

What's on the Air

15 CENTS



APRIL
1931

VOL. 2 NO. 6

UNCLE ABE AND DAVID



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

OUR COVER PICTURE

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

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

WHAT'S ON THE AIR

(Registered in U. S. Patent Office)

Vol. II.

MAGAZINE FOR THE RADIO LISTENER

No. 6

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."

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WHAT'S ON THE AIR,

Ninth and Cutter Sts., Cincinnati, O.

WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

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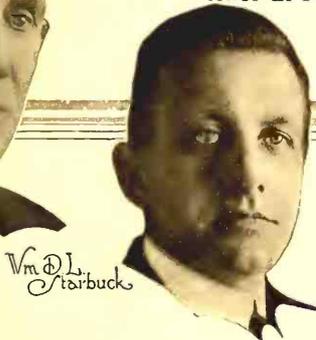
No. 6

Controlling Radio's Traffic Lanes

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



Hon. Ira Robinson



Wm. D. Starbuck



Gen. Chas. Zaltzman



Harold LaFont



Judge C. Sykes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

RADIO COMMISSION "WHO'S WHO"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NBC

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

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

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

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

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

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

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

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

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

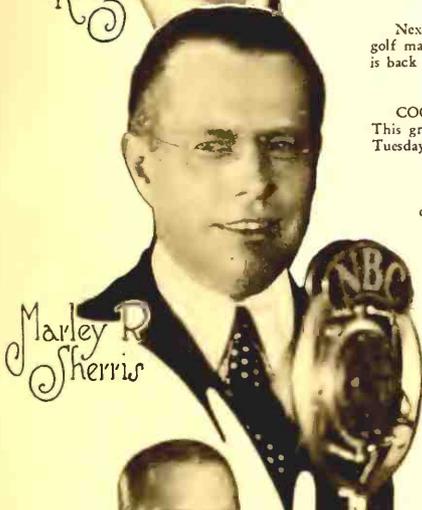
It is interesting to note that four of the nine NBC artists pictured on this page broadcast through the Chicago studios. More and more the chains are becoming truly national in character, and are using the talent of the middle West and the far West, as well as of the East, for their programs.



Wayne King



Wade Arnold



Marley R. Sherris



Ben Bernie



Edward Thorgersen



Pat Kelly



Wendell Hall and Campbell Arnoux



Carlton Coon and Joe Sanders



Billy Artzt

By Their Voices Do We Know Them

By Charles Magee Adams

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

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

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

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

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

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

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

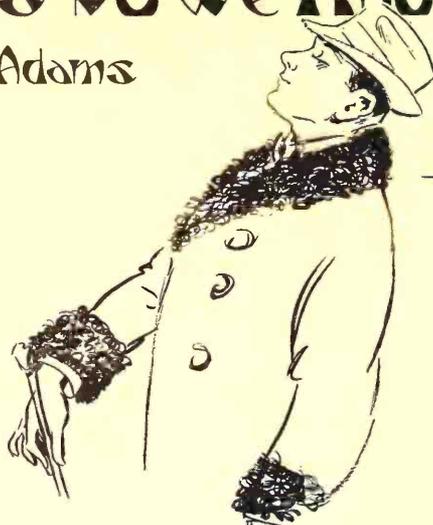
As was suggested a paragraph or two ago, most listeners—consciously or unconsciously—have acquired the knack of forming a surprisingly complete notion of a person simply by hearing his voice through a loud-speaker.

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

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

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

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



HE WAS A RIOT IN HIS OWN HOME TOWN.

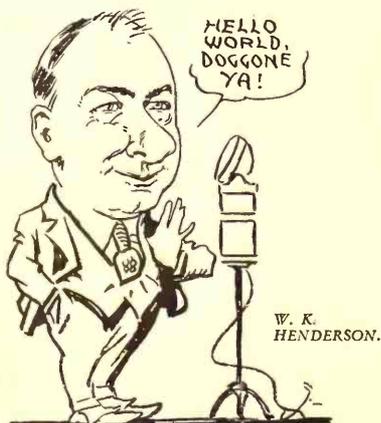
However, misses like that are rare. Listeners seldom go so far wrong on such fundamentals as age and physique in their deductions from voices.

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

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

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

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



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

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

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

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

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

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

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

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



George Beuchler



ToBe

CBS



Marie Gerard

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

TOBE, who gathers fashion news from all sources in Europe and America, will be the guest speaker at 11:45 A. M., E. S. T., on April 16, when Peter Pan Forecasts goes on the air over an international CBS network. Every Thursday some man or woman of unusual prestige in the world of fashions is presented to the women of America during this program.

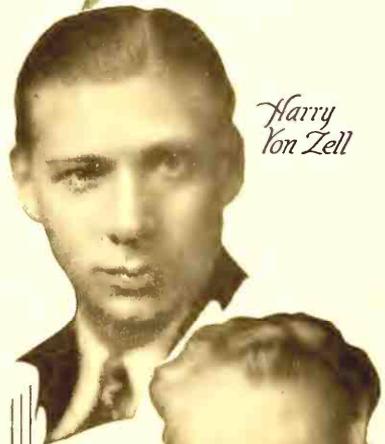
MARIE GERARD's maiden name was Marie Opfinger, but, when she discovered that the listeners found "Opfinger" difficult, she adopted "Gerard." She and Charles Touchette, "piano pal" of her brother, Adolph Opfinger, decided to change her name to "Touchette"—and did—by means of a wedding last November. The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

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

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

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

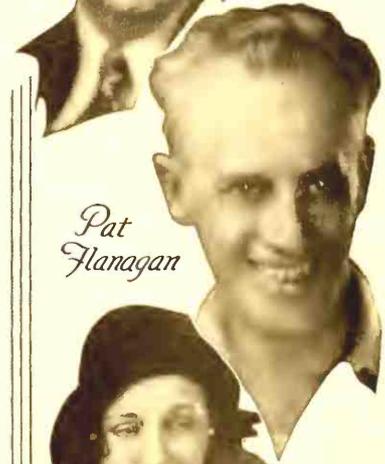
DOROTHEA JAMES, whose beauty, dancing and singing have graced such productions as "Strike Up the Band," "Good News" and more recently "Princess Charming," loaned the last-named talent to the broadcast of "Radio Round-up" over the WABC-Columbia network, Thursday, March 5, at 11:30 P. M., E. S. T. This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



Harry von Zell



Don Ball



Pat Flanagan



Dorothea James



Rosaline Greene

Looking Through the Studioscope

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

If all the mash notes to Vallee were placed end to end, there would be enough mush to feed the unemployed for the next twenty years.—*Patfinder.*

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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



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

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

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

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

Why radio script writers turn gray is seen in an example of the highly critical sense developed by radio listeners. A fan, hearing that the sponsors of the Barbasol program on the Columbia network were distributing free toothbrushes, had this complaint to make: "I heard your program the other night," he said. "But why do you say that listeners should write their names and addresses on the 'empty box in which Barbasol comes?' How can the box that Barbasol comes in be empty? Maybe Thurston should be consulted.

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

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

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



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

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

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

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

Martha Attwood



Ambrose J. Weems



Irene Bordoni



Rudy Vallee

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

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

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

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

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

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

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

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

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

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

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

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

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



Melville Ray



Jeanne Carrol



Nalda Nardi



Mona Trilon



Jimmie Green

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



Norman Brokenshire, Columbia announcer, pulled a bone when he said his No. 11½ were the biggest feet in radiodom. "Tiny" Berman, Gargantuan bass player of the Merry Madcaps of Station WTIC, was quick to let Brokenshire know that he wears a No. 14 shoe, and that when his cobbler ships a pair to him from New York they come in separate boxes—one shoe to the box.

Radio Announcer—Give me some of that prepared monoacetateidester of salicylicacid. **Druggist**—Do you mean aspirin?

R. A.—Yeh! I never can think of that name.

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

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

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

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

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

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

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



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

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

Proof-read, the address would appear as follows:

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

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

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

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

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

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

The old home town levels all men.

Proof lies in an incident that occurred recently at Station WTIC of Hartford.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Not that it matters, but did you know that—

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

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

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

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

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

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

WABC and WPG are regularly heard in England?

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

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

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

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

Seventeen years ago Ted Husing was a mascot for the Columbia University athletic team? The violin you hear Emery Deutsch playing was willed to him by the famous gypsy fencer Breknavatchi?

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

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

The Three Doctors *ad lib* all their sketches?

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

Impatient Director—Can you do a homing pigeon?



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

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

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

IMPORTANT TO FRIENDS OF WTIC AND WBAL

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

Sunday—

10 A. M. to 7:45 P. M.; WBAL on 1060 K.; WTIC on 660 K.

7:45 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.

Monday—

8 A. M. to 4 P. M.; WBAL on 1060 K.; WTIC on 660 K.

4 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.

Tuesday—

7 A. M. to 4 P. M.; WTIC on 1060 K.; WBAL on 760 K.

4 P. M. to midnight; WBAL on 1060 K.; WTIC on 660 K.

Wednesday—

8 A. M. to 4 P. M.; WBAL on 1060 K.; WTIC on 660 K.

4 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.

Thursday—

7 A. M. to 4 P. M.; WTIC on 1060 K.; WBAL on 760 K.

4 P. M. to midnight; WBAL on 1060 K.; WTIC on 660 K.

Friday—

8 A. M. to 4 P. M.; WBAL on 1060 K.; WTIC on 660 K.

4 P. M. to midnight; WTIC on 1060 K.; WBAL on 760 K.

Saturday—

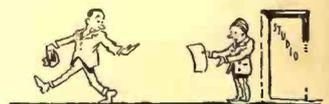
7 A. M. to 4 P. M.; WTIC on 1060 K.; WBAL on 760 K.

4 P. M. to midnight; WBAL on 1060 K.; WTIC on 660 K.

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

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

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



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

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

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

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

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

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

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

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



DX NOTES

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

In the following table all times are E. S. T.:

- ENGLAND. G5SW, 25.53 meters; 7:30 to 8:30 A. M.; 2 to 7 P. M., daily.
- G2NM, 20.95m.; Sundays, 1:30 to 3 P. M.
- RUMANIA. Bucharest, 21.5m.; Wednesday and Saturday afternoons.
- HOLLAND. PCJ, Eindhoven, 31.28m.; Wednesday, 11 A. M. to 3 P. M.; Thursday, 1 to 3 and 6 to 10 P. M.; Friday, 1 to 3 P. M.; Saturday, 7 P. M. to 1 A. M. (Announces in five languages.)

- GERMANY. Berlin, 31.38m.; 8 A. M. to 7:30 P. M., daily. Berlin, 7.05m.; 11:30 A. M. to 1:30 P. M., Tuesday and Thursday.
- AUSTRIA. UOR2, Vienna, 49.4m.; 7 to 8 A. M., Tuesday and Thursday.
- ITALY. 13RO, Rome; 25.4m. and 80m.; every afternoon.
- AUSTRALIA. VK3U2, Melbourne, 34m.; 3 to 5 A. M., Monday and Wednesday. VK2ME, Sydney, 31.28m.; early mornings.
- NEW ZEALAND. ZL3ZC, Christchurch, 50m.; 10:30 P. M. to 12, Wednesday; 2:30 to 4 A. M., Saturday.
- DUTCH EAST INDIES. PLE, Bandeng, 15.93m.; 8:40 to 10:40 A. M., Tuesday.
- INDIA. VUS, Calcutta, 25.27m.; 8 to 10 A. M., daily.

- SIAM. HS1PJ, 16.9m.; 7:30 to 8:30 A. M., Saturday. HS2PJ, 29.5m.; 8 to 11 A. M., Tuesday, Friday, Saturday.
 - STRAITS SETTLEMENTS. VSIAB, Singapore, 40m.; 1 to 4 A. M., daily.
 - INDO CHINA. Saijon, 49m.; 1:30 to 2:30 A. M., Monday, Wednesday, Friday; 1:30 to 4 A. M., Tuesday, Thursday, Saturday.
- Many DXers are sending us in lists of stations heard. We do not think we shall publish these. Any information from one DXer which will aid another capture an elusive station, however, will be welcome.
- Try these out, short-wave fans, and, if you like them, we'll give you some more remote spots to fish for.
- BROADCAST BAND**
- In addition to its regular broadcast periods (7 to 8:30 P. M., Wednesday, and 9:30 to 10 P. M., Saturday), WKAQ at San Juan, Porto Rico (890 K.), has been broadcasting early Sunday morning test programs.
- During March, KGBU, Ketchikan, Alaska

- (900 K.), put on a test program every Thursday morning from 4 to 6 A. M.
- HIX at Santo Domingo (670 K.) frequently may be picked up just under WEAF as soon as that station signs off.
- A number of Cincinnati DXers, fishing for KFI at Los Angeles, have brought in instead XFG at Mexico City.
- Listeners in the early morning hours report hearing VAS, Glace Bay, Nova Scotia, giving weather reports, etc., to the fishing fleet.
- E. S. T. DXERS, TRY THESE SUNDAY MORNING SPECIALS.—WKAQ at San Juan, Porto Rico (890 K.), broadcasts until 4 A. M. on Sundays; CMCQ, Havana (955 K.), and CMX, Havana (910 K.), until 3 A. M.; KOY, Phoenix, Ariz. (1390 K.), and the following West coast stations: KMTR, KTAB, KGER, KGB, KMCS, KOMO, KFWI, KOIN, KFVD, until 3 A. M., E. S. T.
- WSYB, Rutland, Vt., is on the air daily from noon until one, and from 6 to 9 P. M., E. S. T.
- KGMB, Honolulu, broadcasts on Monday to Friday from 10 A. M. to 9:30 P. M., and on Saturday from 10 P. M. to midnight, P. S. T.



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

Regional Views and Reviews

CHICAGO AREA

By JOSEPH ATOR

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

WNAC and WEAN—the latter at Provi-

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

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

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

N. Y. C. NEWS

By CHAS. S. STRONG

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

Ramblin' Roun' Radiolan'

With the Red-headed Music Maker

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

With the modern radio artist to-day —

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

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

Sincerely,
WENDELL HALL.

