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116 NORTH STARS

Each is a guide for those who listen; each is a guide to those who listen. Each is a pole-star in its community—magnetic with the world’s voice, its drama, music and wit. Together, they pull irresistibly on the lives within their reach. They are the 116 stations of the Columbia Broadcasting System, the world’s largest radio network.
VARIETY
RADIO DIRECTORY
1938 . 1939

Published by Variety, Inc.
Sid Silverman, President
Edgar A. Grunwald, Radio Directory Editor
FOREWORD

The adjective "youthful" is fast becoming an anachronism as regards radio.

It is hoped that Volume II of the RADIO DIRECTORY reflects this tread toward continued maturity. At least, the object has been to refine the data here-with presented in accordance with the needs of the industry. The previous elementary subject matter—lists of definitions, broad surveys, etc.—has been almost entirely replaced by detailed work, and possibly a nod in the direction of more technical materials.

That this book may serve its purpose with a minimum of error is the sole comment of VARIETY, other than an expression of appreciation for those within the radio field who cooperated with this staff in assembling the following data.
During the past six months 43% of all new national network advertisers chose Mutual. Why? Because on Mutual you say goodbye to hit-or-miss marketing. You aim at the very heart of your market, at just those areas where sales potentials for your particular product are greatest. You can link as you like, with the privilege of expanding your network as you please, market by market, whenever and wherever you want.

FREE PRIZE: How well do you know America's great markets? To every sales, advertising or radio executive, correctly identifying the market pictured above, by letter to Mutual, Tribune Tower, Chicago, we will send a novel combination pocket keyholder and flashlight.
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31
PRODUCTION AIDS

MUSICAL-HISTORICAL CAVALCADE:

1800-1935 *

Music Compiled By

JULIUS MATTFELD

(With historical notes compiled under the supervision of Edgar A. Grunwald and Ellen L. Davis of the VARIETY RADIO DIRECTORY staff)

Because of the increasing diversification in radio musical programs, and the consequent interest in selections popular in a bygone day, this section has been especially compiled for the VARIETY RADIO DIRECTORY. It is believed to be the only compilation of its kind as regards the chronological aspect of music familiar in the U. S.

The selection of musical material of this sort necessarily is based on two considerations:

(1) The availability of records;
(2) Discrimination in sorting some 3,000 or more songs out of potential millions.

To elucidate upon the latter would require an essay, studded with references to musical and socio-economic history. Suffice it to say that changing periods in U. S. history engendered corresponding changes in musical taste; and that, furthermore, such factors as copyright laws and other legal protection of authorship had considerable bearing on the condition of music in the U. S.

The compiler of the music, Julius Mattfeld, considers the reliability of available records as synonymous with the problem of omission. The shortcomings in listing old music are directly to be traced to this consideration. However, when discrepancies were found in dates and papers, such discrepancies are noted. No arbitrary dates are affixed. All dates are copyright dates, (or, where these do not exist, as in European publications, publication dates, culled from advertisements in contemporary periodicals).

As regards the historical material, it should be noted that the incidents chronicled are entirely U. S. events. Such major occurrences as the Napoleonic Wars, the abdication of King Edward VIII, etc., are mentioned only as they affect U. S. history.

JULIUS MATTFELD compiled for Vol. I of the VARIETY RADIO DIRECTORY (see pages 109-140) two sections, entitled “Vocal and Instrumental Excerpts from Operatic Literature” and “Songs and Instrumental Numbers from Stage and Screen.” He is the author of “The Folk Music of the Western Hemisphere” and “One Hundred Years of Grand Opera in New York,” a contributor to the Encyclopedia Britannica, associate American editor of Hull's “Dictionary of Modern Music and Musicians,” and a writer on musical subjects for the press. He was formerly connected with the New York Public Library, later becoming music librarian of the National Broadcasting Co. At present he is the director

* Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.
of the music library of the Columbia Broadcasting System. The compilation herewith presented is considered by the author as his most recent extensive piece of research work, the product of years of intensive labor in old records and data.

The following are symbols employed in the musical listings:

arr. arranged
ATTB alto, two tenors and bass
c. circa (about)
cop. copyright
m. music
op. opus
n.d. no date
orch. orchestral
pseud. pseudonym
SATB sop., alto, tenor and bass
w. words

Square-brackets [ ] indicate supplied information from other sources than the sheet music.

Titles in parenthesis ( ) denote the name of stage productions.
The dash — in titles indicates parenthetical sub-titles.
Unless otherwise specified, the place of publication is New York.
In certain comparatively recent musical compositions, copyrights have lately undergone reassignment. Such assignments are not noted.

The compiler of the musical portion of this list desires to thank the music libraries of the New York Public Library and Columbia Broadcasting System for their assistance, cooperation and interest in the preparation of the manuscript for the press. The compilers of the historical portions of the text wish to express their thanks for the courteous cooperation extended by the New York Public Library and by Miss Alma Jacobus, Librarian for Time Magazine.

MUSIC OF THE PILGRIMS

Fisher, William Arms.

Pratt, Waldo Seldon.
The music of the Pilgrims; a description of the psalm-book brought to Plymouth in 1620. Boston: Oliver Ditson Co., [1921.], 80 p. incl. fasims. 8°. (Contains tunes.)

AMERICAN COLONIAL PERIOD
(See also under caption: Before 1800.)

a) Collections

Endicott, Samuel.
Melodies of revolutionary times. Harmonized by Samuel Endicott. Boston: Charles W. Homeyer & Co., cop. 1918, 4 nos. 4°. (Contents: 1, He stole my tender heart away; 2, The charms of Floremel; 3, Sheep in clusters; 4, The heavy hours.)

Endicott, Samuel.
Three melodies of revolutionary times. Harmonized by Samuel Endicott. Boston: Charles W. Homeyer & Co., cop. 1918. 7 p. 4°. (Contents: 1, Queen Mary’s farewell to France; 2, He stole my tender heart; 3, The bee.)

Engel, Carl.

Fisher, William Arms.

Hopkinson, Francis.

Hopkinson, Francis.
The first American composer. 6 songs by Francis Hopkinson (1737-1791).
MUSICAL-HISTORICAL


Howard, John Tasker.

Milligan, Harold Vincent.

Schmid, Adolf.

b) Individual

Adams and liberty; or, The Boston patriotic song. w., Robert Treat Paine. m., tune: To Anacreon in Heaven (subsequently the air of “The Star Spangled Banner”). Boston: Thomas & Andrews [.1798].

Hail, Columbia. w., Joseph Hopkinson, adapted in 1798 to the tune: The president’s march (see below), ascribed to Philip Phile.


The liberty song—“In freedom we’re born.” w., John Dickinson. m., tune: Heart of oak, by William Boyce. (Published by Mein and Fleming, Boston, 1768; Hall and Sellers, Philadelphia, 1768, without music; and again by Mein and Fleming, Boston, 1769, in “Bickerstaff’s Boston Almanac.”)

The president’s march. m., ascribed to Philip Phile. (Composed in 1789—see above: Hall, Columbia, 1798.)

Yankee doodle. w., anonymous—of American origin. m., traditional—of English origin: sufficiently popular to have been published, in an early version, in Glasgow, 1782. (The tune was already familiar in the American colonies as early as 1790; was used by Benjamin Carr in his frequently played orchestral medley, “Federal Overture,” composed in 1794; and was published as a song by G. Willig, Philadelphia, 1798.)

BEFORE 1800

Artaxerxes [English opera, first performed in London, 1762]. m., Thomas Augustine Arne. (The Overture and various solos and duets from this opera were frequently played in concerts in the American colonies from 1765 onwards.)


The battle of Prague. Piano solo (usually with additional instruments). m., Franz Kotzwara. London: Longman and Broderip [.1793?]; and others with later imprints. (Very popular in the American colonies.)

Drink to me only with thine eyes. w., Ben Jonson, m., traditional (sometimes attributed to Colonel R. Mellish and erroneously to others). London: J. Oswald [.1762?] (copy in the British Museum).

Heart of oak (Harlequin’s Invasion). w., David Garrick. m., William Boyce. (Produced in London, 1759).

Iphigenie en Aulide [French opera, first performed in Paris, 1774]. m., Christoph Willibald von Gluck. (The Overture to this opera was frequently played in orchestral concerts in the American colonies from 1793 onwards.)

The last of Richmond Hill. w., Leonard McNally. m., James Hook. (First published in the Morning Herald, London, August 1, 1789.)

The last with the delicate air. SEE Young Molly who lives at the foot of the hill (below).

My lodging it is on the cold ground. w., m., traditional. (Published in: Vocal Music, or The Songster’s Companion, London, 1775.)

The request—better known as: Tell me, babbling echo. w., —? Clarke. m., Gerard Vogler. London: J. and G. Vogler [.1775?].

Rule, Britannia! (Alfred). w., James Thomson; sometimes attributed to David Mallet. m., Thomas Augustine Arne. (Produced in Maidenhead, England, 1740.)

Sally in our alley. w., m., Henry Carey. [London, 1715?] (copy in British Museum.)

Sigh no more, ladies. Glee for three voices. w., William Shakespeare (in: Much Ado About Nothing). m., Richard John Samuel Stevens. (Frequently sung in concerts in the American colonies during the 1790’s.)

Softly rise, O southern breeze (Solomon). w., Edward Mory. m., William Boyce. (Produced in London, 1748.)

Tell me, babbling echo. SEE The request (below).
To Anacreon in heaven. w., Ralph Tomlinson. m., attributed to (1) John Stafford Smith; (2) Samuel Arnold. (Written, and composed in London between 1770 and 1776; published between 1780 and 1783.)


AFTER 1800

Howard, John Tasker.

1800


The total population of the U. S. was 5,300,000 with Virginia in the lead. The center of population was 23 miles east of Baltimore.

In New York City the first billiard table was put up in a house on Whitehall Dock. Neo-classical architecture, austerely simple, supplanted Georgian.

Flappers in the bigger cities were reputed to be frankly marrying for money while farmers, forgetting the older Puritan morals, read ghost stories.

In Washington the National Theatre opened, and in New York City dramatic performances commenced at Mount Vernon Gardens.

Women wore turbans, gowns scanty at the bottom, round skirts or trains, short bodices, wigs costing $5 apiece, and carried reticules (containing handkerchief, fan, card money, and essence-bottle). Men's faces peered over collars up to their ears, and beneath powdered hair with a queue, or natural.

1801

The first U. S. pleasure yacht—a 22-ton sloop called "Jefferson"—was built for Capt. George Crowninshield, Jr.

Thomas Jefferson, who had defeated Aaron Burr for the presidency, was inaugurated.

CAVALCADE—Continued

In Massachusetts wool milling was begun with Arthur Schofield's mill a leading exponent of the industry. Meantime the Berkshire Hills region became a famous sheep country.

Women authors, as frequently in U. S. history, published a wealth of best sellers with eternal triangles and romances as their literary forte (among these authors were Sarah Wentworth Morton, Susannah Haswell Rowson, and Hannah Webster Foster whose "Coquette" went through 13 editions).

1802

The U. S. Military Academy opened at West Point, N. Y., on the Fourth of July with 10 cadets.

One Frederick Graff in Philadelphia burned anthracite (hard coal) in a large stove—a startling novelty inasmuch as anthracite was considered fit for use only by blacksmiths.

In Saratoga, N. Y., a hotel was built, starting the spa on its career as a society resort.

The U. S. entered its fourth depression since 1790; it lasted three years.

1803

U. S. expansion was accelerated by leaps and bounds via Jefferson's purchase of Louisiana from France (1,000,000 square miles for $15,000,000).

Ohio joined the Union.

The Lewis and Clark expedition started from St. Louis for Oregon.

John Marshall, chief justice of the Supreme Court, in the famous case of Marbury vs. Madison, laid down the principle that the Supreme Court can render an act of Congress void when in the Court's opinion it violates the Constitution.

The U. S. started war against the Barbary pirates of Africa who were exacting tribute from American shippers.

1804

Alexander Hamilton, ex-Secretary of the Treasury, was killed in a duel with Aaron Burr, vice-president of the U. S. and Hamilton's bitter political opponent. With this event duels went into disfavor in this country.
MUSICAL-HISTORICAL CAVALCADE—Continued

Modern printers' ink was used in Philadelphia by Jacob Johnston.

In the same city one Oliver Evans appeared on Market St. in a scow mounted on wheels and powered with a steam engine.

1805

The Pennsylvania Art Academy was founded, but the replica of Venus de Medici was such a shock that it had to be shown discreetly.

The last of the Barbary pirates sued for peace with the U. S.

At Yale University courses in chemistry were started under Benjamin Silliman.

1806

Noah Webster finished his first dictionary.

American shipping was hampered by the war between England and Napoleon (France) inasmuch as each nation had different sea laws. But American blockade runners got such high prices for their wares that they considered the situation tolerable.

1807


Rich and rare were the gems she wore. w., Thomas Moore. m., tune: The summer is coming. London: J. Power's Music & Instrument Warehouse [1807]. (In: Moore, Thomas. A selection of Irish melodies, no. 1, p. 41.)

Robert Fulton experimented with submarine torpedoes unsuccessfully. His steamboat "Claremont," however, was such a success after its trial run that the New York State legislature had to pass a bill making it a crime for anyone to tamper with it.

The U. S. and England were at odds because the English ship "Leopard" had fired on the American man-of-war "Chesapeake," when the latter refused to surrender alleged deserters from the British royal navy.

1808


Jessie, the flow'r o' Dumblane. w., Robert Tannahill. m., Robert Archibald Smith. [Edinburgh, 1807]


English newspapers and critics sneered at the American vocabulary which had departed considerably from the mother tongue.

Slave trade was abolished.

Due to the shipping embargo wheat dropped from $2 to 75c per bushel.

The American Academy of Fine Arts was founded in New York.

The Pearl's soap people took to advertising in print.

1809

In Charleston, Mass., the Messrs. Pepin and Breshard established a circus (circuses were an early and very popular form of U. S. show business).

Some 30 daily newspapers circulated throughout the nation.

James Madison was inaugurated president.


1810

According to the census there were now 109 cotton mills in New England just 20 years after Samuel Slater introduced the first one (Slater was the father of the "factory system" in America).

Scudder's Museum, eventually to become the property of P. T. Barnum, opened in New York.

Fashionable ladies used rouge and pearl powder, and dresses were fuller.

You could always tell the family doctor by his black coat and gold-headed cane.

1811

The battle of the Wabash [i.e., the Battle of Tippecanoe, November 7, 1811, won by General William Henry Harrison, afterwards President of the United States—see
CAVALCADE—Continued

Tecumseh, the great Indian chief, was killed.

Francis Cabot Lowell, a Boston merchant and inventor of the power loom, established the first complete American textile factory (the city of Lowell, Mass., is named for him).

Men’s hats (very high) got narrower brims with a droop fore and aft; the men themselves took to wearing whiskers.

1814

The star spangled banner. w., Francis Scott Key. m., tune: To Anacreon in Heaven, arranged by Thomas Carr. Baltimore: Carr’s Music Store [1814].

Strike the cymbal. Sacred chorus for SATB. w., Rev. William Slaughton (?); adapted by Benjamin Carr in 1812 from an Italian operatic chorus, “Viva Enrico,” by Vincenzo Puccitta—usually misspelt Pucitta, or Puccita; and sung under Carr’s direction in a concert in St. Augustine’s Church, Philadelphia, Pa., April 13, 1814.

The British burned Washington.

Francis Scott Key, a lawyer, wrote the “Star-Spangled Banner” after witnessing the bombardment of Fort McHenry (the song was adopted as the national anthem by an act of Congress in 1931).

On Christmas day the U. S. and England concluded the peace of Ghent.

1815

On the banks of Allan Water. w., Matthew Gregory Lewis. m. ("Lady C. S.") arranged by Charles Edward Horn. London: J. Power [ca. 1815].

Andrew Jackson thoroughly trounced the erstwhile enemy at New Orleans, not knowing that the war was over.

The government raised funds by taxing watches, hats, caps, boots, umbrellas, etc. Civic improvements of the year included gaslights in Boylston Hall, Boston, municipal gas lighting for Baltimore, and the completion of the Fairmount waterworks in Philadelphia.

The North American Review was established, and exemplified the magazine-reading tendency of the times.

1816

Jacob Hyer and Tom Beasley fought the first ring prizefight in American history.
1817


James Monroe was inaugurated president, beginning an era called the “Era of Good Feeling” by the Boston Journal.

Mississippi joined the Union.

Thousands of settlers moved west and the prairies were dotted with log cabins.

The first steamboat appeared in St. Louis.

William Cullen Bryant published “Thanatopsis” in the North American Review.

1818


Silent night, holy night—original German title: Stille Nacht, heilige Nacht. w., Joseph Mohr. m., Franz Gruber. (First sung on Christmas eve, 1818.)

Pigs were so common in the streets of New York that the Evening Post started a crusade.

Illinois joined the Union.

James W. Wallack made his American theatrical debut at the Park Theatre, N. Y., playing the lead in “Macbeth.” Meantime T. A. Cooper, member of an English theatrical company in New Orleans, was said to have received the fabulous sum of $333 per night.

1819

Josiah White and Erskine Hazard formed the Lehigh Navigation Co. to mine coal near Mauch Chunk, Pa.—an enterprise that soon ranked with Niagara Falls as an American spectacle.

Congress put 13 horizontal stripes into the flag and prescribed a blue field with one white star for each state.

The system of pensioning war veterans and their widows and children was established.

Men’s ties sometimes were so stiff and high that the wearer was virtually in a vise.

1820

John Peel — also known as: D’ye ken John Peel. w., John Woodcock Graves. m., traditional. (Written about 1820.)

Not quite one-third of all publications read in the U. S. came from native writers; the rest were imported from abroad.

The game of billiards was greatly improved when the old maces were discarded and cues came into use.

Congress passed the Missouri Compromise, allowing slavery in Missouri, but in no other state west of the Mississippi and north of 36°30’.

James Fenimore Cooper’s “The Spy” appeared.

Maine joined the Union.

Edwin Forrest made his debut at the Walnut St. Theatre, Philadelphia.

The total population of the country was now 9,600,000, with New York state as-
MUSICAL-HISTORICAL

CAVALCADE—Continued

1824

The American Sunday School Union came into being inasmuch as the Sunday School was one of the chief educational mediums, secular as well as religious, at this time (in 1872 uniform Sunday School lessons were established internationally, but by that time the Sunday School was already mainly religious).

The greatest billiard player in the land was one Higham, "The Albany Pony," who appeared in New York City from his native Albany, N. Y., and embarked on a long series of victories.

Lafayette visited the 24 states of the Union.

Washington Irving published "Tales of a Traveller."

The actress Annie Jane Henry made her debut in the play "Letitia Hardy." She was said to be the most beautiful woman that ever appeared on a U. S. stage, and old records state that "at 50 she seemed as fresh and charming as in her girlhood."

1825

The Erie Canal between New York and Buffalo was opened, therewith marking New York as the future metropolis of the U. S. over Boston, Philadelphia, and Baltimore.

In New York the first attempt to introduce regular Italian opera was made at the Park Theatre by Signor Manual Garcia and his daughter, Maria Felicite Garcia (afterward the famous singer Malibran).

John Quincy Adams was inaugurated president.

Feeling in the U. S. at this time crystallized against transmitting large estates to the oldest son at a father's death (right of primogeniture), whereverupon wealthy people, unlike Europeans, usually split their estates among several heirs.

The leg-of-mutton sleeve (sometimes so large that the wearer had to go through a door sideways) beguiled feminine fashions, along with the full skirt, hairdress puffs, fur boas, lace scarfs, and leghorn hats.

1826

The dashing white sergeant. w., General Burgoyne. m., Sir Henry Bishop. (Composed in 1826).

Utopian schemes now occupied much at-

1822

Possible attempts by European nations to regain lost colonies in the Americas, and thus upset the peace of the Western Hemisphere, were the latest U. S. international worry.

1823


The Monroe Doctrine was invoked after Spain had shown a disposition to regain her lost colonies. In essence, the doctrine stated that no European power could seize territory or establish a government in the Americas.

Three-story brick houses and street paving were something new in Brooklyn, N. Y.

Numbers on houses marked another civic improvement.

The manufacture of pins began.

Boston created a sewage system.

Plaited blouses of muslin were the fashion for ladies.

1821

Invitation to the dance — original German title: Aufforderung zum Tanze. Piano solo. m., Carl Maria von Weber, op. 65. Berlin: Schlesinger [,1821]. (Composed in 1819.)

John Monroe was the first president to be inaugurated on the fifth of March instead of the traditional fourth (because the latter date fell on a Sunday).

Missouri was admitted to the Union.

Junius Brutus Booth, one of the best known actors of the era, made his first American appearance in Richmond, Va., as Richard III.

Ladies' shoes insinuated themselves into public view beneath decidedly shorter skirts; Nile green was a fashionable color; and jewelry was made chiefly of polished steel.

1822

Suming the lead it has held ever since. Westward migrations had shifted the center of population to Missouri, W. Va.

Men considered watch fobs an essential piece of haberdashery.

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MUSICAL-HISTORICAL

1830

In 1830, Robert Owen, a successful English cotton manufacturer, tried to found "New Harmony" in Indiana, the idea being that people would share their labors in common and live in a congenial environment (it failed). Meantime, in Cincinnati one Josiah Warren opened a store accepting notes issued against labor time in lieu of money—i.e., a "one hour" note, etc. This venture, too, failed when only Warren believed in money coined purely against labor instead of against precious metal.

James Fenimore Cooper published his "Last of the Mohicans."

James K. Hackett made his debut at the Park Theatre, N. Y.

On the Fourth of July, the semi-centennial of the U. S., two former presidents, Thomas Jefferson and John Adams, died.

In men's summer wear, the palm leaf hat appeared.

1827

The merry Swiss boy. Tyrolese song w., translated by William Ball. m., arranged by Ignaz Moscheles (in: Tyrolese melodies). London: Willis & Co. [1827?]

Mme. Francisquy Huton introduced the modern French school of dancing for the first time on the American stage at the Bowery Theatre, N. Y.

Slavery was ended in New York State by an act of the legislature.

In Gurleyville, Conn., the first successful silk mill was established and a veritable craze developed in the Connecticut and Willimantic valleys for raising mulberry trees to feed the silk worms.

The U. S. complained about the eighth depression since 1790; running true to form, it lasted three years.

1828

Tyrolese evening hymn. w.. Felicia Dorotha Hemans. m., Augusta Browne (Garrett). Boston: C. Bradlee, cop. 1828.

Industrial America began to stir more emphatically. Although a foretaste of this had been evident in previous manufacturing establishments, and even unions and strikes, it was in 1828 that the first working man's party—the inevitable hallmark of industrial progress—was organized in Philadelphia by mechanics.

Varnish was first produced in the U. S. So, too, damask linen and straw paper.

The Baltimore & Ohio Railroad inaugurated passenger service with 14 miles of horse-drawn cars (over wooden rails covered with iron).

Peter Cooper founded his famous iron works in Baltimore, where later he built one of the first U. S.-produced locomotives and made the fortune which enabled him to endow Cooper Union in New York, aid Cyrus Field in laying the Atlantic cable, and run for the presidency.

Noah Webster issued his mammoth "American Dictionary of the English Language."

So many playhouses were in business in Philadelphia that five of them failed.

1829


Serenade—original German title: Staendchen (no. 4 in: Schwanengesang). German words, Ludwig Rellstab. m., Franz Schubert. Vienna: Tobias Haslinger [1829].

There's nothing true but heaven. w., Thomas Moore. m., Oliver Shaw. Providence, R. I.: the author [Oliver Shaw], cop. 1829.

Andrew Jackson was inaugurated president. He immediately opposed the United States bank, and in one week vetoed more bills than any of his predecessors did in four years.

