

"THE NATION'S STATION"  
A HISTORY OF RADIO STATION WLW

VOLUME III

DISSERTATION

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By

Lawrence Wilson Lichty, A.B., M.A.

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Approved by



Adviser

Department of Speech

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## CHAPTER XI

### SOME FACTORS THAT INFLUENCE PROGRAMMING

Changes and trends in the programs broadcast from WLW have been described in Chapter X. In this chapter some of the factors that influenced or affected these changes will be examined. Ten general factors, not necessarily mutually exclusive, are described. Examples of each are given. The interrelationship of these general factors will also be described.

Factors described here may not account for every single change in programming on WLW between 1922 and 1963. However, an attempt has been made to derive a set of factors that account for major alterations in the content of WLW's programming.

The purpose is to attempt to explain why the types and amounts of content that were broadcast were broadcast.

Some of the factors that influenced programming were briefly described when they happened in chapters above. Explanations are also drawn from the writer's interviews with those persons responsible for WLW programs and programming.

Most of the information used to derive and describe these factors was suggested by the study of WLW. But some

of this information is, frankly, only thinking and speculation suggested by the process of completing such a study.

### I. The Availability of Materials for Programs

Certainly before any particular program or type of program can be broadcast the materials necessary to produce a program must be available.

#### Recorded music

Thus, the first "programs" produced by Powel Crosley Jr. on the amateur station that preceded WLW were of recorded phonograph music. Phonograph records and piano rolls were also used during the first year WLW was on the air.

#### Talent

In the early nineteen twenties most of the programming on radio stations consisted of music and talks. Most of this was offered by amateurs or volunteers who would agree to appear on the radio. Many of the well-known vaudeville and theater stars would have nothing to do with the infant medium.

However, by 1927 vaudeville lay dying a victim of the motion picture and, to some extent, radio. By the middle nineteen twenties at least some artists were being paid to appear on radio programs although most did it just for publicity. The rise of commercial radio meant the

stations and the networks could afford to hire top name talent. Thus, many vaudeville stars left what remained of the vaudeville circuit for the microphone. New types of programs were built around these new stars.

Some of the artists who left vaudeville to work at WLW were "Little" Jack Little, Ford and Glen, "Salt and Peanuts," Virginia Lee, Andy Mansfield, and Pat Harrington.

Former vaudeville stars appearing on network programs by the early nineteen thirties included George Burns and Gracie Allen, Jack Benny, Ed Wynn, Eddie Cantor, and many others. Mr. Cantor in the season 1930-1931 starred in the first comedy variety program built around a featured comedian on the national networks.

Other local sources of program materials also contributed greatly to early programs on WLW. For example, a number of schools of music, drama, and rhetoric provided early WLW programs.<sup>1</sup>

In 1923 Writer's Digest, a nationally distributed magazine published in Cincinnati, held a contest for original scripts for "radarios" to be produced on WLW. Robert Franc Schulkers, writer of the "Sekatary Hawkins" adventure stories of the Ohio River, began an early action-adventure drama at WLW.

Many hillbilly, country, and folk musicians from areas surrounding Cincinnati migrated to the cities to

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<sup>1</sup>See Chapter III.

work in radio. Out of the hills came hundreds of rural entertainers. Some that worked at WLW were "Ma" and "Pa" McCormick, Bradley Kincaid, Hugh Cross, "Red" Foley, and Roland Gaines. Many of the WLW country entertainers had grown up together in and around Berea and Mt. Vernon, Kentucky, and sang as recreation. Thus, they were certainly available to be paid for singing over the radio.

Another early source of program materials on WLW ~~was~~ dance bands and orchestras. Bands playing at Cincinnati hotels and night clubs willingly broadcast over the radio as publicity.<sup>2</sup>

Even in the nineteen fifties and nineteen sixties many guest artists appeared on WLW programs in exchange for publicity; promoting motion pictures, personal appearances, concerts, television programs, and books.

Not only did WLW, and other stations, find and develop available program materials but in some cases talent actually approached the station. That was the case of the hillbilly entertainers--Ma and Pa McCormick had heard music broadcast from WLW and came to Cincinnati to put on their own shows because they thought they could do a better job, or so the story goes. In about 1929 Dr. Frank Simon, a concert band master, approached the WLW management with a program. Following the economic crash of that year, the management of the American Rolling Mill

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<sup>2</sup>See Chapter X.

company (Armco Steel) in nearby Middletown, Ohio, had decided to advertise as a method of getting new business. Dr. Simon persuaded the Armco management to hire professional musicians and put them on the air over WLW.<sup>3</sup>

However, just finding, and developing radio artists or having talent seek out the stations never assured that WLW would have a constant supply of material available for programs. Many of the artists and their programs became popular and left the station to work on national network programs.<sup>4</sup> In a sense, then, many stations contributed to their own undoing by supplying the richer networks with a steady supply of new programs and talent. When these artists left WLW or their programs were moved to Chicago or New York, the writers, musicians, or actors, of course, were no longer available to work on locally produced programs.

WLW, and surely other radio stations, could only produce programs for which it was felt that an attractive featured personality was available. An evening magazine variety program, An Evening at Crosley Square, was begun on WLW in 1962. It was felt that Jack Gwyn, a staff announcer, was sufficiently attractive and established with the WLW audience (or a potential audience) to make

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<sup>3</sup>Personal interview with Dr. Frank Simon, Cincinnati, Ohio, July 10, 1963.

<sup>4</sup>See Chapter VI.

the program successful. If Mr. Gwyn had not been available, then those responsible for WLW's programming would have had to look for an attractive personality. Obtaining a featured personality that can help assure a successful program is, of course, not an easy matter. Either a person of established reputation has to be obtained or one has to be developed. The point is that there is not an inexhaustible supply of talented writers, comedians, musicians, or other artists. There is a limited supply of personalities of the caliber of an Arthur Godfrey, or a Ruth Lyons. With the supply limited, the cost is high. Thus, materials for programs must not only be available but they must be available at a reasonable cost.

### News

Only a very few <sup>news</sup> programs were broadcast from WLW before the late nineteen thirties. One reason that more news was not broadcast was that the supply of news available to radio stations was limited. In 1933, when radio had grown sufficiently powerful to threaten the newspaper publishing industry the Association of Newspaper Publishers persuaded Associated Press, United Press and International News Service to suspend all news services to broadcasters. The Columbia Broadcasting System, the National Broadcasting Company and some large stations organized their own news gathering staffs but this was not feasible for most individual stations. Even the networks did not attempt to

really compete with newspapers. The Press-Radio Bureau was formed in 1934 and stations were allowed to carry two, five-minute newscasts each day. Press-Radio Bureau news was usually dated and not well written for radio.<sup>5</sup> Thus, materials must not only be available but they must be of sufficient quality to be worthy of presentation by stations.

The operation of television stations by the Crosley Broadcasting Corporation provided another source of materials for WLW news and other programs during the nineteen fifties and nineteen sixties. The news directors of these television stations regularly reported regional news and also participated in a news discussion program on WLW.

Availability of network and syndicated programs

The formal organization of the national networks<sup>6</sup> meant that even more programs, and, more importantly, different types of programs were available to WLW. Programs for WLW were also obtained from special and regional networks. Syndicated transcribed programs which became

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<sup>5</sup>See Chapter V.

<sup>6</sup>The National Broadcasting Company was founded in 1926 and the NBC Red Network began that year. The NBC Blue Network and the CBS Network (called United Independent Broadcasters, later Columbia Phonograph Broadcasting System) commenced in 1927. The Mutual Broadcasting System was incorporated in 1934.

available in the late nineteen twenties also were used on WLW.<sup>7</sup>

During some seasons more than 50 per cent of the programming broadcast from WLW was not originated by the station's own staff but obtained from networks or from syndicated transcriptions.

Many or all of the factors above and below, that influenced local program offerings also influenced the programming of these networks and other sources. Thus, the WLW programming was influenced not only by local factors of availability but by what was available from the networks or syndicators.

Three examples will illustrate this point. During the nineteen thirties the amount of programming available from the networks increased greatly. WLW carried many of these programs. Each network program that was available and was carried by WLW meant that a locally originated program was not carried--at least at that specific time.

Precisely the opposite happened during the nineteen fifties. The amount of programming available from the national radio networks decreased rapidly--especially evening programming. At this time, locally produced programs had to be substituted to fill this time.

A third major example of changing network programming occurred in the late nineteen forties. By offering

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<sup>7</sup>See Chapter IV.

more money, and capital gains arrangements, the Columbia Broadcasting System lured a number of very popular stars away from the National Broadcasting Company and the American Broadcasting Company. By the season of 1949-50 The Burns and Allen Program, Amos 'n' Andy, The Charlie McCarthy and Edgar Bergen Program, The Jack Benny Program, and The Bing Crosby Program were on CBS. The latter program had been on ABC and the other four were formerly on the NBC Radio Network.

This "steal" appreciably changed not only the content of the overall programming offered by the NBC and CBS Radio Networks, but for the first time CBS seriously challenged and surpassed NBC's superior financial position.<sup>8</sup>

More importantly, however, to WLW was the fact that some of the very popular programs previously carried on WLW from NBC were no longer available to the station.

Materials not available  
for programs

Possibly the importance of the availability of materials for programs as an influence in programming could best be illustrated if some materials were not available.

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<sup>8</sup> Further, of course, this later affected the television network offerings of NBC and CBS.

For example, during the nineteen fifties as network programs were steadily withdrawn from the national networks, programs consisting primarily of recorded music were substituted on WLW. This programming material was readily and inexpensively available.

By the nineteen sixties nearly 60 per cent of the programming carried on WLW consisted wholly or in part of recorded music. Many other U.S. stations carried programs of recorded music more than 90 per cent of the time.

What would be the effect on the content of American radio broadcasting if this material was not available?<sup>9</sup>

In 1963 the WLW management was anxious to experiment by programming drama again. Programs of suspense and crime-detective drama were added to the WLW schedule. However, no satisfactory women's serial drama programs could be found.

According to WLW program manager Gene Dailey:

For quite some time we have been thinking about the possibility of having a daytime serial but we have not found anything that would be suitable. The trouble with some of the older ones . . . is that they have too much of an old fashioned

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<sup>9</sup>In the late nineteen ~~thirties~~ just this situation occurred to an extent. At that time the American Society of Composers, Authors, and Publishers attempted to raise the price paid for broadcasting copyrighted music. Broadcasters would not pay the higher price. For a brief period no ASCAP music was broadcast. The result until a settlement was reached was the repeated performance of "Jeannie with the Light Brown Hair," and other public domain tunes. See Abel Green and Joe Laurie Jr., Show Biz (New York: Henry Holt and Company, 1951), 461.

flavor. The cost of producing a dramatic series is tremendous and I assume this is why none are on the market at the present time.<sup>10</sup>

In the nineteen sixties a large proportion of the non-network programming carried on television stations was from syndicated films. Many of these films are "off the network" re-runs. The question might be asked what would be the effect on the content of American radio broadcasting if a large number of the old network radio programs were available for syndication. If audio tape recording had been developed much earlier in the history of broadcasting or if other methods of preserving these programs had been perfected this might have been the case. In sum, then, it appears that to a large extent the programming of WLW was influenced by the availability of program materials. Some of these materials were recorded music, personnel such as writers, musicians, and other entertainers, news service, and network programs. Any changes in the availability of these materials certainly affected the content of programming on WLW.

## II. Economics

The economic influence on broadcast programming was implied above when it was noted that material for programs must not only be available but they must be available at a reasonable price. A "reasonable price," of course, would

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<sup>10</sup>Letter from Gene Dailey, program manager, WLW Radio, Crosley Broadcasting Corporation, December 10, 1963.

vary with changing economic conditions of the country, the broadcasting industry, or the individual station.

### The general economy

The general economic depression of 1929 had a profound effect on WLW programming. In 1928 the Crosley Radio Corporation had made a profit of \$3.6 million; the next year the company's profits were less than a million dollars. In 1930 the Crosley Radio Corporation lost nearly a million dollars. It was not until 1934 that the parent company of WLW was again in the black.<sup>11</sup>

Commercial programs were carried on WLW in 1927 and a commercial manager was appointed for the station in 1928. Even in 1928 Powel Crosley Jr. stated, "We feel a certain obligation to every radio listener to help in providing the entertainment for which his radio set was designed."<sup>12</sup> While huge revenues and profits were being earned at the Crosley Radio Corporation it was possible to support WLW as an "obligation" and a service. In the late nineteen twenties and early nineteen thirties programming WLW was costing the Crosley Radio Corporation about \$300,000 a year. The operation of WLW and WSAI was costing about \$500,000 a year. The solution was a simple one--carry commercial network programs. The revenue from these

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<sup>11</sup>See Chapter II.

<sup>12</sup>"Crosley Dedicates High-Power Transmitter; Ceremonies Mark new WLW's Debut," Cincinnati Enquirer, October 30, 1928, 3.

programs and other commercial time sold on WLW supported the stations. Indeed, in time it made a nice profit for the Crosley Radio Corporation.

Of course, adding network programs--for whatever reason--changed the overall content of WLW programming.

The Crosley Radio Corporation and WLW were not different from many other companies and their stations which were affected by the 1929 "crash." Stations all over the U.S., and the networks, began accepting "selling" commercials. Many stations accepted advertising for personal products including laxatives, deodorants, and even funeral homes, that they would not have accepted previously. Religious organizations and even astrologers sponsored programs on many stations. Many stations carried programs--especially hillbilly variety sponsored by "Crazy Water Crystals"--furnished by sponsors and carried "PI" (cost-per-inquiry) advertising for the sponsors' products.<sup>13</sup>

The economic depression which started in 1929 had still a second general effect on broadcasting and WLW. Briefly, that effect was this: people short of money for other entertainment and diversions turned to radio listening as a major pastime.

In the fall of 1929 it was estimated that there were about 9,000,000 radio homes in the United States--about

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<sup>13</sup>See Chapter IV. Also see Harrison B. Summers, Programs and Audiences (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-f.

30 per cent saturation. By the fall of 1935 there were 22,000,000 radio homes--almost 70 per cent saturation.

This made the purchase of network programs very appealing to sponsors. Personal disposable income in the United States and the advertising revenues of newspapers were halved between 1928 and 1935. But from 1927 to 1935 the total revenue of broadcasting grew from only about \$5,000,000 a year to nearly \$80,000,000 a year. Naturally, this rapidly growing revenue meant that an increasing number of programs, and more expensive programs, were offered by the networks.

During the season of 1927-1928 the three networks carried a total of 124 sponsored quarter-hours of programs; by 1933-1934 there were 429 sponsored quarter-hours on these national networks. This was also the period of very rapid expansion in the different types of programs offered.<sup>14</sup>

Thus, economic depression produced two different phenomena in American broadcasting in the early nineteen thirties. For some stations--mostly smaller stations in smaller communities--it meant hillbilly music, commercial religious programs, astrologers, and cost-per-inquiry advertising. For the networks and some of the larger stations, like WLW, this was a period of unprecedented

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<sup>14</sup> See Chapter IV; and Harrison B. Summers, A Thirty-Year History of Programs carried on National Radio Networks in the United States, 1926-1956 (Columbus, Ohio: Ohio State University, 1958).

growth--in revenue, in the total amount of programming, and in different types of programming. For both it brought the direct "selling" commercial.

During World War II an inflationary economy strongly influenced the content of American radio programs--as a depressed economy had a decade earlier. Between 1940 and 1945 the total revenue of the radio industry more than doubled--from \$155,000,000 to \$310,000,000. During this time there was only a very small increase in the number of U.S. broadcasting stations. One reason for this great revenue growth was an excess profits tax imposed by the government. Many large corporations were making huge profits during World War II but were required to pay a 90 per cent tax on all "excess profits." Thus, corporations that spent money on advertising were actually only spending "ten cent dollars" because they would have lost most of this money in taxes in any event.

However, there was a shortage of newsprint and the size of newspapers was limited. Most of this money for advertising poured into network radio.

Many large corporations that advertised were anticipating the end of the War when they would again be manufacturing and selling consumer goods. According to Harrison B. Summers:

For advertisers of this type, large audiences were less important than "prestige." The result was that during the war, there were more symphony

orchestras and symphony orchestra programs sponsored on national radio networks than at any other time in the history of broadcasting. Similarly, during a portion of the war period at least, as many as from four to eight half-hour documentary dramas dealing with war themes or extolling the activities of various branches of the service, were carried on a sponsored basis by radio networks each week.<sup>15</sup>

### The economy of broadcasting

In the nineteen fifties two major factors combined to bring the downfall of the national radio networks as the most important force in American broadcast programming. These were television and a tremendous increase in the number of U.S. radio stations.

The revenue of the national radio networks rapidly decreased. The total time sales of the four national radio networks in 1956 were only about \$45,000,000 compared with nearly \$134,000,000 in 1948.<sup>16</sup>

Thus, many of the very popular, expensive evening network radio programs ended. Some moved to the television networks.

Stations were therefore forced to substitute locally originated programs for these lost network programs. The most frequently substituted programs were ones composed largely or completely of recorded phonograph records.

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<sup>15</sup>Summers, Programs and Audiences, RR-03-d.

<sup>16</sup>See Chapter VIII.

For network affiliated stations this meant a loss of the revenues that had formerly come from carrying network programs. There was not, however, a corresponding drop in the amount of money spent on local and national non-network (national spot) advertising. However, the increase was certainly slower than the tremendously fast growth of television revenues. This slowly increasing radio revenue was divided among a rapidly increasing number of stations. For example, in Ohio, Indiana, and Kentucky there were only 61 radio stations in 1946; by 1963 there were 355 radio stations (AM and FM) in those three states.

With smaller revenues and smaller profits it was not possible for radio stations in general, and WLW in particular, to continue some of the expensive types of programs that had formerly been broadcast. Many live music, variety, and drama programs were taken off the national networks. Many similar locally originated programs were also abandoned.

#### The economy of the station

Just as changes in the general economy can affect broadcast programming, so the financial status of an individual station affects the programming of that station.

From 1930 to about 1940 WLW had one of the highest rates of any radio station in the United States. Only

network owned and operated stations in New York, Los Angeles, and Chicago had comparably high rates.

These big rates meant big revenues. This large revenue meant that a great deal of money was available at WLW for programming. For example, in 1939 about \$800,000 was spent for programming on WLW. Other clear channel stations and network affiliated stations spent an average of \$223,000 and \$58,000, respectively, for programming that same year.

Writing about this time Robert J. Landry said:

. . . only a handful of local stations are fully organized and accustomed to produce first rate radio shows. The first and best of these is surely WLW, Cincinnati.<sup>17</sup>

A large staff was maintained at WLW to produce programs this period. Many of these same staff members worked on the sister station to WLW, WSAI.

WLW and WSAI both originated a number of programs for three national networks during the nineteen thirties and early nineteen forties. From both stations were originated a number of so-called public service and local documentary, informative talk, and informative drama programs. These probably would not have been possible at stations with smaller revenues and smaller staffs.

Programs of regional interest were carried over WLW. Programs of primarily Cincinnati interest, like Junior

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<sup>17</sup> Robert J. Landry, Who, What, Why is Radio? (New York: George W. Stewart, Publishers, Inc., 1942), 27.

Town Meeting and Summer Theater for Amateur Talent were carried on WSAI.

It has been argued that only the rich can afford integrity. In the case of broadcasting stations this appears to be true. Before the nineteen fifties the larger national networks and money-making stations resisted carrying commercial religious programs. Maybe it is not an indication of a lack of integrity to carry a large number of commercial religious programs, but for many years the more financially well off acted as if it were.

Only since the middle nineteen fifties, a period of smaller revenues and profits, have a large number of commercial religious programs been carried on WLW.<sup>18</sup>

### III. Competition

Closely related to the influence of economics on broadcast programming is the influence of competition. Competition exists among different media of mass communications and among different units of one medium.

#### Inter-media competition

Newspapers and magazines were hurt by the coming of radio. Films and radio killed vaudeville. Television ruined the movies and radio programming. Those oversimplifications, of course, do not accurately reflect what

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<sup>18</sup>See Chapter X.

really happened. But they illustrate the intense competition that existed among the various media of communications. It must also be recognized that some media have certain advantages over other media. In the nineteen thirties radio had the advantage of being free. In the late nineteen forties television succeeded radio in some aspects of programming because it had the added advantage of being seen as well as being heard.

Radio programming was altered in the late nineteen twenties and early nineteen thirties by many vaudeville artists who began working in radio. In the nineteen forties and nineteen fifties the newspaper "extra" almost disappeared because of the speed of radio news.

The difference among media may be illustrated by the way news is reported in newspapers, on radio, and on television. Newspapers have the advantage of reporting in more depth and providing a permanent record. Radio news is faster and more readily accessible. Television news adds the dimension of sight.

This competition among the various mass media had a definite influence on WLW programming. This was more demonstrable after the development of television. For example, drama has played a larger part in television programming compared to radio programming. Musical programs were far more prevalent on radio than they have been on television.

Nearly all of the comedy variety, comedy drama, and other drama programs--especially evening programs--vanished from the WLW schedule with the advent of television. Some other programs have remained--and even grown in importance--at WLW since television. For example, farm programs, commercial religious programs, informative talks, brief news reports, and sponsored commentary programs have been more prevalent on WLW since television. A major reason for the continuance of these programs on WLW was that they could be done less expensively on radio than on television.

#### Intra-medium competition

WLW competed with newspapers, magazines, television stations and other mass media for revenue. Further, it competed with other radio stations in Cincinnati and the surrounding area. Below are several illustrations of this competition as it affected programming at WLW.

Network programs. It was noted that in the early nineteen thirties network programs were carried on WLW to produce revenue to support the station. Another reason for first adding network programs to the WLW schedule in 1927 was to attract a larger audience for the stations. For if WLW had not carried those network programs they would have been carried on some other station in Cincinnati. The more expensive network programs with popular entertainers consistently had larger audiences

than most locally produced programs. In 1927 an article in the Cincinnati Enquirer noted:

Station WLW, which for years has sought to retain its individuality in the face of such odds as chain programs, has succumbed to the lure of the network and, starting in September, will bring to Cincinnati the "Blue Chain" programs. . . .<sup>19</sup>

Later WLW would regularly carry programs from the NBC Red and MBS networks as well as from NBC Blue.

In the late nineteen forties a number of other stations in the Ohio, Kentucky, and Indiana area complained loudly saying that they were denied certain network programs carried exclusively on WLW. It was denied that certain sponsors had their programs carried on WLW to the exclusion of other stations.<sup>20</sup> But the charge probably did help to influence the Federal Communications Commission to end the use of 500,000 watts by WLW.

Revenues. The owners of other stations within the WLW coverage area also argued that WLW's "super power" severely handicapped them financially.

This competition for revenues between WLW and other stations was increased between 1946 and 1964 because, as noted above, the number of stations allocated within the WLW coverage area was expanded rapidly.

Talent. Many WLW artists, this was also noted above, left the station to work on network programs. Many

<sup>19</sup>"Cincinnati to boast three great Radio Chains," Cincinnati Enquirer, July 17, 1927, VI, 1.

<sup>20</sup>See Chapter V.

others left to work at other radio stations. During the nineteen thirties employment at WLW was often jokingly, but accurately, referred to as "The WLW School of Radio."<sup>21</sup>

Audience. In December, 1922, the Crosley management announced that the time WLW signed on the air on Thursday nights would be changed from 8:00 to 10:00 P.M. "to permit local listeners to tune in outside stations early in the evening."<sup>22</sup>

WMAQ, Chicago, interrupted its schedule of programs four times a day to allow listeners to tune in other stations as late as 1928. "Silent nights" were observed on Mondays in Chicago, on Fridays in Cincinnati, and on other nights in different cities for this same reason. According to John Spalding:

In fact, the hours of operation among Chicago stations were such that in order to reach that city with the program of one network, the Columbia Broadcasting System had to sign affiliation contracts with three stations, and in order to reach it with two networks, N.B.C. needed five stations.<sup>23</sup>

It was, of course, inconceivable after broadcasting became commercial that one station would stay off the air so that listeners might listen to another station!

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<sup>21</sup>Many former WLW employees told the writer that the main reason for leaving WLW was for higher pay.

<sup>22</sup>"Thursday Concerts will be started at 10 p.m.," Crosley Radio Weekly, I, XIV (December 25, 1922), 1.

<sup>23</sup>John W. Spalding, "1928: Radio Becomes A Mass Advertising Medium," Journal of Broadcasting, VIII, 1 (Winter, 1963-1964), 31.

During the nineteen fifties national advertisers more than ever before began to purchase radio time or radio spots on the basis of station's metropolitan audience ratings (metro ratings). Surely, one reason that programs of more interest to Cincinnati listeners were added to the WLW schedule during the late nineteen fifties and early nineteen sixties was a result of this fact.<sup>24</sup> Advertising and publicity for WLW in 1957 after a new transmission system had been installed repeatedly noted increases in the size of the WLW metro rating.<sup>25</sup>

It is the purpose of most radio stations to get as large an audience as possible at least during some hours of the day. It is, of course, incorrect to assume--as some persons do--that all stations attempt to get the largest possible audience at every minute of the day. But the overall goal of achieving a large audience must be admitted. Some programs, however, are presented in spite of the small or very select audience they attract. Some of the reasons these programs are broadcast are found in the other factors, discussed here, that influenced programming.

In 1963 an evening magazine variety program replaced a program of recorded concert music on WLW. One reason for

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<sup>24</sup>There are, of course, many arguments against such a narrow method of judging media buying. But this does not change the fact that such a method was often used.

<sup>25</sup>See, for example, "Better Sound, Bigger Revenue," Broadcasting, April 13, 1959, 100; and "WLW Advertisement," Broadcasting, August 7, 1961, 12-13.

substituting the new program was the opinion that it would have "a wider audience appeal."<sup>26</sup>

Programs on the national networks also, of course, compete for audiences. According to Sydney W. Head writing about the post war period in radio broadcasting:

Increased radio competition made itself felt in the program field in forms both good and bad. The emphasis on selling led to an emphasis on popularity ratings which amounted to a fetish. Reciprocally, there developed a tendency to devise programs which would "buy" audiences and thereby inflate ratings artificially, i.e. the "giveaway" programs, which reached a zenith in radio in 1948.

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On the other hand, competition shook the industry out of its complacency and stimulated networks and stations toward more imaginative, creative programming. For instance the documentary programs . . . came into prominence in 1947.<sup>27</sup>

It was one of the most popular of these "giveaway" programs, Stop the Music, that contributed to the demise of the once popular Fred Allen Program.

Competition with national networks. Within the medium of radio broadcasting WLW not only competed with other radio stations serving in its coverage area but it also competed with the national networks. The fact that a

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<sup>26</sup>Personal interview with Gene Dailey, Cincinnati, Ohio, April 4, 1963.

<sup>27</sup>Sydney W. Head, Broadcasting in America (Boston: Houghton Mifflin Company, 1956), 151.

number of WLW staff members left the station to work on network programs has been noted above. A number of programs developed at WLW were also moved to the networks. During the nineteen thirties the national networks allowed affiliated stations to produce programs for the networks. By the nineteen forties there was much less of this than previously but one event in the late nineteen forties also strongly influenced the demise of such a practice. This event, described above, was the CBS "steal" of a number of NBC stars. After this the management of the national networks--and the National Broadcasting Company in particular--made a more deliberate attempt to have all programs and stars tied to long term network contracts.

During the early nineteen fifties a number of television programs produced at WLWT were carried over the NBC television network as summer replacements. Some other programs were also carried during the regular winter season. But after the national television networks were more firmly established, especially financially, there was an insistence that almost all network produced programs be based in Los Angeles or New York.

What, however, would have been the effect on broadcast programming--radio and television--if more programs had been produced in Chicago, Cincinnati, Pittsburgh, Cleveland, Nashville, or even Clovis? It seems obvious that both the local programming of the

stations contributing to the networks and the programming of the national networks themselves would have been affected.<sup>28</sup>

This competition is not just with the national networks. Many advertising agencies, program packagers, and other program producers are also competing to produce the programs used on the national networks.

Competition among stations and program variety. In theory increasing the number of stations in a community should increase the different kinds of program content available. More competition among stations should mean that better programming, balanced programming (among the several stations), and a larger variety of programs in different categories should be available to listeners.

However, the evidence about WLW does not suggest that this is true. On the contrary it appears that an increased number of stations and increased competition among these stations only means that a larger quantity of cheaper programming was presented. This cheaper programming was almost always recorded music of different types.

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<sup>28</sup>Television network program procurement has been of serious concern to the FCC and to the Congress. See, Ashbrook P. Bryant, Television Network Program Procurement (Washington, D.C.: Federal Communications Commission, 1962), Part I, Second Interim Report by the Office of Network Study, Docket No. 12782. Also issued as U.S., Congress, House, Committee on Interstate and Foreign Commerce, Television Network Program Procurement, 88th Cong., 1st Sess., 1963.

Whether or not the experience of WLW and some other stations during the nineteen fifties was typical of what would most often happen in this situation cannot be asserted positively.

FCC Commissioner Frederick W. Ford asked:

Has the tremendous increase in competition between stations really brought the benefits which our agency contemplated. . . ? Or, in some communities at least, has competition become a destructive force, decreasing the quality of programming and placing station after station on a marginal basis? Is bad programming driving out the good because it costs less to produce?

No one really has the answers to these questions and undoubtedly the answer varies in different communities. Programming in many instances consists of little more than a hopelessly stereotyped "music and news" format. On the other hand, we know that many broadcast stations, even in small and seemingly overserved markets, bring a large price when put up for sale. We also know that in many markets the large number of stations has brought about a specialization--a programming for minority tastes that would not otherwise have occurred.<sup>29</sup>

Even if it were agreed that there should be some limitations on the growth of broadcast stations--and this is unlikely--then what method should be used for this control? Who might impose and regulate such a limitation? Should the limitation be based on economic, programming, or engineering factors? It has been suggested that only a certain number of stations should be assigned to

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<sup>29</sup>Frederick W. Ford, "Economic Considerations in Licensing of Radio Broadcast Stations," Federal Communications Bar Journal, XVII, 4 (1961), 197.

communities based on their size. But why should residents of certain communities be restricted in their choice of broadcast programs arbitrarily because they chose (if they chose) to live in a smaller community? How shall these communities be defined--would suburban communities be entitled to their own stations even if they were completely surrounded by a large metropolitan area? These are some of the problems.

Any such imposed limitation seems to be contradictory to the American system of broadcasting as it has existed within a relatively free (pluralistic) society. Certainly one of the penalties of a democratic society is that broadcast programming is often not all that certain critics, educators, broadcasters, social scientists, businessmen, advertisers, or politicians would like it to be.

### Summary

Competition among the mass media and among units of one mass medium has been discussed as an influence on the programming of broadcast stations.

The way in which this factor has affected WLW programming may be more subtle and more difficult to demonstrate than the first two factors listed above (availability and economics). This, in part, may be because the factor of competition is closely related to

those two other factors. That is, the competition was often for available program materials and this competition was economic.

However, the effect of competition was also more than just dollars competing for programs materials which were in short supply. There was also competition for network program services, competition for revenues, competition for talent, competition for audiences, and even competition to produce programs for the national networks.

Thus, the factor of competition is more than just a matter of economics and availability. It is important enough to be considered a third influence on the content of broadcast programming.

#### IV. Management Policy and Philosophy

For the most part the media of mass communications in the United States are operated by and/or for private owners. Broadcasting stations are operated on a commercial basis for the purpose of making a profit.<sup>30</sup>

#### The profit motive

In order to stay in business for any period of time the owners of most broadcasting stations must receive more

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<sup>30</sup>There are, of course, a limited number of non-commercial broadcasting stations operated in the United States. A very few commercial broadcasting stations are intentionally operated on a non-profit basis.

revenue from the operations of their stations than they have expenses. In short, they must make a profit. This, then, is the overriding policy or philosophy which the management of these stations must keep in mind. Whether or not a profit is made from a station is ultimately the test of the station's programming--at least from the point of view of the owners.<sup>31</sup>

According to Robert E. Dunville:

The over-all philosophy behind WLW is what you might call enlightened self-interest. We do things for the community because they're worthwhile, but in the end, we do all right for ourselves, too.<sup>32</sup>

The profit motive was not, however, an important factor affecting WLW programming during the first decade the station was on the air. Then, it was operated as a service of the Crosley Radio Corporation, the major interest of which was manufacturing radio receiving equipment. There was, during this period, no thought of returning a profit on the operation of the station.

Since the late nineteen twenties it has been a major objective of the station's management to return a profit.

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<sup>31</sup>There are, of course, other more important tests of programming from a broader point of view, such as social desirability.

<sup>32</sup>M. Abramson, "WLW--Voice of the Midwest," Coronet, November, 1953, 123.

Management programming policies

Even operating within the general purpose of showing a profit the management of a broadcasting station still has a great deal of latitude as to what shall be a station's programming. A number of implicit and explicit guides may determine those policies which influence programming. Some are listed below.

Programming and personal taste. One of the first influences on WLW programming was exerted by the station director Fred Smith. Mr. Smith's background in music, especially classical and concert music, was the reason in 1922 for programs of concert phonograph recordings.

Only a few months later Mr. Smith decided to present American dramas on WLW after he had seen the important western film, "Covered Wagon."

On another occasion during the early history of programming on WLW there were an overwhelming number of telephone calls asking that more "jazz music" be played on a program. But some opera records were also included because the engineer liked to listen to opera.

Certainly in the later years the personal tastes of the staff played a diminishing part in programming. But "taste" was frequently used to judge which program should be broadcast and which should not be broadcast. Staff and management taste, thus, are an influence in programming.

The term taste is used here in the sense of individual aesthetic preference of liking, or judgment of quality. The point is that some programs are put on the air because a station's management believes that they should be broadcast--other considerations, including the profit motive, aside.

Other programs may be put on the air because one staff member feels strongly enough about a program to insist that it be produced. In some cases this staff member might work on this program on his own time because he believes that it should be done. Of course, in any such case the program still may be broadcast only with the approval of a higher authority--the management or owner.

Programming and personal philosophy. In 1949 the Federal Communications Commission announced an opinion that broadcasting licensees could be advocates--that is, stations could editorialize. Editorials have never been broadcast from WLW.<sup>33</sup>

During the time that WLW was owned by Powel Crosley Jr. (1922-1945) there were charges that Mr. Crosley attempted to expound his own personal opinions over the station.

Mr. Frank Weizenbecker, of the Cincinnati Central Labor Council, at a 1936 FCC hearing charged that

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<sup>33</sup>See Chapter IX.

Mr. Crosley supported Republican candidates in an election and "refused to permit the broadcasting of anything concerning labor difficulties of any kind over the facilities of the station." An article in The Nation in 1935 also charged that WLW had attempted to keep any news of strikes of labor difficulties off the station. In 1936 a lecturer on the Ohio School of the Air, William Papier, charged that the WLW management had attempted to censor remarks that he wanted to make about anti-union employers.<sup>34</sup>

If these charges were true Mr. Crosley did attempt to keep certain materials off WLW. This is an example of the personal philosophy of a station's management affecting programming.

An example of the personal philosophy of management putting programs on a station was seen at WLW during World War II. James D. Shouse and Robert E. Dunville after 1939 took over the WLW management and Mr. Crosley had little to do with the station. Mr. Shouse, Mr. Dunville, and other members of the WLW staff believed that during World War II the station should play an important part in the war effort at the home front.

According to Mr. Shouse, at WLW they attempted to report the war the the people of the Midwest "in terms of

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<sup>34</sup>See Chapter V.

the Middle West."<sup>35</sup> Programs were broadcast, many of them sent to WLW via short wave, from the war fronts about farm problems in Europe, about the need for more American food-stuffs and raw materials, and about the place of British women in the War. For example, an Easter church service from war-torn England was even carried over WLW via short wave.<sup>36</sup>

Mr. Shouse and Mr. Dunville felt that the Midwest was traditionally isolationist and that this might have to be overcome if the United States were to win the War.

One may argue strongly that a broadcaster, like Mr. Crosley, should not use his facilities to disseminate only his own personal economic, political, religious, or social beliefs to the exclusion of all other opinions.<sup>37</sup>

Who, however, will argue that Mr. Shouse and Mr. Dunville, did not do a great service to the Midwest and to the United States by the programming they had developed during World War II?

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<sup>35</sup>Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

<sup>36</sup>See Chapter VI.

<sup>37</sup>For another, more widely known case of so-called "news slanting" see Harrison B. Summers (comp.), et al., Federal Laws, Regulations and Decisions affecting the Programming and Operating Policies of American Broadcasting Stations (Columbus, Ohio: Department of Speech, Ohio State University, 1962), V-C-37; or Walter B. Emery, Broadcasting and Government (East Lansing: Michigan State University Press, 1961), 373. The reference is to the George Richards (KMPC) case.

In addition to the programs broadcast during World War II many other programs about important community and national problems were originated at WLW. There were informative dramatic programs produced during the nineteen thirties, nineteen forties and nineteen fifties about many problems; for example, the aged, public education, veterans, and soil conservation. In the season of 1963-1964 a new series of informative talk programs on the use, pollution, navigation and future of the Ohio River was broadcast.

These programs perhaps were not highly controversial. The opinions offered probably aroused little substantial opposition and several viewpoints were usually presented.

But in the selection, writing, editing and producing of these programs it is obvious that it is impossible to eliminate completely the personal philosophy of the WLW management and staff reflected in any such program.<sup>38</sup>

It is very unlikely that any broadcaster or staff member in charge of programming could plan and schedule programs without his own personal opinions being at least a small part of this process. The extent or degree to which personal opinions should be reflected is, however, probably a very controversial question.

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<sup>38</sup>For one explanation of how this process works see Warren Breed, "Social Control in the News Room," in Mass Communications by Wilbur Schramm (ed.) (Urbana: University of Illinois Press, 1960), 178; or in Social Forces, May, 1955.

While many broadcasters refrain from inserting their own opinions in programs they certainly hold the personal philosophy that controversy and discussion are an important part of programming. Then, at least this general philosophy will be reflected in programming.

Programming and other ownership interests. The extent to which programming should be influenced by the licensee's other interests no doubt would be an equally controversial question. But, in fact, these interests can affect programming.

WLW was operated for several years primarily to promote the sales of Crosley Radio Corporation products. But even after this period Mr. Crosley did use WLW to advertise other interests he had. For this he was criticized.

During the nineteen thirties the Crosley Radio Corporation and subsidiaries manufactured a variety of products including pharmaceutical products, an electric vibrator, refrigerators, tire patches, and a scalp massage device. Many of these products were advertised over WLW and some were sold by mail order.

In 1930 a Detroit newspaper said WLW did not carry programs sponsored by other radio equipment manufacturers. However, during this very year WLW was carrying programs sponsored by Atwater Kent, Philco, and Sylvania.

In 1936 the same Mr. Weizenbecker mentioned above charged that Mr. Crosley used WLW to further Crosley

products. Mr. Crosley denied this and said that programs for any rival products would be carried on WLW.

During the nineteen thirties all the play-by-play baseball broadcasts of Mr. Crosley's Cincinnati Reds were carried over Mr. Crosley's WLW or Mr. Crosley's WSAI.

