	Boston, Mass. (500) 1410 Iowa City, Ia. (500) 889 St. Petersburg, Fla. (1000) 629 Buffalo, N. Y. (50) 1370 Rutland, Vt. (100) 1500 Syracuse, N. Y. (250) 570 Quincy, Ill. (500) 1440 Worcester, Mass. (250) 580 Cleveland, O. (50000) 1070 Eau Claire, Wis. (1000) 1330 Norfolk, Va. (500) 780 College Station, Tex. (500) 1210 Streator, Ill. (50) 1210
WSYB	Rutland, Vt. (100) 1500
WSYR	Syracuse, N. Y. (250) 570
WTAD	Oniney III (500) 1440
WTAG	Worcester Mass (250) 580
WTAM	Cleveland O (50000) 1070
WTAQ	Fan Claire Wis (1000) 1330
WTAR	Norfolk Va (500) 780
WTAW	College Station Toy (500) 1190
WTAX	Conege Station, 1ex. (500)1129 Streator, Ill. (50) 1210 Cumberland, Md. (100) 1420 Philadelphia, Pa 1310 Toccoa, Ga. (500) 1450 Hartford, Conn. (50000) 1060
WTBO	Cymbarland Md (100) 1490
WTEL	Dhiladalahia Da 1910
WTFI	Toppe (in (500) 7450
WTIC	Toccon, Ga. (000) 1400
WTMJ	Martiora, Conn. (50000) 1060
WINI	Milwaukee, Wis, (1000), 620
WINI	Nashvine, Tenn. (5000)1470
WTOC	Savannan, Ga. (500)1260
WWAE	Hammond, Ind. (100)
WWJ	Milwaukee, Wis. (1000). 620 Nashyille, Tenn. (5000). 1470 Savannah, Ga. (500). 1260 Hammond, Ind. (100). 1200 Detroit, Mich. (1000). 920
WWL	New Orleans, La. (5000) 850
WWNC	Asheville, N. C. (1000) 570
WWRL	Woodside, N. Y. (100)
WWVA	Wheeli , W. Va. (5000) 1160
WXYZ	Detroit, Mich. (1000)
WAIL	Detroit, Mich. (1000) 920 New Orleans, La. (5000) 850 Asheville, N. C. (1000) 570 Woodside, N. Ys. (100) 1500 Wheeli W. Va. (5000) 1160 Detroit, Mich. (1000) 1240
WAIL	CANADIAN STATIONS
	CANADIAN STATIONS
CFAC	CANADIAN STATIONS
CFAC CFBO	CANADIAN STATIONS
CFAC CFBO CFCA	CANADIAN STATIONS
CFAC CFBO CFCA CFCP	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH CFCN CFCO	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH CFCN CFCO CFCT	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH CFCN CFCO CFCT	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH CFCN CFCO CFCT CFCT CFCY CFJC	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH CFCN CFCO CFCT CFCY CFLC	CANADIAN STATIONS
CFAC CFBO CFCA CFCP CFCH CFCN CFCO CFCT CFCY CFLC CFLC CFLC CFLC	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFEO CFCA CFCP CFCH CFCO CFCT CFCY CFJC CFLC CFLC CFLC	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCA CFCP CFCH CFCN CFCT CFCY CFJC CFJC CFJC CFJC CFJC CFJC CFJC	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCA CFCH CFCH CFCN CFCC CFCT CFCY CFJC CFLC CFNB CFQC CFCRB CFQC CFRB	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCP CFCH CFCH CFCO CFCT CFCT CFCT CFLC CFLC CFNB CFQC CFRB CFRB CFRC	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFED CFCA CFCP CFCCN CFCN CFCC CFCY CFJC CFLC CFLC CFNB CFQC CFRB CFQC CFRB CFRC CHCA	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCAC CFCAC CFCAC CFCAC CFCAC CFCAC CFCAC CFCAC CFA	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFCA CFCFA CFCFA CFCFA CFCN CFCO CFCCA CFCCA CFLC CFNB CFCA CFRCA CHCA CHCCA CHCCA CHCCA CHCCA CHCCA CHCCA CHCCA CHCA CHCA CHCCA CHCCA CHCA CHCA CHCA CHCA CHCA CHCA CHCA CHCA CHCA C	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCA CFCP CFCN CFCN CFCT CFCY CFCY CFLC CFLC CFNB CFQC CFRB CFQC CHCA CHCS CHCS CHCS CHCS CHCS	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCA CFCF CFCN CFCON CFCOT CFCY CFCY CFLC CFLC CFRB CFRC CFRC CFCC CFCC CFCC CFCC CFC	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCA CFCCA CFCCH CFCN CFCCN CFCCT CFCCC CFCCC CFLC CFLC CFLC CFLC C	CANADIAN STATIONS Calgary, Alta. (500)
CFAC CFBO CFCA CFCF CFCN CFCON CFCOT CFCY CFCY CFLC CFLC CFRB CFRC CFRC CFCC CFCC CFCC CFCC CFC	CANADIAN STATIONS

