

NEW PROGRAM SERVICE THIS ISSUE

N.S.E.

What's On the Air

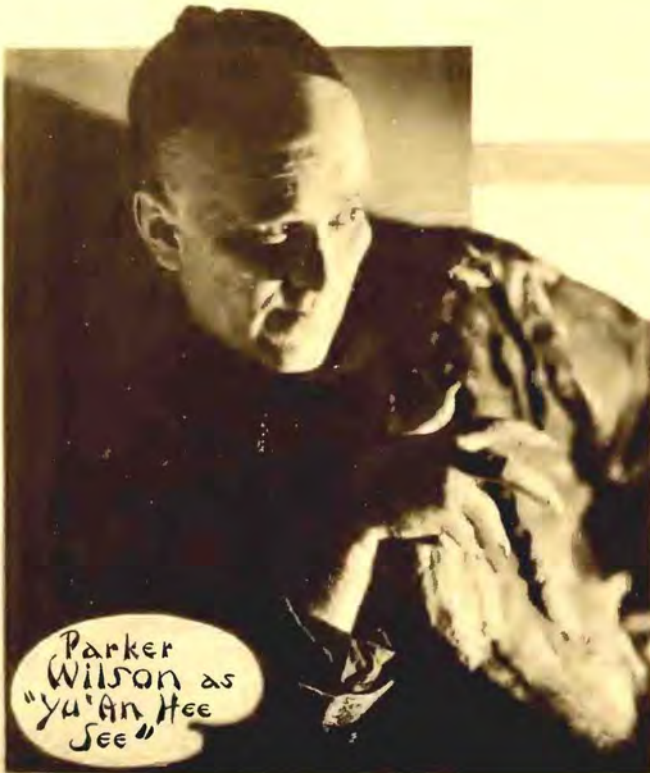
VOL. 2 NO. 7

15 CENTS

MAY
1931



Irene
Bordoni
CBS



Parker Wilson as "Yu 'An Hee See"



Adele Ronson as "Orange Blossom"

Listeners to Collier's Hour during March and April received a chill from the dramatic presentation each Sunday evening of an episode from Sax Rohmer's latest thriller, "You 'An Hee See Laughs." PARKER WILSON, as "Yu 'An Hee See," "laughed" most villainously, while ADELE RONSON won the hearers' sympathy in the difficult role of "Orange Blossom."

Before the central edifice of "Radio City," and wider than Fifth Avenue, will stretch a shrubbery-planted plaza, with fountains and flower-beds. The plaza will continue as a private street through archways to Forty-eighth and Fifty-first Streets. Thus within the walls of Radio City will be a beautiful parkway of its own as indicated in the artist's drawing below. Beneath the plaza will be the subway station and underground lobby. There will be underground parking area for thousands of machines, and all shipping for occupants of the six-block "Radio City" will be handled in the underground levels.



Television Peeps Around the Corner

By Don Davis

TELEVISION has lurked "just around the corner" for many years, but in spite of the pessimistic reports early in the year, this spring has seen television peeping around *that* corner.

Television has made a good start, and, if this writer is not very much off his reportorial course, *you*, the radio listener, will become a "looker-in" before next Christmas.

Sight and sound transmissions have been on the air nearly a year. Chicago has contributed tremendously in this phase, while New York has just recently begun such broadcasting with the inauguration of the WGBS-Jenkins station at Fifth Avenue and Fifty-second Street.

The Columbia Broadcasting System should be on the air with an experimental television transmitter by the time this story has been printed.

The National Broadcasting Company has been operating experimental television station W3XBS atop the New Amsterdam Theater building for several months. Their sole transmissions, however, have been views of cards and of Felix, a wooden cat.

Boston experimental stations created a stir in that city some time ago when television images were picked up in a local store and shown to the general public. Hundreds of interested visitors lined up for hours to glimpse the one-inch square images which were reflected from a television receiver.

A news story widely published by newspapers throughout the country recently told of television images being reproduced by M. A. Sanabria, a Chicago engineer, on a ten-foot screen. Investigation proved that this was actually being accomplished, although the equipment utilized was in an experimental stage and highly expensive. It was designed, the inventor hastened to explain, for use in theaters and large auditoriums. Triple scanning, neon arc lamps and electrical retouching have also been introduced by Sanabria.

Another company, known as Radio Pictures, has been transmitting images for many months in the

New York area. In Washington, D. C., Jenkins has long been transmitting half-tones, motion pictures and silhouettes from W3XK. Images from this station have been on the air since 1925.

The Baird Television Corporation of Great Britain has established offices in New York. Although the Baird interests have no transmitter in operation here, they are London's leading television experimenters and broadcasters, where they have contributed nobly to the science with many developments.

Baird and Jenkins claim to be the pioneers of the industry, although the General Electric Company and the American Telephone and Telegraph Company have both been engaged in laboratory experimentation for years—perhaps before either of the two inventors who brought their researches before the public at earlier dates.

General Electric, it is said, was the first to broadcast an actual play by television. Three television cameras, or projectors, were utilized for this unusual transmission which took place between 1925 and 1927.

Line-wire television demonstrations are being shown regularly by the A. T. & T. in their New York laboratories. Their results are striking, to say the least. Clear and sharp are the pictures as one sees them in the strange little telephone-television booths especially constructed for the demonstration.

Parts for construction of television receivers are readily obtainable in most of the large cities. Completed receivers are making their appearance on the markets, although they are rather expensive for the average radio listener.

Small television units may be purchased for \$100, which, when operated in conjunction with proper semi-short-wave receiving equipment, will give clear pictures about one inch square. It might be said here that the televisior unit is attached to

the receiver in the same manner as the conventional loud speaker.

Television receivers must utilize resistance coupled amplifiers, with power tubes. They must tune broadly and have a range of between 100 and 200 meters.

The one main requisite of television reception is to obtain *loud* signals. The louder you hear television signals, the clearer and brighter will be your images, since the neon tube in the televisior depends on this superimposed current from the amplifiers of your receiver for its brilliance and resultant pictures. The receiver must, in the case of television reception, tune *broadly*. If it tunes sharply, you will obtain distorted images.

A televisior consists of a synchronous motor, which must run at the same speed and phase as the transmitting motor. This motor turns over a scanning disk, which contains forty-five or forty-eight or sixty holes carefully spaced. These holes must correspond with the holes in the transmitting scanning-disk. They form the lines of your picture. Thus it is said that you receive forty-eight-line pictures or sixty-line pictures.

Television has been somewhat simplified in this respect in the East, since an agreement reached last month will make it necessary for all television transmitters to utilize the sixty-line transmitting disks.

Behind your disk there is the neon tube, on whose plate the images appear to form while they are being scanned. Then through a magnifying-glass you peer through the disk at the plate and the images become visible.

The commonly used scanning-disk is gradually being replaced in laboratories by the drum scanner-disc, which, through the added use of powerful magnifying-glasses, will give sharp and clear images eight inches square. This equipment is intended for home use. Of course, much larger images can be obtained where money is not an important factor in purchasing equipment.

(To be continued next issue.)

Television Eyes in the NBC Experimental Studios



A simple, home television set over which Dorothy Schudt, wife of CBS "Going to Press" man, is viewing motion pictures from Boston in her New York home.



A television receiver which presents pictures eight inches square (R. E. Replogle, assistant to president of Jenkins-DeForest Co.).



A GAIN we experiment with our program schedule. This time we present on pages 18 to 31 a bird's-eye view of American chain programs hour by hour during the evening period, listing every station scheduled at NBC and CBS to receive each chain program. With each map is a list of all chain programs under way, indexed for each fifteen minutes of the hour.

Turn to any date and hour in May, choose from the programs available the one you want and locate the nearest available station bearing it. Glance at page 33 for its location on your dial if you don't remember it, tune in and enjoy the feature you want at any given minute between five and midnight, Eastern Daylight time.

Once again we ask our friends to write us. Do you prefer us to perfect this issue's system or shall we return to the system used in March and April?

As we write we have before us letters from more than a score of broadcasting stations stating their utter inability to forecast their May programs because of the change to Daylight Saving Time, which will govern all programs supplied by the chains after April 26. On the 10th of April, program directors of stations in areas where the time does not change can make no definite plans for chain programs for May until they can readjust all their local programs, many of which were contracted for a definite time now to be pre-empted by a chain favorite. That situation makes May an ideal month for us to try a schedule experiment, for it will be well into May before local programs can be scheduled again with any exactitude, and to publish this magazine and get it to you from coast to coast by May 1, we must go to press by April 15.

Even in the case of chain programs, there will be many cancellations and shiftings about early in May, as sponsors living in Standard Time areas come to realize that their programs go on the air before the average listener becomes conscious that the evening has begun. The ten o'clock Eastern Daylight programs will be nearing completion before many of us middle Westerners will be coming into the house from our after-dinner tinkering about the garden. We'll just have our radios under way in time for the second Amos 'n' Andy show, but such is the result of being a citizen of a country which in the summer reaches across five time belts. Of course, what we are getting at in all this rambling is to warn you that no program service except a local daily, edited from a telegraphic service, could offer you real accuracy in either May or November. They are the great "moving" months of radio, when even old stand-bys are apt to be canceled or shifted.

Last Minute Program Announcements

AMOS WAS MADAME QUEEN, ANDY HIS OWN LAWYER

AMOS and Andy adhered to their policy of refusing assistance even during the crowded days of the late breach of promise suit. The boys carried on as usual by themselves. Amos took the parts of the Kingfish, Brother Crawford, Lightnin', the Judge, Lawyer Smith and Madame Queen. Andy was Lawyer Collins and the bailiff, as well as defendant during the trial. As usual, no one was permitted in the studio while they were broadcasting. Even Bill Hay is stationed in another room along with the musicians.

We give this information direct from WMAQ in answer to dozens of letters from our readers.

And here's another rumor squelched. The boys write their own script. Every week-day at noon Andy sits down at the typewriter in the boys' office, and for three or four hours the two concentrate on the script for the day. There is no rehearsal. Once written, the boys seldom look at the script again until a few minutes before they are due on the air.

NEW PROGRAMS

It is rumored that Flit will return to the air this summer, featuring "Believe It or Not" Ripley.

Every station which affiliates with WEAf, except WWJ, Detroit (a total of nearly sixty), has arranged to carry the Firestone Hour from 4:15 to 5:15 Sunday afternoons, beginning May 31.

Helen Oelheim, young American contralto, has succeeded Miss Taiz in the role of "Freda," daughter of "Peter Zorn," in whose shop the Dutch Masters congregate each Friday evening at 8:30 p. m.

Peter Pan Fashion Broadcasts, formerly a morning period, has moved up to the 10:15 spot on Wednesday nights over CBS. Teddy Black's orchestra provides a musical background for the noted style specialists who are featured.

If, after the time change, some favorite program disappears from its accustomed place on the air, send us a self-addressed, stamped envelope, and we shall be glad to tell you whether it has gone on vacation or has found new associations.

The McAleer Polishers are a new CBS presentation each Wednesday at 10:30 p. m. on a nation-wide hook-up. The principals are Scrapy Lambert and Dick Robertson, vocalists; Dave Elman, humorist, and Sam Lanin and his dance orchestra. Harry von Zell is master of ceremonies.

Five young men from Rockcastle County, Ky.—"the Cumberland Ridge Runners"—are scheduled to inaugurate a new weekly series of programs over CBS to be known as the "Olson Rug Folk Songs." Station list and time have not yet reached us.

With the beautiful Countess Olga Albani and a male quartet of four solo specialists as leading attractions, aided by a concert orchestra, the Kodak Week-end program has returned to the air for the summer season. The outlet is WEAf, and the time 10 p. m., E. D. T.

Three addresses by President Hoover will be broadcast by the chains during May. On May 4 he speaks to the International Chamber of Commerce; on May 21 his speech will commemorate the fiftieth anniversary of the American Red Cross, and on May 31 he will make the Memorial Day address at historic Valley Forge.

Don't forget that Empire Builders will offer something special Monday, May 4, at 10:30 p. m., when the drama for the evening will be "The Legend of the Wild Rose." The cast includes Harvey Hays, Lucille Husting, Don Ameche, John Daly, William Roth and Theodore Dauter. Unusual sound effects are promised. That means something, for the listeners are generally agreed that Empire Builders is far in the lead in presenting sound effects.

Among the men of affairs who are soon to give brief talks on business during the Halsey, Stuart broadcasts, Wednesday evenings over NBC, are Rome C. Stephenson, president of the American Bankers' Association; D. F. Kelley, president of the National Retail Dry Goods Association; T. George Lee, president of Armour & Co., and T. S. Morgan, president F. W. Dodge Corporation. Seven Pacific Coast stations have joined the already large network for this series.

Last issue we ran a picture and brief story about "The Dixie Spiritual Singers," a group of twenty-five Southern negroes, recruited from the tobacco work-rooms of Larus Brothers at Richmond, Va., who were putting on an unusually attractive pro-

WHAT'S ON THE AIR

(Registered in U. S. Patent Office)

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AGENTS WANTED.—Take orders for WHAT'S ON THE AIR subscriptions in your community. Every radio home a good prospect. Your friends and neighbors will enjoy this new radio program directory and magazine. Full or part time work. Liberal offer to both men and women. Write for our proposition to agents.—CIRCULATION MANAGER, WHAT'S ON THE AIR, Ninth and Cutter Sts., Cincinnati, O.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of "What's on the Air," published monthly at Cincinnati, O., for April 1, 1931, State of Ohio, County of Hamilton.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Willard Mohrter, who, having been duly sworn according to law, deposes and says that he is the editor of the "What's on the Air," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, The Standard Publishing Company, Box 5, Sta. N, Cincinnati, O.; editor, Willard Mohrter, Box 6, Sta. N, Cincinnati, O.; managing editor, Willard Mohrter; business managers, Russell Eretz, John P. Eretz.

2. That the owner is: The Standard Publishing Company, Box 5, Sta. N, Cincinnati, O.; Russell Eretz, Hotel Alton; Willard Mohrter, Box 6, Mt. Healthy; John P. Eretz, 2655 Montana; W. R. Walker, 2552 Glen Echo Drive, Columbus, O.; W. E. Eretz, 6245 Ridge Avenue.

3. That the known bondholders, mortgagees and other security holders owning or holding one per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the full names of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, in paid subscribers during the six months preceding the date shown above is _____

(This information is required for daily publications only.)

Sworn to and subscribed before me this 24th day of March, 1931

[SEAL.]

Form 3328—Ed. 10-21.

WILLARD MOHRTER

JOHN S. MOHRTER

(My commission expires February 11, 1933.)

PRINCIPALS IN "LITTLE ORPHAN ANNIE,"

NBC'S NEW DAILY SERIAL GUS VAN, THE REDS MAN

NBC, TUESDAY NIGHTS



Shirley Bell

Allan Baruck



Gus Van

And now Little Orphan Annie has joined the networks. Since Monday, April 6, the character made famous by Harold Gray on the Chicago Tribune, has been a six-nights-a-week feature through a group of NBC stations.

Annie brought her entire gang with her from the funny paper to radio, including Mr. and Mrs. Silo and Joe Courtassel, to say nothing of her inseparable companion, "Sandy," the dog. Ten-year-old SHIRLEY BELL plays the role of Annie, while the role of Joe is enacted by ALLAN BARUCK, twelve years old, both Chicago stage and microphone veterans, in spite of their extreme youth. The Silo roles are played by Henrietta Tedro and Jerry O'Meara.

gram from Station WRVA. Now, thanks to NBC, these untrained singers of original negro melodies may be heard by our readers generally. "The Dixie Singers" are presented over WJZ and associates every Thursday evening at 8 o'clock.

While the Gold Medal Fast Freight continues its CBS run each Wednesday at 9 P. M., a new aerial train—the Gold Medal Express, now roars through a network of NBC stations every Monday at 8:30 P. M., E. D. T. It bears an unusually varied array of talent, including Victor Arden and Phil Ohman, famed piano team (see p. 15); a novelty orchestra, the Wheaties trio, an impersonator and a guest artist. The trio consists of Joe Shuster and Johnny Tucker, both well known as song writers, and Monroe Silver, an RCA-Victor recording artist. Ford Bond is the announcer on the express.

CBS has organized its Southern stations into a unit to be known as "The Dixie Network." The key station is WBT at Charlotte, N. C., and while the dozen or more affiliated stations will still be a part of the regular chain, carrying many of the New York programs, they will also have a series of programs of their own whenever the regular CBS facilities are occupied with commercial programs calling for only the basic chain. This means that by our next issue we shall be called on to list in our schedules some special programs reaching exclusively the CBS stations in the South.

The latter half of the Deems Taylor Musical Series, an educational course in Grand Opera, with brief explanations by Deems Taylor himself, and the illustrations from operas sung in English, will be presented in May. Both NBC systems are carrying this series in order to bring this opportunity to understand and appreciate opera to the largest possible audience. The subjects for May are as follow: May 3, "The Second Reformation;" May 10, "The Revolution;" May 17, "Verdi;" May 24, "Opera after Wagner;" May 31, "American Composers and American Opera." The May 31st program will begin 1:45 (E. D. T.) and last forty-five minutes. The others open at 2 P. M. and last one-half hour.

Among the chain programs which have left the air for the summer are Davey Hour, Luden's, Floyd Gibbons, Enna Jettick, Billikin Pickards, Uncle Abe and David, Smith Brothers, Edward Rambler, Two Troupers, Dixie Circus, Vapex Doctors, The Campus, Golden Hour, Be-Square Club, Sam Lloyd and Fro-Joy. Other withdrawals are imminent. However, a goodly number of new features are promised for the summer months. Firestone, Domino Sugar, Compans, Bayuk Cigars, Little Orphan Annie, Tidewater Inn, Fortune Builders, McAleer Polishers and Postal Telegraph are but some of those which have already been definitely contracted.

AIR CHANNELS.

On April 14 the Federal Commission gets down to brass tacks again on the question of deciding which stations shall be permitted to increase their power to 50,000 watts.

It is quite probable that before these lines are read WTMJ at Milwaukee will be granted relief from interference which now limits its reception. Just what stations will be shifted is still a mystery.

Early in May, WHP at Harrisburg, WHEC at Rochester, WCAH at Columbus, and WOKO at Albany, all four aligned with CBS, are scheduled to begin synchronized broadcasting simultaneously on the 1430 kilocycle channel.

The new station list issued by the Federal Radio Commission is now ready for the public. It may be obtained from the Government Printing Office at Washington on receipt of fifteen cents in coin, not stamps.

The hard-worked Federal Commission received in one application recently request for authority to add 267 new broadcasting stations to the already overloaded air. The complete plan of the sponsors calls for exclusive use of twenty-five channels, which it would use through some eight hundred small stations to be built in cities of from 10,000 to 100,000 population to provide purely local service.

With television bobbing out from around the corner, and but four channels available for the entire United States, public necessity bids fair to bring a drastic shake-up of broadcasting by another

"FORTUNE BUILDERS" CBS, SUNDAY AND THURSDAY AT 10:30 P. M.



Douglas Gilbert

year. One ray of hope is seen in the application of Radio Pictures, Inc., now before the Commission for permission to experiment in television in the upper radio spectrum above the present recognized limit of 23,000 kilocycles.

By the way, we find the hours of 4 to 6 A. M. surprisingly interesting for DX work. We tune in some convenient testing program and wait until the set is warmed up thoroughly. Then if static seems heavy we turn the set off and go back to bed; but if atmospheric conditions are at all favorable, we find that patient work up and down the dials will often bring in a surprising number of stations. Early morning listening-in almost always adds to your list of stations heard on such crowded channels as 1200, 1210, 1310, 1970, 1420 and 1500.

A piece of copper tubing three feet ten inches long and one inch in diameter, wrapped from one end to the other with No. 20 copper aerial wire, and then buried in a deep hole is a most perfect ground for DX reception. At least, this is the scheme adopted by Ollie Ross, of Vallejo, Calif. With an eighty-foot aerial and lead-in from this ground to his radio set he tells of bringing them in far and near. In three years' time his record shows that he has logged over 1,308 stations from every State in the Union as well as from Canada, Mexico, Europe, Asia, the Philippines and Africa.

An amazing number of DXers not only on the Pacific Coast, but in decreasing numbers as far east as Indianapolis, have been made happy the past three months by listening in on Japan. On the west coast even five-tube battery sets well located have proved sufficient to pick up all eight of Japan's 10,000 watters. While it is almost too much to hope that such favorable reception conditions will continue through April and into May, a tip from the successful DXers will undoubtedly be welcome. The best time to fish for the JO stations is between 3:30 and 6:30 A. M., C. S. T. The Jap stations are JOFK at Hiroshima (849 Kc.); JOGK at Kumamoto (789 Kc.); JOCK at Najoya (810 Kc.); JOBK at Osaka (750 Kc.); JOIK at Sapporo (831 Kc.); JOHK at Sendai (769 Kc.); JOAK at Tokyo (869 Kc.), and JOKK at Yokohama (590 Kc.).

SPORT BROADCASTS IN MAY.

The Intercollegiate track championship to be held at Franklin Field, Philadelphia, early in May will be another offering of the chains to sport lovers.

If you can get WLW and are a sports fan, don't overlook Col. Bob. Newhall's week-day night sports reviews over the Cincinnati 50,000 watter.

CBS announces that it will carry over its chain an average of four sports events of general interest per week throughout the summer months.

Golfers will have an extra inning on the air in May when the chains cover the Ryder Club Matches (U. S. vs. Great Britain) to be held this year at the Scioto Club, Columbus, O.

As usual, the automobile race at the Speedway, Indianapolis, will be broadcast by both chains on Memorial Day. However, only the closing hour of the race will be covered.

Both NBC and CBS have arranged to cover the two outstanding races in May: The Preakness at Pimlico track, Baltimore, on May 9, and the Derby at Churchill Downs, Louisville, on May 16. Clem McCarthy will be at the microphone for NBC. The CBS announcer has not yet been announced.

Major League baseball is to be on the air regularly this season from Chicago, St. Louis, Cleveland, Detroit and Boston. In Chicago, WGN, WMAQ and WCFL cover the home games of both the Cubs and the White Sox, while WBBM follows the Cubs daily. In St. Louis KMOX and KWK broadcast the Cardinal's home games. WTAM is scheduled to describe the Cleveland team's home games; WJR, the games at Detroit, while WNAC will follow the local fortunes of both Boston teams.

IRENE BORDONI AS "THE COTY PLAYGIRL."

(See Cover Page.)

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 every Sunday at 9 P. M., E. D. T.

A star of the first magnitude on stage and screen, Mme. Bordoni had often expressed a desire to affiliate herself with radio entertainment, and, though many highly remunerative offers were submitted to her, she was unable to select a suitable vehicle.

However, as "The Coty Playgirl," the chanteuse is given a sophisticated setting that affords her ample opportunity to display her charms as a singing and dramatic actress. Each broadcast presents her in a different locale—one of international reputation as a rendezvous for the socially prominent. On one broadcast she is heard entertaining aboard a ship bound for Havana, and later at a popular Havana supper club, singing such typical Bordoni numbers as "So This Is Love" and "Let's Do It."

Appearing with Mme. Bordoni in her first dramatic and singing role on the radio is a specially selected cast of players recruited from the Broadway stage. An orchestra of eighteen pieces, directed by Eugene Ormandy, accompanies Mme. Bordoni's songs and provides the musical interludes.

Irene Bordoni was born in Corsica. She made her first stage appearances in the music-halls and opera-houses of the Continent, where her name soon shone brightly in large electric lights. Her American debut occurred in "Miss Information," with Elsie Janis, and later she was seen with Raymond Hitchcock in "Hitchy-Coo," subsequently co-star-

ring with H. B. Warner in "Sleeping Partners." This success was followed by "As You Were," with Alice Delysia and Sam Bernard, and so marked was her success in this production that she was immediately rewarded with her own starring vehicles. In chronological order they were "The French Doll," "Little Miss Bluebeard," "Naughty Cinderella" and "Paris."

THE MARCH OF TIME.

Dramatization of the outstanding news events of each week forms the basis of the "March of Time" program. In this novel form of presenting current events, a large cast of actors, supported by a symphony orchestra and special sound effects, bring each scene as near as possible to reality. The program varies from other news broadcasts in that it seeks to restore reported incidents to their original forms. News is selected by the editors of "Time," however, on the basis of its importance rather than of its dramatic possibilities, and embellishments for sheer dramatic effect are not indulged in.