In addition to advertising other products produced by the licensee this influence might also benefit the programming on a station. For example, a number of expensive music and drama programs were sponsored on WLW during the nineteen fifties by the Avco Corporation if other sponsors could not be found. Without sponsorship these programs would not have been presented.

The fact that other licensee interests may greatly affect programming is also illustrated by two examples not from the study of WLW.

The management of one broadcasting station was told to change the station's programming from a "top 40, rock and roll music" format to so-called "good music" because a member of the family that owned the station was running for a high political office. It was felt that the image of the broadcasting station might hurt the image of the candidate. It is also interesting to note, but probably not surprising, that during the campaign this station mentioned the name of the owning corporation much more frequently than had previously been the case.

A chain of television stations that added local daytime bowling programs is another example. The same company also had invested heavily in a chain of bowling alleys.

Somewhat the opposite of earlier policies, in the nineteen sixties the FCC had licensed stations, especially FM stations, to religious groups, particularly Protestant churches. It is very, very unlikely that this ownership did not affect the programming of these stations.

Other stations have been operated by a union and by a political group, namely WCFL, Chicago, and WEVD, New York. Information on how the ownership of these stations has affected programming would be valuable to a further discussion of the influence of ownership on programming.

Programming and other station activities. Programs may be planned and presented in conjunction with other activities of a station. For example, during the nineteen forties WLW maintained a permanent consumer panel of about 1,500 housewives that pre-tested new products. The main purpose of the panel was as merchandising service provided by WLW. But the opinions of the panel were also reported on the program WLW Consumer's Foundation.

Other stations too, frequently presented one-time or regular programs that were tied-in with other activities of the station. These activities often were only tenuously tied to programming.

Programming and specific management policies. Some programs are not broadcast from stations because the management has specific policies not to broadcast such programs. Certainly this would include programs in bad taste (as determined by the management's personal taste). But some other policies are probably not so obvious.

For example, in the nineteen thirties the WLW management did not renew the contract to carry a program after it had been on the station for 26 weeks. The program was Drew Pearson and Robert S. Allen's Washington Merry-Go-Round. It was not renewed because Mr. Pearson and Mr. Allen would not assume the responsibility of any libelous remarks they might make on the program.

Also during the nineteen thirties the WLW management refused to carry a speech by Dr. Townsend because at the time the so-called Townsend Movement was being investigated by a House of Representatives committee. The station's management stated that they would wait for the conclusion of the investigation.<sup>39</sup>

In 1960 the WLW management refused another political program because of a "long standing established policy of not accepting political broadcast materials from unqualified political candidates." In this particular

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<sup>39</sup>See Chapter V.

case the candidate was to be a write-in and the write-in ballot is not permissible under Ohio law.<sup>40</sup>

While some policies might limit the type of programs to be broadcast others may permit the WLW staff to have a free hand in preparing programs as they see fit. For example, quite the opposite of the reported policy of Mr. Crosley, a later WLW policy clearly states that "The News Director shall have sole authority over news content, presentation, and material used in news programs."<sup>41</sup>

#### Management policies and station characteristics

In determining policies for programming a station the management must, or should, consider at least two general aspects of the station. These are: the station facilities and the station locale.

Station facilities. The frequency, power, hours of operation, and requirement of any directional antennae may greatly affect the coverage of the station. This, of course, means that a station can reach only a certain potential audience.

WLW's clear channel and high power served a vast area and a vast audience many miles from Cincinnati.

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<sup>40</sup>See Chapter IX.

<sup>41</sup>Crosley Broadcasting Corporation. "Inter-Office Correspondence to Entire Staff of Crosley Broadcasting Corporation from Al Bland," Cincinnati, Ohio, March 29, 1960. (Mimeographed.) (From the WLW files.)

Another station with less power but also located in Cincinnati would have to concentrate on an urban audience. A daytime only station would consider still other factors.

Station locale. The audience of radio stations in Cincinnati is likely to be different in some important characteristics from the audience of stations in New York City or in Pixley, California.

The location of the station is likely to mean that a larger or smaller revenue is available to the station depending on the size of the community.

Different cultural, educational, and other groups within the potential audience of a station might well influence the programming of a station. Thus, because of WLW's location in the Midwest it was not surprising that a large number of hillbilly variety programs were broadcast. Nor was it surprising that farm programs were broadcast. Stations in other locales might have carried more programs of interest to listeners who were of Polish, Mexican, or Swedish extraction. In other parts of the United States programs in Navajo, Apache, Serbo-Croatian, or Basque programs might have been broadcast.

"Station image." The definition and measurement of "station image" is a difficult task. While the audience may not be aware of the fact, a station's management is often trying to create a very definite "image" or "sound."

Surely, the programming of any station will be affected by any management policy that attempts to give a station a certain "image."

#### Changes in programming

If it is agreed that the above influences are important in determining the programming of a specific station, then any changes in these influences might alter the station's programming.

Thus, a change in the ownership and/or management of a station might change the station's programming. In 1945 it was argued by FCC Commissioners Walker and Durr that the sale of WLW to the Aviation Corporation might substantially alter the programming on WLW.<sup>42</sup> According to James D. Shouse there were no changes.<sup>43</sup> But certainly such a change could affect the programming of a station and has in the case of the sale of many other stations.

Other changes that might affect programming include: any change in the other interests of a licensee, for example, the ownership of a television station; a change in specific policies followed by the management; or changes in the facilities, locale, or "image" of a station.

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<sup>42</sup>See Chapter VII.

<sup>43</sup>Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

The desire and need to  
be different

Every really effective program . . . on radio and television, has some quality, or more often, some qualities about it that sets it apart from other programs of the same type--qualities that set it apart as distinctive and different.<sup>44</sup>

Just as a single program should be different to be effective, so should the programming of a station be distinctive if that station is to be effective.

According to WLW program manager Gene Dailey the addition of dramatic programs to the WLW schedule in 1963 was strongly influenced by "our desire to continue to provide program material that is not found on ordinary radio stations."<sup>45</sup>

"Station image," mentioned above, is nearly always discussed by broadcasters in terms of how their station is different or distinctive from another station of the same general type.

The staff and management of WLW, has, almost since the station first went on the air in 1922, seen the station as bigger and better than nearly all other radio stations. This general feeling that WLW is the biggest and the best--

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<sup>44</sup>Summers, Programs and Audiences, RR-08-d.

<sup>45</sup>Letter from Gene Dailey, Program Manager WLW Radio, Crosley Broadcasting Corporation, December 10, 1963.

always was and always will be--has, however subtly, influenced WLW programming.<sup>46</sup>

#### V. Sponsor Policy and Philosophy

If management policy and philosophy is important in shaping the programming of a station, then to an extent the influence of advertisers must also be considered. It is unlikely that a sponsor will order a station to begin carrying a particular program or more programs of one type. The sponsors' influence is more subtle than this. By purchasing or not purchasing a particular program, or commercial announcements within a particular program, sponsors may well determine whether or not the program remains on a station. The advertiser's decision, of course, is usually not an arbitrary one but is based on a number of factors. These factors cannot be considered here but might include: whether or not the "mood" of the program was suitable for a particular advertiser, the number of persons reached by the program, particularly the number of persons reached that are "most needed" ("target audience") by the sponsor, and the proven success of the program in selling the sponsor's product.

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<sup>46</sup>It is not the writer's intention here to discuss role theory or self-identification. But after talking with many former and present WLW employees it was obvious that WLW holds a special place in their lives. This feeling is not always present among employees of broadcasting stations or other businesses. Nor, of course, was it with all WLW employees.

In 1958 helicopter traffic reports were begun over WLW. One reason the station's management put the programs on the air was that an advertiser was definitely interested in sponsoring the reports. This, of course, does not detract from the public service value of these reports nor does it mean that they might not have been started anyway. But certainly one factor in beginning the costly series was that the cost would be recouped.

Network programs

That advertisers were important in determining the composition of network programming has long been recognized. Some have argued that sponsor control was harmful; others state its positive values.<sup>47</sup>

During the late nineteen twenties and early nineteen thirties it became obvious that sponsors were more interested in "light" and entertainment programs than in "heavy" or information programs. Programs of concert and opera music were replaced by popular music and comedy shows. For example, during the seasons of 1927-1928 50 per cent of the sponsored quarter-hours on the national networks were in the category of concert music. By the season of 1930-1931 only about 20 per cent of the sponsored quarter-hours on the networks were in this same category.

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<sup>47</sup>See Llewellyn White, The American Radio (Chicago, Illinois: The University of Chicago Press, 1947), 54-61.

During the late nineteen thirties and early nineteen forties more and more women's serial dramas ("soap operas") were added to the networks' schedule. In spite of urging by the network management personnel to try other types of programs, advertisers simply demanded that they be allowed to sponsor a daytime serial. The reasons that sponsors asked for more "soap operas" is not particularly important here.<sup>48</sup> The fact that they did, meant that the networks, and thus, stations, scheduled more women's daytime serials.

In addition to asking for particular types of programs, advertisers may actually keep programs on the air although the audience for these programs, in comparative terms, is not large. Thus, the Voice of Firestone, Telephone Hour, and Cavalcade of America, continued on the national radio networks for many years because the sponsors, The Firestone Tire and Rubber Company, the Bell Telephone System, and DuPont, respectively, sought "prestige" more than a large audience.<sup>49</sup>

Sponsor support caused the growth of certain types of programs during the nineteen thirties and nineteen forties. Sponsors, similarly, caused the decline of

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<sup>48</sup>It is likely that advertisers asked for more women's serial dramas for several reasons; including the proven success of such programs in selling products, the imitation of similar advertisers, and indications that such programs would reach the "most needed" audience they were seeking.

<sup>49</sup>These three sponsors continued the same or very similar programs on the national television networks.

certain types of programs by their lack of support during the nineteen fifties.

Advertisers were especially hasty in deserting the national radio networks for the national television networks. Thus, many programs moved from radio to television. Others just disappeared from the radio networks but had no counterparts on television. While advertisers deserted network radio, non-network national spot radio advertising was not abandoned as quickly. As network radio programs went off affiliated stations they were generally replaced by participating format programs that would appeal to national spot and local advertisers.

The wisdom of the advertiser's decision to switch their budgets so quickly and so completely away from network radio may be questioned.<sup>50</sup> The fact that they did and the result, however, are clear.

The licensee of a station retains the ultimate control over the programming broadcast from his station.

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<sup>50</sup>From 1950 to 1961 the cost-per-thousand of network radio increased only 6 per cent while the cost-per-thousand of spot radio increased 38 per cent. Thus, the judgment of the advertisers was clearly not based on circulation figures alone. Their decisions were probably greatly influenced by the glamour and novelty of network television. Many network radio advertisers switched to network television. The increase in spot radio was largely "new" money.

The important comparison here is that during this same period, 1950-1961, the cost-per-thousand of network television and spot television declined 21 and 8 per cent, respectively.

See Morris J. Gelman, "Radio," Television, January, 1963, 55. (Based on figures from Marplan Division, Interpublic Incorporated.)

The influence of sponsors, indirect or direct, is still an important factor in determining this programming.

#### VI. The Invention, Imitation, and Decline of Programs

Those interested in broadcast programming frequently talk about cycles of programming. Clearly, to varying degrees, programs do run in cycles. The cycle begins with the invention of a new program or programs, or more frequently with the introduction of a program with a slightly different tact or alteration. This one program, or sometimes several programs, may be imitated by a number of similar programs. Then, the trend runs its course and programs of this type decline and may even disappear.

#### Invention of new programs

Whenever a program is described as the first one, or among the first, of its type then the process of invention is being recognized.

A number of the "first" programs of particular types on WLW or on the national networks have been described in previous chapters. Particular programs are not important. Just as broadcasters argue over which was the first radio station they argue about which was the first "soap opera." And just as the resolution of the former argument is dependent on the definition of "radio stations" so the latter is only resolved by a specific and narrow definition of "soap opera." But clearly, what we now call the "soap

opera" evolved in the late nineteen twenties and early nineteen thirties. The exact year is not important; nor the exact program. In the case of the "soap opera" evolution rather than invention may more correctly describe what happened.

The tremendous growth in the different types of programs offered on the national networks and on WLW between 1927 and 1933 was described.<sup>51</sup>

The invention of a program on WLW occurred when Fred Smith got his idea for Musical News or when Powel Crosley Jr. asked Ed Byron to build a program of light music and romantic poetry, Moon River.

In some cases programs began on local stations and were transferred to the networks; for example, the phenomenally successful Amos 'n' Andy.

In other cases a program form has begun on the networks and been adapted for use by local stations. As was Monitor, the first network magazine variety program.

The degree to which programs are an entirely new type or simply aberrations of an existing type is argumentative. National Amateur Night (1934-1935) and Major Bowes Original Amateur Hour (1935-1936) brought a new type of variety show to the national radio networks in the season of 1934-1935. In 1949 Jack Webb's Dragnet was not really

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<sup>51</sup>See Chapter IV.

a new program form but only a new style of the crime-detective dramatic form. Such a distinction is arbitrary and academic.

#### Imitation of successful programs

The importance of both Original Amateur Hour and Dragnet is that they produced a rash of imitations. Following the immediate success of Original Amateur Hour "amateur programs sprang up all over the place--there were several on networks, and scores of stations developed local amateur shows."<sup>52</sup>

Television programming was more influenced by the popularity of Dragnet than was radio programming. But there were several imitations of Dragnet almost immediately on both the national radio and national television networks.

A number of other illustrations could be cited but the cyclical nature of programming trends is generally recognized. Clearly, almost any successful program will have its imitators.

It might also be noted that the first program of any type is not necessarily the most successful or the most enduring. For example, National Amateur Night preceded the Original Amateur Hour on the national networks but the latter was more popular and more enduring.

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<sup>52</sup>Summers, Programs and Audiences, RR-03-b.

### The decline of programs

Just as surely as they are evolved and imitated, new programs and program forms decline in popularity and in number. Very simply put, they wear out.

Individual programs wear out as the basic idea of the program loses its freshness and novelty. The stronger the idea, the more likely the program will endure.

And just as an individual program wears out, the amount of programming of one particular type declines.

The decline in the number of programs within particular types on the national networks and on WLW has been described in detail in previous chapters.<sup>53</sup>

### Long and short cycles

Programs and program types run in cycles of varying lengths. Some programs were broadcast on WLW for only a few weeks; others have been broadcast for four decades. This is equally true for different program types as well as individual programs.

Women's serial dramas grew in number beginning in the nineteen thirties. This program form vanished from the national radio networks by the nineteen sixties.

By comparison the telephone quiz, begun on the national radio networks with Stop the Music, ran a very

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<sup>53</sup>See Chapter II-IX, or Chapter X.

short cycle. This type of program was numerous on the national radio networks for no more than three or four seasons.

Certainly the factor described as the invention, imitation, and decline of program forms does not exist independently from other factors described in this chapter. These cycles are greatly influenced by economic, competitive, and availability factors. But the process of invention or innovation, imitation, and deterioration, seems important enough to be described as a separate factor that influenced programming on WLW from 1922 to 1963.

#### VII. Technical Inventions and Improvements

Other inventions and innovations besides those of program forms greatly influenced the course of broadcast programming. Indeed the very existence of broadcast programming was dependent on a number of inventions and innovations that made broadcasting possible at all. Several examples will illustrate the effect of technology on WLW programming.

##### Microphones

The first microphones used at WLW were large instruments about the size of a megaphone. They were very insensitive. Performers were required to speak directly into the microphone horn. In fact, the speaker's head had

to be almost inside the horn. These microphones had a frequency response no better than that of an ordinary telephone.

By the middle nineteen twenties the development of "ribbon" microphones of high sensitivity and better fidelity made the broadcasting of larger groups and orchestras feasible. To be sure some programs featuring large musical groups were broadcast with the older type microphones but the new development surely made these programs more attractive.

#### Remote equipment

The development and use of remote equipment allowed programs to be broadcast over WLW from outside the station's studios. Musical variety programs from downtown hotels and operatic concerts from the Cincinnati Zoological gardens were early remote broadcasts carried over WLW.

#### Electronic pickup

As noted above, early programs of recorded music were broadcast from WLW by placing the WLW microphone horn directly in front of a phonograph horn. About 1926 the electronic pickup for recorded music was developed. This did not have an immediate effect on WLW programming. Rather it was a permissive factor. Programs of recorded phonograph music were made possible at a later date. On many other stations programs of "platter" music were

developed during the nineteen twenties and nineteen thirties but these were not used on WLW until the late nineteen forties.

A number of syndicated programs, however, were carried on WLW during the nineteen twenties and later from electrical transcriptions.

#### Inexpensive and convenient receiving sets

The development of inexpensive radio receivers, pioneered in part by Powel Crosley Jr. had an indirect effect on radio programming.

In 1921 very few homes were equipped with radio receivers. One reason was that manufactured sets at that time cost \$100 or more. In 1921 the Crosley Manufacturing Company produced a set that sold for about \$20. Many other companies began producing inexpensive radio receivers about this same time. But these sets required that listeners use earphones that were neither convenient nor comfortable.

By 1924 inexpensive "super-hetrodyne" receivers were produced that were powerful enough to drive a loud-speaker. But these sets were powered by batteries which had to be recharged or replaced frequently.

By 1928 radio receivers that used household electrical power were being manufactured. Now the radio could be listened to by a number of persons and there was very

little or no maintenance required. Further, transmitting and receiving equipment was sufficiently improved that programs could be tuned in with relative ease.

One of the important influences on radio programming in the late nineteen twenties was the large potential radio audience which advertisers desired to reach. One important facilitating factor that had allowed this large audience to develop was the innovation of inexpensive, convenient radio receiving sets.

#### Increased power

During the nineteen twenties the power of WLW was increased from 500 watts to 50,000 watts. This increase in power meant a larger audience was being served by the station. Thus, WLW programming was planned for a more diverse, regional audience.

#### Increased interference

During the nineteen fifties and nineteen sixties precisely the opposite of the above took place at WLW. Because of an increased number of stations and increased electrical interference the coverage area of WLW was reduced from what it had been with the same power during the early nineteen thirties and early nineteen forties.<sup>54</sup>

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<sup>54</sup>See Chapter IX; from 1934 to 1939 WLW was operated with 500,000 watts of power.

Thus, during this later period the station management began to consider more carefully the metropolitan Cincinnati audience.<sup>55</sup>

#### Short wave

The development of short wave transmission during the nineteen twenties and nineteen thirties was later to make certain war-time programs possible on WLW and on the national networks. Again, this was a permissive factor. Short wave transmission was possible and used to a limited extent earlier but was most important during World War II.

#### Wire recording

Wire recording was also first used extensively for broadcast programs during World War II. Electrical transcriptions were used for some special events and on-the-spot programs during the nineteen thirties. But this equipment was too large and cumbersome to be easily used outside of the studio. During World War II a number of

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<sup>55</sup>Of course, WLW still has a coverage area that far exceeds the area served by many stations with less power. From 1938 to 1958 the average amount of electrical power used per residential customer increased 300 per cent. WLW engineers argued that power of 1,000,000 watts was needed in 1960 to "restore some resemblance of the service previously enjoyed" with 50,000 watts.

See Crosley Broadcasting Corporation, Engineering Department, Engineering Statement and Exhibits, WLW: (Submitted to the Federal Communications Commission March, 1960, in support of comments relative to third notice of further proposed rule making, Docket 6741), Cincinnati, Ohio, 1960, 19.

on-the-spot broadcasts were produced on wire recording equipment, such as reports of bombing runs over enemy territory.

### Tape recording

After World War II recording on magnetic tape was developed. Tape recording made it possible for some programs to be produced on tape rather than being broadcast live as before. Previously two versions of many programs had to be broadcast; one for the East and Midwest stations and a repeat for the Pacific Coast.

At WLW tape recording made possible two programming experiments.

In 1952 the WLW management tried the block programming of evening programs of similar appeals to attract listeners away from television. During the seasons of 1952-1953, 54 per cent of all network programs used on WLW were broadcast at different times than they were offered by the networks.<sup>56</sup> Such wholesale rearranging of the WLW program schedule would not have been feasible without tape recording.

In 1955 with WLW programming in transition and in a state of confusion, a magazine variety program composed largely of recorded on-the-spot interviews was tried at

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<sup>56</sup>This does not include news and commentary programs which, naturally, had to be broadcast the same night they were originated on the networks. See Chapter VIII.

WLW. Again, this type of program would not have been feasible without tape recording.

Definitely one of the most important single but indirect influences on WLW programming was the teehnical development of television broadcasting.

Technological inventions, innovations and developments were factors influencing the types of programs that could be broadcast, and thus were broadcast, from WLW.

#### VIII. Governmental and Other Pressures

Government regulation of broadcasting in the United States is not very restrictive compared with the broadcasting systems of many other countries.<sup>57</sup> For the most part this regulation has been permissive and rather general.

Nonetheless governmental and other pressures have influenced programming on WLW and on other U.S. stations. Several examples of these pressures are discussed below. Most of these have been noted in chapters above and need be only briefly cited here.

#### Governmental regulations

It is certainly not possible to chronicle all the important developments in the regulation of broadcasting

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<sup>57</sup>For a comparison with some other countries see, Fred S. Siebert, Theodore Peterson and Wilbur Schramm, Four Theories of the Press (Urbana: University of Illinois Press, 1956); or Charles R. Wright, Mass Communications (New York: Random House, 1959).

here.<sup>58</sup> However, some decisions and opinions that influenced broadcasting generally will be noted. Several other cases that specifically involved WLW will be mentioned.

Class B status. In June of 1923 WLW was one of 39 U.S. radio broadcasting stations classified as class B by the Department of Commerce, then the licensing agency for stations. Stations so designated were of high power and considered to be the most important U.S. outlets. With this classification it was agreed that WLW would broadcast only live programs; all programs of phonograph records or mechanically reproduced music were taken off the station.

The Great Lakes decision. In 1928 in the Great Lakes case the Federal Radio Commission noted:

Broadcasting stations are licensed to serve the public and not for the purpose of furthering the private or selfish interest of individuals or groups of individuals.

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... in the opinion of the commission, ... the tastes and needs, and desires of all substantial groups among the listening public should be met, in some fair proportion, by a well-rounded program, in which entertainment and lighter grades, religion, education and instruction, important public events, discussions of public questions, weather, market reports, and news, and matters of interest to all members of the family find a place.<sup>59</sup>

<sup>58</sup>Harrison B. Summers cites more than 230 cases and rulings that have influenced broadcast programming from 1923 to 1962; see, Summers, Federal Laws . . . , C-V-01 - C-V-78.

<sup>59</sup>U.S., Federal Radio Commission, Third Annual Report (Washington, D.C.: Government Printing Office, 1929), 32 and 34.

In this case improved facilities were granted to WENR-WLS and denied two other applicants. The importance of the case was that the FRC noted the need for a balanced program service for the entire public.

It further noted that a program service was not in the public interest which was intended for reception by only a small proportion of the public residing within a station's coverage area.

Still this permissive ruling gave station licensees great latitude in determining the specific "balanced" schedule of programs.

500 kilowatt promises. Recognizing some of the explicit and implicit opinions of the FCC commissioners serving in 1938 the management promised to make changes in WLW programming in an attempt to keep a special authorization for 500,000 watts. These promises<sup>60</sup> were not requested by the FCC nor even suggested by the FCC. But they were offered because the WLW management believed they might influence the FCC's decision.

Undesirable program materials. In a number of cases and opinions after the formation of the Federal Radio Commission and in a general Federal Communications Commission memo in 1939, types of materials considered undesirable were noted.

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<sup>60</sup>For the specific promises see Chapter V or Chapter X.

Specifically, the 1939 FCC memo on undesirable program materials included defamation, fortune telling, programs depicting torture, lengthy and frequent advertisements, excessive use of recordings, refusal to give equal rights to both sides of controversial discussions, and other such items.<sup>61</sup>

The Blue Book. Probably the most important of the general FCC memos on programming was the so-called Blue Book. Published in 1946 this FCC memorandum outlined in moderate (though somewhat confusing) detail what was expected as the basic requirements of broadcasting in the "public interest, convenience, and necessity."

The specific items within the Blue Book are not important here.

What is important is that this was the Commission's first significant attempt to determine what was meant by public interest.

No doubt the Blue Book had a definite effect on the programming of WLW and many other stations.

In the Blue Book the Commission tried to state general principles. For the most part, as before, the specifics of what should constitute the programming of each station was left up to the broadcast licensee.

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<sup>61</sup>Summers, Federal Laws . . ., V-C-12.

<sup>62</sup>U.S., Federal Communications Commission, Public Service Responsibility of Broadcast Licensees (Washington, D.C.: Government Printing Office, 1946).

The Carlton Fredericks case. In 1962 the program Living Should Be Fun was not renewed on WLW. This was, in part, the result of pressure from the Federal Communications Commission. Further, the pressure applied by the FCC was in response to charges made originally by a nutrition expert addressing a meeting on medical quackery.

In December, 1961, 50 radio stations, including WLW, received letters from the FCC seeking information about alleged "hidden" sponsorship of the program.

In July, 1962, the FCC ruled that in some instances the Communications Act had been violated. But by this time most of the stations previously carrying the program had dropped it. As in many other instances the FCC had regulated broadcasting by the "lifted eyebrow" rather than by specific rulings, opinions, and cases.<sup>63</sup>

#### Self regulation

The National Association of Broadcasting formed in 1923 adopted a very brief code in 1929. In 1937 a longer code called The Standards of Practice for Radio Broadcasters of the United States of America was adopted. This latter code, slightly revised, was still in use in 1964 as the Radio Code of Good Practices.

Member stations of the National Association of Broadcasters were supposed to be operated within the limits

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<sup>63</sup>See Chapter IX.

of this code. No enforceable legal requirements can really punish members who violate the code. But these standards have had a limited effect on the content of broadcasting.

Sydney W. Head has noted:

Most self-regulation by businesses and industries arises from the need to cultivate good public relations and to forestall official regulation by the government. . . . On the other hand, the very mental discipline of developing a well-thought-out code, the very existence of the code as an explicit statement of principles, objectives, and standards, can have a long-term ameliorative ethical effect. Unconsciously the members of an industry may begin to acquire in fact and practice a sense of responsibility to which at first they may have paid more lip service.<sup>64</sup>

Clearly self regulation in the broadcasting industry developed to forestall any further formal governmental regulations, as Professor Head notes.

Further, self regulation has, to an extent, been successful in the broadcasting industry for this very same reason. Because of this indirect but dependent connection with government regulation the two have been included here as part of a larger factor called governmental and other pressures.

#### Other pressures

The musicians union. A strong pressure on the WLN management and other stations was applied by the American Federation of Musicians.

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<sup>64</sup>Head, 388.

In the late nineteen thirties as a part of its regular contract with WLW the Cincinnati local of the AFM required that a certain amount of money be spent at WLW for music and musicians. At WLW and at other large stations this was usually computed as a percentage of the station's gross revenue or highest evening rate.

This pressure by the union meant that at WLW music programs were frequently scheduled to fill the station's schedule simply because musicians were readily available for these programs.<sup>65</sup>

The Eye Opener case. A more specific case of outside pressure applied against the WLW management was seen in 1960. This involved a program sponsored by the United Auto Workers called Eye Opener.

In the fall of 1960 the WLW management did not renew the contract for this program because they wished to substitute a program of local discussion about news events of the day. The union, especially through Senator Philip A. Hart (Democrat of Michigan) brought pressure to bear on the WLW management to renew the program.

Clearly, to avoid an open confrontation with the union before the FCC, a time was agreed upon between WLW and the union and the contract was renewed.<sup>66</sup>

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<sup>65</sup>See Chapter X.

<sup>66</sup>See Chapter IX.

The responsibility of the licensee

The illustrations above then demonstrate that governmental and other pressures influence the programming of broadcasting stations.

The influence, however, may be felt in a variety of ways. The governmental agency specifically charged to regulate broadcasting--first the Department of Commerce, later the Federal Radio Commission, and since 1934 the Federal Communications Commission--may offer a general opinion that applies to all stations. Or it may specifically rule on a case, the effect of which is to inform broadcasters that this is now the opinion of the commission. It may even only seek information or investigate a station or the industry in general but in doing so, inform broadcasters--usually transmitted via Washington attorneys--that a certain practice is not approved.

These governmental pressures may seek to add programs--such as discussions or so-called educational programs. Or the commission may seek to subtract certain programs or types of programs from stations' schedules--such as medical quacks or fortune tellers.

The pressure of government regulation is most obviously seen and strongly felt through the license renewal process of the commission. Broadcasting station licensees must periodically be reviewed, then renewed or

not renewed by the commission. At this time he is, at least theoretically, the licensee is expected to demonstrate that he has operated and will continue to operate in the public interest, convenience, and necessity.

At various other times the licensee may be called upon to answer to the FCC on particular cases or programs.

The direction and emphasis of the government regulation of broadcasting has changed many times since the FRC first began to formally regulate broadcasting in 1927.<sup>67</sup>

As frequent but not so often obvious are the myriad of other pressures that befall every licensee. These pressures may be exerted by other government agencies than the FCC; such as congressional committees, government agencies, and individual government officials. Other pressures come from various majority groups, minority groups or individuals within the community.

These pressures notwithstanding the broadcast licensee in the United States is free to schedule programs of his station with a great deal of latitude. Discussing the regulation of American broadcasting by the FRC and FCC Robert Cushman wrote:

The two commissions have followed the line of least resistance and have assumed that what is

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<sup>67</sup>For some of those changes see White, The American Radio, 126-203; or Lawrence W. Lichty, "The Impact of FRC and FCC Commissioner's Backgrounds on the Regulation of Broadcasting," Journal of Broadcasting, VI, 2 (Spring, 1962), 97.

best for the radio industry as a business enterprise must also be best for the country.<sup>68</sup>

Mr. Cushman was not just describing the work of the commission but he was being critical of their decisions. That, however, is not important for the analysis here. Irrespective of the merits of the commission's actions, under the American system of broadcasting the factor of government control has not been great in influencing programming trends and changes.

In many other countries with stricter, more specific government regulations this is a much more important determinant of the content of broadcasting and the content of other mass media.

Very few programs or program types are specifically prohibited from being broadcast in the United States.

The result of the American system is that the other factors that influence programming described previously, and more importantly the factor of audience preferences described later, have been more influential than they would have been under a more restrictive system of government control.

Thus, the other factors that influence trends in programming described here operate in the absence of specific government regulations or in the absence of control by any monolithic group. The extent to which the

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<sup>68</sup>Robert E. Cushman, The Independent Regulatory Commissions (New York: Oxford University Press, 1941), 730-731.

other factors listed, above and below, influence programming are in a proportion to the lack of government regulation.

### IX. Audience Preferences

Changing audience preferences may well be the most important single factor influencing programming trends and changes.

#### The importance of audience preferences

By 1928 or 1929 many broadcasting stations were carrying commercial programs and advertisers had some influence on programming. With this, audience measurements inevitably developed as methods of determining the effectiveness of programs for achieving the sponsor's purpose. Starting with the season of 1929-1930 the Cooperative Analysis of Broadcasting supplied its members with ratings of some programs carried on the national networks. In 1935 the C. E. Hooper organization began supplying "Hooperatings" for sponsored network programs.<sup>69</sup>

From almost the first day that they were on the air most stations were programmed on the basis of listeners' tastes and preferences. In the case of WLW this was nearly a decade before any program ratings were provided.

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<sup>69</sup>Harrison B. Summers, "Qualitative Information Concerning Audiences of Network Television Program," Journal of Broadcasting, V, 2 (Spring, 1961), 147.

Noting the influence of telephone calls made to WLW by listeners Robert Stayman said:

Those telephone calls by the way, provided the 1922 version of the Hooperatings. We received calls about everything . . . listeners always asked for special musical numbers.<sup>70</sup>

As early as November, 1922, contests were conducted at WLW to determine the size of the station's audience and to seek comments on the station's programming. Mail received at the Crosley Manufacturing Company was analyzed and consideration was given to requests by listeners for different types of programs or for more of certain types of programs.<sup>71</sup>

In September, 1923, WLW station director Fred Smith wrote:

The nature of radio programs eventually will follow demands of economic conditions, which, in other words, is but the demand of the public. Radio is on the right track. It has found its own. The public will demand that it be a joy bringer.<sup>72</sup>

On one occasion after he had played a number of opera records Mr. Smith asked listeners to telephone him with their musical requests. WLW "stood by" while Mr. Smith

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<sup>70</sup>"Broadcast Random Affairs in Early Days, Pioneers Say," Cincinnati Enquirer, March 2, 1947, III, 14.

<sup>71</sup>See Chapter III.

<sup>72</sup>Fred Smith, "Real Value of Broadcasting Lies in the Dissemination of Culture; Studio Director of WLW Writes," Crosley Radio Weekly, II, 39 (September 10, 1923), 1.

answered the telephone. Every call that came in was for more jazz. Mr. Smith played jazz.<sup>73</sup>

The Great Lakes case. The Great Lakes case opinion given by the Federal Radio Commission in 1928 has been noted above. At that time the FRC formally acknowledged that stations should be programmed with "entertainment and educational features according to the needs and desires of their invisible audiences."<sup>74</sup>

Majority and minority preferences. Programming at WLW was planned with the preferences of the majority considered first but with other preferences also considered.

In 1928 Powel Crosley Jr. said:

. . . we try to arrange our programs from morning to night on the basis of having the bulk of the material to please the average taste, and the small remainder so diversified as to give a little bit of those things that please the smaller percentage of the audience.<sup>75</sup>

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<sup>73</sup>See Chapter III.

<sup>74</sup>U.S., Federal Radio Commission, Third Annual Report, 33.

<sup>75</sup>"Crosley Dedicates High-power Transmitter; Ceremonies mark new WLW's Debut," Cincinnati Enquirer, October 30, 1928, 3.

### Changing audience preferences

Audiences' preferences and tastes for different types of programs do not remain static; they are constantly changing.<sup>76</sup>

These changing preferences have been noted in many small studies of the broadcasting audience and in several well-known studies.<sup>77</sup> During the past four decades a great deal of data about the broadcast audience has been collected. Some studies of changing preferences over a long period of time have been conducted. Other studies have traced the preferences of specific audiences.<sup>78</sup> However, much more information is needed about listeners'

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<sup>76</sup>Although, studies of audience preferences "are by their nature static." See Paul F. Lazarsfeld, "Some Reflections on Past and Future Research on Broadcasting," in The People Look at Television by Gary Steiner (New York: Alfred A. Knopf, 1963), 409; or Paul F. Lazarsfeld, "Trends in Broadcasting Research," Studies of Broadcasting, 1 (March, 1963) (Published by the Theoretical Research Center of the Radio and TV Culture Research Institute, The Nippon Hoso Kyokai, Tokyo, Japan), 49.

<sup>77</sup>Four of the best known of these studies are Paul F. Lazarsfeld, Radio and the Printed Page (New York: Duell, Sloan and Pearce, 1940); Paul F. Lazarsfeld and Harry Field, The People Look at Radio (Chapel Hill: The University of North Carolina Press, 1946); Paul F. Lazarsfeld and Patricia R. Kendall, Radio Listening in America (New York: Prentice-Hall, Inc., 1948; and Steiner.

<sup>78</sup>Annual studies of the preferences of the Iowa radio audience were originated by Harrison B. Summers and continued by Forest L. Whan for nearly two decades. For an example of the changing preferences of a segment of the audience see Lawrence W. Lichty (comp.) Children's Preferences for Radio and Television Programs (Columbus, Ohio: Department of Speech, Ohio State University, 1962). (Mimeographed.)

preferences, audiences' behavior, the effects of the mass media, matters of tastes and social values, and the functions (consequences) of the mass media.

This new information may reveal many reasons for changes in preferences. But in the absence of this more detailed information two major reasons seem to account for many of these changes in program preferences.

Discovering new programs. One of these reasons has been implied above, under the discussion of the invention, imitation, and decline of program forms. Harrison B. Summers described this phenomena as follows:

There is a very decided tendency for listeners, taken collectively, to be "loyal" to programs of their choice--but with few exceptions, this "loyalty" does not continue for more than a few years. When a program has lost its freshness and novelty, when it impresses listeners as being "the same old stuff," then listeners lose interest--and losing interest, refuse to listen.<sup>79</sup>

Listeners discover a new program to which they like to listen. After some time--it may be several weeks or many years--listeners tire of this program and discover some new program.

Under the American system of broadcasting and advertising sponsors--and in turn stations--cannot long afford to present programs which do not attract at least comparatively large audiences.

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<sup>79</sup>Summers, Programs and Audiences, RR-03-e.

The larger social context. The second major reason for changing audience preferences is the changing social context--the larger social system--within which broadcasting is contained. This factor is discussed in more detail later in this chapter.

Two examples, however, illustrate this effect on changing preferences. During the late nineteen thirties and early nineteen forties it became increasingly clear that the United States might become involved in war in Europe. As a result the interest in, and audience for news programs--especially programs of analysis and commentary and programs broadcast directly from Europe--grew larger. This increased demand on the part of listeners in turn meant that networks and stations added more programs of this type of their schedules.<sup>80</sup>

However, during World War II the opposite phenomena occurred. A certain degree of "war weariness" was evident by 1944. The ratings of news and commentary programs fell off. Again Professor Summers:

People didn't want to hear about the war; they wanted "escape." . . . "escape" programs attracted larger and larger audiences. The result was, some decrease in the number of news programs scheduled but a decided increase in the number of comedy variety programs and especially of "thriller" drama programs--not related to war themes--which provided at least a temporary escape for listeners from the worries of actual life.<sup>81</sup>

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<sup>80</sup>See Tables 16-19, Chapter VI.

<sup>81</sup>Summers, Programs and Audiences, RR-03-e.

Following World War II there was a period of economic inflation in the United States. This has been offered as an explanation for the tremendous listener interest in quiz programs, especially quiz programs offering large cash prizes, during this period.

The relationship between the content of mass communications and the social system cannot be discussed at length here. But it is probably correct to assume that the content of broadcasting in the United States has both reflected and created the changing tastes and preferences of the audiences.<sup>82</sup>

#### The measurement of audience preferences

An important intermediate factor between audience preferences and the programming of broadcasting stations is the method by which preferences are measured.

To illustrate this phenomenon is difficult. But it can be assumed that there would be a difference between programming based solely on mail received from listeners and programming based entirely on programs' ratings. The two extremes never existed, of course, but this imaginary polemic might suggest this phenomenon.

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<sup>82</sup> See, Milton C. Albrecht, "The Relationship of Literature and Society," American Journal of Sociology, LIX (1954), 425; and Milton C. Albrecht, "Does Literature Reflect Common Values," American Sociological Review, XXI (1956), 722.

A change in measurement of preferences did occur in the nineteen fifties. During the nineteen thirties, and nineteen forties, the national ratings of network programs were the most widely available type of audience information.

However, partly as a result of, and partly contributing to the downfall of the national radio networks was the wider use by advertisers of the metropolitan ratings figures provided for local stations.

