

The Magazine for the Radio Listener 15 cents

What's on the Air



Vol. 1. No. 2

December 1929

WAVE-LENGTH GUIDE

CHANNEL	COLUMBIA BROADCASTING SYSTEM	NATIONAL BROADCASTING COMPANY	FTS	METERS	DIAL READING
1	WKRC-WEAN	WGR-KSD	550	545	
2	KLZ	WFI-WIOD	560	535	
3	WWNC	WIBO	570	526	
4		WTAG	580	517	
5		WOW	590	508	
6	WCAO-WREC		600	500	
7	WFAN	WDAF	610	492	90
8		WTMJ	620	484	
9	WMAL		630	476	
10	WAIU		640	468	
11		WSM	650	461	
12		WEAF	660	454	
13	WMAQ		670	447	80
14		WPTF	680	441	
15		WLW	700	428	
17	WOR		710	422	
18		WGN	720	416	
20		WSB	740	405	
21		WJR	750	400	
22		WJZ	760	394	70
23	WBBM	KFAB	770	389	
24	WTAR	WMO	780	384	
25		WGY	790	379	
26		WFAA-WBAP	800	375	
27	WCCO		810	370	
28		WHAS	820	366	
29		KOA	830	361	60
32	WABC		860	349	
33		WLS-WENE	870	345	
35		WJAE	890	337	
36	WMAK-WFBL	WKY-WEEI	900	333	
38		WWJ-KPRO	920	326	
39	WDEJ-WBRO		930	322	
40		WOSH	940	319	50
41	KMBC	WEO	950	316	
43		WCFL	970	309	
44		KDKA	980	306	
45		WBZ-WBZA	990	303	
46		WOC-WHO	1000	300	
48		KYW-KFKX	1020	294	
50	KELD	KTHS	1040	288	40
52	WFBM	WTIO-WBAL	1060	283	
53		WTAM	1070	280	
54		WBT	1080	278	
55	KMOX		1090	275	
57		WEVA	1110	270	
58	WISN		1120	268	
60		WAPI-KVOO	1140	263	30
61		WHAM	1150	261	
62	WOWO		1160	258	
63	WCAU		1170	256	
65		WCAI	1190	252	
68		WCAE-WREN	1230	246	
69	WNAO		1230	244	
70	WGHP		1240	242	20
72	WLBW-KOIL	WJAX	1260	238	
73	WDSU		1270	236	
74	WDOD	WEBC	1280	234	
76	WJAS-KTSA		1290	232	
76	WIBW-KPH		1300	231	
78	WADC	WSMB	1320	227	
80	WEPD	WBAI	1340	224	10
81		KWK	1350	222	
85	WHK-KLRA		1390	216	
90	WHEC		1440	208	
91		WFJO	1450	207	
92		KSTP	1460	205	
93	WRBW-KPJF		1470	204	
94		WCKY	1480	203	
95	WLAC		1490	201	

WHAT'S ON THE AIR

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Vol. I. MAGAZINE FOR THE RADIO LISTENER No. 2

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

HOW TO USE

"WHAT'S ON THE AIR"

To Double the Benefits from Your Radio Set

HOW TO FIND THE PROGRAM YOU WANT WHEN YOU WANT IT

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

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

Sunday programs appear on pages 8-13; Monday, pages 14-19; Tuesday,
pages 20-25; Wednesday, pages 26-31; Thursday, pages 32-37; Friday, pages
38-43; Saturday, pages 44-49.

HOW TO USE THE WAVE-LENGTH GUIDE

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

corresponding to the points on the detector dial of your set where these sta-
tions "come in." After you have drawn about a dozen of these lines you
will have a guide to all of the stations in the country. For example, if Sta-
tion WEAF, which is on channel No. 12—which means it operates on a fre-
quency of 660 kilocycles and 454 meters—comes in on your set at 74, and
Station WLW, on channel No. 16, comes in on your set at 67, stations on
channels 13, 14 and 15 necessarily must come in at points between these two
locations on your dial. The numbers preceding stations on program pages are
the channel numbers shown on the "Wave-length Guide."

TO MAKE A LONG- DISTANCE TEST (DX)

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

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

WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

VOLUME I

DECEMBER, 1929

NO. 2

An Ear View of America

Robert M. Starr



THE orchestra concluded on a long, blue chord. A four-toned chime tinkled. "Station WEA, New York," a pleasant voice remarked. The number on the dial scale changed from 660 to 640 as I turned the knob. Another orchestra was concluding another selection. Followed a moment of silence, underlaid by a whisper of static, then "KFI, Los Angeles," another pleasant voice announced.

In a split second I had been transported from coast to coast, three thousand miles, without so much as leaving my favorite chair. Rather hard on Capt. Frank Hawkes' eighteen-hour non-stop airplane record for the same distance, isn't it? Yet it is a feat which listeners duplicate when distance reception is good.

True, the transporting was in the dimension of only one sense—hearing. But there is considerable to be said for that sort of fireside traveling—literally with all the comforts of home—which radio makes possible; even more because nightly familiarity tends to rub the glamor off this genuine marvel, broadcasting.

Gathering impressions of people and places is among the most fundamental and lasting of our inherent urges. Some go so far as to say that, when an individual ceases to be curious about people and places, he is dead in quite a practical sense, and there is much truth in that contention.

Age-old curiosity about people and places is what causes the college boy to spend his summer on a cattle-boat, churning its way across the Atlantic or down to the Argentine. Five or ten years later it is what causes him to bundle his family into a car and fare forth on a vacation

trip. And between times it is what causes him to watch the news reel unfold its story of far places and strange people on the movie screen, or turn the pages of Roy Chapman Andrews' latest book of exploration.

The eagerness to acquire impressions of other people and places is instinctive, universal; and radio, by bringing the voices of an entire continent into the home at the turn of a knob, is the newest and in many ways the most remarkable means of satisfying it.

"You say you're from Bingville? Why, I know that town! I hear your broadcasting station every night or so." Many a "beautiful friendship" has begun in a Pullman smoker or hotel lobby with just such a preamble.

It is another and concrete way of saying that radio gives millions of listeners impressions of sections and cities quite as definite as they receive through the other means of contact just mentioned. This is not surprising, either. Radio brings these impressions again and again, with the cumulative effect the advertising men are fond of dwelling on, and into the home itself, under conditions which make the listener receptive to them.

Oddly enough, however, the first and perhaps most unexpected result of doing your traveling with a radio dial is the realization that the people in one section of these United States are pretty much like those in every other. I say "perhaps most unexpected" because the great majority of us tend naturally to think of the people in those sections beyond our "neck of the woods" as different in various ways.

The dyed-in-the-wool New Yorker leans to the notion that culture stops at the Alleghenies. The Alabamian thinks of Minnesota as a transplanted bit of Scandinavia. And the man from Maine thinks of Montana as a State where horse-stealing is dealt with by "Judge Lynch."

This is putting the matter a bit strong, no doubt. Personal contact, newspapers and the ubiquitous movies have done much to break down false ideas of



sectional differences. But remnants of them do linger, or did until the advent of broadcasting. It has been the means of banishing them in many and sometimes amusing ways.

"I had California the other night," an Ohio friend reported, when broadcasting was still comparatively young. "And, do you know, they were playing the same new songs out there that we are here!" He was actually astonished that the new tunes had reached the west coast as promptly as they had his locality. (This, of course, was before the days of the theme songs written on the Hollywood lots.)

By turning tuning-dials, listeners in the East have discovered that San Francisco and Minneapolis have symphony orchestras as splendid as their own. Those who labored under the assumption that each section had its peculiar dialect have found that Americanized English is surprisingly the same the continent over, and metropolitan dwellers have learned that their congested centers have no monopoly on the traffic problem.

Radio travel has driven home the fact, even more forcefully than actual visits, that we are one nation, enjoying much the same things, doing much the same things, seeking to attain much the same goals.

Nevertheless, we Americans are not standardized like so many quantity-produced cars or cans of tomatoes, turned out to uniform specifications. There are, as every one knows, sectional and local differences in the people and their background, just enough to add the zest of variety; and radio has brought this home to the dial traveler, even while showing him that we possess a firm national solidarity.

For instance, those who have heard WSM's "grand old opery" programs Saturday nights get a colorful picture of what makes Tennessee distinctive. In fact, the Pickard Family, Uncle Dave Macon and Bert Hutchinson have sold mountain music to the whole country.

WBAP's rodeo broadcasts have reminded many listeners that riding and roping are far from *passee* accomplishments in a cattle country; and WLW's description of the race between the *Tom Greene* and the *Betsy Ann* last summer also reminded them that steamboats still ply our navigable rivers to even more purpose than in the old, romantic days.

However, because people respond most readily to people, it is the announcer rather than the content of programs who stamps a single station or the stations of a section with personality in the minds of those at the loud-speakers. Often, to be sure, this association is half-conscious. Nevertheless, it is so universal and normal that most listeners come to think of the men



Through our radio eyes we are getting a bigger view of our Uncle Samuel.....

behind the voices which issue from their loud-speakers as representatives of their stations and sections, more directly than the programs to which they are assigned.

Perhaps most typical among those spokesmen of various sections is Lamdin Kay, of WSB, whose "Atlantah, Gaw-gah," has made him an inimitable exponent of the South. And, of course, one can not overlook his picturesque colleague, Bill Mundy, now famous for his "crap-shootin' formation."

Passing to the East, there is Milton J. Cross, whose sincere culture won him the announcer's diction medal, and Marley Sherris, with the suave sophistication. Many listeners have come to think of them as personifications of the at-

tributes of New York.