WSPD Toledo, O. (500)......1340

HNS	Hailfax, N. S. (500) Quebec, Que. (100) Regina, Sask. (500) Chilliwack, B. C. (5) Montreal, Que. (5000) Regina, Sask. (500)	910
CHRC	Quebec, Que. (100)	880
HWC	Regina, Sask, (500)	960
HWK HYC JBR JCA JCB JCJ JGC JGC	Chilliwack, B. C. (5)	1210
CHYC	Montreal, Que, (5000)	730
JBR	Regina, Sask. (500)	960
JCA	Edmonton, Alta, (500)	930
JCB	Sydney, N. S. (50)	880
JCJ	Calgary, Alta. (509)	690
JGC	London, Ont (500)	910
JGX	Yorkton, Sask. (500)	630
JOC	Lethbridge, Alta. (50)	1120
LIOR	Sea Island B C (50)	1210
LIRM	Moose Jaw Sask (500)	600
LIRW	Fleming Sask (500)	600
JOC JOR JRM JRW JSC KAC	Toronto Ont (5000)	690
KAC	Montreal Que (5000)	730
KOD	Vancouver B C (50)	730
KCI	Onehee One (2236)	980
KOK	Pagina Sast (500)	980
ECT.	Toronto Out (500)	580
KCK KCL KCO	Ottown Out (100)	890
KCR	Waterloo Out (50)	1010
KCV	Overhee Over (50)	880
KFC	Vancouver B C (50)	730
KGW	Toronto Out (5000)	690
KIC	Wolfville N S (50)	930
KLC	Red Deer Alta (1000)	840
KMC	Cobalt Ont (15)	1210
KMO	Vancouver B C (50)	730
KNC	Toronto Ont (500)	580
KOC	Hamilton, Ont. (50)	880
KPC	Preston Ont (25)	1210
KPR	Midland, Ont. (50)	930
KUA	Edmonton, Alta (500)	580
KWX	Vancouver B C (100)	730
KX	Brandon Man (500)	540
KY	Winnings Man (5000)	780
NRA	Moneton N B (500)	630
NRC	Calgary Alta (500)	690
NRD	Red Deer Alta (1000)	840
NRE	Edmonton Alta (500)	930
NRH	Halifax N S (500)	910
NRL	London Ont (500)	910
NRM	Montreal Que. (5000)	730
NRO	Ottawa Ont (500)	600
NRQ	Quebec, Que. (50)	880
INRE	Regina, Sask. (500)	960
NRS	Saskatoon, Sask. (500)	910
NRT	Toronto, Ont. (500)	840
INRV	Chilliwack, B. C. (5) Montreal, Que. (5000) Regina, Sask. (500) Ledmonton, Alta. (500) London, Ont. (500) Vorkton, Sask. (500) Lethbridge, Alta. (50) Sea Island, B. C. (50) Moose Jaw. Sask. (500) Fleming, Sask. (500) Toronto, Ont. (5000) Wontreal, Que. (22½) Regina, Sask. (500) Vancouver, B. C. (50) Vancouver, B. C. (50) Quebec, Que. (22½) Regina, Sask. (500) Toronto, Ont. (500) Waterloo, Ont. (500) Waterloo, Ont. (500) Wolfville, N. S. (50) Toronto, Ont. (500) Wolfville, N. S. (50) Red Deer, Alta. (1000) Cobalt, Ont. (15) Vancouver, B. C. (50) Toronto, Ont. (500) Hamilton, Ont. (500) Hamilton, Ont. (500) Hamilton, Ont. (500) Belmonton, Alta. (500) Winnipeg, Man. (5000) Winnipeg, Man. (5000) Red Deer, Alta. (1000) Edmonton, N. B. (500) Calgary, Alta. (500) Red Deer, Alta. (1000) Edmonton, Ont. (500) Halifax, N. S. (500) London, Ont. (500) Montreal, Que. (5000) Ottawa, Ont. (500) Regina, Sask. (500) Toronto, Ont. (500) Regina, Sask. (500) Toronto, Ont. (500) Regina, Sask. (500) Toronto, Ont. (500)	1030
NRW	Winnipeg, Man. (5000)	780
NRW	Toronto, Ont. (4000)	960
PRY	Regina, Sask. (500) Saskatoon, Sask. (500) Toronto, Ont. (500) Vancouver, B. C. (500) Winnipeg, Man. (5000) Toronto, Ont. (4000) Toronto, Ont. (5000)	690
The same	manufacture (Decomposition)	
	17 1 41	15

	CUBA	
CMBC	Havana (150)	
CMBY	Havana (200)	1405
CMBZ	Havana (150)	
CMC	Havana (250)	
CMCF	Havana (1000)	
CMCQ	Colon (300).	
CMHJ	Cientnerns (200)	1150
CMHC	Cienfuegos (200) Tuineucu (500)	790
CMHD	Chihauhua (250)	990
CMK	Havana (2000)	
CMKC	Santiago (150)	1045
CMQ	Havana (150)	
CMW	Havana (1000)	
CMX	Havana (1000)	
	HAITI	
HHK	Port au Prince (1000)	000
nnn	rort att frince (1000)	920
	MEXICO	
XFF	Chihuahua (250)	915
XEQ	Ciudad Juarez (1000) Gaudalajara (100)	750
XEA	Gandalajara (100)	1200
XFC	Jalapa (350)	805
XEJ	Juraz (100)	
XEY	Merida (100)	547
XEB	Mexico City (1000)	1030
XEG	Mexico City (2000)	829
XEK	Mexico City (100)	1000
XEN	Mexico City (1000) Mexico City (100)	732
XEO	Mexico City (100)	674
XER	Mexico City (100)	894
XETA	Mexico City (1000)	1100
XEW	Mexico City (5000)	
XEX	Mexico City (500)	1190
XFG	Mexico City (2000)	080
XFI	Mexico City (1000)	010
XFX	Mexico City (500)	860
XEH	Monterrey (100)	1130
XET	Monterrey (1500)	890
XEI	Morelia (101)	1000
XEF	Oaxaca (105)	1132
XEV	Puebla (100)	1035
XED	Revnesa (10000)	961
XEL	Reynesa (10000)	1091
XEM	Tampico (591)	841
XES	Tampico (500)	
XEC	Toluca (50)	1133
XETF	Veracruz () Veracruz (50)	680
XEU	Veracruz (50)	800
XFE	Villahermosa (350)	632

550 KC., 545.1 Meters KFDY Brookings, S. D.
KFUO—Clayton, Mo.
KFYR—Bismarch, N. D.
KOAC—Corvaills, Ore.
KSD—St. Louis, Mo.
WGR—Buffalo, N. Y.
WKRC—Cincinnati, O.

560 KC., 535.4 Meters KFDM—Beaumont, Tex, KLZ—Denver, Col. KTAB—Oakland, Calif, WNOX—Knoxville, Tenn. WFII—Philadelphia, Pa. WIBO—Chicago, Ili, WLIT—Philadelphia, Pa. WPCC—Chicago, Ili, WQAM—Miami Beach, Fla.

570 KC., 526.0 Meters 570 KC., 526.0 Meters
KGKO—Wichita Falls. Tox.
KMTR—Hollywood, Calif.
KXA—Seattle, Wash.
WEAO—Columbus, O.
WKBN—Youngstown, O.
WMAC—Syracuse, N. X.
WM(A—New York, N. Y.
WNYA—Yankton, S. D.
WNYC—New York, N. Y.

580 KC., 516.9 Meters KGFX—Pierre, S. D. KSAC—Manhattan, Kan. WIBW—Topeka, Kan. WOBU—Charleston, W. Va WSAZ—Huntington, W. Va WTAG—Worcester, Mass.

590 KC., 508.2 Meters KHQ—Spokane, Wash.
WCAJ—Lincoln, Neb.
WEEI—Boston, Mass.
WKZO—Berrien Sp'gs, Mich.
WOW—Omaha, Neb.

600 KC., 499.7 Meters WCAO—Baltimore, Md. KFSD—San Diego, Calif. WSAN—Lawrenceburg, Tenn. WREC—Memphis, Tenn. WGBS—New York City.

610 KC., 491.5 Meters KFRC—San Francisco, Calif. WDAF—Kansas City, Mo. WFAN—Philadelphia, Pa. WIP—Philadelphia, Pa. WJAY—Cleveland, O.