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

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

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

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

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

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

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

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

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

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



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

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

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



WAPI Concert Orchestra



Duane Snodgrass

Tremlette Tully

Cliff Adams



Sam Benton

Carroll Gardner

Walter Campbell

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



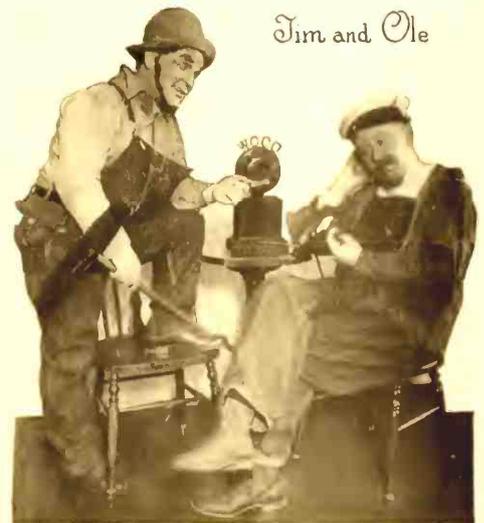
WKRC Gruen Guildsmen



The Weasel and Herr Louie

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

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



Tim and Ole



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

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

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

CAPE VINCENT, N. Y.

Um-huh! Dat sho am sumpin'!

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

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

Now, I would suggest that all such programs be listed under the heading "Minstrels." Another suggestion is that the editor give the answers with the letters listed in "Fan Fare."

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

WATRINS GLEN, N. Y.

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

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

VALOIS, Quebec. C. M. A.

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

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

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

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

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

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

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

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

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

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

Dozen Wanna Laugh.

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

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

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

Who wants to laugh?

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

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

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

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

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

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

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

St. Louis, Mo.

Ah weahs numbah thuh teens, Mistah Tony.

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

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

Thought you would be interested in the enclosed newspaper clipping:

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

GARY, Ind. H. W. W.

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

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

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

A sincere pluggor for WHAT'S ON THE AIR. SALLY.

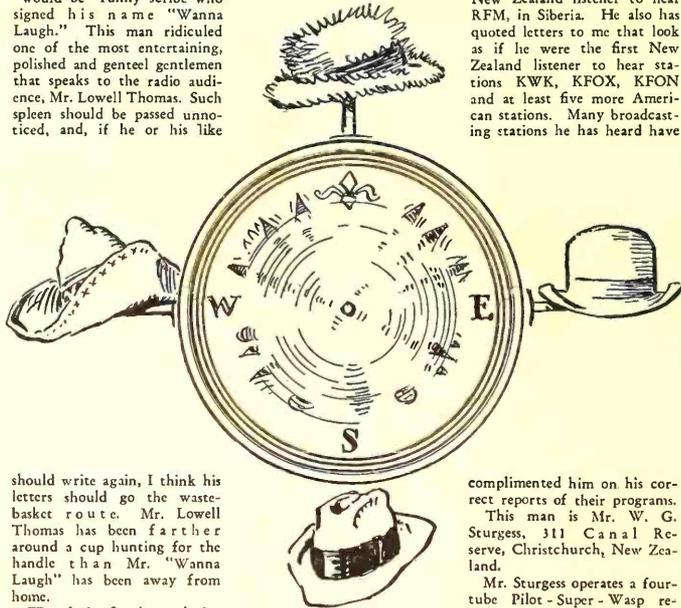
Thanx for the stepchildren, Sally.

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

Which is a word to the wise.

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

Just another word.



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

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

Now, Wanna Laugh?

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

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

complimented him on his correct reports of their programs.

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

Mr. Sturgess operates a four-tube Pilot-Super-Wasp receiver, on which he has made many records. He has letters of verification from forty-three American stations on the broadcast band; also from W2XAF, W2XAD, KDKA, W6XN, CJRM, WLW (on both bands), W9XF, 5SW and GBX (England), PCJJ (Holland), RFM (Siberia), SFR (Paris), DHC (Berlin), ANF (Java), 2ME (Australia), 6AG (Perth, Western Australia), and a few Australian amateurs. R. R.

MINERAL Pt., Wis.
Thanx a lot, R. R.!

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

By Request

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



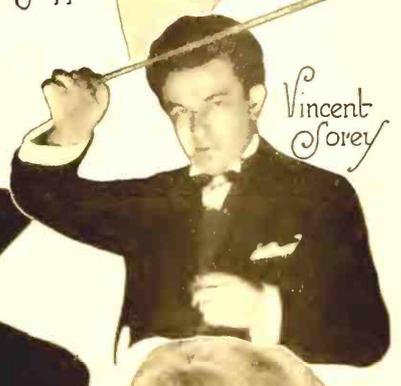
Vaughn De Leath



Mary Hopple



Lombardo



Vincent Sorey



Luigi Romanelli



Harry Salter



Kelvin Keech



Little Jack Little



Ann Leaf



Johnny Hamp

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

Courtesy Music Corporation of America

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

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

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

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

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

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

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

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

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

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

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

Last Minute Program Announcements

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

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

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

INTERNATIONAL BROADCASTS

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

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

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

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

April 26—Address on Daniel Defoe.

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

COMING EMPIRE BUILDERS PROGRAMS

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

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

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

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

April 20—A cowboy comedy-drama. Although

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

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

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

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

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

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

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

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

THE program-finding service of WHAT'S ON THE AIR covers the hours from 4 P. M. to 1 A. M., E. S. T., or 3 to midnight, C. S. T., for every day in April. It is so simple as scarcely to need explanation. There is but one thing to remember—PROGRAMS PRECEDED BY FIGURES OR LETTERS IN SQUARES ARE NBC PROGRAMS; PROGRAMS PRECEDED BY FIGURES IN CIRCLES OR BLACK LETTERS A TO K ARE COLUMBIA PROGRAMS; ALL OTHER SYMBOLS REFER TO LOCAL PROGRAMS.

Suppose, Sunday, April 5, about 3 o'clock, a new reader at Des Moines desired to select a program. He might best turn to pages 18 and 19, at the inner side of which the programs for April 5 are listed, and read over what is offered at 3 P. M., C. S. T. He would find [1] Dr. Cadman, [3] Williams' Oilomatics and (1) New York Philharmonic. Referring to the station list and watching the

GUIDE TO PROGRAM SERVICE (pp. 18-31)

How to Find the Program You Want When You Want It

3 o'clock channel, at Iowa stations he would find that Council Bluffs was carrying (1) the New York Philharmonic, as were Waterloo and Sioux City, and that Des Moines was offering [1] Dr. Cadman. To get [3] Williams' Oilomatics, however, he would have to go further afield. A quick glance up and down the 3 o'clock channel reveals that WREN, at Lawrence, Kan., is probably the nearest station carrying [3]; but WGN, at Chicago, also carries it, and WGN happens to have a clear channel and may be easier to get. At any rate, our new Des Moines reader is able, in a few seconds, to choose and find the most promising program.

TO MAKE A LONG-DISTANCE TEST (DX)

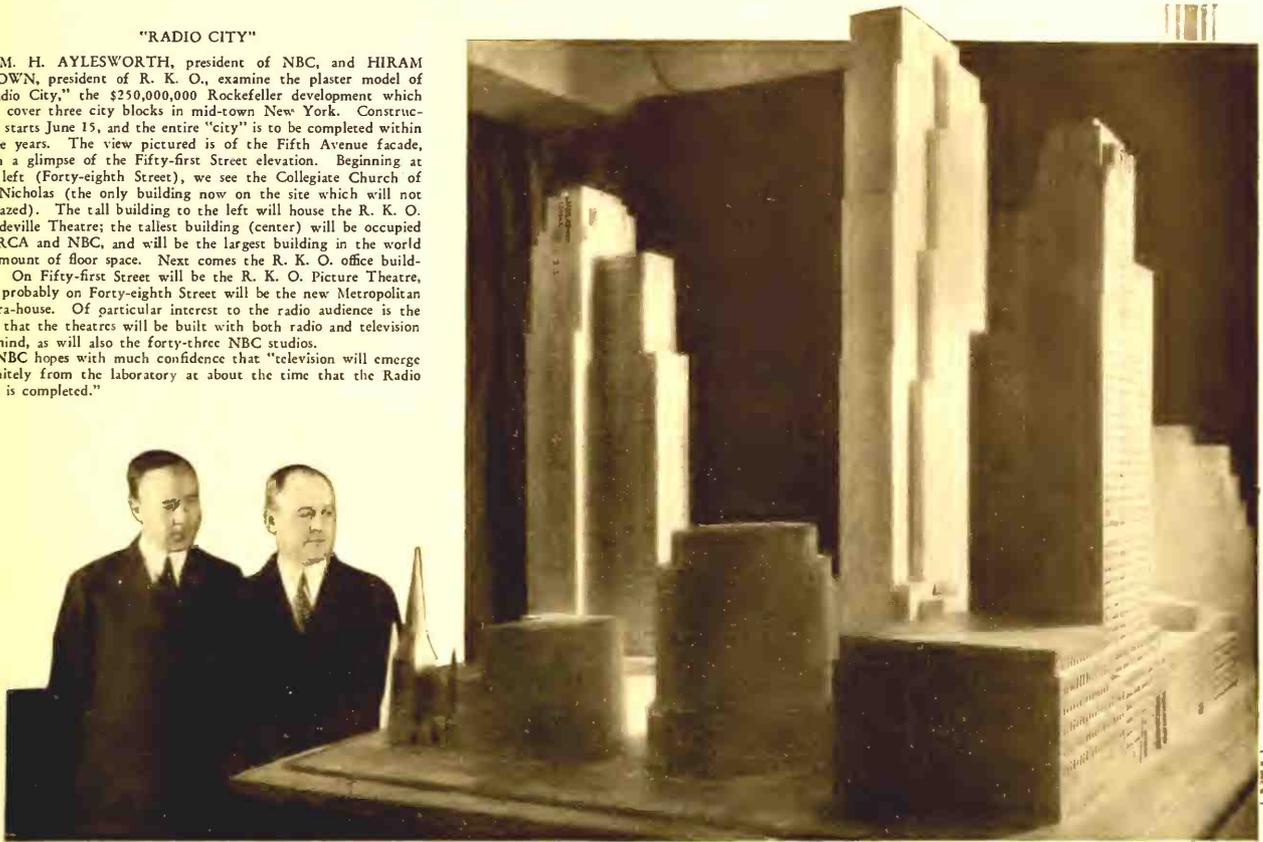
Ascertain which of your local stations are broadcasting chain features at the moment. Tune in one of

these and find out what number is being rendered. Then start your detector dial at either end of its arc and turn slowly. As soon as you hear the same number, note your dial setting and check back to the column showing wavelength (on page 34), thus ascertaining the approximate wavelength of the station you are receiving. To the left of this column you will find the call letters of stations on the wavelength of that station and those having approximately that wavelength. Reference to the schedule of programs applying to the time you are listening will show you which of these stations is broadcasting the program to which you are listening, and you can thus identify it without having to wait for call letters.

"RADIO CITY"

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

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



The Simmons Programs

Monday 8:30 to 9 PM. Est



Rosa Ponselle



Maria Jeritza



Giovanni Martinelli



Sigrid Onegin



Beniamino Gigli
With his two Children

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

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

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

SUNDAY April 5 12 19 26

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

Table with columns for E.S.T., C.S.T., and program listings (e.g., Dr. S. Parkes Cadman, Williams Oligomats, New York Philharmonic, Davey Hour, National Vespers, Catholic Hour, etc.) with corresponding time slots.

*On Air Part Time. CBS. 8:00 A. M.—Heroes of the Church. 10:15—Children's Program. Noon—Jewish Art Program. 12:30—International Broadcasts. 12:45—Grenadier Guards Band of Montreal. 1:30—Ballad Hour. 2:00—Cathedral Hour. 3:00—New York Philharmonic. NBC (through WEAF). 9:00 A. M.—The Balladers. 11:00—Neapolitan Days. 11:30—Special Symphony Orchestra. 1:00—National Oratorio Society. 2:00—Moonshine and Honeyuckle. 2:30—NBC Artists' Service. 3:00—The Pilgrims. 3:30—Swift Garden Party. NBC (through WJZ). 11:00 A. M.—Nomads. 11:30—Special Symphony Orchestra. 12:45—Echoes of the Orient. 1:00—Metropolitan Echoes. 1:30—Little Jack Little. 2:00—Library of Congress Musicale. 2:30—Yeast Foamers. 3:00—Dr. Daniel A. Poling. KEY TO LOCAL PROGRAMS N News O Educational P Children's feature R Religious M 1. Band M 2. Classical M 3. Dance M 4. Religious M 5. Novelty S Sports T Dramatic V Variety W Comic X On the air M 6. Popular M 7. Symphonic M 8. Organ M 9. Semi-classical M Variety

CHAIN PROGRAMS

15 **Rhythm Choristers**
5 Collier's Radio Hour
 Orchestra; dramatized stories; guest speakers.

30 **1 Chase and Sanborn Orchestra**
3 Kaltenborn Edits the News
1 Chase and Sanborn Orchestra
5 Collier's Radio Hour

45 **4 Piano Pals**
1 Chase and Sanborn Orchestra
5 Collier's Radio Hour

9 **A "Our Government"**
 David Lawrence. (First 15 min.)
B Atwater Kent Hour
 Orchestra; direction, Josef Pasternack. (Second 15 min.)
2 Program A Followed by B
E Collier's Radio Hour
 (First 15 min.)
C Radio Luminaries
 (Second 15 min.)
6 Program E Followed by C
5 Coty's Play Girl
 Irene Bordoni.

30 **6 Graham-Page Hour**
 Detroit Symphony Orchestra and Edgar Guest.
3 Atwater Kent Hour
D Floyd Gibbons
 (First 15 min.)
F Reminiscences
 (Second 15 min.)
7 Program E Followed by F

10 **A Atwater Kent Hour**
 (First 15 min.)
B National Dairy Program
 (Second 15 min.)
1 Program A Followed by B
F Reminiscences
 (First 15 min.)
1 Royal's Poet of the Organ
 Jesse Crawford and the Duotones.

