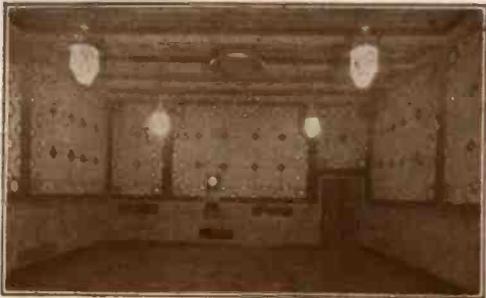


**WLW**

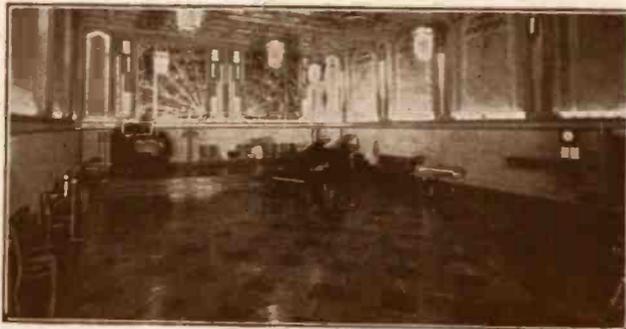
**"THE NATION'S STATION"**



STUDIO B



STUDIO C



STUDIO A



STUDIO D

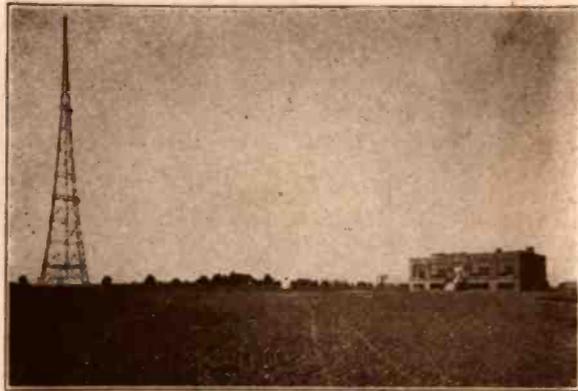


STUDIO E

## Foreword

**N**O attempt has been made to confine the complete story of WLW between the covers of this booklet. So tremendous, so vital, so swiftly changing is the nation which it serves that the story of this great station is a vertiable saga of change, a chronicle of progress, telling how it reaches out toward each tomorrow, ready to meet the ever increasing demands of its audience.

It is to you, our audience, that we dedicate this "Story of the Nation's Station."



**T**WENTY-TWO miles from Cincinnati in the little town of Mason, Ohio, is located the transmitting plant of WLW. Programs to which millions listen are broadcast 19½ hours every day from towers 300 feet in the air. These two columns of steel bear

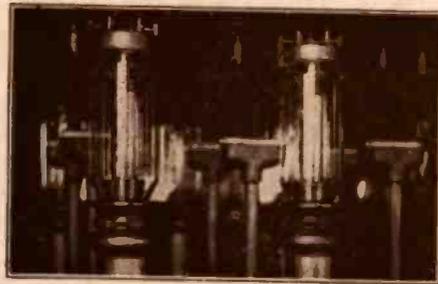
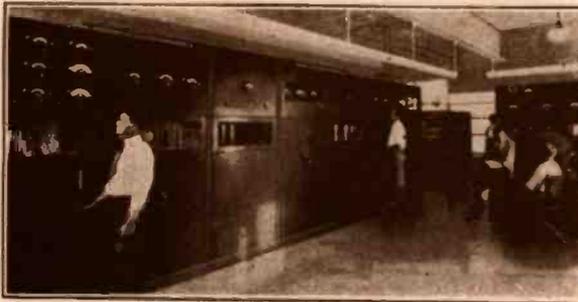
the burden of a nation's entertainment and how well they have succeeded is best attested to by listeners themselves.

An inspection of the apparatus will mean little to the untrained eye, but even the most casual observer will be impressed by the gigantic tubes which generate such intense heat that a jacket of water is kept in constant circulation to keep the heat down to normal. The huge transformers and powerful generators are a never ending source of interest.