620 KC., 483.6 Meters KGW Portland, Ore.
WFLA—Clearwater, Fla.
WSUN—St. Petersburg, Fla.
WSUN—Milwaukee, Wis.
KTAR—Phomix, Ariz.
WLBZ—Banger, Mc.

630 KC., 475.9 Meters KFRU—Columbia, Mo. WGBF—Exansville, Ind. WOS—Jefferson City, Mo. WMAL—Washington, D. C.

640 KC., 468.5 Meters KFI—Los Angeles, Calif. WAIU—Columbus, O. WOI—Ames, Ia.

650 KC., 461.3 Meters WSM-Nashville, Tenn-

660 KC., 454.3 Meters WEAF-New York City. WAAW-Omaha, Neb.

670 KC., 447.5 Meters

680 KC., 440.9 Meters

690 KC., 434.5 Meters NAA-Arlington, Va.

700 KC., 428.3 Meters WLW-Cincinnati, O.

710 KC., 422.3 Meters WOR-Newark, N. J. KMPC-Beverly Hills, Callf.

WGN-Chicago, III.

KMMJ—Clay Center, Neb. WSB—Atlanta, Ga.

WJR-Detroit, Mich.

KVI—Tacoma, Wash, WEW—St. Louis, Me. WJZ—Boundbrook, N. J.

770 KC., 389.4 Meters KFAB—Lincoln, Neb. WBBM—Chicago, Ill. WJBT—Chicago, Ill.

780 KC. 384.4 Meters KELW—Burbank, Calif, WMC—Memphis, Tenn. WTAB—Norfolk, Va. KTM—Santa Monica, Calif, WEAN—Providence, R. I. WISJ—Madison, Wis.

790 KC., 379.5 Meters KGO-Oakland, Calif. WGY-Schenectady, N. Y.

800 KC., 374.8 Meters

810 KC., 370.2 Meters

820 KC., 365.5 Meters WHAS-Louisville, Ky.

830 KC., 361.2 Meters

850 KC., 352.7 Meters

870 KC., 344.6 Meters

880 KC., 340.7 Meters

890 KC., 336.9 Meters

KFEQ—St. Joseph, Mo. KPO—San Francisco, Calif. WPTF—Raleigh, N. C.

720 KC., 416.4 Meters

740 KC., 405.2 Meters

750 KC., 399.8 Meters

760 KC., 394.5 Meters

WBAP-Ft. Worth, Tex. WFAA-Dallas, Tex.

WCCO-Minneapolis, Minn. WPCH-New York City.

KOA-Denver, Col. WRUF-Gainesville, Fia. WHDH-Gloucester, Mass.

KWKH-Shreveport, La. WWL-New Orleans, La. 860 KC., 348.6 Meters

KMO-Tacoma, Wash. WABC-New York City, WHB-Kansas City, Mo.

WENR-Chicago, III. WLS-Chicago, III.

KFKA—Greeley, Col. KLX—Oakland, Calif. KPOF—Denver, Col. WCOG—Meridian, Miss WGBI—Scranton, Pa. WGAN—Scranton, Ps. WSUI—Iowa City, Ia.

Stations Classified by Wave-lengths

KUSD—Vermillion, S. D.
WGST—Atlanta, Ga.
WMAZ—Macon, Ga.
WMMN—Fairmont, W. Va.
WILL—Utbana, Jil.
WKAQ—San Juan, P. R.
WJAR—Providence, R. L.
KGJF—Little Rock, Ark,

900 KC., 333.1 Meters KHJ—Los Angeles, Calif.
WBEN—Buffalo, N. Y.
WJAX—Jacksonville, Fla.
WKY—Oklahoma City, Okla.
WLBL—Stevenspoint, Wis.
KGBU—Ketchikan, Alaska.
KSEI—Pocatello, Ida.

920 KC., 325.9 Meters KPXF Denver, Col.
KOMO Seattle, Wash,
WAAF Chicago, III.
WWWJ Detroit, Mich.
WBSO Needham, Mass.
KPRC Houston, Tex.
KFEL Denver, Col.

930 KC., 322.4 Meters KFWI—San Francisco, Calif. KGRZ—York, Neb. KM.t.—Shemandoah, Ia. KROW—Oakland, Calif. WBRC—Birmingham, Ala. WDBJ—Bonnoke, Va. WBRG—Eikins Park, Pu.

940 KC., 319.0 Meters KOIN—Portland, Ore.
WCSH—Portland, Me.
WDAY—Fargo, N. D.
WFIW—Hopkinsville, Ky.
WHA—Madison, Wis.
KGU—Honolitu, Hawaii,
WAAT—Jersey City, N. J.

950 KC., 315.6 Meters KFWB—Hellywood, Calif. KGHL—Billings. Mont. KMBC—Independence, Mo. WRC—Washington, D. C.

970 KC., 309.1 Meters KJR—Seattle, Wash, WCFL—Chicago, Ill.

980 KC., 305.9 Meters KDKA-E. Pittsburgh, Pa.

990 KC., 302.8 Meters WBZ-Springfield, Mass.

1000 KC., 299.8 Meters WHO—Des Moines, In. WOC—Davenport, In. KFVD—Culver City, Calif.

1010 KC., 269.9 Meters KGGF-So, Cofferville, Okla.
KGW-San Jose, Callf.
KQW-San Jose, Callf.
WYAD-Norman, Okla.
WFAP-Cliffside, N. J.
WIS-Columbia, S. C.
WRNY-New York City.
WQAO-New York City.
WHN-New York City.

1020 KC., 293.9 Meters KFKX—Chicago, III. KYW—Chicago, III. WBAX—Philadelphia, Pa

1040 KC., 288.3 Meters KRLD-Dallas, Tex.

KTHS-Hot Springs, Ark. WKAR-E. Lansing, Mich. WMAK-Buffalo, N. Y.

Only U. S. A. Stations of 100 Watts or More Are Included in This

1050 KC., 285.5 Meters KNX-Hollywood, Calif. KFKB-Milford, Kan.

1060 KC., 282.8 Meters KWJJ—Portland, Ore. WBAL—Baltimore, Md, WJAG—Norfolk, Neh, WTIC—Hartford, Conn.

1070 KC., 280.2 Meters WTAM—Cleveland, O. WDZ—Tuscela, III.

1080 KC., 277.6 Meters WBT-Charlotte, N. C. WCBD-Zion, Ill. WMRI-Addison, Ill.

1090 KC., 275.1 Meters KMOX-St. Louis, Mo.

1100 KC., 272.6 Meters WLWL—New York City, WPG—Atlantic City, N. J. KGDM—Stockton, Calif.

1110 KC., 270.1 Meters KSOO—Sloux Fails, S. D. WRVA—Richmond, Va.

1120 KC., 267.7 Meters KFSG—Los Angeles, Calif.
KMIC—Inglewood, Calif.
WDBO—Orlando, Fla.
WDEL—Wilmington, Del.
WTAW—College Station, Tex.
WISN—Milwaukee, Wis.
KTRH—Houston, Tex.