30 **C National Dairy Program**
 (First 15 min.)
D Sunday at Seth Parker's
 Down East hymn sing. (Second 15 min.)
2 Program C Followed by D
6 Kaffee Hag Slumber Music
 String ensemble.
2 The Gauchos
3 Be Square Motor Club

11 **E Sunday at Seth Parker's**
 (First 15 min.)
3 Program E Followed by Muriel and Vee
 (Second 15 min.)
7 Even Song
 (First 15 min.) Followed by
G Heel Hugger Harmonies
 Quartet and orchestra. (Second 15 min.)
4 Back Home Hour from Buffalo
 Sermon by Rev. Olinton Churchhill.

30 **4 Russian Cathedral Choir**
 Nicholas Vasilieff, director.
A South Sea Islanders
 Joseph Rodgers, director.
4 Back Home Hour from Buffalo

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

C. S. T. April . 5 . 12 . 19 . 26 **SUNDAY**

		4				5				6				7				8				9				10				11				12				EASTERN TIME			
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MONDAY April 6 13 20 27

Grid of radio station call letters and program codes for various cities across the United States, organized by time slots (4:30, 5:30, etc.) and region (Eastern, Central, etc.).

Vertical list of programs and stations, including 'U. S. Service Band', 'Dance Orchestra', 'Ann Leaf at the Organ', 'Radio Listening Test', 'Gobel Mystery Girl', 'The Lady Next Door', 'Black and Gold Room Orchestra', 'Ford and Wallace, from Chicago', 'Mormon Tabernacle Choir', 'Nino Martini', 'Who's Behind the Name?', 'Eno Crime Club', 'Literary Digest Topics', 'A Musical Demi-tasse', 'Amos 'n' Andy', 'Current Events', 'Dance Orchestra', 'The World To-day', 'Tastyest Jesters', 'Careless Love', 'Phil Cook', 'Evangeline Adams', 'Anheuser-Busch Program', and 'Roxy Theater'. Includes E.S.T. and C.S.T. indicators.

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

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

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

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

TUESDAY April 7 14 21 28

E. S. T.

CHAIN PROGRAMS

C. S. T.

Grid of radio station call letters and program codes for various cities including Montreal, Toronto, Chicago, New York, and others.

Program listings for various time slots (4, 5, 6, 7, 15, 30, 45) including 'Italian Idyll', 'Dancing Melodies', 'Twilight Hour', 'Rhythm Kings', 'Program A Followed by', 'Barclay Orchestra', etc.

* On Air Part Time.

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

NBC (through WJAZ). 8:00 A. M.—Gene and Glenn. 8:15—Morning Devotions. 8:30—Cheerio. 9:15—Campbell Program. 9:45—A. & P. Program. 11:00—"Your Child." 11:15—Radio Household Institute. 2:30—Edna Wallace Hopper.

NBC (through WJZ). 8:30—Vermont Lumber Jacks. 8:45—A. & P. Program. 10:15—Through the Looking-glass. 10:45—Josephine Gibson. 11:30—Blue Valley Homestead. 12:30—National Farm and Home. 3:00—Music in the Air. 3:30—Chicago Serenade.

KEY TO LOCAL PROGRAMS N News S Sports O Educational T Dramatic P Children's feature V Variety R Religious 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

April . 7 . 14 . 21 . 28 TUESDAY

E.S.T.	CHAIN PROGRAMS
8	① Cremo Program Arthur Pryor's Band.
	② Literary Digest Topics
	① Blackstone Plantation Julia Sanderson and Frank Crumit.
	⑤ Paul Whiteman's Paint Men
15	③ Old Gold Character Readings Lorna Fantin, numerologist.
	① Blackstone Plantation
	⑤ Paul Whiteman's Paint Men
30	② Florsheim Frolic Coon-Sanders orchestra.
	⑥ Breyer Leaf Boys
	⑦ Works of Great Composers Orchestra; direction, Hugo Mariani.
45	④ Kaltenborn Edits the News
	⑤ CBS Feature
	② Florsheim Frolic
	③ Works of Great Composers
9	③ McKesson Musical Magazine Concert orchestra.
	⑨ Household Celebrities Program
	⑤ Henry-George Events in lives of two travelers.
30	⑦ Philco Symphony Concert Howard Barlow, conductor.
	④ Happy Wonder Bakers Male trio, singing violins, orchestra.
	① Death Valley Days Dramatic sketch.
10	① Lucky Strike Dance Orchestra B. A. Rolfe conducting.
	④ To Be Announced
	A Graybar—Mr. and Mrs. Events in lives of Joe and Vi.
	B Blue Ribbon Malt Jester Richard Craig, Jr., comedian.
	① Program A Followed by B
30	② Paramount Publix Radio Playhouse; guest artists, orchestra, screen chats by Jerry Madison.
	① Lucky Strike Orchestra
	② Clara, Lu and Em Humorous skit.
	⑤ Program C Followed by Johnny Marvin
11	① Rapid Transit Sketches of metropolitan life.
	② Vincent Lopez and His Orchestra
	② Program A Followed by ②
	⑥ Slumber Music
	④ Amos 'n' Andy
	⑦ Program D Followed by ⑥
	C Paul Tremaine and His Orchestra
	D Cremo Cigar Program Arthur Pryor's Band.
	③ Program C Followed by D
30	④ Dance Music from Montreal
	③ Vincent Lopez and Orchestra
	⑥ Slumber Music
12	① Jack Albin's Orchestra
	② Phil Spitalny's Music
	④ Dance Orchestra
30	② Nocturne Ann Leaf at the organ.
	① Jack Albin's Orchestra
	② Phil Spitalny's Music

G.S.T.	7	4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30	EASTERN TIME		
	7	3	30	4	30	5	15	30	45	6	15	30	45	7	15	30	45	8	30	9	30	10	30	11	30	CENTRAL TIME		
	7	6	6	M5	NT	7	M9	M9	M5					E	5	5	M	M					7	M	2	M3	KFAB* LINCOLN 770 Neb.	
	7			3	M	1	1			3	3			5	1	1						1	1	A			WOW* OMAHA 550	
	15	1	2	PM	MO									1	6	M9	M9	M	M	1	2	T	2				WPG* ATLANTIC CITY 1100 N.J.	
	15	X	P	O	M	X	X	S	M7	M7	X	X	X	X	X	X	M	M	M3	M3	M3	X					WOR NEWARK 710	
	15	1	2	3	A	N	X	O	M3	3	3	4	4	1	1	2	2	3	4	1	1	M2	M2	1	1	1	1	WBEN BUFFALO 900 N.Y.
	15	1	2	3	X	N	N	X	S	X	X	M6	M6	2	3	4	M6	6	T	B	W	N	C	M3			WGR BUFFALO 550	
	30	1	2	3	4	1	1	2	1	3	3	4	4	1	1	2	2	3	4	1	1	2	3	1	1	1	1	WKBW BUFFALO 1450
	30	1	2	3	4	1	1	2	1	3	3	4	4	1	1	2	2	3	4	1	1	2	3	1	1	1	1	WABC NEW YORK 850
	30	6	6	7	8	6	8	9	A	B	C	D	E	5	5	6	8	9	A	4	5	6	6	2	2	2	2	WEAF NEW YORK 650
	30	6	6	7	N	N	P	P	O	6	M9	D	E	5	5	6	M6	M6	9	A	4	5	6	6	2	2	2	WJZ NEW YORK 750
	30	M	M	3	4									X	3	M6	M6	0	7	A	2	3	M6				WHAM ROCHTER 1150	
	45	X	X	X	X	M6	M6	M6	M6	T	4	X	7	2	3	4	5	6	7	1	2	3					WHWC* ROCHTER 1440	
	45	1	2	3	X	1	2	1	X	X	X	7	2	3	4	5	6	7	1	2	3	C	4				WGSCHENECTOY 750	
	45	1	2	3	X	1	2	1	X	X	X	7	2	3	4	5	6	7	1	2	3	C	4				WFBL SYRACUSE 1350	
	45	1	2	3	P	M9	N	M2	M2	A	B	M9	X	5	5	2	2	M2	M2			B	2	C	4		WBT CHARLOTTE 1050 N.C.	
	45	1	2	3	4	1	1	1	X	3	4	5	X	1	3	M3	M3	M	M	A	2	C	4				WPTF* RALEIGH 680	
	8	1	M9	M6	M3	1	1	1	N	M9	M9	W	7	2	3	4	5	6	7	1	2	D	4				WWNCASHEVILLE 570	
	8	1	X	A	X	X	X	X	X	X	X	7	X	3	4	5	6	7	1	2	D	M3					WDAY FARGO 540 N.D.	
	8	6	6	X	M	M3	O	M3	A	B	M3	D	O	5	5	M3	M3	M6	M3	M5	C	M3	M3				WADC AKRON 1320 Ohio	
	8	6	6	7						3	3	M3	5	1	1	2	2	3	4	1	1	A					WKRC CINCINNATI 550	
	8	6	6	7						3	3	M3	5	1	1	2	2	3	4	1	1	A					WLW CINCINNATI 700	
	30	M2	MW	MW	MW	X	MW	O	M3	M3	M3	M5	X	X	4	5	6	7	1	2	D	M3					WSAI CINCINNATI 1330	
	30	1	2	3	A	1	1	2	X	X	X	X	1	1	X	X	3	4	1	1	X	X	1	1	1	1	WGAR CLEVELAND 1450	
	30	1	2	A	M	X	1	1	X	3	X	X	X	3	X	X	6	7	1	2	D	4					WHK CLEVELAND 1350	
	30	1	2	3	O	1	1	W	X	X	X	1	2	3	4	5	6	7	1	2	D	4					WTAM CLEVELAND 1070	
	30	1	2	3	B	1	1	W	X	X	X	1	2	3	4	5	6	7	1	2	D	4					WAIU COLUMBUS 640	
	30	1	2	3	O	1	1	W	X	X	X	1	2	3	4	5	6	7	1	2	D	4					WSPD TOLEDO 1340	
	30	1	2	3	B	1	1	W	X	X	X	1	2	3	4	5	6	7	1	2	D	4					WKBN* D'ONGST'N 570	
	30	X	X	N	6	M8	M5	M6	T	M6	M6	M6	T	M3	M3	2	2	3	4	1	1	D	M3	M3	M3		WFAB* OKLA. CITY 1480 Okla.	
	30					P	M	M	W	X	X	5	5	2	2	3	4										WKY OKLA. CITY 900	
	30	2	3	4	1	1	1	T	3	6	X	3															KVOD* TULSA 1140	
	30	1	O	3	4	1	1	1	T	3	6	X	3														WHP* HARRISBG 1430 Pa.	
	30	1	M5	M3	M2	M2	M5	M3	2	X	X	M	X	1	3	4	5	6	7	1	2	M	3				WLBW DIL CITY 1260	
	30	M	2	3	B	1	1	1	S	P	4	6	7	V	V	V	M	M2	M3	M3	C	M3					WCAU PHILADEL 1170	
	30	X	X	X	A	W	N	2	A	B	M6	M4	E	5	5	X	X	9	A	5	X	M3					WFA* PHILADEL 610	
	30	1	M6	3	A	1	1	M6	1	3	3	M	M	1	1	M	M	3	4	M3	M3	A	N				WFLT* PHILADEL 560	
	30	1	2	X	4	X	X	X	X	4	X	X	1	3	4	5	6	7	1	2	X	X	X	X				WFI* PHILADEL 590
	30	1	2	3	5	N	M3	M3	M3	3	3	4	4	1	1	2	2	3	4	1	1	N						KDKA PITTSBGH 580
	30					6	4	M2	M2	P	P	3	X	6	X	M	6	M6	M6	M6	7	M6	2	X	4			WCAE PITTSBGH 1220
	30	1				B						D	5	5	5	2	2	3			1	1	D					WJAS PITTSBGH 1290
	30	1										7	2	3														WEAN* PROVID'NCE 780 R.I.
	30	1										6																WJAR* PROVID'NCE 850
	30																											WNAX YANKTON 570 S.D.
	30																											WOOD CHATTA. 1260 Tenn.
	30	1																										WMC MEMPHIS 780
	30	1																										WREC* MEMPHIS 600
	30	1																										WLAC* NASHVILLE 1470
	30	1	X	3	B	1	1	2	X	M8	N	D	5	5	5	2	2	3	M9	1	1	7	X	2	2	2	WSM NASHVILLE 650	
	30	X	X	3	4	1	1	1	P	3	N																	KRDL* DALLAS 1040 Tex.
	30	6				P	P	2	1	M5	M5	M	5	5	5	2	2	M7	4	1	1	D					WFAA Dallas 800	
	30					X	X	X	2	X	X	D	X	X	2	2	3	X	X	X	D	X	1	1	1	1	WBAP Ft. Worth 800	
	30	1	2	3	4	1	1	1																				KPRC HOUSTON 920
	30	1	2	3	4	1	1	1																				KTSA* S. ANTONIO 1290
	30	1	2	3	4	1	1	1																				WOAI S. ANTONIO 1190
	30	1	X	A	1	1	1	1																				KDYL Salt Lake City 1290 Utah
	30	1	X	X	X	P	P	M	M6	M6	D	5	M	M	2	2	3	X									KSL Salt Lake City 1130	
	30	1	2	3	4	1	1	1	N	3	X	O	M5	1	3	M1	M1	M4	M	A	2	C	4				WTAR* NORFOLK 780 Va.	
	30	1	2	3	4	1	1	1	X	3	X	6	X	1	3	X	X	X	7	A	2	C	4				WRVA RICHMOND 1110	
	30	1	2	3	4	1	1	1																				WDBJ ROANOKE 930
	30	1	2	3	4	1	1	1																				WTAQ EAU CLAIRE 1330 Wis.
	30	1	2	3	A	M	M	M	M	3	3	D	M7	1	1	2	2	3	4	X	1	D	X				WEBC SUPERIOR 1290	
	30	1	2	3	A	M	P	M	M	1	O	M	M	D	M6	5	5	M	M	3	4	1	1	7	M	M3	M3	WISN * MILW'KEE 1120
	30	1	2	3	A	M	P	M	M	1	O	M	M	D	M6	5	5	M	M	3	4	1	1	7	M	M3	M3	WTMJ MILW'KEE 620

NON-CHAIN PROGRAMS
 E. S. T. Subtract 1 hour for C. S. T., 2 for M. S. T.
 6:30—Uncle Bob, KYW.
 6:45—Little Orphan Annie, WGN.
 7:00—Punch and Judy Show, WGN.
 7:00—Gene and Glenn, WTAM.
 7:10—Deacon's Dicta, WCCO.
 7:15—Rieck Revelers, KDKA.