Canals opened everywhere in the industrial East as an aid to shipping and trade—among them the Delaware & Chesapeake, the Delaware & Hudson, and the Oswego (in New York); the Farmington in Connecticut, and the Cumberland & Oxford in Maine.

1830

I know a bank where the wild thyme blows. Duet for soprano and alto with piano acc. w., William Shakespeare. m., Charles Edward Horn. E. Riley [,1830 or 31].

My heart and lute. w., Thomas Moore (sometimes incorrectly attributed to J. P. Kemble). m., Sir Henry Bishop. (Composed in 1830.)

Sparkling and bright. w., [Charles Fenno Hoffman] published anonymously-
MUSICAL-HISTORICAL

poetry from the New York American. m., James B. Taylor. T. Birch [1832-9].

Poker evolved into a gambling game using a full deck of 52 cards (instead of the mere 20 cards previously used), but there was no draw—only straight bluffing. Joseph Smith founded the Mormon Church at Fayette, N. Y.

March 16 was the dullest day in New York Stock Exchange history, when only 31 shares changed hands.

There were now 40 miles of railway in the country.

Cincinnati was called "Porkopolis" because it was the nation's greatest meat packing center.

Godey's Lady's Book was established, and became the forerunner of the mass circulation of women's magazines, incorporating fiction, etiquette, articles on sewing, etc.

The play "Rip Van Winkle" was running at the Park Theatre, N. Y.

As a sample of early theatrical production magnitude, an elephant and her calf were introduced on the stage during the "Forty Thieves" at the Walnut St. Theatre, Philadelphia. At the Arch St. Theatre, same city, a living rhinoceros was part of the cast of "The Lover's Test."

The cabriolet, a one-horse, two-wheeled affair, was the smartest model in carriages.

Women's skirts were fuller, and hair higher.

1831

Abolitionist movements, directed against slavery, reached a new apex when William Lloyd Garrison began publishing his anti-slavery newspaper, The Liberator, in Boston.

The Black Hawk Indian war—in which the future president of the Union, Abraham Lincoln, and the future president of the Confederacy, Jefferson Davis, served together—broke out.

Ex-president James Monroe was the third ex-president to die on the Fourth of July.

1832

America. w., Rev. Samuel Francis Smith. m., tune: God Save the King; ascribed to Henry Carey. (The words were written in February, 1832, and first sung at a children's Fourth of July celebration in Park Street Church, Boston.)

The bloom is on the rye—better known as: My pretty Jane. w., Edward Fitzball. m., Sir Henry Bishop. (Composed in 1832).


Books on etiquette, including "Young Man's Own Book" and (later) "Manual for Politeness for Both Sexes" (published in 1837), began to appear.

"Ann McKim," the first clipper ship, was built for the China trade, launching the era of the clipper, said to be the most beautiful vessel that ever sailed the seas.

Horse-drawn street cars were something new in New York City.

T. D. (Daddy) Rice sang and danced "Jim Crow" for the first time at the Bowery Theatre, N. Y.

In the same city one Bassford, a table maker, opened a billiard parlor with 20 tables, and it was here that pinpool and 15-ball pool were introduced, superseding the old two-ball pool of early days.

Cholera broke out in the East.

1833

Tyrone Power, the celebrated Irish comedian, made his first American appearance at the Park Theatre, N. Y. In 1841 he sailed from New York on the steamer "President," which was lost at sea (he was the grandfather of Tyrone Power, the current film player.

The New York Sun sold for a penny, and the era of penny newspapers was on.

David Ingersoll made his theatrical debut as William Tell. In Lowell, Mass., a group of players from Boston opened a theatre and were promptly thrown into jail for not "pursuing an honorable and lawful profession."

The reaper, a great aid to cultivating Western prairies, appeared.
1834

Zip Coon—also known as: Turkey in the straw. w., m., anonymous; claimed by (1) Bob Farrell; and (2) George Washington Dixon. Atwill's Music Saloon, cop. 1834 by Thos. Birch.

The industrialization of the East and the North was proceeding rapidly.

“Six Degrees of Crime” was a hit at the Bowery Theatre, N. Y.

1835


Colt invented the revolver, a weapon that ever after figured in U. S. events.

Phineas T. Barnum made his first appearance on the stage as assistant to the magician Sig. Vivalla. A few months later Barnum leased the services of Joice Heth, whom he billed as “Washington's Nurse,” for $1,000, and started his career as an impresario.

A fire in New York City destroyed an estimated $20,000,000 of property.

Fashionable belles liked brooches so much that they sometimes pinned as many as half a dozen on a single gown.

James Gordon Bennett launched the New York Herald. His writings, among other things, are largely responsible for society pages in U. S. newspapers.

1836

Corn cobs twist your hair. w., anonymous. m., tune: Yankee doodle. George Endicot, cop. 1836.

The light of other days (The Maid of Artois). w., Alfred Bunn. m., William Michael Balfe. London [1836].

By this time the erstwhile “Republican” party had pretty well changed its name to “Democratic” (the current “Republican” party evolved from Federalists, through Whigs into its current shape in the early 1850’s).

The famed McGuffy Readers were first issued. They reached their peak sales from the Civil War period to the end of the century; the last copyright on them was taken in 1900 by the American Book Co.

Texas was warring for independence from Mexico. In spring the Mexicans under Santa Anna attacked the Alamo (the “Thermopylae of America”) and wiped out the staunch defenders. “Remember the Alamo” became the rallying cry thereafter.

Ellen Tree, the English actress, and Charlotte Cushman, the U. S. star, made their American debuts.

Arkansas was admitted to the Union.

Banking difficulties brought on a bad depression.

There were 53 unions in Philadelphia, 52 in New York, 23 in Baltimore, and 16 in Boston.

Square toed slippers for ladies appeared, and over-size sleeves went out of style.

1837


On wings of song—original German title: Auf Fluegeln des Gesanges (no. 2 in: Sechs Gesaenge, op. 34). German words, Heinrich Heine. m., Felix Mendelssohn. Leipzig: Breitkopf & Hartel [1837].

Woodman! spare that tree! w., George P. Morris. m., Henry Russell. Firth & Hall, cop. 1837.

The depression continued, eventually leading to the doom of the National Bank and the establishment of the sub-treasury system.

Mt. Holyoke college for women was founded, attesting the independent position of woman in American social relationships.

John Pierpont Morgan was born.

Martin Van Buren was inaugurated president.

Michigan joined the Union.

In a collision on the Mississippi river the steamer “Monmouth” went to her doom with 234 lives.

The first iron sea vessels were built in the U. S.

1838

Annie Laurie. w., traditional (Scotch); attributed to William Douglas of Fingland, Kirkcudbright, Scotland, about 1688. m., Lady John Scott (1810-1900); nee Alicia Ann Spottiswood; wife of Lord John Montague Douglas Scott. (Published anony-
Mrs. John Farrar’s book on etiquette warned young ladies against the horrors of jiggling their bodices in polite company, which she claimed was ungraceful and rude.

The museum vogue in entertainment was exemplified by the Chinese Museum in Philadelphia which was described thus: “This was a very large building on Ninth St. below Chestnut. It had an upper and lower salon, as well as a large lecture-room on Sansom St. A museum of Chinese curiosities occupied one salon, and the other was devoted to balls, concerts, etc. It was here that was given the popular ‘levy’ concerts. . . . The Virginia and other minstrels occasionally gave entertainment here, and in this building Kunkel’s Nightingale Serenaders made their public debut.”

Samuel F. B. Morse demonstrated his telegraphy.

The steamboat “Great Western” crossed from England to New York City in 16 days.

“Lady of Lyons,” a current play, was put on the boards with an all-star cast: Edwin Forrest as Claude; Mrs. Richardson as Pauline; and Charlotte Cushman as the Widow Melnotte. J. A. Neafie and E. L. Davenport, two great figures of the theatre, made their debuts. In Chicago the first recorded theatrical performance was given by the Mackenzie & Jefferson company.

1839

In Capt. Marryat’s “Diary in America” was recorded the famous joke by John Van Buren (son of the president) anent American prudery: Van Buren said people even put pantaloons on piano legs.

One Jimmy O’Connell was among the first to dance the clog, or wooden shoe dance.

The play “Jack Sheppard” made its New York appearance at the Bowery Theatre. Two more well-known actors came before the public—E. Eddy (reciting “The Indian’s Lament” at a benefit), and Joseph Proctor (in “Nick of the Woods”).

Col. Abner Doubleday (later a U. S. general) devised a game with bases and positions for players, thus founding base-

ball. His fixture of bases, and the distances between them, has never been changed.

Charles Goodyear got a patent for manufacturing vulcanized rubber.

1840


Kathleen mavourneen. w., Annie Crawford [nee Barry]. m., Frederick William Nicholls Crouch (in his: Echoes of the Lake). London [,1840].

The pesky serpent—also known as: (1) Springfield mountain; and (2): On Springfield mountain. w., m., anonymous. Boston: Geo. P. Reed, cop. 1840.


Tippecanoe and Tyler. Song of the Whig Party in the United States during the presidential campaign of General William Henry Harrison (see “The Battle of the Wabash” under the caption: 1811). w., Alexander C. Ross. m., tune: Little Pigs.

The two grenadiers — original German title: Die beiden Grenadiere (no. 1 in: Romanzen und Balladen, op. 49). German words, Heinrich Heine. m., Robert Schumann. Leipzig: Gust. Heizne [,1840].

The “Fabulous Forties” began.

Fanny Ellsler, the Continental dancer, came to the U. S. with her own supply of napkins because she heard they weren’t used here.

A widespread slang phrase was “wake me up when Kirby dies” (from the current theatrical hit “Carpenter of Rouen”).

Showmanship got into politics when the conservative Whigs shouted “Tippecanoe, and Tyler too” (Tyler was running for the vice-presidency), erected log cabins to typify their “grass-roots” candidate, Harrison, and served cider to the populace.

There were now 2,775 miles of railway. Richard Henry Dana’s “Two Years Before the Mast” was published.

Ladies had special post-office windows and even bowling alleys (to avoid the tobacco-chewing male).

A five-year depression (the eleventh since 1789) got under way, and reached its height in 1843.
1841


Niagara Falls. w., m., Mr. Winchell. Boston: Henry Prentiss, cop. 1841.

George Ripley and his wife organized "Brook Farm" near West Roxbury, Mass.—a cooperative venture, again symbolizing the interest in Utopian schemes during this era. It broke up six years later.

William Henry Harrison was inaugurated president, contracted pneumonia during the rainy inaugural, died a month later, and was succeeded by John Tyler.

Ralph Waldo Emerson’s first series of essays was published; likewise James Fenimore Cooper’s "Deerslayer."

Plays of the season were "Money," "Jack Cade" (then called "Aylmere"), "Surgeon of Paris," and "London Assurance."

P. T. Barnum opened his museum at Broadway and Ann St., New York, paying $12,000 for the setup.

Horace Greeley was the famed proprietor of the New York Daily Tribune.

John Bidwell, the "prince of California pioneers," left Missouri for the Pacific coast with a band of adventurous followers.

Feminine fashions now prescribed high combs.

1842

The blind boy. w., m., William Richardson Dempster. Boston: Oliver Ditson, cop. 1842.

Come, O come with me, the moon is beaming. w., B. S. Barclay. m., "Italian air." Philadelphia: A. Fiot, cop. 1842.

Charles Dickens visited the United States, but his impressions of this country were generally unfavorable.

John C. Fremont and Kit Carson made expeditions to California.


In Rhode Island the landowners elected Samuel W. King governor, whereupon the suffragists (city party) tried to seize the arsenal at Providence and make Thomas W. Dorr governor; King declared martial law and clapped Dorr into prison.

New feminine vogue included mantillas, black varnished leather shoes, lace mitts, small parasols and large muffs.

1843

Cape Ann. w., m., anonymous. Firth & Hall, cop. 1843. (Sung by J. J. Hutchinson of the Hutchinson Family.)

Columbia, the gem of the ocean. w., m., Thomas a’ Becket. (Written in 1843, for a theatrical benefit, at the request of David T. Shaw, to whom the words have been incorrectly attributed.)


The heart bow’d down (The Bohemian Girl). w., Alfred Bunn. m., William Michael Balfe. (First performed in London, November 27, 1843; in New York, November 25, 1844.)

I dreamt I dwelt in marble halls (The Bohemian Girl). w., Alfred Bunn. m., William Michael Balfe. (First performed in London, November 27, 1843; in New York, November 25, 1844.)


The long ago—better known as: Long, long ago. w., m., Thomas Haynes Bayley. London [1843?].

My old aunt Sally. w., m., Daniel Decatur Emmett [the name is given on the title page as: Old Dan D. Emmitt]. Boston: C. H. Keith, cop. 1843.

Old Dan Tucker. w., m., Daniel Decatur Emmett (?). Millet’s Music Saloon, cop. 1843.

Then you’ll remember me (The Bohemian Girl). w., Alfred Bunn. m., William Michael Balfe. (First performed in London, November 27, 1843; in New York, November 25, 1844).

Wedding march (in incidental music to: A Midsummer Night’s Dream, op. 61). Orch. composition. m., Felix Mendelssohn. Leipzig: Breitkopf & Hartel, n.d. (First performed in Potsdam, October 14, 1843.)

On the death of Pierre Lorillard, wealthy snuff and cigar manufacturer and pioneer of the current Old Gold cigarette interests, newspapers coined the word "millionaire."

The Virginia Minstrels, the first regularly organized band of Negro minstrels, gave their initial public performance at the Chatham Theatre, N. Y. The company was composed of Dan Emmet, Frank Brower, Billy Whitlock, and Dick Pelham.

The U. S. Naval Academy opened at Annapolis, Md.

Edgar Allan Poe got a $100 prize for his
story, "The Gold Bug"—largely, according to stories reputedly given out by the judges, because of Poe's neat handwriting. Poe's "Black Cat" meanwhile appeared in the _Saturday Evening Post._

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**1844**


_God bless our native land_. Hymn. w., Rev. Charles Timothy Brooks, adapted about 1833, from the German of Siegfried August Mahlmann (1771-1826), written about 1815; revised by John Sullivan Dwight, 1844—usually ascribed to the latter. m., tune: America.

_Spring song (no. 6 in: Sechs Lieder ohne Worte, Book 5, op. 62)._ Piano solo. m., Felix Mendelssohn. Bonn: N. Simrock [,1844].

Moses Yale Beach, owner of the New York _Sun_, published his "Wealth and Biography of Wealthy Citizens of the City of New York." He listed about 850 persons worth $100,000 or more, among them John Jacob Astor ($44,000,000), Stephen Van Rensselar ($10,000,000), William B. Astor ($5,000,000), Peter Stuyvesant ($4,000,000), and Cornelius Vanderbilt ($1,200,000).

Over Samuel F. B. Morse's telegraph line between Baltimore and Washington was sent the first classic message: "What hath God wrought?"

Dr. Horace Wells of Hartford, Conn., used laughing gas as an anesthetic to extract one of his own teeth.

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**1845**

_Scenes that are brightest (Maritana)._ w., Alfred Bunn. m., Vincent Wallace. (First performed in London, November 15, 1845; in New York, May 4, 1848.)

_Yes! let me like a soldier fall (Maritana)._ w., Edward Fitzball. m., Vincent Wallace. (First performed in London, November 15, 1845; in New York, May 4, 1848.)

Edgar Allan Poe's "The Raven" appeared and immediately created an impression both here and in Europe.

The polka was the most fashionable dance.

Ten pins superseded billiards as a common pastime.

Congress scheduled national election day for the first Tuesday after the first Monday in November.

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**1846**

_Well-a-day._ Duet for soprano and alto with piano. w., ?, m., George Linley. London: Chappell [,1846].

In Hoboken, N. J., the first real game of baseball was played between the Knickerbocker Club of New York and a picked team then calling itself the New York Club.

English journalists and visitors deplored the U. S. male habit of chewing tobacco.

War was declared on Mexico over boundary disputes (settled in 1848 when the Rio Grande was designated as boundary).

Eliax Howe patented improvements on the sewing machine.

Iowa joined the Union.


A Hoe cylinder rotary press was installed by the _Philadelphia Ledger_, another milestone in the heyday of the penny press.

Ladies parasols now could be folded up.

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**1847**

_Footsteps of angels._ w., Henry Wadsborough Longfellow. m., William Richardson Dempster. Boston: Oliver Ditson & Co. [1847?]


The U. S. adopted postage stamps with adhesive backs.

Two hundred forty persons were lost when the immigrant ship "Phoenix" burned on Lake Michigan.

Germans and Irish were immigrating in vast numbers.

The American Association for the Advancement of Science was founded.

The Mormons, under Brigham Young, began to build Salt Lake City in Utah.
MUSICAL-HISTORICAL

CAVALCADE—Continued

1849

Luther Burbank, the horticulturist, was born.

1850

Ladies now puffed their hair over a cushion atop the head.

The bridge. w., Henry Wadsworth Longfellow. m., Miss M. Lindsay [Mrs. J. Worthington Bliss]. London: Robert Cocks & Co. [185-?]; Boston: Oliver Ditson & Co. [1861.]

[De Camptown races.] Gwine to run all night. w., m., Stephen Collins Foster. Baltimore: F. D. Benteen, cop. 1850.

Jay Gould, later the fabulously rich financier, wrote a classic theme in Beechwood Seminary entitled: "Honesty is the Best Policy."

Jenny Lind, the Swedish Nightingale, appeared in Castle Garden, New York, under P. T. Barnum's management. Her first concert grossed $17,864.05 and the second $14,203.03. She gave $10,000 to charity, and when the Widow and Orphans' Fund of the Fire Department got $3,000, the firemen gave Jenny Lind a gold box and a rosewood book-case containing Audubon's "Birds and Quadrupeds of America."

Whist and faro were popular gambling games.

California was admitted to the Union.

Millard Fillmore was inaugurated president on Zachary Taylor's death.

Harper's magazine was established.

Nathaniel Hawthorne published "The Scarlet Letter."

Men wore cutaway coats for morning and evening occasions. The coats had ample pockets in the tails.

"The New York Fireman" was a stage success.

1851

Home again. w., m., M. S. Pike; arr. by J. P. Ordway. A. & J. P. Ordway, cop. 1851.

Oh boys carry me 'long. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1851.

Old folks at home. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1851.


Wait for the wagon. w., ? m., George P.
Mrs. Amelia Jenks Bloomer began agitating for a dress reaching to the knees, with trousers beneath (this garment, a public joke in 1851, came into vogue with the bicycle craze of the '90's).

The schooner "America" beat all competitors from the Royal Yacht Squadron around the Isle of Wight, thus giving the U.S. the first victory in what was to evolve into the America's Cup races (which England has never won).

Lola Montez, the danseuse (who reputedly caused King Ludwig I of Bavaria the loss of his crown), made her American debut at the Broadway Theatre, N.Y.

Herman Melville published "Moby Dick" and Nathaniel Hawthorne "The House of Seven Gables."

William W. Newcomb invented and danced "The Essence of Old Virginia" with the Fellow's Minstrels, and also delivered a "Burlesque Lecture on Woman's Rights."

Sewing machine patents were granted to J. M. Singer and A. B. Wilson.

1852


Ever of thee. w., George Linley. m., Foley Hall. London: J. A. Turner [,1852].


Massa's in de cold ground. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1852.


The young folks at home. w., Frank Spencer. m., Miss Hattie Livingston (composed for Wood's Minstrels). T. S. Berry & Co., cop. 1852.

Harriet Beecher Stowe's "Uncle Tom's Cabin" was published. Sales eventually mounted into the hundreds of thousands.

Flotow's opera "Martha" was performed in the U.S.

Daniel Webster and Henry Clay, two great American statesmen, died.

1853

The hazel dell. w., m., Wurzel [pseud. of George Frederick Root]. William Hall & Son, cop. 1853.

My old Kentucky home, good night. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1853.

Old dog Tray. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1853.

Commodore Vanderbilt, Hudson River shipping magnate and later railroad king, built the yacht "North Star" which cost him $1,500 a day to operate.

Franklin Pierce became president.

The horse Conquerer, a gelding, ran 100 miles in 8 hrs., 55 mins., 53 sec., winning a $3,000 to $1,100 wager that the stretch couldn't be traversed in 9 hours (Union Course, Long Island).

Henry Engelhard Steinway and Jonas Chickering were working on pianos with strings stretched atop metal frames (a great invention which gave world-wide impetus to piano building).

The Crystal Palace opened in New York. So, also, Franconi's Hippodrome which seated 4,000. The latter offered chariot races, clowns, ostrich races and stag hunts, and had a price scale ranging from 25c to $1 per performance.

"Uncle Tom's Cabin," the play, ran a year at the Chatham Theatre, N. Y. "Camille" was on the boards with Jean Davenport in the lead.

The world of feminine fashions avidly copied Empress Eugenie styles (Eugenie that year became Louis Napoleon's wife and empress).

1854

Hard times come again no more. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1854.

Jeannie with the light brown hair. w., m., Stephen Collins Foster. Firth, Pond & Co., cop. 1854.


Poet and peasant overture — original German title: Dichter und Bauer. Orch. composition. m., Franz von Suppe. Munich: Jos Aibl [,1854].

There's music in the air. Hymn for SATB with piano accompaniment. w., Frances Jane Crosby (Mrs. Alexander Van Alstyne). m., George Frederick Root. Wm. Hall & Son [,1854].

What is home without a mother? w., m., Alice Hawthorne [pseud. of Septimus Win-
MUSICAL-HISTORICAL

CAVALCADE—Continued

The "Know Nothings" political party, originally started to put Bibles in public schools and check the power of the Pope, claimed 1,500,000 voters.

1856

The arrow and the song. w., m., Henry Wadsworth Longfellow. m., William Michael Balfe. London: Boosey & Sons [,1856].

The cottage by the sea. w., m., John Rogers Thomas. Firth, Pond & Co., cop. 1856.


Katie Avourneen. w., m., Frederick Nicholls Crouch. S. T. Gordon, cop. 1856.


Old friends and old times. w., Charles Swain. m., John Rogers Thomas. Cleveland: S. Brainard's Sons, cop. 1856 by Henry Tolman, Boston.

Root, hog, or die. w., m., Richard J. McGowan (?). Boston: Oliver Ditson & Co., cop. 1856.


"Dred, or the Dismal Swamp" with Tom Thumb playing an important role, was on the stage of Barnum's American Museum, N. Y.

John Pendleton Kennedy published "Swallow Barn; or, A Sojourn in the Old Dominion."

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The Atlantic Monthly was established.

Italian opera now played regularly in Philadelphia after the opening of the Academy of Music with a grand ball.

Bryants' Minstrels were organized in New York.

An immigrant train of 120 was massacred at Mount Meadow, Utah, by a band of Indians.

"Rachel the Reaper" and "Victims" were new stage plays.

After 12 years of prosperity, largely due to California gold, the U. S. entered its twelfth depression since 1790.

1858

Bonny Eloise—The belle of Mohawk vale. w., George W. Elliott. m., John Rogers Thomas. Wm. Hall & Son, cop. 1858.


Thou art so near and yet so far—original German title: Du bist mir nah und doch so fern. w., m., Alexander Reichardt. London: Duncan Davidson & Co. [1858?] (Published in the United States by S. Brainard & Co., Cleveland [,1861].)

Warblings at eve. Piano solo. m., Henry Brinley Richards. London: Robert Cocks & Co. [1858?]

Except for the success of “Our American Cousin,” which ran 149 times, it was a very poor theatrical season. But P. T. Barnum made money by giving two performances daily of his “Pioneer Patriot”—the first 12-a-week schedule in American theatrical history.

Minnesota was admitted to the Union.

Central Park was started in New York.

Longfellow’s “Courtship of Miles Standish” appeared.

Lincoln and Douglas had their classic debate in Illinois.