1130 KC., 265.3 Meters KSL-Salt Lake City, Utah. WJJD, Moosebeart, Ill. WOV-New York City.

1140 KC., 263.0 Meters KVOO-Tulsa, Okla. WAPI-Birmingham, Ala.

1150 KC., 267.7 Meters WHAM-Rochester, N. Y.

1160 KC., 258.5 Meters WOWO-Ft. Wayne, 1nd. WWVA-Charleston, W. Va.

1170 KC., 256.3 Meters WCAU—Philadelphia, Pa. KTNT—Muscatine, Ia.

1180 KC., 254.1 Meters KEX-Portland, Ore. KOB-State College, N. M. WDGY-Minneapolis, Minn. WHDI-Minneapolis, Minn.

1190 KC., 252.0 Meters WICC-Bridgeport, Conn. WOAI-San Antonio, Tex.

1200 KC., 249.9 Meters KBTM-Paragould, Ark. KFJB-Marshalltown, Ia.

Tabulation. Classification by Cities and States Next Issue. KFWF—St. Louis, Mo.
KGCU—Mandan, N. D.
KGCU—Mandan, N. D.
KGDE—Fergus Falls, Minn.
KGDY—Oldham, S. D.
KGEW—Fort Morgan, Col.
KGEW—Fort Morgan, Col.
KGEW—Fort Morgan, Col.
KGEH—Little Rock, Ark.
KGHI—Little Rock, Ark.
KGHI—Little Rock, Ark.
KSMR—Santa Maria, Calif.
KVOS—Bellingham, Wash.
KWG—Stockton, Calif.
WABI—Bangor, Me.
WABZ—New Orleans. La.
WBBZ—Ponca City, Okla.
WCAT—Rapid City, S. D.
WEBZ—Ponca City, Okla.
WCAT—Rapid City, S. D.
WCAX—Baurlington, Vt.
WCLO—Kenosha, Wis.
WEBZ—WCHO—Kenosha, Wis.
WFRC—Kenoxyille, Temn.
WFRC—Kenoxyille, Temn.
WFRC—Chromati, O.
WHBY—Green Bay, Wis.
WIBZ—Citea, N. Y.
WII.—St. Louis, Mo.
WJRC—Lia Salle, Ill.
WJRW—New Orleans, La.
WKJC—Lancaster, Pa.
WLAP—Louisville, Ky.
WLBG—Petersburg, Va.
WNBG—Washington, Pa.
WNBG—Springfield, Vt.
WORC—Worrester, Mass.
WRAF—La Porte, Ind.
WRBL—Columbus, Ga.
WWAE—Hammond, Ind.

1210 KC., 247.8 Meters

1210 KC., 247.8 Meters

KDFN—Casper, Wyu.

KDLR—Devil's Lake, N. D.

KFOR—Lincoln, Neb.

KFVS—Cape Girardeau, Mo.

KFVS—Cape Girardeau, Mo.

KFVS—Cape Girardeau, Mo.

KFYS—Cape Girardeau, Mo.

KFYS—S. Bernardino, Calif.

KGGR—Watertown, S. D.

KGMP—Eik City, Okla.

KGNO—Dodge City, Kan.

KMJ—Freino, Calif.

KPPC—Pasadena, Calif.

KWEA—Shrevport, La.

WALR—Zanesville, O.

WBAX—Wilkes-Barre, Pa.

WCBS—Springfield, Ill.

WWGM—Girardeau, Ill.

WCOH—Yonkers, N. Y.

WCRW—Chicago, Ill.

WWGM—Golfport, Miss.

WHBF—Rock Island, Ill.

WHBU—Anderson, Ind.

WHBU—Lewisburg, Mis.

WHBU—Chicago, Ill.

WHBU—Lewisburg, Pa.

WHBY—Gadsden, Ala.

WHBU—Gadsden, Ala.

WHWHOL—American, Ind.

WHBU—Lewisburg, Pa.

WHBY—Gadsden, Ala.

WHWHOL—Jamasica, N. Y.

WOCL—Jamasica, N. Y.

WOCL—Jamasica, N. Y.

WOCL—Jamasica, N. Y.

WOCL—Jamasica, N. Y.

WOMT—Jamasica, N. Y.

WOCL—Jamasica, N. Y.

WOMT—Manitowow, Wis.

WFAW—Pavucket, R. I.

WHRG—Greenville, Miss.

WSEQ—Chicago, Ill.

WERD—Chicago, Ill.

WER

1220 KC., 245.8 Meters KFKU Lawrence, Kan. KWSC Pullman, Wash, WCAD Canton, N. Y. WCAE Pittsburgh, Pa. WDAE Tampa, Fla. WREN Lawrence, Kan.

1230 KC., 243.8 Meters KYA—San Francisco, Calif. WBIS—Boston, Mass. WFBM—Indianapolis, Ind. WNAC—S. Boston, Mass. WPSC—State College, Pa. WSBT—South Bend, Ind. KGGM—Albuquerque, N. M.

1240 KC., 241.8 Meters KTAT-Ft, Worth, Tex. WXYZ-Detroit, Mich. WACO-Waco, Tex.

1250 KC., 239.9 Meters KFMX—Northfield, Minn.
WCAL—Northfield, Minn.
WCAL—Northfield, Minn.
WDSU—New Orleans, La.
WGCP—Newark, N. J.
WLB—Minneapolis, Minn.
WDDA—Paterson, N. J.
WRHM—Minneapolis, Minn.
KFOX—Long Beach, Calif.
KIDO—Bolse, Ida.
WAAM—Newark, N. J.

1260 KC., 238.0 Meters KOIL—Conneil Bluffs, Ia.
KRGV—Harlingen, Tex.
KWWG—Brownsville, Tex.
WLBW—Oil City, Pa.
KVOA—Tueson, Ariz.
WTOC—Savannah, Ga.

1270 KC., 236.1 Meters KFUM—Col. Springs. Col.
KGCA—Decorab, Ia.
KGCA—Decorab, Ia.
KWLC—Decorab, Is.
KTW—Seattle, Wash,
WEAL—Haca, N. Y.
WOOD—Grand Rapida, Mich.
KOL—Seattle, Wash,
WASH—Grand Rapids, Mich.
WJDX—Jackson, Mich.
WJDX—Jackson, Mich.

