

What's On the Air

VOL. 2 NO. 5.

15 CENTS



LITTLE MITZI GREEN MEETS THE MARCH WIND

Fan Fare

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 devote two full pages of your magazine to comments 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. L.

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 lectures and they are of very great importance. By all means let the lectures continue.

J. A. S.

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 unknown 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.

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 Bands, and I wish they would give us evening programs as well as daytime. Walter Damosch 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 evenings 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 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 themselves 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 child?"

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

HARTFORD, CONN.

We of Connecticut boast of two lexicographical phenomena. The first is a lake which in all the glory of its combined syllables contains forty-four letters. It is Lake Tchar-gogagogmanchaugagoggchaubunagungam'aug, 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 Kealiihonuihanapi, 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 nationalities to bring special "hours" or "programs" to WCFL's audience which would acquaint that audience with the folk music of 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 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.

We all know the program is sometimes breath-taking.

C. E. B.

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.

A GROUP OF RADIO FANS.

GRAND RAPIDS, MICH.

Mrs. Flubb—Has your new neighbor, Mrs. Funkbaugh, entertained any of you informally yet?

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.

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.

"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.

CHARLESTON, S. 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. McBride, announcer at WMAQ, Chicago. He has a rich, mellow voice, full of sincere friendliness; 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. McBride does not know about my "hallucination."

C. H.

CINCINNATI, O.

Did you ever notice that three CBS announcers' voices sound alike? They are Frank Knight, David Ross and George Buechler. At our house we guess who it is, but most always guess wrong.

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

M. P.

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.

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.

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WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

VOLUME II.

MARCH, 1931

No. 5

Radio and the Radio Public of To Day

By
Merlin H. Aylesworth



Merlin H.
Aylesworth

IF 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-the-minute 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—Jeritz, 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 concert-hall talent for their programs, Maxwell House giving programs of purely concert nature, General Electric sponsoring the Damrosch Hour, Philco sponsoring Stokowski and the Philadelphia Orches-

THE 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 consequences.

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 possible.

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. Inasmuch 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 developments.

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 story:

"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 Perth.

"After the civic reception in Adelaide, Don 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 3DB, Melbourne, on another Family Party Hour.

"Sydney's welcome, sponsored by General Motors, Australia, took the form of

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.



Ann Luciano, who has featured in the General Motors Family Party Hour and the Kraft Cheese Radio Hour. Ann possesses a voice wide in range and noticeable for its peculiar sweetness.

Australia's most brilliant batsman, Don Bradman, stepping from the General Motors plane and waving to the waiting thousands on arrival at Essendon aerodrome, Melbourne, from Adelaide. Bradman was taken to Station 3DB, Melbourne, where he broadcast a message to Commonwealth-wide radio enthusiasts in the General Motors Family Party Hour.



Captain Woodfull returning thanks on behalf of the Australian Eleven for the Memorial Medals presented in Perth to each member of the Cricket Team by General Motors of Australia.



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

They Also Serve

By Charles Magee Adams



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 Bill Munday.

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 eye-witness 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 men 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,

their work starts at the first rehearsal, placing the microphones and 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 short-wave relay is called for, as is now often the 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.

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 FARMER 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 PHOEBE MACKAY in her usual Monday-night role as Mrs. Watts.

A GLIMPSE behind the scenes, when "Real Folks" comes over the air, would prove in the nature of a revelation for trusting ones who believe all they hear. The doubling-up of parts, whereby a whole village of amusing people is created through the impersonation of a mere handful of clever actors, would be surprise number one. The delineation of feminine roles by men, and *vice versa*, humans affecting animals sounds, and various broadcasting devices used to produce the sound effect of a lively community at full tilt, would certainly increase the interest in this exceedingly popular radio offering.

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 playwright, 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 Tompkins, Mrs. Jones and Gus Oleson.

Martha Tompkins, 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 Phoebe 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 Tompkins Corners. For their "sour" rendition of popular and classical airs, they do not have special arrangements, but develop the comic effects themselves.



EDWIN WHITNEY plays Judge Whipple.



ELSIE MAE GORDON is not only "Mrs. Stevens," but also Sneed, Euple Yager, Miss Harbert and the baby, COMMUNITY.

ELMER, in real life, is sixteen-year-old Tommy Brown.



Ramblin' Roun' Radiolan'

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 draws back, "Umhuh, but somebody stole mah *thunder*!"

AS well as this country becoming a two-car 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 daw-

gone 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. That 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.

LISTENERS don't seem to be "playin' favorites" 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—well—he'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.

WELL, 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 soooooon, pretty soooo-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 reception 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 *Cedvallion* 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 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,



Vernon Dalhart

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.



Dr. Frank H. Vizetelly

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 syllables 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 English 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.

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 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 the bookworm.



Dr. Howard W. Haggard

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 Company.

Talking on "Devils, Drugs and Doctors," Dr. Haggard brought forth something different for radio audiences who tune to him Sunday nights at 8 o'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 sickness.

Few are capable of giving such a series . . . a series which will continue for three years, they say . . . for few are as well known or experienced as the hale and hearty Dr. Haggard.

Daddy and Rollo



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. McEVROY, 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.

Regional Views and Reviews

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 spontaneity 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" program.

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 something 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 written.

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 musician, 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. They alternate 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 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-Orpheum.

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*, is a "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 song.

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 well-known criminal practitioners took the radio parts of judge, prosecutor and defense attorneys.

A regular KYW feature from 6:30 to 7:00 p. m. every Saturday is the March of Events

II. NOVEL NEW YORK OFFERINGS

By CHARLES S. STRONG.

EULAH HACKENGER, contralto, recently 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 work. 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 fingertips.

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-

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 (she 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 WMAQ.

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 reenacted.

After a brief trip to the Pacific Coast, Paul Whiteman and his orchestra have returned 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."

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 pneumonia.

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 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 entitled "The Empire's Junior 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 meetings, 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 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 Burbig, the dialectician; Jack Fater, of the *New York Telegram*; 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 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 carfars. Tony has been with WGBS now for two years, and 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 contralto voice, we learned that WBBM, WGBS lend her talents to the radio audience.



Madame Francis Alda

Each Wednesday at 7:30 P. M., and each Friday at 7:15 P. M., E. S. T., MADAME ALDA and FRANK LA FORGE present a program based on listeners' requests over WJZ and associates. No announcer is used, informal discourses between Madame Alda and La Forge serving to keep the listeners informed.

MAURICE CHEVALIER, famed comedian of the French stage and motion-picture star, will continue to be featured on the Chase and Sanborn programs (Sunday evenings at 8:30 over WEAF and associates) for twenty-six weeks. We wonder if he is thinking of earlier days when he lost his \$3 a week job painting faces of dolls in a toy factory because he persisted in making them up to represent chorus girls.



John U. Reber
Maurice Chevalier
Geo. F. McClelland



Ray Perkins

Hortense Ragland

RAY PERKINS, prince of pineapples, is shown teaching HORTENSE RAGLAND, radio and vaudeville star, the art of wisecracking via the air. Perkins is the sun-ray that is heard in Songs and Chatter Thursday and Friday mornings at 10:00, E. S. T., over a NBC-WJZ network.



Little Jimmie McCallion
Bennett Larson



Moonshine and Honeysuckle

Led by BENNETT LARSON, formerly the popular "Uncle Ben" of KSL, Salt Lake City, JIMMIE McCALLION and a capable cast of child performers are now presenting the "Jolly Junketeers," a program for children, each Wednesday and Saturday afternoon at 5:15 E. S. T., over WJZ.

LITTLE JIMMIE McCALLION is a veteran stage and microphone. During the past few years he has played in almost a dozen productions on Broadway, several movies and has been prominently identified with almost every juvenile program on NBC air lanes. He is especially well remembered for his role of "Sam" in Booth Tarkington's Penrod series, broadcast during the summer of 1930.



Steele Jamison

Alwyn Bach

No feature in popular favor has suffered more changes of time and temporary removals from the air than "Moonshine and Honeysuckle," LULA VOLLMER'S series of dramatic sketches of love and clan warfare in the Southern mountains. At this writing it is scheduled for Sundays at 2:00 P. M., over WEAF and associates. The cast (left to right) is as follows: CLAUDE COOPER, ANN ELSTNER, GERALD STOPP (NBC Production Manager), LULA VOLLMER, JEANNIE BEGG, JOHN MILTON, LOUIS MASON; (seated) ANN SUTHERLAND and SARA HADEN.

The favorite melodies of a generation ago are modernized and brought up to date by those who compose the Heel Hugger program heard Sunday nights at 10:15 through an extensive NBC network. ALWYN E. W. BACH, 1930 American Academy of Arts and Letters diction award winner, presents each program. A sparkling orchestra, directed by ROBERT ARMBRUSTER, and quartet composed of NORMAN PRICE and STEELE JAMISON, tenors; EDWARD WOLTER, baritone, and EARL WALDO, bass, are featured.

Looking through the Studioscope



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 Lane."

An automobile accident, which almost cost Bobbe her life, was the reason. A surgeon spent exactly an hour and a half 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 comedian. "I thought it was Singer, the way you sew!"

Comedy and tragedy are often closely related. 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, "Jettie 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 man. Gilles went back into the theater. He and Moeller went through their act, but they both admit that they never acted such a performance in all their life.

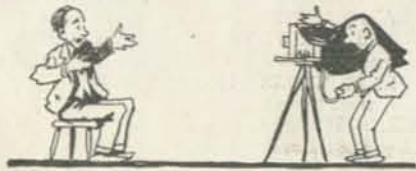
When Vernon Dalhart, hill-billy tenor of Barbasol programs on WABC, wanted to get into the recording business he decided the thing to do was to use Thomas A. Edison. Several dozen secretaries, officials, sub-officials and office boys having been convinced that no crime was intended, he got by—warned not to take up more than five minutes of the inventor's time.

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 them.

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.
"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 was to have been the fifth. Instead, he ran away from home at the age of fifteen and 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 he cash it.

A year later, Rich, with the check still uncashed, was arrested for speeding in Pennsylvania, and taken to a court in Doylestown. When the magistrate asked him if he knew any one in the town, Rich remembered his generous admirer. Phoning the latter, the magistrate asked if Mr. Freddie Rich was a friend of his.

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

Through the unexpected influence Rich was let off 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 to us.

"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 time an orchestra played the Missouri Waltz.

Countess Olga Medolago Albani, soprano heard in many NBC programs, is among the most beautiful microphone artists. 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 rehearsing, 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 network as a medium for building good will for their wares. And incidentally furnishing 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 function of which is to persuade program sponsors to advertise their broadcast in newspapers and magazines over the country.

Collecting walking-sticks is one of the hobbies of Reinald 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 Columbia. The force must be alert to fill in the breach without hesitancy.

