

What's On the Air

15
CENTS



February
1931

Jeanette
McDonald

Vol. 2. No. 4.

WAVE-LENGTH GUIDE

CHANNEL	COLUMBIA BROADCASTING SYSTEM	NATIONAL BROADCASTING COMPANY	KYCS	METERS	DIAL READING
1	WKRC	WGR-KSD	550	545	←
2	KLZ-WQAM	WFI-WIBO	560	535	←
3	WWNC-WKBN		570	528	←
4	WIBW-WNAX	WTAG	580	517	←
5	WMT	WOW-WEEI	590	508	←
6	WCAO-WREC		600	500	←
7	WFAN	WDAF	610	492	←
8	WLBZ	WTMJ-WFLA	620	484	←
9	WMAL		630	476	←
10	WAIU		640	468	←
11		WSM	650	461	←
12		WEAF	660	454	←
13	WMAQ		670	447	←
14		WPTF-CKGW	680	441	←
16		WLW	700	428	←
17			710	422	←
18	CKAC	WGN	720	416	←
20		WSB	740	405	←
21		WJB	750	400	←
22		WJZ	760	394	←
23	WBBM	KFAB	770	389	←
24	WTAR-WEAN	WMO	780	384	←
25		WGY	790	379	←
26		WFAA-WBAP	800	375	←
27	WOCO		810	370	←
28		WHAS	820	366	←
29		KOA	830	361	←
32	WABC		860	349	←
33		WLS-WENR	870	345	←
35	WGST	WJAR-WBEN	890	337	←
36		WKY-WJAX	900	333	←
38		WWJ-KPRO	920	326	←
39	WDBJ-WBRC		930	322	←
40	WDAY	WOSH	940	319	←
41	KMBC-CFRB	WRC	950	316	←
44		KDKA-WCFL	980	306	←
45		WBZ-WBZA	990	303	←
46		WOC-WHO	1000	300	←
48		KYW-KFKX	1020	294	←
50	KBLD	KTHS	1040	288	←
52		WTIC-WBAL	1060	283	←
53		WTAM	1070	280	←
54	WBT		1080	278	←
55	KMOX		1090	275	←
57	WPG-WDBO	WBVA	1110	270	←
58	WISN-KTRH		1120	268	←
60	WJJD	WAPI-KVOO	1140	263	←
61		WHAM	1150	261	←
62	WOWO		1160	258	←
63	WCAU		1170	256	←
65	WORC	WOAI	1190	252	←
68	WDAE	WCAE-WREN	1220	246	←
69	WNAC-WFBM		1230	244	←
70	WXYZ-WDSU		1240	242	←
72	WLBW-KOIL		1260	238	←
73	WTOC	WJDX	1270	236	←
74	WDOD-WBE		1280	234	←
75	WJAS-KTSA	WEBC	1290	232	←
76	KFH-WGH	WIOD	1300	231	←
78	WADC	WSMB	1320	227	←
79	KSCJ-WDRC	WSAI	1330	225	←
80	WSPD		1340	224	←
81	WFBL	KWK	1350	222	←
85	WHK-KLRA		1390	216	←
87	WCOM-WCAH		1410	212	←
91	WHP-WHEC		1450	207	←
92		KSTP	1460	205	←
93	WLAC		1470	204	←
94	WKBW-KFJF		1480	203	←
95		WOKY	1490	201	←

WHAT'S ON THE AIR

(Registered in U. S. Patent Office)

Vol. II. MAGAZINE FOR THE RADIO LISTENER No. 4

PUBLISHED MONTHLY AT NINTH AND CUTTER STS., CINCINNATI, O.,
BY WHAT'S ON THE AIR CO. PRINTED IN U. S. A.

EDITORIAL AND CIRCULATION OFFICES: BOX 6, STATION N, CINCINNATI, O.

ADVERTISING OFFICES: 11 W. FORTY-SECOND ST., NEW YORK CITY.

PRICE, 150. PER COPY; \$1.50 PER YEAR.

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PATENTS APPLIED FOR COVER BASIC FEATURES OF PROGRAM-FINDING SERVICE OFFERED IN THIS MAGAZINE.

"ENTERED AS SECOND-CLASS MATTER APR. 19, 1930, AT THE POST-OFFICE AT CINCINNATI, O., UNDER THE ACT OF MARCH 3, 1879."

HOW TO FIND THE PROGRAM YOU WANT WHEN YOU WANT IT

The program-finding service covers the hours of 6 to 12 P. M. for each day in the month, Eastern Standard Time, or from 5 to 11 P. M., Central Time.

Simply turn to the page bearing date and hour when program is wanted. Select from index in panels at center of page particular program or type of program you prefer, then locate on schedule chosen symbol at nearest point (by use of State index) from which it is being broadcast. Or, if you prefer, check symbols of favorite stations against index of symbols in panels at center of page until you locate type of program for which your particular mood calls.

HOW TO USE THE WAVE-LENGTH GUIDE

Draw lines from the stems of arrows pointing to the wave lengths of stations with which you are familiar to the respective points on the scale to the right

corresponding to the points on the detector dial of your set where these stations "come in." After you have drawn about a dozen of these lines you will have a guide to all of the stations in the country. For example, if Station WEAF, which is on channel No. 12—which means it operates on a frequency of 660 kilocycles and 454 meters—comes in on your set at 74, and Station WLW, on channel No. 16, comes in on your set at 67, stations on channels 13, 14 and 15 necessarily must come in at points between these two locations on your dial.

TO MAKE A LONG-DISTANCE TEST (DX)

Ascertain which of your local stations are broadcasting chain features at the moment. Tune in one of these and find out what number is being rendered.

Then start your detector dial at either end of its arc and turn slowly. As soon as you hear the same number, note your dial setting and check back to the column showing wave lengths, thus ascertaining the approximate wave length of the station you are receiving. To the left of this column you will find the call letters of stations on the wave length of that station and those having approximately that wave length. Reference to the schedule of programs applying to the time you are listening will show you which of these stations is broadcasting the program to which you are listening, and you can thus identify it without having to wait for call letters.

AGENTS WANTED!

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

Write for our proposition to agents.

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

TO ADVERTISERS

WHAT'S ON THE AIR is growing daily. The story of the phenomenal growth of WHAT'S ON THE AIR is intensely interesting. Within a period of ten months this publication has built up a guaranteed net paid circulation in excess of 200,000. A. B. C. applicant.

WHAT'S ON THE AIR has a useful life of thirty days each month—it becomes a part of the radio receiver in the home. It is used daily by thousands of subscribers. Its pages offer an advertising tie-up with broadcast programs that is unique and result-producing. Complete details will be sent on request to WHAT'S ON THE AIR, 11 W. Forty-second St., New York, N. Y.

WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

VOLUME II.

FEBRUARY, 1931

No. 4

The "Great Invisible Audience"

By Charles Magee Adams

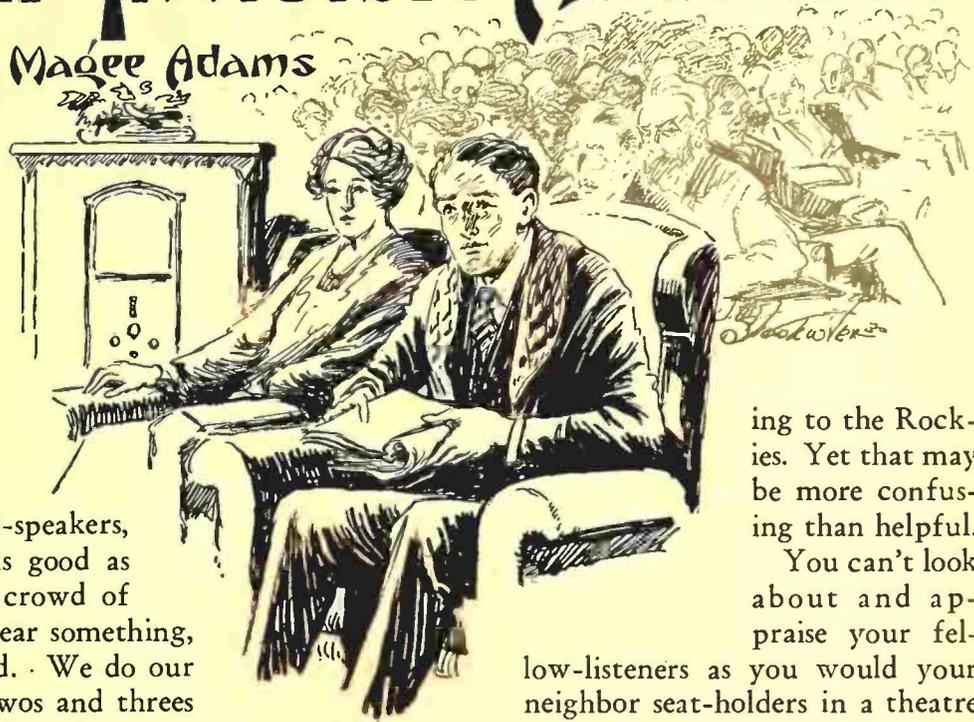
THAT used to be the favorite phrase of broadcasting spellbinders (generally with smug emphasis on "great"). But it has gone the way of all overworked phrases. These days the fashionable term is just "radio audience."

Of course there has to be a label of some sort to describe those of us who hearken to loud-speakers, and maybe "radio audience" is as good as any. Still, "audience" implies a crowd of people gathered in one place to hear something, and that is not how radio is heard. We do our listening in our own homes, by twos and threes or half-dozens, which makes a mighty difference.

But if you think of people and not just a crowd when you think of "audience," our old friend the "great invisible audience" is the best bet after all; for certainly "great" and "invisible" are the right adjectives for the job.

To get even a faint inkling of what they mean, try this to-night: Tune in one of your favorite programs, then see if you can picture all the other people listening to it with you. If you have an irrepressible imagination, you have, of course, done that already, and only irrepressible imaginations need apply.

When the program is a chain feature carried on a coast-to-coast hook-up, you know it can be heard in every corner of the continent, from Hudson Bay to the Everglades, and from Plymouth Rock to Catalina. You know, too, it can be heard in all sorts of homes: doggy Park Avenue penthouses, pasteboard bungalows in commuter subdivisions, trim cornbelt farmhouses and weather-beaten cabins cling-



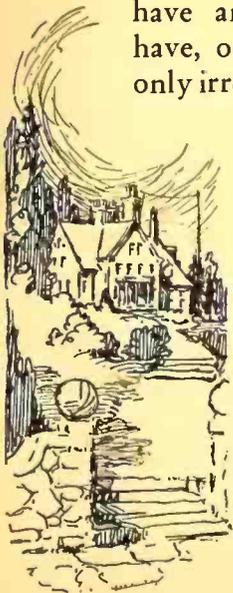
ing to the Rockies. Yet that may be more confusing than helpful.

You can't look about and appraise your fellow-listeners as you would your neighbor seat-holders in a theatre or concert hall. You can't say, for instance, that "this is a typical Damrosch audience," or "I'm surprised to find people like this listening to Amos 'n' Andy."

You may think you have a notion of who they are and something of what they are like from a check-up of your acquaintances. But you are probably wrong, though your contacts are of the broadest.

The radio audience (yes, the glib tag has to be used after all, for the lack of anything better) is the most variegated mass of human beings it is possible to imagine.

Check off all the recognizable types, strata and classes in a World Series crowd, from field boxes to bleachers; watch them pass on Fifth Avenue or State Street, where the world is said to go by in the course of a day; pick them out of the stream of humanity that pours through the Grand Central Station, and you have made simply an insignificant beginning; for whole divisions that comprise the shock



troops of the radio audience can not be seen at these supposed vantage points. In fact, the only type, class, stratum, set, clique, or what have you, which the listening army does not include is the totally deaf. That is the one sure clue to its incredible diversity.

To put the whole thing briefly, the radio audience is merely a cross-section of the nation.

Radio audience, indeed! Radio audiences would be far more accurate, for there is not one, there are scores. There is an audience for grand opera, another for jazz, another for old-time fiddling, another for sermons, another for dialect humor, another for cooking chats, another for blues, another for sports, another for political talks, and so on through the thousand and one sorts of material that go to make up broadcast schedules.

Of course the line is actually never quite as sharp as that. The same person may enjoy Leopold Stokowski and Paul Whiteman equally, or Dr. Harry Emerson Fosdick and the Nit Wits. Most of us demand as much variety from radio as we do from books or the theatre. Our tastes change from day to day, even hour to hour, according to our mood or the circumstances of the moment.

Still, it can be taken as pretty certain that, whenever one program ends and another begins, part, at least, of the first's audience dials out and another listening contingent takes its place. Differences in program preferences are great enough to make that reasonably sure. That, too, is why most broadcasters try to please everybody some of the time, instead of trying to please some of their listeners all of the time.

And if you think even this huge target is comparatively easy to hit, try recommending one of your favorite features to some friend you are sure will like it. His reactions may give you considerable of a surprise, not to mention a glimpse of the problem the broadcasters face in catering to audience groups that seem quite well defined.

However, among all the groups and groups within groups which together make up the "great invisible audience," it is easy—strange as it may seem—to single out the one which gets the most from radio, for that group comprises the isolated.

No, its membership is not limited to trappers, forest rangers, lighthouse-keepers and others living

lonely lives in far-away places. They are, of course, the classic examples, and there can be no question that for them radio is something of inestimable human value.

But isolation is not merely a matter of miles or insurmountable mountains or remote neighbors.

Consider, for instance, this young mother. She lives in a big apartment building in a city of more than a million. As far as proximity is concerned, she has neighbors by the hundreds. Moreover, she is friendly. But she has three small children.

The care of them (and she does not deem it an irksome burden) leaves little of her time free for going out. Her husband's modest salary does not permit her to hire a nurse, and his business takes him out of town frequently, so he can not relieve her often.

A dozen years ago she would have been confronted with the isolation that has been the lot of millions of mothers with small children and limited funds. But to-day (thanks to radio) she has contact with the life so near to her, yet so far away, measured by her opportunity to be a part of it in person.

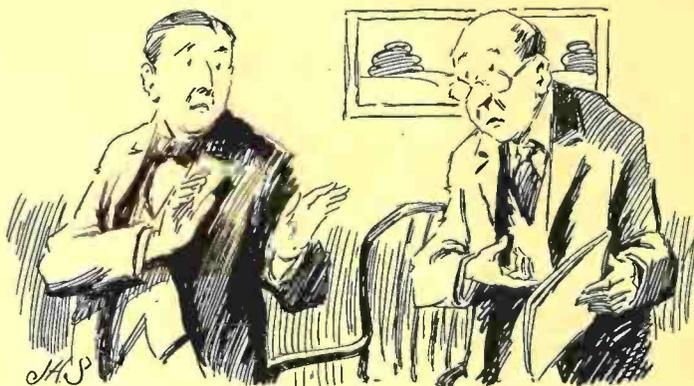
Consider, too, this elderly man. Breaking health has forced him to retire from business and make his home with his daughter in a strange city. It is a comfortable home, and he has been given every reason to feel himself welcome. But his old friends have gone on or are hundreds of miles away in the home town. It is hard for him to go out. Even on his good days he is not sure where to find congenial spirits. He does not want to be a burden on his daughter's family, ready as they are to listen to his stories of the old days

and play an occasional game of pinochle. So he spends long, contented hours beside a handsome cabinet in the living-room. Friendly voices, well-remembered songs, rousing marches, come from it, and he can manipulate its knobs himself.

And consider also this young couple. They live in a small town. His business brought him there and they like its peace, its cleanliness, its kindly intimacy. In most ways they would not exchange their home here for the former home in the city.

Yet they would miss good music, addresses by the outstanding public figures of the day, the big

[Continued on page 43]



Ramblin' Roun' Radiolan'

With Wendell Hall — Red Headed Music Maker

HELLO, Folks! How are you all this evenin'? Just thought I'd drop in and say Howdoo — Hello 'n' How's Every Buddy? Well, depression is still depressin' us — Folks are having to worry along some way with only one car and two radio sets — Annette Hanshaw sings the other night, "I Got Rhythm by Special Permission of the Copyright Owners." — What will these Publishers do next? — Charlie Hamp says, "Go West, Young Man," as he hops back to the coast, and Gene and Glenn take his place on Quaker Oats — Fellow wrote in to Columbia for suggestions the other day — said he was figuring on sending his boy to college — wanted to know about Notre Dame — said, "What else do they teach besides football?" — Did you know that Clinton Keithley, the lead in the Chicagoans' Quartet, composed "Garland of Old-fashioned Roses" — and that Peter De Rose (of Breen and De Rose) composed "When You're Gone I Won't Forget" — just a couple o' "good old" song-writers, singin' away their time on the radio — Have you seen those beautiful Coca Cola Billboards advertising their great Hour? — Radio Advertising without proper publicity tie-up is going only half-way — here's one firm that has *always* been mighty smart — Lately the Announcer boys been recoverin' from the "And Now" pestilence, BUT they've again let themselves become exposed to a new and much more severe malady. There's an epidemic of "GOOD OLD," and what I mean it's downright serious! Heard one "Word-wrangler" the other day spout out with sumpin' like this: "Just received a *Good Old* telegram from *Good Old* Joe Zilch, a *Good Old* Phi Beta Whoopa, and, friends, it surely brings back the *Good Old* times I spent with this *Good Old* boy down in *Good Oo-oo-o-ld* Whoosis!"

After seven years on the air, radio's pioneer program, the Eveready Hour, recently retired from broadcasting. Oh, it's tough to see it go!

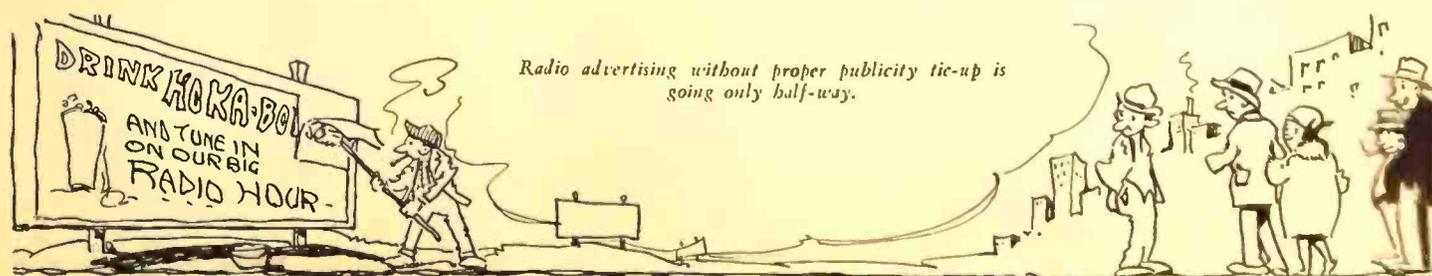
GLENN ROWELL (left) and GENE CARROLL (right) bring "Jake" and "Lena" with them to the NBC network mornings at eight.



Not only was this hour instrumental in the organization of chain broadcasting, but it marked the establishment of the continuity idea in program-building, thanks to my old "big boss" in those days, Paul F. Stacy. It was Paul who had the foresight to put me on the road as the "Original Eveready Entertainer" jumping from station to station, paving the paths of the now famous networks. Paul (who is still with N. W. Ayer Advt. Agency) gave the word "continuity" to radio, and although now having been out of radio for years, is still one of the smartest radio men in this old U. S. A. Do you remember his "Gallapagos Program"? Do you remember Eveready as the pioneer-sponsored feature with that first hook-up of three stations — WEAf, New York; WJAR, Providence, and WCAP, Washington? Do you remember the first radio wedding? (By the way, as I remember it, my wife and I were there.) Do you remember the Big Election Broadcast in the fall of 1924? Well, Paul was to blame for that and *more!* It's a shame radio lost his ideas!

The Radio Business, like the Music Business, like any other business — or, for that matter, like Life itself — may be likened to one big wagon-

[Continued on page 43]



Famous Musicians

Consolidation of Seven of America's Largest Musical Bureaus, Effected by CBS, Means Much to Broadcasting



Ossip Gabrilowitch



Jose Iturbi



Grace Moore



Nelson Eddy

Bonelli

Mircha Elman



Albert Spalding



Lily Dons



OUR country is rapidly and staunchly fortifying itself against the general accusation of Europeans and Americans alike that we have grossly misused that great, potential power for enlightenment of the masses—RADIO.

The palm is extended to the Columbia Broadcasting System for its leadership in bringing about this new era in the history of American radio broadcasting. It was only during the season now nearing its close that this broadcasting chain sent out to its subsidiaries throughout the country that marvelous flow of perfection in sound, the New York Philharmonic Symphony, and on Friday night, January 2, sent an hour's program out over its seventy-seven stations which heralded the establishment of broadcasting upon as high or higher a plane than is enjoyed by any country of the old or new worlds.

On that night such leading figures of the concert world as the soprano, Hulda Lashanska; the contralto, Sophie Braslau; baritone, Nelson Eddy, and the Aguila Lute Quartet, were presented in the inaugural "Artists' Concert" program.

A joyous reception was accorded this offering by that great body of Americans who welcome the very best in music, and their joy was complete when the information was spread abroad by the Columbia Broadcasting System that this was no temporary innovation, but that the requisite negotiations had taken place culminating in the assurance of a similar program to be given between 10:30 and 11 o'clock every

Wednesday night, and to be broadcast over the great majority of Columbia's subsidiaries.

These negotiations consist of the amalgamation of seven of the country's leading concert management bureaus into a central bureau, known as the Columbia Concerts Corporation. These seven bureaus are: Concert Management Arthur Judson, Inc.; Metropolitan Musical Bureau; Wolfsohn Musical Bureau of New York, Inc.; Evans & Salter; Haensel & Jones; Community Concerts Corporation and Judson Radio Program Corporation.

Mme. Galli-Curci was so pleased by the news of this forward step in improving the whole concert situation in America that she wirelessly from the S. S. *Mauretania*, saying, "Congratulations on progressive move which has possibilities of far-reaching benefit." And Lawrence Tibbett telegraphed from Cleveland: "It is an organization of several vital factors which are necessary in the success of any great enterprise to-day; namely, capital, managerial experience and talent."

William S. Paley, president of the Columbia Broadcasting System, will be chairman of the board of Columbia Concerts Corporation. Its president will be Arthur Judson, manager of the New York Philharmonic Symphony and Philadelphia Symphony Orchestras. F. C. Coppicus, formerly secretary of the Metropolitan Opera Company and manager of Caruso, Scotti, Chaliapin and Marion Talley, and now manager of Jeritza, Ponselle, Argentina and Paul Robeson and many other artists, will be executive vice-president in charge of production. Law-

Linked to Radio

rence Evans and Jack Salter, managers of Galli-Curci, Rethberg, Tibbett and Menuhin; Fitzhugh W. Haensel, manager of the tenor Crooks and the boy violinist Ricci; and John Trevor Adams, head of the Judson Radio Program Corporation, and Edward Klauber, of the Columbia Broadcasting System, will be vice-presidents. Ralph F. Colin will be treasurer and general counsel. Howard L. Taylor, of the American Opera Company; Frederick C. Schang, Jr., who will be sales manager for the new company, and Horace Parmalee, all concert managers of wide experience, complete the list of executives. General offices will be in the Steinway Building, New York.

The following, from the statement of William S. Paley, president of Columbia, proves particularly interesting:

"In addition to plans for Columbia Concerts Corporation programs, we have found new interest on the part of some of the outstanding advertisers in America in this great reservoir of the finest talent, and we hope before long to have closed some important arrangements for sponsored programs which we know will win public acclaim.

"As for the concert side of the new organization, we are all encouraged by the widespread endorsement on the part of the public, and the quick and eager response of music lovers and leaders, and of the artists themselves."

The new organization will project the following program:

Discover both in America and abroad the musical talent that will be necessary to meet the growing demand for fine music.

Provide the requisite means for distributing this talent so that it reaches the public in the widest and most effective manner possible. This has to do with the routing details of arranging tours, concert appearances, as well as radio broadcasts, and the new arrangement will enable these things to be done more economically and efficiently,

with advantages to the public, to artists and the management alike.

The most interesting phase of these proceedings, however, is vested in the artist *personnel* whom this great merger enables radio to bring virtually into the homes of the people. Space forbids our listing *en toto* the magnificent array of world-renowned representatives of the best in music, but the following incomplete list of those who are brought into relationship with radio through this alliance will serve to give the reader a fair idea of the importance of the transaction:

Soprani: Florence Austral, Claire Dux, Maria Kurenko, Hulda Lashanska, Rosa Ponselle, Marie Jeritza, Lily Pons, Amelita Galli-Curci, Marie Sundelius, Jeannette Vreeland, Elizabeth Rethberg.

Contralti: Merle Alcock, Sophie Braslau, Sigrid Onegin, Kathryn Meisle, Maria Olszewska.

Tenors: Mario Chamlee, Arthur Hackett, Giovanni Martinelli, Dino Borgioli, Edward Johnson, Paul Althouse, Tito Schipa.

Baritones: Richard Bonelli, Nelson Eddy, Lawrence Tibbett, Herbert Gould.

Bassi: Ezio Pinza, Chase Baromeo.

Violinists: Jascha Heifetz, Albert Spalding, Jacques Thibaud, Efrem Zimbalist, Mischa Elman, Yehudi Menuhin, Ruggiero Ricci, Toscha Seidel.

Pianists: Ossip Gabrilowitsch, Vladimir Horowitz, Jose Iturbi, Ernest Schelling, Harold Bauer, Ernest Hutcheson.

Flutists: John Amadio, Georges Barrere.

Special Attractions: American Opera Company, La Argentina, The English Singers, The Don Cossack Russian Male Chorus, The Aguila Lute Quartet.



Frederic Fradkins



Efrem Zimbalist



Sigrid Onegin



Ernest Hutcheson



La Argentina



Giovanni Martinelli

Heifetz



The English Singers

SUNDAY

February 1, 8, 15, 22

CHAIN PROGRAMS

February 1, 8, 15, 22

SUNDAY

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	6	15	30	45	7	15	30	45
CENTRAL TIME	5	15	30	45	6	15	30	45
690 TORONTO CKGW	P	P	P	P	R	R	R	R
960 TORONTO CFRB	M8	M8	M8	M8	R	R	R	R
1140 BIRM'GH'M *WAPI								
930 BIRM'GH'M WBRC	M5	M5	M5	M6	M6	M9	P	M6
1040 HOT SP'GS *KTHS							3	3
1390 LIT'LE R'CK *KLRA								
830 DENVER KOA	1	1	1	1	3	3	3	3
560 DENVER KLZ	M8	M8	M6	M6	M2	M2	M2	M2
1060 HARTFORD *WTIC								
1330 HARTFORD WDRC								
630 WASH'GT'N WMAL					3	3	3	3
950 WASH'GT'N WRC	1	1	1	1	2	2	3	3
620 Clearwater WFLA St. Petersburg WSUN	1	1	1	1	3	3	3	3
900 JACKS'N'VE WJAX	1	1	1	1	M6	M6	R	R
1300 MIAMI B. WIOD	1	1	1	1	M6	M6	3	3
560 MIAMI WQAM								
740 ATLANTA WSB	1	1	1	1			3	3
1020 CHICAGO KYW	M2	M2	M2	M2	M3	M3	3	3
770 CHICAGO *WBBM	M	M	M	M	V	V	M	
870 CHI. WENR-WLS	M3	M3	M4	M4	2	2	R	R
720 CHICAGO WGN							9	9
560 CHICAGO *WIBO	1	1	1	1				
670 CHICAGO WMAQ	X	X	X	X	3	3	3	3
1160 FT. WYNE*WOWO								
1230 IND'P' LIS *WFBM								
1260 C'NCIL BL'FS KOIL	M	M	M	M	T	T	M3	M3
1000 Dav. Des M'nes WOC*WHO	1	1	1	1	2	2		
600 WATERLOO WMT					3	3	3	3
1220 LAWRENCE*WREN	X	5	7	X	3	3	9	9
580 TOPEKA *WIBW	M4	M4	M6	M6	M9	M9	M5	M5
1300 WICHITA *KFH	R	R						
1490 COVINGTON*WCKY	M2	5	7	M9	3	3	M3	M3
820 LOUISVILLE WHAS	1	1	1	1			3	3
1250 N. ORL'NS WDSU	M	M	M9	M9	O	M	M2	M9
1320 N. ORL'NS WSMB	1	1	1	1			3	3
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1	1	1	2	2	3	3
1060 BALTIMORE*WBAL	M5	M5	M4	M4	M2	M2	M2	M2
600 BALTIMORE WCAO	R	R	M3	M3	3	3	3	3
990 SPRINGFIELD WBZ	O	M2	M	M	M6	M6	9	9
590 BOSTON WEEK	1	1	1	1	2	2	X	X
1230 BOSTON WNAC	1	1	2	2	M5	M5	M7	M7
1200 WORCESTER WORC	R	R	R	R	M6	M6	M6	M6
580 WORCESTER WTAG	1	1	1	1	2	2	3	3
1410 BAY CITY WBCM								
1240 DETROIT WXYZ	M2	O	M3	M3	3	3	3	3
750 DETROIT WJR		5					9	9
920 DETROIT WWJ	1	1	1	1	2	2	3	3
810 MINNEAP WCCO	M4	M4	M2	M2	3	3	3	3
1460 ST. PAUL KSTP	1	1	1	1	M	M5	M8	TW
1270 JACKSON WJDJ	1	1	1	1	3	3	3	3
950 KAN. CITY KMBC	M4	M4	X	X	M6	M6	M6	M6
610 KAN. CITY WDAF	1	1	1	1	2	2	3	R
1090 ST. LOUIS KMOX	M7	M7	M7	M7	3	3	3	3
550 ST. LOUIS *KSD	1	1	1	1	2	2	3	3
1350 ST. LOUIS KWK	M9	M9	M6	M6	M6	W	9	9

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M.
C. S. T. 5 to 6 P. M.

- 1 Fox Fur Trappers
With Earle Nelson, crooning fur-trapper.
- 2 Howard Dandies
Freddie Rich's Orchestra; Diane Howard, soprano; Ben Alley, tenor.
- 1 Catholic Hour
Sermon by noted Catholic clergyman; soloists; mixed vocal ensemble.
- 4 Raising Junior
Humorous domestic skit with Aline Berry and Pete Dixon.
- 5 Musical Moment
Soloist with concert orchestra.
- 6 Cook's Travelogues
- 7 Northern Lights
Astrid Fjelde, soprano; the Tollefron trio.

E. S. T. 7 to 8 P. M.
C. S. T. 6 to 7 P. M.

- 2 Iodent Big Brother Club
Dramatic sketch with Bob Emery.
- 3 R. C. A. Victor Hour
Drama, February 1, February 15; musical program, February 8, February 22.
- 8 Harbor Lights
Tales of an old sea captain with Edwin M. Whitney.
- 9 Williams Oilmasters
Fred. Waldner, tenor; orchestra director, Josef Koestner.
- 3 The Golden Hour of the Little Flower
Religious service in Detroit, Mich. (Catholic).

AFTERNOON PROGRAMS

CBS.
E. S. T. 12:30 P. M., International Broadcast.
1:30 P. M., Conclave of Nations.
2:00 P. M., Cathedral Hour.
3:00 P. M., New York Philharmonic Orchestra.

NBC.
2:00 P. M., Roxy Symphony Concert (WJZ).
3:00 P. M., National Youth Conference (WJZ).
4:00 P. M., Cathedral Hour (WEAF).
4:15 P. M., Canadian Pacific Musical Couriers (WJZ). Orchestra director, Alfred Heather.
4:45 P. M., "Your Eyes" (WJZ).
5:00 P. M., National Religious Service (WJZ).
5:00 P. M., Davey Tree Hour (WEAF).

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Program by 15-minute periods								NEB.—WIS. (*Part Time)		
6	15	30	45	7	15	30	45	EASTERN TIME		
5	15	30	45	6	15	30	45	CENTRAL TIME		
M	5	7					M2	KFAB LINCOLN 770		
1	1	1	1	2	2	3	3	*WOW OMAHA 590		
M3	M8	M8	M4	M9	M9	M9		WPG ATL'IC CITY 1100		
								WOR NEWARK 710		
				2	2	3	3	WBEN BUFFALO 900		
				3	3	3	3	*WGR. BUFFALO 550		
								*WKBW BUFFALO 1480		
1	1	2	2	3	3	3	3	WABC NEW YORK 860		
1	1	1	1	2	2	3	3	WEAF NEW YORK 660		
4	5	6	6	8	8	9	9	WJZ NEW YORK 760		
T	T	T	M9	O	R	9	9	WHAM ROCH'TER 1150		
								*WHEC ROCH'TER 1440		
1	1	1	1			3	3	WGY SCHEN'DY 790		
		2	2	3	3	3	3	*WFBL SYRACUSE 1360		
M9	M9	M6	M6	M9	M9	R	R	WBT CHARLOTTE 1080		
				3	3			WPTF RALEIGH 680		
R	R	R	X	X	M9	M9	M9	WWNC ASHEVILLE 570		
M8	M8	W	M3	3	V	M8	M8	WDAY FARGO 940		
R	R	M6	M6	M4	M4	R	R	WADC AKRON 1320		
M	M	V	O	3	3	3	3	WKRC CINCINNATI 550		
M3	M3	V	V	M3	V	9	9	WLW CINCINNATI 700		
1	1	1	1	2	2	3	3	WSAI CINCINATI 1330		
1	1	M1	M6	R	R	R	R	WHK CLEVEL'D 1390		
								WTAM CLEVEL'D 1070		
T	T	M9	M9	M9	M9	X	X	WAIU COLUMB'S 640		
R	R	M9	M9	R	R	R	R	WSPD TOLEDO 1340		
O	M5	X	X	M6	M6	M6	M6	*WKBN TO'NGST'N 570		
M4	M4	M5	M5	3	3	3	3	KFJF OKLA CITY 1480		
								WKY OKLA. CITY 900		
1	1	1	1	5	5	3	3	*KVOO TULSA 1140		
M3	M3	T	T	M2	M2	M6	M6	*WHP HARRISB'G 1430		
R	R	V	V	R	R	R	R	WLBW OIL CITY 1260		
1	1	2	2	3	3	3	3	WCAU PHILAD. 1170		
O	O	V	V	M	M9	M9	M	*WFAN-WIP PHIL. 610		
1	1	1	1	2	2			*WLIT-WFI PHIL. 560		
V	X	X	M9	3	3	9	9	KDKA PITTSB'GH 980		
1	1	1	1			3	3	WCAE PITTSB'GH 1220		
						3	3	WJAS PITTSB'GH 1290		
		2	2					WEAN PROVID'NCE 780		
1	1	1	1	2	2	3	3	WJAR PROVID'NCE 890		
R	R	R	R	3	3	3	3	WDOD CHATTA. 1280		
1	1	1	1	3	3	3	3	WMC MEMPHIS 780		
								*WREC MEMPHIS 600		
								*WLAC NASHV'LE 1470		
1	1	1	1	M4	M4	M	M	WSM NASHV'LE 650		
1	1	1	1	2	2	X	V	*KRLD DALLAS 1040		
1	1	1	1			3	3	WFAA Dallas 800		
								WBAP Ft. Worth 800		
1	1	1	1			3	3	KPRC HOUSTON 920		
								*KTSA S. ANTONIO 1290		
1	1	1	1			3	3	WOAI S. ANTONIO 1190		
M3	M3	M3	M3	N	M6			*WTAR NORFOLK 780		
1	1	1	1	M9	M9	3	3	WRVA RICHM'D 1110		
R	M	M4	M4	R	R	R	R	WDBJ ROANOKE 930		
1	1	1	1	2	2	3	3	*WEBC SUPERIOR 1290		
								*WISN MILW'KEE 1120		
						2	2	3	3	WTMJ MILW'KEE 620

Last Minute Program Announcements

WITH the addition of WACO at Waco, Tex.; WTAQ at Eau Claire, Wis., and WOKO at Albany, N. Y., CBS now numbers within its network seventy-seven stations in seventy-one cities. Moreover, NBC has added to its list nearly a dozen stations since our schedules were adopted. To serve the listeners east of the Rockies fairly, we are almost compelled to add these new stations, carrying programs nationally available, to our listings. With our present mechanical equipment, the only possible way to add these stations is for us to enlarge our page. We are forced to choose between neglecting the best interests of many of our readers by omitting the programs of their near-by stations or else temporarily adopting a less convenient page size. It is quite probable that we shall make the latter choice and appear in March with a lengthened page and with a score of stations added to our schedules.

The sudden canceling of the "Majestic Curiosity Shop" program, Sunday, January 4, took all the makers of program service by surprise—in fact, the CBS listings up through January 11 still carried that feature, which has had a large and enthusiastic following. Of course, our January issue had already been mailed to our readers long before this cancellation occurred. Probably a hundred of our readers took the trouble to write us about it when "Around the Samovar" supplanted the "Curiosity Shop," Sunday night, January 4. Incidentally we had had a special painting of the "Curiosity Shop" in plate and ready for our February cover when the telegram announcing Majestic's cancellation arrived.

"The Voters' Service"—Tuesdays at 7 p. m., E. S. T., over WEAF and associates—has announced the following themes for its February programs: February 3, "Speculation or Investment?" February 10, "The Voter: His Taxes and What He Gets for Them;" February 17, "Economic Trends and the Worker;" February 24,



MABEL WAYNE

Composer of popular songs, is heard over WEAF and associates each Tuesday at 4 p. m., E. S. T.

"The Job, Security and the Government." Listeners wishing a copy of a "Suggested Reading List," prepared for each of these programs by the American Library Association, should mail a self-addressed, stamped envelope to the Radio Committee, National League of Women Voters, 347 E. Fiftieth St., New York City.

All sports lovers, and those who love to listen to keen wit as well, will appreciate this tip: If you are in range of WLW, Cincinnati, tune in Tuesday, Wednesday, Thursday and Friday at 10:30 p. m., E. S. T., to hear Col. Bob Newhall give his sports review. On Mondays Colonel Newhall speaks at 5:30 p. m., and on Saturdays at 9:15 p. m. In our opinion he is one of the most interesting personalities now on the air.

"Hank Simmons' Showboat" has chosen some favorites of bygone days for its February presentations:

February 7—"East Lynne."

February 14—"Kathleen Mavourneen."

February 21—"The Celebrated Case."

February 28—"Ten Nights in a Barroom."

Tune in on your nearest CBS station at 10 p. m., E. S. T.