Should any mechanical difficulty temporarily paralyze the master transmitting set, reserve equipment would be installed in the minimum amount of time. Nothing has been overlooked that will add to the perfection of WLW.

Special lines connect the transmitting plant with the studios in Cincinnati. All programs originate in the studios and then are transmitted over these lines to the Mason transmitter where the program actually goes on the air.

A corner of the transmitting plant. Notice particularly the modern apparatus and pleasant working conditions of the technicians. Trained operators working day and night make available to you programs from early one morning until far into the next morning.



Tubes such as these are necessary for the proper transmission of WLW programs. These tubes represent a fortune in themselves. Compare their size with the tubes used in your receiving set.



The transmitting engineers are on duty practically 24 hours a day. With their families they live in a large dwelling along side of the transmitting plant. The eldest son of the chief engineer is a real radio baby. He has been so named that his initials are W. L. W.



**T**HE studios of WLW occupy the entire eighth floor of a modern reinforced concrete building. Located five miles from the heart of the city it is easily recognized by two towers which look down upon the surrounding country from a height of 75 feet above the buildings. Powerful red lamps atop each column serve a double purpose: Identify the studios at night and warn low flying airplanes. The impressive entrance corridor leading to the lounge and offices is in harmony with the distinguished appointments of the studios.

Performers, awaiting time to broadcast or rehearse, pass time pleasantly in the lounge. A ventilating system maintains a constant temperature that is cooling in summer and comfortable in winter. Celebrities of the radio world congregate in the lounge and chat informally. The door to the left leads to the studio corridor. Each studio is alphabetically marked and remains electrically locked during the progress of a program.

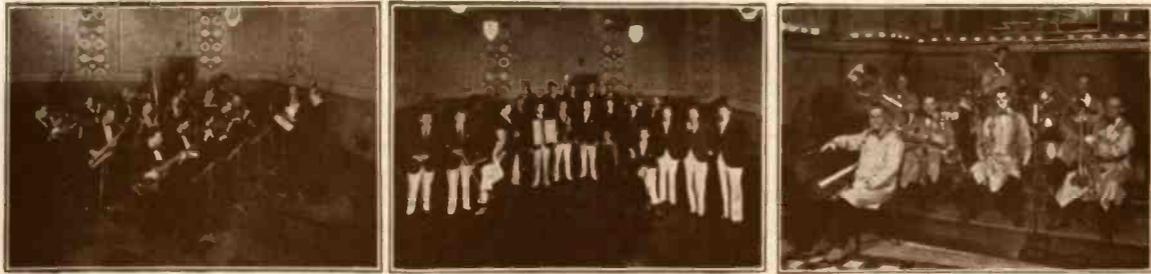


The concerts given by WLW's Little Symphony Orchestra have always met with instantaneous response. Many of the musicians have been recruited from symphony orchestras and all are seasoned artists.



No instrument surpasses the organ in power and beauty. None is more adaptable to classic or popular melody. None symbolizes so unerringly the power, the beauty, and the adaptability of the great station which it serves.





Units such as these furnish music to the great WLW audience. It has been said of this station that none exceed it in the consistent broadcasting of modern dance melody seasoned with remarkable interpretations of the classics.



The Dramatic Staff of WLW is composed of men and women who have dedicated their lives to the theatre. Every member has appeared in the theatre and each is a finished artist.



The vocal staff of WLW comprises some of the best voices on the air. The choruses, quartettes, trios, duos, and soloists of this great station have won an enviable following.



The versatility of WLW talent enables us to build programs of every known type. When appealing to a national audience, each listener of which likes a different type of feature, variety of program construction is demanded. The comments we receive every day indicate that our schedule is balanced and appeals to the greater portion of the American public.

WLW engineers have designed a special microphone far superior to those in common use. This "mike" is so sensitive that it will respond to the beat of the human heart.