By the same token Chicago has come to be associated with the refreshing Scotch burr and virile personality of Bill Hay, the vivid alertness of Quinn Ryan, and the friendly good cheer of Everett Mitchell. Then, down in Pittsburgh there is Louis Kaufman to inject breezy geniality into the concept of the "Smoky City."

One of the most interesting and valuable results of all these radio contacts is that they so frequently correct inaccurate, popular notions of a section, State or city gained from other sources. Kentucky is a typical example that comes to mind.

According to John Fox, Jr.'s, novels and much of what is seen on the movie screen, the "dark and bloody ground" is inhabited half by ignorant mountaineers who divide their attention between carrying on bitter feuds and the manufacture of "corn liquor," and half by portly "colonels" devoted to horse-racing and mint juleps. But those tuning to WHAS have made the pleasant—if disillusioning—discovery that Kentucky is as alert and progressive as any State in the Union.

Sometimes, however, broadcasting bears out certain popular notions of a community, even while it upsets others. Among the cities, Chicago, for instance, is perhaps most accurately—if bewilderingly—represented by radio. On the one side there is the Civic Opera Company and its splendid performances, WENR's delightful symphonic programs, and WLS's unique presentations—all illustrating in striking fashion the gratifying cultural attainments of the lake metropolis. Then, on the other, there is the blaring output of its many dance-halls, "Big Bill" Thompson's propaganda, formerly the nightly offering of WHT, and the grim reality of WGN's police orders. An oddly blurred and contradictory picture! But that is Chicago.

(Continued on page 50.)

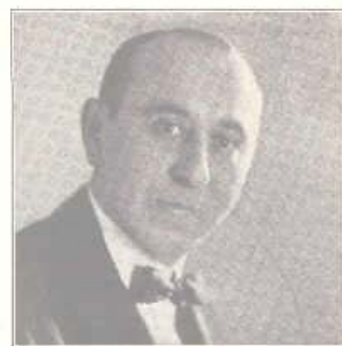
New Dance Each Month—Keep Your Dancing Up to Broadway

The Modern Waltz

With Suggestions on How to Gain Confidence in Dancing

by ARTHUR MURRAY

"America's Foremost Dancing Instructor"



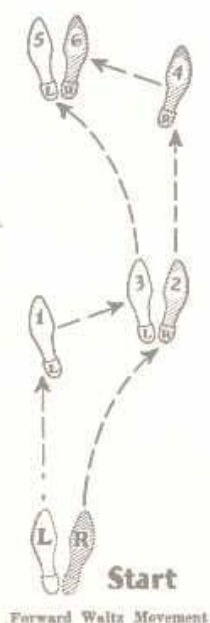
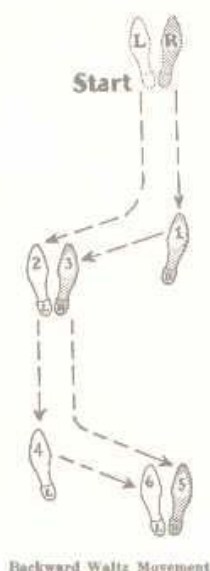
Mr. Murray

BEFORE taking up this month's lesson, I want to offer a few suggestions on how to gain confidence in dancing. Since beginning my series in WHAT'S ON THE AIR, I have received scores of letters from people who seem a bit uncertain when they start to fight it out on the ballroom floor. These pointers are intended to give you courage.

Lack of confidence is caused by insufficient knowledge of the subject. When you really know how to dance, you will not be lacking in confidence. To gain confidence in dancing, or in anything else, you must know your subject. As you learn to dance, unconsciously you will acquire ease and confidence. If you are lacking in confidence, it is because you are not sure of your steps. If you really know how to drive an automobile, you have confidence in your ability to drive, even in the most congested traffic. But would you have confidence to drive a car if you had never driven before? Confidence comes with knowledge. When you know how to dance, and know exactly how to do each step, you automatically gain ease and confidence.

Learning to dance alone at first will help in giving you confidence. The common belief that it is impossible to learn to dance without a partner is absurd. Self-balance can not be acquired if one leans continually upon another. Until the learner can dance properly alone, it would be discourteous to ask any one to dance with him. Learn the steps by yourself and then you will be able to dance with any dancer in a confident manner.

By showing your partner that you really know what you are doing you gain her confidence. She will follow you readily if she has faith in your ability. And when you become a good leader you will soon find it out, and this knowledge will give you confidence in dancing and impart the same confidence to your partner.



HOW TO DANCE THE MODERN WALTZ

IF you are still lacking in assurance, go back to the beginning of this article and read it over again. The confident ones may proceed with the modern waltz.

The waltz is universally recognized as the most beautiful ballroom dance ever conceived. It came into popular favor internationally in 1812, and since then it has endeared itself to millions of people.

The waltz music has a most delightful rhythm. Its accent is very plainly marked, which makes it very "danceable."

The actual waltz step has become so popular that it is now also the basis for most of the steps in the fox-trot and one-step.

It is a recognized fact that people who learn to waltz correctly are the most graceful dancers and can learn other dances more readily than people who have not had that advantage. For people who have danced the waltz before, it is essential that they learn the waltz as here given, as these same steps are used in various ways in the fox-trot and other dances.

It is safe to say that more than half the people dance the two-step in the belief that they are dancing the waltz. This is due to the fact that a great many of the teachers of a few years ago did not really know the waltz. Also, a great many people who learned by themselves—those who "picked up" dancing—really picked up the two-step, thinking they were learning the waltz.

The real waltz is a smooth, round movement. The two-step is a straight movement, and the turns are made in an angular manner.

After you have learned both steps, they will be very plain to you, and you will have no difficulty in telling one from the other. Proceed very carefully at first. That is always the time to avoid confusion.

The waltz is recognized as the foundation of all ballroom dancing. It is therefore essential to go very slowly and practice faithfully while learning this most important dance. Build a good foundation and you will always be a good dancer. The one who lays a good foundation in dancing never forgets.

Do not be content with simply learning how to do the steps; practice each movement until you can do it rapidly and almost mechanically. When you waltz with a partner you will not have time to think of the step; it must have become automatic.

THE FORWARD WALTZ MOVEMENT.

Here is the count for the complete forward waltz step:

1. Step forward on left foot.
2. Step forward to right.
3. Draw left up to right, weight on left.
4. Step forward with right.
5. Step forward with left.
6. Draw right foot up to left, weight on right.

Practice this step around the room, going in the line of direction. Study the diagram carefully.

(Continued on page 50.)

Reviewing the Radio Year

By HERBERT B. GLOVER, Columbia



BROADWAY ASSOCIATION BROADCASTS ITS TRIBUTE TO EDISON

Left to right are: Jesse Strauss, president of R. H. Macy Company; Major-General Hanson E. Ely, commander Second Corps Area, Governors' Island; Dr. John Harris, president Broadway Association; Dr. Julius Klein, Assistant Secretary of Commerce; Will Oakland, who sang to the nation "Silver Threads among the Gold," the number which he first recorded for Edison twenty-five years ago, and H. E. Fisk.

AS we approach the new year with its attendant promises of great achievements in the field of radio broadcast entertainment, it is only fitting that we cast a glance backward to view the past twelve months in retrospect, and, with this impression clearly outlined in our minds, be better equipped to base our expectations of the period to come.

What has radio broadcasting accomplished in 1929? Has it continued to hold the interest of its huge audience, and, if so, why? What of its acknowledged bad features have been eradicated, and what new attractions have been added to create a greater listener appeal? Any pitfalls into which radio broadcasting might have fallen in years past have been glossed over with the weak explanation: "Oh, it's an infant industry; give it a chance!" One can no longer refer to broadcasting as an infant industry. Solely on its own merits and its own initiative, and in the short space of ten years, broadcasting has jumped from a position of obscurity to a point where it is considered, generally, on a par with any other form of entertainment.

The year of 1929 may well be put down as an era of development and refinement rather than pioneering in the broadcast field. Prior to this year, scarcely a week elapsed without something being done on the broadcast wavelengths which never had been accomplished before. Hundreds of stories issuing from the publicity offices of stations began with the startling words: "For the first time in radio history, etc." The current year found the "first times" exhausted, and radio impresarios turned their efforts from attempts at

doing novel stunts to the more satisfying task of doing them better. Probably radio drama benefited most by this turn. At least we can say that the radio dramas of the past twelve months have far exceeded any previous efforts along that line, and more hours were devoted to this form of entertainment than ever before. Instead of following the modern trend in drama, the radio impresarios seemed to have more success when they turned back the pages of history a quarter or half century and placed before the public the ten, twenty, thirty "meller-dramas" of the gas-lit age. An outstanding success in this field has been scored by the "Hank Simmons Showboat" series, which have been sponsored by the Columbia Broadcasting System. So popular has this feature become that its producers have been hard pressed to find a suitable time for broadcasting it. Placing it in the middle of the evening for Eastern audiences brought

complaints from the Pacific Coast that it came on too early, while a later hour, suited to West Coast listeners, brought another deluge of complaints from Eastern listeners that "Showboat" came on after their bedtime. It seems that this feature will have to follow the example set by the True Story Hour, featuring the adventures of Mary and Bob, another of the Columbia System's most popular broadcasts which follow the dramatic formula. During the current year the True Story Hour has devised the ideal solution for pleasing both audiences by presenting this broadcast twice, at nine o'clock on Friday nights for Eastern and middle Western audiences, and again at midnight of the same eve-

(Continued on page 50.)



ISHBEL MacDONALD, daughter of Great Britain's Prime Minister, delivering her message to American women over the coast-to-coast network of the Columbia Broadcasting System.