7:30—Mike and Herman, WBBM.
 7:30—Swedish Orchestra, WCCO.
 7:45—Ohio State Night School, WLW.
 8:00—Melody Boys, CFRB.
 8:00—Adam and Eve, WXYZ.
 8:30—Bubble Blowers, WLW.
 8:30—Mabel Garrison, WBAI.
 9:30—Al and Pete, WBBM.
 10:00—Minstrel Show,

WEDNESDAY April 1 8 15 22 29

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

Table with columns for E.S.T., CHAIN PROGRAMS, and C.S.T. listing programs like 'U. S. Service Band', 'Morgan Trio', 'Eastman Symphony Orchestra', 'Sky Sketches', 'Mabel Wayne Hour', 'The Lady Next Door', 'The Book Reporter', 'Ivy Clifton', 'Jolly Junkteteer', 'Asbury Park Casino Orchestra', 'Gobel Mystery Girl', 'Tea Timers', 'Program B Followed by Rex Cole Mountaineers', 'Reports', 'The Round Towners', 'Tony's Scrap-book', 'Program A Followed by B', 'Women in Government Service', 'Raising Junior', 'Smith Ballew and His Orchestra', 'Bill Schudt's Going to Press', 'Black and Gold Room Orchestra', 'Conti Gondoliers', 'President's Emergency Committee Speaker', 'Black and Gold Room Orchestra', 'Gloria Gay's Affairs', 'Winegar's Barn Orchestra', 'Eno Crime Club', 'Uncle Abe and David', 'Literary Digest Topics', 'Little Jack Little', 'Amos 'n' Andy', 'Morton Downey', 'Central Savings Serenades', 'Ferdinando's Orchestra', 'Science', 'The Edward Rambler', 'Silver Masked Tenor', 'Boscul Moments', 'Phil Cook', 'Evangeline Adams', 'Daddy and Rollo', 'Back of the News in Washington', 'Smith Brothers Orchestra'.

* On Air Part Time.
CBS.
8:30—Morning Devotions.
8:45—The Old Dutch Girl.
10:00 to Noon—Radio Home-makers.
12:00—Paul Tremaine.
2:00—Columbia Artist Bureau.
2:30—American School of Air.
3:00—Columbia Salon Orchestra.
3:30—Syncopated Silhouettes.
NBC (through WEAF).
8:30—Cheerio.
9:15—Campbell Program.
9:45—A. & P. Program.
10:00 to 12:00—Household Interests including National Home Hour, Bell, Crocker, Radio Household Institute.
12:00—On Wings of Song.
1:30—Radio Play Bill.
NBC (through WJZ).
7:45—Jolly Bill and Jane.
9:45—Miracles of Magnolia.
10:00—Mary Hale Martin.
12:30—National Farm and Home.
2:15—Al and Pete.
2:45—Sisters of the Skillet.
3:00—Edna Wallace Hopper.
3:30—Evening Stars.
KEY TO LOCAL PROGRAMS
N News
O Educational
P Children's feature
R Religious
M 1. Band
M 2. Classical
M 3. Dance
M 4. Religious
M 5. Novelty
S Sports
T Dramatic
V Variety
W Comic
X On the air
M 6. Popular
M 7. Symphonic
M 8. Organ
M 9. Semi-classical
M Variety

E. S. T.	CHAIN PROGRAMS	C. S. S.
8	① Listerine Program Bobby Jones, golf chats. ⑥ Mellowtones ① Cremo Program ② Literary Digest Topics ③ Barbasol Program Barber shop quartet. ② Radiotron Varieties "Bugs" Baer, Welcome Lewis, Sam Herman, Harold van Emburgh. ⑥ Mellowtones ③ Mobiloil Concert Henry M. Neely; guest artists; orchestra direction, Nathaniel Shilkret. ⑦ Canadian Pacific Program ④ Sun Kist Musical Cocktail ④ Sun Kist Musical Cocktail ③ Mobiloil Concert ⑦ Canadian Pacific Program	7
15	④ Halsey Stuart Program "Old Counselor," symphony orchestra. ⑧ Wayside Inn The Choristers. ⑤ Gold Medal Fast Freight Male quartet and organist. ⑥ Savino Tone Pictures Vocal solos; large chorus. ⑤ Palmolive Hour Soloists: male quartet; orchestra direction, Gustave Haenschen. ⑨ Camel Pleasure Hour Soloists: male chorus; piano duo; orchestra direction, Charles Previn.	15
30	① Palmolive Hour ⑤ Camel Pleasure Hour ⑥ International Shoe Program Vitality personalities. ① International Shoe Program Followed by Gypsy Trail ② Columbia Concerts Bureau Concert and opera artists. ② Coca Cola Program Sports interview by Grantland Rice; string orchestra; direction, Leonard Joy. ⑥ Clara, Lu and Em Humorous sketch. (First 15 min.) Followed by Poems Reading by Howard M. Claney.	30
9	③ Vincent Lopez Orchestra ① Amos 'n' Andy (First 15 min.) ⑥ Camel Pleasure Hour (Second 15 min.) ⑧ Program A Followed by ⑧ ⑦ Slumber Music String ensemble; direction, Ludwig Lautier. A Royal Canadians Direction, Guy Lombardo. B Cremo Program Arthur Pryor's Band. ③ Program A Followed by B ④ Dance Orchestra ④ Jack Albin's Orchestra ⑦ Slumber Music ⑨ Camel Pleasure Hour	8
11	① Florence Richardson's Orchestra ① Camel Pleasure Hour (First 15 min.) ③ Henry Busse's Orchestra ① St. Moritz Orchestra ② Nocturne Ann Leaf at the organ. ② Joe Morgan's Orchestra ④ Wayne King's Orchestra From Chicago.	11
30		30

April . 1 . 8 . 15 . 22 . 29 . WEDNESDAY												EASTERN TIME																	
4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30						
3	30	4	30	5	15	30	45	6	15	30	45	7	15	30	45	8	30	9	30	10	30	11	30						
④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	⑲	⑳	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	KFAB*	LINCOLN	770	Neb.	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WOW*	OMAHA	550	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WPG*	ATLANTIC CITY	1160	N.J.
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WOR	NEWARK	710	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WBR	BUFFALO	900	N.Y.
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WGR	BUFFALO	550	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WKBW	BUFFALO	1480	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WABC	NEW YORK	850	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WEAF	NEW YORK	550	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WJZ	NEW YORK	750	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WHAM	ROCH'TER	1150	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WHWC*	ROCH'TER	1440	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WGY	SCHENECT'DY	750	
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①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WFI	PHILADEL.	950	
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①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WJAR	PROVID'NCE	850	
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	WNAX	YANKTON	570	S.D.
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THURSDAY . . . April . 2 . 9 . 16 . 23 . 30

Grid of radio station call letters and program codes for various cities including Montreal, Toronto, Chicago, New York, and St. Louis.

Program listings for stations 4, 30, 5, 30, 6, 15, 30, 45, 7, 15, 30, 45, 8, 15, 30, 45, 9, 30, 10, 30, 11, 30, 12, 30. Includes titles like 'The Three Doctors', 'The Magic of Speech', 'Home Decorations', etc.

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

NBC (through WEAF). 8:30—Cheerio. 9:15—Campbell Program. 9:45—A. & P. Program.

NBC (through WJZ). 10:00—Libby, McNeil & Libby. 11:00—Mrs. A. M. Goudiss. 11:30—Odorono Program.

KEY TO LOCAL PROGRAMS. N News. O Educational. P Children's feature. R Religious. M 1. Band. M 2. Classical. M 3. Dance. M 4. Religious. M 5. Novelty. S Sports. T Dramatic. V Variety. W Comic. X On the air.

- CHAIN PROGRAMS**
- 8** **1** **Cremo Program**
Arthur Pryor's Band.
- 2** **Literary Digest Topics**
- 1** **Fleischman Hour**
Rudy Vallee and guest artists.
- 4** **Edgeworth Program**
Negro spirituals.
- 15** **1** **Fleischman Hour**
- 8** **Rin-Tin-Tin Thriller**
Dog stories.
- 3** **Mary Charles**
- 30** **4** **Kaltenborn Edits the News**
- 1** **Fleischmann Hour**
- 5** **Salada Salon Orchestra**
Direction, Nathaniel Shilkret.
- 45** **1** **Fleischmann Hour**
- 5** **Salada Salon Orchestra**
- 5** **The Hamilton Watchman**
Dramatic sketch.
- 9** **A Premier Salad Dressers**
Brad Browne and Al Llewelyn.
- B Old Gold Character Readings**
Lorna Fantin.
- 6** **Program A Followed by B**
- 2** **Arco Birthday Party**
Soloists; the Rondoliers and string ensemble; direction, Ludwig Laurier.
- 6** **Blackstone Plantation**
Frank Crumit and Julia Sanderson; orchestra direction, Jack Shilkret.
- 30** **3** **Jack Frost's Melody Moments**
Orchestra direction, Eugene Ormandy.
- 7** **Maxwell House Ensemble**
Soloists; male quartet; orchestra direction, Don Voorhees.
- 7** **Detective Story Magazine**
Dramatized tales of mystery.
- 10** **1** **Lutheran Hour**
Dr. Walter A. Maier, choir, orchestra
- 1** **Lucky Strike Dance Orchestra**
Direction, B. A. Rolfe.
- 4** **Echoes of the Opera**
- 1** **Lucky Strike Orchestra**
- C** **Clara, Lu and Em**
Humorous skit.
- D** **Cub and Scoop**
- 5** **Program C Followed by D**
- 2** **Toscha Seidel**
- 11** **A** **Rapid Transit**
Sketches of metropolitan life.
- B** **Cab Calloway and His Orchestra**
Cotton Club, New York.
- 2** **Program A Followed by B**
- 6** **Slumber Music**
String ensemble; Ludwig Laurier.
- F** **Amos 'n' Andy**
- 7** **Amos 'n' Andy Followed by Slumber Music**
- A** **Dance Music**
- 3** **Program A Followed by Cremo Cigar Program**
Arthur Pryor and his band.
- 30** **3** **Cab Calloway and His Orchestra**
- 6** **Slumber Music**
- 4** **Radio Roundup**
- 12** **1** **Morton Downey with Leon Belasco's Orchestra**
- 2** **Folger Coffee Program**
- 1** **Jack Albin's Orchestra**
- 3** **Henry Busse's Orchestra**
- 2** **Louis Panico's Orchestra**
- 30** **3** **Henry Busse's Orchestra**
- 3** **Nocturne**
Ann Leaf at the organ.

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

E. S. T.	C. S. T.	4	5	6	7	8	9	10	11	12	EASTERN TIME														
		30	30	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30	CENTRAL TIME		
		5	6	7	N	5	X	M	X							M	9	7	M	3	3		KFAB* LINCOLN 770 Neb.		
		1	M	7	A	N	P	M	9	2	M	3	V	M	7	M	1	1	1	1	1	1		WOW* OMAHA 550	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WPG* ATLANTIC CITY 1100 N.J.	
		X	M	3	X	X	X	X	S	M	M	X	X	X	X	X	X	X	X	X	X	X		WOR NEWARK 710	
		M	9	M	9	3	A	N	M	6	M	6	2	3	3	4	4	1	1	1	1	2	3		WBEN BUFFALO 900 N.Y.
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WGR BUFFALO 550	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WKBW BUFFALO 1480	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WABC NEW YORK 850	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WEAF NEW YORK 650	
		5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		WJZ NEW YORK 760	
		B	7	N	M	3	M	3	P	B	M	9	D	0	4	8	5	5	6	7	4	5		WHAM ROCHTER 1150	
		M	M	5	4																			WHCC*ROCHTER 1440	
		1	2																					WGY*SCHENECT'DY 750	
		X	X	X	1	1	2	M	6	6	M	6	M	6	M	6	X	4	5	6	7	1		WFLB SYRACUSE 1360	
		1	2	X	A	1	2	N	4	5	6	7	8	9	10	11	12	13	14	15	16	17		WBT CHARLOTTE 1080 N.C.	
		B	X	0	N	X	A	X	C	D	X	1	1	1	1	1	1	1	1	1	1	1		WPTF* RALEIGH 680	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WNCASHEVILLE 670	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WDAY FARGO 940 N.D.	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WADC AKRON 1320 Ohio	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WKRC CINCINNATI 550	
		B	M	6	7	M	6	M	3	0	A	B	C	D	M	3	M	9	M	3	M	9		WLW CINCINNATI 700	
				3	A																			WSAI CINCINNATI 1330	
		5	6																					WGAR CLEVELAND 1450	
		1	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M		WHK CLEVELAND 1380	
		1	2	3	4	X	1	1	2	X	X	X	X	X	X	X	X	X	X	X	X	X		WTAM CLEVELAND 1070	
		1	2	3	M	X	1	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X		WAIU COLUMBUS 640	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WSPD TOLEDO 1340	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WKBN*YONGSTON 570	
		1	2	3	A	1	2	M	6	6	6	6	6	6	6	6	6	6	6	6	6	6		KFJF OKLA. CITY 1480 Okla.	
		B	3	M	3	M	8	1	1	T	M	3	M	5	M	6	1	1	1	1	1	1		WKY OKLA. CITY 900	
		B		A	M																			WVOD* TULSA 1140	
		1	2	3	A	1	1	2	4	5	6													WHP* HARRISBG 1430 Pa.	
		1	0	X	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		WLBW OIL CITY 1280	
		1	W	M	3	4	W	N	S	M	3	X	X	M	9	M	9	9	1	M	3	4		WCAU PHILADEL. 1170	
		V	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		WFA* PHILADEL. 610	
																								WIP PHILADEL. 610	
																								WFL* PHILADEL. 560	
		N	N	7	N	M	9	M	9	M	6	A	B	C	D	X	4	8	5	5	6	7		KDKA PITTSBGH 980	
		M	6	2	M	6	A	1	1	1	2	3	3	M	1	M	1	1	1	1	1	1		WCAE PITTSBGH 1220	
																								WJAS PITTSBGH 1290	
		1	2	X	4	X	X	X	X	6	X	X	9	1	3	4	5	6	7	1	2	A	4		WEANPROV'NCE 780 R.I.
		1	2	3	A	1	1	1	2	3	3	M	6	M	6	1	1	1	1	1	1	1	1		WJAR PROV'NCE 890
																								WNAX YANCKTON 570 S.D.	
																								WDDO CHATTA. 1280 Tenn.	
		B			5																			WMC MEMPHIS 780	
																								WREC* MEMPHIS 600	
																								WLAC* NASHVILLE 1470	
																								WLSM NASHVILLE 650	
																								KRLD* DALLAS 1040 Tex.	
																								WFAA Dallas 800	
																								WISAP Ft. Worth 800	
																								KPRC HOUSTON 920	
																								KTSA* S. ANTONIO 1290	
																								WOAI S. ANTONIO 1190	
																								KDYL Salt Lake City 1290 Utah	
																								KSL Salt Lake City 1130	
																								WTAR* NORFOLK 780 Va.	
																								WRVA RICHMOND 1110	
																								WDBJ ROANOKE 930	
																								WTAQ EAU CLAIRE 1330 Wis.	
																								WECB SUPERIOR 1290	
																								WISN * WHAD MILW'KEE 1120	
																								WTMJ MILW'KEE 620	