With the speed of light the program is transmitted from the studio to your loud-speaker. So fast indeed is



its transmission that a small loud-speaker situated in the studio control room reproduces instantly every word the announcer speaks into the microphone.

The functions of this delicate instrument are highly technical, however, we refer you to your telephone for an example of the principle involved.



The five studio control rooms are supervised and controlled by the Master Control Room. It is in this room the lines connecting the transmitter and studios start. Also, the telephone lines connecting WLW with other broadcasting points terminate or start in this control room. WLW has outlets in Washington, D. C.; New York City; Chicago, Illinois; St. Louis, Missouri; Detroit, Michigan; Columbus and Cleveland, Ohio; Pittsburgh, Pennsylvania; and so on down a list of fourteen cities.

After the program has gone through the apparatus in the studio control room it is sent to the Master Control Room and from there to Mason, Ohio, where it is amplified and broadcast.

The master control room operator keeps a guiding hand on all broadcasting from WLW. An elaborate system of colored lights informs him of developments in each studio and should anything occur which might jeopardize a program, he is in the best position to rectify it immediately.



Each studio has its own control room. In every control room a skilled technician maintains complete control of the mechanical details of the program.



The studio control operator watches the program production through a small, rectangular window. He can signal the announcer, the conductor, and the production man, thus maintaining complete coordination of mechanics and performance.

# Behind The Scenes

**T**HE majority of the radio audience believe the announcer to be the prime factor in the production of a radio program. On the contrary, he is but one of the performers. What happens "Behind the Scenes" is of vital importance and so it is to this most important part of WLW we invite you now.

To tell you about each department in the order of its importance is impossible as each is as important as the next. However, the author selects the General Manager first as it is from his office everything is controlled.

To hold this position a man must be a showman, an artist, a salesman, and a business man at one and the same time. He must know what the public wants, how to get it for them, and when to give it to them. His decisions must be quick, accurate, and sensible for upon his judgment depends the entertainment of a nation.

The Commercial Department contacts advertisers and their agencies; offering them the facilities of this great station to introduce their products. It is to this department you owe thanks for the many really remarkable WLW programs. These advertisers make it possible to employ the finest musicians and vocalists available and in return all the advertiser asks is a few moments of your time to tell you of his products.

The Technical Department furnishes the control operators for each program and maintains an uninterrupted flow of broadcasting 19½ hours a day, 365 days in the year.

The Traffic Department plans the broadcasting schedule four weeks in advance. Programs to which you are listening today were planned a month ago.

The Music Department arranges the musical portion of every program. An enormous musical library is kept up-to-date and contains priceless editions.

The Continuity Department works closely with the musical and production departments.

This department is composed of playwrights, lyric writers, copy writers—all possessing keen imaginative minds. It is in this department the program assumes a form. After the musical department assembles the music, a list of the selections is sent to the continuity department where the program is developed.

The Production Department holds the reins of the completed program in its hands. The musical, dramatic, technical, announcing, continuity—all are combined to make the finished program you hear on the air. During rehearsals the rough spots of the program are smoothed and the weak spots strengthened.

The Publicity Department sends WLW schedules to over 2200 radio editors in the United States, Canada, Cuba, Central America, the Bahamas, and the Hawaiian Islands. A weekly publication giving highlights of the station is created and edited by this department.

The Announcing Staff is presided over by the Chief Announcer, who acts as advisor to and representative of the announcers. To be an announcer one must have a pleasing voice, perfect diction, good education, more than a little knowledge of the Romance languages, and be an ardent student of human nature.

The Fan Mail Department daily handles more than 10,000 letters and postal cards. The letters written to WLW artists are tabulated, separated and put in the letter box of the artist addressed. Each comment you send is appreciated and taken into serious consideration when planning new programs.

The Woman's Department is presided over by a woman who has made a study of all subjects interesting to women. She conducts an hour program every morning, excepting Sunday. During these programs beauty hints, cooking chats, health talks, literary talks, style chats, care of the children, and other subjects are discussed by authorities on these various subjects.