FRIDAY

December
6, 13, 20, 27

EASTERN TIME		6	6	7	7
		30		30	
ALA.	60 BIRM'HAM WAPI	X	X	M	N
	39 BIRM'HAM WBRC	P	③	V	P
ARK.	50 HOT SPGS. KTHS				
	85 LITTLE ROCK KLRA				
COLO.	28 DENVER KOA		MV	MV	N
	2 DENVER KLZ	③	③		
CONN.	52 HARTFORD WTIC				
D. C.	9 WASH'TON WMAL	③	P	M	X
	41 WASH'TON WRC	①	②	③	⑤
FLA.	72 JACK'TLE WJAX				
	2 MIAMI B. *WIOD				
GA.	20 ATLANTA WSB				⑨
ILL.	48 CHICAGO *KYW				⑨
	23 CHICAGO *WBBM	③	③		
	43 CHICAGO WCFL	B	M	N	
	33 CHICAGO *WENR	C			
	18 CHICAGO WGN	E	C	C	D
	23 CHICAGO WLS	⑤			
	13 CHICAGO WMAQ	③	C	⑦	M
IND.	62 FT. WAYNE WOWO				
	51 IND'PLS WFBI			⑦	
IOWA	72 C. BLUFFS KOIL		P	⑦	
	46 DAYTON *WOC	D	D		
	46 DES MOINES *WHO				
KANS.	58 LAWRENCE WREN	⑥	P	⑧	
	76 TOPEKA WIBW				
	76 WICHITA KFH	③			
KY.	94 COV'TON WCKY				
	28 LOUISVILLE WHAS	C		D	⑤
LA.	73 N. ORLEANS WDSU				
	78 N. ORLEANS WSMB	N	X		
ME.	40 PORTLAND WCSH	M	②	N	④
MD.	52 BALTIMORE WBAL				
	6 BALTIMORE WCAO	③	③	M	V
MASS.	45 SPRINGFIELD WBZ	E	E	D	⑨
	45 BOSTON WBZA	E	E	D	⑨
	37 BOSTON WEEL				
	69 BOSTON *WNAC	M	M	M	M
	4 WORCER WTAG		②	E	X
MICH.	70 DETROIT WCHP	D	M	D	O
	21 DETROIT *WJR	M	M	M	M
	38 DETROIT WWJ	①	②	X	④
MINN.	27 MINNEAP. WCCO		N	⑦	V
	93 ST. PAUL KSTP	M	M		
MO.	41 KAN. CITY *KMBC	③		⑦	
	7 KAN. CITY *WDAF				
	55 ST. LOUIS *KMOX	③	C	⑦	
	1 ST. LOUIS *KSD				
	81 ST. LOUIS *KWK	X	E	③	D
NEBR.	5 OMAHA WOW	E	C	M	X
N. J.	17 NEWARK WOR			D	D
CENTRAL TIME		5	5	6	6
		30		30	



HENRY and GEORGE and their little playmates ready to try to "ring the bell" in the half-hour of semi-dramatic frolic which constitutes the Henry George program over Columbia each Friday at 7 p. m. Even an "old chestnut" has a new laugh in it when these fellows get through fooling with it, and they always manage to find a new joke or two in their repertoire. They are the first on the air with "minute" comedies.

① Black and Gold Room Orchestra

② Raybestos Twins

Al Bernard and Billy Beard; Lannie Ross, tenor; orchestra direction, Dave Grupp. Announcer, John S. Young.

③ The Eternal Question

Humor and drama in romance. Announcer, Eugene Marshall.

④ Broadway Lights

(First 15 min.)

Muriel Pollack, pianist; Welcome Lewis, contralto crooner. Announcer, John S. Young.

The World in Music

(Pierre Key.)

Announcer, John S. Young. (Last 15 min.)

⑤ Broadway Lights

(First 15 min.)

⑥ Whyte's Orchestra

Direction, Smith Ballew. Announcer, Martin Provensen.

⑦ Books in the Limelight

(First 15 min.)

Thomas Mason.

Pauline Haggard

(Last 15 min.)

Contralto soloist and pianist. Announcer, Milton J. Cross.

— Pepsodent Program (Amos 'n' Andy)

7 p. m., blue network.

FRIDAY

December
6, 13, 20, 27

EASTERN TIME			8 8 9 9			
			30		30	
ALA.	60 BIRMINGHAM	WAPI	E	E	X	E
	35 BIRMINGHAM	WBRC	1	D		
ARK.	50 HOT SPRINGS	KTHS	D	V		
	85 LITTLE ROCK	*KLRA			2	2
COLO.	29 DENVER	KOA	1	1	7	8
	2 DENVER	KLZ	1		2	2
CONN.	52 HARTFORD	WTIC	1	1		
D. C.	9 WASHINGTON	WMAL	1	3	2	2
	41 WASHINGTON	WRC	1	1		3
FLA.	72 JACKSONVILLE	WJAX		5	7	
	2 MIAMI BEACH	*WIOD		5	7	
GA.	20 ATLANTA	WSB			7	8
ILL.	48 CHICAGO	*KYW	1	1	7	8
	23 CHICAGO	*WBBM			V	P
	43 CHICAGO	WCFL				
	33 CHICAGO	*WENR		E		
	18 CHICAGO	WGN	D	D	P	P
	33 CHICAGO	WLS				
	13 CHICAGO	WMAQ		3	2	2
IND.	62 FT. WAYNE	WOWO		3	2	2
	51 INDIANAPOLIS	WFBM	1			
IOWA	72 C. BLUFFS	KOIL		3	2	2
	46 DAVENPORT	*WOC	1	1		3
	46 DES MOINES	*WHO				
KANS.	68 LAWRENCE	WREN	4	6	7	8
	76 TOPEKA	WIBW				
	76 WICHITA	KFH	1	M	2	2
KY.	94 COVINGTON	WCKY	X	X	D	8
	28 LOUISVILLE	WHAS			7	8
LA.	73 N. ORLEANS	WDSU			2	2
	78 N. ORLEANS	WSMB	X	X	7	8
ME.	40 PORTLAND	WCSH	1	1	X	3
MD.	52 BALTIMORE	WBAL				
	6 BALTIMORE	WCAO		2	2	2
MASS.	45 SPRINGFIELD	WBZ	4	6	7	8
	45 BOSTON	WBZA	4	6	7	8
	37 BOSTON	WEEI	1	1		
	69 BOSTON	*WNAC	1	3	2	2
	4 WORCESTER	WTAG	M	M		3
MICH.	70 DETROIT	WCHP		3	2	2
	21 DETROIT	*WJR	4	M	M	8
	38 DETROIT	WWJ	1	1	X	3
MINN.	27 MINNEAPOLIS	WCCO	1	3	2	2
	91 ST. PAUL	KSTP	1	1		
MO.	41 KANSAS CITY	*KMBC	1	3	2	2
	7 KANSAS CITY	*WDAF	1	1		
	55 ST. LOUIS	*KMOX	1	3	2	2
	1 ST. LOUIS	*KSD	1	1		3
	81 ST. LOUIS	*KWK	4	6	7	8
NEBR.	5 OMAHA	WOW	1	1		3
N. J.	17 NEWARK	WOR	X	M	V	D
CENTRAL TIME			7 7 8 8			
			30		30	

The "Rakoczy March," by Berlioz, which opens the program, was a national patriotic air and bears the name of a famous Hungarian family. The complete program includes:

Rakoczy March _____ Berlioz
 Funeral March from "Eroica" Symphony (excerpt) _____ Beethoven
 March from "Tannhauser" _____ Wagner

In the opening December 6 program of Series C, for pupils in the seventh, eighth and ninth grades, Mr. Damrosch will appear as piano soloist, as well as conductor. He will play Cesar Franck's "Sonata for Piano and Violin," together with the concertmaster of the orchestra, Michel Gusikoff. The program is on the subject of rounds and canons, and brings out the difference between these two styles of composition. Mr. Damrosch will explain the origin and nature of the musical forms and illustrate them with the following program:

Three Old Rounds:
 "Three Blind Mice" (English).
 "Are You Sleeping?" ("Frere Jacques"—French.)
 "How I Love to Sit at Evening" ("O Wie Wohl Ist Mir Am Abend"—German).
 Andante from Symphony No. 1 _____ Beethoven
 Finale from Sonata for Piano and Violin _____ Franck
 (Messrs. Damrosch and Michel Gusikoff.)

The December 20 program of Series C deals with music inspired by Greek myths, and shows how composers utilized Greek mythology as a basis for musical works. The program follows:

Dance of the Furies, from "Orpheus" _____ Gluck
 Iphigenia's Farewell from Incidental Music to "Iphigenia in Aulis" _____ Walter Damrosch
 Symphonic Poem, "Phaeton" _____ Saint-Saens

Series D, for high schools, colleges and music clubs, will have its first concert of the month on December 6, when Mr. Damrosch will explain and illustrate the modern suite. He will show the difference between the modern and classic suites, playing as his sole number on the program:

Symphonic Fragment from "Daphnis and Chloe" _____ Ravel

The second December program of Series D will be held on December 20. It will consider the subject of "The Theme and Its Variations," the theme being a form of music utilized by composers. In this program also there is but a single number:

Theme and Variations from Suite No. 3 _____ Tchaikowsky

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B Band music
 C Children's features
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 E Educational
 G Grand opera
 L Light opera
 M Instrumental (other than dance)
 N News
 O Organ
 P Popular music (with vocal solos)
 R Religious
 T Theatrical
 V Vocal ensembles
 W Wit, comedy
 X Station on air, but program variable

◆ Dance music from New York

1 Cities Service Concert Orchestra and the Cavaliers

Frank Banta, pianist; featured artists: John Seagle, baritone; male quartet; orchestra direction, Rosario Bourdon. Announcer, Edward Thorgersen.