*On Air Part Time

FRIDAY

April . 3 . 10 . 17 . 24

EASTERN TIME	4		5		6		7		8		9		10		11		12	
	30	45	30	45	30	45	30	45	30	45	30	45	30	45	30	45	30	45
Can. 730 MONTREAL CKAC	M8	M8	M3	MV	N	O	M7	M	M	M	M	M	M	M	M	M	M	M
630 TORONTO CKNR	5	5	M6	M7	1	2	M6	3	A	B	C	P	1	1	1	1	1	1
950 TORONTO CFRB	1	2	MN	M	O	M	W	3	M	O	M5	M3	M3	M3	M	M	M3	X
Ala. 1140 BIRM'GHM*WAPI	1	2	3	R	1	1	1	M6	6	M	6	M	6	M3	M5	9	9	9
930 BIRM'GHM*WBRC	1	2	3	R	1	1	1	M6	6	M	6	M	6	M3	M3	M6	M8	M3
Ark. 1040 HOT SPGS*KTHS	1	2	3	A	1	1	1	P	3	X	X	X	X	X	X	X	X	X
1300 LIT'LE'R'CK*KLRA	1	2	3	A	1	1	1	P	3	X	X	X	X	X	X	X	X	X
Col. 830 DENVER KOA	5	5	6	A	1	1	1	1	2	3	X	4	4	C	X	1	1	1
560 DENVER KLZ	2	3	4	A	1	1	1	1	2	3	M9	W	W	M9	M8	M8	M9	M9
Conn. 1050 HARTFORD*WTIC	M5	X	M	M	P	N	M9	M9	M6	M6	M	M	1	1	1	1	2	M2
1330 HARTFORD WDRC	1	2	3	A	1	1	1	1	2	3	4	5	6	7	8	9	10	11
D. C. 630 WASH'GT'N WMAL	1	2	3	VN	O	1	V	M	3	V	V	X	1	1	1	1	2	3
930 WASH'GT'N WRC	5	5	6	4	X	X	3	A	M6	C	M3	1	1	1	1	2	3	4
Fla. 620 Clearw'r WFLA	M3	M3	M6	A	MN	MN	MN	O	A	M6	C	M3	1	1	1	2	3	4
St. Petersburg's WWSN	M3	M3	M6	A	MN	MN	MN	O	A	M6	C	M3	1	1	1	2	3	4
900 JACKSONVE WJAX	5	5	M6	A	X	M6	M6	9	A	M6	C	X	M6	M4	M4	7	8	9
1300 MIAMI B'CH WIOD	M6	M6	A	P	P	N	9	A	X	C	X	M1	M1	M	7	8	9	X
550 MIAMI WQAM																		
1120 ORLANDO WDBO				M	N	M3	M3	M9	S	M9	M3	M3	1	M2	M2	M9	M	M
1220 TAMPA WDAE																		
Ga. 740 ATLANTA WSB	5	5	6	X	X	X	X	3	4	4	C	X	X	X	X	8	9	4
1250 SAVANNAH WTOG																		
Ill. 1020 CHICAGO KYW	5	5	X	M6	M9	M9	P	P	M3	M5	M5	M5	1	1	1	1	8	9
770 CHICAGO*WBBM	1	1	M	M	1	1	1	1	2	3	4	M3	1	1	1	1	2	3
870 CHICAGO WENR	NM	M	6	OM	P	M	3	4	4	4	4	X	X	X	X	1	M	B
720 CHICAGO WGN			M	M	O	M8	P	P	N	M3	M3	M	M	M3	M3	OM	M	A
580 CHICAGO*WIBO																		
670 CHICAGO WMAQ			ON	O	P	P	M3	M3	3	M	M	X	2	3	M	ON	5	6
Ind. 1180 FT. WYNE*WOWO																		
1230 INO P'LS*WFBM																		
Iowa 1250 C'NCIL BLFS KOIL	1	2	3	A	M8	M8	P	M6	3	V	X	X	2	3	4	4	5	6
1000 Davamp't WOC	1	1	M	M	P	X	3	4	4	4	4	1	1	1	1	2	3	4
Des Moines WHO	1	1	M	M	P	X	3	4	4	4	4	1	1	1	1	2	3	4
1330 SIOUX CITY KSCJ	1	2	3	A	1	1	1	1										
600 WATERLOO WMT	1	2	3	A	1	1	1	1	X	3	X	M6	N	O	M	X	X	M3
Kan. 1220 LAW'R'NCE*WREN	5	5	6	M8	6	7	X	X	O	M6	C	X	4	4	6	7	8	9
580 TOPEKA*WIBW				M6			P	P	M5	M5	N	X	M	M3	T	T	M	X
1300 WICHITA*KFH				3	A	1	1	1					X	X	X	X	X	X
Ky. 1490 C'VING'N*WCKY									A									
820 LOUISVILLE WHAS				X	X	X	3	4	4	4	X	X	X	X	8	9	4	M
La. 1250 N. ORLEANS WDSU	1	2	3	A	1	1	1	1	3									
1230 N. ORLEANS WSMB	5	5	6	X	O	M5	X	3	4	4	C	X	X	X	M2	8	9	4
Me. 620 BANGOR WLBZ																		
940 PORTLAND WCSH	X	M6		A	1	N	X	3	4	4	4	4	1	1	1	2	3	1
Md. 1050 BALTIMORE*WBAL	5	5	6	M	X	7	X	9										
600 BALTIMORE WCAO	1	P	3	A	1	1	1	M6	3	4	M6	X	M	3	4	4	5	6
Mass. 990 SPRINGFIELD WBZ	M3	X	6	P	X	X	X	3	A	M3	C	X	4	4	M3	7	8	9
590 BOSTON WEEI	N	X	X	X	X	X	X	3	X	X	X	1	1	1	1	2	3	X
1230 BOSTON WNAC	1	2	PM	M3	M	M	M	2	3	M	O	X	1	1	1	1	2	3
1200 WORCEST'R WORC	1	2	M6	M	M	M	M	M	3	X	X	X	1	1	1	2	3	4
580 WORCEST'R WTAC	1	1	2	A	M2	M2	3	X	M5	M2	1	1	1	1	2	3	1	2
Mich. 1410 BAY CITY WBCM	1	2	3	A	1	1	1	1	3	M9	M9	M9	X	X	M6	M3	M3	X
1240 DETROIT WXYZ	1	2	3	N	M	M	1	2	3	X	5	5	2	3	4	5	6	1
750 DETROIT WJR	5	5	P	P	X	X	X	M	A	M	M	X	4	4	X	7	8	9
920 DETROIT WWJ	1	1	2	A	X	X	3	4	4	4	4	1	1	1	1	2	3	1
Minn. 810 MINNEAP. WCCO	1	2	3	A	1	1	1	N	X	O	O	5	2	2	4	M	M	X
1460 ST. PAUL KSTP	5	5	W	A	P	P	N	N	4	4	C	X	1	1	1	1	8	9
Miss. 1270 JACKSON WJDX				A	1	2	2	3										
Mo. 950 K'NS'S CITY KMBC	1	2	3	N	1	1	1	M8	W	W	X	W	2	3	4	4	5	6
610 K'NS'S CITY WDAF	1	1	M3	4	P	M3	O	3	M2	M2	M2	M2	1	1	1	1	2	3
1090 ST. LOUIS KMOX	1	2	3	M9	P	M3	M3	M6	M3	M3	X	X	2	3	4	5	6	1
550 ST. LOUIS KFDU				2	4	1	2	2	3				1	1	1	1	2	3
1350 ST. LOUIS KWK	5	5	6	M	X	X	X	X	X	C	X	4	4	M	7	8	9	4

* On Air Part Time.

CBS.
 8:45—Old Dutch Girl.
 10:15—Crumit and Sanderson.
 11:00—Emily Post.
 11:15—Winifred Carter.
 11:30—Mrs. John S. Reilly.
 11:45—Beatrice Herford.
 2:30—American School of Air.
 3:00—U. S. Service Band.

NBC (through WEAf).
 9:15—Campbell Program.
 9:45—A. & P. Program.
 10:00—National Home Hour.
 10:15—Mister Jupiter Pluvius.
 10:30—Betty Crocker.
 10:45—Dinah and Dora.
 11:00—National Music Appreciation.
 3:15—U. S. Service Band.

NBC (through WJZ).
 10:00—Libby, McNeil & Libby.
 10:45—Josephine B. Gibson.
 11:00—Music Appreciation Hour.
 12:30—National Farm and Home.
 2:15—Al and Pete.
 2:45—Sisters of the Skillet.
 3:00—Edna Wallace Hopper.
 3:30—Chicago Serenade.

E. S. T.	CHAIN PROGRAMS	E. S. T.
4	1 Dancing Melodies	3
	5 Radio Guild Famous play with guest star.	
30	1 Columbia Salon Orchestra	30
	2 Rhythm Ramblers Nat Brusiloff and orchestra.	
	1 Dancing Melodies	
	5 Radio Guild	
5	2 The Lady Next Door Children's program.	4
	6 Chats with Peggy Winthrop	
	3 Light Opera Gems Direction, Channon Collinge.	
30	A Benjamin Moore Triangle	30
	3 Program A Followed by Rex Cole Mountaineers	
	4 Program A Followed by Tea Timers Dance band.	
	7 Reports Stock market, etc.	
	A Tony's Scrap-book	
6	1 The World in Music Pierre Key.	5
	5 Raising Junior Serial, domestic skit.	
	6 Smith Ballew's Orchestra	
	1 Winegar's Barn Orchestra	
15	1 Winegar's Barn Orchestra	15
	2 Black and Gold Room Orchestra	
	7 Smith Ballew's Orchestra	
30	2 Black and Gold Room Orchestra	30
	8 Sundial Bonnie Laddies	
	1 Winegar's Barn Orchestra	
45	2 Eno Crime Club	45
	3 Uncle Abe and David Rural sketch with Lord and Allen.	
	9 Literary Digest Topics	
7	4 Major Bowes' Family Soloists; orchestra direction, Yasha Bunchuk.	6
	A Amos 'n' Andy	
	3 Morton Downey	
15	4 American Mutual Program	15
	4 Major Bowes' Family	
	6 Boscul Moments Mmc. Alda and Frank La Forge.	
30	4 Major Bowes' Family	30
	C Phil Cook	
	5 Ferdinand's Orchestra	
45	7 The World's Business Dr. Julius Klein.	45
	4 Major Bowes' Family	
	D To Be Announced	

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

SATURDAY

April . 4 . 11 . 18 . 25

E.S.T.

CHAIN PROGRAMS

C.S.T.