# Questions and Answers

1. *Will you please send us programs of your station?*

*Answer:* The programs of WLW and WSAI are sent to the newspapers and Radio Magazines. It is through this medium that our listeners are informed about our programs. If your local newspaper does not print our programs, a word from you might induce the editor to write for our advance releases, which we shall be very glad to send to him.

2. *Where can I get a radio log and map showing the locations of various stations, together with their frequencies?*

*Answer:* Several standard radio magazines publish lists of radio stations. There are also a number of booklets published listing radio stations. Copies of these may be obtained at almost all news stands.

3. *Will you send pictures of some of your artists and announcers?*

*Answer:* Pictures of artists and announcers are sent out only when the sponsors of a program specifically offer them. Your local newspaper may obtain pictures and mats to use by addressing the station.

4. *Will you please send me a copy of the talk (dialogue, music, recipe, announcement) given over your station at such and such a time?*

*Answer:* Many commercial sponsors offer you material without cost, and we have found it necessary to limit the distribution of this material to these channels because of the tremendous expense if we attempted to supply all of it ourselves. We regret that unless it is specifically offered by us, we are unable to supply the material.

5. *Will you please make an announcement for me?*

*Answer:* As authorized by the Federal Radio Commission, we are not permitted to make announcements or transmit messages of a personal nature.

6. *Will you dedicate a musical selection to one of my relatives or friends?*

*Answer:* The evolution of radio broadcasting has made the dedication of selections to members of the radio audience impractical, and in order to maintain a well organized program schedule we have found it necessary to discontinue this practice.

7. *Will you please have your entertainers play . . . for me?*

*Answer:* Are very glad to get your suggestion. However, inasmuch as our programs are prepared weeks in advance, all we can do is file your request for future use.

8. *Why are your programs sometimes incorrectly listed in the newspapers?*

*Answer:* In order to meet the technical requirements of the newspaper, our programs are released two weeks in advance of the broadcast date. Unforeseen circumstances sometimes make it necessary to change our programs after the releases have been sent to the newspapers.

9. *I have never received an answer to a letter I sent of one of your artists or announcers. Are such letters ever answered?*

*Answer:* Our artists and announcers are so swamped with letters that they have found it physically impossible to answer them. However, the letters are all read and very much appreciated.

10. *The material (poems, recipes, dialogue, talk, announcement) which I contributed to your station to be used on a program has not been returned to me. When may I expect to receive it?*

*Answer:* Our position in the matter of contributed material is exactly the same as that of a publisher; we cannot accept the responsibility for such material or return it unless sufficient postage is included to insure the return. We are thankful for all contributions but find it impossible to assume responsibility for their return.

11. *How may I be assured of receiving all the material that is offered over your station?*

*Answer:* The sponsors of programs are desirous that you receive the material offered by them. We suggest that each request be written on a separate sheet of paper and enclosed in one envelope and that you have your name and address plainly written on each sheet. Sometimes sponsors are swamped with requests, and this is responsible for the delay in receiving the material or samples which were offered.

12. *How can I arrange with your station to broadcast material that is suitable for the entertainment of some people who are to be present at my home?*

*Answer:* Many requests of this nature are received daily. We are sure you appreciate the impossibility of rearranging our programs to comply with all of these requests. However, there is usually a sufficient variety of program material during the evening to insure finding something suitable to your gathering.

13. *What causes fading?*

*Answer:* Briefly, and without making the explanation too technical, fading is caused by interference from the reflected wave upon the ground wave of a station's transmitter. A transmitter sends out signals in two waves; one follows the curve of the earth's surface, the other follows a path into the sky until it strikes an ionized atmosphere, which is often called the "Heavy-side Layer." It is reflected earthward and is picked up on your receiving set. Radio signals travel at a speed of approximately 186,000 miles per second, and when the angle of reflection is such that the reflected wave coincides with the ground wave, fading results. The ionized atmosphere or "Heavy-side Layer" shifts its position: lowering in the daytime, rising at night, so that fading may result in one locality during daylight hours and the reception will be uninterrupted in the same locality at night, and vice versa.