2 Stars of Melody

Judson House, tenor; Erva Giles, soprano; director, Harry Horley. Announcer, John S. Young.

3 Schradertown Band

Arthur Allen and Louis Mason, as Gus and Louie; brass band; director, Arthur Pryor. Announcer, John S. Young.

4 Triadors

Comedy sketch; director, Raymond Knight; Chester Gaylord, vocalist; orchestra director, Joe Rines. Announcer, Phillips Carlin.

FRIDAY

December
6, 13, 20, 27

EASTERN TIME		10	10	11	11
		30	11	30	
ALA.	60 BIRMINGHAM WAPI				
	39 BIRMINGHAM WBRC	E		4	5
ARK.	50 HOT SPGS. KTHS	P	5		
	85 LITTLE ROCK KLRA				
COLO.	29 DENVER KOA	4	5	7	P
	2 DENVER KLZ			4	5
CONN.	52 HARTFORD W TIC	1			
D.C.	9 WASH'TON WMAL	1	2	4	D
	41 WASH'TON WRC	1	2	6	
FLA.	72 JACK'VE WJAX		5		
	2 MIAMI B. *WIOD				
CA.	20 ATLANTA WSB	4	5		
ILL.	48 CHICAGO *KYW	4	5	7	
	23 CHICAGO *WBBM	M	2		
	43 CHICAGO WCFL				
	33 CHICAGO *WENR				
	18 CHICAGO WGN	P	P	N	D
	33 CHICAGO WLS	1			
	33 CHICAGO WMAQ	1	2		P
IND.	62 FT. WAYNE WOWO	1	2	4	5
	51 INDIANAPOLIS WFBM				
IOWA	72 C. BLUFFS KOIL	1	2	4	5
	46 HAVENPT *WOC	1	2	3	5
	40 DES MOINES WHO				
KANS.	65 LAWRENCE WREN	4	5	6	
	76 TOPEKA WIBW				
	76 WICHITA KFH			4	5
KY.	94 COV'TON WCKY	X	X		
	20 LOUISVILLE WHAS	4	5	D	D
LA.	73 N. ORLEANS WDSU				
	78 N. ORLEANS WSMB	4	5		
ME.	40 PORTLAND WCSH	1	N	X	
MD.	52 BALTIMORE WBAL				
	6 BALTIMORE WCAO	1	2	P	
MASS.	45 SPRINGFIELD WBZ	4	5	7	
	45 BOSTON WBZA	4	5	7	
	37 BOSTON WEEI				
	69 BOSTON *WNAC	1	2	4	5
	4 WORCESTER WTIC	1	2	N	
MICH.	70 DETROIT WGHP	1	2	4	5
	21 DETROIT *WJR	1	2	5	O
	38 DETROIT WWJ	1	2	3	7
MINN.	27 MINNEAP. WCCO	1	M	D	D
	91 ST. PAUL KSTP	1	2	5	7
MO.	41 KAN. CITY *KMBC	1	2		
	7 KAN. CITY *WDAF			7	
	55 ST. LOUIS *KMOX	1	2	N	5
	1 ST. LOUIS *KSD	1	2		
	81 ST. LOUIS *KWK	1	2	5	7
NEBR.	5 OMAHA WOW	1	2	B	W
N.J.	17 NEWARK WOR	V	D	D	MV
CENTRAL TIME		9	9	10	10
		30	10	30	



Fade Outs

"Dear Lord," prayed the co-ed, "I don't ask anything for myself, but please give mother a son-in-law."

☞

Doctor—I'm afraid I have bad news for you. You will never be able to work again.

College Student—Whadda you mean, bad news?

☞

The ladies of this church have cast off clothing of all kinds. They may be seen in the basement of the church any afternoon.

☞

Tilly—What would you call a man who hid behind a woman's skirt?

Willie—A magician.

☞

He—You see, we've gone into truck farming.

Visitor—You can't fool me; you don't raise trucks; they come from a factory.

☞

Nancy—Wot didja do last summer?

Clancy—I worked in Des Moines.

Nancy—Coal or iron?

☞

"Hey, Abie, your shirt-tail is out!"

"Out! Vere is it out?"

"Out vere the vest begins."

☞

Professor (in an engineering class)—What is a dry dock?

Student—A physician who won't give out prescriptions.

Hortense—Yes, and they say she dresses like a millionaire's daughter.

Marjorie—Oh, much better than that—more like a stenographer or a high-school girl, my dear.

☞

Attorney—Where was the defendant milking the cow?

Witness—It's hard to describe, Judge, but if you'll bring in a cow, I'll show you the exact place.

☞

They had just met at Atlantic City and were sitting on the beach.

She—What a wonderfully developed arm you have.

He—Yes, I got that playing basket-ball. By the way, were you ever on a track team?

☞

"For goodness' sake," scolded the irate wife, after having asked her husband for the fifth Sunday to accompany her to church, "the neighbors will soon be talking about us as they did about poor Mr. and Mrs. Jones. The only time they went out together was when the gas-stove exploded."

☞

A little boy from Canada, who had never seen a negro, was riding with his uncle in New York when he saw a colored lady.

"Why does the woman black her face?" he asked his uncle.

"That's her natural color," said the uncle.

"Is she black like that all over?"

"Yes," replied the uncle.

"Gee, uncle," said the lad, admiringly, "you know everything, don't you?"

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(Other than dances)
N News
O Organ
P Popular music
(With vocal solos)
R Religious
T Theatrical
V Vocal ensembles
W Wit, comedy
X Station on air, but program variable

◆ Dance music from New York

1 Planters Pickers

Hallelujah singers; negro quartet; Billy Ariz and his orchestra. Announcer, Edward Thorgersen.

2 Mystery House

Melodrama with musical entre-actes. Announcer, Neel Enslin.

3 Hotel St. Regis Orchestra

Announcer, Martin Provensen; dance music.

4 Armstrong Quakers

Lois Bennett, soprano; Mary Hopple, contralto; male quartet; orchestra direction, Victor Arden.

SATURDAY December 7, 14, 21, 28

In the Kitchen Laboratory

of the National Radio Home-makers Club
By IDA BAILEY ALLEN

EASTERN TIME			6	6	7	7
			30			30
ALA.	80 BIRMINGHAM	WAPI				
	35 BIRMINGHAM	WBRC	1	2	4	5
ARK.	50 HOT SPRINGS	KTHS			R	
	85 LITTLE ROCK	KLRA				
COLO.	29 DENVER	KOA			3	4
	2 DENVER	KLZ	1	2	4	5
CONN.	52 HARTFORD	WTIC				
D. C.	8 WASHINGTON	WMAL	N	2	3	5
	41 WASHINGTON	WRC	2	2	3	4
FLA.	72 JACKSONVILLE	WJAX			3	
	2 MIAMI BEACH	WIOD				
GA.	20 ATLANTA	WSB				
ILL.	48 CHICAGO	KYW				
	23 CHICAGO	WBBM	1	P		
	43 CHICAGO	WCFL		E	B	N
	33 CHICAGO	WENR	C			
	18 CHICAGO	WGN	E	C	C	D
	33 CHICAGO	WLS				
	13 CHICAGO	WMAQ	1	C	M	M
IND.	62 FT. WAYNE	WOWO	1		4	5
	51 INDIANAPOLIS	WFBI	3	2	3	5
IOWA	72 C. BLUFFS	KOIL	M	2		5
	46 DAVENPORT	WOC				
	46 DES MOINES	WHO	N	P	R	4
KANS.	68 LAWRENCE	WREN			7	
	76 TOPEKA	WIBW				
	76 WICHITA	KFH	1			
KY.	94 COVINGTON	WCKY				N
	28 LOUISVILLE	WHAS	D	D	3	
LA.	73 N. ORLEANS	WDSU				
	78 N. ORLEANS	WSMB	X	X	3	X
ME.	40 PORTLAND	WCSH	N	M	3	X
MD.	52 BALTIMORE	WBAL				
	6 BALTIMORE	WCAO	1	2	3	5
MASS.	45 SPRINGFIELD	WBZ	N	5	E	D
	45 BOSTON	WBZA	N	5	E	D
	37 BOSTON	WEEI			3	
	69 BOSTON	WVAC	M	M	M	M
	4 WORCESTER	WTAG	2	2	3	D
MICH.	70 DETROIT	WGHP	D	M	D	5
	21 DETROIT	WJR	M	D	E	E
	38 DETROIT	WWJ	2	2	3	4
MINN.	27 MINNEAPOLIS	WCCO	1	N	M	M
	91 ST. PAUL	KSTP			3	
MO.	41 KAN. CITY	KMBC	W	P		5
	7 KAN. CITY	WDAF				
	55 ST. LOUIS	KMOX	X	C	4	5
	1 ST. LOUIS	KSD				
	81 ST. LOUIS	KWK	X	X		P
NEBR.	5 OMAHA	WOW	E	X	3	D
N. J.	17 NEWARK	WOR			E	E
CENTRAL TIME			5	5	6	6
			30			30



IDA BAILEY ALLEN broadcasting a description of a meringue cake which GRACE WHITE, the club dietitian, has made while the National Radio Home-makers' Club meeting is in progress.

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T Theatrical
V Vocal ensembles
W Wit, comedy
X Station on air, but program variable

◆ Dance music from New York

2 Black and Gold Room Orchestra

3 The New Business World

Radio service for business men, conducted by Merle Thorp. Announcer, George F. Hicks. From NBC Washington studios.

4 Phil Spitalny's Music

Dancing in the Hotel Pennsylvania grill, New York City.