1280 KC., 234.2 Meters WCAM—Camden, N. J. WCAP—Ashbury Park, N. J. WDOD—Chattanooga, Tenn. WOAX—Trenton, N. J. WRR—Dallas, Tex. KFBB—Great, Falls, Mont. WIBA—Madison, Wis.

1290 KC., 232.4 Meters KDYL—Sait Lake City, Utah. KFUL—Galveston, Tex. KTSA—San Antonio. Tex. WEBC—Superlor, Wis. WJAS—Pittsburgh, Pa.

1300 KC., 230.6 Meters 1300 KC., 230.6 Meters
KGEF—Los Angeles, Calif.
KFH—Wichita, Kan.
KFJR—Portland, Ore.
WBBR—Ressville, N. Y.
KTBH—Los Angeles, Calif.
KTBR—Portland, Ore.
WEVD—Forest Hills, N. Y.
WHAP—New York City.
WHAP—Troy. N. Y.
WHOD—Miami Beach, Fla.
WOQ—Kansas City, Mo.

1310 KC., 228.9 Meters

1310 KC., 228.9 Meters
KCHJ—Jerone, Ariz.
KFBK—Sarramento, Calif.
KFGQ—Boone, Ia.
KFIU—Juneau, Alaska.
KFIY—Ft. Dodge, Ia.
KFPI—Dublin, Tex.
KFPH—Oublin, Tex.
KFPH—Greenville, Tex.
KFPH—Greenville, Tex.
KFTP—Denver, Col.
KFXJ—Edigewater, Col.
KFXJ—Edigewater, Col.
KFXH—Oklahoma City, Okia.
KGKX—St. Joseph, Mo.
KGCX—Wolf Point, Mont.
KGEX—Kallspell, Moet.
KGEW—Ravenna, Neb.
KIT—Yakima, Wash.
KMED. Medford, Ore.
KRMD—Shrevepert, La.

KTLC—Horston, Tex.
KTSL—Shreveport, La.
KTSL—Shreveport, La.
KTSM—El Paso, Tex.
KWCR—Cedar Rapids, Ia.
KXRO—Aberdeen, Wash.
WBOW—Terre Haute, Ind.
WBRE—Wilkes-Barre, Pa.
WCLS—Joliet, Ill.
WDAH—El Paso, Tex.
WEBR—Buffalo, N. Y.
WFBG—Altoona, Pa.
WFDF—Filmt, Mich.
WGAL—Lancaster, Pa.
WGH—Nexport News. Va.
WHAT—Philadelphia, Pa.
WIBL—Poynette, Wis.
WJAC—Johnstown, Pa.
WJAK—Marlon, Ind.
WKAV—Laconia, N. H.
WKBB—Birmingham, Ala.
WKBS—Galesburg, Ill.
WBGC—Birmingham, Ala.
WKBS—Galesburg, Ill.
WBGC—Birmingham, Ala.
WKBS—Galesburg, Ill.
WBGC—Birmingham, Ala.
WKBS—Galesburg, Ill.
WBGC—Muncle, Ind.
WBGC—Muncle, Ind.
WBGC—Muncle, Ind.
WBGC—Mainington, B. C.
WRAW—Leading, Pa.
WBGI—Tirnon, Ga.
WBGI—Tirnon, Ga.
WBGI—Tirnon, Ga.
WBGI—Tirnon, Ga.
WBGI—Tirnon, Ga.
WSJS—Winston-Salem, N. C.
1320 KC., 227.1 Meters

1320 KC., 227.1 Meters WADC—Akron. O.
WSME—New Orleans, La.
KID—Idaho Falls, Ida.
KGMB—Honolulu, Hawaii.
KGIQ—Twin Falls, Ida.
KGHF—Puebio, Col.

1330 KC., 225.4 Meters KGB—San Diego, Calif. KSCJ—Sloux City. Ia. WDRC—New Haven. Coun. WSAI—Cincinnatt. O. WTAQ—Eau Claire. Wis.

1340 KC. 223.7 Meters KFPY—Spokane, Wash. WCOA—Pensacola, Fia. WSPD—Toledo, O.

1350 KC., 221.1 Meters KWK—St. Louis, Mo. WAWZ—New York City, — WCDA—New York City, WKBQ—New York City WMSG—New York City

1360 KC., 220.4 Meters KGER—Long Beach, Calif. KGIR—Butte, Mont. KPSN—Pasadena, Calif. WCSC—Charleston, S. C. WFBL—Syracuse, N. Y. WGES—Chicago, Ill. WJKS—Gary, Ind. WQBC—Vicksburg, Miss.

1370 KC., 218.8 Meters

1370 KC., 218.8 Meters

KCRC—Enid. Okla.

KFBL—Everett, Wash.

KFJI—Astoria. Ore.

KFJIM—Grand Forler. N. D.

KFJZ—Ft. Worth. Tex.

KFJZ—Ft. Worth. Tex.

KFJZ—Ft. Worth. Tex.

KGLS—Structure. Tex.

KGNS—San Antonio. Tex.

KGNS—Berkeley. Calif.

KVI.—Sextle. Wash.

KWE—Berkeley. Calif.

KWE—Berkeley. Calif.

KWE—Berkeley. Calif.

KVI.—Sextle. Wash.

KWE—Berkeley. Calif.

WAVE-LENGTH GUIDE

	COLUMBIA BROADCASTING STATION	кус.
KSD	WGR-WKRC	550
WFI-WIBO-WLIT	KLZ-WQAM	560
	WKBN WNAX-WWNC	570
WTAG	WIBW	580
WEEI-WOW-KHQ		590
KFSD	WCAO-WMT-WREC	600
WDAF	WFAN-KFRC	610
	The state of the s	
WFLA-WSUN-WTMJ KGW-KTAR	WLBZ	620
	WMAL	630
KFI	WAIU	640
WSM		650
WEAF		660
	WMAQ	670
KPO-WPTF		680
CKGW		690
WLW		700
WGN		720
	CKAC	730
NCB	UNAU	740
WSB		750
WJR	WW	760
WJZ	KVI	760
KFAB	WBBM	770
WMC	WEAN-WTAR	780
WGY-KGO		790
WFAA-WBAP		800
	WCCO	810
WHAS		820
KOA		830
	WABC	860
WENR-WLS		870
WJAR	WGST	890
WBEN-WJAX-WKY	KHJ	900
KPRC-KOMO-WWJ	14110	920
W. HO-KOMO-M MJ	WBRC-WDBJ	930
WCCH		940
WCSH	WDAY-KOIN	940
WRC	KMBC	950
- Contract - Contract	CFRB	960
WCFL		970
KDKA	No. of the last of	980
WBZ		990
WHO-WOC	W North Control	1000
KYW		1020
CFCF		1030
KTHS	KRLD	1040
WBAL-WTIC		1060
WTAM		1070
	WBT	1080
	KMOX	1090
	WPG	1100
WDV/A	WEG	
WRVA	Manual Manual Manual	1110
	KTRH-WDBO-WISN	1120
KSL	WJJD	1130
KVOO-WAPI		1140
WHAM		1150
	WOWO	1160
	WCAU	1170
WOAI		1190
	WORC	1200
WCAE-WREN	WDAE	1220
	WFBM-WNAC	1230
	WXYZ	1240
	WDSU	1250
WIDV	The state of the s	1260
WJDX	KOL	1270
	WDOD-WRR	1280
WEBC	KDYL-KTSA-WJAS	1290
WIOD	KFH	1300
WSMB	WADC	1320
WSAI	KSCJ-WTAQ	1330
	WSPD-KFPY	1340
KWK		1350
	WFBL	1360
	The state of the s	SALES AND SALES
	KLRA-WHK	1390
	WBCM	1410
450	WCAH-WHP	1430
KECA	The state of the s	The same of the same of
KECA	WHEC	1440
	The state of the s	1440 1450
WGAR	The state of the s	1450 1460
KECA WGAR KSTP	The state of the s	1450