14. *Why do some stations take up such a broad band on my receiving set?*

*Answer:* Too long an aerial is often responsible for lack of selectivity. If you have a long aerial, try a shorter one. Defects in the aerial and grounding system, such as bad connection, corroded splices, faulty insulators, etc., will cause apparent lack of selectivity with some sets. Carefully check over your aerial and ground system. Bad tubes or batteries often cause apparent lack of selectivity. Check these by trying them with another set, or have your dealer check them for you.

15. *Can you give us information about station . . . (other than WLW or WSAI)?*

*Answer:* We regret that we do not possess any information concerning the station about which you ask. We suggest that you communicate directly with that station.

16. *Will you please give me the composer, author or publisher of the selection . . . ?*

*Answer:* Requests of this kind are too numerous to attempt to handle. However, your local music store is in a position to give you this information immediately.

17. *What does the Crosley Radio Corporation manufacture?*

*Answer:* A complete line of high grade, economically priced radio receiving sets and loud speakers.

18. *Why does WLW come in so much clearer and stronger than other stations?*

*Answer:* WLW operates on a power of 50,000 watts, modulated one hundred per cent. Its transmission apparatus is the most modern and complete of any in operation.

19. *Do I have to buy an expensive set to get good reception?*

*Answer:* Not necessarily. A radio set manufacturer employing modern production methods and with a sufficient volume of sales can offer you a splendid radio set and speaker at a nominal cost. Your local Crosley Dealer will be glad to demonstrate any of the Crosley sets to your entire satisfaction or you may write the Crosley Radio Corporation in Cincinnati for literature illustrating the entire line of radio sets and speakers.

# Did You Know?

EXCEPT for two small apertures there are no windows in the new WLW studios. Through one of these the control operator watches the program. The other permits sponsors of commercial programs to watch their own broadcasts. Glass walls ruin the acoustics of a broadcasting studio so WLW engineers have eliminated them.

The five studios are entirely surrounded by corridors so that no outside walls transmit vibrations or extraneous sounds to the sensitive ear of the microphone. Triple walls, floors and ceiling of heavy building construction enclose each studio. For additional protection against possible outside noise, every studio is literally floated in felt. Each studio is entered through a door weighing 800 pounds and while the studio is on-the-air this door is electrically locked.

Enough electric power for a small city is used for the operation of the 50,000 watt WLW transmitter.

Four huge fans are required to blow off the tremendous heat generated by the transmitter.

New Zealand radio fans take their setting-up exercises at midnight. The difference in time between Cincinnati and the South Sea Islands bring the 7:00 A. M. exercise period to New Zealand radio sets at midnight.

WLW is one of the most powerful transmitters in the world.

A third as high as the Eiffel Tower in Paris, the two 300 foot antenna towers of WLW bear a striking resemblance to the famous Parisian structure. Their graceful lines follow the same contour.

Thirty miles of copper wire, buried ten inches below the ground make up the ground wire system of station WLW. The ground wire was laid with a special plow which made furrows 18 inches apart, laid the wires in the furrows and then covered them again.

W8XAL, the Crosley short-wave transmitter, operates on 10,000 watt power. Programs being broadcast by WLW are simultaneously broadcast through this short-wave transmitter, reaching foreign listeners who enjoy WLW programs.

To arrange a schedule of programs pleasing to everyone is a most difficult undertaking. What you may like, someone else dislikes. In order to appeal to all, a schedule of great variety is arranged. You may be sure that during the 19½ hours of daily broadcasting your type of entertainment will appear on our schedule more than once.

## Index to Commonly Used Radio Idioms

### CONTINUITY

Radio continuity is the written program as read by the announcer. Everything he says is prepared beforehand and when he speaks into the microphone he is reading the continuity.

### MUSIC SHEET

Music Sheet as used in radio does not particularly mean the actual music as used by the musicians. Music sheet in this sense refers to the sheet prepared by the musical department listing the numbers to be played, the name of the composers, and who is to play each selection. The continuity writer writes the continuity from this music sheet.

