The Magazine for the Radio Listener 15 cents

What's on the dir

Vol. 1. No. 2

December 1929

WAVE-LENGTH GUIDE

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WHAT'S ON THE AIR

(Registered in U. S. Patent Office)

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

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PATERTS APPLIED FOR COVER BASIC BESTURES OF PROGRAM-FINDING SERVICE OFFSEED 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. st. for each day in the month, Eastern Standard Time, or from 3 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, thun locate on schedule chosen symbol at nearest point (by use of State lindex) 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; Munday, pages 14-19; Tuesday, pages 20-29; Wednesday, pages 26-31; Thursday, pages 32-37; Friday, pages 58-43; 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 respective points on the scale to the right

corresponding to the points on the detector dial of your set where these stariom "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 Scations WEAF, which is on channel No. 12—which means it operates on a frequency of 660 kilocycles and 454 meters—comes in on your set at 74, and Station WLW, on channel No. 16, comes in on your set at 67, stations on channels 15, 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 minnest. Tune in one of these and find out what number is being rendered.

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

WHAT'S ON THE AIR

THE MAGAZINE FOR THE RADIO LISTENER

VOLUME L

DECEMBER, 1929

NO. 2

View of America Robert M. Starr

THE orchestra concluded on a long, blue chord. A fourtoned chime tinkled. "Station WEAF, 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 fa-

vorite 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

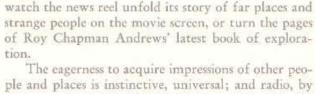
duplicate when distance reception is good.

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, broad-

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

ple 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 dved-in-the-wool New Yorker leans to the notion that culture stops at the Alleghenies. The Alabaman 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 some-

times 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 Fran-

cisco 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 passe 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 bidger 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, Gawgah," 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, evenin 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 abturd. 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.



Backward Waltz Movement



Ferward Waltz Movement

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 twostep 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 BROADCAST'S IT'S TRIBUTE TO EDISON

Left to right are: Jew Strauss, president of R. H. Macy Cumpany; Major-General Hanson E. Ely, commander Second Corps Area, Governors' Island; Dr. John Harrins, president Broadway Association; Dr. Julius Riein, Assistant Secretary of Commerce; Will Oakland, who rang to the nation "Silver Threads among the Gold," the number which be first recorded for Edison twenty-five years ago, and H. B. Firk.

A S 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

n the short middle of t

ISHBEI, MacDONALD, daughter of Great Britain's Prime Minister, delixering her message to American women over the coast-to-coat network of the Columbia Beoadcasting System.

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.)



- 6 Slumber Music
- 6 To be Announced

1 Temple Hour

Musical program.

O National Forum from Washington, D. C.

A discussion of topics of general interest by men and women prominent in the news of the day.

- O Dream Boat
- O Dance Music from New York

5, 12, 18, 26 THURSDAY

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FRIDAY

December 6, 13, 20, 27

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GA.	20 ATLANTA WSB				6
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	76 TOPEKA WIBW	-			
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ILENRY and GEORGE and their little playmater ready to try to "ring the hell" in the half-hour of semi-dramatic frolic which constitutes the Henry George program over Columbia each Friday at 7 ft. on. Even an "old chestrut" has a new laugh in it when three 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.

- 6 Black and Gold Room Orchestra
- @ Raybestos Twins

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

1 The Eternal Question

Humor and drama in romance. Announcer, Eugene Marshall.

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.)

6 Broadway Lights

(First 15 min.)

(i) Whyte's Orchestra

Direction, Smith Ballew, Announcer, Marthin Provensen.

Books in the Limelight (First 15 min.)
Thomas Mason.

Pauline Haggard (Last 15 min.)

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

Pepsodent Program (Amos 'n' Andy)
 7 P. Mr., blue metwork.

Million Hear

"Musical University of the Air" Announces Its December Courses



In more than seventy thousand classrooms the schoolchildren of North America are hearing the musical appreciation concerts broadcast under the direction of Walter Damrosch and presented by the National Broadcasting Company. In addition to the seventy thousand teachers who have enrolled and secured instructors' manuals, undoubtedly thousands of others are following these programs. The newspaper estimate that an audience of five millions hears the Damrosch musical programs each Friday is in all probability accurate.

Dr. Damrosch has undertaken a magnificent work of public service in dedicating his splendid abilities to cultivating love of the best in music among the youth of the land. In engaging Dr. Damrosch for a three-year continuation of the "Musical University of the Air," NBC has made a contribution of first importance to American education.

OUTLINE OF DECEMBER CONCERTS

(Given each Friday, at 11 A. M., Eastern Standard Time.)

In Series A, for children in the third and fourth grades, on December 13, at eleven o'clock (noon, Central Time area), Walter Damrosch will take up the study of the percussion instruments. He will illustrate nine different kinds of percussion instruments—kettle drum, military drum, bass drum, cymbals, triangle, tambourine, castanets, xylophone, celesta and bells—showing for what purposes they are used. The program he has chosen follows:

Swedish Wedding March	Suderman
Solo for Xylophone from "The Fortune-teller"	Herbert
Whisperings of the Flowers	Von Blow
Spanish Rhapsody "Espana"	Chalerier

December 13 program for Series B, which is for grades five and six, takes up the march and shows the various purposes for which marches can be used.

