

N.S.E.

# What's on the Air

15 CENTS



APRIL  
1931

VOL. 2 NO. 6

UNCLE ABE AND DAVID



Top row (left to right): HELEN GILLIGAN, musical-comedy favorite, is the guest star of "Paramount on Parade" every Friday noon over CBS. GINGER ROGERS, star of "Girl Crazy," and LORNA FANTIN, "Old Gold's" numerologist, were snapped while Miss Fantin was making an analysis of Miss Rogers for her Tuesday night broadcast over CBS. Second row (left to right): ANNABELLE JACKSON, WTAM's concert pianist, is official hostess of that station when not "on the air." LEE MORSE has signed up with CBS and will be heard singing blues over that chain several times a week. NANCY CARROLL, film and talkie favorite, is a frequent guest artist over the chains.

**OUR COVER PICTURE**

"Uncle Abe and David," the true-to-life, "down East" sketch which is available to the listening audience every Wednesday, Thursday, Friday and Saturday evening, 6:45, E. S. T., over an NBC network, is depicted on the cover of this issue.

'Member way back in June, when this program was first put on the air, and Arthur Allen, in the character of "David," and Phillips H. Lord "making" the whimsical "Uncle Abe," delighted us with their visit to New York City? Here they are, just arrived in the great metropolis and evidently trying to ward off that inevitable nostalgia with the good old game of checkers.

**WHAT'S ON THE AIR**

(Registered in U. S. Patent Office)

Vol. II. **MAGAZINE FOR THE RADIO LISTENER** No. 6

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

# WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

VOLUME II.

APRIL, 1931

No. 6

## Controlling Radio's Traffic Lanes

A Glimpse of the Federal Radio Commission  
prepared for "WOTA" Readers by G. FRANKLIN WISNER  
Chief of Press Service, Federal Radio Commission



Hon. Ira Robinson



Wm. D. L. Starbuck



Gen. Chas. Saltzman



Harold La Fount



Judge E. Sykes

RADIO developments in various fields have been so rapid and conditions have shifted so quickly that it has been most difficult to chart an exact course of supervision—fair and just to all parties concerned.

Inventions, discoveries and practical uses of this wonderful art have been so sensational that the proper regulation and control have presented one of the most complex and perplexing problems ever submitted to mankind for solution.

Radio not only is not circumscribed by State lines, but it defies national borders, so that it presents a world problem of momentous proportions. Several international conferences on radio have already been held, and a fine spirit of co-operation prevails among the nations on radio matters. No snags or snarls of moment have developed, and international good will prevails in the radio world. At all such conferences the United States has taken a most conspicuous part.

Since 1896, when Marconi succeeded in a practical application of the Hertzian waves by using radio for transmission for one and three-quarter miles, this art has steadily gone forward, opening up new fields, adding much to human advancement and happiness.

As is well known, the first practical use of radio was in marine communication. In 1912 Congress enacted legislation putting this new godsend to shipping and commerce in the hands of the Secretary of Commerce. Shore-to-ship, ship-to-shore and ship-to-ship services were established and maintained, thus minimizing the hazards of the sea and facilitating trade.

When radio broadcasting was developed in 1921, its supervision was given serious thought and study, and its regulation was placed in the hands of the Secretary of Commerce. He assumed that the Marine Act of 1912, as amended, was broad enough to authorize him to grant licenses, allocate wavelengths, power and time of transmission to broadcasting stations.

That authority was challenged in 1926 by a Chicago station, and the Federal courts in that case rendered a decision which was interpreted by the

Attorney General as virtually a breakdown of control by the Federal Government of radio broadcasting.

With no one in control of the radio-traffic lanes, anarchy prevailed in the air, and radio stations sprang up like mushrooms, more than two hundred being erected in a few months. Many broadcasters jumped their waves, increased their power and hours of operation, etc., without any concern for the rights of others or for the listeners. Bedlam reigned supreme.

Congress promptly took hold of the situation, and, after much study and deliberation, enacted the Radio Act of 1927, which went into effect Feb. 23, 1927, creating the Federal Radio Commission.

That measure will go down in history as a very constructive piece of legislation enacted for the benefit of our people. With no precedents to guide it, Congress incorporated in that act fundamental principles so sound and far-reaching that all future enactments must necessarily revolve around them. Imperfections of minor importance, of course, have become apparent, but these can be remedied without any radical changes in the basic law and without any serious blow to the radio structure built up during the past few years by the Federal Radio Commission.

Broad powers are given the Commission by the act. It provides that no one can operate any apparatus for transmission of radio within the United States or its possessions without first obtaining a license from the Commission.

For some time after its organization the Commission was obliged to devote the major portion of its time to straightening out the tangle in the broadcasting band. With only ninety channels available, it was found humanly impossible to take care of the 732 licensed broadcasters without causing much interference. Such rigid rules and regulations were adopted by the Commission that approximately 150 broadcasters surrendered their licenses. There are still entirely too many radio stations broadcasting on the air—618—to insure good reception. Occasionally the Commission licenses a new station to serve some isolated section.

The welfare of the listeners has been the paramount consideration of the Commission in its allocation of radio facilities, and special efforts are being made to take care of small stations because of their community appeal.

Under the Radio Act of 1927, the United States is divided into five zones.

The first zone, represented by Mr. Starbuck, consists of Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Delaware, Maryland, the District of Columbia, and, in addition, Porto Rico and the Virgin Islands.

The second zone, represented by Judge Robinson, consists of Pennsylvania, Virginia, West Virginia, Ohio, Michigan and Kentucky.

The third zone, represented by Judge Sykes, consists of North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, Arkansas, Louisiana, Texas and Oklahoma.

The fourth zone, represented by General Saltzman, consists of Indiana, Illinois, Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Kansas and Missouri.

The fifth zone, represented by Mr. LaFount, consists of Montana, Idaho, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada, Washington, Oregon, California and the Territories of Hawaii and Alaska.

The present setup of broadcasting stations is due largely to the adoption by the seventieth Congress of an amendment to the Radio Act of 1927, sponsored by Representative Edwin L. Davis, of Tennessee, which provides that "the licensing authority shall, as nearly as possible, make and maintain an equal allocation of broadcasting licenses, of bands of frequency or wavelengths, of periods of time for operation, and of station power to each of the five zones, when and in so far as there are applications."

That amendment also provided for a "fair and equitable distribution of radio facilities within the zones and possessions of the United States, within each zone, according to the population."

Official basis for an allocation of radio facilities to conform with the Davis Amendment was pro-

vided by the Commission by General Order No. 40, adopted Aug. 30, 1928.

That order provides for "local" stations of 50 to 100 watts each; "regional" stations with power ranging from 250 to 1,000 watts, and "cleared channel" stations of 5,000 watts or more.

Provision was made under that order for 150 full-time local stations, or 30 for each zone; 125 full-time regional stations, or 25 per zone, and 40 cleared-channel stations, or 8 for each zone.

This classification and division of facilities was adopted after much study and upon the approval of the leading radio engineers. It was felt that this method would provide a fair and equitable distribution of radio facilities throughout the country.

Special attention has been given to permits for local and regional stations because of their special community appeal.

Because more than half of our people live more than one hundred miles from any transmitter, the Commission felt that, in order to provide farmers, ranchers and other rural residents with good radio, it is necessary to authorize the use of exclusive channels by a group of relatively high-powered stations because of their vast service area.

Radio development in various directions, in fact, staggers human imagination, and the Commission is vested with the heavy responsibility of seeing that this wonderful discovery is utilized for the education and advancement of American people.

A great many of the listening public think that the Federal Radio Commission confines its activities solely to broadcasting. This is far from true. Broadcasting is only one of the children of the Commission's large family. The use of radio for our ships, for aviation, for communication with foreign lands and between cities in our own country, the use of radio for experimentation and technical research, for amateurs and for a long list of other things—all these come under the responsibilities of the Commission.

The activities of the Commission are not limited to radio in the United States. Our ship stations and the big communication stations reach receiving stations in all parts of the world. The Commission is not only anxious to provide good broadcasting to every farm, hamlet, town and city in the United States, but it is concerned with interference troubles in South Africa, China and other distant lands.

Many duties devolve on the Commission. For instance, to mention only a few:

Each month the Commission considers hundreds of applications for radio licenses for a wide range of uses. If the Commission is to safeguard the interests of the public, it must devote much time and study to these applications. It is no easy matter to apply wisely and fairly the intangible yardstick "public interest, convenience and necessity," provided by law in allocating radio facilities.

In many cases, before a license is issued or denied, a public hearing must be held in accordance with the law. These hearings must be conducted with much care, as many decisions of the Commission are carried to the courts. The Commission must see that the terms of the licenses are carried out when the station commences operating.

The Commission is required by the law to assign bands of frequencies or wavelengths to the various classes of service, such as aviation, communication, broadcasting, etc. As the daily demand for these facilities constantly exceeds the supply available, this duty is one requiring much study and ingenuity. In making grants for any use of the air, the Commission aims to make allocations only for public service for the benefit of the greatest possible number of people.

The Commission is required to regulate the kind of apparatus used by stations in order that listeners

may receive signals of clearness and exactness. This duty involves many technical considerations.

Radio listeners frequently express dissatisfaction to the Commission on account of the quality of programs or material broadcast by stations in their community. The law does not give the Commission the right to censor programs except to exclude obscene, indecent or profane language.

After all, the listeners are the real censors of programs, and the broadcasters for the most part are trying hard to please them. Broadcasting is a business, and its success depends largely upon the popularity of the station. The broadcaster is like a storekeeper, trying to attract new customers all the time. He knows that, if his programs offend or are uninteresting, the listeners will "tune him out" and turn to another program. So we have a healthy and spirited rivalry among broadcasters in many communities in efforts to please the public.

As a result of these factors the listeners have kept broadcasting in the United States upon a high plane—the best in the world.

### RADIO COMMISSION "WHO'S WHO"

MAJ.-GEN. CHARLES MCKINLEY SALTZMAN, chairman of the Federal Radio Commission, was born at Panora, Ia., Oct. 18, 1871, and was graduated at the U. S. Military Academy in 1896.

He was an honor graduate at the Army Signal School in 1906, and was graduated at the Army War College in 1921.

General Saltzman is one of the world's best-known authorities on radio in all its practical uses. In the early days, even when radio was considered by many as a plaything or toy, General Saltzman quickly visualized its possibilities, and for years he has given serious thought and study to its development. He has always been in the front "radio ranks."

Back in 1913, General Saltzman was signal officer in the U. S. Army, Eastern Department, and served in the same capacity in the Canal Zone in 1915-1916. On Sept. 1, 1916, he was appointed executive officer in the office of the signal officer, and was named chief signal officer with the rank of major-general Jan. 9, 1924.

In his work on the Radio Commission, General Saltzman has found a wonderful opportunity to apply his remarkable executive ability and skill in organizing and co-ordinating the work of the various divisions, thus eliminating much lost motion and overlapping of duties.

HAROLD A. LAFOUNT was born at Birmingham, England, on Jan. 5, 1880, the son of Robert A. and Emily Hewitt Lafount. When a mere child his family moved to Logan, Utah, where he received his early education in the public schools. He was graduated at the Logan High School and at the Agricultural College at Logan.

He was engaged in various business enterprises before his appointment as a radio commissioner. His activities included the management or partnership in the following concerns: Pacific Land and Water Company, Raft River Reclamation Company, Stevell Townsite Company, Lovett Townsite Company, publisher Stevell Times, Consolidated Service Bridge Reservoir Company, Great Western Radio Corporation—all of Salt Lake City. He is also active in the Latter-day Saints Church, in which he is a bishop.

JUDGE IRA ELLSWORTH ROBINSON was appointed by President Coolidge to the Federal Radio Commission from the second zone on March 29, 1928. He was elected chairman Apr. 5, 1928, and

served in that capacity until Feb. 28, 1930, when he was succeeded as head of the Commission by Maj.-Gen. C. McK. Saltzman.

Judge Robinson was born near Grafton, W. Va., on Sept. 16, 1869. He was graduated from Fairmont State Normal School in 1889, and studied law at the University of Virginia in 1890. He was admitted to the bar in 1891, and began practice at Grafton in the same year.

He was prosecuting attorney for Taylor County, W. Va., from 1896 to 1900, and was elected a member of the West Virginia Senate, serving from 1902 to 1904. He served as regent for the West Virginia Normal Schools from 1901 to 1907. He was elected on Nov. 8, 1906, as a judge of the Supreme Court of Appeals, after having been appointed in October, 1907, by the Governor to fill this vacancy. He resigned from the Supreme Court of Appeals on Oct. 26, 1915, having served as chief justice of this court since 1910. He was a Republican nominee for Governor for West Virginia in 1916. He was chairman of the Draft Appeals Board from 1917 to 1918.

He was a lecturer at West Virginia University College of Law and at Northwestern University, Chicago, Ill., in 1920; he is a member of the American Institute of Criminal Law and Criminology, and served as its president from 1915 to 1916; and is a member of the American Bar Association, being chairman of the criminal-law section. In 1921 Judge Robinson was appointed by the Secretary of Interior to adjudicate war minerals claims. He is a contributor to several legal periodicals.

WILLIAM D. L. STARBUCK was appointed by President Hoover from the first zone to serve on the Federal Radio Commission. He took office May 1, 1929, succeeding O. H. Caldwell, of New York City, who resigned Feb. 23, 1929.

Mr. Starbuck was born in New York City in 1886, and received his elementary education in the public schools of that city. He attended Columbia University and was graduated from that institution in 1907.

He is both an engineer and a lawyer. For a number of years he specialized in patent law in New York City.

During the World War, Mr. Starbuck served overseas for more than two years.

His radio experience is extensive. His training as a mechanical engineer was capitalized in the building of radio sets and in experimentation when radio was in its infancy.

As a member of the Federal Radio Commission, Mr. Starbuck is the supervisor of the Engineering Department, and he has devoted much time and study to ways and means by which radio can be of service to aviation.

JUDGE EUGENE OCTAVE SYKES is one of the five original members of the Federal Radio Commission and took office March 15, 1927. When the Commission was first organized, he was named vice-chairman and has served in that capacity ever since.

Judge Sykes was born at Aberdeen, Miss., on July 16, 1876. He was a student at St. John's College, Annapolis, Md., and at the U. S. Naval Academy. He received his LL.B. degree at the University of Mississippi in 1897, and began the practice of law at Aberdeen, Miss. He was Democratic Presidential elector-at-large from Mississippi in 1904. He was appointed a justice of the Supreme Court of Mississippi in 1916, and was elected to the same office the same year for a term ending 1924. He voluntarily retired from the bench in 1924 and resumed the practice of law.

# NBC

The wee small hours of the morning usually find WAYNE KING leading one of his orchestras in popular melodies, either from the Chicago studios of NBC or from a local Chicago station.

MARLEY R. SHERRIS, who announces the National Youth Conference each Sunday afternoon and Midweek Hymn Sing on Wednesdays, among others, has a particularly ardent following among the listening public, judging from the number of requests that we have received to print his picture.

BEN BERNIE is another of that small group of orchestra leaders who through radio is known and admired by every lover of dance music. At present Ben is in Chicago, but either the chains or local stations carry his music and his whimsical patter every night.

Next we discover the old, red-headed music-maker, our own WEN HALL, replaying a golf match with CAMPBELL ARNOUX, director of KTHS at Hor Springs, Ark. "Wen" is back with NBC, although his present program is carried only by the Pacific Coast chain.

COON-SANDERS ORCHESTRA has been with radio since radio broadcasting began. This group is as popular as it was in the early days, and is heard from coast to coast on Tuesday nights when the Florsheim Frolic takes the air.

BILLY ARTZT and orchestra have many radio engagements, but their latest calls for costumes quite out of the ordinary—they are broadcasting over NBC each Wednesday evening as the Conti Gondoliers.

PAT KELLY's title at NBC is "supervisor of announcers." Nevertheless, he finds time not only to do some announcing himself, but is heard occasionally as a tenor soloist. It is as a soloist that he has won a following among the fans.

EDWARD THORGERSEN announces three of the few hour-long programs left on the chain schedules. All three are programs by B. A. Rolfe and his Lucky Strike Dance Orchestra.

WADE ARNOLD is one of the playwrights who have recently invaded the broadcasting field. He is author of "The Campus" (Saturday evenings at nine) and plays one of the leading roles in the sketches. By the way, "The Campus" is developing some worth-while humor.

It is interesting to note that four of the nine NBC artists pictured on this page broadcast through the Chicago studios. More and more the chains are becoming truly national in character, and are using the talent of the middle West and the far West, as well as of the East, for their programs.



Wayne King



Wade Arnold



Marley R. Sherris



Edward Thorgersen



Ben Bernie



Pat Kelly



Wendell Hall and Campbell Arnoux



Carlton Coon and Joe Sanders



Billy Artzt

# By Their Voices Do We Know Them

By Charles Magee Adams

THE announcer pronounced the sponsor's benediction on the listening millions. The program was over. "Really quite amusing," the man at the dial remarked with a whimsical chuckle, as he tuned to another station.

"That hooley?" his friend snorted disgustedly. "If you ask me, it's a crime."

"Not the advertising; the announcer," the other explained good-humoredly. "Local boy makes good. Pride of Pumpkin Center goes to top on big chain. Can't you just hear him thinking that every time he opens his mouth, hoping all the folks back home are listening to him with proper awe and admiration?"

His friend grinned. "By golly, you're right! I hadn't exactly thought of it like that. But now you mention it, I'll bet he was a riot in his own home town. They will give themselves away, won't they?"

As a matter of cold fact, neither of these listeners had so much as a crumb of gossip about the past life of this announcer. Yet here they were, piecing together a set of rather personal details simply from hearing his voice as it was wafted to them over the cluttered kilocycles.

Call it deduction or just jumping at conclusions, as you choose. But in either case eight out of ten listeners are engaged in the same interesting, if hazardous, pastime every day.