### REMOTE CONTROL

Remote Control refers to any point of broadcast other than the studio. WLW remote control points comprise local hotels, night clubs, and churches. Programs originating in other cities are scheduled as remote control features.

### STAND-BY

Stand-By refers to the 15 second break between network programs when you hear the musical chimes and then the local station announcer gives the call letters of the station.

### NETWORK

At present there are several groups of stations connected by telephone wires for the simultaneous broadcasting of programs originating at designated points. Each station on the network rebroadcasts the program

as received by it over the wire. That is why you may hear the same program over several stations.

### CLEAR CHANNEL

A clear channel is a wavelength upon which one radio station can operate at one time.

### RESTRICTED NUMBER

When you hear a selection being played . . . . "By special permission of the copyright owners," it simply means that the broadcasting stations have secured permission to play the number from the American Society of Authors, Composers and Publishers.

### AUDITION

An audition of a program is the regular program picked up on our audition system so as to be heard in the studio but not on the air. Rehearsals are often put through this system to determine exactly how the finished program will sound on the air.

### ELECTRICAL TRANSCRIPTION

Electrical Transcriptions are recorded programs produced exclusively for broadcasting purposes. In appearance they resemble a phonograph record.

### COMMERCIAL PROGRAMS

A program is said to be commercial when it is sponsored by an advertiser.

### SIGN-OFF

When the station ceases broadcasting it is said to have "Signed-Off."