For example, Audrey 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 Beuchler, 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 call sounded for a platform for her. The first available object proved a soapbox.

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



Judge Watt—Congratulate me, dear, I have been reapointed.
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 regularly 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 drivers.

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 Bartik, 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 mother.

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 together, 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.





Joseph H. Mackey



J. Robert Beadles



Edward D. Naff



Walter R. Bishop



George F. Beck



Pat Binford

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, 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.

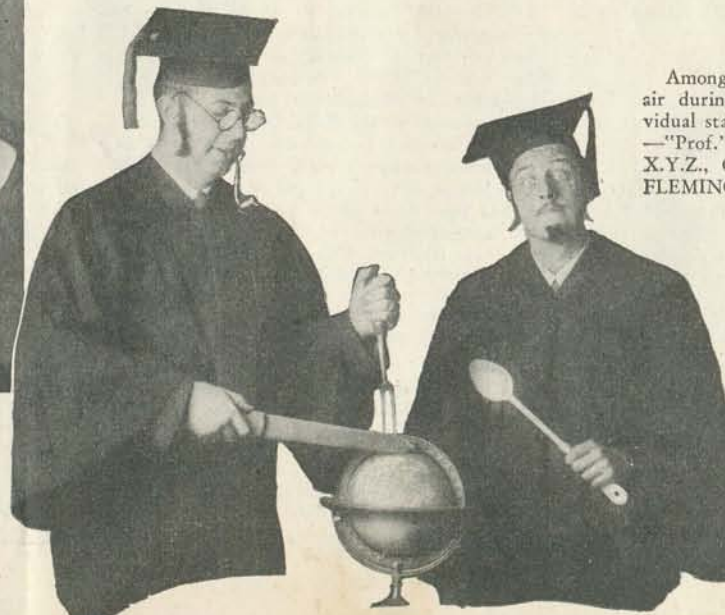


"Grand Ol' Opry"



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 masters of nonsense hold forth every Friday evening at 7 o'clock over station WHAS, Louisville, Ky., and number among their "students" fans the country over.

"Professors" McNeill 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 contracts 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 newspaperman.

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 Politics.

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 flirting 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 schools.

Frank Winegar, whose orchestra is heard regularly over 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 competitions.

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 inscription, which, read backwards, constitutes an archaic spelling of the name "Damocles." Antiquarians to whom Beuchler has taken the ring declare that the reversed spelling indicates its use as a seal.



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 Business" 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 regularly 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 noticed that several deer come out of their sylvan haunts early each morning to hear the opening 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 enraptured.

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, 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 electric 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

Oriental one. 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 Broadcasting 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 awesome effect was produced both on the operator and the page-boy dispatched to find Alexander Woolcott, who had just finished his Tuesday night *Early Bookworm* broadcast. The titled voice be-

longed to the Grand Duchess Marie of Russia, whose latest book had just been reviewed by Woolcott.

At the close of his broadcast Woolcott 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 newest announcers.

Immediately 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, please?"

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 floor, Sonny.

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

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

March Sports

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.

Alexander, Caesar, or whoever it was, who 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 slicing up each other's ears with the cesti, all 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.



Mr. Hoffman was not discouraged. He 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 assumed the position of an ostrich in the ring, his nose buried in the canvas and his ponderous rear quarters elevated. But Irish blood will tell. He took a count of four and arose 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 referee.

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 "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 the 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, 8:30 P. M.

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.



Mildred Hunt



Helen Sada



Claire Madjette



Mary Charles



George Hicks



Josef Koestner

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 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 numerical observations on the important news events of the day, character analyses of famous 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 and capital in general in the unemployment crisis, and birth control.

Such outspokenness was bound to bring kicks. The good father would undoubtedly 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 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. Father Coughlin announced in one of his programs that, because of objections to his remarks, there was danger of his 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 against dropping the program. Not since the time was changed on the Amos 'n' Andy program has WMAQ heard from its listeners in such volume.

Father Coughlin, at this writing, is still speaking, and quite vehemently.

The letters written in his defense seem to indicate that, even though they don't agree with him on every topic, his listeners love a good fight.

Rev. Charles E. Coughlin is not a newcomer on the radio. Assigned to a small parish in Detroit, 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 widespread popularity bids fair to keep him.



Rev. Charles E. Coughlin



Paul Whiteman

All the color of the Paul Whiteman music 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 Quality Paint group.



Grand Duchess Marie

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."



Charles J. Oppenheim Jr.

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.

Last Minute Program Announcements

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

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 re-engaged 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.

THE program-finding service of WHAT'S ON THE AIR covers the hours from 4 P. M. to 1 A.

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; PROGRAMS PRECEDED BY FIGURES IN CIRCLES OR BLACK LETTERS A TO K ARE COLUMBIA PROGRAMS; 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, [4] Williams' Oilomatics and [1] 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

GUIDE TO PROGRAM SERVICE (Pp. 18-31)

How to Find the Program You Want When You Want It

Moines was offering [1] Dr. Cadman. To get [4] 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 arc and turn slowly. As soon as you hear the same number, note your dial setting and check back to the column show-

ing 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. CIRCULATION MANAGER, WHAT'S ON THE AIR, Ninth and Cutter Sts., Cincinnati, O.

From Across The Sea via CBS in March



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.



Commander Kenworthy



Sir Samuel Hoare



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



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.

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.

The program is an "all-talkie," the girls building their gossip on current topics and their own domestic affairs.



Clara

Lu

Em



Morton Downey

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.



Eugene Ormandy



The Dutch Masters

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.



Lillian Taiz Jack Smart

SUNDAY . . . March . 1 . 8 . 15 . 22 . 29

Table with columns for Eastern and Central Time and rows for various cities and radio stations (e.g., Montreal, Toronto, Chicago, New York, etc.) with broadcast codes.

* On Air Part Time.

Table with columns for E.S.T. and G.S.T. and rows for chain programs (e.g., Dr. S. Parkes Cadman, Williams Oilomatics, New York Philharmonic, etc.) with broadcast codes.

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.

NBC (through WJZ). 11:00 A.M.—Special Symphony Orchestra. 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.

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 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

CHAIN PROGRAMS

15 ② U. S. School of Music
④ Collier's Radio Hour
Orchestra; dramatized stories; guest speakers.

30 ② Chase and Sanborn Orchestra
③ Kaltenborn Edits the News
② Chase and Sanborn Orchestra
④ Collier's Radio Hour

45 ④ Irene Beasley
② Chase and Sanborn Orchestra
④ Collier's Radio Hour

9 ⑤ "Our Government"
David Lawrence. (First 15 min.)
⑥ Atwater Kent Hour
Orchestra; direction, Josef Pasternack. (Second 15 min.)
⑦ Program ⑤ Followed by ⑥
④ Collier's Radio Hour
(First 15 min.)
⑧ Radio Luminaries
(Second 15 min.)
⑨ Program ④ Followed by ⑧
⑤ Arabesque
Serial drama.
30 ③ Graham-Page Hour
Detroit Symphony Orchestra and Edgar Guest.
⑥ Atwater Kent Hour
⑦ Floyd Gibbons
(First 15 min.)
⑧ Reminiscences
(Second 15 min.)
⑨ Program ⑦ Followed by ⑧

10 ⑥ Atwater Kent Hour
(First 15 min.)
⑧ National Dairy Program
(Second 15 min.)
⑨ Program ⑥ Followed by ⑧
⑧ Reminiscences
(First 15 min.)
⑩ Penzoi Pete
Andy Sannella and novelty orchestra. (Second 15 min.)
⑪ Program ⑩ Followed by ⑩
① Royal's Poet of the Organ
Jesse Crawford and the Duotones.
30 ⑧ National Dairy Program
(First 15 min.)
① Sunday at Seth Parker's
Down East hymn sing. (Second 15 min.)
② Program ⑧ Followed by ①
② Kaffee Hag Slumber Music
String ensemble.
② The Gauchos*
③ Be Square Motor Club

11 ① Sunday at Seth Parker's
(First 15 min.)
③ Muriel and Vee
(Second 15 min.)
④ Program ① Followed by ③
⑤ Even Song
(First 15 min.)
⑥ Heel Hugger Harmonies
Quartet and orchestra. (Second 15 min.)
⑦ Program ⑤ Followed by ⑥
④ Back Home Hour from Buffalo
Sermon by Rev. Clinton Churchill.
30 ① Russian Cathedral Choir
Nicholas Vasilieff, director.
③ South Sea Islands
Joseph Rodgers, director.
④ Back Home Hour from Buffalo

12 ① Quiet Harmonies
Vincent Sorey and orchestra.
30 ② Nocturne
Ann Leaf at the organ.