The first Atlantic cable was laid, and worked for a while.

The panelled skirt came into vogue.

1859


In the Louisiana lowlands. w., m., anonymous. Boston: Oliver Ditson & Co., cop. 1859.

The potato beetle was recognized as a new agricultural pest.

Oregon was admitted to the Union, and gold was discovered in the state.

Colonel Drake drilled the first American oil well at Titusville, Pa.

John Brown, at Harper’s Ferry, Va., tried to start a slave insurrection, but was captured and hanged.

Adelina Patti made her operatic debut at the Academy of Music, N. Y. (as a child star she had appeared at Niblo’s Gardens, N. Y., in 1851).

Young ladies went about with beaver hats trimmed with ostrich feathers.

1860


Dixie’s land. w., m., Daniel Decatur Emmett; arr. by W. S. Hobbs. Firth, Pond & Co., cop. 1860.

Janet’s choice. w., m., Claribel [pseud. of Mrs. Charles C. Barnard, nee Charlotte
CAVALCADE—Continued

1861

Alice, where art thou? w., Wellington Guernsey. m., Joseph Ascher. London: Duncan, Davidson & Co. [1861.]


Cavatina (no. 3 in the collection. Six Morceaux, op. 85). Composition for violin and piano. m., Joachim Raff. Leipzig: Fr. Kistner [,1861.]


Maryland! my Maryland. w., James Ryder Randall. m., German folksong: O Tannenbaum, O Tannenbaum! arranged by C. E. Baltimore: Miller & Beacham, cop. 1861.

Ole Shady; the song of the contraband. w., m., Benjamin Russel Hanby. Boston: O. Ditson & Co., cop. 1861.

The vacant chair, or, We shall meet but we shall miss him. w., H. S. Washburn. m., George Frederick Root. Chicago: Root & Cady, cop. 1861.

Won’t you tell me why, Robin? w., m., Claribel [pseud. of Mrs. Charles C. Barnard, nee Charlotte Alington]. London: Boosey and Sons [,1861.]

The South united in the Confederacy, elected Jefferson Davis president, fired on Fort Sumter, and the War began.

Abraham Lincoln was inaugurated president.

Kansas was admitted to the Union.

There were now 31,799 miles of railroad in the U. S., and the Erie and New York Central began to rival the Erie canal in freight tonnage.

Vassar College was founded.

Gatling invented the forerunner of the machine gun.

The thirteenth U. S. depression from 1870 now set in. It lasted a year before war prosperity evaporated it.

1862

Battle hymn of the republic. w., Julia Ward Howe (written in 1861). m., tune: Glory, glory, hallelujah; ascribed to William Steffe, but published anonymously. Boston: Oliver Ditson & Co. [1862.]

The bonnie blue flag. Song of the Confederate States during the American Civil War. w., Mrs. Annie Chambers-Ketchum. m., Henry (Harry) Macarthy.


51
CAVALCADE—Continued

1864

All quiet along the Potomac to-night. w., Lamar Fontaine. m., John Hill Hewitt. Richmond, Va.: G. Dunn & Co., cop. 1864.


Take back the heart you gave. w., m., Claribel [pseud. of Mrs. Charles C. Barnard, née Charlotte Alington]. London: Boosey & Co., [1864].

Tenting on the old camp ground. w., m., Walter Kittredge. Boston: Oliver Ditson & Co., cop. 1864.

Tramp! tramp! tramp! w., m., George Frederick Root. Chicago: Root & Cady, cop. 1864.


When the war is over, Mary. w., m., George Cooper. m., John Rogers Thomas. Wm. A. Pond & Co., cop. 1864.


The War went into its fourth year.

Adah Isaacs Menken, the California actress, sailed for London, where she made her debut as "Mazeppa" (she died in Paris in 1868).

Nevada was admitted to the Union.

Abraham Lincoln was re-elected to the presidency.

1865

Beautiful isle of the sea. w., George Cooper. m., John Rogers Thomas. Wm. A. Pond & Co., cop. 1865.

Ellie Rhee; or, Carry me back to Tennessee. w., m., Septimus Winner. Philadelphia: Sep. Winner, cop. 1865.

The little brown church. w., m., William S. Pitts. J. L. Peters, cop. 1865.

Marching through Georgia. w., m., Henry Clay Work. Chicago: Root & Cady, cop. 1865.


The last shot of the War was fired.

Almost concurrently, President Lincoln was assassinated by John Wilkes Booth at Ford's Theatre in Washington, during a performance of "Our American Cousin."

Andrew Johnson was inaugurated president.

Post-war gayety marked the social season; it is estimated that in New York alone 600 balls took place.

Society was dividing more markedly into two classes: the old, conservative families; and the "swells," or flashy set. Among the latter appeared such figures as Diamond Jim Brady, and ladies who powdered their hair with gold and silver dust to show their wealth. Front lawns were decorated with iron statuary.

The baseball championship between the Brooklyn Atlantics and the Philadelphia Athletics attracted 30,000 spectators and so clogged the infield that the game was postponed after one inning. It was re-played three weeks later with $1 admission (exorbitantly high), drew 2,000 paid customers and 6,000 non-payees, and was called in the seventh inning on account of rain with the Athletics leading 31 to 12.

A Standard Oil plant was built in Cleveland (of which John D. Rockefeller became president in 1870).

New York City now had a paid fire department to replace the volunteers.

About 285,000 Indians still remained in the U. S., whereas in 1492 there had been an estimated 850,000.

The steamer "Memphis," with exchanged Union prisoners aboard, blew up near Memphis, killing 1,450—the greatest marine disaster in U. S. history.

The 13th Amendment to the Constitution, abolishing slavery, was adopted.

Mascara and the pork-pie hat had come into vogue.

A post-war depression, lasting scarcely a year, broke out (No. 14 since 1790).

1866

When you and I were young, Maggie. w., George W. Johnson. m., J. A. Butterfield. Chicago: J. A. Butterfield, cop. 1866.

The public debt reached $2,755,000,000 or $77.69 per capita, the highest U. S. debt until 1918.

"Black Crook" was the dramatic hit, running 474 performances (which, with periodic revivals, eventually brought a grand total of 773).

Union leaders formed the National Labor Union, which lasted six years and was one of the first attempts at federating labor.

In the South the Ku Klux Klan movement began (disbanded about 1869).

Howard Paul, at the Arch Street Theatre in Philadelphia, first danced the can-can in a piece called "Ripples on the Lake."

The Grand Army of the Republic was founded.

Croquet was now such a popular game that the Nation published a lengthy set of rules.

The second—and successful—Atlantic cable was laid by Cyrus W. Field, using the steamer "Great Western," largest steamship afloat.

1867

Angel's serenade—original Italian title: La Serenata. Italian words, Marco Marcelliano Marcello; English words, Henry Millard. m., Gaetano Braga. G. Schirmer, cop. 1867. (Published earlier in Italy.)


The Blue Danube — original German title: An der schoenen blauen Donau. Waltz. m., Johann Strauss, op. 314. Vienna: C. A. Spina. n.d. (First performed in Vienna, February 13, 1867.)

The bridge. w., Henry Wadsworth Longfellow. m., Lady Carew. Boston: Oliver Ditson & Co. [1867].


We're marching to Zion. Hymn. w., Isaac Watts. m., Rev. Robert Lowry. Cop. 1867 by Robert Lowry.

Baseball was rapidly becoming the national game. In 1867 the greatest contribution to that sport was made by William
Arthur Cummings, Brooklyn pitcher, who invented the curve ball. Meanwhile, the National baseball club of Washington made a tour, beating the Columbus Capitols 90 to 10, the Cincinnati Red Stockings 53 to 10, the Cincinnati Buckeyes 88 to 12, the Louisville Kentuckians 82 to 21, the Indianapolis Western Club 106 to 21, and the St. Louis Union Club 113 to 26.

Nebraska joined the Union.

Mark Twain (Samuel Clemens) published "Innocents Abroad."

The U. S. purchased Alaska from Russia.

Stock tickers were installed, greatly facilitating speculation.

Hall invented the block signal for railways.

"Under the Gaslight" was produced at the New York Theatre, N. Y.

1868

Captain Jinks of the horse marines. w., William Horace Lingard. m., T. Maclagan. C. H. Ditson & Co., cop. 1868; J. L. Peters, cop. 1868; Rob't DeWitt, cop. 1868 (in: The Mabel Waltz Songster); Cincinnati: J. J. Dobmeyer & Co., cop. 1868; Philadelphia: R. Whittig & Co., cop. 1868; and many others without copyright imprint. (The song was introduced in America by The Lindang Comedy Company from London, where it had been sung by them.)

Chant sans paroles (no 3 in: Souvenir de Hapsal. op. 2). Piano solo. m., Peter Tchaikovsky. Moscow: P. Jurgenson [,1868].

The flying trapeze. w., m., Anonymous. C. M. Tremaine, cop. 1868.


Lullaby—with original German title: Wiegenlied (no 4 in: Fuenf Lieder, op. 49). German words from Des Knaben Wunderhorn; 2nd verse by George Scherer; English words, Mrs. Natalia Macfarren. m., Johannes Brahms. Berlin: N. Simrock [,1868].

Tales from the Vienna woods—with original German title: Geschichten aus dem Wienerwald. Waltz. m., Johann Strauss. op. 325. Vienna: C. A. Spina, n.d. (First performed in Vienna, June 9, 1868.)


The Grand Lodge of the Elks of the U. S. A. was founded (during this and succeeding years many lodges, fraternities and social orders came into being).

"Humpty Dumpty" was the dramatic hit of the year, running 483 performances and later going through periodic revivals (G. L. Fox played his role 1,128 times).

Jay Gould and Jim Fisk were at the height of their financial power as dealers in railway securities.

A. M. Hills invented the lawn mower.

Barnum's Museum burned in New York, and in the same city the elevated lines were undergoing tests.

Horatio Alger's "Fame and Fortune" was published, launching the Algerian rags-to-riches type of fiction. (Alger issued books, along the same lines, until the 1890's.)

1869

Birds in the night. w., Lionel H. Lewin. m., Sir Arthur Sullivan. London: Boosey & Co. [,1869].

Light cavalry overture—original German title: Leichte Kavallerie. Orch. composition. m., Franz von Suppe. Leipzig: C. F. W. Siegel [,1869].

The little brown jug. w., R. A. Eastburn [pseud. of J. E. Winner]. J. E. Winner, cop. 1869.

Near the cross [Jesus, keep me near the cross]. Hymn. w., Frances Jane Crosby [Mrs. Alexander Van Alstyne]. m., William Howard Doane. The Biglow & Main Co., cop. 1869.

Sweet Genevieve. w., George Cooper. m., Henry Tucker. Wm. A. Pond & Co., cop. 1869.

Wine, woman and song — original German title: Wein, Weib und Gesang. Waltz. m., Johann Strauss, op. 333. Vienna: C. A. Spina, n.d. (First performed in Vienna, February 2, 1869.)

"Black Friday" (Sept. 24) hit the Stock Exchange when a clique of speculators cornered virtually all the gold in New York, pushed the price up 6 points (after already having pushed it up 13 points previously), and sent the entire financial world into panic. The Sub-Treasury finally terminated the spectacle by releasing enough gold to break the corner, and ease the price down 15 points.

The bicycle (a wooden affair) was put on the American market by the Hanlon brothers (theatrical performers who had experimented with it in their act). The affair was called a "bone shaker."

Ulysses Simpson Grant was inaugurated president.
Westinghouse invented the air brake.

The first transcontinental railway, the Union Pacific and Central Pacific, was completed, and a golden spike was driven at Ogden, Utah, where the two joined.

The Cincinnati baseball team became the first outright professional club in America, and made a tour without losing a game either in 1869 or half of 1870.

C. L. Sholes patented the typewriter.

The Noble Order of the Knights of Labor, the strongest labor union in U. S. history until that time, was founded with Uriah Smith Stephens, a tailor, as leader. It was at first a secret order, but public sentiment later caused it to reverse this policy.

The hoop skirt finally gave way to the bustle.

James Gordon Bennett (New York Herald) dispatched Stanley to Africa to find the explorer David Livingstone.

High financial transactions, plus the flashiness of newly-found wealth, has caused various writers to label the period now in progress as "The Gilded Age" and "The Great Barbecue."

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1870


The steamboat "Robert E. Lee" paddled from New Orleans to St. Louis in three days, 18 hrs., 14 mins., for a record.

Following the boom in railroads, the U. S. found itself with 49,168 miles of roadbed.

Opera houses, music halls and theatres were opening right and left, with even the smallest towns boasting of at least one of these ornamental, be-gilded structures.

The South began to challenge traditional New England as a cotton textile center.

"Frou Frou" was playing at the Fifth Ave. Theatre, N. Y.

In order to squeeze into the new tight-skirted fashions, some belles had to tie their knees together.

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1871


**The little old log cabin in the lane.** w., m., William Shakespeare Hays. J. L. Peters, cop. 1871.

**Mollie darling.** w., m., William Shakespeare Hays. J. L. Peters, cop. 1871.


**The sea hath its pearls.** w., Henry Wadsworth Longfellow, translated from the German of Heinrich Heine. m., Charles Gounod. London: Duff and Stewart [1871].

**Something for Jesus.** Hymn. w., S. D. Phelps. m., Rev. Robert Lowry. The Biglow & Main Co., cop. 1871.

**Susan Jane.** w., m., William Shakespeare Hays. J. L. Peters, cop. 1871.

Mrs. O'Leary's famed cow reputedly started the Chicago fire, and an estimated $200,000,000 destruction resulted.

Smith College, another great U. S. institution for feminine learning, was founded.

Baseball left its former amateur and semi-professional status for an entirely professional plane, when the National Association of Professional Ball Players was organized in New York. It included the Philadelphia Athletics, the Bostons, the Chicago White Stockings, the Brooklyn Eckfords, the Cleveland Forest Citys, the Rockford (Ill.) Forest Citys, the Troy (N, Y.) Haymakers, the Fort Wayne Kekiongas, and the New York Mutuals.

P. T. Barnum's "Greatest Show on Earth," the traveling circus and menagerie, got under way.

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1872

**The angel and the child.** w., Henry Wadsworth Longfellow. m., Virginia Gabriel. London: Duff & Stewart [1872].

**Come, ye faithful, raise the strain.** Hymn; tune: St. Kevin. w., John Mason Neale, from the Greek of St. John of Damascus, 8th century. m., Sir Arthur Sullivan. London: Novello & Co. [1872].

**I need Thee every hour.** Hymn. w.,
MUSICAL-HISTORICAL


Oh! Sam. w., m., William Shakespeare Hays. J. L. Peters, cop. 1872.

Polish dance — original German title: Polnischer Nationaltanz. Piano solo. m., Xaver Scharwenka, op. 3, no. 1. Leipzig: Breithopf & Hartel [1872?].

The current aspirations of U. S. society were exemplified by Ward McAllister, social leader, who organized the "Patriarchs," 25 names deemed by him as fit to "create and lead society."

Herr Johann Strauss, the celebrated composer, made his metropolitan debut at the Academy of Music, N. Y.

A fire in Boston wiped out over 700 buildings and caused close to $100,000,000 property damage.

Col. Jas. Fisk, Jr., "The King of Wall Street," was shot and killed by Edward S. Stokes.

1873


Good night! good night, beloved! Part song for SATB. w., Henry Wadsworth Longfellow. m., Ciro Pinsuti. London: Novello & Co. [1873].

Good sweet ham. Words and melody by Henry Hart; arr. by James E. Stewart. J. L. Peters, cop. 1873.

The Mulligan guard. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1873.

Silver threads among the gold. w., Eben E. Rexford. m., Hart Pease Danks. C. W. Harris, cop. 1873.


Banks were failing throughout the nation, resulting in a panic on the Stock Exchange.

Henry Clay Frick began consolidating his vast coke manufacturing business (in 1889 he became manager of the Carnegie properties, and in 1900 the Frick and Carnegie firms merged into the Carnegie Co.).

1874


C A V A L C A D E—Continued

Patrick's day parade. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1874.

The Skidmore Guard. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1874.


Agitation against the evils of alcohol caused, in this year, the founding of the National Women's Christian Temperance Union.

Bishop Vincent and Lewis Miller established Chautauqua for Bible study and the training of Sunday school teachers. Eventually it grew to be an educational-platform idea, mixed with entertainment.

In New York City, "Boss" W. M. Tweed (Tammany) was convicted of fraud in the amount of about $6,000,000 and sent to prison, where (after an escape and re-capture) he died in 1878.

A kidnapping made the front pages when the infant Charley Ross was stolen from his home in Germantown, Pa., and disappeared forever.

Five years of secondary post-war depression commenced—the No. 15 depression since 1879.

1875

All the way my Saviour leads me. Hymn. w., Frances Jane Crosby [Mrs. Alexander Van Alstyne]. m., Rev. Robert Lowry. The Biglow & Main Co., cop. 1875.


Angels meet me at the cross roads. w., m., William Shakespeare Hays. J. L. Peters, cop. 1875.


Let me dream again. w., B. C. Stevenson. m., Sir Arthur Sullivan. London: Boosey & Co. [1875].

Delmonico's (and soon Sherry's) were the fashionable New York restaurants and rendezvous.

The chaperon was a fashion fixture. Banjos were popular musical instruments as also guitars and, presently, the mandolin.

Over 2,000 baseball clubs, still ninetenths amateur, were in existence, while Yale boasted the best college team.

Mark Twain's "Adventures of Tom Sawyer" was published.
MUSICAL-HISTORICAL

The first Kentucky Derby was run. The horse Aristides won it.

Variety theatres (from which vaudeville developed a decade later) were opening everywhere.

"Around the World in Eighty Days" (Kilrady version), "Big Bonanza," "Mighty Dollar," and "Our Boys" (which had 1,250 performances in England before reaching the U. S.) were popular plays.

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1876

Grandfather's clock. w., m., Henry Clay. Work. C. M. Cady, cop. 1876.

I'll take you home again, Kathleen. w., m., Thomas P. Westendorf. Cincinnati: John Church & Co., cop. 1876.

It is well with my soul. Hymn. w., H. C. Spafford. m., Paul P. Bliss. Cincinnati: John Church & Co., cop. 1876.


The ninety and nine. Hymn. w., E. C. Clephane. m., Ira David Sankey. The Biglow & Main Co., cop. 1876.

Rose of Killarney. w., George Cooper. m., John Rogers Thomas. J. L. Peters, cop. 1876.

Trusting Jesus, that is all. Hymn. w., E. P. Stites. m., Ira David Sankey. The Biglow & Main Co., cop. 1876.

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Princeton University held an intercollegiate convention with Columbia, Harvard and Yale (at Springfield, Mass.) from which modern football developed, in which the touchdown is the deciding factor. The new rules read: "A match shall be decided by a majority of touchdowns; a goal shall be equal to 4 touchdowns; but in case of a tie, a goal kicked from a touchdown shall take precedence over four touchdowns."

Colorado joined the Union.

Chief Sitting Bull's warriors massacred Gen. Custer and 276 soldiers after the Indians had refused to sign a treaty moving them out of the Black Hills to a new reservation.

The game of polo was first introduced to the U. S.

Bell and Gray patented the telephone.

In Philadelphia, the Centennial Exhibition opened to the tune of a march composed by Richard Wagner.

After several years of contract-jumping and gambling accusations, the old Professional Ball Players league broke up and the National Baseball League was organized with Morgan G. Buckley as president.

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CAVALCADE—Continued

1877

Early in de mornin'. w., m., William Shakespeare Hays. J. L. Peters, cop. 1877.


The lost chord. w., Adelaide Procter. m., Sir Arthur Sullivan. London: Boosey & Co. [,1877].


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Railroad strikes swept the nation, with virtually every major line in a labor battle after 10% wage cuts. Several persons were killed, Federal troops had to be called out, and property damage ran into the millions.

Rutherford Richard Hayes was inaugurated president.

In the Pennsylvania coal region a number of "Molly Maguires" were hanged for various murders. The Maguires were an organization purporting to keep up wage standards, as well as to keep foreign elements out of the coal labor market, and their activities had for years terrorized the community.

Madame Mojeska made her American debut at the California Theatre in San Francisco.

Humor entered the U. S. magazine field as an editorial formula with Puck.

Edison heard "Mary Had a Little Lamb" over his first phonograph.

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1878


A flower from mother's grave. w., m., Harry Kennedy. Boston: Oliver Ditson & Co., cop. 1878 by William H. Kennedy, Brooklyn, N. Y.

Saviour, breathe an evening blessing. Hymn. w., J. Edmeston. m., George Coles Stebbins. Cop. 1878 by George C. Stebbins.

Skidmore fancy ball. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1878.
MUSICAL-HISTORICAL

Sweet Mary Ann; or, Such an education has my Mary Ann. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1878.

Where was Moses when the light went out? m., arranged by Max Vernon. Chicago: S. Brainard’s Sons, cop. 1878.

The American painter, James A. M. Whistler, sued John Ruskin, the English critic and author, on libel charges after the latter had written of Whistler: “I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public’s face.” Whistler, in an English court, got one farthing damages and no costs.

The first telephone switchboard was installed at New Haven, Conn. (at this time there were about 3,000 phones in the entire nation).

One Prof. Cartier, for unknown reasons, waltzed 16 consecutive hours (9 a.m. to 1 a.m.) at Tammany Hall, N. Y.

Yellow fever was a scourge during this year, taking thousands of lives despite such home-advised cures as cigars and whiskey.

Tidewater Oil began pumping oil over the Alleghenies in pipes instead of shipping it via barrels.

Bizet’s opera “Carmen” had its initial U. S. performance at the Academy of Music, N. Y., with Minnie Hauk in the title role.

CAVALCADE—Continued

N. Y., the “Mulligan” comedies were being staged—“Mulligan Guards’ Christmas”; Mulligan’s Silver Wedding,” “Mulligan Guards’ Nominee,” etc. Gilbert & Sullivan’s “H.M.S. Pinare” was playing all bigger cities simultaneously. Dion Bouicault, the prolific and successful playwright, had “Contempt of Court” on the boards at Wallack’s, N. Y.

1880

Cradle’s empty, baby’s gone. w., m., Harry Kennedy. Boston: Oliver Ditson & Co., cop. 1880 by William H. Kennedy, Brooklyn, N. Y.

The five-cent shave. w., m., Thomas Cannon. E. H. Harding, cop. 1880.


Never take the horse shoe from the door (The Mulligan Guards’ Surprice). w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1880.


Songs my mother taught me — German title: Als die alte Mutter (no. 4 in: Zigeunermelodien, op. 55). German words, Adolph Heyduk; English words, Mrs. Natalia Macfarren. m., Antonin Dvorak, Berlin: N. Simrock [,1880].


Highlights of the era now coming into bloom included the mandolin, banjo, guitar, family album, horsehair furniture, the
MUSICAL-HISTORICAL


Tell it out among the nations [heathen] that the Lord is King. Hymn. w., Frances Ridley Havergal. m., arranged by Ira David Sankey. Cop. 1881 by Ira D. Sankey.

Tony Pastor started his well-remembered Tony Pastor’s Theatre on East 14th St., N. Y., as a variety house. He was an ex-minstrel, circus performer, and comic vocalist. When he launched his new venture, variety was the prevalent entertainment, and Pastor soon was one of the foremost exponents. Later he turned to vaudeville.

James Abram Garfield became president, was assassinated by Charles Guiteau, and Chester Alan Arthur succeeded him.

The American Red Cross Society was founded with Clara Barton, American nurse, philanthropist and teacher, in charge. Largely through her efforts, the Red Cross is a peace-time, as well as war-time, organization.

Negro education received a stimulus through Booker T. Washington’s founding of Tuskegee.

The U. S. Lawn Tennis Assn. was founded.

Adolph Strasser and Samuel Gompers, both cigar makers, united the disgruntled elements of the old Knights of Labor into the American Federation of Labor.