SATURDAY

December
7, 14, 21, 28

EASTERN TIME		8	8	9	9
		30	30	30	30
ALA.	60 BIRM'HAM WAPI	1	2	3	3
	39 BIRM'HAM WBRC	2		5	P
ARK.	60 HOT SPGS. KTHS	1	2	D	X
	88 LITTLE ROCK *KLRA			5	
COLO.	29 DENVER KOA	1	2		
	2 DENVER KLZ		4	5	
CONN.	52 HARTFORD WTC				
D. C.	9 WASH' TON WMAL	1	4	5	6
	41 WASH' TON WRC	1	2	3	3
FLA.	72 JACK'VLE WJAX	1	2	3	3
	2 MIAMI B. *WIOD	1	2		
GA.	20 ATLANTA WSB	1	2	3	3
ILL.	48 CHICAGO *KYW	1			
	23 CHICAGO *WBBM	3		MV	P
	43 CHICAGO WCFL				
	33 CHICAGO *WENR	D	D	T	T
	18 CHICAGO WGN				
	33 CHICAGO WLS		2	3	3
	13 CHICAGO WMAQ	C	E	5	5
IND.	62 FT. WAYNE WOWO	1	4	5	6
	51 IND'P'LS WFBM		4	5	
IOWA	72 C. BLUFFS KOIL	1	4	5	5
	46 DAVEN'PT *WOC				
	46 DES MOINES *WHO	1	2	3	3
KANS.	48 LAWRENCE WREN			6	7
	76 TOPEKA WIBW				
	76 WICHITA KEH	D	4	5	
KY.	54 COV'TON WCKY	M	X	X	X
	28 LOUISVILLE WHAS	1	2	3	3
LA.	73 N. ORLEANS WDSU			5	
	78 N. ORLEANS WSMO	1	2	3	3
ME.	40 PORTLAND WCSH	1	2	3	3
MD.	62 BALTIMORE WBAL				7
	6 BALTIMORE WCAO	4	4	5	6
MASS.	45 SPRINGFIELD WBZ	T		M	7
	45 BOSTON WBZA	T		M	7
	37 BOSTON WEEL	1	2	3	3
	69 BOSTON *WNAC	3	4	5	6
	4 WORC'ER WTAC	1	2	3	3
MICH.	70 DETROIT WCHP	3		5	5
	21 DETROIT *WJR	4		M	7
	38 DETROIT WWJ	1	2	3	3
MINN.	27 MINNEAP. WCCO	4	4	5	M
	91 ST. PAUL KSTP	1	2	3	3
MO.	41 KAN. CITY *KMBC	3	4	5	6
	7 KAN. CITY *WDAF	1	2	3	3
	65 ST. LOUIS *KMOX	4	4	5	5
	1 ST. LOUIS *KSD	1	2	3	3
	61 ST. LOUIS *KWK	D		6	7
NEBR.	5 OMAHA WOW	1	2	3	3
N. J.	17 NEWARK WOR	E	MV	T	D
CENTRAL TIME		7	7	8	8
		30	30	30	30

Sports on the Air
in December

By JOSEPH ATOR

POETS, I notice, when they set out to eulogize the winter season, touch strongly on the cozy hearth and the bubbly kettle, the virtues of the hot toddy and other little devices of sweet domesticity, neglecting entirely to mention that the wind outside would tear your ears off.

Even the rhyming fellows are susceptible to modern influences, so it is fair to assume that in time they will abandon the kettle—personally, I've never seen a cozy hearth that would send its smoke up the chimney, let alone one that would bubble a kettle—and substitute therefor the crooning radio. And that is the way I prefer to take my sports during the chilly months.

Football is still with us during December, although Thanksgiving Day marks the end of the great profusion of broadcasts from grid-iron regions. This month the sport is confined necessarily to the warmer climes, although the hardy pros will continue to plough through the drifts for a week or so.

Down in Georgia they have two civil wars. There is the one which still makes it suicide for outlanders to whistle within the bounds of the State the little ditty dedicated in '65 to General Sherman's "bummers," and then there is the annual football game between Georgia Tech and the University of Georgia. That combat threatened for a time to become almost as serious an affair as the earlier march through Georgia, so serious, in fact, that it was discontinued for some seven years by Faculty request. But relations were resumed by the two schools several years ago, and they meet this year on December 7.

The fact that the Golden Tornado has subsided to a gentle zephyr on occasions this season, while Georgia, long the under dog in the affair, has a strong team, won't detract a bit from the interest in their meeting. Both the big chains will broadcast the game, as well as

several individual stations. Personally, I shall tune in on Bill Munday, of the NBC staff, on this occasion. Not only does William broadcast his football with the eloquence and fervor of a Southern Senator in a crap game, but he is a home-town boy there in Atlanta, and his sidelights and local color should give a picture of Southern football at its best.

Three weeks later, on December 28, the Army makes its longest football trip on record, to tie into Stanford at Palo Alto, Calif. Here again are a couple of the best elevens in the country, and you will be guaranteed sixty minutes of action, despite the defeats which were chalked up against both early in the season.

New Year's Day sees the annual Rose Bowl combat at Pasadena, Calif. Participants in this scrap will not be picked until long after the printers are wrestling with this copy, but it looks at this time like the great team which Howard Jones has put on the field for Southern California will get the assignment of defending the coast's honor. Their opponents, of course, will be selected from among the outstanding teams of the East and middle West at the close of the regular season.

Both the Army-Stanford and the Rose Bowl games will be carried by the chains, and there is a strong possibility that one or two other intersectional games will be arranged for the Pacific Coast when blizzards are shrieking through the stadia in these parts.

*

Now as to the rest of the sports. Basketball's red-hot action makes the game ideal for broadcasting programs, but it is at a disadvantage in that the contests take place in the evening, when most stations are loath to give up two hours of advertising program time for a single sports event. However, a lot of the colleges have their own stations these days,

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B Band music	O Organ
C Children's features	P Popular music
D Dance music	(With vocal solo)
E Educational	R Religious
G Grand opera	T Theatrical
L Light opera	V Vocal ensembles
M Instrumental	W Wit, comedy
(Other than dance)	X Station on air, but
N News	program variable

◆ Dance music from New York

1 Lyric Challengers

Incidents in the lives of great men. Announcer, John S. Young.

2 Lauderdale Lyrics

Bernice Taylor, soprano; Fred Waldner, tenor; twenty-two-piece orchestra; direction, Josef Koezner. Announcer, Ted Pearson.

3 General Electric Hour

Adventures in science, Floyd Gibbons; Symphony Orchestra; direction, Walter Damrosch. Announcer, John S. Young.

4 Chicago Celebrities

Vocal and instrumental music. Announcer, Ted Pearson.

SATURDAY

December
7, 14, 21, 28Daytime Chain Programs
of Particular Appeal to Women

ALL TIMES ON THIS PAGE ARE EASTERN STANDARD; DEDUCT ONE HOUR FOR CENTRAL TIME AREA

EASTERN TIME		10	10	11	11
		30	30	30	30
ALA. 50 BIRMINGHAM	WAPI	4	4		
39 BIRMINGHAM	WBRC	1	1	2	3
ARK. 50 HOT SPGS.	KTHS				
85 LITTLE ROCK	KLRA	1	1		
COLO. 29 DENVER	KOA	4	4	6	
2 DENVER	KLZ	1	1	2	3
CONN. 52 HARTFORD	WTIC				
D.C. 9 WASH'TON	WMAL	1	1	2	3
41 WASH'TON	WRC	4	4	5	5
FLA. 72 JACKVILLE	WJAX	4	4		
2 MIAMI R.	*WIOD	4	4		3
GA. 20 ATLANTA	WSB	4	4		
ILL. 48 CHICAGO	*KYW			6	
23 CHICAGO	*WBBM	1	1		
43 CHICAGO	WCFL				
33 CHICAGO	*WENR				
18 CHICAGO	WGN	4	4	N	D
33 CHICAGO	WLS				
13 CHICAGO	WMAQ	M			
IND. 62 FT. WAYNE	WOWO	1	1	2	3
51 INDIANAPOLIS	WFBM	1	1		
IOWA 72 C. BLUFFS	KOIL	1	1	2	3
46 DAVENPORT	*WOC				
46 DES MOINES	*WHO	4	4	L	3
KANS. 68 LAWRENCE	WREN	1	1	5	5
76 TOPEKA	WIBW	4	4		
76 WICHITA	KFH	1	1	2	3
KY. 94 COYTTON	WCKY	1	1	W	
28 LOUISVILLE	WHAS	4	4	D	D
LA. 73 N. ORLEANS	WDSU	1	1		
78 N. ORLEANS	WSMB	4	4		
ME. 40 PORTLAND	WCSH	4	4	N	
MD. 52 BALTIMORE	WBAL	1	1		
6 BALTIMORE	WCAO	1	1	2	3
MASS. 45 SPRINGFIELD	WBZ	1	1	6	
45 BOSTON	WBZA	1	1	6	
27 BOSTON	WEEI	4	4		
49 BOSTON	*WNAC	1	1	2	3
4 WORCESTER	WTAG	4	4	N	
MICH. 70 DETROIT	WGHP	1	1	2	3
21 DETROIT	*WJR	1	1	6	O
38 DETROIT	WWJ	4	4	D	3
MINN. 27 MINNEAP.	WCCO	1	1	D	D
81 ST. PAUL	KSTP	4	4	5	D
MO. 41 KAN. CITY	*KMBC	1	1	D	D
7 KAN. CITY	*WDAF	4	4	D	
85 ST. LOUIS	*KMOX	1	1	N	3
1 ST. LOUIS	*KSD	4	4		3
81 ST. LOUIS	*KWK	1	1	N	D
NEBR. 5 OMAHA	WOW	4	4	O	
N.J. 17 NEWARK	WOR	V	D	D	MV
CENTRAL TIME		9	9	10	10
		30	30	30	30

MONDAY

10:00 A. M.—National Radio Home-makers Club. (Ida Bailey Allen.) WABC, WEXE, WGHP, WMAL, KMBC, WCAU, WFLB, WJAX, WNAO, WBBM, WMAK, WCAU, WCAO, WJAS, WADC, WKRC, KMOX, KOIL, WSPD, WHK, WLBW, WISN, WWO.