E. S. T.		March . 1 . 8 . 15 . 22 . 29 . . . SUNDAY												EASTERN TIME																					
C. S. T.														CENTRAL 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																			
		3 30	4 30	5 15	30	45	6 15	30	45	7 15	30	45	8 30	9 30	10 30	12 30																			
	15	1	C	3	3	5	6	8									KFAB*	LINCOLN 770 Neb.																	
	30			2	2	1	1	1	1	2	2						WOW*	OMAHA 590																	
	45		R	R	X	M	8	M	8	M	8						WPG*	ATLANTIC CITY 1100 N.J.																	
	9	RM	RM	V	M	8	P	P	X	M	V	X	X	M	2	X	X	M	6	M	6	M	M	8	X	T	M	6	M	8	WOR	NEWARK 710			
	30	1	1	2	2	1	1	1	1	2	2	3	3	2	2	2	2	7	6	9	B	D	1										WBEN	BUFFALO 900 N.Y.	
	45	X	M	8	2	3	N	O	M	M	3	3	3	3	1	2	3	X	5	X	M	X	N									WGR	BUFFALO 550		
	8	1	1	X	X	R	M	R	R	R	R	R	R	1	M	5	3	X	5	6	1	2	4	4								WKBW	BUFFALO 1480		
	9	1	1	2	3	1	1	2	2	3	3	3	3	1	2	3	4	5	6	1	2	4	4	1	2							WABC	NEW YORK 860		
	30	1	1	2	2	1	1	1	1	2	2	3	3	2	2	2	2	7	6	9	B	D	1									WEAF	NEW YORK 660		
	45	4	C	3	3	4	6	7	7	9	9	A	A	3	4	4	4	F	J	H	2	G	3									WJZ	NEW YORK 760		
	9	4	C	3	3	0	0	0	M	9	0	M	5	A	A	3	4	4	4	4	J	H	2	F								WHAM	ROCH'TER 1150		
	30	1	1	M	9	M	7	R	R	R	R	0						5	M	7		2	4	4								WHEC*	ROCH'TER 1440		
	45	1	1	2	2	1	1	1	1	2	2	3	3	2	2	2	2	7	6	9	B	D	1										WGY	SCHENECT'DY 790	
	9	1	1	2	3	M	X	2	2	3	3	3	3	1	2	3																WFBL	SYRACUSE 1360		
	30	1	1	M	4	P	M	9	M	9	M	9	M	9	M	9	M	9	R	R	R	R	3	4	5	6	1	2	4	4		WBT	CHARLOTTE 1080 N.C.		
	45	1	1	3	3	X	R	M	M	X	X	3	3	3	4	4	4	4															WPTF*	RALEIGH 680	
	9	1	1	0	X	R	R	R	M	9	M	9	M	M	M	X	M	5	M	5	4	5										WWNC	CASHELVILLE 570		
	30	1	1	X	3	M	1	M	1	M	1	M	1	M	8	M	8	T	T	M	8	M	8	M	8	5	M	3	W	3	4	4	WDAY	FARGO 940 N.D.	
	45	1	1	2	3	R	T	M	M	M	6	M	6	M	6	M	6	1	2	3	4	5	6	1	R	R	M	3	M	3	M	3	WADC	AKRON 1320 Ohio	
	9	1	1	2	3	M	X	M	6	M	6	3	3	3	3	1	2	3	M	5	6	1	M	9	M	3	M	6					WKRC	CINCINNATI 550	
	30	X	C	M	3	M	3	X	X	M	5	M	5	M	3	V	A	A	3	4	4	4	4	4	M	2	M	2	F	M	3	M	M	WLW	CINCINNATI 700
	45	1	1	2	2	1	1	1	1	2	2	3	3	2	2	2	2	7	6	6	M	3											WSAI	CINCINNATI 1330	
	9	X	C	3	3	M	6	8	M	9	9	M	M	B	M	2	M	2	M	2	E	G	H	M	4	F	3						WGAR	CLEVELAND 1450	
	30	0	1	M	3	M	3	1	1	M	3	M	3	R	R	R	R	1	2	3	M	6	X	6	1	T	M	3	M	3			WHK	CLEVELAND 1390	
	45	M	7	M	7	2	2	X	X	X	X	X	W	W	3	3	2	2	2	2	6	6	9	B	A	1							WTAM	CLEVELAND 1070	
	9	X	X	X	X	X	X	X	X	X	X	X	X	X	1	2	X																WAU	COLUMBUS 640	
	30	1	1	2	3	R	R	M	M	R	R	R	R	1	M	9	3	4	M	5	6	M	8	M	9	4	4						WSPD	TOLEDO 1340	
	45	1	X	M	6	M	9	X	M	2	T	T	X	X	M	6	M	6	X	X	M	5	4	5	T	M	6	2	4	4			WKBN*	YO'NGST'N 570	
	9	1	X	M	5		M	5	M	5	M	6	M	6	3	3	3	3	X	2	2	6	6	6	A	A							KFJF	OKLA. CITY 1480 Okla.	
	30	1	1	3	3	1	1	1	1	9	9	3	3	3	X	2	2	6	6	6	A	A											WKY	OKLA. CITY 900	
	45	1	1	3	3	1	1	1	1	M	2	M	3	3	3	M	2	2	5														KVOO*	TULSA 1140	
	9	1	1																														WHP*	HARRISB'G 1430 Pa.	
	30	1	1	2	M	9	1	1	2	2	3	3	3	3	1	2	3	4	5	6	1	M	3	M	9	M							WLBW	OIL CITY 1260	
	45	1	1	M	5	3	0	0	M	M	T	T	M	9	M	9	R	R	R	R	5	M	3	M	3	2	4	M	8				WCAU	PHILADEL. 1170	
	9			R	2	2	1	1	1	1	2	2																					WFA*	PHILADEL. 610	
	30	4	C	M	4	M	4	M	4	M	9	M	5	M	8	M	8	A	A	3	4	4	4	4	4	J	H	2	F	3		WIP	PHILADEL. 610		
	45	1	1	2	3																												WLI*	PHILADEL. 560	
	9	1	1	2	3																												WFI*	PHILADEL. 560	
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	30	1	1	2	2	1	1	1	1	2	2	3	3	2	2	2	2	5	V	8	8												WEAN	PROVID'NCE 780 R.I.	
	45																																WJAR	PROVID'NCE 890	
	9																																WNAX	YANKTON 570 S.D.	
	30	1	1	M	5		M	6	M	6	M	6	M	6	3	3	3	X	M	6	M	4	5	M	X	X	4	4				WDOB	CHATTA 1280 Tenn.		
	45	1	1	3	3	1	1	1	1	9	9	3	3	3	2	2	2	7	6	6	M	M	1										WMC	MEMPHIS 780	
	9	1	1	X																													WREC*	MEMPHIS 600	
	30	1	1	M	8	X	X	X	M	9	M	9	R	R	R	R	1	R	R	R	5	M	6	1	R	4	4						WLAC*	NASHVILLE 1470	
	45	1	1	3	3	1	1	1	1	M	4	M	4	M	M	3	R																WSM	NASHVILLE 650	
	9			2	X	M	3	M	3	R	R	M	9	M	9																		KRLD*	DALLAS 1040 Tex.	
	30	1	1	3	3	1	1	1	1	R	R	3	3	3	M	M	M	6	6	6	X	F	1										WFAA	Dallas 800	
	45	1	1	3	3	1	1	1	1	R	R	3	3	3	2	2	2	6	6	6	A	A											WBP	Ft. Worth 800	
	9																																KPRC	HOUSTON 920	
	30																																KTSA*	S. ANTONIO 1290	
	45																																WOAI	S. ANTONIO 1190	
	9																																KDYL	Salt Lake City 1290 Utah	
	30	R	R	R	M	M	9	M	9	M	9	M	9	9	9	3	3	3	4	4	4	4	4	4	6	6	6	R	F	R	M	M	9	KSL	Salt Lake City 1130
	45	1	1	M	4		M	3	M	3	M																								

MONDAY March 2 9 16 23 30

Table with columns for Eastern and Central Time and rows for various cities and radio stations, showing broadcast schedules with call letters and program numbers.

E.S.T.

CHAIN PROGRAMS

C.S.T.

Table listing chain programs with their corresponding E.S.T. and C.S.T. times, including titles like 'U. S. Service Band', 'The Lady Next Door', and 'Black and Gold Room Orchestra'.

* On Air Part Time.

CBS. 8:00 A. M.—Tony's Scrap-book. 8:30—Morning Devotions. 9:00—Something for Every One.

NBC (through WEAJ). 8:00—Gene and Glenn, E. S. T. stations. 8:30—Cheerio. 9:00—Gene and Glenn, C. S. T. stations.

NBC (through WJZ). 7:30—Rise and Shine (band). 8:30—Vermont Lumber Jacks. 9:45—Miracles of Magnolia.

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 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

TUESDAY . . . March . 3 . 10 . 17 . 24 . 31

Table with columns for Eastern and Central Time and rows for various radio stations (e.g., Can., Ala., Ark., Col., Conn., D.C., Fla., Ga., Ill., Ind., Iowa, Kan., Ky., La., Me., Md., Mass., Mich., Minn., Miss., Mo.) and their respective programs.

* On Air Part Time.

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 WJAZ). 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.

Table with columns for E.S.T. and C.S.T. and rows for chain programs (e.g., Italian Idyll, Pacific Vagabonds, Columbia Artist Recital, Rhythm Kings, Adventures in Words, Pond's, Voices, Rinso Talkie, The Lady Next Door, Program A Followed by B, Program A Followed by Rex Cole Mountaineers, Stock Market Reports, Lowns Biltmore Orchestra, Tony's Scrap-book, Barclay Orchestra, Black and Gold Room Orchestra, Raising Junior, George Simons, Walter Mills, Black and Gold Room Orchestra, Barclay Orchestra, "Who's Behind the Name?", Savannah Liners Orchestra, Black and Gold Room Orchestra, Literary Digest Topics, Eno Crime Club, Dance Music, The Captivators, Voter's Service, Amos 'n' Andy, Voter's Service, The Vikings, American Mutual Program, Political Situation in Washington, Soconyland Sketches, Phil Cook, Soconyland Sketches, Billiken Pickards, Adventures of Polly Preston, Three Mustachios, Daddy and Rollo).

KEY TO LOCAL PROGRAMS N News O Educational P Children's feature B 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

WEDNESDAY . . . March . 4 . 11 . 18 . 25

Grid of radio station call letters and program numbers for various cities including Montreal, Toronto, Birm'gh'm, Hot Sp'gs, Denver, Hartford, Wash'g't'n, Miami, Atlanta, Chicago, St. Louis, and others.

Program listings for stations 4, 5, 6, 7, and 30, including titles like 'Musical Album', 'Morgan Trio', 'Eastman Symphony Orchestra', 'Sky Sketches', 'Matinee Gems', 'Asbury Park Casino', 'The Lady Next Door', 'The Book Reporter', 'Jolly Junkteteer', 'Ivy Scott', 'Gobel Mystery Girl', 'Bill Schudt's Going to Press', 'Black and Gold Room Orchestra', 'Smith Ballew Orchestra', 'Winegar's Barn Orchestra', 'Conti Program', 'Gloria Gay's Affairs', 'Eno Crime Club', 'Dance Music', 'Uncle Abe and David', 'Literary Digest Topics', 'Rodeheaver Sing', 'Amos 'n' Andy', 'Morton Downey', 'Downey and Orchestra', 'Science', 'The Edward Rambler', 'Silver Masked Tenor', 'Boscul Moments', 'Phil Cook', 'Evangeline Adams', 'Daddy and Rollo', 'Back of the News in Washington', and 'Smith Brothers Orchestra'.