## List of Radio Stations of 100 Watts or Over in the United States.

KCRC. . . . . Enid, Okla.	KILZ. . . . . Denver, Colo.	WBDR. . . . . Brooklyn, N. Y.	WHAP. . . . . New York, N. Y.	WMBQ. . . . . New York, N. Y.
KDB. . . . . Santa Barbara, Calif.	KMA. . . . . Shenandoah, Ia.	WBBS. . . . . Boston, Mass.	WHAS. . . . . Louisville, Ky.	WMBR. . . . . Tampa, Fla.
KDFN. . . . . Casper, Wyoming	KMBC. . . . . Kansas City, Mo.	WBZZ. . . . . Ponca City, Okla.	WHAT. . . . . Philadelphia, Pa.	WMC. . . . . Memphis, Tenn.
KDKA. . . . . Pittsburgh, Pa.	KMEID. . . . . Medford, Oregon	WBGM. . . . . Bay City, Mich.	WHAZ. . . . . Troy, N. Y.	WMOA. . . . . Fairmont, W. Va.
KDLR. . . . . Devils Lake, N. D.	KMLC. . . . . Ingleswood, Mo.	WBIB. . . . . Boston, Mass.	WBZ. . . . . Kansas City, Mo.	WMMN. . . . . New York, N. Y.
KDYL. . . . . Salt Lake City, Utah	KMJ. . . . . Fresno, Calif.	WBMS. . . . . Hackensack, N. J.	WBBD. . . . . Mount Orab, O.	WMBG. . . . . New York, N. Y.
KECA. . . . . Los Angeles, Calif.	KMMJ. . . . . Clay Center, Neb.	WBNY. . . . . New York, N. Y.	WBHF. . . . . Rock Island, Ill.	WMT. . . . . Watertown, Ia.
KELW. . . . . Burbank, Calif.	KMO. . . . . Tacoma, Wash.	WBOW. . . . . Terre Haute, Ind.	WBHL. . . . . Sheboygan, Wis.	WNAO. . . . . Boston, Mass.
KEX. . . . . Portland, Ore.	KMJO. . . . . St. Louis, Mo.	WBRC. . . . . Birmingham, Ala.	WBHQ. . . . . Memphis, Tenn.	WNAD. . . . . Norman, Okla.
KFAB. . . . . Lincoln, Neb.	KMPC. . . . . Beverly Hills, Calif.	WBRE. . . . . Wilkes-Barre, Pa.	WBIBU. . . . . Anderson, Ind.	WNAN. . . . . Yankton, S. D.
KFB. . . . . Great Falls, N. D.	KMTR. . . . . Ft. Worth, Tex.	WBST. . . . . Westley, Mass.	WBIB. . . . . West Derby, Mass.	WNB. . . . . Big Spring, N. Y.
KFRK. . . . . Sacramento, Calif.	KNA. . . . . Los Angeles, Calif.	WBT. . . . . Charlotte, N. C.	WBHD. . . . . Calumet, Mich.	WNBH. . . . . New Bedford, Mass.
KFDM. . . . . Beaumont, Tex.	KOX. . . . . Denver, Colo.	WBTM. . . . . Danville, Va.	WBHI. . . . . Gloucester, Mass.	WNBW. . . . . Memphis, Tenn.
KFDY. . . . . Brookings, S. D.	KOAC. . . . . Corvallis, Ore.	WBZ. . . . . Springfield, Mass.	WBHI. . . . . Minneapolis, Minn.	WNJ. . . . . Newark, N. J.
KFEL. . . . . Denver, Colo.	KOB. . . . . Las Cruces, N. M.	WBZA. . . . . Boston, Mass.	WBHC. . . . . Rochester, N. Y.	WNOX. . . . . Knoxville, Tenn.
KFEQ. . . . . St. Joseph, Mo.	KOCW. . . . . Chickasha, Okla.	WCAC. . . . . Storrs, Conn.	WBIC. . . . . Chicago, Ill.	WNHC. . . . . Greensboro, N. C.
KFGQ. . . . . Boone, Ia.	KOIL. . . . . Reno, Nev.	WCAN. . . . . Canton, N. Y.	WBID. . . . . Bluefield, W. Va.	WNYC. . . . . New York, N. Y.
KFH. . . . . Wichita, Kan.	KOIL. . . . . Council Bluffs, Ia.	WCBE. . . . . Pittsburgh, Pa.	WBK. . . . . Cleveland, O.	WOAL. . . . . San Antonio, Tex.
KFI. . . . . Los Angeles, Calif.	KOIN. . . . . Portland, Ore.	WCAH. . . . . Columbus, Ohio	WBK. . . . . New York, N. Y.	WOAN. . . . . Memphis, Tenn.
KFIO. . . . . Spokane, Wash.	KOL. . . . . Seattle, Wash.	WCAJ. . . . . Lincoln, Neb.	WHO. . . . . Des Moines, Ia.	WOAX. . . . . Trenton, N. J.
KFIZ. . . . . Fond du Lac, Wis.	KOMO. . . . . Seattle, Wash.	WCAL. . . . . Northfield, Minn.	WHOM. . . . . Jersey City, N. J.	WOB. . . . . Charleston, W. Va.