The music, which serves as a "curtain" between each episode, is selected and specially scored by Howard Barlow to provide appropriate atmosphere, while each scene is otherwise "set" by a narrator, the Voice of Time, who designates the time and locality, and otherwise prepares the listener for the dramatized news event to follow.

The program really consists of six to ten shows in one, depending upon the number of news events treated with, and a cast of fifteen to twenty people is utilized, exclusive of the orchestra.

At least eleven hours a week are spent in rehearsal—more, if it is necessary to make last-minute changes, due to last-minute news of great importance coming in. The programs raise two major production problems: First, they require extraordinarily complete details from the correspondents who report the items to be presented; second, they require unusual versatility on the part of the director, the cast and the musical director, who may frequently have scant time in which to prepare and rehearse the programs.

No effort or expense is spared by the producers of the programs to make each scene authentic. In one event in which former Gov. Alfred E. Smith was a principal, the actor who impersonated him in the program interviewed him beforehand in order to be able to accurately imitate his speech and manner. In another program a scene in a church in Soviet Russia was presented. In order to create an authentic atmosphere the choir from a Greek Catholic church in New York was added to the cast. The choir sang for only forty-five seconds, but the mood that was created made it worth while.

CHANGES IN SCHEDULES RECEIVED AS WE GO TO PRESS

Literary Digest Topics in Brief, with Lowell Thomas, will be heard only over NBC Eastern stations at 6:45, E. D. T., each week night. A second broadcast for a Western network will be given at 10:15, C. S. T.

Beginning May 9, Tony Cabooch, Anheuser-Busch program's one-man show, will begin a new time schedule, changing from early Monday evening to 10:45 p. m., E. D. T., Saturday. Additional stations have been added as follows: WNAC, WEAN, WCAU, WMAL, WKBW, KLT, KDYL, KHJ, KOIN, KFRC, KOL, KFPY.

WLEX, now off the air, will return to activity late in April as WAAB, with headquarters at Squantum, Mass., adjoining WNAC.

For ten consecutive weeks the National Radio Forum, arranged by the Washington Star and broadcast over CBS, will present each Saturday night at 9:30 a member of President Hoover's Cabinet, who will tell the public about the method of operation and problems faced by his respective department.

"Canada on Parade," sponsored by General Motors of Canada, will soon be on the air. Twenty-four Canadian stations and WJR of Detroit will carry this series, making it available to every section of Canada. The program will be of an hour's duration, from 9 to 10, local time, Friday evening, at CKX, CKLC, CFCY, CJCA, CJRW, CKPR, CFNB, CHNS, CKOC, CJGC, CKAC, CFCH, CNRO, CFLC, CHRC, CKCK, CFBO, CJCB, CKGW, CNRV, CFCT, CKY and CJGX, and at 10 P. M. from CFQC and CHNS.

THE MARCH OF TIME

CBS, FRIDAYS AT 10:30 P. M., E. D. T.



The "March of Time" program over CBS every Friday evening at 10:30 o'clock, E. D. T., presents outstanding news events of the week in dramatic form. In the upper left-hand corner is Roy E. Larsen, vice-president and general manager of *Time Magazine*, sponsors of the program; in the upper right, Fred Smith, managing editor of the magazine, and creator of the program. At the lower left is Howard Barlow, musical director, and at the lower right, Arthur Pryor, Jr., dramatic director of the program. The center picture shows Director Pryor rehearsing a scene.

Spinach, Canned or Otherwise

By Dorothy Brister Stafford

GAY, foot-tapping rhythm was wafting forth from the Louis Quinze console, which Mrs. Taylor, indulging her flair for the artistic, had embellished with two Chinese stoles, a bronze Buddha and a flock of china dogs; the radiator was hot and purring like a contented kitten, and Mr. Taylor, who loved his home, his wife and his radio, should have been happy.

But he wasn't. He sat nervous and fidgety, the radio section of the *Times* upon his knee, and every few seconds turned a questioning and slightly irritated glance toward the superheterodyne, which was the pride of his life and the joy of his evenings at home. As the moments passed the glances became darker and more frequent, the easy-chair creaked ominously, and suddenly Mr. Taylor sat upright and glared at the innocent instrument of entertainment. Throwing down his paper, he exploded:

"Ann, what the dickens is the matter with that music?"

Mrs. Taylor, who had been wholly absorbed in laying out the hands for Tuesday's bridge lesson, turned her blonde head critically to one side, and listened with the professional attitude of Arnold Morgan sitting in judgment on an audition.

"Why, it's just a poor orchestra. They're not on the hook-up," was her verdict.

"It's not a poor orchestra," contradicted her husband, flatly. "It's a big orchestra. They haven't anything like that in local talent. Listen."

There was a bit of patter and a familiar voice. "Didn't I tell you? It's Brokenshire. Of course, it's hook-up, but it sounds like a big, tin-pan parade. Do you suppose it's those confounded tubes again? And only last week I paid Harvey \$30 for a complete new set. I thought we were all fixed for a year at least."

Mr. Taylor regarded the china dogs with gloom, and his set with distaste.

"Well, there isn't a particle of bass coming in, and it sounds all wiggly-like and distorted like the picture in the ads," said the feminine critic. "It certainly isn't good radio. Why don't you try another station?"

"Station was all right last night. I'm going to call Harvey and make him come over and hear it. He's been stuck with some bad tubes, and I'm not going to put up with this kind of—"

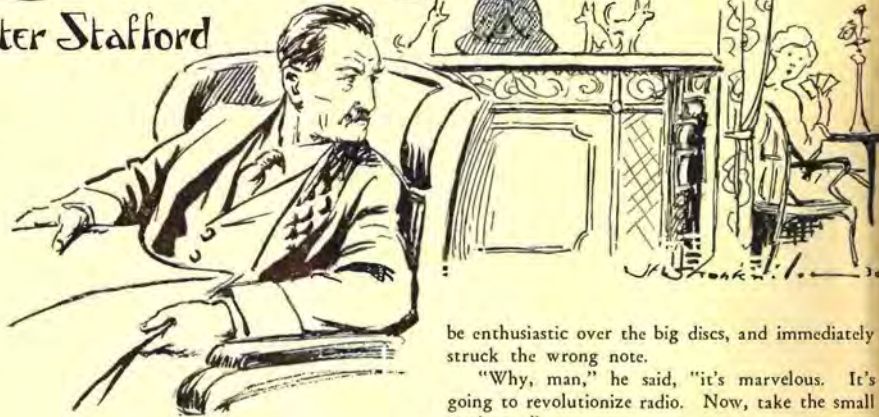
"Little White Lies" came to a dismal climax with a jangling of piano chords, and the disgruntled set-owner cocked his ear for the announcement.

"Ladies and gentlemen, this program of Hamm's Harmonists has come to you by means of an electrical transcription."

"Ha!" snarled Mr. Taylor, as he advanced upon the instrument with the stride of a grenadier. "So *that's* it, is it? Phonograph records! Well, goodbye, station, we're going away from here." He spun the dial viciously. "Any time I want to spend my evenings listening to canned music, I'll get KWKH, but I didn't expect it from an old reliable like you. Of all the confounded nerve!"

In came a small studio orchestra, but the soft wail of the 'cello, the sonorous thump of the bass viol were all as perfect in tone as though the orchestra were encamped upon the Taylors' davenport with the leader in the Cogswell chair.

"There, now, that's more like it," and, with a



grunt of relief, Mr. Taylor resumed his paper, while his subconscious was soothed by the soft melody and the knowledge that all was right with his world. Some time later he startled Mrs. Taylor so that she dropped her cards, by hissing, apropos of nothing: "Phonograph records!"

Should you perchance sit in your house by the side of the road with a weather ear alert for the reactions of Mr. Taylor and his brethren of the fraternity of radio listeners, you will be conscious of a growing rumbling of disapprobation in regard to what seemed, on the face of it, a grand and glorious idea. Half an hour's entertainment, planned by program experts and presented by well-known artists, all complete and recorded on a huge disc which may be sent hither and yon across the land, sounds like an ideal solution to problems of station managers and feature sponsors alike. But, in spite of the fact that they are dressed up with the new cognomen—electrical transcriptions—any one with his ear to the ground knows that to the seasoned listener they are still phonograph records. For some reason this stubborn fraternity doesn't seem to agree with Mr. Thorgersen, who, on Saturday nights, is so fond of reminding us that "gone are ancient prejudices."

In fact, the attitude of the nonconformists is very similar to that of the precocious child who was responsible for the historical utterance:

"All right, have it your own way. It *is* broccoli. But I call it spinach."

Even though the transcriptions are more perfect mechanically than the one which so excited Mr. Taylor's wrath, and occasionally one hears a reproduction that only the most sensitive ear can distinguish from an original presentation, the prejudice is there, doubtless a hangover from the days when records were the stand-by of the small, unimportant station, and were played over and over until threadbare. However, there is another angle that seems to voice the objection of the majority who have become accustomed to the prodigious talent of the great chains.

Mr. Taylor succeeded in getting himself tremendously stirred up on the subject, since immediately following his evening of annoyance he chanced upon several articles dealing with the great possibilities of the future of canned radio programs, and feeling that the whole structure of organized broadcasting was about to tumble about his ears, he took the time to pay a visit of protest to Johnny Fisk, radio editor of the *Times*.

Johnny, unfortunately, was young, inclined to

be enthusiastic over the big discs, and immediately struck the wrong note.

"Why, man," he said, "it's marvelous. It's going to revolutionize radio. Now, take the small stations—"

"No, you take 'em. I don't want 'em," said Mr. Taylor, sourly. "It's when I tune in on stations like WJR, WSB and WLW, and find them all grinding out records at the same time, that I want to know what we are coming to."

"But, Taylor, it's the same thing."

"Yeah, same thing, only different. Don't you know it's the human element in radio that has made it what it is? And while we know our chain programs are rehearsed and timed to the second, they still manage to retain the spontaneous and impromptu attitude that appeals to the listener. I'd like to know where all the personalities of radio would be to-day if we had come to know them by means of records. Take dear, lovable, stuttering Roxy, for instance. Can you imagine canning him and all his funny little grunts and asides on a record? Why, back in the old Capitol Theater days that's what we listened for. It wasn't his entertainment, fine as it was, that drew thousands to him, it was the personality of the man that got over in his intimate little chats. If this thing goes on, the future generation won't know any more about the world of broadcasting than they do now about the legitimate theater."

Mr. Fisk rubbed his nose reflectively and said: "I see there's something to your argument. I'm rather young at this game, and don't get the slant on radio personalities that you chaps have who have been tied to your sets for the past five or six years. You probably know more about these people than I do."

"I think I do, and I'm proud of my judgment," said Mr. Taylor, firmly. "Getting away from records for a minute, though it fits in with the argument, do you know it's surprising how many of the radio entertainers whom I once regarded as my private property have gone to the top? And every blessed one of 'em attracted me by some little personal quirk that made me hunt them up when no one else seemed to have heard of them."

"Here's Gene and Glenn, who just went on the hook-up this past winter. Of course, Ford and Glenn were known for years. But take this man Gene. I first heard him down at WLW when he was part of another team, and I had quite a time convincing my wife he was doubling as Jake. He used to go out to the ball games with the announcer, and it was Jake's comments on the players that convinced me he was a real humorist. But when I look back I remember that nobody else seemed to think that boy had anything."

"And way back years ago, before stock-market crashes and hard times, I got all steamed up over

a chap playing piano at WJR. He was part of a team, Little and Small, and before long I was scurrying around the dial listening for that unusual touch on the keys that meant Jack Little. And now he's a chain artist.

"I even take credit for discovering Rudy Vallee in our circle. It was months before a line had been printed about him that I heard him one night broadcasting from a night club. It was his announcing that caught me first, and I was a month finding any one else who had heard him, or recognizing that there was something different there.

"Oh, yes, I almost forgot Bill Munday. I'm proud of my judgment there. I'm a long way from Atlanta, but I've always liked that station, and one night I caught this Southern drawl broadcasting a Georgia Tech game. I stayed by till I heard his name, and told my wife I had discovered a new football announcer. Ann said it was just that I liked Southern voices, but I said: 'No, he's

got what McNamee has. He's so bubbling over with excitement and enthusiasm himself, he manages to get it over to the listener, and, besides, he knows football.' And when years afterward the unique Mr. Munday turns up as an NBC star, I am just as pleased as though I knew him personally. And there are a dozen others of national prominence that I've known since the days of crystal sets."

"I think I see why you feel so strongly in regard to electrical transcriptions," said the editor. "I thought at first you were a delegate from the musicians' union, but it is apparently the human-interest side of radio that appeals to you."

"Not altogether. I'm fond of good music, and play the violin a bit myself. I'm one of these happy persons with a catholic taste that can enjoy anything—so long as it's good—from slapstick to opera. I'll give you the records for soulless things like symphony orchestras. One doesn't ex-

pect an oboe player in a symphony to get over to you the fact that he's a Sigma Chi, and would be a nice chap to have to dinner. Personally I don't think I'd like an oboe player. But my point is that each of these features that have made good got to me originally by projecting a real flesh-and-blood personality in a spontaneous manner over the air. And you can't do that by mechanical methods."

Mr. Fisk tuned in the local station on the office set by his desk. To his great joy they heard the unmistakable voice of Rudy Vallee singing "Deep Night."

"Now, I ask you," he demanded, "can you or anybody else tell me whether that is Rudy or a record?"

"Sure," answered the obdurate Mr. Taylor. "It's ten o'clock in the morning, and Rudy's still in bed. Besides, it might be Will Osborne. But I won't argue with you. I still call it spinach."



JAMES M. BECK,
who was prosecutor in the opening program of this unique series.



CLARENCE DARROW,
who defended Benedict Arnold in the first of "The Famous Trials in History."

HISTORICAL offenders are being returned to the bar of justice in the new Famous Trials of History series, which was inaugurated late in March. The trials are broadcast each Sunday night from 10:15 to 10:45, Eastern Daylight Time.

The series opened with a hearing for Benedict Arnold, condemned by generations of Americans as a despicable traitor, with Clarence Darrow defending the traitor. The prosecution was conducted by James M. Beck.

The second notorious character of history to face the radio jury was Napoleon Bona-

parte, accused of the murder of the Duc d'Enghien. Arthur Garfield Hays acted as prosecutor, and Dudley Field Malone defended the Corsican, and a distinguished group of Congressmen, jurists and private citizens acted as jurors.

The trials are conducted in the NBC Times Square studios, and are broadcast over a network associated with WEAF. Other historical personages who, it is expected, will be retried in the radio series, are Jesse James, Captain Kidd, Joan d'Arc, Marie Antoinette, Captain Dreyfus, Lord Essex and many others.



WHEN, on Saturday afternoon, May 23, at about 3 o'clock, a fleet of 672 army fighting planes—the largest air fleet ever assembled in the New World—sweeps down upon New York City in battle array, the ensuing maneuvers will be described to the radio audience of both CBS and NBC the nation over. Both from airplanes accompanying the army aerial fleet and from vantage points on the city's skyline, the chains will use a dozen announcers to depict the amazing scene to the radio public. The night before (May 22, at midnight, E. D. T.) the same corps of announcers will have told America of the army's night attack on the city, when great bomber planes will shower flares over the water front in a simulated attack. May 22, at 11:30 p. m., E. D. T., Brigadier General Faullis, in command of the Army Air Week maneuvers, will explain their purpose from a military viewpoint over NBC hook-ups. Local stations will carry stories of Chicago, Boston and Philadelphia demonstrations.



ARTHUR PRYOR,
CBS each week-day at 8 and 11:15 p. m.

UNDER the leadership of Arthur Pryor himself, the Crema Military Band—thirty-two pieces strong—brings a fifteen-minute program of martial music via radio through more than sixty associated CBS broadcasting stations every week-day night.

Over the air comes a roll of drums—then twenty words of advertising talk—another ruffle by the lad with the drumsticks, and instantly a band cuts loose with the well-known strains of Sousa's "High-school Cadets."

Hear those braves! How the piccolo cuts across the clarinets! Catch the rumble and growl of the bass drum below it all! Unconsciously you straighten up, your shoulders go back, your chest comes out. If you had with you now that chap who tried to trim you on a business deal to-day what you could do to him! But there's another day coming—and you don't feel tired any more.

That's an epitome of what Arthur Pryor's Crema Military Band is doing for America six nights a week over the WABC-Columbia coast-to-coast network. Martial music played by an unsurpassable band was what the client called for, and thousands of listeners are writing in to say that's what they are getting, and that for them it's a radio tonic.



Regional Views and Reviews

Ramblin' Roun' Radiolan'

With the Red-headed Music Maker

CINCINNATI, O.—Hello, Folks! How are you all this evening? Been hoppin' 'round like a Mexican jumpin' bean lately—hither and thither, mostly thither! Left Hot Springs for Chicago, then Detroit, St. Louis, and now down here—Cincinnati—a magic name, a happy, music-loving people, a great city!

I came here for the first time in show business in 1917, appearing in small-time vaudeville with my own act, "The Singing Xylophonist," at the then very old Empress Theater out on Vine Street. Recall stopping at the Stag Hotel and eating every evening meal that week at a chile parlor near the theater at ten cents a meal (five cents for the hot dog and five cents for the bowl o' chile). Came back a year or two later at the same theater with the same act, but "chair-carred" it in that time as a member of a burlesque company. Then came radio, and in I came again, appearing this time at the gorgeous U. S. Playing-Card Station, WSAI. Immediately dubbed it "The Pinocchio Palace," for it was a palace compared to most studios in those days. Six months or so later buzzed in again, to camp this time at Crosley's WLW. Believe it was this trip that Powell Crosley gave me his own personal portable Crosley set to carry away with me in my ramblins. In and out of this radio-invented city so much at these two studios during the early days of radio that I kinda lost track—in and out on business, too, for this is the home office of Wurlitzer's and used to be of Brunswick. Many, many personal appearances in Victor and Brunswick stores autographing records—one personal appearance at Pogue's with one thousand folks in the audience and five hundred more trying to crowd in. Once again at Pogue's with the same results. One personal appearance at Music Hall with over three thousand fans coming out to see me. Then topped it all off about two years ago by headlining the then brand-new E. F. Albee Theater, one of America's finest theaters, appearing that week to an estimated seventy-five thousand radio fans. How can I help loving Cincinnati? It's been mighty good to me. Yes, suh!

Cincinnati's been good to a lot of folks. There's Haven Gillespie, one of America's greatest song writers, who hails from Covington, across the river. Little Jack Little has his home out in Hyde Park. Ben Arley and Helen Nugent, CBS artists, are Cincy home folks. Jerry Litchko, pioneer radio editor, still on the Post. Paul Greene, now the CBS genial "old master" on things technical, built the original WSAI station, managed and announced there, for several pioneer years. Then there's Fred Smith, one of the greatest radio-idea men this country has produced. One can't think of radio Cincinnati without thinking of Fred. He was manager-director-announcer of WLW for five or six pioneer years. WLW can thank Fred Smith a lot for the position it now holds. Fred has continued to do big things in radio since leaving Cincy. Connected with *Time Magazine*, he originated and produced "Newscasting" and "Newsacting" for them. Then just a week or so ago came the new "March of Time" program over CBS, a dramatization of memorable events of the week—a new kind of reporting of the news. Of course, Fred originated the idea, worked it out and writes the entire show. It will make radio history—watch it! Fred, too, worked with me during 1929 on the Majestic Hour, and was responsible for much of the continuity, publicity and ideas that made this hour outstanding. Yes, and Cincy is the home of WHAT'S ON THE AIR—we won't forget that! Likewise, we can't forget that one of America's greatest individual stations, WLW-WSAI, the home of the Crosley set, is in Cincy. Overlooking the hills and covering a full floor atop the Crosley plant this powerful station is a beautiful workshop. It is one of the most efficiently laid-out plants to date—thanks to Joe Chambers, the twenty-seven-year-old technical supervisor, who installed the 50,000 Watt Transmitter. Ralph Haburton, the pioneer of the station, tells me that Seger Ellis has just joined the staff—that "Salt and Peanuts" are popular (it used to be Salt and Pepper in vaudeville, but

Salt became attached to Peanuts. That left Pepper out in the cold, and put Peanuts "in the bag." Then the old Salt married Peanuts, and they've been stickin' together ever since). That Don Becker, of the Continuity Staff, is the last word on playin' a ukulele, and his new "Rhapsody for the Ukulele" makes one's Rumba blood boil. The McCormick Fiddlers, Bradley Kincaid, Glenn Sisters, Brooks and Ross and "Old Man Sunshine" are all goin' great and saturatin' the ether plenty from the "nation's station." More power to 'em!

By the way, the radio pillow has arrived, intended mostly for hospitals and Pullman cars. Still it will come in mighty handy for the auto tourist in "Mood Indigo" on his back under his broken-down calliope forty miles from nowhere, gettin' a "Cheerful Little Earfull" as he gets his tearful little eye-full—Awful! Surprising how backgammon and "games" have cut into the sale of playing-cards. The times do change, and one must change with them. Hairpins and hairnets are selling strong again. Talked to a bird the other day that admitted he was one of the chosen few who could listen to the radio and read at the same time. No foolin'; in the conversation he said, "Why, sure; now, last night, for instance, I was listenin' to Amos 'n' Andy and readin' the funny paper at the same time." Was in the Chicago office of the Broadcasting Checking Bureau talking to Nate Caldwell a few days ago when a fellow across the hall "goes snap" and tries to throw himself out the window. The same day a bum comes to

the back door and the maid gives him a chunk o' apple pie. I go by the door just in time to hear him crab, "Who ever heard o' servin' apple pie without some cheese?" Depression is evidently bringing on a stack of Prosperity Model Bums. The biggest song hit in the country to-day, "When Your Hair Has Turned to Silver I Will Love You Just the Same," written by Peter DeRose as a tribute of honor to May Singh Breen, who is Mrs. Peter DeRose Breen in private life. I'm surely tickled about it, 'cause I presented Breen and DeRose on the air for the first time as man and wife. In some of these new color television sets you can't tell whether it's "The Stars and Stripes Forever" or the announcer's necktie. The field is now ripe for "Spot Broadcasting in Person." With the proper advertising and publicity local tie-up, and with the right national radio personality, the results are measured and unlimited. Musicians around St. Louis aren't makin' rehearsal notations of medleys in their date-books any more. Bill Jones, a 'cello player, had domestic trouble. The big blow-up came when she, in rummaging around his personal effects for evidence, found this notation in his date-book: "April 4—'Margie'—then 'Black Eyes'—then back to last eight bars."

Well, here's the results of that impromptu, unpublicized broadcast of mine from KTHS that I told you about last month—257 letters from thirty-eight States, five Provinces of Canada and Hilo, Hawaii. Arnoux won the bet, but I'm still happy! Plenty for now. I'll be sein' you next month with a little R-Tickle about Detroit. So until then, see you pretty soon—pretty soooooon—pretty so-o-o-o-o-o-o-o-n. Nite Owl.

Sincerely,

WENDELL HALL.

World's Fair Radio Center

Joseph Ator's Chicago Radio Chatter

THE theme song for the wise-cracking Ben Bernie and his orchestra properly should be "The Anvil Song." For Papa Ance—that's Ben's real name—swung his sledge in a blacksmith shop under Brooklyn Bridge on New York's roarin' East Side. Grandpa Ance had been a blacksmith before his son, and for three generations before him the sturdy arm of an Ance had tended the village forge in the family's European home.

It was in that cacophony of clanging steel and rumbling traffic overhead that young Ben put bow to his first violin. That he received much encouragement from his father is a matter of doubt, for the worthy blacksmith had other ambitions for his son. He intended him to be an engineer.

He very nearly accomplished his plan. Ben went to the Columbia University School of Mines and Engineering and to Cooper Institute, and it was not until he ran into calculus that he decided that he'd rather spend his life deciphering musical scores than quadratic surds.

So at seventeen we find our hero demonstrating 54.98 violins in a New York department store, explaining, as he did so, to slightly baffled prospective customers, that if his music annoyed them, he suffered even more himself. A vaudeville booking-agent chanced to hear his patter one day. He persuaded Ben to try out at an amateur night in a neighborhood theater, and subsequently gave him booking over a long string of one-night stands.

Ben started out to treat his audience to classical music. A lanky mountaineer in an Ozark 'opry-house' cured him of that. The young musician was in the midst of a difficult selection when the mountaineer, a rude fellow with no regard for the finer things of life, loosed a stream of tobacco juice with deadly accuracy from a box, which landed with a resounding "tunk" on the bridge of Ben's fiddle.