Campus Carollers

A male notet; fifteen-piece orchestra; direction, George Dilworth, Announcer, Neel Entlen.

@ Dixie Circus

Bob Sherwood, circus stories and novelty band. Announcer, Ralph Freese.

- Ambassador Tea Dance (First 15 min.) Closing Market Prices (Last 15 min.)
- O Congregation Emanu-el (First 15 min.)
 Closing Market Prices (List 15 min.)
- Ambassador Tea Dance (First 15 min.)

- O Closing Market Prices
- C Littman Entertainment
- @ Paul Specht's Orchestra
- Henry-George

Hotel skit with musical background.

(Last 15 min.)

Howard Fashion Plates

Featuring "Beau BrummeL"

Decumber 6, 13, 20, 27

FRIDAY

6	30	7	30	EASTERN TIME
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M	X	P	P	WHEC ROCHTER 90
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FRIDAY

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GA.	20 ATLANTA WSB			0	0
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LA.	73 N. OBLEANSWDSU			0	0
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2230	NTRAL TIME		1	32	

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 Berlion Funeral March from "Ernica" 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 Lawe to Sit at Evening" ("O Wie Wohl Ist Mir Am Abend"— German). Beethoven Andante from Symphony No. 1. Finale from Sonata for Piano and Violin. Franch (Messrs. Damrosch and Michel Gunikoff.)

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". Iphigenia's Pacewell from Incidental Music to "Iphigenia in Aulia" Walter Damrosch Symphonic Poem, "Phaeton".

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"____

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_____

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

- R Band music C Children's features
- D Dance music
- 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 Theatrical
- V Vocal ensembles W Wit, comedy X Station on air, but

program variable

. Dance music from New York

O Cities Service Concert Orchestra and the Cavalliers

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

Stars of Melody

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

Schradertown Band

Arthur Allen and Louis Mason, as Gus and Louis; brass hand; director, Arthur Pryor. Ammuneer, John S. Young.

C Triadors

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



MARY HOPPLE, contrasto, is the "Quaker Maiden" featured Fridays at 10 p. m., on the program of the Armstrong Quakers.

Personalities at 711 (Pirst 15 min.)

Vocal and instrumental music from New York studio of National Broadcasting Company, 711 Fifth Avenue; director, Neel Englen.

Famous Loves

(Second 13 min.)

Romantic sketch with Old World musical background. Announcer, Alwyn E. W. Bach.

G Famous Loves

(Second 15 min.)

1 Interwoven Pair

Ernie Hare, baritone; Billy Jones, tenor; comedy dialog; orchestra direction, Will C. Perry. Announcer, Curt Peterson.

3 Philco Theatre Memories

Jessica Dragonette, soprano; Colin O'More, tenor; orchestra direction, Harold Sanford. Announcer, Milton J. Cross.

O Daguerreotypes

Music of the days gone by.

@ True Story Hour

Dramatized stories.

Eversharp Penmen

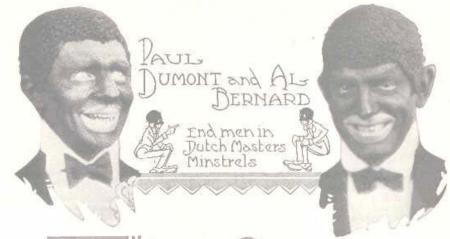
December 6, 13, 20, 27

FRIDAY

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FRIDAY

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CONN	.52 HARTFORD WTIC	0		-	
D.C.	9 WASH TON WMAL	0	0	0	D
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FLA	72 JACK'VIE WJAX	7	0		
	2 MIAMUR. *WIOD		_		
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II.	48 CHICAGO "KYW	0	6	0	
	23 CHICAGO *WBBM	190	0	-	
	42 CHICAGO WCFL		0		
	33 CHICAGO *WENR				-
	15 CHICAGO WGN	P	P	N	D
	33 CHICAGO WLS	0			
	23 CHICAGO WMAO	0	0		P
IND.	62 FT. WAYNE WOWO	0	0	0	0
Die.	51 INDPLS WEBM	0	0	U	0
WW.	72 C BLUFFS KOIL	0	0	0	6
00.417	46 BAVENET *WOC	0	0	0	0
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	SS 57 LOUIS *KMOX	-	0	N	0
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NEB			В	W	D
N.L	27 NEWARK WOR	V	D	D	MIA
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CI	ENTRAL TIME	9	30	10	30
		1			11.



"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.

Tillu-What would you call a man who hid behind woman's skirt? Willie-A magician.

Hr-You see, we've gone into truck farming, Vhillor-You can't fool me; you don't raise trucks; they come from a factory.

Nancy—Wot didja do last summer? Claury—I wolked in Des Moines. Nancy—Coal or iron?