"Barbasol Ben and His Barbers" are now with us each Monday and Thursday at 8:15 p. m., E. S. T., over CBS. Vernon Dalhart, well-known singer of ballads, and Adelyn Hood are the co-stars, aided and abetted by a "real for sure" barber-shop quartet.

There will be few, if any, changes in the present line-up of stations before April 30. At that time the Federal Radio Commission will issue licenses to the broadcasters good until October 30.

A Roxy Symphony Orchestra of two hundred pieces will broadcast for some weeks to come over both the red and blue

NBC networks each Sunday morning at eleven, E. S. T., direct from the gigantic stage of the Roxy Theatre.

Midwestern fans now have two opportunities to hear the "Camel Pleasure Hour." Following its presentation at 9:15 p. m., Wednesdays, over stations in the Eastern Time belt, it is repeated at 10:15, C. S. T., for Central Time stations.

Paul Whiteman and his orchestra have returned to the NBC chain for an early evening hour. Under the title "Allied Quality Paint Group," this popular ensemble will be featured each Tuesday at 8 p. m., E. S. T., over the blue network.

"Adventures of Sherlock Holmes," heard over WEAF and associates at 10 p. m., E. S. T., Mondays, may be heard also at 10 p. m., M. T., or 9 p. m., P. T., over far Western stations.

Gus Van, internationally known comedian of song, has become the headliner of the Howard Dandies program heard each Sunday evening at 6:30, E. S. T., over CBS.

"Carborundum Hour" will conclude its present series with the program of February 28.



MORTON DOWNEY

Screen and stage star, is heard in fifteen-minute recitals over the Columbia chain three evenings a week: Tuesday, Wednesday and Friday at seven, E. S. T.

SUNDAY

February 1, 8, 15, 22

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	8	15	30	45	9	15	30	45
CENTRAL TIME	7	15	30	45	8	15	30	45
690 TORONTO CKGW	R	R	R	R	M9	4	4	4
960 TORONTO CFRB	R	R	M2	4	5	5	M9	M9
1140 BIRM'GH'M *WAPI						4	4	4
930 BIRM'GH'M WBRC	M4	M4	M6	4	5	5	6	6
1040 HOT SP'GS *KTHS	5	M2	2	2				
1390 LIT'L R'CK *KLRA	1			4	5	5	6	6
830 DENVER KOA	5	6	2	2	6	4	4	4
560 DENVER KLZ	1	M9	M9	4	5	5	6	6
1060 HARTFORD *WTIC	M5	M5	2	2	M9	M9	M2	M2
1330 HARTFORD WDRC	1	2	3	4				
630 WASH'GT'N WMAL	1	2	3	4	5	5	6	6
950 WASH'GT'N WRC	1	1	2	2	3	4	4	4
620 Clearwater WFLA St. Petersburg WSUN	5	1	2	2	3	T	T	T
900 JACKS' NV'E WJAX	R	R	R	R	R	M6	M6	M9
1300 MIAMI B. WIOD	5	1	2	2	3	M9	R	M
560 MIAMI WQAM								
740 ATLANTA WSB	5	1	2	2	3	4	4	4
1020 CHICAGO KYW	5	6	6	6	6	M3	8	X
770 CHICAGO *WBBM					5	5	X	M
870 CHI. WENR-WLS	1	1	M4	M4	R	R	R	R
720 CHICAGO WGN						4	4	4
560 CHICAGO *WIBO			2	2				
670 CHICAGO WMAQ	1	2	R	R	R	R	R	R
1160 FT. W'YNE*WOWO		2	3		5	5		
1230 IND'P'LIS *WFBM	1		3	4	5	5	6	6
1260 C'NCL BL'FS KOIL	1	2	3	4	5	5	6	6
1000 Dav. Dea M'nea WOC*WHO	1	1	2	2	3	4	4	4
600 WATERLOO WMT	1			4			6	6
1220 LAWRENCE*WREN	5	6	6	6	6	7	8	X
580 TOPEKA *WIBW	1	X	M	4	T	T	X	X
1300 WICHITA *KFH			X	4	5	5		
1490 COVINGTON*WCKY	5	M	M3	M3				
820 LOUISVILLE WHAS	5	1	2	2	3	4	4	4
1250 N. ORL'NS WDSU	T	T	M5	M5	5	5	M6	M6
1320 N. ORL'NS WSMB	5	1	2	2	3	4	4	4
620 BANGOR WLBZ					5	5		
940 PORTLAND WCSH	1	1	2	2	3			
1060 BALTIMORE*WBAL								
600 BALTIMORE WCAO	M6	M6	3	4	5	5	6	6
990 SPRINGFIELD WBZ	5	6	6	6	6	M6	8	X
590 BOSTON WEEL	N	M1	M1	M1	X	4	4	4
1230 BOSTON WNAC	X	2	3	4	5	5	6	6
1200 WORCEST'R WORC	1	X	3	4	X	O	6	6
580 WORCESTER WTAG	1	1	2	2	3	X	X	X
1410 BAY CITY WBCM								
1240 DETROIT WXYZ	1	2	3	4	5	5	6	6
750 DETROIT WJR	5	6	6	6	6		8	X
920 DETROIT WWJ	1	1	2	2	3	4	4	4
810 MINNEAP WCCO	M5	M5	3	4	5	5	X	X
1460 ST. PAUL KSTP	1	1	2	2	M	4	4	4
1270 JACKSON WJDX	5	1	2	2	3			
950 KAN. CITY KMBC	1	2	3	4	5	5	6	6
610 KAN. CITY WDAF	1	1	2	2	M9	4	4	4
1090 ST. LOUIS KMOX	1	2	3	4	5	5	6	6
550 ST. LOUIS *KSD	1	1	2	2	3	4	4	4
1350 ST. LOUIS KWK	5	6	6	6	6	7	8	X

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M.
C. S. T. 7 to 8 P. M.

- Major Bowes' Family**
Louise Bave, soprano; orchestra director, Yasha Bunchuk.
- Chase and Sanborn Choral Orchestra**
Vocal soloists; piano duo; muted singers; orchestra director, Frank Black.
- Enna Jettick Melodies**
Vocal soloists; ensemble director, George Dilworth.
- Collier's Radio Hour**
Orchestra, dramatized stories, prominent speakers.
- The World's Business**
Talks by nationally known business men.
- U. S. School of Music**
Dr. Sigmund Spaeth with Vincent Sorey and orchestra.
- Kaltenborn Edits the News**
- The New World Symphony**
Concert orchestra; director, Howard Barlow.

E. S. T. 9 to 10 P. M.
C. S. T. 8 to 9 P. M.

- Around the Samovar**
Peter Biljo and his Balalaika orchestra.
- Graham-Paige Hour**
Large concert orchestra. See article on page 45.
- Our Government**
David Lawrence describes Governmental activities from Washington.
- Atwater Kent Hour**
Concert; grand opera artists; orchestra director, Josef Pasternack.
- Collier's Radio Hour**
Orchestra, dramatized stories, prominent speakers.
- South Sea Islanders**
Native string orchestra; Joseph Rodgers, director.
- World Adventures with Floyd Gibbons**

Select from this list the program you prefer at the given time. Locate in the panels to the left and right the nearest station to you carrying it, and tune in. Enjoy what you want when you want it.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 1, 8, 15, 22

SUNDAY

Program by 15-minute periods								NEB.—WIS. (*Part Time)
8	15	30	45	9	15	30	45	EASTERN TIME
7	15	30	45	8	15	30	45	CENTRAL TIME
5	M8	M8	M3					KFAB LINCOLN 770
1	1	2	2	3	4	4	4	*WOW OMAHA 590
					M9	M9	M9	WPG ATL'IC CITY 1100
								WOR NEWARK 710
		2	2	3	4	4	4	WBEN' BUFFALO 900
1	2	3		5	5			*WGR. BUFFALO 550
						6	6	*WKBW BUFFALO 1480
1	2	3	4	5	5	6	6	WABC NEW YORK 860
1	1	2	2	3	4	4	4	WEAF NEW YORK 660
5	6	6	6	6	7	8	X	WJZ NEW YORK 760
5	6	6	6	6	M6	8	X	WHAM ROCH'TER 1150
1			4					-WHEC ROCH'TER 1440
1	1	2	2	3	4	4	4	WGY SCHEN'DY 790
		2	3	4	5	5		-WFBL SYRACUSE 1360
	R	R	3	4		6	6	WBT CHARLOTTE 1080
5								WPTF RALEIGH 680
1	X	X	4	5	5	6	6	WWNC ASHEVILLE 570
M8	M8	3	4	M	M	X	X	WDAY FARGO 940
1	2	3	4	5	5	6	6	WADC AKRON 1320
1	2	3	X	5	5	6	6	WKRC CINCINNATI 550
5	6	6	6	6	M	M9	M9	WLW CINCINNATI 700
1	1	2	2	3	4	4	4	WSAI CINCINNATI 1330
M3	2	3	4	5	5	M	M	WHK CLEVEL'D 1390
1	1	2	2	3	4	4	4	WTAM CLEVEL'D 1070
X	X	X						WAIU COLUMB'S 640
M9	2	3	4	5	5	6	6	WSPD TOLEDO 1340
1	M9	X	X	O	O	M6	M6	*WKBN TO'NGST'N 570
M7	M7	M5	4	5	5	6	6	KFJF OKLA CITY 1480
5	1	2	2		4	4	4	WKY OKLA.CITY 900
5	M	2	2	3				*KVOO TULSA 1140
1	M6	M6	4					*WHP HARRIS'G 1430
1	M7	3	4	5	5	6	6	WLBW OIL CITY 1260
		2	3	4	5	5		WCAU PHILAD. 1170
	R	R	R	R	M9	M9	M8	*WFAN-WIP PHIL.610
			2	2	3	4	4	*WLIT-WFI PHIL. 560
5	6	6	6	6	M6	8	X	KDKA PITTSB'GH 980
1	1	2	2	M9	4	4	4	WCAE PITTSB'GH 1220
1			3	4	5	5	6	WJAS PITTSB'GH 1290
1	2	3	4	5	5	6	6	WEAN PROVID'NCE 780
1	1	2	2	3				WJAR PROVID'NCE 890
1	V	V	4	5	5	6	6	WDOD CHATTA. 1280
5	1	2	2	3	4	4	4	WMC MEMPHIS 780
1			4	5	5	6	6	*WREC MEMPHIS 600
				5	5	6	6	*WLAC NASHV'LE 1470
5	M5	2	2	3	4	4	4	WSM NASHV'LE 650
1				5	5	6	6	*KRLD DALLAS 1040
5	X	X	X	3	4	4	4	WFAA Dallas 800 WBAP Ft. Worth 800
5	X	2	2	X	4	4	4	KPRC HOUSTON 920
X	X	3	4	5	5	6	6	*KTSA S. ANTONIO 1290
5	M6	2	2	3	4	4	4	WOAI S. ANTONIO 1190
1	M6	M6	4	5	5	6	6	*WTAR NORFOLK 780
5	R	R	R	R	M1	M1	M2	WRVA RICHM'D 1110
1	M	M	4	5	5	6	6	WDBJ ROANOKE 930
5	1	2	2	3	T	M7	M7	*WEBC SUPERIOR 1290
1			4	5	5	6	6	*WISN MILW'KEE1120
5		2	2					WTMJ MILW'KEE 620

FANFARE

This is Station FAN broadcasting!
Owned and operated in the world by the
Radio Public Corporation!

To Jeff Sparks go the announcerial hon-
ors for this monthly broadcast, or such is
the opinion of Miss A. M., of Easton, Pa.,
who writes:

TO JEFF SPARKS

Here's an announcer
Who makes people rejoice,
And makes patients smile
Through his most cheery voice.

His voice is the clearest
Of any you've heard,
And his diction is perfect
To each tiny word.

He's brim full of humor
And most clever wit—
Jeff Sparks, announcer
For the "popular bit"!

EASTON, Pa.

—A. McC.

Next, we shall listen to a talk by a gen-
tleman who has a message for the chains:

Much has been said about better reception and
little has been done to make better reception pos-
sible. I don't think that reception is as good as
it was two years ago, before the Radio Commis-
sion made wavelength changes.

If synchronization of the NBC and CBS sta-
tions will improve reception, as Mr. Horn says it
will, and it can be done, why in the world don't
they do it and clear up the air? There are many
other good stations on the air, just as good as the
chain station, that have fine programs, but how
many can be heard from the interference of the
powerful stations? Independent stations broad-
cast programs that many thousands like to hear.
If about one-half of the "dinky," "hay-wire" sta-
tions, as you spoke about in a recent issue, were
taken off the air, reception would be very much
improved.

Some national programs are heard on as many
as twelve different stations at the same time and
on as many different wavelengths. These pro-
grams would be just as well heard on the same
wavelength or synchronized stations. It makes no
particular difference on which station one hears a
program, just so it is heard, and no doubt would
be heard by thousands more if better reception
was possible.

Several stations which I listen to have installed
the new type transmitters, and it can be truth-
fully said that reception is about 40 per cent. im-
proved in tone and reception.

It is also a noticeable fact that some powerful
stations delight in "jumping" their wavelengths as
much as ten kilocycles, thus interfering with some
other station.

So, why not start a campaign from the listen-
ers' viewpoint of reception, which no doubt would
be very valuable to the Radio Commission as well
as the chains. The listeners are the ones who buy
radios and hear the programs. What benefit is a
radio and fine programs and millions spent for
advertising if the public can not hear what it is
all about?

CENTERVILLE, Ia.

O. T. F.

And now we have the pleasure of in-
troducing to you one of the dearest ladies

of our acquaintance, who offers some sug-
gestions that might prove "good for our
souls":

Now, if reception of the programs would im-
prove, and interference by stations also, and some
of the programs themselves, what a really nice
time we listeners would have! But that is asking
a great deal, for no one can control the atmos-
phere and "old man static." Yet I must say, as
far as the programs are concerned, that they are,
on the whole, an improvement over those put on
a year ago. "Amos 'n' Andy" are no better,
though, and could take a lengthy vacation as far
as a great many of us are concerned. The "jazz"
and some of the latest song "hits" are not quite
as bad as that "Singing in the Bathtub" stuff; yet,
as I sit here writing, some one is singing over
WGY "I Wonder Who Is Kissing Her Now." Now,
you know the radio itself represents wonder-
ful study on the part of man, and it is too
bad some of this weak-minded trash can't be
eliminated. Doubtless some like it, but it would
be "good for their souls" if they thought of some-
thing else for awhile. Maybe we need some of
it to teach us to appreciate the better class of
music when we hear it.

WPG still broadcasts over more kilocycles than
it should, and that is rather disgusting. But most
of their programs are rather good. Yet, as a
whole, everything seems to have improved—your
magazine especially.

SPRINGFIELD, Vt.

Sincerely,

MRS. E. B.

"Rendering unto Cæsar," etc.:

Upon reading over the January issue of your
magazine, which I believe to be the best radio
magazine published, I note that on page 23 you
show a picture of the Lombardo brothers.

Under this picture it reads that these boys re-
ceived their musical education in their home town,
Toronto, Ontario.

I would like to correct you in this matter, as,
to the best of my knowledge, this family lived in
London until the orchestra left to go to the United
States.

I think that the majority of London radio fans
take pride in the fact that the Lombardo boys
came from London and do not like to see credit
given to another city when it is not due.

Yours sincerely,

LONDON, Ont., Can.

W. A. W.

K-k-k-katy!

After reading an entire page of praise-chanting
for Lowell Thomas in your December number, I,
like Caesar, feel "Thou, too, O Brutus," for all
we have heard is, "What a man," which term
may be fitting at his Duchess County farm; but
at the nuke, oh, me! oh, my! His vocabulary is
so limited he always *picks* his "min" (his way of
saying "men"), and also *picks* his news items of
the day, and darn poor "*pickin'*" it is most of
the time. Some evenings ago he did get away
from his grasshoppers, centipedes, etc., long enough
to tell us about the moon coming up over a cow-
shed. The same evening Thorgersen, the an-
nouncer, urged the people to buy an atlas on
which to follow Thomas to places of interest. I
wonder if this particular cowshed can be located
on the atlas, also the ash-cans which Thomas
mentioned at the same time. By jingo, if Thor-
gersen can give the people this assurance, I don't
see why the atlas wouldn't go over big, for I
can't think of anything more romantic than to
watch the moon coming up over a cowshed, with

gentle breezes wafting sweet odors, and the ash-
cans as a background. Pretty pictures this Thomas
man can paint, eh?

Yours truly,

WANNA LAUGH.

Somebody off their assigned wave-
length?

Introducing Herr Ludwig Von Stos-
koph, who is *not* broadcasting from
"Chermany":

IT'S ALL ABOUT GENE AND GLENN

MR. VAT'S IN AIR:—Mit combliments, might
I am behind, but better it iss I should said some-
ding late as not to said it at all.

(Although our "German friend" treats
on a subject just seven months old, his
reference to "Gene and Glenn" is timely,
in view of their recent elevation to star-
dom on the NBC chain, where they are
given the Quaker Oats period lately oc-
cupied by Charlie Hamp.)

Mit sudch a pootifull cover vat you got it, in
front, on das July magitzine, it giffs sudch a rap-
ture and a trill to all das Pumpernickle boys.
Chust like Hester Grallstone's twin sister, Lena
looks it, only she got it, a shape vat iss better.
I betcha mit gellus, green eyes, Hester would have
it, ven on a shape, she looks it, like Lena's—and
sudch a coot liddle vitsgers vat Jake got it, chust
like by Shmaltsis liddle goat.

But I must tell you, it giffs a few flys in soup.
Mr. Schpang, "him vat Jake und Lena woiks for,"
he iss sore like anything und it giffs a look in his
face like Babe Ruth got it, ven it giffs a shtrike-
out. "'Cause vy are you sore, Mr. Schpang?" I
asked, und he said, "Vell, if it giffs crackers to sit
on, for vy not a couple boxes up-to-date soda
crackers like *only* Schpang makes 'em? Und for
vy should it giff a seat behind for Gene und
Glenn, all das Lakwood flappers like to know,
mit two sudch up-to-daters, Chon Barlymore und
Moritz Shoffoleer should take it a back seat?"

Goot-by. HERR LUDWIG VON STOSKOPH,
Secrataire Pumpernickle Verein No. 13,
Lakewood, O.

"Turning the Dial" over at Cincin-
nati, O.:

Did you ever notice that three CBS announcers'
voices sound alike? They are Frank Knight, Da-
vid Ross and George Beuchler. I can not tell who
is announcing until the end of the programs. At
our house we guess who it is, but most always
guess wrong.

Now for congratulations. Your WHAT'S ON
THE AIR grows more interesting with every issue.
I would not be without it. Your "Turning the
Dial" is very amusing. I happened to be doing
the same thing on the same night and practically
had the same stations as your "Dial-twister," with
the exception of Shreveport, KWKH.

CINCINNATI, O.

M. P.

Ouch!

Your subscribers have been "Amos 'n' Andved,"
"Rudy Valled," "Arthur Murrayed," "Floyd
Gibboned" to death!

A SUBSCRIBER.

NYACK, N. Y.

SUNDAY

February 1, 8, 15, 22

CHAIN PROGRAMS

February 1, 8, 15, 22

SUNDAY

ALA.—MO. (*Part Time)		Program by 15-minute periods							
EASTERN TIME		10	15	30	45	11	15	30	45
CENTRAL TIME		9	15	30	45	10	15	30	45
690 TORONTO	CKGW	1	7	M	3	3			
960 TORONTO	CFRB	M7	M7	M7	M7	N	M4	M4	M4
1140 BIRM'GH'M	*WAPL	1	7	M9	M9	M9	M9	M9	M3
930 BIRM'GH'M	WBRC	M6	M6	M3	M3	M3	M8	M8	M8
1040 HOT SP'GS	*KTHS	M	M			M2	M2		
1390 LIT'L'R'CK	*KLRA			3	3	4	4	4	4
830 DENVER	KOA	1	X	X	3	3	4	5	5
560 DENVER	KLZ	1	1	M2	M2	M2	M2	R	R
1060 HARTFORD	*WTIC	M2	X	X	M5	M6	M6	M6	M6
1330 HARTFORD	WDRC					4	4	4	4
630 WASH'GT'N	WMAL	1	1	2	2	4	4	4	4
950 WASH'GT'N	WRC	1	X	X	3	3	4	5	5
620 Clearwater St. Peterab'g	WFLA WSUN	6	7	V	M5				
900 JACKS'N'VE	WJAX	M9	7	X	3	3			
1300 MIAMI B.	WIOD	M	7	M6	3	3	X	5	5
560 MIAMI	WQAM								
740 ATLANTA	WSB	1	7		3	3	4	5	5
1020 CHICAGO	KYW	M	7	M	3	3	M	N	M3
770 CHICAGO	*WBBM	1	1	3	3				
870 CHI. WENR-WLS		M7	M7	3	3	X	B	W	M
720 CHICAGO	WGN	1	X	X					
560 CHICAGO	*WIBO								
670 CHICAGO	WMAQ	R	M	X	X	M	M	M	M
1160 FT. WYNE	*WOWO	1	1	3	3				
1230 IND'P'LIS	*WFBM					4	4	4	4
1260 C'NCIL BL'ES	KOIL	1	1	3	3	M	M	M3	M3
1000 Dev. Dee M'nes	WOC*WHO	1		3	3				
600 WATERLOO	WMT			3	3	4	4	4	4
1220 LAWRENCE	*WREN	6	7	8	8	9	B	A	A
580 TOPEKA	*WIBW	M2	M2	3	3	N	4	4	4
1300 WICHITA	*KFH		X	X		4	4	4	4
1490 COVINGTON	*WCKY								
820 LOUISVILLE	WHAS	1	7		3	3	X	5	5
1250 N. ORL'NS	WDSU	R	R	R	R	N			
1320 N. ORL'NS	WSMB	1	7						
620 BANGOR	WLBZ								
940 PORTLAND	WCSH		X	X	3	3			
1060 BALTIMORE	*WBAL								
600 BALTIMORE	WCAO	1	1	2	2				
990 SPRINGFIELD	WBZ	M2	7	8	8	O	B		
590 BOSTON	WEEI	1	X	X	3	3	N		
1230 BOSTON	WNAC	1	1	2	2	N	M8	M8	M8
1200 WORCEST'R	WORC	M8	M8	2	2				
580 WORCESTER	WTAG	X	X	X	N				
1410 BAY CITY	WBCM								
1240 DETROIT	WXYZ	1	1	3	3	4	4	4	4
750 DETROIT	WJR	6	7	8	8	9	B		
920 DETROIT	WWJ	1	X	X	3	3	4	5	5
810 MINNEAP	WCCO	M	M	3	3	4	4	4	4
1460 ST. PAUL	KSTP	1	X	X	3	3	X	5	5
1270 JACKSON	WJDX	X	7		3	3	X		
950 KAN. CITY	KMBC	1	1	3	3	M4	M4	M4	M4
610 KAN. CITY	WDAF	1	X	X	3	3	M5	M5	M5
1090 ST. LOUIS	KMOX	1	1	3	3	M3	M3	M3	M3
550 ST. LOUIS	*KSD	1							
1350 ST. LOUIS	KWK	M2	7	8	8	9	B	A	A

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M.
C. S. T. 9 to 10 P. M.

1 Royal's Poet of the Air
Featuring Jesse Crawford and the Duotones.

2 The Gauchos
Vincent Sorey and his orchestra.

3 Be Square Motor Club Program
Orchestra with script act.

1 Atwater Kent Hour
Concert orchestra; director, Josef Pasternack; soloists.

2 To Be Announced

3 Sunday at Seth Parker's
Down East hymn sing.

6 Evensong
Vocal and instrumental.

7 Pennzoil Pete
Andy Sannella and novelty orchestra.

8 Kaffee Hag Slumber Music
String ensemble.

E. S. T. 11 to 12 P. M.
C. S. T. 10 to 11 P. M.

3 Sunday at Seth Parker's
Down East hymn sing.

4 Sam Herman
Xylophonist, assisted by Frank Banta, pianist.

5 Russian Cathedral Choir
Vocal soloists, male quartet.

9 Radio Luminaries

B Enna Jettick Melodies

A Reminiscences
Erva Giles, soprano; Godfrey Ludlow, violinist; male quartet; Keith McLeod, organist; Alwyn E. W. Bach, narrator.

4 Back Home Hour from Buffalo
Religious service with symphony orchestra; quartet and soloists. Sermon, Rev. Clinton H. Churchill.

What do your favorite stations offer at this time? Note the symbols after them in the columns at left and right, and find them described in this middle column. Make your choice and tune in.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Program by 15-minute periods								NEB.—WIS. (*Part Time)	
10	15	30	45	11	15	30	45	EASTERN TIME	
9	15	30	45	10	15	30	45	CENTRAL TIME	
				9	X	A	A	KFAB	LINCOLN 770
1	X	X	3	3	4	5	5	*WOW	OMAHA 590
T	T	2	2	4	4	4	4	WPG	ATL'TIC CITY 1100
								WOR	NEWARK 710
1	X	X	3	3				WBEN	BUFFALO 900
								*WGR.	BUFFALO 550
1	1	2	2	4	4	4	4	*WKBW	BUFFALO 1480
1	1	2	2	4	4	4	4	WABC	NEW YORK 860
1	2	2	3	3	4	5	5	WEAF	NEW YORK 660
6	7	8	8	9	B	A	A	WJZ	NEW YORK 760
6	7	8	8					WHAM	ROCH'TER 1150
				2	2	4	4	*WHEC	ROCH'TER 1440
1	X	X	3	3	4	5	5	WGY	SCHEN'D'Y 790
1	1							*WFBL	SYRACUSE 1360
1	1	X	X	4	4	4	4	WBT	CHARLOTTE 1080
								WPTF	RALEIGH 680
1	1	3	3	4	4	4	4	WWNC	ASHEVILLE 570
1	1	2	2	M3	M3	M3	M3	WDAY	FARGO 940
1	1	M9	M9	M3	M3	M6	M6	WADC	AKRON 1320
1	1	M9	M9	M3	M3	M6	M6	WKRC	CINCINNATI 550
M3	7	8	8	TV	TV	M3	M3	WLW	CINCINNATI 700
1								WSAI	CINCINNATI 1330
1	1	T	T	M3	M3	M3	M3	WHK	CLEVEL'D 1390
1	X	X	3	3	X	5	5	WTAM	CLEVEL'D 1070
								WAIU	COLUMB'S 640
1	1	3	3	4	4	4	4	WSPD	TOLEDO 1340
M6	M6	3	3	4	4	4	4	*WKBN	YO'NGST'N 570
M5	M5	M7	M7	4	4	4	4	KFJF	OKLA CITY 1480
1		3	3	X				WKY	OKLA CITY 900
								*KVOO	TULSA 1140
								*WHP	HARRIS'B'G 1430
1	1	2	2					WLBW	OIL CITY 1260
1	1							WCAU	PHILAD. 1170
M7	M7	M7	M7					*WFAN-WIP	PHIL.610
1	X	X	3	3				*WLIT-WFI	PHIL. 560
V	7	8	8	9	B	A	A	KDKA	PITTS'B'GH 980
1	X	X	3	3	X			WCAE	PITTS'B'GH 1220
1	1	2	2					WJAS	PITTS'B'GH 1290
1	1	2	2	4	4	4	4	WEAN	PROVID'NCE 780
	X	X						WJAR	PROVID'NCE 890
M	M	M	M	4	4	4	4	WDOD	CHATTA. 1280
1	7							WMC	MEMPHIS 780
				4	4	4	4	*WREC	MEMPHIS 600
								*WLAC	NASH'LE 1470
1	M5	M3	3	3	M8	M8	5	WSM	NASH'LE 650
		3	3	4	4	4	4	*KRLD	DALLAS 1040
1	X	X	X	M	M3	5	5	WFAA	Dallas 800
1			3	3	X			WBAP	Ft. Worth 800
1	1	X	X					KPRC	HOUSTON 920
1	7	M	M	M				*KTSAS.	S. ANTONIO 1290
1	7	M	M	M				WOAI	S. ANTONIO 1190
M4	M4	2	2	4	4	4	4	*WTAR	NORFOLK 780
M2	7	X	3	3	4			WRVA	RICHM'D 1110
M	M	2	2	4	4	4	4	WDBJ	ROANOKE 930
M7	X	X	3	3	4	5	5	*WEBC	SUPERIOR 1290
		3	3	4	4	4	4	*WISN	MILW'KEE1120
	X	X	3	3				WTMJ	MILW'KEE 620

Windy City Highlights

WHEN NBC built the world's finest broadcasting center at Chicago, it did so largely because of the mass of business piled up in the country's second city by a hustling young Georgian, Niles Trammell by name.

Mr. Trammell went to Chicago in 1928, only a few months after he had joined the National Broadcasting Company. He had a dozen people working for him then. To-day he directs the efforts of a staff of more than two hundred workers, in addition to the sixteen hundred artists who go on the air from the Chicago network center each month. He was made a vice-president of the company in March, 1929.

Born in Marietta, a little town in northwest Georgia, he was educated at the University of the South at Sewanee, Tenn. He entered the service during the World War and emerged with the rank of lieutenant. Before joining NBC, he was for four years in various sales-executive positions with the Radio Corporation of America on the Pacific Coast.

He rules a radio network stretching from Canada to the Gulf, and from the Alleghenies to the Rockies, yet his name is known to few of the millions who dial in nightly on the programs originated under his direction at Chicago. He has a genuine distaste for personal publicity, or "trumpet-blowing," as he calls it, his associates say.

No longer do orchestral conductors, appearing in the new studios of the Columbia Broadcasting System in Chicago, teeter idly on their heels, in movie master-of-ceremonies fashion.



NILES TRAMMELL, *manager Chicago office, and vice-president, NBC.*

When they go on the air nowadays, new responsibilities are heaped on their shoulders. On their music-stand is placed a dial, a duplicate of the tone-control indicator which is before the eyes of the operator in the studio's control booth. By watching the indicator needle as it rises and falls, it is now up to the conductor to regulate the volume of his orchestra, to keep it at the proper strength for broadcasting. The operator, who formerly did this electrically, now merely checks up on the conductor's efforts.

The new tone-control system is typical of the whole idea around which the Columbia engineers built the new studios—that of an entertainment workshop where mechanical perfection is considered first; the appearance to the spectator who may visit the studio, second.

In the new studios, which are otherwise triumphs of modernistic design, the microphones are slung from the ceiling by a complicated system of ropes and pulleys. Arthur M. Clarke, the sound engineer who supervised the construction of

the studios, explained them, saying:

"The radio studio is a workshop. It serves one, and only one, purpose—the setting for a program pick-up. If that pick-up is to be perfect, mechanical requisites must come first, and decorative niceties last. The ropes allow us to adjust to perfection a particularly sensitive microphone. If log-chains would have served better, we would have used log-chains."

The microphones, incidentally, are so delicate that, tuned to their full capacity, they could pick up the ticking of a conductor's wrist-watch and put it on the air with the volume of a grandfather clock, the engineers assert.

The Columbia studios serve the double purpose of an originating-point for network programs and of local studios for WBBM, the Columbia-owned station in Chicago. They were put into operation shortly before the first of the year.

A. W. ("Sen") Kaney, one of the veterans of radio broadcasting in Chicago, comes out of a recent shake-up of positions in the Chicago offices of the National Broadcasting Company with added honors and responsibilities. As the new program manager of the Chicago division, much of the work of arranging for the transfer and new set-up of the many programs which NBC is moving from New York to Chicago will fall on his shoulders. Kaney, starting as an announcer on KYW, Chicago's first broadcasting station, was an early leader in, if not the originator of, the extemporaneous school

[Continued on page 43]



Control room, Chicago NBC headquarters. Control board in foreground has facilities for handling programs from eighteen studios.

MONDAY

February 2, 9, 16, 23

CHAIN PROGRAMS

February 2, 9, 16, 23

MONDAY

Table with columns for time zones (Eastern, Central), 15-minute periods (6, 15, 30, 45), and station call letters (e.g., 690 TORONTO CKGW, 960 TORONTO CFRB). Includes program names and time slots.

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M. C. S. T. 5 to 6 P. M.

- 1 Black and Gold Room Orchestra
2 Who's Behind the Name?
3 Black and Gold Room Orchestra
7 Start and Stop
8 Mormon Tabernacle Choir and Organ
9 Literary Digest Topics in Brief
1 WSPD Commodores
2 Dance Music from New York
3 My Bookhouse Story Time
4 Tony's Scrap-book
9 Semi-Hex Program

E. S. T. 7 to 8 P. M. C. S. T. 6 to 7 P. M.

- 5 Current Events
6 The Vagabonds
7 Evangeline Adams
8 Anheuser-Busch Program
4 A Musical Demi-tasse
5 The World To-day
6 To Be Announced
A The Pepsodent Program
B Tastyeast Jesters
C Phil. Cook
D Roxy's Gang

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

Table with columns for time zones (Eastern, Central), 15-minute periods (6, 15, 30, 45), and station call letters (e.g., KFAB LINCOLN 770, *WOW OMAHA 590). Includes program names and time slots.



MR. AUGUST A. BUSCH, millionaire president of Anheuser-Busch, Inc., St. Louis, signs TONY CABOOCH, the original one-man radio show, to a new contract under which he is again appearing as the feature of the Anheuser-Busch program. Originating in St. Louis, at Station KMOX, the program is broadcast over the Columbia Broadcasting System on Mondays (instead of Tuesdays, as heretofore) from 6:45 to 7 p. m., Central Standard Time.

THE meteoric rise of St. Louis' own Tony Cabooch to the highest rank in radio-land was accomplished in less than one year. The new contract for Tony to broadcast his famous characters over the Columbia network places him up with the top-notchers and makes him one of the highest-salaried radio stars in America.

Radio fans throughout the land have heard Tony's unique entertainment on the air—have heard Casey, the Irishman; Cohen, the Jew; Sing Hi, the Chinaman; Sam Green, the cotton-field darkey; Vittori, Tony's brother; Reginald Tweed, the Englishman; Ole Olsen, the Swede; Dick Lawton, the hard-boiled sailor; Haba-Haba, the tribesman headhunter; Red, the newsboy; Miss Kajawhara, the Chinese opera singer; Professor Schwob, the judge; the traffic policeman; Lena, the

talkative parrot—sixteen characters; count them. They have heard the steamboat whistle, the Swiss yodler, the wild man of Borneo, the wild animals in Tony's circus, the side-show barker, the funny clown, the barking dog, the meowing cat, the roaring lion, the swish of the steamboat, the sound of the waves—and all from the mouth of one man, Tony Cabooch, the "One-man Radio Show."

"Thank you too much," "You're welcome" and Tony's famous "Poosh 'em up" have become the byword of thousands.

Now that you have become acquainted with this inimitable funny man, delineator of quaint characters, you will be let in on a secret: Tony Cabooch, the sympathetic Italian, is Tony's favorite character, and nearly every moment of the day or night you will find him living his part.



THE habit of collecting odd bits of information, verse and anecdotes started with Anthony Wons, the man who presents "Tony's Scrapbook" over the CBS, while he was in the hospital recuperating from wounds received in the World War.

All his life he had been a rapacious reader, inordinately fond of Shakespeare and of poetry. The idea of utilizing this material came to him while listening to a radio program.

Discharged from the hospital, he went to a Chicago broadcasting station and an audition resulted in a contract then and there. For many weeks thereafter Tony gave regular programs, and, thanks to their success, he was called to Cincinnati for a long period, and then to the Columbia Broadcasting System studios.

His life is somewhat analogous to the scrapbooks he has perfected. He has worked in mines, smelting plants, butcher shops and sales departments. His memory is as vigorous as his ambitions. He has managed to learn six Shakespeare plays which he presents in their entirety.

BEGUN at the time of the London Naval Conference, when King George V. was followed to the microphone by Secretary of State Stimson, Secretary of the Navy Adams and Ambassador Hugh Gibson, the regular broadcasts from London over CBS have grown too big for their shoes, and the broadcasters are now striding about Europe in seven-league boots.

They are waiting in the lobbies of Parliament Houses and Government residences in half the capitals of Europe, wherever statesmen and leaders of thought can be reached, getting them to tell the United States how their part of the world lives, and how it hopes to live in the near future.

Each Sunday at 12:30 p. m., E. S. T., a speaker of especial prominence in some phase of English or European life, whether it be politics or the theatre, religion or science, steps before the microphone. He addresses an audience scattered over three million square miles, and not one of whom is less than three thousand miles from the broadcaster, and tells them something of the matters that are uppermost in the minds of people in the Old World to-day, and particularly of matters that affect the United States directly or indirectly.

Already there have been the President of Austria, the German Foreign Minister and an ex-Premier of Poland. With Governments changing so quickly, there is little danger of the supply of speakers being exhausted.

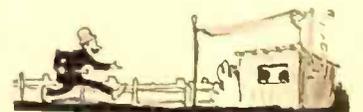
"I can't give you anything but love, baby," sang father, as he rocked the infant back to sleep.—*Splinters.*

Dick Grace, "crack-up expert," who does stunt flying for the movies, is under a speaker's contract to the NBC Artists' Service.

William Burke Miller, who directs special event broadcasts for NBC, is writing them up for a technical magazine. Miller is a former newspaper man and graduated into program direction from the publicity department.

Andy Sanella is the only saxophonist under contract to NBC Artists' Service. Lew White, organist; Georgia Price, harpist; Sam Herman, xylophonist, and Del Staigers, cornetist, are equally exclusive.

The worries that Amos 'n' Andy "aired" when they got "hooked up" with that lunch-room are made to look like a pink tea by those two darkey boys now broadcasting their woes from WXYZ, Detroit—said woes accumulating from their operation of their own radio station, AWOL.