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 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 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.	CHAIN PROGRAMS	C.S.S.
8	1 Listerine Program Bobby Jones, golf chats. 6 To Be Announced 2 U. S. Service Band 3 Literary Digest Topics 2 U. S. Service Band 2 Radiotron Varieties "Bugs" Baer, Welcome Lewis, Sam Herman, Harold van Emburgh. 6 To Be Announced 3 Mobiloil Concert Henry M. Neely; guest artists; orchestra direction, Nathaniel Shilkret. 7 Canadian Pacific Program 4 Sun Kist Musical Cocktail 4 Sun Kist Musical Cocktail 3 Mobiloil Concert 7 Canadian Pacific Program	7
15	4 Halsey Stuart Program "Old Counsellor," symphony orchestra. 8 Wayside Inn The Choristers. 5 Gold Medal Fast Freight Male quartet and organist. 6 The Columbians Male trio and Freddie Rich's orchestra. 5 Palmolive Hour Soloists; male quartet; orchestra direction, Gustave Haenschen. 9 Camel Pleasure Hour Soloists; male chorus; piano duo; orchestra direction, Charles Previn.	15
30	1 Palmolive Hour 5 Camel Pleasure Hour 1 Columbia Experimental Laboratory Dramatic sketch. 2 Columbia Concerts Bureau Concert and opera artists. 2 Coca Cola Program Sports interview by Grantland Rice; string orchestra; direction, Leonard Joy. A Clara, Lu and Em Humorous sketch. (First 15 min.) B Poems Reading by Howard M. Clancy. C Program A Followed by B	30
9	3 Vincent Lopez Orchestra D Amos 'n' Andy (First 15 min.) E Camel Pleasure Hour (Second 15 min.) F Program D Followed by E 6 Slumber Music String ensemble; direction, Ludwig Laurier. 5 Royal Canadians Direction, Guy Lombardo. 4 Biltmore Orchestra Direction, Bert Lown. 4 Jack Albin's Orchestra 6 Slumber Music 7 Camel Pleasure Hour	9
10	1 Florence Richardson's Orchestra A Camel Pleasure Hour (First 15 min.) 3 Henry Busse's Orchestra 1 St. Moritz Orchestra 2 Nocturne Ann Leaf at the organ. 2 Joe Morgan's Orchestra 4 Wayne King's Orchestra From Chicago.	10
30		30
11		11
30		30
12		12
30		30

March . 4 . 11 . 18 . 25 . . . WEDNESDAY														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	CENTRAL TIME			
3	30	4	30	5	15	30	45	6	15	30	45	7	15	30	45	8	30	9	30	10	30	11	30	12	30		
																										KFAB* LINCOLN 770 Neb.	
																											WOW* OMAHA 590
																											WPG* ATL'IC CITY 1100 N.J.
																											WOR NEWARK 710
																											WBEN BUFFALO 900 N.Y.
																											WGR BUFFALO 550
																											WKBW BUFFALO 1480
																											WABC NEW YORK 850
																											WEAF NEW YORK 660
																											WJZ NEW YORK 760
																											WHAM ROCHTER 1150
																											WHEC* ROCHTER 1440
																											WGY SCHECT'DY 790
																											WFBL SYRACUSE 1350
																											WBT CHARLOTTE 1060 N.C.
																											WPTF* RALEIGH 680
																											WWNC ASHEVILLE 570
																											WDAY FARGO 940 N.D.
																											WADC AKRON 1320 Ohio
																											WKRC CINCINNATI 550
																											WLW CINCINNATI 700
																											WSAI CINCINNATI 1330
																											WGAR CLEVELAND 1450
																											WHK CLEVELAND 1390
																											WTAM CLEVELAND 1070 X
																											WAIU COLUMBUS 640
																											WSPD TOLEDO 1340
																											WKBN* YO'NGST'N 570
																											KFJF OKLA. CITY 1480 Okla.
																											WKY OKLA. CITY 900
																											KVOO* TULSA 1140
																											WHP* HARRISB'G 1430 Pa.
																											WLBW OIL CITY 1260
																											WCAU PHILADEL. 1170
																											WFA* PHILADEL. 610
																											WIP PHILADEL. 580
																											WLIT* PHILADEL. 580
																											WFI PHILADEL. 580
																											KDKA PITTSB'GH 980
																											WCAE PITTSB'GH 1220
																											WJAS PITTSB'GH 1290
																											WEAN PROVID'NCE 780 R.I.
																											WJAR PROVID'NCE 890
																											WNAX YANKTON 570 S.D.
																											WDOB CHATTA. 1280 Tenn.
																											WMC MEMPHIS 720
																											WREC* MEMPHIS 600
																											WLAC* NASHVILLE 1470
																											WSM NASHVILLE 650
																											KRLD* DALLAS 1040 Tex.
																											WFAA Dallas 800
																											WBAP Ft. Worth 800
																											KPRC HOUSTON 920
																											KTSA* S. ANTONIO 1290
																											WOAI S. ANTONIO 1190
																											KDYL Salt Lake City 1290 Utah
																											KSL Salt Lake City 1130
																											WTAR* NORFOLK 780 Va.
																											WRVA RICHMOND 1110
																											WDBJ ROANOKE 830
																											WTAQ EAU CLAIRE 1330 Wis.
																											WEBC SUPERIOR 1290
																											WISN* MILW'KEE 1120
																											WTMJ MILW'KEE 620

*On Air Part Time

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 Louie 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.

THURSDAY . . . March . 5 . 12 . 19 . 26

Table with columns for Eastern and Central Time and rows for various cities and stations (e.g., Can., Ala., Ark., Col., Conn., D.C., Fla., Ga., Ill., Ind., Iowa, Kan., Ky., La., Me., Md., Mass., Mich., Minn., Miss., Mo.).

* On Air Part Time.

CBS. 8:00—Tony's Scrap-book. 8:45—Morning Minstrels. 10:00—Radio Home-makers. 10:45—Barbara Gould. 11:30—Uneda 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.

Table with columns for E. S. T. and C. S. T. and rows for program numbers and titles (e.g., The Three Doctors, The Magic of Speech, Home Decoration, Happy Harmonies, Melody Magic, The Lady Next Door, Brazilian-American Program, Rinso Talkie, Rex Cole Mountaineers, Stock Market Reports, Bert Lown's Orchestra, Fulton Royal Orchestra, Black and Gold Room Orchestra, Raising Junior, Susan Steell, Peter van Steeden Orchestra, Uncle Abe and David, Literary Digest Topics, Eno Crime Club, Dance Music, Morton Downey, Fro Joy Novelty Dance Program, Mid-week Hymn Sing, Amos 'n' Andy, Tastyest Jesters, St. Moritz Orchestra, Chiclets Program, Niagara-Hudson Program, Phil Cook, Friendly Five Footnotes, Daddy and Rollo).

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FRIDAY March 6 13 20 27

Table with columns for Eastern and Central Time and rows for various stations and programs. Includes call letters and program codes.

* On Air Part Time.

CBS. 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.

NBC (through WEAF). 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.

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 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

Table with columns for E. S. T. and C. S. T. and rows for chain programs. Includes program titles and descriptions.

E. S. T.	CHAIN PROGRAMS	C. S. T.
8	1 Cities Service Concert The Cavaliers; Jessica Dragonette; Leo O'Rourke; orchestra direction, Rosario Bourdon.	7
	3 Nestle's Program Orchestra direction, Nat Brusiloff.	
	1 Toscha Seidel	
	2 Literary Digest Topics	
15	1 Pertussin Playboys Brad Brown and Al Llewelyn.	15
	1 Cities Service Concert	
	3 Nestle's Program	
30	1 Cities Service Concert	30
	4 Le Trio Morgan	
	3 The Dutch Masters	
45	3 The Dutch Masters	45
	1 Cities Service Concert	
	5 Natural Bridge Dancing Class Arthur Murray and orchestra; direction, Lewis Graeme.	
9	2 The Clicquot Club Orchestra direction, Harry Reser.	8
	6 The Interwoven Pair Billy Jones and Ernie Hare; orchestra direction, Will C. Perry.	
	4 True Story Hour Dramatized story.	
30	4 True Story Hour	30
	A Enna Jettick Songbird (First 15 min.)	
	B Two Trouper (Second 15 min.) Marcella Shields and Helene Hardin.	
	C Program A Followed by B	
	7 Armour Program Mixed chorus; orchestra direction, Josef Koestner.	
10	1 Crime Prevention Hour For three weeks, then, Eastman Kodak Hour Beginning March 27.	9
	4 Armstrong Quakers Lois Bennett; Mary Hopple; male quartet; orchestra direction, Don Voorhees.	
	1 Gypsy Trail Emery Deutsch and orchestra, to be replaced on and after March 13 by Radio Follies	
30	2 Nit Wit Hour	30
	2 RKO Theater of the Air Orchestra direction, Milton Schwarzwald; film; vaudeville; radio stars.	
	A Clara, Lu and Em Humorous skit.	
11	3 Vincent Lopez Orchestra	10
	C Amos 'n' Andy	
	5 Slumber Music	
	3 Noble Sissle and Orchestra	
30	4 Romanelli and King Edward Orchestra from Toronto.	30
	3 Vincent Lopez Orchestra	
	F Vincent Lopez Orchestra (Second 15 min.)	
	5 Slumber Music	
12	1 Johnnie Hamp's Orchestra	11
	2 Florence Richardson's Orchestra	
	1 Dance Music from New York	
30	2 Nocturne Ann Leaf at the organ.	30
	1 Johnnie Hamp's Orchestra	
	3 Palais d'Or Orchestra	