11:15 A. M.—Radio Household Institute. WEAF, WEEI, WJAR, WTAG, WCHS, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAL, KSD, KFKX, WTMJ, KSTP, WHO, WOW, WDAF.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington to WJZ, WBZ, WBZA, WHAM, WJR, WLW, KYW, KWK, WREN, WRC, KSTP, WEEI, WDAF, KDKA, WKVA, WBT, WPTF, WIOD, WSM, WMC, WOW, WHAS, KPRC, WKY, KOA, WJAX, KVOO, WOAL, WBAL, KTHS, WHO.

TUESDAY

10:00 A. M.—National Radio Home-makers Club. WABC, WEXE, WCAU, WFLB, WJAX, WNAO, WBBM, WMAK, WCAU, WCAO, WJAS, WADC, WKRC, KMOX, KOIL, WSPD, WHK, WLBW, WISN, WWO.

10:30 A. M.—National Radio Home-makers Club. (Beauty.) WABC, WEXE, WJAS, WKRC, WGHP, WBBM, WHK.

11:00 A. M.—Forecast School of Cookery. WJZ, WBZ, WBZA, WHAM, KDKA, WLW, KWK, WREN, WJR, WGN.

11:00 A. M.—Duo Decorators. WEAF, WTIC, WJAR, WTAG, WCAE, WCHS, WLIT, WRC, WGY, WGR, WTAM, KYW, KSD, WOC, WDAF, KSTP, WEEI, WRYA, WPTF, WBT, WJAX, WIOD, WHAS, WSM, WMC, WSB, WAPI, WSMR, KVOO, WKY, KPRC, WOAL, KTHS, WSAL, KFKX.

11:15 A. M.—Radio Household Institute. WEAF, WEEI, WTIC, WJAR, WTAG, WCHS, WLIT, WRC, WGY, WGR, WCAE, WTMJ, WTAM, WWJ, WSAL, KSD, WOC, KSTP, WDAF, KFKX, WOW, WBT, WHAS, WSM, WMC, WSB, KVOO, WOAL, WKY, KPRC.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington to WJZ, WBZ, WBZA, WHAM, WJR, WLW, KYW, KWK, WREN, WRC, WOC, KSTP, WEEI, WKVA, WDAF, WJAX, WSM, WMC, WOW, WHAS, KOA, WOAL, KPRC, WKY, WPTF, WIOD, KVOO, KDKA, KTHS, WEEI.

WEDNESDAY

10:00 A. M.—National Radio Home-makers Club. (Ida Bailey Allen.) WABC, WEXE, WCAU, WFLB, WJAX, WNAO, WBBM, WMAK, WCAU, WCAO, WJAS, WADC, WKRC, KMOX, KOIL, WSPD, WHK, WLBW, WMAK, WBBM, WISN, WKRC.

10:30 A. M.—National Radio Home-makers Club. (Interior decorating.) WABC, WEXE, WCAU, WFLB, WJAX, WNAO, WBBM, WMAK, WCAU, WCAO, WJAS, WADC, WKRC, KMOX, KOIL, WSPD, WHK, WLBW, WMAK, WBBM, WISN, WFLB, WKRC.

10:45 A. M.—Mary Hale Martin's Household Period. From Luby's Model Kitchen. Chicago to WJZ, WBZ, WBZA, WMC, WSB, WAPI, WJR, WHAM, KDKA, WLW, KYW, KWK, WREN, WHAS, KFKX, WBAL, WSM, WSMR.

11:00 A. M.—Forecast School of Cookery. WJZ, WBZ, WBZA, WHAM, KDKA, WLW, KWK, WREN, WJR, WGN, WHAL.

11:15 A. M.—Radio Household Institute. WEAF, WEEI, WTIC, WJAR, WTAG, WCHS, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAL, KSD, WHO, WDAF, KSTP, WTMJ, WHAS, WSM, WSB, WBT, KVOO, WOAL, WKY, WOW, WMC, KPRC, WBAP, KFKX, WEEI.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington to WJZ, WBZ, WBZA, WHAM, KDKA, WJR, WLW, KWK, WREN, WRC, WHO, KSTP, WEEI, WDAF, WKVA, WJAX, WOC, WMC, WHAS, WPTF, WIOD, WSM, KVOO, WKY, KOA, WBAL, WOAL, KPRC, KTHS, KFKX.

THURSDAY

10:00 A. M.—National Radio Home-makers Club. (Ida Bailey Allen.) WABC, WEXE, WCAU, WFLB, WJAX, WNAO, WBBM, WMAK, WCAU, WCAO, WJAS, WADC, WKRC, KMOX, KOIL, WSPD, WHK, WLBW, WMAK, WBBM, WISN, WWO.

11:00 A. M.—Forecast School of Cookery. WJZ, WBZ, WBZA, WHAM, KDKA, WREN, WLW, KWK, WGN.

11:15 A. M.—Radio Household Institute. WEAF, WEEI, WTIC, WJAR, WTAG, WCHS, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAL, KSD, WDAF, WHAS, WSB, WBT, KVOO, WBAP, WOAL, WKY, KPRC, WOC, WOW, KFKX, WTMJ, WMC, WRYA, WJAX, KSTP, WSM.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington to WJZ, WBZ, WBZA, WHAM, WJR, WLW, WREN, WRC, WOC, KSTP, WEEI, WDAF, KDKA, WKVA, WBT, WPTF, WIOD, WSM, WMC, WOW, WHAS, KPRC, WKY, KOA, WJAX, KVOO, WOAL, WBAL, KFKX.

FRIDAY

10:00 A. M.—National Radio Home-makers Club. (Ida Bailey Allen.) WABC, WEXE, WCAU, WFLB, WJAX, WNAO, WBBM, WMAK, WCAU, WCAO, WJAS, WADC, WKRC, KMOX, KOIL, WSPD, WHK, WLBW, WMAK, WBBM, WISN, WWO.

11:00 A. M.—Music Appreciation Hour. Direction of Walter Damrosch. N. B. C. service over entire red and blue network.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington to WJZ, WBZ, WBZA, WHAM, KDKA, WJR, WLW, WREN, WRC, WOC, KSTP, WEEI, WKVA, WDAF, WJAX, WSM, WMC, WOW, WHAS, KPRC, WKY, KOA, WOAL, KVOO, KTHS.

SATURDAY

11:15 A. M.—Radio Household Institute. WEAF, WEEI, WTIC, WJAR, WTAG, WCHS, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAL, KSD, WOC, WDAF, KFKX, WTMJ, KSTP, WBT, WHAS, WSM, WMC, WSB, WKY, KVOO, WBAP, KPRC, WOAL.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington to WJZ, WBZ, WBZA, WHAM, KDKA, WJR, WLW, WREN, WRC, WOC, WDAF, WEEI, WDAF, WBT, WPTF, WKVA, WJAX, WSM, WMC, KVOO, KPRC, WKY, WOAL, KOA, WBAL, KFKX, WRYA, KTHS.

The index letters in schedules indicate type of program which will predominate during respective half-hour broadcast period.

B Band music	O Organ
C Children's features	P Popular music (with vocal solos)
D Dance music	R Religious
E Educational	T Theatrical
G Grand opera	V Vocal ensembles
L Light opera	W Wit, comedy
M Instrumental (other than dances)	X Station on air, but program variable
N News	

◆ Dance music from New York

1 Chicago Civic Opera

Direction, Charles Moore.

2 To Be Announced

3 Park Central Hotel Orchestra

Directed by Charles Strickland. Announcer, Howard Butler.

4 B. A. Rolfe and His Lucky Strike Orchestra

Announcer, Edward Thorgeren.

Sunday Church Services



ALL TIMES ON THIS PAGE ARE EASTERN STANDARD; DEDUCT ONE HOUR FOR CENTRAL TIME AREA.

BAPTIST. 9:30 A. M.—WJR, Detroit, Mich. 10—WSAZ, Huntington, W. Va., and WSSH, Boston, Mass. 10:15—KVOO, Tulsa, Okla., and WIBX, Utica, N. Y. 11—WFBT, Baltimore, Md.; WGBF, Evansville, Ind.; WPTP, Raleigh, N. C.; WRBT, Wilmington, N. C. 11:30—WJKS, Gary, Ind., and WMAZ, Macon, Ga. 11:45—WBBQ, Harrisburg, Ill.; WNBZ, Knoxville, Tenn. 12—KFPL, Dublin, Tex.; KGKB, Brownwood, Tex.; WJBY, Gadsden, Ala. 6:30 P. M.—WSSH, Boston, Mass. 7:30—WFBG, Altoona, Pa.; WOBH, Charleston, W. Va.; WWVA, Wheeling, W. Va. 8—WEBQ, Harrisburg, Ill.; WGH, Newport News, Va.; WNBZ, Knoxville, Tenn. 8:30—WDOD, Chattanooga, Tenn.; WGBF, Evansville, Ind. 8:45—KWKH, Kennonwood, La. 9—EPPI, Dublin, Tex.; KGKB, Brownwood, Tex.; WJBY, Gadsden, Ala. 10—WJR, Detroit, Mich.

CATHOLIC. 11 A. M.—WBBY, West De Pere, Wis.; WJKS, Gary, Ind. 12—WEW, St. Louis, Mo., 12:45—WGES, Chicago, Ill. 8 P. M.—WLWL, New York City.