MONDAY

February 2, 9, 16, 23

CHAIN PROGRAMS

February 2, 9, 16, 23

MONDAY

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	8	15	30	45	9	15	30	45
CENTRAL TIME	7	15	30	45	8	15	30	45
690 TORONTO CKGW	(5)	(5)	X	X	M9	M9	(8)	(8)
960 TORONTO CFRB	X	(3)	(4)	(4)	X	X	M9	M9
1140 BIRM'GH'M *WAPI								
930 BIRM'GH'M WBRC	X	M3	M8	M8	(5)	(5)	M	S
1040 HOT SP'GS *KTHS	(1)	M5	X	X	(7)	(7)		
1390 LIT'LER'CK *KLRA			(4)	(4)	(5)	(5)		
830 DENVER KOA	(1)	(2)	X	X	(7)	(7)	(4)	(4)
560 DENVER KLZ	M6	M6	(4)	(4)	(5)	(5)	(6)	(6)
1060 HARTFORD *WTIC	T	(2)	(3)	(3)	(3)	(3)	(4)	(4)
1330 HARTFORD WDRC	(2)		(4)	(4)	(5)	(5)		
630 WASH'GT'N WMAL	(4)	(3)	(4)	(4)	(5)	(5)	(6)	(6)
950 WASH'GT'N WRC	(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)
620 Clearwater WFLA St. Peterab'g WSUN	(1)	(2)	X	X	M5	M5	M9	M9
900 JACKS' N'VE WJAX	(1)	(2)	X	X	M6	M6	(4)	(4)
1300 MIAMI B. WIOD	(1)	M	X	X	N	X	M1	X
560 MIAMI WQAM					(5)	(5)		
740 ATLANTA WSB			X	X			(4)	(4)
1020 CHICAGO KYW	M5	(2)	X	X	(7)	(7)	(8)	(8)
770 CHICAGO *WBBM					(5)	(5)	(6)	(6)
870 CHI. WENR-WLS	M5	M6	M6	M6	M	M	M9	M9
720 CHICAGO WGN			(3)	(3)	(3)	(3)	(4)	(4)
560 CHICAGO *WIBO	(1)	(5)						
670 CHICAGO WMAQ	(2)	NO	(4)	(4)	(5)	(5)	T	T
1160 FT. W'YNE *WOWO	(2)				(5)	(5)	(6)	(6)
1230 IND'P'LS *WFBM	(2)	(3)			(5)	(5)		
1260 C'NCIL BL'FS KOIL	(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)
1000 Dav. WOC *WHO Des M'nce		(2)	(3)	(3)	(3)	(3)	(4)	(4)
600 WATERLOO WMT			(4)	(4)	(5)	(5)		
1220 LAWRENCE *WREN	X	X	X	X	(7)	(7)	(8)	(8)
580 TOPEKA *WIBW	M	M	O	O	(5)	(5)	M	M
1300 WICHITA *KFH	X	X			(5)	(5)	X	X
1490 COVINGTON *WCKY					M2	M6	M6	T
820 LOUISVILLE WHAS	(1)	(2)	X	X			(4)	(4)
1250 N. ORL'NS WDSU	(2)	M6	N	M	(5)	(5)	(6)	(6)
1320 N. ORL'NS WSMB	(1)	(2)	X	X				
620 BANGOR WLBZ					(5)	(5)		
940 PORTLAND WCSH			(3)	(3)	(3)	(3)	(4)	(4)
1060 BALTIMORE *WBAL								
600 BALTIMORE WCAO	(1)	(3)	M	M	(5)	(5)	(6)	(6)
990 SPRINGFIELD WBZ	X	M6	X	X	(7)	(7)	(8)	(8)
590 BOSTON WEEL	M6	M6	(3)	(3)	(3)	(3)	(4)	(4)
1230 BOSTON WNAC	M	(3)	(4)	(4)	(5)	(5)	(6)	(6)
1200 WORCEST'R WORC	(1)	M5	(4)	(4)	(5)	(5)	M3	M3
580 WORCESTER WTAC	(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)
1410 BAY CITY WBCM	M6	M6	M6	M6	(5)	(5)	M9	M9
1240 DETROIT WXYZ	(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)
750 DETROIT WJR			X	X	(7)	(7)	(8)	(8)
920 DETROIT WWJ	(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)
810 MINNEAP WCCO	(2)	M5	M2	M2	(5)	(5)	(6)	(6)
1460 ST. PAUL KSTP	M9	M9	TW	M5	(7)	(7)	(4)	(4)
1270 JACKSON WJDX	(1)		X	X				
950 KAN. CITY KMBC	(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)
610 KAN. CITY WDAF	(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)
1090 ST. LOUIS KMOX	(2)	(3)	X	X	(5)	(5)	(6)	(6)
550 ST. LOUIS *KSD	(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)
1350 ST. LOUIS KWK	T	T	X	X	(7)	(7)	(8)	(8)

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M.
C. S. T. 7 to 8 P. M.

1 The New World Symphony
Howard Barlow and his concert orchestra.

2 Literary Digest Topics in Brief
Lowell Thomas.

6 Barbasol Program

3 Arabesque
Desert story.

1 "How's Business?"
Merle Thorpe. NBC, Washington studio.

2 Fifteen Minutes in the Nation's Capital
NBC, from Washington.

3 A. & P. Gypsies
Orchestra director, Harry Horlick; vocalists.

5 Roxy's Gang
From Roxy Theatre, N. Y.

6 To Be Announced

E. S. T. 9 to 10 P. M.
C. S. T. 8 to 9 P. M.

5 The Three Bakers
Radio's first extemporaneous program; three comedians. Standard Brands program.

6 Bourgeois—An Evening in Paris
Style radiogram; orchestra; Pierre Brugnon, tenor; Taylor Buckley, baritone.

3 A. & P. Gypsies
Orchestra director, Harry Horlick; vocalists.

4 General Motors Family Party
Orchestra director, Frank Black; soloists; male quartet.

7 Maytag Orchestra
Tom, Dick and Harry, vocal trio; orchestra director, Victor Young.

8 Cheseborough Real Folks
Sketch of small-town life; novelty band.

CBS—DAILY EXCEPT SUNDAY
Organ Reveille, 7:30 A. M. Popular Music by Fred Feibel. Morning Devotions, 8:30 A. M. Religious Services, led by New York Clergymen. Something for Every One, 9 A. M. Music, News, Hymns, Poetry, by Ernest Naftzger. Radio Home-Makers' Club, 10 to Noon. Feature Periods for Women, by Ida Bailey Allen. Music, Noon to 2:30 P. M. A Succession of Orchestras, Chorus-es, Quartets. School of the Air, 2:30 P. M. (School-days.) A Nation-wide Educational Program.

KEY TO LOCAL PROGRAMS

N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL

M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M 30. Variety

Program by 15-minute periods								NEB.—WIS. (*Part Time)
8	15	30	45	9	15	30	45	EASTERN TIME
7	15	30	45	8	15	30	45	CENTRAL TIME
(5)	(5)	X	X					KFAB LINCOLN 770
X	(2)	(3)	(3)	(3)	(3)	(4)	(4)	*WOW OMAHA 590
T	M6	(4)	(4)	(5)	(5)	(6)	(6)	WPG ATL'IC CITY 1100
								WOR NEWARK 710
(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)	WBEN BUFFALO 900
(2)		(4)	(4)	(5)	(5)			*WGR. BUFFALO 550
	(3)			(5)	(5)	(6)	(6)	*WKBW BUFFALO 1480
(1)	(3)	(4)	(4)	(5)	(5)	(6)	(6)	WABC NEW YORK 860
(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)	WEAF NEW YORK 660
(5)	(5)	(6)	(6)	(7)	(7)	(8)	(8)	WJZ NEW YORK 760
(5)	(5)	M7	M7	(7)	(7)	(8)	(8)	WHAM ROCH'TER 1150
				(5)	(5)			*WHEC ROCH'TER 1440
	(3)	(3)	(3)	(3)	(3)	(4)	(4)	WGY SCHEN'D'Y 790
(2)	(3)			(5)	(5)	(6)	(6)	*WFBL SYRACUSE 1360
(2)	X	(4)	(4)	(5)	(5)	(6)	(6)	WBT CHARLOTTE 1080
(1)	M6	(4)	(4)	(5)	(5)	M	M	WPTF RALEIGH 680
X	X	X	X	(5)	(5)	(6)	(6)	WWNC ASHEVILLE 570
(2)	(3)	M6	M6	(5)	(5)	(6)	(6)	WDAY FARGO 940
V	(3)	(4)	(4)	(5)	(5)	(6)	(6)	WADC AKRON 1320
M	M	X	X	(7)	(7)	(8)	(8)	WKRC CINCINNATI 550
(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)	WLW CINCINNATI 700
(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)	WSAI CINCINNATI 1330
		(3)	(3)	(3)	(3)	(4)	(4)	WHK CLEVEL'D 1390
WM	X	X	X	(5)	(5)			WTAM CLEVEL'D 1070
(2)	(3)	M	M5	(5)	(5)	(6)	(6)	WAIU COLUMB'S 640
				(5)	(5)			WSPD TOLEDO 1340
(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)	*WKBN YO'NGST'N 570
(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)	KFJF OKLA CITY 1480
	(2)	X	X	(7)	(9)	(4)	(4)	WKY OKLA CITY 900
(1)	(2)	X	X	(7)	(7)	M	M	*KVOO TULSA 1140
		(4)	(4)	(5)	(5)			*WHP HARRIS'EG 1430
		(4)	(4)	(5)	(5)	(6)	(6)	WLBW OIL CITY 1260
	(3)			(5)	(5)	(6)	(6)	WCAU PHILAD. 1170
W	W	M3	M3	(5)	(5)	M2	M2	*WFAN-WIP PHIL.610
O	O	(3)	(3)	(3)	(3)	(4)	(4)	*WLIT-WFI PHIL. 560
M1	M1	X	X	(7)	(7)	(8)	(8)	KDKA PITTS'GH 980
(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)	WCAE PITTS'GH 1220
(2)	(3)	(4)	(4)	(5)	(5)	(6)	(6)	WJAS PITTS'GH 1290
	(3)	(4)	(4)	(5)	(5)	(6)	(6)	WEAN PROVID'NCE 780
(1)	(2)	(3)	(3)	(3)	(3)	(4)	(4)	WJAR PROVID'NCE 890
X	X	(4)	(4)	(5)	(5)	M	M	WDOD CHATTA. 1280
		X	X			(4)	(4)	WMC MEMPHIS 780
(2)	(4)	(4)	(5)	(5)				*WREC MEMPHIS 600
			(5)	(5)				*WLAC NASHV'LE 1470
	X	X			(4)	(4)		WSM NASHV'LE 650
	(4)	(4)	(5)	(5)	(6)	(6)		*KRLD DALLAS 1040
M	M	X	X	(7)	(7)	(4)	(4)	WFAA Dallas 800
	(2)	X	X	(7)	(7)	(4)	(4)	WBAP Ft. Worth 800
(2)	W	M3	W	(5)	(5)	S	X	KPRC HOUSTON 920
M	M	X	X	(7)	(7)	(4)	(4)	*KTSA S. ANTONIO 1290
(1)	X	M9	M9	(5)	(5)	M	M	WOAI S. ANTONIO 1190
M3	M3	X	X	X	O	M2	M2	*WTAR NORFOLK 780
(1)	X	(4)	(4)	(5)	(5)	V	M5	WRVA RICHM'D 1110
	(3)			(5)	(5)			WDBJ ROANOKE 930
		X	X			(4)	(4)	*WEBC SUPERIOR 1290
				(5)	(5)			*WISN MIL W'KEE1120
		X	X					WTMJ MILW'KEE 620

NBC Guests



Lawrence Tibbett

IRVIN COBB recently completed a five-week series of broadcasts as guest artist on the Armour program. It is rumored he is to return to the air soon for another series of humorous story-telling.



Irvin Cobb



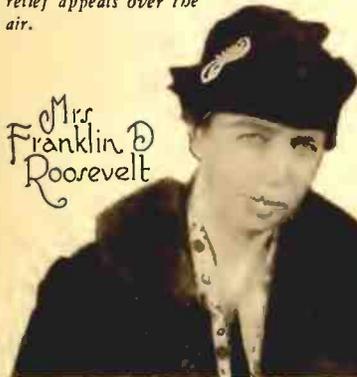
Percy Grainger

PERCY GRAINGER, internationally famous pianist and composer, plays for the radio audience several times each season, usually as a guest on the Mobiloil broadcast.

MISS HELEN CHOATE, granddaughter of the famous ambassador, told about her "Pet Superstitions" on a recent "Pond's Afternoon Tea" program.

MRS. AUGUST BELMONT, formerly Eleanor Robson, distinguished dramatic actress, has presented the work of the New York Emergency Employment Committee on the air.

MRS. FRANKLIN ROOSEVELT, wife of New York State's chief executive, is called on to sponsor relief appeals over the air.



Mrs. Franklin D. Roosevelt

Miss Helen Choate



Mrs. August Belmont



THIS is Alfred Heather, who directs the Canadian Pacific Musical Crusaders, the sparkling program of song and anecdote that you hear through WJZ and associate NBC stations every Sunday afternoon at 4:15 o'clock.

Mr. Heather has had a very wide experience both as singer and actor. Originally a choir-boy at Westminster Abbey, he later gained invaluable experience as a member of George Edward's Gaiety and Daly's Companies. He was also principal tenor in Sir Thomas Beecham's Opera Company at His Majesty's Theatre, Royal Opera House, Covent Garden and Theatre Royal, Drury Lane.

When "The Beggar's Opera" was revised at the Hammersmith Theatre, Alfred Heather was the original Filch and sang this part for eight years with enormous success. This encouraged Mr. Heather to form his own company and undertake a world tour, during which he traveled eighty-three thousand miles visiting every English-speaking country on the globe. Last spring the Canadian Pacific Railway engaged Mr. Heather's company for their Ballad Operas.

ALL the features of a current popular magazine wrapped in a musical package are presented each Tuesday at 6 P. M. (E. S. T.), during the McKesson Musical Magazine broadcast through an NBC network.

The idea of the program builders is to present, in musical form, the contents of a magazine from cover to cover. The opening signature is the front cover, while the closing theme melody corresponds to the back cover. In between will be found musical editorials, feature articles and stories, if the listener can visualize his radio program as a popular magazine.

Outstanding figures from the realm of music are paraded before the microphones each week in the series as guest artists on the program. Frederic Fradkin, a former conductor of the Boston Symphony Orchestra, directs the twenty-piece orchestra heard each week.

Anti Tox—I've had so many operations that my doctor says he will insert a zipper the next time.

Vincent Sorey, CBS violinist, conducts three different orchestras on the air and supervises six different bands on the outside.

Despite the fact that her series on Enna Jettick Melodies is concluded, Madame Ernestine Schumann-Heink will continue to be heard occasionally in NBC programs, she has intimated. The famous contralto is devoted to broadcasting and likes to face a microphone a few times each year.

Emily Post, Winifred Carter, Mrs. John Reilly and Helen Howe will be contributors to Mrs. Blake's Radio Column, a new CBS program from 11 to 11:45 A. M., E. S. T., on Fridays. This animated radio column, which is sponsored by Procter & Gamble Manufacturing Company, will be interspersed by lively orchestral music under the direction of Lou Raderman.

Columbia has rebuilt its entire nineteenth floor in the Columbia Building at 485 Madison Avenue, New York, and removed several departments to new space on the eighteenth floor. Alterations were made in forty-eight hours. Fifty masons, plasterers and electricians, working in two shifts the first day, and a continuous shift of twenty-four hours the second, demolished and rebuilt walls, partitions and offices, doing enough work in two days to have torn down and rebuilt an average-sized city house. The alterations cost approximately \$13,000.



MONDAY

February 2, 9, 16, 23

Table with columns for ALA.-MO. (*Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their programming schedules.

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M. C. S. T. 9 to 10 P. M.

- 1 Adventures of Sherlock Holmes
2 Symphonic Rhythm Makers
5 Stromberg-Carlson Program
6 Empire Builders
1 Robert Burns Panatela Program
2 The Columbians
3 Adventures of Don Amaizo

E. S. T. 11 to 12 P. M. C. S. T. 10 to 11 P. M.

- 4 Musical Aviators
5 Columbia's Radio Column
6 Dance Music
3 Dance Music
4 Dance Music
7 Slumber Music
8 Pepsodent Program

NBC-DAILY EXCEPT SUNDAY

Gene and Glenn-Quaker Early Birds, 8 A. M., E. S. T., on Eastern; 8 A. M., C. S. T., on Midwest.
Jolly Bill and Jane-Children's Program, 7:45 A. M., E. S. T., over WJZ, 7:45 A. M., C. S. T., on Midwest.
Cheerio, 8:30 A. M., E. S. T., over WEAf.
Vermont Lumberjacks, 8:30 A. M., E. S. T., over Eastern; 8:30 A. M., C. S. T., over Midwest.
Radio Household Institute (except Saturday), 11:15 A. M., E. S. T., through WEAf.
National Farm and Home Hour, 12:30 P. M., E. S. T., through WJZ.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
R Religious W Comic
X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 2, 9, 16, 23

MONDAY

Table with columns for NEB.-WIS. (*Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their programming schedules.

Empire Builders



Betty Reynolds, child actress of the Empire Builders, is fascinated by the device used in the studio to reproduce the sound of Great Northern trains. We don't believe any listener has forgotten Betty's work as the invalid child in the Empire Builders' Christmas story, "Altar of Roses." We certainly hope that story will be repeated next Christmas season.

The other views show first the ensemble and then the dramatic cast in active rehearsal. About

twenty hours of rehearsing are required for each of the radio playlets presented by the Great Northern Railway. Josef Koestner, the musical director, attends these rehearsals to gather ideas for the musical setting. Mr. Koestner writes much of the music himself. In the lower picture, the director, Don Bernard (seated), is seen "selling" the idea behind the script to Bernadine Flynn, one of the principals. At the extreme left is "Dad" Pickard, famous for his railway songs. Next to him is Harvey Hays, known to all radio fans as the "Old Timer."



IN his youth Ford Bond aspired first to be a jockey—he was born and raised in Louisville, home of the Kentucky Derby—and then to be a doctor.

But through the various fevers of ambition he continued the study of music he had started when he was five years old.

He left school one June day a boy soprano and returned in the fall a rich tenor. His parents wanted him to become a doctor and sent him to a Chicago medical school. There he found more opportunities to "dabble in music" than he did to study medicine.

Finally his father consented to the abandonment of a medical career and young Ford was turned loose in the world of music, in which he had been earning his way since he was thirteen years old.

Bond entered radio via WHAS, Louisville, serving as announcer, studio director, musical director and general program executive.

He has been with NBC a year, serving as announcer on virtually every type of program. He sings in the Marble Collegiate Church each Sunday. He is married and makes his home in New York.

CLEVELAND radio listeners are patting themselves on the back these blustery February mornings. Above the whistle of the cold wind off the lake their "I told you so's" may be heard any morning between 8 and 8:15 o'clock.

For Cleveland discovered Gene and Glenn. And Gene and Glenn have conquered the networks just as they conquered Cleveland and just as previously they had conquered Cincinnati.

During 1930, Gene and Glenn's "Jake and Lena" were the most important program material in radio circles. And with the beginning of 1931, Gene and Glenn took "Jake and Lena" and their humorous burlesque situations and comic songs to the NBC networks as the Quaker morning program.

Network listeners were prepared to believe Gene and Glenn were good. But they were not prepared to believe that Gene and Glenn were as good as they found the boys to be.

Gene and Glenn—in real life Gene Carroll and Glenn Rowell—are still broadcasting from the studios of WTAM, Cleveland, but their antics are now carried to all sections of the United States via a wide network of stations associated with NBC. They face the microphone twice each morning, once for the benefit of an Eastern network and again for a Southern and Western audience.

✽

Dr. Thatcher Clark, who conducts weekly rhythmic lessons in French over the Columbia network, devotes himself assiduously to the correspondence which he receives regularly from several hundreds of his enthusiastic "radio class." Letters come to him from French teachers, students, entire families who study together, and one correspondent is a ship's purser.

✽

Pat Flanagan is going "into training" again over at WBBM, Chicago. He has again inaugurated what he terms "radio's gift to fat people," and advises all who would re-establish ye olde waistline to hearken to his advice every morning except Saturdays, at eight o'clock, E. S. T.

✽

The six-month contract of Vaughn de Leath, contralto, who is called "the original radio girl," is about due to expire with WTAM, in Cleveland. It is generally understood that Miss de Leath will return to the NBC network at the expiration of the contract.

✽

Guy Lombardo, representing his Royal Canadians Orchestra, has signed a year's contract with the General Cigar Company to broadcast over CBS Mondays at 10 p. m., under the program title of "The Robert Burns Panatelas."



TUESDAY

February 3, 10, 17, 24

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	6	15	30	45	7	15	30	45
CENTRAL TIME	5	15	30	45	6	15	30	45
690 TORONTO CKGW	1	1	N	M9	C	P	M9	M9
960 TORONTO CFRB	M	M	M	M	M	M	O	W
1140 BIRM'GHM *WAP								
930 BIRM'GHM WBRC	1	2	2	3	4	5	6	7
1040 HOT SP'GS *KTHS							M9	7
1390 LIT'LE R'CK *KLRA	1	2	2	3	4	5	6	7
830 DENVER KOA	1	1	2	O	O	X	F	H
560 DENVER KLZ	1	2	2	3	W	W	M6	7
1060 HARTFORD *WTIC	P	N	M6	M6				
1330 HARTFORD WDRC	1	2	2	3	4	5		7
630 WASH'GT'N WMAL	1	2	2	3	4	M5	6	V
950 WASH'GT'N WRC	1	1	2	3	C	E	F	H
620 Clearwater WFLA St. Petersburg WSUN	M9	M9	M9	3	C	X	V	M2
900 JACKS'N'VE WJAX	M	M	O	B	C	M6	M6	M
1300 MIAMI B. WIOD	M	M	M6	B	C	X	F	M5
560 MIAMI WQAM								
740 ATLANTA WSB								7
1020 CHICAGO KYW	M2	M2	P	P	M	M3	M3	M3
770 CHICAGO *WBBM	N0	2	M8	3	X	X	M	
870 CHI. WENR-WLS	P	P	M	M8	M	M	O	O
720 CHICAGO WGN								
560 CHICAGO *WIBO								F
670 CHICAGO WMAQ	P	P	M	P	4	5	M	7
1160 FT. W'YNE *WOWO								
1230 IND'P'LS *WFBM				3				
1260 C'NCL BL'FS KOIL	M8	M8			4		6	7
1000 Dav. Des M'nes WOC*WHO	1	1			4	4		
600 WATERLOO WMT	1	2		3			6	
1220 LAWRENCE *WREN	9	M2	M2	NT	M	E	F	H
580 TOPEKA *WIBW			P	P	X	X	N	M9
1300 WICHITA *KFH	X	N	2	3	4	5	6	X
1490 COVINGTON *WCKY	1	1	M3	M3	C	E		
820 LOUISVILLE WHAS	1	1						7
1250 N. ORL'NS WDSU	O	M6	M6	M	M	M	M2	M9
1320 N. ORL'NS WSMB					4	4		7
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1			4	4	6	6
1060 BALTIMORE *WBAL					C	M	M6	M6
600 BALTIMORE WCAO	M6	M6	M6	M6	4	5	6	7
990 SPRINGFIELD WBZ	O	X	X	B	C	M6	F	X
590 BOSTON WEEL			X	M6	M8	M8	6	6
1230 BOSTON WNAC	M	M	M	M	M	5	6	M
1200 WORCEST R WORC	M7	M5	M7	M5	4	5	6	7
580 WORCESTER WTAG	M9	M9	N	3	M9	M9	6	6
1410 BAY CITY WBCM	X	X	M6	3	X	X	6	M3
1240 DETROIT WXYZ	N	X	M3	M3	X	5	6	7
750 DETROIT WJR					C			
920 DETROIT WWJ					4	4		
810 MINNEAP WCCO	P	P	P	X	X	5	6	X
1460 ST. PAUL KSTP	1	1	ON	ON	M	X	M	M
1270 JACKSON WJDX				3				7
950 KAN. CITY KMBC	P	P	P	T	T	T	T	M6
610 KAN. CITY WDAF	P	P	O	O	M2	M2	M2	7
1090 ST. LOUIS KMOX	P	M9	M6	W	M3	5	6	X
550 ST. LOUIS *KSD	1	1	2	3	X	X	X	7
1350 ST. LOUIS KWK	9	O	M3	M3	M3	W	F	M2

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M.
C. S. T. 5 to 6 P. M.

- 1** Black and Gold Room Orchestra
Director, Ludwig Laurier.
- 2** Who's Behind the Name?
Biographical sketches.
- 3** Black and Gold
- 8** Raising Junior
Domestic skit with Aline Berry and Peter Dixon.
- 9** George Simons
Tenor.
- A** To Be Announced
- B** Literary Digest Topics in Brief
Lowell Thomas.
- 1** National Security League
Broadcast series.
- 2** Concert Orchestra
CBS.
- 3** Tony's Scrap-book

E. S. T. 7 to 8 P. M.
C. S. T. 6 to 7 P. M.

- 4** Morton Downey
Tenor; Freddie Rich's orchestra.
- 5** Political Situation in Washington To-night
Frederic William Wile.
- 6** Musical Aviators Orchestra
Dance music.
- 7** The Early Book Worm
Alexander Woolcott.
- 4** Voters' Service Program
Under auspices National League of Women Voters.
- 6** Soconyland Sketches
Dramatic tales.
- 7** Billiken Pickards
NBC, Chicago.
- C** Pepsodent Program
Amos 'n' Andy.
- D** Benrus Orchestra
Director, Sam Lanin.
- E** Three Mustachios
Vocal and instrumental trio.
- F** Phil Cook, the Quaker Man
One-man show.
- G** Adventures of Polly Preston
- H** The Silver Mask Tenor
Joe White.

KEY TO LOCAL PROGRAMS

N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 3, 10, 17, 24

TUESDAY

Program by 15-minute periods								NEB.—WIS. (*Part Time)		
6	15	30	45	7	15	30	45	EASTERN TIME		
5	15	30	45	6	15	30	45	CENTRAL TIME		
9							H	KFAB LINCOLN 770		
1	1	2	M2	4	4	M	7	*WOW OMAHA 590		
								WPG ATL'IC CITY 1100		
								WOR NEWARK 710		
1	1			4	4	6	6	WBEN BUFFALO 900		
		2		4	6			*WGR. BUFFALO 550		
			3					*WKBW BUFFALO 1480		
1	2	2	3	4	5	6	7	WABC NEW YORK 860		
1	1	2	3	4	4	6	6	WEAF NEW YORK 660		
3	A	A	B	C	D	F	G	WJZ NEW YORK 760		
N	M3	M3	B	C	M6	F	M9	WHAM ROC'H'TER 1150		
1	2	3						*WHEC ROC'H'TER 1440		
				4	4	6	6	WGY SCHEN'D'Y 790		
1	2	2						*WFBL SYRACUSE 1360		
X	X	2	3	M6	M6	6	O	WBT CHARLOTTE 1080		
				B	C	X		WPTF RALEIGH 680		
1	2	2	3	4	5	6	7	WWNC ASHEVILLE 570		
				M	5	O	7	WDAY FARGO 940		
1	2	M	N	X	5	M6	M6	WADC AKRON 1320		
M8	X	M	M	4	5	6	X	WKRC CINCINNATI 550		
M3	O	V	B	C	M	F	O	WLW CINCINNATI 700		
							7	WSAI CINCINNATI 1330		
M3	M1	O	M6	M3	TM	NS	M3	WHK CLEVEL'D 1390		
			3					WTAM CLEVEL'D 1070		
1	2	2	X	X	X	M3	M3	WAIU COLUMB'S 640		
V	O	M	M	M6	M6	V	V	WSPD TOLEDO 1340		
X	X	X	NS	W	5	6	7	*WKBN YO'NGST'N 570		
1	2	2	3	4	5	6	7	KFJF OKLA CITY 1480		
1	1				X			WKY OKLA CITY 900		
P	M	M	M	M2	M	X	7	*KVOO TULSA 1140		
1	2	2	3	4	5	6		*WHP HARRIS'B'G 1430		
1	2	2	3	4	5	6	X	WLBW OIL CITY 1260		
						4	5	6	7	WCAU PHILAD. 1170
1	2	O	N	P	P	M	M	*WFAN-WIP PHIL. 610		
		N	2	3	4	X	M	X	*WLIT-WFI PHIL. 560	
M6	M6	M6	B	C	M6	M4	M4	KDKA PITTS'B'GH 980		
1	1	2	3	4	X	M6	X	WCAE PITTS'B'GH 1220		
		2	3	4	5	6	7	WJAS PITTS'B'GH 1290		
					4	6		WEAN PROVID'NCE 780		
1	1			4	4	6	6	WJAR PROVID'NCE 890		
1	2	2	3	4	5	6	7	WDOD CHATTA. 1280		
							7	WMC MEMPHIS 780		
1	2					5	6	7	*WREC MEMPHIS 600	
						5	6	7	*WLAC NASH'VE 1470	
1	1	2					7	WSM NASH'VE 650		
		2	3			5	6		*KRLD DALLAS 1040	
P	P	2	3	M9	M9	M	7	WFAA Dallas 800 WBAP Ft. Worth 800		
1	2	2	3	4	W	M3	W	KPRC HOUSTON 920		
					4	4	6	7	*KTSA S. ANTONIO 1290	
1	2	N	N	4	5	6	7	WOAI S. ANTONIO 1190		
M6	M6	M6	B	C	O	M	M	*WTAR NORFOLK 780		
1	2	2	3	4	5	6	7	WRVA RICHM'D 1110		
M6	M6	M6	M6	M7	X	F		WDBJ ROANOKE 930		
				3	4		6	X	*WEBC SUP'ERIOR 1290	
						X	F	*WISN MILW'KEE 1120		
								WTMJ MILW'KEE 620		

Bobbe Deane



NBC PACIFIC COAST CHAIN FAVORITES

Bobbe Deane was a noted stock actress before she joined NBC. Now she is happy in her opportunity to portray numerous characterizations convincingly before the microphone. She was playing the part of an Irish maid on the witness-stand in "The Trial of Vivienne Ware" when this picture was taken.



Agatha Turley

A favorite Pacific Coast chain soprano.

In addition to her work as continuity editor, Madonna Todd conducts "Meeting the Folks"—intimate interviews with radio stars over the NBC Pacific Coast chain each morning.

Madonna Todd and "Jodie"



ATENACITY of purpose has marked the career of Marion McAfee, lyric soprano, who joined the artists' staff of the Columbia Broadcasting System after several years of concert and opera work here and abroad.

Although born in Quincy, Ill., Miss McAfee looks upon Chicago as her home town, having lived there most of her life. At school and Northwestern University she studied singing under Mrs. Florence Magnus. She left college in her Sophomore year, finding it necessary to be self-supporting. For four years Miss McAfee devoted herself to business during the day and music at night, but, once launched on a musical career, she dropped everything else.

During her first season she toured the Midwest, filling sixty engagements. Early in 1926 she went to Paris. European cachet came with her appearance as a soloist with the Orchestre Philharmonique in Paris. Miss McAfee next went to London for a series of concerts with Cyril Scott. She was engaged for six performances with the Royal Opera, Covent Garden.



ALTERNATING programs of classical or semi-classical music with standard one-act plays, in which outstanding figures of the stage are heard, the 1931 RCA-Victor programs, inaugurated early in January, are receiving the acclaim of those whose taste runs to the higher forms of music and drama.

The musical and dramatic programs are presented on alternate weeks, with Nathaniel Shilkret conducting the concert orchestra in the musical programs, and C. L. Menser directing the dramatic shows.

The new series was inaugurated Sunday night, January 4, with a musical program that ran the gamut of music forms from comic operetta numbers to grand opera selections. Lewis James, tenor of the Revelers, appeared as guest soloist. Since the inaugural, a number of vocalists of note have faced the microphone.

A week after the inaugural broadcast, Otis Skinner and Elsie Ferguson led the parade of RCA-Victor stars to open the dramatic series. The famed stage personalities appeared in "The Camberley Triangle," by A. A. Milne.

The RCA-Victor broadcast is presented from the New York studios of NBC through a wide network of stations associated with that organization, each Sunday night at 7:30, E. S. T.

Hans Hanke, concert pianist whose offerings are a feature of "Paramount on Parade," a CBS noonday broadcast, can play over 350 classical selections without aid of printed music.

Morton Downey, who sings over WABC from the Club Delmonico, is remembered as the young man who sang with Paul Whiteman's Orchestra some ten years ago.

Phil Cook is appearing occasionally on other NBC programs as a guest artist since he ceased being the Quaker Man mornings. The entertainer now has to write and play all the parts in only one broadcast each week-day.

Percy Hemus, known for his roles in 'The Jameses,' is preparing two new manuscripts since that program went off the air.

"The true value of horse sense," says the Louisville Times, "is shown by the fact that the horse was afraid of the automobile during the period in which the pedestrian laughed at it."



TUESDAY

February
3, 10, 17, 24

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	8	15	30	45	9	15	30	45
CENTRAL TIME	7	15	30	45	8	15	30	45
690 TORONTO CKGW	X	X	6	7	M9	M9	M9	M9
960 TORONTO CFRB	W	M	M	M	T	M3	5	5
1140 BIRM'GH'M *WAPI								
930 BIRM'GH'M WBRC	1	1	M5	M5	M3	M3	5	5
1040 HOT SP'GS *KTHS	M	M	2	2				
1390 LIT'LE R'CK *KLRA	1	1						
830 DENVER KOA	5	5	2	2	3	3	4	4
560 DENVER KLZ	M6	M6	M5	3	X	X	M6	M8
1060 HARTFORD *WTIC								
1330 HARTFORD WDRC	1	1	2	3	4	4	5	5
630 WASH'GT'N WMAL	1	1	2	3	4	4	5	5
950 WASH'GT'N WRC	1	1	2	2	3	3	4	4
620 Clearwater WFLA St. Petersburg WSUN	5	5	2	2	3	3	X	X
900 JACKS' N'VE WJAX	X	X	2	2	3	3	M6	M6
1300 MIAM' B. WIOD	VM	T	2	2	3	3	M5	M5
560 MIAMI WQAM				3				
740 ATLANTA WSB	X	X	2	2	3	3		
1020 CHICAGO KYW	5	5	M	7	M6	M6	M	M6
770 CHICAGO *WBBM					4	4	X	X
870 CHI. WENR-WLS	5	5	M9	M9	M	M	9	9
720 CHICAGO WGN			2	2	8	8		
560 CHICAGO *WIBO	1	1					4	4
670 CHICAGO WMAQ	X	X	2	3	X	X	5	5
1160 FT. W'YNE *WOWO			2	3	4	4	5	5
1230 IND'PLIS *WFBM			2		4	4	5	5
1260 C'NCIL BL'FS KOIL	1	1	2	3	4	4	5	5
1000 Dav. WOC *WHO Des M'nes	1	1			3	3	4	4
600 WATERLOO WMT	1	1					5	5
1220 LAWRENCE *WREN	5	5	6	7	3	3	9	9
580 TOPEKA *WIBW	M	M	T	T	T	T	X	X
1300 WICHITA *KFH	1	1	X	X	4	4	5	5
1490 COVINGTON *WCKY					M2	M9	9	9
820 LOUISVILLE WHAS	5	5	2	2				
1250 N. ORL'NS WDSU	M	M	M7	3	T	M9	5	5
1320 N. ORL'NS WSMB	5	5	2	2	3	3		
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1	2	2	3	3	4	4
1060 BALTIMORE *WBAL	5	5	M5	7	8	8	9	9
600 BALTIMORE WCAO	1	1	2	3	4	4	5	5
990 SPRINGFIELD WBZ	5	5	X	7	8	8	9	9
590 BOSTON WEEI	1	1	M9	M9	3	3	4	4
1230 BOSTON WNAC	1	1	2	3	4	4	5	5
1200 WORCEST R WORC	1	1	2	M5	M8	M8	M3	M3
580 WORCESTER WTAG	1	1	2	2	3	3	4	4
1410 BAY CITY WBCM	M3	M3	M3	M9	M9	M9	M6	M6
1240 DETROIT WXYZ	X	X	2	3	4	4	5	5
750 DETROIT WJR	5	5						
920 DETROIT WWJ	1	1	2	2			4	4
810 MINNEAP WCCO	1	1	2	3	4	4	5	5
1460 ST. PAUL KSTP	X	X	2	2	M	M	4	4
1270 JACKSON WJDX	X	X	2	2	3	3		
950 KAN. CITY KMBC	1	1	2	3	4	4	5	5
610 KAN. CITY WDAF	1	1	2	2	M6	M6	4	4
1090 ST. LOUIS KMOX	X	X	2	3	4	4	5	5
550 ST. LOUIS *KSD	1	1	2	2	3	3	4	4
1350 ST. LOUIS KWK	5	5	X	7	8	8	9	9

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M.
C. S. T. 7 to 8 P. M.

- ① Rhythm Choristers
Freddie Rich and his orchestra.
- ② Kaltenborn Edits the News
- ③ Premier Salad Dressers
Orchestra; Freddie Rich, director; Al Llewelyn and Brad Brown.

- ① Blackstone Plantation
Musical program with Julia Sanderson and Frank Crumit.
- ③ Florsheim Frolic
Coon-Sanders Dance Orchestra.
- ⑤ Allied Quality Paint Group
Featuring Paul Whiteman.
- ⑥ Moon Magic
Paula Hemminghaus, contralto; instrumental trio.
- ⑦ Aunt Lulu's Adventures
Humorous ski.

E. S. T. 9 to 10 P. M.
C. S. T. 8 to 9 P. M.

- ③ McKesson Musical Magazine
Concert orchestra; director, Frederick Fradkin; guest artist.
- ④ Happy Wonder Bakers
Male trio; singing violins; orchestra direction, Frank Black.
- ⑧ Household Evening Program
Large symphony orchestra; direction, Adolphe Dumont; guest artists.
- ⑨ Death Valley Days
Dramatic sketch with Virginia Gardner, William Shelley, Jack McBride; John White, novelty vocalist; orchestra.

- ④ Henry-George
Events in the lives of two transcontinental travelers, and also "Pete" and his orchestra.

- ⑤ The Philco Symphony Concert
Howard Barlow, director.