March	6	13	20	27	FRIDAY	EASTERN TIME	CENTRAL 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	
3 30	4 30	5 15 30 45	6 15 30 45	7 15 30 45	8 30	9 30	10 30	11 30	
3 3		8		E 3 3			C	2	KFAB* LINCOLN 770 Neb.
	OM	N P M 9 3	M 7 X M O	1 1 1 1	2 A 1 2	M 3 M 3 M 3			WOW* OMAHA 590
1	D O M P			2 1 M 6 M 6	M 2 M 2 M 2	M 2 M 8 M 3			WPG* ATL'IC CITY 1100 N.J.
									WOR NEWARK 710
1	1 P A N M 6 M 6	3 M 3 5 5 5	1 1 1 1	2 C 1 2 N					WBEN BUFFALO 900 N.Y.
1	DE 2 FG 1 1 1 2	4 5 X 7 2 X 3 3	M T X N M M						WGR BUFFALO 550
		M O X N 3 T 5 X X X	1 O M 4 4 1 2 3 4						WKBW BUFFALO 1480
1	DE 2 FG 1 1 1 2	4 5 6 7 1 1 3 3	4 4 1 2 3 4	1 2					WABC NEW YORK 860
1	1 2 D 1 2 2 3	5 5 5 5 1 1 1 1	2 C 1 2 3 3 1 1						WEAF NEW YORK 660
3	3 4 5 7 8 9 A B C D E	3 3 4 5 6 7 4 A 5 5 2 3							WJZ NEW YORK 760
3	3 4 P N M 9 A B C M 6 M 6	3 3 T 5 6 7 4 A							WHAM ROCH'TER 1150
M M 2	FG OM OM		7 M 9 1 3 3	M 9 T 1 2 3 4					WHEC* ROCH'TER 1440
O M M 9	A N 2 2 3	B M 3 X X M M M M	2 C 1 2 3 3 1 1						WGY SCHENECT'D Y 790
	M X X M X V M 5	7 2	4 4	X					WFBL SYRACUSE 1360
1	DE 2 FG O 1 1 3	N X X 7 T W T W M 9 M 9	4 4 M 8 2 3 4						WBT CHARLOTTE 1080 N.C.
3	3 X C X X X A B X D E X X								WPTF* RALEIGH 680
1	D 2 FG X X 1 3	M M X 7 1 1 3 3	M O M 1 2 3 4						WWNC ASHEVILLE 570
1	D 2 FG 1 1 1 3	4 O M T 7 O 1 3 3	M 5 M 5 1 2 3 4						WDAY FARGO 940 N.D.
1	DE M M 1 1 1 N	X X X X 2 1 3 3	4 4 1 2 3 4						WADC AKRON 1320 Ohio
1	DE 2 X M 8 X M X	4 O M M X X X X	4 4 1 2 M 9 4						WKRC CINCINNATI 550
3	3 4 M O M 5 M 3 M 3	A B C D X 3 3 O M	M 3 7 M 3 X M M M 6 M 3						WLW CINCINNATI 700
	A	X 3 M 3 5 5 5 1 1 1 1	2 C 1 2						WSAI CINCINNATI 1330
3	3 TP M 6 W X M 6 X	B C D E 3 3 4 5 6 7 R M A 5 5 2 3							WGAR CLEVELAND 1450
1	O M W M W 1 M W X X	4 M 3 M 3 M 3 2 M 6 M 3 M 3	4 4 X 2 3 4						WHK CLEVELAND 1390
1	1 2 A X X X 3	5 5 5 5 1 1 1 1	X A 1 2 X 3 1						WTAM CLEVELAND 1070
1	D X X X 1 1 X X X X	7 X 1 3 3							WAU COLUMBUS 640
1	DE 2 F V W V N M 6 M 6 X M	2 1 3 3	4 4 1 2 3 M 6						WSPD TOLEDO 1340
	2 FG 1 1 1 3		2 3 4						WKBN* YONGST'N 570
1	DE 2 F 1 1 1 3	4 M 3 X 7 2 1 3 3	M 5 M 5 1 2 3 4 M 3 M 3						KFJF OKLA. CITY 1480 Okla.
	2 A M 8 M 6 V M 3 M 3	5 5 5 1 1 1 1	6 7 4 2 C M 3 M 3 M 3						WKY OKLA. CITY 900
3	3 X A		1 1 1 1						KVOO* TULSA 1140
	G 1 1 1 3 4		1 3 3						WHP* HARRISB'G 1430 Pa.
1	DE 2 FG 1 1 1 3	4 M 3 M 6 7 M 5 1 3 3	M M 3 1 2 3 4						WLBW OIL CITY 1260
1	D M 3 G M N S M 3 2	O 5 X W M 9 M 9 3 3	4 4 M 3 2 3 M 3						WCAU PHILADEL 1170
	E 2 F 1 1 1 M 9 P P M 3	7 2 1 3 3	M M 1 M 3 M 3 4						WFA* PHILADEL 610
1	1 P A 1 N M 3	X X X X 1 1 1 1	2 C 1 2 3 3						WLP* PHILADEL 560
	N N 2 N M M 6 V A B C D E	3 3 4 5 6 7 4 A N M 6							WFI* PHILADEL 560
	M X 4 A M 2 2 3	M M X X 1 1 1 1	2 A 1 2 3 X						KDKA PITTSB'GH 890
	G 1 1 1 4		7 2 1 3 3	4 4 1 2					WCAE PITTSB'GH 1220
1	DE M 3 P M 7 M 6 M 9 M 3	4 5 N 7 1 1 3 3	4 4 1 2 3 4 1						WJAS PITTSB'GH 1290
1	1 2 A N X X 3	5 5 5 5 1 1 1 1	2 C 1 2 N						WEAN PROVID'NCE 780 R.I.
			1 3 3	1 2 3 4					WJAR PROVID'NCE 890
1	DE 2 FG 1 1 1 3	4 M 8 M 8 7 X 1 3 3	M 5 M 5 1 2 3 4						WNAX YANKTON 570 S.D.
3	3 X M 9 V V P 3	X W D E M M M M	6 7 4 2 C M 3 M 3 M						WDOD CHATTA. 1280 Tenn.
1	DE G 1 1 1		7 2 1	3 4					WMC MEMPHIS 780
1	DE 2 G 1 1 1 3	4 R R 7 M 3 1 M 9 M 6 M 9 M 3	1 2 3 4 M 3 M 8						WREC* MEMPHIS 600
3	3 M 9 P M M 8 X N 3	X 5 D E X M 9 M 9 M	6 7 4 M 2 C M 1 1						WLAC* NASHVILLE 1470
1	DE 2 FG 1 1 1 3	N	7 2 1 3 3	M 3 O 1					WSM NASHVILLE 650
	P P X		E 1 1	6 X 4 M C M M 3 M 3					KRLD* DALLAS 1040 Tex.
	A	X X X E 1 1 M X	6 X 4 X C X X 3						WFAA Dallas 800
1	DE 2 G 1 1 1		3 3 X X 1 2						WBAP Ft. Worth 800
3	3 M 6 A	P N M M D E 1 1 1 1	6 7 4 2 C M M						KPRC HOUSTON 820
	M 9 1 P P P P M 6	7 1 1 M 6 3	M 5 M 6 M X 3 M 6 M X						KTSA* S. ANTONIO 1290
3	3 X X P P M 6 M 6	M 5 M 5 D E 1 1 1 1	6 7 4 2 C M 9 M 8 T						WOAI S. ANTONIO 1190
1	DE 2 FG 1 1 1	4 X X 7 1 1 3 3	M 3 M 3 1 2 3 4						KDYL Salt Lake City 1290 Utah
3	3 P A M 6 M 6 N A B M 9 M 9	E T O O 5 6 7 W 2 M 3 M 3							KSL Salt Lake City 1130
1	DE		7 1 1 3 3	1 2 3 4					WTAR* NORFOLK 780 Va.
									WRVA RICHMOND 1110
									WDBJ ROANOKE 830
3	3 A		D E 1 1 1 1	6 7					WTAQ EAU CLAIRE 1330 Wis.
1	DE 2 F 1 1 1 3		7 1 3 3	1 2 3 4					WEBC SUPERIOR 1290
3	3 M 3 A P M O 3	M M D E 1 1 1 1	6 7 4 M 2 C M M 3 M 3						WISN WHAD * MILW'KEE 1120
									WTMJ MILW'KEE 620

*On Air Part Time

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, WISL.
9:00—The Prairie President, WLS.
9:45—McGuerny and Lundberg, WCCO.
10:00—Mexican Trio, WOR.
10:00—Kingtaste Sonnetcers.

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.

SATURDAY March 7 14 21 28

Table with columns for Eastern Time, Central Time, and various radio stations (e.g., Can., Ala., Ark., Col., Conn., D.C., Fla., Ga., Ill., Ind., Iowa, Kan., Ky., La., Me., Md., Mass., Mich., Minn., Miss., Mo.) listing broadcast times and program codes.

Table with columns for E.S.T., CHAIN PROGRAMS, and C.S.T. listing program titles such as 'Ann Leaf at Organ', 'Classic Gems', 'Sisters of the Skillet', etc., along with their respective times.

On Air Part Time. CBS. NBC (through WEAF). NBC (through WJZ). 10:30—New World Salon Orchestra. 9:15—Campbell Program. 8:15—Chats with Peggy Winthrop. 11:00—Land o' Make Believe. 9:45—A. & P. Program. 8:30—Vermont Lumber Jacks. 11:30—Columbia Revue. 10:15—Emily Post. 8:45—A. & P. Program. 12:00—Paul Tremaine's Orchestra. 10:30—Cooking Travelogue. 9:45—Miracles of Magnolia. 2:00—Columbia Artist Recital. 11:15—Radio Household Institute. 12:30—National Home and Farm. 2:15—National Democratic Club. 11:30—Keys to Happiness. 1:30—Keystone Chronicle. 3:30—The Four Clubmen. 1:45—League for Industrial Democracy. 2:00—Stock Market Reports. 3:30—Saturday Syncopators. 3:30—Marionettes. 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.

E.S.T.	CHAIN PROGRAMS
8	1 Webster Program Weber and Fields. 5 Dixies Circus Drama of circus life and circus band. 1 Ben Alley and Ann Leaf 2 Literary Digest Briefs 1 Ben Alley and Ann Leaf 2 Radiotron Varieties "Bugs" Baer; soloists; orchestra direction, William Daly. 6 Rin-Tin-Tin Thriller Dramatizations. 3 To Be Announced 7 Fuller Man Earle Spicer, Handy Boys, Vee Lawnhurst, Don Voorhees' orchestra. 3 Early Bookworm Alexander Woolcott. 4 Fletcher Henderson's Orchestra 3 To Be Announced 7 Fuller Man
9	4 General Electric Hour Symphony orchestra; direction Walter Damrosch; Floyd Gibbons. 8 The Campus Adventures of a Freshman. 5 Around the Samovar Russian music. 6 National Radio Forum From Washington. 9 Vapex Musical Doctors Clyde Doerr, Geo. Greer, Chas. Magnanti; orchestra direction, Milton Rettenberg. 4 General Electric Hour
10	1 Hank Simmons' Show Boat Old-time melodrama. 1 Lucky Strike Dance Orchestra Direction, B. A. Rolfe. 2 Cuckoo Burlesque skit. E Clara, Lu and Em Humorous skit. (First 15 min.) F Aunt Lulu's Adventures Humorous skit. (Second 15 min.) H Program E Followed by F 1 Lucky Strike Orchestra 1 Hank Simmons' Show Boat
11	A Troubadour of the Moon Lannie Ross and string trio. (First 15 min.) B Henry Busse's Orchestra (Second 15 min.) C Program A Followed by B 3 Slumber Music G Amos 'n' Andy 2 Shoreman Hotel Orchestra From Washington. 3 Royal Canadians Direction, Guy Lombardo. B Henry Busse's Orchestra (First 15 min.) D Little Jack Little Songs and patter. (Second 15 min.) K Program B Followed by D 3 Slumber Music
12	1 Lown's Biltmore Orchestra 1 Smith Ballew's Orchestra 2 Phil Spitalny's Orchestra 2 Nocturne Ann Leaf at the organ. 1 Smith Ballew's Orchestra 2 Phil Spitalny's Orchestra