"What you are speaks so loud I can't hear what you say." So Emerson is said to have observed many years ago. And that shrewd probe into human nature still holds good. But, since radio came along, the familiar saying might be brought up to date by changing it to: "Your voice tells me so much I hardly need to listen to your words." At least, that is how it works out, pretty much wherever receiver dials are twisted.

As was suggested a paragraph or two ago, most listeners—consciously or unconsciously—have acquired the knack of forming a surprisingly complete notion of a person simply by hearing his voice through a loud-speaker.

Ordinarily we rely on appearance to do that. We say, "He looks like he can be trusted;" or, "He looks like a slippery customer;" and we think we have good reasons for those opinions. However—thanks to radio—we are finding out by this time that the voice also tells us much about people, sometimes much more than we might suspect it could.

For instance, a popular harmony team was doing some comedy patter between its songs. "That must be the fat one," a woman listener decided, as one of the two uncorked a wisecrack.

It turned out that she had seen a photograph of the pair, noted that one was fat and the other thin, but, as so often happens, forgotten which was which. Now, hearing their act, she picked out the plump boy by his voice—a test she doubtless would not have trusted before radio taught her to use her ears as well as her eyes.

Now and then, of course, a voice does fool us. The classic example in this line is W. K. Henderson, who holds forth down Shreveport way. When he was heard first by a nation-wide audience, people referred to him as "that old man at KWKH." Estimates of his age started at sixty and ran well above eighty. But, as a matter of vital statistics, he is still in his forties.



HE WAS A RIOT IN HIS OWN HOME TOWN.

However, misses like that are rare. Listeners seldom go so far wrong on such fundamentals as age and physique in their deductions from voices.

But the really interesting and important part of the business is that listeners come to know so much more than the police-description details of a broadcasting personality simply by hearing his voice.

For instance, there is Roxy. Probably several thousand people know him personally. Probably several hundred thousand know something about him through magazine articles. But several millions have a pretty accurate notion of what sort of a chap he is merely through having heard his voice on the radio.

Some of them have seen his photographs, of course. Many more have not. Yet, if they did, or even saw him in person, their opinions of the genial impressario, formed from hearing his voice, doubtless would not have to be revised. That is how strong an impression of personality can be built up through the loud-speaker.

A similar example is Dr. Julius Klein, the Assistant Secretary of Commerce, whose weekly talks have been such an interesting Columbia feature. Many business men know him personally. More have read his magazine articles. But many more who have not met him or read his articles, who in fact may not have even a direct interest in business, have come to know his engaging personality by hearing his voice.



The list could be extended through pages of print. But every reader can supply other instances from his own radio acquaintances.

Also, he can think of cases—like the one cited at the outset—where traits and foibles, which those at the microphone may not even care to admit, stand out like the proverbial sore thumb. The voice has a way of doing that.

The explanation seems to be that broadcasting performers, like most eye-minded mortals, still think first of appearances. Could we see them, their facial expressions probably would tell us little. But their voices, not so carefully guarded, tell us the whole story.

Let an announcer, a news commentator, a public speaker, or even an actor, come before the microphone often enough, and we at the dials can tell pretty well what sort he is: if he is conceited, a sham, earnest, quick-witted, grouchy, cold, good-humored, lazy, smug, bitter, suave, a bluffer, or what have you. Voices do that, sometimes to an extent that might cause their owners to squirm mightily uncomfortably if they but knew.

However, disregarding the merely personal, the most useful result of all this is that it gives the listener a one-sided speaking acquaintance with the public figures of the moment. True enough, for those of us who like to contribute our share (or more) to a conversation, this may not be as desirable as a two-sided speaking acquaintance. But it is considerably better than no speaking acquaintance.

Consider, for instance, such diverse personages as President Hoover, John D. Rockefeller, Jr., Knute Rockne, Kathleen Norris, Evangeline Booth and Mrs. August Belmont. We have seen their photographs and read their published utterances or works at one time or another. But, no matter how clear-cut and vivid our impression of them is, it has been rounded out and given life by hearing their voices from our loud-speakers. That is not strange either, for the sound of the living voice is the nearest thing to personal contact.

Sometimes, to be sure, our previously sketched opinion has to be revised. We say, "He isn't what I thought he would be like." But again the change takes the other direction. We say, "She's much more human than I expected." In either case one-way contact has been made and a chance for appraising character provided which would not be possible on a mass scale without broadcasting.

Eventually that very thing may turn out to be one of radio's greatest contributions to our national life. When you and I, in our homes, can arrive at a nearly first-hand judgment of those who seek to direct our destinies, certainly the odds in favor of an intelligent democracy are much increased; for by their voices we do know them.



George Beuchler



'Tobe'

# CBS



Marie Gerard

GEORGE BEUCHLER was a favorite CBS announcer before it was discovered in radio circles that he was also a singer of exceptional talent. Now it appears that he will be heard more frequently as a soloist than as an announcer. He has been scheduled as soloist for several of Columbia's sustaining programs.

TOBE', who gathers fashion news from all sources in Europe and America, will be the guest speaker at 11:45 A. M., E. S. T., on April 16, when Peter Pan Forecasts goes on the air over an international CBS network. Every Thursday some man or woman of unusual prestige in the world of fashions is presented to the women of America during this program.

MARIE GERARD's maiden name was Marie Opfinger, but, when she discovered that the listeners found "Opfinger" difficult, she adopted "Gerard." She and Charles Touchette, "piano pal" of her brother, Adolph Opfinger, decided to change her name to "Touchette"—and did—by means of a wedding last November. The name "Gerard" seems to have brought her good luck, for with it she became an immediate success on the air. She is a CBS staff soprano, but is quite frequently heard as guest artist on commercial programs. At present she is active at the Radio Round-up, Thursday nights at 11:30.



Harry Von Zell

HARRY VON ZELL, who won his place as a CBS announcer when Old Gold first went on the air with Paul Whiteman, will be master of ceremonies for the new series of Van Heusen programs which will be heard over CBS on Friday nights at ten (E. S. T.). DON BALL (across the page) will be the announcer for this period. Don and Harry have often worked together. Many listeners remember their work when they were associated in the Henry-George programs.

PAT FLANAGAN, popular Chicago sports announcer, at home with the audience of WBBM, CBS key station in Chicago, had an interesting experience during March when he was master of ceremonies for the "Champion Skaters," a juvenile novelty carried over the CBS chain.

ROSALINE GREENE, radio actress remembered for her work in the "Famous Loves" series put on over NBC by Natural Bridge Shoes last year, has been introduced to CBS listeners this season as the murderer in the "Eno Crime Club" thriller broadcast every week night at 6:45, E. S. T.

DOROTHEA JAMES, whose beauty, dancing and singing have graced such productions as "Strike Up the Band," "Good News" and more recently "Princess Charming," loaned the last-named talent to the broadcast of "Radio Round-up" over the WABC-Columbia network, Thursday, March 5, at 11:30 P. M., E. S. T. This program marked Miss James' debut as a radio artist. In addition to her stage experience, she has appeared in motion pictures since childhood, her first important role occurring in "School Days," opposite Wesley Barry. For several years the versatile young lady performed as a protege of Gus Edwards.



Don Ball



Dorothea James



Pat Flanagan



Rosaline Greene

# Looking Through the Studioscope

Peter Dixon, whose "Raising Junior" is a regular feature of the NBC, hopes to get time for a short trip to Europe this summer.

If all the math notes to Vallec were placed end to end, there would be enough mush to feed the unemployed for the next twenty years.—*Pathfinder*.

"Have you any early American furniture?"  
"Oh, yes. We still use a battery radio set."  
—*Life*.

Just to settle all those bridge-table arguments about it, the present orchestra arrangements in the playing of "Perfect Song," theme song for Amos 'n' Andy, is composed of three violins, one cello, one saxophone and a piano.

W2XAF, Schenectady's 31.48-meter experimental transmitter, is in use each Saturday at 11 p. m., to communicate with the Syracuse University Andean Expedition, now in the far interior of Venezuela.

At the close of 1930 there were 444,676 radio receiving sets in operation in Canada, for which the annual license fee of one dollar required by the Canadian Government had been paid.

Soviet Russia will place in operation twenty-two additional broadcasting stations of 100,000-watt power in 1931. The U. S. S. R. plan calls for a total of about two hundred



stations, of which forty-five are to have twice the power now permitted to a maximum of twenty stations in the United States.

WGBS, New York, lost its appeal from the decision of the Federal Radio Commission refusing to license it to broadcast with a frequency of 600 kilocycles. It will probably be heard at 1180 hereafter.

Germany has completed at Muehlaefer, near Stuttgart, the first of a group of ten super-power broadcasting stations with which the German Ministry of Posts expects to overcome interference now caused by the new and powerful Soviet stations.

As a result of court action, the Federal Commission will soon announce a shifting of several station assignments in order to give relief to Station WTMJ, of Milwaukee, which now finds its service area very limited. It seems probable that WLBZ, Bangor; WFLA, WSUN and WDAE of Florida will be affected.

A letter has been received by Station WGN from William Jacobs, theatrical booking agent of Chicago, who is in the South Sea Islands to bring back fire walkers to Chicago for the Century of Progress Exposition in 1933. Mr. Jacobs said that he received a Verne Buck Orchestra program very distinctly.

Seventy-five program ideas were submitted to NBC in a recent week by motion-picture and theatrical figures. The first days of spring brought an influx of Broadway talent trooping into the studios, hoping to land microphone spots before the anticipated summer theatrical slump materialized.

Lily Pons, 1931 Metropolitan Opera Company soprano sensation, who makes her radio debut over an NBC network Sunday, April 5, was started on her singing career by her husband, a Dutch lawyer.

John Royal, NBC's new program director, was in the theatrical profession for eighteen years before taking charge at WTAM, Cleveland, from whence he was drafted to the network post. Prior to his association with the theatre Royal was a newspaper man.

Marie Gerard, the soprano, says that the only conditions which cause her uneasiness when before the microphone are when she knows the program is being carried on a nation-wide network and when friends write her that they will listen in.

Mabel Garrison, celebrated soprano of the opera and concert stage, is singing each Tuesday from 8:30 to 9 p. m., E. S. T., over WBAL, Baltimore. Miss Garrison is one of the very few native-born Americans who have achieved world-wide fame without studying abroad. She is a Baltimorean by birth and a graduate of Peabody Conservatory.

Madame Frances Alda, heard regularly through NBC networks in the Boscol programs, is a native of New Zealand. She left that country when a child and was raised by her grandparents in Australia, San Francisco and Paris. Every few years, however, she is called upon for a tour of the Antipodes.

We shall have to wait until fall to learn the name of the 1931 diction award winner. The committee of judges of the American Academy of Arts and Letters will continue to listen critically to the dulcet tones of announcers during the summer months.

An examiner for the Federal Radio Commission, in submitting a report recommending against permitting KWKH, "Hello, World!" station at Shreveport, to increase its power, stated that the "sole stockholder of the licensee company," who is Mr. Henderson, collected more than \$372,500 by solicitations and direct selling of goods via his station last year, and that this amount was largely profit.

Vaughn de Leath, "Original Radio Girl," is back on the NBC networks after an absence of almost a year. During that time she has traveled extensively in Europe, and recently has been featured over WTAM, Cleveland's 50,000-watt station. Miss de Leath returned to the network Sunday, March 15, in a program arranged especially for her by the NBC Artists' Service.

Half a dozen spring and early summer turf events are being arranged by NBC through the co-operation of Clem McCarthy, noted race announcer. McCarthy, who has been following the horses for more than twenty years, has definitely determined to do the Kentucky Derby at Louisville early in May, and plans are under consideration for broadcasting several of the big Eastern track events.

Rosaline Greene is another veteran of the air-waves. The NBC dramatic actress recently celebrated her seventh anniversary on the air. She broke in at WGY, Schenectady, with the first radio dramatic company ever to be formed. She recalls that she almost missed her inaugural broadcast because the automobile in which she was riding to the studio became stuck in a snow-bank.

Little Jack Little, "speakeasy of the baritones," who was recently brought from WLW, Cincinnati, by NBC and put on the networks, was among the first to use the new "whispering" microphone. The new "mike," an innovation of NBC engineers, has a long extension which enables those who play their own accompaniment to sing with a minimum of bending forward.



Al—My wife and I had a great argument last week. She wanted a roadster and I refused to buy it because, as I contended, a closed car is more practical.  
Brad—Does she like the new roadster?

The opening of the baseball season this month will find Bill Munday, NBC sports announcer, abandoning the microphone for the training-camp. Munday, a sports writer for the Atlanta Journal, will follow the Crackers to their limbering-up camp and indulge in a few workouts himself. He is a former professional baseball pitcher and likes nothing better than lobbing them up to the batters in the pre-season activities.

Few listeners to the more popular chain orchestras have any idea of the investment involved in building a large and popular orchestra. Just the item of musical instruments comes to a staggering figure. For example, B. A. Rolfe's Lucky Strike Orchestra has \$53,000 invested in music-making implements alone, while the instruments played by the Symphony Orchestra led by Walter Damrosch inventory at the \$56,000 mark.

The National Committee on Education by Radio has received a gift of \$200,000 to aid it in planning its program of educational broadcasting. This committee, appointed by U. S. Commissioner of Education William John Cooper, is seeking to get Congress to allocate 15 per cent. of the radio channels for exclusive use of stations which broadcast educational programs.

While entertaining with his orchestra, now a Columbia feature, at Les Ambassadeurs in Paris last summer, Noble Sissle introduced his symphonic version of "Song of India." At its conclusion a secretary escorted him to the table of the Maharajah of Kapurthala. With a few words of appreciation for the performance, the Indian potentate took the jeweled links from his own cuffs and presented them to the orchestra leader.



Judge Whipple—And how old are you, madam?  
Witness—I'm around thirty.  
Judge Whipple—So I perceive. Now, how many years is it since you got around it?

The newest voice you have heard announcing Columbia System programs belongs to Jean Warren Hights. Hights began announcing at WFI, Philadelphia, nine years ago; taught school and became a movie actor in the interim before he returned to broadcasting at Station WLIT (Philadelphia). There he was successively chief announcer and director of broadcasting. His major hobby is drawing—in pastels. A minor one is the creation of crossword puzzles, some of them so complicated that even he can't solve them.

John Brewster, who is "Henry" in the Columbia Broadcasting System "Henry-George" dramas, says that he thought the ultimate in speedy growth was reached five years ago when

he played a twelve-year-old boy in one play and ten minutes later rushed to another theatre to play the part of an eighty-five-year-old man. Brewster changed his mind during the Henry-George skits recently when he had to whine like an infant in one act, and two minutes later take the role of an aged sea captain.

Why radio script writers turn gray is seen in an example of the highly critical sense developed by radio listeners. A fan, hearing that the sponsors of the Barbasol program on the Columbia network were distributing free toothbrushes, had this complaint to make:

"I heard your program the other night," he said. "But why do you say that listeners should write their names and addresses on the 'empty box in which Barbasol comes?' How can the box that Barbasol comes in be empty? Maybe Thurston should be consulted."

Following an address before the officers of law and order of Dutchess County, N. Y., where he heads for home after his *Literary Digest* broadcast over the Columbia network, when he was sworn in as an honorary deputy sheriff, receiving a shiny gold badge, Lowell Thomas officiated as announcer at the annual ball of the Patrolmen's Benevolent Association, speaking before more than twenty thousand men, women and children who crammed every corner of the Madison Square Garden. After his address, Thomas was elected an honorary member of the organization and given the president's gold badge.

"Officer" Tommy has yet to discover whether the decorations will give him any influence with traffic cops.

Morton Downey, your favorite dinner-time tenor, once sold phonographs, insurance and aluminum ware. Among his outstanding accomplishments: Downey sang with the Paul Whiteman orchestra ten years ago; opened the



very, very exclusive Kit Kat Club in London; memorizes melody and lyrics at one reading; popularized such hits as "Among My Souvenirs," "Wonderful One" and "Wonder What Became of Sally" (he's still wondering), as well as having already broken all records for a swift rise to popularity in the realm of radio broadcasting.

Paul Dumont, whose radio association dates back to the early days of Station WJZ, will return to the announcer staff of NBC after three years as production man. Dumont first sang over WJZ in 1923. He was accompanied at the piano by Keith McCleod, now NBC musical supervisor. The program was announced by Milton Cross. Dumont is most widely known for his sports broadcasting and his association with the Dutch Master Minstrels, in which program he took the part of endman.

So enthused became a group of radio listeners who tuned to the Carborundum Indian Ritual on a recent Saturday night, that, aside from writing a letter of appreciation, a dollar and a half was enclosed to pay for their share of the entertainment. Of course their remittance was returned. This is not unfamiliar radio practice. Dozens of like instances have been recorded when some individual type of program makes an exceptional appeal to certain listeners.

Vivian Holt, singer and actress on the staff of Columbia's Radio Home-Makers' Club, was born to the theatre of parents who had been troupers throughout their lives. One of the earliest incidents indicative of her instinctive knowledge of acting occurred when Miss Holt was just four years old. Traveling with her mother and father in a repertory company, she became ill and her parents were forced to leave her alone at the hotel so they could "go on with the show." When the curtain fell on the last act, her mother rushed back to the



Martha Atwood



Ambrose J. Weems



Irene Bordoni



Rudy Vallee

RAYMOND KNIGHT is not only "Ambrose J. Weems" of "Cuckoo" fame (Saturday at 10 p. m.), but, as "Bill Borealis," presides over the Clicquot Night Club. MARTHA ATWOOD, NBC soprano, is heard on several sustaining programs each week. And now IRENE BORDONI is a regular radio artist; as Coty's Playgirl, she may be heard over CBS each Sunday evening at nine. The same wavy hair, but an even jollier smile, marks this new picture of RUDY VALLEE, which will go straight from this page into the scrap-books of all Rudy Vallee Club members.

hotel, only to find the lobby desolate. Not a bell-hop graced the staircase and there were no guests to be seen. Mrs. Holt sped upstairs in panic, which grew more intense as she espied a crowd gathered at the door of her daughter's room. Fearfully she joined the group and saw Vivian standing on the bed in night-dress, reciting lines from "Hamlet" to an appreciative audience.