TUESDAY—DAYTIME

A. & P. Program, 9:45 A. M., over WEA and associates. (Daily.)
Your Child, 11 A. M., over WEA and associates.
Edna Wallace Hopper, 2:30 P. M., over WEA.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February
3, 10, 17, 24

TUESDAY

NEB.—WIS. (*Part Time)	Program by 15-minute periods								
EASTERN TIME	8	15	30	45	9	15	30	45	
CENTRAL TIME	7	15	30	45	8	15	30	45	
5	5	M7	M7						
1	1	2	2	3	3	4	4		
1	1	V	V	V	V	5	5		
1	1	2	2			4	4		
1	1	2				4	4		
			3			5	5		
1	1	2	3	4	4	5	5		
1	1	2	2	3	3	4	4		
5	5	6	7	8	8	9	9		
5	5	M6	7	8	8	9	9		
1	1	2	2			4	4		
		2	3	4	4	5	5		
1	1	2	3	M6	M6	5	5		
5	5			3	3				
1	1	X	X	M	M	M	M		
M	M	2	3	4	4	5	5		
1	1	2	3	4	4	5	5		
X	X	2	3	4	4	5	5		
5	5	M	M	V	V	V	V		
1	1	2	2	3	3	4	4		
X	X	2	3	4	4	5	5		
						3	3	4	4
1	1	X	X						
1	1	2	3	4	4	5	5		
M6	M6	X	X	X	X	M9			
1	1	M5	3	4	4	5	5		
		2	2	3	3	4	4		
M	M6	2	2	X	X	4	4		
				M6	M6	M7	M7		
1	1	2	V	V	V	V	V		
1	1	2	3	4	4	5	5		
M9	M9	M9	M9	X	O	M3	V		
1	1	2	2	3	3	4	4		
5	5	P	7	8	8	9	9		
1	1	2	2	X	X	4	4		
1	1	2	3	4	4	5	5		
1	1	2	3	4	4	5	5		
1	1	2	2	3	3	4	4		
1	1	M	M	V	M	5	5		
5	5	2	2	3	3				
1	1					5	5		
1	1		3			5	5		
5	5	2	2	3	3				
								5	5
5	5	2	2	X	X	4	4		
		2	2	3	3	4	4		
M3	M3	2	3	4	4	5	5		
5	5	2	2	3	3	X	O		
1	1	M9	M9	R	R	5	5		
X	X	2	2	3	3	4	4		
1	1	O	M5	M5	M5	V	V		
X	X	2	2	3	3	4	4		
						4	4		
X	X			3	3	4	4		

KFAB LINCOLN 770
*WOW OMAHA 590
WPG ATL'IC CITY 1100
WOR NEWARK 710
WBEN BUFFALO 900
*WGR. BUFFALO 550
*WKBW BUFFALO 1480
WABC NEW YORK 860
WEAF NEW YORK 660
WJZ NEW YORK 760
WHAM ROCHESTER 1150
*WHEC ROCHESTER 1440
WGY SCHEN'D'Y 790
*WFBL SYRACUSE 1360
WBT CHARLOTTE 1050
WPTF RALEIGH 680
WWNC ASHEVILLE 570
WDAY FARGO 940
WADC AKRON 1320
WKRC CINCINNATI 550
WLW CINCINNATI 700
WSAI CINCINNATI 1330
WHK CLEVEL'D 1390
WTAM CLEVEL'D 1070
WAIU COLUMB'S 640
WSPD TOLEDO 1340
*WKBN YO'NGST'N 570
KFJF OKLA CITY 1480
WKY OKLA CITY 900
*KVOO TULSA 1140
*WHP HARRIS'B'G 1430
WLBW OIL CITY 1260
WCAU PHILAD. 1170
*WFAN-WIP PHIL. 610
*WLIT-WFI PHIL. 560
KDKA PITTS'B'GH 980
WCAE PITTS'B'GH 1220
WJAS PITTS'B'GH 1290
WEAN PROVID'NCE 780
WJAR PROVID'NCE 890
WDOD CHATTA. 1280
WMC MEMPHIS 780
*WREC MEMPHIS 600
*WLAC NASHV'LE 1470
WSM NASHV'LE 650
*KRLD DALLAS 1040
WFAA Dalia 800
WBAP Ft. Worth 800
KPRC HOUSTON 920
*KTSAS S. ANTONIO 1290
WOAI S. ANTONIO 1190
*WTAR NORFOLK 780
WRVA RICHM'D 1110
WDBJ ROANOKE 930
*WEBC SUPERIOR 1290
*WISN MILW'KEE 1120
WTMJ MILW'KEE 620

NBC broadcasts "The Trial of Vivienne Ware"—a "murder trial" serial. Left to right: (seated) George Gordon Battle, Blythe Daly, Rosamond Pinchof, John Golden; (standing) Robert Burton, Kate McComb, Jack Connelly, Dallas Welford, Jack McBryde, Matty Keene, John McGovern, Joseph Granby, Kenneth Ellis (author) and Jack Carney.



THE REVELERS are heard regularly on the Palmolive program, Wednesdays at 9:30. Lewis James and James Melton, tenors; Elliott Shaw, baritone, and Wilfred Glenn, bass, form the personnel of this popular quintet.

The BROX SISTERS are close harmony specialists long known to "talkie" fans and followers of Ziegfeld shows. Since they first appeared over radio as guest artists on the Fleischmann Hour, they have been popular with the radio audience. Left to right: Kathleen, Dagmar, Lorraine.



THE son of a world-famous Italian composer, Giuseppe di Benedetto, lyric tenor heard in National Broadcasting Company programs, has become equally famous through the medium of radio. He was the first opera singer to see the possibilities of opera "on the air."

Di Benedetto was born in Italy. By the time he was seven years old he was studying music under his father's guidance. At eight he was a soloist in church oratorios. Later he studied law at the University of Naples, where he was graduated with an LL.D. He served in the World War, was wounded in action and was decorated by the king for bravery under fire.

In 1921 he came to America with an operatic company which later failed. The company returned to Italy without di Benedetto, who remained to make a concert tour. Later he was guest artist with the San Carlo Opera Company.

Since January, 1924, di Benedetto has broadcast regularly over the NBC network.

VERNON "BUD" GRAY, former Boston radio entertainer, acts as master of ceremonies for "Paramount on Parade," which is broadcast over Station WABC, Mondays, Wednesdays and Fridays at 12 noon. Although Gray is comparatively unknown to New York radio audiences, he is popular with Boston dial-twisters for the daily broadcasts he conducted for several years from the stages of various theatres. "Paramount on Parade" is broadcast direct from the organ studios of the Paramount Theatre Building in New York City, and has as its regular artists Hans Hanke, concert pianist, and Fred Feibel, organist. From time to time prominent stage and screen players appear on this program, which is already a favorite with noonday listeners.

Cookie, the Sunshine Girl, who makes her bow over KFWB, has the distinction of being the first girl to broadcast from Los Angeles some eight years ago. On that occasion she sang "Are You Playing Fair?" from the Kinema Theatre. Her rich, resonant voice and incomparable diction, unusual to find in a "crooner," led her East, and she made a considerable name for herself in radio circles, taking her place very soon on the NBC roster of star entertainers.

She was a member of Maj. Edward Bowe's Capitol Theatre Family, one of the few radio personalities to be accorded that opportunity, and also belonged to Roxy's Gang.

Undoubtedly, a reason for the wide and growing popularity of "Hank Simmons' Showboat" is that the great American citizen is an accurate judge of masterful acting. The "Showboat" cast takes pride in the theatrical accomplishments of its members. For example, James F. Ayres, who portrays "heavies," has played in repertoire with the late Richard Mansfield, and was cast in a number of first-class productions of a few years back.

Oddities of speech and semi-nonsensical melodies punctuate the new morning program of entertainment by Brad Browne and Al Llewelyn, the Pertussin Playboys, broadcast over CBS every Monday, Tuesday and Wednesday, from 8:15 to 8:30, E. S. T., for Eastern States, and again at 8:15, C. S. T., for the West.

Morton Downey, tenor, and Jack Pettis' orchestra, heard from the Club Delmonico every Thursday at midnight, E. S. T., over CBS, will have two additional broadcasts weekly. Besides the current Thursday program, these popular entertainers will broadcast Tuesday concerts at 11:30 p. m., and tea dance music on Saturdays at 5:30 p. m.



TUESDAY

February 3, 10, 17, 24

Table with columns for ALA.-MO. (Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their broadcast schedules.

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M. C. S. T. 9 to 10 P. M.

- 1 The Gypsy Trail Emery Deutsch and his orchestra. 2 Paramount Publix Radio Playhouse Screen stars as guest artists; orchestra. 5 Graybar's—Mr. and Mrs. "Joe and Vi." 2 B. A. Rolfe and His Lucky Strike Orchestra Dance music. 5 Westinghouse Pioneers Symphony orchestra; director, Zoel Parenteau and T. J. Vastine. NBC, from Pittsburgh.

- 6 Palmolive Program 5 E. S. T. 11 to 12 P. M. C. S. T. 10 to 11 P. M.

- 3 Paul Tremaine and His Orchestra Dance music from New York.

- 4 Mickey Alpert and His Orchestra Dance music from Boston.

- 3 Duke Ellington and His Cotton Club Orchestra NBC, from New York.

- 4 Vincent Lopez and His Hotel St. Regis Orchestra NBC, from New York; dance music.

- 7 Slumber Music String ensemble; director, Ludwig Laurier.

- 8 Pepsodent Program Amos 'n' Andy.

TUESDAY—DAYTIME

U. S. Service Band, 10 A. M., WEAF. Josephine B. Gibson—Food Talk. 10:45 A. M., Tuesday and Friday. WJZ, WBZ, WHAM, WCKY, KDKA, KWK, WSM, WMC, WSB, WAPI, WSMB, WRB N, KSTP, W E B C, WRVA, WBO, WIOD, KTHS, KVOO, WBAP, KPRC, WOAI, KFAB, WKY, WTMJ, WHAS, WPTF. O' Cedar Time, 10:30 A. M. WABC, W2XE, WEAN, WNAC, WCAU, W3XAU, WCAO, WMA L, WJAS, WLBW, WFB L, WKBW, WAD C, WHK, WKRC, W O W O, WBBM, KMOX, KOIL, KMBC, WISN, WCCO, WBCM, WSPD, WLST, WLAC, WDSU, KRDL, KGRA, KFJF, K TSA, WXYZ, KTRH, WPG, WBT.

KEY TO LOCAL PROGRAMS N News S Sports O Educational T Dramatic P Children's V Variety feature W Comic R Religious X On the air

MUSICAL M 1. Band M 6. Popular M 2. Classical M 7. Symphonic M 3. Dance M 8. Organ M 4. Religious M 9. Semi-classical M 5. Novelty M Variety

February 3, 10, 17, 24

TUESDAY

Table with columns for NEB.—WIS. (Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their broadcast schedules.

Sounds Like the Tower of Babel



SHORT-WAVE fans in the U. S. A. will have to become linguists if they are to get much more than the thrill of distance out of their catch, world-wide as it now is. The International Short Wave Club has made available a list of stations using voice instead of code heard by its members in this country during a recent month. Symbols correspond (left to right) to wavelength in meters, location and hours (E. S. T.) during which the station operates.

- 14.15—LSN, Buenos Aires, Arg., 10 A. M.-2 P. M.
 14.55—PMB, Bandoeng, Java, Mon., Wed., Thurs., Sat., 5:40-10:40 A. M.
 15.02—LSG, Buenos Aires, Arg., 10 A. M.-2 P. M.
 15.5 —VK2ME, Sydney, Austral., 2 P. M.-5 P. M.
 15.55—FTM, St. Assise, France, 10 A. M.-2 P. M.
 15.93—PLE, Bandoeng, Java, Tues., Fri., 5:40-10:40 A. M.
 16.11—GBU, Rugby, England, 6 A. M.-2 P. M.
 16.3 —PCK, Kootwijk, Holland, 6 A. M.-9 A. M.
 16.38—GBS, Rugby, England, 6 A. M.-2 P. M.
 16.44—FRE, St. Assise, France, 11 A. M.-12 M.
 16.5 —CGA, Drummondville, Can., 6 A. M.-2 P. M.
 16.54—GBW, Rugby, England, 6 A. M.-2 P. M.
 16.57—GBK, Bodmin, England, 6 A. M.-2 P. M.
 16.82—PCV, Kootwijk, Holland, 6 A. M.-9 A. M.
 17.1 —G2GN, S. S. *Olympic*; G2IV, S. S. *Majestic*, 7 A. M.-2 P. M.
 18. —LSN, Buenos Aires, Arg., 2-8 P. M.
 18.5 —FZR, Saigon, Indo China, 11-12 M.
 18.56—GBX, Rugby, England, 4 P. M.-11 P. M.
 18.8 —PLG, Bandoeng, Java, 6 A. M.-9 A. M.
 19.56—W2XAD, Schenectady, N. Y., daily, 5:10-8 P. M.; Sun., 2-8 P. M.
 20.7 —GBW, Rugby, England, 1 P. M.-4 P. M.
 19.72—W8XK, Pittsburgh, Pa., Wed., Sat., 7-11 A. M.
 20.79—VPD, Suva, Fiji Islands, 3 A. M.-5 A. M.
 20.9 —G2NM, Sonning-on-Thames, England, Sun., 12:30-2 P. M.
 22. —LSN, Buenos Aires, Arg., 2 P. M.-5 P. M.
 22.5 —G2GN, S. S. *Olympic*; G2IV, S. S. *Majestic*, all hours.
 24.23—G2GL, S. S. *Homeric*, afternoons, irregular.
 24.41—GBU, Rugby, England, 2 P. M.-7 P. M.
 24.46—FTN, St. Assise, France, 11 A. M.-12 M.
 24.6 —GBS, Rugby, England, 2 P. M.-7 P. M.
 24.9 —FZR, Saigon, Indo China, 11 A. M.-12 M.
 25.1 —3RO, Rome, Italy, irregular; tests.
 25.25—W8XK, Pittsburgh, Pa., daily, 11 A. M.-9 P. M.
 25.36—K1XR, Manila, P. I., irregular, 1 A. M.-9 A. M.
 25.53—G5SW, Chelmsford, England, Mon. to Fri., 6:30-7:30 A. M., 1-6 P. M.
 25.6 —CJRX, Winnipeg, Can., 5:30-8:30 P. M.; Tues., Thurs., Sat., 10:30.
 25.65—KIO, Kauhuku, Oahu, irregular, 2 P. M.-8 P. M.
 26.1 —K1XR, Manila, P. I., irregular, 4 A. M.-6 A. M.
 26.22—DHC, Nauen, Germany, irregular, 7 P. M.-9 P. M.
 26.7 —IBDK, Yacht *Elettra*, 3 P. M.-7 P. M., irregular.
 28. —GBP, Rugby, England, irregular.
 28.5 —VK2ME, Sydney, Austral., 1 A. M.-7 A. M.
 28.8 —KES, Bolinas, Calif., 2-8 P. M., irregular.
 30.15—GBU, Rugby, England, 5 P. M.-11 P. M.
 30.3 —LSN, Buenos Aires, Arg., 6 P. M.-10 P. M.
 30.6 —GBW, Rugby, England, 5 P. M.-10 P. M.
 30.88—NRH, Heredia, Costa Rica, 9-10 P. M.
 31.3 —K1XR, Manila, P. I., irregular, 2 A. M.-9 A. M.
 31.3 —PCJ, Eindhoven, Holland, Thurs., 1-3 and 6-10 P. M.; Fri., 1-3 and 7-12 P. M.
 31.3 —W3XAU, Philadelphia, Pa., 8 A. M.-4 P. M.
 31.38—Zeesen, Germany, 3 P. M.-6:30 P. M., irregular.
 31.48—W2XAF, Schenectady, N. Y., daily, 7-10 P. M.
 32.1 —GCA, Drummondville, Can., 6 P. M.-6 A. M.
 32.4 —GBK, Bodmin, England, 6 P. M.-6 A. M.
 33.25—GBS, Rugby, England, 6 P. M.-6 A. M.
 34.1 —G2GN, S. S. *Olympic*; G2IV, S. S. *Majestic*, all hours.
 35.5 —WSBN, S. S. *Leviathan*, irregular, evenings.
 36. —G2AA, Rugby, England, 6 P. M.-6 A. M.
 39.7 —HKF, Gogota, Colombia, 5-7 and 11 P. M.-1 A. M.
 42.9 —GBS, Rugby, England, 6 P. M.-6 A. M.
 44.6 —VRY, Georgetown, British Guiana, Wed., 7:15-9; Sun., 5:45-9 P. M.
 48.3 —HKC, Bogota, Colombia, 9:45 P. M.-11:30 P. M.
 48.62—HRB, Tegucigalpa, Honduras, Mon., Wed., Fri., Sat., 12 P. M.
 48.86—W8XK, Pittsburgh, Wed., Sat., 5-11 P. M.
 49.02—W2XE, New York, 8 A. M.-12 P. M.
 49.18—W3XAL, Bound Brook, N. J., 5-6 and 10-12 P. M.
 49.22—VE9GW, Bowmanville, Can., 5:45-11 A. M. and 3-11 P. M.
 49.3 —HS2PJ, Bangkok, Siam, 6-6:30 A. M.
 49.34—W9XAA, Chicago, Ill., 7-8, 9:30-10:15 and 11-12 P. M.
 49.5 —W8XAL, Cincinnati, O.
 49.5 —W3XAU, Philadelphia, Pa., 4 P. M.-11 P. M.
 49.7 —W2XAL, Pointville, N. J., 9-11 P. M., irregular.
 49.83—W9XF, Chicago, Ill., 3:30-7 and 8:30 P. M.-1 A. M.
 52.7 —Airport stations.
 62.7 —UZA, Drummondville, Can., irregular.
 65.1 —WSBN, S. S. *Leviathan*, irregular.
 70.1 —RV15, Khabarovsk, U. S. S. R., 3 A. M.-9 A. M.
 70.2 —G2GL, S. S. *Homeric*, 3 P. M.-10 P. M.
 72.7 —G2GN, S. S. *Olympic*; G2IV, S. S. *Majestic*, all hours.
 95.4 —Airport stations.
 130 —DDDX, S. S. *Bremen*; DDDX, S. S. *Europa*. Testing.

Meanwhile, on the regular broadcasting band, Spanish is clashing with English on an increasing number of wavelengths. There are now thirty-five broadcasting stations in Mexico, of which nine are using one thousand watts or more; and, as Mexico has no assigned wavelengths, all are operating in confliction with American and Canadian stations.

Station XED at Reynosa, Mexico—a few feet from the Texas border—is operating at present on a frequency of 960 kilocycles (a Canadian clear channel) from 12:30 to 2:30 P. M., and from 8 to midnight, E. S. T. This station plans to increase its hours on the air in the near future.



Audience mail received by NBC's New York audience mail department has increased nearly 100 per cent. during 1930. A survey reveals that there has developed a strong demand for the better type of music, special events and drama, particularly of the serial type. Jazz, in general, either is losing favor or the jazz fans do not write to the broadcasters.

Slumber Music, Walter Damrosch's symphony lectures and concerts, and Roxy's symphony receive the greatest praise from music lovers.

The non-musical programs which have achieved the greatest followings are those of a simple character and sentimental appeal, such as "Cheerio," "Seth Parker," "Rise of the Goldbergs," "Uncle Abe and David" and "Real Folks."

The reaction of listeners to several radio dramatic serials indicates that some day fictional radio characters may become almost as well known as Dickens' famous creations.

Publication of a series of "Tone Pictures" by Domenico Savino is now in preparation. These are the same musical "intermezzos," written by Mr. Savino, which have been presented from week to week during the composer-director's own program, "Tone Pictures," over CBS.

The "Original Bostonians" made their debut as a dance orchestra over the Columbia network from Station WCAP, Asbury Park, recently. Chester Frost, production man at CBS, organized the orchestra twelve years ago. During the last four years his duties in the WABC studios kept him apart from the band.

Vivienne Holt, actress-singer who broadcast on Columbia's Radio Home-Makers' Club, spent her extreme childhood doing parts in Shakespearean plays. She got very excited when one day her father told her they were going to Rome to put on the show. Little Vivienne dreamed of seeing Romans, togas and sandals and all the wonderful things which she knew only through the theatre. And so it was not surprising that she wept when they reached their destination—Rome, Ga.

Mr. *Justwed*—What in the world did you do to this meat? It has such a peculiar taste!

Mrs. *Justwed*—Oh, nothing. It did get a little burnt, but I fixed that—I applied Unguentine right away.



WEDNESDAY

February 4, 11, 18, 25

ALA.—MO. (*Part Time)	Program by 15-minute periods											
EASTERN TIME	6	15	30	45	7	15	30	45				
CENTRAL TIME	5	15	30	45	6	15	30	45				
690 TORONTO CKGW	1	1	M9	M9	C	M9	M9	M9				
960 TORONTO CFRB	M	2	O	O	5	M	3	W				
1140 BIRM'GH'M *WAPI												
930 BIRM'GH'M WBRC	1	2	X	4	5	7	8	9				
1040 HOT SP'GS *KTHS						4	M9					
1390 LIT'LE R'CK *KLRA	1	2		4	5	7	8	9				
830 DENVER KOA	8	9	X	N	O	O	E	6				
560 DENVER KLZ	1	2	M	4	W	W	M	9				
1060 HARTFORD *WTIC					M5	M5	M9	M9				
1330 HARTFORD WDRG	1	2		4	5	7	8	9				
630 WASH'GT'N WMAL	1	2	2	4	5	X	M	9				
950 WASH'GT'N WRC	1	1	1	2	C	X	5	6				
620 Clearwater WFLA St. Petersburg WSUN	N	X	X	B	C	M9	V	O				
900 JACKS' NV'E WJAX	P	M	M	B	C	M	M3	M3				
1300 MIAMI B. WIOD	1	1	M9	B	C	M6	E	M				
560 MIAMI WQAM												
740 ATLANTA WSB				2								
1020 CHICAGO KYW	M2	M2	P	P	P	M	M3	M3				
770 CHICAGO *WBBM	1	O	M8	4	M	M	3					
870 CHI. WENR-WLS	P	P	M	2	M	O	X	W				
720 CHICAGO WGN												
560 CHICAGO *WIBO								E F				
670 CHICAGO WMAQ	P	P	3	O	M	M	X	9				
1160 FT. W'YNE *WOWO												
1230 IND'P'LIS *WFBM						7	8	9				
1260 C'NCIL BL'FS KOIL	M8	M8	P	M3	M9	M9	3	M3				
1000 Dav. Des M'nes WOC*WHO	1	1	1	2			X	6				
600 WATERLOO WMT	1	2		4		7						
1220 LAWRENCE *WREN	X	X	X	NT	M5	D	E	F				
580 TOPEKA *WIBW			P	P	X	7	N	M9				
1300 WICHITA *KFH	X	N	X	4								
1490 COVINGTON *WCKY	1	1	1	M3	C	D						
820 LOUISVILLE WHAS				2								
1250 N. ORL'NS WDSU	M6	M6	V	M6	N	M6	3	M				
1320 N. ORL'NS WSMB				2								
620 BANGOR WLBZ												
940 PORTLAND WCSH	1	1		2								
1060 BALTIMORE *WBAL	8	9	M6	B								
600 BALTIMORE WCAO	M3	M3	M5	M9	5	7	8	9				
990 SPRINGFIELD WBZ	O	M	M	B	C	M6	E	M				
590 BOSTON WEEL	M9	X	N	2	M8	M8	X	X				
1230 BOSTON WNAC	M	M	M	M	M3	M	3	9				
1200 WORCEST R WORC	M7	M5	M7	M5	5	7	M9	9				
580 WORCESTER WTAG	1	1	1	2	M3	M3	M3	M3				
1410 BAY CITY WBCM	X	X	M9	4	X	7	M9	9				
1240 DETROIT WXYZ	N	M3	M3	M3	5	7	8	9				
750 DETROIT WJR						C		F				
920 DETROIT WWJ				2			5					
810 MINNEAP WCCO	1	2	3	X	M3	M3	3	9				
1460 ST. PAUL KSTP	8	P	ON	ON	M	X	TV	X				
1270 JACKSON WJDX				2								
950 KAN. CITY KMBC	P	P	P	T	T	T	3	9				
610 KAN. CITY WDAF	P	P	O	2	M2	M2	M2	6				
1090 ST. LOUIS KMOX	O	M6	3	W	M3	M3	3	9				
550 ST. LOUIS *KSD	1	1	1	2	X	4	X	6				
1350 ST. LOUIS KWK	M2	O	M	M	M2	D	E	F				

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M.
C. S. T. 5 to 6 P. M.

- 1** Black and Gold Room Orchestra
Ludwig Laurier, director.
- 2** Uncle Abe and David
Rural sketch with Phillips Lovd and Arthur Allen.
- 7** Raising Junior
Domestic skit with Aline Berry and Peter Dixon; dance music.
- 9** Dance Music
- A** Gloria Gay's Affairs
- B** Literary Digest Topics in Brief
Lowell Thomas.
- 1** Bill Schudt's Going to Press
Talk by prominent newspaper man.
- 2** Dance Music
- 3** My Bookhouse Story-time
- 4** Tony's Scrap-book

E. S. T. 7 to 8 P. M.
C. S. T. 6 to 7 P. M.

- 5** Morton Downey
Tenor with Freddie Rich's orchestra.
- 6** Central Savings Serenaders
Harry Salter's orchestra with Sam Loyd, puzzle-maker.
- 7** Musical Aviators Orchestra
Tom Truesdale, director.
- 8** Evangeline Adams
Astrologer.
- 9** The Vagabonds
Emery Deutsch, director.
- 3** Rodeheaver Sing
- 4** Science
A talk.
- 5** Wm. S. Scull Co. Program
- 6** Back of the News in Washington
William Hard.
- C** The Pepsodent Program
Amos 'n' Andy.
- D** The Three Mustachios
- E** Phil Cook, the Quaker Man
- F** Smith Brothers Program
Bert Lown's Californians, assisted by Trade and Mark.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's feature V Variety
R Religious W Comic
X On the air

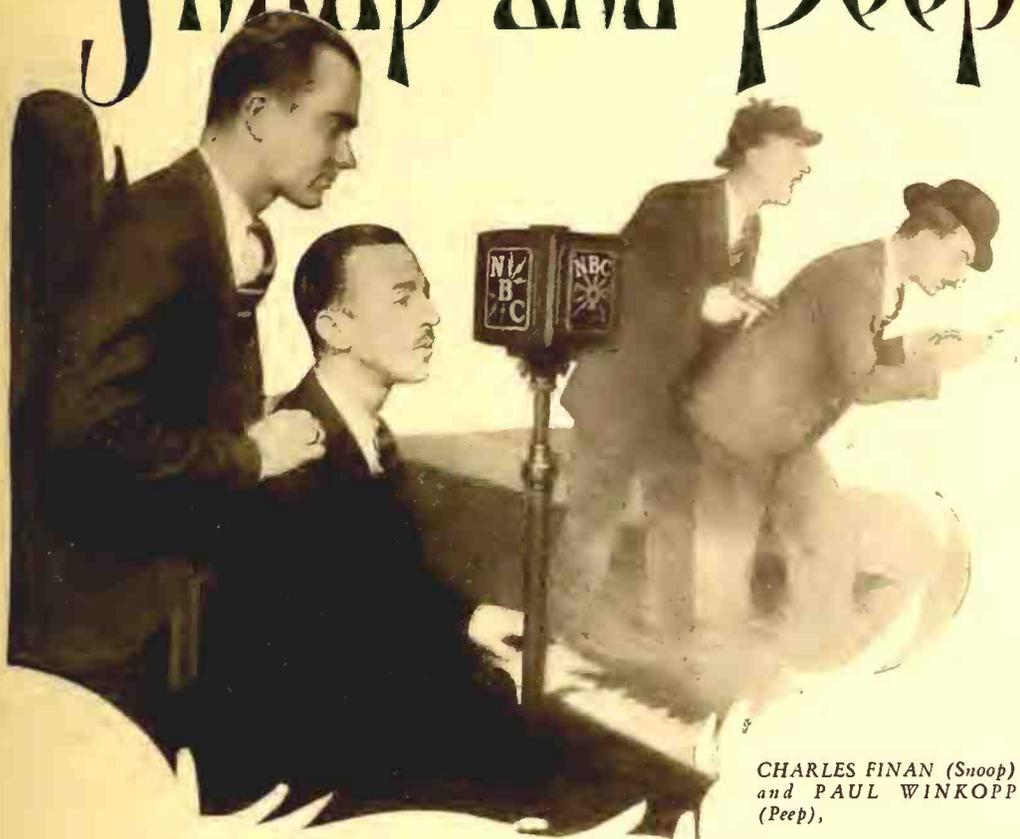
MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 4, 11, 18, 25

WEDNESDAY

Program by 15-minute periods												NEB.—WIS. (*Part Time)
6	15	30	45	7	15	30	45					EASTERN TIME
5	15	30	45	6	15	30	45					CENTRAL TIME
8	9	X	N				F					KFAB LINCOLN 770
N	P	M	2	M2	M3	M3	6					*WOW OMAHA 590
												WPG ALLTIC CITY 1100
												WOR NEWARK 710
												WBEN BUFFALO 900
												*WGR BUFFALO 550
												*WKBW BUFFALO 1480
1	2	2	4	5	6	8	9					WABC NEW YORK 860
1	1	1	2	3	4	5	6					WEAF NEW YORK 660
7	9	A	B	C	D	E	F					WJZ NEW YORK 760
N	M3	M3	B	C	M7	M6	M6					WHAM ROCH'TER 1150
												*WHEC ROCH'TER 1440
												WGY SCHEN'D'Y 790
1	2			5		8	X					*WFBL SYRACUSE 1360
X	X	2	4	N	6	8	9					WBT CHARLOTTE 1080
												WPTF RALEIGH 680
1	2	2	4	5	7	8	9					WWNC ASHEVILLE 570
1	O	X	4	X	7	8	9					WDAY FARGO 940
1	2	M	N	M6	M6	3	X					WADC AKRON 1320
M8	X	M	M	5	7	8	9					WKRC CINCINNATI 550
V	M3	W	B	C	M	E	F					WLW CINCINNATI 700
												WSAI CINCINNATI 1330
X	M1	3	X	M8	M8	3	9					WHK CLEVEL'D 1390
1	1	X	2				5					WTAM CLEVEL'D 1070
1	2	M9	4	5	7	8	9					WAIU COLUMB'S 640
V	O	M	M	M6	M6	3	V					WSPD TOLEDO 1340
X	N	S	X	4								*WKBN YO'NGST'N 570
1	2	M7	4	5	7	8	9					KFJF OKLA CITY 1480
												WKY OKLA.CITY 900
P	X	X	X	X	M9	M9	M9					*KVOO TULSA 1140
1	2	M3	4	5	7							*WHP HARRIS'B'G 1430
1	2	V	4	5	7	V	N					WLBW OIL CITY 1260
1	2	3	4	5	7	8	9					WCAU PHILAD. 1170
1	2	M3	M3	P	P	M3	M3					*WFAN-WIP PHIL. 610
				N	1	2	3	4	5	X		
X	M6	M6	B	C	M5	E	F					*WLIT-WFI PHIL. 560
1	1	1	2	3	M5	5	6					KDKA PITTSB'GH 980
												WCAE PITTSB'GH 1220
												WJAS PITTSB'GH 1290
												WEAN PROVID'NCE 780
1	1	1	2									WJAR PROVID'NCE 890
1	2	O	4	5	7	8	9					WDOD CHATTA. 1280
												WMC MEMPHIS 780
1	2											*WREC MEMPHIS 600
												*WLAC NASH'VE 1470
8	9		2									WSM NASH'VE 650
1	2		4				9					*KRLL DALLAS 1040
M	M	X	X	X	X	M3	M3					WFAA Dallas 800 WBAP Ft. Worth 800
1	2											KPRC HOUSTON 920
1	2											*KTSAS S. ANTONIO 1290
				R	N	M	M	E	M			
1	2	N	N	X	7	8	9					WOAI S. ANTONIO 1190
M6	M6	M6	B	C	X	M7	6					*WTAR NORFOLK 780
1	2	2	4	5	7	8	M					WRVA RICHM'D 1110
M6	M6	M6	2	M7	M7	E	M6					WDBJ ROANOKE 930
												*WEBC SUPERIOR 1290
												*WISN MILW'KEE 1200
												WTMJ MILW'KEE 620

Snoop and Peep



CHARLES FINAN (*Snoop*) and PAUL WINKOPP (*Peep*),

Demon Dee-tec-tives of NBC, are heard Saturday at 7:30 p. m., E. S. T., over WEA and associates.

THEY may eventually find out how high is up, or who shot Billy Patterson, or where the light goes when it goes out. On the other hand, they are equally as apt to burst into song before any mystery is discussed, but the result is always entertainment for the Snoop and Peep audience.

Snoop and Peep are a couple of burlesque detectives who parade their interpretations of various noted incidents before an NBC microphone each week. To date, among other famous cases, they have solved the mystery of the "Missing Galstone Crown," "The Shooting of Dan McGooz," and answered the question, "Who Stole Dardenella?" In the later case, Mohammed Moonlit Bey played an important role.

Away from the microphone, Snoop and

Peep are Charles Finan and Paul Winkopp, a couple of fun-loving young collegiates, who didn't find Wall Street or theatrical trouping to their liking. Each also had tried his hand at writing in various fields before the microphone lured him, and Finan sandwiched in several months as a sailor.

Finan and Winkopp visited the NBC studios in the summer of 1930 with their idea of radio comedy. For a year they had tried to evolve something they thought might click on Broadway or in the movies without hitting on anything suitable to them. Snoop and Peep, they thought, would be just the thing for radio listeners. So did NBC program builders, and they were put on the air. So did radio listeners, whose praise raised the act to the peak of popularity.



FOR years Art Kassel has striven to perfect a brand of dansapation outstanding in its originality and scintillating style.

Well, he succeeded, for "Kassel's in the Air" was recently added to the National Broadcasting Company's group of sustaining features and picked one of the plums off the radio tree, the Shell Oil program.

Unlike many celebrities, Art is loath to talk about himself. He began life as an orphan and has climbed the well-known ladder through his own hard work and perseverance.

Up until the war, Art earned his living as a commercial artist. The war brought service in France, in the infantry and later in the military band, with a renewed interest in music at its conclusion. Since then he has advanced steadily, not only as musician and leader, but composer as well.

To Chicago goes the honor for being his birthplace. A good-looking chap is Art, both on the street and on the director's stand. He has few affectations, merely giving at all times a perfect imitation of Art Kassel.



A trying situation arose recently with which Georgia Backus, director of WABC's dramatic department, had to cope. It required that she use her great fund of intelligence to make her "mob" in a radio drama sound unintelligible. These "extras" are paid three dollars a program, and on this occasion they gave out of words and became mute, when they should be muttering. Miss Backus immediately tossed the daily news to them, and in the studio one might have heard repetitions of "Coal-mine disaster," "Congress debates issue"—but the mike condensed it all into the desired babble!

It seems an Irishman, a Scotchman and a Jew were having lunch. When they finished, the Irishman said:

"Be jabbers! Who'll pay th' check?"

"Hoot, mon! I will," says the

Scotchman.

Well, the next day the Irishman was reading his newspaper and his eye lighted on this headline:

"Jewish ventriloquist found murdered."

Jerry Joyce, able violinist of KFWB, Los Angeles, to put it mildly, has had some harrowing experiences. He was a young lad living in London during the war, and remembers vividly the awful air raids on the great English metropolis. Later, during a world tour, he played "Robinson Crusoe" in a shipwreck that was all too real. He started four night clubs in Shanghai (not listing these among the "harrowing" experiences, however). Arrived in the States, he conducted orchestras in Yellowstone Park and in Pasadena.

"I've gotta hear you, somehow!" is the kind of word that comes to Madonna Todd, of the NBC "Meet the Folks" program. The gentleman further explained that the arrival of a train every morning drowned out Miss Todd's voice. "I have asked the railroad company if they would move their tracks so I could hear you, but so far they haven't done it. Now, I wonder if you could change the hour of your program."

Did you know that announcers and artists are forbidden even to touch the microphones in the CBS studios? Only control engineers and production men may do so. Because they are so sensitive, the "mikes" have to be handled with great care.



WEDNESDAY

February 4, 11, 18, 25

CHAIN PROGRAMS

February 4, 11, 18, 25

WEDNESDAY

Table with columns for ALA.-MO. (Part Time), Program by 15-minute periods (8, 15, 30, 45, 9, 15, 30, 45), and EASTERN TIME, CENTRAL TIME. Lists various radio stations and their broadcast schedules.

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M. C. S. T. 7 to 8 P. M.

- 1 Listerine Program
2 Radiotron Varieties
3 Mobiloil Concert
6 The Yeast Foamers
7 Luden's Novelty Orchestra
1 U. S. Service Band Concert
2 Literary Digest Topics in Brief
3 U. S. Band
4 Toscha Seidel and Concert Orchestra

E. S. T. 9 to 10 P. M. C. S. T. 8 to 9 P. M.

- 4 Halsey, Stuart Program
5 Palmolive Hour
8 Muriel and Vee
9 The Two Troupers
A Camel Pleasure Hour
5 Ann Leaf at the Organ
6 La Palina Smoke Dreams

WEDNESDAY-DAYTIME

Mary Hale Martin's Household Period. 10 A. M., through WJZ. Betty Crocker. 10:30 A. M., through WEAF. Sunny Side Up. 11:45 A. M., through WEAF.

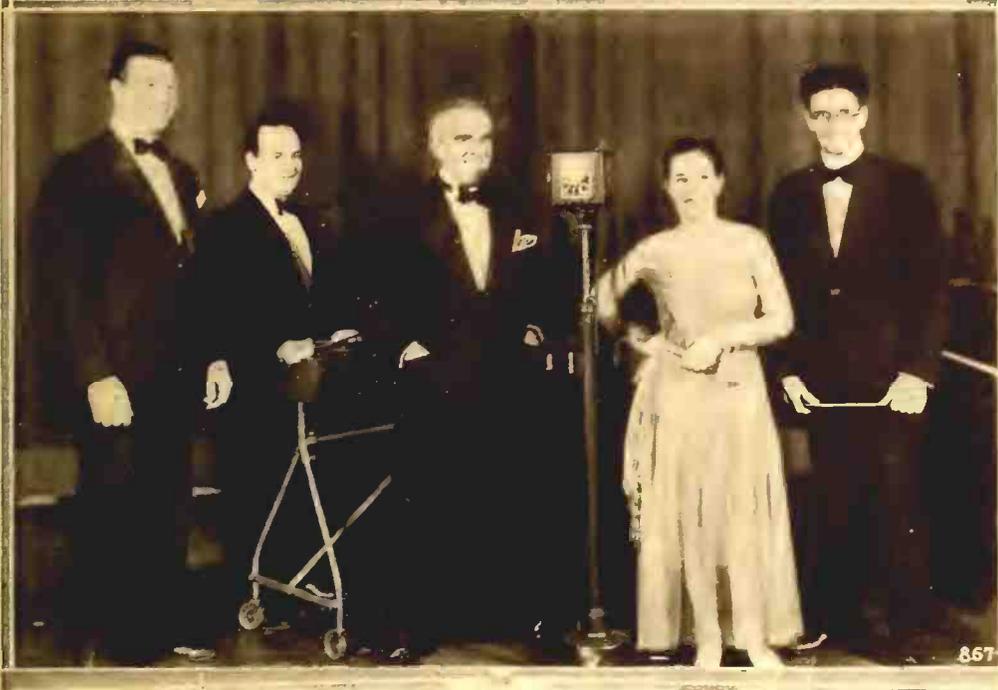
KEY TO LOCAL PROGRAMS: N News, O Educational, P Children's feature, R Religious, S Sports, T Dramatic, V Variety, W Comic, X On the air

MUSICAL

M 1. Band, M 2. Classical, M 3. Dance, M 4. Religious, M 5. Novelty, M 6. Popular, M 7. Symphonic, M 8. Organ, M 9. Semi-classical, M Variety

Table with columns for Program by 15-minute periods (8, 15, 30, 45, 9, 15, 30, 45), NEB.-WIS. (Part Time), and EASTERN TIME, CENTRAL TIME. Lists various radio stations and their broadcast schedules.