Edwin Booth reappeared on the American stage after an English engagement.

Life, the humor magazine, was first issued.

CAVALCADE—Continued

I never drank behind the bar (The McSorleys). w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1882.

I’ll be ready when the great day comes. w., m., James S. Putnam. Chicago: S. Brainard’s Sons, cop. 1882.

The market on Saturday night. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1882.

McNally’s row of flats. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1892.

When the clock in the tower strikes twelve. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1882.

Mrs. (Lily) Langtry made her American debut at Wallack’s Theatre, N. Y., as Hester Grazebrook in “An Unequal Match,”

1881


I am coming. Hymn. w., Helen R. Young. m., Ira David Sankey. Cop. 1881 by Ira D. Sankey.

parlor (which later evolved into the drawing room), the bicycle, and (still) the chaperon.

Nearly 15% of all women, aged 10 or over, were gainfully employed (by 1900 this figure was 18.8%; and by 1930 it stood at 22%).

Per million U. S. population, there were now 894 manicurists, barbers and hairdressers (by 1930 the figure was 3,049). Likewise, 10,690 clerks, stenographers and typists per million population (49,805 in 1930). Chemists increased, numbering 39 per million population (302 in 1930). The trade of the cooper, or barrel and cask-maker, however, was declining; there were now 980 per million population, only about half of 1850’s figure, and by 1930 the trade numbered but 92. Wagon and coach makers numbered 995 per million population (in 1930 the figure was 34). Plumbers and rubber makers increased greatly at this time.

Public school teachers were now composed of 57.2% women (83.4% women in 1828).

The U. S. population crossed the 50,000,-000 mark.

At the Battery, N. Y., Commissioner George Scott Ralston and seven women launched the first U. S. Salvation Army drive.

Hebe, an elephant in the Cooper & Bailey show, gave birth to the first elephant born in captivity in this country.

Edward H. Harriman was laying the foundation for his $100,000,000 fortune as a stock broker (notably in railway issues).

At 116th St. and Sixth Ave., N. Y., a bull-fight was staged, but the venture was later dropped for lack of customers.

Sarah Bernhardt arrived in America, appearing at Booth’s Theatre, N. Y., in “Adrienne Lecouvreur” and “La Dame Aux Camélias.” The hit play, “Hazel Kirke,” rang up 486 performances.

After Lily Langtry, the actress, had donned a killed skirt and jersey to show off her figure, the feminine world at large tried to duplicate her. Tailor-made clothes for women were something new and fashionable.

1881


I am coming. Hymn. w., Helen R. Young. m., Ira David Sankey. Cop. 1881 by Ira D. Sankey.
followed by the role of Rosalind in "The Honeymoon."

Jumbo, the elephant, arrived from England and was promptly exhibited by P. T. Barnum.

Mark Twain's "Prince and the Pauper" appeared.

On Pearl St., N. Y., the first Edison electric lighting station opened.

Oscar Wilde, the English author and esthete, began lecturing in Chickering Hall (lectures and addresses, especially by visiting Europeans, were highly popular at this time).

"East Lynn" (with Ada Gray), "Far from the Madding Crowd" and "Esmerelda" were popular plays.

1883


Strolling on the Brooklyn Bridge. w., George Cooper. m., Joseph P. Skelly. Richard A. Saalfeld, cop. 1883.

When the mists have rolled away. Hymn. w., Annie Herbert. m., Ira David Sankey. Cop. 1883, by Ira D. Sankey.

At a time when gastronomic delights were highly prized, one W. S. Walcott ate two quail daily, between 4 and 5 p. m., for 30 consecutive days—a record never even remotely approached.

The Brooklyn Bridge opened, attracted vast crowds, and had to be altered at the approaches when 12 people were trampled to death in a crush.

Congress adopted standard time.

The novel of the year was "Bread-winners" by an anonymous author later discovered to be John Hay who, in 1898, became Secretary of State.

In New York the Metropolitan Opera House was dedicated.

Mrs. Cyrus Curtis founded The Ladies Home Journal (of which Edward Bok took charge in 1889), presaging the era of mass-publications.

Col. Cody (Buffalo Bill) launched his Wild West show.

Joseph Pulitzer bought the New York World from Jay Gould, and immediately started campaigning against prevailing plutocracy. Those who disagreed with his policies labeled him a "yellow journalist" and sensationalist.

1884

Always take mother's advice. w., m., Jennie Lindsay. Willis Woodward & Co., cop. 1884.

Plum pudding. w., Edward Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1884.

The sea hath its pearls. Part song for SATB. w., Henry Wadsworth Longfellow, translated from the German of Heinrich Heine. m., Ciro Pinski. London: Novello, Ewer & Co. [1884].

White wings. w., m., Banks Winter. Willis Woodward & Co., cop. 1884.

This year marked the heyday of the cowboy, and the cattle raising business with which he was associated (by early 1900 the era was over).

Van Depoele and Sprague invented the electric trolley car which was developed and perfected in the ensuing three years.

L. E. Waterman in this year, and Paul E. Wirt in 1885, worked out the fountain pen.

One J. Baker ate 6 pounds of cooked beans in 40 minutes at a tourney under Grand Army of the Republic auspices at Tonawanda, N. Y.

Oliver Wendell Holmes' "A Mortal Antipathy" appeared, as also Mark Twain's "Adventures of Huckleberry Finn."

Chauncey Olcott was starring in "The Irish Artist."

Financial panic resulted in New York with the failure of the firm of Grant & Ward.

Tornadoes killed several hundred persons and destroyed 10,000 buildings.

1885

At the cross. Hymn. w., Isaac Watts. m., R. E. Hudson. Cop. 1885 by R. E. Hudson.

The gum tree canoe. w., S. S. Steele. m., A. F. Winnemore. Cleveland: S. Brainard's Sons, cop. 1885 ("new edition").


Remember, boy, you're Irish (Shane na Lawn). w., m., William J. Scanlan, T. B. Harms & Co., cop. 1885.

Still as the night—original German title: Still wie die Nacht (no. 27 in: Lieder, op. 326). German words, traditional; English words, Mrs. John P. Morgan. m., Karl Bohm. Berlin: N. Simrock [1885?]. (Published in United States by Oliver Ditson).
MUSICAL-HISTORICAL

[Text continues from previous page]

CAVALCADE—Continued

Edward Jakobowski. (Produced in New York, May 10, 1886.)

On Bedloe's Island, N. Y., the Statue of Liberty, France's gift to the U. S., was unveiled while 1,000,000 people looked on.

In the Southwest, the Apache Indians buried their hatchets and the day of Indian fighting were forever over.

Anarchist riots in Chicago (Haymarket) resulted in several deaths, followed by convictions and hangings.

The United Mine Workers organized.

Earthquakes killed 40 in Charleston, S. C.

1887

Come [Come, oh, come to me]. Hymn. w., Mrs. James G. Johnson. m., James McGranahan. Cop. 1887 by James McGranahan.

I will sing the wondrous story. Hymn. w., F. H. Rawley. m., Peter Bilhorn. Cop. 1887 by Ira D. Sankey.

If the waters could speak as they flow. w., m., C. Graham. Willis Woodward & Co., cop. 1887.

If you love me, darling, tell me with your eyes. w., Samuel Minturn Peck. m., Hubbard T. Smith. Washington, D. C.: John F. Ellis & Co., cop. 1887.

The outcast unknown. w., m., Paul Dresser. Willis Woodward & Co., cop. 1887.


The song that reached my heart. w., m., Julian Jordan. Willis Woodward & Co., cop. 1887.


Wait till the tide comes in. w., George Propheter. m., Gussie L. Davis. Georgie Propheter, cop. 1887.

Louis Keller began publishing the Social Register, the blue book of American society.

Via the Dawes act, the Indians became U. S. citizens and were allotted land in individual holdings.

Elsie Hoffman, the actress, made her American debut.

Plays of the season were "Pa," "Dr.

[Page continues with listings of new musical works and historical events of 1886.]
CAVALCADE—Continued

1888

The convict and the bird. w., m., Paul Dresser. Willis Woodward & Co., cop. 1888.

Drill, ye tarriers, drill. Frank Harding, cop. 1888.

L'internationale. Original French words, Eugene Pottier. m., Pierre de Geyter. (Composed in 1888.)


The mottoes framed upon the wall. w., William Devere. m., W. S. Mullaly. Willis Woodward & Co., cop. 1888.

Oh! that we two were Maying (no. 8 in the collection: Sketch book, op. 2). w., Charles Kingsley. m., Ethelbert Nevin. Boston: The Boston Music Co., cop. 1888 by G. Schirmer, Jr.


The whistling coon. w., m., Sam Devere. Wm. A. Pond & Co., cop. 1888.

With all her faults I love her still. w., m., Monroe H. Rosenfeld. B. W. Hitchcock, cop. 1888.

The first bona fide golf club in the U. S. was started at Yonkers, N. Y. It was called St. Andrews, and boasted a six-hole course.

In March, the Atlantic coast, basking in warm weather, was suddenly chilled by a 60-mile gale which swept in a blizzard that stalled traffic, closed the Stock Exchange, filled hotels to overflowing, and took many lives.


1889

Down went McGinty. w., m., Joseph Flynn. Spaulding & Kornder, cop. 1889.

Oh promise me (afterwards introduced in: Robin Hood). w., Clement Scott. m., Reginald DeKoven, op. 50. G. Schirmer, cop. 1889.

Playmates. w., m., Harry Dacre. George M. Klenk & Co., cop. 1889.


John L. Sullivan beat the late Jake Kilrain in the last bare knuckle championship prizefight in the U. S. (75 rounds).

Benjamin Harrison was inaugurated president.

Montana, Washington, North and South Dakota joined the Union.

In May, steady rains burst the reservoir above Johnstown, Pa., sending down a flood that wiped out 2,000 lives.

The Loyal Order of Moose was founded.

Marie Wainwright appeared in New York for the first time in "Twelfth Night." Richard Mansfield gave a new rendition of "Richard III." "A Ruling Passion," "Margery Daw," "She" and "Prince and Pauper" were among the season's popular plays.

Baldwin Bros. advertised "double balloon ascensions with parachute descents."

Eastman Kodak Co. in Scribner's, advertised the Kodak as a simple, snapshotting device, thereby launching the great and profitable vogue of amateur photography.

1890

The birthday of a king. Sacred song. m., W. H. Neildinger. G. Schirmer, cop. 1890.

I've come home to stay. w., Edward Harrigan. m., David Bramah. Wm. A. Pond & Co., cop. 1890.

Jolly commodore. w., Edward Harrigan. m., David Bramah. Wm. A. Pond & Co., cop. 1890.

Love will find a way. w., J. Cheever Goodwin. m., Woolson Morse. T. B. Harms & Co., cop. 1890.

Maggie Murphy's home (Reilly and the
CAVALCADE—Continued

1891

Actions speak louder than words. w., George Horncastle. m., Felix McGlen-
non. Frank Tousey, cop. 1891.

Armorer's song (Robin Hood). w.,
Harry B. Smith. m., Reginald DeKoven.
G. Schirmer, cop. 1891.

Ask the man in the moon (Wang). w.,
J. Cheever Goodwin. m., Woolson Morse.
T. B. Harms & Co., cop. 1891.

Brown October ale (Robin Hood). w.,
Harry B. Smith. m., Reginald DeKoven.
G. Schirmer, cop. 1891.

Hats off to me. w., Edward Harrigan.
David Braham. Wm. A. Pond & Co.,
cop. 1891.

Kiss and let's make up. w., m., Charles
K. Harris. Chas. K. Harris, cop. 1891.

Knights of the mystic star. w., Edward
Harrigan. m., David Braham. Wm. A.
Pond & Co., cop. 1891.

The last of the Hogans. w., Edward
Harrigan. m., David Braham. Wm. A.
Pond & Co., cop. 1891.

Little Boy Blue. w., Eugene Field. m.,
Ethelbert Nevin, op. 12, no. 4. G.
Schirmer, cop. 1891.

Molly O! (Mavourneen). w., m., Wil-
1891.

Narcissus (no. 4 in: Water Scenes, op.
13). Piano solo. m., Ethelbert Nevin.
Boston; G. Schirmer, Jr. (The Boston Music
Co.), cop. 1891.

The pardon came too late. w., m., Paul
Dresser. Willis Woodward & Co., cop.
1891.

The picture that's turned toward the
wall. w., m., Charles Graham. M. Wit-
mark & Sons, cop. 1891.

A pretty girl. w., J. Cheever Goodwin.
m., Woolson Morse. T. B. Harms & Co.,
cop. 1891.

De rainbow road. w., Edward Harrigan.
m., David Braham. Wm. A. Pond & Co.,
cop. 1891.

Sometime we'll understand. Hymn. w.,
Maxwell N. Cornelius, D. D. m., James
McGranahan. Cop. 1891 by James Mc-
Granahan.

Take a day off, Mary Ann. w., Edward

Ladies' silk stockings were anything but
an everyday accessory, and cost about $3
per pair.

For each million of population, 2,525 per-
sons were engaged in brick and stone
masonry—the all-time heyday of this
trade.

Wyoming and Idaho joined the Union.
William Kemmler, a convicted murderer,
was the first to pay his penalty via elec-
trocution.

The U. S. center of population once more
moved—this time to 20 miles east of Co-
lumbus, Ind.

Nellie Bly, who left New York in No-
ember of the year before, returned on
Jan. 25, having circled the globe in 72
days, 6 hrs., 10 mins., 58 secs.

The old high type of bicycle now gave
way to the "drop frame" model, equipped
with pneumatic tires. Thereupon bicycling
hit its heyday. The new bicycles were
safe for women, and they, too, took up the
sport.

Somebody started an ill-starred move-
ment to equip metropolitan police with
roller skates so they could catch up with
speedy criminals.

The grand march, polka, lancers, quad-
rille, waltz, Portland fancy, Caledonia, and
Virginia reel were popular dances.

The General Federation of Women's
Clubs was established.

Pugs and Newfoundlands were fashion-
able dogs for city people.

Feminine fashions, performing a circle,
came back to the hour-glass figure, leg-of-
mutton sleeves, and the gored skirt.

"Wild Oats," "The Tale of a Coat," "Blue
Jeans" and "The Newsboy" (originally
"Waifs of New York") were among the

season's plays. Two comedians, Evans &
Hoey, ran "A Parlor Match" into its sixth
straight year, mainly via road tours. Pop-
ular stage personalities of this time in-
cluded Edwin Booth, Lillian Russell (nee
Helen Louise Leonard), Georgia Cayvan,
Marie Jansen, Agnes Huntington, Ada Re-
an, and Clara Qualitz, the dancer.
MUSICAL-HISTORICAL

Harrigan. m., David Braham. Wm. A. Pond & Co., cop. 1891.


Whosoever will may come. Hymn. w., A. Montieth. m., Ira David Sankey. The Biglow & Main Co., cop. 1891.

James Naismith, an instructor in the Y. M. C. A. College at Springfield, Mass., invented the game of basket ball.

The Daughters of the American Revolution organized.

One Zoe Gayton arrived in New York, claiming to have walked all the way from San Francisco, or 3,395 miles.

"La Tosca" was first seen in America when Sarah Bernhardt presented it at the Garden Theatre, N. Y.

James Northrup invented the power (or "Draper") cotton loom which, with subsequent improvements, has made it possible for one operator to run 30 looms, whereas formerly three operators were required for a single loom.

Short stories, especially those dealing with American life, were currently more popular than novels.

Cholera again broke out in various cities.

1892

After the ball. w., m., Charles K. Harris. Chas. K. Harris, cop. 1892.


Daddy wouldn't buy me a bow-wow. w., m., Joseph Tabrar. T. B. Harms & Co., cop. 1892 by Francis, Day & Hunter.

Daisy Bell. w., m., Harry Dacre. T. B. Harms & Co., cop. 1892.


The man that broke the bank at Monte Carlo. w., m., Fred Gilbert. T. B. Harms & Co., cop. 1892 by Francis, Day & Hunter.

My sweethearts the man in the moon. w., m., James Thornton. Frank Harding, cop. 1892.


An actress had a skin-grafting, face-lifting job performed on her features, and promptly there were a lot of jokes about it.

The famed Dalton Boys, who for five years had been the nation's ranking pub-

lic enemies, were wiped out by the citizens of Coffeyville, Kans., while attempting to rob a couple of banks.

New plays of the season had hair-raising themes—"Dangers of a Great City." "The Pay Train," "Cannonball Express," etc.

Ward McAllister named the 400 of society on the occasion of a great ball tendered by Mrs. Astor.

At Homestead, near Pittsburgh, a steel strike broke out, soon developed into a battle in which 18 were killed, and was finally put down by martial law (but not before an anarchist had attempted to assassinate H. C. Frick, of the Carnegie group and wounded him).

William Morrison of Des Moines, Ia., built an electric automobile, while Charles E. Duryea of Chicopee, Mass., finished another horseless carriage, capable of about eight miles an hour.

James J. Corbett won the heavyweight boxing title from John L. Sullivan in 21 rounds at New Orleans.

Influenza was a native, as well as worldwide, epidemic.

1893

The cat came back. w., m., Henry S. Miller. Chicago: Will Rossiter, cop. 1893.

The fatal wedding. w., W. H. Windom. m., Gussie L. Davis. Philadelphia: M. D. Swisher, cop. 1893 by Gussie L. Davis.

Good-morning to all (also adapted to the words: Happy birthday to you). w., Patty S[mith] Hill. m., Mildred J. Hill (in: Song stories for the Kindergarten, p. 3). Chicago: Clayton F. Summy, cop. 1893.

I long to see the girl I left behind. w., m., John T. Kelly. M. Witmark & Sons, cop. 1893.

Little Alabama coon. w., m., Hattie Starr. Willis Woodward & Co., cop. 1893.

Love me little, love me long. w., m., Percy Gaunt. T. B. Harms & Co., cop. 1893.


They never tell all what they know. w., Edward Harrigan. m., David Brahman. Wm. A. Pond & Co., cop. 1893.

Two little girls in blue. w., m., Charles Graham. Spaulding & Kornander, cop. 1893.


When the roll is called up yonder. Hymn. w., m., James M. Black. Cop. 1893 by Chas. H. Gabriel.

Won't you be my sweetheart? w., J. G. Judson. m., H. C. Verner. Chicago: The S. Brainard's Sons Co., cop. 1893.

Engine No. 999, pulling four heavy cars (as the "Empire States Express"), made 112 1/4 m.p.h. between Crittenden and Wende, N. Y., with Engineer C. Hogan at the throttle.

Several more automobiles were tested successfully, among them Henry Ford's.

A new medical term came into popular use—appendicitis.

T. Bowen and J. Burke, at New Orleans, fought the longest prizefight, using gloves, on record—7 hrs., 18 mins., 10 secs. It went 110 rounds, and ended in a draw.

Grover Cleveland was inaugurated president.

In Chicago, the World's Fair was staged.

Electric trolleys appeared in New York.

The common people of the West now called Eastern multi-millionaires by a generic name—Mrs. Asterbilt.

S. S. McClure launched his McClure's Magazine, for which such writers as Ida M. Tarbell and Lincoln Steffens soon did a vast deal of "muckraking."

"A Trip to Chinatown" ran 656 performances.

Stars of the season's stage included Lilian Russell in "The Princess Nicotine"; Alexander Salvini in "The Three Guardsmen" (he was a son of the great Thomaso Salvini); Marie Jansen in "Delmonico's at Six"; and Bettina Girard in "In Old Kentucky." Bessie Bonehill was a popular burlesque performer and dancer. Maggie Cline was another well-known theatrical performer (her famed song was "Throw Him Down, McClosky"). John Drew began starring under Charles Frohman in "The Masked Ball," with Maude Adams as his leading lady.

A panic and two-year depression marked the seventeenth U. S. financial calamity since 1790.

1894


Her eyes don't shine like diamonds. w., m., Dave Marion. M. Witmark & Sons, cop. 1894.

His last thoughts were of you. w., Edward B. Marks. m., Joseph W. Stern. Jos. W. Stern & Co., cop. 1894.


I don't want to play in your yard. w., Philip Wingate. m., H. W. Petrie. Chicago: Petrie Music Co., cop. 1894.


My friend, the major. w., m., E. W. Rogers. T. B. Harms & Co., cop. 1894 by Francis, Day & Hunter.

My Pearl's a Bowery girl! w., William Jerome. m., Andrew Mack. T. B. Harms & Co., cop. 1894.


Only a Bowery boy. w., Charles B. Ward. m., Gussie L. Davis. The New York Music Co., cop. 1894.


She may have seen better days. w., m., James Thornton. T. B. Harms & Co., cop. 1894.


Take a seat, old lady. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1894.

You can't play in our yard any more. w., Philip Wingate. m., H. W. Petrie. St. Louis: Thiebes Stierlin Music Co., cop. 1894 by Bollman-Drummeller Music Co.

Steve Brodie, boasting to have jumped off the Brooklyn Bridge without fatality, made a stellar debut at the Bowery National Theatre, Philadelphia, and later on 14th St., N. Y.

In Chicago the great Pullman strike broke out, resulting in such vast property damage and turmoil that Federal troops were called out by President Cleveland.
MUSICAL-HISTORICAL

Eugene V. Debs was among those involved in the strike, and was later lodged in prison when he didn’t furnish $6,000 bail. The whole situation eventually grew into a political issue. Jacob S. Coxey marched his army of 20,000 unemployed into Washington.

1895

America, the beautiful. w., Katherine Lee Bates (written in 1893; published in 1895). m., tune: Materna, by Samuel Augustine Ward (1888).


By the sad sea waves. w., Lester Barrett. m., Lester Thomas. T. B. Harms & Co., cop. 1895 by Francis, Day & Hunter.

Don’t go out to-night, boy. w., George Cooper. m., Charles E. Pratt. M. Witmark & Sons, cop. 1895.


The hand that rocks the cradle. w., Charles W. Berkeley. m., William H. Holmes. Willis Woodward & Co., cop. 1895.

I was looking for my boy, she said; or, Decoration Day. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1895.


Just tell them that you saw me. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1895.


Only one girl in the world for me. w., m., Dave Marion. M. Witmark & Sons, cop. 1895.

Put me off at Buffalo. w., Harry Dillon. m., John Dillon. M. Witmark & Sons, cop. 1895.

Rastus on parade. Two step march. m., Kerry Mills. F. A. Mills, cop. 1895.

The same sweet girl to-day. w., m., Dan W. Quinn. Howley, Haviland & Co., cop. 1895.

CAVALCADE—Continued

The singer in the gallery. w., m., Harry A. Mayo. M. Witmark & Sons, cop. 1895.

The streets of Cairo. w., m., James Thornton. Frank Harding, cop. 1895.


We were sweethearts for many years. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1895.

When your love grows cold. w., m., Charles Miller. Howley, Haviland & Co., cop. 1895.

There were now only 800 buffalo left in the U. S., and a move was afoot to protect them from extinction.

Mrs. Leslie Carter was the star of David Belasco’s hit play, “The Heart of Maryland.”

In Newport, the first open golf championship match ever held in the U. S. took place, being won by Horace Rawlins, with a card showing 173 strokes for 36 holes. At the same time, the first championship for women was held at Meadowbrook, L. I., the victor being Mrs. C. S. Brown, who carded 132 strokes for 18 holes. During this year the number of U. S. golf clubs increased from about 40 to 100.

Aside from golf, women evidenced their social determination in several other ways: the Anti-Saloon League plotted a national organization; and the “new woman” (anti-marriage) novel was at its height.

The automobile showed itself more plainly on the horizon, and when Herman Kohlsaat, a Chicago newspaper owner, backed an endurance contest, six contestants showed up to drive around the 53 1/2-mile course. Duryea Wagon Motor Co. won the race in 10 hrs. 23 mins.