Radio's littlest actress is Edith Thayer, the Jane McGrew of Hank Simmons' Showboat. She is four feet eleven inches short. Aside from her dramatic ability, Miss Thayer has won considerable fame as a soprano. She sang leading roles in the original companies of "The Firefly," "Pom, Pom," "The Geisha," "The Chocolate Soldier," "Naughty Marietta," and others.

While still in White Plains High School, Bert Lown, WABC-Columbia orchestra leader, rounded up a group of musicians who obtained dozens of dance engagements and finally attracted the attention of Frank Munson, head

of the Munson Steamship Lines. When the shipping magnate lightly suggested one night that they might sail for South America aboard one of his steamers, the band of striplings appeared aboard a Munson liner the next morning just as it was about to sail. Taken by their audacity, Munson engaged them, and, before they had time to realize what was happening, Bert and his fellows were steaming down New York harbor and wondering how they could explain the sudden departure to their families.

Richard Gordon, who plays Sherlock Holmes in the NBC dramas founded upon the famous Conan Doyle stories, and heard Monday nights through the NBC network, was rushing to a rehearsal in the New York studios. The hostess informed him that the rehearsal was scheduled for Studio D. For the moment Gordon could not recall on what floor the studio was located. He inquired of a page-boy.

"Down the west corridor," directed the page, and turned to the hostess. "Gosh!" commented the youth, "Sherlock Holmes—and he can't find a studio!"

Miss Louise Rice, who is heard each Thursday morning on an NBC-WJZ network, recently had an amusing experience. Miss Rice offers to analyze the handwriting of her radio listeners. A letter came to her from one of her radio audience, asking for a character analysis of the handwriting. This enterprising person not only typed the entire letter, but also typed her name and address. Miss Rice has been in a quandary as to how she can send an analysis, as she has not as yet been able to discover character in typewriting.

Don Becker, of WLW, has adopted the title of "ukulele consultant," since a recent morning when a little girl called him on the phone at the conclusion of one of his early ukulele programs.

"Please, Mr. Becker, I can't get my ukulele tuned right. Will you listen to it?" her shrill voice piped. Then, plink, plink, plink, plink, came over the wires as she plucked each string.

"Tune the G string a little higher," advised Becker, and listened while the little miss brought the string up to pitch and hung up with a thrilled "Thank you."

Ernie Hare and Billy Jones, heard weekly through an NBC network as the Interwoven Pair, have been broadcasting regularly since 1921. In October of that year they faced a microphone, looking like "a tomato can hung from a crane," in the washroom studio of old WJZ in Newark. They did a program of songs and patter—exactly the same type they do to-day—that lasted an hour and a half. At the end of Jones' and Hare's ninety minutes their accompanist put the station's first piano concert on the air, against the protest of the program director, who didn't know how such an innovation "would take." Two minutes later officials of the Westinghouse Electric and Manufacturing Company, listening in from half a block away, called with congratulations.

Brad Sutton has joined National Radio Advertising, Inc., as director of dramatic programs. He is the same Brad Sutton who is known to millions as "Old Forty Fathom;" the same Brad Sutton who went down to the sea to broadcast, for the first time in radio history, a program from the sea.



Melville Ray



Jeanne Carrol



Nalda Nardi



Mona Trilon



Jimmie Green

MELVILLE RAY came out of the World War with thirteen wound stripes and no profession. He was singing in a harvest-field when an opera singer heard him and sent him to Cincinnati to Dan Beddoe. Now he is one of WLW's most popular tenors. JEANNE CARROL, contralto; NALDA NARDI, program director of WMCA and WPCH, and MONA TRILON, soprano, are featured in the "New York Notes" (p. 12, this issue). JIMMIE GREEN and his orchestra have made a host of friends while broadcasting from WHAS in Louisville in March. (This picture is used by courtesy of the Music Corporation of America, in answer to the requests of many listeners.)



Norman Brokenshire, Columbia announcer, pulled a bone when he said his No. 11 1/2s were the biggest feet in radiodom. "Tiny" Berman, Gargantuan bass player of the Merry Madcaps of Station WTIC, was quick to let Brokenshire know that he wears a No. 14 shoe, and that when his cobbler ships a pair to him from New York they come in separate boxes—one shoe to the box.

**Radio Announcer**—Give me some of that prepared monoacetacidester of salicylic acid.  
**Druggist**—Do you mean aspirin?  
**R. A.**—Yeh! I never can think of that name.

Friday nights are busy nights for Maurice Chevalier as the days for outdoor sports draw nearer. The French comedian, heard weekly through an NBC network on the Chase and Sanborn program, holds open house for representatives of music-publishing houses on that night. Also it is fight night at Madison Square Garden, and the entertainer hasn't missed a bout there since he has been in the United States. He is an inveterate fight fan, and from the opening bell of the first preliminary can be heard rooting lustily for his favorite scrapper.

His colleagues of the Hawaiian troupe of Station WTIC, of Hartford, are telling a story at the expense of Bob Nawahine, one of the Ilima Islanders of the WTIC staff. Bob fell asleep while listening to his radio at two o'clock one morning. When he awoke it was daylight, and to his sleep-drugged senses came the terrifying realization that the Ilima Islanders were on the air. He lost no time in reaching the studios, where, to his chagrin, he found that the music he had been listening to had been broadcast by electrical transcription. He and his fellow-Hawaiians had made the record many months before.

"You know," said old Bob, narrating the incident, "the thing that scared me most was to hear that bass voice. I said to myself, 'That bass singer's good! I'll bet he was hired to take my place.'"

Each Monday, for the last six or seven months, Guy Lombardo has selected a new popular song which, in his opinion, would become a hit. The selections were given their radio debuts during the Robert Burns' Panatela programs on WABC and other Columbia stations.

Lombardo, while going over his averages late last week, discovered, to his own astonishment, that 90 per cent. of the numbers he selected had become outstanding hits. Some of these were: "When the Organ Played at Twilight," "You're Driving Me Crazy," "Sweet Jenny Lee," "Lonesome Lover," "Blue Again" and "Heartaches."

If you don't think they're hits, listen in any night and count how many times these selections are played and replayed.

Sir Hubert Wilkins, who plans in early May to attempt an exploration of the Arctic regions by submarine, will apply to the Federal Radio Commission for authority to install a transmitter and to have temporary use of a high frequency channel so that he may broadcast a running account of the expedition's experiences. If permission is granted, it is expected that one of the chains will arrange to rebroadcast his story so that it will be available for the world-wide radio audience. Sir Hubert recently talked to the Australian listeners from Schenectady; his message, carried by one of General Electric's short-wave transmitters, was picked up and rebroadcast by a chain of Australian stations.



A letter recently received from Staffordshire, England, by Station WTIC of Hartford, was addressed thus:

"Mr. Ted Waite, announcer of Grand Melodies Program; Walter Fiffe, organist; Hartford, Connecticut."

Proof-read, the address would appear as follows:

"Mr. Fred Wade, announcer of Strand Melodies Program; Walter Seifert, organist; Hartford, Connecticut."

And how Mr. Staffordshire learned the correct spelling of "Connecticut" is a mystery.

Felix Ferdinando and his orchestra have opened an engagement at the Park Central Hotel, New York City, from which point their music will be broadcast over the Columbia network daily except Sunday. From Mondays to Saturdays, inclusive, the orchestra will play for broadcasting from 1 to 1:30 p. m., E. S. T., in addition to two evening programs, Wednesdays at 7:15 and Fridays at 7:30. Ferdinando, a lieutenant of the United States Marine Corps, had the distinction of conducting the Thirteenth Regiment U. S. M. C. Band at the formal dedication of the Pershing Stadium at Paris in 1919.

Within the past six months radio listeners have come forward in increasing numbers with pleas that they be permitted to "sit in" at broadcasting studios so that they could see their favorite entertainers and programs.

So great has been the demand for studio guest-passes that Adolph Opfinger, Columbia production director, has had to resort to borrowing the theatre's technique. Hundreds of portable chairs, for example, have been set up in the unused parts of all studios. These are roped off and laid out much the same as theatre seats.

Fire regulations make it necessary that Columbia officials issue tickets for each guest permitted to enter the studios. Thus, just as in the theatre, the fire department keeps an accurate check on the attendance.

The old home town levels all men. Proof lies in an incident that occurred recently at Station WTIC of Hartford.

Tony Pestritto left Middletown, Conn., to join Aaronson's Commanders. He toured vaudeville; played in a Broadway show, at night clubs and hotels in New York, Miami, Chicago, Los Angeles; appeared in a couple of talking movies, and finally wound up by buying a night club for himself back in Connecticut.

Jack O'Brien left Middletown to play with Jan Garber at Coral Gables in Florida, then organized a dance band and shipped on one of the Dollar liners, appearing in Honolulu, Manila, Yokohama, Calcutta, Bombay, Cairo, and winding up at the noted Les Ambassadeurs in Paris.

Alley Wrubel left Middletown to cast his lot in Tin Pan Alley in the metropolis, where he wrote music and helped produce "The Garrick Galleries" and "The Vanderbilt Revue."

One night, while Tony was tooting on his saxophone in his Club Hollywood, he walked Jack O'Brien. A few minutes later he sauntered Alley Wrubel. Within three minutes Jack was at the piano, Alley at the trumpet, joining Tony in a happy rendition of "You'll Do It Some Day," the song Alley wrote when the three boys were schoolmates in Middletown.

Sh-h-h! radio enters an era of mystery. Masked figures, romantic adventurers in disguise, voices emerging from rings of smoke—all part of broadcasting secrecy.

There's no personality, for instance, quite so sinister nor quite so hidden and screened from the curious public eye as "The Shadow" of the *Detective Story Magazine* half-hour.

For half a year they've kept his identity a secret, and now they offer prizes up to \$1,000 for descriptions of him. He gives his listeners a clue each week.

A contralto voice is heard every Monday night in the Robert Burns' Panatela half-hour. No one—except, of course, the sponsors and Guy Lombardo, whose orchestra accompanies her—knows the identity of the lady in the smoke.

Visitors often come to the studio and expect to see the mysterious young soloist, but are disappointed when, just as the time for her entrance is reached, her voice is heard only through the studio loud-speaker. She sings in another studio!

Then, again, there's the Old Dutch Girl whose early-morning broadcasts are familiar to many. But she's a big secret too! Here's a clue, though! She is permitted to sing on one evening program a week under her own name. Now do you know?

Double sh-h-h's! Don Amaizo enters. Listeners may hear this gay Spaniard's music on the Columbia chain, exclusive of WABC, Monday evenings at 10:30 o'clock.

Not only is the Don's identity concealed very carefully, but, to secure added secrecy, he is put on the air from studios entirely apart from any of the stations actually broadcasting his program. He never speaks. Only his violin is heard, although the entire production is built around him.

Do you know, for instance, the real-life identities of Mary and Bob? These *True Story* adventurers are entering their third year of radio secrecy.

Graybar "Mr. and Mrs." kept listeners guessing for months, but, all of a sudden, some one spilled the beans and now everybody knows that "Joe" is Jack Smart and "Vi" is Jane Houston.

Not that it matters, but did you know that—

"The Shadow," sinister mystery man of the underworld, actually gives clues to his identity at the conclusion of *Detective Story* broadcasts Thursday nights?

Dr. Howard W. Haggard, who speaks Sundays at 8 p. m. for Eastman Kodak Company on "Devils, Drugs and Doctors," is one of the inventors of the much-mentioned "H. & H. Inhalator"?

"Hank Simmons' Showboat," one of radio's oldest dramatic productions and which has retained its original cast since its inception, will celebrate its third anniversary in June?

Richie Craig, Jr., Blue Ribbon Malt Jester, presents half of his radio act Tuesday nights lying prone on the floor? A special microphone is used to pick up his voice.

Toscha Seidel, the violinist, wears in the lapel of his coat a tiny watch, cleverly constructed in the form of a button?

Lorna Fantin, Old Gold character reader, is very pretty and is making hearts jump in the studios?

WABC and WPG are regularly heard in England?

Bradford Browne has just taken the first pictures of Bradford, Jr.?

Columbia's fan-mail department announces that radio listeners wrote twice as many letters in 1930 as in 1929?

Louis A. Witten, Royal Hour announcer, was the first to broadcast a public event from the cockpit of an airplane?

Audrey Marsh, nineteen-year-old Columbia soprano, played a leading role in "Abie's Irish Rose" for two years?

Seventeen years ago Ted Husing was a mascot for the Columbia University athletic team?

The violin you hear Emery Deutsch playing was willed to him by the famous gypsy Janci Breknavatchi?

Guy Lombardo's ambition is to sleep nights instead of days?

The theme song played by Ann Leaf has been called "Night" for want of a better title? Barbara Maurel, Columbia contralto, was born in Alsace-Lorraine?

The Three Doctors *ad lib* all their sketches?

Young Man (during radio audition)—And I can imitate any kind of a bird.

Impatient Director—Can you do a homing pigeon?



Milking cows on a farm in Alabama, Louis Dean wondered what he would be doing when he grew up. That was twenty years ago. Today Dean is twenty-nine and is an announcer for the Columbia Broadcasting System.

His home town is Valley Head, Ala. Schooled there, he worked on the farm until he went to Washington and Lee University. He enlisted in the Navy in 1918, left the Navy in 1920, and came to New York, where he held nine varied positions, until he finally found his forte in radio.

Art Gillham, "the whispering pianist" who long has been a feature of the air waves, has affixed his signature to a management contract with the Columbia Broadcasting System, over whose network he soon will be heard several times weekly. Back in 1922, at a Chicago station, Gillham made his entrance as a broadcaster, playing the accompaniments for studio singers. One day, in response to the familiar "dare," he embarked on his own as a vocalist. An immediate hit, he was engaged forthwith as a novelty singer. Since that occasion he has broadcast over more than three hundred stations throughout the United States and Canada, receiving the sobriquet of "the whispering pianist." His style is informal, and, whether he is talking or singing, his voice is never forced.

IMPORTANT TO FRIENDS OF WTIC AND WBAL

The following will probably be the April schedule for the NBC synchronization demonstration:

- Sunday—**  
10 A. M. to 7:45 P. M.; WBAL on 1060 K.; WTIC on 660 K.  
7:45 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.
- Monday—**  
8 A. M. to 4 P. M.; WBAL on 1060 K.; WTIC on 660 K.  
4 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.
- Tuesday—**  
7 A. M. to 4 P. M.; WTIC on 1060 K.; WBAL on 760 K.  
4 P. M. to midnight; WBAL on 1060 K.; WTIC on 660 K.
- Wednesday—**  
8 A. M. to 4 P. M.; WBAL on 1060 K.; WTIC on 660 K.  
4 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.
- Thursday—**  
7 A. M. to 4 P. M.; WTIC on 1060 K.; WBAL on 760 K.  
4 P. M. to midnight; WBAL on 1060 K.; WTIC on 660 K.
- Friday—**  
8 A. M. to 4 P. M.; WBAL on 1060 K.; WTIC on 660 K.  
4 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.
- Saturday—**  
7 A. M. to 4 P. M.; WTIC on 1060 K.; WBAL on 760 K.  
4 P. M. to midnight; WBAL on 1060 K.; WTIC on 660 K.

Columbia has prepared a new announcers' script test. All applicants must read it well and clearly before they even reach the first stages of announcerdom.

During one of the announcers' auditions, a studio attendant ushered in a candidate. After giving him the preliminary instructions, the attendant handed him the difficult script.

The applicant, who might have passed for Bull Montana any day in the week, glanced through the first three paragraphs, swiftly turned about and walked out of the studio, saying: "O. K., Kid! . . . It's all right by me!"



**I**T is a new, highly amusing Henry-George half-hour that CBS is presenting each Tuesday evening these spring weeks.

For one thing, the "Blackouts" are now being written by one of Broadway's favorite sons, Tom Tarrant, whose sketches in Earl Carroll's Vanities and in dozens of other New York productions have amused thousands.

For another thing, the Henry-George cast has been reorganized to some extent. "Henry," for example, is now played by John Brewster; "George" is enacted by Teddy Bergman; "Flo" is portrayed by Georgia Backus, while "Pete" in real life is none other than Billy Scholtz. All musical interludes are provided by the Henry-George Cigar Band, directed by "Pete."

Brewster, a New Yorker by birth, spent eight years on Broadway. He played leading roles in "The Plutocrat," the juvenile lead in "Lolly," "Everyman," "The Woman in Bronze" and others. He has played considerably in stock productions, as well as having been featured in several motion pictures.

Aside from his role in the Henry-George "Blackouts," Brewster plays leading parts in a majority of the American School of the Air dramatic presentations.

Teddy Bergman, whose role is "George," is also a New Yorker by birth. His first job in the show business was with the Ralph A. Rose Stock Company in Oklahoma City, which lasted one season.

He played a number of varied roles in stock and other productions in New York City, and in 1929 made his radio debut in True Detective Mysteries. He has taken part in more than sixty radio productions which have been broadcast over large radio networks.

Left to right: John Brewster as "Henry," Billy Scholtz as "Pete," Georgia Backus as "Flo," Teddy Bergman as "George."



**DX NOTES**

As the short-wave stations, for the most part, operate only at certain hours, it is essential to know about when they will probably be on the air. That is why so many short-wave fans are sending in for copies of the February issue, in which we gave time schedules of a number of short-wave stations, and also why we give this month some further time data for their benefit.