EASTERN TIME		4	30	5	30	6	15	30	45	7	15	30	45	8	15	30	45	9	30	10	30	11	30	12	30	
CENTRAL TIME		3	30	4	30	5	15	30	45	6	15	30	45	7	15	30	45	8	30	9	30	10	30	11	30	
Can.	730 MONTREAL CKAC 890 TDORNDT CKNR 960 TORONTO CFRB	M8	M3	M7	M7	M7	P	M5		M2	M4	M4	V	V	O	V	S	S	M	M8	A	N	S			
Ala.	1140 BIRM'GHM *WAPI 930 BIRM'GHM WBRC	B		M5	M5	N	P	P	2	X	W	C	M3	O	O	7	7	4	4							
Ark.	1040 HOT SP'GS *KTHS 1390 LIT'LE R'CK *KLRA	4		3	4	3	4	2	X	4	6	6	6	X	3	X	5	6	7	4	4	2	3			
Col.	830 DENVER KOA 560 DENVER KLZ	C	6		A	1	1	1	X	3	4	R	R	1	2	7	7	4	4	1	1	H	D	1	1	
Conn.	1050 HARTFORD *WITC 1330 HARTFORD WDRG	1	2	3	4	1	1	1	2	3	4	5	6	1	2	3	3	4	4	1	1	2	3	1	1	
D. C.	830 WASH'GT'N WMAL 950 WASH'GT'N WRC	1	2	3	X	O	O	2	M	4	6	6	6	4	6	M3	5	6	7	4	4	A	3			
Fla.	820 Clear'w'r WFLA St. Petersburg's WWSN 900 JACKSONV'E WJAX 1300 MIAMI B'CH WIOD 550 MIAMI WQAM 1120 DRLANDO WDBO 1220 TAMPA WDAE	V	M	6	M3	M	6	M6	M6	2	A	B	M3	M3	M	2	V	V	M6	M6	1	1	V	M	M6	
Ga.	740 ATLANTA WSB 1260 SAVANNAH WTOG	X	X	M3	D	X	X	X	2	X	X	C	X	X	2	7	7	4	4	1	1	H	D	1	1	
Ill.	1020 CHICAGO KYW 770 CHICAGO *WBBM 870 CHICAGO WENR 720 CHICAGO WGN 560 CHICAGO *WIBO 670 CHICAGO WMAQ	1		M6	M5	M4	M4	P	P	M3	M5	M5	M5	5	X	M3	M3	OM	9	M	M3	SN	M3	M3	M3	
Ind.	1160 FT. WYNE *WOWO 1230 IND PLIS *WFBM	1		M6	M5	M4	M4	P	P	M3	M5	M5	M5	5	X	M3	M3	OM	9	M	M3	SN	M3	M3	M3	
Iowa	1250 C'NCL BL'FS KOIL 1090 Davenport Woc Des Moines WHO 1330 SIOUX CITY KSCJ 600 WATERLOO WMT	1	2	3	4	1	1	P	V	4	6	6	6	2	3	X	5	6	7	4	4	1	2	3	M3	M3
Kan.	1220 LAWR'NCE *WREN 580 TOPEKA *WIBW 1300 WICHITA *KFH	C	6	M8	E	X	8	N	X	M5	B	C	D	M2	X	7	7	X	9	4	5	H	G	2	2	
Ky.	1490 C'VINGT'N *WCKY 820 LOUISVILLE WHAS	C	6		D	X	X	X	2	M	X	M3	M3	M3	2	M	M	4	4	1	1	H	X	X	X	
La.	1250 N. DRLEANS WDSU 1230 N. DRLEANS WSMB	1	2	3	4	1	1	2		4	6	6	6	2	3	5			1	1	2	3				
Me.	620 BANGOR WLBZ 940 PORTLAND WCHS	M6	M6		N	O	N	M	2	X	4	M	M	1	2	3	3	4	4	1	1	N				
Md.	1060 BALTIMORE *WBAL 600 BALTIMORE WCAO	1	2	3	4	M6	M6	M6	M6	4	6	6	6	X	X	5	X	M9	M2	1	1	A	3			
Mass.	930 SPRINGFIELD WBZ 590 BOSTON WEEI 1230 BOSTON WNAC 1200 WDRCESTR WORC 580 WORCESTR WTAG	M	M8	M	X	1	1	1	2	A	B	M3	M3	5	X	7	7	M3	9	4	X	X				
Mich.	1410 BAY CITY WBCM 1240 DETROIT WXYZ 750 DETROIT WJR 920 DETROIT WWJ	1	2	3	4	M2	M2	N	2	3	4	5	6	1	2	M3	M3	4	4	1	1	N				
Minn.	810 MINNEAP. WCCO 1460 ST. PAUL KSTP	1	2	3	4	1	1	M1	M1	M	M	M	1	2	O	M	M	V	7	3	B	3	M3	M3		
Miss.	1270 JACKSON WJDX																									
Mo.	950 K'NS'S CITY KMBC 610 K'NS'S CITY WDAF 1090 ST. LOUIS KMOX 550 ST. LOUIS KSD 1350 ST. LOUIS KWK	1	2	3	4	P	P	2	M8	W	6	6	6	2	3	5	6	7	4	4	1	1	X	3	M3	M3

4	<ul style="list-style-type: none"> Ann Leaf at Organ Classic Gems Court Jesters Pacific Feature Program From San Francisco. (Second 15 min.) Program B Followed by C Song Shoppe Mildred Hunt, Landt Trio. Pacific Feature Program Spanish Serenade Vincent Sorey and orchestra. 	3
30	<ul style="list-style-type: none"> Orchestra Music from New York The Lady Next Door Children's program. Peter van Steeden's Orchestra Followed by Jolly Junketeer Children's program. Tea Timers Program A Followed by Rex Cole Mountaineers Peter van Steeden's Orchestra Junior Detectives Children's dramatic show. Program D Followed by E A Orchestra from New York City B Tony's Scrap-book Program A Followed by B 	4
5	<ul style="list-style-type: none"> Ted Husing's Sport Slants Black and Gold Room Orchestra Raising Junior Domestic skit. Ted Husing's Sport Slants Black and Gold Room Orchestra Gruen Answer Man Smith Ballew's Orchestra Black and Gold Room Orchestra Smith Ballew's Orchestra Paul Tremaine's Orchestra Eno Crime Club Uncle Abe and David Phillips Lord and Arthur Allen in rural sketch. Literary Digest Briefs 	5
6	<ul style="list-style-type: none"> Salon Singers Sixteen voices; directed by Geo. Dilworth. Amos 'n' Andy Morton Downey Golden Blossom Honey Ritz Carlton Hotel Orchestra Laws that Safeguard Society Dean Gleason L. Archer. Tastyeast Jesters Latham, Carleson, Bonham, in jest and song. Valspar Program Ted Lewis and his musical clowns. Rise of the Goldbergs Humorous sketch. Ritz Carlton Hotel Orchestra Ritz Carlton Hotel Orchestra Valspar Program Pickard Family Southern folk songs. 	6
15	<ul style="list-style-type: none"> 8:30—Vermont Lumber Jacks. 9:45—A. & P. Program. 9:45—Miracles of Magnolia. 12:30—National Home and Farm. 1:30—Keystone Chronicle. 1:50—Stock Market Reports. 2:45—Sisters of the Skillet. 3:30—Chicago Serenade. 	15
30	<ul style="list-style-type: none"> 6. Popular 7. Symphonic 8. Organ 9. Semi-classical M. Variety 	30
45	<ul style="list-style-type: none"> 6. Popular 7. Symphonic 8. Organ 9. Semi-classical M. Variety 	45

*On Air Part Time.

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

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

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

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 M 4. Religious
 M 5. Novelty

M 6. Popular
 M 7. Symphonic
 M 8. Organ
 M 9. Semi-classical
 M Variety

- CHAIN PROGRAMS**
- 1 Webster Program
Weber and Fields.
 - 5 Dixies Circus
Drama of circus life and circus band.
 - 1 Cremo Program
Arthur Pryor's Band.
 - 2 Literary Digest Briefs
 - 3 Ben Alley and Ann Leaf
 - 2 Radiotron Varieties
"Bugs" Baer; soloists; orchestra direction, William Daly.
 - 6 To Be Announced
 - 3 The Silver Flute
Legends of a wandering gypsy.
 - 7 Fuller Man
Earle Spicer, Handr Boys, Vee Lavnhurst, Don Voorhees' orchestra.
 - 4 Wallace Silversmiths
 - 5 Early Bookworm
Alexander Woolcott.
 - 3 The Silver Flute
 - 7 Fuller Man
 - 4 General Electric Hour
Symphony orchestra; direction Walter Damrosch; Floyd Gibbons.
 - 2 The Campus
Adventures of a Freshman.
 - 3 Around the Samovar
Russian music.
 - 7 National Radio Forum
From Washington.
 - 9 Vapex Musical Doctors
Clyde Doerr, Geo. Greer, Chas. Magananti; orchestra direction, Milton Reitenberg.
 - 4 General Electric Hour
 - 1 Hank Simmons' Show Boat
Old-time melodrama.
 - 1 Lucky Strike Dance Orchestra
Direction, B. A. Rolfe.
 - 4 Cuckoo
Burlesque skit.
 - 6 Clara, Lu and Em
Humorous skit. (First 15 min.)
 - F Aunt Lulu's Adventures
Humorous skit. (Second 15 min.)
 - 5 Program E Followed by F
 - 1 Lucky Strike Orchestra
 - 1 Hank Simmons' Show Boat
 - 2 Troubadour of the Moon
Lannie Ross and string trio. Followed by
Henry Busse's Orchestra
 - 6 Slumber Music
 - H Amos 'n' Andy
 - A Jack Denny and Orchestra
 - B Cremo Program
 - 2 Program A Followed by B
 - 3 Royal Canadians
Direction, Guy Lombardo.
 - C Henry Busse's Orchestra
(First 15 min.)
 - D Little Jack Little
Songs and patter. (Second 15 min.)
 - 3 Program C Followed by D
 - 6 Slumber Music
 - G Slumber Music
(Last 15 min.)
 - 1 Lown's Biltmore Orchestra
 - 1 Dance Orchestra
 - 2 Phil Spitalny's Orchestra
 - 2 Nocturne
Ann Leaf at the organ.
 - 1 Dance Orchestra
 - 2 Phil Spitalny's Orchestra

C. S. T.
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11
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April 4 11 18 25 SATURDAY

4 30	5 30	6 15	30	45	7 15	30	45	8 15	30	45	9 30	10 30	11 30	12 30	EASTERN TIME	
3	30	4	30	5	15	30	45	6	15	30	45	8	30	9	30	CENTRAL TIME
C	6	MT	E	1	8	V	M	7	M	9	M	5	7	3	7	KFAB* LINCOLN 770 Neb.
1	2	M	3	4	N	O	M	7	2	3	4	4	4	1	1	WOW* OMAHA 530
1	2	3	4													WPG* ATLIC CITY 1100 N.J.
X	X	M	3	X	X	X	S	M	M	X	M	3	M	3	M	WOR NEWARK 710
M	O	M	9	P	A	N	T	1	2	M	3	M	3	M	3	WBR BUFFALO 900 N.Y.
1	2	3	4													WGR BUFFALO 550
				X	X	N	3	X	X	X	X	5	6	7	8	WKBW BUFFALO 1480
1	2	3	4	1	1	2	3	4	5	6	1	3	4	5	6	WABC NEW YORK 660
1	2	3	4	1	1	2	3	4	5	6	1	2	3	4	5	WEAF NEW YORK 660
5	6	7	8	7	E	8	9	A	B	C	D	5	6	7	8	WJZ NEW YORK 760
5	6	7	8	N	M	3	M	3	9	A	B	C	D	5	X	WHAM ROCHESTER 1150
M	M	3	4	1	1	2	P	X	6	6	6	1				WHEC* ROCHESTER 1440
1																WGY SCHENECT'DY 780
X	X	O	X	M	6	M	6	M	6	4	6	6	2	M	9	WFBL SYRACUSE 1360
1	2	3	4	1	1	2	N	M	6	6	6	1	3	4	5	WBT CHARLOTTE 1080 N.C.
X	X	O	M	R	N	M	2	M	2	9	A	B	M	5	M	WPTE* RALEIGH 660
1	2	3	4	1	1	X	X	4	X	M	3	M	3	1	3	WWNC ASHEVILLE 570
1	2	M	M	1	1	M	N	4	6	6	6	2	3	X	5	WDAY FARGO 340 N.D.
1	2	A	X	X	X	X	X	4	X	X	X	X	X	X	X	WADC AKRON 1320 Ohio
C	6	M	6	P	M	T	T	9	A	B	M	3	M	3	M	WKRC CINCINNATI 550
B																WLW CINCINNATI 700
																WSAI CINCINNATI 1330
																WGAR CLEVELAND 1450
1	2	N	M	N	3	4	M	3	4	X	M	2	M	2	2	WHK CLEVELAND 1380
1	2	3	X	1	1	1	2	X	X	X	6	1	2	X	X	WTAM CLEVELAND 1070
1	2	X	M	1	1	2	X	4	6	6	X	X	X	X		WAIU COLUMBUS 640
1	2	3	M	V	O	V	O	M	6	R	R	2	X	O	5	WSPD TOLEDO 1340
				X	X	W	X	4	6	6	6	X	3	X	5	WKBN* YONGSTN 570
1	2	3	4	1	1	2	X	4	6	6	6	2	3	O	5	KFJF OKLA. CITY 1480 Okla.
				X	M	M	P	M	3	M	3	M	3	M	5	WKY OKLA. CITY 900
				X	M											WVVO* TULSA 1140
1	2	3	4	1	1	2										WHP* HARRIS'B 1430 Pa.
																WLBW OIL CITY 1260
1	2	3	V	M	3	N	S	M	3	M	3	M	3	M	3	WCAU PHILADEL 1170
VM	M	V	3	4	1	2	S	P	M	3	M	3	M	6	M	WFA* PHILADEL 610
				N	N	1	2	3	4							WLF* PHILADEL 560
5	6	X	M	N	M	1	M	1	9	A	B	V	X	5	X	WFI* PHILADEL 560
1	M	5	N	M	4	1	1	2	3	M	2	W	6	1	2	KDKA PITTS'B'GH 930
																WCAE PITTS'B'GH 1220
1	2	X	X	M	X	X	X	N	6	6	6	X	X	5	6	WJAS PITTS'B'GH 1230
1	2	3	A	T	1	1	2	3	4	5	M	1	2	3	3	WEAN PROV'NCE 780 R.I.
																WJAR PROV'NCE 690
																WNAX YANKTON 570 S.D.
5	6	D	T	T	T											WDD CHATTA 1280 Tenn.
																WMC MEMPHIS 780
																WREC* MEMPHIS 600
																WLMC NASHVILLE 1470
1	2	3	4	1	1	2	N	X	N	X	X	M	2	M	3	WSM NASHVILLE 650
																KRLD* OALLAS 1040 Tex.
																WFAA Dallas 800
																WBAP Ft. Worth 800
																KPRC HOUSTON 620
																KTSA* S. ANTONIO 1290
																WOAI S. ANTONIO 1190
																KDYL Salt Lake City 1290 Utah
																KSL Salt Lake City 1130
1	2	3	4	1	1	N	N	4	6	6	6	1	3	M	5	WTAR* NORFOLK 780 Va.
X	M	O	W	M	9	M	9	9	A	B	M	6	2	N	M	WRVA RICHMOND 1110
1	2	X	X	1	1	2	M	4	6	6	6	1	3	M	5	WDBJ ROANOKE 930
1	2	3	4	1	1	2										WTAQ EAU CLAIRE 1330 Wis.
1	2	3	4	1	1	2										WEBC SUPERIOR 1290
																WISN* MILW'KEE 1120
																WTMJ MILW'KEE 620

*On Air Part Time

- NON-CHAIN PROGRAMS**
- E. S. T. Subtract 1 hour for C. S. T., 2 for M. S. T.
 - 6:00—Ft. Snelling Band, WCCO.
 - 6:00—Air Juniors, WENR.
 - 6:30—Hydrox Party, KYW.
 - 6:30—Elementary Spanish, WMAQ.
 - 7:30—Crosley Saturday Night, W1.W, also WGBS and KQV.