He walked off the stage in a rage. Then he walked back and told the mountaineer what he thought of him. As he soared into the higher realms of irate fancy in his description of the yokel's shortcomings, the house roared with glee. That convinced Ben that some one else could uplift the musical

taste of America. He set out to amuse it by droll comment on its foibles, using his violin thenceforth much as Will Rogers long used his larriat.

He climbed up to the "big time" of vaudeville. His partner on that climb was Phil Baker. They played together from 1910 until the war separated them. Then he got a new ambition when he heard Paul Whiteman lead his orchestra at the old Palais Royale in New York.

He organized his own band. It made a national reputation at the Hotel Roosevelt in New York. Last fall he came to Chicago to open the new College Inn, a night club which had seen Isham Jones start on the road to fame in an earlier day.

Within a month, Bernie had become an institution in Chicago night life. In addition to his nightly broadcasts—WBBM—he is on the Columbia chain at 10 P. M. (C. S. T.) every Thursday.

WBBM and its newspaper affiliate, the Chicago *Illustrated Times*, staged a radio spelling-bee recently with the microphone set before the young contestants.

Candidate for the Believe It or Not Club—Leon Bloom, distinguished pianist and leader of the Columbia Farm network concert orchestra, who named his daughter May Blossom Bloom.

Frank E. Mullen, director of agriculture for the National Broadcasting Company, recently was given the added duties of adviser on all religious and educational programs originating at the chain's Chicago headquarters.

The speech department of Purdue University at Lafayette, Ind., has been conducting a radio drama contest along the lines of the conventional play contests. N. B. C. officials, who declare it is the first attempt within their knowledge to enroll amateur writers

of broadcast sketches in competition, have arranged to broadcast the winning play over WENR.

WGN conducts a "Port of the Missing" every noon for persons whose relatives have lost trace of them in Chicago. One of the hardest tasks of the studio hostesses is explaining to forlorn urchins and dotting dowagers that lost dogs are not eligible for the program.

Bobby Griffin, KYW announcer, recently ballyhooed over the air some civic pride statistics to the effect that the average Chicagoan has only about one chance in four hundred, or some such figure, of being held up during the year. A bandit "rook" him for \$50 that same week.

Alma Sioux Scarberry, newspaper woman and fiction writer, is the author of a serial radio play which WENR, new N. B. C. outlet in Chicago, puts on the air at 8:45 P. M. Tuesdays and 8:30 P. M. Thursdays, for fifteen-minute periods. The play, "Girl Reporter," is based on Miss Scarberry's adventures as a newspaper "sob sister." It may go on the chain later.

The fellows who heaved the grapefruit at Rudy Vallee might take a second thought before casting anything in the direction of Arthur Oberg, who has, in common with Rudy, at least a tenor voice and blond hair. He stands six feet four inches, weighs 235 pounds, puts the shot, is a broadjumper, a gymnast and a clever basket-ball player, and spends his Sunday mornings in the choir-loft of the First Congregational Church at Evanston, Chicago suburb. He is on the air from 11:15 A. M. to noon each Tuesday over WGN.

Alma Tramontin, who sings leading roles in the Kraft Theater Party over WMAQ from 8 to 8:30 P. M. every Thursday, received her first training in voice in an Alaskan convent. She was born in Juneau, her father's headquarters in his profession as a mining engineer.

He sent her to a convent near the town, and during the long, cold winter evenings one of the nuns discovered that Alma's voice had unusual qualities. She renewed her vocal studies with enthusiasm when she came to the continental United States a few years ago, and, following experience in light opera and on the concert stage, entered radio work.

Charles Sears, who plays opposite her, spent his boyhood at Rantoul, Ill., where his father is an instructor in aviation at the army Byng-school. Coming to Chicago as a young vocal student, he wondered why so many charming ladies and distinguished-looking gentlemen bowed to him on Chicago's Michigan Boulevard. Presently he discovered on meeting Mario Chamlee that he was a double of the famous star of the Metropolitan Opera Company.

Clauncey Parsons, who sings on the Farm and Home Hour and other N. B. C. features, claimed the title of radio's church-singingest tenor. Here is the roster of denominations for whom he has sung at one time in his career: Methodist, Presbyterian, Roman Catholic, Baptist, Christian Science, Congregational, Friends, Christian, Episcopalian and Jewish synagogues.

He sang in Billy Sunday's revival shows and on the stage in "Artists and Models," where he took the parts of a cantor and a cardinal in a sketch based on the history of music. He went overseas during the war, where he earned the title of the "John McCormick of the A. E. F.," and returned to break into radio in the well-nigh prehistoric days at KDKA in Pittsburgh.

He includes at least one hymn or sacred song in each of his Farm and Home programs, and that number always brings him his biggest batch of fan mail, much of it from the members of congregations for whom he has sung, scattered from Pueblo, Col., his boyhood home, to New York City. He continues his church work too.



Lewis Stark



Kenneth Loysen

WHAM

Rochester, N.Y.



Ben T. Weaver



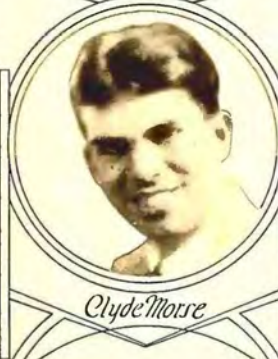
William Fay



Charles W. Siverson



Frank Kelly



Clyde Morse



Jack Lee



Guy Fraser Harrison

L. C. STARK, in charge of dramatics; KENNETH LOYSEN, librarian; C. W. SIVERSON, director of music; FRANK KELLY, publicity; CLYDE MORSE, program manager; B. T. WEAVER, commercial manager; WILLIAM FAY, manager; JACK LEE, production manager, and GUY FRASER HARRISON, conductor of Rochester Civic Orchestra.



CAPTAIN BEAN and COLONEL COFFEE, the "Two Oldsters" at WTMS, are favorites in the Milwaukee station's area.



THE ANNOUNCERS AT WGAR, CLEVELAND—Fred Bergerhoff, Fred Ripley, Bernie Strang and Steve Ciser (from left to right)—display the quality in their faces which is making WGAR known as "Cleveland's Friendly Station."



A. Ashcraft

A. ASHCRAFT is the popular hostess at WCKY, Covington, Ky. Moreover, she is that station's well-known "Crinoline Girl," heard Mondays at 7:45.



THE ILIMA ISLANDERS, staff Hawaiian troupe of Station WTIC, are foremost exponents in radio of the music of their native land. Here is hoping that some evening the WEAF-WTIC synchronization will flow reversely, and the Islanders will be heard on the chain.



THE JOHNSTON MINSTRELS are a headline feature of WTMJ, but unfortunately their May schedule is not yet available.

Looking through the Studioscope

One of the advantages of living on Long Island is that on one side of the island you can see the sound, and on the other hear the sea.—*New York World.*

"I once knew an artist who painted a cobbler on the ceiling so realistically that the maid spent hours trying to get it down."

"Sorry, dear, I just don't believe it."

"Why not? Artists have been known to do such things."

"Yes, but not maids!"—*Selected.*

Frank Knight's verbal Waterloo, in the form of the phrase "tawny tiger," came recently as he was enacting his role in Columbia's "Arabesque." The usually precise Knight's tongue slipped and the words emerged as "tiny tawny!" Which recalls the fear of Alexander Wollcott, "Early Bookworm," that he should some day refer to himself as "Bury Bookworm."

Pierre Brugnon, Evening in Paris master of ceremonies, has, within a comparatively short time, won for himself a following on the air which, at times, threatens to surpass even that of the renowned Chevalier.

Brugnon is a tenor. He is also a delightful Frenchman, despite the fact that he wasn't born in France!

Why "de spite"?

One of the oldest orchestras on the WABC air is that of Harry Tucker, who, before coming to New York, won fame in Florida for his unusual orchestrations for string instruments. Harry plays regularly from the Hotel Barclay, and claims the record of being the oldest WABC band playing from a remote point (away from the studios).

EXCELSIOR!

He was a tall, gawky young man, who had come to Columbia studios seeking an audition. He was turned over to Minnie Blusman, who sometimes arranges such matters.

"What do you do?"

"I'm a tenor," the young man told her. "I'm the highest tenor in the world. I sing better than some, and not as good as most, but I sure sing higher!"

P. S.—He didn't get the job.

THEY LIKE THE BANDS.

The wisdom of the sponsors of Arthur Pryors' Cremona Military Band, which is heard six nights a week at 8 o'clock, over CBS stations, is revealed in the results of a questionnaire sent out by the United States Office of Education. It was addressed to schools in twenty-five States. Pupils were asked to check the type of radio music they most enjoyed, whether band, orchestra, voice or piano. The ratings revealed by the replies were: Band, 100 per cent.; orchestra, 97 per cent.; voice, 92 per cent.; piano, 80 per cent.

When friends asked Marion McAfee, Columbia soprano, how she could nerve herself to undergo an operation (as she recently did) with only a local anesthetic, and with her eyes open, Marion replied:

"After what I've watched in hospitals, that was nothing."

"What do you mean, 'watched in hospitals?'" they asked.

Whereupon Marion explained that she had trained to be a nurse, and was midway through her apprenticeship when she decided she would rather sing for her living.

Ernest W. Nafziger, impresario of Columbia's "Something for Every One" broadcasts, has just celebrated his second anniversary on the air.

Statistics supplied by Nafziger indicate that

he has given away more coffee and cake to early morning radio artists than any one else in the broadcasting field. Among other things Nafziger reports that the artist traffic between kitchen and studio (he has his own broadcasting studio in his East Sixty-seventh Street home) has been so heavy during the fiscal twenty-four months that he has had to replace the linoleum three times.

Following his anniversary broadcast an ardent radio fan wrote Nafziger:

"Congratulations on your anniversary. Your program is fine and your jokes are getting worse fast."



When Otto Gray parades his Oklahoma Cowboy band before the NBC microphones, he brings the "real McCoy" in Western entertainment. The group was organized in Stillwater, Okla., seven years ago, and made its radio debut through KFRU, Bristow.

SHOOTING STARS.

Announcer Don Ball is a bear for exercise; hatless, Ball runs, rather than walks or taxis, to remote points from which Columbia broadcasts. Freddie Rich, the orchestra leader, taxis any distance more than half a city block. Norman Brokenshire prefers walking unless his own car is near by. Ted Husing just adores taxis. He once took one from the Columbia studios to the Forest Hills tennis stadium!

Summing up: a majority of radio artists, announcers and other performers have established homes or apartments within a few blocks of the studios. Eighty per cent. of them hate to travel any great distance (five blocks to fifty miles) during radio series, fearing they will be late for a broadcast.

Irene Bordoni, piquant French comedienne heard in the role of "The Coty Playgirl" over CBS Sunday nights, is thrilled over her new venture.

"It ez zo wonderful," she exclaims in her delightful French accent, "I hope zat ra-deo will like me in ze same beeg way I like ra-deo. I've never before done this dramatique part before this 'mike' of yours."

Miss Bordoni's entire personality is distinctly and typically Gallic. In her home she speaks only French.

When she travels she takes her entire staff of servants along. She owns three luxuriously appointed homes—one on East Seventy-eighth Street, just off Park Avenue, another in a Paris suburb, and a third on the Riviera. It took her five years to completely furnish her New York residence. She is actually a home body, and dislikes appearing in public.

Last week, as Jesse Crawford was leaving the photograph studios with Mrs. Crawford and Jessie Darlene, their daughter, who is eight and very, very observing, the group passed by the Paramount Theater, and little Jessie recognized a huge painting of her daddy on the billboard. She scrutinized it for about two minutes and then, jumping up and down and clapping her hands in the midst of a typical Times Square matinee crowd, screamed at the top of her voice:

"Looka daddy, looka daddy, he's all sunburned in that picture!"

And when the crowd discovered that the entire Crawford family was in its midst . . . well, the elder Crawford was all "burnt up" out of the picture.

"Gee, I wish I was that Lombardo fellow!" a young girl sitting in Studio 5 of the Columbia Broadcasting System was heard to remark just as the popular dance orchestra maestro concluded another of his Robert Burns half-hours.

If you were Guy Lombardo, little girl, you would get up at ten in the morning; begin rehearsing new selections by eleven, and continue rehearsing until three or four in the afternoon. After a possible three or four hours for matters of business, you would spend maybe a half-hour dining; rush into your evening clothes and to the Hotel Roosevelt to play until about two o'clock in the morning. With this routine varied on Monday by rising at eight instead of ten, and with the inclusion of the Panatela broadcast.

And, little girl, do you still wish that you were that Lombardo fellow?

It is common enough for a broadcast to receive congratulations after it has occurred, but there is an element of news in the reception of close to thirty congratulatory telegrams prior to an official premiere. That happened in the case of "The March of Time," a new Columbia feature. An audition that amounted to a preview was sent by wire to all of the stations of the network in the afternoon with audiences limited to station personnel, newspaper men and other guests in the various cities. The telegrams, most of them from radio editors, were received before the first real broadcast of "The March of Time" went on the air.

"The March of Time," incidentally, needs the service of twoncore actors and technicians in addition to a symphony orchestra. Rehearsals for the program, which is sponsored by *Time Magazine*, consume almost twice the usual time because of changes in the continuity necessitated by inclusion of last-minute news happenings.

In April, WTIC received six letters acknowledging reception from fans in Paris, France, and that one day's mail contained twenty-six letters from people who had heard WTIC programs in New Zealand. That's thirty-five hundred miles eastward and eight thousand miles westward.



Studio Hostess—Now, Matilda, I want you to show us what you can do to-night. We have a few very special guests coming in for a musical evening.

Matilda—Well, ma'am, I ain't done no singing to speak of for years, but if you-all insists upon it you can put me down for "The Holy City."

Studio story-telling is occupying the time of radio thespians at Columbia System studios these between-program times.

Tom Tarrant, the noted "blackout" theatrical writer, whose "gags" and stories have been dramatized for Earl Carroll's Vanities and Shubert Shows, is now producing the "minute dramas" for the Tuesday night Henry-George half-hours.

Tarrant has been telling the one about the lady in the department store, who for half an hour had the clerk pulling down from high shelves hundreds upon hundreds of varied designed and colored blankets. Finally the clerk piled upon the counter all but the last blanket.

"Why, there's one blanket left up there," the customer complained.

"That is exactly the same as the one I showed you with the blue border. Now that you've seen all our blankets, which one do you wish to buy?"

"Oh, I'm not going to buy; I'm just looking for a lady friend of mine," was the reply.

"Well, madam," replied the clerk, "if you really think your lady friend is in that last blanket up there, I'll take it down for you!"

In his spare time Nick (Daddy) Dawson, of Columbia's clever skit, "Daddy and Rollo," does a bit of portrait painting. He says that although he's been trying for years, he has never been able to play an ocarina or do card tricks, although he could sing if his friends around the studios would only let him. They

never have, and late reports indicate that they never will.

Once he took a job as scenery painter with a group of barnstormers. They lost one member of the cast by the wayside (he married a farmer's daughter, or something, Nick says), and Nick suddenly awoke one morning to find that he was an actor.

Two years later Dawson gave up acting to become the press representative for a circus, which finally led to the advertising business. The World War ended this career, and between trenches Dawson found time to produce shows for the doughboys, which flourished and continued until Dawson was badly wounded.

Lee Morse's voice is as big as she is small. She weighs sixteen ounces less than a hundred pounds. She was born in Tennessee; raised in Texas, while her father has a parish in Allen, Okla. Her parent, the Rev. P. J. Taylor, is one of the eight original "Texas Rangers"—only three survive. For two years Lee Morse headlined the Pantages Circuit without a single week's layoff. Appeared opposite Raymond Hitchcock in "Hitchy-Koo," and later was featured in "Artists and Models." An exclusive artist with the Columbia System, she is heard with the Van Heusen program every Friday. Has written over two hundred songs, including "The Tune that Never Grows Old." Excellent guitar strummer. In spare time she fabricates poems and short stories. Takes daily horseback rides. Reads books until 3 or 4 A. M., and then sleeps until noon. Has keen sense of humor. She is too impatient to sit in a card game. Her favorite actress is Greta Garbo. Has made over 235 phonograph recordings. She speaks any number of Indian dialects.

Did you know that:— Norman Brokenshire, the "it" announcer, is back in New York following many weeks of Florida-Havana sunshine?

You shouldn't miss Harry Salter's special comedy arrangement of "All the King's Horses"?

Guy Lombardo rehearses his Robert Burns Panatela Band all afternoon Mondays?

The "Shadow's" new studio disguise actually frightened some of the guests last Thursday in the Detective Story half-hour?

Chester Tallman, the baritone, is six feet two inches tall?

A listener has requested that "A Peach of a Pair" be played on the SunKist Musical Cocktail broadcast which comes from Los Angeles over Columbia. The program curiously is sponsored by the California Orange-growers Exchange?

Brad Browne, he of the Premier Chiefs, writes more than fifty original songs each year?

Lorna Fantin, Old Gold Character Reader, is only twenty-four?

Ted Husing is so fidgety that he can not stay in one place longer than ten minutes—unless he's broadcasting?

Ninety per cent. of the announcers you hear have to read what is prepared for them by somebody else?

Herbert Glover, director of CBS Remote Broadcasting, travels mostly by air?

For the first time in six years, Ann Brac, WABC's "Miss Myrtice," is working in radio without her husband?

Mary and Bob, radio's original sweethearts, have written a book about themselves?

Ida Bailey Allen has her own set of studios at 1819 Broadway, which are sufficiently large to satisfy any ten small broadcasting stations?

California broadcast pipes to you locally sound deeper in tone because of the capacity influence of the wires which carry them three thousand miles?

Charlotte Harriman, known to a wide public through frequent appearances over Columbia stations, collects old silver as a hobby?



Eddie East and Ralph Dunke, NBC's Sisters of the Skillet, weigh almost five hundred pounds between them. Each tips the beam at a figure far in excess of two hundred.

CBS

Mrs. Jesse Crawford



Pierre Brugnon

PIERRE BRUGNON, master of ceremonies for "Evening in Paris," is a native of New York, but his "French accent" delights his audience.

There is one important part of the "Evening in Paris" program which is sent direct from the Rue de la Paix—the late fashion notes. Every woman listener is grateful for this bit of Parisian "clothes gossip," which is cabled from Paris especially for this program.

Louis A. Witten
Guest Announcer

Jesse Crawford

Keyboards fascinate JESSE CRAWFORD, Royal's Poet of the Organ, who is heard over CBS Sundays at 10 P. M. Even at home he faces a keyboard, a typewriter keyboard. He's writing short stories now. Left to right—Louis A. Witten (CBS guest announcer), Mrs. Jesse Crawford and the "Poet."



Dave Elman

revives the character of "The Town Clown" on the programs of the McAleer Polishers, heard every Wednesday night. He also writes the script for this program.

"Mr. and Mrs. F. C. H.," who are ANN and PHIL BRAE in private life, found that you can lead a duck to music, but you can't make it sing. Other difficulties in the lives of these impractical show people are straightened out for Columbia listeners every Tuesday, Thursday and Saturday evenings from 5:30 to 5:45 o'clock, E. D. T.

Ann and Phil
Brae

The Shadow



A "lightning quick" change artist is ELSIE MAE GORDON, perhaps best known to radio listeners as "Maybelle" in the Saturday night "Showboat" melodramas. Here she is as a tomboy, a French dancer, a small-town clubwoman and as herself—all in one flash of the camera (or so it seems).

Elsie Mae Gordon



Here is another glimpse of "THE SHADOW," who haunts the Detective Story Magazine program, and has had thousands of radio fans seeking clues to his identity in a prize contest.

"It takes a heap o' livin' to make a house a home, . . ." are the most famous words ever written by EDGAR A. GUEST, extoller of the homely virtues and known as America's poet-laureate of the common people. There is no doubt that Eddie, who is heard on the Graham-Paige program over CBS every Sunday evening, practices the philosophy that he preaches—as witness this charming and recent photograph of the poet and his daughter Janet, and two of the household pets, at home in Detroit, Mich.

Edgar A. Guest and
Daughter Janet



Adele Vasa

"the little girl with the big voice," is heard regularly in Cathedral Hour, grand opera concerts, Savino Tone Picture and Philco concert periods. She is one of the CBS artists attached regularly to WABC.

She lacks an inch of five feet, and weighs 115 pounds. Vasa's father was a singer, her mother a pianist, and her cousin, Ronald Murat, violinist. When she was eight she began reading music, and at twelve was giving concert piano recitals. Her professional singing career began in earnest in 1926, when she went to work at the Rivoli Theater in New York.

Frankie Pinero, NBC violinist, featured with Breen and de Rose on Radio Luminaries, was a star sprinter in his school days.

She—Have you ever had a lesson by correspondence?
He—You bet! I never write to women now.

The tubes in the new WEAF transmitter at Baltimore, Long Island, cost approximately \$1,700 each. Each tube is half encased in copper.

There are more than one million pieces of music, many of them special arrangements for various instrumental and vocal combinations, in NBC's musical library in New York.

Gertrude Berg, author and leading woman in NBC's "Rise of the Goldbergs," is one of the few nationally celebrated radio stars who are natives of New York City.

Homer Smith, top tenor of the Southernaires, NBC's negro quartet, featured in Southland Sketches, is a nephew of W. C. Handy, father of "St. Louis Blues" and other famous blues songs.

The judge had pronounced sentence of execution. "You may be granted any one wish before you die," he said.

"All right; O! want to larn Chinese," replied the Irish prisoner.



Harry C. Browne, originator and producer of Hank Simmons' Showboat series, admitted to your columnist yesterday that the nearest he'd been to a real honest-to-goodness Mississippi showboat was half a mile. That was fifteen years ago, and he had to climb a tree on a hill to see it.

But then, Dante wrote "The Inferno" without having seen it.

The Boswell sisters, purveyors of hot, vocal harmonies, who recently came to New York from the NBC San Francisco studios to give Eastern listeners a taste of their Deep South singing, started out in life as a classical string trio.

"And what would I have to give you for just one little kiss?"
"Chloroform."

Falber (to Ikey)—Vat is another word for snake, wid five letters?

Ikey—A viper.
Falber—You silly! That's a handkerchief.
—*Tid-Bitts*.

Charles Trammont, NBC talkster, who has long been identified with Phil Cook's program and other well known features, is the latest of the announcers to acquire an executive's job. Trammont is now an official in NBC's program department.

Miss Bertha Brainard, program manager for NBC, entered radio as an artist. She was WJZ's dramatic critic in 1922, and each week sent to listeners a summary of the current theater called "Broadcasting Broadway."

Sponsors of the Mobiloil program, heard weekly through NBC channels, have ambitious plans for a summer series. The plans include weekly recitals by Gladys Rice, soprano.

Professor Boreleigh (apologetically)—If I have talked too long it's because I haven't my watch with me, and I saw no clock in this studio.

From Control Room—There's a calendar behind you.

PRESERVING THE SPECIES

"I sincerely hope it will be a boy this time," said the pompous little man, "for it would be a thousand pities if the name of Smith were to become extinct."—*Tid-Bitts*.



Lady—Have you ever been offered work?
Tramp—Only once, madam. Aside from that, I've met with nothing but kindness.—*Christian Science Monitor*.

Although she had been traveling steadily for almost two months, Madame Ernestine Schumann-Heink, NBC operatic counsel, left New York for California immediately after the Roxy Tour had concluded late in March.

The featured artists of the morning Campbell broadcasts through NBC networks include Lew Conrad, novelty vocalist, and Andy Sannella. The program is noted among listeners as the "night-time feature of the day."

Phil Cook's "Eddie"—Why is Mabel so angry? Phil gave a full account of her wedding.

P. C.'s "Abner"—Yes, but he said that Miss Blackwell was married to the well-known collector of antiques.

PAGE TELEVISION!

"See that girl there—hic? Well, she's a liar. She told me she had two brothers and one sister—hic—and I just asked her brother, and he said—hic—he only had one brother and two sisters."

Andy Sannella, orchestra leader and solo instrumentalist, heard on many NBC programs, finds time to be a radio amateur after his musical day is done. Sannella owns a short-wave radio station, and is in almost nightly communication with many far-flung corners of the world.

Billy Jones and Ernie Hare, the NBC's Interwoven Pair, estimate they have made almost half a million phonograph records. Under one name or another the singing funsters claim to have "been on" every make of record ever pressed.

Charles Francis Coe, writer and criminologist, who inaugurated a series of gangster yarns over NBC networks a few weeks ago, is an Irish dialect comedian in private life. His Irish characterizations are rated second to none on the speaking stage.