E.S.T.	March	7	14	21	28	SATURDAY	EASTERN TIME																							
7	4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30						
	3	30	4	30	5	15	30	45	6	15	30	45	7	15	30	45	8	30	9	30	10	30	11	30						
	D	5	K	8	8								6				8				G	X	2							
	1	2	M	7	A	1	1	1	2	3	4	5	0	1	2	3	3	4	4	1	1	C	D	M	3	M				
15	1	2	AB	3										1	1	3	4													
	M	9	X	P	A	N	M	7	M	7	2	M	3	4	5	6	1	2	3	3	4	4	1	1	C	B				
	1	2	B	3	N	N	O	2	4	5	X	X	2	1	X	0	X	M	0	X	N									
				M	X	X	N	T	X	X	X	0	X	X	3	4	5	6	1	1	2	3								
30	1	2	AB	BC	1	1	1	2	4	5	6	6	1	1	3	4	5	6	1	1	2	3	1	2						
	1	2	3	B	1	1	1	2	3	4	5	6	1	2	3	3	4	4	1	1	C	K	1	1						
	E	5	F	L	7	8	8	9	A	B	C	D	5	6	7	7	8	9	2	H	3	3	2	2						
	E	5	G	L	N	M	6	M	6	9	A	B	C	D	5	6	7	7	8	9	2	H	M	6	M					
	M	M		X	O	M	O	1	3	4	0	X	X								1	1	2	3						
45	1	2	M	6	A	1	1	1	2	M	2	4	T	X	1	2	3	3	4	4	1	1	A	D						
			X	M										2								X								
	1	2	AB	3	1	1	1	3	N	5	6	6	1	1	3	4	M	6	1	1	M	3	3							
	X	X	X	X	X	X	X	9	A	B	M	M	X	2																
8	1	2	AB	3	1	1	1	3	4	5	M	6	M	6	1	1	3	4	5	6	1	1	2	3						
	1	2	AB	3	1	1	1	N	4	5	6	6	M	5	1	3	4	5	6	1	1	2	3							
	1	2			1	1	1		4	5	6	6	2	1	3	4	5	6	1	1	M	3	3							
	1	2		X	M	8	X	M	X	4	0	M	6	M	6	M	3	M	3	3	4	5	6	1	2	3				
	E	5	M	3	P	M	5	T	T	9	A	B	M	3	M	3	M	3	7	7	X	9	2	H	M	1	M	3	M	
30									2	M	3	M	5	6	1	2	3	3	4	4	1	1	A							
	C	X	T	P	K	W	W	W	X	A	B	C	D	5	6	M	5	M	8	9	2	H	3	3	2	2				
	1	2	M	W	3	N	M	X	X	4	M	3	M	3	2	M	6	M	3	M	3	X	S	S	M	3	3			
	1	2	3	X	1	1	1	2	X	X	5	6	1	2	3	3	4	4	1	1	C	K	1							
	1	2	AB	M	6	V	W	V	N	O	O	R	R	2	1	M	6	M	N	6	1	1	2	3						
			AB	3	1	1	1	3	4	5	M	4	M	4	M	2	X	3	4	M	6	6	1	1	2	3				
9	1	2	AB	3	1	1	1	3	4	5	M	5	M	5	2	1	3	4	X	6	1	1	2	3	M	3	M			
			3	X	M	8	V	S	M	6	M	6	M	6	D	5	2	7	7	4	4	1	1	G	M	N	3	M	3	M
	X	X	X																			1	1	M	T	M	6	M	6	
30	1	2	AB	3	1	1	1	3	4	5	6	6									6	1	1	2	3					
	1	2	X	X	1	1	1	3	4	5	6	6	X	1	3	4	M	2	6	1	1	2	3							
	1	2	A	M	6	M	N	S	1	2	4	M	W	W	M	1	3	4	5	M	M	8	M	3	2	3				
			2	B	3	1	1	1	M	9	P	P	M	3	M	1	1	M	9	M	4	6	1	1	2	3				
	X	X	P	X	N	N	1	2	3	M	3	X	X	1	2	M	4	M	4	4	1	1	C	K						
	D	5	P	N	M	1	M	1	9	A	B	T	V	5	6	7	7	M	9	2	H	N	X							
	1	2	G	A	1	1	1	9	A	B	1	6	1	2	3	3	4	4	1	1	C	D	X							
			B	3	1	1	1	3	4	5				2	1	3	4	5												
10	1	2	M	3	P	M	9	M	6	M	5	M	2	N	5	6	X	M	M	3	4	M	3	M	6	1	2			
			N	1	1	X	2	A	4	5	X	1	2	3	3	4	4	1	1	N										
	1	2	AB	3	1	1	1	3	4	5	6	6	R	1	3	4	M	6	6	1	1	2	3							
	C	5	M	9	L	1	1	1	2	X	W	N	O	X	2	7	7	4	4	1	1	G	M	3	1	1				
	1	2	AB	3	1	1	1							1	3	4	5	6												
	1	2	AB	3	1	1	1	3	R	R	M	6	M	6	M	3	1	3	4	M	9	6	1	1	2	3				
								2	X	R	X	X	M	3	2	M	3	X	X	X	X	X	G	X						
30	1	2	AB	3	1	1	1	3	4	N				2	1	3		X	M	3	1	1	2	3	OM	M				
					P	P	P	X	M	9	4	M	9	M	5	2	7	7	4	4	M	M	G	M	M	M				
			3	X					M	X	X	X	5	2	7	7	4	4	1	1	G	D	1	1						
	1	2	AB	3	1	1	1							2	1	3	4	M	3	6	1	1								
									M	4	M	6	M	5	X	M	M	4	4	1	1	G	M	6	M					
	X	X	X	X	M	6	M	5	M	9	M	9	M	6	M	1	2	V	M	5	4	4	1	1	G	M	8	M	6	M
11	1	2	AB	3	1	1	1	N	4	5	M	M	1	1	3	4	M	5	6	1	1	2	3							
			O	W	N	6	M	6	9	A	B	C	M	X	2	N	N	4	4	1	1	M	5	M						
					1	1	1	3	4	5	6	6	1	1	3	4														
									2																					
30	1	2	AB	3	1	1	1	3						1	3	4					6	1	1	2	3					
			M	3	M	P	M	1	M	2	M	M	5	0	1	2	7	7	4	4	1	1	G	M	M	3	M			

*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 Doodlesocks, WLW.
1:00—Dance Frolic, WENR.
2:00—Congress Orchestra, KYW.

North American Broadcasting Stations

Stations by Call Letters Revised to February 1, 1931

(Figures in Parentheses Denote Power Now Used)