"Hey, Abie, your shirt-exil 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 prescrip-

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

Waters:-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' take," scolded the frate wife, after having asked her husbind for the fifth Sunday to accompany her to church, "the neighbors will soon be talking about in 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 naw a colored lady.

"Why does the woman black her face?" he asked his uncle.
"That's her natural color," said the uncle.

"It she black like that all over?"
"Yes," esplied the uncle.
"Gee, uncle," said the lad, admiringly, "you know everything, don't you?"

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

- B Band music
- C Children's features
- D Dance murie E Educational
- G Grand opera

N News

- L Light opera M Instrumental (Other than dames)
- O Organ
- P Popular music (With votal soles)
- R Religious
- T Theatrical
- V Vocal ensembles
- W Wir, comedy
- X Station on air, but program variable
- . Dance music from New York

O Planters Pickers

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

@ Mystery House

Melodrama with musical entre-actes. An-nouncer, Neel Ensley.

6 Hotel St. Regis Orchestra

Announcer, Marchin Provensen; dance music.

O Armstrong Quakers

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

Teacher-Conjugate the verb "to swim." Pupil-Swim, swam, swum. Teacher-Now conjugate the word "dim." Pupil-Say, are you trying to kid me?

Sam When are you going to pay that \$8 for pas-turing your helfer? I've had her now for about ten

Hiram-Why, Sam, the critter ain't worth more shan \$10.

Sam-Well, supposin' I keep her for what you owe

Hiram-Not by a jugful. Tell you what I'll do; you keep her another two weeks more an' you can have

Set Owner (more in sorrow than in anger)-What I can't understand about this radio business, anyway, is how Staric always knows what nights I ask company in to listen to the programs. Pittiburgh Post.

W

A tourist scopped his Cadillac at a gasoline-filling station in Kansas. "How fac is it to St. Louis?" he

inquired.
"About 140 miles, sir," replied the gas man.
"All right; give me twenty gallons of gas and a quart

of oil," the Cadillac man replied.

Soon a Buick drove up and the driver asked how far
it was to St. Louis. "About 140 miles," came the

"Well, give me ten gallons of gas and two quarts of

the Buick man said-

Then came a rusty old Ford chugging up. The driver got out and asked the same question. "One hundred and forty miles," replied the man with the

"Give me a bucket of water, a can of Three-in-one oil and hold this darn thing till I get in," said the Ford man.

Here is one on Floyd Williams or the Graf Zept The Hearst newspapers controlled both the air and newspaper rights to Count Eckener's story, and the Count has been instructed not to make any announcement to the American radio audience without the con-sent of the Heavy people. When the American court appeared on the horizon, Floyd Williams, who was running around with a portable microphone, hurried up to the Count and asked him to greet the American people, The Count remembered his instructions and called back Williams at once announced: "Ladies and gentlemen, you have just heard Count Eckener's first words to the American public,"

At the World's Seriet game at Philadelphia, when President Hoover entered his box, for some unaccountable reason Ted Husing, aurouncing for Columbia, in-formed the world that "President Coolidge is now entering the Presidential box," and at precisely the same time Graham McNamee was making the announcement that "President Wilson is now entering the Presidential box." At the same game Ted Husing, is describing the motions of Guy Bush, the Cub pitcher, referred to them as "guy-rations," After about the fifteenth break of this kind some one kindly informed him that that was not the correct way to pronouncy "gyrations." Nonplused though he was, his wits did not desert him, and he again described Bush's motions as "guy-rations, and then added that he hoped the public would realize that he knew the correct pronunciation of the word, but that he was using the expression "guy-rations" because he was talking about his friend Guy Bush.

A photograph was being made in the NBC's Cathedral Studio. Kelvin Keech, announcer, came in to make a station announcement from the studio.

"S-hhhh," ssid Kecch.
"S-hhhh," echoed a radio engineer, a photographer and a press representative.

The door at the end of the big studio opened slowly.

Same one was coming in.
"S-HHHHH," said Keech, the engineer, the photographer and the press representative, and all made mo-tions that plainly said: "Aw! get outs here, anyway, and keep quiet!" And suddenly all was quiet. Thus was M. H. Aylesworth, president of the NBC, "shhhd" in his own studio.



Dinner gets cold while father listens to a radio speech by the mayor of the old home town.

6 Armour Program

Male trio; mixed chorus of eighteen voices; thirry-piece orchestra; direction, Josef Koest-ner; Fred Waldner, tenor, Announcer; Thomas Green, Jr.

- 3 Slumber Music
- To be Announced

Bremer Tully Time Radio's Court of Appeal.