Forty-three old family hymnals have been sent to Phillips H. Lord, NBC's "Seth Parker," since the first of the year. Most of the donors explain that the old books are treasured heirlooms, but Seth Parker's hymn sings so typify the memories evoked by the hymnals that he should have them for safekeeping.

Peter Dixon, whose Raising Junior series for NBC will shortly be changed to one program a week, has signed a new contract with the Wheatena Company, sponsors of the program. The document calls for a series of weekly broadcasts during the summer, and for the daily sketches to be resumed in September.

Charles Warburton, English actor, who played the role of the famous revolutionary traitor in NBC's recent "Trial of Benedict Arnold," was a lieutenant in the British artillery during the war. He served four years on the Western Front.

OR A BROADCASTING STUDIO

"The snake to which I refer," said the schoolteacher, "is said to move with mathematical precision."

"Do you mean an adder, sir?" suggested a bright pupil.

Vaughn de Leath, NBC's "original radio girl," denies that the style of singing she created is crooning. Miss de Leath prefers to be called a "qualtoniste" rather than a "crooner." But "crooner" or otherwise, Miss de Leath is distinctly in a class by herself.

More than twelve thousand letters were received within forty-eight hours after Ted Lewis had inaugurated his Club Valspar program series over an NBC network. The programs, heard Saturday nights, mark the band leader's first sustained series over a network.

THE "SWAN" SONG

The Girl—So you've seen daddy, darling? Did he behave like a lamb?

Suitor (grimly)—Absolutely! Every time I spoke he said "Bah!"

Billy Jones and Ernie Hare are the only NBC entertainers who always carry their own stop watches. Their numbers and pater are timed with split-second precision in the sanctity of their office before they come to the studio for a rehearsal. But many listeners would rather they did not bother to stop the good work.

One of Europe's most famous radio stars is being heard every Monday afternoon in recital over an NBC network. He is Franz Baumann, noted tenor of German Talking Pictures, and of the Reichs Rundfunk Gesellschaft, which is the National Broadcasting Company of Germany. Baumann sings from the NBC New York studios.

Harvey Hays, NBC actor who plays "The Old Timer" in the Empire Builders sketches, has become a radio director. He directs and plays in the series of one-act plays which are broadcast from the NBC Chicago studios every Monday afternoon at 1:30 o'clock E. S. T.



"Synchronized conversation" is what that fun-team, Bradford Browne and Al Llewellyn, are calling the "Premier Chefs' act in which they participate each Tuesday night before WABC-Columbia microphones.

Their announcements, as joint matters of ceremony, are offered in perfect synchronism. Each breath is measured and accurately timed; each word receives just so much intonation; pronunciation, of course, must be perfectly coordinated . . . oh, it's not so easy, that fifteen-minute period.

You know—too many cooks spoil the broth—so Brad and Al try to sound like one.

"Dearest Annabelle," wrote Oswald, who was hopelessly in love. "I would swim the mighty ocean for one glance from your dear eyes. I would walk through a wall of flame for one touch of your little hands. I would leap the widest stream in the world for a word from your lovely lips. As always, your Oswald.

"P. S.—I'll be over Saturday night if it doesn't rain."

Most radio actors read their lines from manuscript, but not so with Ferdinand Gottschalk, famous star of Broadway productions. When Gottschalk appeared as one of the guest stars in a recent RCA-Victor play, he surprised the director and other members of the cast by virtually discarding his script in the actual broadcast. But he didn't miss a single line.

TUNING IN

A motorist had just crashed a telegraph pole. Wire, pole and everything came down around his ears. They found him unconscious in the wreckage, but, as they were untangling him, he reached out feebly, fingered the wires and murmured:

"Thank heaven, I lived clean—they've given me a harp."

The NBC occupies seven floors of a fifteen-story office building in New York, and a small portion of the office force has recently invaded an eighth floor. The broadcasters also have taken over the basement and roof of the building. The company also maintains a huge "show" studio, with a seating capacity of six hundred, on the roof of the New Amsterdam Theater at Times Square.



Mrs. Gable—Did Mrs. Jones ever say anything to you about me, dear?

Mrs. Jabber—Not one word, Jane. If Hester Jones can't say something good of a person, she doesn't say anything.—*Selected*.

Vincent Lopez was one of the first orchestra leaders ever to go on the air. According to the old master program book for WJZ, Lopez brought his orchestra to the tiny cloak-room studio which housed the station in Newark for a Sunday afternoon concert, on Feb. 26, 1922. Lopez was "spotted" on the schedule before a time announcement and a recital of children's songs by a twelve-year-old miss from Montclair, N. J. His programs from the St. Regis are still among NBC's most popular dance features.

Ever hear of a radio celebrity who was known to his listeners only as "AJN"? It's no other than Milton J. Cross, NBC's veteran announcer and diction award winner. Although he began broadcasting in 1922, until 1925 his full name had never been heard on the air except when he sang vocal solos. In the early days announcers identified themselves with letters, and AJN was Cross' designation. A stood for "announcer," the J was for his own middle initial, and N was for Newark, where WJZ was then located.

A commentary on the evolution of radio studios was made by Mrs. Julian Heath, NBC's menu expert, when she recently dedicated the luxuriously furnished new speaker's studio at 711 Fifth Avenue. From the depths of a richly upholstered chair, she laughingly explained:

"This is an incredible contrast to the experience I had when I first broadcast nearly seven years ago. I remember that I talked into the microphone from the summit of a high chair, which had evidently been intended for a long-legged cello player. And when I ended my thirty-minute talk, I was so stiff the announcer had to lift me to the floor."

Mrs. Heath has been on the air regularly, five days a week, for six years and a half.

WJZ and WBAL synchronize as follows: Mondays, Wednesdays and Fridays, after 4 p. m.; Tuesdays, Thursdays and Saturdays, until 4 p. m.; Sundays, after 7:30 p. m.

WEAF and WTIC synchronize as follows: Mondays, Wednesdays and Fridays, until 4 p. m.; Tuesdays, Thursdays and Saturdays, after 4 p. m.; Sundays, until 7:30 p. m.



Howard Petrie

Hertuf Provensen



H. Warden Wilson

PETRIE, of the NBC New York studios, and PROVENSEN, of the Washington studios, are already well known to radio fans, but "HACK" WILSON is a newcomer to the announcer's group. For several years he has been an NBC engineer, but since his debut as announcer for the Boswell Sisters, he has taken the fans by storm with his impersonations of Rudy Vallee, Walter Damrosch, Phil Cook and a host of other microphone celebrities.



Wade Arnold



Allyn Joslyn



Lucille Wall



TED IFWIS and his orchestra visit the Club Valpar each Saturday night over WEAF and forty-one other NBC stations from a different city each week end. Ted and his jazz band have vaudeville contracts which keep them on the road, but, nevertheless, they are "on the air" each session of the new "Saturday Night Club of the Air."

WADE ARNOLD is one of radio's busiest playwrights. He was the author of the humorous "The Campus" weekly, and played a leading role. ALLYN JOSELYN, as the "Fuller Brush Man" and in the Nestle program over NBC, is well known to the chain audience. In the East he is especially popular as Dave Kraus in WOR's big hit, "Main Street Sketches." And here at last is a creditable picture of delightful LUCILLE WALL, Collier's Hour love-story girl, and "Polly Preston." (Below) The Sisters of the Skillet—Ralph Dumke and E. J. East—greet you. The boys are heard daily from WJZ network at 2:45 P. M.



Phil Ohman
Victor Arden



PHIL OHMAN and VICTOR ARDEN (above, left and right), noted two-piano duo, who have been absent from the NBC studios for several months, returned to the air as the featured artists on the Gold Medal Express, a new weekly feature. The program is heard on Mondays at 8:30 P. M. (E. D. T.).



What Our Grandmothers Would Say

I wondered, when I purchased your delightful magazine for the first time the other day, just what our grandmothers would say at its title, "WHAT'S ON THE AIR!" They would check and double and double check (with apologies to Amos 'n' Andy) and be just as bewildered as in the beginning! It's a title to ponder over! It gives—quite concisely—an idea of our tremendous progress.

Can we have some more data about Phil Cook (including his charming countenance) in your magazine? Also about a newcomer, Miss Helen King, who speaks over station WNJ in Newark, on "Graphology, and Its Relations with Criminology!" She sounds English—the best woman's voice I've ever heard over a radio (with the exception of an actress, of course). But so little is said of her.

BELLA.

"BEGAN TO SEEP THROUGH THIS HEAD"

I was all wrong about the magazine! Honest, if you had drawn little pictures all the way through, you could not have made it more plain. After using the schedule for a few days it began to seep through this head of mine, and now I think it's great. The size is still a little awkward, but that's a small matter.

This insignificant reader of WHAT'S ON THE AIR is big enough to admit she's wrong, and so I apologize. Profusely!

P. S.—I'll have to let that big word, the second word in the last paragraph, go as it is, because I looked all over the house for the dictionary and couldn't find it. Guess the kids carried it off.

CAPE VINCENT, N. Y.

L. I.

I am going to give one parting shot. It is a pot-shot at the present methods of broadcasting in the United States. You brought up the fight going on in Australia in your March issue. All I say is that the independent, business-supported stations may win out against the Government stations, because they have money behind them and can supply better programs. But they are going to make a terrible sacrifice to get the better programs, like we have in our own country. They, too, like



Haunted in Their Sleep

most American radio fans, will be haunted in their sleep by insistent radio advertisements, proclaiming the virtues of Burns' Bigger and Better Buns, or something like that. And the quality of the programs will eventually degenerate, as in our own country, when the advertisers begin to appeal to the masses in earnest. Popular stuff ("Popular Rot" is a better name) will teach them the penalty of taking radio and putting it into the hands of persons who use it only for their own ends.

CHICAGO, Ill.

B. L.

"I AM NOT LYING"

In this day and age distance (DX) is not so much to boast about, because almost any modern set will pull in coast-to-coast stations if correctly handled and not hampered by interference. But my hobby is separation without overlapping on the high kilocycle belts, and here is what I think must be a record for this kind of reception. I received the following stations, one right after another, within a space of about twenty minutes, with no overlapping or whistling:

- 1230 Kc. WNAC, Boston, Mass.
- 1240 Kc. KTAT, Fort Worth, Tex.
- 1250 Kc. WRHM, Minneapolis, Minn.
- 1260 Kc. KOIL, Council Bluffs, Ia.
- 1270 Kc. WASH, Grand Rapids, Mich.

I was using the frame of an iron bridge lamp as an antenna at the time. My set is a six-tube battery model, manufactured by David Grimes, Inc., and no longer made. It is about six or seven years old. I am not lying. Won't you please publish in "Fan Fare" the above portion of my letter about separating, and, if you like my compliments on your great little magazine, please publish them too. Yours for WOTA (WOTA magazine!).

CANTON, O.

H. S.

"WASN'T IT NICE?"

In reading the March issue of your very entertaining and helpful magazine, I read (in lower left-hand corner of "Fan Fare" page) of the "Rudy Vallee Club" at Wood Ridge, N. J., having some five hundred members. I was surely surprised to learn (at least, this is my deduction) that they have an asylum at Wood Ridge, N. J., and the thought also came to me that wasn't it nice that they supply the inmates with radios?

OMAHA, Neb.

F. R. C.

I sure like your new dress on the March issue, but I fail to find that place to scratch



I Use the Bottom of the Radio

matches on it. I use the bottom of the radio at present, and will continue until the Mrs. finds it out.

Either buy me a pipe that won't go out or put the match scratcher on one sheet.

OKLAHOMA CITY, Okla.

FIRPO.

"FOR WHAT IT MAY BE WORTH"

Perhaps you would be interested in the outcome of a radio argument which several fans participated in, in Chanute, a few days ago. You will be flattered to know that every one preferred the new issue to the old one, in view of the fact that the station listings were more complete, the programs compact and complete, and the magazine is not too large, as it will fit very nicely in any bookrack or armchair. The local program listings are a great feature and add to the money's worth.

But don't think you are perfect. Right along with these bouquets were several bricks. It was unanimous that the change from black and red to black in program channels was for the worse. The red National symbol as contrasted with the black Columbia symbol produces more contrast and makes any program easier to find. There is not enough contrast between your National numbers, Co-

lumbia numbers and the channel lines. We feel the old system was too good to discard.

This criticism is offered for what it may be worth, and, meanwhile, WHAT'S ON THE AIR continues to be our favorite magazine—almost the radio Bible. SEVERAL FANS. CHANUTE, Kan. By M. J. H.

"THIS MAY SOUND LIKE A TESTIMONIAL"

Hurrah for the Three Doctors! We are proud of them. May this independence continue. They have given many thousands new interest and have cured many blues. "Doctor" is a better name for them than "Baker" anyway, for they are doctors, and I, for one, wish to go on record as being one of their many cured patients. This may sound like a testimonial, but I don't believe there is any tonic in bottles that can give me the help these "three fine fellows" have given.

If this makes me nutty, as some of my friends seem to think, I hope I remain so. MOLINE, Ill. M. A.

I do not think your March magazine is so hot. It's harder on the nerves and eyesight.



Don't Think Your Magazine Is So Hot

I found my way around better when the red ink was used for NBC. No offense, only my temper is very short, and after mastering other past months had to start all over again, but I do swear by your WOTA.

SAGINAW, Mich.

E. P.

"AVER PLAISIR!"

They say Maurice Chevalier gets four thousand. They might consider clarity.

SCHENECTADY, N. Y.

A. L.

I have been buying your magazine now for nearly a year, and in that time have watched my bookshelf gradually increasing his number from a few odd copies to a pile worthy of the *Saturday Evening Post*. It is perfectly invaluable as a reference, and I should feel lost without it now; not only for the excellent program indexes, which I note you have greatly improved with the March issue, but for the most interesting illustrations and letter-press.

I hope you may add CFCF to your list, for since they have joined the N. B. C. it would be a great convenience to have them there.

You may be interested—since I have lugged you into the controversy—in a letter I have written to the *Musical Times*, London, England, in reply to a most vicious, unfair and untruthful attack on broadcasting conditions on this continent made by a correspondent from Niagara Falls, Can. So I am enclosing a copy:

THE EDITOR, *The Musical Times*, London, England:

I read with some surprise a letter from Canada on page 158 of your February issue with regard to broadcasting on this continent, and was glad to note that it was not written by a Canadian, but by a "music-starved exile" of the type, fortunately now rare, that can find nothing to satisfy him in the country of his adoption.

It is not denied by any one here that the B. B. C. programs, as a whole, are superior to those on this continent; but when the statement is made that "three hours a week [of good broadcasting] do not suffice," and that "the radio industry is losing no sleep over the indifference of a few fastidious people who want entertainment above the artistic level of an Iowa hog-farming community," the attack is passing the bounds of decency and of truth.

I am not an advertiser, and I hold no brief for the radio industry, but I can not allow



Of the Type Fortunately Now Rare

such statements, appearing as they do in a magazine of your high standing and worldwide circulation, to pass unchallenged. A listener in Hamilton with an average good receiving set should be able to get all the programs I mention. Take this Sunday!—from 11:00 to 12:30, the service of Christ Church Cathedral, Montreal, with all the beautiful music incidental to a Church of England service. Or, should it be preferred, the Roxy Symphony Hour at the same time. At one o'clock one can hear the National Oratorio Society of New York sing, with splendid soloists and chorus, part of Bach's "The Passion—St. Matthew." This takes two Sundays to complete. They have already given "Caractacus," "Dream of Gerontius" and many others. At 2:30 a short concert by famous artists, rendering music by Bach, Beethoven, Mozart, Grieg, etc. At 3:00 a mixed sextette well comparable with the "English Singers," giving a program of madrigals by Morley, Willbye, Arne, Byrd, Weekles, etc. Also from 3:00 to 5:00 p. m., the New York Philharmonic Symphony Society, with Toscanini conducting. At 5:00 o'clock the Toronto Symphony Orchestra, with famous guest artists, sponsored by the Canadian National Railway. From 6:00 to 7:30, excellent programs of Northern—i. e., Norwegian, Swedish and Danish—music. 7:30 to 9 p. m., Cathedral service. At 10:00 o'clock the Imperial Oil Hour of fine music—guest artists last week, the "London String Quartet" and Mde. Jeanne Dusseau. At 11:30 p. m., the Russian Cathedral Choir from New York—magnificent voices—singing the music of great Russian composers. After midnight one can have a delightful half-hour of "Quiet Harmonies," or organ music, or can pick up excellent programs from the West, as the Eastern stations sign off.

During the week one can hear daily: "On Wings of Song," a delightful instrumental trio, giving one hour; the "Black and Gold Room" orchestra—all good music; the "Slumber Hour," 11:00 to 12:00, each evening, a wonderful string ensemble under the baton of M. Ludwig Laurier, or daily programs from the great hotels, who all carry concert orchestras in addition to those who play only for dancing. In addition, we hear during the week the Montreal Symphony Orchestra, sponsored by Canadian Pacific Railway Company; Rochester Civic Orchestra, U. S. Marine Band, Mormon Tabernacle Organ and Choir from Salt Lake City, Walter Damrosch and his famous orchestra, Columbia Concerts Bureau, National Broadcasting ditto, and occasionally the Philadelphia Symphony Orchestra, to say nothing of many fine local programs.

You may, in this connection, find interest in a magazine called WHAT'S ON THE AIR, of which I enclose a copy.

MONTREAL, Can.

F. H. J. R.

By Request

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



Gene Austin



Bert Lown



Ralph Dumke Ed East



Johnny Marvin



Herbie Kay



Harry Kogen



Irma Glen



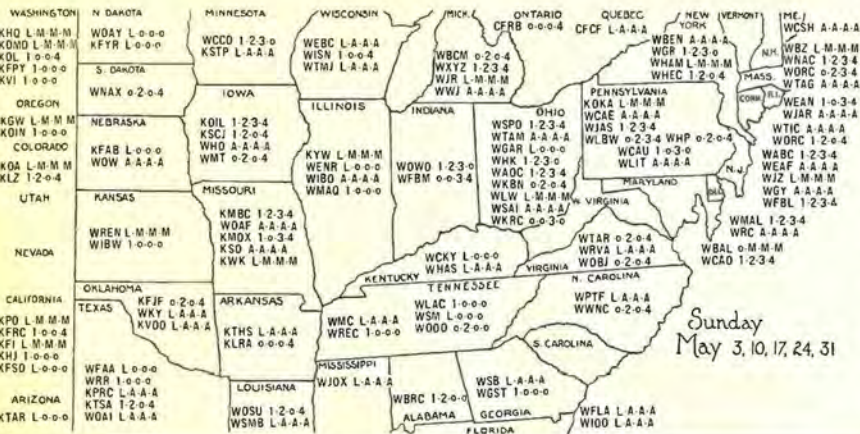
Mabel Garrison



Barbara Gould

GENE AUSTIN, in addition to guest artist work, has a fifteen-minute program of his own over WJZ and associates late Tuesday night. DUMKE and EAST, "Sisters of the Skil etc." are heard every afternoon over NBC blue. BERT LOWN and his Hotel Baltimore Orchestra (picture, courtesy of Music Corporation of America) are favorites with CBS listeners. JOHNNY MARVIN, popular RKO artist, frequently broadcasts over NBC. HERBIE KAY (Music Corporation of America picture) and orchestra are radio favorites wherever they go. At last report they were broadcasting from Dallas, Tex. HARRY KOGEN leads the Chicago Serenade over NBC blue four afternoons a week. IRMA GLEN, also of Chicago, is on the air at least a half-dozen times a day; every week-day at 2:15 she gives an organ recital over WJZ and associates. MABEL GARRISON, American soprano of international fame, sings each Tuesday at 8:00 over WBAL, Baltimore. BARBARA GOULD'S beauty talks over CBS each Thursday morning have aroused much interest among women listeners.

SUNDAY, MAY 3 - 10 - 17 - 24 - 31



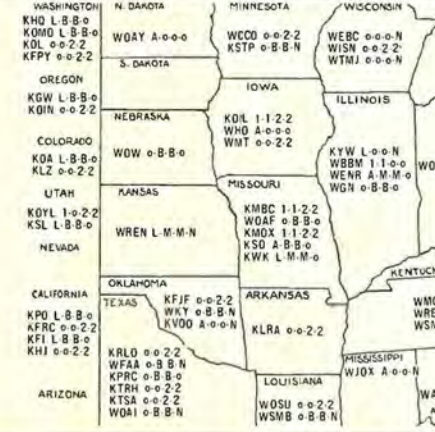
- 8 Eastern Daylight 7 East. Standard Cent. Daylight 6 Cent. Standard Mt. Daylight
- Chain programs by 15-minute periods
- NBC (Red)
- A—Chase and Sanborn: Maurice Chevalier; orchestra.
- NBC (Blue)
- L—Enna Jettick Melodies: Mixed quartet; string ensemble.
- M—Collier's Radio Hour.
- CBS
- 1—Devils, Drugs and Doctors: Howard W. Haggard, M.D.
- 2—Piano Pals: Dolph Opfinger and Charles Touchette.
- 3—Kaltenborn Edits the News.
- 4—The Gauchos: Argentine music; Vincent Sorey conducting.
- o—Local Programs.

State and wavelength guides on page 33

9 Eastern Daylight 8 East. Standard Cent. Daylight 7 Cent. Standard Mt. Daylight

- Chain programs by 15-minute periods
- NBC (Red)
- A—"Our Government": David Lawrence.
- B—Atwater Kent Hour: Soloists; orchestra.
- C—Iodent Big Brothers Club.
- NBC (Blue)
- L—Collier's Radio Hour.
- M—Bayuk Cigar Company Program.
- N—Westinghouse Salute.
- CBS
- 1—The Coty Playgirl: Irene Bordoni.
- 2—Graham-Paige Hour: Detroit Symphony Orchestra; Edgar A. Guest.
- o—Local Programs.

State and wavelength guides on page 33



10 Eastern Daylight 9 East. Standard Cent. Daylight 8 Cent. Standard Mt. Daylight

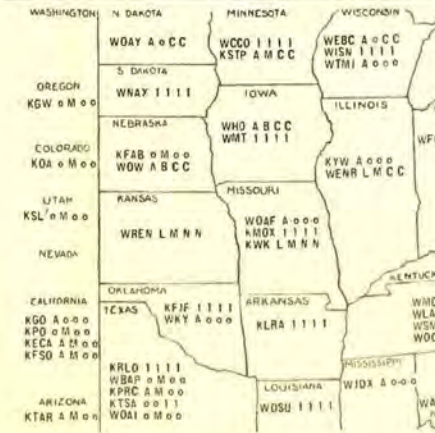
- Chain programs by 15-minute periods
- NBC (Red)
- A—Iodent Program.
- B—National Dairy Productions: Famous trials in history.
- C—Sunday at Seth Parker's.
- NBC (Blue)
- L—Westinghouse Salute.
- N—Kellogg Slumber Music: String ensemble.
- CBS
- 1—Royal's Poet of the Organ: Jesse Crawford.
- 2—Fortune Builders: Douglas Gilbert interviews.
- 3—Round Towners.
- o—Local Programs.

State and wavelength guides on page 33

11 Eastern Daylight 10 East. Standard Cent. Daylight 9 Cent. Standard Mt. Daylight

- Chain programs by 15-minute periods
- NBC (Red)
- A—Sunday at Seth Parker's.
- B—Mariel and Vce.
- C—Russian Cathedral Choir.
- NBC (Blue)
- L—Wenrich and Connelly.
- M—Hcel Hugger Harmonies: Male quartet; orchestra.
- N—South Sea Islanders: Native music and dialog.
- CBS
- 1—Back Home Hour from Buffalo: Religious service.
- o—Local Programs.

State and wavelength guides on page 33



MONDAY, MAY 4 - 11 - 18 - 25

5 Eastern Daylight 4 East. Standard Cent. Daylight 3 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Tea Timers: Dance band with Baby Rose Marie.
B-The Lady Next Door: Children's program.
C-Rex Cole Mountaineers.

NBC (Blue)

- L-Chats with Peggy Winthrop.
M-"The Book Reporter": Cliff Fadiman.
N-Little Orphan Annie.
P-Market and Business Reports.

CBS

- 1-Art Gillham.
2-Gypsy Music-makers: Emery Deutsch, conductor.
3-La Gerardine Program: Jean Beaudine.
o-Local Programs.

State and wavelength guides on page 33



6 Eastern Daylight 5 East. Standard Cent. Daylight 4 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Black and Gold Room Orchestra.
B-"Who's Behind the Name": Edwin Alger.
C-Black and Gold Room Orchestra.