KBGZ	York, Neb. (500)	930	KIT	Yakima, Wash. (50)	1310	WBIG	Greensboro, N. C.	1440	WHK	Cleveland, O. (1000)	1390
KBBS	Kennett, Mo. (250)	1230	KJBS	San Francisco, Calif. (100)	1070	WBIS	Boston, Mass. (1000)	1230	WHN	New York City (250)	1010
KBPS	Portland, Ore. (100)	1420	KJRE	Seattle, Wash. (5000)	970	WBMS	Hackensack, N. J. (250)	1450	WHO	Des Moines, Ia. (5000)	1000
KBTM	Paragould, Ark. (100)	1200	KLGN	Blytheville, Ark. (50)	1290	WBOW	Torre Haute, Ind. (100)	1310	WHOM	Jersey City, N. J. (500)	1450
KCRC	Enid, Okla. (100)	1370	KLO	Ogden, Utah (500)	1400	WBRC	Birmingham, Ala. (500)	930	WHP	Harrisburg, Pa. (500)	1430
KCRJ	Jerome, Ariz. (100)	1310	KLPM	Minot, N. D. (100)	1420	WBRE	Wilkes-Barre, Pa. (100)	1310	WIAS	Ottumwa, Ia. (100)	1420
KDB	Santa Barbara, Calif. (100)	1500	KLRA	Little Rock, Ark. (1000)	1390	WBSE	Wellesley Hills, Mass. (250)	920	WIBA	Madison, Wis. (500)	1280
KDFN	Casper, Wyo. (100)	1210	KLS	Oakland, Calif. (250)	1440	WBT	Charlotte, N. C. (5000)	1080	WIBG	Elkins Park, Pa. (50)	930
KDKA	Pittsburgh, Pa. (50000)	980	KLX	Oakland, Calif. (500)	880	WBTM	Danville, Va. (100)	1370	WIBM	Jackson, Mich. (100)	1370
KDLR	Devil's Lake, N. D. (100)	1210	KLZ	Denver, Col. (1000)	560	WBZ	Springfield, Mass. (15000)	990	WIBO	Chicago, Ill. (1000)	560
KDYL	Salt Lake City, Utah (1000)	1290	KMA	Shenandoah, Ia. (500)	930	WBZA	Boston, Mass. (500)	990	WIBR	Stuebenville, O. (50)	1420
KECA	Los Angeles, Calif. (1000)	1430	KMAC	San Antonio, Tex. (500)	1370	WBZB	Storrs, Conn. (250)	600	WIBU	Poynette, Wis. (100)	1310
KELW	Burbank, Calif. (500)	780	KMBC	Kansas City, Mo. (1000)	950	WCAC	Canton, N. Y. (500)	1220	WIBV	Topeka, Kan. (1000)	580
KEX	Portland, Ore. (5000)	1180	KMED	Medford, Ore. (50)	1310	WCAD	Pittsburgh, Pa. (1000)	1220	WIBX	Utica, N. Y. (100)	1200
KFAB	Lincoln, Neb. (5000)	770	KMIO	Greenwood, Calif. (100)	1120	WCAE	Columbus, O. (500)	1430	WICC	Bridgeport, Conn. (500)	1190
KFBB	Great Falls, Mont. (1000)	1280	KMJ	Fresno, Calif. (100)	1210	WCAH	Lincoln, Neb. (500)	590	WIL	St. Louis, Mo. (100)	1200
KFBK	Sacramento, Calif. (100)	1310	KMLB	Monroe, La. (50)	1200	WCAL	Northfield, Minn. (1000)	1250	WILL	Urbana, Ill. (250)	890
KFBL	Everett, Wash. (50)	1370	KMMJ	Clay Center, Neb. (1000)	740	WCAM	Camden, N. J. (500)	1280	WILM	Wilmington, Del. (100)	1420
KFDM	Beaumont, Tex. (500)	560	KMO	Tacoma, Wash. (500)	860	WCAP	Baltimore, Md. (250)	600	WIOD	Miami Beach, Fla. (1000)	1300
KFDY	Brookings, S. D. (500)	550	KMOX	St. Louis, Mo. (50000)	1090	WCAT	Asbury Park, N. J. (500)	1280	WIP	Philadelphia, Pa. (500)	610
KPEL	Denver, Col. (500)	920	KMPC	Beverly Hills, Calif. (500)	710	WCAT	Rapid City, S. D. (1000)	1200	WIS	Columbia, S. C. (500)	1010
KPEQ	St. Joseph, Mo. (2500)	680	KMTR	Los Angeles, Calif. (1000)	570	WCAU	Philadelphia, Pa. (10000)	1170	WISJ	Beloit, Wis. (500)	780
KPGQ	Boone, Ia. (100)	1310	KNX	Hollywood, Calif. (5000)	1050	WCAZ	Burlington, Vt. (100)	1200	WISN	Milwaukee, Wis. (250)	1120
KPH	Wichita, Kan. (1000)	1300	KOA	Denver, Col. (12500)	830	WCB	Carthage, Ill. (50)	1070	WJAC	Johnstown, Pa. (100)	1310
KPI	Los Angeles, Calif. (5000)	640	KOAC	Corvallis, Ore. (1000)	550	WCB	Allentown, Pa. (250)	1440	WJAG	Norfolk, Neb. (1000)	1060
KPIO	Spokane, Wash. (100)	1120	KOB	State College, N. M. (20000)	1180	WCB	Zion, Ill. (5000)	1080	WJAK	Marion, Ind. (50)	1310
KPIU	Juneau, Alaska (10)	1310	KOCW	Chickasha, Okla. (250)	1400	WCBM	Baltimore, Md. (100)	1370	WJAX	Providence, R. I. (250)	890
KPIZ	Fond du Lac, Wis. (100)	1420	KOH	Reno, Nev. (500)	1210	WCB	Springfield, Ill. (100)	1210	WJAX	Pittsburgh, Pa. (1000)	1290
KPJB	Marshalltown, Ia. (250)	1200	KOIL	Council Bluffs, Ia. (1000)	1260	WCCO	Minneapolis, Minn. (7500)	810	WJAZ	Jacksonville, Fla. (1000)	900
KPJP	Oklahoma City, Okla. (5000)	1480	KOIN	Portland, Ore. (1000)	940	WCDA	New York City (250)	1350	WJAZ	Cleveland, O. (500)	610
KPJI	Astoria, Ore. (100)	1370	KOL	Seattle, Wash. (1000)	1270	WCFL	Chicago, Ill. (1500)	970	WJAZ	Chicago, Ill. (5000)	1490
KPJM	Grand Forks, N. D. (100)	1370	KOMO	Seattle, Wash. (1000)	920	WCGU	Brooklyn, N. Y. (500)	1400	WJBC	La Salle, Ill. (100)	1200
KPJR	Portland, Ore. (500)	1300	KONO	San Antonio, Tex. (100)	1370	WCHI	Chicago, Ill.	1490	WJBI	Red Bank, N. J. (100)	1210
KPJS	Fort Dodge, Ia. (100)	1310	KOOS	Marshfield, Ore. (100)	1370	WCKY	Covington, Ky. (5000)	1490	WJBT	Detroit, Mich. (50)	1370
KPJT	Fort Worth, Tex. (100)	1370	KORE	Eugene, Ore. (100)	1420	WCLB	Long Beach, N. Y. (100)	1500	WJBL	Decatur, Ill. (100)	1200
KPKA	Greeley, Col. (500)	880	KOY	Phoenix, Ariz. (500)	1390	WCLB	Long Beach, N. Y. (100)	1500	WJBO	New Orleans, La. (100)	1420
KPKB	Milford, Kan. (5000)	1050	KPCB	Seattle, Wash. (100)	650	WCO	Janesville, Wis. (100)	1200	WJBU	Lewisburg, Pa. (100)	1210
KPKU	Lawrence, Kan. (500)	1220	KPJM	Prescott, Ariz. (100)	1500	WCO	Joliet, Ill. (100)	1310	WJBU	New Orleans, La. (30)	1200
KPLV	Rockford, Ill. (500)	1410	KPO	San Francisco, Calif. (5000)	680	WCO	Culver, Ind. (500)	1400	WJBY	Gadsden, Ala. (50)	1210
KPLX	Galveston, Tex. (100)	1370	KPOF	Denver, Col. (500)	880	WCO	Pensacola, Fla. (500)	1340	WJBY	Jackson, Miss. (1000)	1270
KPMX	Northfield, Minn. (1000)	1250	KPPC	Pasadena, Calif. (50)	1210	WCO	Meridian, Miss. (500)	880	WJDD	Moeseheart, Ill. (20000)	1130
KPNP	Shenandoah, Ia. (500)	890	KPPC	Wenatchee, Wash. (50)	1500	WCOH	Harrisburg, Pa. (100)	1200	WJES	Gary, Ind. (1000)	1380
KPOT	Lincoln, Neb. (100)	1210	KPSN	Houston, Tex. (1000)	920	WCRW	Yonkers, N. Y. (100)	1210	WJES	Detroit, Mich. (5000)	750
KPOX	Long Beach, Calif. (1000)	1250	KPWF	Pasadena, Calif. (1000)	1360	WCS	Chicago, Ill. (100)	1210	WJW	Alexandria, Va. (10000)	1460
KPPL	Dublin, Tex. (100)	1310	KQV	Los Angeles, Calif. (10000)	1490	WCS	Charleston, S. C. (500)	1360	WJW	Mansfield, O. (100)	1210
KPFM	Greenville, Tex. (15)	1310	KQV	Pittsburgh, Pa. (500)	1380	WDAE	Portland, Me. (1000)	940	WJZ	New York City (30000)	760
KPPV	Ft. Smith, Ark. (50)	1340	KQW	San Jose, Calif. (500)	1010	WDAE	Tampa, Fla. (1000)	1220	WKAQ	San Juan, P. R. (500)	890
KPPY	Spokane, Wash. (1000)	1340	KRE	Berkeley, Calif. (100)	1370	WDAF	Kansas City, Mo. (1000)	610	WKAQ	E. Lansing, Mich. (1000)	1040
KPQD	Anchorage, Alaska (100)	1230	KREG	Santa Ana, Calif. (100)	1500	WDAG	Amarillo, Tex. (250)	1410	WKAV	Laconia, N. H. (100)	1310
KPQU	Holy City, Calif. (100)	1420	KRGV	Harlingen, Tex. (500)	1260	WDAH	El Paso, Tex. (100)	1310	WKBB	Joliet, Ill. (100)	1310
KPQW	Seattle, Wash. (100)	1420	KRLD	Dallas, Tex. (10000)	1040	WDAY	Fargo, N. D. (1000)	940	WKBB	Birmingham, Ala. (100)	1310
KPRC	San Francisco, Calif. (1000)	610	KRMD	Shreveport, La. (50)	1310	WDBJ	Roanoke, Va. (250)	930	WKBP	Indianapolis, Ind. (500)	1400
KPRU	Columbia, Mo. (500)	630	KROW	Oakland, Calif. (500)	930	WDBO	Orlando, Fla. (500)	1120	WKBH	La Crosse, Wis. (1000)	1380
KPSD	San Diego, Calif. (500)	600	KRSC	Seattle, Wash. (50)	1120	WDEL	Wilmington, Del. (250)	1120	WKBI	Chicago, Ill. (100)	1420
KPSG	Los Angeles, Calif. (500)	1120	KSCJ	Manhattan, Kan. (500)	580	WDGY	Minneapolis, Minn. (1000)	1180	WKBN	Youngstown, O. (500)	570
KFUL	Galveston, Tex. (500)	1290	KSD	Sioux City, Ia. (1000)	1330	WDIX	Tupelo, Miss. (100)	1500	WKBO	Jersey City, N. J. (250)	1450
KFUM	Colorado Sp'gs, Col. (1000)	1270	KSEI	St. Louis, Mo. (500)	550	WDOD	Chattanooga, Tenn. (1000)	1280	WKBO	New York City (250)	1350
KFUP	Clayton, Mo. (500)	550	KSL	Pocatello, Ida. (250)	900	WDRC	Hartford, Conn. (500)	1330	WKBS	Galesburg, Ill. (100)	1310
KFV	Denver, Col. (100)	1310	KSMR	Salt Lake City, Utah (5000)	1130	WDSU	New Orleans, La. (1000)	1250	WKBV	Connersville, Ind. (100)	1500
KFV	Culver City, Calif. (250)	1000	KSO	Santa Maria, Calif. (100)	1300	WDWF	Providence, R. I. (100)	1210	WKBY	Buffalo, N. Y. (5000)	1480
KFV	Cape Girardeau, Mo. (100)	1210	KSOO	Clarinda, Ia. (500)	1380	WEAF	Tuscola, Ill. (100)	1070	WKBY	Ludington, Mich. (50)	1500
KFW	Hollywood, Calif. (1000)	950	KSTP	Sioux Falls, S. D. (2000)	1110	WEAT	New York City (50000)	660	WKJC	Lancaster, Pa. (100)	1200
KFW	St. Louis, Mo. (100)	1200	KTAB	St. Paul, Minn. (10000)	1460	WEAN	Ithaca, N. Y. (500)	1270	WKRC	Cincinnati, O. (5000)	550
KFXD	San Francisco, Calif. (500)	930	KTAP	Oakland, Calif. (1000)	560	WEAO	Providence, R. I. (250)	780	WKY	Oklahoma City, Okla. (1000)	900
KFXE	Nampa, Ida. (50)	1420	KTAR	San Antonio, Tex. (100)	1420	WEBC	Columbus, O. (750)	570	WKZO	Brahma Sp'gs, Mich. (1000)	590
KFXF	Denver, Col. (250)	920	KTAT	Phoenix, Ariz. (500)	620	WEBC	Superior, Wis. (1000)	1290	WLAC	Nashville, Tenn. (5000)	1470
KFXJ	Edgewater, Col. (50)	1310	KTAT	Ft. Worth, Tex. (1000)	1240	WEBC	Harrisburg, Ill. (100)	1210	WLAF	Louisville, Ky. (100)	1200
KFXM	S. Bernardino, Calif. (100)	1210	KTBI	Los Angeles, Calif. (1000)	1300	WEBC	Buffalo, N. Y. (100)	1310	WLB	St. Paul, Minn. (1000)	1250
KFXR	Oklahoma City, Okla. (100)	1310	KTBR	Portland, Ore. (500)	1300	WEBC	Chicago, Ill. (100)	1210	WLB	Muncie, Ind. (50)	1310
KFXZ	Flagstaff, Ariz. (100)	1420	KTBS	Shreveport, La. (1000)	1450	WEBC	Erie, Pa. (100)	1420	WLB	Kansas City, Kan. (100)	1420
KFY	Ahilene, Tex. (100)	1420	KTBS	Hot Springs, Ark. (10000)	1040	WEBC	Buffalo, N. Y. (100)	1310	WLB	Petersburg, Va. (100)	1200
KFY	Bismarck, N. D. (1000)	550	KTLC	Houston, Tex. (100)	1310	WEBC	Chicago, Ill. (100)	1210	WLB	Stevens Point, Wis. (2000)	900
KGA	Spokane, Wash. (5000)	1470	KTHS	Los Angeles, Calif. (500)	780	WEBC	Buffalo, N. Y. (100)	1310	WLB	Oil City, Pa. (500)	1260
KGAR	Tucson, Ariz. (100)	1370	KTLG	Los Angeles, Calif. (500)	780	WEBC	Buffalo, N. Y. (100)	1310	WLB	Long Is. City, N. Y. (100)	1500
KGB	San Diego, Calif. (250)	1330	KTRH	Muscatine, Ia. (5000)	1170	WEBC	Buffalo, N. Y. (100)	1310	WLB	Bangor, Me. (500)	620
KGBU	Ketchikan, Alaska (500)	900	KTRH	Houston, Tex. (500)	1120	WEBC	Buffalo, N. Y. (100)	1310	WLB	Ithaca, N. Y. (50)	1210
KGBX	St. Joseph, Mo. (100)	1310	KTSA	San Antonio, Tex. (1000)	1290	WEBC	Buffalo, N. Y. (100)	1310	WLB	Lexington, Mass. (500)	1410
KGBZ	York, Neb. (500)	930	KTSL	Shreveport, La. (100)	1310	WEBC	Buffalo, N. Y. (100)	1310	WLB	Lexington, Mass. (100)	1370
KGCA	Decorah, Ia. (50)	1270	KTSM	El Paso, Tex. (100)	1310	WEBC	Buffalo, N. Y. (100)	1310	WLB	Philadelphia, Pa. (500)	560
KGCI	San Antonio, Tex. (100)	1370	KTW	Seattle, Wash. (1000)	1270	WEBC	Buffalo, N. Y. (100)	1310	WLB	Boston, Mass. (100)	1500
KGCR	Watertown, S. D. (100)	1210	KUJ	Longview, Wash. (100)	1500	WEBC	Buffalo, N. Y. (100)	1310	WLB	Chicago, Ill. (5000)	870
KGCU	Mandan, N. D. (100)	1200	KUOA	Fayetteville, Ark. (1000)	1390	WEBC	Buffalo, N. Y. (100)	1310	WLB	Providence, R. I. (100)	1210
KGDX	Wolf Point, Mont. (100)	1310	KUSD	Vermilion, S. D. (500)	890	WEBC	Buffalo, N. Y. (100)	1310	WLB	Brooklyn, N. Y. (500)	1400
KGDA	Mitchell, S. D. (100)	1370	KUT	Austin, Tex. (100)	1500	WEBC	Buffalo, N. Y. (100)	1310	WLB	Lynchburg, Va. (100)	1370
KGDE	Fergus Falls, Minn. (100)	1200	KVI	Tacoma, Wash. (1000)	760	WEBC	Buffalo, N. Y. (100)	1310	WLB	Cincinnati, O. (50000)	700
KGDM	Stockton, Calif. (250)	1100	KVL	Seattle, Wash. (100)	1370	WEBC	Buffalo, N. Y. (100)	1310	WLB	New York City (5000)	1100
KGDY	Huron, S. D. (100)	1200	KVOA	Tucson, Ariz. (500)	1260	WEBC	Buffalo, N. Y. (100)	1310	WLB	Syracuse, N. Y. (250)	570
KGEF	Los Angeles, Calif. (1000)	1300	KVOO	Tulsa, Okla. (5000)	1140	WEBC	Buffalo, N. Y. (100)	1310	WLB	Buffalo, N. Y. (1000)	1040
KGEK	Yuma, Col. (50)	1200	KVOS	Bellingham, Wash. (100)	1200	WEBC	Buffalo, N. Y. (100)	1310	WLB	Washington, D. C. (250)	630
KGER	Long Beach, Calif. (1000)	1360	KWCR	Cedar Rapids, Ia. (100)	1310	WEBC	Buffalo, N. Y. (100)	1310	WLB	Chicago, Ill. (5000)	670
KGEW	Fort Morgan, Col. (100)	1200	KWEA	Shreveport, La. (100)	1210	WEBC	Buffalo, N. Y. (100)	1310	WLB	Macon, Ga. (250)	890
KGEZ	Kalispell, Mont. (100)	1310	KWEG	Stockton, Calif. (100)	1200	WEBC	Buffalo, N. Y. (100)	1310	WLB	Newport, R. I. (100)	1500
KGFF	Alva, Okla. (100)	1420	KWJ	Portland, Ore. (500)	1060	WEBC	Buffalo, N. Y. (100)	1310	WLB	Detroit, Mich. (100)	1420
KGFG	Oklahoma City, Okla. (100)	1370	KWJ	St. Louis, Mo. (1000)	1350	WEBC	Buffalo, N. Y. (100)	1310	WLB	Peoria Heights, Ill. (500)	1440
KGFI	Corpus Christi, Tex. (100)	1500	KWKK	Kansas City, Mo. (100)	1370	WEBC	Buffalo, N. Y. (100)	1310	WLB	Richmond, Va. (100)	1210
KGFL	Los Angeles, Calif. (100)	1200	KWKH	Shreveport, La. (10000)	850	WE					