O Curtis Institute of Music

- (December 13 and 27.) Herbert's Diamond Entertainers
- Jan Garber's Orchestra Dance music.
- Abe Lyman and His Dance Orchestra

December 6, 13, 20, 27

FRIDAY

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SATURDAY 7, December 7, 14, 21, 28

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In the Kitchen Taboratory National Radio Home-makers Club

By IDA BAILEY ALLEN



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

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

- B Band music
- O Organ
- D Dance music
- C Children's features P Popular muric (With vocal solur)
- E Educational
- R Religious
- G Grand opera
- T Theatrical
- L Light opera
- V Vocal ensembles
- W Wir, comedy
- N News
- M Instrumental X Station on air, but program variable
- . Dance music from New York

@ Black and Gold Room Orchestra

1 The New Business World

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

O Phil Spitalny's Music

Dancing in the Hotel Pennsylvania grill, New York City.

THE idea behind the food broadcasts of the National Radio Home-makers Club has from the first been to give such a practical cooking demonstration on the air that any listener-in can go into her own kitchen and duplicate the dishes made. At the club headquarters, 1819 Broadway, New York City, we feel that this method is the only way to follow in telling women how to make their kitchens as attractive as the rest of the house; how to prepare a good dinner in thirty minutes, a good breakfast in fifteen minutes; or how to solve any other home-making problems that constantly arise.

Visitors say that when they step into the kitchen - laboratory of the National Radio Home-makers Club, they feel as if they have walked into somebody's real home. The walls are cream-colored, with soft blue and orange stripes outlining the panels. The gate-legged table and the windsor kitchen chairs are the same creamy color as the walls, with a soft blue and orange stencilling for the trim. Even the kitchen cabinet, with its blue and orange stencilling, looks more like a creamcolored highboy than a kitchen cabinet. There is an upright piano in the room, too, for the National Radio Home-makers' programs are always made gay with music-and this piano is the exact cream-colored shade of the rest of the kitchen furniture.

The blue and orange pottery cups hanging from the cupboard-hooks, the cream-colored marquisette curtains, the bright flowers in a blue bowl on top of the piano, and the smell of freshly made coffee—all combine to make visitors feel they are making a pleasant morning call. They show no surprise when Miss White, the club dietitian, invites them to "eat up the broadcast" after we are off the air, and their delight is manifested by the length of time they linger.

There is no immobile stillness about one of our broadcasts—we are all too busy and interested. Miss White actually makes up many of the dishes that are described in the broadcasts, and her work is "Exhibit A" in proving that our speed-cooking methods are really possible—and also that speed cooking can be carried on without fuss or trouble—no broadcast could stand the clatter of fussy cooking nor the disturbance of having things go wrong.

Of course our broadcasts are not free from kitchen accidents; the kettle will boil over while Miss White is busy with something else, and then she has to call on some one else in the kitchen-laboratory to help. One morning a pot was about to boil over, and Miss White nodded a request to Mr. Richard Hale, our baritone, to take it off the stove. Mr. Hale was in such a hurry to help be grabbed the pot with his bare hand, and then, because the handle was very hot, he dropped it quickly back, spilling most of the contents. The por contained a sugar mixture, and, when spilled over the hot stove, it filled the room with a thick, black smoke: Everybody began to cough and choke, but Ralph Christman, our musical director, came to the rescue; he quickly indicated to me a break in the broadcast and filled in for several minutes with a piano solo which drowned out the coughing. But such incidents only make the broadcasts more interesting and the kitchen-laboratory more like a real home kitchen-where accidents happen without any warning.

There is no set type or form for any of the Radio Home-makers Club broadcasts; nobody likes to feel that on Monday they will be sure to hear a certain kind of program, any more than they like to feel that every Monday they will be served roast-beef hash for dinner. Sometimes it is a cooking lesson that they hear; sometimes it is a dietetic discussion; sometimes one person gives the broadcast, and sometimes two or three. Sometimes there is vocal music, sometimes instrumental.

It has been said of the broadcasts given from the kitchen-laboratory that they are broadcasts of realism. This is a good explanation of the method used. I believe that it is because we actually do just what we say that we are doing, that the listening home-makers realize the truth back of the words, and are inspired to introduce the new methods and foods into their homes.

Ida Bailey Allen and her associates broadcast werkday mornings from the studios of the National Radio Home-makers Club over the stations of the Columbia Broadcasting System. On Mondays, Tuesdays, Wednesdays, Thiresdays and Fridays at 10 A. M. (Eastern Standard Time), on Foods and Cooking; on Tuesdays at 10:50 A. M., on Beauty, and on Wednesdays at 10:30 A. M., on Interior Decorating.

- Mme, Lolita Cabrera Gainsborg

 NBC staff pianist.
- G Gold Spot Orchestra
 Direction, Hans Barth, Announcer, Ralph
- St. Regis Hotel Orchestra

Announcer, Murchin Provensen-

Pepsodent Program (Amos 'n' Andy)
 7 p. M., blue network,

- Musical Vespers
- Nit-Wit Hour

Fun for all, and all for fun.