At WLW the tremendous coverage of the station over a wide area had been the station's major selling point. Programs were planned for this large audience. In the nineteen fifties as advertisers paid more attention to "metro ratings" those responsible for WLW programming also paid increasing attention to planning programs that would appeal to the Cincinnati metropolitan audience.<sup>83</sup>

The effect not only of audience program preferences but also of the method of measuring these preferences might be best understood by posing another hypothetical question. What would have been the effect on the programming of WLW, and other stations or the networks, if some other methods of measuring audience preferences had been much more widely used between 1930 and 1964?

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<sup>83</sup> This, of course, is not to imply that the rural and small community audience was ignored by the WLW management. But clearly the preference of the urban audience received increasing attention at this time.

Audience ratings, the most widely used, but certainly not the only, method of measuring audience preferences show only the proportion of homes tuned in to competitive programs at certain times. That is, the rating is only a measure of "what the people want" from among those programs that are available.

What if other measurements of liking for programs or attention to programs had been used? Would programming based on a measurement of the ultimate purpose (i.e. sales of the sponsor's product) of programs have been different? What if some other method, even one not yet devised, had been used? These questions cannot be answered. But it must be agreed that the method of determining audience preferences and audience size has been an influence on programming.

#### The changing use of the media

Both changing program preferences and changing programming are probably effected by the changing use of the media by listeners. The audience uses a media for different purposes and comes to expect that programming will fit the use they make of the media. Several examples will illustrate this point.

During the very early nineteen twenties many radio listeners cared naught about programs but were just

DX-ing.<sup>84</sup> These early DX listeners would have preferred no programs at all but simply stations that repeated their call signs and locations over and over endlessly.

During the nineteen twenties listeners turned to the radio for entertainment. There were many information programs broadcast during this period such as weather reports and forecasts, time signals, market reports, and news bulletins. But for the most part the radio listener turned on his radio, especially during the evening hours, because he wanted relaxation and diversion.

For a score of years between the late nineteen twenties and late nineteen forties more people received more entertainment from the radio than they probably did from all of the other so-called popular arts combined.

Then came television. Swiftly television programs replaced radio programs, especially during the evening hours, as the primary source of entertainment for Americans.

During the nineteen fifties and nineteen sixties the radio began to be used more and more as a "background" while the listener was doing something else.<sup>85</sup>

By the middle nineteen fifties the peak periods of homes using radio were during the morning about breakfast

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<sup>84</sup>DX-ing means attempting to tune in, identify, and sometimes write to distant stations.

<sup>85</sup>Some stations, among them WLW, tried to fight this trend by presenting talk, variety, and other programs that required more attention than programs of just music.

time, during the noon hour, and during the afternoon before dinner. Radio listening was something to do while driving, working in the kitchen, doing chores in the barn, studying, writing letters, or something else.

This change was correlated with a change in radio programming. Two general types of content were presented almost exclusively by stations. One was music. The other was information and news. The information often centered around the other activities that the listener might be doing, while listening, such as helicopter traffic reports for drivers. Other types of information such as farm programs did not disappear from the WLW schedule because the listeners to these programs still relied on radio for this information. In the nineteen sixties there still were more radio sets than there were TV sets in barns, on tractors, or in automobiles.

The use of the media was, of course, part of what has been described generally as audience preferences.

#### Audience preferences and other factors

Under the American system of broadcasting certainly one of the most important factors determining programming is the preferences of listeners collectively. But, of course, not all of these diverse preferences could ever be satisfied even by an infinite number of broadcasters. Some individuals would argue that the public (or really publics)

should get the kind of programs they prefer and in the relative proportion that they prefer.

Others argue that certain types of programs should be broadcast in spite of the fact that few listeners are interested in these programs. Writing about news programs during the nineteen thirties Gilbert Seldes said, "These broadcasts were a specific case of giving the public what the public ought to have--and no damned nonsense about what the public wants. . . ."86

Audience preferences for programs and the programs that actually get on the air are mediated by many factors; some of the factors are listed above. The audience preferences for certain programs or types of programs is a relative matter. For example, when the last remaining women's serial dramas were taken off the national radio networks in 1960 each broadcast of several of these programs was being listened to in more than 1,000,000 homes. "Soap operas" were ranked high against competing

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<sup>86</sup> Gilbert Seldes, "Radio TV and the Common Man," Saturday Review Reader No. 3 (New York: Bantam Books, 1954), 23.

Mr. Seldes argued that these news programs were not very popular with listeners and that "the people at large preferred not to be troubled by such matters."

Mr. Seldes' analysis of why these news programs were put on the air and his insistence that these programs did not attract comparatively large audiences is incorrect, in the opinion of this writer. Mr. Seldes underestimated the intelligence and interests of many American radio listeners, a mistake that he has often accused broadcasters of making.

programs in some of the largest and most competitive radio markets in the United States.<sup>87</sup>

It is concluded then that audience preferences are a very important, and maybe the single most important, factor in determining the content of American broadcasting. But the extent to which audience preferences alone are responsible for programming trends and changes cannot be determined.

Audience preferences are neither automatically nor accurately reflected in the content of broadcasting--nor any other mass media for that matter.

It is not inconceivable that tastes and preferences for programs and program types can be created by broadcasters. If any cause and effect relationship could be established, and this seems unlikely, then it would still have to be determined which was cause and which effect.

Even with all these qualifications the preferences of listeners for certain programs and certain types of programs, and changes in these preferences, are closely correlated with changes in broadcast programming.

#### X. The Social Context

The last of the major factors affecting program offerings is the changing social context--the social environment or social milieu. Broadcasting and thus

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<sup>87</sup>Louis Hausman, "Are Radio's Daytime Serials Really Tired?," Sponsor, April 25, 1959, 37.

broadcast programming exists within the larger social system and are influenced by any changes in this social system. This factor is important because all the other factors, above, operate within it.

The influence of the changing social context on audience program preferences has been described above. But the social context does not just influence preferences for programs.

The best example of the social context affecting program offerings was probably during the period of World War II. The changes in program preferences at this time were noted above. But changes in American society at that time also influenced the types of program materials available; performers were drafted into military service and some types of programs were not allowed. Because of the War the technical and economic development of television was delayed. Few new stations went on the air. The economic position of almost all stations and certainly the networks was greatly improved. Management and sponsor policies and philosophies were altered in light of the crisis. New programs were invented, imitated, and then worn out. Governmental regulations and other pressures relating to broadcast programming were changed.

Following the War, of course, each of these factors were again altered and thus programming changed.

### XI. The Interrelationship of Factors

Ten major factors affecting trends and changes in broadcast programming have been described above. They are: (1) the availability of materials for programs; (2) economics; (3) competition, among the media and within each medium; (4) management policy and philosophy; (5) sponsor policy and philosophy; (6) the invention, imitation, and decline of program and program types; (7) technical inventions and improvements; (8) governmental and other pressures; (9) audience preferences; and (10) the social context.

Changes in broadcast programming may be found to be correlated with changes in any of these factors.

However, it is unlikely that any one of these factors, by itself, will produce marked changes in programming. These factors must be seen as related and interdependent.

For example, the rapid growth of programming during the late nineteen forties was influenced by every one of the ten factors described above.

Similarly, the great changes in broadcast programming that took place during the last part of the nineteen forties and nineteen fifties were affected by every one of these factors.

The audience may have a preference for certain programs or types of programs but if material for these

programs is not available there is little chance that these programs will be put on the air. The combinations of factors that influenced changes in programming and that will continue to influence programming seem almost limitless.

This is true because the American system of broadcasting exists within a relatively free (pluralistic) society. Broadcasting stations are, for the most part, privately owned and operated for profit. They are owned by a relatively large number of individuals and groups. These broadcasting stations are in strong competition among themselves and with other mass media. There is no central control of broadcast programming. Programming is therefore likely to be diverse and constantly changing.

## CHAPTER XII

### SUMMARY AND COMMENTARY

#### I. Summary

WLW has been on the air from 1922 to 1963, the final year covered by this study.

WLW was founded by Powel Crosley Jr. in March, 1922. Mr. Crosley had operated an amateur radio station as early as the summer of 1921. The operation of WLW was begun by Mr. Crosley because of his interest in radio and because he believed that he should supply a program service for persons who had purchased radio receiving sets manufactured by his company. Mr. Crosley's other business interests included the manufacture of refrigerators, automobiles, other household appliances, and the Cincinnati Reds baseball club.

In 1945 the Crosley Corporation including WLW was sold to the Aviation Corporation, later known as the Avco Corporation.

The period from 1922-1926 marked the beginning era for broadcasting and for WLW. During this period early dramatic programs and the development of dramatic formats took place at WLW. The power used by WLW was increased from 500 to 5,000 watts.

During the period of rapid growth 1927-1933, many new types of programs were broadcast from WLW as a large number of network programs were added to the station's schedule. Commercial broadcasting developed at this time. The operating power of WLW was increased to 50,000 watts.

From 1934-1939 WLW was operated full-time with 500,000 watts under a special experimental authorization from the FCC. In 1934 WLW was one of four original stations that participated in the formal incorporation of the Mutual Broadcasting System. In 1937 the WLW Line network was organized but was not very successful. During this period many programs originated at WLW were carried over the NBC Red, NBC Blue, and MBS radio networks.

During the war period, 1940-1945, the most important single factor influencing radio broadcasting was World War II. WLW was again using 50,000 watts of power during regular broadcasting hours. Many special programs were broadcast and some new program forms were developed during the war.

In 1945 the transfer of WLW from the Crosley Corporation to the Aviation Corporation (later Avco) was approved by the Federal Communications Commission. The transfer was opposed by some members of the FCC. Following the transfer, the FCC proposed new rules for the transfer of broadcasting stations which became known as the Avco Procedure. The period from 1946-1950 may be described as the feast before

the famine. During this period the broadcasting networks and WLW had their largest revenues to date.

From 1951-1956 television broadcasting grew to replace radio in many aspects. Many programs shifted from radio to television and so did a great deal of advertising revenue.

From 1957 to 1963 was a period of adjustment for WLW and for broadcasting. Radio climbed up from the financial and programming depths into which it had sunk during the middle nineteen fifties. At WLW magazine variety became a very important program form. There were more than five times as many radio stations (AM and FM) as there were in 1946. Programming on many U.S. stations (not WLW) consisted of little more than recorded music and brief hourly news reports.

Music, as the major component of programs classified as musical and as part of almost all variety programs, comprised from 40 to 70 per cent of all WLW programming from 1922-1963.

Dramatic programs played an increasing role in WLW programming from the middle nineteen twenties to the nineteen forties when about 30 per cent of all WLW programming was various types of dramas. However, nearly nine-tenths of all this dramatic programming was in the single category of women's serial dramas--"soap operas." During the nineteen fifties the amount of drama broadcast from WLW diminished

almost at about the same rate as it had increased two decades earlier.

Programs in the general category of interview/human interest/quiz never played a really large or important part in the total WLW program schedule.

Programs classified in the general category of news/sports/ forums/talks represented from ten to 25 per cent of the total programming broadcast from WLW, 1922-1963. Within this very general category, a number of talk programs were used on WLW in the nineteen twenties. News and commentary programs increased in amount preceding and during World War II. In the nineteen sixties news and commentary, informative talks, and forums and discussions, occupied an increasing amount of the WLW schedule.

Other programs--particularly farm, religious, and miscellaneous programs--never represented a large part of the WLW program schedule. The amount of time occupied by both farm and religious programs did, however, generally increase during the nineteen fifties and nineteen sixties.

To about 1927 almost all of the programs broadcast from WLW were locally originated. From the late nineteen twenties to the late nineteen thirties the proportion of locally produced programming carried on the station declined from about 80 to 40 per cent. An increasing amount of programming was obtained from the NBC Red, NBC Blue, MBS, and special networks and from syndicated transcribed programs.

During the nineteen forties only about one-half of the WLW programming was locally originated. In the nineteen fifties the percentage of WLW produced programming carried on the station increased gradually to more than two-thirds by the nineteen sixties.

From this study of WLW programs and programming ten major factors affecting broadcast program offerings were postulated as outlined in Chapter X. They were (1) the availability of material for programs; (2) the economics of the nation, the broadcasting industry, and the individual station; (3) competition, among the media and within each medium; (4) management policy and philosophy; (5) sponsor policy and philosophy; (6) the invention, imitation, and decline of programs and program types; (7) technical inventions and improvements; (8) governmental and other pressures; (9) audience preferences; and (10) the social context. Trends and changes in broadcast programming were correlated with alterations in these factors.

Almost since the time WLW went on the air the operation of the station was unique in many respects. Some unusual aspects of WLW were: the development of and the operation with high power and even "super power"; an inordinately large staff; a much larger amount of money spent on locally produced programs than at the average station; a very large revenue produced by a very high rate for the sale of time; the development of many programs and many performers, writers,

managers, and other personnel for the national networks and other stations; the development of archetypical programs and program forms; and the broadcasting of a large number of so-called public service, public affairs and informative programs.

However, considered totally the WLW programming was not unlike the general, or mainstream of, American broadcast programming. Further, WLW programming was very similar to the content of other high power, clear channel stations operating in major market areas.

The factors that affected the programming of radio station WLW can be considered very typical of the influences that produced changes in the content of other American broadcasting stations.

## II. Commentary: WLW Programming in Perspective

A study of broadcast programs and programming of just one station must be considered as only a small part of the total radio programming available. Further, it is even a smaller part of the total content of the larger category, mass communications. However, in general a variety and balance of programs were broadcast from WLW. This is illustrated by the fact that many different types of programs were originated at WLW for the national networks--women's serial dramas, crime-detective dramas, informative dramas, light dramas, musical variety, light music, concert music, general

variety, hillbilly variety, news and commentary, play-by-play sports, and forums.

There were changes and trends in the types of programs broadcast to be sure, indeed the major purpose of this study has been to describe some of these.

Most of these changes, however, have been in the forms of programs, not in the functions of the programs.<sup>1</sup>

Sociologists and others who study and describe the content of the mass media ascribe four major manifest functions to mass communications. These are (1) surveillance of society, or news and information; (2) correlation of society, or interpretation and editorializing; (3) socialization of the members of society, or educational activities and cultural transmission in a very broad sense, and (4) relaxation of the members of society, tension management and entertainment.<sup>2</sup>

There may be other latent functions or dysfunctions of mass communications but these are more difficult to formulate and describe.<sup>3</sup>

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<sup>1</sup>Function is used here in the sociological sense of "observed consequences which make for the adaptation or adjustment of a given system." Manifest functions are those objective consequences which are intended and recognized by participants in the system; latent functions, on the other hand, are neither intended nor recognized. See Robert K. Merton, Social Theory and Social Structure (Glencoe, Illinois: The Free Press, 1957), 51.

<sup>2</sup>Charles R. Wright, Mass Communications (New York: Random House, 1959), 16-23.

<sup>3</sup>Dysfunctions are those observed consequences which lessen the adaptation or adjustment of the system.

## Entertainment

Clearly the major manifest function of WLW programming has been entertainment.

Charles Wright has noted that this has also been the case with U.S. television programming. He said:

In terms of the four major communications activities listed in Chapter 1 -- surveillance, interpretation, cultural transmission, and entertainment -- television in the Anglo-American countries would appear mainly devoted to the last named activity at the expense of the others.<sup>4</sup>

## Surveillance

However, from one-quarter to one-third of the content of WLW programming might loosely be described as news and information, the manifest function which has been described as surveillance of the society.<sup>5</sup>

However, a much more extensive content analysis of the WLW programming would have to be made if the quality and depth of this news and information were to be assessed.<sup>6</sup>

News and information accounted for a larger part of the WLW programming during the early nineteen twenties than it did after this period. News and information increased in

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<sup>4</sup>Wright, 86.

<sup>5</sup>Included here would be programs in the categories of informative dramas, news and comment, forums and discussions, and farm programs.

<sup>6</sup>The news on many news programs is of little lasting importance; e.g., news of private lives of motion picture stars. The quality and importance of news also varies in many other mass media; e.g., the news reported in the New York Daily News is in many ways different from the news coverage of the New York Times.

amount immediately preceding and during World War II and also increased in volume during the late nineteen fifties and nineteen sixties.

But this is a rather narrow definition of "surveillance of society" and the degree to which the listeners obtained and used information from so-called entertainment programs is very difficult to determine.

#### Correlation and Interpretation

Similarly, the degree to which broadcast programming manifestly or latently serves the function of correlation of society is difficult to determine. Surely, the fact that a segment of a community simultaneously heard and talked about the same content must serve to create a bond or relationship between these members of the audience. Thus, this serves to integrate the society. Certainly this was one of the very important functions performed by the broadcasting industry during World War II and at other times of crisis. While it may be more clearly seen during crises for the society, it may be no less important at other times.

#### Socialization

The degree to which members of a society are socialized by the mass media is also difficult to judge. During the nineteen thirties one purely educational program was broadcast from WLW for use in school classrooms. But this is

educational activity and cultural transmission in only a very narrow sense.

Much of the WLW programming (may be all of it) contained norms, values, and collective experiences that were shared with a large audience. The extent to which this education, in its broadest sense, influenced society must be significant.

Writing about culture<sup>7</sup> Bernard Berelson commented on the cultural content of radio programming and its use by the radio audience.

Little of it, however, is cultural; Perhaps 4 per cent of the total broadcast time is devoted to concert music and another 1 per cent to high-quality talk (discussion, interview, lectures, etc.). But listening is probably less, proportionally, than the amount available, perhaps much less. On the basis of judgments by experts inside broadcasting, I estimate that 1 per cent of the total listening qualified as cultural.<sup>8</sup>

Because of a relatively larger amount of concert music (including recordings), informative talks, and forums programs, about one-third of the programming on WLW would fit this definition of "culture" during the nineteen sixties. However, a great deal of the concert music was presented

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<sup>7</sup>"Culture" as Dr. Berelson defines it is "man-made cultural products of high quality--'the intellectual and artistic content of civilization'. . . ."

<sup>8</sup>Bernard Berelson, "In the Presence of Culture . . .," Public Opinion Quarterly, XXVIII, 1 (Spring, 1964), 6.

between midnight and 5:00 A.M. when the audience was comparatively small.

It is also true that even when these programs were presented at more desirable hours they were "underselected" by the audience. In spite of the fact that some members of the audience state that they would like more programs of "quality" and "information" they were more likely to select "entertainment" or so-called "escape" programs.<sup>9</sup>

A great deal of information about broadcast programming particularly as it reflects or creates changes in society is needed. Whichever is the case, or if both phenomena occur in part, it is clear that the great part of WLW programming has functioned as entertainment, diversion, and relaxation for the audience(s). The importance of this function, in spite of frequent criticism, should not be overlooked.

Eventually we will know more about this function of mass communications. And just as surely, the content of the mass media and of broadcasting will change.

In the future new program forms will be devised. Old ones will be revived and revised. Varying amounts of programming in different categories will be broadcast from WLW. But during the first 42 years that WLW was on the air that's the way it was at "The Nation's Station."

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<sup>9</sup>See, Gary A. Steiner, The People Look at Television (New York: Alfred A. Knopf, 1963), 198.

## APPENDIX A

### WLW PROGRAMS, 1922-1962

In order to accurately describe programming on WLW from 1922 to 1963, periodic analyses of the types of programs broadcast by the station were made. Triennial samples of WLW programs were taken beginning in January, 1923. Thus, in addition to January, 1923, the programs on the air in January, 1926; January, 1929; January, 1932; . . . through January, 1962, are included. All regularly scheduled programs on the air in the third week of January are included herein. If one or more special programs were on the air during the third week in January of any year, the regular program usually broadcast is listed. Thus, this analysis includes only regularly scheduled programs; not special events or one-time programs. All programs five minutes in length or longer are included, although, the writer may be guilty of occasional omissions.

One week in March, 1922--the first full week WLW was on the air--is also included at the beginning of this compilation so that it might be compared with later years.

The third week in January was selected because it was felt that programs on the air during this week would be

generally representative of programs offered during the entire season. Thus, the sample week in January, 1923, for example, is described as representing programs or programming in the season of 1922-1923. As a result, of course, all summer replacement programs were eliminated, unless they have been continued through the following regular seasons.

Samples were compiled for only every three years because of the great amount of time required to secure, classify and tabulate this information.<sup>1</sup> However, the writer feels that even these small samples for only one week out of every three years give a fairly accurate and general picture of WLV programming.

These samples were gathered from the radio logs provided in the Cincinnati Enquirer. However, for each season this listing was checked for accuracy and additional information against one or more of the following: Columbus Dispatch, Cincinnati Times-Star (later Post and Times-Star), Dayton Journal (later Journal-Herald), Columbus Citizen (later Citizen-Journal), Cincinnati Post (later Post and Times-Star), New York Times, and Crosley Radio Weekly.

Network programs were identified for each season by consulting Radio Programs Carried on National Networks, 1926-

<sup>1</sup>Recording, identifying, classifying and tabulating 15 sample seasons took the writer more than two months working an average of ten hours a day, six days a week.

1956.<sup>2</sup> Some network programs not listed in Professor Summer's compilation, and all syndicated and WLW produced programs, were identified by WLW employees and a number of other sources. The wide and strange variety of sources used to identify and classify WLW programs is too long to list here. The writer consulted more than 30 different fan and trade magazines, general magazines, annuals, yearbooks, and newspapers that occasionally provided information on programs. Even very recent articles on broadcasting provided information about WLW programs; for example, the writer identified one 1935 WLW program from a 1962 TV Guide article about the singers on the Sing Along with Mitch television program.

In all more than 2,100 programs (7,441 hours of programming) are listed on the following pages. Of these the writer was unable to classify seven programs--one-third of one per cent.

The writer wishes to most sincerely thank about a score of WLW former and present employees who patiently helped identify, classify, and describe many of these programs for which no published information was available. These employees often provided the writer with personal

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<sup>2</sup>Harrison B. Summers, A Thirty-Year History of Programs Carried on National Radio Networks in the United States, 1926-1956 (Columbus, Ohio: Ohio State University, 1958).

scrapbooks, notebooks, clippings, scripts, program logs, and the like.<sup>3</sup>

Some programs were classified primarily on the basis of title. Particularly during the first few seasons of WLW's operation it was often difficult to determine exactly the content of programs.

### I. Program Categories

After considering a number of different categories of programs types, the following were used in this study.

#### Variety programs

Comedy variety. This category included programs of the type usually built around featured comedians. It did not include comedy dramas or "situation comedies."

General variety. This category included other variety forms, with various acts as in vaudeville or a number of different programs segments as in daytime general variety programs like Breakfast Club.

Amateur/talent contest variety. This category included programs built around contests between amateur or professional performers, like Major Bowes' Original Amateur Hour.

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<sup>3</sup>The reader may appreciate the difficulty in identifying these programs by the case of The Moving Finger. It took veteran WLW newsman and announcer Peter Grant more than 15 minutes to remember the content of this program. Mr. Grant himself, he finally recalled, was the star of this news program--as it was finally identified.

Semi-variety. This category included programs consisting primarily of music but with feature spots of poetry and/or talk. Examples on the networks were Believe-It-or-Not with Ripley and Lucky Strike Orchestra with a talk segment by Walter Winchell. Moon River, a WLW program of music and poetry was included in this category.

Hillbilly variety. This category included programs using hillbilly or country entertainers and music, like the Grand Ole Opry or Renfro Valley Folks. Minstrel programs were also included in this category.

Children's variety. This category included variety programs intended primarily for an audience of children, like Smilin' Ed McConnell.

Magazine variety. This is a relatively new program form (Monitor, 1955) which combined recorded music, talk, news, comedy, features, drama, live music, etc.

#### Musical programs

Musical variety. This category included programs using live popular music, usually with fairly large productions.

Light music. These were programs of music, usually popular, with small groups or "combos," often just a piano and singer or a quartet.

Concert music. These were programs of live music; operas, symphony orchestras, concert and "serious" music, including military and marching band music.

"Hit-tunes" records. This category included programs featuring primarily "top 40" or "hit parade" tunes; records with a disc jockey format. In the nineteen fifties and nineteen sixties rock 'n' roll music is most often included in a "top 40" format.

"Standards" records. Programs of records; music in the so-called category of "good" or "album" music. Usually they were standard tunes with conservative and melodic arrangements; disc jockey format.

Concert records. This category included programs of records of concert, serious or symphony music; disc jockey format.

Hillbilly records. This category included programs of records of hillbilly, country, Western, blue grass, folk, or gospel music; disc jockey format.

Other music records. Included here are any other programs using the disc jockey format with some special type of music exclusively; for example, Latin-American, jazz, or Dixieland music exclusively.

#### Dramatic programs

General drama. This category included programs that are usually anthology drama; sometimes called "prestige" drama. These were often programs with big stars; for example, Lux Radio Theater or Cavalcade of America.

Light drama. Programs, usually with the same characters, but with complete episodes each week were included

here. Often "homey" or love-interest situations were featured on these programs.

Women's serial drama. Included here are so-called "soap operas," usually broadcast for 15 minutes, five days a week, in serial form.

Comedy drama. This category included programs of plot drama, usually with the same characters each week, but played for comedy; often called "situation comedy."

Informative drama. This category included programs that are fully or primarily dramatized stories with a regular plot. So-called documentaries which are primarily informative talk or interviews are not included here but are classified as informative talks. A documentary was included here only if it was wholly or primarily dramatic with a plot; for example, March of Times or You Are There. Often programs in this category used historical settings.

Action-adventure drama. This category includes children's action serials and westerns but not crime-detective stories.

Crime-detective drama. This category included dramatic programs usually built around the committing and solution of a crime. The feature character is usually a detective (private or police) or a sleuth who helps the police.

Suspense drama. This category included "chiller" or "thriller" programs often with a "psychological" or "super-

natural" emphasis; for example, Suspense or Lights Out.

"Super-natural" or science fiction dramas were included in this category.

#### Interview, Human Interest and Quiz programs

Interview programs. This category includes almost all types of interview programs; with important, interesting or ordinary people, including the "man-on-the-street" interview. Telephone interviews are also be included in this category.

Human interest programs. This category included programs that are usually intended to arouse sympathy among members of the audience; for example, Queen for a Day, Strike It Rich and This Is Your Life. Also included here was the relatively new radio program form built around listeners who call the station to offer "information" and opinion over a "beeper telephone."

Audience quiz. This category included programs on which members of the studio or home audience compete for prizes, usually by answering questions. Sometimes these programs are played for comedy with "stunts" or ridiculous questions and prizes.

Panel quiz. This category included programs with a panel, usually permanent, and usually composed of at least some well-known personalities which play parlor-type games; for example, Can You Top This and Twenty Questions.

## News, sports, forums and talks

News and commentary. This category included programs of national, regional, or local news, commentary on news events or politics, market and business news, market reports, and weather reports and forecasts.

Sports news. News reports devoted almost exclusively to sports, scores of games, or sports features stories are included here.

Play-by-play sports. This category included programs which broadcast actual play of sports games or contests as described by an announcer; including re-creations.

Forums and discussions. This category included the conventional forms of panel discussions, symposiums and programs on which reporters questioned guests; any two-sided or multi-sided discussion; usually about public affairs.

Informative talk. This very general classification included talks on anything from homemaking and nutrition to public affairs and issues; also it included documentaries that are primarily talks or interviews.

Miscellaneous talks. This category included any other talks that are not defined as informational; for example, devotions, physical exercises, storytelling, and poetry reading.

### Other programs

Farm programs. The format for most farm programs included talk, discussion and frequently interviews, music (often country music or hymns), or even quizzes. But the general format of a farm program (usually presented in the early morning or at noon) was distinct enough to be classified as a separate program category. Usually these programs have the station farm director as the featured personality.

Religious programs. This category included all religious programs consisting of music, talk or a mixture of music and talk. Usually the format of these programs was similar to a religious service. Most frequently these programs presented the religious service of one denomination. Not included in this category were programs of religious news or non-denominational devotions.

Miscellaneous. This category included any other programs that did not fit the above categories; for example programs intended for in-school use like Ohio School of the Air.

Unclassified. This category included any program for which there was not sufficient information available to classify the program.

### Classifying programs

The reader who has tried to analyze the content of any of the mass media is well aware of the problems of developing

categories for classification. Not only must categories be developed, but they must then be defined in such a way to make them understandable to the reader who is not familiar with any of the programs. This may well be an impossible task.

The categories listed above are meant to be logical and mutually exclusive. Each program listed below is included (and tabulated in the tables of the text) in one, and only one, category.

The system of categorization used here is based on structure, content, and intended audience. The writer attempted to use terms that are understandable to the person who works in broadcasting, the scholar who studies the content of the various mass media, and to the general reader.

All of the categories used here have been used in various other studies of the content of broadcasting. (Some of these studies are reviewed in Chapter I.) However, the categories used here most closely parallel those used by Harrison B. Summers in his record of the programming of the national radio networks from 1926 to 1956.

A general idea of how programs were classified by the writer is probably most easily obtained by examining the listing below and reading the descriptions of the programs. The reader familiar with network radio programs during any of the seasons listed should be able to understand the system of classification quite readily.

It might be remembered, however, that radio programs are an aural experience. They are not easily translated into a simple set of categories that will cover radio programming during all time periods, from 1922 to 1964. No one set of categories--like no one radio program--can satisfy everyone. When one attempts to categorize the humor of Jack Benny or Amos 'n' Andy, the music of Red Foley or Dr. Frank Simon, or the drama of Jack Armstrong or Mr. District Attorney, something of the glamor and intrigue of their popularity is inevitably lost. To be appreciated or even understood radio programs must be heard, not explained.

#### Program listing

The type of information given for each program is explained in some detail below.

Time categories. The listing for each year is divided into evening programs, 6:00 P.M. to midnight; daytime programs, 5:00 A.M. to 6:00 P.M.; and late night programs, midnight to 5:00 A.M.

Program categories. Under each of the above time categories programs are listed by program categories. The programs are listed in the order that they were defined, above; from Comedy Variety to Unclassified.

Information about each program. The title of each program is given in upper case (capital) letters. Sometimes, following the title, some additional information is given

about each program; for example, featured personality, orchestra, other personalities; etc. More information is given about local WLW programs than is given for network programs. But in some cases information is also given about network programs.

Source of programs. All local (WLW) programs are listed first (in alphabetical order) under each category.

Then, all network and syndicated transcribed programs are listed, also in alphabetical order.

No symbol is used for WLW programs. Other sources for programs are identified as follows: N, National Broadcasting Company (to 1942 often called the Red Network); C, Columbia Broadcasting System; B, NBC Blue Network; M, Mutual Broadcasting System; A, American Broadcasting Company (after 1943); \*, special network; and T, syndicated transcriptions.<sup>4</sup>

Length of programs. The length of each program is given in minutes. Of course, the length of a program is given in round numbers as 15 or 30 minutes, rather than the more accurate 14:30 or 29:30.

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<sup>4</sup> Programs which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were listed in the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks or syndicated on transcriptions from WLW were listed as originated by WLW.

Day or frequency. The day or times per week the program was broadcast is given as follows: Su, Sunday; Mo, Monday; Tu, Tuesday; We, Wednesday; Th, Thursday; Fr, Friday; Sa, Saturday; 2t, two times a week; 3t, three times a week; 4t, four times a week; 5t, five times a week; 6t, six times a week; or 7t, seven times a week.

Hour of broadcast. The time at which the program was broadcast on WLW is also given. All times in the A.M. hours are followed by an "a"; for example, 8:00a is 8:00 A.M. No symbol is used for P.M. programs; thus, 8:00 P.M. is listed 8:00.

Even though there are probably occasional mistakes, misclassifications, and inaccurate descriptions, the writer (or more accurately, the compiler in the case of the following) believes that this is a fairly accurate, general picture of WLW programming over a 42 year period.

It is hoped that the reader can get a more complete and more interesting picture of WLW's programming than can be obtained from reading the text and tables of this study alone.

WLW PROGRAMS - SEASON OF 1922  
(On the air March, 1922)

Evening Programs

Program	Source,	Length	Day,	Time
<u>Musical Variety</u>				
JACK KEEPER'S ORCH vocalists James Ward & Basil Pickten (boy soprano); short address by Wm Vogel on "Better Homes:	120	Tu	8:00	
JUSTIN HUBER ORCH vocalists Melvin Snyder, Abe Farb & Hazel Myers; Marie Louis Swift, contralto accomp. by Eleanor Wenning; Basil Pickten	120	Fr	8:00	
SONG & DANCE NUMBERS Miss Rose Boden accomp. by Miss Virginia Gilbert; Mr.Katz Orch & songs; latest song releases by Kern Alyward accomp. by Cliff Burns	120	Th	8:00	

WLW PROGRAMS - SEASON OF 1922  
(On the air March, 1922)

Daytime Programs

Program	Source, Length Day, Time
<u>Light Music</u>	
LOUISE LAW TRIO four vocalists, "pop" selections	60 SU 4:00
<u>Religious Programs</u>	
RADIO CHAPEL SERVICE Rev. W. W. Holland, Mt. Lookout Methodist Church	60 SU 3:00

WLW PROGRAMS - SEASON OF 1922  
(On the air March, 1922)

Late Night Programs

Program

Source, Length  
Day, Time

None

WLW PROGRAMS - SEASON OF 1922-1923  
(On the air January, 1923)

Evening Programs

Programs	Source, Length Day, Time		
<u>Musical Variety</u>			
AUBURN DANCE ORCH popular numbers; vocal- ist Clarabelle McDonald (7 years old), accomp. by her mother at the piano	60	We	8:00
AUBURN DANCE ORCH request dance selections	60	We	9:30
"C" COMPANY DANCE ORCH popular numbers; soloist of the evening Ida Anderson Klein (mezzo soprano), accomp. by Marjorie Chaplin	120	TU	10:00
HECKEL NOVELTY ORCHESTRA popular num- bers with novelty interpolations	30	Mo	8:00
HECKEL NOVELTY ORCH request dance selections	30	Mo	9:30
SOUTHERN NIGHT--SALUTE TO THE SOUTH "A kind of musical variety show," Mr. George N. Debou reminiscences of the South; vocalists Minnie Leah Nobles, Edith Miller, Dorothy Waldman, Mary Green, accomp. by Marjory Garrigus; Virginia Gilbert, Mary Steele, Lillian Sherman (all the above per- formers from states in the South); Murphy's Syncopaters salute the South	90	Th	8:00
<u>Concert Music</u>			
CINCINNATI CONSERVATORY OF MUSIC CONCERT Corrine LaVergne Sims, soprano; Gladys Fried, violin	60	Mo	8:30
CINCINNATI CONSERVATORY OF MUSIC CONCERT Idella Fanker, soprano; Howard Fuldner, baritone; Mr. Daulton at the piano	30	We	9:00
DUNBAR OPERA ARTISTS CONCERT	30	Th	9:30

WLW PROGRAMS - SEASON OF 1922-1923  
(On the air January, 1923)

Daytime Programs

Program	Source, Length Day, Time		
<u>"Standards" Records</u>			
PHONOGRAPH RECORDS OF POPULAR MUSIC	30	5t	10:30a
POPULAR RECORDS	15	5t	1:15
<u>Concert Records</u>			
CLASSICAL RECORDS	30	4t	1:30
GRAND OPERA FROM VICTOR RED SEAL RECORDS with the story of the opera told between numbers, Fred Smith	30	2t	1:30
RECORDS OF LIGHT OPERA	15	5t	3:15
<u>News and Commentary</u>			
FIFTH-THIRD NATIONAL BANK REPORT bond, grain, livestock, and general financial market quotations, Robert Cooper, announcer	15	5t	10:00a
FIFTH-THIRD NATIONAL BANK REPORT bond, grain, livestock, and general financial market quotations	15	5T	1:00
WEATHER FORECAST Robert Cooper, announcer	5	5t	10:15a
WESTHEIMER & COMPANY REPORT opening quotations of NYSE	10	5t	10:20a
WESTHEIMER & COMPANY REPORT closing quotations of NYSE	15	5t	3:00
<u>Religious Programs</u>			
MORNING SERVICES OF THE CHURCH OF THE COVENANT	60	Su	11:00a

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WLW PROGRAMS - SEASON OF 1922-1923  
(On the air January, 1923)

Late Night Programs

Program

Source, Length  
Day, Time

None

WLW PROGRAMS - SEASON OF 1925-1926  
(On the air January, 1926)

Evening Programs

Program	Source,	Length	Day,	Time
<u>Hillbilly Variety</u>				
AIR CITY BANJO BOYS minstrel show	30	Sa	8:00	
CROSLY BURNT CORKERS minstrel show; Hink & Dink (Elmer Hinkle and G. N. Ross), as end men; Charles Damerson, Joe Lugar Orch, others	55	TU	8:00	
<u>Musical Variety</u>				
DANCE PROGRAM FROM CASTLE FARM	115	Tu	10:05	
DANCE MUSIC FROM CASTLE FARM Ted Lewis Orchestra	75	Th	11:00	
DANCE MUSIC FROM CASTLE FARM Ted Lewis Orchestra	60	SA	9:00	
DOHERTY MELODY BOYS	30	Th	10:00	
"PEP" CONCERT songs & instrumentals by ATO fraternity	30	We	10:00	
ROBERT VISCONTI ORCH from Hotel Gibson	30	3t	7:00	
ROBERT VISCONTI ORCH from Hotel Gibson	20	2t	7:40	
ROBERT VISCONTI ORCH from Hotel Gibson	60	We	8:00	
SCHOULHEIS'S ORCH Helen Doyle, soprano	120	Mo	10:00	
<u>Light Music</u>				
IRENE DOWNING & TOMMY REYNOLDS	30	Th	10:30	
MALE QUARTET	35	We	10:40	
MARY BARBARA	20	Tu	6:30	
ORGAN RECITAL Johanna Grosse	30	Sa	7:00	
PIANO CLASSICS Mary Louise Woseczek	20	Tu	7:30	
PIANOLOGUES Carl Bamberger	20	We	11:40	
SONGS Marguerite Beniel, contralto	15	We	9:45	
VOCAL DUETS Grace Donaldson & Maude Laymon	20	Mo	6:30	
<u>Concert Music</u>				
WALTER ESBERGER CONCERT ORCHESTRA	60	Su	8:30	
WILLIAM C. STOEES CONCERT ORCH	60	Tu	9:00	
WILLIAM J. KOPP CONCERT ORCH Howard Hafford, tenor	120	Mo	8:00	