Radiotron Varieties



Stars of the Radiotron Varieties heard every Wednesday and Saturday at 8:15 p. m., E. S. T., over WEAJ and associated stations. Left to right: Harold Van Emburgh, tenor; Sam Herman, xylophonist; Arthur "Bugs" Baer, noted humorist who acts as master of ceremonies; Welcome Lewis, NBC crooner, known as the "female baritone," and William Merrigan Daly, conductor of the orchestra.



Twelve long years after the armistice, and yet there are thousands of veterans in hospitals throughout the country to whom the war is not yet over. That fact has not been forgotten by Station WKRC, Cincinnati, and regularly each week, for more than six years, that station has turned its facilities over to members of the American Legion, so that the men, their families and friends could send entertainment and messages of cheer to their less fortunate buddies in the hospitals. Here we have a group of veterans and their kiddies who have broadcast many times on these programs. Reading from left to right they are: Ralph Gall, tenor; James Lightfield, announcer; Joseph Messerschmidt, director; Elmer Fisher, tenor; Adela Messerschmidt, Bobby Wright and Shirley Messerschmidt. A new series known as the Veterans' Civic Hour, was begun on January 4, from 10 to 11 a. m., over WKRC.



A new edition of the Radio Follies, popular musical revue which closed its first series December 19, will be inaugurated over CBS during the week of March 8. This announcement comes from Milton Biow, president of Biow & Company, and director of the programs. "The second edition of the Radio Follies will be bigger and better than ever," Mr. Biow said. "We anticipate having many of the leading stage and screen stars as our guests of honor, with a different star holding forth at each week's broadcast. The previous method of local sponsorship probably will be continued."

The RTI Hour, broadcast at eight o'clock Tuesday nights from KYW, Chicago, has pulled down a "plum." No less than Evans E. Plummer, famous feature writer, says that this hour of march tunes by the RTI Orchestra, directed by Jules Herbubeaux, and sung by the Chicagoans male quartet, "is second to no network program." The quartet's roster embraces Joseph Parsons, E. Clinton Keithley, George Glorch and Cal Scheibe.

The young and attractive virtuoso, Sarah Kreindler, commands adoration through her violin playing alone. And here's a letter to the NBC's San Francisco studios from Brandon, Canada, twenty-five hundred miles distant, in proof of it: "Reception here was particularly good and I heard a violinist whose name is something like 'Crindler.' I consider her one of the finest violinists in the world."

The National Broadcasting Company's California studios, KGO, are proud of their contralto singer, Mrs. Eva Grunginger Atkinson. She was recently engaged for a concert in Piedmont, one of a series which included such noted artists as Claire Dux, Mischa Elman and Walter Gieseking.

Every member of Frank Winegar's Pennsylvanians, heard over CBS, is a graduate of the University of Pennsylvania. The musicians played together since their undergraduate days, and have adopted as their musical signature a foxtrot arrangement of Penn's stirring football song, "Fight On, Pennsylvania."

"My wife kisses me every time I come into the house!"
"Affection?"
"No, investigation."



WEDNESDAY

February 4, 11, 18, 25

CHAIN PROGRAMS

February 4, 11, 18, 25

WEDNESDAY

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	10	15	30	45	11	15	30	45
CENTRAL TIME	9	15	30	45	10	15	30	45
690 TORONTO CKGW	1	1	M3	M3	7	7	4	4
960 TORONTO CFRB	1	1	2	2	3	3	4	4
1140 BIRM'GH'M *WAPI	M2	M2	2	2	T	9	9	9
930 BIRM'GH'M WBRC	1	1	2	2	3	3	4	4
1040 HOT SP'GS *KTHS	M	M	2	2	8	9	9	9
1390 LITL'R CK *KLRA	1	1	2	2	3	3	4	4
830 DENVER KOA	1	1	2	2	8	9	9	9
560 DENVER KLZ	M	M	2	2	M6	M6	4	4
1060 HARTFORD *WTIC	1	1	2	2	M8	M8	M6	M6
1330 HARTFORD WDRC	1	1	2	2	3	3	4	4
630 WASH'GT'N WMAL	1	1	2	2	M3	M3	M3	M3
950 WASH'GT'N WRC	1	1	2	2	3	3	4	4
620 Clearwater WFLA St. Peterab'g WSUN	X	X	ON	M9	3	3	M3	M3
900 JACKS' NVE WJAX	1	1	2	2	X	X	M	
1300 MIAMI B. WIOD	5	5	2	2	M	M	M	M
560 MIAMI WQAM								
740 ATLANTA WSB	1	1	2	2	8	9	9	9
1020 CHICAGO KYW	5	5	2	2	SN	M3	M3	M3
770 CHICAGO *WBBM	O	O	M	M				
870 CHI. WENR-WLS	W	W	W	W	8	M	W	M
720 CHICAGO WGN	1	1						
560 CHICAGO *WIBO								
670 CHICAGO WMAQ	1	1	2	2	8	M	VW	M3
1160 FT. W'YNE *WOWO			2	2				
1230 IND'P'LIS *WFBM			2	2	3	3	4	4
1260 C'NCL BL'FS KOIL	1	1	X	X	O	O	4	4
1000 Dav. WOC *WHO Des M'nes	1	1	2	2		3	4	4
600 WATERLOO WMT	1	1			3	3	4	4
1220 LAWRENCE *WREN	5	5	6		8	X	X	7
580 TOPEKA *WIBW	X	X	X	X	X	X	X	X
1300 WICHITA *KFH					3	3	4	4
1490 COVINGTON *WCKY	M3	M3	X	X				
820 LOUISVILLE WHAS	1	1	2	2	8	9	9	9
1250 N. ORL'NS WDSU	T	T	T	T	M6	M6	M6	M6
1320 N. ORL'NS WSMB	1	1	2	2	8	9	9	9
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1	2	2				
1060 BALTIMORE *WBAL								
600 BALTIMORE WCAO	1	1	2	2	3	3	4	4
990 SPRINGFIELD WBZ	5	5	M6	M6	O	M8	M8	M6
590 BOSTON WEEL	1	1	2	2	X	M8		
1230 BOSTON WNAC	1	1	2	2	3	3	4	4
1200 WORCEST R WORC	1	1	2	2	3	3	4	4
580 WORCESTER WTAC	1	1	2	2	N			
1410 BAY CITY WBCM	X	X	X	X	X	X	X	X
1240 DETROIT WXYZ	1	1	2	2	3	3	4	4
750 DETROIT WJR	5	5	6					
920 DETROIT WWJ	1	1	2	2	3			
810 MINNEAP WCCO	1	1	M9	M9	3	3	4	4
1460 ST. PAUL KSTP	1	1	2	2	8	9	9	9
1270 JACKSON WJDX			2	2	8	9	9	9
950 KAN. CITY KMBC	1	1	X	X	3	3	4	4
610 KAN. CITY WDAF	1	1	2	2	8	3	4	4
1090 ST. LOUIS KMOX	1	1	X	X	M3	M3	M3	M3
550 ST. LOUIS *KSD	X	X	2	2	3	3		
1350 ST. LOUIS KWK	5	5	M2	M3	8	T	M3	7

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M.
C. S. T. 9 to 10 P. M.

- Script Act**
Direction, Georgia Backus.
- Columbia Concerts Corporation Program**
- Palmolive Hour**
See preceding schedule for description.
- Coca Cola Program**
Sports interview by Grantland Rice; string orchestra; director, Leonard Joy.
- Camel Pleasure Hour**
See preceding schedule page for description.
- Palmolive Program**

E. S. T. 11 to 12 P. M.
C. S. T. 10 to 11 P. M.

- Vincent Lopez and St. Regis Orchestra**
Dance music from New York.
- Jack Albin and His Hotel Pennsylvania Orchestra**
Dance music from New York.
- Slumber Music**
String ensemble; director, Ludwig Laurier.
- Pepsodent Program**
Amos 'n' Andy.
- Camel Pleasure Hour**
Repeated for Western stations.
- Guy Lombardo and His Royal Canadians**
Dance music.
- Musical Aviators Orchestra**
Tom Truesdale, director.

School of the Air, 2:30 P. M., E. S. T. Monday—American history dramatizations, alternately for fifth and sixth grades and high school. Tuesday—Music appreciation for Junior and Senior high school. Wednesday—Literature dramatizations alternately for fifth and sixth grades and high school. Thursday—Story-telling and music appreciation for the first, second and third grades. Friday—Current events, fifteen minutes for fifth and sixth grades and vocational information, fifteen minutes for eleventh and twelfth grades.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Program by 15-minute periods								NEB.—WIS. (*Part Time)
10	15	30	45	11	15	30	45	EASTERN TIME
9	15	30	45	10	15	30	45	CENTRAL TIME
				8	7	T	7	KFAB LINCOLN 770
1	1	2	2	3	3	T	T	*WOW OMAHA 590
1	1	2	2	3	3	4	4	WPG ATL'IC CITY 1100
								WOR NEWARK 710
1	1	2	2					WBEN BUFFALO 900
				3	3	4	4	*WGR. BUFFALO 550
1	1							*WKBW BUFFALO 1480
1	1	2	2	3	3	4	4	WABC NEW YORK 860
1	1	2	2	3	3	4	4	WEAF NEW YORK 660
5	5	6	X	7	7	7	7	WJZ NEW YORK 760
5	5	6	X					WHAM ROCH'TER 1150
1	1	2	2	3	3	4	4	*WHEC ROCH'TER 1440
1	1	2	2	3	3			WGY SCHEN'D'Y 790
1	1	2	2					*WFBL SYRACUSE 1360
1	1	2	2	X	X	X	X	WBT CHARLOTTE 1080
								WPTF RALEIGH 680
1	1	2	2	3	3	4	4	WWNC ASHEVILLE 570
1	1	2	2					WDAY FARGO 940
1	1	2	2	3	3	M5	M5	WADC AKRON 1320
1	1	2	2	3	3	4	4	WKRC CINCINNATI 550
5	5	S	V	M3	M3	T	T	WLW CINCINNATI 700
1	1	2	2					WSAI CINCINNATI 1330
TM	TM	TM	TM	3	3	4	4	WHK CLEVEL'D 1390
1	1	2	2	3		4	4	WTAM CLEVEL'D 1070
1	1	2	2	3	3	4	4	WAIU COLUMB'S 640
1	1	2	2	3	3	4	4	WSPD TOLEDO 1340
		2	2	3	3	X	X	*WKBN YO'NGST'N 570
1	1	2	2	3	3	M6	M6	KEJF OKLA CITY 1480
		2	2	8	9	9	9	WKY OKLA. CITY 900
						9	9	*KVOO TULSA 1140
1	1	2	2	3	3	4	4	*WHP HARRIS'B'G 1430
1	1	2	2	3	3	4	4	WLBW OIL CITY 1260
1	1	2	2	3	3	4	4	WCAU PHILAD. 1170
M3	M3	M3	M3	M3	M3	M8	M8	*WFAN-WIP PHIL. 610
1	1	2	2	3	3	X	X	*WLIT-WFI PHIL. 560
5	5	V	V	N	7	7	7	KDKA PITTS'B'GH 980
1	1	2	2	3	3	X	X	WCAE PITTS'B'GH 1220
1	1	2	2					WJAS PITTS'B'GH 1290
1	1	2	2	3	3	4	4	WEAN PROVID'NCE 780
1	1	2	2					WJAR PROVID'NCE 890
1	1	2	2	3	3	4	4	WDOD CHATTA. 1280
1	1	2	2	8	9	9	9	WMC MEMPHIS 780
				3	3	4	4	*WREC MEMPHIS 600
1	1	2	2					*WLAC NASH'LE 1470
1	1	2	2	8	9	9	9	WSM NASH'LE 650
								*KRLD DALLAS 1040
1	1	M	M	8	9	9	9	WFAA Dallas 800
1	1	2	2	8	9	9	9	WBAP Ft. Worth 800
1	1	2	2					KPRC HOUSTON 920
1	1	2	2					*KTSA S. ANTONIO 1290
1	1	2	2	8	9	9	9	WOAI S. ANTONIO 1190
1	1	2	2	3	3	4	4	*WTAR NORFOLK 780
5	5	2	2	M3	M3	M3	M3	WRVA RICHM'D 1110
1	1	2	2	3	3	4	4	WDBJ ROANOKE 930
M	M	2	2	8	9	9	9	*WEBC SUPERIOR 1290
1	1	2	2			4	4	*WISN MILW'KEE 1220
1	1			8	9	9	9	WTMJ MILW'KEE 620

Paris Fashion Broadcast



Mrs. Edna Woolman Chase

Editor-in-chief of "Vogue."



Capt. Edward Molyneux

YOUR gown is perfectly charming."
"Yes, my dear; you know, it's a French import."

With such words the eternal woman establishes herself as a very special person, whose function in this world is to be decorative and who will not be outdone. This primitive urge to be attractive manifests itself in the modern woman by her appearance in clothes that are chic and distinctive. And "Paris" is the fashion cry. But the cost of Paris clothes has limited the "last word in style" to the elite rich; and, though the pulse of the average woman has also beaten fast at the sight of a Paris creation, the cost of it has made it prohibitive to her. Now, this problem is as old-fashioned as a home without a radio. And it is radio that has done the trick. For fashion broadcasts are brought direct from Paris, the heart of the fashion world, and you, dear lady, may sit back to listen and smile.

On Friday, February 6, at 10 P. M., E. S. T., Capt. Edward Molyneux, one of France's leading couturiers, will be introduced to the radio audience of America, direct from his atelier in Paris, over WABC and the coast-

to-coast network of the Columbia System.

This will be the first time fashions have been broadcast from Paris to America. Mrs. Edna Woolman Chase, editor-in-chief of *Vogue*, will introduce Captain Molyneux, who will be followed in the broadcast by Michel de Brunhoff, editor of *French Vogue*. A French orchestra will contribute to the program with music suggestive of the boulevards and cafes.

This will be the first commercial broadcast from Paris to America, and is sponsored by the Peter Pan fabrics. It will be the first of a series of Peter Pan Forecasts to be heard, after February 6, from this country, every Thursday morning at 11:45, E. S. T., over the Columbia network.

CBS has assembled its features for women under the general heading "Radio Home-Makers' Club," and presents them in fifteen-minute periods from ten to noon, E. S. T., each week-day morning. The Paris Fashion Broadcast forms another link in a morning program which covers every conceivable home interest, both practical and cultural.



"I tried 'east, Doc, but it didn't do me any good," complained the chronic growler.

"Well, then try West," snapped the weary Doc.

Fletcher Henderson, whose orchestra is heard over CBS several times weekly, is the recipient of a fan letter from the town of Fletcher, Henderson Co., S. C. Fletcher (that is, the orchestra leader) should take this matter to Einstein to get the "lowdown" on its relativity.

Although both have enjoyed strikingly similar careers, both hail from Chicago, and they had known each other for a year, it did not "dawn on" the two Columbia soloists, Harriet Lee (Harriet Doty) and Marion McAfee, until within the month just past, that they were second cousins.

Here would seem to be the supreme "intelligence test"—to learn tap-dancing through radio instruction! But Station WXYZ thinks it can be done, and Joseph M. Griffin, prominent dancing master of Detroit, thinks it can be done; so "listen in" at 9:30 of a morning to Mr. Griffin's nimble steps over the air!

Once a listener wrote to NBC Station KGO and said: "For heaven's sake, get off the air! I'm fed up on radio hogs, steers, hay and Pennsylvania Fours." But in the same mail there was another letter: "Your reports on the live-stock market, Mr. 'J. P.,' saved me the price of a dandy radio set and then some. Thanks, old bug."

Jennings Pierce, chief announcer of the Pacific Division of the National Broadcasting Company, is the recipient of both letters.

A pretty girl who came to Gunnar Johansen, gifted young Danish pianist in Copenhagen, and asked him to teach piano, is responsible for the artist's presence at NBC.

She was Miss Anita Klitgaard, of San Francisco, and, before her first lesson was over, her teacher and she both realized that love at first sight was more than the poet's dream, so far as they were concerned. They were married a few weeks later, and Johansen, eager to see his bride's land, brought her home to California for a visit. He fell in love with California just as he had already done with her, and here he is.



AS head of the continuity department of the Columbia Broadcasting System, Don Clark designs the framework which catches your imagination and holds you a listener to all sorts of subjects and all kinds of music.

How can a man learn to treat on so many subjects so successfully? After his preliminary schoolwork, he got a job on the *Pulaski Democrat* at Pulaski, N. Y., and before two months had passed he was the star reporter, printers' devil, proofreader, pressman, columnist and radio correspondent.

The scene changes and Don appears as a student in Union College, Schenectady, studying writing in earnest and everything outside of the classroom that had to do with writing.

The manager at WGY dug him up and made him write continuity, sing songs, write plays, announce, plan publicity and build programs for the station.

Again the scene changes, with Clark now a member of the staff of the Columbia Broadcasting System.

THURSDAY February 5, 12, 19, 26

CHAIN PROGRAMS

February 5, 12, 19, 26 THURSDAY

Table with columns for ALA.-MO. (Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their broadcast schedules.

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M. C. S. T. 5 to 6 P. M.

- 1 Black and Gold Room Orchestra
2 Uncle Abe and David
5 Raising Junior
6 Susan Steell
7 Dance Music
8 Literary Digest Topics in Brief
9 Paul Tremaine and His Orchestra
2 Pancho and His Orchestra
3 Tony's Scrap-book

E. S. T. 7 to 8 P. M. C. S. T. 6 to 7 P. M.

- 4 Voice of Columbia
5 Fro-Joy Novelty Dance Program
6 Voice of Columbia
3 Midweek Federation Hymn Sing
4 Niagara-Hudson Program
9 Pepsodent Program
A Tastyest Jesters
B Phil Cook, the Quaker Man
C Friendly Five Footnotes

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
W Comed
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Table with columns for NEB.-WIS. (Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their broadcast schedules.

KOAA Announcers



Vance Graham

SO this is Denver! Thanks to Mr. Brown for presenting himself in true cowboy fashion, we had sensed a Western atmosphere.

To these seven college-bred men (KOA was one of the first stations to stipulate a college education for its announcers) falls the important task of shaping the course of the NBC Denver station.

Vance Graham, poet and showman, has won laurels as announcer as well as in conducting his own "Poet's Corner."

Newspaper reporters of the region save carfare by staying at home and plotting the games from the reports of Warren Williams, sports announcer.

Julian C. Riley is a teacher of the violin



Ralph Freese



Julian C. Riley

when not announcing.

Ralph Freese, assistant program manager, tenor soloist and announcer, also finds time to give vocal lessons.



Warren Williams

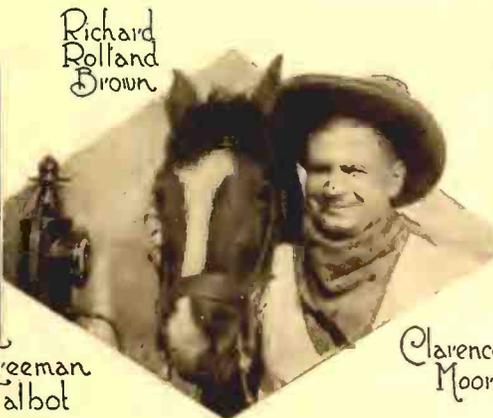
Freeman H. Talbot came to the station at its opening as program manager and chief announcer, and still handles an occasional program. His specialty is opera.

Announcer of agricultural broadcasts is Richard Rolland Brown, who is the winner of a dozen rough-riding contests.

Clarence C. Moore, the actor, is the one who fits in best when it is necessary for the announcer to make his voice an integral part of the show.



Freeman H. Talbot



Richard Rolland Brown



Clarence C. Moore



Amos 'n' Andy, who have already broken all existing radio records for popularity and public affection, are out to add another mark to their imposing list of achievements. They believe that they probably hold the record for having broadcast programs from more different places in the country (at least 150 cities) than any other radio performers.

Although most of their permanent connections have been in Chicago since they first crashed the gate of radio fame, Amos 'n' Andy have broadcast from practically every important city in the United States. This is because their broadcasts have gone on almost without interruption for the past five years, in spite of extended vaudeville tours, special personal appearances, and their recent sojourn on the West Coast during the making of their movie, "Check and Double-check."

Whenever Amos 'n' Andy leave Chicago, from which city their programs are fed to a national network from the Chicago NBC studios, they take a broadcasting station with them. In other words, special wires are run to the city in which they appear, which carry their nightly dialogues to the NBC Chicago headquarters, and so out to the stations through which their public hears the performance.

Both late and early are the professional engagements of Fred Feibel, who furnishes the "breakfast hour" organ music over the CBS network. As he lives in Ridgefield, N. J., Feibel must tumble out of bed at 5:15 every morning to broadcast at 7:30 A. M., and his work as assistant organist at a downtown theatre keeps him out late of nights.

In the brief space of a recent twenty minutes, Bobbe Deane, popular actress of the Pacific Coast NBC studios, assumed three distinct and varied roles in two separate radio productions. This bit of "doubling" required that she assume first a Hoosier dialect, then an Irish brogue, and finally the sweet, cultured tone of a lady of the late nineties.

"You look very downcast."
 "Yes, my wife has been away for six weeks and I wrote her every week and said I spent the evenings at home."
 "Well?"
 "She is back home now, and the light bill has come in—it's for fifty cents."



BILL SCHUDT, Jr., originator and conductor of the "Going to Press" programs heard every week over a coast-to-coast network of the Columbia Broadcasting System, was born and educated in Brooklyn, N. Y.

His radio work extends back to 1919, when he assembled his first receiver and created his own licensed radio transmitting station.

Early in 1923 he became an announcer for the Orpheum Radio Stores Company's broadcasting station in Brooklyn. Later, in the same year, Bill was appointed city manager for the American Radio Relay League, and simultaneously his column on radio appeared regularly in the *New York Evening Mail*.

It was not long before he was giving a daily topical news review over WBBH of New York City. After four years of this, he assumed the duties of managing editor of a new weekly magazine, but it was not many months until he accepted an exacting position on the staff of Station WABC, as press-relations director for this station.

THURSDAY February 5, 12, 19, 26

CHAIN PROGRAMS

February 5, 12, 19, 26 THURSDAY

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	8	15	30	45	9	15	30	45
CENTRAL TIME	7	15	30	45	8	15	30	45
690 TORONTO CKGW	1	1	1	1	2	2	M3	M3
960 TORONTO CFRB	M	M	M	M	M	M	M	M
1140 BIRM'GH'M *WAPI	1	1	1	1	2	2	8	8
930 BIRM'GH'M WBRC	2	X	V	O	6	6	M6	M6
1040 HOT SP'GS *KTHS	1	1						
1390 LIT'LE R'CK *KLRA					6	6		
830 DENVER KOA	1	1	1	1	2	2	8	8
560 DENVER KLZ	M6	M6	T	T	6	6	M	M
1060 HARTFORD *WTIC								
1330 HARTFORD WDRC			4		6	6	7	7
630 WASH'GT'N WMAI	1	3	4	5	6	6	7	7
950 WASH'GT'N WRC	1	1	1	1	2	2	3	3
520 Clearwater WFLA St. Petersburg WSUN	M6	V	M	M	2	2	X	X
900 JACKS' NY'E WJAX	1	1	1	1	2	2	8	8
1300 MIAMI B. WIOD	1	1	1	1	2	2	8	8
560 MIAMI WQAM								
740 ATLANTA WSB	1	1	1	1	2	2	8	8
1020 CHICAGO KYW	X	X	M	M	2	2	8	8
770 CHICAGO *WBBM					M	M	7	7
870 CHI. WENR-WLS	M5	V	M	M	M2	M2	M	M
720 CHICAGO WGN	1	1	1	1				
560 CHICAGO *WIBO	4	4	5	5	X	X	3	3
670 CHICAGO WMAQ	2	M0	4	M	M	M	M	M
1160 FT. WYNE *WOWO			4	5			7	7
1230 IND'P'LIS *WFBM	2	3			6	6		
1260 C'NCIL BL'FS KOIL	2	3	4	5	6	6	7	7
1000 Dav. Des M'nes WOC *WHO	1	1	1	1	2	2		
600 WATERLOO WMT					6	6		
1220 LAWRENCE *WREN	4	4	5	5	X	X	8	8
580 TOPEKA *WIBW	M	M	T	T	X	X	V	V
1300 WICHITA *KFH	X	X	X	X	6	6	X	X
1490 COVINGTON *WCKY					6	6	M6	M4
820 LOUISVILLE WHAS	1	1	1	1			8	8
1250 N. ORL'NS WDSU	2	M6	M9	V	R	R	M9	M9
1320 N. ORL'NS WSMB	1	1	1	1	2	2	8	8
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1	1	1	2	2	3	3
1060 BALTIMORE *WBAL	4	4	5	5	6	6	8	8
600 BALTIMORE WCAO	1	3	4	5	6	6	7	7
990 SPRINGFIELD WBZ	4	4	5	5	6	6	8	8
590 BOSTON WEEI	1	1	1	1	2	2	X	X
1230 BOSTON WNAC	X	3	4	5	X	X	7	7
1200 WORCEST R WORC	1	M6	4	M6	6	6	M3	M3
580 WORCESTER WTAG	1	1	1	1	2	2	3	3
1410 BAY CITY WBCM	M9	X	M9	M9	X	X	M3	M3
1240 DETROIT WXYZ	2	M5	4	5	6	6	7	7
750 DETROIT WJR	4	4	5	5			8	8
920 DETROIT WWJ	1	1	1	1	2	2	3	3
810 MINNEAP WCCO	2	X	4	O	6	6	M	M
1460 ST. PAUL KSTP	1	1	1	1	2	2	8	8
1270 JACKSON WJDX	1	1	1	1	2	2		
950 KAN. CITY KMBC	2	3	4	5	6	6	7	7
610 KAN. CITY WDAF	1	1	1	1	2	2	M5	M5
1090 ST. LOUIS KMOX	2	3	4	5	6	6	7	7
550 ST. LOUIS *KSD	1	1	1	1	2	2	X	X
1350 ST. LOUIS KWK	4	4	5	5			8	8

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M.
C. S. T. 7 to 8 P. M.

- 1 **Ebony Twins**
With Freddie Rich and his orchestra.
- 2 **Literary Digest**
Topics in brief.
- 3 **Barbosol Program**
- 4 **Kaltenborn Edits the News**
- 5 **Hamilton Watchman**
- 1 **Fleischmann Hour**
Rudy Vallee and his orchestra.
- 4 **The First Nighter**
A playlet.
- 5 **The Salada Tea Program**

E. S. T. 9 to 10 P. M.
C. S. T. 8 to 9 P. M.

- 2 **Arco Birthday Party**
Male quartet; string ensemble; direction, Ludwig Laurier; simulated reincarnation of famous people.
- 3 **Jack Frost's Melody Moments**
Vocalists; Eugene Ormandy, violinist and director of orchestra.
- 6 **Blackstone Program**
- 8 **Maxwell House Ensemble**
Vocal soloists; male quartet; orchestra director, Willard Robison.
- 6 **Savino Tone Pictures**
Domenico Savino, director; Theodore Karle, tenor, and chorus.
- 7 **Detective Story Magazine**
Dramatized tales of mystery.

THURSDAY—DAYTIME

Brazilian-American Program. 5 P. M., over WJZ, WENR, WHAM, WBZ, KDKA, WLW, KWK, WREN, KFAB.
Libby, McNeil and Libby Program
Ray Perkins, master of ceremonies, 10 A. M. NBC service to WJZ, WHAM, KDKA, WLW, WIBO, KWK, WREN, WHAS, WSM, WMC, WSB, WAPI, WSMB, WIDX, WBZ, WBZA.
Chats with Peggy Winthrop. 8:15 A. M., Thursday, Friday and Saturday, over WJZ, WBZ, KDKA, WHAM, WJR, WLW.

KEY TO LOCAL PROGRAMS

N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL

M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Program by 15-minute periods								NEB.—WIS. (*Part Time)	
8	15	30	45	9	15	30	45	EASTERN TIME	
7	15	30	45	8	15	30	45	CENTRAL TIME	
M9	M9	5	5					KFAB	LINCOLN 770
1	1	1	1	2	2	V	V	*WOW	OMAHA 590
M9	M9	V	M6	6	6	M9	M9	WPG	ATL'IC CITY 1100
								WOR	NEWARK 710
1	1	1	1	2	2	3	3	WBEN	BUFFALO 900
2		4	5					*WGR.	BUFFALO 550
	3			6	6	7	7	*WKBW	BUFFALO 1480
1	3	4	5	6	6	7	7	WABC	NEW YORK 860
1	1	1	1	2	2	3	3	WEAF	NEW YORK 660
4	4	5	5	6	6	8	8	WJZ	NEW YORK 760
X	X	5	5	6	6	8	8	WHAM	ROCH'TER 1150
				6	6			*WHEC	ROCH'TER 1440
1	1	1	1	2	2	3	3	WGY	SCHEN'D'T 790
2	3	4	5			7	7	*WFBL	SYRACUSE 1360
M	O	4	M2	X	X	T	T	WBT	CHARLOTTE 1080
								WPTF	RALEIGH 680
1	X	X	X	6	6	M	M	WWNC	ASHEVILLE 570
X	X	M	M	M2	M2	7	7	WDAY	FARGO 940
2	3	4	5	6	6	7	7	WADC	AKRON 1320
O	3	4	5	X	6	7	7	WKRC	CINCINNATI 550
M	M	MV	MV	M1	M1	8	8	WLW	CINCINNATI 700
1	1			2	2	3	3	WSAI	CINCINNATI 1330
2	MT	4	5	6	6	7	7	WHK	CLEVEL'D 1390
1	1	1	1	2	2	3	3	WTAM	CLEVEL'D 1070
M2	X							WAIU	COLUMB'S 640
2	3	4	5	6	6	7	7	WSPD	TOLEDO 1340
X	X	X	X	6	6	T	M5	*WKBN	YO'NGST'N 570
2	3	M7	M6	6	6	7	7	KFJF	OKLA CITY 1480
1	1					8	8	WKY	OKLA.CITY 900
								*KVOO	TULSA 1140
				M3	M3	V	V	*WHP	HARRIS'G 1430
V	3	4	5	6	6	7	7	WLBW	OIL CITY 1260
2	3	4	5	6	6	7	7	WCAU	PHILAD. 1170
1								*WFAN-WIP	PHIL.610
1	1	1	1	2	2	3	3	*WLIT-WFI	PHIL. 560
4	4	5	5	6	6	8	8	KDKA	PITTS'GH 980
1	1	1	1	2	2	3	3	WCAE	PITTS'GH 1220
2	3	4	5	6	6	7	7	WJAS	PITTS'GH 1290
	3	4	5			7	7	WEAN	PROVID'NCE 780
1	1	1	1	2	2	3	3	WJAR	PROVID'NCE 890
M	M	O	O	6	6	X	X	WDOD	CHATTA. 1280
1	1	1	1	2	2	8	8	WMC	MEMPHIS 780
2								*WREC	MEMPHIS 600
								*WLAC	NASH'LE 1470
1	1	1	1	2	2	8	8	WSM	NASH'LE 650
2				6	6			*KRLD	DALLAS 1040
1	1	M	M	2	2	8	8	WFAA Dallas	800
1	1	1	1			6	6	WBAP Ft. Worth	800
1	1	1	1			6	6	KPRC	HOUSTON 920
2	W	M3	W	6	6	T	T	*KTSAs.	ANTONIO 1290
1	1	1	1	2	2	8	8	WOAI	S.ANTONIO 1190
1	N	M3	M3	6	6	M9	M9	*WTAR	NORFOLK 780
1	1	1	1	2	2	8	8	WRVA	RICHM'D 1110
1	X	X	X	6	6	M5	M5	WDBJ	ROANOKE 930
1	1	1	1	2	2	8	8	*WEBC	SUPERIOR 1290
	3			6	6			*WISN	MILW'KEE 120
1	1			2	2			WTMJ	MILW'KEE 620

Ennio Bolognini-Cellist

ARTURO TOSCANINI, the dynamic taskmaster of New York's Philharmonic Orchestra, was conducting opera in Rio de Janeiro in the 90's. Annually he took his company on tour to Buenos Aires, and there his good friend Egidio Bolognini, a wholesale druggist, dropped his business affairs to play the 'cello in Toscanini's orchestra.

One year the two friends went to church together, where Toscanini stood godfather to the howling young Ennio Bolognini, son of his friend. That early influence had an important effect on the career of the son—a robust, madcap career which at the moment has brought him to the studios of the National Broadcasting Company at Chicago, where he plays his 'cello on several programs.

Father Bolognini wanted to make a surgeon of his son. At the same time he trained him on the violincello and other instruments. Young Ennio got as far as the dissecting-room in his medical studies, then let medicine go for music.

As a youth, he was a leader in half a dozen fields of amateur sport in his native Argentine. Before the World War, he and a friend, Virgilio Mira, built the first airplane ever constructed in their country. The motor they got from an old Curtiss pusher which was taken there from the United States and cracked up. They had no silk for the wings, so they used bedsheets. They christened the plane "La Golondrina" (The Falcon). They took their crazy contrivance on an exhibition tour, and by some miracle were still alive at the end of it.

That was not all. The young Bolognini won broncho-busting contests. He was a cross-country bicycle racer at seventeen. He rowed single sculls and coached a crew of eight at a Buenos Aires club.

At the same time he turned his boundless energy to his music and won note as a 'cellist.

But it was not his music, but his loving of boxing, which brought him to the United States. In 1923, Luis Angel Firpo was train-

ing for his famous bout with Jack Dempsey. Firpo is a distant cousin of Bolognini. Both are the children of Italian parents.

Bolognini came to the United States as a sparring partner with the "Wild Bull of the Pampas." Dempsey knocked Firpo out in the hectic fight at the Polo Grounds in New York, and Bolognini still has a scar on the back of his head inflicted by a policeman's club when he attempted to climb into the ring and stop the fight, believing that his favorite was being discriminated against.

He had bet every penny he had on the fight.

Too proud to ask for aid, he walked the streets without food in New York for two days. Then a fellow-musician learned of his plight, pawned a diamond ring and gave Bolognini \$50 so that he might join the musicians' union and take a job playing in a movie theatre.

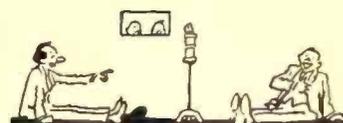
He became first 'cellist under Roxy. Then he jumped to the Philharmonic, to play under his godfather, Toscanini. But he had an "itching foot." The next season found him playing in Seattle's symphony orchestra.

From there he went to Hollywood, passed screen tests and had an engagement to play in the talkies. He was on his way through Chicago to get some belongings which he had left in New York

when he met Dr. Frederick Stock, conductor of Chicago's symphony orchestra.

Bolognini let the movies go hang and signed up for a year as first 'cellist with the Chicago orchestra. The staid Dr. Stock came to regret his action. His 'cellist, he found, was an artistic genius, but one given to boyish pranks which more than once disrupted orchestral discipline.

So this season, when the symphony concerts opened, the ladies who idolized him found the handsome Bolognini missing from the ranks of the orchestra. His roving gaze had found that newest of vehicles for musical entertainment—radio. Two of the programs on which he appears, frequently as a soloist, are the Farm and Home Hour and the Chicago Serenade, both NBC sustaining features.



Ed East and Ralph Dumke, the Chicago comedy team, have moved out of Chicago to various points on the Pacific Coast via NBC's Western hook-up. These boys are so funny they are obliged to laugh at themselves. Their latest is a showing of their new "talkies." "Of course," they explain, "the audience can not see the pictures, but they can hear them. Often we get to laughing so hard in the showing of the talkies that we have to take time out. We explain that the film is broken and there will be a brief delay for repairs."

Walter Beban, NBC band conductor, and Bennie Walker, NBC entertainer, were lately honored by the San Francisco division of the American Legion. These two were each the recipient of a gold pin, signifying the Legion's commendation for "meritorious service since the war," the first awards of their kind given by the American Legion.

Two visitors were being shown over the Columbia System studios the other night, shortly before Toscha Seidel's weekly concert was to start. There was only one other person in the room, a short, curly-haired man with a smiling, pink face.

"This is where Toscha Seidel is going to broadcast, isn't it?" one of the guests inquired.

The short man looked up and addressed the visitor.

"Yeah, this is the joint," he said. "But take a tip from me, buddy; lay off of that program; it's a lot of dizzy classical stuff!"

The speaker was Seidel himself, who can not resist a joke.

Capt. J. J. Gagnier, who directs the H. M. Canadian Grenadier Guards Band from Montreal over CBS, also waves the baton over the Montreal Symphony Orchestra, and appears as pianist, violinist and clarinetist with both groups. He received the major portion of his musical education from the European masters. Pugno, Widor and Lindow, and has composed many symphonic band and vocal selections. He is a member of the American Bandmasters' Association, and frequently has appeared as guest conductor of Goldman's Band.

Many football players would play lots better if they showed half as much enthusiasm in the game as Graham McNamee does.



THURSDAY February 5, 12, 19, 26

CHAIN PROGRAMS

February 5, 12, 19, 26 THURSDAY

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M.
C. S. T. 9 to 10 P. M.

1 B. A. Rolfe and His Lucky Strike Orchestra

4 Echoes of the Opera

7 Palmolive Program

1 The Lutheran Hour
Dr. Walter A. Maier; large choir and organist.

2 Poet's Gold
David Ross assisted by Emery Deutsch's ensemble.

E. S. T. 11 to 12 P. M.
C. S. T. 10 to 11 P. M.

3 Dance Music
CBS.

4 Dance Music
CBS.

2 Dance Music
NBC.

3 Duke Ellington and His Cotton Club Orchestra
Dance music from New York.

5 Slumber Music
String ensemble; director, Ludwig Laurier.

6 Pepsodent Program
Amos 'n' Andy.

THURSDAY-DAYTIME

George—the Lava Man. 1:30 P. M., over WJZ, WHAM, KDKA, WLW, KWK, WREN, KFAB, WTMJ, KSTP, WEBC, WBAP, KPRC, WOAI, WKY, WOC, WHO, WOW, KFKX.