- Wim Ambassadors
- Bernhard Levitow and His Hotel Commodore Ensemble

7, 14, 21, 28 SATURDAY

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SATURDAY 7, 14, 31, 28

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on the Air ecember

DOETS, 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 gridiron 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 shricking 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,

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

- B. Band music
- C Children's features
- D Dance music
- E Educational G Grand opera
- L Light opera
- M Instrumental (Other than dance) N News
- Organ
- P Popular music (With west mine)
- R Religious
- Theatrical
- V Vocal ensembles
- W Wit, comedy X Station on air, but
- program variable
- · Dance music from New York

O Lyric Challengers

Incidents in the lives of great men. An-nouncer, John S. Young.

Launderland Lyrics

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

6 General Electric Hour

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

O Chicago Celebrities

Vocal and instrumental music. Announcer, Ted Pearson.

and you basket-ball fans should be able to find entertainment several nights a week if you will do a little DX tuning.

Hockey faces the same time handicap, but there will be one station carrying the local games of the National Hockey League in most of the cities of that circuit. Boxing is still worse, with Paddy Harmon, in Chicago, and the Madison Square Garden folks, in New York, wailing that broadcasts hurt their gate receipts. Jack Dempsey's shows at the Chicago Coliseum will go on the air, as will smaller affairs in other towns.

38

Who put the first football game on the air? Gene Kessler, now a Chicago newspaper man, is one claimant of that title. In 1921 he was sports editor of the South Bend (Ind.) Tribune. That was before the days of remote control, but Gene dictated his description of several Notre Dame games over a telephone at Cartier Field to a station announcer, who repeated his words from WSBT, the Tribune's station.

192

How many college songs do you know today, and how many did you know a few years ago, aside from those of your alma mater? Wait until the vocalizing starts at a party these days, and notice how many present know the tune and at least part of the words of as many as a dozen such songs. That is one thing for which you can thank, or curse, the radio-sports review with its intermissions of college music.

And just a sidelight—if you want to see real action, get a Southern person and some Notre Dame man arguing over whether or not the Irish copped the tune of the swell Washington and Lee Swing-out March for their own Victory March.

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In Chicago a lot of the baseball fans raised a terrific howl during the World's Series, asserting that Ted Husing, of the Columbia Chain, and Graham McNamee, of NBC, were prejudiced in favor of the Eastern entry in their broadcasts. One answer to that, of course, is that any smart fellow would have been pulling for the Athletics during those lamentable proceedings, but it still leaves an interesting question open to discussion. Should the local announcer do an occasional bit of rooting for the home team?

Hal Totten, who broadcasts Chicago baseball over WMAQ, says it's all right. His argument is that 99 per cent, of the listeners in a local baseball broadcast are home-town fans, and they get a more satisfactory picture of the proceedings if the announcer is pulling with them. It should be remembered, however, that Hal is scrupulously fair as regards the facts of the game. It's on the color angles that he puts in his licks for the Cubs and White Sox.

de

Speaking of radio-sports reviews, WBBM, at Chicago, introduced a new idea when it gave over one night a week during the season just passed to prep football, in which the captains and coaches of the leading high-school teams in the city discussed their prospects. E. C. Delaporte, director of athletics in the public schools of Chicago, made use of the programs to further a campaign for more playing-fields for the prep athletes, who are sadly cramped in parts of the city now.

120

Bob Burdette, sports announcer for WLW, at Cincinnati, is a wrestling fan of the first water—even believes that the bouts are on the level—but WLW isn't to be bothered by the antics of the beeg, strong fellows. So Bob regularly steps over to a smaller station in the city and puts on wrestling broadcasts. And they do say that he makes his description of the fellows' grunts and squirms and agony so moving and interesting that occasionally a particularly impressionable fireside fan puts a hammerlock on his rocker and tears an arm right off it.

Anyway, Bob's stuff should go over big in any number of darkened sorority-house parlors.



- 3 Silver Flute
- Bonnie Laddies (First 15 min.) Vocal trio Charles Kenny, Lew Noll and Jimmie Whalen. Announcer, Milton J. Cross.
 - The Cub Reporter (Law 15 min.)
 A comic skir with Peter Dison and Aline
 Berry. Announcer, Milcon J. Cross.
- 6 Gillette Program

Male quartet; orchestrs direction, Don Voorbest. Announcer, Curt Peterson.

- Guy Lombardo and His Royal
 Canadians (First 15 min.)
 Roger Babson (Last 15 min.)
 Bubson's finance period.
- @ Guy Lombardo

(First 15 min.)

Roger Babson

(Last 15 min.)

O Dixie Echoes

Songs of the Southland,

G Graybar's Mr. and Mrs.

The famous carroon characters, Joe and Vi, by Clare Beiggs.

(The Gulbranson Hour

Symphony Orchettra conducted by the wellknown American composer-director, Dr. Henry Hadley. 7, 14, 21, 28 SATURDAY

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SATURDAY December 7, 14, 21, 28

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Daytime Chain Programs of Particular Appeal to Women

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

10:00 A. M.—National Badle Home-makers Club. (Tda Balley Allen.) WABC. WEXE, WGUP, WMAL, KMBC, WCCO, WFBL, WEAN, WNAC, WHBM, WMAK, WCAV, WCAO, WJAS, WADC, WKEC, KM()X, KOLL, WSPD, WMK, WLBW, WISN,

WOWO.