# WLW Programs - 1925-1926

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## Evening Programs

Program	Source	Length	Day	Time
<u>General Drama</u>				
RADIO PLAY "The Valiant" by Holnarthy Hall; Cast; Ethel Goldsmith, Eugene Segal, Edward Lee Meyer, & Charles Meade	30	Sa	8:30	
<u>Action-Adventure Drama</u>				
SECKATARY HAWKINS RADIO CLUB, MEETING OF talk & drama for children, written and parts played by Robert Frane Schulkers; stories of life on the river, was also a popular newspaper feature	20	Sa	7:40	
<u>Interview Programs</u>				
INTERVIEW-A. R. PLOUGH Pat Rooney & Marian Bent of Rosie O'Grady Company	15	Tu	6:15	
INTERVIEW-A. R. PLOUGH Dr. H. J. Schireson, plastic surgeon	20	We	6:30	
<u>News and Commentary</u>				
MUSICAL NEWS Johanna Grosse, organist; news item read, then "appropriate" musical selection	25	We	11:15	
U.S. WEATHER FORECAST	10	5t	6:30	
<u>Informative Talk</u>				
MUSIC APPRECIATION Mrs. Etelka, Conservatory of Music	15	Tu	7:00	
TALK C. H. Kaufman	10	Th	7:30	
TALK Jessie Adler, "A Lawyer's Argument in Favor of Home Budgets"	5	Tu	10:00	
TALK John W. Lewis, Cincinnati Better Business Commission	5	Tu	7:15	
TALK Ralph Holetterhoff	15	We	9:30	
TALK Representatives of Ohio Farm Bureau	10	We	7:30	
TALK Robert W. Pogue, "Merchandising for Women"	5	Tu	8:55	
TALK ON DOGS T. W. Price, "Training of Police Dogs"	10	Tu	7:50	
TALK ON CHILDREN'S SAFETY	10	Sa	7:30	
THRIFT TALK Henry J. Flegstedt	10	Mo	7:30	
POPULAR SCIENCE TALK Dr. Robert Haskins, Prof. of Botany, University of Cincinnati	10	Tu	7:20	

WLW Programs - 1925-1926

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Evening Programs

Program	Source, Length Day, Time		
<u>Miscellaneous Talk</u>			
BERNADINE: IMITATION OF WILL ROGERS REQUEST READINGS "Cremation of Sam McGee" & "If"	30	We	9:00
	10	We	10:30
<u>Religious Programs</u>			
1st PRESBYTERIAN CHURCH OF WALNUT HILLS SERVICE	60	Su	7:30
RELIGIOUS MISSION 1st Unitarian Church	60	Th	8:00
RELIGIOUS TALK 1st Unitarian Church	20	We	7:40

WLW PROGRAMS - SEASON OF 1925-1926  
(On the air, January 1926)

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Daytime Programs

Programs	Source, Length Day, Time		
<u>Children's Variety</u>			
CHILDREN'S PROGRAM children's variety	60	Mo	4:00
<u>Musical Variety</u>			
ROBERT VISCONTI ORCH from Hotel Gibson	30	2t	12:30
<u>Light Music</u>			
IRENE DOWNING Pianist	30	We	12:05
ORGAN CONCERT Petronella Trimbura	25	Tu	12:05
ORGAN CONCERT Mildred Prigge	30	Th	12:05
ORGAN RECITAL Erwin E. Shank	20	Fr	12:05
ORGAN RECITAL Mrs. Lillian Arkell Rixford, faculty of College of Music, Cincinnati	60	Su	4:00
PIANO RECITAL Adelaide Apfel	60	Th	4:00
<u>News and Commentary</u>			
CORRECT TIME & WEATHER	5	6t	11:55a
WEATHER AND RIVER STAGES	15	7t	10:45a
<u>Informative Talks</u>			
COOKING CHAT Judith Anderson, "Pies That Men Like"	60	We	3:00
FRENCH LESSONS Madame Ida Teimpidis	20	Tu	4:10
HEALTH TALK Dr. Carl Wilzbach	30	Th	12:35
TALK Rev. D. A. Greene & solists	30	We	4:00
TALK ON THRIFT	5	Fr	12:25
THRIFT TALK Rev. Carl Hoon, Hyde Park M.E. Church	30	Su	2:30
<u>Miscellaneous Talks</u>			
DEVOTIONS PARKWAY YMCA	15	5t	8:00a
EXERCISES William Stradtman, YMCA; Eva Carrol Roark, piano accompaniment	30	5t	7:30a
<u>Religious Programs</u>			
RELIGIOUS SERVICE Rev. George H. Case	30	Mo	12:05
7th AVENUE PRESBYTERIAN CHURCH	60	Su	11:00a
SUNDAY SCHOOL SERVICES from WLW studios	75	Su	9:30a

WLW PROGRAMS - SEASON OF 1925-1926  
(On the air, January 1926)

Late Night Programs

Programs	Source, Length Day, Time
<u>General Variety</u>	
MIDNIGHT STAGE & SCREEN FROLIC from Hotel Gibson, celebrities from Cincinnati theaters	60 Th 12:00a
<u>Musical Variety</u>	
NIGHT HOWL FROLIC from Hotel Gibson, dance music	60 Fr 12:15a

WLW PROGRAMS - SEASON OF 1928-1929  
(On the air, January 1929)

Evening Programs

Programs	Source, Length Day, Time		
<u>General Variety</u>			
CROSLY SATURDAY KNIGHTS	30	Sa	6:30
CROSLY VARIETY HOUR Jovial Jasper, Jack & Gene, other staff musicians and novelties	30	We	11:00
R.F.D. FARM PROGRAM Maurice C. "Boss" Johnson, MC; William Stoess Orch.	30	Sa	9:00
COLLIERS HOUR	B 60	Su	8:15
<u>Semi-Variety</u>			
MAIL BAG exchange of mail, songs, & inspiration for shut-ins, Marsha Wheeler	15	Mo	10:45a
<u>Hillbilly Variety</u>			
CROSLY BURNT CORKERS minstrel show; Hink & Dink (Elmer Hinkle and G. N. Ross), as end men; Charles Dameron, Joe Lugar Orch, others	60	Th	10:00
K.I.O. MINSTRELS	30	Mo	9:00
DUTCH MASTERS MINSTRELS	B 30	Tu	9:30
<u>Musical Variety</u>			
CROSLY COSSACKS, THE Henry Theis, Russian Music	60	Tu	10:00
DYNACONE DINERS ORCH	30	5t	6:30
GASSON'S CHICKS	30	Mo	7:30
HALER'S DANCE ORCH	30	Mo	10:30
HENRY THEIS ORCH from Sinton Hotel	30	4t	6:00
HENRY THEIS ORCH from Sinton Hotel	15	Th	11:30
HENRY THEIS ORCH	20	Sa	7:40
HENRY THEIS ORCH from Sinton Hotel	30	Sa	11:30
IN A SPRINGHILL GARDEN OF MUSIC	30	Th	9:30
MUSICAL NOVELSQUE staff musical artists; solos, duos, instrumental groups	45	Su	11:15
TED WEEMS Orch from Gibson Hotel	30	We	7:15
TED WEEMS ORCH from Gibson Hotel	30	Fr	10:30
TED WEEMS ORCH from Gibson Hotel	30	Sa	8:30
TED WEEMS ORCH from Gibson Hotel	30	Sa	11:00

# WLW PROGRAMS - 1928-1929

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## Evening Programs

### Programs

Sources, Length  
Day, Time

### Musical Variety (continued)

ARMSTRONG QUAKERS ORCHESTRA	B	30	Fr	8:30
AUTOMATIC DISC duo orchestra	B	30	Mo	8:30
CHAMPION SPARKERS	B	30	Th	8:30
DIXIE CIRCUS circus band, narrator	B	15	Fr	7:15
HUDSON ESSEX CHALLENGERS choral group	B	30	Fr	10:00
SETH PARKER'S OLD-FASHIONED SINGING SCHOOL	B	30	Tu	11:00
SOHIO PROGRAM broadcast on a special network from Cleveland	*	30	Tu	7:30
WHITTAL ANGLO-PERSIANS oriental music	B	30	Su	6:30
WRIGLEY REVUE	B	30	Fr	9:00

### Light Music

CROCLEY INSTRUMENTAL TRIO		30	Su	6:00
HAWAIIANS		15	Sa	10:00
JACK AND GENE		15	3t	7:15
JACK AND GENE		15	Su	7:00
JACK AND GENE		15	2t	10:15
JACK AND GENE		30	Th	11:45
KYROCK PROGRAM		30	Sa	9:30
LAMPLIGHT MELODIES		15	Mo	8:00
MANSFIELD AND LEE Andy Mansfield and Virginia Lee, pianologues and blues		15	Mo	8:15
PAT GILLICK AND IRVING MEYER organist and tenor		30	Sa	8:30
QUINTILE ENSEMBLE, THE G. Quintile; U. Neely; L. de Vasoni; L. Giovanni		30	We	11:30
TWO UNIQUE TRIOS		30	Tu	11:30
		30	Sa	7:00
AMERICAN SINGERS, male quartet	B	30	Su	10:15
JONES AND HARE song, patter	B	30	Fr	8:00
LEW WHITE ORGAN RECITAL	B	30	Su	10:45
SLUMBER MUSIC	B	60	2t	11:00

### Concert Music

CINCO SINGERS quartet and soloists	30	Sa	10:30
COLLEGE OF MUSIC ORCHESTRA AND SOLOISTS	30	We	8:00
CROSLY GEMBOX HOUR staff artists & special musical guests	60	Su	9:15
FRANKLIN ENSEMBLE	90	We	9:00
HEERMANN INSTRUMENTAL TRIO Emil & Walter Heermann; Thomie Prewett Williams; Melville Ray, Tenor	30	Th	11:00

## WLW Programs - 1923-1929

## Evening Programs

Source, Length  
Day, TimeConcert Music (continued)

PERFECT CIRCLE HOUR Vladimir Bakaleinkoff conducting Cincinnati Symphony Orchestra		60	Tu	8:00
BAKLITE CHICAGO CIVIC OPERA	B	60	We	10:00
LEHN AND FINK SERENADE	B	30	Th	8:00
MAXWELL HOUSE CONCERT	B	30	Th	9:30
PHILCO HOUR Jessica Dragonette	B	30	Fr	9:30
SYLVANIA FORESTERS quartette	B	30	We	8:30

Light Drama

REAL FOLKS	B	30	Mo	9:30
THREE-IN-ONE-THEATER	B	30	Tu	9:00

Informative Drama

HISTORICAL HIGHLIGHTS Crosley Players		30	Th	7:30
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Action-Adventure Drama

SECKATARY HAWKINS stories of life on the river; written by Robert Franc Schulkers; Crosley Players		30	2t	6:00
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News and Commentary

POLITICAL SITUATION TONIGHT Frederick William Wile	B	15	We	7:45
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Informative Talks

ABC OF SOUTH AMERICA Prof. Bergamark, department of geography, University of Cincinnati		15	Fr	7:00
AVIATION QUESTIONS AND ANSWERS		10	Sa	7:30
CHAMBER OF COMMERCE TALK different speaker each week		15	Th	7:00
DOG TALK Dr. Adams		15	Tu	7:00
CHEMISTRY TALK Saul B. Arenson, Prof. of Chemistry		15	We	7:00
HAMILTON CLUB		15	Mo	10:00
MUNICIPAL ADMINISTRATION TALKS city officials		15	Mo	7:00
SQUIBB'S HEALTH TALK	B	15	Fr	7:00

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WLW Programs - 1928-1929

Evening Programs

Programs

Source, Length  
Day, Time

Religious Programs

1ST PRESBYTERIAN CHURCH OF WALNUT HILLS  
Rev. Frederick McMillin

60 Su 7:15

WJW PROGRAMS - SEASON OF 1928-1929  
(On the air, January 1929)

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Daytime Programs

Source, Length  
Day, Time

Programs

General Variety

CROSLEY WOMAN'S HOUR WITH MUSICALE includes music and talk; daily poems, family dictionary, housekeeping, etiquette, cooking chat, health chat, garden talk, contributed poems, hints & step savers, etc.

CROSLEY WOMAN'S HOUR WITH MUSICALE	60	5t	9:00a
	90	Sa	9:00a

Hillbilly Variety

TOP O'THE MORNING Pa & Ma McCormick's Fiddlers; F. Miller, O. Castleman, R. Schule, others

60	6t	6:30a
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Children's Variety

CHILDREN'S PROGRAM Children's variety

30	Sa	11:00a
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Musical Variety

FRENCH-BAUER PROGRAM Mel Doherty Orch  
MATINEE PLAYERS Ida Blockson, solist;  
Ted Deturk, tenor; Novelty Four;  
Louis John Johnen; Virginia Lee;  
various instrumental solos, duos & trios

30	Sa	5:30
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TED WEEMS ORCH Gibson Hotel

35	5t	3:15
30	6t	12:30

BAND OF A THOUSAND MELODIES, THE  
RCA DEMONSTRATION HOUR

B	60	Sa	4:30
B	60	Sa	3:30

Light Music

CROSLEY INSTRUMENTAL TRIO Walter Pulse, baritone

45	Su	4:45
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FRCHNE SISTERS

30	3t	5:00
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JACK AND GENE

20	5t	5:40
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MUSICALE

5	Tu	10:45a
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OFFICE BOYS, THE

30	3t	4:30
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ORGAN MUSIC Theima Murphy

5	Sa	1:25
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ORGAN PROGRAM

30	6t	7:30a
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ORGAN PROGRAM Charles Melvin; William Ross, tenor

45	Su	4:00
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ORGAN PROGRAM Theima Murphy

20	Fr	12:10
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WLW Programs - 1928-1929

1007

Daytime Programs

Programs

Source, Length  
Day, Time

Light Music (Continued)

ORGAN PROGRAM Theima Murphy	30	Sa	12:00m
ORGAN PROGRAM AND JACK & GENE	10	Fr	10:40a
ORGAN PROGRAM BY MILDRED GRAHAM AND JACK & GENE	30	4t	12:00m
MINIATURES AND THE MASTERS	45	Fr	1:30
RCA EDUCATIONAL HOUR Walter Damrosch	B 60	Fr	11:00a
ROXY SYMPHONIC CONCERT	B 60	Su	2:00
U S ARMY BAND from Washington, DC	B 60	We	4:00
U S MARINE BAND from Washington, DC	B 60	Fr	5:00

General Drama

RADIO PLAY "The Mothers, the Son & the Coach" by Robert Burdette; WLW dramatic staff	15	Mo	11:15a
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Interview Programs

WOMEN'S RADIO CLUB	15	3t	4:15
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News and Commentary

CLOSING STOCK QUOTATIONS	10	5t	3:50
LIVESTOCK REPORTS	10	5t	10:30a
LIVESTOCK REPORTS	15	Mo	10:30a
LIVESTOCK REPORTS	10	5t	5:30
LIVESTOCK AND MARKET REPORTS	15	5t	1:15
MARKET AND LIVESTOCK REPORTS	10	Sa	1:00
RIVER STAGES & WEATHER	5	Su	10:45a
STOCK MARKET REPORTS	10	Fr	12:00m
WEATHER, RIVER, MARKET AND POLICE REPORTS & TIME SIGNALS	25	5t	11:30a
WEATHER, RIVER AND POLICE REPORTS	10	Fr	10:50a

Forums and Discussions

MOTHER'S DISCUSSION GROUP Dr. Ada Arlitt, director department of child care and training, University of Cincinnati	30	Fr	10:00a
NATIONAL REPUBLICAN CLUB SATURDAY DISCUSSIONS	B 120	Sa	1:30

# WLW Programs - 1928-1929

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## Daytime Programs

### Programs

Source, Length  
Day, Time

#### Informative Talks

BOOKMAN talk on books & readings	15	2t	4:00
COOKING CHAT	20	Sa	10:40a
KEEPING HOUSE	5	Th	10:55a
SMART SHOPS	15	Mo	11:00a
SPRINGHILL GARDEN TALK	5	Tu	10:45a
SPRINGHILL GARDEN TALK	15	Th	10:40a
UKULELE LESSONS Don Becker	15	Mo	4:00
FORECAST SCHOOL OF COOKERY	B	30	4t 11:00a
DR. ROYAL S. COPELAND health talk	B	30	4t 10:00a

#### Miscellaneous Talks

DEVOTIONS Dad Kershner	30	6t	8:30a
EXERCISES Ed Schultz, music accompaniment	30	6t	8:00a
RHYME REAPER	20	We	10:40a
RHYME REAPER	15	Fr	2:15
SUNDRY THOUGHTS	10	Tu	10:50a

#### Farm Programs

FARM AND HOME HOUR	B	15	5t 1:00
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#### Religious Programs

CHURCH OF THE COVENANT	80	Su	10:50a
CHURCH SUNDAY SCHOOL	60	Su	9:30a
NATIONAL CHURCH OF THE AIR Rev. Harry Emerson Fosdick	B	30	Su 5:30
YOUNG PEOPLE'S CONFERENCE Rev. Dan Poling	B	60	Su 3:00

#### Miscellaneous Programs

OHIO SCHOOL OF THE AIR Ben H. Darrow; included music, drama and talk; originated from WLW and from Columbus; Crosley Players and music staff; with Ohio State Department of Education; occasional remote, including programs from Washington, D.C.	60	4t	1:30
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WLW PROGRAMS - SEASON OF 1928-1929  
(On the air, January 1929)

Late Night Programs

Programs	Source, Length Day, Time		
<u>Musical Variety</u>			
CROSLEY SHOWBOX HOUR Walter Esberger Orch, WLW music staff	60	Fr	12:00a
HENRY THEIS ORCH from Sinton Hotel	30	2t	12:30a
HENRY THEIS ORCH from Sinton Hotel	30	3t	1:00a
13TH HOUR ensemble, organ, Jack & Gene, orch, others	30	Th	1:00a
TED WEEMS Orch WITH JACK AND GENE	30	Sa	12:00a
TED WEEMS ORCH from Gibson Hotel	30	3t	12:00a
<u>Light Music</u>			
JACK AND GENE	30	Su	12:00a
JACK AND GENE	30	We	1:00a
W, L, AND W a show featuring three entertainers	30	Tu	12:30a
<u>Concert Music</u>			
GONDOLYRICS	30	Sa	12:30a

WLW PROGRAMS - SEASON OF 1931-1932  
(On the air, January 1932)

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Evening Programs

Programs

Source, Length  
Day, Time

Comedy Variety

DOODLESOCKERS Sidney Ten Eyck, MC and  
writer; Bob Burdett, Dave Roberts,  
George Hall, Hortense Rose, Carl  
Claude; songs, comedy patter,  
burlesque comedy sketches

30 Sa 11:30

General Variety

CROSLEY FOLLIES FOR THE AIR vaudeville  
review (carried over several other  
stations on special network)

30 Sa 8:00

NIGHTCAPS Henry Van Camp, MC; Henry  
Theis Orch; Charles Dameron, crooning  
& poetry (later in 1932 carried on  
NBC-Blue)

30 6t 11:00

R.F.D. HOUR "Boss" (Maurice C.) Johnson,  
MC; William Stoess Orch

15 Tu 8:00

COLLIER HOUR guests, dramatizations,  
orch

B 60 Su 8:15

Semi-Variety

MOON RIVER organ music, poetry

30 Su 11:30

MUSICAL SHOWMEN talk, quartet, orch  
PERSONALITIES PROGRAM Frazier Hunt,  
orch

B 30 Su 6:00

ROYAL VAGABONDS Artz orch; Hack  
Wilson, impersonator

B 30 Tu 9:30

STAG PARTY talk, vocals, orch

B 15 Mo 6:30

B 30 Su 9:15

Hillbilly Variety

MAXWELL HOUSE COTTON QUEEN minstrel  
show boat; Elmer Hinkle and G. N.  
Ross; others

30 Tu 9:00

Children's Variety

OLD MAN SUNSHINE & HIS TOY BAND Ford  
Rush, talk and songs, orch; variety  
for children

15 6t 6:00

# WJW Programs - 1931-1932

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## Evening Programs

Programs	Source	Length	Day	Time
<u>Musical Variety</u>				
BROWN ORCH	15	Mo		9:30
FERRIS NURSERY MEN orch, vocalists; Dean Yocum	30	Th		9:00
FLYING DUTCHMEN, THE William Stoess Orch (later in 1932 carried over the NBC- Blue network)	30	Fr		8:00
HENRY BUSSE'S ORCH	13	6t		6:15
HENRY BUSSE'S ORCH	15	2t		8:30
HENRY BUSSE'S ORCH	30	Su		7:00
HENRY BUSSE'S ORCH	15	Tu		7:30
HENRY BUSSE'S ORCH	15	Th		8:30
HENRY BUSSE'S ORCH	15	Fr		10:15
HENRY BUSSE'S ORCH	15	Sa		10:30
HENRY THEIS ORCH	15	Sa		10:30
HENRY THEIS ORCH	15	Tu		7:45
JACK ALBIN ORCH	30	Sa		9:00
JOSEPH CHERNIAVSKY'S ORCH (later carried over NBC-Blue network)	15	Sa		7:15
JOSEPH CHERNIAVSKY'S ORCH	30	Su		11:00
JOSEPH CHERNIAVSKY'S ORCH	30	We		11:30
JOSEPH CHERNIAVSKY'S ORCH	30	We		10:15
JOSEPH CHERNIAVSKY'S ORCH	30	Sa		11:00
KAY KYSER ORCH	30	Fr		7:30
LOS AMIGOS Latin-American music, Virginio Marcucci Orch	30	Tu		11:30
MUSICAL FANFARES	30	Mo		11:30
SEGER ELLIS ORCH	15	4t		10:30
SEGER ELLIS ORCH	15	Su		10:45
WILLIAM STOESS ORCH	30	Tu		8:30
A & P GYPSIES string ensemble	B	30	Th	10:00
ARMOUR PROGRAM Roy Shields Orch	B	30	Fr	9:30
ARTHUR FIELDS songs; itall orch	B	15	Tu	7:15
DANCE WITH COUNTESS D'ORSAY Ben Selvin Orch	B	30	Sa	8:30
GOLD MEDAL EXPRESS	B	30	Mo	9:00
LAND O' FLOWERS Rudolph Friml; So-a- tone Broadcasts transcription	T	15	Th	8:00
MAXWELL HOUSE PROGRAM Lanny Ross, orch	B	30	Th	9:30
OLD SINGING MASTER quartet, orch	B	30	Su	10:15
ORCHESTRA AND SINGERS	T	15	Mo	7:45
SLUMBER MUSIC	B	30	Su	9:45
THREE BAKERS vocal trio, orch	B	30	Su	7:30
VINCENT LOPEZ ORCH	T	15	Tu	8:15

# WLW Programs 0 1931-1932

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## Evening Programs

Programs	Source, Length Day, Time		
<u>Light Music</u>			
BLUE FLAME HOUR		15	We 7:45
SISTERS THREE		15	Fr 7:15
SMILIN' ED MCCONNEL songs and patter		30	Mo 8:00
WLW SINGERS, THE		15	Th 7:15
MELODY SPEEDWAY	T	15	We 8:15
MIXED QUARTET	B	15	Su 8:00
RAY PERKINS songs	B	15	2t 6:30
SCANLON, MURRAY AND SHIELDS, comedy trio	B	30	We 9:30
TRADE & MARK songs, patter	B	15	Fr 8:30
<u>Concert Music</u>			
SILHOUETTES		30	Su 6:30
JACK FROST MELODY MOMENTS	B	30	We 8:30
<u>General Drama</u>			
CROSLEY THEATER OF THE AIR anthology, original dramas & classic adapta- tions; produced by Edward A. Byron; Crosley Players (stock company); same program repeated three times each week--see below and Su 3:00		30	Th 11:30
CROSLEY THEATER OF THE AIR		30	Sa 7:30
WLW DRAMA staff production		30	Fr 11:30
<u>Light Drama</u>			
CENTERVILLE SKETCHES rural dialogue		30	Mo 7:15
CENTERVILLE SKETCHES		30	Th 7:30
FIRST NIGHTER	B	30	Sa 9:30
FRIENDSHIP TOWN	B	30	Fr 9:00
<u>Comedy Drama</u>			
AMOS 'N' ANDY	B	15	6t 7:00
<u>Action-Adventure Drama</u>			
RIN-TIN-TIN	B	15	Th 8:15

WLW Programs - 1931-1932

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Evening Programs

Programs

Source, Length  
Day, Time

Crime-Detective Drama

SHERLOCK HOLMES	B	30	We	9:00
WITH CANADA'S MOUNTED stories of RCMP	B	30	Mo	10:30

Interview Programs

CHEVROLET CHRONICLES interviews with veterans	T	30	Tu	10:00
JIM CORBETT INTERVIEWS	T	15	Fr	6:30
SUCCESS REPORTER interviews	T	15	2t	10:00
SUCCESS REPORTER	T	15	Mo	9:45

News and Commentary

LOWELL THOMAS news	B	15	5t	6:45
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Sports News

MAIL POUCH SPORTSMAN, THE Bob Newhall	15	6t	10:45
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Informative Talks

DR. GLEN ADAMS TALK	15	We	6:30	
JUNIOR CHAMBER OF COMMERCE TALKS	15	Sa	6:45	
FLOYD GIBBONS, guest speakers recorded abroad	B	30	We	7:15
TAXPAYERS LEAGUE	B	15	We	8:00

Miscellaneous Talks

NEWS REEL OF HOLLYWOOD	T	15	Th	6:30
SISTERS OF THE SKILLET East and Dunke, comedy talk	B	15	3t	8:45

WLW PROGRAMS - SEASON OF 1931-1932  
(On the air, January 1932)

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Daytime Programs

Programs	Source, Length Day, Time		
<u>Semi-Variety</u>			
MAIL BAG CLUB exchange of mail, songs & inspiration for shut-ins, Sally Fisher, later Gertrude Dooley	15	25	9:45a
<u>Hillbilly Variety</u>			
LAYNE'S MOUNTAINEER FIDDLERS	15	3t	8:30a
LAYNE'S MOUNTAINEER FIDDLERS	15	Sa	8:30a
MCCORMICK'S FIDDLERS	15	Fr	12:00m
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers, others	30	6t	6:30a
<u>Children's Variety</u>			
CHILDREN'S HOUR children's variety	B	30	Su 9:30a
SINGING LADY children's songs, stories	B	15	5T 5:30
<u>Musical Variety</u>			
HENRY BUSSE'S ORCH	30	6t	1:30
JACK ALBIN'S ORCH	15	Sa	12:30
KAY KYSER ORCH	15	4t	12:30
MURRAY HORTON'S ORCH	15	6t	10:15a
MURRAY HORTON'S ORCH	30	6t	4:00
MURRAY HORTON'S ORCH	30	Su	3:30
WILLIAM STOESE ORCH	45	Sa	4:45
KOGEN ORCH	B	30	Su 5:30
MICHAEL GUISEKOFF ORCH	B	30	Th 5:00
YEAST FOAMERS Sammy Kaye Orch	B	30	Su 2:30
<u>Light Music</u>			
BRADLEY KINCAID songs	15	35	7:15a
BRADLEY KINCAID songs	15	Tu	3:45
BRADLEY KINCAID songs	15	Mo	12:00m
DOWN ON THE RIVER BANK	30	Sa	3:30
ELLIOT BROCK violin	15	Sa	11:15a
ELLIOT BROCK violin	15	Mo	11:00a
FORD RUSH songs and patter	15	Sa	7:45a
GILBERT BETTERMAN	15	Sa	12:00m
HAPPINESS KIDS	15	2t	11:15a
HAPPINESS KIDS	15	We	11:00a
HAPPINESS KIDS	15	Sa	7:15

# WLW Programs - 1931-1932

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## Daytime Programs

Programs		Source,	Length
		Day,	Time
<u>Light Music (continued)</u>			
HARMONICA BILL Bill Russell	15	2t	10:45a
HARMONICA BILL	15	Fr	8:30a
HARMONICA BILL	15	Th	12:00m
INSTRUMENTAL TRIO	15	Tu	12:00m
JIM AND WALT harmony and patter duo	15	Th	8:30a
JIM AND WALT	15	Tu	9:00a
JIM AND WALT	15	We	12:00m
JIM AND WALT	15	Sa	2:30
LOUIS JOHN JOHNNEN	15	We	3:30
LOUIS JOHN JOHNNEN	15	Th	11:00a
MUSICAL ETCHINGS	15	We	9:00a
ORGAN AND VOCAL SOLOS	10	Sa	9:10a
ORGAN Arthur Chandler, Jr.	15	6t	7:30a
ORGAN PROGRAM Arthur Chandler, Jr.	15	Sa	11:00a
ORGAN PROGRAM Arthur Chandler, Jr.	15	Sa	2:15
ORGAN MUSIC Arthur Chandler, Jr.	25	Su	10:00a
ORGAN PROGRAM Herschel Luecke	15	6t	4:30
PAT HARRINGTON songs and comedy patter	15	5t	4:45
PAT HARRINGTON	15	3t	3:00
PLANTATION DAYS	30	Tu	3:00
PLANTATION DAYS	15	We	3:00
PLANTATION DAYS	15	Sa	3:15
PIANO SOLOS	10	Fr	12:35
RAMONA piano and songs	10	We	11:25a
SCENTS OF PERFUME	15	We	10:45a
SINGING VIOLIN	15	Th	3:30
SISTERS THREE	15	Th	3:45
SOUTHERN SINGERS spiritual singers			
vocal quartet	15	3t	5:00
VARSITY FOUR male vocal quartet	15	2t	7:15a
VARSITY FOUR	15	We	3:45
VARSITY FOUR	15	Su	12:30
WLW STARS	20	Th	11:25a
WORDS AND MUSIC	15	Fr	5:15
CHUCK, RAY AND GENE trio, organ	B	15	6t 9:30a
FIDDLERS THREE	B	15	Su 10:30a
JOLLY BILL AND JANE	B	15	5t 7:35a
MORNING MUSICAL	B	60	Su 11:30a
MUSICAL TRIO	B	15	Mo 11:30a
PHIL COOK, THE QUAKER MAN songs &			
patter	B	15	6t 8:15a
RUSSIAN SINGERS	B	15	Su 11:00a
SONGS FOR TODAY	B	15	Su 10:45a
SONGS OF YESTERDAY	T	15	Fr 10:45a

# WLW Programs - 1931-1932

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## Daytime Programs

Programs	Source, Length Day, Time		
<u>Concert Music</u>			
ARMCO IRON MASTER Dr. Frank Simon and Concert band; Frank Chapple, announcer	15	Su	2:15
WILLIAM STOESS ORCH	30	Su	12:45
NBC MUSIC APPRECIATION HOUR Walter Damrosch	B	60	Fr 11:00a
ROCHESTER PHILHARMONIC ORCH	B	45	Fr 3:15
SYMPHONIC HOUR Walter Damrosch Orch	B	60	Su 1:15
U.S. MARINE BAND	B	60	Mo 3:00
<u>General Drama</u>			
CROSLY THEATER OF THE AIR anthology, original dramas & classic adaptations; produced by Edward A. Byron; Crosley Players (stock company); same pro- gram repeated three times each week-- see Th 11:30 & Sa 7:30	30	Su	3:00
STORY HOUR dramatized short story	30	Tu	5:00
<u>Action-Adventure Drama</u>			
LITTLE ORPHAN ANNIE serial	B	15	6t 5:45
<u>News and Commentary</u>			
LIVESTOCK REPORTS	15	6t	10:00a
LIVESTOCK REPORTS	10	5t	12:50
LIVESTOCK REPORTS	15	Sa	11:30a
MARKET REPORTS	5	5t	12:45
RIVER REPORTS	5	Su	10:25a
RIVER AND WEATHER REPORTS	5	Fr	12:30
RIVER, WEATHER AND TIME	15	4t	11:45a
RIVER, WEATHER AND TIME	15	We	11:30a
<u>Forums and Discussion</u>			
THOUGHTS OF YOUTH	10	Sa	9:00a
<u>Informative Talks</u>			
ART TALK	15	Mo	9:45a
BIRD TALK Dr. Adams	15	Mo	5:15
BOOK NEWS	10	Sa	9:20a

# WLW Programs - 1931-1932

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## Daytime Programs

### Programs

Source, Length  
Day, Time

### Informative Talks (continued)

CHEF RECIPES		15	2t	9:15a
DR. ADA ARLITT talk on child care		10	Mo	9:20a
HEALTH TALK Dr. C. A. Wilzbach		15	Th	9:00a
MOUTH HYGIENE		10	2t	11:15a
MOUTH HYGIENE		10	2t	11:15a
OHIO WOMEN'S CLUB		15	We	9:15a
PREMIUM MAN		15	2t	9:45a
SCHOOL OF COOKERY		15	Fr	9:00a
TOWN CRIER		15	Fr	9:15a
TRAVEL TALK		15	Tu	3:30
WHAT'S NEW		15	Th	9:35a

AMERICA AT WORK talks on occupations	B	30	Sa	5:15
MOUTH HEALTH Marley R. Sherris	B	15	We	5:15
MRS. A. M. GOUDISS cooking talk	B	20	Mo	9:00a
MRS. A. M. GOUDISS	B	15	Tu	11:00a
MRS. HENRY GODDARD LEACH	B	15	We	3:15
MYSTERY CHEF cooking talk	B	15	2t	10:45a
OUR DAILY FOOD homemaker talk	B	15	6t	10:30a
RUTH JORDAN beauty talk	B	15	We	11:45a
THOMAS L. STIX	B	15	Th	3:15
THROUGH THE LOOKING GLASS Frances Ingraham, beauty talk	B	15	Tu	11:30a

### Miscellaneous Talks

EXERCISES Bob Burdette, "light" philosophy included; musical accompaniment		15	6t	7:00a
EXERCISES Bob Burdette		15	6t	8:45a
MORNING DEVOTIONS		15	6t	8:00a
PAT BARNES comedy talk	B	15	6t	12:15

### Farm Programs

NATIONAL FARM AND HOME HOUR WITH U.S.D.A.	B	30	5t	1:00
NATIONAL FARM AND HOME HOUR	B	45	Sa	12:45

### Religious Programs

CHURCH FORUM religious service	30	Su	9:00a
RELIGIOUS SERMON Dr. Barnhouse	30	Su	5:00

WLW Programs - 1931-1932

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Daytime Programs

Programs

Source, Length  
Day, Time

Religious Programs (continued)

GOLDEN HOUR OF THE LITTLE FLOWER, THE  
Father Coughlin; over a special  
network from Royal Oak, Michigan via,  
WJR, Detroit

\* 60 Su 4:00

Miscellaneous Programs

OHIO SCHOOL OF THE AIR Ben H. Darrow;  
included music, drama, and talk;  
originated from WLW and from Columbus;  
Crosley Players and music staff; with  
Ohio State Department of Education;  
occasional remote, including programs  
from Washington, D.C.