- 7:30—Herald Examiner—drama, KYW.
- 7:45—Hal Totten (sports), WMAQ.
- 7:45—Jack Turner, WHAS.
- 8:00—Adam and Eve, WXYZ.
- 8:45—Musical Minutes, WKRC.
- 9:00—Around the Melodeon, WBAI.
- 9:15—Sports Review, WBBL.
- 9:30—In Brazilian Jungles, WGN.
- 9:30—Boxing Matches, WGBS.
- 9:30—Scott Friere's Club, WEAN.
- 10:00—Murphy Minstrels, W1.S.
- 10:00—Grand Ol' Opry, WSM.
- 10:00—Simms' Singers, WFAA.
- 10:00—Wade's Corn Huskers, CKGW.
- 10:30—Market and Halsey St. Playhouse, WOR.
- 11:00—King Edward Band, W1.W.
- 11:00—Far North Program, KDKA.
- 11:20—Herr Louis and Weasel, WGN.

- 11:30—National Barn Dance, WLS.
- 11:30—Moonbeams, WOR.
- 11:30—Wayne King, KYW.
- 12:00—Belle of Old Kentucky, W1AS.
- 12:00—Dance Music, WMAQ.
- 12:15—Around the Town, WBHM.
- 12:30—The Doodledockers, WLW.
- 1 to 3—Dance Music, KFVB.
- 2:00—Congress Orchestra, KYW.

North American Broadcasting Stations

Stations by Call Letters Revised to March 1, 1931

(Figures in Parentheses Denote Power Now Used)

KBGZ	York, Neb. (500)	930	KJBS	San Francisco, Calif. (100)	1070	WBGF	Glenn Falls, N. Y. (50)	1370	WHFC	Cicero, Ill. (100)	1420
KBIB	Kennett, Mo. (250)	1230	KLJB	Seattle, Wash. (5000)	970	WBGJ	Hackensboro, N. J. (100)	1440	WHIS	Bluefield, W. Va. (250)	1410
KBIS	Portland, Ore. (100)	1290	KLJN	Elly, Ariz. (100)	1490	WBGS	Greenville, S. C. (100)	1450	WHK	Cleveland, O. (1000)	1390
KBMT	Paragould, Ark. (100)	1200	KLO	Ogden, Utah (500)	1400	WBMS	Hackensack, N. J. (250)	1450	WHN	New York City (250)	1010
KCR	Enid, Okla. (100)	1370	KLPM	Minot, N. D. (100)	1420	WBNN	New York City (250)	1350	WHOM	Jersey City, N. J. (500)	1450
KCRJ	Jerome, Ariz. (100)	1310	KLRA	Little Rock, Ark. (1000)	1390	WBOW	Terre Haute, Ind. (100)	1310	WHP	Harrisburg, Pa. (500)	1430
KCB	Santa Barbara, Calif. (100)	1510	KLRS	Oakland, Calif. (250)	1440	WBPC	Birmingham, Ala. (500)	930	WHM	Ottumwa, Ia. (100)	1420
KCFN	Casper, Wyo. (100)	1210	KLX	Oakland, Calif. (500)	880	WBRE	Wilkes-Barre, Pa. (100)	1310	WHB	Madison, W. Va. (100)	1290
KDKA	Pittsburgh, Pa. (50000)	980	KLZ	Denver, Col. (1000)	560	WBSE	Wellesley Hills, Mass. (250)	920	WHG	Elkins Park, Pa. (50)	930
KDLR	Devil's Lake, N. D. (100)	1210	KMA	Shenandoah, Ia. (500)	930	WBST	Charlotte, N. C. (25000)	1080	WHM	Jackson, Mich. (100)	1370
KDFL	Salt Lake City, Utah (1000)	1290	KMCK	San Antonio, Tex. (1000)	970	WBTV	Danville, Va. (100)	1280	WIBO	Chicago, Ill. (1000)	560
KDFA	Los Angeles, Calif. (1000)	1430	KMBC	Kansas City, Mo. (1000)	950	WBZ	Springfield, Mass. (15000)	990	WIBU	Pittsburgh, Pa. (500)	1420
KELW	Burbank, Calif. (500)	780	KMCS	Inglewood, Calif. (1000)	1120	WBZA	Worcester, Mass. (500)	990	WIBX	Utica, N. Y. (100)	1200
KEX	Portland, Ore. (5000)	1180	KMED	Medford, Ore. (50)	1310	WBAC	Storrs, Conn. (250)	600	WICC	Bridgeport, Conn. (500)	1190
KFAB	Lincoln, Neb. (5000)	770	KMJJ	Fresno, Calif. (100)	1210	WBAD	Canton, N. Y. (500)	1220	WILL	Urbana, Ill. (250)	890
KFB	Great Falls, Mont. (1000)	1180	KMLB	Portland, Ore. (1000)	1200	WBAM	Waukena, J. (500)	1280	WILM	Wilmington, Del. (100)	1420
KFBK	Sacramento, Calif. (100)	1310	KMNY	Clay Center, Neb. (1000)	740	WBAN	Columbus, O. (500)	1430	WIOD	Miami Beach, Fla. (1000)	1300
KFB	Everett, Wash. (50)	1370	KMO	Tacoma, Wash. (500)	860	WBAP	Lincoln, Neb. (500)	590	WJBC	Philadelphia, Pa. (1000)	610
KFDM	Beaumont, Tex. (500)	560	KMOK	St. Louis, Mo. (5000)	1090	WCBT	Northfield, Minn. (1000)	1250	WIS	Columbia, S. C. (500)	610
KFDE	Brookings, S. D. (500)	1200	KMTR	Los Angeles, Calif. (1000)	1070	WCAL	Baltimore, Md. (250)	600	WISJ	Beloit, Wis. (500)	780
KFEL	Denver, Col. (500)	920	KMXX	Hollywood, Calif. (5000)	1050	WCAP	Asbury Park, N. J. (500)	1280	WISN	Milwaukee, Wis. (250)	1120
KFEQ	St. Joseph, Mo. (2500)	680	KMZA	Denver, Col. (12500)	830	WCAT	Rapid City, S. D. (100)	1200	WJAC	Johnstown, Pa. (100)	1310
KFGQ	Boone, Ia. (100)	1310	KOAA	Corvallis, Ore. (1000)	550	WCAT	Philadelphia, Pa. (10000)	1170	WJAE	Paterson, N. J. (100)	1210
KFH	Wichita, Kan. (1000)	1300	KOB	State College, N. D. (20000)	1180	WCAX	Burlington, Vt. (100)	1200	WJAK	Marion, Ind. (50)	1310
KFIO	Spokane, Wash. (100)	1120	KOCW	Chickasha, Okla. (250)	1400	WCAY	Carthage, Ill. (50)	1070	WJAL	Providence, R. I. (250)	890
KFIU	Juneau, Alaska (10)	1330	KOH	Reno, Nev. (500)	1380	WCBA	Allentown, Pa. (250)	1440	WJAS	Pittsburgh, Pa. (1000)	1290
KFIZ	Fond du Lac, Wis. (100)	1420	KOL	Council Bluffs, Ia. (100)	1260	WCBB	Zion, Ill. (5000)	1080	WJAY	Cleveland, O. (500)	610
KFJ	Marshalltown, Ia. (100)	1290	KOLN	Portland, Ore. (1000)	940	WCBC	Springfield, Ill. (100)	1210	WJAZ	Chicago, Ill. (5000)	1490
KFJF	Oklahoma City, Okla. (5000)	1480	KOM	Seattle, Wash. (1000)	1270	WCBD	Minneapolis, Minn. (7500)	810	WJBC	La Salle, Ill. (100)	1200
KFJ	Astoria, Ore. (100)	1370	KOMO	San Antonio, Tex. (1000)	1370	WCCE	New York City (250)	1350	WJBD	Paterson, N. J. (100)	1210
KFJM	Grand Forks, N. D. (100)	1370	KOON	Marshallfield, Ore. (100)	1370	WCCT	Brooklyn, N. Y. (500)	1470	WJBE	Beaumont, Tex. (500)	1210
KFJZ	Portland, Ore. (500)	1370	KORE	Sugarcreek, Ore. (100)	1420	WCGU	Brooklyn, N. Y. (500)	1470	WJBF	Alexandria, Va. (10000)	1460
KFJZ	Fort Payne, Ia. (100)	1310	KOY	Phoenix, Ariz. (1000)	1390	WCHI	Chicago, Ill. (500)	1490	WJW	Mansfield, O. (100)	1210
KFK	Greenlee, Cal. (500)	880	KPCB	Seattle, Wash. (100)	650	WCKY	Covington, Ky. (5000)	1490	WJZ	New York City (30000)	760
KFKB	Mifflin, Kan. (5000)	1050	KPFM	Prescott, Ariz. (100)	1600	WCLE	Long Beach, N. Y. (100)	1500	WKAA	New York City (100)	1220
KFKC	Lincoln, Neb. (100)	1290	KPFA	San Francisco, Cal. (5000)	630	WCLM	Joliet, Ill. (100)	1310	WKAR	E. Lansing, Mich. (1000)	1040
KFLV	Rockford, Ill. (500)	1410	KPFD	Denver, Col. (500)	880	WCMA	Culver, Ind. (500)	1400	WKBB	Joliet, Ill. (100)	1310
KFLX	Galveston, Tex. (100)	1370	KPPC	Pasadena, Calif. (50)	1210	WCOC	Pensacola, Fla. (500)	1340	WKBC	Worcester, Mass. (100)	1310
KFMX	Northfield, Minn. (1000)	1250	KPQ	Wenatchee, Wash. (50)	1590	WCOD	Harrisburg, Pa. (100)	1200	WKBF	Indianapolis, Ind. (500)	400
KFND	Shenandoah, Ia. (500)	1200	KPNS	Pasadena, Calif. (1000)	1350	WCOW	Yonkers, N. Y. (100)	1210	WKBH	La Crosse, Wis. (1000)	1380
KFOE	Lincoln, Neb. (100)	1210	KPWF	Los Angeles, Calif. (10000)	1490	WCCH	Chicago, Ill. (100)	1210	WKBI	Chicago, Ill. (100)	1420
KFOX	Long Beach, Calif. (1000)	1250	KQV	Pittsburgh, Pa. (500)	1380	WCSC	Charleston, S. C. (500)	1360	WKBN	Youngstown, O. (500)	570
KFPL	Dubin, Tex. (100)	1310	KQW	San Jose, Calif. (50)	1010	WCSD	Wichita, Kan. (100)	1270	WKBS	Galesburg, Ill. (100)	1310
KFPM	Greenville, Tex. (15)	1310	KR	Berkeley, Calif. (100)	1070	WCDA	Tampa, Fla. (1000)	1220	WKBT	Connersville, Ind. (100)	1500
KFPP	St. Joseph, Mo. (100)	1290	KREG	Santa Ana, Calif. (100)	1500	WCDB	Kansas City, Mo. (1000)	610	WKBU	Buffalo, N. Y. (5000)	1480
KFPK	Spokane, Wash. (1000)	1340	KRGV	Harlingen, Tex. (500)	1260	WCDE	Amarillo, Tex. (1000)	1410	WKBY	Wichita, Kan. (100)	1290
KFQD	Anchorage, Alaska (100)	1230	KRDL	Dallas, Tex. (10000)	1040	WCDF	Portland, Me. (100)	1310	WKCC	Lancaster, Pa. (100)	1200
KFQU	Holy City, Calif. (100)	1420	KRDL	Shreveport, La. (1000)	1450	WCDB	Fargo, N. D. (1000)	940	WKCR	Cincinnati, O. (500)	550
KFQW	Seattle, Wash. (100)	1290	KROW	Oakland, Calif. (500)	930	WCDB	Roanoke, Va. (250)	930	WKCY	Oklahoma City, Okla. (1000)	900
KFRC	San Francisco, Calif. (1000)	610	KRSC	Seattle, Wash. (50)	1120	WCDE	Orlando, Fla. (500)	1120	WKD	Kalamazoo, Mich. (1000)	590
KFRU	Columbia, Mo. (1000)	630	KSCA	Sioux Falls, S. D. (2000)	1110	WCDF	Wilmington, Del. (250)	1120	WKAC	Washburn, Wis. (100)	1270
KFSD	San Diego, Calif. (500)	600	KSCJ	Pocatello, Ida. (250)	900	WCDF	Tupelo, Miss. (100)	1500	WLAP	Louisville, Ky. (100)	1200
KFSG	Los Angeles, Calif. (500)	1120	KSL	Salt Lake City, Utah (5000)	1130	WCDF	Chattanooga, Tenn. (1000)	1280	WLB	St. Paul, Minn. (1000)	1250
KFSW	Galveston, Tex. (100)	1370	KSMR	St. Louis, Mo. (1000)	1200	WCDF	Hartford, Conn. (500)	1330	WLB	Muncie, Ind. (500)	1310
KFUM	Colorado Sp'gs, Col. (1000)	1270	KSTW	Sioux Falls, S. D. (2000)	1110	WCDF	Providence, R. I. (100)	1210	WLB	Petersburg, Va. (100)	1200
KFUO	Clayton, Mo. (500)	550	KSTP	St. Paul, Minn. (10000)	1460	WCDF	Tuscola, Ill. (100)	1070	WLB	Stevens Point, Wis. (2000)	900
KFUP	Denver, Col. (100)	1310	KTAB	Oakland, Calif. (100)	560	WCDF	New York City (50000)	660	WLB	Oil City, Pa. (500)	1260
KFV	Culver City, Calif. (250)	1470	KTB	San Antonio, Tex. (100)	1450	WCDF	Ithaca, N. Y. (500)	1270	WLB	Long Beach, Cal. (100)	1500
KFV	Cape Girardeau, Mo. (100)	1210	KTB	Phoenix, Ariz. (500)	740	WCDF	Columbus, O. (750)	570	WLB	Bangor, Me. (500)	500
KFV	Hollywood, Calif. (1000)	950	KTB	St. Louis, Mo. (1000)	1370	WCDF	Superior, Wis. (1000)	1290	WLB	Ithaca, N. Y. (50)	1210
KFW	St. Louis, Mo. (100)	1200	KTB	Portland, Ore. (500)	1300	WCDF	Harrisburg, Ill. (100)	1210	WLB	Lexington, Mass. (500)	1410
KFW	San Francisco, Calif. (500)	920	KTB	Shreveport, La. (1000)	1450	WCDF	Buffalo, Pa. (100)	1310	WLB	Lexington, Mass. (100)	1370
KFW	Nampa, Idaho (500)	820	KTB	Seattle, Wash. (1000)	1270	WCDF	Chicago, Ill. (100)	1210	WLB	Philadelphia, Pa. (500)	560
KFX	Denver, Col. (250)	920	KTB	Hot Springs, Ark. (10000)	1420	WCDF	WEDC	Erie, Pa. (100)	1420		
KFX	Edgewater, Cal. (50)	1310	KTB	Houston, Tex. (100)	1310	WCDF	WEDC	Boston, Mass. (1000)	590		
KFX	S. Bernardino, Calif. (100)	1210	KTB	Los Angeles, Calif. (500)	780	WCDF	WEDC	Emory, Va. (100)	1200		
KFX	Oklahoma City, Okla. (100)	1310	KTB	Houston, Tex. (5000)	770	WCDF	WEDC	Wichita, Kan. (100)	1270		
KFX	Flagstaff, Ariz. (100)	1420	KTB	Houston, Tex. (500)	1120	WCDF	WEDC	Philadelphia, Pa. (100)	1370		
KFY	Abilene, Tex. (100)	1420	KTB	San Antonio, Tex. (1000)	1290	WCDF	WEDC	Battle Creek, Mich. (50)	1420		
KFY	Bismarck, N. D. (1000)	550	KTB	Shreveport, La. (100)	1310	WCDF	WEDC	Chicago, Ill. (50000)	870		
KFY	Sopark, Wash. (5000)	1470	KTB	St. Joseph, Mo. (100)	1290	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	Los Angeles, Calif. (250)	1330	KTB	Washburn, Wis. (100)	1270	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	Ketchikan, Alaska (500)	900	KTB	Seattle, Wash. (1000)	1270	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	St. Joseph, Mo. (100)	1310	KTB	Longview, Wash. (100)	1370	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	York, Neb. (500)	930	KTB	Fayetteville, Ark. (1000)	1390	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	Decorah, Ia. (50)	1270	KTB	Vermillion, S. C. (500)	1390	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	San Antonio, Tex. (100)	1370	KTB	Rutledge, Mo. (100)	1500	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	Watertown, S. D. (100)	1210	KTB	Tacoma, Wash. (1000)	760	WCDF	WEDC	WEDC	WEDC	WEDC	
KFY	CGU	Mandan, N. D. (100)	1210	KTB	KVLA	Tucson, Ariz. (500)	1260	WCDF	WEDC	WEDC	WEDC
KFY	KGCX	Wolf Springs, Mo. (100)	1210	KTB	KVLA	Bellingham, Wash. (100)	1200	WCDF	WEDC	WEDC	WEDC
KFY	KGDA	Mitchell, S. D. (100)	1370	KTB	KVLA	Cedar Rapids, Ia. (100)	1310	WCDF	WEDC	WEDC	WEDC
KFY	KGDE	Fergus Falls, Minn. (100)	1200	KTB	KVLA	Shreveport, La. (100)	1210	WCDF	WEDC	WEDC	WEDC
KFY	KGDM	Stockton, Calif. (250)	1100	KTB	KVLA	Stockton, Calif. (500)	1060	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Huron, S. D. (100)	1290	KTB	KVLA	Portland, Ore. (500)	1060	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Los Angeles, Calif. (1000)	1300	KTB	KVLA	St. Louis, Mo. (1000)	1350	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Yuma, Cal. (50)	1200	KTB	KVLA	Shreveport, La. (1000)	850	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Long Beach, Calif. (1000)	1360	KTB	KVLA	Decorah, Ia. (100)	1270	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Fort Morgan, Col. (100)	1210	KTB	KVLA	Washburn, Wis. (100)	1270	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Kalispell, Mont. (100)	1310	KTB	KVLA	St. Paul, Minn. (10000)	1460	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Alva, Okla. (100)	1420	KTB	KVLA	Oakland, Calif. (100)	560	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Oklahoma City, Okla. (100)	1370	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Corpus Christi, Tex. (100)	1500	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Los Angeles, Calif. (1000)	1200	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Yuma, Cal. (50)	1200	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Long Beach, Calif. (1000)	1360	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Fort Morgan, Col. (100)	1210	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	WEDC
KFY	KGEB	Kalispell, Mont. (100)	1310	KTB	KVLA	Seattle, Wash. (500)	570	WCDF	WEDC	WEDC	