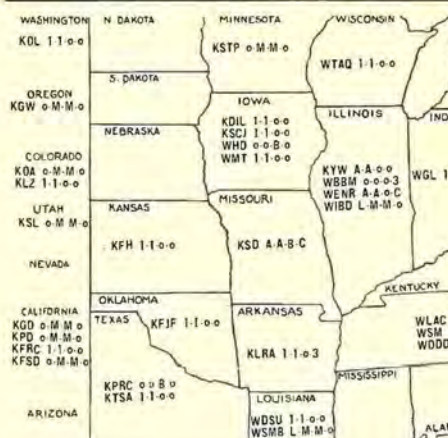
NBC (Blue)

- L-Ford and Wallace: Vocal and instrumental duo.
M-Mormon Tabernacle Choir and Organ.
N-Lowell Thomas.

CBS

- 1-Fulton Royal Orchestra.
2-Tidewater Inn: Roy Atwell, comedian.
3-Eno Crime Club: Mystery serial.
o-Local Programs.

State and wavelength guides on page 33



7 Eastern Daylight 6 East. Standard Cent. Daylight 5 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Dance Music.
B-The World To-day: James G. McDonald.
C-Snoop and Peep: Comedy skit.
D-Careless Love: Negro sketch.

NBC (Blue)

- L-Amos 'n' Andy: Black-face comedians.
M-Tastyest Jesters.
N-Phil Cook: Dialectician.
P-Roxy Theatre: Orchestra direction, Erno Rapee.

CBS

- 1-Current Events: H. V. Kaltenborn.
2-Winegar's Barn Orchestra.
3-Evangeline Adams: Astrologer.
4-To Be Announced.
o-Local Programs.

State and wavelength guides on page 33



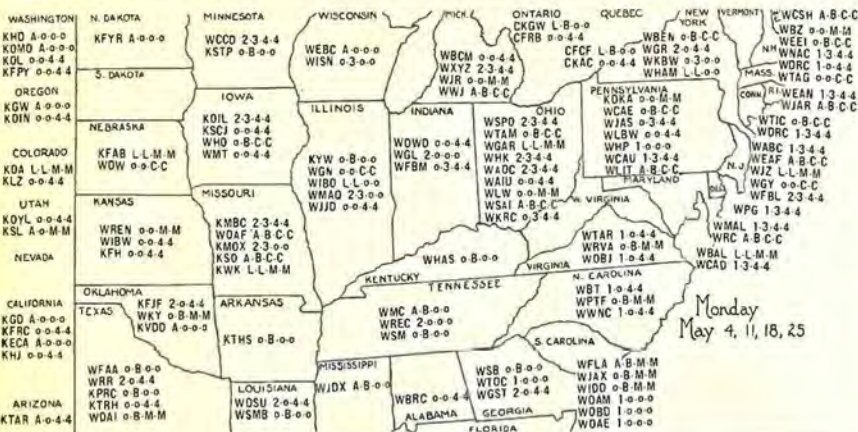
MONDAY LOCAL PROGRAMS

- E. D. T. Subraet 1 hour for E. S. T. or C. D. T.; 2 hours for C. S. T. or M. D. T.; 3 hours for M. S. T. or P. D. T.
5:30 p. m.-Italian Lesson, WMAQ.
6:00-Topsy Turvy Time, WMAQ.
6:00-Air Juniors, WENR.
6:00-Jules and Mrs. Everybody, WCAU.
6:00-Jersey Cereal (dance), KDKA.
6:15-Little German Band (humor), KDKA.
7:00-Mike and Herman (humor), WBBM.
7:00-Orange Grove String Band, WRUF.
7:05-Punch and Judy Show, WGN.
7:45-Harold Teen (comic), WGN.
7:45-Mr. and Mrs. Cain (comedy), WBZ.
8:00-Gene and Glenn, WTAM.
8:00-Le Boeuf Sketchbook, WBZ.
8:00-Flecting Band (popular), KDKA.
8:00-Adam and Eve (comedy), WHEN.
8:15-Unele Walt and Skeezie, WGN.
8:30-Gloemhasers (humor), WKBW.
8:45-Bob Newhall Sports, WLW.
8:45-George and Blossom (humor), CFRB.
9:00-Lenox Sporting Club (boxing), WHN.
9:00-Dramas of Old St. Louis, KWK.
9:00-Jimmy Wilson Catfish Band, KVOO.

- 9:00-Charlie Hamp (piano), WBBM.
9:00-Old Fiddlers, KTHS.
10:00-Jug Band, WHAS.
10:00-Cathedral Quartet, WGY.
10:00-A Bit o' Opera, WSMB.
10:15-"Old Virginia" (historical), WRVA.
10:30-Classical Hour, WTAR.
10:30-Musical Roundup (variety), WCFL.
11:00-Star Dust, WBAP.
11:00-Ben Jones and Musical Aces, WTAR.
11:00-Imperial Tobacco Joycesters, CKGW.
11:00-Musical Movies, WSM.
11:01-Sports, KDKA.
11:10-Louie's Hungry Five, WGN.
11:15-Supreme Serenaders, KOA.
11:30-Dan and Sylvia, WMAQ.
11:30-Ford Minstrel Show, WDAF.
11:30-Moonbeams, WOR.
11:30-Organ Recital, CFRB.
11:30-Mahi Temple Shrine Band, WIOD.
11:45-DX Club, WMAQ.
12:00-Witching Hour, WKRC.
12:00-Phil. Spitalny and His Orchestra, WRC, KYW, WFAF, WTMJ.
12:00-Adventures of Sherlock Holmes, KTAR, KGO, KFI, KFSO, KOA, KGW, KSL, KHQ, KMSD.

- 12:00-Asbury Park Casino Orchestra, KFH, WABC, KTSa, WTAR.
12:00-Cab Calloway and His Orchestra, WENR, WREN, WJZ, WGAR.
12:00-Dance Music, WGN.
12:00-Willys Musical Memories, WLW.
12:00-Dance Music, KYW.
12:15 A. M.-Bernie, Whiteman, Gendron, WBBM.
12:15-Village Rhymester, KWK.
12:30-Joe Morgan and His Orchestra, WREN, WJR, KWK, WJZ, WGAR.
12:30-Nocturne (Ann Leaf, organist; Ben Alley, tenor), KFH, WABC, KTSa, WTAR.
12:30-Louis Panico's Orchestra (from Chicago), WRC, WSB, WENR, KSD, WFAF, WTAM, WSM.
12:30-Theatrical Hour, WSPD.
12:30-Hotel Orchestras, KWK.
12:30-The Nightcapers (vaudeville), KOA. Second Monday, Koo Kooms Minstrel Shows, KOA.
1:00-Midnight Melodies, WTAM.
1:45-Nighthawk Frolic, WDAF.
2:00-Midnight Merry-makers, KWK.
2:00-Frolic of the Dodos, KTSP.

- CBS
8:00 A. M.-Morning Devotions.
8:30-Tony's Serapbook.
8:45-Old Dutch Girl.
9:00-Something for Every One.
10:12-Radio Homemakers.
11:00-Unceds Bakers.
Noon to 2:30-Music.
2:30-American School of the Air.
3:00 to 5:00-Music.
NBC-BLUE
7:45 in East and 8:45 in West, Jolly Bill and Jane.
10:45-Winifred Carter.
12:30-Farm and Home.
2:15-Irma Glen at Organ.
2:45-Sisters of the Skillet.
3:30-Chicago Serenade.
NBC-RED
8:00 in East and 9:00 in West, Gene and Glenn.
8:30-Cherico.
9:15-Campbell's Orchestra.
9:45-A. & P.
11:15-Radio Household Institute.
4:00 P. M.-U. S. Marine Band.



MONDAY, MAY 4 - 11 - 18 - 25

8 Eastern Daylight 7 East. Standard Cent. Daylight 6 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—How's Business: Merle Thorpe.
 B—Pennzoil Pete: Accordion soloist; Andy Sannela orchestra.

C—A. & P. Gypsies: Male quartet; orchestra.

NBC (Blue)

L—Roxy Theatre.

M—Gold Medal Express: Piano duo; novelty orchestra.

CBS

1—Pryor's Crema Band: Martial band music.

2—Lowell Thomas.

3—Barbosal Program.

4—The Simmon's Hour: Grand opera stars.

0—Local Programs.

State and wavelength guides on page 33

9 Eastern Daylight 8 East. Standard Cent. Daylight 7 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—A. & P. Gypsies.

B—General Motors Program: Male quartet and orchestra.

NBC (Blue)

L—Maytag Orchestra.

M—Chcsebrough Real Folks: Sketch of small-town life.

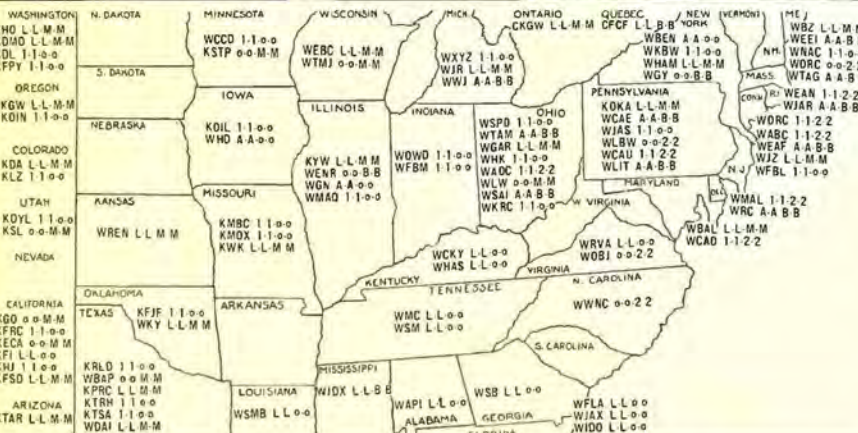
CBS

1—The Three Bakers.

2—Bourjois: An evening in Paris.

0—Local Programs.

State and wavelength guides on page 33



10 Eastern Daylight 9 East. Standard Cent. Daylight 8 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—Adventures of Sherlock Holmes: Dramatic sketch.
 B—Symphonic Rhythm-makers: Vaughn de Leath; orchestra.

NBC (Blue)

L—Stromberg-Carlson Program: Rochester Civic Orchestra.

M—Empire Builders: Drama.

CBS

1—Robert Burns Program: Guy Lombardo's orchestra.

2—Savino Tone Pictures.

0—Local Programs.

State and wavelength guides on page 33

11 Eastern Daylight 10 East. Standard Cent. Daylight 9 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—Dance Music.
 B—Dance Music: Busse had his orchestra.

NBC (Blue)

L—Slumber Music.

M—Amos 'n' Andy.

N—Jean Cowan: Crooner.

P—George Ku Trio: Hawaiian music.

CBS

1—Morton Downey: With orchestra.

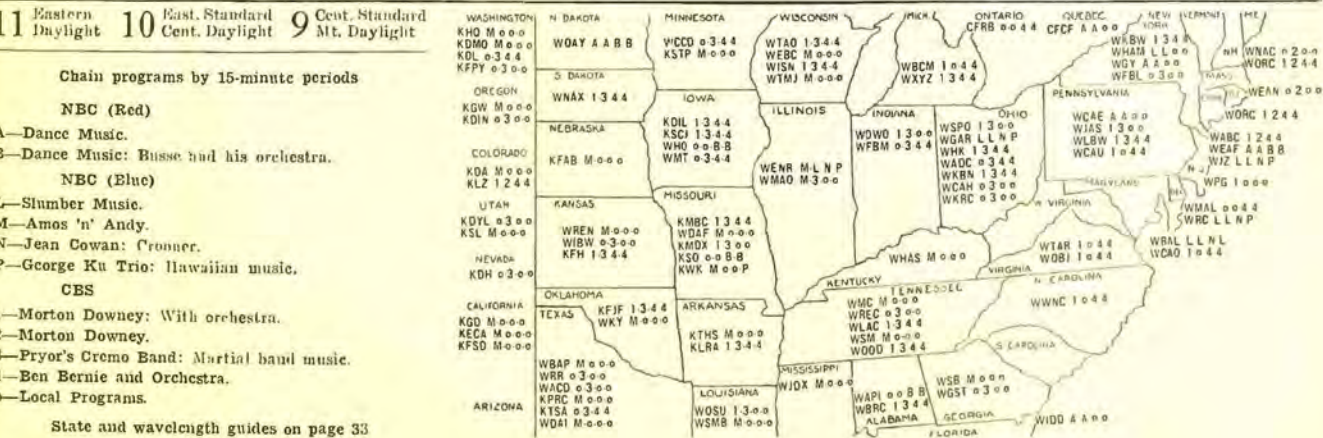
2—Morton Downey.

3—Pryor's Crema Band: Martial band music.

4—Ben Bernie and Orchestra.

0—Local Programs.

State and wavelength guides on page 33



WEDNESDAY, MAY 6 - 13 - 20 - 27

5 Eastern Daylight 4 East. Standard Cent. Daylight 3 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-The Lady Next Door: Children's feature. B-Tea Timers. C-Rex Cole Mountaineers.

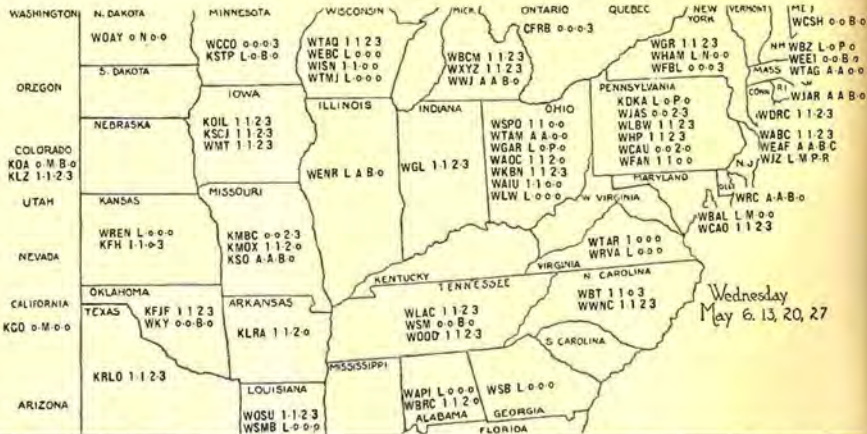
NBC (Blue)

- L-Chats with Peggy Winthrop. M-Jolly Junketeer: Children's program. N-Ivy Scott: Soprano. P-Little Orphan Annie: Dramatic skit. R-Market and Business Reports.

CBS

- 1-Asbury Park Casino Orchestra. 2-Bert Lown Orchestra. 3-Tony's Scrap-book. 4-Local Programs.

State and wavelength guides on page 33



Wednesday May 6, 13, 20, 27

6 Eastern Daylight 5 East. Standard Cent. Daylight 4 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Black and Gold Room Orchestra.

NBC (Blue)

- L-Raising Junior: Domestic skit. M-Smith Ballew's Orchestra. N-Conti Gondoliers. P-Gloria Gay's Affairs. R-Lowell Thomas.

CBS

- 1-Bill Schudt's Going to Press. 2-Winegar's Barn Orchestra. 3-Tidewater Inn: Roy Atwell, comedian. 4-Eno Crime Club: Mystery serial. 5-Local Programs.

State and wavelength guides on page 33



7 Eastern Daylight 6 East. Standard Cent. Daylight 5 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Boswell Sisters: Vocal and instrumental trio. B-Science Speaks. C-Boscul Moments: Mime, Aida. D-William Hard.

NBC (Blue)

- L-Amos 'n' Andy. N-Silver Masked Tenor: Joseph White; string trio. P-Phil Cook.

CBS

- 1-Morton Downey: Freddie Riel's orchestra. 2-Dance Orchestra. 3-Evangeline Adams. 4-Daddy and Bollo. 5-Local Programs.

State and wavelength guides on page 33



WEDNESDAY-LOCALS

- E. D. T. Subtract 1 hour for E. S. T. or C. D. T.; 2 hours for C. S. T. or M. D. T.; 3 hours for M. S. T. or P. D. T. 6:00-Imak Speaking, WCAU. 6:00-Air Juniors, WENR. 6:00-Topsy Turvy Time, WMAQ. 6:15-Cru-Bro Troubadours, KDKA. 6:15-Dinner Timers (dance), WBLN. 6:30-Kendall Royal Purple Players, WHAM. 6:45-Sidelights on World Capitals, WHN. 7:00-Mike and Herman (comic), WBBM. 7:00-The Couple Next Door, KYW. 7:00-Bedlington's Orchestra, CFCA. 7:05-Punch and Judy Show, WGN. 7:15-Twenty Fingers of Sweetness, KDKA. 7:15-Wolverine Serenader, WBZ. 7:45-Harold Teen (comic), WGN. 8:00-Cornoc Pipe Club (variety), WRVA. 8:00-On Wings of Song, WHAM. 8:00-Gene and Glenn, WTAM. 8:00-WOR Minstrels, WOR. 8:00-Adam and Eve (comic), WXYZ. 8:10-Deacon's Dicta (comic), WCCO. 8:15-Uncle Walt and Skeezix (comic), WGN.

- 8:15-Dupont Speed Blenders (comic), WBZ. 8:30-Gloom-chasers (humorous), WKRW. 8:45-Sports Review by Tom Hanes, WTAR. 8:45-Jack Turner, WHAS. 9:00-Ebbett's Field Boxing, WHN. 9:00-Charlie Hamp (piano), WBBM. 9:00-R. T. L. Review (dance), KDKA. 9:00-Comedy Skit, WSMB. 9:00-Hood Modern Concert (dance), WBZ. 9:15-Vocal Duo "Happy Go Lucky Boys," WTAR. 9:30-The Buddy Boys (music and burlesque), WLW. 9:30-The Smith Family (drama), WMAQ. 9:30-Cinco Night Club (drama), WCAO. 10:00-Musical Novelsk (popular), WLW. 10:00-Weener Minstrels, WENR. 10:15-Puzzle Contest, KWK. 10:30-Musical Round-up (variety), WCFL. 10:30-Poets' Hour, WSPD. 10:30-Drama, WGR. 11:00-News, KYW. 11:20-Herr Louie and the Weasel, WGN. 11:30-Dan and Sylvia (sketch), WMAQ. 11:30-Loew Hour (vaudeville), WHN. 11:30-Concert Hour, CPRY. 11:30-Old Spanish Singing School, WHK.

- 11:45-Sports Slices, WLW. 12:00-Dance Music, WMAQ. 12:00-Dance Music, KYW. 12:00-Dance Music, WGN. 12:00-Witching Hour (semi-classic), WKRC. 12:00-St. Moritz Orchestra, KFH, WABC, KTS, WTAR. 12:00-Henry Busse and His Orchestra, WBAL, WJZ. 12:00-Florence Richardson and Her Orchestra, WRC, WENR, WEAF, WGY. 12:15-Bernie, Whiteman, Gendrons, WBBM. 12:15-Village Rhythmer, KWK. 12:30-Nocturne (Ann Leaf), KFH, WABC, KTS, WTAR. 12:30-Wayne King and His Orchestra, KOA, WREN, WBAL, WJR, WJZ, WGAR, WMC, KPRC. 12:30-Joe Morgan's Orchestra, WRC, WEAF, WTAM. 12:30-Stage and Screen Stars, WPAP. 12:30-Croley Theater of Air (drama), WLW. 1 to 3-Nighthawk Frolic (popular), WDAF. 2:00-Midnight Merry-makers (requests), KWK. 2:00-Dance Music, KFWB.

CBS

- 8:00 A. M.—Morning Devotions. 8:45—Old Dutch Girl. 9:00—Something for Every One. 10 to 12—Radio Home-Makers. 12 to 2:30 p. m.—Music. 2:30—American School of the Air. 3 to 5—Music. NBC-RED 8:00 (E. D. in East, C. D. in West)—Gene and Glenn. 8:30—Cheerio. 9:15—Campbell's Orchestra. 9:45—A. & P. 10:30—Betty Crocker. 11:15—Radio Household Institute. 3:30 p. m.—Radio Play Bill. NBC-BLUE 7:45 A. M.—Jolly Bill and Jane. 10:00—Mary Hale Martin. 12:30 p. m.—National Farm and Home. 2:15—Organ (Irma Glenn). 2:45—Sisters of the Skillet. 3:00—Edna Wallace Hopper. 4:00—Eastman Symphony. 4:30—Mabel Wayne.

WEDNESDAY, MAY 6 - 13 - 20 - 27

8 Eastern Daylight 7 East. Standard Cent. Daylight 6 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Listerine Program: Bobby Jones' golf chats.
- B—Radiotron Varieties: Soloists and orchestra.
- C—Mobioli Concert: Soloist and orchestra.

NBC (Blue)

- L—Harbor Lights: Dramatic tales of the sea.
- M—Canadian Pacific Musical Crusaders: Soloists; mixed chorus; orchestra.

CBS

- 1—Pryor's Crema Band.
- 2—Lowell Thomas.
- 3—Barbosol Program.
- 4—Sunkest Musical Cocktail.
- o—Local Programs.

State and wavelength guides on page 33

Wednesday May 6, 13, 20, 27



9 Eastern Daylight 8 East. Standard Cent. Daylight 7 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Halsey Stuart Program: Guest speaker; symphony orchestra.
- B—Palmolive Hour: Soloists; the Revelers quartet; orchestra.

NBC (Blue)

- L—Compana Program: Drama.
- M—Camel Pleasure Hour: Soloists and orchestra.

CBS

- 1—Gold Medal Fast Freight: Quartet and organist.
- 2—Arabesque: Desert story.
- o—Local Programs.

State and wavelength guides on page 33



10 Eastern Daylight 9 East. Standard Cent. Daylight 8 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Palmolive Hour: Soloists; the Revelers quartet; orchestra.

NBC (Blue)

- L—Clara, Lu and Em: Humorous skit with incidental music.
- M—Pocmus: Read by Howard M. Chaney.

CBS

- 1—Vitality Personalities.
- 2—Gypsy Trail: Emery Deutsch.
- 3—McAlcer Polishers.
- 4—Columbia Concert Corporation Program.
- o—Local Programs.

State and wavelength guides on page 33

11 Eastern Daylight 10 East. Standard Cent. Daylight 9 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Nellie Revell.
- B—Vincent Lopez.

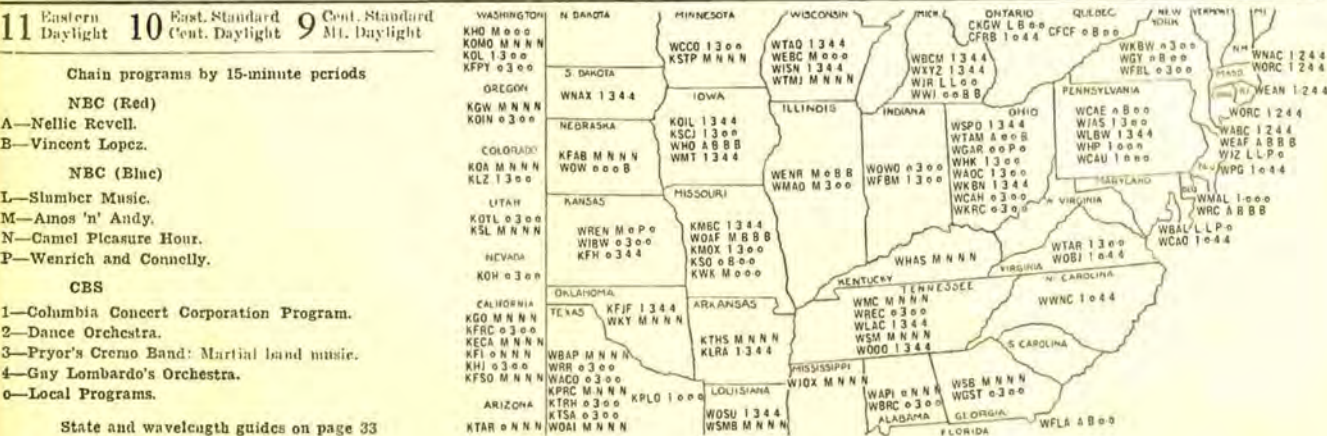
NBC (Blue)

- L—Slumber Music.
- M—Amos 'n' Andy.
- N—Camel Pleasure Hour.
- P—Wenrich and Connelly.

CBS

- 1—Columbia Concert Corporation Program.
- 2—Dance Orchestra.
- 3—Pryor's Crema Band: Martial band music.
- 4—Gay Lombardo's Orchestra.
- o—Local Programs.