Rinso Talkie. 5:30 P. M., over WFAF, WEEL, WTIC, WTAG, WJAR, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, KSD, WOC, WHO, WSAI, KYW.

Ceresota Program—Dr. Royal S. Copeland. 10 A. M., over WFAF, WJAR, WTAG, WCSH, WFI, WRC, WGR, WGY, WCAE, WWJ, WSAI, KYW, KSTP, WRVA.

The Crockett Mountaineers. 4:30 P. M., over WABC, WEAN, WDRG, WNAC, WORC, WPG, WFAF, WHP, WCAO, WTAR, WADC, WKRC, WWNC, WSPD, W D O D, WLAC, WBRC, WISN, WCCO, KSCJ, KMOX, KLRA, WDAY, KOIL, KFJF, KRLD, K TSA, KLZ, KVI.

KEY TO LOCAL PROGRAMS

N News S Sports
O Educational T Dramatic
P Children's feature V Variety
R Religious X On the air

MUSICAL

M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Table with columns for Eastern and Central Time, and rows for various cities and stations (e.g., 690 TORONTO, 960 TORONTO, etc.) with program indicators.

Table with columns for Eastern and Central Time, and rows for various cities and stations (e.g., KFAB LINCOLN, *WOW OMAHA, etc.) with program indicators.



Sports



By JOSEPH R. ATOR

INTO the ordinarily dull (for radio-sport enthusiasts) winter season, rushes the Columbia chain with announcements that it is working on arrangements to put half a dozen interesting sports events on the air this month and next.

Track fans get the first call, with negotiations under way to broadcast four big Eastern meets. These are the National A. A. U. indoor meet at New York, the Eastern Intercollegiate, the Knights of Columbus invitation meet and the Melrose A. C. meet, both of the latter in New York too.

Dates for some of these affairs, which annually attract not only the cream of American track athletes, but a quota of foreign stars as well, are yet to be fixed at this writing, but Columbia officials give assurance that they will be there with a microphone. This is no small achievement, since the broadcasting of any athletic event in the evening, necessitating rearrangement of commercial programs, is a difficult task at best.

Track meets, while the events are actually running, make a thrilling story in the hands of a good announcer. The trouble has been, in the past, that the long wait between events has killed the interest of the listener and made the expenditure of time on the air excessive. The solution, it would seem, would be to sandwich in some other program, music preferably, between events. The radio impresarios may have the suggestion for what it is worth.

The middle West has two outstanding indoor track events: the Illinois relays, which also draw a heavy entry from the East, the Missouri Valley (and frequently the Pacific Coast), and the Big Ten indoor championships. Both come next month, and by that time some announcement of broadcasting arrangements may be forthcoming for them.

There are also two indoor tennis championship meets on the Columbia schedule: the national indoor meet at the Seventh Regiment Armory in New York, and the annual international net meet up at Montreal.

The last, and the only previous time, we wrote a discussion of polo was on an occasion when the editor of another magazine had a picture of a horse to put on his cover. The publisher of the magazine happened to be a polo enthusiast, and prevented the exposure of our ignorance of the subject getting farther than the eyes of the proof-reader. Since then we have seen a polo

match, and can endorse it, now that the cavalry has gone out of fashion in wartime, as one of the more glorious forms of suicide. They are playing for the national indoor title at New York, and Columbia promises to add that to its winter sports schedule.

The National Broadcasting Company, too, promises some sports thrillers on the air this month, notably the feature races at the Miami and New Orleans tracks. The Coffroth Handicap, unfortunately, takes place down in Lower California, in Mexico, and it seems that it requires all the blandishments of an Ambassador Morrow to arrange a pick-up across the Mexican border under the current international radio agreements.

NBC also promises an account of the national intercollegiate swimming championships next month.

BOBBY JONES ON THE AIR

IF the best club professional available can't tell what's the matter with your golf swing, just turn on the family speaker Wednesday night. And if Bobby Jones doesn't give the hints to correct any and all faults, it won't be because he couldn't.

Since January 14 the famous Atlanta golfer has faced an NBC microphone each Wednesday night, devoting some time to actual instruction, but going far beyond that point. Incidents he has seen and many in which he played a part during his fifteen years of amateur competition all over the world provide an inexhaustible supply of broadcast material.

Bobby Jones, the greatest golf player the world has ever seen, winner of the four major amateur golf championships in 1930, and voted the most popular amateur in the world after he had ceased to be an amateur, was "scared stiff" the night of his first broadcast.

The hands that know to the most minute detail how to hold the club for any kind of shot perspired as he shoved them deep into his pocket and started to read from his manuscript. But the initial nervousness wore off, and, after the second broadcast of the series, Jones was as a veteran of the microphone.

Jones' contract for broadcasting is with the Lambert Pharmacal Company of St. Louis, manufacturers of listerine, and calls for his appearance before an NBC microphone each Wednesday night for twenty-six weeks. Dur-

[Continued on page 39]



When Ruth Nichols spoke from WABC over the Columbia network a short time after she had broken the powder-puff transcontinental air record, a host of newspaper photographers were on hand. Flashlights popped as the cameramen exposed plate after plate.

"Make it as quick as possible, won't you?" Miss Nichols asked, after she had been posing patiently for ten minutes.

"Quick as we can," one of the photographers replied. "Getting a little hungry, are you?"

"A little," Miss Nichols confessed. "All I had time to eat to-day was a sandwich somebody on the field in Wichita gave me."

☪

Wayne King, not yet thirty, is the idol among orchestra leaders of scores who demand perfection in popular dance music. This young NBC maestro was graduated five years ago from Valparaiso University as a certified public accountant, and, strangely enough, he counts this instruction of tremendous value in his musical career.

☪

Ruth Betz, a recent acquisition to WBBM's continuity staff, has brought to her new work extraordinary qualifications which she has gained as a newspaper woman and through her residence in practically every leading European city.

☪

"The Early Birds" of WXYZ have soared from that early morning broadcast period. Fred Miller and Georgie Ray, who so early sought fame and fortune, were themselves sought out by sponsors of commercial programs, and are now much in demand for evening programs.

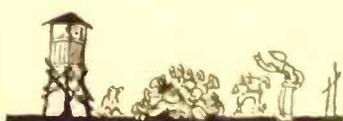
☪

Mrs. Henry Peck—Let's see, what is the name of that place where so much was done towards promoting peace in the world?

Henry—Reno, my dear.

☪

Every time Ted Husing broadcasts an account of a football game over CBS, a special booth is built for him. Husing has drawn up his own specifications. The booth must be high, must be on the rim of the stadium, at the exact center of the field. And, for clear vision, it must be without windows. The end of a game is also the end of a booth. It's just torn down and thrown away.



FRIDAY

February 6, 13, 20, 27

Table with columns for ALA.-MO. (*Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their broadcast schedules.

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M. C. S. T. 5 to 6 P. M.

- 1 Dance Music CBS.
2 Dance Music New York.
3 My Bookhouse Story-time
4 Tony's Scrapbook.
1 'The World in Music' Pierre Key.
2 Black and Gold Room Orchestra Director, Ludwig Laurier.
3 Uncle Abe and David
7 Raising Junior Domestic skit by Aline Berry and Peter Dixon.
8 Dance Music NBC.
9 Literary Digest Topics in Brief Lowell Thomas.

E. S. T. 7 to 8 P. M. C. S. T. 6 to 7 P. M.

- 4 Spotlights in Drama and Literature Montrose J. Moses.
5 College Memories Male quartet.
6 Old Company's Program American singers' quartet.
A The Pepsodent Program Amos 'n' Andy.
B Wm. S. Scull Co. Program
C Phil Cook, the Quaker Man One-man show.
D Brownbilt Footlights Male vocal trio; orchestra director, Jules Herbeuveaux.
5 Morton Downey With Freddie Rich's orchestra.
6 Dance Music CBS.
7 Evangeline Adams Astrologer.
8 The Vagabonds Emery Deutsch's Orchestra.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
R Religious W Comic
X On the air

MUSICAL

- M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 6, 13, 20, 27

FRIDAY

Table with columns for NEB.-WIS. (*Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list various radio stations and their broadcast schedules.



BOBBY JONES to teach golf to radio's millions. Bobby Jones, world's greatest golfer, winner of the four major golf championships for 1930, and recently voted the most popular amateur in America by the A. A. U. Census, has signed a contract to deliver a series of talks over the National Broadcasting Company networks. The golf wizard made his radio debut Wednesday, January 14. He will be heard each Wednesday night from 8 to 8:15, E. S. T. (Left to right) M. H. Aylesworth, president of NBC; Bobby Jones, and J. L. Johnston, president of the Lambert Pharmacal Company, as they discussed Jones' broadcast program.

BOBBY JONES ON THE AIR

(Continued from page 37)

ing that period he is expected to cover every important detail of his fifteen years of grueling amateur competition.

The series was inaugurated from the studios of WSB, Atlanta; Jones later moving to California, where he is under contract to do a series of motion pictures on golf.

The radio series was designed to cover advice to young golfers and beginners, as well as to provide suggestions to the average golfer for the improvement of his game. The most important rules of play, illustrated by experiences from his own vast store, are covered by Jones in the series.



The chains, it is reported, have recently been considering nation-wide broadcasts of important hockey matches, probably those for the Stanley Cup. But they decided that it would require a super-announcer, some fellow with the crisp exactness of Ted Hus- ing, combined with the eternal gabble of Floyd Gibbons, to keep up with the speed of

the play well enough to give the radio audi- ence an idea of what it was all about, and have decided, it is reported, to lay off the sport until such times as it has a wider fol- lowing.



Westbrook Pegler, the elongated sports satirist of the *Chicago Tribune*, has been given voice tests for radio appearance. If they turn out well, you will probably hear him soon over NBC, putting his unique hu- mor to use as a commentator on the sports events of the day.



The boxing broadcasting situation has been pretty definitely settled at last. You may depend on these two things: First, that every championship fight or other bout of real importance will go on the air; second, that the announcement of broadcasting will be reserved, at the demand of the promoters, until the day of the fight. That is the ar- rangement now existing between the chains and both the Madison Square Garden in New York and the Chicago Stadium.



For a week more than half of the State of North Dakota was virtually isolated by storms recently, and the only quick method of communication was by radio broadcasting.

Station WDAY, CBS link at Fargo, and Station KFYZ, Bismarck, handled messages including vital orders for Northern Pacific Railroad train dis- patchers, death messages and other urgent matter. Regular program broadcasting was suspended and a two-way communication maintained continuously between KFYZ and WDAY. These stations were on the air twenty-four hours a day during the emergency. Without their aid the situation would have been serious.



First Golfer—Shall we play another round next Monday?

Second Golfer—Well, I was to be married on Monday, but I can put it off.



James Melton, tenor, is the only member of The Revelers, NBC quar- tet, who wasn't in that group when it began broadcasting in 1922. At that time it was called the Shannon Four, and the group consisted of Charles Hart, Lewis James, Elliott Shaw and Wilfred Glenn. Hart has since deserted to sing operatic roles in Europe.



The only radio folks to retain an "entertainment office" on Broadway are Ernest Hare and Billy Jones, the NBC Interwoven Pair. The come- dian-songsters have a full-fledged of- fice overlooking Forty-second Street and Broadway.



Dr. S. Parkes Cadman speaks from an especially built "pulpit" stand when he broadcasts his Federal Council of Churches of Christ in America program each Sunday afternoon. The stand is moved into place in NBC's Studio H, half an hour before the musicians begin their rehearsal.



Don Ball, CBS announcer, has a souvenir. He introduced former Gov- ernor Smith from the Governor's penthouse on Fifth Avenue during a recent program, and got Mr. Smith to autograph the first page of his manu- script.



"Papa, who was Shylock?"
"Do you mean to tell me that you don't know who Shylock was? What do I send you to Sunday school for? Why don't you read your Bible?"



HARRY HORLICK was a soldier in the Imperial Army during the Red Revolution in Russia, and had it not been for his fine musicianship he would have suffered the dreadful fate of a Siberian exile when the Reds came into power. As it was, Horlick was commissioned by the Communist Government as concert master of the opera in Moscow.

This position proved distasteful to young Horlick and he made his way to Constantinople. In the Eastern metropolis he existed as a tramp musician, playing in nomadic camps and Oriental cafes.

Meanwhile his parents had settled in America and managed to convey Harry's passage money to him.

He arrived in this country with only his violin as a tangible pos- session, but with a world of strange, exotic, gypsy melodies at his finger-tips.

It took no time at all for the musical world this side of the Atlantic to realize that a rare musician had arrived, and he now conducts the A. & P. Gypsies ensemble over a vast NBC network.

FRIDAY

February 6, 13, 20, 27

CHAIN PROGRAMS

February 6, 13, 20, 27

FRIDAY

Table with columns for ALA.-MO. (*Part Time), Program by 15-minute periods, and Eastern/Central Time. Rows list stations like 690 TORONTO, 960 TORONTO, etc., with program codes and time slots.

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M. C. S. T. 7 to 8 P. M.

- 1 Cities Service Concert Orchestra
2 Nestle's Program
3 Le Trio Morgan
4 Natural Bridge Review
5 Grand Opera Miniatures
6 Literary Digest Topics in Brief
7 Grand Opera Miniature
8 Weed Tire Chain Program
9 True Story Hour
10 Clicquot Club Eskimos
11 Careless Love
12 Interwoven Pair
13 Armour Program

FRIDAY-DAYTIME

Music Appreciation Hour. 11 A. M., Walter Damrosch in "Musical University of the Air," WJZ, WEAF, WEEL, WJAR, WTAG, WCSH, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, WGN, KYW, WENR, WIBO, KSD, WOC, WHO, WOW, WDAF, CKGW, WTMJ, KSTP, WNBC, WRVA, WPTF, WJAX, WIOD, WFLA, WSUN, WHAS, WSM, WMC, WSB, WAPI, WJDX, WSMB, KVOO, WFAA, KPCC, WKY, WOAI, KOA, KSL, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WLW, KWK, WREN, KFAB.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
R Religious W Comic
X On the air

MUSICAL

- M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Table with columns for Program by 15-minute periods, NEB.-WIS. (*Part Time), and Eastern/Central Time. Rows list stations like KFAB LINCOLN, *WOW OMAHA, WPG ATL'IC CITY, etc., with program codes and time slots.



CITIES SERVICE PROGRAM . . . NBC . . . FRIDAY, 8 P. M.

ATTENDING to the reciprocal power that takes a hand in governing things terrestrial is the career of the radiant young soprano, Miss Jessica Dragonette.

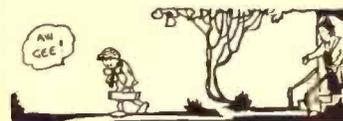
Some time in '27, Miss Dragonette, sidestepping the protests of admiring friends, cast in her lot with radio, bestowing on that infant industry a voice of which the great Chaliapin had said: "It is beautiful; it is superb."

And what has been her recompense? The last word is that Cities Service has renewed with Miss Dragonette the yearly contract that assures her of an audience perhaps unequaled in extent and appreciation by that of any other star of the radio, silver screen

or stage, not to mention the highly remunerative aspect of the transaction.

Much can be said about the high quality of Miss Dragonette's performance every Friday evening over the coast-to-coast NBC hook-up maintained by the Cities Service Corporation, but it will suffice to say that her radio audience is becoming clamorous for more frequent broadcasts by Miss Dragonette.

She began an auspicious stage career as the unseen angel in Max Reinhardt's masterpiece, "The Miracle," and, abetted by radio and a captivating personality, she has maintained that exalted station throughout her four-year radio career.



W. Clark Harrington, of the music department of Columbia, speaks interestingly of himself.

"I grew up as a good or bad youngster, according as the opportunity offered," Mr. Harrington began. "My mother sent me in the drizzling rain every Tuesday afternoon for my piano lesson. After a year I could navigate the C major scale and drum out "The Happy Farmer" with a maximum of seven errors.

"All of a sudden I wrote a dinky little piano piece which was entirely innocent of all rules of composition. I called it 'Star Drops' because I had to call it something. Some family guest dubbed me a 'composer,' and I set to work on a new piece. Presently I had three songs published and sung on the radio.

"I attended the New England Conservatory of Music long enough to win a prize in composition and a scholarship, and played Bach and MacDowell on a four-octave folding pump organ. Like everybody else, I am working on a novel and an operetta. I am not a woman hater, but my most consistent affection is for Adelaide, my little, old-fashioned harpsichord."

✽

G. W. Johnstone and D. S. Tuthill, manager of press relations and sales manager, respectively, of the National Broadcasting Company, have been promoted. Johnstone has been appointed to the office of M. H. Aylesworth, NBC president, and Tuthill becomes assistant to Mr. McClelland. Tuthill is one of the first salesmen ever to sell time for broadcasting, and Johnstone, a former newspaperman, radio engineer and musician, became affiliated with WEAJ in 1923 as a control-room operator. It was further announced that Tuthill's former position will be filled by R. C. Witmer, assistant sales manager, and Walter C. Stone, assistant manager of press relations, is appointed acting manager of the department.

✽

Ted Harris says he has had 150 plays on Broadway so far this year. Ted writes plays for Columbia's Radio Home-Makers' Club, with a studio at 1819 Broadway.

✽

BEDTIME STORY

And now, my children, I shall tell you of the mamma skunk and two baby skunks who were walking through the forest. All of a sudden the little skunkies were frightened by a great, big bear! But the brave mamma skunk turned to her babies and said: "Now, children, let us sprav."



FRIDAY

February 6, 13, 20, 27

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	10	15	30	45	11	15	30	45
CENTRAL TIME	9	15	30	45	10	15	30	45
690 TORONTO CKGW	M9	M9	M3	M3	3	3	3	3
960 TORONTO CFRB	M3	M3	M3	M3	N	3	4	4
1140 BIRM'GH'M *WAPL								
930 BIRM'GH'M WBRC	M3	M3	2	2	3	3	4	4
1040 HOT SP'GS *KTHS	4	4	2	2	7	M3	M5	M5
1390 LIT'LE R'CK *KLRA	1	1	2	2	3	3	4	4
830 DENVER KOA	4	4	2	2	7	6	M6	3
560 DENVER KLZ	1	1	2	2	3	3	4	4
1060 HARTFORD *WTIC	M2	M2	2	2	3	3	3	3
1330 HARTFORD WDRC	1	1	2	2	3	3	4	4
630 WASH'GT'N WMAL	1	1	2	2	3	3	4	4
950 WASH'GT'N WRC	1	1	2	2	3	6	6	6
620 Clearwater WFLA St. Peterab'g WSUN	X	X	2	2	M5	M5	M5	M5
900 JACKS' NV'E WJAX	M	M	2	2	X	X		
1300 MIAMI B. WIOD	MV	M	2	2	M	M	M	M
560 MIAMI WQAM								
740 ATLANTA WSB	4	4	2	2	7			
1020 CHICAGO KYW	4	4	M6	M6	SN	M3	M3	M3
770 CHICAGO *WBBM	M	M	M3	M3				
870 CHI. WENR-WLS	O	O	M	M	7	M	W	M
720 CHICAGO WGN								
560 CHICAGO *WIBO			2	2				
670 CHICAGO WMAQ	1	1	X	X	7	M	VW	M3
1160 FT. WYNE*WOWO								
1230 IND'P'LIS *WFBM								
1260 C'NCIL BL'FS KOIL	1	1	2	2	3	3	4	4
1000 Dav. Des M'nes WOC*WHO			2	2	3	3	3	3
600 WATERLOO WMT	1	1	2	2	3	3	4	4
1220 LAWRENCE*WREN	4	4	5	X	7	X	X	6
580 TOPEKA *WIBW	X	X	T	T	X	N	4	4
1300 WICHITA *KFH					3	3	4	4
1490 COVINGTON*WCKY	4	4	M6	M9				
820 LOUISVILLE WHAS	4	4			7			
1250 N. ORL'NS WDSU	M6	M6	M6	M6	M6	M6	M6	M6
1320 N. ORL'NS WSMB	4	4	2	2	7			
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1	2	2				
1060 BALTIMORE*WBAL								
600 BALTIMORE WCAO	1	1	2	2	3	3	4	4
990 SPRINGFIELD WBZ	4	4	T	T	M3	M3	W	W
590 BOSTON WEEL	M	M	2	2	N	M6		
1230 BOSTON WNAC	1	1	2	2	3	3	4	4
1200 WORCEST R WORC	1	1	2	2	3	3	4	4
580 WORCESTER WTAG	X	X	2	2	N			
1410 BAY CITY WBCM	X	X	X	X	X	X	4	4
1240 DETROIT WXYZ	1	1	2	2	3	3	4	4
750 DETROIT WJR	4	4	5					
920 DETROIT WWJ	1	1	2	2	3			
810 MINNEAP WCCO	1	1	2	2	3	3	4	4
1460 ST. PAUL KSTP	4	4	M	M	7	M3	M3	3
1270 JACKSON WJDX			2	2	7			
950 KAN. CITY KMBC	1	1	2	2	3	3	4	4
610 KAN. CITY WDAF	1	1	2	2	7	M3	M3	3
1090 ST. LOUIS KMOX	1	1	2	2	3	3	M3	M3
550 ST. LOUIS *KSD	1	1	2	2	X	X	X	X
1350 ST. LOUIS KWK	4	4			7	T	M3	6

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M.
C. S. T. 9 to 10 P. M.

- 1 Columbia Male Chorus
The Strollers; the Round-towners; directed by Andre Kostelanetz.
- 2 The Nit Wit Hour
- 1 Crime Prevention Program
Dramatic sketch with William Shelley and T. Daniel Frawley.
- 2 RKO Theatre of the Air
Orchestra director, Milton Schwarzwald; film, vaudeville and radio stars.
- 4 Armstrong Quakers
Lois Bennett, soprano; Mary Hopple, contralto; male quartet; orchestra director, Don Voorhees.

5 Palmolive Program

E. S. T. 11 to 12 P. M.
C. S. T. 10 to 11 P. M.

- 3 Vincent Lopez and His St. Regis Orchestra
Dance music from New York.
- 6 Slumber Music
String ensemble; director, Ludwig Laurier.
- 7 Pepsodent Program
Amos 'n' Andy.

- 3 California Melodies
- 4 Romanelli and His King Edward Orchestra
CBS. Dance music from Toronto, Can.

FRIDAY—DAYTIME

Libby, McNeill and Libby Program. 10 A. M., over WJZ, WBAL, WHAM, KDKA, WLW, KWK, WREN, KFAB, WRVA, WPTF, WJAX, WIOD, WFLA, WSUN, WHAS, WSB, WJDX, WSMB, KVOO, WBAF, KPRC, WOAI, KOA.

Radio Guild. 4 P. M. Famous play with guest star. WJZ, WBAL, WHAM, WRC, CKGW, WPTF, WJAX, KGO, KFI, KOMO, KFSD, KTAR, KFAB, KSTP, WEBB, WSM, WMC, KOA, KYW, KWK, WREN, WBZ, WBZA, KSL.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 6, 13, 20, 27

FRIDAY

Program by 15-minute periods								NEB.—WIS. (*Part Time)
10	15	30	45	11	15	30	45	EASTERN TIME
9	15	30	45	10	15	30	45	CENTRAL TIME
				7	6	M3	M3	KFAB LINCOLN 770
V	V	2	2	M3	M3	M	N	*WOW OMAHA 590
M	M	2	2	M8	M8	M3	M3	WPG ATL'IC CITY 1100
								WOR NEWARK 710
1	1	2	2					WBEN BUFFALO 900
								*WGR. BUFFALO 550
1	1	2	2	3	3	4	4	*WKBW BUFFALO 1480
1	1	2	2	3	3	4	4	WABC NEW YORK 860
1	1	2	2	3	3	3	3	WEAF NEW YORK 660
4	4	5	X	6	6	6	6	WJZ NEW YORK 760
4	4	5	X					WHAM ROCH'TER 1150
1	1	2	2	3	3	4	4	*WHEC ROCH'TER 1440
		2	2	3	3	3	3	WGY SCHEN'DY 790
								*WFBL SYRACUSE 1360
1	1	2	2	3	3	4	4	WBT CHARLOTTE 1080
								WPTF RALEIGH 680
1	1	2	2	3	3	4	4	WWNC ASHEVILLE 570
1	1	2	2					WDAY FARGO 940
1	1	2	2	M3	M3	4	4	WADC AKRON 1320
1	1	2	2	M2	M2	4	4	WKRC CINCINNATI 550
M	M	S	V	M	M	M	M	WLW CINCINNATI 700
1	1	2	2					WSAI CINCINNATI 1330
1	1	2	2	M3	M3	M3	M3	WHK CLEVEL'D 1390
		2	2					WTAM CLEVEL'D 1070
								WAIU COLUMB'S 640
1	1	2	2	3	3	4	4	WSPD TOLEDO 1340
		2	2	M3	M3	4	4	*WKBN YO'NGST'N 570
1	1	2	2	3	3	4	4	KFJF OKLA CITY 1480
4	4	2	2	7				WKY OKLA. CITY 900
4	4	X	X	M6	M6	M6	M6	*KVOO TULSA 1140
								*WHP HARRIS'G 1430
1	1	2	2	3	3	4	4	WLBW OIL CITY 1260
1	1	2	2	3	3	M3	M3	WCAU PHILAD. 1170
M3	M3	M3	M3	M3	M3	M3	M3	*WFAN-WIP PHIL. 610
M2	M2	2	2	3	3	M3	M3	*WLIT-WFI PHIL. 560
4	4	5	X	N	6	M6	M6	KDKA PITTSB'GH 980
1	1	2	2	M3				WCAE PITTSB'GH 1220
1	1	2	2					WJAS PITTSB'GH 1290
1	1	2	2	3	3	4	4	WEAN PROVID'NCE 780
1	1	2	2					WJAR PROVID'NCE 890
1	1	2	2	3	3	4	4	WDOD CHATTA. 1280
4	4	2	2	7				WMC MEMPHIS 780
						3	3	*WREC MEMPHIS 600
1	1	2	2					*WLAC NASHV'LE 1470
4	4			7				WSM NASHV'LE 650
								*KRLD DALLAS 1040
4	4	M	M2	7	M	M	M2	WFAA Dallas 800
4	4			7				WBAP Ft. Worth 800
								KPRC HOUSTON 920
1	1	2	2	3	3			*KTSA S. ANTONIO 1290
4	4	2	2	7	M	M	M	WOAI S. ANTONIO 1190
1	1	2	2	3	3	4	4	*WTAR NORFOLK 780
W	W	2	2	M3	M3	M3	M3	WRVA RICHM'D 1110
1	1	2	2	3	3	4	4	WDBJ ROANOKE 930
4	4	M7	M7	7	M6	M6	M6	*WEBC SUPERIOR 1290
1	1	2	2	3	3	4	4	*WISN MILW'KEE 1220
4	4			7				WTMJ MILW'KEE 620

RAMBLIN' 'ROUN' RADIOLAN'

(Continued from page 5)

wheel going slowly round and round. The spoke that was once "up" and later "down" comes finally again "on top" — In the Song Business, for instance, call these spokes the popularity vogues and you'll see what I mean. About ten years ago we find the Ernest R. Ball and the Carrie Jacob Bond style of song on top — call this the Home-Ballad Spoke. Then the Blues Spoke came to the top and the Ballad Spoke started downgrade. Then came the Novelty Spoke, the Hawaiian Spoke and the Jazz Spoke to take the popular fancy. (Radio Spoke, but when Movies Spoke we called 'em Talkies.) The old wheel nearly stopped entirely on the Jazz Spoke — as a result we've had more years of Jazz popularity than of most any other song type. But what I'm driving at is that the old Home-Ballad Spoke (we call 'em Hokum Ballads) has once more come back up "on top." Your most popular songs to-day are "When Your Hair Has Turned to Silver," "Springtime in the Rockies," "Moonlight on the Colorado," "Somewhere in Old Wyoming," "Old New England Moon," "When the Organ Played at Twilight," and a thousand and one other sentimental waltz ballads. What's the answer? After a financial crush such as we've just gone through, people react two ways: They either want the real giddy, where it don't cost too much (that's why Humor has come in so strong on Radio now, and why "Games" have "come back"), or folks want the sobby, sentimental, tear-wipin' stuff such as the Hokum Ballads that are now ridin' so high. One popular music publisher told me the other day that he's even puttin' out a stack of new religious songs and hymns. Well, long live the Ballads, for they've always been the backbone of the song industry.

Did you hear the Special Dedication Program from NBC, Chicago, awhile ago for Cleveland's new station, WGAR? Chicago presented them with an impromptu, high-spot midnight program (thanks to "Sen" Kaney, now Western Program Manager), which included, as well as the Sparkle of Showmanship, such names as Wallace Butterworth announcing, Victor Young and his Orchestra, Harvey Hays ("the Old-timer of the Empire Builders"), East and Dumke, Amos 'n' Andy, and some red-headed fellow that spanked a uke. By the way, East and Dumke, known as the "Sisters of the Skillet," are destined to go far in this funny business. Their names are a bit domestic at that, but they are already



BELLA BAKER, who has always refused to leave her vaudeville audiences for movies or "legit," likes the radio and is occasionally heard as guest artist on gala programs.

knockin' 'em for a row o' ovens. Funny? Boy, they're wows — watch 'em click if they don't get too well done or burn! Great boys at 250 apiece, in pounds! "Wally" Butterworth, too, has a lot ahead of him. He's an announcer, that boy!

Gettin' a great kick out of doin' the three fifteen-minute "one-man shows" per week as the Libby "Pineapple Picador." Got a funny letter to-day addressed to the "Libby Pineapple Troupers," c/o Wendell Hall Building, Chicago, and it said in part: "I like that Red-headed fella in your troupe, but I don't like the other little cuss with the high voice." In all seriousness, this's the first time in ten years that I've had to change my "Hello, Folks! How are you all this evenin'?" to "How are you this mornin'?" — NITE OWL.

WENDELL HALL.

WINDY CITY HIGHLIGHTS

(Continued from page 13)

of announcing. Half a dozen other changes in *personnel* were made when Kaney was promoted. Don Bernard, whom he succeeds as program manager, is now program adviser, devoting himself to the purely artistic details of programs.

Richey Craig, Jr., stage, vaudeville and screen comedian of the suave wisecracker type, goes on the air February 3 as a one-man show over the Columbia chain, at 10:15 to 10:30, E. S. T. When the Columbia press department inquired as to his last movie engagement, Richey asserted that he was the fellow found dead in a bathtub on Wednesday in a mystery play. That, he explained, was the mystery—finding him in a bathtub on a Wednesday.

Back in the days before Amos 'n' Andy "went chain," they were rivaled in popularity over WMAQ at Chicago by the Three Radio Doctors, Pratt, Sherman and Rudolph. Now the Three Doctors have changed their name to the Three Bakers, and are on the Columbia chain every Monday night from 9 to 9:30, E. S. T., for Standard Brands (Fleischmann Yeast). The burlesque "drammers" and take-offs on established programs which they originated at WMAQ will continue on the chain. Their broadcast will go to sixty-seven stations, which the Columbia people say is the largest network ever used for a commercial program.

THE GREAT INVISIBLE AUDIENCE

(Continued from page 4)

sports events, sermons by nationally known clergymen, a score of things they were accustomed to in the city. And it is a two-hundred-mile drive to reach them. Radio, however, spans the gap; lets them enjoy most of the audible good things the city has to offer, in the peace and friendliness of their beloved small town.

Of such as these, it seems to me, is the backbone of the heterogeneous mass we call the radio audience. In tastes, background, outlook, they differ as much as individuals can. But on one thing they agree—the loyal and enthusiastic use of radio as a valued means of contact with other lives and other interests; not simply something to quiet peace-shattered nerves with its ceaseless din.

And such as these you can picture listening in with you on your favorite program, unseen, perhaps separated by thousands of miles, yet neighbor seat-holders.

ACROSS THE BORDERS

In response to requests for more powerful stations near our borders, we list those having at least 1,000 watts:

KYC.	CALL	LOCATION
590	XFI,	Mexico City, Mex.
588	CMW,	Havana, Cuba.
640	XFG,	Mexico City, Mex.
670	XEB,	Mexico City, Mex.
685	VAS,	Louisburg, N. S.
690	CJSE,	CKGW, CPRY
		Toronto, Can.
720	XEN,	Mexico City, Mex.
730	CKAC,	CHYC, CNRM
		Montreal, Can.
730	CMK,	Havana, Cuba.
780	CKY,	CNRW, Winnipeg, Can.
840	CKLC,	CNRD, Deer River, Alta.
920	HHK,	Port au Prince, Haiti.
960	CFRB,	CNRX, Toronto, Can.
960	XED,	Reynosa, Mex.

SATURDAY

February 7, 14, 21, 28

CHAIN PROGRAMS

February 7, 14, 21, 28

SATURDAY

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	6	15	30	45	7	15	30	45
CENTRAL TIME	5	15	30	45	6	15	30	45
690 TORONTO CKGW	1	1	1	M9	A	M9	M9	M9
960 TORONTO CFRB	1	1	1	3	4	5	M	W
1140 BIRM'GH'M *WAPL	N	P	P	2	X	W	X	X
930 BIRM'GH'M WBRC	1	1	1	3	4	5	M5	M5
1040 HOT SP'GS *KTHS							M5	M9
1390 LIT'LE'R'CK *KLRA	1	1	1	3	4	5		
830 DENVER KOA	1	1	1	X	3	X	N0	R
560 DENVER KLZ	1	1	1	3	W	W	M6	W
1060 HARTFORD *WTIC	P	N	M9	M9				
1330 HARTFORD WDRC	1	1	1	3	4	5		
630 WASH'GT'N WMAL	X	R	2	O	X	5	M	M
950 WASH'GT'N WRC	1	1	1	2	A	B	X	X
620 Clearwater WFLA St. Petersburg WSUN	M9	M9	M9	9	A	B	M8	M8
900 JACKS' NY'E WJAX	O	O	X	9	A	B	M3	M3
1300 MIAMI B. WIOD	N	1	1	9	A	B	M2	M
560 MIAMI WQAM								
740 ATLANTA WSB				2				
1020 CHICAGO KYW	M2	M2	P	P	M6	M3	M6	M6
770 CHICAGO *WBBM	1	1	1	3				
870 CHI. WENR-WLS	P	P	M	2	M	M	O	O
720 CHICAGO WGN								
560 CHICAGO *WIBO							C	D
670 CHICAGO WMAQ	P	P	O	O	M	5	O	S
1160 FT. WYNE*WOWO								
1230 IND'P'LS *WFBM				3	4			
1260 C'NCL BL'FS KOIL	1	1	1	3	4	5	M	M
1000 Dav. Des Moines WOC*WHO				2				
600 WATERLOO WMT	1	1	1	3		5		
1220 LAWRENCE*WREN	X	X	X	NT	M6	B	C	D
580 TOPEKA *WIBW	X	X	P	P	X	X	M9	M9
1300 WICHITA *KFH	1	1	1	3	4	5	X	X
1490 COVINGTON*WCKY	M	M3	M3	M3	A	B		
820 LOUISVILLE WHAS				2				
1250 N. ORL'NS WDSU	S	O	M	M	N	M9	M6	M6
1320 N. ORL'NS WSMB				2				
620 BANGOR WLBZ							6	6
940 PORTLAND WCSH				2				
1060 BALTIMORE*WBAL					A	B	M	M
600 BALTIMORE WCAO	M6	M6	M6	M6	4	5	X	X
990 SPRINGFIELD WBZ	O	M6	M3	9	A	B	M5	M5
590 BOSTON WEEL	1	1	1	2	M9	M9	M9	M9
1230 BOSTON WNAC	M	M	M	M	M	M	6	6
1200 WORCESTER WORC	M5	M7	M5	M7	4	5	6	6
580 WORCESTER WTAG	M9	M9	N	2	X	X	5	X
1410 BAY CITY WBCM	1	1	1	3	X	5	M3	M3
1240 DETROIT WXYZ	N	X	M3	3	4	5	M5	M5
750 DETROIT WJR					A			
920 DETROIT WWJ	1	1	1	2				
810 MINNEAP WCCO	X	X	2	M3	M3	M3	M3	M3
1460 ST. PAUL KSTP	1	1	1	ON	M	M	X	X
1270 JACKSON WJDX				2				
950 KAN. CITY KMBC	P	P	X	T	T	T	T	S
610 KAN. CITY WDAF	P	P	O	2	M2	M2	M2	M2
1090 ST. LOUIS KMOX	P	M6	M6	W	M3	M3	M6	M6
550 ST. LOUIS *KSD	1	1	1	2	X	X	X	X
1350 ST. LOUIS KWK	M2	3	3	M6	M3	W	C	D

Red symbols denote NBC; black symbols denote CBS

E. S. T. 6 to 7 P. M.
C. S. T. 5 to 6 P. M.

- 1 Black and Gold Room Orchestra
Director, Ludwig Laurier.
- 2 Uncle Abe and David
Rural sketch with Phillips Lord and Arthur Allen.
- 7 Raising Junior
Domestic skit with Aline Berry and Peter Dixon.
- 3 Saltzman's Restaurant Orchestra
Direction by Smith Ballew.
- 9 Literary Digest Topics in Brief
Lowell Thomas.
- 1 Paul Tremaine and His Orchestra
CBS.
- 3 Tony's Scrap-book

E. S. T. 7 to 8 P. M.
C. S. T. 6 to 7 P. M.

- 4 Morton Downey
Tenor, with Freddie Rich and his orchestra.
- 5 Romance of American Industry
- 6 Necco Candy Party
Henry Burbig; Audrey Marsh, soprano; Larry Murphy, tenor; Freddie Rich's orchestra.
- 3 Rodeheaver Sing
- 4 Laws that Safeguard Society
- 5 Snoop and Peep
- 6 The High Road of Adventure
- A Pepsodent Program
Amos 'n' Andy.
- B Tastyest Jesters
Male trio; mandolite accompaniments; Swedish dialect stories.
- C Rise of the Goldbergs
Humorous sketch.
- D The Pickard Family
Southern folk songs.