Table listing radio stations and their frequencies, including WPAP New York City (250) 1010, WPAP Pawtucket, R. I. (100) 1210, WPCB Chicago, Ill. (500) 580, etc.

Table listing radio stations and their frequencies, including WSPD Toledo, O. (500) 1340, WSSH Boston, Mass. (500) 1410, WSUN Iowa City, Ia. (500) 880, etc.

Table listing radio stations and their frequencies, including CHNS Halifax, N. S. (500) 910, CHRC Quebec, Que. (100) 880, CHWC Regina, Sask. (500) 960, etc.

Table listing radio stations and their frequencies, including CUBA CMBC Havana (150) 1130, CMBY Havana (200) 1405, CMBZ Havana (150) 1010, etc.

Table listing radio stations and their frequencies, including HAITI HHK Port au Prince (1000) 920

Table listing radio stations and their frequencies, including MEXICO XFF Chihuahua (250) 915, XBE Ciudad Juarez (1000) 750, XEA Guadalupe (100) 1200, etc.

CANADIAN STATIONS

Table listing Canadian radio stations and their frequencies, including CFAC Calgary, Alta. (500) 690, CFBO St. John, N. B. (500) 890, CFCA Toronto, Ont. (500) 840, etc.

Stations Classified by Wave-lengths

Only U. S. A. Stations of 100 Watts or More Are Included in This Tabulation. Classification by Cities and States Next Issue.

Table listing radio stations and their frequencies, including 550 KC., 545.1 Meters KFDY-Brookings, S. D., KFUD-Clayton, Mo., KFVR-Bismarck, N. D., etc.

Table listing radio stations and their frequencies, including 1050 KC., 285.5 Meters KNX-Hollywood, Calif., KFRB-Milford, Kan., 1060 KC., 282.8 Meters KWJJ-Portland, Ore., WBAL-Baltimore, Md., etc.

Table listing radio stations and their frequencies, including 1230 KC., 243.8 Meters KYA-San Francisco, Calif., WBS-Boston, Mass., WFBM-Indianapolis, Ind., etc.

Table listing radio stations and their frequencies, including 1340 KC., 223.7 Meters WADC-Akron, O., WSMB-New Orleans, La., KID-Idaho Falls, Ida., etc.

WAVE-LENGTH GUIDE

Table with columns: NATIONAL BROADCASTING STATION, COLUMBIA BROADCASTING STATION, KYC. Includes stations like KSD, WFI-WIBO-WLIT, WTAG, WEEL-WOW-KHQ, etc.

STATIONS HEARD IN MARCH (Or Dial Readings)

Handy Index to Major Evening Programs of NBC and CBS. Lists programs such as 'General Electric Hour', 'The Phil Splaney Orchestra', 'The Roxy Symphony Orchestra', etc., with their respective times and stations.



Robert
Halliday



Evelyn
Herbert

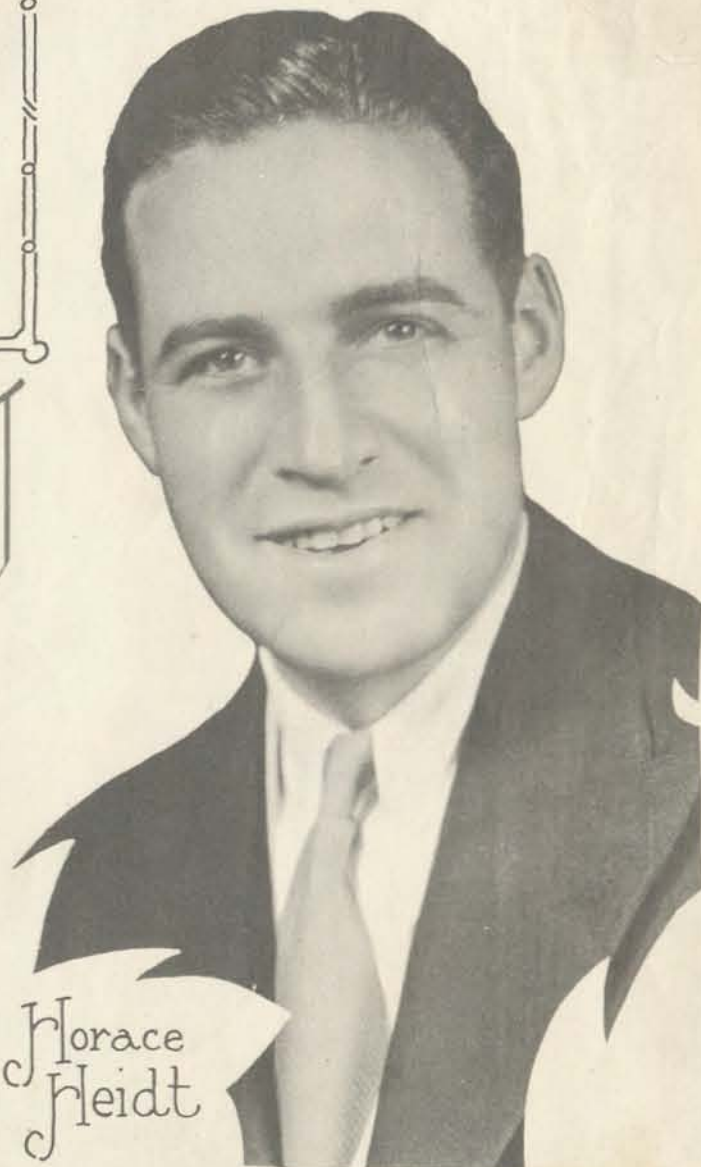
ROBERT HALLIDAY, baritone, and EVELYN HERBERT, soprano, co-stars of that famous stage success, "New Moon," were recently guest artists during the Mobiloil Concert Hour.

LILLIAN BUCKNAM, dramatic soprano, is a favorite soloist on concert programs over CBS.

HORACE HEIDT is leader of the "California Orchestra," recently introduced to a nationwide audience by a two-month season over an NBC chain and a month over WLW. The orchestra is now on a tour with Paramount, but will be back on the air regularly in the near future.



Lillian
Bucknam



Horace
Heidt

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