State and wavelength guides on page 33



THURSDAY, MAY 7 - 14 - 21 - 28

5 Eastern Daylight 4 East. Standard Cent. Daylight 3 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-The Lady Next Door: Children's program. B-Rinso Talkie. C-Rex Cole Mountaineers.

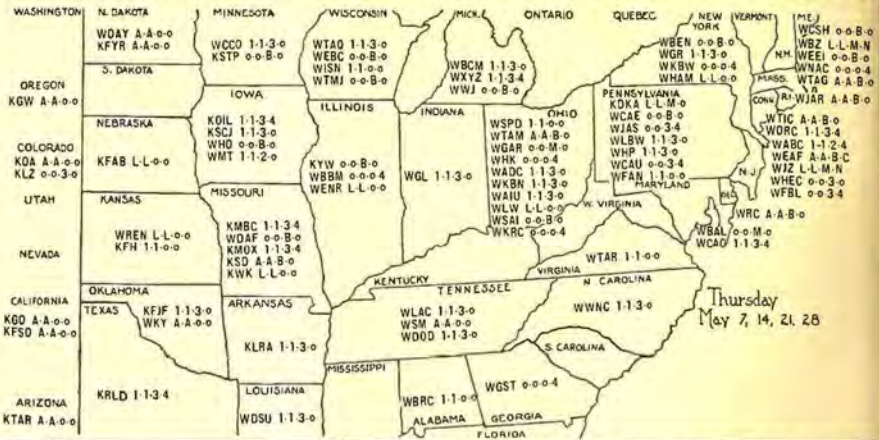
NBC (Blue)

- L-Orchestra. M-Little Orphan Annie: Dramatic skit N-Market and Business Reports.

CBS

- 1-Will Osborne. 2-Mr. and Mrs. F. C. H.: Script act. 3-Virginia Arnold: Pianist. 4-La Gerardine Program. 0-Local Programs.

State and wavelength guides on page 33



Thursday May 7, 14, 21, 28

6 Eastern Daylight 5 East. Standard Cent. Daylight 4 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Black and Gold Room Orchestra. NBC (Blue)

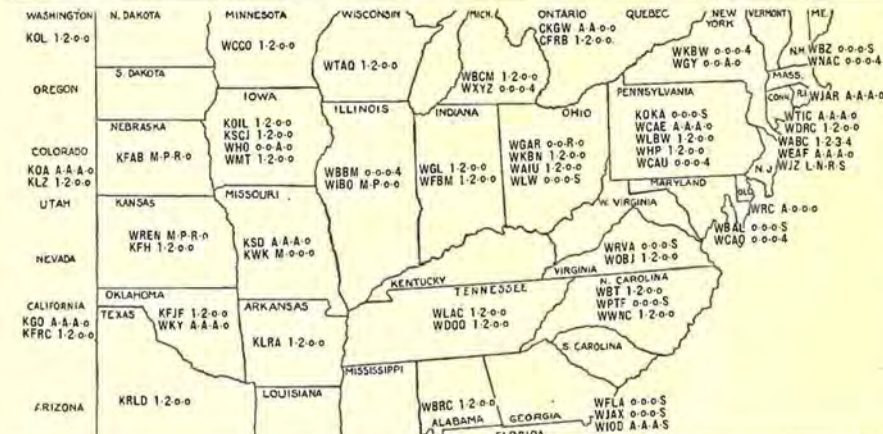
- L-Raising Junior: Allice Berry and Peter Dixon; domestic skit. M-Song Recital.

- N-Gruen Program. P-Peter Von Steeden and His Orchestra. R-Peter Von Steeden. S-Lowell Thomas.

CBS

- 1-Art Gillham. 2-Fulton Royal Orchestra. 3-Postal Telegraph Presents. 4-Eno Crime Program: Mystery serial. 0-Local Programs.

State and wavelength guides on page 33



7 Eastern Daylight 6 East. Standard Cent. Daylight 5 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Mid-week Hymn Sing: Mixed quartet. B-Niagara-Hudson Program: Dramatic sketch.

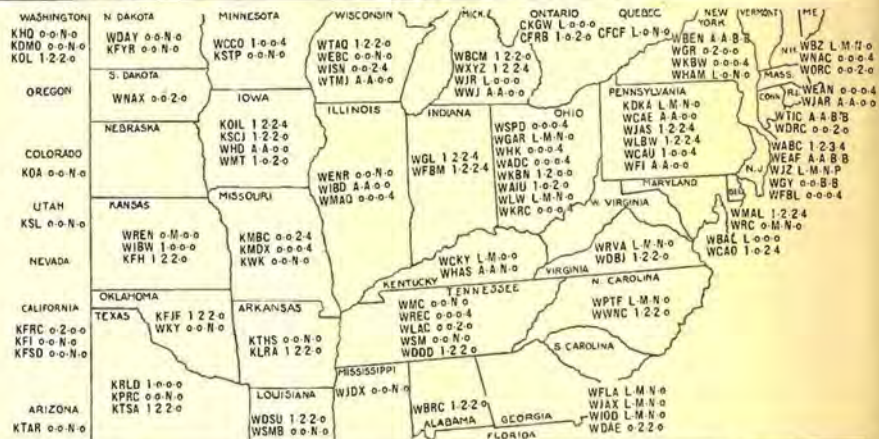
NBC (Blue)

- L-Amos 'n' Andy. M-Tastyest Jesters. N-Phil Cook: One-man show. P-Sisters of the Skillet: Comedy skit.

CBS

- 1-Morton Downey with Freddie Rich's Orchestra. 2-St. Moritz Orchestra. 3-Chiclets Program. 4-Daddy and Rollo. 0-Local Programs.

State and wavelength guides on page 33



THURSDAY LOCAL PROGRAMS

E. D. T. Subtract 1 hour for E. S. T. or C. D. T.; 2 hours for C. S. T. or M. D. T.; 3 hours for M. S. T. or P. D. T.

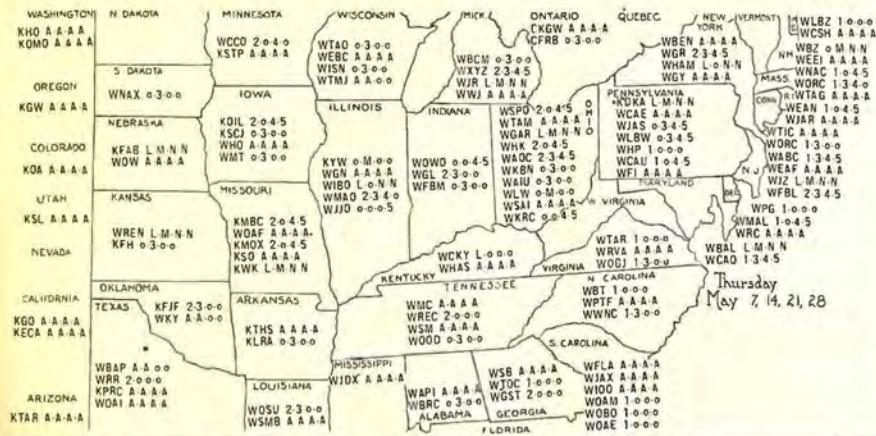
- 5:00-Salon Music, WRAL. 6:00-Topsy Turvy Time, WMAQ. 6:00-Air Juniors, WENR. 6:00-KDKA Rondoliers (classic), KDKA. 6:15-Tea Timers (dance), WBEN. 6:15-Little Theater of Heart's Desire, WBZ. 6:30-Spaide Shift Men (dance), KDKA. 7:00-Mike and Herman (comic), WBBM. 7:05-Punch and Judy Show, WGN. 7:30-Glenn Adams' Dog Talks, WLW. 7:30-Ohrbaeus (movie stars), WOR. 7:45-Harold Teen (comic), WGN. 8:00-Gene and Glenn, WTAM. 8:00-Main Street Sketches, WOR. 8:00-Phillip's Flyers, KMOX. 8:10-Deacon's Dicta, WCCO. 8:30-Gloom-chasers (comic), WKBW. 8:30-Minstrels, WTAM. 8:45-George and Blossom (comic), CFRB. 9:00-Della and Dora, WHK. 9:00-Buckingham Boosters, CFRB. 9:00-Kraft Theater Party, WMAQ.

- 9:15-Kremlin Art Quartet, WOR. 9:30-Bernard Tholl (baritone), WTAR. 10:00-U. S. Naval Academy Band, WBAL. 10:00-Scotland Yard (drama), K TSA. 10:00-Phelan's Painters (pianos), KWK. 10:30-Nahigan Oriental Orchestra, WMAQ. 10:30-Concert Va. Federation Music Clubs, WTAR. 10:30-Musical Round-up (variety), WCFL. 11:00-When We Were Twenty-one, WBAL. 11:00-Music-box Review, WIBO. 11:00-Hollingsworth Hall (popular), WLW. 11:00-Northwestern Limited, KSTP. 11:00-Palais Royal Dance Orchestra, WBEN. 11:00-Canadian Drama Series, all "CNR" stations. 11:00-Detroit Police Drama, WJR. 11:00-Clover Leaf Skipper, CKGW. 11:00-Drama, KWK. 11:00-News, KYW. 11:20-Her Louie and the Wsael, WGN. 11:30-Dan and Sylvia, WMAQ. 11:45-Sports Slices, WLW. 12:00-Old Fiddlers, KTHS. 12:00-Mulligan's Orchestra, WCCO. 12:00-Dance Music, WMAQ. 12:00-Old Masters (classic), WLW.

- 12:00-Felix Ferdinand and His Park Central Orchestra, WABC. 12:00-Folger Coffee Program, KPRC, KHJ, KOIN, KDYL, KOL, KVI. 12:00-Harry Richman's Orchestra, KTHS, WREN, WJZ, WJAR, KPRC. 12:00-Jack Albin and His Orchestra, WTIC, WRC, WEAF. 12:15-Village Rhythmer, KWK. 12:15-Conoco Listeners' Hour (requests), KOA. 12:15-Popular Orchestras, WBBM. 12:30-Henry Busse Orchestra, KTHS, WJZ, WENR, WREN, KFAB, WGAR, KVOO. 12:30-Nocturne, WABC, WTAR. 12:30-Clyde McCoy's Orchestra (from Chicago), WRC, KYW, KSD, WEAF, WMC, WSM. 12:30-Witching Hour (semi-classic), WKRC. 12:45-Sports, KOA. 1:00-Dance Music, KYW. 1:00-Nighthawk Frolic, WDAF. 2:00-Dance Music, KFWR. 2:00-Midnight Merry-makers (requests), KWK. 2:00-Dance Music, WLW.

- NBC-BLUE 7:45 A. M. (E. D. in East, C. D. in West)-Jolly Bill and Jane. 10:00-Libby McNeil and Libby. 12:30 P. M.-National Farm and Home. 1:30-George the Lava Man. 2:15-Organ (Irma Glen). 2:45-Sisters of the Skillet. 3:30-Chicago Serenade. 4:00-Homic Decorations. NBC-RED 8:00 (E. D. in East, C. D. in West)-Gene and Glenn. 8:30-Chocorio. 9:15-Campbell's Orchestra. 9:45-A. & P. 11:15-Radio Household Institute. 2:30 P. M.-Edna Wallace Hopper. CBS 8:00 A. M.-Morning Devotions. 8:30-Tony's Scrap-book. 9:45-Old Dutch Girl. 9:00-Something for Every One. 10:00-Radio Home-Makers. 11:30-Uneeda Bakers. 2:30 P. M.-American School of the Air.

THURSDAY, MAY 7 - 14 - 21 - 28



8 Eastern Daylight 7 East. Standard Cent. Daylight 6 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Fleischmann Hour: Rudy Vallee.
- L—Dixie Singers.
- M—Rin-tin-tin Thriller: Dog stories.
- N—Salada Salon Orchestra: Vocal and instrumental soloists.

CBS

- 1—Pryor's Cremo Band: Martial band music.
- 2—Lowell Thomas.
- 3—Soloist and Orchestra.
- 4—Kaltenborn Edits the News.
- 5—The Hamilton Watchman: Dramatic skit.
- 6—Local Programs.

State and wavelength guides on page 33

9 Eastern Daylight 8 East. Standard Cent. Daylight 7 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Arco Birthday Party: "Reincarnated" guests of honor.
- B—Jack Frost's Melody Moments.

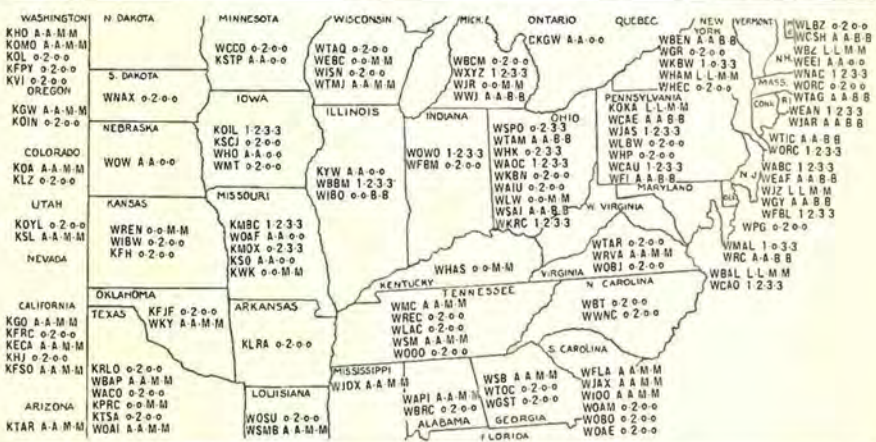
NBC (Blue)

- L—Blackstone Plantation: Frank Crummit and Julia Sandersou.
- M—Maxwell House Ensemble: Male quartet; orchestra.

CBS

- 1—Premier Salad Dressers: Brad Browne and Al Llewelyn.
- 2—Old Gold Character Readings: Lorna Fantin.
- 3—Detective Story Magazine: Dramatized tales of mystery.
- 6—Local Programs.

State and wavelength guides on page 33



10 Eastern Daylight 9 East. Standard Cent. Daylight 8 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—B. A. Rolfe and His Lucky Strike Orchestra.

NBC (Blue)

- L—Echoes of the Opera: Vocal soloists.

- M—Clara, Lu and Em.

- N—Cub and Scoop: Sketch.

CBS

- 1—The Lutheran Hour: Religious service from St. Louis.
- 2—Fortune Builders: Douglas Gilbert interviews business men.
- 3—Soloist and Orchestra.

- 6—Local Programs.

State and wavelength guides on page 33

11 Eastern Daylight 10 East. Standard Cent. Daylight 9 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A—Rapid Transit: Sketch based on metropolitan life.
- B—Cab Calloway's Orchestra.

NBC (Blue)

- L—Slumber Music.
- M—Amos 'n' Andy.
- N—Kate Smith: Crooner.
- R—Amos 'n' Andy.
- S—George Ku Trio: Hawaiian music.

CBS

- 1—Jack Denny and Orchestra: From Montreal.
- 2—Jack Denny.
- 3—Pryor's Cremo Band.
- 4—Radio Round-up.
- 6—Local Programs.

State and wavelength guides on page 33



FRIDAY, MAY 1 - 8 - 15 - 22 - 29

5 Eastern Daylight 4 East. Standard Cent. Daylight 3 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-The Lady Next Door: Children's program. B-Benjamin Moore Triangle. C-Rex Cole Mountaineers. D-Tea Timers.

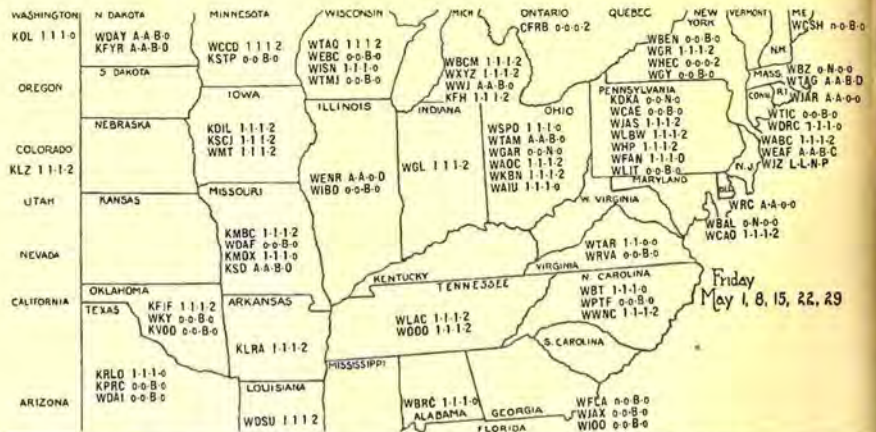
NBC (Blue)

- L-The Pilgrims. N-Little Orphan Annie: Dramatic skit. P-Market and Business Reports.

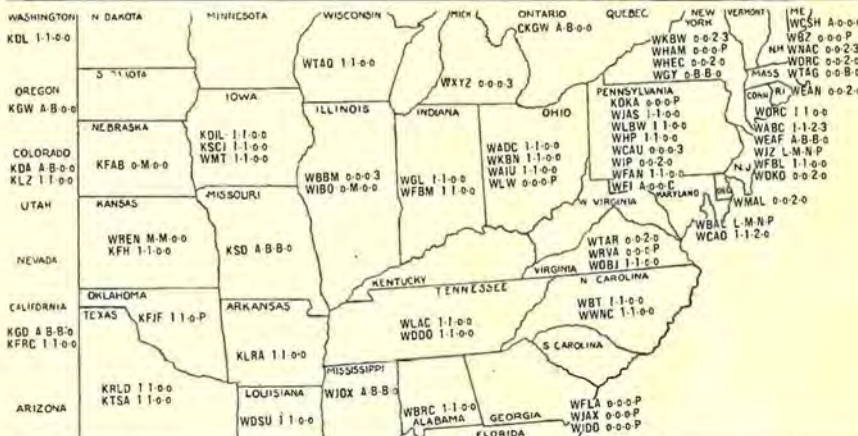
CBS

- 1-Light Opera Gems. 2-Tony's Scrap-book. 0-Local Programs.

State and wavelength guides on page 33



Friday May 1, 8, 15, 22, 29



6 Eastern Daylight 5 East. Standard Cent. Daylight 4 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-The World in Music: Pierre Key. B-Black and Gold Room Orchestra.

NBC (Blue)

- L-Raising Junior: Domestic skit. M-Smith Ballew Orchestra. N-Sundial Bonnie Laddies. P-Lowell Thomas.

CBS

- 1-Winegar's Barn Orchestra. 2-Tidewater Inn: Roy Atwell, comedian. 3-Eno Crime Club: Serial story. 0-Local Programs.

State and wavelength guides on page 33

7 Eastern Daylight 6 East. Standard Cent. Daylight 5 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

- A-Major Bowes' Family: From the Capitol Theater.

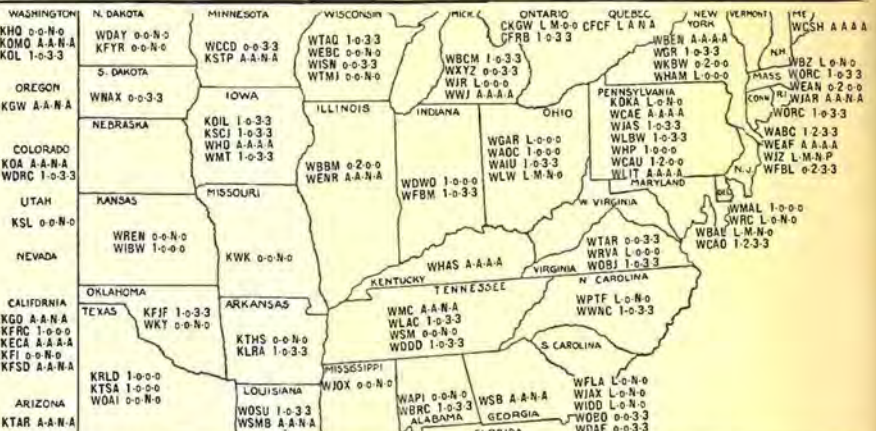
NBC (Blue)

- L-Amos 'n' Andy. M-Boscol Moments: Mme. Alda. N-Phil Cook. P-Male Quartet.

CBS

- 1-Morton Downey. 2-American Mutual Program. 3-Dance Orchestra. 0-Local Programs.

State and wavelength guides on page 33



FRIDAY program schedule table with columns for time slots (e.g., 8:30, 9:00, 10:00) and program details (e.g., E. D. T. Subtract 1 hour for E. S. T., 8:30-Club Sohio (variety), 12:00-Club Sohio (variety), 8:00-(L. D. in East, C. D. in West)-Gene and Glenn).

FRIDAY, MAY 1 - 8 - 15 - 22 - 29

8 Eastern 7 East. Standard 6 Cent. Standard
8 Eastern 7 East. Standard 6 Cent. Standard
8 Eastern 7 East. Standard 6 Cent. Standard

Chain programs by 15-minute periods

NBC (Red)
 A—Cities Service Concert Orchestra: Jessica Dragonette, soprano; the Cavaliers male quartet.
NBC (Blue)
 L—Nestlé's Program: Guest artists with orchestra.
 M—Breyer Leaf Boys: Musical program.
 N—Pollock and Lawnhurst: Piano duo.
 P—Natural Bridge Dancing Lesson: Arthur Murray.

CBS
 1—Pryor's Crema Band: Martial band music.
 2—Lowell Thomas.
 3—Barbosol Program.
 4—Dutch Masters.
 5—Local Programs.

State and wavelength guides on page 33

9 Eastern Daylight 8 East. Standard 7 Cent. Standard

Chain programs by 15-minute periods

NBC (Red)
 A—The Clicquot Club.
 B—To Be Announced.
 C—Webster Program: Weber and Fields.

NBC (Blue)
 L—Interwoven Pair: Billy Jones and Ernie Hare.
 M—Armour Program: Male quartet; soloists; orchestra.

CBS
 1—True Story Hour.
 2—Local Programs.

State and wavelength guides on page 33

10 Eastern Daylight 9 East. Standard 8 Cent. Standard

Chain programs by 15-minute periods

NBC (Red)
 A—Kodak Week-end Program: Countess Olga Albani.
 B—RKO Theatre of the Air.

NBC (Blue)
 L—Armstrong Quakers.
 M—Clara, Lu and Em: Humorous sketch.
 N—Cub and Scoop: Skit.

CBS
 1—Van Heusen Program: Lee Morris, double-voiced singer; orchestra.
 2—The March of Time: Dramatized news events (see page 7).
 3—Local Programs.

State and wavelength guides on page 33

11 Eastern Daylight 10 East. Standard 9 Cent. Standard

Chain programs by 15-minute periods

NBC (Red)
 A—Vincent Lopez.

NBC (Blue)
 L—Slumber Music.
 M—Amos 'n' Andy.
 N—Otto Gray and His Oklahoma Cowboys.
 P—Mildred Hunt: Contralto.

CBS
 1—Fletcher Henderson Orchestra.
 2—Pryor's Crema Band: Martial band music.
 3—Ben Bernie and Orchestra.
 4—Local Programs.

State and wavelength guides on page 33

SATURDAY, MAY 2 - 9 - 16 - 23 - 30

5 Eastern Daylight 4 East. Standard Cent. Standard 3 Mt. Daylight

Chain programs by 15-minute periods
NBC (Red)

A-The Lady Next Door: Children's program.
B-Tea Timers.
C-Rex Cole Mountaineers.

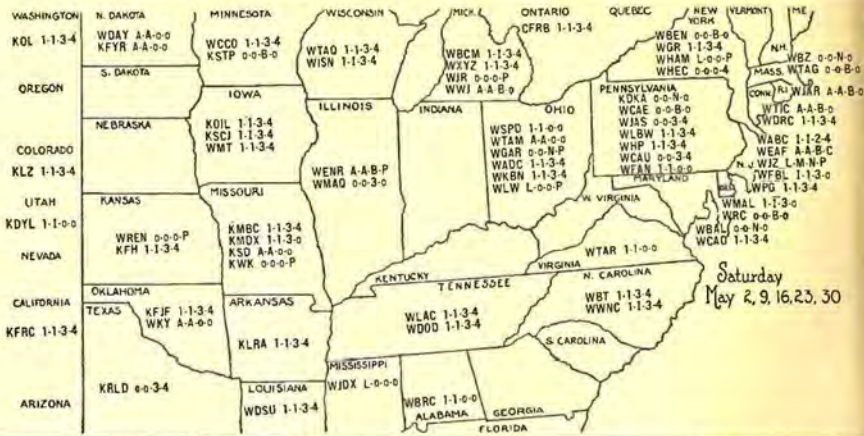
NBC (Blue)

L-Peter var Steeden Orchestra.
M-Jolly Junketeers: Children's program.
N-Little Orphan Annie: Dramatic skit.
P-Junior Detectives: Children's program.