60 5t 2:00

WLW PROGRAMS - SEASON OF 1931-1932  
(On the air, January 1932)

Late Night Programs

Program	Source,	Length
	Day,	Time
<u>Musical Variety</u>		
WILLIAM STOESS ORCH	45 Sa	12:15a
HENRY BUSSE'S ORCH	30 4t	12:00a
HENRY BUSSE'S ORCH	30 Su	12:30a
HENRY BUSSE'S ORCH	30 Mo	1:00a
HENRY THEIS ORCH	60 Mo	12:00a
JACK ALGIN'S ORCH	15 Sa	12:00a
JOSEPH CHERNIASKY'S ORCH	30 Su	12:00a
KAY KYSER'S ORCH	30 4t	12:30a
KAY KYSER'S ORCH	30 Su	1:00a

WLW PROGRAMS - SEASON OF 1934-1935  
(On the air, January 1935)

Evening Programs

Program	Sources, Length Day, Time			
<u>Comedy Variety</u>				
ED WYNN, THE TEXACO FIRE CHIEF Eddie Duchin Orch	N	30	Tu	9:30
JOE COOK SHOW C. Thiabault, B. Goodman Orch	N	30	Mo	9:30
JOE PENNER PROGRAM	B	30	Su	7:30
TOWN HALL TONIGHT Fred Allen; Hayton Orch; amateur revue	N	60	We	9:00
<u>General Variety</u>				
CROSLY FOLLIES vaudeville review		30	Tu	9:30
CROSLY FOLLIES		25	We	11:05
PAUL WHITEMAN REVUE orch, guests	N	60	Th	10:00
RUDY VALLEE VARIETIES guest enter- tainers	N	60	Th	8:00
<u>Semi-Variety</u>				
TEA LEAVES AND JADE dramas adapted from oriental tales and stories; oriental music background		25	Su	11:05
SWIFT HOUR William Lyons Phelps, Sigmund Romberg Orch	N	60	Sa	8:00
<u>Hillbilly Variety</u>				
CORN COB PIPE CLUB		30	Mo	10:30
MAXWELL HOUSE COTTON QUEEN minstrel showboat; Elmer Hinkle and G. N. Ross; others		30	Fr	8:00
SINCLAIR WIENER MINSTRELS	B	30	Mo	9:00
<u>Musical Variety</u>				
CARSON COON ORCH		30	Su	10:30
DODGE SHOWDOWN REVUE The Norsemen, Mary Woods, John Barker, Oklahoma Bob Albright, Jay Jostyn; written by Don Becker; produced by Rikel Kent; Peter				

## Evening Programs

## Program

 Source, Length  
Day, Time

Musical Variety (continued)

Grant, announcer (carried over MBS Network)				
FERDINANDO ORCH		30	Su	7:00
HENRY THEIS ORCH		30	Tu	6:00
HENRY THEIS ORCH		15	We	8:30
MELODY PARADE		15	FR	9:30
MEL SNYDER ORCH		30	Tu	9:00
OUR FRIENDS AROUND THE WORLD Virginio Marucci orch		30	Fr	11:30
PAUL PIERSON ORCH		25	Fr	11:05
RUDY BUNDY'S ORCH		15	3t	7:00
SALUTE TO STATES		30	Su	11:30
UNBROKEN MELODIES		25	Mo	11:05
UNBROKEN MELODIES		15	2t	7:45
VIRGINIO MARUCCI ORCH		15	Su	9:45
WILLIAM STOESS ORCH		15	Sa	7:15
		30	Th	11:30
ART KASSEL ORCH	M	30	We	11:30
BEAUTY BOX THEATER operettas	N	60	Th	10:00
CONTENTED PROGRAM Lullaby Lady, male quartet, Eastman orch	N	30	Mo	10:00
DORSEY BROTHERS ORCH	M	30	Tu	11:30
GIBSON FAMILY serialized musical comedy	N	60	Sa	9:30
GRAND OLD SONGS	M	25	Th	11:05
JAN GARBER SUPPER CLUB Jan Garber Orch	B	30	Mo	8:00
JOLLY COBURN ORCH	M	30	Mo	11:30
LET'S DANCE Cugat, Goodman, & Murry Orchs (ran 180 minutes; see Late Night Programs)	N	90	Sa	10:30
LOMBARDO LAND Guy Lombardo Orch	N	30	We	10:00
SILKEN STRINGS Previn Orch	B	30	Su	9:00
SONGS YOU LOVE Nat Skilkret Orch	N	30	Sa	9:00
WALTZ TIME Abe Lyman Orch	N	30	Fr	9:00

Light Music

BACHELOR OF SONG Joe Emerson	15	3t	6:15
IMPROMTU SERENADE	15	2t	7:00
MUSIC BY DIVANO Hawaiian trio	15	Su	6:15
NORSEMAN, THE	15	Fr	6:15
NORSEMAN, THE	15	Th	6:00
ORGAN MUSIC Arthur Chandler, Jr.	15	Th	7:15
SINGING SAM Harry Frankel (carried on MBS Network)	15	Fr	9:45

# WLW Programs - 1936-1935

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## Evening Programs

### Program

Source, Length  
Day, Time

### Light Music (continued)

SMILIN' ED MCCONNELL  
SMILIN' ED MCCONNELL

15 We 8:45  
15 Th 7:30

FIRESIDE SONGS  
STREET SINGER, THE Arthur Tracey

M 30 Fr 8:30  
M 15 2t 7:30

### Concert Music

ARMCO IRON MASTER Frank Simon and  
concert band (carried on NBC  
Network)

30 Su 6:30  
15 Su 6:00

WOMEN'S CHOIR

OPERA GUILD OPERA BROADCASTS Deems  
Taylor

N 60 Su 8:00  
N 30 Fr 10:30

PAUSE THAT REFRESHES Frank Black Orch  
PONTIAC PROGRAM Jane Froman; Frank  
Black Orch

N 30 Su 10:00

VOICE OF CONCERT Nelson Eddy, string  
orch, chorus

N 30 Mo 8:30

### General Drama

CHURCH IN THE HILLS dramatized Bible  
& religious stories

25 Tu 11:05

### Light Drama

FIRST NIGHTER  
ONE MAN'S FAMILY

n 30 Fr 10:00  
N 30 We 10:30

### Comedy Drama

WAYNE FAMILY, THE Charles Dameron,  
Minabelle Abbott; produced by  
Charles Lammers

15 Sa 7:45

LUM AND ABNER

M 15 4t 7:15

### Action-Adventure Drama

DANGEROUS PARADISE  
DEATH VALLEY DAYS anthology western  
adventure

B 15 3t 7:45

RED DAVIS

B 30 Th 9:00  
B 15 3t 8:00

WLW Programs - 1934-1935

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Evening Programs

Program	Source, Length Day, Time		
<u>Crime-Detective Drama</u>			
DR. KENRAD'S UNSOLVED MYSTERIES produced by WLW staff and Crosley Players; written by Russ Hodges	30	Th	9:30
ENO CRIM CLUES two thirty-minute installments	B 30	2t	8:00
<u>News and Commentary</u>			
PRESS-RADIO NEWS	5	6t	11:00
LOWELL THOMAS news	B 15	5t	6:45
<u>Sports News</u>			
MAIL POUCH SPORTSMAN, THE Bob Newhall	15	6t	6:30
THORNTON FISHER sports talk	N 15	Sa	6:45
<u>Informative Talks</u>			
CHEMISTRY TALK	15	Sa	7:00
<u>Miscellaneous Talks</u>			
STAMP CLUB Captain Tim Healy	N 15	3t	6:00
WALTER WINCHELL Broadway gossip	B 15	Su	9:30

WLW PROGRAMS - SEASON OF 1934-1935  
(On the air, January 1935)

Daytime Programs

Program		Source	Length	Day, Time
<u>Comedy Variety</u>				
EAST & DUMKE AND B. A. ROLFE ORCH	N	30	3t	8:00a
<u>General Variety</u>				
RFD HOUR Maurice C. "Boss" Johnson; Wm. Stoess Orch		45	Sa	5:45
<u>Semi-Variety</u>				
MAIL BAG CLUB exchange of mail, songs and inspiration for shut-ins, Flo Golden		15	2t	9:30a
PENTHOUSE SERNADE beauty talk, orch	N	30	Su	3:30
<u>Hillbilly Variety</u>				
MCCORMICK'S FIDDLERS		5	Tu	10:10a
MCCORMICK'S FIDDLERS		15	Th	10:00a
REX GRIFFITH light hillbilly music		15	3t	7:45a
REX GRIFFITH		15	Th	11:15a
REX GRIFFITH		15	Sa	10:45a
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers, others.		30	6t	6:30a
<u>Children's Variety</u>				
CHILDREN HOUR children's variety	B	60	Su	9:00a
SINGING LADY songs, children's stories	B	15	3t	5:30
<u>Musical Variety</u>				
BARKER ORCH		15	Mo	4:30
BEN POLLOCK ORCH		15	5t	1:45
CHARLIE KENT ORCH		15	2t	4:30
JOHNNIE BURKARTH ORCH		20	Sa	1:30
JOHNNIE BURKARTH ORCH		15	5t	1:30
MUSICAL STYLE SHOW		30	Su	1:30
BAVARIAN ORCH Hessberger Orch	B	30	Mo	11:30a
DREAMS COME TRUE Barry McKinley	N	15	3t	3:00
EDDIE DUCHIN ORCH	N	15	Sa	5:00
EMERSON GILL ORCH	N	15	Sa	5:15

# WLW Programs - 1934-1935

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## Daytime Programs

### Program

Source, Length  
Day, Time

### Musical Variety (continued)

MUSICAL COMEDY	N	30	Su	12:00m
SAMOVAR SERENADE	B	30	Su	11:30a
WILL BRYANT ORCH	N	15	Tu	3:30
WILLSON ORCH	N	15	Tu	5:00

### Light Music

ADRIAN REVERE songs	10	Sa	9:45a
BOAZ AND DAMERON Jean Boaz and Charles Dameron	15	Th	4:00
DOROTHEA POUNCE	15	2t	5:00
DOCTORS OF MELODY Charles Dameron & Jack Saatcamp	15	We	10:00a
ELLIOT BROCK violin	15	Th	10:00a
GALAXY OF STARS	15	3t	11:00a
GIRLS TRIO	15	Mo	3:45
GLEE MEN	15	Fr	4:00
JACK BERCH songs, talk	15	2t	10:45a
JEAN BOAZ	10	Tu	10:00a
JEANNINE MACY	15	Tu	4:30
JOHN BARKER	15	We	10:45a
JOE EMERSON songs, inspirational talk	15	5t	9:00a
JOE EMERSON	30	Sa	9:00a
MACY AND NOLAN	15	Mo	4:00
MARY ALCOTT	15	2t	12:00m
MARY ALCOTT	15	Tu	4:00
MARY ALCOTT	15	Th	4:30
MUSIC BY DIVANO Hawaiian trio	15	5t	9:15a
MUSIC CLUB, THE	15	Sa	11:30a
NORA BECK THUMAN	15	Mo	10:45a
NORA BECK THUMAN	15	Fr	9:30a
NORSEMAN, THE male quartet; Adrian Revere, Ken Schone, Bob Miller, Ed Linstrom	15	Tu	5:15
NUGENT AND PAXTON	15	We	4:00
ORGAN MUSIC Arthur Chandler, Jr.	10	2t	11:15a
ORGAN MUSIC Arthur Chandler, Jr.	10	Tu	9:35a
ORGAN MUSIC Arthur Chandler, Jr.	5	Th	9:35a
ORGAN MUSIC	15	Sa	7:45a
RHYTHM JESTERS	15	4t	7:30a
RHYTHM JESTERS	30	2t	7:30a
SMILIN' ED MCCONNELL	30	Su	5:30
SOLOS FOR FIVE	15	2t	5:00
TONE PICTURES	30	Su	8:00a
WOODS AND PAXTON	15	Mo	10:00a

# WLW Programs - 1934-1935

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## Daytime Programs

### Program

Source, Length  
Day, Time

### Light Music (continued)

BAILEY AXTON, tenor	B	15	Sa	11:15a
BRADLEY KINCAID songs	N	15	3t	8:00a
DON HALL TRIO	N	15	3t	8:15a
JESSE CRAWFORD organ	N	15	Sa	5:30
NORMAN NIELTON baritone	B	15	We	9:30a
SINGING STRINGS string ensemble	B	15	Sa	10:30a
SONGS OF A CITY	B	15	3t	3:45
SOUTHERNAIRES quartet, spirituals	B	30	Su	10:00a
THREE SCAMPS songs	B	15	Th	5:15

### Concert Music

CONCERT FAVORITES		15	Sa	11:45a
METROPOLITAN OPERA BROADCASTS	B&N	190	Sa	1:50
NBC MUSIC APPRECIATION HOUR Walter Damrosch	N	60	Fr	11:00a
RADIO CITY MUSIC HALL	B	60	Su	12:00m
U.S. ARMY BAND	B	30	We	11:30a
U.S. MARINE BAND	B	30	Tu	11:30a
U.S. MARINE BAND	B	30	Fr	3:30
U.S. NAVY BAND	B	30	Th	11:30a

### General Drama

LUX RADIO THEATER movie adaptations	B	60	Su	2:30
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### Light Drama

ROSES AND DRUMS DeWolfe Hooper	B	30	Su	5:00
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### Women's Serial Drama

JACKSONS, THE Bob Drake		15	5t	9:45a
MARY SOTHERN, THE LIFE OF Minabelle Abbott; written by Don Becker; WLW dramatic staff (carried over MBS); first daytime women's serial on MBS Network		15	5t	4:45
BETTY AND BOB	B	15	5t	4:00
CLARA, LU AND EM	N	15	5t	10:15a
MA PERKINS Virginia Payne, Charles Eggleston; one of the very early women's serials, first produced at				

# WLW Programs - 1934-1935

1027

## Daytime Programs

### Program

Source, Length  
Day, Time

### Women's Serial Drama (continued)

WLW in the fall of 1933, later moved  
to Chicago  
VIC AND SADE

N	15	5t	3:15
N	15	5t	3:00

### Action-Adventure Drama

JACK ARMSTRONG  
TOM MIX western adventure

C	15	5t	5:30
N	15	3t	5:15

### News and Commentary

LIVESTOCK REPORTS  
LIVESTOCK REPORT  
LIVESTOCK REPORT  
RIVER AND MARKETS  
PRESS-RADIO NEWS  
PRESS-RADIO NEWS

10	5t	10:30a
10	4t	12:20
15	Sa	10:15a
5	5t	12:15
5	5t	10:40a
5	Sa	9:55a

### Forums and Discussions

FIRESIDE TALKS by national leaders

B	30	Su	10:30a
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### Informative Talks

CANNING TALK  
HOME LOAN TALK  
HOME LOAN TALK  
PAINT TALK  
WOMEN'S CLUB

5	2t	9:30a
5	2t	11:25a
5	Th	9:40a
15	We	11:00a
15	Mo	11:00a

BETTY CROCKER cooking talk

N	15	2t	10:45a
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### Miscellaneous Talk

MORNING DEVOTIONS

15	6t	7:15a
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CHERRIO inspirational talk, organ  
LAMPLIGHTER Jacob Tarshish, poet-  
philosopher

N	30	6t	8:30a
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SMACKOUTS Marian and Jim Jordan,  
comedy talk

M	30	Su	2:00
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B	15	Sa	10:00a
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### Farm Programs

NATIONAL FARM AND HOME HOUR with USDA

B	60	6t	12:30
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# WLW Programs - 1934-1935

1028

## Daytime Programs

Program	Source, Length Day, Time		
<u>Religious Programs</u>			
CADLE TABERNACLE religious service	30	Su	11:00a
CHURCH FORUM service	30	Su	8:30a
NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis, Indiana	15	6t	7:00a
GOLDEN HOUR OF THE LITTLE FLOWER Father Coughlin	M 60	Su	4:00

## Miscellaneous Programs

OHIO SCHOOL OF THE AIR Ben H. Darrow; included music, drama, and talk; originated from WLW and from Columbus; Crosley Players and music staff; with Ohio State Department of Education; occasional remote, including programs from Washington, D.C.	60	5t	2:00
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WLW PROGRAMS - SEASON OF 1934-1935  
(On the air, January 1935)

Late Night Programs

Program	Source, Length Day, Time		
<u>Semi-Variety</u>			
MOON RIVER organ music and poetry	30	65	1:30a
MOON RIVER	30	Su	2:00a
<u>Musical Variety</u>			
BARNEY RAPP ORCH	30	Su	1:30a
HENRY BUSSE'S ORCH	30	Su	2:00a
JACK SPRING: ORCH (carried over MBS Network)	30	2t	1:00a
JOHNIE BURKARTH ORCH (carried over MBS Network)	30	4t	1:00a
MEL SNYDER'S ORCH (carried over MBS Network)	30	We	12:00a
STAN MEYERS ORCH (carried over MBS Network)	30	Mo	12:30a
ART KASELL Orch	M	60	Tu 12:00a
BEN POLLOCK ORCH	M	30	4t 12:30a
FRED BERRENS ORCH	M	30	2t 12:00a
HENRY KING ORCH	M	30	Fr 12:00a
LET'S DANCE Cugat, Goodman, & Murray Orchs (ran 180 minutes; see Evening Programs)	N	90	Sa 12:00a
OLSEN & SHUTTA Geo. Olsen Orch; Ethel Shutta, vocalist	M	30	Th 12:00a

WLW PROGRAMS - SEASON OF 1937-1938  
(On the air, January 1938)

1030

Evening Programs

Program			Source,	Length	
			Day,	Time	
<u>Comedy Variety</u>					
CHARLIE MCCARTHY PROGRAM Edgar Bergen, Don Ameche	N	60	Su	8:00	
BURNS AND ALLEN Ray Noble Orch	N	30	Mo	8:00	
WIBBER MCGEE AND MOLLY Marian & Jim Jordan	N	30	Mo	9:00	
GOOD NEWS OF 1938 Frank Morgan, Fanny Brice	N	60	Th	9:00	
JACK BENNY PROGRAM	N	30	Su	7:00	
JACK HALEY PROGRAM	N	30	Sa	8:30	
TOWN HALL TONIGHT Fred Allen; Van Steeden Orch	N	60	We	9:00	

General Variety

BING CROSBY SHOW Bob Burns, M. Auer	N	60	Th	10:00	
FOR MEN ONLY George Jessel, guests (program idea developed at WLW; sold to NBC)	B	30	Mo	10:30	
HOLLYWOOD PARADE	N	60	We	10:00	
RUDY VALLEE VARIETIES guests	N	60	Th	8:00	

Semi-Variety

MONEY AND MUSIC TALK on coins, Max Mehl; music		15	Mo	7:45	
BELIEVE-IT-OR-NOT Robert Ripley; B. A. Rolfe Orch	N	30	Sa	3:00	
IT CAN BE DONE Edgar Guest, orch	B	30	Tu	8:30	

Hillbilly Variety

RENFRO VALLEY BARN DANCE Clyde J. "Red" Foley; "Girls of The Golden West," Dolly & Millie Good; Ben- jamin F. "Whitey" Ford, "The Duke of Paducah;" others; Eugene Trace, announcer; (carried over MBS Network 1937-1939; the program was later moved to Renfro Valley near Mt. Vernon, Kentucky & carried on the CBS Network via WHAS, Louisville, Ky.)		60	Sa	7:00	
NATIONAL BARN DANCE	B	60	Sa	9:00	

# WLW PROGRAMS - 1937-1938

1031

## Evening Programs

Program		Source,	Length
		Day,	Time
<u>Musical Variety</u>			
ACES HIGH Five Aces, singing group; Ralph Wyland, tenor; Gene Perazzo, piano		15 Sa	6:15
COUNTRY SHOW Vickie Chase, lyric soprano; male quartet; Brown County Revelers; De Vore Sisters; Herbert Spiekerman, baritone		30 Su	10:30
DEUTCH ORCH		15 Mo	11:15
DEUTCH ORCH		15 Fr	8:15
EDDIE CONTI ORCH		15 Su	11:15
FOUR STARS TONIGHT Phil Davis Orch; this program was a transcribed feature carried by 17 stations in the Midwest but WLW produced its own live version		15 2t	7:45
JIMMY JAMES ORCH		15 Mo	7:15
LARRY LEE ORCH		15 2t	11:45
LARRY LEE ORCH		15 Sa	11:15
LARRY LEE ORCH		30 2t	11:30
LOS AMIGOS Latin-American music, Virginio Marucci Orch		15 Tu	11:15
LOU BRESSE ORCH		30 2t	11:30
MELODY GROVE Produced by Felix Adams		15 Su	7:45
MELODY GROVE		15 2t	7:15
MIDWESTERN STARS various stars of WLW presented weekly (at various times carried on MBS Network)		30 Su	6:00
SALUTE TO CITIES August Schaefer brass band; Gordon Waltz, producer		15 Fr	11:15
SSS TONIC TIME various WLW musical talent (carried on MBS Network)		15 Tu	7:45
UNBROKEN MELODIES		15 Su	9:45
VOCAL VARIETIES Wm. Stoess Orch; The Smoothies; De Vore Sisters, 8 men, singing groups, Ellis Frakes; Deon Craddock; James Leonard, announcer (carried on NBC Network)		15 2t	7:15
ETHEL SHUTTA vocalist George Olsen Orch	M	15 We	11:30
HEIDT'S BRIGADIERS Horace Heidt Orch	B	30 Tu	9:00
HORACE HEIDT ORCH	M	30 Sa	11:30
HOUR OF CHARM Phil Spitalny and his All Girl Orch	N	30 Mo	9:30
HOUR OF ROMANCE Eddie Duchin Orch	M	30 Tu	10:00
JOHNNY PRESENTS Russ Morgan Orch	N	30 Tu	8:00
WALTZ TIME Abe Lyman Orch	N	30 Fr	9:00

# WLW Programs - 1937-1938

1032

## Evening Programs

Program	Source, Length Day, Time			
<u>Light Music</u>				
HARMONY SCHOOL	15	We	11:15	
LITTLE CHOIR	15	Sa	6:00	
SUPPER SERNADE	15	5t	6:15	
<u>Concert Music</u>				
MADRIGAL SINGERS Negro Chorus	M	30	Su	6:30
NBC SYMPHONY ORCHESTRA A. Toscanini	N	60	Sa	10:00
VOICE OF FIRESTONE Richard Crooks	N	30	Mo	8:30
<u>General Drama</u>				
HOLLYWOOD PLAYHOUSE Tyrone Power	B	30	Su	9:00
<u>Light Drama</u>				
FIRST NIGHTER	N	30	Fr	10:00
ONE MAN'S FAMILY	N	30	We	8:00
<u>Comedy Drama</u>				
AMOS 'N' ANDY	N	15	5t	7:00
LUM AND ABNER	B	15	3t	7:30
<u>Informative Drama</u>				
HEADLINES news dramas	M	15	2t	7:30
<u>Action-Adventure Drama</u>				
DEATH VALLEY DAYS anthology western adventure	B	30	Fr	8:30
<u>Crime-Detective Drama</u>				
DR. KENRAD'S UNSOLVED MYSTERIES written and produced by WLW writing staff and Crosley Players	30	Su	11:00	
TRUE DETECTIVE MYSTERIES written by Felix Jager; WLW dramatic & pro- duction staff (carried over MBS Network)	30	Tu	9:30	

# WLW Programs - 1937-1938

1033

## Evening Programs

Program	Source, Length Day, Time			
<u>Interview Programs</u>				
DALE CARNEGIE interviews	N	15	Tu	10:45
<u>Audience Quiz</u>				
TRUE OR FALSE	M	30	Mo	10:00
<u>News and Commentary</u>				
FRONT PAGE PARADE news; Peter Grant (later carried on MBS Network)		15	5t	6:00
SATURDAY EVENING NEWS Peter Grant		15	Sa	7:45
SULLIVAN REVIEW review of weeks news, Paul Sullivan		30	Fr	9:30
SUNDAY NEWSPAPER OF THE AIR Peter Grant (carried over MBS Network)		15	Su	7:30
WLW NEWS Paul Sullivan		15	7t	11:00
LOWELL THOMAS news	B	15	5t	6:45
PEOPLE IN THE NEWS Dorothy Thompson	N	15	Fr	10:45
WALTER WINCHELL comment	B	15	Su	9:30
<u>Sports News</u>				
ALLAN FRANKLYN SPORTS sports news		15	6t	6:30
<u>Miscellaneous Talks</u>				
WAYSIDE WINDOWS Barton R. Pogue rhymester; poetry, comedy and light talk		15	Fr	8:00
ARTHUR GODFREY talk	M	15	Fr	7:45
JIMMY FIDLER Hollywood & movie gossip	N	15	2t	10:30
THEATER DIGEST Elsa Schallert, reviews	B	30	Th	11:15
<u>Unclassified Programs</u>				
DR. FRIENDLY	T	15	5t	4:00

WLW PROGRAMS - SEASON OF 1937-1938  
(On the air, January 1938)

1034

Daytime Programs

Program	Source, Length Day, Time			
<u>General Variety</u>				
BREAKFAST CLUB Don McNeill CLUB MATINEE variety show	B	45	Sa	9:00a
	B	25	Sa	1:30
<u>Amateur-Talent Contest</u>				
HILLBILLY TRYOUT		30	Sa	8:30a
<u>Semi-Variety</u>				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins, Eva Pownall		30	Sa	10:00a
<u>Hillbilly Variety</u>				
BROWN COUNTY REVELERS		15	3t	7:15a
DRIFTING PIONEERS		15	6t	6:00a
DRIFTING PIONEERS		15	Sa	7:30a
HUGH CROSS AND HIS RADIO PALS		15	2t	7:30a
HIGH CROSS AND HIS RADIO PALS		15	Su	10:15a
HIGH CROSS AND HIS RADIO PALS		15	Sa	7:45a
RURAL ROUNDUP Charlie Wayne; The Drift- ing Pioneers; Hugh Cross and His Radio Pals; Tess Wiggins, chatter; Lynn Cole; Jane Gerrard		15	Su	11:45a
TOP O' THE MORNING Pa and Ma McCormick's Fiddlers		60	6t	6:15a
CARSON ROBISON'S BUCKAROOS	M	15	3t	11:30a
<u>Children's Variety</u>				
MICKEY MOUSE THEATER children's variety	N	30	Su	5:30
SINGING LADY songs, children's stories	B	15	5t	5:30
<u>Musical Variety</u>				
HOOSIER HOUSEWARMERS Deon Craddock, blues singer; orch; comedians; Douglas Browning, announcer		30	We	8:30
MERRYMAKERS		15	5t	7:45a
SMOKE DREAMS Virginio Marucci, Orch; Charles Woods, announcers; guests, soloists (carried over MBS Network)		30	Su	1:30

# WLW Programs - 1937-1938

1035

## Daytime Programs

### Program

Source, Length  
Day, Time

### Musical Variety (continued)

TRULY AMERICAN included short talk  
by Ed Mason

30 Sa 5:30

MANHATTANERS orch, soloists

N 30 Sa 10:30a

MUSICAL STEELMAKERS

M 30 Su 5:00

RAVKOV'S ORCH

B 15 Sa 5:00

RUSSIAN MELODIES

B 15 Su 10:00a

TOP HATTERS ORCH

N 15 Sa 5:15

### Light Music

MODERNAIRES, vocal quartet; B. Conway;  
C. Goldstein; A. Dickinson; R.  
Brewster

15 Sa 12:00m

ORGAN MUSIC Arthur Chandler, Jr.

15 3t 7:15a

ORGAN MUSIC Herschell Dacke

15 5t 9:15a

SING, NEIGHBOR, SING

15 3t 7:30a

AUNT JEMINA songs

B 15 5t 10:15a

GOSPEL SINGER, THE Edward McHugh

B 15 5t 8:30a

HERMA MENTHE piano

B 15 Su 8:15a

HYMNS OF ALL CHURCHES, Joe Emerson Choir C

15 3t 9:00a

LIGHT MUSIC

N 15 3t 1:30

PEERLESS TRIO

B 15 Su 8:00a

### Concert Music

ARMCO IRON MASTER Frank Simon Concert

Band; Bennett Chapple; Durward

Kirby, announcers (carried on NBC-  
Blue Network)

30 Su 3:30

MAGIC KEY OF RCA Frank Black symphony

B 60 Su 2:00

METROPOLITAN OPERA BROADCASTS

B 185 Sa 1:55

NBC MUSIC APPRECIATION HOUR Walter

Damrosch

B 60 Fr 2:00

RADIO CITY MUSIC HALL

B 60 Su 12:30

### Women's Serial Drama

MAD HATTERFIELDS Allen Franklyn, Betty  
Lee Arnold, Wm. Green, Harry Cansdale,  
Bess McCammon, Duane Snodgrass; writ-  
ten by Pauline Hopkins directed by

WLW Programs - 1937-1938

1036

Daytime Programs

Source, Length  
Day, Time

Women's Serial Drama (continued)

Owen Vinson, later W. Ray Wilson (for a time carried over MBS Network)		15	5t	4:30
BETTY AND BOB	C	15	5t	10:30a
DAN HARDING'S WIFE	N	15	5t	3:45
GIRL ALONE	N	15	5t	12:00m
GOLDBERGS, THE	M	15	5t	11:45a
HILLTOP HOUSE	C	15	5t	5:45
HOUSEBOAT HANNAH	M	15	5t	10:45a
KITTY KEENE, INC.	M	15	5t	1:45
LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed for Kroger grocery company	T	15	5t	10:00a
MARY MARLIN	B	15	5t	11:00a
MA PERKINS	N	15	5t	3:15
MARY SOTHERN, THE LIFE OF (earlier a WLW production)	M	15	5t	4:15
MYRT AND MARGE	M	15	5t	9:30a
O'NEILLS, THE	N	15	5t	12:15
PEPPER YOUNG'S FAMILY	N	15	5t	3:00
ROAD OF LIFE	N	15	5t	4:45
VIC AND SADE	N	15	5t	3:30
YOUNG WIDDER JONES	M	15	5t	9:45a

Comedy Drama

HELLO, PEGGY	N	15	2t	1:30
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Informative Drama

WORLD IS YOURS Smithsonian Institute program	N	30	Su	4:30
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Action-Adventure Drama

JACK ARMSTRONG	N	15	5t	5:15
JUNIOR NURSE CORPS	N	15	5t	5:00

Human Interest

COURT OF HUMAN RELATIONS A. K. Alexander	N	30	Su	4:00
VOICE OF EXPERIENCE advice program	M	15	5t	8:45a

# WLW Programs - 1937-1938

1037

## Daytime Programs

Program	Source, Length Day, Time		
<u>News and Commentary</u>			
AFTERNOON EDITION	15	Sa	12:15
THE MOVING FINGER news review, Peter Grant	15	Su	10:30a
WLW NEWS Peter Grant	15	6t	8:15a
WLW NEWS AND WEATHER	15	6t	11:15a
<u>Informative Talks</u>			
LADIES DAY homemaker talk	30	Sa	11:30a
MY HEALTH	15	Sa	11:00a
TALK informative talk with different topic & speaker each week	15	Su	10:45a
BETTY CROCKER cooking talks	C	15	2t 9:00a
BETTY MOORE home decorator	N	15	2t 11:30a
<u>Miscellaneous Talks</u>			
THOUGHT FOR TODAY	15	6t	5:45a
<u>Farm Programs</u>			
NATIONAL FARM AND HOME HOUR with USDA	B	60	6t 12:00
<u>Religious Programs</u>			
CADLE TABERNACLE religious service	30	Su	11:00a
CHURCH BY THE SIDE OF THE ROAD religious service	30	Su	3:00
FATHER COX	60	Su	9:00a
NATION'S FAMILY PRAYER PERIOD Cadle Tabernacle, Indianapolis, Indiana	15	6t	8:00a
SYNAGOGUE OF THE AIR	15	Sa	9:45a
<u>Miscellaneous Programs</u>			
NATION'S SCHOOL OF THE AIR formerly Ohio School of The Air; now directed by Joseph Ries of WLW, which took over when the Ohio State Legislature discontinued appropriations for Ohio School; talk, drama, & music features (carried on MBS Network, season of 1938-39)	60	4t	2:00

WLW PROGRAMS - SEASON OF 1937-1938  
(On the air, January 1938)

1038

Late Night Programs

Program		Source,	Length
		Day,	Time
<u>Semi-Variety</u>			
MOON RIVER organ music, poetry		30 7t	1:30a
<u>Musical Variety</u>			
BARRON ORCH		30 Su	1:00a
LOU BREESE ORCH		30 Mo	12:00a
LOU BREESE ORCH		15 Fr	12:15a
DEUTCH ORCH (carried over MBS Network)		30 Sa	1:00a
EDDIE CONTI ORCH (carried over MBS Network)		15 Sa	12:15a
ETHEL SHUTTE, vocalists, George Olsen Orch			
ISHAM JONES ORCH	M	15 Sa	12:15a
ISHAM JONES ORCH	M	15 Su	12:00a
BUY LOMBARDO ORCH	M	30 We	12:30a
JOE REICHMAN ORCH	M	15 Th	12:15a
JOHNNY JOHNSON ORCH	M	30 2t	1:00a
KAY KYSER ORCH	M	30 Mo	1:00a
KAY KYSER ORCH	M	30 3t	12:30a
RAY PEARL ORCH	M	60 Tu	12:30a
SAMMY KAY ORCH	M	30 2t	1:00a
SHEP FIELDS ORCH	M	15 We	12:15a
TOMMY DORSEY ORCH	M	30 Fr	12:30a
	M	30 Tu	12:15a
<u>News and Commentary</u>			
TWENTY-FOUR HOUR REVIEW news		15 5t	12:00a

WLW PROGRAMS - SEASON OF 1940-1941  
(On the air, January 1941)

Evening Programs

Program	Source, Length Day, Time			
<u>Comedy Variety</u>				
BOB HOPE PROGRAM	N	30	Tu	10:00
BURNS AND ALLEN PROGRAM	N	30	Mo	7:30
CHARLIE MCCARTHY PROGRAM Edgar Bergen	N	30	Su	8:00
FIBBER MCGEE AND MOLLY PROGRAM Marian & Jim Jordan	N	30	Tu	9:30
GOOD NEWS OF 1941 Frank Morgan, Fanny Brice	N	30	Th	8:00
JACK BENNY PROGRAM	N	30	Su	7:00
TIME TO SMILE Eddie Cantor	N	30	We	9:00

General Variety

BING CROSBY PROGRAM Bob Burns, orch	N	60	Th	9:00
JOHNNY PRESENTS variety	N	30	Tu	8:00
RUDY VALLEE VARIETIES John Barrymore	N	30	Th	10:00

Semi-Variety

UNCLE WALTER'S DOG HOUSE Tom Wallace as Uncle Walter; Phil Davis Orch; male trio; "Sweet Adeline," Dorothy (later Janette) Davis (carried on NBC-Red Network)		30	Tu	10:30
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Hillbilly Variety

BOONE COUNTRY JAMBOREE	15	Sa	7:30
BOONE COUNTRY JAMBOREE	30	Sa	8:30
BOONE COUNTRY JAMBOREE	30	Sa	10:30
PLANTATION PARTY Benjamin F. "Whitey" Ford, MC; "Range Riders," G. Blake- man, R. Gaines, J. Behrens, & A. Staley; "Girls of the Golden West," Dolly & Millie Good; "Tom Dick, & Harry," B. & G. Van Dover, M. Hurt; James Leonard, announcer (carried on NBC-Red Network)	30	We	8:30
RENFRO VALLEY FOLKS from Renfro Valley (near Berea, Ky.) Benjamin F. ("Whitey") Ford, "The Duke of Paducah;" Brown County Revelers, Harvest Hands, Aunt Idy & Little Clifford, Coon Creek Girls, others; Eugene Trace, announcer (carried on NBC-Red Network)	30	Mo	9:30

# WLW Programs - 1940-1941

1040

## Evening Programs

### Program

Sources, Length  
Day, Time

### Hillbilly Variety (continued)

#### NATIONAL BARN DANCE

N 30 Sa 9:00

### Musical Variety

CARL RAVAZZA ORCH

15 2t 11:30

CARL RAVAZZA ORCH

15 Tu 11:45

CARL RAVAZZA ORCH

15 Fr 10:30

CARL RAVAZZA ORCH

30 Fr 11:15

DEACON MOORE ORCH

15 Mo 10:45

DEACON MOORE ORCH

30 We 11:30

DEACON MOORE ORCH

15 Th 11:45

DEACON MOORE ORCH

15 Fr 7:15

FOUR STARS TONIGHT Phil Davis Orch;

this program was a transcribed

feature carried by 17 stations in

the midwest but WLW produced its own

live version

15 Mo 7:15

HENRY KING ORCH

15 Tu 11:30

JIMMY JAMES ORCH

30 Su 11:15

JIMMY JAMES ORCH

15 Th 7:15

JIMMY JAMES ORCH

15 Sa 11:15

JIMMY JAMES ORCH

15 Sa 11:45

MANNY PRAGER ORCH

15 Fr 11:45

MUSICAL AMERICANA

30 Th 10:30

TONY PASTOR ORCH

15 Su 11:45

WALLY JOHNSON ORCH

15 Mo 11:45

WALLY JOHNSON ORCH

15 Sa 11:30

WILLIAM STOESS ORCH WITH JACK FULTON

vocalist

15 2t 7:30

CONTENTED PROGRAM

N 30 Mo 10:00

FRED WARING ORCH AND CHORUS

N 15 5t 7:00

HOOR OF CHARM Phil Spitalny and His

All Girl Orch

N 30 Su 10:00

TUMS TREASURE CHEST Horace Heidt Orch

N 30 Tu 8:30

WALTZ TIME Abe Lyman Orch

N 30 Fr 9:00

### Light Music

MUSIC IN THE NIGHT

15 Mo 10:30

PAUL ARNOLD AND LUCILLE NORMAN

15 Fr 10:45

TONY MARTIN songs

N 15 We 8:00

## WLW Programs - 1940-1941

## Evening Programs

Program	Source, Length Day, Time			
<u>Concert Music</u>				
TELEPHONE HOUR	N	30	Mo	8:00
VOICE OF FIRESTONE	N	30	Mo	8:30
<u>General Drama</u>				
CAVALCADE OF AMERICA	N	30	We	7:30
EVERYMAN'S THEATER	N	30	Fr	9:30
<u>Light Drama</u>				
IRENE RICH, drama	B	15	Su	9:30
KNICKERBOCKER PLAYHOUSE	N	30	Sa	8:00
ONE MAN'S FAMILY	N	30	Su	8:30
<u>Comedy Drama</u>				
ALDRICH FAMILY	N	30	Th	8:30
PARKER FAMILY	B	15	Su	9:15
UNCLE EZRA, hillbilly comedy	N	30	Sa	10:00
<u>Action-Adventure Drama</u>				
DEATH VALLEY DAYS anthology western drama	B	30	Fr	8:30
DON WINSLOW OF THE NAVY	T	15	5t	6:30
WINGS OF DESTINY	N	30	Fr	10:00
<u>Crime-Detective Drama</u>				
BIG TOWN Edward G. Robinson	C	30	Sa	6:30
MR. DISTRICT ATTORNEY Jay Jostyn	N	30	We	9:30
SHERLOCK HOLMES	B	30	Su	6:00
<u>Interview Programs</u>				
TRAVEL TIME Paul Hodges, interviews at Union Terminal		15	6t	6:00
<u>Human Interest</u>				
HOW DID YOU MEET?	N	15	We	8:15

# WLW Programs - 1940-1941

1942

## Evening Programs

Program	Source, Length		
<u>Audience Quiz</u>	Day,	Time	
SCRAMBY AMBY Ray Shannon quiz master; quiz & music	30	Fr	8:00
BATTLE OF THE SEXES	N	30	Tu 9:00
BEAT THE BAND	N	30	Su 6:30
DOCTOR I.Q.	N	30	Mo 9:00
KAY KYSER'S KOLLEGE OF MUSIC			
KNOWLEDGE	N	60	We 10:00
TRUTH OR CONSEQUENCES Ralph Edwards	N	30	Su 7:30

## News and Commentary

WLW NEWS Peter Grant		15	7t	11:00
WILLIAM H. HESSLER news analysis		15	4t	11:15
KALTENBORN EDITS THE NEWS H. V. Kaltenborn	N	15	3t	7:45
LOWELL THOMAS news	B	15	5t	6:45
NEWSROOM OF THE AIR John W. Vandercook	N	15	We	7:15
WALTER WINCHELL comment	B	15	Su	9:00

## Sports News

DICK BRAY SPORTS		15	Tu	7:15
SPORTS Roger Baker and Nixon Denton		15	3t	6:15
SPORTS FINAL Paul Jones		15	3t	6:15
SPORTS NEWSREEL Bill Stern	B	15	Su	9:45

## Unclassified Programs

TIME TALES		30	Fr	7:30
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WLW PROGRAMS - SEASON OF 1940-1941  
(On the air, January 1941)

1043

Daytime Programs

Program	Source, Length Day, Time			
<u>Amateur-Talent Contest</u>				
HIDDEN STARS Orrin Tucker Orch with Wee Bonnie Baker; plus unknown radio acts	N	30	Su	5:00
<u>Semi-Variety</u>				
MAIL BAG CLUB exchange of mail, sings, inspiration for shut-ins, Minabelle Abbott	15	Sa	7:45a	
MAIL BAG CLUB	30	Sa	9:30a	
SONGS OF A DREAMER Gene Baker, songs and poetry; Doris Moore, homemaking informative talk	T	15	2t	1:15
<u>Hillbilly Variety</u>				
BOONE COUNTRY CARAVAN	15	6t	8:30a	
BUCCANEERS	15	2t	7:45a	
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers	75	6t	5:45a	
TOP O' THE MORNING	15	6t	7:15a	
TOP O' THE MORNING	45	Sa	5:45a	
TOP O' THE MORNING	15	Sa	7:45a	
<u>Children's Variety</u>				
HAPPY HAL Hal O'Halloran; children's variety	30	Sa	10:30a	
CHILDREN'S HOUR children's variety	N	45	Su	9:15a
<u>Musical Variety</u>				
DANT'S ORCH	15	Su	3:00	
SMOKE DREAMS Virginio Marucci Orch; Charles Woods, announcer; guests, soloists (earlier carried on NBC-Blue Network)	30	Su	2:00	
TRULY AMERICAN included talk by Ed Mason	30	Sa	5:15	
LUNCHEON AT THE WALDORF	B	30	Sa	1:30

WLW Programs - 1940-1941

1944

Daytime Programs

Program

Source, Length  
Day, Time

Light Music

JACK FULTON		15	Su	1:45
THRASHER SISTERS female quartet		15	Su	11:30a
TIME TO SHINE Williams Brothers		15	5t	8:00a
HYMNS OF ALL CHURCHES Joe Emerson Choir	N	15	3t	2:00
SOUTHERNAIRES QUARTETTE spirituals	B	30	Su	10:30a
SMILIN' ED MCCONNELL	N	15	Sa	8:00a
SMILIN' ED MCCONNELL	N	15	Sa	11:45a

Concert Music

MUSIC OF THE MASTERS classical music with short dramatic sketches; pro- duced by Uberto Neely in coopera- tion with Radio Extension Dept. Cincinnati College of Music; 5 to 6 broadcasts on one composer		30	Su	1:00
UNIVERSITY OF CINCINNATI GLEE CLUB		15	Su	11:15a
WINTER CONCERT during the various seasons known as Spring Concert, Summer Concert & Fall Concert		15	Su	4:00
METROPOLITAN OPERA BROADCASTS	B	180	Sa	2:00
RADIO CITY MUSIC HALL	B	30	Su	12:30

Light Drama

FATHER FLANNAGAN'S BOYS TOWN (this program was transcribed and syndicated by WLW)		30	Su	3:15
LINCOLN HIGHWAY	N	30	Sa	10:00a