STATIONS HEARD IN MARCH (Or Dial Readings)

WHDF—Calumet, Mich.
WIBM—Jackson, Mich.
WJBK—Ypsilanti, Mich.
WLEY—Lexington, Mass.
WLVA—Lynchburg, Va.
WHDR—Tampa, Fla.
WPOE—Patchogue, N. Y.
WGDM—St. Albans, Vt.
WRAK—Williamsport, Pa.
WRBJ—Hattiesburg, Miss.
WRBJ—Hattiesburg, Miss.
WRBJ—Wilmington, N. C.
WRDO—Augusta, Me.
WRJN—Racine, Wis.
WSVS—Buffalo, N. Y.

1380 KC., 217.3 Meters KOH—Reno, Nev. KQV—Pittsburgh, Pa. KSO—Clarinda, Ia. WKBH—La Crosse, Wis. WSMK—Dayton, O.

1390 KC., 215.7 Meters KLRA—Little Rock, Ark. KUOA—Fayetteville, Ark. WHK—Cleveland, O. KOY—Phonix, Ariz.

1400 KC., 214.2 Meters 1400 RU., 214.2 Meters
KLO—Ogden, Utah.
KOCW—Chickasha, Okla.
WCMA—Culver, Ind.
WCMA—Culver, Ind.
WBGCB—Tooklyn, N. Y.
WBBC—Brooklyn, N. Y.
WKRF—Indianapolis, Ind.
WFOX—Brooklyn, N. Y.
WLTH—Brooklyn, N. Y.

1410 KC., 212.6 Meters KGRS-Amarillo, Tex.

KFLV—Rockford, III.
WDAG—Amarillo, Tex.
WHBI—Sheboygan, Wis.
WBCM—Hampton Township,
Mich.
WHIS—Bluefield, W. Va.
WLEX—Lexington, Mass.
WODX—Springhill, Ala.
WSFA—Montgomery, Ala.
WSSH—Boston, Mass.
WRBX—Rosnoke, Va.

1420 KC., 211.1 Meters

KBPS—Portland, Ore.
KFIZ—Fond du Lac, Wis.
KFQU—Holy City, Calif.
KFQW—Seattle, Wash.
KFXD—Jerome, Ida.
KFXY—Flagstaff, Ariz.
KFYY—Flagstaff, Ariz.
KFYY—Flagstaff, Ariz.
KFYY—Abliene, Tex.
KGFF—Alva, Okla.
KGCS—San Francisco, Calif.
KGIW—Trinidad, Col.
KGIW—Trinidad, Col.
KGIW—Trinidad, Col.
KGIX—Sand Point. Ida.
KGXC—Sand Point. Ida.
KGYO—Missoula, Mont.
KICK—Red Oak, Ia.
KILPM—Minot, N. D.
KORE—Eugene, Ore.
KXYZ—Houston, Tex.
WEDH—Erie, Pa.
WEHS—Evanston, Tex.
WEDH—Erie, Pa.
WEHS—Franston, III.
WELL—Battle Creek, Mich.
WFDW—Tailadega, Ala.
WHDL—Tupper Lake, N. Y.
WHPC—Cleero, III.
WIAS—Ottunwa, Ia.
WIBR—Steubenville, O.
WILM—Nimington, Del.
WJBO—New Orieans, Ia.
WKBI—Chicago, III.
WKBC—Detroit, Mich.

WMBH—Joplin, Mo. WPAD—Paducah, Ky. WSPA—Spartanburg, S. C. WTBO—Cumberland, Md.

1430 KC., 209.7 Meters KECA—Los Angeles, Calif. KGNF—No. Platte, Neb. WCAH—Columbus, O. WBAK—Harrisburg, Pa. WGBC—Memphis, Tenn. WHP—Harrisburg, Pa. WNBR—Memphis, Tenn.

1440 KC., 208.2 Meters 1440 KC., 208.2 Meters KLS.—Oakland, Calif. WBIG.—Greensboro, N. C. WCBA.—Allentown, Pa. WHEC.—Rochester, N. Y. WMBD.—Peorla Heights, Ill. WOKO.—Albany, N. Y. WTAD.—Quincy, Ill. WSAN—Allentown, Ps.

1450 KC., 206.8 Meters KTBS—Shreveport, La., white Shreveport, Lee, N. J. words—Cleveland, O. WHOM—Jersey City, N. J. wksb—Jersey City, N. J. wksb—Jersey City, N. J. wksb—Newark, N. J. wksam—Fall River, Mass. wffi—Toccoa, Ga.

1460 KC., 205.4 Meters KSTP-St. Paul, Minn. WJSV-Alexandria, Va.

1470 KC., 204.0 Meters WLAC-Nushville, Tenn.

WTNT-Nashville, Tenn. KGA-Spokane, Wash.

1480 KC., 202.6 Meters KFJF—Oklahoma City, Okla. WKBW—Amherst, N. Y.

1490 KC., 201.6 Meters KPWF-Westminster, Calif. WCHI-Chacago, III. WCKY-Covington, Ky. WJAZ-Chicago, III.

1500 KC., 199.9 Meters

KDB—Santa Barbara, Calif., KGFI—Corpus Christi, Tex., KGFK—Moorhead, Minn., KGIZ—Grant City, Mo., KGRB—Brownwood, Tex., KGKY—Scottabluff, Neb., KEJM—Prescott., Ariz. KPJM—Prescott, Ariz.
KPQ—Wenatchee, Wash.
KREG—Santa Ana, Calif.
KUJ—Longview, Wash.
KUT—Austin, Tex.
KXO—El Centro, Calif.
WCLB—Long Beach, N. Y.
WDIX—Tupelo, Miss.
WKBV—Connerstille, Ind.
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WDIX—Long Beach, Y. WDIX—Tupelo, Miss.
WKBV—Connersville Ind.
WKBZ—Long Itland City,
WLOE—Beston, Mass.
WMBA—Newport, R. I.
WMBJ—WIlkinsburg, Pa.
WMBQ—Brocklyn, N. Y.
WMPG—Lapeer, Mich.
WNBF—Blinghamton, N. Y.
WOPI—Bristol, Tenn.
WPEN—Philadelphia, Pa.
WRDW—Augusta, Ga.
WSYB—Rultand, Vt.
WWRL—Woodside, N. Y.