WPAP New York City (250).....1010	WSSH Boston, Mass. (500).....1410	CHWV Chilliwack, B. C. (5).....1210	CMGA Colon (100).....834
WPAW Pawtucket, R. I. (100).....1210	WSUI Iowa City, Ia. (500).....880	CHYC Montreal, Que. (5000).....730	CMBC Havana (150).....1130
WPCO Chicago, Ill. (500).....560	WSUN St. Petersburg, Fla. (1000) 620	CJBR Regina, Sask. (500).....960	CMBD Havana (150).....955
WPCN New York City (500).....810	WSVS Buffalo, N. Y. (50).....1370	CJCA Edmonton, Alta. (500).....930	CMBS Santiago de las Vegas (150) 1070
WPCN Philadelphia, Pa. (100).....1500	WSYR Syracuse, N. Y. (250).....570	CJCS Montreal, Que. (500).....930	CMBS Havana (150).....1010
WPDZ Atlantic City, N. J. (5000) 1100	WSTR Syracuse, N. Y. (250).....570	CJCG Calgary, Alta. (500).....690	CMBT Havana (150).....1070
WPOE Pathecoque, N. Y. (100).....1370	WTAD Quincy, Ill. (500).....1440	CJCL London, Ont. (500).....910	CMBW Havana (150).....1010
WPSG State College, Pa. (500).....1230	WTAG Worcester, Mass. (250).....580	CJYK Yorkton, Sask. (500).....630	CMBY Marianne (100).....1405
WPTF Raleigh, N. C. (100).....560	WTAM Cleveland, O. (5000).....1070	CJLH Lethbridge, Alta. (50).....1200	CMCZ Havana (150).....1010
WQAM Miami, Fla. (1000).....560	WTAQ Eau Claire, Wis. (1000) 1330	CJOR Sea Island, B. C. (50).....1210	CMC Havana (500).....845
WQAN Soranton, Pa. (250).....880	WTAR Norfolk, Va. (500).....780	CJRM Moose Jaw, Sask. (500).....600	CMCA Havana (150).....1225
WQAO New York City (250).....1010	WTAW College Station, Tex. (500) 1120	CJRW Fleming, Sask. (500).....600	CMCB Havana (150).....1070
WQBO Vicksburg, Miss. (500).....370	WTBX Stretport, N. Y. (50).....1370	CJRT Toronto, Ont. (500).....690	CMCF Havana (150).....900
WQDM Washington, D. C. (100).....1200	WTBO Cumberland, Md. (100).....1420	CKAC Montreal, Que. (5000).....730	CMCG Havana (250).....930
WQDX Thomsville, Ga. (500).....1210	WTCL Philadelphia, Pa. (500).....1310	CKCD Vancouver, B. C. (50).....730	CMCN Havana (250).....1225
WRAA La Porte, Ind. (100).....1200	WTFI Toccoa, Ga. (500).....1450	CKCI Quebec, Que. (22 1/2).....880	CMCO Marianne (250).....660
WRAK Williamsport, Pa. (100).....1370	WTFC Hartford, Conn. (5000) 1080	CKCK Regina, Sask. (500).....960	CMCQ Havana (600).....955
WRAW Reading, Pa. (100).....910	WTGJ Milwaukee, Wis. (1000) 620	CKCL Toronto, Ont. (500).....580	CMCX Havana (250).....1010
WRAX Philadelphia, Pa. (250).....1020	WTNT Nashville, Tenn. (5000).....1470	CKCO Ottawa, Ont. (100).....890	CMK Havana (5000).....730
WRBI Tifton, Ga. (100).....1310	WTOC Savannah, Ga. (500).....1260	CKCR Waterloo, Ont. (50).....1010	CMQ Havana (250).....1130
WRBJ Hattiesburg, Miss. (10).....1370	WWEA Hammond, Ind. (100).....1200	CKCV Quebec, Que. (50).....880	CMW Havana (700).....800
WRBQ Dallas, Ga. (500).....920	WWEJ Detroit, Mich. (1000).....1160	CKCX Vancouver, B. C. (50).....730	CMX Havana (500).....900
WRBO Greenville, Miss. (100).....1210	WWL New Orleans, La. (5000) 850	CKGW Toronto, Ont. (5000) 690	CMKC Santiago de Cuba (150) 1304
WRBT Wilmington, N. C. (100).....1370	WWNC Asheville, N. C. (1000).....570	CKIX Wolfville, N. S. (50).....930	CMKE Santiago (250).....1250
WRBX Roanoke, Va. (250).....1410	WWRL Woodside, N. Y. (100).....1500	CKLC Red Deer, Alta. (1000) 840	CMRH Santiago (250).....1327
WRBY Washington, D. C. (500).....920	WWTB Wiesbaden, W. Ger. (500) 1160	CKLB Cobalt, Ont. (15).....1010	CMHC Tacuana (500).....791
WRDO Augusta, Me. (100).....1370	WXYZ Detroit, Mich. (1000).....1240	CKMO Vancouver, B. C. (50).....730	
WRDW Augusta, Ga. (100).....1500		CKNC Toronto, Ont. (500).....580	
WRDC Memphis, Tenn. (500).....600		CKOC Hamilton, Ont. (50).....1120	
WRDM Memphis, Tenn. (500).....600		CKOD Preston, Ont. (50).....1340	
WRDM Augusta, Me. (100).....1370		CKEP Midland, Ont. (50).....930	
WRDW Augusta, Ga. (100).....1500		CKEA Edmonton, Alta. (500).....580	
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WRDC Memphis, Tenn. (500).....600		CKNR Saskatoon, Sask. (500).....910	
WRDM Memphis, Tenn. (500).....600		CKNR Toronto, Ont. (500).....840	
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WRDM Augusta, Ga. (100).....1500		CKNR Winnipeg, Man. (500).....780	
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WAVE-LENGTH GUIDE

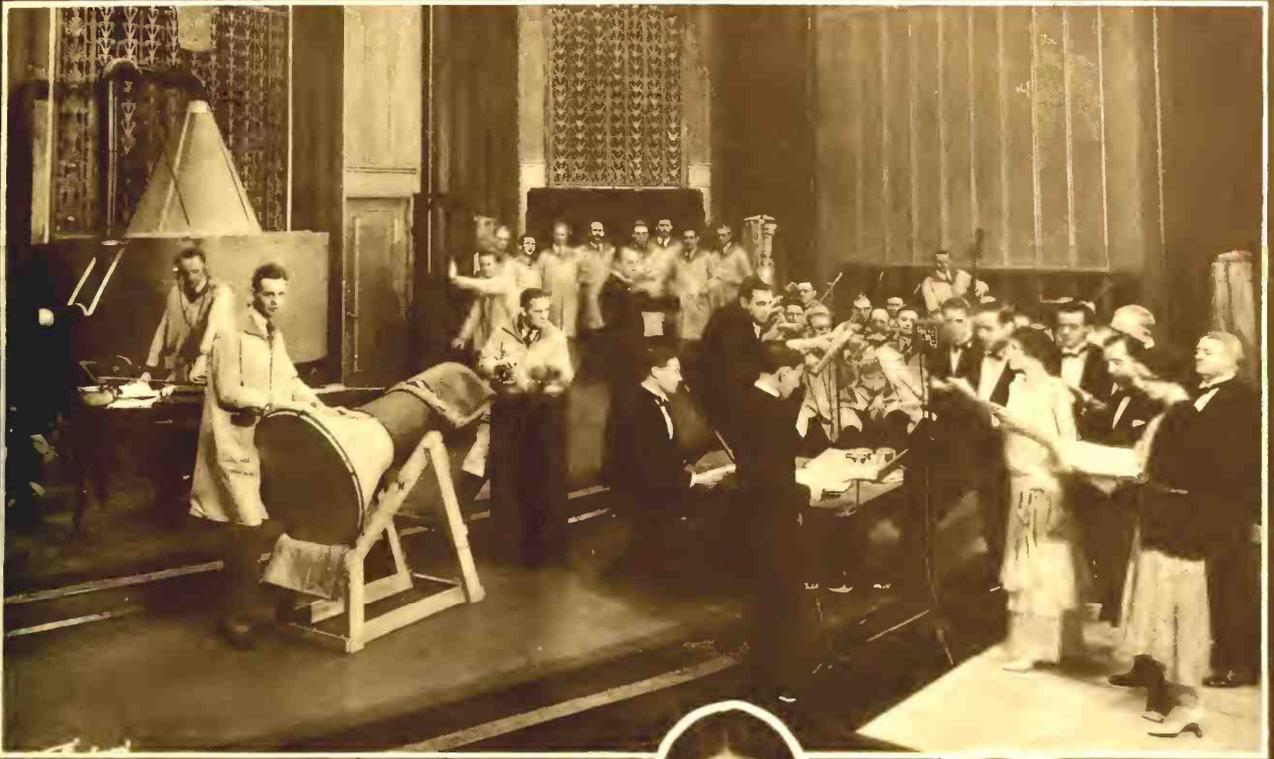
Table with columns: NATIONAL BROADCASTING STATION, COLUMBIA BROADCASTING STATION, KYC. Includes stations like KSD-KFYR, WFI-WIBO-WLIT, WTAG, etc.

STATIONS HEARD IN MARCH (Or Dial Readings)

Table with columns: TEXAS, UTAH, VERMONT, VIRGINIA, WASHINGTON, WEST VIRGINIA, WISCONSIN, WYOMING, ALASKA, HAWAII, PORTO RICO, CUBA, CANADA. Includes stations like Abilene, KFYO, Amarillo, KGOS, etc.

Handy Index to Major Evening Programs of NBC and CBS

Table listing evening programs for NBC and CBS, including 'Gloria Gays Affairs', 'Cypsy Music Makers', 'Globe Trotters', etc.



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

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