CBS

1-Leon Belaseo Orchestra.
2-Mr. and Mrs. F. C. H.: Script act.
3-Leon Belaseo.
4-Tony's Scrap-book.
o-Local Programs.

State and wavelength guides on page 33



Saturday May 2, 9, 16, 23, 30

6 Eastern Daylight 5 East. Standard Cent. Standard 4 Mt. Daylight

Chain programs by 15-minute periods
NBC (Red)

A-High Road of Adventure: Gilbert Gable.
B-Black and Gold Room Orchestra.

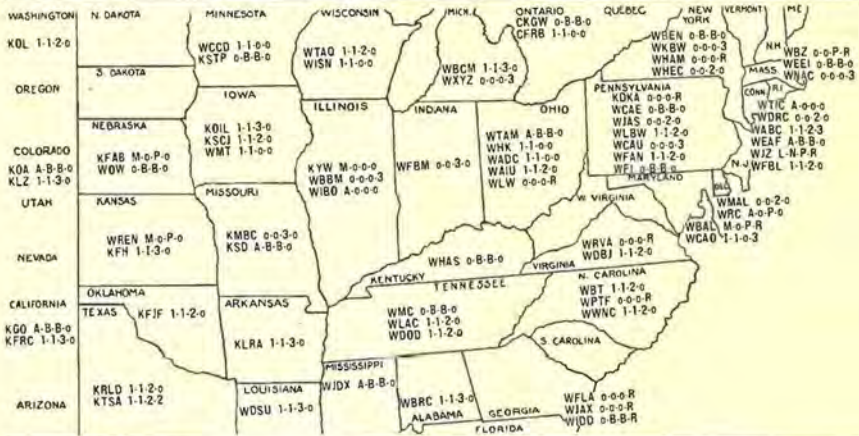
NBC (Blue)

L-Raising Junior: Domestic skit.
M-Walter Mills: Baritone.
N-Gruen Program: Tom Neely's saxophone quartet.
P-Smith Ballew's Orchestra.
R-Lowell Thomas.

CBS

1-Ted Husing's Sportslants.
2-Dance Music.
3-Eno Crime Club: Mystery serial.
o-Local Programs.

State and wavelength guides on page 33



7 Eastern Daylight 6 East. Standard Cent. Standard 5 Mt. Daylight

Chain programs by 15-minute periods
NBC (Red)

A-Gene Austin: Crooner.
B-Laws that Safeguard Society.
C-Club Valspar: Ted Lewis and his musical clowns.

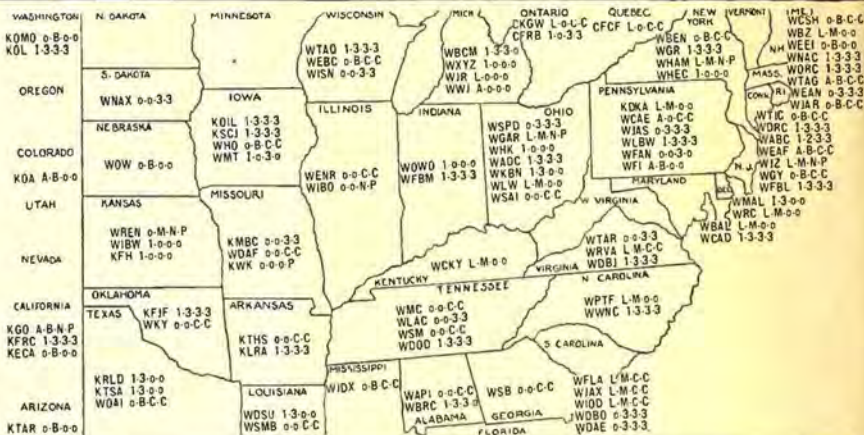
NBC (Blue)

L-Amos 'n' Andy.
M-Tony's Scrap-book: Comedy dialog.
N-Rise of the Goldbergs: Humorous sketch.
P-Pickard Family: Southern folk songs.

CBS

1-Morton Downey.
2-Golden Blossom Honey Orchestra.
3-Armand Vessey Orchestra.
o-Local Programs.

State and wavelength guides on page 33



SATURDAY LOCAL PROGRAMS

E. D. T. Subtract 1 hour for E. S. T. or C. D. T.; 2 hours for C. S. T. or M. D. T.; 3 hours for M. S. T. or P. D. T.

- 5:15-Traffic (drama), KDKA.
6:00-Sekattary Hawkins, WLW.
6:00-Westinghouse Band, KDKA.
6:00-Air Juniors, WENR.
6:00-Topsy Turvy Time, WMAQ.
6:30-Elementary Spanish, WMAQ.
6:30-Kaempfer Bird Program, WENR.
6:30-Uncle Bob (children), KYW.
7:00-Mike and Herman (comic), WBBM.
7:00-Orange Grove String Band, WRUF.
7:00-Punch and Judy Show, WGN.
7:00-Crosley Theater of Air, WLW.
7:30-In Gotschalkville (drama), WCAU.
7:30-Gloom-chasers, WKBW.
7:45-Tourist Dramatic Club, WFLA.
7:45-Sports (Hal Totten), WMAQ.
7:45-Harold Teen (comic), WGN.
8:15-Uncle Walt and Skeezix, WGN.
8:30-Crosley Saturday Knights, WLW.
9:00-Opera House, WTAM.
9:00-Around the Melodone, WRAL.
9:15-Footlite Follies, WMAQ.

- 9:15-Sports Review, WBBM.
9:30-Classical Music, WCAO.
9:45-The Bon Bons, WOR.
9:45-Jack Turner, WHAS.
9:45-Musical Minutes, WKRC.
10:00-Ozarkians Orchestra, KWK.
10:00-Artists' Recital, WCCO.
10:00-Gift Barn Dance, KDKA.
10:00-Masqueraders, WBAL.
10:00-Keen Comedy Kompany, CKGW.
10:15-Sports Slices, WLW.
10:30-Musical Round-up (variety), WCFL.
10:30-Concert, CPLY.
10:30-Playhouse, WOR.
11:00-Will Oakland's Terrace, WOR.
11:00-News, WGN.
11:00-Riverside Ramblers, WBZ.
11:00-Grand Ol' Opry, WSM.
11:20-Heer Louie and Wesel, WGN.
11:30-National Barn Dance (variety), WLS.
11:30-Corn Huskers (popular), CKGW.
11:30-Dan and Sylvia, WMAQ.
12:00-Simm's Singers, WFAA.
12:00-Old Fiddlers Request Program, WRVA.
12:00-Dance Music, WMAQ.

- 12:00-Dance Music, KYW.
12:00-King Edward Cigar Band, WLW.
12:00-Bert Lowm Orchestra, WNAC, WABC, WEAN, K TSA, WTAR.
12:00-Phil. Spitalary Orchestra, KYW, WREN, WJZ, WGAR.
12:00-Smith Ballew Orchestra, KOA, WTIC, WRC, WSB, WBEW, WMC, KPRC.
12:15-Bernie, Gendron, Whiteman, WBBM.
12:30-Louis Panico's Orchestra, WREN, KWK, WJZ, WGAR.
12:30-Nocturne, WNAC, WABC, WEAN, K TSA, WTAR.
12:30-Ben Cutler's Orchestra (from Villa Valle), KOA, WVIC, WRC, WSB, KSD, WTAM, WMC, KPRC.
1:00-Ambassadors, WOV.
1 to 3-Knights and Ladies of the Bath, WGN.
1 to 3-Nighthawk Frolic, WDAF.
1:00-Belle of Old Kentucky, WHAS.
1:30-The Doodlesocks, WLW.
1:30-RKO St. Louis Theater, KWK.
2:00-DX Club (until 6 A. M.), WISJ.
2:00-Dance Orchestra, KOA.
2:00-Midnight Merry-makers, KWK.
2 to 4-Dance Music, KFWB.

NBC-RED
8:00 (E. D. in East, C. D. in West)-Gene and Glenn.

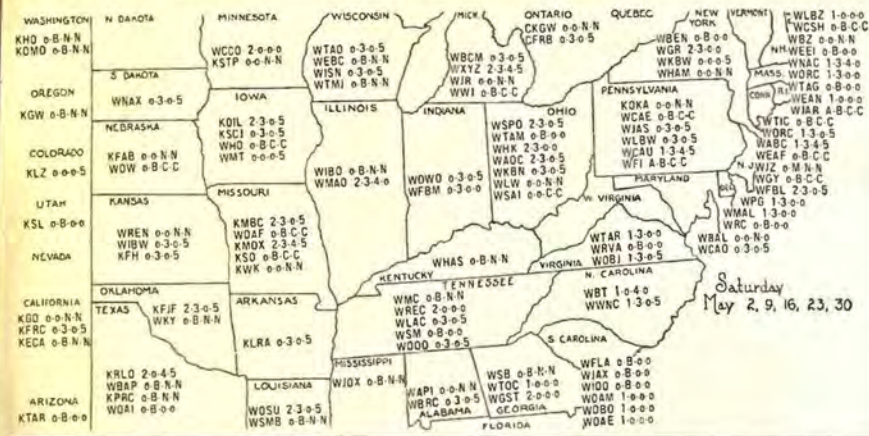
- 8:30-Cherio.
9:15-Campbell's Orchestra.
9:45-A & P.
11:15-Radio Household Institute.
11:30-Keys to Happiness.

NBC-BLUE
7:45 A. M. (E. D. in East, C. D. in West)-Jolly Bill and Jane.

- 12:30-National Farm and Home.
1:30-Keystone Chronicles.
2:15-Organ (Irma Glen).
2:45-Sisters of the Skillet.
3:30-Chicago Serenade.
4:15-Pacific Feature Hour.

CBS
8:00 A. M.-Morning Devotions.
8:30-Tony's Scrap-book.
8:45-Old Dutch Girl.
9:00-Something for Every One.
Noon to 5-Music.

SATURDAY, MAY 2 - 9 - 16 - 23 - 30



8 Eastern Daylight 7 East. Standard Cent. Daylight 6 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

B—Radiotron Varieties: Vocal soloists and orchestra.

C—The Silver Flute.

NBC (Blue)

M—Pianist.

N—Fuller Man: Vocalists; orchestra.

CBS

1—Pryor's Crema Band: Martial band music.

2—Lowell Thomas.

3—Ben Alley: With Ann Leaf at the organ.

4—Wallace Silversmiths.

5—Mary Charles: With Freddie Rich's orchestra.

6—Local Programs.

State and wavelength guides on page 33

9 Eastern Daylight 8 East. Standard Cent. Daylight 7 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—General Electric Hour: Symphony orchestra; Floyd Gibbons.

NBC (Blue)

L—Royale Dansante Orchestra.

M—Domino Sugar Program.

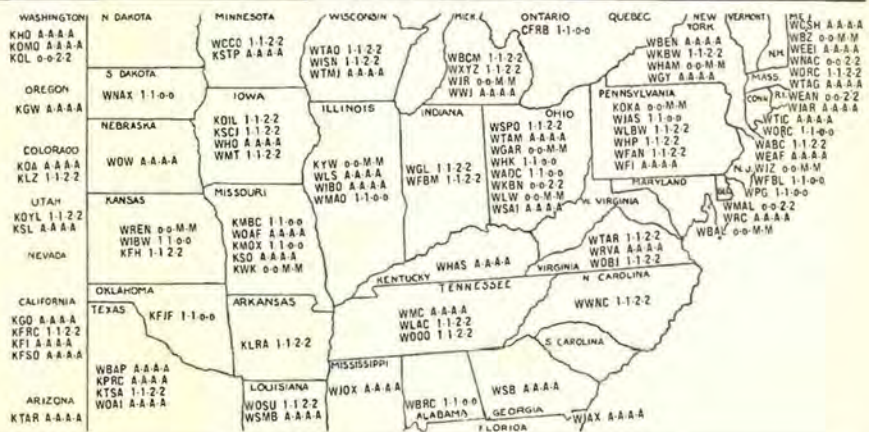
CBS

1—Atlantic City Entertains.

2—National Radio Forum.

3—Local Programs.

State and wavelength guides on page 33



10 Eastern Daylight 9 East. Standard Cent. Daylight 8 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—B. A. Rolfe and His Lucky Strike Dance Orchestra.

NBC (Blue)

L—Cuckoo.

M—Clara, Lu and Em.

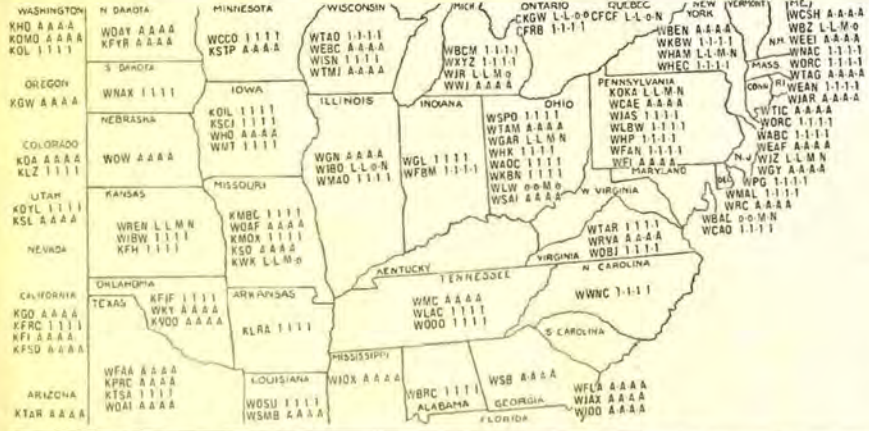
N—Memory Lane: Old poetry favorites.

CBS

1—Hank Simmons' Showboat: Melodrama.

2—Local Programs.

State and wavelength guides on page 33



11 Eastern Daylight 10 East. Standard Cent. Daylight 9 Cent. Standard Mt. Daylight

Chain programs by 15-minute periods

NBC (Red)

A—Troubadour of the Moon: Lanny Ross, tenor, with string trio.

B—Harry Bussc and His Orchestra.

C—Little Jack Littic.

NBC (Blue)

L—Slumber Music.

M—Amos 'n' Andy.

N—Sisters of the Skillet.

P—Phil Spitalny Orchestra.

CBS

1—Jack Denny Orchestra: From Montreal.

2—Pryor's Crema Band.

3—Guy Lombardo and His Royal Canadians.

4—Local Programs.

State and wavelength guides on page 33



North American Broadcasting Stations

Stations by Call Letters Revised to April 1, 1931

(Figures in Parentheses Denote Power Now Used)

KBGZ	York, Neb. (500)	930	KJRE	Seattle, Wash. (5000)	970
KBBB	Kennett, Mo. (250)	1230	KLON	Blytheville, Ark. (50)	1290
KBPS	Portland, Ore. (100)	1420	KLO	Ogden, Utah (500)	1400
KBTM	Paragon, Ark. (100)	1200	KLFM	Minot, N. D. (100)	1420
KCRK	Enid, Okla. (100)	1370	KLRA	Le Roy, Ark. (100)	1390
KCRJ	Jerome, Ariz. (100)	1310	KLS	Oakland, Calif. (250)	1440
KDB	Santa Barbara, Calif. (100)	1510	KLX	Oakland, Calif. (500)	880
KDFN	Capser, Wyo. (100)	1210	KLZ	Denver, Col. (1000)	550
KDKA	Pittsburgh, Pa. (5000)	930	KMAA	Shevandoah, Ia. (500)	250
KDLR	DeVils Lake, N. D. (100)	1210	KMAC	San Antonio, Tex. (100)	1370
KDYL	Salt Lake City, Utah (1000)	1290	KMBC	Kansas City, Mo. (1000)	950
KDCA	Los Angeles, Calif. (1000)	1430	KMCS	Inglewood, Calif. (100)	1120
KELW	Franklin, Calif. (500)	520	KMED	Medford, Ore. (100)	1310
KEX	Portland, Ore. (5000)	1180	KMJF	France, Calif. (100)	1210
KFAB	Lincoln, Neb. (5000)	770	KMLB	Monroe, La. (50)	1200
KFBP	Great Falls, Mont. (1000)	1280	KMMJ	Clay Center, Neb. (1000)	740
KFBK	Sacramento, Calif. (100)	1310	KMO	Tacoma, Wash. (500)	860
KFBL	Everett, Wash. (500)	1370	KMSX	St. Louis, Mo. (5000)	1390
KFDM	Beaumont, Tex. (500)	560	KMPC	Beverly Hills, Calif. (500)	710
KFDY	Brookings, S. D. (500)	550	KMTR	Los Angeles, Calif. (1000)	570
KFEL	Denver, Col. (500)	920	KNX	Hollywood, Calif. (5000)	1050
KFEB	St. Joseph, Mo. (2500)	580	KOAT	San Francisco, Calif. (2500)	830
KFGQ	Boone, Ia. (100)	1310	KOAC	Corvallis, Ore. (1000)	550
KFH	Wichita, Kan. (1000)	1300	KOB	State College, N. M. (2000)	1180
KFI	Los Angeles, Calif. (5000)	640	KOCW	Chickasha, Okla. (250)	1400
KFIO	Pond du Lac, Wis. (100)	1120	KOV	Reno, Nev. (500)	1380
KFJW	Luna, N. M. (100)	1210	KOIN	Council Bluffs, Ia. (1000)	240
KFIZ	Spokane, Wash. (100)	1420	KOL	Portland, Ore. (1000)	940
KFJF	Marshalltown, Ia. (250)	1200	KOL	Seattle, Wash. (1000)	1270
KFJB	Oklahoma City, Okla. (5000)	1480	KOMO	Seattle, Wash. (1000)	920
KFJH	Astoria, Ore. (100)	1370	KON	San Antonio, Tex. (100)	1370
KFJM	Grand Forks, N. D. (100)	1370	KOOS	Marshfield, Ore. (100)	1370
KFJR	Portland, Ore. (500)	1300	KORE	Eugene, Ore. (100)	1420
KFJY	Fort Dodge, Ia. (100)	1310	KOY	Phoenix, Ariz. (1000)	1390
KFJZ	Fort Worth, Tex. (100)	1370	KPBJ	Seattle, Wash. (100)	1350
KFKA	Wreath, Okla. (500)	880	KPCO	Prescott, Ariz. (100)	550
KFKC	Milford, Kan. (5000)	1050	KPO	San Francisco, Calif. (5000)	680
KFKU	Lawrence, Kan. (500)	1220	KPOF	Denver, Col. (500)	880
KFLV	Rockford, Ill. (500)	1410	KRPC	Pasadena, Calif. (500)	1210
KFLW	Galveston, Tex. (100)	1370	KRSC	Wenatchee, Wash. (50)	1120
KFMX	Northfield, Minn. (1000)	1250	KPRC	Houston, Tex. (1000)	920
KFN	Shenandoah, Ia. (500)	890	KPSN	Pasadena, Calif. (1000)	1360
KFOR	Lincoln, Neb. (100)	1210	KQV	Pittsburgh, Pa. (500)	1380
KFOT	Long Beach, Calif. (1000)	1250	KQW	San Jose, Calif. (500)	1370
KFPP	St. Paul, Minn. (100)	1370	KKE	Berkeley, Calif. (100)	1370
KFPM	Greenville, Tex. (15)	1310	KREG	Santa Ana, Calif. (100)	1500
KFPW	Ft. Smith, Ark. (50)	1340	KRGV	Harrington, Tex. (500)	1260
KFPY	Spokane, Wash. (1000)	1340	KRLD	Dallas, Tex. (10000)	1040
KFQK	Anderson, S. C. (100)	1370	KRM	San Antonio, Tex. (100)	1370
KFQU	Holy City, Calif. (100)	1420	KROW	Oakland, Calif. (500)	930
KFQW	Seattle, Wash. (100)	1420	KRSC	Seattle, Wash. (50)	1120
KFRS	San Francisco, Calif. (1000)	610	KSAC	Manhattan, Kan. (500)	580
KFRM	Columbia, Mo. (100)	610	KSD	St. Louis, Mo. (500)	550
KFRD	San Diego, Calif. (500)	600	KSEL	Pocatello, Ida. (250)	900
KFSG	Los Angeles, Calif. (500)	1120	KSL	Salt Lake City, Utah (5000)	1130
KFUL	Galveston, Tex. (500)	1290	KSMR	Santa Maria, Calif. (100)	1200
KFUM	Colorado Spgs., Col. (1000)	1270	KSM	Jarvis, Okla. (100)	1390
KFUP	Denver, Col. (100)	1310	KSOO	Sioux Falls, S. D. (2000)	1110
KFVD	Calver City, Calif. (250)	1000	KSTP	St. Paul, Minn. (10000)	1460
KFVS	Cape Girardeau, Mo. (100)	1210	KTAB	Oakland, Calif. (1000)	560
KFW	Hollywood, Calif. (1000)	1210	KTB	San Antonio, Tex. (100)	1370
KFWT	St. Louis, Mo. (100)	1200	KTAR	Phoenix, Ariz. (500)	620
KFWI	San Francisco, Calif. (500)	930	KTAT	Ft. Worth, Tex. (1000)	1240
KFXD	Nampa, Ida. (500)	1420	KTBI	Los Angeles, Calif. (1000)	1300
KFXE	Denver, Col. (500)	920	KTER	Portland, Ore. (500)	1300
KFXG	Albany, N. Y. (500)	1420	KTFD	Shreveport, La. (1000)	850
KFXM	S. Bernardino, Calif. (100)	1210	KTFI	Twin Falls, Ida. (250)	1320
KFXR	Oklahoma City, Okla. (100)	1310	KTHS	Hot Springs, Ark. (10000)	1040
KFYX	Flagstaff, Ariz. (100)	1420	KTLK	Houston, Tex. (100)	1310
KFYO	Ahleson, W. Va. (100)	1420	KTM	Los Angeles, Calif. (5000)	1170
KFYR	Bismark, N. D. (1000)	520	KTNT	Muscatine, Ia. (5000)	1170
KGA	Spokane, Wash. (5000)	1470	KTRH	Houston, Tex. (500)	1120
KGAR	Tucson, Ariz. (100)	1370	KTSA	San Antonio, Tex. (1000)	1290
KGB	San Diego, Calif. (250)	1330	KTSL	Shreveport, La. (100)	1310
KGBU	St. Joseph, Mo. (100)	1310	KTSM	El Paso, Tex. (500)	1370
KGBX	St. Joseph, Mo. (100)	1310	KTW	Seattle, Wash. (1000)	1270
KGC	York, Neb. (500)	930	KUJ	Longview, Wash. (100)	1370
KGCA	Decorah, Ia. (500)	1270	KUOA	Fayetteville, Ark. (1000)	1390
KGCB	Waterbury, Conn. (100)	1210	KUM	Vermilion, S. D. (100)	890
KGCU	Marquette, N. D. (100)	1210	KUT	Austin, Tex. (100)	1500
KGCV	Wolf Point, Mont. (100)	1310	KVI	Tacoma, Wash. (1000)	760
KGDA	Mitchell, S. D. (100)	1370	KVL	Seattle, Wash. (100)	1370
KGDE	Fergus Falls, Minn. (100)	1200	KVOA	Tucson, Ariz. (500)	1260
KGDM	St. Paul, Minn. (100)	1370	KVOC	Albany, N. Y. (500)	1210
KGDY	Huron, S. D. (100)	1200	KVOS	Bellingham, Wash. (100)	1200
KGEP	Los Angeles, Calif. (1000)	1300	KWCR	Cedar Rapids, Ia. (100)	1310
KGEG	Yuma, Col. (50)	1200	KWEA	Shreveport, La. (100)	1210
KGEH	Long Beach, Calif. (1000)	1200	KWFL	Rockford, Ill. (100)	1200
KGEW	Port Morgan, Col. (100)	1200	KWJJ	Portland, Ore. (500)	1060
KGEZ	Kalispell, Mont. (100)	1310	KWK	St. Louis, Mo. (1000)	1350
KGFF	Alva, Okla. (100)	1420	KWKK	Kansas City, Mo. (100)	1370
KGFG	Oklahoma City, Okla. (100)	1370	KWKH	Shreveport, La. (10000)	850
KGFI	Corpus Christi, Tex. (100)	1500	KWLC	Decorah, Ia. (100)	1270
KGFJ	Los Angeles, Calif. (100)	1200	KWSC	Pulman, Wash. (500)	1220
KGFK	Moorhead, Minn. (50)	1500	KWVG	Brownsville, Tex. (500)	1260
KGFL	Raton, N. M. (50)	1370	KXA	Seattle, Wash. (500)	570
KGFV	Ravena, Neb. (100)	1310	KXL	Portland, Ore. (100)	1420
KGFX	Pierre, S. D. (200)	580	KXO	El Centro, Calif. (100)	1500
KGGC	San Francisco, Calif. (100)	1420	KXRO	Aberdeen, Wash. (100)	1310
KGGF	Coffeyville, Kan. (500)	1010	KXYZ	Houston, Tex. (100)	1420
KGGM	Albuquerque, N. M. (250)	1250	KY	San Francisco, Calif. (1000)	1020
KGGH	Albany, N. Y. (250)	1320	KYB	Chicago, Ill. (10000)	1020
KGHI	Little Rock, Ark. (100)	1200	KZM	Hayward, Calif. (100)	1370
KGHL	Billings, Mont. (50)	950	WAAP	Chicago, Ill. (500)	920
KGIR	Butte, Mont. (500)	1360	WAAM	Newark, N. J. (1000)	1250
KGJY	Trinidad, La. (100)	1420	WAAY	Wesley, Fla. (100)	1300
KGIX	Las Vegas, Nev. (100)	1420	WAOW	Omaha, Neb. (500)	660
KGJZ	Grant City, Mo. (100)	1500	WABC	New York, N. Y. (5000)	860
KGK	Little Rock, Ark. (250)	890	WABI	Bangor, Me. (100)	1200
KGKJ	Tyler, Tex. (100)	1500	WABT	New Orleans, La. (100)	1450
KGKL	San Angelo, Tex. (100)	1370	WACO	Waco, Tex. (1000)	1240
KGKO	Wichita Falls, Tex. (250)	570	WADC	Akron, O. (1000)	1320
KGKM	Sandpoint, Ida. (100)	1420	WAU	Zanesville, O. (500)	640
KGKY	Scottsbluff, Neb. (100)	1500	WAL	Columbus, O. (100)	1300
KGMB	Hotchkiss, N. Y. (100)	1320	WAPI	Birmingham, Ala. (5000)	1140
KGMP	Elk City, Okla. (100)	1210	WASH	Grand Rapids, Mich. (500)	270
KGNF	North Platte, Neb. (500)	1430	WAWZ	New York City (100)	1350
KGNO	Dodge City, Kan. (100)	1210	WBA	Lafayette, Ind. (500)	1400
KGNS	San Francisco, Calif. (7500)	790	WBAL	Harrisburg, Pa. (1000)	1450
KGORS	Amorillo, Tex. (1000)	1410	WBAT	Baltimore, Md. (10000)	1060
KGU	Honolulu, Hawaii (1000)	940	WBAP	Ft. Worth, Tex. (50000)	800
KGVO	Missoula, Mont. (100)	1420	WBAX	Wilkes-Barre, Pa. (100)	1210
KGV	Portland, Ore. (1000)	920	WBBC	Brooklyn, N. Y. (1000)	1300
KGY	Lacey, Wash. (10)	1200	WBEM	Chicago, Ill. (25000)	770
KHJ	Los Angeles, Calif. (1000)	900	WBEB	Brooklyn, N. Y. (1000)	1300
KHJ	Spokane, Wash. (1000)	520	WBEE	Ponca City, Okla. (100)	1200
KHJ	Red Oak, Ia. (100)	1420	WBEG	Bay City, Mich. (500)	110
KHJ	Idaho, Ia. (100)	1320	WBEN	Buffalo, N. Y. (1000)	900
KHJ	Boise, Ida. (1000)	1250	WBEO	Marquette, Mich. (100)	1310
KIT	Yakima, Wash. (50)	1310	WBFP	Green Falls, N. Y. (50)	1370
KJBS	San Francisco, Calif. (100)	1070	WBIG	Greensboro, N. C.	1440