LILLS A. M.—Radio Hensehold Institute. WEAF, WEET, WJAR. WTAG, WCSH, WLITE, WRG, WGY, WGR, WCAE, WTAM, WWJ, WSAI, KSD, KFKX, WTMJ, KSTP, WHO, WOW, WDAF, LOO P. M.—National Parm and Home Hour, From Ckleagel and Washington to W7Z, WHZ, WHZA, WHAM, WJR, WJW, KYW, KWK, WREX, WGD, KSTP, WEBG, WDAF, KDKA, WKYA, WBT, WPTF, WIOD, WSM, WMC, WGW, WHAS, KPRG, WKY, KOA, WJAX, KYOO, WOAI, WBAI, KTHS, WHO.

TUESDAY

TUESDAY

10:00 A. M.—Kational Radio Home-makers Club.
WARC, WZKE, WCALD, WNAC, WEAN, WFILL,
WCAO, WZAS, WADO, WOHP, WBRM, WOWO,
KMBC, KOIL, WSPD, WHK, WLRW, WMAL,
KMOX, WKRW, WKRC.
0:39 A. M.—Marional Radio Home-makers Club.
(Reanty.) WABC, WZKE, WJAN, WKRO, WGHP,
WBBM, WHN,
11:00 A. M.—Forecast School of Cockery, WJZ, WBZ,
WBZA, WHAM, KDKA, WLW, KWK, WHEN,
WJR, WGN,
11:00 A. M.—Duco Decorators, WKAP, WTFO, WARD

WJR, WGN.

11:00 A. M.—Duco Decoratora. WEAP, WTIC, WJAR, WTAG, WCAE, WCSH, WLIT, WKC, WGY, WGR, WTAM, KYW, KSB, WGC, WDAF, KSTP, WEBC, WRYA, WFFF, WBT, WJAX, WIOD, WHAS, WSM, WMC, WSB, WAFL WSMR, KYOO, WEY, KFFC, WGAI KTHS, WSMI, KFKX.

11:15 A. M.—Radio Household Institute. WEAF, WEEL, WTIC, WJAH, WTAG, WGSH, WLIT, WRC, WGY, WGR, WGAE, WTIM, WTAM, WWJ, WSAL, KSD, WGC, KSTP, WDAF, KFKX, WOW, WBT, WHAS, WSM, WMC, WSB, KVOO, WGAI, WKY, KFIM.

1:00 P. M.—National Farm and Home Hour. From Chicago and Washington in W.Z. WDZ, WRZA, WHAM, WJR, WLW, KYW, KWK, WRYN, WRO, WOC, KSTP, WEDC, WKYA, WDAP, WJAX, WSM, WMC, WOW, WHAS, KOA, WOAT, KPRO, WKY, WPTF, W10D, KVOO, KDKA, KTRB, WEBC,

WEDNERDAY

10:00 A. M.—National Radio Home-makers Club.
(Ida Balley Allen.) WAHC, WXXE, WCAU,
WNAC, WEAN, WFBL, WHAK, WCAO, WJAS,
WADC, WOHP, WBIM, WOWO, KMBC, KOLL,
WSPD, WHK, WLEW, WMAL, WRITM, WKHC.

10:30 A. M. National Radio Home-makers Olub.
(Interior decirating.) WAHC, W2XE, WCAU,
WNAC, WEAN, WMAR, WCAO, WJAS, WCAU,
WGMP, WOWO, KMOX, KOIL, WSPD, WHK,
WLHW, WMAL, WFBM, WBM, WISN, WFBL,
WKRC.

WKRU.

10:45 A. M.—Mary Hale Martin's Household Profod.
From Libby's Model Kitchen. Chicago to WJZ,
WBZ, WBZA, WMC, WSB, WAPI, WJR, WHAM,
KDKA, WLW, KYW, KWK, WHEN, WHAS, KPKX,
WBAL, WSM, WSMB.

II:00 A. M.—Porecast School of Gookery. WJZ, WBZ, WBZA, WHAM, KDKA, WLW, KWK, WREN, WJE, WGIA, WHAL, WHAL, WHAL, WHAL, WEAL, WEAL, WJAR, WCSH, WIJT, WRC, WGA, WGR, WCAE, WTAM, WWJ, WSAI, KSD, WHO, WDAF, RSTP, WTMJ, WHAS, WSM, WSB, WST, KVDO, WOAI, WKY, WOW, WMC, KERC, WBAP, KEEK, WHAP,

KVOO, WOAL FIRST STATE AND HOME HOUR. From 1:00 P. M.—National Farm and Home Hour. From 1:00 P. M.—National Farm and WJZ, WHZ, WHZA, WHZA, WILW KWK, WRES, Chicago and Wathington to WJZ, WBZ, WBZA, WHAM, KDKA, WJR, WI,W, KWK, WREX, WKC, WHO, KSTP, WEBC, WDAF, WKYA, WAX, WOW, WMC, WHAS, WPTF, WIOD, WSM, KVOO, WKY, KOA, WHAL, WOAI, KFRC, ETHS, KFKX.