William Randolph Hearst, already owner of the San Francisco Journal, now annexed the New York Journal, thereby launching his newspaper chain.

1896

All coons look alike to me. w., m., Ernest Hogan. M. Witmark & Sons, cop. 1896.


Beloved, it is morn. w., Emily Hickey. m., Florence Aylward. London: Chappell & Co., Ltd., cop. 1896.


Chin, Chin, Chinaman (The Geisha). w.,
CAVALCADE—Continued

Love makes the world go 'round (introduced in: Bohemia), w., Clyde Fitch. m.,

Mister Johnson, turn me loose. w., m.,
1896 by Frank Harding; cop. 1896 by M.
Witmark & Sons.

Mother was a lady. w., Edward B.
Marks. m., Jos. W. Stern. Jos. W.
Stern & Co., cop. 1896.

My gal is a high born lady. w., m.,
Barney Fagan. Arr. by Gustave Luders. M.
Witmark & Sons, cop. 1896.

No one ever loved you more than I, w.,

On the benches in the park. w., m.,
cop. 1896.

Rustle of spring—original German title:
Fruehlingsrauschen (no. 3 in: Sechs
Stuecke, op. 32). Piano solo. m., Chris-
1896.

Show me the way. Sacred song. w.,
m., Paul Dresser. Howley, Haviland &
Co., cop. 1896.

Sweet Rosie O'Grady. w., m., Maude

The toy monkey (The Geisha), w., Harry
Greenbank. m., Lionel Monckton. Lon-
don: Ascherberg, Hopwood & Crew, Ltd.,
cop. 1896 by Hopwood & Crew.

Whisper your mother's name. w., Harry
Braisted. m., Stanley Carter. Jos. W.
Stern & Co., cop. 1896.

Won't you be my little girl. w., Isaac G.
Reynolds. m., Homer Tourjee. Jos. W.
Stern & Co., cop. 1896 by The Homer
Tourjee Pub. Co.

Woodland sketches—(1) To a wild rose;
(2) Will o' the wisp; (3) At an old trysting
place; (4) In autumn; (5) From an Indian
lodge; (6) To a water lily; (7) From Uncle
Remus; (8) A deserted farm; (9) By a
meadow brook; (10) Told at sunset. Piano
solo. m., Edward MacDowell, op. 51. P. L.
Jung, cop. 1896.

You're de apple of my eye. w., George
H. Emerick. m., Herbert Dillea. Jos. W.
Stern & Co., cop. 1896.

You're not the only pebble on the beach.
w., Harry Braisted. m., Stanley Carter.

Zenda waltzes. m., Frank M. Witmark.
M. Witmark & Sons. cop. 1896.

The innovation of rural free delivery
was a great boon to the mail-order house
business. Henceforth the omnipresent
catalogue was the farmers' bible.
Utah was admitted to the Union.
MUSICAL-HISTORICAL

In entertainment circles, Frank Mayo and Andrew Mack were, respectively, starring in Mark Twain’s “Puddinhead Wilson” and “Myles Aron.” Andrew Mack, an ex-minstrel, and later a writer and exponent of Irish singing roles, has subsequently gone down in theatrical annals for his version of the song “Story of the Rose.” Meantime, Weber and Fields, the “German Senators” vaudeville team, opened a music hall for vaudeville in New York.

Agitation for free coinage of silver created a depression which lasted a year, and marked the No. 18 financial gloominess since 1790.

Vaudeville theatres now began to show motion pictures, which, since Edison’s inventions in 1889, had valiantly tried for initial success. The whole thing was still more novelty than reality.

1897


At a Georgia campmeeting. Two step march. m., Kerry Mills. F. A. Mills, cop. 1897. (Published as a song: F. A. Mills, cop. 1899.)


Break the news to mother. w., m., Charles K. Harris. Chas. K. Harris, cop. 1897.


Face to face. w., m., Herbert Johnson. Boston: The Waldo Music Co., cop. 1897 by Herbert Johnson; assigned to The Waldo Music Co.

I’ve just come back to say good-bye. w., m., Charles K. Harris. Chas. K. Harris, cop. 1897.

If you see my sweetheart. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1897.

Let bygones be bygones. w., Charles Shackford. m., Kerry Mills. F. A. Mills, cop. 1897.


You’re going far away, lad; or, I’m still your mother, dear. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1897.

In Belleville, Ill., one Jacob Wainright added a new thrill to the bicycle era when he pedaled backward 440 yards in 37½ seconds, and 880 yards (also backward) in 513.5 seconds.

William McKinley was inaugurated president.

In New York City, Grant’s tomb was dedicated.

Bob Fitzsimmons won the heavyweight prizefight crown from Gentleman Jim Corbett after 14 rounds in Carson City, Nev. Corbett is said to have added the term “solar plexus” to ring vernacular.

In the Klondike gold was discovered and a new rush for quick wealth ensued.

Vaudeville was by now strongly entrenched. On the legitimate stage, James K. Hackett, Maxine Elliott and Julia Marlowe were stars of the season. And a newcomer to the same class was Maude Adams, whose role in “The Little Minister” was a sensation that broke the house records at the Empire Theatre, N. Y. Minnie Maddern Fiske and company were playing an adaptation of Thomas Hardy’s “Tess of the D’Urbervilles.” “In Gay New York” was a marked success.

In vaudeville, Lizzie B. Raymond was headlined at Weber and Field’s Music Hall, N. Y. (her favorite song, “Just Tell Them That You Saw Me”).

1898

Baby’s prayer. w., R. A. Mullen. m., R. L. Halle. Mullen Music Co., cop. 1898.

Because. w., Charles Horwitz. m., Fred’k V. Bowers. M. Witmark & Sons, cop. 1898.


Come tell me what’s your answer, yes
or no. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1898.


Every night there's a light. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1898.

Gold will buy 'most anything but a true girl's heart. w., Charles E. Foreman. m., Monroe H. Rosenfeld. Howley, Haviland & Co., cop. 1898.

Good night, little girl, good night. w., Julia M. Hays. m., J. C. Macy. Boston: Oliver Ditson Co., cop. 1898.


I guess I'll have to telegraph my baby. w., m., George M[ichael] Cohan. George L. Spaulding, cop. 1898.

Just as the sun went down. w., m., Lyn Udall. M. Witmark & Sons, cop. 1898.

Kiss me, honey, do. w., Edgar Smith. m., John Stromberg. Weber, Fields & Stromberg, cop. 1898.


'Mid the green fields of Virginia. w., m., Charles K. Harris. Chas. K. Harris, cop. 1898.

Mister Johnson don't get gay. w., m., Dave Reed, Jr. George L. Spaulding, cop. 1898.


My old New Hampshire home. w., Andrew B. Sterling. m., Harry Von Tilzer. Wm. C. Dunn & Co., cop. 1898.


Our country, may she always be right. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1898.

The path that leads the other way. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1898.

Prelude [in C sharp minor] (no. 1 in a collection of 5 piano pieces: Morceaux de fantaisie); first published in Russia. m., Sergei Rachmaninoff. G. Schirmer, cop. 1898; Edward Schuberth & Co., cop. 1898 by C. F. Tretbar; and others.


She was bred in old Kentucky. w., Harry Braisted. m., Stanley Carter. Jos. W. Stern & Co., cop. 1898.


We fight tomorrow, mother. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1898.

When a fellah has turned sixteen. w., m., E. W. Rogers. T. B. Harms & Co., cop. 1898 by Francis, Day & Hunter.

When you ain't got no more money, well, you needn't come 'round. w., Clarence S. Brewster. m., A. Baldwin Sloane. M. Wit- mark & Sons, cop. 1898.

When you were sweet sixteen. w., m., James Thornton. M. Witmark & Sons, cop. 1898.

You're just a little nigger, still you'll be mine, all mine. w., m., Paul Dresser. How- ley, Haviland & Co., cop. 1898.

Your God comes first, your country next, then mother dear. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1898.

Zizzy, ze zum, zum! w., Karl Kennett. m., Lyn Udall. M. Witmark & Sons, cop. 1898.

In Cuba an insurrection against Spain caused the U. S. to send the battleship "Maine" to the island to protect American interests. In February the "Maine" was blown up, with 260 fatalities and—following a terrific pro-war newspaper blast—war between the U. S. and Spain broke out the following month.

Commodore Dewey defeated the Spanish fleet at Manila to such an extent that he destroyed virtually one-fifth of Spain's naval might. Two months later, at Santi- ago, Spain suffered another extensive naval loss—the greatest, perhaps, since the English destroyed the Spanish Armada.

In the charge up San Juan Hill, Theo- dore Roosevelt and his Rough Riders distin- guished themselves to the extent that Roosevelt was later elected governor of New York.

Peace was declared at the end of the
year, and the U. S. acquired the Philippines and Puerto Rico. Also in this year Hawaii was annexed to the U. S.

War made stage plays of the same stuff. Typical legitimate fare of the season included: "Dewey, the Hero of Manila," "Remember the Maine," etc. Two other entertainment sidelights of the season were the appearance of George M. Cohan and Al Shean. Cohan was a member of the Four Cohans, vaudeville stars, giving comedy sketches such as "Money to Burn," "Professor's Wife" and "Running for Office." Al Shean, in 1899, was manager, and a member of the "Original Manhattan Comedy Four," giving sketches such as "The Fringe of Society's Holiday," etc.

1899


Come home, Dewey, we won't do a thing to you. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1899.


Face to face. Hymn. w., Mrs. Frank A. Breck. m., Grant Colfax Tullar. Tullar-Meredith Co., cop. 1899.


Hearts and flowers. w., Mary D. Brine. m., Theodore Moses Tobani. Carl Fischer, cop. 1899.


I've waited, honey, waited long for you. w., m., George A. Nichols. Hugo V. Schlam, cop. 1899.

I wonder if she's waiting. w., Andrew B. Sterling. m., Harry Von Tilzer. T. B. Harms & Co., cop. 1899.

I wonder where she is tonight. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1899.

I'd leave my happy home for you. w., m., William A. Heelan. m., Harry Von Tilzer. Wm. C. Dunn & Co., cop. 1899.

If only you were mine (The Singing Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1899.


A picture no artist can paint. w., m., J. Fred Heif. Hylands, Spencer & Yeager, cop. 1899.

She was happy till she met you. w., Charles Graham. m., Monroe H. Rosenfeld. Howley, Haviland & Co., cop. 1899.


Smoky mokes. Cake walk. m., Abe Holzmann. Feist & Frankenthaler, cop. 1899.

Stay in your own back yard. w., Karl Kennett. m., Lyn Udall. M. Witmark & Sons, cop. 1899.

There's where my heart is tonight. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1899.

We came from the same old state. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1899.

Where the sweet magnolias grow. w., Andrew B. Sterling. m., Harry Von Tilzer. Wm. C. Dunn & Co., cop. 1899.


Sir Thomas Lipton made his first attempt to take the America's yacht trophy back to England with his boat "Shamrock," but the American "Columbia" trounced the Lipton entry thrice in a row.

The horseless carriage was such a nuisance that the mechanical contrivances were barred from Central Park, N. Y.

James J. Jeffries won the heavyweight title from Bob Fitzsimmons at Coney Island, N. Y., in 11 rounds.

Food prices were about as follows: round steak 13c lb.; pork chops. 11c lb.; bacon, 14c lb.; eggs, 20c doz.; butter, 26c lb., and
sugar, 6c lb. (sugar is virtually the only major food staple cheaper today than in 1899).

There was a lot of beer-drinking, and the saloon was the poor man's club.

Plays of the season included "Ben-Hur," "Sag Harbor," "Becky Sharp," "Barbara Frietchie" and the "Girl from Maxim's." Fay Templeton, comic opera and burlesque star, was playing Keith's Union Square Theatre (her favorite song: "So Long, Mary"). Marie Dressler was making a name for herself in vaudeville with a skit called "Miss Printin'."

Arthur M. Winfield (Edward Stratemeyer) published the first volume in his vast "Rover Boys" series.

1900

A bird in a gilded cage. w., Arthur J. Lamb. m., Harry Von Tilzer. Shapiro, Bernstein & Von Tilzer, cop. 1900.

The blue and the gray, or, A mother's gift to her country. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1900.

The bridge of sighs. w., m., James Thornton. M. Witmark & Sons, cop. 1900.

Calling to her boy just once again. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1900.


Every race has a flag but the coon. w., m., Will A. Heelan and J. Fred Helf. Jos. W. Stern & Co., cop. 1900.

The fatal rose of red. w., m., J. Fred Helf and Ed. Gardenier. F. A. Mills, cop. 1900.

For old time's sake. w., m., Charles K. Harris. Chas. K. Harris, cop. 1900.

Good-bye, Dolly Gray. w., m., Barnes and Cobb. The Morse Music Co., cop. 1900; recop. 1900 by Howley, Haviland & Co.

I can't tell why I love you, but I do. w., m., Will D. Cobb. m., Gus Edwards. Howley, Haviland & Co., cop. 1900.


I've a longing in my heart for you. Louise. w., m., Charles K. Harris. Chas. K. Harris, cop. 1900.


Just because she made dem goo-goo eyes. w., m., John Queen and Hughie Cannon. Howley, Haviland & Co., cop. 1900.


Midnight fire-alarm. March. m., Harry J. Lincoln; arranged by E. T. Paull. E. T. Paull Music Co., cop. 1900.

The shade of the palm (Florodora). w., Owen Hall. m., Leslie Stuart [pseud. of Thomas A. Barrett]. T. B. Harms and Francis, Day & Hunter, cop. 1900 by Francis, Day & Hunter.


Tell me pretty maiden (Florodora). Sextet. w., Owen Hall. m., Leslie Stuart [pseud. of Thomas A. Barrett]. T. B. Harms and Francis, Day & Hunter, cop. 1900 by Francis, Day & Hunter.

Violets. w., Julian Fane. m., Ellen Wright. G. Ricordi & Co., cop. 1900.

When de moon comes up behind de hill. w., m., Paul Dresser. Howley, Haviland & Co., cop. 1900.

When the harvest days are over, Jessie dear. w., Howard Graham. m., Harry Von Tilzer. Shapiro, Bernstein & Von Tilzer Co., cop. 1900.


As the twentieth century dawned, the average American enjoyed his rocking chair, possibly a bath-tub, baseball, poker, early ragtime music, the bicycle, the cake-walk, and usually worked 10 or more hours per day, six full days a week.

The American League was formed as a rival baseball organization to the National League with B. B. Johnson as president.

A big department in mail-order houses was the one dispensing dream books, fortune telling paraphernalia, palm-reading guides, etc.

Virtually every woman in the land wore a shirt-waist with a high collar (often propped up via a boned structure), tucked in her waist as tightly as possible, had a full, trailing skirt and pointed shoes.

The American male donned cloth-topped, button shoes, high collars, stiff cuffs, stuck a couple of studs into his shirt bosom, and a derby on his head. Usually he had a bow tie, and most likely fleece-lined underwear.

A fire at the Hoboken, N. J., docks de-
stroyed $10,000,000 worth of property and 145 lives. In Galveston, Tex., a tornado snuffed out 6,000 lives.

Leslie E. Keeley, propounder of the widely advertised "Keeley cure" for liquor addicts, died.

The automobile now had enough enthusiastic boosters to warrant a total production of 4,192 cars in this year, valued at $4,899,443. But the nation had less than 10 miles of paved highway.

The total population of the country was 75,994,575, and the center of population was 6 miles southeast of Columbus, Ind.

In China the Boxer rebellion took place, a curious result of which was that the Chow dog became popular in the U. S.

Popular plays were "The House That Jack Built," "Quo Vadis," and "When Knighthood Was in Flower," "Florodora" opened at the Casino, N. Y., and the Florodora sextet was a great favorite.

1901

Absence makes the heart grow fonder. w., Arthur Gillespie. m., Herbert Dillea. M. Witmark & Sons, cop. 1901.

Any old place I can hang my hat is home sweet home to me. w., William Jerome. m., Jean Schwartz. Shapiro, Bernstein & Von Tilzer, cop. 1910.

Blaze away! March. m., Abe Holzmann. Feist & Frankenthaler, cop. 1901.

Coon! coon! coon! w., m., Leo Friedman. Sol Bloom, cop. 1901.


Don't put me off at Buffalo any more. w., William Jerome. m., Jean Schwartz. Shapiro, Bernstein & Von Tilzer, cop. 1901.

Down where the cotton blossoms grow. w., Andrew B. Sterling. m., Harry Von Tilzer. Shapiro, Bernstein & Von Tilzer, cop. 1901.

Eyes of blue, eyes of brown. w., m., Costen and Sterling. T. B. Harms & Co., cop. 1901.

Go way back and sit down. w., Elmer Bowman. m., Al Johns. F. A. Mills, cop. 1901.

Hello, central, give me heaven. w., m., Charles K. Harris. Milwaukee: Chas. K. Harris, cop. 1901.

MUSICAL-HISTORICAL


The Pan-American Exposition opened at Buffalo, N. Y. There an anarchist, with a pistol hidden in his handkerchief, shot and fatally wounded President William McKinley. Following his death, Theodore Roosevelt became president.

The Junior League of the City of New York was founded (the national organization came into being exactly 20 years later).

Andrew Carnegie was the richest man in all the world.

The perennial drive for an 8-hour day partially gained its objective when the government decreed an 8-hour maximum for work on government contracts.

Nothing was finer for women's wear than taffeta.

CAVALCADE—Continued

1902


Bill Bailey, won't you please come home? w., m., Hughie Cannon. Howley, Haviland & Dresser, cop. 1902.


If money talks, it ain't on speaking terms with me. w., m., J. Fred Helf. Sol Bloom, cop. 1902.

In dear old Illinois. w., m., Paul Dresser. Howley, Haviland & Dresser, cop. 1902.

In the good old summer time. w., Ren Shields. m., George Evans. Howley, Haviland & Dresser, cop. 1902.


Jennie Lee. w., Arthur J. Lamb. m., Harry Von Tilzer. Shapiro, Bernstein & Von Tilzer, cop. 1902.


Oh, didn't he ramble. w., m., Will Handy. Jos. W. Stern, cop. 1902.


Please go 'way and let me sleep. w., m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1902.


Since sister Nell heard Paderewski play. w., Wm. Jerome. m., Jean Schwartz. Shapiro, Bernstein & Co., cop. 1902 by Shapiro, Bernstein & Von Tilzer.


Tessie, you are the only, only, only (sung in: The Silver Slipper). w., m., Will R. Anderson. M. Witmark & Sons, cop. 1902.


When Kate and I were comin' thro' the rye. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry von Tilzer Music Pub. Co., cop. 1902.

When you come back they'll wonder who the —— you are. w., m., Paul Dresser. Howley, Haviland & Dresser, cop. 1902.

About 9,000 automobiles worth $10,400,-000 were now produced in the U. S.

Pittsburgh won the National League pennant with a total of 103 victories to 36 defeats. Philadelphia was the American League champion with 83 wins to 53 defeats.

Horse racing was edging into the big-
time. During this year the Green B. Morris stable reaped the heaviest winnings—$98,350.

In Los Angeles one Thomas J. Tally opened a theatre for films only.

Women’s wear currently required mountains of lace, embroidery and braid. Open-work stockings and hats perched high on the head were other feminine fashion enticements.

The Cherry Sisters as popular entertainers were at their zenith.

1903

Ain’t it funny what a difference just a few hours make? (The Yankee Consul). w., Henry M. Blossom, Jr. m., Alfred G. Robyn. M. Witmark & Sons, cop. 1903.

Always in the way. w., m., Charles K. Harris. Chas. K. Harris, cop. 1903.

Always leave them laughing when you say good-by (Mother Goose). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1903.

Bedelia. w., William Jerome. m., Jean Schwartz. Shapiro, Bernstein & Co., cop. 1903.

The boys are coming home to-day. w., m., Paul Dresser. Howley, Haviland & Dresser, cop. 1903.


Dear old girl. w., Richard Henry Buck. m., Theodore F. Morse. Howley, Haviland & Dresser, cop. 1903.


Four Indian love lyrics—(1) The temple bells; (2) Less than the dust; (3) Kashmiri song; (4) Till I Wake. w., Laurence Hope. m., Amy Woodforde-Finden. London: Boosey & Co., Ltd., cop. 1902 by Mrs. Woodforde-Finden; new edition, cop. 1903 by Boosey & Co.


I can’t do the sum (Babes in Toyland). w., Glen MacDonough. m., Victor Herbert. M. Witmark & Sons, cop. 1903.


Laughing Water (Mother Goose). w., George Totten Smith. m., Frederick W. Hager. Sol Bloom, cop. 1903.


Lincoln, Grant or Lee. w., m., Paul Dresser. Howley, Haviland & Dresser, cop. 1903.


Mother o’ mine! w., Rudyard Kipling. m., Frank E. Tours. Chappell & Co., cop. 1903.


Navajo. w., Harry H. Williams. m., Egbert Van Alstyne. Shapiro, Bernstein & Co., cop. 1903.

Oh, isn’t it singular! w., J. P. Harrington. m., George LeBrunn. T. B. Harms & Co., cop. 1903 by Francis, Day & Hunter.


Show the white of yo’ eye. w., m., Stanley Crawford. Shapiro, Bernstein & Co., cop. 1903.

[Sweet Adeline.] You’re the flower of my heart, sweet Adeline. w., Richard H. Gerard. m., Harry Armstrong. M. Witmark & Sons, cop. 1903.


The voice of the Hudson. w., m., Paul Dresser. Howley, Haviland & Dresser, cop. 1903.

Where are the friends of other days? w., m., Paul Dresser. Howley, Haviland & Dresser, cop. 1903.

Your dad gave his life for his country. w., Harry J. Breen. m., T. Mayo Geary. The American Advance Music Co., cop. 1903.

In filmdom two important milestones were erected in this year: (1) the filming of “The Great Train Robbery”; and (2) the advent of the nickelodeon.

Women’s agitation for union rights resulted in the formation of the National Women’s Trade Union League.

From Kil Devil Hill, near Kitty Hawk, N. C., Wilbur and Orville Wright launched the first successful mechanical airplane. It soared aloft for 12 seconds. On the fourth try it remained in flight for nearly a minute and covered about 850 feet in the face of a 20-mile wind.

In Chicago the Iroquois Theatre caught
fire, and 566 persons perished—a catastrophe that neither Chicago nor theatre owners have ever forgotten.

American institutions of higher learning (colleges and universities) had the unprecedented attendance of 86,000 men and 42,000 women. (Currently attendance is more than eight times these figures.)

What the well-dressed woman should wear for bicycling, outings and such, included: a shirtwaist, a skirt, a straw sailor hat, and a stiff collar with a bow tie.

The "world series," as it is known in modern times, was launched. Boston (American League) beat Pittsburgh (National League) five games to three.

Enrico Caruso (who made his debut in Naples, Italy, in 1884) made his American debut at the Metropolitan Opera House, N. Y.

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1904


Alexander, don't you love your baby no more. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1904.

Back, back, back to Baltimore. w., Harry H. Williams. m., Egbert Van Alstyne. Shapiro, Remick & Co., cop. 1904.


Come, take a trip in my air-ship. w., Ren Shields. m., George Evans. Chas. K. Harris, cop. 1904.


Good bye, my lady love. w., m., Jos. E. Howard. Chas. K. Harris, cop. 1904.


I've got a feelin' for you, or, Way down in my heart. w., Edward Madden. m., Theodore F. Morse. F. B. Haviland Pub. Co., Inc., cop. 1904.

I may be crazy, but I ain't no fool. w., m., Alex. Rogers. The Attucks Music Pub. Co., cop. 1904.


Life's a funny proposition after all (Little Johnny Jones). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1904.


The man with the ladder and the hose. w., m., T. Mayo Geary. The Paul Dresser Pub. Co., cop. 1904 by The American Advance Music Co.