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Atwater-Kent, NBC, Sun. 9:15.
Around the Samovar, CBS, Sat. 9.
A & P. Gyrsies, NBC, Mon. 8:29.
Armstrong Quakers, NBC, Fri. 9:30.
Armstrong Quakers, NBC, Fri. 9:30.
Are Brinday Party, NBC, Ture. 9.
Arabesque, CBS, Sun. 9.
Arabesque, CBS, Sun. 9.
Annerican Malize Program, CBS, Mon. 10:30.
Alventures of Polly Preston, NBC, Tues.
Adventures of Sherlock Holmes, NBC, Mon. 10 and 12.
Anheuser-Blusch, CBS, Mon. 7:45.
Anni Leig', CBS, Mon. 145.
Antheuser-Blusch, CBS, Mon. 145.
Anni Leig', CBS, Mon. 145.
Anni Leig', CBS, Mon. 145.
Anni Leig', CBS, Mon. 145.
Almerican Mutual Program, CBS, Mon. 12:30.
Almerican Mutual Program, CBS, Mon. 145.
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Back Home Hour, CBS, Sun. 11.
Blackstone Plantation, NBC, Tues. 8,
Back of the News in Washington, NBC,
Wed. 7:45.
B. A. Rofte and Lucky Strike Orchestra,
NBC, Tues., Thur., Sat. 10.
Black and Gold Room Orchestra, NBC,
daily 6:05.
Brownbilt Footlights, NBC, Fri. 7:45.
Be Square Motor Club, CBS, Sun. 10:30.
Billiken Pickards, NBC, Tues. and Sat.
Bill 5:45.
Bill 5:45.
Bill 5:45.
Brazilian-American, NBC, Thur. 5.
Brazilian-American, NBC, Thur. 5.
Brazilian-American, NBC, Thur. 5.
Book Reporter NBC, Wed. 5.
Boscul Moments, NBC, Bed. 7:30 and
Benjamin Moments, NBC, Wed. 7:30 and
Benjamin Momer Triangle, NBC, Fri. 5:30.

Benjamin Moore Triangle, NBC, Fri.
5:36.

Catholic Hour, NBC, Sun. 6.
Camel Pleasure Hour, NBC, Wed. 9:30
and 11:15.
Cities Service Orchestra, NBC, Frl. 8.
Cliquot Club Eskimos, NBC, Frl. 9.
Collier's Hour, NBC, Sun. 8:15.
Crime Prevention Program, NBC, Frl. 10.
Chase and Sanborn Choral Orchestra, NBC, Sun. 8.
Chesebrough Real Folks, NBC, Mon. 9:36.
Coca Cola Top Notchers, NBC, Wed. 10:36.
Camdian Pacific, NBC, Wed. 8:38.
Camman Dr. S. Parkes, NBC, Sun. 4.
Carlest Love, NBC, Mon. 7:30.
Current Events, CBS, Mon. 7.
Cool's Travel Series, NBC, Sun. 6:36.
Campus, NBC, Sat. 9.
Columbia Concerts Corp., Wed. 10:38.
Columbia Concerts Corp., Wed. 10:38.
Columbia Geins, NBC, Mon. 4:38, Sat. 4.
Columbia Arists Becital, CBS, Tues. 4:38.
Monl. 10:38.
Coll Carlest Layer, Wed. 6:15.
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Curtis Institute of Music, CBS, Fri. 4.
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Dr. Clark's French Lessons, CBS, Sat. 5.

There Doctors, CBS, Sat. 5.

Nit-Wit Hour, CBS, Fri. 1230.

Dutch Masters, CBS, Fri. 8:30.

Empire Builders, NBC, Mon. 18:30.

Empire Builders, NBC, Mon. 18:30.

Empire Builders, NBC, Mon. 18:30.

Experimental Mon. 18:30.

Empire Builders, NBC, Mon. 8:45.

Empire Builders, NBC, Mon. 18:30.

Experimental Mon. 18:30.

Empire Builders, NBC, Sun. 8.

Empire Builders, NBC, Mon. 18:30.

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National Very Mon. 18:30.

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Enna Jettlek, NBC, Sun. 8 and Frt. 9:30.

National Dairy Program, NBC, Sun. 10.

Echoes of the Opera, NBC, Thur. 10.

Echoes of the Opera, NBC, Thur. 10.

Eno Crime Club, CBS, daily, 6:45.
Eastman Symphony, NBC, Wed. 4.

Edward Rambler, NBC, Wed. 7:15.

Eastman Kodak Hour, NBC, Fri. 10.

Fox Fur Trappers, CBS, Sun. 6.

Fro-Joy Players, CBS, Thur. 7.

Floyd Gibbions, NBC, Sun. 9:30.

Florsheim Frolic, NBC, Tues, 8:30.

Friendly Five Footnotes, NBC, Thur. 7.

First Nighter, NBC, Thur. 8.

National Dairy Program, NBC, Sun. 10.

Our Government, NBC, Sun. 9.

Stiffs and Thur. 9.

Our Government, NBC, Sun. 9.

Stiffs and Thur. 9.

Our Government, NBC, Sun. 9.

Stiffs and Thur. 9.

Williams Oliomatics, NBC, Sun. 4.

World To-day, NBC, Mon. 7:15.

Williams Oliomatics, NBC, Sun. 4.

World To-day, NBC, Mon. 7:15.

World Susines, CBS, Thur. 8.

Palmolive Hour, NBC, Wed. 9:30.

Palmolive Hour, NBC, Tues, 8:45.

Palmolive Hour, NBC, Wed. 9:30.

Palmolive H

Adventures of Sherlock Holmes, NBC, Mon.

1 and 12.

Anheuser-Rusch, CBS, Mon. 7:45.

Annt Lalu's Adventures, NBC, Sat. 10:30.

Ann Leaf, CBS, Mon. and Sat. 4; daily,
12:30.

Adventures in Words, CBS, Tues. 5.

American Mutual Program, CBS, Tues. 10.