KFJB. . . . . Marshalltown, Ia.	KONO. . . . . San Antonio, Texas	WCAM. . . . . Camden, N. J.	WHB. . . . . Harrisburg, Pa.	WOC. . . . . Davenport, Ia.
KFJF. . . . . Oklahoma City, Okla.	KOOS. . . . . Marshfield, Ore.	WCAG. . . . . Baltimore, Md.	WHB. . . . . Ft. Wayne, Ind.	WOD. . . . . Patterson, N. J.
KFJG. . . . . Astoria, Oregon	KORE. . . . . Eugene, Ore.	WCAP. . . . . Asbury Park, N. J.	WIBA. . . . . Madison, Wis.	WOL. . . . . Waco, Tex.
KFJM. . . . . Grand Forks, N. D.	KOY. . . . . Phoenix, Ariz.	WCAT. . . . . Rapid City, S. D.	WIBM. . . . . Jackson, Mich.	WOKO. . . . . Beacon, N. Y.
KFJR. . . . . Portland, Ore.	KPCB. . . . . Seattle, Wash.	WCAU. . . . . Philadelphia, Pa.	WIBO. . . . . Chicago, Ill.	WOL. . . . . Washington, D. C.
KFJY. . . . . Fort Dodge, Ia.	KPJM. . . . . Prescott, Ariz.	WCAX. . . . . Burlington, Vt.	WIBU. . . . . Poynette, Wis.	WOMT. . . . . Manitowish, Wis.
KFJZ. . . . . Fort Worth, Tex.	KPO. . . . . San Francisco, Calif.	WCBA. . . . . Allentown, Pa.	WIBW. . . . . Topeka, Kan.	WOOD. . . . . Grand Rapids, Mich.
KFKA. . . . . Greeley, Colo.	KPOF. . . . . Denver, Colo.	WCBD. . . . . Zion, Ill.	WIBX. . . . . Topeka, Kan.	WOPI. . . . . Bristol, Va.
KFKB. . . . . Miami, Fla.	KPOT. . . . . Wichita, Kan.	WCBE. . . . . Baltimore, Md.	WIC. . . . . Kansas City, Mo.	WOP. . . . . Kansas City, Mo.
KFKC. . . . . Lawrence, Kans.	KPRC. . . . . Houston, Tex.	WCBS. . . . . Springfield, Ill.	WIL. . . . . St. Louis, Mo.	WOR. . . . . Newark, N. J.
KFKX. . . . . Chicago, Ill.	KPRN. . . . . Pasadena, Calif.	WCOO. . . . . Minneapolis, Minn.	WILL. . . . . Urbana, Ill.	WORC. . . . . Worcester, Mass.
KFLV. . . . . Rockford, Ill.	KQV. . . . . Pittsburgh, Pa.	WCDA. . . . . New York, N. Y.	WILM. . . . . Wilmington, Del.	WORD. . . . . Chicago, Ill.
KFLX. . . . . Galveston, Tex.	KQW. . . . . San Jose, Calif.	WCFL. . . . . Chicago, Ill.	WIOD. . . . . Miami Beach, Fla.	WOB. . . . . Jefferson City, Mo.
KFMA. . . . . Northfield, Minn.	KRE. . . . . Berkeley, Calif.	WCOU. . . . . New York, N. Y.	WIP. . . . . Philadelphia, Pa.	WOV. . . . . New York, N. Y.
KFNB. . . . . Shenandoah, Ia.	KRFV. . . . . Harlingen, Tex.	WCOV. . . . . Chicago, Ill.	WIP. . . . . Columbia, S. C.	WOVA. . . . . Omaha, Neb.
KFOR. . . . . Lincoln, Neb.	KRLD. . . . . Dallas, Tex.	WCKY. . . . . Covington, Ky.	WISJ. . . . . Beloit, Wis.	WOWO. . . . . Waukegan, Ill.
KFOX. . . . . Long Beach, Calif.	KRMD. . . . . Shreveport, La.	WCLB. . . . . Long Beach, N. Y.	WISN. . . . . Milwaukee, Wis.	WPAA. . . . . Fallsade, Ind.
KFPY. . . . . Spokane, Wash.	KROW. . . . . Oakland, Calif.	WCLO. . . . . Janesville, Wis.	WJAC. . . . . Johnston, Pa.	WPAA. . . . . Pawtucket, R. I.
KFQI. . . . . Holy City, Calif.	KRAC. . . . . Manhattan, Kans.	WCLS. . . . . Joliet, Ill.	WJAG. . . . . Norfolk, Nebr.	WPCC. . . . . Chicago, Ill.
KFQW. . . . . Seattle, Wash.	KSCJ. . . . . Sioux City, Ia.	WCMA. . . . . Culver, Ind.	WJAR. . . . . Providence, R. I.	WPCH. . . . . Hoboken, N. J.
KFRG. . . . . San Francisco, Calif.	KSD. . . . . St. Louis, Mo.	WCDA. . . . . Pensacola, Fla.	WJAS. . . . . Pittsburgh, Pa.	WPEN. . . . . Philadelphia, Pa.
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KFVB. . . . . Cape Girardeau, Mo.	KTAR. . . . . Phoenix, Ariz.	WDAA. . . . . El Paso, Tex.	WJBU. . . . . Lewisburgh, Pa.	WRAP. . . . . La Porte, Ind.
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