- In the following table all times are E. S. T.:
- ENGLAND.**  
G5SW, 25.55 meters; 7:30 to 8:30 A. M.; 2 to 7 P. M., daily.  
G2NM, 20.95m.; Sundays, 1:30 to 3 P. M.
  - RUMANIA.**  
Bucharest, 21.5m.; Wednesday and Saturday afternoons.
  - HOLLAND.**  
PCJ, Eindhoven, 31.28m.; Wednesday, 11 A. M. to 3 P. M.; Thursday, 1 to 3 and 6 to 10 P. M.; Friday, 1 to 3 P. M.; Saturday, 7 P. M. to 1 A. M. (Announces in five languages.)

- GERMANY.**  
Berlin, 31.38m.; 8 A. M. to 7:30 P. M., daily.  
Berlin, 7.05m.; 11:30 A. M. to 1:30 P. M., Tuesday and Thursday.
- AUSTRIA.**  
UOR2, Vienna, 49.4m.; 7 to 8 A. M., Tuesday and Thursday.
- ITALY.**  
15RO, Rome; 25.4m. and 80m.; every afternoon.
- AUSTRALIA.**  
VK3U2, Melbourne, 34m.; 3 to 5 A. M., Monday and Wednesday.  
VK2ME, Sydney, 31.28m.; early mornings.
- NEW ZEALAND.**  
ZL3ZC, Christchurch, 50m.; 10:30 P. M. to 12, Wednesday; 2:30 to 4 A. M., Saturday.
- DUTCH EAST INDIES.**  
PLE, Bandoeng, 15.93m.; 8:40 to 10:40 A. M., Tuesday.
- INDIA.**  
VUS, Calcutta, 25.27m.; 8 to 10 A. M., daily.

- SIAM.**  
HS1PJ, 16.9m.; 7:30 to 8:30 A. M., Saturday.  
HS2PJ, 29.5m.; 8 to 11 A. M., Tuesday, Friday, Saturday.
  - STRAITS SETTLEMENTS.**  
VSIAB, Singapore, 40m.; 1 to 4 A. M., daily.
  - INDO CHINA.**  
Saijon, 49m.; 1:30 to 2:30 A. M., Monday, Wednesday, Friday; 1:30 to 4 A. M., Tuesday, Thursday, Saturday.
- Many DXers are sending us in lists of stations heard. We do not think we shall publish these. Any information from one DXer which will aid another capture an elusive station, however, will be welcome.
- Try these out, short-wave fans, and, if you like them, we'll give you some more remote spots to fish for.

**BROADCAST BAND**

In addition to its regular broadcast periods (7 to 8:30 P. M., Wednesday, and 9:30 to 10 P. M., Saturday), WKAQ at San Juan, Porto Rico (890 K.), has been broadcasting early Sunday morning test programs.

During March, KGBU, Ketchikan, Alaska

(900 K.), put on a test program every Thursday morning from 4 to 6 A. M.

HIX at Santo Domingo (670 K.) frequently may be picked up just under WEAF as soon as that station signs off.

A number of Cincinnati DXers, fishing for KFI at Los Angeles, have brought in instead XFG at Mexico City.

Listeners in the early morning hours report hearing VAS, Glace Bay, Nova Scotia, giving weather reports, etc., to the fishing fleet.

E. S. T. DXERS, TRY THESE SUNDAY MORNING SPECIALS.—WKAQ at San Juan, Porto Rico (890 K.), broadcasts until 4 A. M. on Sundays; CMCQ, Havana (955 K.), and CMX, Havana (910 K.), until 3 A. M.; KOY, Phoenix, Ariz. (1390 K.), and the following West coast stations: KMTR, KTAB, KGER, KGB, KMCS, KOMO, KFWI, KOIN, KFVD, until 3 A. M., E. S. T.

WSYB, Rutland, Vt., is on the air daily from noon until one, and from 6 to 9 P. M., E. S. T.

KGMB, Honolulu, broadcasts on Monday to Friday from 10 A. M. to 9:30 P. M., and on Saturday from 10 P. M. to midnight, P. S. T.

GILBERT GABLE, explorer, and group of Hopi Indians before the microphone in "Highroad of Adventure." SIR HUBERT WILKINS broadcasts over a chain of Australian stations from Schenectady, N. Y. Two of the favorites of CKGW at Toronto are M. B. BODINGTON, who is "Uncle Bod" to children wherever CKGW reaches, and GORDON HOGARTH, news and sports announcer. At eight o'clock each morning Maurice Bodington marshalls his "army of voices" and all Toronto starts the day with a laugh as the adventures of Major Walpole and Jeeve the butler, and a dozen other characters, are narrated.

# Regional Views and Reviews

## CHICAGO AREA

By JOSEPH ATOR

THE acquisition of WENR at Chicago by the National Broadcasting Company, announced recently, is a matter of importance to radio listeners for two reasons. One of them is immediate and local; the other, far-reaching and affecting, eventually, the whole fabric of network broadcasting.

The immediate local effect is to give NBC an outlet in the country's second largest city, under its own control. True, the chain already had four associated stations at Chicago in WGN, WIBO, KYW and WCFL. But the first three are either owned or tied closely to powerful newspapers, and the last is controlled by the labor people, all of which meant that, because of the volume of local programs, Chicago listeners were denied a number of the chain's best programs through lack of a station to handle them at the hour offered.

WENR now takes those programs, although, in addition, it retains the local features which made it popular. The station owner, the Great Lakes Broadcasting Company, is controlled by the Insull utility interests. While the agreement with NBC was announced as a lease and operating agreement, it is understood that the chain will buy the station outright at the end of three years.

So much for the local angle of the deal. Of still more significance is the fact that in WENR the National Broadcasting Company now has a powerful Midwestern station available for the day when it finds it feasible to start synchronized broadcasting.

Synchronization, in case you have not delved into the mechanical intricacies of radio, is the broadcasting of the same program by two or more stations, all operating on the same wavelength. That last is important. In a network program to-day, the same broadcast may be going out from twenty stations, but operating nearly the same number of wavelengths.

With the present overcrowding of radio channels, it is plain to see what a boon synchronization would be, in the way of cleared channels. Were it feasible in all its aspects, technical and commercial, it would be possible, for instance, for the chain to operate not two, but six or even a dozen networks.

At present NBC is synchronizing programs from WEAJ in New York, its key station, with WTIC in Hartford, Conn., and those from WJZ, New York, with WBAL, Baltimore.

But this is more important. With the acquisition of WENR, the NBC now controls, through ownership or operating agreements, eight stations from coast to coast, all available for a synchronized hook-up the moment that becomes desirable.

The other stations are WEAJ and WJZ in New York; WHAM in Rochester; WTAM in Cleveland; KOA, Denver; KGO, San Francisco, and WRC, Washington. In addition, the General Electric Company, one of the three corporations which own NBC, has WGY at Schenectady, and the Westinghouse Electric and Manufacturing Company, another of the owner corporations, has four others—KWY, Chicago; KDKA, Pittsburgh, and WBZ and WBZA, at Springfield and Boston.

A month ago the National Broadcasting Company made the formal announcement that thereafter it would stage more than fifty of its programs, previously created in New York, from its new Chicago headquarters and studios.

The programs are all on the Blue network, of which WJZ in New York has been the key station. Chicago, rapidly fulfilling the prediction of President Aylesworth that it was destined to be the radio center of the country, is now the point of origin for more than two hundred NBC programs.

Now, if your memory is good, you will recollect that the transfer of a majority of the Blue network activities from New York to Chicago was predicted by WHAT'S ON THE AIR way last December.

President Hoover, who is reported to have cherished a secret desire to throw things at Senators for some time, will have his wish gratified in a small way this month. It is almost as much a tradition that the Presi-

dent should take uncertain aim and toss the first ball when the Senators open the big-league ball season in Washington as it is that he should issue a Thanksgiving proclamation.

In addition, the present occupant of the White House is a real baseball fan. However, he would probably put a little more steam on the ball were some of his critics in the Upper House on the receiving end, rather than Walter Johnson's hustling young fellows.

The NBC will divide its efforts on chain broadcasts of the opening games on April 14. Western fans, most of whom were pulling for either the Cubs or the Cardinals last season, will be offered a National League opener. In the East, Connie Mack's champion Athletics will be the opening-day attraction.

Columbia is undecided, at this writing, on the question of a chain broadcast. Its stations will handle the local games in their cities, however.

Opening-day past, Chicago baseball fans will, as in past years, get the best radio baseball coverage in the country. WGN, WMAQ and WCFL have indicated that they will resume their daily broadcasts of the Cubs and White Sox, whichever team plays at home. WBBM follows the Cubs exclusively, with Pat Flanagan, a pioneer and past master at that art, interpreting telegraphic reports when the team plays on the road.

KMOX and KWK broadcast the Cardinals' games at St. Louis. Phil Ball, owner of the Browns, is "agin' broadcasting. WTAM is reported this year to have obtained the exclusive privilege of broadcasting the Cleveland Indians' games. WJR, Detroit, follows the Tigers.

WNAC and WEAN—the latter at Provi-

dence, R. I.—make public the shame of Boston's lowly entries. WLW at Cincinnati broadcasts some of the Reds' home games, and WCAU at Philadelphia has made tri-weekly broadcasts of the Phillies' games in the past. The Athletics bar broadcasting except on their opening-day. Both New York teams and the Pittsburgh Pirates are also against broadcasting, fearing that it hurts their gate receipts.

Pat Flanagan, of WBBM, should receive a vote of thanks from Chicago mothers for the stocking-darning he saved them, if a recent series of programs which he announced had the desired effect. Pat gave the younger generation a three weeks' course in roller-skating technique over the air.

Track fans will get the best broadcasts of the year on April 17, when the Drake relays are scheduled at Des Moines and the classic Penn races at Philadelphia. Both are chain broadcasting possibilities, but announcements of a definite nature are not available at present.

## N. Y. C. NEWS

By CHAS. S. STRONG

WHAT'S in a name? Everything should be clean coming through WASH in Grand Rapids. It is all clear sailing to WALK in Willow Grove, Pa. "WBAA" is not the answer usually given the Lafayette station's pro-

## Ramblin' Roun' Radiolan'

With the Red-headed Music Maker

HOT SPRINGS NATIONAL PARK, Arkansas, March 25th, 1931 — Hello, Folks! How are you all this evening? Yes, Su! Down here soakin' up the sunshine and the radio waters just 'cause old man Flu caught up with me again this year. Got acquainted with him in the service in France in 1918, and he's been followin' me around ever since. Well, anyway, since arrivin' here I've quit sayin', "It's a whole lot worse 'n' I is better." You know, at home on the first of the month I'm always in hot water. Came down here to get away from it and been in hot water ever since. Goin' out to-morrow and miss eighteen holes in one — there's one consolation, tho', I'm missin' closer every day. My close pals tell me I've got it all over Bobby Jones at spankin' a Uke. Just can't seem to get away from radio — the mineral waters are radio active, and even at golf you're within shoutin' distance of the microphones — the massive KTHS towers are right alongside the first tee out at the Hot Springs Golf Club. Came down here for a little rest and recreation, but like the mailman who takes a walk on his vacation, and the sailor who takes a little rowboat ride on his, here's one radio man that did a little serious broadcastin' on my vacation. With thanks to our mighty good mutual friend and regular fellow Campbell Arnoux, director-manager, chief cook and bottle-washer of Kum To Hot Springs, "The Red-headed Music Maker" put on a little impromptu get-together last month just for old times' sake. We labeled it an Endurance Contest. Started at eleven p. m. and kept goin' till after midnight just fiddlin' round for my own amazement — my little 3-piece Orch. (my chair, my uke 'n' me). Beg pardon — correction — Took a long horseback ride day before, so had to work standin' up, therefore couldn't use my 3-piece Orch., and standin' up that long was where the endurance came in. Anyway, we had a lot of fun and a regular old-fashioned show, just foolin' round, singin' a bit, chattin' chummy-like just for no reason at all, and gettin' telegrams from all over the country. Takin' your time, puttin' all you got into a number, instead of racin' the clock to get thro' exactly on the second. That kind o' fiddle-foolin' is fun, and the telegrams we got showed you folks joined right in and had as much fun as we did.

With the modern radio artist to-day —

it's all work, and you know "all work and no play makes Jack a dull boy." Let's start a movement for more extemporaneous, impromptu programs. Do I hear a motion? Had a bet up with Arnoux, whom I've known most happily thro' a good many radio years, that there would be just as much radio interest to-day in an Endurance Contest of this kind as there was in the early days. Appeared first for Campbell Arnoux and KTHS on my original Eveready Tour back in 1925 — then came back for another appearance in 1929, just before going with Majestic. In our '29 Endurance Contest we heard from every State in the Union except three — my bet this time was that we'd hear from every State! How are you bettin'?

Just heard that a duck in Chicago wrote a new Spring Song — "Oh, April Showers Come What May, or June, dear, don't July to me" — Pat Barnes, for years one of the greatest showmen in radio, has a very fast line — it's got to be fast now, for he's slingin' it for Swift & Co., over WGN. Richie Craig, Jr., in Blue Malt's "Jest for Fun," brings pioneer Jack Nelson to the front with him over Columbia — Jack's radio experience should help this stage personality. There's a kick in it! — Clara, Lu 'n' Em, three radio newcomers, graduated from WGN and are now sellin' soap over NBC. Gals will be gals! — The Boswell Sisters from the Coast bowled lil' old New York over like she never got bowled on Camel Hour. Boy! what a gal trio! — Helen Kane, who rode to fame on a "boop-boop-a-doop," insists the correct spelling of her trick phrase should be "poop-poop-a-doop." Oh, well, what's a couple o' boops between friends! — The guy I'd like to locate is the bird who found the "Ga-Ga" in all agog, or the professor who revived backgammon — Ed McConnell, at WLW, folks tell me, sounds a bit like "little I'm" on the air — shucks, that ain't nutbin' — a hombre registers in at the Arlington to-day with my name — it was Wendell V. Hall, of Fisher Bodies in Detroit. When they page us in the lobby, I say, "Aw, blaaa — I'm too tired — let the other guy get up." Well, I gotta ramble; got places to go and things to do in this glorious land of sunshine — but I'll be seein' you, so be aroun'! So until then see you pretty soon, pretty sooon, pretty soooooon — nite owl.

Sincerely,  
WENDELL HALL.

grams. WEAN, at Providence, R. I., thinks itself quite grown-up, and WEAR, at Cleveland, doesn't mean a thing, even if it does have a feminine sound. WEW might be a sign of relief after clearing a "right" place, but it broadcasts from St. Louis, Mo., which is no "right" place.

WHAM, in Rochester, N. Y., hits a good batting average. The station at Omaha, Neb., is a WOW. Fort Wayne, Ind., liked Omaha's choice, but they stuttered and brought forth WOWO. A KICK comes from Red Oak, Ia. KOB is all there is for you at State College, N. M., but that's all right. Council Bluffs has us in its KOIL, and as for KOIN, at Sylvan, Ore.—oh, what's in a name?

Radio fans who got a big thrill out of writing to their favorite stars and having an autographed picture of their "ideal" sent by a bored secretary have now gone one better. This has been developed by the organization of almost a score of "Fan Clubs" in and about the Eastern big cities. Your chronicler has the "dope" on five of these; namely, the "Bert Lowndes Club," the "Guy Lombardo Club," the "J. Fred Cootes Club," the "Rudy Vallee Club" and the "Uncle Nick Kenny Club." The clubs number about 250 members each, and hold regular meetings each four or six weeks, with a luncheon and impromptu entertainment. The club's namesake is present in person and a good time is had by all.

Now that WMCA and WPGH, New York, are playing with that television apparatus and are opening the "Television Theatre," Nalda Nardi, the enterprising program director of the stations, will have to give her artists screen tests as well as auditions.

Walter Dreher, well-known linguist and member of the cast of "Once Upon a Time," who appears occasionally over WPGH, New York, with the John O. Hewitt Players, says that foreign languages have been the key to his success on the radio and the stage. Walter speaks four languages—Spanish, English, German and French.

Professor La Vergne, instructor of French at the Y. M. C. A. at Twenty-third Street, New York, receives a rousing recognition over WPGH with his "Traveling French" on Saturday mornings at 11:15 o'clock. Professor La Vergne offers to improve your French from the "putt-putt of a two-cylinder engine to the patois of Paris."

Standing outside of the studio, listening to a broadcast of "Romeo and Juliet," I was surprised at the number of people that seemed to have been jammed into the room at WGBS, New York. There were Italians, Spaniards, Chinese, Viennese, Venetian dukes, Roman knights and all the rest. Invited to enter, I at first reneged because of the crowded condition of the room, only to be informed that it was Don Trent giving the entire presentation and taking twenty-three distinct parts. Don is on every Thursday at 4 P. M.

An interested audience is expressing its enjoyment with the offerings of WQAO, the Calvary Baptist Church's station in New York. The broadcasts on Sundays from 11 A. M. to 12:30 P. M., Sunday evenings from 7:30 to 9:30, and the Wednesday services from 7:30 to 8:30 P. M., attract a wealth of fan mail.

Old Bill Mullaney, the control operator at WGBS, New York, had a new experience in broadcasting a remote from a restaurant in New York the other evening. Bill was quite surprised to hear the Morse Code coming over his telephone equipment, but finally discovered that the telephone transmitter had gone "bloody" at the restaurant, and "Boy Scout" Jack Reid was doing his good turn with the old International. It worked.

"Tony" Stanford has left WGBS to join the production staff of the National Broadcasting Company.



Some of the WLAC (Nashville) staff artists who participated in the Fourth Anniversary Program recently broadcast over the CBS network. In the foreground are the WLAC announcers: F. C. Sowell, Herman Gizzard, Tim Sanders and William Perry.

TREMLETTE TULLY is director of woman's activities, DUANE SNODGRASS is associate announcer and assistant musical director, and CLIFF ADAMS is chief announcer at the Gruen station, WKRC, Cincinnati. The distinctive feature of this station, worthy of a nation-wide audience, are the "GRUEN GUILDSMEN" programs nightly except Sunday, at 11 o'clock.