Women's Serial Drama

AGAINST THE STORM	N	15	5t	11:15a
ARNOLD GRIMM'S DAUGHTER	N	15	5t	2:15
AUNT JENNY'S REAL LIFE STORIES	C	15	5t	9:00a
BACKSTAGE WIFE	N	15	5t	4:00
BY KATHLEEN NORRIS	C	15	5t	10:15a
EDITOR'S DAUGHTER transcribed serial for Kroger grocery company	T	15	5t	1:30
ELLEN RANDOLPH	N	15	5t	10:30a
GOLDBERGS, THE	C	15	5t	9:15a
GUIDING LIGHT	N	15	5t	12:00m

## WLW Programs - 1940-1941

## Daytime Programs

Source, Length  
Day, Time

## Program

Women's Serial Drama (continued)

HEART OF JULIA BLAKE	T	15	3t	1:15
HOUSEBOAT HANNAH	N	15	5t	10:00a
KITTY KEENE, INC	N	15	5t	9:30a
LIGHT OF THE WORLD Bible dramatizations	N	15	5t	2:45
LIFE CAN BE BEAUTIFUL	N	15	5t	4:30
LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed for Kroger grocery company	T	15	5t	9:45a
LONE JOURNEY, THE	N	15	5t	5:15
MAN I MARRIED	N	15	5t	11:00a
MA PERKINS	N	15	5t	3:15
MARY MARLIN, THE STORY OF	N	15	5t	3:00
O'NEILLS, THE	N	15	5t	12:15
PEPPER YOUNG'S FAMILY	N	15	5t	3:30
RIGHT TO HAPPINESS	C	15	5t	11:45a
ROAD OF LIFE	N	15	5t	11:30a
THIS SMALL TOWN	N	15	5t	5:00
VALIANT LADY	N	15	5t	2:30
VIC AND SADE	N	15	5t	3:45
WOMAN IN WHITE	C	15	5t	10:45a

Informative Drama

FORTUNES WASHED AWAY dramatizations on  
soil conservation; plus award each  
week to farmer doing a good job of  
conservation

THIS LAND OF OURS directed by Charles  
Lammers; WLW dramatic staff

15 Sa 1:15  
30 Su 10:30

Action-Adventure Drama

JACK ARMSTRONG

N 15 5t 5:30

Interview Programs

INSIDE RADIO interviews with WLW staff

15 Su 11:00a

Human Interest

YOUR DREAM COME TRUE

N 30 Su 5:30

# WLW Programs - 1940-1941

1046

## Daytime Programs

Source, Length  
Day, Time

### Program

#### Audience Quiz

MAN ON THE FARM Chuck Acree & The  
Hoosier Sodbusters

T 15 Sa 12:45

#### News and Commentary

CHECKER BOARD TIME news, Ed Mason  
ELIZABETH BEMIS news, from woman's  
viewpoint

15 6t 7:30a

SOHIO REPORTER NEWS H. R. Gross

15 5t 4:45

SOHIO REPORTER NEWS H. R. Gross

15 5t 12:30

WLW NEWS Michael Hinn

15 6t 5:45

WLW NEWS

15 6t 8:15a

WLW NEWS

15 Su 10:00a

15 Su 1:30

EUROPEAN NEWS

N 15 Su 8:00a

NEWS HERE AND ABROAD

N 15 Su 9:00a

#### Informative Talks

GOVERNMENT REPORTS

15 Su 11:45a

HOMEMAKERS REVIEW

30 Sa 11:15a

JAMES C. FIDLER talk about the weather

15 3t 7:45a

MY HEALTH

15 Sa 11:00a

WLW'S CONSUMERS FOUNDATION Marsha

Wheeler, director; Ruth Englemeyer;

reports from panel of 1500 house-

wives on new products & field work

in homemaking

15 6t 8:45a

WOMAN'S CLUB homemaker talk

15 Sa 9:00a

BETTY CROCKER cooking talks

N 15 2t 2:00

PAGEANT OF ART talks on art

N 30 Su 4:30

#### Miscellaneous Talks

WAYSIDE WINDOWS Barton R. Pogue,  
poetry, comedy and light talk

15 Su 10:15a

BOB BECKER dog stories

N 15 Su 3:45

TONY WONS poetry

N 15 2t 1:45

TONY WONS SCRAPBOOK poetry

N 15 Su 4:15

# WLW Programs - 1940-1941

1047

## Daytime Programs

Program	Source, Length Day, Time		
<u>Farm Programs</u>			
EVERYBODY'S FARM Ed Mason, Paul De Far & "Hank" Richards, others; after April, 1941, remote broadcast from Everybody's Farm, Mason, Ohio	30	5t	12:45
EVERYBODY'S FARM	30	Sa	12:00m
EVERYBODY'S FARM	15	Sa	1:15
<u>Religious Programs</u>			
CADLE TABERNACLE religious service from Indianapolis, Indiana	30	Su	12:00m
CHURCH BY THE SIDE OF THE ROAD religious service	30	Su	2:30
CHURCH FORUM religious service	30	Su	8:30a
NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis, Indiana	15	6t	7:00a
SYNAGOGUE OF THE AIR	15	Sa	9:15a
CLOISTER BELLS	N	15	Su 8:15a
<u>Unclassified Programs</u>			
YOUR TREAT	15	3t	1:45

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WLW PROGRAMS - SEASON OF 1940-1941  
(On the air, January 1941)

Late Night Programs

Program	Source,	Length	Day, Time
<u>Semi-Variety</u>			
MOON RIVER organ music, poetry	30	7t	12:30a
<u>Hillbilly Variety</u>			
BOONE COUNTY ROUNDUP	15	Su	12:15a
<u>Musical Variety</u>			
CARL RAVAZZA ORCH	30	Su	1:30a
CARL RAVAZZA ORCH	15	Mo	12:15a
DANCE TIDE	25	6t	1:00a
DEACON MOORE ORCH	15	2t	12:15a
DEACON MOORE ORCH	25	Su	1:00a
JIMMY JAMES ORCH	15	2t	12:15a
MANNY PRAGER ORCH	30	Th	1:30a
NATION DANCES, THE	30	5t	2:00a
NATION DANCES, THE	60	2t	1:30a
RAY HERBECK ORCH	15	Fr	12:15a
WALLY JOHNSON ORCH	30	3t	1:30a
<u>News and Commentary</u>			
SOHIO REPORTER NEWS H. R. Gross	15	7t	12:00a
WLW NEWS	5	7t	1:25a

WLW PROGRAMS - SEASON OF 1943-1944  
(On the air, January 1944)

1049

Evening Programs

Program		Source	Length	Day	Time
<u>Comedy Variety</u>					
ABBOTT AND COSTELLO PROGRAM	N	30	Th	9:00	
BABY SNOOKS Frank Morgan & Fanny Brice	N	30	Th	7:00	
BOB HOPE PROGRAM	N	30	Tu	9:00	
BOB BURNS THE ARKANSAS TRAVELER	N	30	Sa	7:30	
CHARLIE MCCARTHY PROGRAM Edgar Bergen	N	30	Su	7:00	
DUFFY'S TAVERN Ed Gardner	A	30	Fr	7:00	
EDDIE CANTOR PROGRAM	N	30	We	8:00	
FIBBER MCGEE AND MOLLY Marian & Jim Jordan	N	30	Tu	8:30	
JACK BENNY PROGRAM	N	30	Su	6:00	
JOAN DAVIS-JACK HALEY PROGRAM	N	30	Th	8:30	
RED SKELTON PROGRAM	N	30	Tu	9:30	

General Variety

BASIN STREET CHAMBER MUSIC SOCIETY	A	30	Su	8:15	
JOHNNY PRESENTS Ginny Simms	N	30	Tu	7:00	
KRAFT MUSIC HALL Big Crosby program	N	30	Th	8:00	

Semi-Variety

MOON RIVER organ music, poetry (on 6t 12:30a)		30	Su	11:30	
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Hillbilly Variety

BOONE COUNTY JAMBOREE		60	Sa	10:00	
BUCCANEERS		15	5t	10:30	
GRAND OLE OPRY	N	30	Sa	9:30	
NATIONAL BARN DANCE	N	30	Sa	8:00	

Musical Variety

BILL HARRINGTON'S ORCH		15	Su	11:15	
BURT FARBER'S ORCH		15	5t	11:30	
GENE HORTON'S ORCH		15	5t	11:45	
LION'S ROAR, THE Jimmy Wilbur Orch; Doris Day, vocalist		15	5t	6:30	
MERRY MAKERS		15	Sa	6:00	

Evening Programs

Program

Source, Length  
Day, Time

Musical Variety (continued)

ALL TIME HIT PARADE	N	30	Fr	7:30
BOB CROSBY ORCH	N	30	Su	9:30
CONTENTED PROGRAM	N	30	Mo	9:00
FRED WARING'S VICTORY TUNE TIME Fred Waring Orch & Chorus	N	15	5t	6:00
HOOR OF CHARM Phil Spitalny and His All Girl Orch	N	30	Su	9:00
MILLION DOLLAR BAND	N	30	Sa	9:00
SKYWAY TO WAR from Paterson Field (Dayton); includes information on Army Air Force	T	30	Sa	11:30
WALTZ TIME Abe Lyman Orch	N	30	Fr	8:00

Light Music

META STAUDER		15	Su	11:45
CURT MASSEY songs	N	15	Fr	9:45
GOLDEN GATE QUARTET	N	15	5t	10:45

Concert Music

TELEPHONE HOUR	N	30	Mo	8:00
VOICE OF FIRESTONE Richard Crooks	N	30	Mo	7:30

General Drama

CAVALCADE OF AMERICA	N	30	Mo	7:00
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Light Drama

ONE MAN'S FAMILY	N	30	Su	7:30
VIC AND SADE also daytime	N	15	5t	10:15

COMEDY Variety

ABIE'S IRISH ROSE	N	30	Sa	7:00
A DATE WITH JUDY	N	30	Tu	7:30
ALDRICH FAMILY Dickie Moore	N	30	Th	7:30
AMOS 'N' ANDY	N	30	Fr	9:00
PARKER FAMILY	A	15	Su	10:00

Informative Drama

MARCH OF TIME dramatized news	N	30	Th	9:30
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# WLW Programs - 1943-1944

1051

## Evening Programs

### Program

Source, Length  
Day, Time

#### Crime-Detective Drama

ELLERY QUEEN	N	30	Sa	6:30
MR. AND MRS. NORTH	N	30	We	7:00
MR. DISTRICT ATTORNEY Jay Jostyn	N	30	We	8:30

#### Suspense Drama

MYSTERY THEATER	N	30	Tu	8:00
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#### Audience Quiz

BEAT THE BAND Hildegard	N	30	We	7:30
DR. I.Q.	N	30	Mo	8:30
KAY KYSER'S KOLLEGE OF MUSICAL KNOWLEDGE	N	60	We	9:00
PEOPLE ARE FUNNY Art Linkletter, comedy audience quiz	N	30	Fr	8:30
TRUTH OR CONSEQUENCES Ralph Edwards; comedy audience quiz	N	30	Su	6:30

#### Panel Quiz

CAN YOU TOP THIS? storytelling panel	N	30	Sa	8:30
INFORMATION PLEASE Clifton Fadiman	N	30	Mo	9:30

#### News and Commentary

WLW NEWS Arthur Reilly	15	6t	11:00	
BACKGROUND WITH GREGOR ZIEMER comment	15	6t	11:15	
SOHIO REPORTER NEWS	15	6t	6:15	
WLW NEWS Bercovici	15	5t	10:00	
WLW NEWS	15	Su	10:30	
DREW PEARSON comment	A	15	Su	11:00
KALTENBORN EDITS THE NEWS H. V. Kaltenborn	N	15	5t	6:45
WALTER WINCHELL comment	A	15	Su	8:00

#### Sports News

SPORTS NEWSREEL Bill Stern	N	15	Fr	9:30
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#### Informative Talk

WORLD FRONT OBSERVER public affair; guest	15	Su	10:15
WORLD FRONT OBSERVER	15	Sa	10:45

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WLW Programs - 1943-1944

Evening Programs

Program

Source, Length  
Day, Time

Miscellaneous Talks

JIMMY FIDLER Hollywood gossip

A 15 Su 8:45

WLW PROGRAMS - SEASON OF 1943-1944  
(On the air, January 1944)

Daytime Programs

Program	Source, Length Day, Time			
<u>General Variety</u>				
ARMY HOUR from Army camps	N	60	Su	2:30
HOOK AND LADDER FOLLIES Ralph Dumke	N	30	Sa	10:00a
<u>Semi-Variety</u>				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins; now in- cludes short wave reports for war front, Minabelle Abbott		15	Sa	9:15a
<u>Hillbilly Variety</u>				
BRADLEY KINCAID		15	3t	6:30a
BRADLEY KINCAID		15	Sa	9:30a
CURLEY, RUBY AND AUDREY		15	SA	8:00a
HAPPY VALLEY GIRLS		15	Sa	9:00a
PLANTATION BOYS		15	Sa	7:15a
ROY STARKEY AND THE JAMBOREETS		15	3t	6:30a
ROY STARKEY AND THE JAMBOREETS		15	3t	7:45a
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers		30	6t	5:00a
TOP O' THE MORNING		15	6t	5:45a
REVEILLE ROUNDUP Louise Massey and the Westerners	N	15	3t	7:45a
<u>Musical Variety</u>				
FOUNTAIN OF FUN Wm. Stoess Orch		30	Su	5:00
GOLDEN DREAMS Virginio Marucci Orch; Meta Stauder, vocalist		15	Mo	5:30
MERRY MAKERS		15	Sa	5:45
<u>Light Music</u>				
HYMN TIME		15	6t	6:15a
1-2-3 TIME		15	3t	7:15a
TIME TO SHINE Williams Brothers		15	5t	8:15a
CURT MASSEY songs	N	15	Sa	5:30
HYMNS OF ALL CHURCHES Joe Emerson Choir	N	15	3t	1:45

WLW Programs - 1943-1944

1054

Daytime Programs

Program	Source, Length Day, Time			
<u>Concert Music</u>				
JOHN CHARLES THOMAS Young Orch	N	30	Su	1:30
METROPOLITAN OPERA BROADCASTS	A	180	Sa	1:00
NBC SYMPHONY ORCH	N	60	Su	4:00
STRADIVARIUS ORCH Paul Lavalle	N	30	Su	11:30a
<u>Light Drama</u>				
FATHER FLANNAGAN'S BOY'S TOWN (this program was transcribed and syndicated by WLW)		30	Su	12:30
LIGHTED WINDOWS	N	30	Sa	10:30a
STAR PLAYHOUSE	N	15	5t	9:45a
THOSE WE LOVE	N	30	Su	1:00
<u>Women's Serial Drama</u>				
AUNT JENNY'S REAL LIFE STORIES	C	15	5t	11:00a
BACKSTAGE WIFE	N	15	5t	3:00
BIG SISTER	C	15	5t	5:00
BRAVE TOMORROWS	N	15	5t	10:30a
DAVID HARUM	N	15	5t	10:45a
FRONT PAGE FARRELL	N	15	5t	4:45
GOLDBERGS, THE	C	15	5t	12:00m
GUIDING LIGHT	N	15	5t	1:00
HEARTS IN HARMONY serial transcribed for Kroger grocery company	T	15	5t	5:15
HELPMATE	N	15	5t	9:30a
JUST PLAIN BILL	N	15	5t	4:30
LIFE CAN BE BEAUTIFUL	C	15	5t	11:45a
LIGHT OF THE WORLD Bible dramatizations	N	15	5t	1:30
LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed for Kroger grocery company	T	15	5t	11:15a
LORA LAWTON	N	15	5t	9:00a
LORENZO JONES	N	15	5t	3:30
MA PERKINS	N	15	5t	2:15
PEPPER YOUNG'S FAMILY	N	15	5t	2:30
PORTIA FACES LIFE	N	15	5t	4:15
RIGHT TO HAPPINESS	N	15	5t	2:45
STELLA DALLAS	N	15	5t	3:15
ROAD OF LIFE	N	15	5t	10:00a
TODAY'S CHILDREN	N	15	5t	1:15
VIC AND SADE	N	15	5t	10:15a

WLW Programs - 1943-1944

1055

Daytime Programs

Source, Length  
Day, Time

Program  
Women's Serial Drama (continued)

WHEN A GIRL MARRIES  
WOMAN OF AMERICA  
YOUNG WIDDER BROWN

N 15 5t 4:00  
N 15 5t 2:00  
N 15 5t 3:45

Comedy Drama

GREAT GILDERSLEEVE  
LUM AND ABNER

N 30 Su 5:30  
A 15 4t 5:30

Informative Drama

YOUR AMERICA

N 30 Sa 5:00

Interview Programs

INSIDE RADIO interview with WLW staff

15 Sa 4:30

Human Interest

CAMP WOLTERS CALLING four service men  
send greetings home from army camp  
by short wave radio

15 Su 8:15a

YOUR SON AT WAR short wave reports from  
area service men abroad at the war  
fronts

15 Sa 4:45

Audience Quiz

MAN ON THE FARM Chuck. Acree & The  
Hoosier Sodbusters

T 30 Sa 12:00m

News and Commentary

IT HAPPENED HERE short wave reports on  
war and other world events to WLW;  
from Great Britain, Switzerland,  
Canada, Chungking, and other fronts

30 Su 10:30a  
15 5t 9:15a  
15 6t 7:30a  
15 6t 12:30  
15 6t 6:30a  
15 6t 6:45a  
15 6t 8:15a  
15 5t 11:30a  
15 Su 9:15a

NEWS OF THE WORLD

SOHIO REPORTER NEWS

SOHIO REPORTER NEWS

WLW News

WLW NEWS

WLW NEWS George Gow

WLW NEWS Arthur Reilly

WLW NEWS

WLW Programs - 1943-1944

1056

Daytime Programs

Program	Source, Length Day, Time			
<u>News and Commentary (continued)</u>				
LOWELL THOMAS news	A	15	5t	5:45
UPTON CLOSE news, comment	N	15	Su	2:15
WASHINGTON REPORT	N	15	Su	2:00
WORLD NEWS PARADE	N	15	Su	8:00a
<u>Forums and Discussions</u>				
WE MUST BE VIGILANT public affairs		60	Su	9:30a
WORLD FRONT public affairs; Howard Chamberlain, panel, guest		30	Su	11:00a
<u>Informative Talks</u>				
HOME FORUM homemaking talk, guest expert		15	Sa	11:15a
WLW'S CONSUMERS FOUNDATION reports from panel of 1500 housewives on new products and field work in homemaking		30	6t	8:30a
BETTY CROCKER cooking talks	N	15	2t	1:45
<u>Miscellaneous Talks</u>				
BOB BECKER dog talks	N	15	Sa	9:45a
<u>Farm Programs</u>				
A FARM TO OWN		15	2t	7:15a
CHORETIME from Everybody's Farm, Mason, Ohio		15	6t	5:30a
EVERYBODY'S FARM from Everybody's Farm, Mason, Ohio; now includes short wave reports from abroad		15	6t	12:45
EVERYBODY'S FARM		30	Sa	11:30a
FROM THE GROUND UP summary of weeks news in agriculture		15	Su	8:30a
<u>Religious Programs</u>				
CADLE TABERNACLE from Indianapolis, Indiana		30	Su	12:00m
CHURCH BY THE SIDE OF THE ROAD religious service		30	Su	8:45a

## WLW Programs - 1943-1944

## Daytime Programs

Program	Source,	Length	Day,	Time
<u>Religious Programs (continued)</u>				
NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle Indianapolis, Indiana		15	6t	7:00a
LUTHERAN HOUR Rev. Walter A. Maier	M	30	Su	3:30
<u>Unclassified Programs</u>				
MILESTONES FOR AMERICANS		15	Sa	11:00a

WLW PROGRAMS - SEASON of 1943-1944  
(On the air, January 1944)

Late Night Programs

Program	Source	Day	Length Time
<u>Comedy Variety</u>			
EVERYTHING GOES comedy patter, corny jokes, music	60	Su	2:00a
MIRTH AND MADNESS music, comedy, corny jokes	45	Fr	2:15a
<u>Semi-Variety</u>			
MOON RIVER organ music, poetry (on Su 11:30)	30	6t	12:30a
<u>Hillbilly Variety</u>			
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers	55	6t	4:05a
<u>Musical Variety</u>			
DANCE TIME	30	3t	1:30a
DANCE TIME	15	3t	1:30a
DON RAGON ORCH	15	5t	1:15a
JIMMY JAMES ORCH AND THE WILLIAMS BROTHERS	15	3t	12:15a
JIMMY JAMES ORCH AND WILLIAMS BROTHERS	15	Su	1:15a
JOE SANDERS ORCH	15	3t	12:15a
WALLY JOHNSON ORCH	15	Tu	12:15a
TREASURY STAR PARADE orch & vocalists; produced by Treasury Department, promotion for US Bond sales	T 15	3t	1:45a
<u>News and Commentary</u>			
SOHIO REPORTER NEWS	15	6t	12:00a
WLW NEWS	15	7t	1:00a
WLW NEWS	5	6t	4:00a
WLW NEWS	15	5t	2:00a
<u>Religious Programs</u>			
OLD FASHIONED REVIVAL	M 60	Mo	12:00a

WLW PROGRAMS - SEASON OF 1946-1947  
(On the air, January 1947)

Evening Programs

Program			Source,	Length
			Day,	Time
<u>Comedy Variety</u>				
ABBOTT AND COSTELLO	Skinnay Ennis Orch	N	30 Th	10:00
ALAN YOUNG SHOW	Charles Cantor Orch	N	30 Fr	8:30
BOB BURNS PROGRAM	Shirley Ross, R. Sinatra Orch	N	30 Su	6:30
BOB HOPE PROGRAM	Jerry Colonna, Desi Arnes Orch	N	30 Tu	10:00
BURNS AND ALLEN	Meredith Willson Orch	N	30 Th	8:30
CHARLIE MCCARTHY SHOW	Edgar Bergen, Ray Noble Orch, guests	N	30 Su	8:00
DUFFY'S TAVERN	Ed Gardner	N	30 We	9:00
EDDIE CANTOR PROGRAM	Fairchild Orch	N	30 Th	10:30
FIBBER MCGEE AND MOLLY	Marian & Jim Jordan; Billy Mills Orch	N	30 Tu	9:30
FRANK MORGAN PROGRAM	E. Daniel Orch	N	30 We	10:00
FRED ALLEN SHOW	Al Goodman Orch	N	30 Su	8:30
JACK BENNY PROGRAM		N	30 Su	7:00
JUDY CANOVA PROGRAM	Mel Blanc, Dant Orch	N	30 Sa	10:00
KRAFT MUSIC HALL	Eddie Foy	N	30 Th	9:00
PHIL HARRIS-ALICE FAYE	PROGRAM	N	30 Su	7:30
RED SKELTON PROGRAM	Anita Ellis, Forester Orch	N	30 Tu	10:30
VICTOR BORGE SHOW	Benny Goodman Orch	N	30 Mo	9:30
<u>General Variety</u>				
DON AMECHE PROGRAM	Danny Thomas	N	30 Su	10:00
RUDY VALLEE VARIETY PROGRAM		N	30 Th	8:00
<u>Hillbilly Variety</u>				
MIDWESTERN HAYRIDE (formerly Boone County Jamboree)			60 Sa	6:30
GRAND OLE OPRY	Red Foley, Minnie Pearl, others	N	30 Sa	10:30

# WLW PROGRAMS - 1946-1947

1060

## Evening Programs

### Program

Source, Length  
Day, Time

#### Musical Variety

CROSSROADS CAFE Betty Brady; originated at WINS, New York (after February 3, 1947 originated at WLW)		15	5t	6:30
DANCE ORCH		30	Sa	11:30
FASHIONS IN MELODY		15	2t	6:00
FASHIONS IN MELODY		15	We	7:30
HOUSEWARMER		30	Mo	11:30
SUNNYSIDE REVIEW		15	3t	6:00
ALBUM OF FAMILIAR MUSIC Donald Dame	N	30	Su	9:30
CHESTERFIELD SUPPER CLUB Perry Como	N	15	5t	7:00
CONTENTED PROGRAM Percy Faith Orch	N	30	Mo	10:00
MANHATTAN MERRY-GO-ROUND Vic Arden Orch	N	30	Su	9:00
TREASURY STAR PARADE orch & vocalist; produced by Treasury, promotion for US Bond sales	T	15	Fr	7:30
RAY MCKINLEY ORCH	N	30	We	11:30
WALTZ TIME Abe Lyman Orch	N	30	Fr	9:30

#### Light Music

TUNE REVIEWER		15	3t	11:15
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#### Concert Music

HIGHWAYS IN MELODY Paul Lavalle Orch; Ford Bond, narrator	N	30	Fr	8:00
STORY OF MUSIC Frank Black, NBC Orch	N	30	Th	11:30
TELEPHONE HOUR Donald Voorhees Orch	N	30	Mo	9:30
VOICE OF FIRESTONE Howard Barlow Orch	N	30	Mo	8:30

#### General Drama

TALES OF THE SEA anthology drama, sea stories; Charles J. Lammers, producer; Bob Maley, writer; WLW dramatic staff		15	We	7:15
CAVALCADE OF AMERICA	N	30	Mo	8:00
GRAND MARQUEE	N	30	Th	7:15
WORLD'S GREAT NOVELS	N	30	Fr	11:30

# WLW Programs - 1946-1947

1061

## Evening Programs

Source, Length  
Day, Time

### Program

#### Comedy Drama

ALDRICH FAMILY Ezra Stone, H. Jameson	N	30	Th	8:00
AMOS 'N' ANDY	N	30	Tu	9:00
DATE WITH JUDY	N	30	Tu	8:30
DENNIS DAY SHOW	N	30	We	8:00
GREAT GILDERSLEEVE Harold Peary	N	30	We	8:30
LIFE OF RILEY William Bendix	N	30	Sa	8:00
MEET ME AT PARKY'S	N	30	Su	10:30
VILLAGE STORE Jack Haley, Eve Arden	N	30	Th	9:30

#### Informative Drama

ETERNAL LIGHT Jewish program	N	30	Su	11:30
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#### Action-Adventure Drama

ROY ROGERS Dale Evans, Pat Buttrick; western adventure	N	30	Sa	9:00
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#### Crime-Detective Drama

MR. DISTRICT ATTORNEY Jay Jostyn	N	30	We	9:30
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#### Suspense Drama

HERMIT'S CAVE		30	Mo	7:15
MYSTERY THEATER Bernard Lenrow	N	30	Fr	10:00

#### Audience Quiz

DR. I.Q. Lew Valentine	N	30	Mo	10:30
KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE	N	30	We	10:30
PEOPLE ARE FUNNY	N	30	Fr	9:00
TRUTH OR CONSEQUENCES Ralph Edwards	N	30	Sa	8:30

#### Panel Quiz

CAN YOU TOP THIS? storytelling panel	N	30	Sa	9:30
QUIZ KIDS Joe Kelly	N	30	Tu	7:15

#### News and Commentary

PULSE OF THE PRESS editorials from  
Ohio, Kentucky, and Indiana  
newspapers

15 2t 11:15

# WLW Programs - 1946-1947

1062

## Evening Programs

Program	Source, Length Day, Time		
<u>News and Commentary (continued)</u>			
WLW NEWS Dallas DeWeese and Gilbert Kingsbury reporting from Washington, D.C.	15	6t	6:15
WLW NEWS Peter Grant	15	6t	11:00
WLW NEWS Peter Grant	15	Fr	7:15
KALTENBORN EDITS THE NEWS H. V. Kaltenborn	N	15	5t 7:45
LOWELL THOMAS news	N	15	5t 6:45
WALTER WINCHELL comment	A	15	Su 11:00
<u>Sports News</u>			
SPORTS NEWSREEL Bill Stern	N	15	Fr 10:30
SPORTS QUESTION BOX Leo Durocher	A	15	Sa 6:00
<u>Forums and Discussions</u>			
VOICE OF THE ENQUIRER panel reviews news of the week; Ollie James, Jos. Garretson, Wm. H. Hessler	15	Su	6:00
<u>Informative Talks</u>			
CARROLL REECE political talk	15	Fr	10:45
CATHOLIC POSITION talk on religion	15	Su	6:15
VETERAN'S ADVISOR	15	Sa	11:15
YOUR UNITED NATIONS	N	30	Tu 11:30
<u>Miscellaneous Talks</u>			
LOUELLA PARSONS Hollywood gossip	A	15	Su 11:15

WLW PROGRAMS - SEASON OF 1946-1947  
(On the air, January 1947)

1063

Daytime Programs

Program		Source	Length	Day	Time
<u>General Variety</u>					
FAMILY FAIR from Everybody's Farm, Mason, Ohio; audience participation, music, homemaking hints		30	Sa		10:00a
50 CLUB Ruth Lyons; talk, musical variety, audience participation		30	5t		1:00
MORNING MATINEE Ruth Lyons & Frazier Thomas; talk and musical variety (carried on WINS, New York)		60	5t		8:30a
TEENTIMERS CLUB, THE Gordon MacRae	N	30	Sa		11:00a
<u>Semi-Variety</u>					
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins, Rosemary Davis		30	Sa		7:30a
<u>Hillbilly Variety</u>					
BOONE COUNTY CARAVAN		15	Sa		9:45a
LUCKY PENNY CLUB Lucky Pennys; Dean Richards, Penny West, others		15	3t		10:00a
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers (carried on WINS, New York)		60	6t		5:00a
TOP O' THE MORNING		15	6t		6:15a
TRAILBLAZERS		15	3t		8:00a
CHUCK ACREE	T	15	3t		7:45a
REVEILLE ROUNDUP	N	15	3t		7:45a
<u>Children's Variety</u>					
SMILIN' ED MCCONNELL children's variety; stories, jokes, drama, music	N	30	Sa		11:30a
<u>Musical Variety</u>					
CIRCLE ARROW SHOW (carried on NBC Network)		30	Sa		10:30a
CARMEN CAVELLERO ORCH	N	30	Su		3:00
FRED WARING ORCH AND CHORUS	N	30	5t		11:00a
MUSICAL FAVORITES	N	30	Su		9:30a

WLW Programs - 1946-1947

1064

Daytime Programs

Program	Source, Length Day, Time			
<u>Musical Variety (continued)</u>				
NAMES OF TOMORROW	N	30	Sa	4:30
<u>Light Music</u>				
HYMN TIME		15	6t	6:30a
SUNDAY BREAKFAST		15	Su	7:15a
SYLVIA piano, songs		15	Su	11:30a
TIME TO SHINE Williams Brothers		15	3t	8:00a
JACK BERCHE AND HIS BOYS	N	15	5t	11:30a
KING COLE TRIO	N	15	Sa	5:45
SOLITAIRE TIME Warde Donovan	N	15	Su	11:45a
<u>Concert Music</u>				
HARMONAIRES Negro choir from Columbus, Ohio		15	Sa	5:15
HARVEST OF STARS James Melton, Frank Black Orch	N	30	Su	2:30
NBC SYMPHONY ORCH Arturo Toscanini	N	60	Su	5:00
ORCHESTRAS OF THE NATION	N	60	Sa	3:00
RCA VICTOR SHOW R. Shields Orch, Robert Merrill	N	30	Su	2:30
SYMPHONETTE	M	30	Su	1:30
<u>Light Drama</u>				
ONE MAN'S FAMILY	N	30	Su	3:30
<u>Women's Serial Drama</u>				
BACKSTAGE WIFE	N	15	5t	4:00
BIG SISTER	C	15	5t	1:30
EDITOR'S DAUGHTER serial transcribed for Kroger grocery company	T	15	5t	9:30a
FRONT PAGE FARRELL	N	15	5t	5:45
HEARTS IN HARMONY serial transcribed for Kroger grocery company	T	15	5t	9:45a
JOYCE JORDAN	N	15	5t	10:45a
JUST PLAIN BILL	N	15	5t	5:30
LIFE CAN BE BEAUTIFUL	N	15	5t	3:00
LIGHT OF THE WORLD Bible dramatiza- tions	N	15	5t	2:45a

## WLW Programs - 1946 -1947

## Daytime Programs

Program	Source, Length Day, Time			
<u>Women's Serial Drama</u>				
LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed for Kroger grocery company	T	15	5t	12:15
LORA LAWTON	N	15	5t	11:45a
LORENZO JONES	N	15	5t	4:30
MA PERKINS	N	15	5t	3:15
MASQUERADE	N	15	5t	2:30
PEPPER YOUNG'S FAMILY	N	15	5t	3:30
PORTIA FACES LIFE	N	15	5t	5:15
RIGHT TO HAPPINESS	N	15	5t	3:45
ROAD OF LIFE	N	15	5t	10:30a
STELLA DALLAS	N	15	5t	4:15
TODAY'S CHILDREN	N	15	5t	2:00a
WHEN A GIRL MARRIES	N	15	5t	5:00
WOMAN IN WHITE	N	15	5t	2:15
YOUNG DOCTOR MALONE	C	15	5t	1:45
YOUNG WIDDER BROWN	N	15	5t	4:45
<u>Comedy Drama</u>				
THOSE WEBSTERS Gil Stratton, Jr.	N	30	Su	4:00
<u>Informative Drama</u>				
DESTINATION UNLIMITED dramatized stories about transportation		30	Su	12:30
BAXTER FAMILY, THE Parent Teachers Association drama	N	15	Sa	2:30
DOCTORS THEN AND NOW American Medical Association series	M	30	Sa	4:00
<u>Action-Adventure Drama</u>				
FRANK MERRIWELL	N	30	Sa	10:30a
<u>Crime-Detective Drama</u>				
NICK CARTER	M	30	Su	4:30
<u>Suspense Drama</u>				
HOUSE OF MYSTERY	M	30	Sa	5:00

# WLW PROGRAMS - 1946-1947

1066

## Daytime Programs

Program	Source, Length		
	Day, Time		
<u>Audience Quiz</u>			
MAN ON THE FARM Chuck Acree & The Hoosier Sodbusters	T	30 Sa	12:00m
<u>News and Commentary</u>			
WLW NEWS Howard Chamberlain		15 6t	7:00a
WLW NEWS Dallas DeWeese; markets & weather		15 6t	7:30a
WLW NEWS Howard Chamberlain		15 6t	3:15a
WLW NEWS Dallas DeWeese; markets & agricultural news		15 6t	12:30
WLW NEWS Jones		15 5t	6:00a
WLW NEWS Peter Grant		15 5t	12:00m
WLW NEWS Hank Fisher		15 Su	7:00a
WLW NEWS Hank Fisher		15 Su	8:00a
WLW NEWS Hank Fisher		15 Sa	6:00a
<u>Forums and Discussions</u>			
FARM FRONT public affairs forum on problems in agriculture and rural economics		30 Su	9:00a
WASHINGTON FRONT talk & interview, guest, public affairs; Gilbert Kingsbury from Washington, DC		15 Sa	2:45
WE MUST BE VIGILANT public affairs		30 Su	10:00a
WORLD FRONT public affairs discussion; Howard Chamberlain, moderator, panel; guest; Wm. Lenay, announcer (carried on NBC Network)		30 Su	12:00m
WOMEN TODAY forum	N	15 Sa	2:00
<u>Informative Talks</u>			
AMERICA UNITED	N	30 Su	11:00a
<u>Miscellaneous Talks</u>			
STORY TELLER Hank Fisher; organ background by Arthur Chandler; stories adopted for radio by Dorothy Meyer		15 Sa	9:30a
NELSON OLMSTEAD story telling	N	15 5t	10:15a

## WLW Programs - 1946-1947

## Daytime Programs

Program	Source	Length
	Day	Time
<u>Farm Programs</u>		
CHORETIME Roy Battles, Bob Miller; from Everybody's Farm, Mason, Ohio	15 6t	6:45a
EVERYBODY'S FARM Roy Battles, Bob Miller; remote from Everybody's Farm Mason, Ohio	15 6t	12:45
EVERYBODY'S FARM	30 Sa	1:30
FROM THE GROUNDUP summary of weeks news in agriculture	15 Su	8:15a
NATIONAL FARM AND HOME HOUR (new series)	N 30 Sa	1:00
<u>Religious Programs</u>		
CADLE TABERNACLE from Indianapolis, Indiana	30 Su	1:00
CHURCH BY THE SIDE OF THE ROAD religious service	30 Su	8:30a
NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis, Indiana	15 6t	7:15a
<u>Unclassified Programs</u>		
ON THE CARPET	15 2t	10:00a

WLW PROGRAMS - SEASON OF 1946-1947  
(On the air, January, 1947)

Late Night Programs

Program	Source, Day,	Length Time
<u>Semi-Variety</u>		
MOON RIVER organ music, poetry (carried on WINS, New York)	25 7t	12:05a
<u>Hillbilly Variety</u>		
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers	30 6t	4:30a
<u>Musical Variety</u>		
BURT FARBER ORCH	30 5t	12:30a
CLYDE TRASK ORCH	30 Su	12:30a
<u>"Standards" Records</u>		
PLATTER TIME	60 6t	1:00a
PLATTER TIME	30 Mo	12:3a
<u>News and Commentary</u>		
WLW NEWS	5 7t	12:00a

WLW PROGRAMS - SEASON OF 1949-1940  
(On the air, January 1950)

Evening Programs

Program	Source, Length Day, Time			
<u>Comedy Variety</u>				
BOB HOPE SHOW	N	30	Tu	9:00
DUFFY'S TAVERN Ed Gardner	N	30	Th	9:30
FIBBER MCGEE AND MOLLY PROGRAM Marian & Jim Jordan	N	30	Tu	9:30
GREAT GILDERSLEEVE Harold Peary	N	30	We	8:30
HALLS OF IVY Ronald Coleman	N	30	Fr	8:00
JIMMY DURANTE SHOW	N	30	Fr	9:30
JUDY CANOVA PROGRAM Mel Blanc	N	30	Sa	10:00
<u>Hillbilly Variety</u>				
BOB SHREVE AND THE SWANEE RIVER BOYS B. & M. Abner; H. Floyd; G. Hughes	15	5t	6:30	
ERNIE LEE	10	5t	6:05	
MIDWESTERN HAYRIDE Kenny Roberts, Red Turner, Judy Perkins, Ernie Lee, others	60	Sa	6:30	
SWANEE RIVER BOYS B. & M. Abner; H. Floyd; G. Hughes	15	Mo	10:45	
GRAND OLE OPRY Red Foley, Minnie Pearl, others	N	30	Sa	10:30
<u>Musical Variety</u>				
DIXIELAND LIMITED Jimmy James Band; Corky Robbins, vocalist	15	3t	7:30	
CHESTERFIELD SUPPER CLUB Perry Como	N	30	Th	10:00
LIGHT UP TIME Frank Sinatra program	N	15	5t	7:00
RAILROAD HOUR musical comedies	N	30	Mo	8:00
YOUR HIT PARADE	N	30	Sa	9:00
PET MILK SHOW Bob Crosby Orch	N	30	Su	10:30
<u>Light Music</u>				
BOB SHREVE	15	2t	11:15	
REX GRIFFITH AND ANN RYAN	30	Sa	7:30	
MORTON DOWNEY songs	N	15	3t	11:15