CHRISTIAN. 10 A. M.—WSPD, Toledo, O. 10:30—WFRM, Indianapolis, Ind. 11:30—WLBO, Munster, Ind. 8:15—WSM, Nashville, Tenn.

CONGREGATIONAL. 10 A. M.—WERN, Youngstown, O. 10:30—WNAO, Boston, Mass.; WNBX, Springfield, Vt. 11—WCSH, Portland, Me.; WDRC, New Haven, Conn. 11:30—WKBZ, Ludington, Mich. 11:45—WOC, Davenport, Ia. 12—KFAB, Lincoln, Neb.; WKY, Oklahoma City, Okla.; WPCO, Chicago, Ill. 8:45—WPCC, Chicago, Ill.

CHRISTIAN SCIENCE. 10:15 A. M.—WGHP, Detroit, Mich. 11—WJAY, Cleveland, O.; WKRC, Cincinnati, O. 12—KMOX, St. Louis, Mo.; WIEN, Lawrence, Kan. 7:30 P. M.—WMBQ, Detroit, Mich.

EPISCOPAL. 9:30 A. M.—WKBW, Buffalo, N. Y. 10—WLEX, Lexington, Mass. 10:45—WIP, Philadelphia, Pa. 11—WTBH, Elkins Park, Pa.; WLEY, Lexington, Mass.; WMAK, Buffalo, N. Y.; WNAO, Boston, Mass. 11:30—WFDI, Flint, Mich. 7:45 P. M.—WEVA, Richmond, Va.

LUTHERAN. 9:30 A. M.—WKJL, Lancaster, Pa. 10:45—WCCO, Minneapolis, Minn.; WLIC, Ithaca, N. Y. 11—KGDE, Rogers Falls, Minn.; WEDH, Erie, Pa.; WOBH, Charleston, W. Va.; WIAW, Reading, Pa. 11:30—WIKK, Cleveland, O. 11:45—KFJM, Grand Fork, N. D.; WOWO, Ft. Wayne, Ind. 12—WBCM, Bay City, Mich. 6 P. M.—WJR, Detroit, Mich. 9—KGDE, Rogers Falls, Minn. 9:30—WTCM, Milwaukee, Wis.

METHODIST. 10:45 A. M.—WEL, Philadelphia, Pa. 10:30—WHRD, Bellefontaine, O.; WJW, Mansfield, O.; WIAK, Erie, Pa. 10:45—KTSA, San Antonio, Tex.; WFBG, Altoona, Pa.; WKEN, Buffalo, N. Y.; WNBZ, Saranac Lake, N. Y. 11—KGDA, Dell Rapids, S. D.; WQAM, Miami, Fla. 11:45—WCBS, Springfield, Ill.; WIAS, Ottumwa, Ia.; WJHL,

Decatur, Ill. 12—KGDS, Amarillo, Tex.; WCAJ, Lincoln, Neb.; WHB, Kansas City, Mo.; WRHM, Friedley, Minn. 1 P. M.—KJPM, Prescott, Ariz.; KVOA, Tucson, Ariz. 7:30—WIBD, Bellefontaine, O.; WKBZ, Ludington, Mich.; WPTP, Raleigh, N. C. 8—WFBT, Baltimore, Md.; WQAM, Miami, Fla.; WWAE, Hammond, Ind. 8:30—WBBU, Anderson, Ind. 9—WFDI, Flint, Mich.

METHODIST PROTESTANT. 10:30 A. M.—WEBE, Cambridge, O. 11—WEMN, Fairmont, W. Va.; WMPD, Lapeer, Mich. 7:30 P. M.—WERE, Cambridge, O. 8:30—WMPD, Lapeer, Mich.

PRESBYTERIAN. 10:30 A. M.—WTRB, Shenandoah, O.; WMBQ, Detroit, Mich.; WWVA, Wheeling, W. Va. 10:45—WFTW, Hopkinsville, Ky.; WSPD, Toledo, O. 11—WAAM, Newark, N. J.; WABC, New York City; WGH, Newport News, Va.; WRVA, Richmond, Va. 11:15—WNRG, Greensboro, N. C. 11:30—KFJR, Portland, Ore.; WFBO, Knoxville, Tenn. 11:45—WGDE, Evansville, Ind. 12—WBRD, Birmingham, Ala.; WDOD, Chattanooga, Tenn.; WTHU, Poyzette, Wis.; WLL, St. Louis, Mo.; WOAI, San Antonio, Tex.; WSB, Atlanta, Ga.; WSM, Nashville, Tenn. 7:15 P. M.—WIBR, Scrabbleville, O. 7:30—WMMN, Fairmont, W. Va. 7:45—WGR, Buffalo, N. Y. 8—WKHF, Indianapolis, Ind. 8:30—WDBS, Springfield, Ill.; WLL, St. Louis, Mo.; WJKS, Gary, Ind.; WMT, Waterloo, Ia.

SYNAGOGUE SERVICES. Wednesday, 6:30 P. M., E.—WBN, New York City. Friday, 5:15 P. M., E.—WABC, New York City. 8 P. M., E.—WJAN, Providence, R. I. 9 P. M., E.—WNSR, Memphis, Tenn.

OTHER SERVICES. 10 A. M.—KFJF, Oklahoma City, Okla.; KPLX, Galveston, Tex.; KGV, Pittsburgh, Pa.; WCBD, Zion, Ill.; WHBI, Sheboygan, Wis.; WLBZ, Bangor, Me.; WLSI, Cranston, R. I.; WNHF, Birmingham, N. Y.; WOW, Omaha, Neb. 10:30—KFH, Wichita, Kan.; WADC, Akron, O.; WRZ, Springfield, Mass.; WHZA, Boston, Mass.; WJAM, Rochester, N. Y.; WTMJ, Milwaukee, Wis.; WWJ, Detroit, Mich. 11—WNRD, Washington, Pa.; WKBW, Buffalo, N. Y.; WWAE, Hammond, Ind.; KOHL, Council Bluffs, Ia.; WCAE, Pittsburgh, Pa.; WEAN, Providence, R. I.; WENK, Chicago, Ill.; WHAS, Louisville, Ky.; WJAX, Jacksonville, Fla.; WLW, Cincinnati, O.; WOC, Davenport, Ia.; WOBH, Chicago, Ill.; WFSO, State College, Pa.; WIAK, Philadelphia, Pa.; WRC, Washington, D. C.; WWNH, Asheville, N. C. 12—KFDM, Beaumont, Tex.; KPFL, Denver, Col.; KPFB, Marshalltown, Ia.; KGKL, San Angelo, Tex.; KLRB, Little Rock, Ark.; KLEZ, Denver, Col.; KTHS, Hot Springs, Ark.; WAPI, Birmingham, Ala.; WBBZ, Ponca City, Okla.; WDAY, Fargo, N. D.; WDSC, New Orleans, La.; WHO, Des Moines, Ia.; WJAG, Norfolk, Neb.; WMC, Memphis, Tenn.; WJBT, Union City, Tenn.; WOQ, Kansas City, Mo.; WSIX, Springfield, Tenn.; WTAG, Worcester, Mass. 7 P. M.—WDRD, Birmingham, Ala.; WEDH, Erie, Pa.; WFBG, Altoona, Pa.; WHK, Cleveland, O.; WKBQ, New York City.

December 7, 13, 21, 28 SATURDAY

10 ³⁰	11 ³⁰	EASTERN TIME
4	4	WGR BUFFALO 1 N.Y.
1	1	WKBW BUFFALO 93
1	1	WMAK BUFFALO 36
1	1	WABC NEW YORK 32
4	4	WEAF NEW YORK 12
1	1	WJZ NEW YORK 22
1	1	WHAM ROCHESTER 61
1	1	WHEN ROCHESTER 90
4	4	WGY SCHENECTADY 25
1	1	WFBL SYRACUSE 36
4	4	WBT CHARLOTTE 54 N.C.
1	1	WPTF RALEIGH 14
1	1	WWNC ASHEVILLE 3
1	1	WADC AKRON 78 OHIO
4	4	WFJC AKRON 91
1	1	WKRC CINCINNATI 1
P	P	WLW CINCINNATI 16
4	4	WSAI CINCINNATI 29
1	1	WHK CLEVELAND 85
D	D	WTAM CLEVELAND 53
1	1	WJAU COLUMBUS 10
1	1	WSPD TOLEDO 80
1	1	KFJF OKLA CITY 93 OKLA.
4	4	WKY OKLA CITY 36
D	D	KVOO TULSA 60
1	1	WLW OKLA CITY 72 PA.
1	1	WCAU PHILADELPHIA 63
D	D	*WFI PHILADELPHIA 7
4	4	*WFL PHILADELPHIA 2
1	1	*WLIT PHILADELPHIA 2
1	1	KDKA PITTSBURGH 44
4	4	WCAE PITTSBURGH 68
1	1	WJAS PITTSBURGH 76
1	1	WEAN PROVIDENCE 1 R.I.
4	4	WJAR PROVIDENCE 35
1	1	WOOD CHATTA 74 TENN.
4	4	WMC MEMPHIS 24
1	1	*WREC MEMPHIS 6
1	1	WLAC NASHVILLE 95
D	D	WSM NASHVILLE 11
1	1	KRLD DALLAS 50 TEX.
X	X	WFAA DALLAS 26
4	4	WBAP FT. WORTH 26
1	1	KPRC HOUSTON 38
1	1	KTSA SAN ANTONIO 75
4	4	WOAI SAN ANTONIO 65
1	1	WTAR NORFOLK 24 VA.
X	X	WRVA RICHMOND 57
1	1	WDBJ ROANOKE 39
4	4	WEBC SUPERIOR 74 WISC.
1	1	WISN MILWAUKEE 58
4	4	WTMJ MILWAUKEE 8
9 ³⁰	10 ³⁰	CENTRAL TIME

5 Slumber Music

6 To be Announced

1 Paramount Publix Radio Hour

Music and drama; orchestra, soloists, vaudeville acts.