"WLAC" Staff Artists



WAPI Concert Orchestra

A group of Cincinnati's ablest musicians participate, accompanied by the famous Music Hall pipe-organ. This program is personally arranged and announced by Station Director Eugene Mittendorf.



Sam Benton

Carroll Gardner

Walter Campbell

Popular WAPI at Birmingham is here represented by its Concert Orchestra: SAM BENTON, commercial director and announcer; CARROLL GARDNER, announcer, and WALTER N. CAMPBELL, manager.



Duane Snodgrass

Tremlette Tully

Cliff Adams



"WKRC" Gruen Guildsmen



The "Weasel" and "Herr Louie"

Folks, meet up with HERR LOUIE and the WEASEL (one of Herr Louie's four umpah-umpah boys). The Weasel is warming up his clarinet, much to the discomfort of Herr Louie, the "Little German Band" director of Station WGN, Chicago. Herr Louie and his company are not only heard on the air each week-day night from 10:20 to 10:30, but on the stage as well. The director of the band is Henry E. Moeller, thirty-six years old; it is he who writes all the foolishness which he unrolls with his pert little clarinet player, the Weasel (Harold J. Gilles, thirty-five).

FRANK McINERNEY and FRED LUNDBERG, in their roles of "Tim" and "Ole," stand for mirth and jollity at WCCO, Minneapolis, and WDAY, Fargo. By vocation, Timothy Murphy and Ole Gunderson are courthouse janitors; by avocation, radio philosophers on all things pertaining to the political life of the Northwest.



Tim and Ole



I have never written you before to tell you what a little wonder your magazine was. What I did was tell all my friends about the magazine when I discovered it at our newsstand back in January, 1930. Eight of our neighbors have radios. They all buy a copy of WHAT'S ON THE AIR. As Amos 'n' Andy would say, "Ain't that sumpin'?"

Yesterday, when we hurried seven miles through the snow to get the March number (you see, we can't do without the little, old mag, now that we are accustomed to it), myself and eight of the listening neighbors groaned and sighed in disappointment; pished, rushed and phoeyed in disgust when the newsdealer handed us that oversized magazine, which, for some unknown reason, reminded me of the side of a barn.

It is plain to be seen that you are trying to please the public. Maybe if you would only print the programs like you used to, with the red and black figures, a fellow might, within the course of a year or two, get used to the size of the magazine.

L. I.  
CAPE VINCENT, N. Y.

Um-huh! Dat sho am sumpin'!

I have just bought the March issue of the WHAT'S ON THE AIR and I think that you should be commended for the great many improvements in that issue. It is 50 per cent. more efficient than the early issues.

Most of the radio listeners have a craze for one kind of a program. For example, some people are crazy over minstrel programs. At this time there are few minstrel programs on the chains. In other words, the listener has a hard time finding such programs. Some other programs of this nature are: German band, South Sea music, old fiddlers, cowboy songs and comical programs.

Now, I would suggest that all such programs be listed under the heading "Minstrels."

Another suggestion is that the editor give the answers with the letters listed in "Fan Fare."

I hope that you will consider these suggestions because they come from an average radio listener. The purpose of a magazine should be to serve the average person.

C. P. D.  
WATRINS GLEN, N. Y.

The term "minstrel" conjures up in the modern mind a black-face musical comedy, which complexion would not become the German band, South Sea music, etc.

One of my favorites, Lou Van (who has been playing the Clarovox for CFCF, in Montreal), has broken in on vaudeville. You will want to wish him the best of luck, as it was through him I became acquainted with the fine radio magazine, WHAT'S ON THE AIR.

VALOIS, Quebec. C. M. A.

We have rubbed our rabbit's foot for you, Lou.

May I have enough space in your valuable magazine to register a vigorous complaint against this so-called "electrical transcription" mania which has hit most of the radio stations?

To my mind the manufacturers of radio receiving sets should be vitally interested in this matter, for do you believe people will continue to buy receiving sets to listen to a lot of phonograph records? If the sponsors of these phonograph-record programs insist on recorded programs, let them peddle them from house to house for people to play on their talking-machines, but, for the good of the radio industry, keep them off the air.

The advance that radio has made in the past ten years is one of the marvels of our century, but it is like taking a step backward with seven-league boots to have radio programs made up of phonograph records. The tonal quality of these recorded programs should be sufficient to keep them off the air. Not only that, but you tune in to the same program from several different stations on the same night, and most any night it will be picked up from at least two stations.

Every one connected with radio, be he manufacturer, broadcaster or only a fan, knows that the available air channels are being constantly demanded by more stations than can be allowed. I believe the Federal Radio Commission should put these stations off the air that use these so-called "electrical transcriptions," and let stations come on the air who would be glad to furnish us with flesh-and-blood talent, and not feed us "canned" music six nights a week.

Our family and many of the fans in this city will not listen to this "canned" music, and I do not believe we are alone in this matter; so let some more of the fans speak up before all we have is "electrical transcriptions."

BAY CITY, Mich. R. J. D.

The "Pied Piper" robot, "canned" music, does not beguile this "child."

I wish to thank you for the interesting articles in this magazine. I for one do not agree with "Wanna Laugh" or "A Subscriber, Nyack, N. Y."

I have nothing but praise for Lowell Thomas, Floyd Gibbons and the others who help to bring music and other entertaining programs over the radio.

Tell "Wanna Laugh," and others like her, to listen to herself sometimes and see if she never makes mistakes in pronunciation herself.

GUILFORD, Conn. G. M. B.

Dozen Wanna Laugh.

I want to say that your magazine is the best of its kind that I have been able to get, but I want to lodge a friendly complaint.

In your February issue you gave space to a "would be" funny scribe who signed his name "Wanna Laugh." This man ridiculed one of the most entertaining, polished and genteel gentlemen that speaks to the radio audience, Mr. Lowell Thomas. Such spleen should be passed unnoticed, and, if he or his like

should write again, I think his letters should go the wastebasket route. Mr. Lowell Thomas has been farther around a cup hunting for the handle than Mr. "Wanna Laugh" has been away from home.

We of the South—and, for that matter, I believe all other sections—look forward with pleasure for the hour to come when we can hear Mr. Thomas give his *all too short* talk about current events.

S. M. L.  
TEXARKANA, Ark.-Tex.

Now, Wanna Laugh?

"Fan Fare" is a very interesting department, only I'd like to know who Mr. "Wanna Laugh" is. I mean the one who seems to have it in for Lowell Thomas. Mr. Thomas conducts his period in the most interesting way possible.

And one more thing. Please use your influence toward getting "Station KUKU," which is owned and operated by Raymond Knight, put on some station in the middle West that

has a little power in it. Thanks. P. C. NAKOMA, Madison, Wis.

Who wants to laugh?

We are in receipt of your attractive March issue, and congratulate you on the new appearance of your very useful publication.

It is a slight disappointment that you failed to note Jackson on your radio map on the back cover.

We have a full-time one-kilowatt station in WJDX, and an associate of the National Broadcasting Company, and we hope very much that you will not overlook us in your future issues.

JACKSON, Miss. W. P. H.

We regret this deficiency in our radio map, more particularly as it can not be immediately remedied. The plate for this map was made, however, over a year ago, before Jackson, Miss., boasted a broadcasting station; hence its absence on this map, which we shall hope to improve in the future.

I have received a letter from a man in New Zealand who was mentioned in this magazine in one of the previous issues—the article relating to the "DX," or distance, records he has made. Since that article was printed, he has made many more records that only a few can approach.

For instance, he was the first listener in Christchurch, New Zealand, to pick up radio station WMAQ, in Chicago; he is one of the two Christchurch listeners to pick up station KWKH, in Shreveport, La.; he was the first New Zealand listener to hear RFM, in Siberia. He also has quoted letters to me that look as if he were the first New Zealand listener to hear stations KWK, KFOX, KFON and at least five more American stations. Many broadcasting stations he has heard have

the poor. He has also started a drive on the air to place radios in the Blind Institutions throughout America.

A. F. R.  
St. Louis, Mo.

Ah weahs numbah thuhteens, Mistah Tony.

Your magazine title should have one addition. It should have a great, big question mark after "Air." You evidently thought your early issues so darn good that the stations would never have the heart to change their programs. Please get in touch with the chains for next month, as I will throw away once more three jits. But, unless there is a change—good night! I am a crossword-puzzle fan, but your late issues are unsolvable. Sorry to bother you, but thought perhaps you had not discovered the many errors. Trusting you may improve, or at least fade out, or take an Aspirin and jump in the Ohio River!

SAVANNAH, Ga. J. H. S.

A hard blow, but (for any who might be interested) WOTA recovered on the seventh count.

Thought you would be interested in the enclosed newspaper clipping:

TOLLESTON CLUB TO DISCUSS RADIO  
"The Radio" will be the subject for tomorrow's program of the Tolleston Community Service Club to be held in the Tolleston public library, beginning at two o'clock. "Yo Favorite Radio Artist" will be the title of a roll-call. Mrs. W. R. Brown will present a paper on "The Radio as a Means of Entertainment and Education," and Mrs. J. McCornachie will have as her subject a radio magazine, WHAT'S ON THE AIR. The president, Mrs. A. M. Wheeler, will preside at the business session preceding the program."

GARY, Ind. H. W. W.

There's an up-to-the-minute Woman's Club for you!

Why, oh, why, don't you print anything about Cleveland talent, especially all the entertainers at WTAM?

You have many readers here in Cleveland and I'll bet they all feel as I do, that we are neglected.

A sincere plugger for WHAT'S ON THE AIR

SALLY.

Thanx for the stepchildren, Sally.

In your February number there is an article to the effect that the chains were considering broadcasting important hockey matches, probably those for the Stanley Cup, but they had decided it would require a super-announcer keep up with the play, etc. Bill Spargo, who muttered over the mike from the Boston Arena through Station WBZ before the spoiled things there by broadcasting a symphony orchestra (with which the air is overloaded) during the period set aside for hockey, could do this and make them like it. Also Jack Fellman, who does the Madison Square Gardens games through WOR, is no slouch.

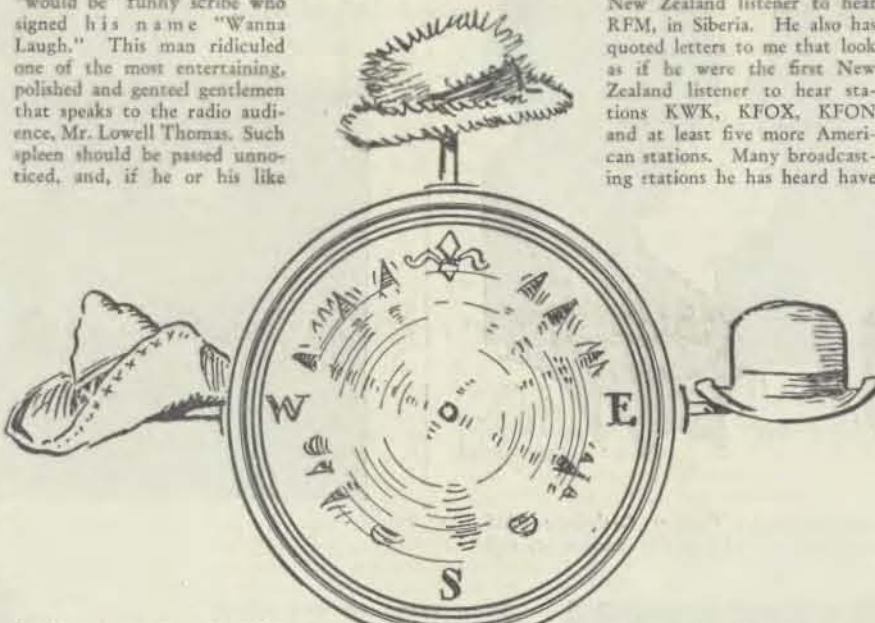
HAMILTON COVE, Quebec. R. N. P.

Which is a word to the wise.

I note with satisfaction that the chains are considering the broadcast of the Stanley Cup Hockey series. Right they are, too, in deciding that a super-announcer is required. The man they need is "Cyclone" Edward. Three years ago he was hockey announcer for WLS, Chicago. Born and bred in Canada he knows his hockey and is possessed of a lilt as long as from now till next Christmas. I is the one man I know of, in radio or out of it, who can adequately keep up with the game and make it interesting to those a bit hazy to the rules and regulations of the game.

WINNIPEG, Canada. I. J.

Just another word.



complimented him on his correct reports of their programs.

This man is Mr. W. G. Sturgess, 311 Canal Reserve, Christchurch, New Zealand.

Mr. Sturgess operates a four-tube Pilot-Super-Wasp receiver, on which he has made many records. He has letters of verification from forty-three American stations on the broadcast band; also from W2XAF, W2XAD, KDKA, W6XN, CJRM, WLW (on both bands), W9XF, 55W and GBX (England), PCJJ (Holland), RFM (Siberia), SFR (Paris), DHC (Berlin), ANE (Java), 2ME (Australia), 6AG (Perth, Western Australia), and a few Australian amateurs.

R. R.  
MINERAL PT., Wis.

Thanx a lot, R. R.!

For the past three months Tony Cabooch has been on the air daily in the interest of the St. Louis Star's Clothing Relief Stations. On a three-ton truck he makes daily trips throughout St. Louis, gathering clothing for

# By Request

Each month hundreds of letters come in from our readers requesting pictures of favorite artists. On this page we shall reply by using pictures for which most calls have been received (except that we shall not present the same artist in successive issues).



Vaughn De Leath



Mary Hopple



Lombardos



Vincent Sorey



Luigi Romanelli



Little Jack Little



Kelvin Keech



Harry Salter



Ann Leaf



Johnny Hamp

VAUGHN DE LEATH, contralto crooner, only last month returned to New York City and to the NBC studios after fulfilling a twenty-six-week contract with WTAM, Cleveland. MARY HOPPLE, contralto soloist, is heard each Sunday evening at eight o'clock, E. S. T., on Enna Jettick Melodies, and on Friday nights at ten with the Armstrong Quakers. The King Edward Orchestra (Toronto), led by the eminent LUIGI ROMANELLI, is heard on two networks: on Friday nights from 11:30 to 12, over CBS, and again on Sunday nights through an all-Canadian chain, headed by Station CFRB. Here are the four LOMBARDO brothers, left to right, GUY, CARMEN, LEBERT and VICTOR, members of the Robert Burns Panatela Orchestra, heard Mondays at 10 P. M., E. S. T., over CBS. For ten years VINCENT SOREY has beguiled radio audiences who listen in on CBS, leading his orchestra and playing the violin with masterly style. HARRY SALTER, orchestra leader heard over CBS, was made musical director of WABC when Grebe owned it. And here's "LITTLE JACK LITTLE," NBC's popular pianist and songster. KELVIN KEECH is not only one of the best known of NBC's announcers, but he is also one of the most popular in the studios. Devotees of the dance welcome the familiar strains of JOHNNY HAMP's orchestra that come to them at present over WLW, Cincinnati. ANN LEAF has gained a multitude of admirers by reason of her organ broadcasts over the Columbia chain.

Courtesy Music Corporation of America.

NBC has announced its program tentatively for Easter Sunday, April 5. The opening program will be at 7:30 A. M. (E. S. T.), when the sunrise services at the Walter Reed Hospital in Washington, D. C., conducted by U. S. Army chaplains, will go on the air over WEA and associates.

At 8 A. M. the program will move to San Francisco. Here there will be organ music, anthems by the combined choirs of San Francisco churches, and a symphony orchestra. Then the listeners will be taken to Mount Davidson to share in the annual sunrise Easter service there.

The special symphony from the Roxy Theatre, the National Oratorio Society program and The Pilgrims will all devote themselves to Easter music. At 5 P. M. the Philadelphia Symphony Orchestra, directed by Leopold Stokowski, will play, including seasonal music in their program.

At 7:30 P. M. Lily Pons, premiere Metropolitan Opera soprano, will make her radio debut. At 9:15 John Charles Thomas, baritone, will be the Atwater Kent guest artist.

Sunday, April 5, will be a notable day for lovers of good music.

Raymond Knight, station master of "KUKU," is winning new laurels as master of ceremonies at the Clicquot "Night Club of the Arctic."

Lee Morse, "blues" singer, has signed a CBS contract and will work exclusively for that system.

Don McNeill and Van Fleming, the Two Professors of WHAS fame, have been signed by the Quaker Oats Company to broadcast each morning between 7:45 and 8 o'clock (P. S. T.) over NBC Pacific Coast stations.

The Van Heusen program returned to the air waves as a CBS Friday night feature, beginning March 20, with an entirely new array of talent.

The Oxol Boys—Gordon Graham, Dave Grant and Bunny Coughlin—may be heard at 10 A. M. Tuesdays and Fridays, and at 1:15 P. M. Sundays, over CBS.

"Radio Round-up," a new CBS sustaining feature, scheduled at present at 11:30 P. M. Thursdays, forms a true variety program. Each week some half-dozen CBS artists participate.

## Last Minute Program Announcements

On April 26, Daylight Saving Time returns to upset radio schedules. Beginning that day those readers in communities where Standard Time continues will have to subtract one hour from all times given in this issue.

NBC has completed an agreement with WLS, Chicago, which shares use of the 870 channel with WENR, whereby WLS will confine its individual broadcasts to morning and afternoon hours, except on Saturdays. As a result, except on Saturday night, the evening programs over this channel will all be arranged by NBC. Meanwhile this contemplated arrangement, as well as the taking over of WENR as a key chain station, has played hob with the program schedules of Chicago stations.

WENR will continue to broadcast the Weener Minstrels each Wednesday at 9 P. M., C. S. T. However, the beloved "Smith Family" will be heard hereafter from KYW. As we go to press the time is not available.

### INTERNATIONAL BROADCASTS

(CBS, Sundays at 12:30 P. M.)