# WLW Programs - 1949-1950

1070

## Evening Programs

Program			Source,	Length
			Day,	Time
<u>Concert Music</u>				
ALBUM OF FAMILIAR MUSIC	N	30	Su	9:30
BAND OF AMERICA	N	30	Mo	9:30
TELEPHONE HOUR	N	30	Mo	9:00
VOICE OF FIRESTONE Howard Barlow Orch	N	30	Mo	8:30
<u>"Standards" Records</u>				
AMERICANA CHORUS		15	Su	11:15
BARBERSHOP FOUR		15	7t	11:30
JIM GAYLORD		15	Mo	11:15
<u>Hillbilly Records</u>				
MELODY TRAIL		15	6t	11:45
<u>General Drama</u>				
QUEBEC CALLING		15	2t	7:30
CAVALCADE OF AMERICA	N	30	Tu	8:00
SCREEN DIRECTORS' PLAYHOUSE	N	30	Fr	9:00
SCREEN GUILD PLAYERS	N	30	Th	9:00
THEATER GUILD OF THE AIR	N	60	Su	8:30
<u>Light Drama</u>				
CURTAIN TIME	N	30	We	10:30
HOLLYWOOD STAR THEATER	N	30	Sa	8:00
LASSIE	N	15	Mo	10:30
ONE MAN'S FAMILY	N	30	Mo	10:00
<u>Comedy Drama</u>				
ALDRICH FAMILY	N	30	Th	8:00
BABY SNOOKS Fanny Brice	N	30	Tu	8:30
DENNIS DAY SHOW	N	30	Sa	8:30
FATHER KNOWS BEST Robert Young	N	30	Th	8:30
LIFE OF RILEY William Bendix	N	30	Fr	10:00
PHIL HARRIS-ALICE FAYE PROGRAM	N	30	Su	7:30
<u>Action-Adventure Drama</u>				
ROY ROGERS SHOW Dale Evans, Pat Buttram; western adventure	M	30	Su	6:00

# WLW Programs - 1949-1950

1071

## Evening Programs

### Program

Source, Length  
Day, Time

### Crime-Detective Drama

BIG STORY newspapermen solve crimes,  
uncover wrong-doing

N 30 We 10:00

BIG TOWN

N 30 Tu 10:00

DRAGNET Jack Webb

N 30 Th 10:30

FALCON, THE

M 30 Su 7:00

MR. DISTRICT ATTORNEY Jay Jostyn

N 30 We 9:30

NICK CARTER

M 30 Su 6:30

SAM SPADE Howard Duff

N 30 Su 8:00

### Human Interest

THIS IS YOUR LIFE Ralph Edwards  
WE, THE PEOPLE

N 30 We 8:00

N 30 Fr 8:30

### Audience Quiz

BREAK THE BANK Bert Parks

N 30 We 9:00

PEOPLE ARE FUNNY Art Linkletter

N 30 Tu 10:30

TAKE IT OR LEAVE IT (\$64 Question)

Eddie Cantor

N 30 Su 10:00

TRUTH OR CONSEQUENCES Ralph Edwards

N 30 Sa 8:30

### News and Commentary

PULSE OF THE PRESS editorials from  
Ohio, Indiana, and Kentucky  
newspapers

15 Mo 11:45

WLW NEWS Dallas DeWeese

15 6t 6:15

WLW NEWS Peter Grant

15 7t 11:00

H. V. KALTENBORN news and comment

N 15 3t 7:45

NEWS OF THE WORLD Morgan Beatty

N 15 5t 7:15

RICHARD HARNES news and comment

N 15 2t 7:45

THREE STAR EXTRA Ray Henle, others;  
from Washington, DC

N 15 5t 6:45

### Sports News

SPORTS Paul Jones

5 5t 6:00

SPORTS NEWSREEL BILL Stern

N 15 Fr 10:30

WLW Programs - 1949-1950

1072

Evening Programs

Program	Source, Length Day, Time
<u>Forums and Discussions</u>	
VOICE OF THE ENQUIRER panel reviews news of the week (simulcast on WLW-T)	15 Sa 6:00
<u>Informative Talks</u>	
SENATOR ROBERT TAFT	15 Fr 10:45

WLW PROGRAMS - SEASON OF 1949-1950  
(On the air, January 1950)

Daytime Programs

Program	Source,	Length	
	Day,	Time	
<u>General Variety</u>			
FAMILY FAIR from Everybody's Farm, Mason, Ohio; audience participation, music, homemaking hints			
50 CLUB Ruth Lyons; talk, musical variety, audience participation, guests (simulcast on WLW television network)	60	5t	12:00m
MORNING MATINEE Ruth Lyons; talk, musical variety	60	6t	8:30a
<u>Semi-Variety</u>			
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins, Hilda Weaver	30	Su	7:30a
<u>Hillbilly Variety</u>			
DEZURICK SISTERS	15	Su	11:00
FAMILY TIME Lee Jones	30	Su	10:30a
KENNY ROBERTS	15	5t	11:15a
PRAIRIE RAMBLERS	15	6t	7:45a
PRAIRIE RAMBLERS AND DUZURICK SISTERS	30	Su	12:00m
PRAIRIE RAMBLERS AND DUZURICK SISTERS	30	Su	5:00
TOP O' THE MORNING	55	6t	5:05a
TOP O' THE MORNING	30	6t	6:15a
<u>Children's Variety</u>			
SMILIN' ED MCCONNELL children's variety; stories, jokes, drama, music	N	30	Sa 11:30a
<u>Musical Variety</u>			
ANN RYAN in part from Everybody's Farm, Mason, Ohio	15	Sa	5:30
LINN AND FARBER Ken Linn & Burt Farber	30	Su	3:00
ON THE VILLAGE GREEN old favorite music (1890-1920); from Everybody's Farm, Mason, Ohio	30	Su	2:00
FRED WARING ORCH AND CHORUS	N	30	Sa 10:00a

WLW Programs - 1949-1950

1074

Daytime Programs

Program	Source, Length Day, Time			
<u>Light Music</u>				
JACK BERCH AND HIS BOYS	N	15	5t	11:30a
SOLITAIRE TIME Bob Houston, songs	N	15	Su	11:45a
<u>Concert Music</u>				
HARVEST OF STARS	N	30	Su	5:30
NBC SYMPHONY ORCHESTRA	N	60	Su	9:30a
<u>"Standards" Records</u>				
KEN LINN CALLING	105	Sa	2:30	
MUSIC FOR YOU	15	Su	8:00a	
SUNDAY BREAKFAST	15	Su	7:15a	
<u>General Drama</u>				
COURAGEOUS WOMEN	15	Su	1:30	
<u>Women's Serial Drama</u>				
BACKSTAGE WIFE	N	15	5t	4:00
BIG SISTER	C	15	5t	1:45
DAVID HARUM	N	15	5t	11:45a
EDITOR'S DAUGHTER serial transcribed for Kroger grocery company	T	15	5t	9:30a
FRONT PAGE FARRELL	N	15	5t	5:45
GUIDING LIGHT	C	15	5t	1:30
HEARTS IN HARMONY serial transcribed for Kroger grocery company	T	15	5t	9:45a
JUST PLAIN BILL	N	15	5t	5:30
LIFE CAN BE BEAUTIFUL	N	15	5t	3:00
LIGHT OF THE WORLD Bible dramatiza- tions	N	15	5t	2:45
LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed for Kroger grocery company	T	15	5t	1:15
LORENZO JONES	N	15	5t	4:30
MA PERKINS	C	15	5t	1:00
MARRIAGE FOR TWO	N	15	5t	10:30a
PEPPER YOUNG'S FAMILY	N	15	5t	3:30
PORTIA FACES LIFE	N	15	5t	5:15
RIGHT TO HAPPINESS	N	15	5t	3:45
ROAD OF LIFE	N	15	5t	3:15

WLW Programs - 1949-1950

1075

Daytime Programs

Program	Source, Length Day, Time			
<u>Women's Serial Drama (continued)</u>				
STELLA DALLAS	N	15	5t	4:15
TODAY'S CHILDREN	N	15	5t	2:30
WE LOVE AND LEARN	N	15	5t	11:00a
WHEN A GIRL MARRIES	N	15	5t	5:00
YOUNG WIDDER JONES	N	15	5t	4:45
<u>Informative Drama</u>				
ETERNAL LIGHT Jewish program	N	30	Su	11:15a
<u>Action-Adventure Drama</u>				
HOPALONG CASSIDY	M	30	Su	4:00
<u>Crime-Detective Drama</u>				
MARTIN KANE, PRIVATE EYE	M	30	Su	4:30
<u>Interview Programs</u>				
CONFIDENTIAL CLOSEUPS George Fishers, Hollywood interviews	N	15	Sa	5:45
<u>Human Interest</u>				
WELCOME TRAVELERS	N	30	5t	10:00a
<u>Audience Quiz</u>				
DOUBLE OR NOTHING	N	30	5t	2:00
MAN ON THE FARM Chuck Acree & The Hoosier Sodbusters	T	30	Sa	12:00m
PEOPLE ARE FUNNY Art Linkletter	N	30	Sa	11:00a
TRUE OR FALSE	M	30	Sa	5:00
<u>Panel Quiz</u>				
JUVENILE JURY Jack Barry	M	30	Sa	9:30a
QUIZ KIDS Joe Kelly	N	30	Su	3:30
<u>News and Commentary</u>				
WLW NEWS		5	6t	5:00a
WLW NEWS Howard Chamberlain		15	6t	7:00a

# WLW Programs - 1949-1950

1076

## Daytime Programs

Program	Source, Length Day, Time		
<u>News and Commentary (continued)</u>			
WLW NEWS news and markets	15	6t	7:30a
WLW NEWS Howard Chamberlain	15	6t	8:15a
WLW NEWS news and markets	15	5t	12:30
WLW NEWS Paul Jones	15	4t	6:00a
WLW NEWS Witty	15	2t	6:00a
WLW NEWS	15	Su	7:00a
WLW NEWS Peter Grant	15	Su	1:45
<u>Forums and Discussions</u>			
FARM FRONT public affairs forum on problems in agriculture and rural economics	30	Su	9:00a
WORLD FRONT public affairs; Howard Chamberlain panel, guest	30	Su	2:30
<u>Informative Talks</u>			
CONGRESS REPORTS	30	Sa	4:30
COFFEE IN WASHINGTON public affairs talks	N	15	Sa 4:15
MARY LEE TAYLOR cooking talks	N	30	Sa 10:30a
VICTOR LINDLAHR diet and health talks	A	15	5t 8:00a
<u>Miscellaneous Talks</u>			
CATHOLIC POSITION talk on religion	15	Su	1:45
DOROTHY DIX AT HOME	N	15	5t 10:45a
<u>Farm Programs</u>			
CHORETIME from Everybody's Farm, Mason, Ohio	15	6t	6:45a
EVERYBODY'S FARM from Everybody's Farm, Mason Ohio	15	5t	12:45
EVERYBODY'S FARM	30	Sa	12:30
EVERYBODY'S FARM	30	Sa	1:30
FROM THE GROUND UP summary of weeks news in agriculture	15	Su	8:15a
NATIONAL FARM AND HOME HOUR	N	30	Sa 1:00

WLW Programs - 1949-1950

1077

Daytime Programs

Program

Source, Length  
Day, Time

Religious Programs

CADLE TABERNACLE from Indianapolis,  
Indiana

30 Su 1:00

CHURCH BY THE SIDE OF THE ROAD  
religious service

30 Su 8:30a

NATION'S FAMILY PRAYER PERIOD from  
Cadle Tabernacle, Indianapolis,  
Indiana

15 6t 7:15a

Unclassified Programs

RANGER JOE

15 Su 12:30

WLW PROGRAMS - SEASON OF 1949-1950  
(On the air, January 1950)

1078

Late Night Programs

Program	Source	Length Day, Time
<u>Semi-Variety</u>		
MOON RIVER organ music, poetry	25 7t	12:05a
<u>"Standards" Records</u>		
OPEN HOUSE	55 7t	1:05a
OPEN HOUSE	55 6t	2:05a
OPEN HOUSE	55 6t	3:05a
700 CLUB	30 7t	12:30a
<u>Hillbilly Records</u>		
MIDWESTERN ROUNDUP	55 6t	4:05a
<u>News and Commentary</u>		
WLW NEWS	5 7t	12:00a
WLW NEWS	5 7t	1:00a
WLW NEWS	5 6t	2:00a
WLW NEWS	5 6t	3:00
WLW NEWS	5 6t	4:00a

WLW PROGRAMS - SEASON OF 1952-1953  
(On the air, January 1953)

1079

Evening Programs

Program	Source	Length	Day	Time
<u>Comedy Variety</u>				
BOB HOPE SHOW	N	30	Th	10:00
FIBBER MCGEE & MOLLY PROGRAM Marian & Jim Jordan	N	30	Tu	9:30
JUDY CANOVA SHOW Mel Blanc	N	30	Sa	8:30
MARTIN AND LEWIS PROGRAM Dean Martin & Jerry Lewis	N	30	Tu	9:00
RED SKELTON	N	30	Fr	8:00
<u>Semi-Variety</u>				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins		30	Sa	6:00
<u>Hillbilly Variety</u>				
LOUIS INNIS		30	Sa	11:00
MIDWESTERN HAYRIDE Louis Ennis, MC; Red Turner, Zeke Turner, Bill Thall, others		60	Sa	6:30
OHIO RIVER JAMBOREE		30	Sa	9:00
DUDE RANCH JAMBOREE Eddie Arnold	N	30	Sa	10:00
GRAND OLE OPRY	N	30	Sa	9:30
VISITIN' TIME Val Douglas & Owen Bradley Band	C	30	Sa	8:00
<u>Musical Variety</u>				
GUEST STAR	T	15	Sa	7:30
RAILROAD HOUR Operettas	N	30	Mo	8:00
YOUR HIT PARADE	N	30	Fr	9:30
<u>Light Music</u>				
AL MORGAN songs, piano		30	5t	11:00
<u>Concert Music</u>				
BAND OF AMERICA	N	30	Mo	9:30
ENCORE Robert Merrill, M. Willson Orch	N	30	Mo	10:00
TELEPHONE HOUR	N	30	Mo	9:00
VOICE OF FIRESTONE Howard Barlow Orch	N	30	Mo	8:30

# WLW Programs - 1952-1953

1080

## Evening Programs

### Program

Source, Length  
Day, Time

#### "Standards" Records

MIDNIGHT MISSION Walt Phillips;  
Jokes, stunts with recorded  
dialogue  
MUSICTIME

30 6t 11:30  
30 Fr 10:00

#### Hillbilly Records

MELODY TRAIL

30 Su 11:30

#### General Drama

CAVALCADE OF AMERICA  
THEATER GUILD DRAMAS

N 30 Su 8:00  
N 60 Su 8:30

#### Light Drama

HOLLYWOOD STAR PLAYHOUSE  
ONE MAN'S FAMILY

N 30 Su 9:30  
N 15 5t 7:45

#### Comedy Drama

ALDRICH FAMILY  
FATHER KNOWS BEST  
GREAT GILDERSLEEVE  
PHIL HARRIS-ALICE FAYE PROGRAM

N 30 Su 7:30  
N 30 Th 8:30  
N 30 Tu 8:30  
N 30 Th 9:30

#### Informative Drama

MR. PRESIDENT Edward Arnold

A 30 Th 6:00

#### Action-Adventure Drama

COUNTERSPY  
ROY ROGERS Dale Evans, Pat Buttram  
WILD BILL HICKOK western adventure

N 30 We 9:00  
N 30 Th 8:00  
M 25 3t 6:00

#### Crime-Detective Drama

BARRIE CRAIG, CONFIDENTIAL INVESTI-  
GATOR Wm. Gargan  
BIG STORY newspapermen solve crimes,  
uncover wrong-doing  
DRAGNET Jack Webb  
MARTIN KANE, ~~PRIVATE~~ ~~401~~  
SHADOW, THE

N 30 Su 10:00  
N 30 We 9:30  
N 30 We 8:00  
N 30 Su 10:00  
M 30 We 8:30

# WLW Programs - 1952-1953

1081

## Evening Programs

Program	Source,			Length
	Day,			Time
<u>Interview Programs</u>				
OPERA PREMIER Jim Bruce, interview	15	Sa		7:45
<u>Human Interest</u>				
QUEEN FOR A DAY Jack Bailey	M	30	Tu	6:00
<u>Audience Quiz</u>				
TRUTH OR CONSEQUENCES Ralph Edwards	N	30	Th	9:00
TWO FOR THE MONEY Herb Shriner	N	30	Tu	10:00
WALK A MILE John Faulk	N	30	Fr	8:30
YOU BET YOUR LIFE Groucho Marx, quiz	N	30	Tu	8:00
<u>Panel Quiz</u>				
TWENTY QUESTIONS	M	30	Fr	9:00
<u>News and Commentary</u>				
WLW NEWS Peter Grant		15	6t	10:30
WLW NEWS		15	5t	6:30
H. V. KALTENBORN news & comment	N	15	3t	7:00
JOHN CAMERON SWAYZE	N	5	5t	10:55
NEWS OF THE WORLD Morgan Beatty	N	15	5t	7:30
ON THE LINE WITH CONSIDINE Bob Considine, comment	N	15	Su	6:00
RICHARD HARKNESS news & comment	N	15	2t	7:00
THREE STAR EXTRA Ray Henle, others; from Washington, DC	N	15	5t	6:45
<u>Sports News</u>				
SPORTS LOOK		5	3t	6:25
BILL STERN sports	N	15	3t	7:15
<u>Forums and Discussions</u>				
PRESS AND WAR news panel, WLW news staff		15	Sa	10:45
WORLD FRONT public affairs; Howard Chamberlain, panel, guest (also on WLW-T)		30	Su	7:00

WLW Programs - 1952-1953

1092

Evening Programs

Program	Source, Length Day, Time			
<u>Forums and Discussions (continued)</u>				
MEET THE PRESS	N	30	Su	10:30
UNIVERSITY OF CHICAGO ROUNDTABLE	N	30	Su	6:30
<u>Informative Talks</u>				
PERSONALITIES IN YOUR GOVERNMENT		15	2t	7:15
PUBLIC OPINION Elmo Roper	N	15	Su	6:15
<u>Miscellaneous Talks</u>				
PARKER FENNELLY	N	10	5t	10:45
<u>Religious Programs</u>				
AKRON BAPTIST TEMPLE	T	30	Su	11:00

WLW PROGRAMS - SEASON OF 1952-1953  
(On the air, January 1953)

Daytime Programs

Program	Source	Length Day, Time
<u>Comedy Variety</u>		
JOE E. MARX	15 Sa	4:45
BOB AND RAY Bob Elliot and Ray Goulding	N 15 5t	11:30a
BOB HOPE PROGRAM	N 15 5t	11:45a
<u>General Variety</u>		
MORNING MATINEE Judy Perkins & Ernie Lee; talk, musical variety	30 6t	9:00a
PENNY'S PANTRY Penny Pruden; audience participation & musical variety	30 5t	1:00
DAVE GARROWAY PROGRAM	N 15 5t	8:45a
<u>Semi-Variety</u>		
ALL IN A DAY poetry & music	15 5t	8:15a
<u>Hillbilly Variety</u>		
TOP O' THE MORNING	40 6t	5:05a
TOP O' THE MORNING	15 6t	6:15a
<u>Musical Variety</u>		
SUNDAY ON THE FARM Ann Ryan; from Everybody's Farm, Mason, Ohio; Marian Spellman, Dave Hamilton, Swanee River Boys, Cliff Lash Orch	30 Su	1:30
GUEST STAR	T 14 Sa	11:00a
<u>Light Music</u>		
BILL THALL songs	15 3t	2:30
BILL THALL	30 2t	2:15
BILL THALL	30 Sa	10:00a
DICK NOEL songs	15 5t	2:00
RUSS BROWN	15 Sa	11:15a
CURT MASSEY PROGRAM with Martha Tilton & Country Washburn Orch	M 15 5t	2:45

# WLW Programs - 1952-1953

1084

## Daytime Programs

Program	Source, Length Day, Time			
<u>Light Music (continued)</u>				
FAUTLESS STARCH TIME hymn sing	N	15	Su	2:30
GEORGE MORGAN songs	T	15	3t	2:15
YOUTH MUSIC	N	15	Su	5:30
<u>Concert Music</u>				
NBC SYMPHONY ORCH	N	60	Su	9:30a
<u>"Standards" Records</u>				
DON DAVIS	165	Sa	2:00	
KRAZY KWILT	15	5t	7:45a	
MUSIC	30	Sa	5:30	
SOUNDS	15	Sa	9:45a	
SUNDAY BREAKFAST	55	Su	5:05a	
SUNDAY BREAKFAST	55	Su	6:05a	
THESE SONGS	15	Sa	1:30	
WALTZ ALBUM	15	Su	12:30	
<u>Concert Records</u>				
SYMPHONY	15	Sa	1:45	
<u>Hillbilly Records</u>				
MELODY TRAIL	15	Su	5:45	
MUSIC FAMILY STYLE	30	Su	5:00	
<u>Other Music Records</u>				
HYMN TIME	15	6t	5:45a	
<u>Women's Serial Drama</u>				
BACKSTAGE WIFE	N	15	5t	4:00
DOCTOR'S WIFE	N	15	5t	5:45
FRONT PAGE FARRELL	N	15	5t	5:15
JUST PLAIN BILL	N	15	5t	5:00
LIFE CAN BE BEAUTIFUL	N	15	5t	3:00
LORENZO JONES	N	15	5t	5:30
PEPPER YOUNG'S FAMILY	N	15	5t	3:30
RIGHT TO HAPPINESS	N	15	5t	3:45
ROAD OF LIFE	N	15	5t	3:15
STELLA DALLAS	N	15	5t	4:15
WOMAN IN MY HOUSE	N	15	5t	4:45
YOUNG WIDDER BROWN	N	15	5t	4:30

# WLW Programs - 1952-1953

1085

## Daytime Programs

Program	Source, Length Day, Time			
<u>Informative Drama</u>				
ETERNAL LIGHT Jewish program	N	30	Su	12:00m
<u>Human Interest</u>				
QUEEN FOR A DAY Jack Bailey	M	30	5t	1:30
WELCOME TRAVELERS	N	30	5t	10:00a
<u>Audience Quiz</u>				
DOUBLE OR NOTHING	N	30	5t	10:30a
STRIKE IT RICH	N	30	5t	11:00a
<u>News and Commentary</u>				
WLW NEWS		5	7t	5:00a
WLW NEWS		15	6t	6:00a
WLW NEWS news, weather, & sports		15	6t	7:00a
WLW NEWS news & markets		15	6t	7:30a
WLW NEWS Dallas DeWeese		15	6t	8:00a
WLW NEWS		15	5t	8:30a
WLW NEWS		15	5t	12:00m
WLW NEWS		5	Su	6:00a
WLW NEWS Peter Grant		15	Su	11:00a
WLW NEWS		15	Su	12:45
WLW news Glenn Wilson		15	Sa	9:30a
		15	Sa	5:00
UN IS MY BEAT	N	15	Su	11:30a
<u>Forums and Discussions</u>				
FARM FRONT public affairs forum on problems in agriculture and rural economics		30	Su	9:00
ON CAMPUS college students from a dif- ferent area college each week dis- cuss public affairs		30	Su	2:00
YOUTH WANTS TO KNOW teen-agers question guest on public affairs	N	30	Su	4:30

## Daytime Programs

## Program

 Source, Length  
Day, Time

Informative Talks

BOOK NEWS

TRAFFIC TALK

 15 Sa 8:30a  
15 Sa 5:15

 EDITH HANSON homemaker talk, household  
hints, recipes

MARY LEE TAYLOR cooking talks

VICTOR LINDLAHR talks on diet

 T 15 5t 9:30a  
N 30 Sa 10:30a  
N 15 5t 9:45a

Miscellaneous Talks

 PARSON DERN inspirational, non-  
denominational talk

15 Sa 8:15a

ART OF LIVING Norman Vincent Peale

 GARDEN OF EDEN sponsored talk on  
gardening

GARDEN OF EDEN

GARDEN OF EDEN

GARDEN OF EDEN

 N 15 Su 11:45a  
T 15 Su 7:00a  
T 15 Su 7:45a  
T 15 Sa 8:45a  
T 15 Su 2:45

Farm Programs

 CHORETIME Bob Miller, from Everybody's  
Farm, Mason, Ohio

 EVERYBODY'S FARM Bob Miller, from  
Everybody's Farm, Mason, Ohio

EVERYBODY'S FARM

 FROM THE GROUND UP summary of weeks  
news in agriculture

 30 6t 6:30a  
45 5t 12:15  
90 Sa 11:30a  
15 Su 11:15a

NATIONAL FARM AND HOME HOUR

N 30 Sa 1:00

Religious Programs

 CADLE TABERNACLE religious service  
from Indianapolis, Indiana

CHURCH BY THE SIDE OF THE ROAD

 religious service (simulcast on  
WLW television network)

 NATION'S FAMILY PRAYER PERIOD from  
Cadle Tabernacle, Indianapolis,  
Indiana

30 Su 1:00

30 Su 8:30a

15 6t 7:15a

CATHOLIC HOUR

N 30 Su 3:00

WLW Programs - 1952-1953

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Daytime Programs

Program

Source, Length  
Day, Time

Religious Programs (continued)

HOUR OF DECISION Rev. Billy Graham  
 LIVING WORD  
 LUTHERAN HOUR  
 OLD FASHIONED REVIVAL HOUR  
 VOICE OF PROPHECY

A	30	Su	3:30
N	15	Su	7:15a
M	30	Su	4:00
A	60	Su	7:30a
M	30	Su	10:30a

WLW PROGRAMS - SEASON OF 1952-1953  
(On the air, January 1953)

Late Night Programs

Program	Source,	Length	
	Day,	Time	
<u>Semi-Variety</u>			
MOON RIVER organ music, poetry	30	7t	1:30a
<u>"Standards" Records</u>			
MIDNIGHT MISSION Walt Phillips; jokes, stunts, with recorded dialogue; recorded music, "standards"	55	6t	12:05a
MIDNIGHT MISSION	25	6t	1:05a
MIDNIGHT MISSION	55	6t	2:05a
MIDNIGHT MISSION	55	6t	3:05a
SUNDAY BREAKFAST	55	Su	4:05a
<u>Hillbilly Records</u>			
MELODY TRAIL	55	Mo	12:35a
MIDWESTERN ROUNDUP	55	6t	4:05a
<u>News and Commentary</u>			
WLW NEWS	5	7t	12:00a
WLW NEWS	5	7t	4:00a
WLW NEWS	5	6t	1:00a
WLW NEWS	5	6t	2:00a
WLW NEWS	5	6t	3:00a
<u>Religious Programs</u>			
HOUR OF DECISION Rev. Billy Graham	A	30	Mo 12:05a

WLW PROGRAMS - SEASON OF 1955-1956  
(On the air, January 1956)

Evening Programs

Program

Source, Length  
Day, Time

HILLBILLY VARIETY

BOONE COUNTY JAMBOREE  
BOONE COUNTY JAMBOREE

60 Sa 7:00  
60 Sa 10:00

GRAND OLE OPRY

N 30 Sa 9:30

Magazine Variety

WORLD NOW a local Monitor; included talk, a number of on-the-spot reports & interviews made in the WLW area; recorded music

WORLD NOW

30 5t 8:00

WORLD NOW

30 5t 11:00

15 Th 8:45

MONITOR talk, recorded music, comedy, drama, on-the-spot reporting, interviews, sports, etc; a potpourri of feature spots each several minutes in length

MONITOR

N 55 2t 8:05

MONITOR

N 55 Su 7:05

MONITOR

N 55 Su 9:05

MONITOR

N 15 Su 10:15

MONITOR

N 25 Su 11:05

MONITOR

N 15 Su 11:30

N 25 Sa 9:05

Musical Variety

DANCE ORCH

15 Sa 11:45

Concert Music

BAND OF AMERICA  
TELEPHONE HOUR

N 30 Mo 9:30

N 30 Mo 9:00

"Hit-Tunes" Records

FAN CLUB Hugh Cherry  
FAN CLUB Hugh Cherry

30 4t 10:30

15 Fr 10:45

NATIONAL RADIO FAN CLUB

N 90 Fr 8:30

# WJW Programs - 1955-1956

1090

## Evening Programs

Program	Source, Length Day, Time		
<u>"Standards" Records</u>			
END OF A PERFECT DAY	15	5t	11:45
ROLLIN' ALONG	25	5t	6:05
<u>Other Music Records</u>			
PAN AMERICAN MELODIES recorded Latin American Music	15	Th	8:30
PAN AMERICAN MELODIES	30	Sa	6:30
<u>Light Drama</u>			
ONE MAN'S FAMILY	N	15 5t	7:45
<u>Comedy Drama</u>			
FIBBER MCGEE AND MOLLY Marian and Jim Jordan	N	15 4t	10:15
GREAT GILDERSLEEVE	N	30 Th	9:00
<u>Informative Drama</u>			
BIOGRAPHIES IN SOUND a documentary about an important person or event	N	60 Tu	9:00
<u>Action-Adventure Drama</u>			
LONE RANGER	N	25 5t	7:05
<u>Crime-Detective Drama</u>			
DRAGNET Jack Webb	N	30 Tu	8:30
<u>Suspense Drama</u>			
X MINUS ONE supernatural, science fiction, and outer space suspense thriller drama	N	30 Sa	11:00
<u>Interview Programs</u>			
PEOPLE HERE AND NOW Al Field, interviews with people in different interesting occupations	15	We	8:30

# WLW PROGRAMS - 1955-1956

1091

Program	Source, Length Day, Time			
<u>Audience Quiz</u>				
PEOPLE ARE FUNNY Art Linkletter	N	30	Th	9:30
TRUTH OR CONSEQUENCES Ralph Edwards	N	30	We	9:30
YOU BET YOUR LIFE Groucho Marx quiz	N	30	We	9:00
<u>News and Commentary</u>				
PULSE OF THE WORLD		15	Mo	8:30
WLW NEWS news, weather, sports		15	5t	6:30
WLW NEWS Peter Grant		15	Su	10:00
WLW NEWS		15	Sa	6:15
HENRY J. TAYLOR comment	N	15	Mo	8:45
NEWS OF THE WORLD Morgan Beatty	N	15	5t	7:30
NEWS OF THE WORLD	N	15	4t	10:00
NBC NEWS	N	5	6t	7:00
NBC NEWS	N	5	5t	6:00
NBC NEWS	N	5	2t	8:00
NBC NEWS	N	5	2t	9:00
THREE STAR EXTRA Ray Henle, others; from Washington, DC	N	15	5t	6:45
<u>Play-by-Play Sports</u>				
CAVALCADE OF SPORTS boxing matches	N	45	Fr	10:00
<u>Forums and Discussions</u>				
WORLD FRONT public affairs; Howard Chamberlain, panel guest (also on WLW-T)		30	Su	6:30
MEET THE PRESS (simulcast on TV)	N	30	Su	6:00
<u>Informative Talks</u>				
OHIO RESERVE a young recruit speaking about value of enlistment in Ohio National Guard		15	We	8:45
<u>Farm Programs</u>				
AGRICULTURE U.S.A.	T	15	Sa	6:00
<u>Religious Programs</u>				
BACK TO GOD	T	30	Su	10:30
CHAPEL OF THE AIR	T	15	6t	11:30

WLW PROGRAMS - SEASON OF 1955-1956  
(On the air, January 1956)

1092

Daytime Programs

Program

Source, Length  
Day, Time

General Variety

TOWN HOUSE Penny Pruden; audience participation & musical variety;  
earlier Penny's Pantry

WOMAN'S WAY Jane Lynn; homemaker talk, music; etc.

30 5t 1:00

30 5t 9:30a

Semi-Variety

MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins

30 Sa 5:30

Magazine Variety

WORLD NOW a local Monitor; included talk, a number of on-the-spot reports & interviews made in the WLW area; recorded music

WORLD NOW

30 5t 8:30a

30 5t 2:00

MONITOR talk, recorded music, comedy, drama, on-the-spot reporting, interviews, sports, etc; a potpourri of feature spots each several minutes in length

MONITOR

N 55 2t 3:05a

MONITOR

N 55 2t 10:05a

MONITOR

N 30 2t 11:05a

MONITOR

N 55 2t 3:05

MONITOR

N 15 Su 9:30a

MONITOR

N 30 Su 1:30

MONITOR

N 30 Sa 9:30a

MONITOR

N 55 Sa 1:05

MONITOR

N 55 Sa 2:05

MONITOR

N 55 Sa 4:05

N 25 Sa 5:05

WEEKDAY drama, talk, interview, recorded music, light music, etc; a daytime version of "Monitor" (began November 1955; off summer 1956)

WEEKDAY

N 90 5t 10:15a

N 60 5t 2:30

"Hit-Tunes" Records

TOP TUNES

15 Sa 11:30a

WLW Programs - 1955-1956

1093

Daytime Programs

Program

Source, Length  
Day, Time

"Standards" Records

BILL THALL			
EASY LISTENING	30	5t	3:30
PAUL DIXON SHOW broadcasting from his	15	Sa	7:45a
home; music, recorded "standards"			
PAUL DIXON	45	5t	7:45a
ROLLIN' ALONG	30	5t	1:30
	45	5t	5:15

Concert Records

MUSIC 'TIL DAWN recorded classical,			
semi-classical, and light			
classical music			
MUSIC 'TIL DAWN	25	6t	5:05a
MUSIC 'TIL DAWN	55	Su	5:05a
	40	Su	6:20a

Hillbilly Records

MIDWESTERN ROUNDUP

10 6t 6:20a

Other Music Records

HYMN TIME

15 6t 5:45a

General Drama

NUTRILITE RADIO THEATER

N 55 Su 5:05

Women's Serial Drama

HOTEL FOR PETS  
PEPPER YOUNG'S FAMILY  
RIGHT TO HAPPINESS  
YOUNG WIDDER BROWN

N	15	5t	5:00
N	15	5t	4:30
N	15	5t	4:00
N	15	5t	4:15

Comedy Drama

FIBBER MCGEE AND MOLLY MATHIAS &  
Jim Jordan

N 15 5t 11:45a

Informative Drama

ETERNAL LIGHT Jewish program

N 30 Su 12:00m

# WLW Programs - 1955-1956

1094

## Daytime Programs

### Program

Source, Length  
Day, Time

#### Interview Programs

WILLING ACRES Bob Miller; on-the-spot  
recorded interview with a farm  
family in the WLW area

15 Sa 11:45a

#### News and Commentary

WLW NEWS

WLW NEWS Terry Flynn

WLW NEWS Terry Flynn

WLW NEWS Terry Flynn; news, weather,  
sports

WLW NEWS news, weather, markets

WLW NEWS Terry Flynn, news, weather,  
markets

WLW NEWS

WLW NEWS Peter Grant

5 7t 5:00a

5 6t 6:00a

5 6t 6:30a

15 6t 7:00a

15 6t 7:30a

15 5t 12:00m

5 Su 6:00a

15 Su 12:45

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

N 5 2t 8:00a

N 5 2t 10:00a

N 5 2t 11:00a

N 5 2t 3:00

N 5 Su 5:00

N 5 Sa 1:00

N 5 Sa 2:00

N 5 Sa 4:00

N 5 Sa 5:00

#### Forums and Discussions

FARM FRONT Public affairs forum on  
problems in agriculture and rural  
economics

30 Su 9:00a

#### Informative Talks

PERSONALITIES IN YOUR GOVERNMENT  
Gilbert Kingsbury biographies and  
information about government  
officials

15 Su 11:45a

#### Miscellaneous Talks

ART OF LIVING Norman Vincent Peale

ART OF LIVING Norman Vincent Peale

N 15 5t 10:00a

N 15 Su 9:45a

## WLW Programs - 1955-1956

## Daytime Programs

Source, Length  
Day, Time

## Program

Farm ProgramsCHORETIME Bob Miller & Jack Conner, farm  
manager; from Everybody's Farm,  
Mason, Ohio

25 6t 6:35a

EVERYBODY'S FARM Bob Miller, Jean  
Connor; from Everybody's Farm,  
Mason, Ohio

45 5t 12:15

EVERYBODY'S FARM

30 Sa 12:30

FROM THE GROUND UP summary of weeks news  
in agriculture

15 Su 7:15a

NATIONAL FARM AND HOME HOUR

Religious ProgramsCADLE TABERNACLE religious service  
CHURCH BY THE SIDE OF THE ROAD  
religious service

30 Su 1:00

MOUNT ST. JOSEPH SEMINARY

30 Su 7:30a

MOUNT ST. MARY'S SEMINARY

15 Su 11:30a

NATION'S FAMILY PRAYER PERIOD FROM  
Cadle Tabernacle, Indianapolis,  
Indiana

15 7t 6:30a

15 6t 7:15a

BACK TO THE BIBLE

T 30 6t 9:00a

CATHOLIC HOUR

N 30 Su 2:30

HOUR OF DECISION Rev. Billy Graham

T 30 Su 4:30

LIVING WORD, THE

T 15 Su 7:00a

LUTHERAN HOUR

N 30 Su 4:00

VOICE OF CHINA AND ASIA

T 15 6t 5:30a

WINGS OF HEALING DR. Thomas Wyatt

T 30 Su 2:00

Unclassified Programs

ANOTHER CHANCE

15 Su 12:30

WLW PROGRAMS - SEASON OF 1955-1956  
(On the air, January 1956)

1096

Late Night Programs

Program

Source. Length  
Day, Time

Semi-Variety

MOON RIVER organ music, poetry

25 6t 12:05a

Concert Records

MUSIC 'TIL DAWN recorded classical,  
semi-classical, and light classical  
music

MUSIC 'TIL DAWN

55 7t 1:05a

MUSIC 'TIL DAWN

55 7t 2:05a

MUSIC 'TIL DAWN

55 7t 3:05a

MUSIC 'TIL DAWN

55 7t 4:05a

MUSIC 'TIL DAWN

30 6t 12:30

25 Mo 12:35a

News and Commentary

WLW NEWS

5 7t 12:00a

WLW NEWS

5 7t 1:00a

WLW NEWS

5 7t 2:00a

WLW NEWS

5 7t 3:00a

WLW NEWS

5 7t 4:00a

Religious Programs

HOUR OF DECISION Rev. Billy Graham

A 30 Mo 12:05a

WLW PROGRAMS - SEASON OF 1953-1959  
(On the air, January 1959)

1097

Evening Programs

Program

Source, Length  
Day, Time

Hillbilly Variety

GRAND OLE OPRY

N 30 Sa 9:30

Magazine Variety

MONITOR talk, recorded music, comedy,  
drama, on-the-spot reporting,  
interviews, sport, etc; a potpourri  
of feature spots each several  
minutes in length

MONITOR

N 55 2t 7:05

MONITOR

N 55 2t 8:05

MONITOR

N 55 2t 9:05

MONITOR

N 10 Su 6:05

MONITOR

N 15 Fr 10:45

MONITOR

N 55 Fr 11:05

MONITOR

N 55 Sa 6:05

MONITOR

N 25 Sa 9:05

NIGHTLINE

N 25 Sa 10:05

N 25 2t 9:35

"Standards" Records

BANDWAGON DJ show, remote from local  
restaurants; Bill Albert

30 4t 10:30

BANDWAGON

40 5t 11:20

BANDWAGON

25 Sa 10:35

EASY LISTENING

15 Su 6:30

Concert Records

MUSIC FOR YOU Bill Owen; light &  
semi-classical recorded music,  
exclusively instrumental