2 Guy Lombardo and His Royal Canadians

3 Hotel Paramount Orchestra

Dance music.

AN EAR-VIEW OF AMERICA

(Continued from page 4.)

The point of how truly its broadcasting represents a city or State inevitably suggests Iowa. Listeners have been prone to assume that the residents of the "tall corn" State are interested chiefly in bargains in prunes, overalls, underwear and harness—and not without reason. Plentiful evidence pointing to this conclusion has been thrust into the ether by the direct-selling stations which seem to be the outstanding feature of Iowa's radio landscape.

It must not be forgotten, however, that Iowa has two excellent stations in WOC and WHO. Their programs compare favorably with any which can be heard around the dial. As further evidence rebutting the notion that Iowa's tastes should be measured by the output of the prune stations, WOC and WHO share a cleared channel because it was shown before the Federal Radio Commission that programs such as they broadcast are preferred by the listeners of the "tall corn" State. Confirming this, Dr. Walter Damrosch reported that the mail response to the first year of his symphonic concerts was greater from Iowa than from any other State. So, one should sometimes be cautious in judging a State by what one hears of its broadcasting.

That might apply also and appropriately to Shreveport, La. KWKH may be the representative air voice of this thriving city, and again it may not.

With all the modern developments that make for distance reception, gathering impressions of places and people by means of radio is, of course, not limited to the United States itself. Northern listeners also get quite as definite an impression of their Canadian cousins across the unfortified border. In much the same manner Southern listeners have an opportunity to make intimate contact with their Cuban and Mexican neighbors through the loud-speakers. And, with the long-promised rebroadcasts of European programs already beginning to materialize, dial-twisters in every section are able to visit Europe without leaving their favorite chairs.

When this interchange of programs between the two continents is perfected, the stay-at-homes may have a more intimate knowledge of the Old World than their friends who see Europe in six hectic weeks.

REVIEWING THE RADIO YEAR

(Continued from page 6.)

ning to reach Pacific Coast listeners at nine o'clock their time.

Sustaining programs of a musical nature have also benefited greatly during the past year through the refining process. Today they are woven into a complete period of entertainment, with a thread of an idea or a continuity to bind the various musical selections together, thus forming a finished production rather than a disconnected series of vocal and instrumental efforts. The improvement and refinement in the broadcasting of orchestral concerts is manifest mainly in the technical pick-up. Engineers have spent a great amount of time in experimenting on picking up large orchestral organizations, and the past year has shown the fruit of their efforts. In many instances radio engineers have succeeded in giving a better-balanced orchestral program to their listeners than has been enjoyed by some of those who actually attended the concert, but who were unfortunate in the assignment of seats.

And finally we come to perhaps the most important group of air programs, the commercial or sponsored class. No one disputes that this type of broadcast has really found itself during the current year, although many will contend that further improvement is still possible. One important fact in connection with this type of broadcast is that commercial sponsors have realized that the insertion of an overabundance of advertising copy

in their broadcast announcements defeats the purpose. Many advertisers have eliminated all material of a "selling" nature from their announcements, while others have cut this type of announcement to a minimum. If this were the only accomplishment in the refinement and development of radio programs attained during the current year, the time would have been well spent; but, combined with the advances in all other departments, the radio broadcasting industry and the radio audience may well regard 1929 as a banner year.

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OUTSTANDING BROADCASTS OF 1929

(Continued from page 7.)

While the Zeppelin was still cruising around the globe, H. G. "Buddy" Bushmeyer, a parachute jumper at Roosevelt Field, gave listeners an insight into his dangerous occupation. Equipped with the same portable transmitter used at Lakehurst, the bird-man dropped from a speeding airplane at an altitude of ten thousand feet and attempted a description of his sensations through a network of NBC stations.

Although an antenna wire broke and halted the broadcast "in mid-air," listeners were able to hear his words for almost three minutes as he floated earthward.

During the Schneider Cup races at Calshot, England, a British Broadcasting Corporation program was again picked up, and American listeners were enabled to compare English announcers with our own. Every word describing the flying planes was heard distinctly, while the roar of the ships' motors sounded as though the planes were passing outside the listener's window.

On October 21, President Hoover, Henry Ford and other notables united in tribute to Thomas A. Edison during the Golden Jubilee celebration of the latter's invention of the electric light. The inventor himself talked during the program, which originated in Dearborn, Mich.

Holland entered the international radio picture with an impressiveness that was startling on October 26. For forty-five minutes, beginning at noon on that date, thirty NBC stations received a program of typical Dutch music from Huizen, Holland.

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THE MODERN WALTZ

(Continued from page 5.)

Have a friend play a waltz slowly. Listen to the music until you become thoroughly familiar with the one-two-three "waltz time," always recognizable by its characteristic beat—one, two, three.

Dance the forward waltz step beginning with the left foot forward. As you go through the steps sing or hum, counting one, two, three. Remember that the first of every three beats is counted louder. Count: One, two, three—four, five, six.

THE BACKWARD WALTZ MOVEMENT.

The backward waltz movement is just the opposite of the forward movement. When the man does the forward steps, the lady does the backward movement.

1. Step backward with right foot.
2. Step back, slightly to left, with left foot.
3. Draw right foot up to left, weight on right.
4. Step directly backward with left foot.
5. Step back, slightly to right, with right.
6. Draw left foot up to right, weight on left.

That's all.

Practice this movement around the room. Start with the right backward. At first go very slowly and try to do the six steps without a mistake. Gradually do the movement faster and faster.

DIRECTORY OF BROADCASTING STATIONS

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

Dist	Call	Kilo-cycle	City	Dist	Call	Kilo-cycle	City	Dist	Call	Kilo-cycle	City	Dist	Call	Kilo-cycle	City
KCRC	1270		Indit, Ohio.	KSD	555		St. Louis, Mo.	WEKI	598		Boston, Mass.	WLTH	1400		Brooklyn, N. Y.
KDKA	1280		Pittsburgh, Pa.	KSEI	800		Portland, Ida.	WEIR	575		Evansville, Ind.	WLW	700		Clinton, O.
KDLR	1310		Beckley, W. Va.	KSL	1120		Salt Lake City, Utah	WKLA	1270		Philadelphia, Pa.	WLW	1400		New York, N. Y.
KDYI	1290		Salt Lake City, Utah	KSO	1300		Clarksburg, W. Va.	WMLC	580		Barren Springs, Mich.	WMAJ	270		Cassville, N. Y.
KDVR	1170		Denville, N.J., Calif.	KSOO	1110		Blaine Falls, S. D.	WENR	870		Chicago, Ill.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Durham, Calif.	KSTP	1400		St. Paul, Minn.	WFTS	1200		Indianapolis, Ind.	WMAJ	1200		Buffalo, N. Y.
KDVR	1180		Portland, Ore.	KTAB	1400		Oakland, Calif.	WFTS	1200		New York, N. Y.	WMAJ	1200		Washington, D. C.
KDVR	1180		Lincoln, Neb.	KTAF	1420		San Antonio, Tex.	WFW	760		St. Louis, Mo.	WMAJ	1200		Chicago, Ill.
KDVR	1180		Phoenix, Ariz.	KTAT	1420		Fort Worth, Tex.	WFAA	590		Dallas, Tex.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Great Falls, Mont.	KTB	1200		Los Angeles, Calif.	WFSN	570		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Des Moines, Iowa	KTB	1200		Portland, Ore.	WFGH	1200		Albany, Pa.	WMAJ	1200		New York, N. Y.
KDVR	1180		Encinitas, S. D.	KTB	1200		St. Paul, Minn.	WFGH	1200		Collegeville, Mich.	WMAJ	1200		Detroit, Mich.
KDVR	1180		Denver, Colo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		St. Paul, Minn.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Joseph, Mo.	KTB	1200		Los Angeles, Calif.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Des Moines, Iowa	KTB	1200		Portland, Ore.	WFGH	1200		Baltimore, Md.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Wichita, Kan.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Los Angeles, Calif.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Portland, Ore.	KTB	1200		Los Angeles, Calif.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Marshalltown, Ia.	KTB	1200		Portland, Ore.	WFGH	1200		Baltimore, Md.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Oklahoma City, Okla.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Grand Forks, N. D.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Portland, Ore.	KTB	1200		Los Angeles, Calif.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Fort Dodge, Ia.	KTB	1200		Portland, Ore.	WFGH	1200		Baltimore, Md.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Fort Worth, Tex.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Greenville, S. C.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Lawrence, Kan.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Rockford, Ill.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Galveston, Tex.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Northridge, Mich.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Shenandoah, Ia.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Lincoln, Neb.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Long Beach, Calif.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Spokane, Wash.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Hollywood, Calif.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		San Francisco, Calif.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Columbia, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		San Diego, Calif.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Los Angeles, Calif.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Galveston, Tex.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Chattanooga, Tenn.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Denver, Colo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		Cutter City, Calif.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Joseph, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
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KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
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KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
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KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
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KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
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KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH	1200		Flint, Mich.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Hot Springs, Ark.	WFGH	1200		Philadelphia, Pa.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		Portland, Ore.	WFGH	1200		Indianapolis, Ind.	WMAJ	1200		St. Louis, Mo.
KDVR	1180		St. Louis, Mo.	KTB	1200		San Antonio, Tex.	WFGH							

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