April 5—Easter sermon by a high ecclesiastic of the Church of England.

April 12—"Rejuvenation," address by Serge Voronoff, celebrated scientist, speaking from Paris.

April 19—The Lord Mayor of London and His Boy Players and Singers.

April 26—Address on Daniel Defoe.

May 3—"Wales" (first of an International Travel Series), by Miss Megan Lloyd George, M.P.

### COMING EMPIRE BUILDERS PROGRAMS

Apr. 6, 1931, Monday, 10:30, E. S. T.—"Shoes of Eloquence," replete with the atmosphere of San Francisco's Chinatown, is the story which the Old Timer tells on the Empire Builder dramatic half-hour Monday night.

The cast, besides Harvey Hays as the Old Timer, will include Miss Lucille Husting as Ann Temple, and Don Ameche as Joe Cortez. The musical setting, which will include a Chinese orchestra, was arranged by Josef Koestner, musical director of the Empire Builders productions.

Apr. 13.—"Mushy of Hell's Gate Mine," a melodrama with its locale in a California mining camp, will be presented by Empire Builders Monday night.

The hero of the story is a motherless boy who clears his father's name and whose longing for a mother is finally fulfilled.

April 20.—A cowboy comedy-drama. Although

the story concerns Jack Brown, who, as a stage-driver in the Montana's early days, often "shot it out" with bandits, the playlet concerns itself principally with the "soft" side of the happy-go-lucky riders of the plains.

What a trio of range riders started out to do to a homesteader who had settled down at their watering-place, and what they did, were quite different things.

The story was written by Virginia Gardiner, who obtained the facts from Jack Brown himself, now a veteran guide at Glacier National Park.

April 27.—Louis Riel's rebellion against the Canadian Government, and the part played in it by James J. Hill at the behest of his Canadian friends, is the basis of this Empire Builders playlet.

May 4.—What is unquestionably one of the most spectacular dramatic productions ever presented on the radio will be offered by Empire Builders when it presents the "Legend of the Wild Rose." The story recounts the dramatic incidents which explain, according to the Indian legend, how roses came by their thorns. Unusual sound effects and a lavish musical setting were required, as well as acting of the finest technique, and more than fifty hours of rehearsals have been required to prepare this production for its half-hour on the air.

WDAY at Fargo, and KFYZ at Bismarck, N. D., have joined the NBC network. Because of the change in WDAY's program plans which will necessarily result, we have omitted its listings from our schedule pages for this issue only.

"The March of Time," heard over CBS at 10:30 P. M., Fridays, is one of the most expensive productions now on the air. In addition to a large cast of actors, it employs a symphony orchestra and a special sound-effects corps.

Irene Bordoni, who hitherto has confined her radio activities to guest appearances, has signed a long-term contract to portray the title role of "The Coty Playgirl" in a series of broadcasts over the Columbia network on Sundays at 9 P. M., E. S. T. The feature is sponsored by Coty, which, with the exception of a one-time broadcast last year, is presenting its first radio program.

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 April. 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, April 5, 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 April 5 are listed, and read over what is offered at 3 P. M., C. S. T. He would find [1] Dr. Cadman, [3] Williams' Oilomatics and (1) New York Philharmonic. Referring to the station list and watching the

## GUIDE TO PROGRAM SERVICE (pp. 18-31)

### How to Find the Program You Want When You Want It

3 o'clock channel, at Iowa stations he would find that Council Bluffs was carrying (1) the New York Philharmonic, as were Waterloo and Sioux City, and that Des Moines was offering [1] Dr. Cadman. To get [3] 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 [3]; 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 showing wavelength (on page 34), thus ascertaining the approximate wavelength of the station you are receiving. To the left of this column you will find the call letters of stations on the wavelength of that station and those having approximately that wavelength. 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.



"RADIO CITY"

M. H. AYLESWORTH, president of NBC, and HIRAM BROWN, president of R. K. O., examine the plaster model of "Radio City," the \$250,000,000 Rockefeller development which will cover three city blocks in mid-town New York. Construction starts June 15, and the entire "city" is to be completed within three years. The view pictured is of the Fifth Avenue facade, with a glimpse of the Fifty-first Street elevation. Beginning at the left (Forty-eighth Street), we see the Collegiate Church of St. Nicholas (the only building now on the site which will not be razed). The tall building to the left will house the R. K. O. Vaudeville Theatre; the tallest building (center) will be occupied by RCA and NBC, and will be the largest building in the world in amount of floor space. Next comes the R. K. O. office building. On Fifty-first Street will be the R. K. O. Picture Theatre, and probably on Forty-eighth Street will be the new Metropolitan Opera-house. Of particular interest to the radio audience is the fact that the theatres will be built with both radio and television in mind, as will also the forty-three NBC studios.

NBC hopes with much confidence that "television will emerge definitely from the laboratory at about the time that the Radio City is completed."



# The Simmons Programs

Monday 8:30 to 9 P.M. Est



Rara Ponselle



Maria Jeritza



Giovanni Martinelli



Sigrid Onegin



Beniamino Gigli  
With his two Children

Stars of the Metropolitan and Chicago Civic Opera Companies are the guest artists when the Simmons Programs go on the air. GIGLI, ROSA PONSELLE, MARTINELLI, JERITZA and ONEGIN were the March recitalists in the order named. Equally famous artists will appear each Monday evening in April and on May 4.

The singers are accompanied by a large concert orchestra under the direction of Wilfred Pelletier, conductor of the Metropolitan Opera Company.

It is the purpose of this program to bring the radio-audience the songs that all the world has loved best by the world's best loved singers.

SUNDAY April 5 12 19 26

Grid of radio station call letters and broadcast times for various cities across the United States, organized by Eastern and Central time zones.

CHAIN PROGRAMS section listing radio programs such as 'Dr. S. Parkes Cadman', 'Williams Oilomatics', 'New York Philharmonic Symphony Orchestra', etc., with corresponding E.S.T. and C.S.T. times.

\*On Air Part Time.

CBS. 8:00 A. M.—Heroes of the Church. 10:15—Children's Program. Noon—Jewish Art Program. 12:30—International Broadcasts. 12:45—Grenadier Guards Band of Montreal. 1:30—Ballad Hour. 2:00—Cathedral Hour. 3:00—New York Philharmonic.

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

NBC (through WJZ). 11:00 A. M.—Nomads. 11:30—Special Symphony Orchestra. 12:45—Echoes of the Orient. 1:00—Metropolitan Echoes. 1:30—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 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

E.S.T.	CHAIN PROGRAMS
15	<p>② Rhythm Choristers</p> <p>⑤ Collier's Radio Hour Orchestra; dramatized stories; guest speakers.</p> <p>① Chase and Sanborn Orchestra</p> <p>30 ③ Kaltenborn Edits the News</p> <p>① Chase and Sanborn Orchestra</p> <p>⑤ Collier's Radio Hour</p> <p>45 ④ Piano Pals</p> <p>① Chase and Sanborn Orchestra</p> <p>⑤ Collier's Radio Hour</p>
9	<p>A "Our Government" David Lawrence. (First 15 min.)</p> <p>B Atwater Kent Hour Orchestra; direction, Josef Pasternack. (Second 15 min.)</p> <p>② Program A Followed by B</p> <p>E Collier's Radio Hour (First 15 min.)</p> <p>C Radio Luminaries (Second 15 min.)</p> <p>⑥ Program E Followed by C</p> <p>⑤ Coty's Play Girl Irene Bordoni.</p>
30	<p>G Graham-Page Hour Detroit Symphony Orchestra and Edgar Guest.</p> <p>③ Atwater Kent Hour</p> <p>D Floyd Gibbons (First 15 min.)</p> <p>F Reminiscences (Second 15 min.)</p> <p>⑦ Program E Followed by F</p>
10	<p>A Atwater Kent Hour (First 15 min.)</p> <p>B National Dairy Program (Second 15 min.)</p> <p>① Program A Followed by B</p> <p>F Reminiscences (First 15 min.)</p> <p>① Royal's Poet of the Organ Jesse Crawford and the Duotones.</p>
30	<p>C National Dairy Program (First 15 min.)</p> <p>D Sunday at Seth Parker's Down East hymn sing. (Second 15 min.)</p> <p>② Program C Followed by D</p> <p>⑥ Kaffee Hag Slumber Music String ensemble.</p> <p>② The Gauchos</p> <p>③ Be Square Motor Club</p>
11	<p>E Sunday at Seth Parker's (First 15 min.)</p> <p>③ Program E Followed by Muriel and Vee (Second 15 min.)</p> <p>⑦ Even Song (First 15 min.) Followed by</p> <p>G Heel Hugger Harmonies Quartet and orchestra. (Second 15 min.)</p> <p>④ Back Home Hour from Buffalo Sermon by Rev. Clinton Churchill.</p>
30	<p>④ Russian Cathedral Choir Nicholas Vastlioff, director.</p> <p>A South Sea Islanders Joseph Rodgers, director.</p> <p>④ Back Home Hour from Buffalo</p>
12	<p>① Quiet Harmonies Vincent Sorey and orchestra.</p>
30	<p>② Nocturne Ann Leaf at the organ.</p>

April . 5 . 12 . 19 . 26 . . . . . SUNDAY		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	12 30
15																
30																
45																
9																
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10																
30																
11																
30																
12																
30																

NON-CHAIN PROGRAMS

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

3:30—Little Brown Church, WLS.

3:30—Chinatown Rescue Service, WMCA.

5:00—All Canadian Symphony Hour, over WWJ and all CN Canadian stations.

9:30—Red Lacquer and Jade, WOR.

7:00—Jarvis Street Baptist Church, Toronto, CKGW.

7:00—The Baltimoreans, WBAL.

7:00—Chronicles, WTMJ.

8:00—Manor House Opera, WGN.

8:00—Arlington Orchestra, KTHS.

8:30—Sunday Evening Club, WMAQ.

9:00—Ludwig Bauman Program, WOR.

9:00—Sports Review, KDEA.

9:00—Swedish Program, WCFL.

9:30—Crosley Concert Hour, WLW.

10:15—Rhythm Symphony, WSM.

10:30—Gruen Guildsmen, WKRC.

10:30—The Solitaire Cowboys, KOA.

11:30—Bill Hay in Bible Readings, WMAQ.

11:49—The Homing Hour, WHAS.

Midnight—Radio Rodeo, WHN, WPAP, WGBS, WMCA.

Midnight—Dance Music, KYW.

Midnight—Quiet Harmonies, WEAN.

Midnight—Crosley Review, WLW.

Midnight—Coon-Sanders Orchestra, WGN.

Midnight—Music About Town, KMBC.

12:30—Light Opera, KMOX.

1:00—Nurty Club, WBBM.

\*On Air Part Time

MONDAY April 6 13 20 27

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

Table with columns for E.S.T. and C.S.T. and rows for program listings (e.g., U. S. Service Band, Dance Orchestra, Ann Leaf at the Organ, etc.).

\* On Air Part Time.
CBS.
8:00 A. M.—Morning Devotions.
8:30—Tony's Scrap-book.
9:00—Something for Every One.
10:00-12:00—Radio Home-makers.
12:00-2:30—Music.
2:30—American School of the Air.
3:00—Columbia Salon Orchestra.
3:30—Ann Leaf at Organ.

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

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

KEY TO LOCAL PROGRAMS
N News
O Educational
P Children's feature
R Religious
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.T.
8	1 "How's Business?" Merle Thorpe. 5 Roxy Theater 6 Cremo Program Arthur Pryor's Band 2 Literary Digest Topics 15 3 Barbasol Program Barber shop quartet. 2 Penzoil Pete Andy Sannella Novelty Orchestra. 5 Roxy Theater 30 3 A. & P. Gypsies Quintet and orchestra; direction, Harry Horlick 6 General Mills Express 4 The Simmons Hour Famous guest soloists. 45 4 The Simmons Hour 3 A. & P. Gypsies 6 General Mills Express	7
9	5 The Three Bakers Leo Reisman's orchestra with Gordon and Glenn Cross and Gibson Noland. 3 A. & P. Gypsies 7 Maytag Orchestra Direction, Victor Young. 30 8 Chesebrough Real Folks Sketch of small-town life. 4 General Motors Program Orchestra direction, Frank Black. 6 Evening in Paris Pierre Brugnon, master of ceremonies.	8
10	1 Robert Burns Program Guy Lombardo's orchestra. 1 Adventures of Sherlock Holmes Dramatic sketch. 5 Stromberg-Carlson Program Rochester Clive Orchestra; soloists. 30 2 Symphonic Rhythm Makers Vaughn de Louth and Hugo Mariani Orchestra. 6 Empire Builders Dramatic sketch; orchestra direction, Josef Koestner. 2 Arabesque Desert play.	9
11	6 Morton Downey 4 Program 6 Followed by Cremo Cigar Program Arthur Pryor's Band. 3 Dance Music from New York 7 Slumber Music String ensemble; direction, Ludwig Laurier. 8 Amos 'n' Andy 30 5 Dance Music from New York 7 Slumber Music 4 Dance Music from New York	10
12	1 Asbury Park Casino 1 Dance Orchestra 2 Adventures of Sherlock Holmes 3 Dance Orchestra 30 1 Dance Orchestra 4 Dance Music from New York 2 Nocturne Ann Leaf at the organ.	11

April . 6 . 13 . 20 . 27 . . . . . MONDAY												EASTERN TIME											
4	5	6	7	8	9	10	11	12	1	2	3	CENTRAL TIME											
30	30	15	30	45	7	15	30	45	8	15	30	45	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 1400	
																						WABC NEW YORK 800	
																						WEAF NEW YORK 600	
																						WJZ NEW YORK 780	
																						WHAM ROCHESTER 1150	
																						WHEC* ROCHESTER 1440	
																						WGY SCHENECT'DY 780	
																						WFBL SYRACUSE 1300	
																						WBT CHARLOTTE 1080 N.C.	
																						WPTF* RALEIGH 600	
																						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 1300	
																						WTAM CLEVELAND 1070	
																						WAIU COLUMBUS 540	
																						WSPD TOLEDO 1340	
																						WKBN* YONKOST'N 570	
																						KFJF OKLA. CITY 1400 Okla.	
																						WKY OKLA. CITY 900	
																						KVOO* TULSA 1140	
																						WHP* HARRIS'B'G 1430 Pa.	
																						WLBW OIL CITY 1200	
																						WCAU PHILADEL. 1170	
																						WFA* PHILADEL. 610	
																						WLP* PHILADEL. 560	
																						WFI* PHILADEL. 560	
																						KDKA PITTS'B'GH 900	
																						WCAE PITTS'B'GH 1220	
																						WJAS PITTS'B'GH 1290	
																						WEAN PROVID'NCE 780 R.I.	
																						WJAR PROVID'NCE 800	
																						WNAX YANKTON 570 S.D.	
																						WDDO CHATTA. 1280 Tenn.	
																						WMC MEMPHIS 780	
																						WREC* MEMPHIS 800	
																						WLAC* NASHVILLE 1470	
																						WSM NASHVILLE 650	
																						KRLD* DALLAS 1040 Tex.	
																						WFAA Dallas 800	
																						WBAP Ft. Worth 800	
																						KPRC HOUSTON 820	
																						KTSA* S. ANTONIO 1290	
																						WOAI S. ANTONIO 1190	
																						KDYL Salt Lake City 1200 Utah	
																						KSL Salt Lake City 1130	
																						WTAR* NORFOLK 780 Va.	
																						WRVA RICHMOND 1118	
																						WDBJ ROANOKE 830	
																						WTAQ EAU CLAIRE 1330 Wis.	
																						WEBC SUPERIOR 1290	
																						WISN* MILW'KEE 1120	
																						WHD* MILW'KEE 1120	
																						WTMJ MILW'KEE 620	

\*On Air Part Time

NON-CHAIN PROGRAMS

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

6:00—Topsy Turvy Time, WMAQ.  
6:45—Little Orphan Annie, WGN.  
7:00—Punch and Judy Show, WGN.  
7:00—Gene and Glenn, WTAM.  
7:10—The Deacon's Dicta, WCCO.  
7:30—Mike and Herman, WBBM.

7:45—George and Blossom, CFRB.  
7:45—Bob Newhall (sports), WLW.  
8:00—Old Fiddlers, KTHS.  
8:30—Hayes Hayloft Theater, WLS.  
9:00—Jug Band, WHAS.  
9:30—Famous Singers, WMAQ.  
9:30—Boxing Matches, WGBS.  
10:00—Star Dust, WBAP.  
10:00—Musical Movies, WSM.

10:00—Kilowatt Hour, WTMJ.  
10:00—Imperial Tobacco Joycasters, CKGW.  
10:15—Mountain Valley Mount'neers, WBBM.  
10:30—Tilly and Billy, WGR.  
10:30—Ford Minstrel Show, WDAF.  
10:30—Dixie Spiritual Singers, WRVA.  
10:30—Organ Recital, CFRB.  
11:00—Sports and News, KYW.  
11:00—Witching Hour, WKRC.

11:00—Willys Musical Memories, WLW.  
11:20—Herr Louie and the Weasel, WGN.  
11:34—D-X Club, WMAQ.  
12:00—Dance Music, WMAQ.  
12:00—Dance Music, WLW.  
12:15—Ben Bernie, WBBM.  
12:15—Around the Town, WBBM.  
1:00—Frolic of Dodos, KTSP.  
1 to 3—Dance Music, Hollywood, KFWB.

TUESDAY April 7 14 21 28

Grid of radio station call letters and program codes for various cities across the United States, organized by Eastern and Central time zones.

Program listings for various stations, including titles like 'Italian Idyll', 'Dancing Melodies', 'Twilight Hour', and 'Barclay Orchestra', with corresponding E.S.T. and C.S.T. times.

\* On Air Part Time.