THURSDAY

THURSDAY

10:00 A. M.—National Radio Home-makers Club.
(Ida Dadley Alben. WABC, WSXE, WCAU, WNAC,
WEAN, WFBL, WCAO, WJAS, WADC, WdHP,
WIBBL, WOWO, WSPD, WHK, WMAL, WLBW,
WKEW, WKRC

11:00 A. M.—Forecast School of Cookery, WJZ, WBZ,
WBZA, WHAM, KDEA, WHEN, WLW, KWK,

WON.

15 A. M. Hadle Hosseheid Institute. WEAF,
WENI, WIIC, WJAR, WTAG, WOSH, WLIT,
WHG, WGY, WGR, WCAE, WTAM, WWJ, WSAF,
KSD, WDAP, WHAS, WSH, WHT, KVOO, WBAP,
WOAL, WEY, KPRC, WGC, WGW, KPKX, WTM,
WMC, WRVA, WJAX, KSTP, WSM.

WMC. WRVA, WJAX. KSTP. WSM.

1100 P. M.—National Parm and Home Hour. From
Chimgo and Washington to WJZ. WBZ. WBZA,
WHAM, WJR. WLW. WHEN, WRC. WOC. ESTP,
WEDC. WDAF, KDRA, WHVA, WBT, WPTF,
WHOD, WSM. WMC. WOW. WHAS, KPEC, WKY,
KOA, WJAX, KVOO, WOAL, WBAI, KFKX.

FRIDAY

FRIDAY

10:00 A. M.— National Radio Home-makers Clinh.
(Ida Bailey Allen.) WABC, WSXE, WCAU, WNAC,
WEAN, WF9L, WMAK, WCAO, WJAS, WADC,
WGHP, WBBM, WOWO, KMRC, KOLL, WSPD,
WHX, WLBW, WMAL, KMOX, WKRC.

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

1:00 P. M.—National Farm and Home Hour. From
Chicago and Washington to WJZ, WBZ, WBZA,
WBAL, WHAM, KDEA, WJK, WLW, WREN,
WBAF, WRVA, WEAA, WRC, WHO, KSTP, WEBC,
WOW, WHAS, WEC, WPTF, WJAX, WIOD, WSM,
KPRC, WKY, KOA, WOAL, KVOO, KTHS:
SATURDAY

SATURDAY

11:15 A. M.—Radio Household Institute, WEAF, WEEL, WTIC, WJAR, WTAG, WCSH, WLIT, WRO, WGY, WGR, WCAE, WTAM, WWJ, WSAI, ESD, WOO, WOW, WDAF, KFKX, WTMJ, KSTP, WBT, WHAS, WSM, WMU, WSP, WKY, KVOO, WBAP, KFEC, WOAL

WHAS, WSM, WASC, WELL, WASC, W

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

B Band music

D Dance music

E Volumetional G Grand opera

N News

L Light opera M Instrumental (Other Hum dance)

O Organ

C Children's features P Popular music (With word Foliat) R Religious

T Theoretical V Vocal ensembles W Wir, comedy

X Station on air, but program variable

. Dance music from New York

Chicago Civic Opera

Direction, Charles Moore,

To Be Announced

8 Park Central Hotel Orchestra

Directed by Charles Strickland. Announcer, Howard Butler.

O B. A. Rolfe and His Lucky Strike Orchestra

Annuancer, Edward Thorgenen.



EPISCOPAL. 0:30 A. M.—WKBW, Buffald, N. Y. 10—WLEX, Lestington, Mass. 10:45—WIP, Philladelphia, Ps. 11—WIBG, Elkins Park, Ps.; WLEY, Lestington, Mass.; WMAK, Buffalo, N. Y.; WNAC, Boston, Mass. 11:39—WFIPP, Frint, Mich. 7:45 P. M.—WEVA, Richmond, Va.

LUTHERAN. D:30 A. M.—WKJU. Lancaster, Pa. 10:35—WCCO, Minneapula, Minn.; WLCf., Ithaca. N. Y. 11—KGDF, Rergas Falls, Minn.; WEDH, Eris, Pa.; WGBU, Charlestov, W. Va.; WRAW, Reading, Pa. 11:30—WHK, Cleveland, O. 11:45—KFJM, Geand Perk, N. D.; WOWO, Fr. Wayne, Ind. 12—WHCM, Hay City, Mich. 6 p. M.—WJR, Detroit, Mich. b—KGDF, Fergus Falls, Minn. 9:30—WTMJ, Milwaukee, Wis.

METHODIST. 10:45 A. N.—WFI, Philadelphia, Pa. 10:80—WHRD, Bellefoutaire, O.; W.W. Manafield, O.; WEAK, Erle, Pa. 10:45—KTSA, San Antonia, Tex.; WFHG, Altoona, Pa.; WKEN, Buffalo, N. Y.; WSBZ, Saranae Lake, N. Y. 11—KGDA, Dell Rapida, S. D.; WQAM, Mami, Fla. 11:45—WCDS, Springfield, II.; WIAS, Ottonwa, In.; WJBL,

DeTenn.