KEY TO LOCAL PROGRAMS
N News S Sports
O Educational T Dramatic
P Children's feature V Variety
R Religious W Comic
X On the air

MUSICAL
M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

Program by 15-minute periods								NEB.—WIS. (*Part Time)
6	15	30	45	7	15	30	45	EASTERN TIME
5	15	30	45	6	15	30	45	CENTRAL TIME
X	3	3	N	M9	M9	M6	M6	KFAB LINCOLN 770
1	1	1	2	A	B	C		*WOW OMAHA 590
								WPG ATL'IC CITY 1100
								WOR NEWARK 710
1	1	1	2	A	M3	M	6	WBEN BUFFALO 900
		X				6	6	*WGR. BUFFALO 550
				3	4	5		*WKBW BUFFALO 1480
1	1	1	3	4	5	6	6	WABC NEW YORK 860
1	1	1	2	3	4	5	6	WEAF NEW YORK 660
7	8	8	9	A	B	C	D	WJZ NEW YORK 760
N	X	X	9	A	B	C	D	WHAM ROCH'TER 1150
		X	3	4		6	6	*WHEC ROCH'TER 1440
1	1	1	2					WGY SCHEN'D'Y 790
1	1	1		4	5	6	6	*WFBL SYRACUSE 1360
1	1	1	3	N	O	V	V	WBT ! CHARLOTTE 1080
			9	A	B			WPTF RALEIGH 680
1	1	1	3	4	5	M6	M6	WWNC ASHEVILLE 570
P	P	N	N	4	O	T	X	WDAY FARGO 940
1	1	M	N	4	5	M	M	WADC AKRON 1320
M8	X	M	M	4	5	M	M	WKRC CINCINNATI 550
V	T	T	9	A	B	M	M	WLW CINCINNATI 700
			2					WSAI CINCINNATI 1330
X	M1	M3	M3	X	X	X	X	WHK CLEVEL'D 1390
	1	1	2	3			6	WTAM CLEVEL'D 1070
1	1	1	3	M	M	M	M	WAIU COLUMB'S 640
M	M	V	V	O	O	M6	M6	WSPD TOLEDO 1340
X	NS	X	3	4	5	X	X	*WKBN YO'NGST'N 570
1	1	1	3	4	5	6	6	KFJF OKLA CITY 1480
								WKY OKLA. CITY 900
1	1	1	3	4	5	V		*WHP HARRIS'B'G 1430
1	1	1	3	4	5			WLBW OIL CITY 1260
M5	NS	X	3	4	5	W	W	WCAU PHILAD. 1170
1	1	1	M6	P	P			*WFAN-WIP PHIL. 610
1	1	1	2	3	X	X	X	*WLIT-WFI PHIL. 560
M1	M1	M1	9	A	B	X	X	KDKA PITTS'B'GH 980
1	1	1	2	M9	X	M5	6	WCAE PITTS'B'GH 1220
		X	3	4	5			WJAS PITTS'B'GH 1290
						5	6	WEAN PROVID'NCE 780
1	1	1	2	3				WJAR PROVID'NCE 890
1	1	2	3	4	5	X	X	WDOD CHATTA. 1280
1	1	1	2					WMC MEMPHIS 780
1	1	X						*WREC MEMPHIS 600
								*WLAC NASH'LE 1470
			2					WSM NASH'LE 650
1	1	X	3					*KRLD DALLAS 1040
P	P	M	M	M9	M9	M9	M9	WFAA Dallas 800 WBAP Ft. Worth 800
								KPRC HOUSTON 920
1	1	1	X	P	P	M6	M6	*KTSA S. ANTONIO 1290
				M	M	M6	M6	WOAI S. ANTONIO 1190
1	1	1	N	4	5	M5	M5	*WTAR NORFOLK 780
M6	M6	M6	9	A	B			WRVA RICHM'D 1110
1	1	1	3	4	5	M	M	WDBJ ROANOKE 930
M6	M6	M6	2	M6	M6	5	6	*WEBC SUPERIOR 1290
1	1	1	3	4	5			*WISN MILW'KEE 120
			2					WTMJ MILW'KEE 620

The Graham-Paige Hour

DISTINCTLY of Detroit, by Detroit and from Detroit is the new Graham-Paige program on the Columbia network between 9:30 and 10 P. M. (E. S. T.) every Sunday. Those three genial citizens of "the city on wheels," the brothers Graham, would never deny that Detroit is most famous for the automobiles that it produces. They produce quite a considerable number of them themselves. But they would deny that it is necessary to look to the East or the West for better talent than can be found right on their own home ground. Their proof, to the great satisfaction and delight of a country-wide radio audience, lies in offering listeners the Detroit Symphony Orchestra and Edgar A. Guest. This half-hour program of the very finest music, lightened and brightened by Mr. Guest's human and humorous discourse in the middle of the period, presents a rare combination of musical and "talk" program finding favor with an increasingly large number of radio fans.

This is the Detroit Symphony Orchestra's seventeenth season—

VICTOR KOLAR,
associate conductor

the thirteenth under the conductorship of Ossip Gabrilowitsch — and in this short time it has won its place among the best orchestras of the world. No effort has been spared in assembling the excellent *personnel* of players, including many of international fame, and to-day the orchestra is known not only for its technical mastery, but for its exquisite purity of tone.

Out in Detroit very few of the citizenry knows the full name of Edgar A. Guest. To all he is Eddie Guest. Although not a native of Detroit, nor even of this country, he is an integral part of the motor capital.

Guest was born in England, but came to this country at the age of ten. He worked for the Detroit *Free Press* as an office-boy, became a reporter and finally a columnist. It was when he took over this last position that he discovered his flair for writing verse.

Although he still retains his connection with the *Free Press*, Guest's fame has spread rapidly. He has attained the proportions of a national institution, and it is said that his books of verse are read in more than a million American homes. Now, with his weekly appearance on the Graham-Paige Hour, his following is tremendously enhanced.



EDGAR A. GUEST



THE DETROIT SYMPHONY ORCHESTRA

Detroit is singularly fortunate in having two conductors who, in addition to international musical renown that speaks for itself, have sound judgment that has been applied unceasingly to the building of the orchestra's constructive policies. Victor Kolar is associated with Gabrilowitsch as conductor, and it is he who has complete charge of the Graham-Paige series of broadcast concerts. Kolar is a thorough musician and a brilliant conductor, who came from the ranks of the violinists to the position of assistant and then associate conductor. He was born in Budapest of Bohemian parents. As a little boy he became the pupil and protege of the Bohemian violinist, Kubelik, who later sent him to the Prague Conservatory to study with Drorak. Kolar came to this country when still in his teens.

OSSIP
GABRILOWITSCH,
conductor



THERE'S not a cough during a whole concert when the Luden Balalaika Orchestra is playing, if the audience reaction to NBC's Wednesday night (8:30, E. S. T.) program is any criterion.

Led by Alexander Kirilloff, a native of Russia, and with every member also a Russian, this orchestra is regarded by fans and program builders alike as unique among musical ensembles on the air. In the Luden broadcasts the orchestra is assisted by Lew Conrad, novelty vocalist, who came into radio prominence last summer when he substituted for the Interwoven Pair.

He (with hands over her eyes)—
If you can't guess who it is in three guesses, I'm going to kiss you.

She—Jack Frost, Davy Jones, Santa Claus.—*Smith's Weekly* (Sydney).

Mitya Stillman, who is the first viola player in the Philco Symphony Orchestra heard over the WABC network, has a "Dr. Jekyll and Mr. Hyde" career. He used to scare us with his villainous acting in many movies of the past.

Mabel Wayne sings and plays at least one of her own compositions in each Mabel Wayne program through NBC networks. The author of "Ramona," "In a Little Spanish Town," and other song hits, has signed a contract with the NBC Artists' Service.

Peter Dixon, known to radio listeners for his NBC roles in the Cub Reporter and Raising Junior, is doing a radio gossip column for a New York newspaper, in addition to his microphone activities.

Reporter—Do you believe in clubs for women?

Visiting Celebrity—Yes, if kindness fails.—*High Tension News*.

"The Three Little Sacks" of CBS, who won the 1930 popularity contest conducted by a New York newspaper, are all more than six feet tall. Maybe the title has reference to some part of their apparel.

A little bit of Bobby Brown is required in just about all of WBBM, the Chicago air theatre's programs. He conducts auditions, rehearses programs, sings and plays the uke, announces and acts as master of ceremonies, as occasion demands.



SATURDAY

February 7, 14, 21, 28

CHAIN PROGRAMS

February 7, 14, 21, 28

SATURDAY

Table with columns for station call letters, program titles, and time slots (8, 15, 30, 45, 9, 15, 30, 45) for Eastern and Central Time zones.

Red symbols denote NBC; black symbols denote CBS

E. S. T. 8 to 9 P. M. C. S. T. 7 to 8 P. M.

- 1 Dixie Echoes
2 Literary Digest Topics in Brief
3 Dixie Echoes
4 Dance Music
1 Webster Eisenlohr
2 Radiotron Varieties
3 The Silver Flute
5 Dixies Circus
6 Rin-Tin-Tin Thriller
7 Fuller Man

E. S. T. 9 to 10 P. M. C. S. T. 8 to 9 P. M.

- 4 General Electric Hour
8 The Campus
9 Vapex Musical Doctors
5 Carborundum Hour
6 National Radio Forum from Washington

SATURDAY-DAYTIME

Talks—Helen Chase, Winifred S. Carter, Helen Howe, Beatrice Herford and Mrs. Reilley. 10:15 A. M., over WEA, WEEI, WJAR, WTAG, WOSH, WFI, WRC, WGY, WGR, WCAE, WFJC, WVJ, WSAI, KYW, KSD, WOC, WHO, WOW.

KEY TO LOCAL PROGRAMS
N News
O Educational
P Children's feature
R Religious
S Sports
T Dramatic
V Variety
W Comic
X On the air

MUSICAL

M 1. Band
M 2. Classical
M 3. Dance
M 4. Religious
M 5. Novelty
M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

Table with columns for station call letters, program titles, and time slots (8, 15, 30, 45, 9, 15, 30, 45) for Eastern and Central Time zones.

Bits of Script



WEBER and FIELDS are on the air Saturdays at 8 p. m., E. S. T., over WEAf and associates.

IN this day of constant discard, it is an enjoyable thing to look over the long career of those prime comedians, Weber and Fields, and to find them even now at the peak of their popularity. With them, the act is the thing, whether on stage or in the studio.

One of the cleverest things that has yet gone out over the air is their classic skit delivered over WOR way back at election-time. In this, Weber takes the part of "Mike" and Fields that of "Meyer."

"Meyer, there is someding I must disgust with you. To-morrow is election-day."

"Dot's all right with me."

"Did I say it wasn't? To-morrow's election and I must got to disgust with you about the candidoots."

"Why must you chew your language so! It ain't candidoots—it's can-did-its."

"All right! Candidoots—can-did-its—what's the difference?"

"They call 'em can-did-its because you should vote for the one what can did it best."

Meyer decides at last that he will vote for either Rosenfeld or Tootles this election, and big-hearted Mike says:

"Ach gut! I'll vote for both of 'em."

"You can't vote for both. Don't you know that's bigamy?"

"Sure, it's big o' me to vote for two of 'em."

"I didn't said it was big of you. I said if you vote twice, it's bigamy!"

"Why is it big of you when I vote twice?"

"Big Amy! Big Amy! You numbskull!"

"Who is Big Amy?"

"Big Amy ain't a who—she's a what!"

"A what? What what?"

"Big Amy is when a man has two wives."

"That ain't Big Amy—that's a lot of foolishness."

"How about Mrs. Pratt? I don't understood where she stands."

"Well, she's a woman, and a woman never wants to make herself plain."

"Well, how about Al Schmidt? What's he running for?"

"Al ain't running; he's sitting—sitting pretty. When the stocks go down ten points he laughs in his right sleeve, and when it goes down twenty points he laughs in his left sleeve."

"By golly, I just remembered—I forgot to register."

"By golly, too—so did I!"



TWO of Broadway's favorites, who are "making good" in radio are the Howard brothers.

Willie, however, during his earlier broadcasts, had the program director "tearing his hair" over Willie's antics, which were more fitting to the stage than the studio. Willie was to impersonate Al Jolson and Eddie Cantor all in one evening. Irrespective of the fact that Einstein has had nothing in particular to do with microphones, so they do not yet extend to the "fifth dimension," down flopped Willie on one knee for the first

impersonation in a "Mammy" song. The second impersonation, to Willie's thinking, called for the applause-producing walk of Cantor, so he quit the mike "cold" and capered down the length of the studio.

But Willie has seemingly abandoned his earlier ambition to make himself a subject for "remote control" broadcasting, and he and Eugene are proving highly amusing when they engage in such droll humor as the following, taken from Willie's first glimpse of a football game.

The announcer, Stan Lee Broza, says: "There's your seat, sir—right next to the man in the gray hat." Who proves to be Eugene, and who says:

"Hello, Willie! You're just the man I'm looking for. Where's that hundred dollars you owe me on the World Series, when the Athletics won?"

"Oi . . . fifty thousand people in this stadium."

"What do you mean, fifty thousand people in this stadium? I asked you for a hundred dollars."

"That's it. Fifty thousand people in this stadium and they have to seat me next to you. But please don't bother me about baseball. I'm here to see a football game."

"You don't say. Well, if you don't pay me that hundred dollars, I'll make trouble for you."

"You'll make trouble for me? Listen . . . my wife Becky's got appendicitis. Little Izzie got thrown out of school. The day after my insurance ran out my store burned down. Last night I was robbed by burglars—and you're going to make trouble for me."

"They're starting to play. See, the center is about to snap the ball."

"Can I help it?"

"There he goes. Look at that boy run!"

"Yeah, look at him. Why don't he come back and fight like a man?"

"No, no. He's running with the ball. That's the end."

"What! So soon? I just got here."

"No, no. That's his position on the team."

"By the way, you have a brother going to college, haven't you?"

"Yes."

"What is he going to be when he comes out?"

"An old man."

SATURDAY

February 7, 14, 21, 28

ALA.—MO. (*Part Time)	Program by 15-minute periods							
EASTERN TIME	10	15	30	45	11	15	30	45
CENTRAL TIME	9	15	30	45	10	15	30	45
690 TORONTO CKGW	M3	M3	M3	M3	5	5		
960 TORONTO CFRB	1	1	1	1	N	2	3	3
1140 BIRM'GHM *WAP	1	1	1	1				
930 BIRM'GHM WBRC	1	1	1	1	2	2	3	3
1040 HOTS'PGS *KTHS					6	M3	M3	M3
1390 LIT'LER'CK *KLRA	1	1	1	1	2	2	3	3
830 DENVER KOA	1	1	1	1	6	TM	M6	3
560 DENVER KLZ	1	1	1	1	2	2	3	3
1060 HARTFORD *WTIC								
1330 HARTFORD WDRC	1	1	1	1	2	2	3	3
630 WASH'GT'N WMAL	1	1	1	1	2	2	3	3
950 WASH'GT'N WRC	1	1	1	1	M3	M3	M3	M3
620 Clearwater WFLZ St. Petersburg WSUN	1	1	1	1	M6	M6	M6	M6
900 JACKS'N'VE WJAX	1	1	1	1	M3	M3	M3	M3
1300 MIAMI B. WIOD	1	1	1	1	2	M	M	M
560 MIAMI WQAM								
740 ATLANTA WSB	1	1	1	1	6			
1020 CHICAGO KYW	M5	M3	M3	M3	SN	M	M3	M3
770 CHICAGO *WBBM	M3	M3	M3	M3				
870 CHI. WENR-WLS	M3	M3	M3	M3	6	M3	M3	M3
720 CHICAGO WGN	1	1	1	1				
560 CHICAGO *WIBO	4	4	X	X				
670 CHICAGO WMAQ	1	1	1	1	6	M	M	M3
1160 FT. W'YNE *WOWO								
1230 IND'P'LIS *WFBM	1	1	1	1	2	2	3	3
1260 C'NCIL BL'FS KOIL	1	1	1	1	2	2	3	3
1000 Dav. WOC *WHO Des Moines	1	1	1	1	2	3	3	3
600 WATERLOO WMT	1	1	1	1	2	2	3	3
1220 LAWRENCE *WREN	4	4	8	X	6	X	X	5
580 TOPEKA *WIBW	1	1	1	1	2	N	3	3
1300 WICHITA *KFH	1	1	1	1				
1490 COVINGTON *WCKY	M3	M3	M5	M5				
820 LOUISVILLE WHAS	1	1	1	1	6			
1250 N. ORL'NS WDSU	M6	M6	M6	M6	M6	M6	M6	M6
1320 N. ORL'NS WSMB	1	1	1	1	6	3		
620 BANGOR WLBZ								
940 PORTLAND WCSH	1	1	1	1				
1060 BALTIMORE *WBAL	4	4	8	X	5	5	5	5
600 BALTIMORE WCAO	1	1	1	1	2	2	3	3
990 SPRINGFIELD WBZ	4	4	8	X	M3	M3	M3	
590 BOSTON WEEL	1	1	1	1	N			
1230 BOSTON WNAC	1	1	1	1	2	2	3	3
1200 WORCEST R WORC	1	1	1	1	2	2	3	3
580 WORCESTER WTAG	1	1	1	1	N			
1410 BAY CITY WBCM	1	1	1	1	2	2	3	3
1240 DETROIT WXYZ	1	1	1	1	2	2	3	3
750 DETROIT WJR					3			
920 DETROIT WWJ	1	1	1	1	2			
810 MINNEAP WCCO	1	1	1	1	M3	M3	3	3
1460 ST. PAUL KSTP	1	1	1	1	6	M	M	3
1270 JACKSON WJDX	1	1	1	1	6	3	3	3
950 KAN. CITY KMBC	1	1	1	1	2	2	3	3
610 KAN. CITY WDAF	1	1	1	1	6	M3	M3	M3
1090 ST. LOUIS KMOX	1	1	1	1	V	V	M3	M3
550 ST. LOUIS *KSD	1	1	1	1	X	3	3	3
1350 ST. LOUIS KWK	4	4	X	X	6	X	M3	5

CHAIN PROGRAMS

Red symbols denote NBC; black symbols denote CBS

E. S. T. 10 to 11 P. M.
C. S. T. 9 to 10 P. M.

1 B. A. Rolfe and His Lucky Strike Orchestra
Dance music.

4 Chicago Civic Opera

8 Palmolive Program

1 Hank Simmons' Show Boat

☞

E. S. T. 11 to 12 P. M.
C. S. T. 10 to 11 P. M.

2 Jack Denny and His Hotel Mount Royal Orchestra
CBS. Music from Montreal.

3 Guy Lombardo and His Royal Canadians
CBS. Dance Music from New York.

2 Troubadour of the Moon
Lannie Ross, tenor, with string trio.

3 Dance Music
NBC, from New York.

7 Little Jack Little

5 Slumber Music
String ensemble; director, Ludwig Laurier.

6 Pepsodent Program
Amos 'n' Andy.

☞

SATURDAY—DAYTIME

New York Philharmonic Over CBS Network.

Children's Concerts. 11 A. M., on February 7 and 28.

☞

The All-Canada Symphony Hour continues each Sunday afternoon at 5 P. M., E. S. T., over the thirteen Canadian National Railway Stations and six associates, including WWJ, of Detroit.

Arturo Toscanini will personally conduct the February recitals of the New York Philharmonic Symphony Orchestra, which are broadcast over the CBS chain each Sunday afternoon in February at 3 o'clock E. S. T.

Dr. Thatcher Clark's French Lessons. 5:45 P. M., over WDRC, WPG, WFAN, WHP, WJAS, WCAO, W T A R, WKBN, W W N C, WXYZ, WSPD, WDOD, WLAC, W I S N, WOCO, KSCJ, KLRA, WDAY, KOIL, KFH, KFJF, KRDL, KTSA, KLZ, KHJ.

KEY TO LOCAL PROGRAMS

N News S Sports
O Educational T Dramatic
P Children's V Variety
feature W Comic
R Religious X On the air

MUSICAL

M 1. Band M 6. Popular
M 2. Classical M 7. Symphonic
M 3. Dance M 8. Organ
M 4. Religious M 9. Semi-classical
M 5. Novelty M Variety

February 7, 14, 21, 28

SATURDAY

Program by 15-minute periods								NEB.—WIS. (*Part Time)	
10	15	30	45	11	15	30	45	EASTERN TIME	
9	15	30	45	10	15	30	45	CENTRAL TIME	
				6	5	M3	M3	KFAB	LINCOLN 770
1	1	1	1	2	3	3	N	*WOW	OMAHA 590
1	1	1	1	2	2	3	3	WPG	ATL'TIC CITY 1100
								WOR	NEWARK 710
1	1	1	1	X				WBEN	BUFFALO 900
								*WGR	BUFFALO 550
1	1	1	1					*WKBW	BUFFALO 1480
1	1	1	1	2	2	3	3	WABC	NEW YORK 860
1	1	1	1	2	3	3	7	WEAF	NEW YORK 660
4	4	8	X	5	5	5	5	WJZ	NEW YORK 760
4	4	8	X	M3	M3	M3	M3	WHAM	ROCH'TER 1150
1	1	1	1	2	2	3	3	*WHEC	ROCH'TER 1440
1	1	1	1					WGY	SCHEN'D'Y 790
								*WFBL	SYRACUSE 1360
1	1	1	1	2	2	3	3	WBT	CHARLOTTE 1080
								WPTF	RALEIGH 680
1	1	1	1	2	2	3	3	WWNC	ASHEVILLE 570
1	1	1	1					WDAY	FARGO 940
1	1	1	1	M5	M5	M5	W	WADC	AKRON 1320
1	1	1	1	2	2	3	3	WKRC	CINCINNATI 550
4	4	X	X	M2	M2	M2	M2	WLW	CINCINNATI 700
1	1	1	1	2				WSAI	CINCINNATI 1330
S	S	MW	MW	M3	M3	M3	M3	WHK	CLEVEL'D 1390
1	1	1	1			3	3	WTAM	CLEVEL'D 1070
								WAIU	COLUMB'S 640
1	1	1	1	2	2	3	3	WSPD	TOLEDO 1340
1	1	1	1	2	2	3	3	*WKBN	YO'NGST'N 570
1	1	1	1	2	2	3	3	KFJF	OKLA CITY 1480
1	1	1	1	6				WKY	OKLA.CITY 900
1	1	1	1	X	X	X	X	*KVOO	TULSA 1140
1	1	1	1	2	2	3	3	*WHP	HARRIS'G 1430
1	1	1	1	2	2	3	3	WLBW	OIL CITY 1260
M9	M8	M3	M3	2	2	M3	M3	WCAU	PHILAD. 1170
1	1	1	1			3	3	*WFAN-WIP	PHIL. 610
1	1	1	1	2	3	3	3	*WLIT-WFI	PHIL. 560
4	4	8	X	N	5	X	X	KDKA	PITTS'GH 980
1	1	1	1	2	3	3	3	WCAE	PITTS'GH 1220
1	1	1	1					WJAS	PITTS'GH 1290
1	1	1	1	2	2	3	3	WEAN	PROVID'NCE 780
1	1	1	1					WJAR	PROVID'NCE 890
1	1	1	1	2	2	3	3	WDOD	CHATTA. 1280
1	1	1	1	6				WMC	MEMPHIS 780
				2	2	3	3	*WREC	MEMPHIS 600
1	1	1	1					*WLAC	NASH'LE 1470
								WSM	NASH'LE 650
1	1	1	1	2	2	3	3	*KRLD	DALLAS 1040
X	X	1	1	6	M3	M3	X	WFAA Dallas	800
1	1	1	1	6				WBAP Ft. Worth	800
1	1	1	1					KPRC	HOUSTON 920
1	1	1	1					*KTTA	S. ANTONIO 1290
1	1	1	1	6	M6	M6	M6	WOAI	S. ANTONIO 1190
1	1	1	1	2	2	3	3	*WTAR	NORFOLK 780
1	1	1	1	M5	M5	M5	M5	WRVA	RICHM'D 1110
1	1	1	1	2	2	3	3	WDBJ	ROANOKE 930
1	1	1	1	6	M3			*WEBC	SUPERIOR 1290
1	1	1	1	2	2	3	3	*WISN	MILW'KEE 1120
1	1	1	1	6	3			WTMJ	MILW'KEE 620

Handy Index to Major Evening Programs of NBC and CBS

Atwater-Kent, NBC, Sun. 9:15.
 Around the Samovar, CBS, Sun. 9.
 A. & P. Gypsies, NBC, Mon. 8:30.
 Arnour Program, NBC, Fri. 9:30.
 Armstrong Quakers, NBC, Fri. 10.
 An Evening in Paris, CBS, Mon. 9:30.
 Arco Birthday Party, NBC, Thur. 9.
 Arabesque, CBS, Mon. 8:30.
 Aimos 'n' Andy, NBC, daily, 7, 11 and 11:30.
 American Malze Program, CBS, Mon. 10:30.
 Adventures of Polly Preston, NBC, Tues. 7:45.
 Adventures of Sherlock Holmes, NBC, Mon. 10.
 Anheuser-Busch, CBS, Mon. 7:45.
 Aunt Lulu's Adventures, NBC, Tues. 8:45.
 Ann Leaf, CBS, Wed. 9.
 Back Home Hour, CBS, Sun. 11.
 Blackstone Program, NBC, Tues. 8.
 Back of the News in Washington, NBC, Wed. 7:45.
 B. A. Rolfe and Lucky Strike Orchestra, NBC, Tues. Thur. Sat. 10.
 Black and Gold Room Orchestra, NBC, daily 8:05.
 Brownbill Footlights, NBC, Fri. 7:45.
 Brenus Orchestra, NBC, Tues. 7:15.
 Be Square Motor Club, CBS, Sun. 10:30.
 Billiken Pickards, NBC, Tues. and Sat. 7:45.
 Bill Schmidt's Going to Press, CBS, Wed. 6.
 Barbasol, CBS, Mon. and Thur. 8:15.
 Catholic Hour, NBC, Sun. 6.
 Colonial Beacon Lights, NBC, Mon. 7:30.
 Camel Pleasure Hour, NBC, Wed. 9:30 and 11:15.
 California Melodies, CBS, Fri. 11.
 Cities Service Orchestra, NBC, Fri. 8.
 Cluquet Club Eskimos, NBC, Fri. 9.
 Collier's Hour, NBC, Sun. 8:15.
 Crime Prevention Program, NBC, Fri. 10.
 Carborundum Program, CBS, Sat. 9.
 Chase and Sanborn Choral Orchestra, NBC, Sun. 8:30.
 Chesebrough Real Folks, NBC, Mon. 9:30.
 Coca Cola Top Notchers, NBC, Wed. 10:30.
 Canadian Pacific Musical Crusaders, NBC, Sun. 4:15.
 Cadman, Dr. S. Parkes, NBC, Sun. 4.
 College Memories, NBC, Fri. 7:15.
 Careless Love, NBC, Fri. 9:30.
 Chicago Civic Opera, NBC, Sat. 10.
 Columbia Male Chorus, Fri. 10.
 Current Events, CBS, Mon. 7.
 Central Savings Serenaders, CBS, Wed. 7:15.
 Cook's Travel Series, NBC, Sun. 6:30.
 Campus, NBC, Sat. 9.
 Columbians, CBS, Mon. 10:30.
 Columbia Concerts Corp., Wed. 10:30.
 Dylis Circus, NBC, Sat. 8.
 Detective Story Magazine, CBS, Thur. 9:30.
 Death Valley Days, NBC, Tues. 9:30.
 Dixie Echoes, CBS, Sat. 8.
 Davey Tree, NBC, Sun. 5.
 Duke Ellington and Orchestra, NBC, Tues. 11, Thur. 11:30.
 Empire Builders, NBC, Mon. 10:30.
 Evangeline Adams, CBS, Mon., Wed. and Fri. 7:30.
 Early Hookworm, CBS, Tues. 7:45.
 Enna Jettick, NBC, Sun. 8.
 Evensong, NBC, Sun. 10.
 Echoes of the Opera, NBC, Thur. 10.
 Ebony Twins, CBS, Thur. 8.
 Fox Fur Trappers, CBS, Sun. 6.
 Fro-Joy Players, CBS, Thur. 7.
 Floyd Gibbons, NBC, Sun. 9:30.
 Florsheim Frolic, NBC, Tues. 8:30.
 Fuller Man, NBC, Sat. 8:30.
 French Trio, CBS, Sun. 5:30.
 Florsheim's Sunday Feature, NBC, 4.
 Friendly Five Footnotes, NBC, Thur. 7:45.
 Fifteen Minutes in Nation's Capital, NBC, Mon. 8:15.
 First Nighter, NBC, Thur. 8.
 General Motors, NBC, Mon. 9:30.
 Graybar's, "Mr. and Mrs.," CBS, Tues. 10.

General Electric Hour, NBC, Sat. 9.
 Golden Hour of the Little Flower, CBS, Sun. 7.
 Gloria Gay's Affairs, NBC, Wed. 6:30.
 Grand Opera Miniature, CBS, Fri. 8.
 Guy Lombardo and Orchestra, CBS, Wed. 11 and Sat. 11:30.
 Gaudios, CBS, Sun. 10:30.
 Gypsy Trail, CBS, Tues. 10:15.
 George Simons, NBC, Tues. 6.
 Graham-Palge Hour, CBS, Sun. 9:30.
 Harbor Lights, NBC, Sun. 7.
 Henry-George, CBS, Tues. 9.
 Happy Wonder Bakers, NBC, Tues. 9:30.
 Halsey Stuart Program, NBC, Wed. 9.
 Hamilton Watch, CBS, Thur. 8:45.
 Hank Simmons' Showboat, CBS, Sat. 10.
 Howard Dandies, CBS, Sun. 6:30.
 How's Business, NBC, Mon. 8.
 Highway of Adventure, NBC, Sat. 7:45.
 Household Finance, NBC, Tues. 9.
 Heywood Brown, CBS, Mon. 11:15.
 Interwoven Pair, NBC, Fri. 9.
 Iodent Big Brother Club, NBC, Sun. 7.
 International Broadcast, CBS, Sun. 12:30.
 Jack Frost's Melody Moments, NBC, Thur. 9:30.
 Jack Denny and Orchestra, CBS, Sat. 11.
 Kaffee Hag Program, NBC, Sun. 10:30.
 Kaltenborn News, CBS, Sun., Tues. and Thur. 8:30.
 La Pallina, CBS, Wed. 9:30.
 Literary Digest, NBC, daily, 6:45, and CBS, daily, 8.
 Le Trio Morgan, NBC, Fri. 8:30.
 Lutheran Layman's Program, CBS, Thur. 10.
 Laws that Safeguard Society, NBC, Sat. 7:15.
 Luden Balalaika Orchestra, NBC, Wed. 8:30.
 Listerine—Bobby Jones, NBC, Wed. 8.
 Little Jack Little, NBC, Sat. 11:45.
 Major Bowes' Family, NBC, Sun. 8.
 Mormon Tabernacle, NBC, Mon. 6:15.
 Maytag Orchestra, NBC, Mon. 9.
 Mobiloil Concert, NBC, Wed. 8:30.
 Mid-week Federation Hymn Sing, NBC, Thur. 7.
 Maxwell House Melodies, NBC, Thur. 9:30.
 My Bookhouse Story Time, CBS, Mon., Wed. and Fri. 6:30.
 Margaret Olsen, NBC, Sun. 6.
 Muriel and Vee, NBC, Wed. 9.
 Musical Aviators Orchestra, CBS, Mon. 11, Tues. 7:30, Wed. 7:15 and 11:30.
 Moon Magic, NBC, Tues. 8:30.
 Music Appreciation Hour, NBC, Fri. 11 A. M.
 Musical Moment, NBC, Sun. 6:15.
 Musical Delicacies, NBC, Mon. 7.
 Wexfession Musical Magazine, NBC, Tues. 9.
 Morton Downey, CBS, Tues., Wed., Fri. and Sat. 7.
 Mickey Alpert and Orchestra, CBS, Tues. 11:30.
 Niagara Hudson, NBC, Thur. 7:30.
 Nil-Vit Hour, CBS, Fri. 10:30.
 Natural Bridge Program, NBC, Fri. 8:45.
 New York Philharmonic Orchestra, CBS, Sun. 3.
 Nestle Chocolateers, NBC, Fri. 8.
 Neo Surprise Party, CBS, Sat. 7:30.
 National Religious Service, NBC, Sun. 5.
 National Youth Conference, NBC, Sun. 3.
 National Security League, CBS, Tues. 6.
 National Radio Forum, CBS, Sat. 9:30.
 Northern Lights, NBC, Sun. 6:30.
 New World Symphony, CBS, Sun. 8:45, Mon. 8.
 Our Government, NBC, Sun. 9.
 Old Company Program, NBC, Fri. 7:30.
 Paul Tremaine and Orchestra, CBS, Mon. 6:30, Tues. 11, Thur. 6, Sat. 6.
 Poet's Gold, CBS, Thur. 10:30.
 Palmolive Hour, NBC, Wed. 9:30 daily except Mon., 10:30.
 Philco Symphony, CBS, Tues. 9:30.

Paramount Publix Hour, CBS, Tues. 10:30.
 Premier Salad Dressers, CBS, Tues. 8:45.
 Political Situation in Washington, CBS, Tues. 7:15.
 Pennzoil Pete, NBC, Sun. 10:15.
 Paul Whiteman, NBC, Tues. 8.
 Pancho and Orchestra, CBS, Thur. 6:30.
 Quaker Oats, NBC, daily, 7:30, except Sat.
 Roxy Symphony Orchestra, NBC, Sun. 2.
 Russian Cathedral Choir, NBC, Sun. 11:30.
 Reminiscences, NBC, Sun. 11:30.
 Roxy and His Gang, NBC, Mon. 7:45.
 Robert Burns Panatela, CBS, Mon. 10.
 Rudy Vallee, NBC, Thur. 8.
 R-K-O Hour, NBC, Fri. 10:30.
 Rise of the Goldbergs, NBC, Sat. 7:30.
 Raising Junior, NBC, daily (except Mon.), 6.
 Radio Luminaries, NBC, Sun. 11.
 Radio Hours, CBS, Sun. 10.
 Rhythm Choristers, CBS, Tues. 8.
 Radiotron Varieties, NBC, Wed. and Sat. 8:15.
 Radio Guild, NBC, Fri. 4.
 RCA Victor, NBC, Sun. 7:30.
 Rodeheaver Sing, NBC, Wed. and Sat. 7.
 Romanelli and Orchestra, CBS, Fri. 11:30.
 Sunday at Seth Parker's, NBC, Sun. 10:45.
 Sam Herman, NBC, Sun. 11:15.
 Stromberg-Carlson, NBC, Mon. 10.
 Soconyland Sketches, NBC, Tues. 7:30.
 Slumber Music, NBC, daily 11.
 Silver Flute, NBC, Sat. 8:30.
 Symphonie Rhythm Makers, NBC, Mon. 10:30.
 South Sea Islanders, NBC, Sun. 9:15.
 Science, NBC, Wed. 7:15.
 Spotlights in Drama and Literature, NBC, Fri. 7.
 Semi-Hex Program, CBS, Mon. 6:45.
 Savino Tone Pictures, CBS, Thur. 9.
 Susan Stoell, NBC, Thur. 6.
 School of the Air, CBS, 2:30 School Days.
 Start and Stop, NBC, Mon. 6.
 Silver Mask Tenor, NBC, Tues. 7:45.
 Smith Bros., NBC, Wed. 7:45.
 Salada Tea Co., NBC, Thur. 8:30.
 Snoop and Peep, NBC, Sat. 7:30.
 Smith Baller and Orchestra, NBC, Sat. 8:15.
 Script Act by Georgina Backus, CBS, Wed. 10.
 Tastyest Jesters, NBC, Mon., Thur. and Sat. 7:15.
 True Story Hour, CBS, Fri. 9.
 Troubadour of the Moon, NBC, Sat. 11.
 Three Mustachios, NBC, Wed. 7:15.
 Three Bakers, CBS, Mon. 9.
 Toscha Seldel, CBS, Wed. 8:30.
 Two Trouppers, NBC, Wed. 9:15.
 Tony's Scrapbook, CBS, daily, 6:45.
 Uncle Abe and David, NBC, Wed., Thur., Fri. and Sat. 6:45.
 U. S. Marine Band, CBS, Wed. 8:15.
 U. S. School of Music, CBS, Sun. 8:15.
 Vincent Lopez, NBC, Tues. 11:30, Wed. and Fri. 11.
 Vagabonds, CBS, Mon. 7:15, Wed. 7:45, Fri. 7:45.
 Voice of Columbia, CBS, Thur. 7 and 7:30.
 Voters' Service Program, NBC, Tues. 7.
 Vapex Musical Doctors, NBC, Sat. 9:30.
 Williams Ollomates, NBC, Sun. 7:30.
 Westinghouse Pioneers, NBC, Tues. 10.
 Wonder Dog, NBC, Sat. 8:15.
 World To-day, NBC, Mon. 7:15.
 World's Business, CBS, Sun. 9.
 Who's Behind the Name, NBC, Mon. and Tues. 6:30.
 World in Music, NBC, Fri. 6.
 WSPD Commandores, CBS, Mon. 6.
 Weed Tire Chain, CBS, Fri. 8:30.
 Wm. S. Scull Co. Program, NBC, Wed. 7:30 and Fri. 7:15.
 Weber and Fields, NBC, Sat. 8.
 Yeast Foamers, NBC, Wed. 8.

The reason most people quiet down as they grow older is they have more to keep quiet about then.

What is nicer, these chilly mornings, than to dial in a station broadcasting setting-up exercises and then crawl back in bed?

Humperdinck—You're from Boston, aren't you?

Picklesimmer—No. I have an ingrown tonsil!

Book Agent—Now that your boy is going to school, you ought to buy him an encyclopedia.

Silas—Not on your life! Let him walk, the same as I did!

Charlie—Why, Sadie! I thought you were a good girl!

Sadie—Well, and when is a good girl a bad girl?

Charlie—Nine times out of ten.

"I—er. That is, I—er. I would like to—I mean, I have—well, sir, I've been going about with your daughter for five years now."

"I know," snapped the father, angrily, "but what do you want—a pension?"

A hunter was showing off his collection of trophies to a group of visitors. He was rapturously explaining how he acquired the various exhibits.

"See that elephant," he said, "I shot it in my pajamas."

"My dear!" murmured the flapper, "how did it get there?"