WBIS	Boston, Mass. (1000)	1230	WBMS	Hackensack, N. J. (250)	1450	
WBNC	New York City (250)	1350	WBNS	New York City (250)	1350	
WBND	Terrace, Ind. (100)	1310	WBOR	Worcester, Mass. (100)	1280	
WBRE	Birmingham, Ala. (500)	1390	WBRR	Wilmington, N. C. (100)	1310	
WBSE	Wellesley Hills, Mass. (250)	920	WBTV	Charlotte, N. C. (25000)	1080	
WBTL	Danville, Va. (1000)	1370	WBZ	Springfield, Mass. (15000)	990	
WBZA	Boston, Mass. (500)	990	WBZB	Storrs, Conn. (250)	600	
WBZC	Oranston, N. Y. (500)	1220	WBZD	Pittsburgh, Pa. (1000)	1220	
WBZL	Columbus, O. (500)	1430	WBZM	Lincoln, Neb. (500)	590	
WBZP	Northfield, Minn. (1000)	1250	WBZQ	Wadena, Minn. (1000)	1250	
WBZR	Camden, N. J. (500)	1280	WBZS	Baltimore, Md. (250)	600	
WBZT	Asbury Park, N. J. (500)	1280	WBZU	Rapid City, S. D. (100)	1200	
WBZV	Philadelphia, Pa. (10000)	1170	WBZW	Burlington, Vt. (100)	1200	
WBZX	Carthage, Ill. (50)	1070	WBZY	Allentown, Pa. (250)	1440	
WBZA	Zion, Ill. (5000)	1080	WBZZ	Baltimore, Md. (100)	1220	
WBZB	WCSB	Springfield, Ill. (100)	1210	WBZC	Minneapolis, Minn. (7500)	810
WBZD	Newark, N. J. (250)	1250	WBZE	Wichita, Kan. (500)	1350	
WBZF	Chicago, Ill. (1500)	970	WBZG	Brooklyn, N. Y. (500)	1400	
WBZH	Chicago, Ill. (1490)	1490	WBZI	Chicago, Ill. (1490)	1490	
WBZJ	Covington, Ky. (500)	1500	WBZK	Long Beach, N. Y. (100)	1500	
WBZL	Wilmington, Del. (250)	1080	WBZM	Janesville, Wis. (100)	1200	
WBZN	Wilmington, Del. (250)	1080	WBZO	Wilmington, Del. (250)	1080	
WBZA	Wilmington, Del. (250)	1080	WBZP	Wilmington, Del. (250)	1080	
WBZB	Wilmington, Del. (250)	1080	WBZQ	Wilmington, Del. (250)	1080	
WBZC	Wilmington, Del. (250)	1080	WBZR	Wilmington, Del. (250)	1080	
WBZD	Wilmington, Del. (250)	1080	WBZS	Wilmington, Del. (250)	1080	
WBZE	Wilmington, Del. (250)	1080	WBZF	Wilmington, Del. (250)	1080	
WBZG	Wilmington, Del. (250)	1080	WBZH	Wilmington, Del. (250)	1080	
WBZI	Wilmington, Del. (250)	1080	WBZJ	Wilmington, Del. (250)	1080	
WBZK	Wilmington, Del. (250)	1080	WBZL	Wilmington, Del. (250)	1080	
WBZM	Wilmington, Del. (250)	1080	WBZN	Wilmington, Del. (250)	1080	
WBZO	Wilmington, Del. (250)	1080	WBZP	Wilmington, Del. (250)	1080	
WBZQ	Wilmington, Del. (250)	1080	WBZR	Wilmington, Del. (250)	1080	
WBZS	Wilmington, Del. (250)	1080	WBZT	Wilmington, Del. (250)	1080	
WBZU	Wilmington, Del. (250)	1080	WBZV	Wilmington, Del. (250)	1080	
WBZV	Wilmington, Del. (250)	1080	WBZW	Wilmington, Del. (250)	1080	
WBZX	Wilmington, Del. (250)	1080	WBZY	Wilmington, Del. (250)	1080	
WBZA	Wilmington, Del. (250)	1080	WBZZ	Wilmington, Del. (250)	1080	
WBZB	Wilmington, Del. (250)	1080	WBZC	Wilmington, Del. (250)	1080	
WBZC	Wilmington, Del. (250)	1080	WBZD	Wilmington, Del. (250)	1080	
WBZD	Wilmington, Del. (250)	1080	WBZE	Wilmington, Del. (250)	1080	
WBZE	Wilmington, Del. (250)	1080	WBZF	Wilmington, Del. (250)	1080	
WBZG	Wilmington, Del. (250)	1080	WBZH	Wilmington, Del. (250)	1080	
WBZI	Wilmington, Del. (250)	1080	WBZJ	Wilmington, Del. (250)	1080	
WBZK	Wilmington, Del. (250)	1080	WBZL	Wilmington, Del. (250)	1080	
WBZM	Wilmington, Del. (250)	1080	WBZN	Wilmington, Del. (250)	1080	
WBZO	Wilmington, Del. (250)	1080	WBZP	Wilmington, Del. (250)	1080	
WBZQ	Wilmington, Del. (250)	1080	WBZR	Wilmington, Del. (250)	1080	
WBZS	Wilmington, Del. (250)	1080	WBZT	Wilmington, Del. (250)	1080	
WBZU	Wilmington, Del. (250)	1080	WBZV	Wilmington, Del. (250)	1080	
WBZV	Wilmington, Del. (250)	1080	WBZW	Wilmington, Del. (250)	1080	
WBZX	Wilmington, Del. (250)	1080	WBZY	Wilmington, Del. (250)	1080	
WBZA	Wilmington, Del. (250)					

N. B. C.	C. B. S.	Kyc.	Stations Heard
WPAV	Fawcett, R. J. (100)	1210	
WFPG	Chicago, Ill. (500)	1210	
WFPH	New York City (500)	810	
WPNP	Philadelphia, Pa. (100)	1500	
WFO	Atlantic City, N. J. (500)	1100	
WFOP	Patchogue, N. Y. (100)	1370	
WFSC	State College, Pa. (500)	1230	
WPTF	Raleigh, N. C. (1000)	680	
WQAM	Miami, Fla. (1000)	580	
WQAN	Saratoga, N. Y. (250)	880	
WQAO	New York City (500)	1210	
WQBC	Vicksburg, Miss. (300)	1360	
WQDM	St. Albans, Vt. (100)	1370	
WQDX	Thomasville, Ga. (100)	1210	
WRAF	La Port, Ind. (100)	1260	
WRAE	Williamsport, Pa. (100)	1370	
WEAV	Reading, Pa. (100)	1310	
WEAX	Philadelphia, Pa. (250)	1020	
WBEI	Tifton, Ga. (100)	1310	
WBRJ	Hattiesburg, Miss. (100)	1370	
WRBL	Columbus, Ga. (50)	1200	
WRBQ	Greenville, Miss. (100)	1210	
WRBT	Wilmington, N. C. (100)	1370	
WRBX	Rosnoke, Va. (250)	1410	
WRC	Washington, D. C. (500)	950	
WRO	Augusta, Me. (100)	1370	
WRDW	Augusta, Ga. (100)	1500	
WRFC	Memphis, Tenn. (500)	1330	
WRFN	Lawrence, Kan. (1000)	1220	
WRHM	Minneapolis, Minn. (1000)	1250	
WRIN	Racine, Wis. (100)	1370	
WRNY	New York City (700)	1010	
WROL	Knoxville, Tenn. (100)	1370	
WRE	Dallas, Tex. (500)	1280	
WRUF	Gainesville, Fla. (5000)	830	
WRYA	Richmond, Va. (5000)	1110	
WRZA	Cincinnati, O. (500)	1330	
WSAJ	Grove City, Pa. (100)	1310	
WSAN	Allentown, Pa. (250)	1440	
WSAR	Fall River, Mass. (250)	1450	
WSAZ	Huntington, W. Va. (1000)	580	
WSB	Atlanta, Ga. (5000)	1210	
WSBC	Chicago, Ill. (100)	1210	
WSBT	South Bend, Ind. (500)	1230	
WSDN	Columbus, O. (50)	1210	
WSFA	Montgomery, Ala. (500)	1410	
WSIX	Springfield, Tenn. (100)	1210	
WSJS	Winston-Salem, N. C. (100)	1310	
WSM	Nashville, Tenn. (5000)	650	
WSMB	New Orleans, La. (500)	1310	
WSMK	Dayton, O. (200)	1380	
WSOC	Gastonia, N. C.	1210	
WSPA	Spartanburg, S. C. (100)	1420	
WSPD	Toledo, O. (500)	1410	
WSSH	Boston, Mass. (500)	1340	
WSUI	Iowa City, Ia. (500)	880	
WSUN	St. Petersburg, Fla. (1000)	620	
WSVS	Buffalo, N. Y. (50)	1370	
WSYB	Burlingame, N. Y. (100)	1500	
WSYE	Syracuse, N. Y. (250)	670	
WTAD	Quincy, Ill. (500)	1440	
WTAG	New Bedford, Mass. (250)	580	
WTAM	Cleveland, O. (500)	1070	
WTAQ	Quebec, Wis. (1000)	1350	
WTAR	Norfolk, Va. (500)	780	
WTAW	College Station, Tex. (500)	1120	
WTAX	Streator, Ill. (50)	1210	
WTBO	Cumberland, Md. (100)	420	
WTEL	Philadelphia, Pa. (100)	1310	
WTFI	Toccoa, Ga. (500)	1450	
WTIC	Hartford, Conn. (5000)	1060	
WTMJ	Milwaukee, Wis. (1000)	620	
WTNT	Nashville, Tenn. (500)	1470	
WTOC	Savannah, Ga. (500)	1260	
WVAE	Hammond, Ind. (100)	1200	
WWJ	Detroit, Mich. (1000)	920	
WWL	New Orleans, La. (5000)	850	
WWNC	Asheville, N. C. (1000)	670	
WWRL	Woodside, N. Y. (100)	1500	
WWSW	Pittsburgh, Pa. (100)	1500	
WWVA	Wheeling, W. Va. (500)	1160	
WXYZ	Detroit, Mich. (1000)	1240	

CHWG	Chicago, Ill. (500)	730
CJBR	Regina, Sask. (500)	960
CJCA	Edmonton, Alta. (500)	930
CJCB	Sydney, N. S. (50)	880
CJCC	St. Catharines, Ont. (500)	690
CJCG	London, Ont. (5000)	910
CJCH	London, Ont. (500)	630
CJCI	Letbridge, Alta. (50)	1120
CJCL	Sea Island, B. C. (50)	1210
CJCM	Moose Jaw, Sask. (500)	600
CJCN	Fleming, Sask. (500)	600
CJCO	Montreal, Que. (5000)	730
CJCP	Vanouver, B. C. (50)	730
CJCR	Quebec, Que. (22 1/2)	880
CJCS	Regina, Sask. (500)	960
CJCT	Toronto, Ont. (500)	580
CJCV	Ottawa, Ont. (100)	890
CJCW	Waterloo, Ont. (50)	1010
CJCX	Quebec, Que. (50)	880
CJCY	Vanouver, B. C. (50)	730
CJ CZ	Toronto, Ont. (5000)	680
CJDA	Wolville, N. S. (50)	930
CJDB	Red Deer, Alta. (1000)	825
CJDC	Cobalt, Ont. (15)	1210
CJDE	Vanouver, B. C. (50)	730
CJDF	Toronto, Ont. (500)	580
CJDG	Hamilton, Ont. (50)	1120
CJDH	Preston, Ont. (25)	1210
CJDI	Midland, Ont. (50)	930
CJDJ	Edmonton, Alta. (500)	580
CJDK	Vanouver, B. C. (100)	730
CJDL	Regina, Sask. (500)	960
CJDM	Winnipeg, Man. (5000)	780
CJDN	Moncton, N. B. (500)	630
CJDO	Calgary, Alta. (500)	690
CJDP	Red Deer, Alta. (1000)	825
CJDQ	Halifax, N. S. (500)	910
CJDR	London, Ont. (500)	910
CJDS	Montreal, Que. (5000)	730
CJDT	Ottawa, Ont. (500)	600
CJDU	Quebec, Que. (50)	880
CJDV	Regina, Sask. (500)	960
CJDW	Saskatoon, Sask. (500)	910
CJDY	Toronto, Ont. (500)	840
CJEA	Vanouver, B. C. (50)	730
CJEB	Winnipeg, Man. (5000)	780
CJEC	Toronto, Ont. (4000)	960
CJED	Toronto, Ont. (5000)	690

CHWG	Chicago, Ill. (500)	730
CJBR	Regina, Sask. (500)	960
CJCA	Edmonton, Alta. (500)	930
CJCB	Sydney, N. S. (50)	880
CJCC	St. Catharines, Ont. (500)	690
CJCG	London, Ont. (5000)	910
CJCH	London, Ont. (500)	630
CJCI	Letbridge, Alta. (50)	1120
CJCL	Sea Island, B. C. (50)	1210
CJCM	Moose Jaw, Sask. (500)	600
CJCN	Fleming, Sask. (500)	600
CJCO	Montreal, Que. (5000)	730
CJCP	Vanouver, B. C. (50)	730
CJCR	Quebec, Que. (22 1/2)	880
CJCS	Regina, Sask. (500)	960
CJCT	Toronto, Ont. (500)	580
CJCV	Ottawa, Ont. (100)	890
CJCW	Waterloo, Ont. (50)	1010
CJCX	Quebec, Que. (50)	880
CJCY	Vanouver, B. C. (50)	730
CJ CZ	Toronto, Ont. (5000)	680
CJDA	Wolville, N. S. (50)	930
CJDB	Red Deer, Alta. (1000)	825
CJDC	Cobalt, Ont. (15)	1210
CJDE	Vanouver, B. C. (50)	730
CJDF	Toronto, Ont. (500)	580
CJDG	Hamilton, Ont. (50)	1120
CJDH	Preston, Ont. (25)	1210
CJDI	Midland, Ont. (50)	930
CJDJ	Edmonton, Alta. (500)	580
CJDK	Vanouver, B. C. (100)	730
CJDL	Regina, Sask. (500)	960
CJDM	Winnipeg, Man. (5000)	780
CJDN	Moncton, N. B. (500)	630
CJDO	Calgary, Alta. (500)	690
CJDP	Red Deer, Alta. (1000)	825
CJDQ	Halifax, N. S. (500)	910
CJDR	London, Ont. (500)	910
CJDS	Montreal, Que. (5000)	730
CJDT	Ottawa, Ont. (500)	600
CJDU	Quebec, Que. (50)	880
CJDV	Regina, Sask. (500)	960
CJDW	Saskatoon, Sask. (500)	910
CJDY	Toronto, Ont. (500)	840
CJEA	Vanouver, B. C. (50)	730
CJEB	Winnipeg, Man. (5000)	780
CJEC	Toronto, Ont. (4000)	960
CJED	Toronto, Ont. (5000)	690

State	Index	Chain	Stations
Ala.	WAPI	1140	N. Y. WABC 860
	WBRC	930	WEAF 660
Ariz.	KTAR	620	WJZ 760
Ark.	KTBS	1040	WBEN 900
	KLRA	1390	WGR 550
Calif.	KGO	790	WKBW 1480
	KPO	680	WHAM 1150
	KFRC	610	WHCC 1440
	KECA	1430	WGY 790
	KFI	640	WFBL 1360
	KHJ	900	WOKO 1440
	KFSD	600	N. C. WBT 1080
Col.	KOA	830	WPTF 680
	KLZ	560	WWNC 570
Conn.	WTIC	1060	N. D. WDAY 940
	WDRG	1330	KFYZ 550
D. C.	WMAL	630	Ohio WSPD 1340
	WRC	950	WTAM 1070
Fla.	WFLA	620	WGAR 1450
	WJAX	900	WHK 1390
	WIOD	1300	WADC 1320
	WQAM	560	WKBN 570
	WDBO	1120	WAIU 640
	WDAE	1220	WCAH 1430
Ga.	WSB	740	WLW 700
	WTOC	1260	WSAI 1330
	WGST	890	WKRC 550
Ill.	KYW	1020	Okla. KFJF 1480
	WBMM	770	WKY 900
	WENR	870	KVOO 1140
	WLS	870	Ore. KGW 620
	WGN	720	KOIN 940
	WIBO	560	Pa. KDKA 980
	WMAQ	670	WCAE 1220
	WCFL	970	WJAS 1290
	WJDD	1130	WLWB 1260
Ind.	WOWO	1160	WHP 1430
	WGL	1370	WCAU 1170
	WFBN	1230	WIP 610
Ia.	KOIL	1260	WLIT 560
	KSCJ	1330	R. I. WEAN 780
	WHO	1000	WJAR 890
	WMT	600	S. D. WNAX 570
Kan.	WREN	1220	Tenn. WMC 780
	WIBW	580	WREC 600
	KFH	1300	WLAC 1470
Ky.	WCKY	1490	WSM 650
	WHAS	820	WDOD 1280
La.	WDSU	1250	Tex. KRDL 1040
	WSMB	1320	WFAA 800
Me.	WLBS	620	WBAP 800
	WCSH	940	WRR 1280
Md.	WBAL	1060	WACO 1240
	WCAO	600	KPRC 920
Mass.	WBZ	990	KTRH 1120
	WEEL	500	KTSA 1290
	WNAC	1230	WOAI 1190
	WORC	1200	Utah KDYL 1290
	WTAG	580	KSL 1130
Mich.	WBCM	1410	Va. WTAR 780
	WXYZ	1240	WRVA 1110
	WJR	760	WDBJ 930
	WWJ	920	Wash. KHQ 590
Minn.	WCCO	810	KOMO 920
	KSTP	1460	KOL 1270
Miss.	WJDX	1270	KFPY 1340
Mo.	KMBC	950	KVI 760
	WDAF	610	Wis. WTAQ 1330
	KMOX	1090	WEBC 1290
	KSD	550	WISN 1120
	KWK	1350	WTMJ 620
Neb.	KFAB	770	Can. CFCF 1030
	WOW	500	CKAC 730
Nev.	KOH	1380	CKGW 690
N. J.	WPG	1100	CFRE 960

Television Stations Now Broadcasting

Call Letters	Company and Location	Power (Watts)	Lines per Frame
2000-2100 Kilocycles			
*W3XK	Jenkins Laboratories, Wheaton, Md.	5,000	4R
*W3XCR	Radio Television Corporation, New York, N. Y.	5,000	4R
*W3XBU	Harold E. Smith, Beacon, N. Y.	100	4R
*W3XAO	Western Television Corp., Chicago, Ill.	500	4S
*W3XCD	(Sound Synchronized on 1604 K.), Passaic, N. J.	5,000	---
2100-2200 Kilocycles			
*W3XAD	RCA Victor Company, Camden, N. J.	500	60
*W3XBS	National Broadcasting Co., New York, N. Y.	5,000	60
*W3XCV	General Electric Co., Schenectady, N. Y.	20,000	60
*W3XAV	Westinghouse, E. Pittsburgh, Pa.	20,000	60
*W3XER	Radio Pictures, Inc., Long Island City, N. Y.	500	4R
*W3XAP	Chicago Daily News, Chicago, Ill.	1,000	4S
*W3XAZ	NBC, Round Brook, N. J.	5,000	60
2750-2850 Kilocycles			
W2XAE	Columbia Broadcasting System	500	60
W2XAA	Chicago Federation of Labor, Chicago, Ill.	1,000	4R
W2XAG	Purdue University, W. Lafayette, Ind.	1,500	4R
W2XBO	United Retail Corp., Long Island City, N. Y.	500	4R
2850-2950 Kilocycles			
*W1XAV	Shorway and Television Lab., Inc., Boston, Mass.	500	4R
*W2XK	Direct Lines Broadcasting Co., Denver, Colo.	5,000	4R
*W2XR	Radio Pictures, Inc., Long Island City, N. Y.	500	4R



From early childhood, LILLIAN TAIZ has had a way of delighting her audiences—and she is not so thoroughly grown-up yet. Her rise to stardom on the musical comedy stage and before the microphone reads like those beloved fairy tales wherein the beautiful and talented heroine is providentially recognized by the powers that be—the powers in this story being: Dr. Lucy Langdon Wilson, Leopold Stokowski, George Gershwin, the Messrs. Aarons and Freedley and the Columbia Broadcasting System.



Norman
Drokenshire



Alma
Peterson

A quartet of artists who need no introduction to followers of radio. "Broke" is back in New York, and will soon be heard over the CBS chain.

ALMA PETERSON, popular N B C soprano, was featured on a recent N B C Artist Service program. ROBERT SIMMONS' tenor voice is often heard on N B C programs. OLIVE PALMER sings exclusively each week on the Palmolive Hour.



Robert
Simmons



Olive
Palmer

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