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Mo.; OTHER SERVICES. 10 A. M.—KFJF. Oklaboma City.
Okda: KPLX. Galveston, Tex.: KQV. Pirlaburgh.
Pa.; WCBD. Evon. Ill.: WIIII. Shelinggan, Wis.;
WLBZ. Bangor. Mr.; WCSU. Transton, R. 1.; WNHF.
N. Y. Binghamina, N. Y.; WOW. Omaha, Nah. 19:30.
Phil.—KFH. Wichita. Kan.: WADO. Akron. O.; WEZ.
Pa.; Spiringheld, Mass.; WHZA. Boston, Mass.: WHAM,
K. Y.; Rochester, N. Y.; WTML Milwaukee, Wis.; WWIA.
Fint., Detroit. Mich. 11—WNBO. Washington, Pa.;
WKRW. Burfale, N. Y.; WWAE, Hammond, Ind.:
KOH. Conneil Bluffs. Ls.: WCAE, Pittsburgh. Pa.;
WEAN, Providence, R. 1.; WHNR. Chicago, Ill.:
thaca.
Pa. WHAS, Louisville, Ky; WJAX Jacksonville, Fla.;
RDH,
MLW. Chicago, Ill.; WFSC, State College, Pa.; WRAX,
O. Philadriphia, Pa.; WBC, Washington, D. C.; WWNO,
J. Ps., Ashwille, N. U. 12—KFHM. Beammont, Tex.;
KFEL, Denver, Col.; KPJB, Marnhalltown, In.;
KGKL, San Argelo, Tex.; KLEA, Little Reck, Ade,
KLZ, Denver, Col., KTHS, Het Springs, Ark.,
WHO, Den Maites, In.; WJAG, Norfelk, Neb.;
Antodo, N.
WOQ, Karness City, Mo.; WSIX, Springheld, Tenn.;
WGC, Karness City, Mo.; WSIX, Springheld, Tenn.;
WHA, Cheveland, O.; WKHQ, New York City.

December 7, 14, 21, 28 SATURDAY

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Slumber Music

To be Announced

Paramount Publix Radio Hour

Music and drama; orchestra, soloists, vaude-

@ Guy Lombardo and His Royal Canadians

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 harnessand not without reason. Plentiful evidence pointing to this conclusion has been thrust into the other by the direct-selling stations which seem to be the ourstanding 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

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 scats.

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.

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 birdman 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 Floover, 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.

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.

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

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That	KCHEAK KIRLE KKIRLE KKI	### ### #### #########################	grid, Ohia. Pitthonyth, Pa. Bevile Lake, N. D. Sant Lake, C.V., Utsh. Beviler Lake, N. D. Sant Lake, C.V., Utsh. Beviler Hill. Callf. Putthond One Lincolin. Neh. Promony, Aris. Growth Fill. Menn. Beanmann. The Breakings. E. D. D. C. M. Beanmann. The Breakings. Callf. Fand the Last. Will. Breakings. Chill. Fort bodge. In. Four bodge. In. Breakings. Menn. Blemming. Tree. Northbodg. Minn. Blemming. Callf. Galvestin. Tree. Callf. Call Blemming. Callf. Galvestin. Tree. Callf. Four Fand. Minn. Blemming. Tree. Callf. Blemming. Allf. Blemming. Minn. Blemming. Callf. Callf. Grown. Allf. Blemming. Minn. Alva. Ohla. Gall. Blemming. Callf. Blemming		REDITERS OF THE RESERVE THE RE	14484444444444444444444444444444444444	St. Louis, Mo. Poenistic, Iris. Poenisti		WJR2 WJBV WJBW WWW WKAU WKAU WKAU WKAU WKAU WKAU WKAU	\$250 1250 1250 100 2250 100 201 201 201 201 201 201 201 201 20	Roston, Mass. Syanaton, Ill. Folladelphila, Pa. Brainote, Ill. Folladelphila, Pa. Berriera Sorlinga, Mitch. Chiloson, Ill. Rate State, Mass. Chiloson, Ill. Rate Tea. Pilladelphila, Pa. Rational, Pa. Rational, Pa. Rational, Pa. Pilladelphila, Pa. Rational, Pa. Pilladelphila, Pa. Rational, Pa. Rational, Pa. Rational, Pa. Rational, Pa. Rational, Pa. Rational, Pa. Freeport, N. Y. Mongath, Tean. Rational, Pa. Freeport, N. Y. Mongath, Tean. Rational, Pa. Rational, Pa. Rational, Pa. Rational, Ratio	WITH WINT WINT WINT WINT WINT WINT WINT WINT	Type 1	Broshlym, N. T. Casemantia, N. T. Westlingthm, B. C. Chivana H. St. Lootte Mr. Mann.

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