CBS. 8:30 A. M.—Tony's Scrap-book. 9:00—Something for Every One. 9:30—Morning Moods. 10:00-12:00—Radio Home-makers. 10:15—Fashion Facts. 10:30—O' Cedar Time. 2:30—American School of the Air. 3:00—Columbia Salon Orchestra.

NBC (through WEAJ). 8:00 A. M.—Gene and Glenn. 8:15—Morning Devotions. 8:30—Cbeorio. 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. 10:15—Through the Looking-glass. 10:45—Josephine Gibson. 11:30—Blue Valley Homestead. 12:30—National Farm and Home. 3:00—Music in the Air. 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.



WEDNESDAY . April . 1 . 8 . 15 . 22 . 29

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.) and their broadcast schedules.

\* On Air Part Time.

Table with columns for E.S.T. and G.S.T. listing chain programs such as U. S. Service Band, Morgan Trio, Eastman Symphony Orchestra, Sky Sketches, Mabel Wayne Hour, The Lady Next Door, The Book Reporter, Ivy Scott, Jolly Junketeer, Asbury Park Casino Orchestra, Gobel Mystery Girl, Tea Timers, Rex Cole Mountaineers, Women in Government Service, Raising Junior, Smith Ballew and His Orchestra, Black and Gold Room Orchestra, Conti Gondoliers, President's Emergency Committee Speaker, Gloria Gay's Affairs, Winegar's Barn Orchestra, Eno Crime Club, Uncle Abe and David, Literary Digest Topics, Little Jack Little, Amos 'n' Andy, Morton Downey, Central Savings Serenaders, Ferdinand's 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). 7:45—Jolly Bill and Jane. 9:45—Miracles of Magnolia. 10:00—Mary Hale Martin. 12:30—National Farm and Home. 2:15—Al and Pete. 2:45—Sisters of the Skillet. 3:00—Edna Wallace Hopper. 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





THURSDAY . . . April . 2 . 9 . 16 . 23 . 30

Table with columns for Eastern Time, Central Time, and various station call letters (e.g., WABC, WABC, WABC) and their broadcast schedules for Thursday, April 2, 9, 16, 23, and 30.

\* On Air Part Time.

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

NBC (through WEA). 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). 10:00—Libby, McNeil & Libby. 11:00—Mrs. A. M. Goudiss. 11:30—Odorono Program. 12:30—National Farm and Home. 1:30—George, the Lava Man. 2:15—Al and Pete. 2:45—Sisters of the Skillet. 3:30—Chicago Serenade.

KEY TO LOCAL PROGRAMS

N News S Sports
O Educational T Dramatic
P Children's feature V Variety
R Religious W Comic
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Table with columns for E.S.T., CHAIN PROGRAMS, and C.S.T. listing various radio programs such as 'The Three Doctors', 'The Magic of Speech', 'Home Decorations', 'Melody Magic', 'The Lady Next Door', 'Brazilian-American Program', 'Rinso Talkie', 'Fulton Royal Orchestra', 'Black and Gold Room Orchestra', 'Susan Steell', 'Peter van Steeden Orchestra', 'Uncle Abe and David', 'Literary Digest Topics', 'Eno Crime Club', 'Morton Downey', 'Fro Joy Novelty Dance Program', 'Mid-week Hymn Sing', 'Amos 'n' Andy', 'Tastyeast Jesters', 'St. Moritz Orchestra', 'Chiclets Program', 'Niagara-Hudson Program', 'Phil Cook', and 'Daddy and Rollo'.



FRIDAY April 3 10 17 24

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

Table with columns for E.S.T., CHAIN PROGRAMS, and C.S.T. listing programs such as 'Dancing Melodies', 'Radio Guild', 'Columbia Salon Orchestra', 'Rhythm Ramblers', 'The Lady Next Door', 'Chats with Peggy Winthrop', 'Light Opera Gems', 'Benjamin Moore Triangle', 'Program A Followed by Rex Cole Mountaineers', 'Program A Followed by Tea Timers', 'Reports', 'A Tony's Scrap-book', 'The World in Music', 'Raising Junior', 'Smith Ballew's Orchestra', 'Winegar's Barn Orchestra', 'Black and Gold Room Orchestra', 'Sundial Bonnie Laddies', 'Eno Crime Club', 'Uncle Abe and David', 'Literary Digest Topics', 'Major Bowes' Family', 'Amos 'n' Andy', 'Morton Downey', 'American Mutual Program', 'Major Bowes' Family', 'Boscol Moments', 'Major Bowes' Family', 'Phil Cook', 'Ferdinando's Orchestra', 'The World's Business', and 'Major Bowes' Family'.

\* 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. 10:45—Dinah and Dora. 11:00—National Music Appreciation. 3:15—U. S. Service Band.

NBC (through WJZ). 10:00—Libby, McNeil & Libby. 10:45—Josephine B. Gibson. 11:00—Music Appreciation Hour. 12:30—National Farm and Home. 2:15—Al and Pete. 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

E. S. T.	CHAIN PROGRAMS
8	<p>1 Cities Service Concert The Cavaliers; Jessica Dragonette; Leo O'Rourke; orchestra direction, Rosario Bourdon.</p> <p>4 Nestle's Program Orchestra direction, Nat Brusiloff.</p> <p>Cremo Program Arthur Pryor's Band.</p> <p>2 Literary Digest Topics</p>
15	<p>3 Barbarsol Program Barber shop quartet.</p> <p>1 Cities Service Concert</p> <p>4 Nestle's Program</p>
30	<p>1 Cities Service Concert</p> <p>5 Breyer Leaf Boys</p> <p>6 Johnny Marvin</p> <p>4 The Dutch Masters Novel musical program.</p>
45	<p>4 The Dutch Masters</p> <p>1 Cities Service Concert</p> <p>7 Natural Bridge Dancing Class Arthur Murray and orchestra; direction, Lewis Graeme.</p>
9	<p>2 The Clicquot Club Orchestra direction, Harry Reser.</p> <p>8 The Interwoven Pair Billy Jones and Ernie Hare; orchestra direction, Will C. Perry.</p> <p>5 True Story Hour Dramatized story.</p>
30	<p>5 True Story Hour</p> <p>3 Enna Jettick Songbird (First 15 min.) Followed by Two Troupers Marcella Shields and Helene Handin.</p> <p>9 Armour Program Mixed chorus; orchestra direction, Josef Koestner.</p>
10	<p>1 Eastman Kodak Hour</p> <p>4 Armstrong Quakers Lois Bennett; Mary Hopple; male quartet; orchestra direction, Don Voorhees.</p> <p>1 Van Huesen Program</p>
30	<p>2 March of Time Dramatized news.</p> <p>2 RKO Theater of the Air Orchestra direction, Milton Schwarzwald; film; vaudeville; radio stars.</p> <p>A Clara, Lu and Em Humorous skit.</p> <p>5 Program A Followed by Cub and Scoop</p>
11	<p>3 Vincent Lopez Orchestra</p> <p>B Amos 'n' Andy</p> <p>6 Slumber Music</p> <p>A Noble Sissle and Orchestra</p> <p>B Cremo Program Arthur Pryor's Band.</p>
30	<p>5 Program A Followed by B</p> <p>4 Romanelli and King Edward Orchestra from Toronto.</p> <p>3 Vincent Lopez Orchestra</p> <p>6 Slumber Music</p>
12	<p>1 Dance Orchestra</p> <p>2 Florence Richardson's Orchestra</p> <p>4 Dance Music from New York</p>
30	<p>2 Nocturne Ann Leaf at the organ.</p> <p>1 Dance Orchestra</p> <p>3 Dance Orchestra</p>

C. S. T.	April	3	10	17	24	...	FRIDAY	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	CENTRAL TIME
15	3 30	4 30	5 15 30 45	6 15 30 45	7 15 30 45	8 30	9 30	10 30	11 30	KFAB* LINCOLN 770 Neb.
30	5 5	M N T	6 7 M 3 M		X 4 4			B 6 2		WOW* OMAHA 590
45	1 2	OM A			1 1 1 1	2 3 1 2	OM NM			WPG* ATL'IC CITY 1100 N.J.
8	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	WOR NEWARK 710
9	X M 9 P	A N M 9 M 9	3 4 4 4 4	1 1 1 1	2 3 1 2	N				WBEN BUFFALO 900 N.Y.
10	1 2 3	A 1 1 1	X 3 M 6 5 X	2 M 2 4 4	M 2 T W O W M	A				WGR BUFFALO 350
11	5 5 6	7 5 7 8 9	A B C D	4 4 5 7	8 9 4 5	6 6 2 3				WKBW BUFFALO 1480
12	5 5 6	N M N M 3 M 3	9 A M 3 M M	4 4 T 7	8 9 4 5					WABC NEW YORK 850
13	M M 3	P			X O M 9 M 9	M V O V X	3 4			WEAF NEW YORK 650
14	1 2 X X	1 1 1 M 6	3 4 5 X	2 3 4 4	5 5 1 2	B				WJZ NEW YORK 780
15	X X 3	A 1 1 1 N	3 X X X	1 X X X	5 5 X X	A 4				WHAM ROCHESTER 1150
16	5 5 X	A N M 3 M 3	9 A X C X X X X	7 8 X						WHEC* ROCHESTER 1440
17	X 2 3	X X 1 1 M	O M X X	1 X M M	X X X X	A 4				WGY SCHENEG'T'DY 780
18	1 2 3	M 1 1 1 N	X X 5 5	2 3 4 4	5 5 1 2	B 4				WFBL SYRACUSE 1360
19	X X X X	X X X X	3 X 5 5 X	3 4 4	5 5 1 2	B 4				WBT CHARLOTTE 1080 N.C.
20	5 5 6	M 6 M 3 M 3 N	9 A B C X	4 4 O M	M 3 9 M 3 A	M 3 M 3				WPTF* RALEIGH 580
21		A	3 M 3 M 3 O O	1 1 1 1	2 3 1 2					WWNC ASHEVILLE 570
22	5 5 6		A C X	4 4 6 7	8 9 5 6 6 2 3					WDAY FARGO 940 N.D.
23	X 2 M W M W	X M W 1 M 3	3 M 3 5 5 2 3 4 4	5 5 1 2	B M 3					WADC AKRON 1320 Ohio
24	1 1 2	A X X X 3	X X X X	1 1 1 1	X 3 1 2	X 3 M 1				WKRC CINCINNATI 550
25	1 2 3	M 1 1 1 X	X X 5 5 X X X X							WLW CINCINNATI 700
26	1 M 3	P V O O V M	M 6 M 6 5 5 2 3 4 4	5 5 1 2	3 M 6					WSAI CINCINNATI 1330
27		3 A 1 1 1 X	M X X X	2 X X X	X X M M	3 4 M M				WGAR CLEVELAND 1450
28	5 5 2	A M 8 O M 3 P	M 3 M 3 M 5 T W	1 1 1 1	8 9 4 2	B M 5 M 3 M 3				WHK CLEVELAND 1380
29	5 5 M	A M			4 M 1 3 3 X X					WTAM CLEVELAND 1070
30	1 2 X	A 1 1 1 M 5	3 X M 6 M 6 X M 2 M 2 M 2	S S X	2 3 4					WAIU COLUMBUS 840
31	1 X M 3	X V N S M 3 X X	1 M 9 M 9 1 3 4 4	5 5 1 2	A 4					WSPD TOLEDO 1340
32	1 2 3	A 1 1 1 S P P	M 3 M 3 T T M 6 M 6 W W M 3 M 3 X 4							WKBN*YO'NGST'N 570
33	N X 6	A 1 V M 6 9	A M 6 C X 4 4 X 7 8 9 4 5	W M M 6						KFJF OKLA. CITY 1480 Okla.
34	1 1 P M N	M M 1 M 1 3	4 4 4 4 1 1 1 1 2 3 1 2 3 N							WKY OKLA. CITY 900
35	3 A	1 1 1 3		1 3 4 4	5 5 1 2					KVOO* TULSA 1140
36	1 2 X X X X X X	X 4 X X 2 X 4 4	5 5 1 2 A M 3 1 2							WHP* HARRIS'B'G 1430 Pa.
37	1 V 2	A N O O 3	4 4 4 4 1 1 1 1 2 3 1 2 N							WLBW OIL CITY 1260
38		3 X 1 1 P P	3 X X X X X X X M 5 M 5 X X A 4							WCAU PHILADEL 1170
39	5 5		3 4 4 C X		8 9 4 2 B					WFAA* PHILADEL 810
40		3 X 1 1 1 X	M 4 R X X X M 3 M 9 M X X B 4 M 3 M 8							WLF* PHILADEL 560
41	5 5 P M	M 9 M 9 X X 3	N M 8 C X X X O M 3 8 9 4 M 3 B M 9 X X							KDKA PITTS'B'GH 990
42		2 3 A	1 1 1 P 3 X X X 2 O X X X X							WCAE PITTS'B'GH 1220
43	5 5 6	A X X X X X X X X X	1 1 X X 8 X 4 X B X M 3 M 3							WJAS PITTS'B'GH 1280
44	1 3	A M 3		M 3 M 3 M 3 W M 3 M 8 X X 3 4 M 3						WEAN PROVID'NCE 780 R.I.
45	5 5 M	A P N M M C X	1 1 1 1 8 9 4 2 B M M N							WJAR PROVID'NCE 890
46	2	1 1 1			3 4					WNAX YANKTON 570 S.D.
47	5 5		P P M 5 M 5 M 6 M 6 C X	1 1 1 1 8 9 4 2 B M 9 M X						WDDO CHATTA 1280 Tenn.
48	X 2 3	A 1 1 1 N	3 M M 3 M 3 1 M 7 M 7 M 7 M 2 O M X A 4							WMC MEMPHIS 780
49	5 5 X	A M 9 M 9 O 9	A M M X M 6 O O 7 8 9 W 2 M 3 M 3							WREC* MEMPHIS 600
50	1 2 X X	1 1 1 M	3 M 3 X X 1 X X X X X X X A 4							WLAC* NASHVILLE 1470
51	1 2	A 1 1 1	3							WSM NASHVILLE 850
52	5 5 6	A M M M 3	M 7 M 7 C X 1 1 1 1 8 9 4 M B M							KRLD* DALLAS 1040 Tex.
53	1 2 3	A 1 1 1	3							WFAA Dallas 600
54	5 5 6	A P M 1 M 3	M M C X 1 1 1 1 8 9 4 2 B M M 3 M 3							WBAP Ft. Worth 800
55										KPRC HOUSTON 820
56										KTSA* S. ANTONIO 1290
57										WOAI S. ANTONIO 1190
58										KDYL Salt Lake City 1280 Utah
59										KSL Salt Lake City 1130
60										WTAR* NORFOLK 780 Va.
61										WRVA RICHMOND 1110
62										WDBJ ROANOKE 830
63										WTAQ EAU CLAIRE 1330 Wis.
64										WEBC SUPERIOR 1290
65										WISN * MILW'KEE 1120
66										WTMJ MILW'KEE 820

\*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.

7:30—Mike and Herman, WBBM.  
8:00—Macdonald British Consoliors, CFRB.  
8:00—The Two Professors, WHAS.  
8:00—Jewish Musical Hour, WCFL.  
9:00—Heatrolatown, WLW.  
9:00—The German Band, WISJ.  
9:45—McGuerny and Lundberg, WCCO.  
10:00—Mexican Trio, WOR.  
10:00—Kingtaste Sonneteers, WLW.

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.  
12:00—Dance Music, WMAQ.  
12:00—Spitalny's Orchestra, KYW.  
12:00—Coon-Sanders Orchestra, WBBM.  
12:15—Around the Town, WBBM.  
1:30—Johnny Hamp's Orchestra, WLW.  
2:00—Garber's Congress Orchestra, KYW.

SATURDAY April 4 11 18 25

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.) and their respective broadcast schedules.

Table with columns for E.S.T., CHAIN PROGRAMS, and C.S.T. listing programs such as 'Ann Leaf at Organ', 'Classic Gems', 'Pacific Feature Program', 'Song Shoppe', 'Orchestra Music from New York', 'The Lady Next Door', 'Peter van Steeden's Orchestra', 'Jolly Junkteteer', 'Tea Timers', 'Program A Followed by Rex Cole Mountaineers', 'Peter van Steeden's Orchestra', 'Junior Detectives', 'Program D Followed by E', 'A Orchestra from New York City', 'Tony's Scrap-book', 'Program A Followed by B', 'Ted Husing's Sport Slants', 'Black and Gold Room Orchestra', 'Raising Junior', 'Domestic skit.', 'Ted Husing's Sport Slants', 'Black and Gold Room Orchestra', 'Gruen Answer Man', 'Smith Ballew's Orchestra', 'Black and Gold Room Orchestra', 'Smith Ballew's Orchestra', 'Paul Tremaine's Orchestra', 'Eno Crime Club', 'Uncle Abe and David', 'Phillips Lord and Arthur Allen in rural sketch.', 'Literary Digest Briefs', 'Salon Singers', 'Sixteen voices; directed by Geo. Dii-worth.', 'Amos 'n' Andy', 'Morton Downey', 'Golden Blossom Honey', 'Ritz Carlton Hotel Orchestra', 'Laws that Safeguard Society', 'Dean Gleason L. Archer.', 'Tastyest Jesters', 'Latham, Carleson, Bonham, in jest and song.', 'Valspar Program', 'Ted Lewis and his musical clowns.', 'Rise of the Goldbergs', 'Humorous sketch.', 'Ritz Carlton Hotel Orchestra', 'Ritz Carlton Hotel Orchestra', 'Valspar Program', 'Pickard Family', 'Southern folk songs.'

\* On Air Part Time.

CBS. 10:30—New World Salon Orchestra. 11:00—Children's Program. 11:30—Columbia Revue. 12:00—Paul Tremaine's Orchestra. 2:00—Columbia Artist Recital. 2:15—National Democratic Club. 3:00—The Four Clubmen. 3:30—Saturday Syncopators.