Now sleeps the crimson petal. w., Alfred Lord Tennyson. m., Roger Quilter. Boosey & Co., cop. 1904.


She went to the city. w., m., Paul Dresser. James H. Curtin, cop. 1904.

Stop ye tickling, Jock! w., Harry Lauder and Frank Folley. m., Harry Lauder. Harms, Inc., cop. 1904 by Francis, Day & Hunter.


Teasing. w., Cecil Mack. m., Albert Von Tilzer. The York Music Co., cop. 1904.

There once was an owl (Babette). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1904.

Three for Jack. w., Fred E. Weatherly.


When I'm away from you, dear. w., m., Paul Dresser. Howley-Dresser Co., cop. 1904.


The St. Louis Exposition was the wonder of the day.
In New York City the first subway opened.
Also in New York City the steamer "General Slocum" caught fire in Hell Gate. 1,021 lives were lost.
Eugene V. Debs was the perennial Socialist candidate for president. In 1904 he was making his second of a total of five tries for the presidency.
As an article of feminine wear, the skirt-waist was setting a record for staying in vogue. This year saw the skirt-waist still at its zenith. One enthusiastic salesman volunteered the public statement that it was here to stay forever.
The "rich man's" depression of 1904 was the nineteenth financial setback since 1790. It lasted one year.

1905


The day that you grew colder. w., m., Paul Dresser. The Paul Dresser Pub. Co., cop. 1905.


Forty-five minutes from Broadway (Forty-five Minutes From Broadway). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1905.

For the morning. w., Harry Lauder and Gerald Grafton. m., Harry Lauder. T. B. Harms & Francis, Day & Hunter, cop. 1905 by Francis, Day & Hunter, London.


I don't care. w., Jean Lenox. m., Harry O. Sutton. Shapiro, Remick & Co., cop. 1905.


In the shade of the old apple tree. w., Harry H. Williams. m., Egbert Van Alstyne. Shapiro, Remick & Co., cop. 1905.


Mary's a grand old name (Forty-five Minutes From Broadway). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1905.

The moon has his eyes on you. w., Billy Johnson. m., Albert Von Tilzer. The York Music Co., cop. 1905.

My gal Sal or, They called her frivolous Sal. w., m., Paul Dresser. The Paul Dresser Pub. Co., cop. 1905.


MUSICAL-HISTORICAL

CAVALCADE—Continued


She waits by the deep blue sea. w., Edward Madden. m., Theodore F. Morse. F. B. Haviland Pub. Co., cop. 1905.

So long Mary (Forty-five Minutes From Broadway). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1905.

Stand up and fight like h—— (Forty-five Minutes From Broadway). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1905.


Take me back to your heart again. w., Collin Davis. m., Frank J. Richmond. M. Witmark & Sons, cop. 1905.


The town where I was born. w., m., Paul Dresser. Jerome H. Remick & Co., cop. 1905 by Paul Dresser.

Wait ‘til the sun shines, Nellie. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Co., cop. 1905.

We’ve been chums for fifty years. w., m., Thurland Chattaway. New York Music Pub. House, cop. 1905.

What you goin’ to do when the rent comes ’round?—Rufus Rastus Johnson Brown. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Co., cop. 1905.


The whistler and his dog. Orch. composition, m., Arthur Pryor; Carl Fischer, cop. 1905.

Will you love me in December as you do in May? w., James J. Walker. m., Ernest R. Ball. M. Witmark & Sons, cop. 1905.

A woman is only a woman but a good cigar is a smoke (Miss Dolly Dollars). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1905.

Would you care? w., m., Charles K. Harris. Chas. K. Harris, cop. 1905.

The solution to the problem of what to give young folks as a birthday present was discovered—Omar Khayyam’s “Rubaiyat.” So great was the vogue for this poetic work that hand-painted versions of it were hung on parlor walls.

In Chicago the Rotary Club was founded.

Twenty-five thousand passenger automobiles and 450 motor trucks were manufactured.

U. S. thirst increased. Distillers poured out 47,000,000 gals. of whisky, 12,000,000 gals. of gin, and 50,000,000 barrels of fermented malt liquor.

William Randolph Hearst acquired Cosmopolitan magazine (Good Housekeeping in 1911; and Harper’s Bazaar in 1912).

1906


Anchors aweigh. w., A. H. Miles and R. Lovell. m., Charles A. Zimmerman. Cop. 1906 by Ida M. Zimmerman; assigned 1929 to Robbins Music Corp.


Bake dat chicken pie. w., m., Frank Dumont. M. Witmark & Sons, cop. 1906.


Blow the smoke away (The Time, the Place and the Girl). w., Will M. Hough and Frank R. Adams. m., Joseph E. Howard. Chas. K. Harris, cop. 1906.


No wedding bells for me. w., E. F. Moran and Will A. Heelan. m., Seymour Furth. Shapiro Music Publisher, cop. 1906 by Maurice Shapiro.


Since father went to work. w., m., William Cahill. Jos. Stern & Co., cop. 1906.

That's the reason no I wear a kilt. w., Harry Lauder and A. B. Kendal. m., Harry Lauder. T. B. Harms & Francis, Day & Hunter, cop. 1906 by Francis, Day & Hunter, London.

Waiting at the church, or, My wife won't let me. w., Fred W. Leigh. m., Henry E. Pether. T. B. Harms & Co., cop. 1906 by Francis, Day & Hunter.

Waltz me around again Willie—round, 'round, 'round. w., Will D. Cobb. m., Ren Shields. F. A. Mills, cop. 1906.

What's the use of loving if you can't love all the time. w., Joseph Mittenhal. m., Harry Armstrong. Shapiro Music Publisher, cop. 1906 by Maurice Shapiro.

When you know you're not forgotten by the girl you can't forget. w., Ed. Gardner. m., J. Fred Helf. Helf & Hager Co., Inc., cop. 1906.

Won't you come over to my house. w., Harry H. Williams. m., Egbert Van Alstyne. Jerome H. Remick & Co., cop. 1906.

You're a grand old flag (George Washington, Jr.). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1906.

You can have Broadway (George Washington, Jr.). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1906.

One Roy Knabenshue upset the schedule of both Houses of Congress when he sailed a dirigible around the dome of the Capitol.

Utopian-socialist ideas once more made the headlines. Woodrow Wilson, then president of Princeton, attributed parlor socialism to the automobile. Theodore Roosevelt was contemptuous of the whole thing. Meantime, Maxim Gorky, famed Russian revolutionary, arrived in the U. S. to invoke interest in the freedom of the Russians.

Anna Held, toast of Broadway blades, was singing "I Just Can't Make My Eyes Behave."

In San Francisco a tremendously disastrous earthquake claimed 450 lives and destroyed $350,000,000 worth of property. The Broadway legitimate stage, in its
modern form (as opposed to oldtime rapid, stock producing), was assuming a stride that was to hit full speed in another five years. Plays of the season included "The Lion and the Mouse" (it had a two-year run), "Peter Pan" (with Maude Adams), "The College Widow" (370 odd performances), "Hedda Gabler" (with Alla Nazimova), "The New York Idea" (with Minnie Maddern Fiske). "Pantaloons," "Mlle. Modiste" (with Fritz Scheff), "Forty-Five Minutes from Broadway" (by George M. Cohan and starring Fay Templeton), "His House in Order" (with John Drew and Margaret Illington), and "Clarice" (with William Gillette).

Harry K. Thaw, heir to a Pittsburgh fortune, killed Stanford White, best-known U. S. architect. At the murder trial the defense counsel coined a term when he said Thaw had a "brainstorm."

Alice Lee Roosevelt, daughter of President Theodore Roosevelt, married Congressman Nicholas Longworth—a long-remembered social event. The bride started the vogue for Alice blue.

In Athens the U. S. won the Olympic games with 75 points. England trailed in second place with 41.

Theodore Roosevelt was the first U. S. President to set foot on foreign soil when he visited Panama.

Picture hats with ostrich plumes were the latest feminine headgear.

Willie and Eugene Howard were a solid vaudeville hit.

1907

As long as the world rolls on. w., George Graff, Jr. m., Ernest R. Ball. M. Witmark & Sons, cop. 1907.

Because I'm married now. w., m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1907.

The best I get is much obliged to you. w., m., Benjamin Hapgood Burt. Jerome H. Remick & Co., cop. 1907.

Bon bon buddy. w., Alex Rogers. m., Will Marion Cook. The Gotham-Attucks Music Co., cop. 1907.

Budweiser's a friend of mine. w., Vincent P. Bryan. m., Seymour Furth. Shapiro, Bernstein & Co., cop. 1907.

Come along my Mandy! (The Jolly Bachelors) w., m., Tom Mellor, Alfred J. Lawrence and Harry Gifford. American version by Nora Bayes and Jack Nor- worth. T. B. Harms & Francis, Day & Hunter, cop. 1907 by Francis, Day & Hunter.

Come to the land of Bohemia. w., m., Ren Shields and George Evans. F. A. Mills, cop. 1907.


Harrigan (Fifty Miles From Boston). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1907.

He goes to church on Sunday (introduced in: The Orchid). w., Vincent Bryan. m., E. Ray Goetz. Shapiro Music Publisher, cop. 1907 by Maurice Shapiro.


Hoo-oo!—Ain't you coming out to-night. w., m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1907.

I'm a popular man (The Honeymooners). w., m., George M[ichael] Cohan. F. A. Mills, cop. 1907.

I'm afraid to come home in the dark. w., Harry H. Williams. m., Egbert Van Alstyne. Jerome H. Remick & Co., cop. 1907.


I wish I had a girl. w., Gus Kahn. m., Grace Le Boy. Thompson Music Co., cop. 1907; assigned 1909 to Jerome H. Remick & Co.

I'd rather be a lobster than a wise guy. w., Edward Madden. m., Theodore F. Morse. F. B. Haviland Pub. Co., Inc., cop. 1907.

If I'm going to die I'm going to have some fun (The Honeymooners) w., m., George M[ichael] Cohan. F. A. Mills, cop. 1907.

In the wildwood where the blue bells grew. w., m., Herbert H. Taylor. New York Music Pub. House, cop. 1907.

It's delightful to be married (The Parisian Model) w., Anna Held. m., V. Scotto. Jos. W. Stern & Co., cop. 1907.

It's great to be a soldier man. w., Jack Drislane. m., Theodore F. Morse. F. B. Haviland Pub. Co., cop. 1907.

Maxim's (The Merry Widow). w., Adrian
CAVALCADE—Continued

Entertainment and show business continued sharply on the upgrade. Vaudeville headliners of the year included: Eddie Foy, Al Jolson, Julia Sanderson, Joe Cook (in a juggling act with his brothers), Harry Houdini, Gertrude Hoffman, Hardeen (Houdini's brother), Irene Franklin, Adele and Fred Astaire (in a juvenile act), Vesta Victoria, Elsie Janis, Gracie Emmett, Alice Lloyd, George "Honey Boy" Evans, Pat Rooney, Trixie Friganza, and Buster Keaton (then 16, and playing in a family act). Harry Lauder made his second U. S. appearance. Ned Wayburn was a vaudeville stager and manager. Leo Carrillo had a vaudeville act and was cartooning for Variety besides. B. A. Rolfe was a vaudeville producer.

There were more than 400 nickelodeons in business, and D. W. Griffith became a film director. Song-slide pictures were popular.

On the legitimate stage the outstanding event was the production of "The Merry Widow." Concurrently the first Ziegfeld "Follies" was produced, starring Nora Bayes. Long-run plays included "The Red Mill," "The Great Divide," "The Three of Us," and "The Chorus Lady."

The latest craze was the game of "diabolo"—a piece of wood tossed around by a cord attached to two sticks.

The first round-the-world cruise was made by the U. S. battle fleet, 16 ships under command of Admiral R. D. Evans. Fashion finally did something to the shirtwaist—perforations, embroidered at the edges, were put into it, and it was now called the "peek-a-boo" shirtwaist. It was very daring.
MUSICAL-HISTORICAL CAVALCADE—Continued

Augustus Saint-Gaudens, America's greatest sculptor, died.
In a scandal over the Honduras Lottery, resulting in fines and court sentences of various kinds, lotteries in the U. S. came to an end.
May Sutton beat all contenders to win the women's lawn tennis championship of England.
Oklahoma was admitted to the Union.
Richard Strauss' "Saloms" created a vast scandal after it was staged at the Metropolitan Opera. Not long afterwards vaudeville was full of Salome dancers.
The U. S. complained about the twentieth depression since 1790.
In Jamestown (Va.) the Jamestown Exposition opened.
Ladies considered feather boas very stylish.

1908

Ask her while the band is playing (The Rose of Algeria). w., Glen MacDonough. m., Victor Herbert. Chas. K. Harris, cop. 1908.
Bl—and p—g spells blind pig. w., Junie McCree. m., Albert Von Tilzer. The York 'Music Co., cop. 1908.
Come on down town (The Yankee Prince). w., m., George M. Cohan. Cohan and Harris, cop. 1908.
Daisies won't tell. w., m., Anita Owen. Jerome H. Remick & Co., cop. 1908.
Down among the sugar cane. w., Avery and Hart. m., Cecil Mack and Chris Smith. The Gotham-Attucks Music Co., cop. 1908.
I've taken quite a fancy to you. w., Edward Madden. m., Theodore F. Morse. F. B. Haviland Pub. Co., cop. 1908.
If you cared for me. w., Ed. Rose. m., Ted Snyder. Ted Snyder Co., Inc., cop. 1908 by Rose & Snyder So.; assigned 1908 to H. Waterson.
If you were I and I were you (Prima Donna). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1908.
In the garden of my heart. w., Caro Roma. m., Ernest R. Ball. M. Witmark & Sons, cop. 1908.
Love is like a cigarette (The Rose of Algeria). w., Glen MacDonough. m., Victor Herbert. Chas. K. Harris, cop. 1908.
Roses bring dreams of you. w., m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1908.
She sells sea-shells (The Beauty Shop). w., Terry Sullivan. m., Harry Gifford. T. B. Harms, cop. 1908 by Francis, Day & Hunter.
Take me out to the ball game. w., Jack Norworth. m., Albert Von Tilzer. The York Music Co., cop. 1908.
There's something about a uniform (The Man Who Owns Broadway). w., m., George M. Cohan. Cohan and Harris, cop. 1908.
When you first kissed the last girl you loved (A Stubborn Cinderella). w., Will M. Hough and Frank R. Adams. m.,
MUSICAL-HISTORICAL CAVALCADE—Continued

Joseph E. Howard. Chas. K. Harris, cop. 1908.


You're in the right church, but the wrong pew. w., Cecil Stack. m., Chris Smith. The Gotham-Attucks Music Co., cop. 1908 by R. C. McPherson.

Yip-I-Addy-I-Ay. w., Will D. Cobb. m., Shapiro, Bernstein & Co., cop. 1908.

Movements against liquor-drinking and smoking began in earnest. The Henry C. Frick Co., U. S. Steel subsidiary, ordered its employees to be total abstainers both on and off the premises. Likewise, the B. & O. Railway (as regarded all those running or directing trains). Pressure was afoot everywhere to stop the incipient' vogue of feminine smoking. Meantime Georgia went dry.

The manufacture of motor cars now passed the 50,000 mark.

Motion pictures, still tail-end features for vaudeville shows, began to give a better omen for the future. Biograph was producing "The Snow Man" (717 ft.), "Bobby's Kodak" (518 ft.), and "Dr. Skinum" (592 ft.).

The Carlisle Indians football aggregation had Jim Thorpe for star. One of football's alltime heroes. Thorpe in 1912 won the Olympic pentathlon and decathlon, but they made him return the trophies.

At the Polo Grounds, N. Y., Fred Merkle committed the historic baseball play involving the question of whether or not he touched second base. The game was a crucial battle between the Giants and Cubs for pennant honors. When the game was declared a tie, it nearly provoked a major riot. After this "bonehead" and "boner" were baseball (and general) slang.

In Sydney, Australia, Jack Johnson whipped Tommy Burns after 14 rounds and annexed the heavyweight crown. Police stopped the contest.

"The Gibson Girl," so-called from Charles Dana Gibson drawings, was the acme of American womanhood.

Another prominent illustrator at this time was Howard Chandler Christy, said to be getting $1,000 a week.

Women began wearing sheath gowns, "Merry Widow" hats, dotted veils, and high buttoned, or laced, shoes.

Vaudeville headliners included: Eva Tanguay, Irene Franklin, Bert Leslie, Cecilia Loftus (as a mimic), James J. Corbett (ex-heavyweight champ, who also tried his hand at legit); Louise Dresser, Ed Wynn (he had a musical act with 12 in the cast); Leon Errol, and Annette Kellerman (said to have a perfect figure). Isadora Duncan was dancing in New York.

George MacManus, creator of "Maggie and Jiggs," was cartooning "The Newly-weds" and appearing in vaudeville.

Women's wear prescribed long and very wide sashes, and high hats bedecked with bird wings, artificial flowers, etc.

The Dixieland Jazz Band was organized in New Orleans.

Something very fine for the parlor was the stereoscope—an instrument held up to the eyes and showing scenery, etc. in relief.

1909


A birthday. w., Christina Rosetti. m., Raymond Huntington Woodman. G. Schirmer, Inc., cop. 1909.


Carrie, or, Carrie marry Harry. w., Junie McCree. m., Albert Von Tilzer. The York Music Co., cop. 1909.


Four American Indian songs: (1) From the land of the sky-blue water; (2) The white dawn is stealing; (3) Far off I hear a lover's flute; (4) The moon drops low. w., Nelle Richmond Eberhart. m., Charles Wakefield Cadman, op. 45. Boston: White-Smith Music Pub. Co., cop. 1909.
MUSICAL-HISTORICAL

CAVALCADE—Continued


Heaven will protect the working girl. (Tillie's Nightmare). w., Edgar Smith. m., A. Baldwin Sloane. Chas. K. Harris, cop. 1909.


I've got rings on my fingers, or, Mumbo Jumbo Jijjiboo J. O'Shea (The Midnight Sons; and, The Yankee Girl). w., Weston and Barnes. m., Maurice Scott. T. B. Harms & Francis, Day & Hunter, cop. 1909 by Francis, Day & Hunter.


I wonder who's kissing her now (The Prince of Tonight). w., Will M. Hough and Frank R. Adams. m., Joseph E. Howard. Chas. K. Harris, cop. 1909.


Meet me tonight in dreamland. w., Beth Slater Whitson. m., Leo Friedman. Chicago: Will Rossiter, cop. 1909.


Nobody knows, nobody cares. w., m., Charles K. Harris. Chas. K. Harris, cop. 1909.


Take me up with you, dearie. w., Junie McCree. m., Albert Von Tilzer. The York Music Co., cop. 1909.


When I dream in the gloaming of you. w., m., Herbert Ingram. Shapiro, Bernstein & Co., cop. 1909.

Where my caravan has rested. w., Edward Teschemacher. m., Herman Loehr. London: Chappell & Co., Ltd., cop. 1909.


On pennies now appeared the head of Abraham Lincoln, replacing the Indian head which had been there half a century.

Ed. Payson Weston walked from New York to San Francisco in 105 days.

William Howard Taft was inaugurated president.
The latest creation in feminine fashions was the hobble skirt.

In New York, the Hudson-Fulton Celebration was staged, commemorating the 300th anniversary of Hendrik Hudson’s arrival, and the centennial of Robert Fulton’s work.


The vaudeville roster included: W. C. Fields, Blanche Ring (singing “Waltz Me Around Again, Willie” and “Yip-I-Addy-I-Ay”), Carrie Nation (the dry crusader), Ina Claire (then a juvenile impersonator), Sophie Tucker (singing “Cubanola Glide”), Nora Bayes and Jack Norworth, and Texas Guinan who sang son from the basket of a prop airship.

Mary Pickford became a film player.

1910


All that I ask of you is love. w., Edgar Selden. m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1910.


Any little girl, that’s a nice little girl, is the right little girl for me. w., Thomas J. Gray. m., Fred Fisher. Shapiro Music Publisher, cop. 1910 by Maurice Shapiro.


Call me up some rainy afternoon. w., m., Irving Berlin. Ted Snyder Co., cop. 1910.


Don’t wake me up, I’m dreaming. w., Beth Slater Whitson. m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1910.


Down by the old mill stream. w., m., Tell Taylor. Chicago: Tell Taylor, Music Publisher, cop. 1910.


Gee, but it’s great to meet a friend from your home town. w., William Tracey. m., James McCavisk. J. Fred Helf Co., cop. 1910 by the NYBO Music Pub. Co.; assigned to J. Fred Helf Co.


Good-bye, Rose. w., Addison Burkhart. m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1910.


I’ve got the time—I’ve got the place but it’s hard to find the girl. w., Ballard MacDonald. m., S. R. Henry. Jos. W. Stern & Co., cop. 1910.

If he comes in, I’m going out. w., Cecil Mack. m., Chris Smith. The Gotham-Attucks Music Co., cop. 1910.

In the shadows. Dance for orch. m., Herman Finck. Jos. W. Stern & Co., cop.
MUSICAL-HISTORICAL CAVALCADE—Continued

1910 by Hawkes & Sons, London; assigned 1910 to Jos. W. Stern & Co.; assigned 1912 to Edw. B. Marks Music Co. (Published as a song, with words by E. Ray Goetz, 1911).


Kiss me, my honey, kiss me. w., Irving Berlin. m., Ted Snyder. Ted Snyder Co., Inc., cop. 1910.

Let me call you sweetheart. w., m., Beth Slater Whitson and Leo Friedman. Chicago: Harold Rossiter Music Co., cop. 1910 by Leo Friedman, Chicago; assigned 1910 to Harold Rossiter Music Co.


Life is only what you make it after all (Tillie's Nightmare). w., Edgar Smith. m., A. Baldwin Sloane. Chicago: Chas. K. Harris, cop. 1910.


Mother Machee (Barry of Ballymore). w., Rida Johnson Young. m., Chauncey Olcott and Ernest R. Ball. M. Witmark & Sons, cop. 1910.

My heart has learned to love you, now do not say good-bye. w., Dave Reed. m., Ernest R. Ball. M. Witmark & Sons, cop. 1910.


A perfect day. w., m., Carrie Jacobs-Bond. Chicago: Carrie Jacobs-Bond & Son, cop. 1910 by Carrie Jacobs-Bond.


Some of these days. w., m., Shelton Brooks. Chicago: Will Rossiter, cop. 1910.


Steamboat Bill. w., Ren Shields. m., Leighton Bros. F. A. Mills, cop. 1910.


You are the ideal of my dreams. w., m., Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1910.

You remind me of the girl that used to go to school with me! w., Jack Drislane. m., Charles Miller. F. B. Haviland Pub. Co., Inc., cop. 1910.

The Boy Scouts of America came into being.

Halley's comet, discovered in 240 B.C., re-appeared in 1910 and caused vast consternation. (It will be visible again in 1985.)

Jack Johnson stopped Jim Jeffries, when the latter attempted a comeback, in 15 rounds at Reno, Nevada. Johnson's mother told newspaper reporters her boy had said he "would bring home the bacon," and the American language got another colorful phrase.

Motion picture producers turned their eyes from the east to the Coast, and thus what now amounts to Hollywood was born.

Charles Evans Hughes was appointed to the Supreme Court.

Mayor Gaynor, of New York City, was
shot by a discharged Dock Department employee.

Labor leaders were accused of dynamiting the Los Angeles Times plant, killing a score of persons.

Mary Baker Eddy, founder of the Christian Science Church, died, aged 90.

Nearly every woman carried a sunshade, and the right length for sweaters was to the knees.

The U. S. suffered its twenty-first depression since 1790. It lasted one year.

Christy Mathewson was the Giants' pitching ace, and Chief Meyers backed him up behind the plate. After they trimmed the Yankees, they appeared in vaudeville.