Back Home Hour, CBS, Sun. 11.

Back Home Hour, CBS, Sun. 11.

Back Home Hour, CBS, Sun. 11.

Back of the News in Washington, NBC,

Thur. 9.

Back of the News in Washington, NBC,

Back of the News in

How's Business, NBC, Mon. 8.
Highroad of Adventure, NBC, Sat. 7:45.
Home Decoration, NBC, Thur. 4.
Interwoven Pair, NBC, Fri. 9.
Indent Big Brother Club, NBC, Sun. 7.
International Broadcast, CBS, Sun. 12:30.
Irene Beasley, CBS, Thur. 9, Sun. 8:45.
Irene Beasley, CBS, Thur. 9, Sun. 8:45.
Indent Big Brother Club, NBC, Sun. 7.
International Broadcast, CBS, Sun. 12:30.
Irene Beasley, CBS, Thur. 9, Sun. 8:45.
Indic Guild, NBC, Fri. 4.
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Light Opera Gems, CBS, Frl. 5.

Major Bowe's Family, NBC, Frl. 7.
Mormon Tabernacle, NBC, Mon. 6:15.
Maying Orchestra, NBC, Mon. 9.
Mobilioli Concert, NBC, Wed. 8:30.
Mild-week Hymn Sing, NBC, Thur. 7.
Maxwell House Melodies, NBC, Thur. 7.
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Muriel and Vee, NBC, Sun. 6.
Muriel and Vee, NBC, Sun. 6.
Music Appreciation Hour, NBC, Frl. 11

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Musical Moment, NBC, Sun. 6:15.
Musical Demi-tasse, NBC, Mon. 7.
Mortenson Musical Magazine, NBC, Trues, 9.
Mortion Downey, CBS, Mon. 11.
Maltine Story, NBC, Mon. 5.
Melody Musketeers, CBS, Mon. 6:20.
Musical Album, CBS, Wed. 4.
Matinee Gems, NBC, Wed. 4:30.
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Magic of Speech, NBC, Thur. 4.
Matinee Gems, NBC, Wed. 4:30.
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Three Mustachios, NBC, Mon. 7.
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Three Dotorts, CBS, Mon. 2.
Took Scrapbook, CBS, Mon. 4.
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The Musical Cocktail, CBS, Wed. 4:30.
Story in a Song, CBS, Mon. 10:30.
Sweethearts of the Air, CBS, Sun. 5.
Savamanh Liners Orchestra, NBC, True. 6:30.
Savamanh Liners Orchestra, NBC, True. 6:30.
Savamanh Liners Orchestra, NBC, True. 8:30.
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Three Mustachios, NBC, Tues. 9.
Three Mustachios, NBC, Trues.
Junior Detectives, NBC, Sat. 5:30.

Junior Literary Guild, CBS, Sat. 5:30.

Kairee Hag Program, NBC, Sun. 10:30.

Kaitenborn News, CBS, Sun., Tues. and Thur. 8:36.

Litterary Digest, NBC, daily, 6:45, and CBS, daily, 8.

Le Trio Morgan, NBC, Fri. 8:30.

Lutheran Layman's Program, CBS, Thur. 10.

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Listerine—Bobby Jones, NBC, Wed. 8.

Little Jack Little, NBC, Sat. 11:45.

Lady Next Door, NBC, Tues. 5:30 (daily, 5).

Landt Trio and White, NBC, Tues. 10:30, Sliver Mask Tenor, NBC, Tues. 7:15.

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Major Bowe's Family, NBC, Fri. 7.

Mayarell House Melodies, NBC, Wed. Sat. 11:45.

Mayarell House Melodies, NBC, Thur. 5:30.

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Sunday at Seth Parker's, NBC, Sun. 10:45, Storbhee, NBC, Gaily 11.

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Scenne, NBC, Wed. 7:15.

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Skitter John Major, NBC, Tues. 10:30.

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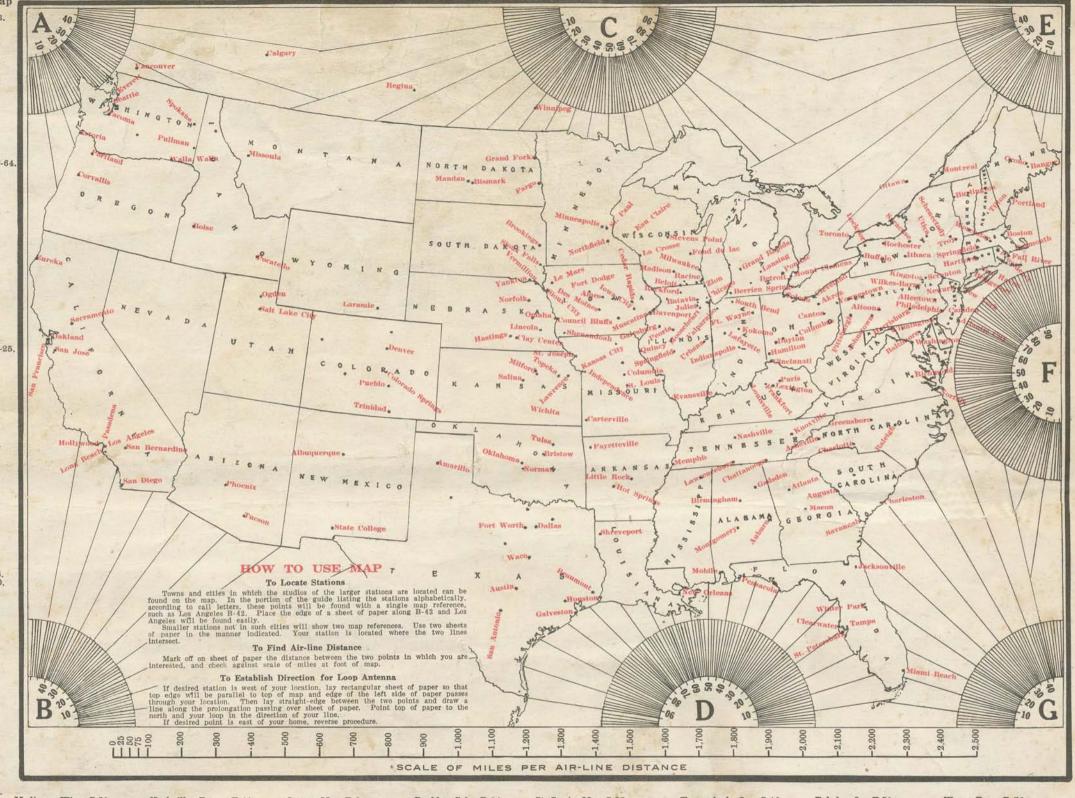
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