Once on a time a fellow died and went to the lower regions. Arrived there, he straightway began to boss the imps around. They protested, but the fellow was incorrigible, and they finally appealed to his Satanic Majesty, who summoned the fellow into his presence and demanded that he mend his ways. Whereupon the unruly one began to boss Satan, who asked him: "What's the matter with you? Don't you know I own this place?" To which the culprit replied: "You are mistaken, sir; my wife gave me this place before I left Oshkosh."

Maboney—Do you think Miss Howler has wonderful control of her voice?

Baloney—No, I don't. She sings every time any one asks her to.



DAVID ROSS, the esthete of Columbia's announcers, has recently added two more triumphs to his already long list. By special request, Mr. Ross travels to a different city each week to announce the broadcast of the Lutheran Hour. He has also created the new and interesting feature, Majestic's "Old Curiosity Shop."

He was born in New York City in 1894, and had to sell newspapers before he was old enough to go to school. He went to the College of the City of New York and plunged unrestrainedly into the study of poetry, literature and philosophy. He left college and contented himself with his poetry and a score of miscellaneous jobs.

He was a waiter in a small restaurant, a mailing-boy, itinerant actor, supervisor in an orphan asylum where he felt more like an orphan than director, social director in settlement-houses, dramatic coach and playwright, secretary, adviser, and nurse to a Russian baroness who was determined to become an authoress.

As a studio visitor, he volunteered to do a dramatic reading and was asked to join the staff.



DIRECTORY OF BROADCASTING STATIONS

All Stations East of Rockies Using 100 Watts or More and All West of Rockies Using More than 100 Watts

Revised to December 26, 1930

I. STATIONS CLASSIFIED BY WAVELENGTHS

- 550 KC., 545.1 Meters
KFDY—Brookings, S. D.
KFUO—Clayton, Mo.
KFYR—Bismark, N. D.
KOAC—Corvallis, Ore.
KSD—St. Louis, Mo.
WGR—Buffalo, N. Y.
WKRC—Cincinnati, O.
- 560 KC., 535.4 Meters
KFDM—Beaumont, Tex.
KLZ—Denver, Col.
KTAB—Oakland, Calif.
WNOX—Knoxville, Tenn.
WFT—Philadelphia, Pa.
WIBO—Chicago, Ill.
WLIT—Philadelphia, Pa.
WPCC—Chicago, Ill.
WQAM—Miami Beach, Fla.
- 570 KC., 526.0 Meters
KGGK—Wichita Falls, Tex.
KMTR—Hollywood, Calif.
KXA—Seattle, Wash.
WEAO—Columbus, O.
WKBN—Youngstown, O.
WMCN—New York, N. Y.
WNAK—Yankton, S. D.
WNYC—New York, N. Y.
WWNC—Asheville, N. C.
WSYR—Syracuse, N. Y.
- 580 KC., 516.9 Meters
KGFY—Pierre, S. D.
KSAC—Manhattan, Kan.
WBW—Topeka, Kan.
WOBU—Charleston, W. Va.
WGAZ—Huntington, W. Va.
WTAG—Worcester, Mass.
- 590 KC., 508.2 Meters
KHO—Spokane, Wash.
WCAJ—Lincoln, Neb.
WEEI—Boston, Mass.
WEMC—Berrien Spgs., Mich.
WOW—Omaha, Neb.
- 600 KC., 499.7 Meters
WCAO—Baltimore, Md.
KFSD—San Diego, Calif.
WOAN—Lawrenceburg, Tenn.
WREC—Memphis, Tenn.
WGBS—New York City.
WMT—Waterloo, Ia.
WCAC—Storrs, Conn.
- 610 KC., 491.5 Meters
KFRS—San Francisco, Calif.
WDAF—Kansas City, Mo.
WFAW—Philadelphia, Pa.
WFP—Philadelphia, Pa.
WJAY—Cleveland, O.
- 620 KC., 483.6 Meters
KGW—Portland, Ore.
WFLA—Clearwater, Fla.
WFSN—St. Petersburg, Fla.
WFMJ—Milwaukee, Wis.
KTAZ—Phoenix, Ariz.
WLHZ—Bangor, Me.
- 630 KC., 475.9 Meters
KFRU—Columbia, Mo.
WGBF—Evansville, Ind.
WOS—Jefferson City, Mo.
WMAJ—Washington, D. C.
- 640 KC., 468.5 Meters
KFI—Los Angeles, Calif.
WAIU—Columbus, O.
WOI—Ames, Ia.
- 650 KC., 461.3 Meters
WSM—Nashville, Tenn.
- 660 KC., 454.3 Meters
WEAF—New York City.
WAAW—Omaha, Neb.
- 670 KC., 447.5 Meters
WMAQ—Chicago, Ill.
- 680 KC., 440.9 Meters
KFQE—St. Joseph, Mo.
KPO—San Francisco, Calif.
WPTF—Raleigh, N. C.
- 690 KC., 434.5 Meters
NAA—Arlington, Va.
- 700 KC., 428.3 Meters
WLW—Cincinnati, O.
- 710 KC., 422.3 Meters
WOR—Newark, N. J.
KGNF—North Platte, Neb.
- 720 KC., 416.4 Meters
WGN—Chicago, Ill.
- 740 KC., 405.2 Meters
KMMJ—Clay Center, Neb.
WSB—Atlanta, Ga.
- 750 KC., 399.8 Meters
WJAR—Detroit, Mich.
- 760 KC., 394.5 Meters
KVI—N. Des Moines, Wash.
WEW—St. Louis, Mo.
WJZ—Boundbrook, N. J.
- 770 KC., 389.4 Meters
KFAB—Lincoln, Neb.
WBMM—Chicago, Ill.
WJBT—Chicago, Ill.
- 780 KC., 384.4 Meters
KELW—Burbank, Calif.
WMC—Memphis, Tenn.
WFOR—Suffolk, Va.
WTAR—Norfolk, Va.
KTM—Santa Monica, Calif.
WEAN—Providence, R. I.
WISJ—Madison, Wis.
- 790 KC., 379.5 Meters
KGO—Oakland, Calif.
WGY—Schenectady, N. Y.
- 800 KC., 374.8 Meters
WBAP—Ft. Worth, Tex.
WFAA—Dallas, Tex.
- 810 KC., 370.2 Meters
WCCO—Minneapolis, Minn.
WPCB—New York City.
- 820 KC., 365.5 Meters
WHAS—Louisville, Ky.
- 830 KC., 361.2 Meters
KOA—Denver, Col.
WRUF—Gainesville, Fla.
WHDH—Gloucester, Mass.
- 850 KC., 352.7 Meters
KWKH—Shreveport, La.
WWL—New Orleans, La.
- 860 KC., 348.6 Meters
WABC—New York City.
WHB—Kansas City, Mo.
- 870 KC., 344.6 Meters
WENR—Chicago, Ill.
WLS—Chicago, Ill.
- 880 KC., 340.7 Meters
WSUI—Iowa City, Ia.
KFKA—Greely, Col.
KIX—Oakland, Calif.
KPOF—Denver, Col.
WCOO—Meridian, Miss.
WGBI—Scranton, Pa.
- 890 KC., 336.9 Meters
KPNF—Shenandoah, Ia.
KUSD—Vermillion, S. D.
WGST—Atlanta, Ga.
WLB—Stevenspoint, Wis.
WMMN—Fairmont, W. Va.
WILL—Urbana, Ill.
WKAQ—San Juan, P. R.
WJAR—Providence, R. I.
KGFJ—Little Rock, Ark.
- 900 KC., 333.1 Meters
KIJJ—Los Angeles, Calif.
WBEN—Buffalo, N. Y.
WJAX—Jacksonville, Fla.
WLY—Oklahoma City, Okla.
WLB—Stevenspoint, Wis.
WMAK—Martinsville, N. Y.
KGBU—Ketchikan, Alaska.
KSEI—Pocatello, Ida.
- 920 KC., 325.9 Meters
KFXF—Denver, Col.
KOMO—Seattle, Wash.
WAAF—Chicago, Ill.
WWJ—Detroit, Mich.
WBSO—Needham, Mass.
KPRC—Huston, Tex.
KFEL—Denver, Col.
- 930 KC., 322.4 Meters
KFWI—San Francisco, Calif.
KFWM—Oakland, Calif.
KGBZ—York, Neb.
KMA—Shenandoah, Ia.
WBRC—Birmingham, Ala.
WDBJ—Roanoke, Va.
- 940 KC., 319.0 Meters
KOIN—Portland, Ore.
WCSH—Portland, Me.
WDAY—Fargo, N. D.
WFWL—Hopkinsville, Ky.
WHA—Madison, Wis.
KHU—Honolulu, Hawaii.
WAAT—Jersey City, N. J.
- 950 KC., 315.6 Meters
KFVR—Hollywood, Calif.
KGIH—Billings, Mont.
KMBC—Independence, Mo.
WRC—Washington, D. C.
- 970 KC., 309.1 Meters
KJR—Seattle, Wash.
WCP—Chicago, Ill.
- 980 KC., 305.9 Meters
KDKA—E. Pittsburgh, Pa.
- 990 KC., 302.8 Meters
WBZ—Springfield, Mass.
- 1000 KC., 299.8 Meters
WEO—Des Moines, Ia.
WOC—Davenport, Ia.
KFVD—Culver City, Calif.
- 1010 KC., 269.9 Meters
KGGF—So. Coffeyville, Okla.
KQW—San Jose, Calif.
WVAD—Norman, Okla.
WPAF—Chillicothe, N. J.
WIS—Columbia, S. C.
WRNY—New York City.
WQAO—New York City.
WHN—New York City.
- 1020 KC., 293.9 Meters
KFKX—Chicago, Ill.
KYW—Chicago, Ill.
WRAX—Philadelphia, Pa.
- 1040 KC., 288.3 Meters
KRLD—Dallas, Tex.
KTHS—Hot Springs, Ark.
WKAR—E. Lansing, Mich.
WKEN—S. Buffalo, N. Y.
- 1050 KC., 285.5 Meters
KNX—Hollywood, Calif.
KFKB—Milford, Kan.
- 1060 KC., 282.8 Meters
KWWJ—Portland, Ore.
WBAL—Baltimore, Md.
WJAG—Norfolk, Neb.
WTIC—Hartford, Conn.
- 1070 KC., 280.2 Meters
WTAM—Cleveland, O.
WDZ—Tuscola, Ill.
- 1080 KC., 277.6 Meters
WBT—Charlotte, N. C.
WCBZ—Zion, Ill.
WMBI—Addison, Ill.
- 1090 KC., 275.1 Meters
KMOX—St. Louis, Mo.
KFOA—St. Louis, Mo.
- 1100 KC., 272.6 Meters
WFLW—New York City.
WPG—Atlantic City, N. J.
KGD—Stockton, Calif.
- 1110 KC., 270.1 Meters
KSOO—Sioux Falls, S. D.
WRVA—Richmond, Va.
- 1120 KC., 267.7 Meters
KMCC—Inglewood, Calif.
KFGC—Los Angeles, Calif.
WDBO—Orlando, Fla.
WDEL—Wilmington, Del.
WTAW—College Station, Tex.
WISN—Milwaukee, Wis.
WHAD—Milwaukee, Wis.
KTRH—Houston, Tex.
- 1130 KC., 265.3 Meters
KSL—Salt Lake City, Utah.
WJJD—Mooseheart, Ill.
WOV—New York City.
- 1140 KC., 263.0 Meters
KVOO—Tulsa, Okla.
WAPI—Birmingham, Ala.
- 1150 KC., 267.7 Meters
WHAM—Rochester, N. Y.
- 1160 KC., 258.5 Meters
WOWO—Ft. Wayne, Ind.
WVVA—Charleston, W. Va.
- 1170 KC., 256.3 Meters
WCAU—Philadelphia, Pa.
KTNT—Muscatine, Ia.
- 1180 KC., 254.1 Meters
KEX—Portland, Ore.
KOB—State College, N. M.
WDGY—Minneapolis, Minn.
WHDI—Minneapolis, Minn.
- 1190 KC., 252.0 Meters
WICC—Bridgeport, Conn.
WOAI—San Antonio, Tex.
- 1200 KC., 249.9 Meters
KBTM—Parazouid, Ark.
KFHA—Gunnison, Col.
KFJB—Marshalltown, Ia.
KFW—St. Louis, Mo.
KGN—Nandan, N. D.
KGD—Fergus Falls, Minn.
KGDY—Oldham, S. D.
KCEK—Yuma, Col.
KCEW—Fort Morgan, Col.
KGFJ—Los Angeles, Calif.
KGFK—Hallock, Minn.
KGIH—Little Rock, Ark.
KGY—Lacey, Wash.
KSMR—Santa Maria, Calif.
KVOS—Bellingham, Wash.
- 1210 KC., 247.8 Meters
KDFN—Casper, Wyo.
KDLB—Devil's Lake, N. D.
KFOR—Lincoln, Neb.
KFVS—Cape Girardeau, Mo.
KFXM—S. Bernardino, Calif.
KGRM—Waterbury, S. D.
KGNP—Elk City, Okla.
KGO—Dodge City, Kan.
KMIJ—Prescott, Ariz.
KPCA—Pasadena, Calif.
KPEA—Shreveport, La.
WBAZ—Wilkes-Barre, Pa.
WBBI—Richmond, Va.
WCBZ—Springfield, Ill.
WCOH—Yonkers, N. Y.
WCFW—Chicago, Ill.
WDWF—Providence, R. I.
WEBE—Cambridge, Mass.
WEBQ—Harrisburg, Ill.
WEDC—Chicago, Ill.
WGBB—Freeport, N. Y.
WGCN—Gulfport, Miss.
WGM—Rockland, Ill.
WHBU—Anderson, Ind.
WJBI—Red Bank, N. J.
WJBU—Lewisburg, Pa.
WJBY—Gadsden, Ala.
WJW—Mansfield, O.
WLCI—Ithaca, N. Y.
WLSI—Providence, R. I.
WMAN—Columbus, O.
WMBG—Richmond, Va.
WMBR—Jamaica, N. Y.
WOCI—Jamestown, N. Y.
WOMT—Manitowoc, Wis.
WPA—Pawtucket, R. I.
WBRQ—Greenfield, Miss.
WRBU—Gastonia, N. C.
WSBC—Chicago, Ill.
WSIX—Springfield, Tenn.
WTAX—Streator, Ill.
- 1220 KC., 245.8 Meters
KFKU—Lawrence, Kan.
WCAD—Canton, N. Y.
WCAE—Pittsburgh, Pa.
WDAE—Tampa, Fla.
WREN—Lawrence, Kan.
- 1230 KC., 243.8 Meters
KYA—San Francisco, Calif.
WFBM—Indianapolis, Ind.
WVAC—S. Boston, Mass.
WVSC—State College, Pa.
WVBT—South Bend, Ind.
KGM—Albuquerque, N. M.
- 1240 KC., 241.8 Meters
WXYZ—Detroit, Mich.
WACO—Faco, Tex.
KSAT—Ft. Worth, Tex.
- 1250 KC., 239.9 Meters
KFMX—Northfield, Minn.
WCAJ—Northfield, Minn.
WDSU—New Orleans, La.
WGCJ—Newark, N. J.
WGM—Minneapolis, Minn.
WLB—Minneapolis, Minn.
WODA—Paterson, N. J.
WRHM—Minneapolis, Minn.
KFOX—Long Beach, Calif.
KIDO—Boise, Ida.
WAAM—Newark, N. J.
- 1260 KC., 238.0 Meters
KOIL—Council Bluffs, Ia.
KRGV—Harrison, Tex.
KWWG—Brownsville, Tex.
WLBW—Oil City, Pa.
KVOA—Tucson, Ariz.
WTOC—Savannah, Ga.
- 1270 KC., 236.1 Meters
KFUM—Col. Springs, Col.
KWLC—Decorah, Ia.
KTV—Seattle, Wash.
WEAI—Ithaca, N. Y.
WOP—Grand Rapids, Mich.
KOL—Seattle, Wash.
WASH—Grand Rapids, Mich.
WJDX—Jackson, Miss.
WFBF—Baltimore, Md.
- 1280 KC., 234.2 Meters
WCAM—Camden, N. J.
WCAP—Ashbury Park, N. J.
WDOO—Chattanooga, Tenn.
WOAX—Trenton, N. J.
WFB—Dallas, Tex.
KFBF—Great Falls, Mont.
WIBA—Madison, Wis.
- 1290 KC., 232.4 Meters
KDYI—Salt Lake City, Utah.
KFUI—Galveston, Tex.
KTS—San Antonio, Tex.
WBCS—Superior, Wis.
WJAS—Pittsburgh, Pa.
- 1300 KC., 230.6 Meters
KGEF—Los Angeles, Calif.
KFT—Wichita, Kan.
KFIR—Portland, Ore.
WBRR—Rossville, N. Y.
KTBI—Los Angeles, Calif.
KTRB—Portland, Ore.
WEVD—Forest Hills, N. Y.
WHAP—New York City.
WJZ—Miami Beach, Fla.
WIOD—Miami Beach, Fla.
WQQ—Kansas City, Mo.
- 1310 KC., 228.9 Meters
KCRJ—Jerome, Ariz.
KFBK—Sacramento, Calif.
KFGQ—Boone, Ia.
KFUJ—Juneau, Alaska.
KFJY—Ft. Dodge, Ia.
KFPL—Dublin, Tex.
KFFM—Greenville, Tex.
KFFD—Denver, Col.
KFKJ—Edgewood, Col.
KFKR—Oklahoma City, Okla.
KGBX—St. Joseph, Mo.
KGCX—Wolf Point, Mont.
KGEZ—Kalispell, Mont.
KGFV—Ravenna, Neb.
KTI—Yakima, Wash.
KMED—Medford, Ore.
KRMD—Shreveport, La.
KTLK—Houston, Tex.
KTSJ—Shreveport, La.
KTCM—El Paso, Tex.
KWCR—Cedar Rapids, Ia.
KXRO—Aberdeen, Wash.
WAMM—Royal Oak, Mich.
WBOW—Terre Haute, Ind.
WBRE—Wilkes-Barre, Pa.
WCLS—Joliet, Ill.
WCSC—Charleston, S. C.
WEAH—El Paso, Tex.
WED—Butte, N. Y.
WFBG—Altoona, Pa.
WFD—Flint, Mich.
WFKD—Philadelphia, Pa.
WGL—Lancaster, Pa.
WGH—Newport News, Va.
WHAJ—Philadelphia, Pa.
WIB—Knoxville, Tenn.
WJAC—Johnstown, Pa.
WJAK—Marion, Ind.
WKAV—Laconia, N. H.
WKBB—Joliet, Ill.
WKBC—Birmingham, Ala.
WKBZ—Galesburg, Ill.
WLB—Muncie, Ind.
WMBQ—Auburn, N. Y.
WNBH—New Bedford, Mass.
WOBT—Union City, Tenn.
WOL—Washington, D. C.
WRAW—Reading, Pa.
WRTI—Tifton, Ga.
WRTJ—Knoxville, Tenn.
WSAJ—Grove City, Pa.
WSJS—Winston-Salem, N. C.
- 1320 KC., 227.1 Meters
WADC—Akron, O.
WSPM—New Orleans, La.
WID—Idaho Falls, Ida.
KGM—Honolulu, Hawaii.
KGIQ—Twin Falls, Ida.
KGF—Pueblo, Col.
- 1330 KC., 225.4 Meters
KGB—San Diego, Calif.
KSCJ—Sioux City, Ia.
WDRS—New Haven, Conn.
WSAI—Cincinnati, O.
WTAQ—Eau Claire, Wis.
- 1340 KC., 223.7 Meters
KFFY—Spokane, Wash.
WCOA—Pensacola, Wash.
WSPD—Toledo, O.
- 1350 KC., 221.1 Meters
KWK—St. Louis, Mo.
WBNY—New York City.
WCDA—New York City.
WBNX—New York City.
WMSG—New York City.
- 1360 KC., 220.4 Meters
WFLB—Syracuse, N. Y.
KPSN—Pasadena, Calif.
WGES—Chicago, Ill.
KGR—Butte, Mont.
WJE—Gary, Ind.
WQBC—Vicksburg, Miss.
- 1370 KC., 218.8 Meters
KCRC—Enid, Okla.
KFLB—New York, Wash.
KFD—Astoria, Ore.
KFJM—Grand Forks, N. D.
KFJZ—Ft. Worth, Tex.
KFLX—Galveston, Tex.
- 1380 KC., 217.3 Meters
KQV—Pittsburgh, Pa.
KSO—Clarinda, Ia.
WKBH—La Crosse, Wis.
WSMK—Dayton, O.
- 1390 KC., 215.7 Meters
KLRA—Little Rock, Ark.
KUOA—Fayetteville, Ark.
WHK—Cleveland, O.
KOY—Phoenix, Ariz.
- 1400 KC., 214.2 Meters
KLO—Ogden, Utah.
KOCW—Chickasha, Okla.
WCMA—Culver, Ind.
WCGU—Coney Island, N. Y.
WBAW—West Lafayette, Ind.
WBBC—Brooklyn, N. Y.
WKBZ—Indianapolis, Ind.
WTKB—Brooklyn, N. Y.
WSGH—Brooklyn, N. Y.
- 1410 KC., 212.6 Meters
KGRS—Amarillo, Tex.
KFLV—Rockford, Ill.
WALD—Amelia, Tex.
WBLB—Sheboygan, Wis.
WBCM—Hampton Township, Mich.
WLEX—Lexington, Mass.
WODX—Springhill, Ala.
WSPA—Montgomery, Ala.
WTKB—Brooklyn, N. Y.
WMAF—Dartmouth, Mass.
WRBX—Roanoke, Va.
- 1420 KC., 211.1 Meters
KBPS—Portland, Ore.
KFIJ—Fond du Lac, Wis.
KFCJ—Holy City, Calif.
KFGW—Seattle, Wash.
KFXD—Jerome, Ida.
KFKY—Flagstaff, Ariz.
KFYO—Abilene, Tex.
KGFV—Alva, Okla.
KGGC—San Francisco, Calif.
KGM—Amelia, Tex.
KGNF—No. Platte, Neb.
KICK—Red Oak, Ia.
KIPM—Minot, N. D.
KORE—Eugene, Ore.
KST—San Antonio, Tex.
KTUE—Houston, Tex.
KXL—Portland, Ore.
WEDH—Eric, Pa.
WEHS—Evanston, Ill.
WELL—Battle Creek, Mich.
WFDW—Talladega, Ala.
WHDJ—Tupper Lake, N. Y.
WHFC—Cicero, Ill.
WHIS—Bluefield, W. Va.
WIAS—Ottumwa, Ia.
WIBR—Steuensville, O.
WILM—Wilmington, Del.
WJEW—New Orleans, La.
WJBI—Chicago, Ill.
WLBK—Kansas City, Kan.
WMBF—Detroit, Mich.
WMBH—Joplin, Mo.
WPAD—Paducah, Ky.
WSPA—Spartanburg, S. C.
WTBO—Cumberland, Md.
- 1430 KC., 209.7 Meters
WNBK—Memphis, Tenn.
KECA—Los Angeles, Calif.
WCAH—Columbus, O.
WBAK—Harrisburg, Pa.
WGBK—Memphis, Tenn.
WHP—Harrisburg, Pa.
- 1440 KC., 208.2 Meters
KLS—Oakland, Calif.
WSAN—Allentown, Pa.
WABO—Rochester, N. Y.
WHBC—Rochester, N. Y.
KTD—Fortia Heights, Ill.
WNRK—Greensboro, N. C.
WOKO—Albany, N. Y.
WTAD—Quincy, Ill.
WCCA—Allentown, Pa.

1450 KC., 206.8 Meters WCSO—Springfield, O. WJIC—Akron, O. WFTJ—Toledo, Ga. KFBS—Shreveport, La. WBSB—Fl. Lee, Va. WHOM—Jersey City, N. J. WKBO—Jersey City, N. J. WJNJ—Newark, N. J. WSAR—Fall River, Mass.

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

1470 KC., 204.0 Meters WLAC—Nashville, Tenn. WTNT—Nashville, Tenn. WGA—Spokane, Wash.

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

1490 KC., 201.6 Meters WORD—Balavia, Ill. KPWF—Westminster, Calif. WJAZ—Chicago, Ill. WKCY—Covington, Ky.

1500 KC., 199.9 Meters KDB—Santa Barbara, Calif. KGFJ—Corpus Christi, Tex. KGIZ—Grant City, Mo. KGBB—Brownwood, Tex. KGGY—Scottsbluff, Neb. KGMH—Hoswell, N. M. KPJM—Tucson, Ariz. KPQ—Wenatchee, Wash.

KREG—Santa Ana, Calif. KTLG—Houston, Tex. KJL—Longview, Wash. KUT—Austin, Tex. KVEP—Portland, Ore. WBBB—Boston, Mass. WDVQ—Tupelo, Miss. WKBY—Connersville, Ind. WKHZ—Ludington, Mich. WLBX—Long Island City, N. Y.

WLOA—Boston, Mass. WMBE—Newport, R. I. WMBJ—Wilkesburg, Pa. WMBK—Brooklyn, N. Y. WMLL—Long Beach, N. Y. WMPG—Lapeer, Mich. WMBF—Birmingham, N. Y. WPHI—Hristol, Tenn. WPEB—Philadelphia, Pa. WWRW—Woodside, N. Y.

II. STATIONS LISTED ALPHABETICALLY

Dial	Call	Kilo-cycle	City	Dial	Call	Kilo-cycle	City	Dial	Call	Kilo-cycle	City	Dial	Call	Kilo-cycle	City
KCRC	1370	Enid, Okla.	KPSV	1360	Pasadena, Calif.	WFDC	1210	Chicago, Ill.	WMAK	1040	Buffalo, N. Y.				
KCRJ	1310	Jerome, Ariz.	KPWF	1490	Westminster, Calif.	WEEI	590	Boston, Mass.	WMAL	670	Washington, D. C.				
KDFN	1210	Casper, Wyo.	KQV	1380	Pittsburgh, Pa.	WELH	1200	Emory, Va.	WMAQ	630	Chicago, Ill.				
KDKA	980	Pittsburgh, Pa.	KQW	1010	San Jose, Calif.	WELI	420	Worcester, Mass.	WMAK	1200	Madison, Pa.				
KDLR	1210	Devils Lake, N. D.	KRIGV	1260	Hartlingen, Tex.	WELK	1370	Philadelphia, Pa.	WMAZ	890	Macon, Ga.				
KDYL	1290	Salt Lake City, Utah	KRLD	1040	Dallas, Tex.	WELL	1420	Battle Creek, Mich.	WMBB	1500	Newport, R. I.				
KECA	1430	Los Angeles, Calif.	KROW	930	Richmond, Calif.	WENR	870	Chicago, Ill.	WMBD	1420	Detroit, Mich.				
KELW	780	Burbank, Calif.	KSAC	580	Manhattan, Kan.	WEYD	1300	New York, N. Y.	WMBE	1440	Peoria Heights, Ill.				
KEX	1180	Portland, Ore.	KSJ	1330	Sioux City, Ia.	WEW	760	St. Louis, Mo.	WMBG	1210	Hickmond, Va.				
KFAB	770	Lincoln, Neb.	KSD	550	St. Louis, Mo.	WFAA	800	Dallas, Tex.	WMBH	1420	Jackson, Mo.				
KFB	1280	Great Falls, Mont.	KSEL	900	Pocatello, Ida.	WFAN	810	Philadelphia, Pa.	WMBI	1040	Chicago, Ill.				
KFDM	500	Beaumont, Tex.	KSL	1130	Salt Lake City, Utah	WFBE	1200	Cincinnati, O.	WMBJ	1500	Wilkesburg, Pa.				
KFDY	550	Brookings, S. D.	KSO	1380	Clarinda, Ia.	WFBG	1310	Altoona, Pa.	WMBK	1500	Auburn, N. Y.				
KFEL	020	Denver, Col.	KSOO	1110	Sioux Falls, S. D.	WFBR	1360	Syracuse, N. Y.	WMBL	1500	Brooklyn, N. Y.				
KFEQ	680	St. Joseph, Mo.	KSTP	1460	St. Paul, Minn.	WFBS	1230	Indianapolis, Ind.	WMBR	1370	Tampa, Fla.				
KFGG	1310	Boone, Ia.	KTAB	560	Oakland, Calif.	WFBT	1270	Baltimore, Md.	WMC	780	Memphis, Tenn.				
KFH	1300	Wichita, Kan.	KTAP	1420	San Antonio, Tex.	WFDF	1310	Baltimore, Md.	WMCA	570	New York, N. Y.				
KFHA	1240	Gunnison, Col.	KTAR	820	Phoenix, Ariz.	WFDFW	1420	Baltimore, Md.	WMCL	1200	Long Beach, N. Y.				
KFI	640	Los Angeles, Calif.	KTAT	1240	Fort Worth, Tex.	WFI	560	Philadelphia, Pa.	WMFN	890	Fairmont, W. Va.				
KFIZ	1420	Fond du Lac, Wis.	KTBI	1300	Los Angeles, Calif.	WFIW	940	Hopkinsville, Ky.	WMGM	1500	Lapeer, Mich.				
KFJB	1200	Marshalltown, Ia.	KTBR	1300	Portland, Ore.	WFLD	1310	Philadelphia, Pa.	WMHJ	1210	Jamaica, N. Y.				
KFJF	1480	Ottawa, Ontario, Canada	KTRB	1450	Shreveport, La.	WFLA	620	Clearwater, Fla.	WMHG	1350	New York, N. Y.				
KFJM	1370	Grand Forks, N. D.	KTHS	1040	Hot Springs, Ark.	WGL	1310	Lancaster, Pa.	WMH	600	Waterloo, Ia.				
KFJB	1300	Portland, Ore.	KTLC	1310	Hot Springs, Ark.	WGL	450	Cleveland, O.	WMH	230	Springfield, Mass.				
KFJY	310	Fort Dodge, Ia.	KTNM	780	Los Angeles, Calif.	WGBB	1210	Fredport, N. Y.	WMAN	1040	Norman, Ga.				
KFJZ	1370	Fort Worth, Tex.	KPNT	1170	Muscatoine, Ia.	WGBL	1430	Memphis, Tenn.	WMAN	570	Yankton, S. D.				
KFKA	880	Greely, Col.	KTRH	1120	Houston, Tex.	WGBF	630	Evansville, Ind.	WMAN	1500	Binghamton, N. Y.				
KFKC	1050	Milford, Kan.	KTSA	1290	San Antonio, Tex.	WGRI	880	Scranton, Pa.	WMAN	1310	New Bedford, Mass.				
KFKU	1220	Lawrence, Kan.	KTSL	1310	Shreveport, La.	WGBS	600	New York, N. Y.	WMAN	1200	Washington, Pa.				
KFKX	1020	Chicago, Ill.	KTSM	1310	El Paso, Tex.	WGCM	1210	Gulfport, Miss.	WMAN	1430	Memphis, Tenn.				
KFLA	410	Seattle, Wash.	KTVA	1270	Blaine, Wash.	WGN	1300	Newark, N. J.	WMAN	500	Springfield, Mass.				
KFLX	1370	Galveston, Tex.	KUDQ	950	Fayetteville, Ark.	WGES	1260	Chicago, Ill.	WMAN	1220	Saranac Lake, N. Y.				
KFMX	1250	Northfield, Minn.	KUSD	890	Vermillion, S. D.	WGH	1310	Newport News, Va.	WMAN	1450	Newark, N. J.				
KFNF	890	Shenandoah, Ia.	KUT	1500	Austin, Tex.	WGL	1370	Ft. Wayne, Ind.	WMAN	560	Knoxville, Tenn.				
KFOR	1210	Lincoln, Neb.	KVI	760	Tacoma, Wash.	WGN	720	Chicago, Ill.	WMAN	1440	Greensboro, N. C.				
KFOX	1250	Long Beach, Calif.	KVOA	1260	Tucson, Ariz.	WGR	550	Buffalo, N. Y.	WMAN	570	New York, N. Y.				
KFPL	1310	Dublin, Tex.	KVOO	1140	Tulsa, Okla.	WGST	890	Atlanta, Ga.	WMAN	1190	San Antonio, Tex.				
KFPY	340	Spokane, Wash.	KWAC	1310	Cedar Rapids, Ia.	WGTB	790	Philadelphia, Pa.	WMAN	1280	Port Jervis, N. Y.				
KFQD	1230	Anchorage, Alaska	KWEA	1210	Sioux Falls, S. D.	WHB	940	Madison, Wis.	WMAN	1040	Union City, Tenn.				
KFRC	610	San Francisco, Calif.	KWJ	1060	Portland, Ore.	WHAD	1120	Milwaukee, Wis.	WMAN	580	Charleston, W. Va.				
KFRU	630	Columbia, Mo.	KWK	1350	St. Louis, Mo.	WHAM	1150	Rochester, N. Y.	WMAN	1000	Davenport, Ia.				
KFSB	600	San Diego, Calif.	KWKC	1370	Kansas City, Mo.	WHAP	1300	New York, N. Y.	WMAN	1210	Jamestown, N. Y.				
KFSG	1120	Los Angeles, Calif.	KWKE	850	Shreveport, La.	WHAS	820	Louisville, Ky.	WMAN	1250	Paterson, N. J.				
KFSL	1230	Galveston, Tex.	KWLC	1270	Des Moines, Ia.	WHAT	1310	Philadelphia, Pa.	WMAN	1410	Mobile, Ala.				
KFTM	1270	Coloado Springs, Col.	KWLV	1220	Pullman, Wash.	WHBY	1300	Troy, N. Y.	WMAN	1430	Albany, N. Y.				
KFUO	550	St. Louis, Mo.	KWWG	1260	Brownsville, Tex.	WHB	860	Kansas City, Mo.	WMAN	1310	Washington, D. C.				
KFUP	1310	Denver, Col.	KXA	570	Seattle, Wash.	WHBD	1370	Mt. Orab, O.	WMAN	1210	Mantowoc, Wis.				
KFVD	1000	Culver City, Calif.	KXYZ	1420	Houston, Tex.	WHBF	1210	Rock Island, Ill.	WMAN	1270	Grand Rapids, Mich.				
KFVS	1210	Cape Girardeau, Mo.	KYA	1230	San Francisco, Calif.	WHBL	1410	Shenoygan, Wis.	WMAN	1500	Bristol, Va.				
KFWB	950	Hollywood, Calif.	KYW	1020	Chicago, Ill.	WHBO	1370	Memphis, Tenn.	WMAN	1300	Kansas City, Mo.				
KFWJ	1200	St. Louis, Mo.	KYAF	920	Chicago, Ill.	WHBY	1200	Green Bay, Wis.	WMAN	1100	Paterson, N. J.				
KFWL	930	San Francisco, Calif.	KYAM	1250	Newark, N. J.	WHBY	1200	Green Bay, Wis.	WMAN	1000	Worcester, Mass.				
KFXE	1200	Denver, Col.	KYAK	940	Jersey City, N. J.	WHDF	1370	Gloucester, Mass.	WMAN	1490	Chicago, Ill.				
KFXR	1310	Oklahoma City, Okla.	KYAW	660	Ouaha, Neb.	WHDH	830	Gloucester, Mass.	WMAN	630	Jefferson City, Mo.				
KFYX	1420	Flagstaff, Ariz.	KYBC	860	New York, N. Y.	WHDI	1180	Rochester, N. Y.	WMAN	1130	New York, N. Y.				
KFYZ	1420	Abilene, Tex.	KYB	1200	Bangor, Me.	WHDC	1440	Rochester, N. Y.	WMAN	590	Omaha, Neb.				
KGAA	550	Bismarck, N. D.	KYD	1200	New Orleans, La.	WHFC	1450	Cleora, Ill.	WMAN	1160	Port Wayne, Ind.				
KGAB	1470	Spokane, Wash.	KYD	1200	New Orleans, La.	WHFD	1420	Waco, Tex.	WMAN	1420	Paducah, Ky.				
KGAC	1370	Tucson, Ariz.	KYD	1200	New Orleans, La.	WHFE	1450	Cleora, Ill.	WMAN	1160	Port Wayne, Ind.				
KGB	1330	San Diego, Calif.	KYD	1200	New Orleans, La.	WHFG	1450	Cleora, Ill.	WMAN	1160	Port Wayne, Ind.				
KGBU	900	Ketchikan, Alaska	KYD	1200	New Orleans, La.	WHG	350	Cleveland, O.	WMAN	1200	New York, N. Y.				
KGBX	1310	St. Joseph, Mo.	KYD	1200	New Orleans, La.	WHH	1000	Des Moines, Ia.	WMAN	1210	Pawtucket, R. I.				
KGBZ	930	York, Neb.	KYD	1200	New Orleans, La.	WHOM	1450	Jersey City, N. J.	WMAN	560	Chicago, Ill.				
KGCR	1210	Watertown, S. D.	KYD	1200	New Orleans, La.	WHOP	1430	Harrisburg, Pa.	WMAN	810	New York, N. Y.				
KGCU	1240	Bacon, N. D.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1500	Philadelphia, Pa.				
KGCX	1310	Wolf Point, Mont.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1100	Atlantic City, N. J.				
KGDA	1370	Mitchell, S. D.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1270	State College, Pa.				
KGDE	1200	Pergus Falls, Minn.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	680	Raleigh, N. C.				
KGDM	1100	Stockton, Calif.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	560	Miami, Fla.				
KGDY	1200	Huron, S. D.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	880	Scranton, Pa.				
KGEF	1300	Los Angeles, Calif.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1010	New York, N. Y.				
KGER	350	Long Beach, Calif.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1360	Hartsville, Miss.				
KGEW	1200	Port Morgan, Cal.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	500	Tupelo, Miss.				
KGEZ	1310	Kalispell, Mont.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1200	La Porte, Ind.				
KGFF	1420	Alva, Okla.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1370	Williamsport, Pa.				
KGFO	1370	Oklahoma City, Okla.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1310	Reading, Pa.				
KGFR	1500	Corpus Christi, Tex.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1020	Philadelphia, Pa.				
KGFW	1310	Ravenna, Neb.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1310	Tifton, Ga.				
KGFX	580	Pierre, S. D.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1370	Hartsville, Miss.				
KGGF	1000	So. Coffeyville, Okla.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1200	Columbus, Ga.				
KGGM	1230	Abniquette, N. M.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1210	Greenville, Miss.				
KGHN	1320	Pueblo, Col.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1370	Wilmington, N. C.				
KGHL	1200	Little Rock, Ark.	KYD	1200	New Orleans, La.	WHOS	1420	Waco, Tex.	WMAN	1210	Gastonia, N. C.				

CPB

What's on the Air

and who put it there

your monthly guide
to the best
programs



Part 2