Censorship of films was going on everywhere. In San Francisco, the board of censors clamped down on 32 releases as "unfit for public exhibition." They included "Saved by a Sailor," "In Hot Pursuit," "The Black Viper" and "Maggie, the Dock Rat."

Lionel Barrymore's "The Jail Bird" was a first class vaudeville act, as was Frank Keenan's dramatic sketch, "The Oath." Rising vaudeville actors included Frank Fay (with Fav, Two Coleys and Fay in "From Uncle Tom to Vaudeville"), Belle Baker, and Fatty Arbuckle (who not long afterward changed to films). Andrew Mack made one of his many vaudeville tours.

Glenn Curtiss flew an airplane from Albany to New York, winning $10,000 offered by the New York World.

"The Chocolate Soldier" was a hit. Likewise Marie Dressler in "Tillie's Nightmare." Otis Skinner appeared in "Your Humble Servant."

1911


Barnum had the right idea (The Little Millionaire). w., m., George M. Cohen. Cohen and Harris, cop. 1911.


Daly's reel. Two step. m., Joseph M. Daly. Boston: Jos. M. Daly, cop. 1911.


Everybody's doing it now. w., m., Irving Berlin. Ted Snyder Co., cop. 1911.


A girlie was made to love. w., Joe Goodwin. m., George W. Meyer. F. B. Haviland Pub. Co., Inc., cop. 1911.


In the land of harmony. w., Bert Kalmar. m., Ted Snyder. Ted Snyder Co., Inc., cop. 1911.


Little grey home in the west. w., D. Eardley-Wilmot. m., Herman Loehr. London: Chappell & Co., Ltd., cop. 1911.


Oh! you circus day (Hanky Panky). w., m., Edith Maida Lessing and Jimmie V. Monaco. Chicago: Will Rossiter, cop. 1911.

The oceana roll. w., Roger Lewis. m., Lucien Donni. Remick Music Corp., cop. 1911 by Roger Lewis; assigned 1911 to Aubrey Staufier & Co.; assigned 1911 to Jerome H. Remick & Co.


A ring on the finger is worth two on the 'phone. w., Jack Mahoney. m., George W. Meyer. F. B. Haviland Pub. Co., Inc., cop. 1911.

Roamin' in the gloamin'. w., m., Harry
MUSICAL-HISTORICAL CAVALCADE—Continued

Lauder. T. B. Harms & Francis, Day & Hunter, cop. 1911 by Francis, Day & Hunter.


Take me back to the garden of love. w., E. Ray Goetz. m., Nat Osborne. Ted Snyder Co., cop. 1911.


That was before I met you. w., Alfred Bryan. m., George W. Meyer. F. B. Haviland Pub. Co., cop. 1911.


There'll come a time. w., m., Shelton Brooks. Chicago: Harold Rossiter Music Co., cop. 1911.

They always pick on me. w., Stanley Murphy. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1911.

Till the sands of the desert grow cold. w., George Graff, Jr. m., Ernest R. Ball. M. Witmark & Sons, cop. 1911.

To the land of my own romance (The Enchantress). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1911.


A wee deoch-an-doris. w., m., Gerald Grafton and Harry Lauder. T. B. Harms & Francis, Day & Hunter, cop. 1911 by B. Feldman; cop. 1911 by T. B. Harms & Francis, Day & Hunter.

When I was twenty-one and you were sweet sixteen. w., Harry H. Williams. m., Egbert Van Alstyne. Jerome H. Remick & Co., cop. 1911.

When you're away. w., A. Seymour Brown and Joe Young. m., Bert Grant. Jerome H. Remick & Co., cop. 1911.


From ragtime came a great batch of new dance steps. Most popular was the turkey trot (which actually had originated in Denver vaudeville circles in 1883). Variations on the turkey trot included the crab step, kangaroo dip, fish walk, the Texas Tommy, the snake, and the grizzly bear. Still popular dances, however, were the waltz and the two-step.

The U. S. Supreme Court ordered the Standard Oil combine and the American Tobacco Co. to dissolve after a wave of trust-busting.

Glenn H. Curtis invented the hydro-airplane. Earl Ovington made the first U. S. airmail flight. C. P. Rogers flew from New York to Pasadena, Cal., in 84 hrs., 2 mins. elapsed flying time, although the actual journey lasted from Sept. 17 to Nov. 4.

The New York Court of Appeals declared the Workmen's Compensation law unconstitutional.

In vaudeville appeared: Ray Dooley, Chic Sales, Charlie Chaplin (as "Archibald" in a comedy act called "A Night at the Club"), McIntyre & Heath (in "Waiting at the Church"—they had by this time been on the stage several decades), Buster Keaton, and Joe Jackson.

Maude Adams' performance in Rostand's "Chanticleer" was a much talked-of stage topic. David Warfield was appearing in "The Return of Peter Grimm." while George Arliss starred in "Disraeli."

Ty Cobb wound up the baseball season with a batting average of .385, bettering his previous year's average of .377. In 1912 he batted .420, and between 1910 and 1919 there was only one year in which he wasn't American League batting champion (1916 when Tris Speaker topped the league with .386). Boston beat the New York Giants in the world series, 4–3, but the series went to eight games because the second contest ended in a 6–6 tie after 11 innings.

1912

After all that I've been to you. w., Jack Drislane. m., Chris Smith. F. B. Haviland Pub. Co., cop. 1912.

And the green grass grew all around. w., William Jerome. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1912.

As long as the shamrock grows green. w., James Brockman. m., Nat Osborne. Waterson, Berlin & Snyder Co., cop. 1912.

At the Devil's ball. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1912.
MUSICAL-HISTORICAL

CAVALCADE—Continued


Do it again. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1912.


Dreams of long ago—Italian title: Sogni d'altra era. English words. Earl Carroll; Italian words, John Focacci. m., Enrico Caruso. Leo Feist, Inc., cop. 1912.


The ghost of the violin. w., Bert Kalmar. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1912.


Hitchy koo. w., L. Wolfe Gilbert. m., Lewis F. Muir and Maurice Abrahams. F. A. Mills, cop. 1912.

I'm the lonesomest gal in town. w., Lew Brown. m., Albert Von Tilzer. The York Music Co., cop. 1912.

In the evening by the moonlight, dear Louise. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1912.


Isle o' dreams (The Isle o' Dreams). w., George Graff, Jr., and Chauncey Olcott. m., Ernest R. Ball. M. Witmark & Sons, cop. 1912.


Last night was the end of the world. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Pub. Co., cop. 1912.


My melancholy baby. w., George A. Norton. m., Ernie Burnett. Joe Morris Music Co., cop. 1911 by Ernest M. Burnett; assigned 1912 to Theron C. Bennett; assigned 1912 to Joe Morris Music Co.


On the Mississippi. w., Ballard MacDonald. m., Harry Carroll and Fields. Shapiro, Bernstein & Co., cop. 1912.

Please don't take my lovin' man away. w., Lew Brown. m., Albert Von Tilzer. The York Music Co., cop. 1912.

Pucker up your lips, Miss Lindy. w., Eli Dawson. m., Albert Von Tilzer. The York Music Co., cop. 1912.

The star. w., Charles F. Lumensis. m., James H. Rogers. G. Schirmer, Inc., cop. 1912.


Take a little tip from father. w., m., Irving Berlin and Ted Snyder. Ted Snyder Co., cop. 1912.

MUSICAL-HISTORICAL

That's how I need you. w., Joe McCarthy and Joe Goodwin. m., Al Plantadosi. Leo Feist, Inc., cop. 1912.


Wait until your daddy comes home. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1912.


When a maid comes knocking at your heart (The Firefly). w., Otto Hauerbach. m., Rudolf Friml. G. Schirmer, Inc., cop. 1912.

When I lost you. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1912 by Francis, Day & Hunter.

When Irish eyes are smiling (The Isle o' Dreams). w., Chauncey Olcott and George Graff, Jr. m., Ernest R. Ball. M. Witmark & Sons, cop. 1912.


When the midnight choo-choo leaves for Alabama. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1912.

Where the twilight comes to kiss the rose "good night!" w., Robert F. Roden. m., Henry W. Petrie. F. B. Haviland Pub. Co., cop. 1912.

When you've had a little love you want a little more. w., Arthur Lamb. m., John T. Hall. Chas. K. Harris, cop. 1912.

You can't stop me from loving you. w., Gerber & Murphy. m., Henry I. Marshall. Jerome H. Remick & Co., cop. 1912.


You made me love you—I didn't want to do it. w., Joe McCarthy. m., James V. Monaco. Broadway Music Corp., cop. 1912.

New Mexico and Arizona were admitted to the Union, completing the roster of the 48 states.

The painting "September Morn" was put on exhibition and much eyebrow-lifting ensued.

On her maiden voyage the "Titanic" rammed an iceberg and sank off Cape Race with more than 1,500 passengers. John Jacob Astor, Isidor Straus and Francis D. Millet, the painter, were among the prominent Americans who drowned.

MUSICAL-HISTORICAL

CAVALCADE—Continued

Mack Sennett, via Keystone, put bathing beauties on the screen. Like the legitimate stage, motion picture companies now began to adopt the star system. Two early stars were William Faversham and Julie Opp, who appeared in 1912 in "Julius Caesar." Meantime Douglas Fairbanks began his film career.

The vast growth of the entertainment business in the past generation was exemplified via an estimate by Variety of the wealth of various theatrical personalities: George M. Cohan, $1,500,000; David Belasco, $1,000,000; Daniel Frohman, $1,000,000; Chauncey Olcott, $750,000; Maxine Elliott, $400,000; David Warfield, $330,000; William Gillette, $300,000; Maude Adams, $225,000; Fred Stone, $175,000; Eddie Foy, $100,000.

Billy Watson and his "BeeFust Beauties" were a burlesque sensation.


1913


The blind ploughman. w., Marguerite Radelyffe-Hall. m., Robert Coningsby Clarke. London: Chappell & Co., Ltd., cop. 1913.

Brighten the corner where you are. Hymn. w., Ina Duley Ogdon, m., Charles H. Gabriel. Philadelphia: The Rodeheaver Co., cop. 1913 by Chas. H. Gabriel.


The cricket on the hearth (Sweethearts). w., Robert B. Smith. m., Victor Herbert. G. Schirmer, Inc., cop. 1913.

The curse of an aching heart. w., Henry Fink. m., Al Plantadosi. Leo Feist, Inc., cop. 1913.

Don't blame it all on Broadway. w., Joe Young and Harry Williams. m., Bert Grant. Harry Williams Music Co., cop. 1913.


Down by the silvery Rio Grande. w.,
MUSICAL-HISTORICAL

CAVALCADE—Continued

Dave Weisberg and Robert F. Roden. m., Charles Speidel. The Joe Morris Music Co., cop. 1913.


Friend o' mine. w., Frederick E. Weatherly. m., Wilfrid Sanderson. London: Boosey & Co., Ltd., cop. 1913.


He'd have to get under—get out and—get under to fix up his automobile. w., Grant Clarke and Edgar Leslie. m., Maurice Abrahams. Maurice Abrahams Music Co., Inc., cop. 1913.


If I had my way. w., Lou Klein. m., James Kendis. James Kendis Music Corp., cop. 1913.

In my harem. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1913.

It takes a little rain with the sunshine to make the world go round. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., Inc., cop. 1913.


Mammy Jimmy's jubilee. w., L. Wolfe Gilbert. m., Lewis F. Muir. F. A. Mills, cop. 1913.

Marcheta. w., m., Victor Schertzinger. The John Franklin Music Co., cop. 1913.

The Memphis blues (Honey Boy). w., M. C. Handy. Arr. as a song by George A. Norton. Theron C. Bennett, cop. 1913; assigned 1916 to Joe Morris Music Co.


My wife's gone to the country. w., George Whiting and Irving Berlin. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1913.

My wonderful dream girl. w., Grant Clarke and Edgar Leslie. m., Maurice Abrahams. Maurice Abrahams Music Co., cop. 1913.


The pullman porters on parade. w., Ren. G. May [i.e., Germany, pseud. of Irving Berlin]. m., Maurice Abrahams. Maurice Abrahams Music Co., cop. 1913.

Sailing down the Chesapeake Bay. w., Jean C. Havez. m., Georges Botsford. Jerome H. Remick & Co., cop. 1913.


Somebody's coming to my house. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1913.


Such a lil' fellow. w., Frances Lowell. m., William Dichtmont. Boston: Oliver Ditson Co., cop. 1913.


There's a girl in the heart of Maryland—with a heart that belongs to me. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1913.

1914

After the roses have faded away. w., Eessie Buchanan. m., Ernest R. Ball. M. Witmark & Sons. cop. 1914.


Back to the Carolina you love. w., Grant Clarke. m., Jean Schwartz. Waterson, Berlin & Snyder Co., cop. 1914.

By the beautiful sea. w., Harold R. Atteridge. m., Harry Carroll. Shapiro, Bernstein & Co., Inc., cop. 1914.

Can't yo' heah me callin', Caroline. w., William H. Gardner. m., Caro Roma. M. Witmark & Sons, cop. 1914.


Fido is a hot dog now. w., Charles McCarron and Thomas J. Gray. m., Raymond Walker. Leo Feist, Inc., cop. 1914.


He's a devil in his own home town. w., Grant Clarke and Irving Berlin. m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1914.

He's a rag picker. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1914.

I love the ladies. w., Grant Clarke. m., Jean Schwartz. Waterson, Berlin & Snyder Co., cop. 1914.


I'll do it all over again. w., A. Seymour Brown. m., Albert Gumble. Jerome H. Remick & Co., cop. 1914.

In the town where I was born. w., Dick Howard and Billy Tracey. m., Al Hariman. F. B. Haviland Pub. Co., cop. 1914.

The land of my best girl. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., Inc., cop. 1914.
CAVALCADE—Continued

This is the life. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1914.

Tip-top Tipperary Mary. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1914.


Way out yonder in the golden west. w., m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

When it’s night time down in Burgundy. w., Alfred Bryan. m., Herman Paley. Jerome H. Remick & Co., cop. 1914.

When it’s night time in Dixie land. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1914.

When the angelus is ringing. w., Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1914.


When you’re wearing the ball and chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When you wore a tulip and I wore a big red rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

You’re more than the world to me. w., Jeff Branen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.

You planted a rose in the garden of love. w., J. Will Callahan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.

For the first time citizens had to pay income tax, following an amendment to the Constitution which 42 of the 48 states ratified (three states—Utah, Rhode Island and Connecticut—rejected it). Individual payments amounted to $28,253,535 (about 2% of the total individual income tax in 1929), and were paid by 357,598 individuals (about 10% of the number of payees in 1929).

The Panama Canal opened to traffic, but due to the war (which began in this year) and periodic landslides, it was not officially declared open until 1920.

A familiar sight was one of Henry Ford’s Model T flivvers, of which there were now about half a million, and which soon were produced in astronomical quantities. Meanwhile Ford made the sensational move of paying a minimum $5 wage per 8-hour day.

Great increases in advertising revenue (partially due to the automobile), punchier advertising copy, “efficiency methods” in
production, and stronger salesmanship were the order of the day.

"Billy" (W. A.) Sunday, ex-baseball player, embarked on his career as a sawdust trail evangelist.

The tango was added to popular dance repertoires.

Film houses sprang up everywhere, just as music halls had been the rage 30 years before. Samuel Rothafel (Roxy) took charge of the Strand theatre, N. Y., and the era of de luxe houses began. Meantime Theda Bara was starred in " Destruction" (Fox Films), and started her film career as a "vamp."

Vaudeville patrons saw Fannie Brice and the Four Marx Brothers.

On the stage the ranking productions were "Chin Chin," "Daddy Long Legs," "It Pays to Advertise," "The Outcast" with Elsie Ferguson, and "Experience."

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1915


Along the rocky road to Dublin. w., Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1915.


Don't bite the hand that's feeding you. w., Thomas Hoier. m., James Morgan. Leo Feist, Inc., cop. 1915.

Down among the sheltering palms. w., James Brockman. m., Abe Olman. Leo Feist, Inc., cop. 1915.

Down in Bom-Bombay. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1915.

The girl on the magazine (Stop! Look! Listen!). w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1915.


I didn't raise my boy to be a soldier. w., Alfred Bryan. m., Al Plantadosi. Leo Feist, Inc., cop. 1915.

I've been floating down the old Green River (Maid in America). w., Bert Kalmar, m., Joe Cooper. Waterson, Berlin & Snyder Co., cop. 1915.


In the gold fields of Nevada. w., Edgar Leslie. m., Archie Gottler. Maurice Abrahams Music Co., cop. 1915.

Ireland is Ireland to me. w., Fiske O'Hara and J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1915.


The little house upon the hill. w., Ballard MacDonald and Joe Goodwin. m., Harry Puck. Shapiro, Bernstein & Co., cop. 1915.


Memories. w., Gustave Kahn. m., Eg-
MUSICAL-HISTORICAL CAVALCADE—Continued

The sunshine of your smile. w., Leonard Cooke. m., Lillian Ray. T. B. Harms & Francis, Day & Hunter, cop. 1915 by Francis, Day & Hunter.

Take me to the midnight cake walk ball. w., m., Eddie Cox. Arthur Jackson and Maurice Abrahams. Maurice Abrahams Music Co., cop. 1915.

There's a broken heart for every light on Broadway. w., Howard Johnson. m., Fred Fisher. Leo Feist, Inc., cop. 1915.

There's a little lane without a turning on the way to home, sweet home. w., Sam M. Lewis. m., George W. Meyer. Broadway Music Corp., cop. 1915.

Throw me a rose (Miss Springtime). w., P. G. Wodehouse and Herbert Reynolds. m., Emmerich Kalman. T. B. Harms & Francis, Day & Hunter, cop. 1915.


We'll have a jubilee in my old Kentucky home. w., Coleman Goetz. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1915.

What a wonderful mother you'd be. w., Joe Goodwin. m., Al Piantadosi. Shapiro, Bernstein & Co., Inc., cop. 1915.

When I leave the world behind. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1915.


You'd never know the old home-town of mine. w., Howard Johnson. m., Walter Donaldson. Leo Feist, Inc., cop. 1915.

You'll always be the same sweet girl. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1915.

The U. S. public debt stood at a mere $1,191,264,000, or $11.83 per capita, the lowest point since the Civil War.

The Kiwanis International organization was founded.

David Wark Griffith produced "The Birth of a Nation" (based on Dixon's "The Clansman") which, from a box office standpoint, ranks among the first 10 films of all time.

Jess Willard knocked out Jack Johnson after 26 rounds in Havana, Cuba, thereby winning the heavyweight title.

Off the coast of Ireland the German submarine U-20 fired a single torpedo that plowed squarely into the "Lusitania" and sank her with 1,195 of her passengers, of which 124 were Americans.

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CAVALCADE—Continued


I know I got more than my share. w., m., Grant Clarke and Howard Johnson. Leo Feist, Inc., cop. 1916.


If I knock the "L" out of Kelly. w., Sam M. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1916.

Ireland must be heaven, for my mother came from there. w., m., Joe McCarthy, Howard Johnson and Fred Fisher. Leo Feist, Inc., cop. 1916.

It's the Irish in your eye, it's the Irish in your smile. w., William Dillon. m., Albert Von Tilzer. Broadway Music Corp., cop. 1916.


Mother (Her Soldier Boy). w., Rida Johnson Young. m., Sigmund Romberg. G. Schirmer, Inc., cop. 1916.


Oh! how she could racki, hacki, wicki, woo. w., Stanley Murphy and Charles McCarron. m., Albert Von Tilzer. Broadway Music Corp., cop. 1916.

Poor butterfly (The Big Show). w., John L. Golden. m., Raymond Hubbell. T.

1916


Arrah go on, I'm gonna go back to Oregon. w., Sam M. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1916.


Bring me a rose. w., m., Charles Shisler. Kalmar, Puck & Abrahams Consolidated, Inc., cop. 1916.


"Forever" is a long, long time. w., Darl MacBoyle. m., Albert Von Tilzer. Artmusic, Inc., cop. 1916.

Give a little credit to your Dad. w., William Tracey. m., Nat Vincent. Broadway Music Corp., cop. 1916.

Good-bye, good luck, God bless you. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1916.

Have a heart (Have a Heart). w., Gene Buck. m., Jerome Kern. T. B. Harms & Francis, Day & Hunter, cop. 1916.

He may be old, but he's got young ideas. w., m., Howard Johnson, Alex Gerber and Harry Jentes. Leo Feist, Inc., cop. 1916.
B. Harms & Francis, Day & Hunter, cop. 1916.


She is the sunshine of Virginia. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1916.

There’s a garden in old Italy. w., Joe McCarthy. m., Jack Glogan. Leo Feist, Inc., cop. 1916.

There’s a little bit of bad in every good little girl. w., Grant Clarke. m., Fred Fisher. Leo Feist, Inc., cop. 1916.

There’s a Quaker down in Quaker town. w., David Berg. m., Alfred Solman. Joe Morris Music Co., cop. 1916.

They’re wearing ’em higher in Hawaii. w., Joe Goodwin. m., Halsey K. Mohr. Shapiro, Bernstein & Co., cop. 1916.

Turn back the universe and give me yesterday. w., J. Kelrn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1916.

Way down in Iowa I’m going to hide away. w., Sam M. Lewis and Joe Young. m., George W. Meyer. Waterson, Berlin & Snyder Co., cop. 1916.

What do you want to make those eyes at me for? w., m., Joe McCarthy, Howard Johnson and James V. Monaco. Leo Feist, Inc., cop. 1916.

When the black sheep returns to the fold. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1916.

Where did Robinson Crusoe go with Friday on Saturday night? w., Sam M. Lewis and Joe Young. m., Geo. W. Meyer. Waterson, Berlin & Snyder Co., cop. 1916.


You belong to me (The Century Girl). w., Harry B. Smith. m., Victor Herbert. T. B. Harms & Francis, Day & Hunter, cop. 1916.

You can’t get along with ’em or without ’em. w., Grant Clarke. m., Fred Fisher. Leo Feist, Inc., cop. 1916.

A near-panic of stock selling developed on the New York Exchange when traders took to heart the dictum of Secretary of State Lansing that the U. S. was being drawn into war.

In the Preparedness Day parade in San Francisco a bomb was hurled into the marchers, killing 10 and wounding 40. Among those convicted was Tom Mooney. Originally sentenced to death, he got a commuted sentence of life imprisonment.

The German submarine U-53 paid a visit to the U. S.

Pancho Villa staged a raid in New Mexico, and General Pershing was dispatched to punish Villa.

Charles Evans Hughes resigned from the Supreme Court to run as Republican candidate against Wilson, but Wilson came out ahead by a bare 600,000 votes. Justice Hughes was reappointed to the Court in 1930.

In Jersey City occurred the Black Tom explosion and fire in which two were killed and $20,000,000 worth of property destroyed.

Anna Pavlova was dancing at the Hippodrome, N. Y., in “The Big Show.” Albertina Rasch was in vaudeville.

Among the year’s films were: “The Vixen” (Theda Bara), “Rose of the South” (Peggy Hyland and Antonio Moreno), “Wharf Rat” (Mae Marsh), “The Foolish Virgin” (Clara Kimball Young), “Pearl of the Army” (Pearl White), “Less Than the Dust” (Mary Pickford), and “The Witching Hour” (C. Aubrey Smith). Other film names included Francis X. Bushman, Anita Stewart, Marie Empress, Norma and Constance Talmadge, Harry Fox, Richard Bennett, and Billie Burke (Mrs. Florenz Ziegfeld, who later went back to the stage).