55 5t 8:05

MUSIC FOR YOU

25 5t 9:05

GREAT MOMENTS IN MUSIC

T 15 5t 11:05

Audience Quiz

PEOPLE ARE FUNNY Art Linkletter

N 25 We 9:35

YOU BET YOUR LIFE Groucho Marx quiz

N 25 Mo 9:35

# WLW Programs - 1958-1959

1098

## Evening Programs

Program	Source, Length Day, Time		
<u>News and Commentary</u>			
WLW NEWS Peter Grant		15	5t 6:15
WLW NEWS FINAL Peter Grant		10	4t 10:05
WLW NEWS		5	Sa 10:30
JOHN DALY NEWS			
NBC NEWS	A	10	5t 6:30
NBC NEWS	N	5	7t 7:00
NBC NEWS	N	5	7t 8:00
NBC NEWS	N	5	7t 9:00
NBC NEWS	N	5	6t 11:00
NBC NEWS	N	5	5t 10:00
NBC NEWS	N	5	4t 9:30
NBC NEWS	N	5	2t 6:00
ON THE LINE WITH CONSIDINE Bob Considine, comment	N	15	Su 6:15
PAUL HARVEY news and comment	A	5	5t 6:40
PAUL HARVEY comment	A	15	Su 6:45
THREE STAR EXTRA Ray Henle, others; from Washington, DC	N	15	5t 6:45
<u>Sports News</u>			
SPORTS sports news, Bryson		15	5t 6:00
<u>Play-by-Play Sports</u>			
CAVALCADE OF SPORTS Boxing matches	N	45	Fr 10:00
<u>Forums and Discussions</u>			
WORLD FRONT public affairs; Howard Chamberlain, panel, guest (also on WLW-T)		30	Su 11:30
MEET THE PRESS (also on TV)	N	30	Su 11:00
<u>Informative Talks</u>			
AMERICAN ADVENTURE Professor H. F. Koch, talks on historical events in Ohio Valley		10	2t 7:05
SOUNDING BOARD Gilbert Kingsbury; guest talks on public affairs		10	Mo 7:05
DIGEST OF THE AIR talk by representa- tives of area colleges		15	5t 7:15

1100

WLW PROGRAMS - Season of 1953-1959  
(On the air, January 1959)

Daytime Programs

Program	Source, Length Day, Time		
<u>General Variety</u>			
50-50 CLUB Ruth Lyons, talk, musical variety, audience participation, guests; Peter Grant, Bob Braun, Marian Spelman, Bonnie Lou, Ruby Wright, Cliff Lash Orch (simulcast on WLW television network)	90	5t	12:00a
BREAKFAST CLUB Don McNeill	A 55	5t	9:00a
<u>Semi-Variety</u>			
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins	25	Su	10:35a
<u>Magazine Variety</u>			
CLOCKWATCHER Jack Norwine and Jack Gwyn; recorded "standards" music with many feature spots interspersed including helicopter traffic reports, Lt. Art Mehring; weather, Frank Pierce; baseball questions, Bill Albert & Bill DeWitt; feature news item, Peter Grant; Point of Law; others	15	6t	6:45a
CLOCKWATCHER	30	6t	7:30a
CLOCKWATCHER	45	6t	8:15a
CLOCKWATCHER	55	Sa	9:05a
CLOCKWATCHER	55	Sa	10:05a
ROLLIN' ALONG Bill Albert, jokes, time, weather, news, sports, and business summaries; helicopter traffic reports, Lt. Art Mehring; baseball question, Bill DeWitt, features from ABC, etc.	25	5t	4:05
ROLLIN' ALONG	25	5t	4:35
ROLLIN' ALONG	25	5t	5:05
ROLLIN' ALONG	25	5t	5:35
MONITOR talk, recorded music, comedy, drama on-the-spot reporting, interviews, sports, etc; a potpourri of feature spots each several minutes in length	N 55	2t	5:05

## WLW Programs - 1958-1959

## Daytime Programs

## Program

Source, Length  
Day, TimeGeneral Drama (continued)

FIVE STAR MATINEE

MY TRUE STORY

N	25	5t	11:05a
N	55	5t	10:05a

Women's Serial Drama

ONE MAN'S FAMILY

PEPPER YOUNG'S FAMILY

N	15	5t	1:45
N	15	5t	1:30

Interview Programs

WILLING ACRES Bob Miller; on-the-spot  
recorded interview with a farm  
family in the WLW area

15	Sa	6:30a
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News and Commentary

WLW NEWS

WLW NEWS news, weather, sports

WLW NEWS news, weather, traffic

WLW NEWS

WLW NEWS

WLW NEWS

WLW NEWS

WLW NEWS regional reports from Columbus,  
Dayton, and Indianapolis included

WLW NEWS

WLW NEWS

WLW NEWS

5	7t	5:00a
15	6t	7:00a
15	6t	8:00a
5	5t	9:55a
5	5t	3:30
5	5t	4:30
5	5t	5:30
5	Su	6:00a
5	Su	7:00a
5	Su	10:30a

ABC NEWS

ALEX DRIER news and comment

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

NBC NEWS

A	5	Sa	11:30a
N	5	Sa	1:25
N	5	7t	3:00
N	5	7t	4:00
N	5	7t	5:00
N	5	6t	10:00a
N	5	6t	11:00a
N	5	6t	2:00
N	5	Su	12:00m
N	5	Sa	9:00a
N	5	Sa	1:00

Forums and Discussions

FARM FRONT public affairs forum on  
problems in agriculture and rural  
economics

20	Su	12:05
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## Daytime Programs

Source, Length  
Day, Time

## Program

Informative Talks

PERSONALITIES IN YOUR GOVERNMENT Gilbert  
Kingsbury, biographies and information  
about government officials

5 Su 12:25

Farm Programs

CHORETIME Bob Miller; Jack Conner, farm  
manager; from Everybody's Farm, Mason,  
Ohio

45 5t 6:00a  
30 Sa 6:00a

CHORETIME

DATELINE RFD Howard Chamberlain; news of  
agriculture and food, recorded talks  
by guest experts; recorded country  
and folk music

15 5t 5:45a

EVERYBODY'S FARM Bob Miller; Howard  
Chamberlain Jean Conner, wife of the  
farm manager; from Everybody's Farm,  
Mason, Ohio

30 5t 11:30a  
60 Sa 12:00m

EVERYBODY'S FARM

NATIONAL FARM AND HOME HOUR

N 20 Sa 1:00

Religious Programs

CADLE TABERNACLE from Indianapolis,  
Indiana

30 Su 2:00

CHURCH BY THE SIDE OF THE ROAD  
religious service

30 Su 8:30a

NATION'S FAMILY PRAYER PERIOD from  
Cadle Tabernacle, Indianapolis,  
Indiana

15 6t 7:15a

CATHOLIC HOUR

N 30 Su 12:30

HOUR OF DECISION Rev. Billy Graham

A 30 Su 1:00

INTERNATIONAL RADIO GOSPEL HOUR

Pastor G. E. Lowman

T 60 Su 11:00a

LUTHERAN HOUR

N 30 Su 1:30

OLD FASHIONED REVIVAL HOUR

T 30 Su 8:00

RADIO BIBLE CLASS

T 30 Su 7:30a

VOICE OF GREECE

T 30 Su 9:00a

VOICE OF PROPHECY

N 30 Su 9:30a

WINGS OF HEALING Dr. Thomas Wyatt

T 30 Su 10:00a

WORD OF LIFE Jack Wortson

T 30 Su 2:30

WLW PROGRAMS - SEASON OF 1958-1959  
(On the air, January 1959)

1104

Late Night Programs

Source, Length  
Day, Time

Program

Semi-Variety

MOON RIVER organ music, poetry

20 7t 12:10a

Concert Records

MUSIC 'TIL DAWN Pete Mathews; recorded  
classical, semi-classical and light  
classical music

30 7t 12:30a

MUSIC 'TIL DAWN

55 7t 1:05a

MUSIC 'TIL DAWN

55 7t 2:05a

MUSIC 'TIL DAWN

55 7t 3:05a

MUSIC 'TIL DAWN

55 7t 4:05a

News and Commentary

WLW NEWS

5 7t 1:00a

WLW NEWS

5 7t 2:00a

WLW NEWS

5 7t 3:00a

WLW NEWS

5 7t 4:00a

NBC NEWS

N 5 7t 12:00a

Religious Programs

MOUNT ST. MARY SEMINARY

5 7t 12:05a

WLW PROGRAMS - SEASON OF 1961-1962  
(On the air, January 1962)

1105

Evening Programs

Program

Source, Length  
Day, Time

Magazine Variety

MONITOR talk, recorded music, comedy, drama  
on-the-spot reporting, interviews, sports,  
etc; a potpourri of feature spots each  
several minutes in length

MONITOR	N	55	2t	7:05
MONITOR	N	55	2t	8:05
MONITOR	N	25	2t	9:05
MONITOR	N	25	2t	9:35
MONITOR	N	55	Sa	6:05

"Standards" Records

EASY LISTENING				
EASY LISTENING		5	Su	6:05
EASY LISTENING		15	Su	11:40
EASY LISTENING		15	Sa	10:15
EASY LISTENING		10	Sa	10:35
EASY LISTENING		10	Sa	11:20
EASY LISTENING		10	Sa	11:45

Concert Records

MUSIC FOR YOU Reynolds Large; light  
& semi-classical recorded music;  
exclusively instrumental

MUSIC FOR YOU	45	5t	8:15
	55	5t	9:05

News and Commentary

BUSINESS AND FINANCIAL NEWS Glen Wilson	5	5t	6:20
WLW NEWS FINAL Peter Grant; regional reports	10	6t	10:05
WLW NEWS Peter Grant	10	5t	6:10
WLW NEWS	5	Sa	10:30
ABC NEWS	A	5	2t 9:30
ABC NEWS	A	5	Su 11:35
ALEX DRIER news and comment	A	10	5t 6:30
LIFELINE Wayne Poucher; political comments; sponsored by H. L. Hunt	T	15	6t 11:05
MONDAY MORNING HEADLINES Don Gardner, news			
NBC NEWS	A	5	Su 6:10
NBC NEWS	N	5	7t 7:00
NBC NEWS	N	5	7t 8:00

WLW Programs - 1961-1962

1106

Evening Programs

Source, Length  
Day, Time

Program

News and Commentary (continued)

NBC NEWS	N	5	7t	9:00
NBC NEWS	N	5	7t	11:00
NBC NEWS	N	5	6t	10:00
NBC NEWS	N	5	5t	6:25
NBC NEWS	N	5	2t	6:00
NEWS OF THE WORLD Morgan Beatty	N	15	5t	10:30
NEWS IN DEPTH Martin Agronsky, news and comment	N	10	5t	8:05
ON THE LINE WITH CONSIDINE	N	15	Su	6:15
PAUL HARVEY news and comment	A	5	5t	6:40
THREE STAR EXTRA Ray Henle, others; from Washington, DC	N	15	5t	6:45

Sports News

SPORTS Ed Kennedy		10	5t	6:00
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Forums and Discussions

CONFERENCE CALL discussion of news and public affairs; Peter Grant, Cincinnati; Hugh DeMoss, Columbus; Ed Hamlyn, Dayton; Tom Atkins, Indianapolis		25	5t	7:05
NEWS VIEWS discussion of news and public affairs; Peter Grant, Pete Mathews, Richard Fischer, Ron Doll, Jack Livingston, others; varies from night to night		25	5t	11:30
WORLD FRONT public affairs; Howard Chamberlain, panel, guest (also on WLW-T)		30	Su	11:05
MEET THE PRESS	N	30	Su	6:30

Informative Talks

AMERICAN ADVENTURE Professor H. F. Koch, talks on historical events in Ohio valley		15	5t	10:45
DIGEST OF THE AIR informative talk by representatives of area colleges		15	Sa	11:30
ON THE CAMPUS		10	Mo	11:20
SOUNDING BOARD Gilbert Kingsbury; guest talks on public affairs		10	Mo	11:20

WLW Programs - 1961-1962

1107

Evening Programs

Program

Source, Length  
Day, Time

Informative Talks (continued)

YOUR FBI Peter Grant : E. D. Mason, special agent in charge; talk on law enforcement and civic responsibility	10	2t	11:20
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CHANGING TIMES information on personal and family finance from Kiplinger	T	15	5t 10:15
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Miscellaneous Talks

RELIGION IN THE NEWS Rev. Richard Isler	15	Sa	10:45
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Religious Programs

MOUNT ST. MARY'S SEMINARY	5	7t	11:55
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BACK TO GOD	T	30	Su 10:30
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BACK TO THE BIBLE	T	30	5t 7:30
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HOOR OF DECISION Rev. Billy Graham	N	30	Su 10:00
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WLW PROGRAMS - SEASON OF 1961-1962  
(On the air, January 1962)

1108

Daytime Programs

Program

Source, Length  
Day, Time

General Variety

50-50 CLUB Ruth Lyons, talk, musical variety, audience participation, guests; Peter Grant, Bob Braun, Marian Spelman, Bonnie Lou, Ruby Wright, Cliff Lash Orch (simulcast on WLW television network)

90 5t 12:00m

BREAKFAST CLUB Don McNeill

A 55 5t 9:00a

Semi-Variety

LADIES AID Jack Gwyn, informative and entertaining talk, book reviews, guests interviews, poetry (about 60%); popular "standards" and light classical music (about 40%) (later called The Jack Gwyn Show)

20 5t 10:10a

LADIES AID

25 5t 10:35a

LADIES AID

20 5t 11:10a

Magazine Variety

CLOCKWATCHER Jack Gwyn; recorded "standards" music with many feature spots interspersed including helicopter reports, Lt. Art Mehring; weather, Frank Pierce; baseball questions, Bill Albert & Bill DeWitt; feature news items Peter Grant; other features

15 6t 6:45a

CLOCKWATCHER

30 6t 7:30a

CLOCKWATCHER

45 6t 8:15a

ROLLIN' ALONG Bill Albert, jokes; time, weather news, sports, and business summaries; helicopter traffic reports, Lt. Art Mehring; baseball question, Bill DeWitt; other features

45 5t 3:10

ROLLIN' ALONG

25 5t 4:05

ROLLIN' ALONG

25 5t 4:35

ROLLIN' ALONG

25 5t 5:05

ROLLIN' ALONG

15 5t 5:40

WLW Programs - 1961-1926

1109

Daytime Programs

Program

Source, Length  
Day, Time

Magazine Variety (continued)

MONITOR talk, recorded music, comedy drama, on-the-spot reporting, interviews, sports, etc; a potpourri of feature spots each several minutes in length

MONITOR	N	55	2t	5:05
MONITOR	N	55	Su	3:05
MONITOR	N	55	Su	4:05
MONITOR	N	25	Sa	9:05a
MONITOR	N	25	Sa	9:35a
MONITOR	N	25	Sa	10:05a
MONITOR	N	25	Sa	10:35a
MONITOR	N	25	Sa	11:05a
MONITOR	N	25	Sa	11:35a

Concert Music

GREAT CHOIRS OF AMERICA  
MUSIC FROM LAWRENCE COLLEGE

N	10	Su	9:35a
N	15	Su	9:45a

"Hit-Tunes" Records

BOB BRAUN SHOW teen-age dance party from McAlpin's department store, hit-tunes, guests; aimed primarily at teenaged listeners

BOB BRAUN SHOW	60	Sa	2:00
BOB BRAUN SHOW	55	Sa	3:05
BOB BRAUN SHOW	25	Sa	4:05
BOB BRAUN SHOW	25	Sa	4:35

"Standards" Records

BOB BRAUN SHOW  
BOB BRAUN SHOW  
EASY LISTENING

15	5t	2:10
25	5t	2:30
10	Sa	1:45

Concert Records

MUSIC 'TIL DAWN Pete Mathews; recorded classical, semi-classical, and light classical music

MUSIC 'TIL DAWN	25	5t	5:05a
MUSIC 'TIL DAWN	55	2t	5:05a
MUSIC 'TIL DAWN	55	Su	6:05a
MUSIC 'TIL DAWN	30	Su	7:05a

## WLW Programs - 1961-1962

## Daytime Programs

Program	Source	Length Day, Time
<u>Interview Programs</u>		
WILLING ACRES Bob Miller; on-the-spot recorded interview with a farm family in the WLW area	15 Sa	6:30a
<u>News and Commentary</u>		
WLW NEWS	5 7t	5:00a
WLW NEWS Bill Robbins, news, markets, sports; weather, Frank Pierce	15 6t	7:00a
WLW NEWS Bill Robbins, news; sports; weather, Frank Pierce; helicopter traffic report, Lt. Mehring	15 6t	8:00a
WLW NEWS	5 5t	5:30a
WLW NEWS Bill Robbins	5 5t	9:55a
WLW NEWS Glen Wilson, news; financial news; Tony Sands, weather report	5 5t	4:30
WLW NEWS Glen Wilson, news; regional reports, Hugh DeMoss, Columbus; Ed. Hamlyn, Dayton; & Tom Atkins, Indianapolis; Tony Sands, weather report	10 5t	5:30
WLW NEWS	5 Su	6:00a
WLW NEWS	5 Su	7:00a
WLW NEWS news & weather	5 Su	12:05
ABC NEWS	A 5 Sa	9:30a
ABC NEWS	A 5 Sa	10:30a
ABC NEWS	A 5 Sa	11:30a
ABC NEWS	A 5 Sa	12:55
ABC NEWS	A 5 Sa	1:30
ABC NEWS	A 5 Sa	1:55
ABC NEWS	A 5 Sa	4:30
NBC NEWS	N 5 7t	3:00
NBC NEWS	N 5 7t	4:00
NBC NEWS	N 5 7t	5:00
NBC NEWS	N 5 6t	10:00a
NBC NEWS	N 5 6t	11:00a
NBC NEWS	N 5 5t	1:30
NBC NEWS	N 5 5t	2:00
NBC NEWS	N 5 2t	12:00m
NBC NEWS	N 5 Su	9:30a
NBC NEWS	N 5 Sa	9:00a
PAUL HARVEY news and comment	A 15 Sa	1:30

# WLW Programs - 1961-1962

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## Daytime Programs

Program	Source, Length			Day, Time
<u>Informative Talks</u>				
IMPETUS				
MONEY MATTERS, Glen Wilson, information on personal and family finance	15	Su	12:15	
PERSONALITIES IN YOUR GOVERNMENT Gilbert Kingsbury biographies and information about government officials	5	5t	5:55	
	5	Su	12:10	
EMPHASIS information and entertainment talk by NBC news personalities	N	5	5t	10:05a
EMPHASIS	N	5	5t	10:30a
EMPHASIS	N	5	5t	11:05a
EMPHASIS	N	5	5t	2:05
EMPHASIS	N	5	5t	2:25
EMPHASIS	N	5	5t	2:55
EMPHASIS	N	5	5t	3:05
LIVING SHOULD BE FUN Carlton Fredericks, talks on food and nutrition	N	5	5t	3:55
	T	15	5t	1:45
<u>Miscellaneous Talks</u>				
FLAIR talk, comedy features	A	10	5t	1:35
<u>Farm Programs</u>				
CHORETIME Bob Miller; Jack Conner, farm manager; from Everybody's Farm, Mason, Ohio	35	5t	6:10a	
CHORETIME	20	Sa	6:10a	
DATELINE RFD Howard Chamberlin; news of agriculture and food, recorded talks by guest experts; recorded music	25	5t	5:35a	
EVERYBODY'S FARM Bob Miller; George Logan; Howard Chamberlain; Jean Conner, wife of farm manager; from Everybody's Farm, Mason, Ohio	30	5t	11:30a	
EVERYBODY'S FARM	30	Sa	12:00m	
EVERYBODY'S FARM	20	Sa	12:35	
EVERYBODY'S FARM	30	Sa	1:00	
FARM REPORTER George Logan; agricultural market trends; news of food and farming	10	6t	6:00a	

## WLW Programs - 1961-1962

## Daytime Programs

Program	Source, Length Day, Time		
<u>Religious Programs</u>			
CADLE TABERNACLE from Indianapolis, Indiana (also on WLW television network)		30 Su	2:00
CHURCH BY THE SIDE OF THE ROAD religious service (also on WLW television network)		30 Su	3:30a
NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis, Indiana		15 6t	7:15a
CATHOLIC HOUR	N	30 Su	12:30
HOUR OF DECISION Rev. Billy Graham	A	30 Su	1:00
INTERNATIONAL RADIO GOSPEL HOUR Pastor G. E. Lowman	T	60 Su	11:00a
NEW TESTAMENT LIGHTS	T	30 Su	1:30
LUTHERAN HOUR	N	30 Su	9:00a
RADIO BIBLE CLASS	T	30 Su	7:30a
REV. CHARLES FULLER	T	30 Su	8:00a
VOICE OF PROPHECY	N	30 Su	9:30a
WINGS OF HEALING Dr. Thomas Wyatt	T	30 Su	10:00a
WORD OF LIFE Jack Wortson	T	30 Su	2:30

WLW PROGRAMS - SEASON OF 1961-1962  
(On the air, January 1962)

1113

Late Night Programs

Program	Source,	Length	Day,	Time
<u>Semi-Variety</u>				
MOON RIVER organ music, poetry	30	7t	12:00a	
<u>Concert Records</u>				
MUSIC 'TIL DAWN Pete Mathews; recorded classical, semi-classical, and light classical music	30	7t	12:30a	
MUSIC 'TIL DAWN	55	7t	1:05a	
MUSIC 'TIL DAWN	55	7t	2:05a	
MUSIC 'TIL DAWN	55	7t	3:05a	
MUSIC 'TIL DAWN	55	7t	4:05a	
<u>News and Commentary</u>				
WLW NEWS	5	7t	1:00a	
WLW NEWS	5	7t	2:00a	
WLW NEWS	5	7t	3:00a	
WLW NEWS	5	7t	4:00a	

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- "Trend to Self-Representation by Station Groups in TV Doesn't Include Triangle Outlets," Sponsor, January 6, 1963, 13.
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- "Virginia Lee," Radio Digest, January, 1931, 65.
- "Voice of America Gets Louder," U.S. Radio, September, 1960, 28.
- "Warnings by Wireless," Popular Radio, March, 1926, 296.
- "Washington Week," Sponsor, July 15, 1963, 53.
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- "WLW Advertisement," Radio Digest, June, 1932, 42.
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- "ABS Seeks Dismissal of 750 kw Bids," Broadcasting, April 6, 1964, 130.
- "A. C. Nielson Drops Its Local Radio Ratings," Broadcasting, July 1, 1963, 30.
- "Agencies Like Radio Value Measurement; Crosley Proposal for Common Denominator Wins Buyers' Support," Broadcasting, November 25, 1963, 52.
- "Airline Show Adds Stereo Sound," Broadcasting, July 1, 1957, 32.
- "Amid an Inferno," Broadcasting, September 1, 1940, 28.
- "AM In the A. M." Broadcasting, August 27, 1951, 24.
- "And Now FM Will Have the Numbers Too," Broadcasting, July 29, 1963, 51.
- "Antenna Able to Steer Signal in Development State at WLW," Broadcasting, August 1, 1938, 13.
- "Appeal in WLW 500 KW; Denial Likely," Broadcasting, February, 15, 1939, 25.
- "Appeal in WLW is Dismissed by Court," Broadcasting, July 1, 1939, 24.
- "Authority to Operate 500-KW Daytime Big License Change is Asked by WLW," Broadcasting, September, 14, 1942, 10.
- "AVCO Corp. Announces 30% Earnings Increase," Broadcasting, January 29, 1962, 77.
- "AVCO Nine-month Net up 41%," Broadcasting, November 26, 1962, 30.
- "AVCO Profits up 35% for Six-Month Period; Earnings Reach \$8.3 Million Through May 31," Broadcasting, June 25, 1962, 77.
- "AVCO Repeal," Broadcasting, June 13, 1949, 23.

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- "B & B to Expand," Broadcasting, August 15, 1939, 62.
- "Ben H. Darrow Joins WBEN as Director of Educational Broadcasts," Broadcasting, September 1, 1937, 32.
- "Better Sound, Bigger Revenue," Broadcasting, April 13, 1959, 100.
- "Biggar Takes New Post; Replaced by Chamberlain," Broadcasting, October 25, 1943, 38.
- "Big Radio Stations Discuss Tape Network," Broadcasting, May 31, 1954, 68.
- "Bill Gustin," Broadcasting, February 3, 1964, 79.
- "Birth Control for AM Radio Stations," Broadcasting, May 13, 1963, 27.
- "Boy Scouts Tour WLW's Modern Farm," Broadcasting, November 11, 1963, 83.
- "Broadcasters Foundation," Broadcasting, January 23, 1961.
- "Broadcasters Victory Council," Broadcasting, February 23, 1942, 9.
- "Broadcasting's First \$2 Billion Year," Broadcasting, February 17, 1964, 76.
- "Broad Gains in Radio Revenues," Broadcasting, November 26, 1962, 21.
- "Bureau Opposes WIBC-Crosley Plan," Broadcasting, July 2, 1962, 34.

- "Buy Now Drive Successful," Broadcasting, March 15, 1938, 13.
- "Callahan Returns to Crosley Station," Broadcasting, August 6, 1945, 35.
- "Case for Clear Channels and Superpower," Broadcasting, October 15, 1936, 11.
- "CBS Owned Radio Outlets Talk about Talk Shows," Broadcasting, April 13, 1964, 100.
- "CBS-TV, WLW Get Top Freedom Awards," Broadcasting, February 24, 1964, 86.
- "CCBS Offers 750-KW Station Plan," Broadcasting, October 27, 1947, 15.
- "CCBS Wants Rulemaking," Broadcasting, April 15, 1963, 56.
- "Celler News Monopoly Probe Set," Broadcasting, October 1, 1962, 27.
- Chambers, Joseph A. "WLW Testing with 500,000 Watts," Broadcasting, January 15, 1934, 7.
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- "Cincinnati in Midst of Vibrant Growth," Broadcasting, March 18, 1963, 99.
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- "Clear's Fate Debated," Broadcasting, January 21, 1946, 15.
- "Clears to Ask for Higher Power," Broadcasting, October 15, 1962, 27.
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- "Court Gives Clear Channel Verdict," Broadcasting,  
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- "Coverage of Convention by WLW Cost \$16,000," Broadcasting,  
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- "Crosley Appoints Dunville to Post," Broadcasting, January  
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- "Crosley Appoints Four to Top Posts," Broadcasting,  
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- "Crosley, AVCO, Set New Records; Sales Rose 28% Over Those  
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- "Crosley-Avco Transfer Hearing Begins," Broadcasting, July  
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- "Crosley Broadcasting Corporation Advertisement,"  
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- "Crosley Chief Retires," Broadcasting, June 15, 1964, 92.
- "Crosley Decides Not to Buy KSTP, St. Paul," Broadcasting,  
December 22, 1947, 4.
- "Crosley Defends 'Men Only' Case," Broadcasting, September  
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- "Crosley Faces WLWI Loss," Broadcasting, June 19, 1961, 63.
- "Crosley Files Reply to Bureau on Ch. 13," Broadcasting, July 9, 1962, 9.
- "Crosley Gets Indianapolis Grant 4-3," Broadcasting, March 11, 1957, 7.
- "Crosley Gets Nod by FCC 4-3 Vote," Broadcasting, September 10, 1962, 60.
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- "Crosley Heads Set 'Group' Ad Plans," Broadcasting, August 23, 1954, 54.
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- "Crosley Is Granted; FCC Okays Channel Changes," Broadcasting, December 15, 1952, 67.
- "Crosley Keeps WLWI, 4-3," Broadcasting, September 17, 1962, 54.
- "Crosley Letter Views Demand of Payne for Data on WLW as a Personal Matter," Broadcasting, September 1, 1937, 34.
- "Crosley Loses Ch. 13 on Diversification," Broadcasting, November 6, 1961, 62.
- "Crosley Loses Fight: Ch. 13 Goes to WIBC," Broadcasting, October 30, 1961, 9.
- "Crosley Marketing Finch Facsimile," Broadcasting, February 1, 1939, 15.
- "Crosley News Setup," Broadcasting, December 22, 1941, 49.
- "Crosley Opens Fight to Keep WLWI (TV)," Broadcasting, November 13, 1961, 74.
- "Crosley Organizes for NAB Meeting," Broadcasting, July 1, 1934, 6.

- "Crosley President Dunville Dies at 57," Broadcasting, March 4, 1963, 77.
- "Crosley Promotes Dunville and Park," Broadcasting, July 3, 1944, 14.
- "Crosley Protests FCC Order Denying WLW Experimental Use of 750,000 W," Broadcasting, December 28, 1942, 22.
- "Crosley Radio Corporation Advertisement," Broadcasting, January 15, 1955, 21.
- "Crosley Replies to UAW on Cancelled Program," Broadcasting, October 15, 1961, 52.
- "Crosley Stations Add to Record Avco Earnings," Broadcasting, March 9, 1964, 78.
- "Crosley to Avco Via FCC," Broadcasting, July 30, 1945, 46.
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- Dunville, Robert E. "Your Best Customer: The Farmer," Broadcasting, May 12, 1952, 29.
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- "'Electric Eye' Acts as Guard of WLW," Broadcasting, October 15, 1934, 47.
- "Emphasis is on Efficiency at Comex, News Pivot Setup for WLW-WLWT," Broadcasting, April, 1, 1957, 132.
- "Enter QRG and Mr. Ryan," Broadcasting, November 29, 1954, 122.
- "Executive Lineup Changed by WLW," Broadcasting, November 30, 1942, 18.
- "5 Executives of Crosley Broadcasting Corp. Resign: Reasons Not Announced," Broadcasting, January 27, 1947, 86.
- "Expert Urges Silencing of Radio Nutritionists," Broadcasting, October 16, 1961, 48.
- "Farms Need Clears, Says Rep. Sweeney," Broadcasting, November 1, 1939, 16.
- "Fr. Coughlin List is Being Selected," Broadcasting, September 1, 1937, 12.
- "FCC Accuses Crosley of Intimidating NBC," Broadcasting, May 26, 1958, 71.
- "FCC Answers Oren Harris," Broadcasting, July 8, 1963, 64.
- "FCC Approves Crosley by 4-3 Vote," Broadcasting, August 6, 1945, 15.
- "FCC Approves Seven Station Sales," Broadcasting, August 28, 1944, 158.

- "FCC Asked to Approve Crosley-WLW Sale," Broadcasting, June 25, 1945, 15.
- "FCC Charged with Unfair Action in AM Freeze," Broadcasting, June 3, 1953, 56.
- "FCC Chops Away at the Clear Channels," Broadcasting, June 19, 1961, 48.
- "FCC Crosley Hearing Set for July 23," Broadcasting, July 16, 1945, 4.
- "FCC Denies Attempting to Censor Fredericks," Broadcasting, January 22, 1962, 57.
- "FCC Drops 22 Applications; Nine 500 KW Cases Off Books," Broadcasting, June 22, 1942, 14.
- "FCC Hears Industry's Allocation Views," Broadcasting, June 15, 1938, 51.
- "FCC Releases Its Design for FM," Broadcasting, July 29, 1963, 27.
- "FCC Reverses Its Decision in KSTP Case," Broadcasting, March 24, 1947, 13.
- "FCC Turns Deaf Ear to Hill on Clears," Broadcasting, September 18, 1961, 36.
- "FCC Turns Down WHAS Sale to WLW," Broadcasting, September 26, 1949, 4.
- "FCC Wants Change in Communications Act," Broadcasting, March 25, 1963, 126.
- "FCC Will Decide WLW Case before Adopting New Rules," Broadcasting, September 15, 1938, 25.
- "FCC Won't Change Its Mind on Clear Channels," Broadcasting, November 26, 1962, 63.
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- "For the Record," Broadcasting, February 24, 1964, 98.
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- "Four Days to Celebrate 30 Years," Broadcasting, December 10, 1956, 32.
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- "Group Broadcasters, Inc. Advertisement," Broadcasting, May 1, 1934, 33.
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- "Is Program Appeal Gaining on Numbers," Broadcasting, April 27, 1964, 40.
- "It's a Greenlight for Crcsley, WIBC," Broadcasting, October 15, 1962, 62.
- "Jamboree Replies," Broadcasting, February 15, 1939, 90.
- "James D. Shouse," Broadcasting, April 1, 1940, 16.
- "James J. Bollinger," Broadcasting, March 25, 1963, 154.
- "Jennings is Appointed WLW Program Manger," Broadcasting, October 1, 1937, 13.
- "Jingle Singer Appears with Cincinnati Symphony," Broadcasting, February 11, 1963, 40.
- "KDKA Gets Mike Award," Broadcasting, February 17, 1964, 52.
- "Kroger Campaign Brings Record Sales," Broadcasting, January 21, 1946, 22.
- "KSTP Sale Probes as Hearing Opens," Broadcasting, March 17, 1947, 20.
- "750 KW Authorized for WLW Adjunct at Request of OWI," Broadcasting, February 1, 1943, 10.
- "650 KW Hearing of WLW Deferred," Broadcasting, August 17, 1942, 70.
- "Larry Reinhart," Broadcasting, February 3, 1964, 77.
- "Latin Pickups," Broadcasting, December 22, 1941, 48.
- "Lee, Ford Explain Clear Channel Stand," Broadcasting, July 29, 1963, 83.

- "Let's Add a Verse to 'Old MacDonald': He Has Lots of Television Sets, Too," Broadcasting, December 12, 1955, 35.
- "Life Will Have to go on Without Ma Perkins," Broadcasting, November 28, 1960, 68.
- "Linda Cast, Sponsor Same 10 Years," Broadcasting, February 10, 1947, 18.
- "Listeners Unanimously Favor NBC Radio Drama," Broadcasting, December 2, 1963, 83.
- "Maca Yeast Spot Series is Placed on 14 Stations," Broadcasting, September 1, 1940, 52.
- "Mail Bag at WLW," Broadcasting, June 15, 1938, 74.
- "Malt-O-Meal's Show," Broadcasting, September 1, 1937, 12.
- "Mantle Lamp Expands," Broadcasting, October 15, 1937, 20.
- "'March of Time' Moves to Full Blue," Broadcasting, October, 2, 1944, 60.
- "Market Research Extended by WLW," Broadcasting, November 15, 1939, 34.
- "MBS Goes All Music, News, and Sports," Broadcasting, April 15, 1957, 40.
- "MBS May Pull the Plug This Week," Broadcasting, June 15, 1957, 31.
- "McCaw Group Pays \$450,000 for WINS," Broadcasting, August 10, 1953, 70.
- "The Media," Broadcasting, January 27, 1964, 86.
- "Meeting the Crisis," Broadcasting, June 23, 1952, 27.
- "Merchandising Clinic to Test Drug Products is Established by WLW," Broadcasting, January 1, 1940, 69.
- "Merchandising Service Is Successful at WLW," Broadcasting, May 15, 1932, 17.
- "Mr. Harris Writes a Letter to Mr. Henry on Clear Channels," Broadcasting, July 1, 1963, 56.
- "More Affiliates on the WLW Line," Broadcasting, September 1, 1937, 16.

- "Morton Heads NBC Operated Stations as Hedges Resigns To Go with Crosley," Broadcasting, December 15, 1936, 19.
- "Most Powerful Shortwave Transmitters Built by WLW, Are Formally Opened," Broadcasting, September 25, 1944, 18.
- "Motives in Sale of WINS are Questioned," Broadcasting, September 24, 1945, 17.
- "Musical Chairs with Affiliates," Broadcasting, January 7, 1963, 42.
- "Mutual Reaches Its 20th Birthday," Broadcasting, September 27, 1954, 90.
- "National Safety Council Awards Go to 39 Stations," Broadcasting, January 6, 1964, 53.
- "NBC Affiliates up in Arms," Broadcasting, January 1, 1951, 51.
- "NBC Begins Major Revision in Radio Selling, Schedules," Broadcasting, April 4, 1955, 27.
- "NBC Cites News," Broadcasting, January 21, 1963, 74.
- "NBC Radio Begins 'Bandstand' Today," Broadcasting, July 30, 1956, 58.
- "NBC Radio Plans Day Increase," Broadcasting, March 4, 1957, 100.
- "NBC Radio Plans New Rate Set-Up," Broadcasting, August 26, 1957, 68.
- "NBC Radio Raises Compensation Rate," Broadcasting, November 19, 1956, 95.
- "NBC Radio Ready to Ask 20% Nighttime Rate Cut," Broadcasting, June 7, 1954, 31.
- "NBC Radio Shows Its 'Bikini,'" Broadcasting, November 16, 1959, 72.
- "NBC Radio's New Programming Ready to go Despite Obstacles," Broadcasting, January 14, 1957, 92.
- "NBC Radio to Drop 'Weekday' Program," Broadcasting, June 25, 1956, 90.
- "NBC Revamps Policies," Broadcasting, October 8, 1951, 23.

- "NBC Reveals Its Future Pattern," Broadcasting, October 19, 1959, 54.
- "NBC 'Stardust,'" Broadcasting, February 16, 1959, 67.
- "Network Competition Described by MBS," Broadcasting, February 15, 1939, 17.
- "Network Radio Programs Insufficient," Broadcasting, July 23, 1956, 42.
- "Network Sending Same Staffs for Democrat Session," Broadcasting, July 15, 1940, 86.
- "Networks on the West Coast to be Realigned on December 20," Broadcasting, December 15, 1936, 22.
- "Networks Realign Cincinnati Setup," Broadcasting, December 1, 1937, 26.
- "Networks, Stations Cover Maneuvers," Broadcasting, September 22, 1941, 59.
- "New FM Station Granted Crosley," Broadcasting, March 15, 1940, 82.
- "New Hookup's First Program," Broadcasting, April 15, 1937, 18.
- "New Measurement for Radio Planned," Broadcasting, April 11, 1960, 58.
- "New Pact Cuts Back on Staff Musicians," Broadcasting, March 9, 1964.
- "New Radio Knowledge Studied as FCC Peruses Probe Data," Broadcasting, July 15, 1938, 18.
- "New Rumbles in Radio Ratings," Broadcasting, February 10, 1964, 70.
- "Newsmen of WLW and WSAI," Broadcasting, December 15, 1941, 18.
- "New York Network Takes Programs of WLW-Line," Broadcasting, July 15, 1937, 10.
- "Nielsen Spans Local Rating Reports--New Audience Measurement System Would Provide Data on Three Areas in Each Locality Using Combination of Audimeter and Audilog Readings," Broadcasting, February 8, 1954, 31.

- "No Sale," Broadcasting, October 29, 1956, 5.
- "Notables at WLW Dedication," Broadcasting, May 15, 1934, 10.
- "Nutrition Broadcaster Fredericks in 'Comeback,'" Broadcasting, February 25, 1963, 58.
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