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

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

KEY TO LOCAL PROGRAMS N News O Educational P Children's feature R Religious M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty 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
8	<b>1 Webster Program</b> Weber and Fields. <b>5 Dixies Circus</b> Drama of circus life and circus band. <b>1 Cremo Program</b> Arthur Pryor's Band. <b>2 Literary Digest Briefs</b> <b>3 Ben Alley and Ann Leaf</b> <b>2 Radiotron Varieties</b> "Bugs" Buer; soloists; orchestra direction, William Daly. <b>6 To Be Announced</b> <b>3 The Silver Flute</b> Legends of a wandering gypsy. <b>7 Fuller Man</b> Earle Spicer, Handy Boys, Yee Lawnhurst, Don Voorhees' orchestra. <b>4 Wallace Silversmiths</b> <b>5 Early Bookworm</b> Alexander Woolcott. <b>3 The Silver Flute</b> <b>7 Fuller Man</b>
15	
30	
45	
9	<b>4 General Electric Hour</b> Symphony orchestra; direction Walter Damrosch; Floyd Gibbons. <b>8 The Campus</b> Adventures of a Freshman. <b>6 Around the Samovar</b> Russian music. <b>7 National Radio Forum</b> From Washington. <b>9 Vapex Musical Doctors</b> Glyde Doerr, Geo. Greer, Chas. Magnani; orchestra direction, Milton Rettenberg. <b>4 General Electric Hour</b>
30	
10	<b>1 Hank Simmons' Show Boat</b> Old-time melodrama. <b>1 Lucky Strike Dance Orchestra</b> Direction, B. A. Rolfe. <b>4 Cuckoo</b> Burlesque skit. <b>30 Clara, Lu and Em</b> Humorous skit. (First 15 min.) <b>F Aunt Lulu's Adventures</b> Humorous skit. (Second 15 min.) <b>5 Program E Followed by F</b> <b>1 Lucky Strike Orchestra</b> <b>1 Hank Simmons' Show Boat</b>
30	
11	<b>2 Troubadour of the Moon</b> Lannis Ross and string trio. Followed by <b>Henry Busse's Orchestra</b> <b>6 Slumber Music</b> <b>H Amos 'n' Andy</b> <b>A Jack Denny and Orchestra</b> <b>B Cremo Program</b> <b>2 Program A Followed by B</b> <b>3 Royal Canadians</b> Direction, Guy Lombardo. <b>C Henry Busse's Orchestra</b> (First 15 min.) <b>D Little Jack Little</b> Songs and patter. (Second 15 min.) <b>3 Program C Followed by D</b> <b>6 Slumber Music</b> <b>G Slumber Music</b> (Last 15 min.)
30	
12	<b>1 Lown's Biltmore Orchestra</b> <b>1 Dance Orchestra</b> <b>2 Phil Spitalny's Orchestra</b> <b>2 Nocturne</b> Ann Leaf at the organ. <b>1 Dance Orchestra</b> <b>2 Phil Spitalny's Orchestra</b>
30	

C. S. T.	April . 4 . 11 . 18 . 25 . . . . .	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		CENTRAL TIME
	C 6 MT E 1 8 8 V M7 M7 M9 M9 M5 X 7 7 8		KFAB* LINCOLN 770 Neb.
	1 2 M3 4 N O M7 2 3 4 O O 1 2 3 3 4 4 1 1 2 D M3 M3		WOW* OMAHA 590
	1 2 3 4		WPG* ATL'IC CITY 1100 N.J.
15	X X M3 X X X S M M X M3 M3 M3 M3 M3 M X X M3 M3 X		WOR NEWARK 710
	M O M9 P A N T T 2 M3 4 5 6 1 2 M7 M7 4 4 1 1 M3 D 1 1		WBEN BUFFALO 900 N.Y.
	1 2 3 4 N N 2 S 4 6 6 6 2 3 W O M M W M A M3		WGR BUFFALO 550
			WKBW BUFFALO 1480
30	1 2 3 4 1 1 2 3 4 5 6 6 1 3 4 5 6 7 1 1 A 3 1 2		WABC NEW YORK 860
	1 2 3 4 1 1 1 2 3 4 5 6 1 2 3 3 4 4 1 1 2 3 1 1		WEAF NEW YORK 680
	5 6 7 8 7 E 8 9 A B C D 5 6 7 7 8 9 4 5 6 6 2 2		WJZ NEW YORK 760
	5 6 7 8 N M3 M3 9 A B C D 5 X 7 7 8 9 4 5 M3 M3		WHAM ROCH'TER 1150
	M M 3 4 1 1 2 P X 6 6 6 1		WHEC* ROCH'TER 1440
45	1		WGY SCHENECT'DY 780
	X X O X M6 M6 M6 M6 4 6 6 6 2 M9 M9 5 6 X X X B		WFBL SYRACUSE 1360
	1 2 3 4 1 1 2 N M 6 6 6 1 3 4 5 X 7 1 1 A 3		WBT CHARLOTTE 1080 N.C.
	X X O M R N M2 M2 9 A B M5 M V M V 2 M M X X		WPTF* RALEIGH 680
8	1 2 3 4 1 1 X X 4 X M3 M3 1 3 X X X 7 1 1 A 3		WWNC CASHEVILLE 570
			WDAY FARGO 940 N.D.
	1 2 M M 1 1 M N 4 6 6 6 2 3 X 5 M1 7 1 1 B M6		WADC AKRON 1320 Ohio
	1 2 A X X X X X 4 X X X X X X X X 7 1 1 B 3		WKRC CINCINNATI 550
	C 6 M6 P M6 T T 9 A B M3 M3 M3 M3 7 7 M 9 4 5 M3 M3		WLW CINCINNATI 700
30	B		WSAI CINCINNATI 1330
			WGAR CLEVELAND 1450
	E		WHK CLEVELAND 1395
	1 2 NW MN 1 1 MW M3 4 X M2 M2 2 X X X X S S M3 2 3		WTAM CLEVELAND 1070
	1 2 3 X 1 1 1 2 X X X 6 1 2 X X 4 4 1 1 X D M3 1		WAIU COLUMBUS 640
	1 2 X M 1 1 2 X 4 6 6 6 X X X X		WSPD TOLEDO 1340
9	1 2 3 MV O O V V O M6 R R 2 3 O 5 6 7 1 1 2 3		WKBN* YO'NGST'N 570
			KFJF OKLA. CITY 1480 Okla.
	1 2 3 4 1 1 2 X 4 6 6 6 2 3 O 5 6 7 1 1 2 3 M M		WKY OKLA. CITY 900
			KVOO* TULSA 1140
30	3 X M M P M3 M3 M3 M3 M5 5 2 7 7 4 4 1 1 H M3 M3 M3		WHP* HARRIS'G 1430 Pa.
	X M		WLBW OIL CITY 1260
	1 2 3 4 1 1 2 M5 4 6 6 6 X 3 M5 5 6 7 1 1 2 3		WCAU PHILADEL 1170
	1 2 3 V M3 NS M3 3 M M W W 1 X 4 X M3 M9 1 1 A 3		WFA* PHILADEL 610
	VM MV 3 4 1 1 2 S P P M3 M3 M M M6 M6 4 4 1 1 X M3		WLT* PHILADEL 560
	2		WFI PHILADEL 560
	5 6 X MN M1 M1 M1 9 A B V X 5 X 7 7 M6 9 4 5 X X		KDKA PITTS'GH 880
	1 M5 NM 4 1 1 1 2 3 M2 W 6 1 2 3 3 4 4 1 1 2 M N		WCAE PITTS'GH 1220
10	B		WJAS PITTS'GH 1290
			WEAN PROVID'NCE 780 R.I.
	1 2 X X M X X X N 6 6 6 X X X 5 6 7 1 1 A 3 1 2		WJAR PROVID'NCE 890
	1 2 3 A 1 1 1 2 3 4 5 M5 1 2 3 3 4 4 1 1 N		WNAX YANXTON 570 S.D.
			WDDO CHATTA 1280 Tenn.
	5 6 D 1 1 1		WMC MEMPHIS 760
			WREC* MEMPHIS 600
30	A P 3 1 2 O R R M3 M3 X 3 X X M1 7 1 1 2 3 M3 M8		WLAC* NASHVILLE 1470
			WSM NASHVILLE 650
	1 2 3 4 1 1 2 N 4 6 6 6 2 M5 4 5 X X 1 1 2 3 M3 M6		KRLD* DALLAS 1040 Tex.
			WFAA Dallas 800
			WVAP Ft. Worth 800
	3		KPRC HOUSTON 920
	1 3 4 1 1		KTSA* S. ANTONIO 1290
			WOAI S. ANTONIO 1190
			KDYL Salt Lake City 1290 Utah
			KSL Salt Lake City 1130
11	1 2 3 4 1 1 N N 4 6 6 6 1 3 M3 5 6 7 1 1 A 3		WTAR* NORFOLK 780 Va.
	X M O W M9 M9 M9 9 A B M6 M M6 2 N M 4 4 1 1 M5 M5		WRVA RICHMOND 1110
	1 2 X X 1 1 2 M 4 6 6 6 1 3 M 5 6 7 1 1 A 3		WDBJ ROANOKE 830
	1 2 3 4 1 1 2 4 6 6 6 5 7 1 1 2 3		WTAQ EAU CLAIRE 1330 Wis.
30	N R M M 2 M 4 5 6 1 2 7 7 4 4 1 1 H M3		WEBC SUPERIOR 1290
	1 2 3 4 1 1 2 3 5 6 7 1 1 2 3		WISN* MILW'KEE 1120
	M M P P M1 M1 2 M M 5 O 1 2 7 7 4 4 1 1 H M M3 M3		WHAD* MILW'KEE 1120
			WTMJ MILW'KEE 820

\*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—Hydrex Party, KYW.  
6:30—Elementary Spanish, WMAQ.  
7:30—Crosley Saturday Night, WLW, also WGBS and KQV.

7:30—Herald Examiner—drama, KYW.  
7:45—Hal Totten (sports), WMAQ.  
7:45—Jack Turner, WHAS.  
8:00—Adam and Eve, WXYZ.  
8:45—Musical Minutes, WKRC.  
9:00—Around the Melodicon, WBAI.  
9:15—Sports Review, WBBM.  
9:30—In Brazilian Jungles, WGN.  
9:30—Boxing Matches, WGBS.

9:30—Scott Furriers' Club, WEAN.  
10:00—Murphy Minstrels, WLS.  
10:00—Grand Ol' Opry, WSM.  
10:00—Simm's Singers, WFAA.  
10:30—Wade's Corn Huskers, CKGW.  
10:30—Market and Halsey St. Playhouse, WOR.  
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 Doodletocks, WLW,  
1 to 3—Dance Music, KFWE.  
2:00—Congress Orchestra, KYW.





Table listing radio stations in New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois, Missouri, Wisconsin, Minnesota, Iowa, Kansas, Oklahoma, Texas, Arkansas, Louisiana, Georgia, Florida, Alabama, Mississippi, Kentucky, Tennessee, North Carolina, South Carolina, Virginia, West Virginia, Maryland, Delaware, District of Columbia, and Florida.

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Stations Classified by States

Only U. S. A. Stations of 100 Watts or More Are Included in This Tabulation. Classification by Kilocycles Next Issue. \$ Indicates Power of 1000 Watts or More.

Table listing radio stations in Alabama, Arizona, California, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, West Virginia, Wisconsin, Wyoming.

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WAVE-LENGTH GUIDE

Table with columns: NATIONAL BROADCASTING STATION, COLUMBIA BROADCASTING STATION, KYC. It lists various stations and their corresponding wave-lengths.

STATIONS HEARD IN MARCH (Or Dial Readings)

Table listing radio stations by state: TEXAS, UTAH, VERMONT, VIRGINIA, WASHINGTON, WEST VIRGINIA, WISCONSIN, WYOMING, ALASKA, HAWAII, PORTO RICO, CUBA, CANADA.

Handy Index to Major Evening Programs of NBC and CBS

Table listing major evening programs for NBC and CBS, including show titles, dates, and times.



"ON THE AIR." In response to requests for a picture of a studio broadcasting scene, we present this glimpse of the "Empire Builders" in action in the new Chicago studios of NBC. On the rostrum in the center of the picture is Don Bernard, director, while on the right of the mike are Don Ameche; Harvey Hays, the Old-timer; Lucille Husting and Bernadine Flynn. Ted Pearson, the announcer, is seated directly below Mr. Bernard, while behind him is Josef Koestner, director of the orchestra. Orchestra and singers are in the background. The men at the left are operating the sound-effects equipment.

MAX BIGMAN, Crow Indian chief, with his love lute, has proven an attraction at WGY. ABIGAIL PARECIS, full-blooded South American Indian girl and native of Brazil, sang on WGY's Brazilian program. "Onward, Christian Soldiers!" So sings SETH PARKER, while MA PARKER plays the organ. Seth is the beloved "down East" character of NBC's "Sunday Night at Seth Parker's," and is played by Phillips Lord. Ma Parker is played by Effie Palmer.

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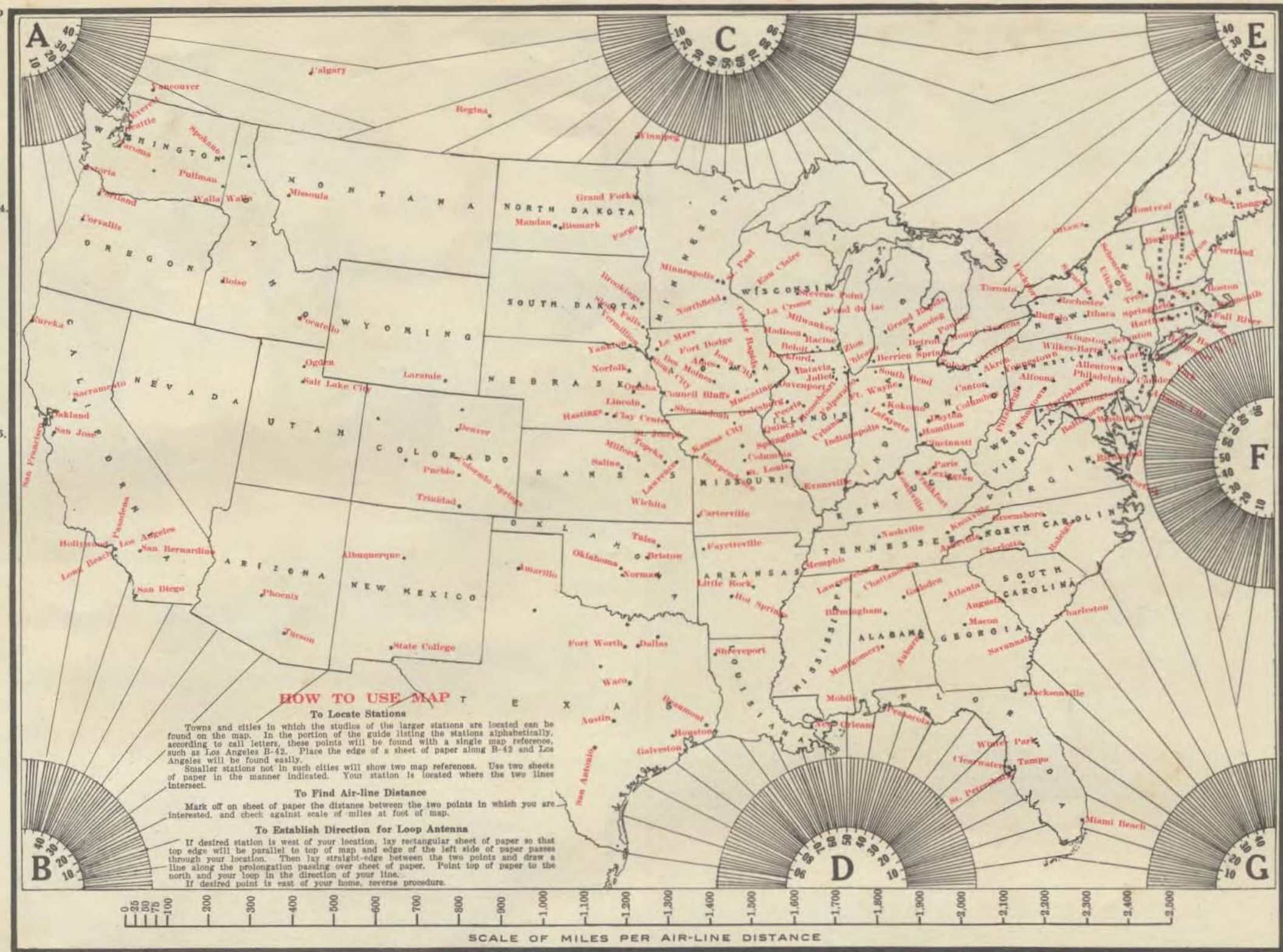
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HOW TO USE MAP

To Locate Stations

Towns and cities in which the studios of the larger stations are located can be found on the map. In the portion of the guide listing the stations alphabetically, according to call letters, these points will be found with a single map reference, such as Los Angeles B-42. Place the edge of a sheet of paper along B-42 and Los Angeles will be found easily. Smaller stations not in such cities will show two map references. Use two sheets of paper in the manner indicated. Your station is located where the two lines intersect.

To Find Air-line Distance

Mark off on sheet of paper the distance between the two points in which you are interested, and check against scale of miles at foot of map.

To Establish Direction for Loop Antennas

If desired station is west of your location, lay rectangular sheet of paper so that top edge will be parallel to top of map and edge of the left side of paper passes through your location. Then lay straight-edge between the two points and draw a line along the prolongation passing over sheet of paper. Point top of paper to the north and your loop in the direction of your line. If desired point is east of your home, reverse procedure.

- |                            |                             |                          |                             |                               |                             |                          |                           |
|----------------------------|-----------------------------|--------------------------|-----------------------------|-------------------------------|-----------------------------|--------------------------|---------------------------|
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