Plays included “The Master” (Arnold Daly), “Old Lady 31,” “Her Soldier Boy,” “Springtime,” “So Long Letty,” and “Keeping Up Appearances.” Eddie Cantor was currently under Ziegfeld management, and Hugh Herbert was writing his own vaudeville sketches, the latest being called “The Prediction.”
1917

All the world will be jealous of me. w., Al Dubin. m., Ernest R. Ball. M. Witmark & Sons, cop. 1917.


Bring back my daddy to me. w., William Tracey and Howard Johnson. m., George M. Meyer. Leo Feist, Inc., cop. 1917.

Come and have a swing with me (Jack O' Lantern). w., Anne Caldwell. m., Ivan Caryll. London: Chappell & Co., Ltd., cop. 1917.

The darktown strutters' ball. w., m., Shelton Brooks. Leo Feist, Inc., cop. 1917 by Will Rossiter; assigned to Leo Feist, Inc.


For me and my gal. w., Edgar Leslie and E. Ray Goetz. m., George W. Meyer. Waterson, Berlin & Snyder Co., cop. 1917.

Give a man a horse he can ride. w., James Thomson. m., Geoffrey O'Hara. Huntzinger & Dilworth, cop. 1917.

Give me the moonlight, give me the girl. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1917.


Good-bye, Broadway, hello France! (Passing Show of 1917). w., C. Francis Reisner and Benny Davis. m., Billy Baskette. Leo Feist, Inc., cop. 1917.

Good-bye, ma! good-bye, pa! good-bye, mule. w., William Herschell. m., Barclay Walker. Shapiro, Bernstein & Co., cop. 1917 by William Herschell and Barclay Walker; assigned to Shapiro, Bernstein & Co., Inc.

Hawaiian butterfly. w., George A. Little. m., Billy Baskette and Joseph P. Santly. Leo Feist, Inc., cop. 1917.


Huckleberry Finn. w., m., Cliff Hess, Sam M. Lewis and Joe Young. Waterson, Berlin & Snyder Co., cop. 1917.

I'm all bound 'round with the Mason Dixon line. w., Sam M. Lewis and Joe Young. m., Jean Schwartz. Waterson, Berlin & Snyder Co., cop. 1917.

I don't know where I'm going, but I'm on my way. w., m., George Fairman. Harry Von Tilzer Music Pub. Co., cop. 1917.

I don't want to get well. w., Howard Johnson and Harry Pease. m., Harry Jentes. Leo Feist, Inc., cop. 1917.

I may be gone for a long, long time (Hitchy-Koo). w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1917.

In San Domingo. w., Sam M. Lewis and Joe Young. m., Ted Snyder. Waterson, Berlin and Snyder Co., cop. 1917.

Indiana. w., Ballard MacDonald. m., James F. Hanley. Shapiro, Bernstein & Co., cop. 1917.


Joan of Arc, they are calling you. w., Alfred Bryan and Willie Weston. m., Jack Wells. Waterson, Berlin & Snyder Co., cop. 1917.


Leave it to Jane (Leave It To Jane). w., P. G. Wadehouse. m., Jerome Kern. T. B. Harms Co., cop. 1917.

Liberty bell—It's time to ring again. w., Joe Goodwin. m., Halsey K. Mohr. Shapiro, Bernstein & Co., cop. 1917.


Meet me at the station, dear. w., Sam
MUSICAL-HISTORICAL

CAVALCADE—Continued

M. Lewis and Joe Young. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1917.


Over there. w., m., George M. Cohan. Leo Feist, Inc., cop. 1917.

The regiment of Sambre and Meuse—original title: Le regiment de Sambre et Meuse. French words, Paul Cezano; English words, George Harris, Jr. m., Robert Planquette. Boston: Oliver Ditson Co., cop. 1917.


Rockaway. w., m., Howard Johnson, Alex Rogers and C. Luckeyth Roberts. Leo Feist, Inc., cop. 1917.


Send me away with a smile. w., m., Louis Weslyn and Al Plantadosi. Al Plantadosi & Co., Inc., cop. 1917.

The siren's song (Leave It To Jane). w., P. G. Wodehouse. m., Jerome Kern. T. B. Harms Co., cop. 1917.


Sweet Emalina, my gal. w., m., Creamer and Layton. Broadway Music Corp., cop. 1917.


They go wild, simply wild over me. w., Joe McCarthy. m., Fred Fisher. McCarthy & Fisher, Inc., cop. 1917.


Wait till the cows come home (Jack O' Lantern). w., Anne Caldwell. m., Ivan Caryll. London: Chappell & Co., Ltd., cop. 1917.

We're going over. w., m., Andrew B. Sterling, Bernie Grossman and Arthur Lange. The Joe Morris Music Co., cop. 1917.

We'll knock the Heligo-into Heligo-out of Heligoland! w., John O'Brien. m., Theodore F. Morse. Leo Feist, Inc., cop. 1917.


When the boys come home. w., John Hay. m., Oley Speaks. G. Schirmer, Inc., cop. 1917.


Where do we go from here? w., m., Howard Johnson and Percy Wenrich. Leo Feist, Inc., cop. 1917.


The white peacock. Piano solo. m., Charles Tomlinson Griffes. G. Schirmer, cop. 1917.


Will you remember (Sweetheart) (May-time). w., Rida Johnson Young. m., Sigmund Romberg. G. Schirmer, Inc., cop. 1917.

On February 3, the U. S. broke off diplomatic relations with Germany, and on
April 6 declared war on that nation. In June the first American troops landed in France, by October they were in action, and at the end of the year the U. S. also declared war on Austria. The Liberty Loan and War Savings Certificates drives swung into action.

“Meatless,” “wheatless,” “fuel-less” days were proclaimed everywhere to conserve food and fuel for the army.

Cotton went to 27c a pound on the New York Exchange and wheat cracked the $2-a-bushel mark on the Chicago Board of Trade.

The 18th (prohibition) amendment was sent out to the states for ratification.

The International Association of Lions Clubs was founded.

“Ma” Ferguson became the first woman governor when the people of Texas elected her to the gubernatorial chair following the removal of her husband, James Ferguson.

The U. S. annexed the Danish West Indies (Virgin Islands), paying $25,000,000 for the 133 square miles of territory.

Extreme sailor hats were the feminine vogue.

Entertainment enterprises were hard hit by the war. The stage suffered because of the war taxes. One show—“Gypsy Trail”—put a $1.50 top on the house to draw customers. Jane Cowl was playing “Lilac Time.”

In vaudeville Lou Holtz appeared with a blackface act. Meantime Blossom Seeley, Benny Fields and Benny Davis had an act called “Seeley’s Syncopated Studio.” Another vaudeville name of the year was Barbara La Marr (later in films.)

The picture business continued to grow. Douglas Fairbanks was starred in “A Modern Musketeer.” Ince Productions now had a roster including William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett. Other film names of the year included William Desmond, Polly Moran (in Mack Sennett comedies), Fatty Arbuckle, Mae Murray, Harry Carey and Mary Garden (in the Goldwyn film “Thais”).

That the war was taking the edge off pre-war gayety, and producing some ver-sobering effects on night life, is evident from the following Variety comment at this time: “The greatest change in New York cabarets is the disappearance of the moral lepers of both sexes from the floors. They played themselves dry, and ‘sharp-shooters’ are more of a rarity nowadays than they formerly were perpetual nuisances.”

1918

After you’ve gone. w., m., Henry Creamer and Turner Layton. Broadway Music Corp., cop. 1918.


Beautiful Ohio. w., Ballard MacDonald. m., Mary Earl [pseud. of Robert A. King]. Shapiro, Bernstein & Co., Inc., cop. 1918.


Come on, papa. w., m., Edgar Leslie and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1918.


Everybody ought to know how to do the tickle toe (Going Up). w., Otto Harbach. m., Louis A. Hirsch. M. Witmark & Sons, cop. 1918.

Everything is peaches down in Georgia. w., Grant Clarke. m., Milton Ager and George W. Meyer. Leo Feist, Inc., cop. 1918.

Good morning, Mr. Zip-Zip-Zip! w., m., Robert Lloyd. Leo Feist, Inc., cop. 1918.

Hello, central! give me No Man’s Land (introduced in: Sinbad). w., Sam M. Lewis and Joe Young. m., Jean Schwartz. Waterson, Berlin & Snyder Co., cop. 1918.

Hinky-dinky parlez-vous — also known as: A mad’moielle from Armenieres. World War song. w., m., anon. [1918?]

Hindustan. w., m., Oliver G. Wallace and Harold Weeks. Chicago: Forster Music Publisher, Inc., cop. 1918 by Melody Shop; assigned 1918 to Forster Music Publisher, Inc.

How’d you like to be my daddy? (Sinbad). w., Sam M. Lewis and Joe Young. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1918.

I’m gonna pin my medal on the girl I left behind. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1918.

I’m sorry I made you cry. w., m., N. J. Clesi. Leo Feist, Inc., cop. 1918.

I found the end of the rainbow. w., m., John Mears, Harry Tierney and Joseph
MUSICAL-HISTORICAL

CAVALCADE—Continued


I'll say she does (Sinbad). w., m., Bud DeSylva, Gus Kahn and Al Jolson. Jerome H. Remick & Co., cop. 1918.

I'd like to see the Kaiser with a lily in his hand (Doing Our Bit). w., m., Henry Leslie, Howard Johnson and Billy Frisch. Leo Feist, Inc., cop. 1918.

If he can fight like he can love, good night Germany! w., Grant Clarke and Howard E. Rogers. m., George W. Meyer. Leo Feist, Inc., cop. 1918.

Ja-da. w., m., Bob Carleton. Leo Feist, Inc., cop. 1918.

Just a baby's prayer at twilight. w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1918.

Just like Washington crossed the Delaware, General Pershing will cross the Rhine. w., Howard Johnson, m., George W. Meyer. Leo Feist, Inc., cop. 1918.


Keep your head down, "Fritzie Boy." w., m., Gitz Rice. Leo Feist, Inc., cop. 1918.

Kisses—the sweetest kisses of all. w., Alex Sullivan. m., Lynn Cowan. McCarthy & Fisher, Inc., cop. 1918.

Lafayette—we hear you calling. w., m., Mary Earl [pseud. of Robert A. King]. Shapiro, Bernstein & Co., Inc., cop. 1918.


My Belgian Rose. w., m., George Benoit, Robert Levenson and Ted Garton. Leo Feist, Inc., cop. 1918.

Oh! Frenchy. w., Sam Ehrlich. m., Con Conrad. Broadway Music Corp., cop. 1918.

Oh! how I hate to get up in the morning. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1918.

Oh! how I wish I could sleep until my daddy comes home. w., m., Sam M. Lewis and Joe Young. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1918.


Rock-a-bye your baby with a Dixie melody. w., Sam M. Lewis and Joe Young. m., Jean Schwartz. Waterson, Berlin & Snyder Co., cop. 1918.

The rose of No Man's Land. w., Jack Caddingan. m., Joseph A. Brennan. Leo Feist, Inc., cop. 1918.

Sometimes (Sometime). w., Rida Johnson Young. m., Rudolf Friml. G. Schirmer, Inc., cop. 1918.


That wonderful mother of mine. w., Clyde Hager. m., Walter Goodwin. M. Witmark & Sons, cop. 1918.


They were all out of step but Jim. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1918.

Three wonderful letters from home. w., Joe Goodwin and Ballard MacDonald. m., James F. Hanley. Shapiro, Bernstein & Co., Inc., cop. 1918.


We don't want the bacon—what we want is a piece of the Rhine. w., m., Howard Carr, Harry Russell and Jimmie Havens. Shapiro, Bernstein & Co., cop. 1918.


When you look into the heart of a rose. w., Marian Gillespie. m., Florence Methven. Leo Feist, Inc., cop. 1918.


By now half the adult population owned some Liberty Bonds.

Food prices jumped enormously. Eggs were 57c doz. and bacon 53c lb. Metropolitan hotels, knowing that prohibition was around the corner and food prices rising, got as high as $1.30 for lamb chops and $3.50 for a good breakfast.

Mothers and sweethearts knitted for the "boys over there" and windows bore flags, starred with the number of men serving in the army.

Peach kernels were saved to make ingredients for gas masks.

The influenza plague broke out, and half a million people died from the epidemic.

U. S. troops distinguished themselves at St. Mihiel, Meuse-Argonne and St. Etienne.

In November came the false and the real armistice, both evoking enormous celebrations. In New York alone, 150 tons of paper and ticker tape were swept off the streets. Signs on shop doors on that memorable November 11 read: "Closed for the Kaiser's funeral" and "Too happy to work; come back tomorrow."

Concurrently the U. S. public debt jumped 600,000,000 over 1917 and hit a peak of $12,243,000,000, or $115.65 per capita.

The bell boy hat—a towering affair turned down over one eye—commanded feminine attention.

On Broadway the play "Lightnin" was put on the boards by John Golden with Frank Bacon in the leading role. It ran 1,291 performances. Other plays included "Listen Lester," "The Canary," "The Girl Behind the Gun," "East Is West," "Up in Mabel's Room," and "The Woman in Room 13." The Theatre Guild was formed.

Film patrons saw Tom Mix, Anna Q. Nilsson, Wallace Reid, and Mary Miles Minter.

1919

All the Quakers are shoulder shakers—down in Quaker Town. w., Bert Kalmar and Edgar Leslie. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1919.

And he'd say Oo-la la! wee-wee. w., m., Harry Ruby and George Jessel. Waterson, Berlin & Snyder Co., cop. 1919.

The big brown bear. w., H. A. Weydt. m., Mana-Zucca, op. 52, no. 1. G. Schirmer, Inc., cop. 1919.


Chong—He come from Hong Kong. w., m., Harold Weeks. Leo Feist, Inc., cop. 1919.

Daddy Long Legs. w., Sam M. Lewis and Joe Young. m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1919.


Don't cry, Frenchy, don't cry. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

Dreamy Alabama. w., m., Mary Earl [pseud. of Robert A. King]. Shapiro, Bernstein & Co., Inc., cop. 1919.

How 'ya gonna keep 'em down on the farm? w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.


I'm in love (Apple Blossoms). w., William Le Baron. m., Fritz Kreisler. T. B. Harris & Francis, Day & Hunter, cop. 1919.

I'll be happy when the preacher makes you mine. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.
In my sweet little Alice blue gown (Irene). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1919.


Kid days. w., Jesse G. M. Glick. m., Irving M. Wilson. Waterson, Berlin & Snyder Co., cop. 1919.


Let the rest of the world go by. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1919.


Love sends a little gift of roses. w., Leslie Cooke. m., John Openshaw. T. B. Harms & Francis, Day & Hunter, cop. 1919 by Francis, Day & Hunter.

Mammy o' mine. w., William Tracey. m., Maceo Pinkard. Shapiro, Bernstein & Co., Inc., cop. 1919.


Meet me in bubble land. w., Casper Nathan and Joe Manne. m., Isham Jones. Waterson, Berlin & Snyder Co., cop. 1919.

My Barney lies over the ocean—just the way he lied to me. w., Sam H. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1919.


Oh! how I laugh when I think how I cried about you. w., Roy Turk and George Jessel. m., Willy White. Waterson, Berlin & Snyder Co., cop. 1919.

Oh! what a pal was Mary. w., Edgar Leslie and Bert Kalmar. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1919.


Peggy. w., Harry Williams. m., Neil Moret. Leo Feist, Inc., cop. 1919.


Swanee (Sinbad). w., Irving Caesar. m., George Gershwin. T. B. Harms & Francis, Day & Hunter, cop. 1919.


There is no death! w., Gordon Johnstone. m., Geoffrey O'Hara. London: Chappell & Co., Ltd., cop. 1919.


Wait till you get them up in the air, boys. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1919.

What'll we do on a Saturday night—when the town goes dry. w., m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1919.


You ain't heard nothing yet. w., m., Al Jolson, Gus Kahn and Bud de Sylva. Jerome H. Remick & Co., cop. 1919.

You're a million miles from nowhere. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

You are free (Apple Blossoms). w., William Le Baron. m., Victor Jacobi. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Your eyes have told me so. w., Gustave Kahn. m., Egbert Van Alstyne. m., Walter Blaufuss. Jerome H. Remick & Co., cop. 1919.

Every city and community held parades for returning soldiers.

Prices still went up, sugar being scarcer and scarcer, and eggs reaching 63c. doz. Meantime the U. S. public debt doubled itself over the previous year, and now stood at $25,462,000,000, or $246.09 per capita.

Henry Ford sued the Chicago Tribune for $1,000,000 libel, charging that the paper had made him out to be an anarchist in an editorial. The trial ran four months, resulted in several million words of testimony, and terminated when the jury, after nine ballots, awarded Ford six cents damages and costs.

The American Legion was formed in Paris, and held its first convention in St. Louis.

President Woodrow Wilson attended the peace conference in Europe, and returned to the U. S. in disappointment at the results.

Strikes were a nationwide phenomenon. Some 4,100,000 employees during this year struck, walked out, or were locked out, in a series of troubles that affected all major industries. Among them was the entertainment business, which had an actors' strike that at once shut down 12 legitimate shows and caused a precarous season for the managers.

Jack Dempsey won the heavyweight championship when Jess Willard failed to answer the bell for the fourth round at Toledo, Ohio.

The gigolo and bobbed hair timidly made their social beginnings.

Skirts, now six inches off the ground, were a sensation. Women's hats were adorned with very large brims and fussy, fragile decorations.

Aviation, abetted by the impetus of the war, was beginning to be a major topic of conversation. In this year the U. S. Navy seaplane N-C 4 made its way to Europe via the Azores. The first airmail flight between Chicago and New York went on record. The British dirigible R-34 flew to the U. S. and back.

The wartime prohibition law went into effect. It had been enacted the previous year to save grain supplies for war purposes.

Ragtime music, via Negro influence, was changing to jazz.

Victor Moore and Emma Littlefield had a vaudeville act entitled "Change Your Act or Back to the Woods." Film actors of the year included Tully Marshall, Alma Rubens, Pauline Stark, Lillian and Dorothy Gish, Hope Hampton, Elaine Hammerstein and Lila Lee. "Greenwich Village Follies," "Irene," and "Smilin' Through" with Jane Cowl were successful stage plays.

1920

All she'd say was "Umhum" (Ziegfeld Follies). w., m., King Zany, MacEmery, Van and Schenck. Harry Von Tilzer Music Pub. Co., cop. 1920.


Daddy, you've been a mother to me. w., m., Fred Fisher. McCarthy & Fisher, Inc., cop. 1920.


Feather your nest. w., m., James Kendall, James Brockman and Howard Johnson. Leo Feist, Inc., cop. 1920.


I used to love you but it's all over now. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

I'll be with you in apple blossom time. w., Neville Fleson. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.


MUSICAL-HISTORICAL

CAVALCADE—Continued

Look for the silver lining (Good Morning, Dearie; afterwards introduced in: Sally). w., Bud DeSylva. m., Jerome Kern. T. B. Harms Co., cop. 1920.


My home town is a one-horse town—but it’s big enough for me. w., Alex Gerber. m., Abner Silver. M. Witmark & Sons, cop. 1920.

Old pal, why don’t you answer me? w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1920.


San. w., m., Lindsay McPhail and Walter Michels. Van Alstyne & Curtis, cop. 1920.


When I’m gone I won’t forget. w., Ivan Reid. m., Peter DeRose. F. B. Haviland Pub. Co., Inc., cop. 1920.


Why don’t you answer me? w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1920.


The wooing of the violin (Some Colonel). w., Robert B. Smith. m., Victor Herbert. T. B. Harms & Francis, Day & Hunter, cop. 1920.


The Detroit News operated a radiophone called WWJ, and in Pittsburgh the Westinghouse Co. launched KDKA, which sent out the Harding-Cox election returns as one of its early feats. Thus was radio born, with perhaps 5,000 earnest amateurs trying to “pull in” something on their home-made sets.

Prohibition—the 18th Amendment, ratified by 48 states, but not by Connecticut or Rhode Island—became effective with the Volstead Act, defining what constituted prohibited beverages, to put teeth into it. Likewise the 19th Amendment—giving women the right to vote—became the law of the land.

Prices by now were sky-high, and the term “H.C.L.” (high cost of living) was born. Sugar cost $19 5⁄8 lb, butter 70c, eggs 68c, ham 55 1⁄2c, flour 8c, and round steak 39 1⁄2c.
Following the wave of strikes, and various other post-war disturbances, the U. S. developed a great "red scare" out of which the Ku Klux Klan, officially dead since 1869, re-emerged.

The world of sports was in an uproar when a Chicago grand jury brought indictments against eight members of the 1919 Chicago White Sox aggregation, on the grounds that they had allegedly "thrown" the world series to the Cincinnati Reds. Although the jury eventually voted acquittal, baseball put its house in order by appointing Judge Landis as czar.

"Man o' War" was clocked at 2 mins., 14 1-5 sec. at Belmont Park, N. Y., for a 1¼-mile stretch. The great horse in this year won stakes totaling $166,140.

Roger Hornsby began his six-year reign as National League batting champion.

Ouija was a popular game.

The U. S. population crossed the hundred million mark, standing at 105,710,000.

Sales of canned foods were growing.

Occupations claiming more and more workers were: mining, iron and steel working, plumbing, textile making, chauffeuring (something brand new since the automobile), railroading, barbering and hairdressing, clerking, typing and machine-making. Sadly on the wane were farming and sailing.

The "flapper," wearing rolled stockings and galoshes (all buckles open), began to be a public spectacle. Her heyday was yet a few years off, but definitely in store.

In Wall St. a bomb, set off by unknown persons, killed 30, while in South Brain-tree, Mass., a paymaster was robbed and killed, for which Sacco and Vanzetti were convicted of murder. They were executed in 1927.

Amateur night had a revival in theatres, after having been dead since 1910. Vaudeville patrons now could see Ben Bernie, Olsen and Johnson, Jack Benny, Winnie Lightner, Georgie Price, Harry Richman and Singers' Midgets. On the stage Marilyn Miller starred in Ziegfeld's long-run musical "Sally"; Frank Crumit appeared in "Greenwich Village Follies"; Madge Kennedy had the star role in "Cornered"; David Belasco's "Gold Diggers" again gave a star role to Ina Claire; "The Bat" launched its run of 378 performances; and "Little Old New York" and "Rollo's Wild Oat" made money.

Charlie Chaplin and Jackie Coogan appeared in "The Kid"—a film bringing in several millions in rentals.

The U. S. complained of the twenty-third depression since 1790. It lasted two years, and was severe.

**CAVALCADE—Continued**

**1921**


**The answer.** w., m., Robert Huntington Terry. G. Schirmer, Inc., cop. 1921.

**April showers (Bombo).** w., Bud G. De-Sylva. m., Louis Silvers. Sunshine Music Co., Inc. [Harms, Inc.], cop. 1921.

**Bandana days (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.


**Coal-black mammy.** w., Laddie Cliff. m., Ivy St. Helier. Leo Feist, Inc., cop. 1921 by Francis, Day & Hunter, London.


**Eve cost Adam just one bone.** w., m., Charles Bayha. Skidmore Music Co., cop. 1921.


**I ain't nobody's darling.** w., Elmer Hughes. m., Robert A. King. Skidmore Music Co., cop. 1921.

**I'm just wild about Harry (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

**I'm missin' mammy's kissin'—and I know she's missin' mine.** w., Sidney Clare. m., Lew Pollack. Waterson, Berlin & Snyder Co., cop. 1921.

**I found a rose in the devil's garden.** w., m., Fred Fisher and Willie Raskin. Fred Fisher, Inc., cop. 1921.

**I wonder if you still care for me?** w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1921.

**Ka-lu-a (Good Morning, Dearie).** w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1921.


Ma—He's making eyes at me (The Midnight Rounders). w., Sidney Clare. m., Con Conrad. Fred Fisher, Inc., cop. 1921.


Mandy 'n' me. w., Bert Kalmar. m., Con Conrad and Otto Motzan. Shapiro, Bernstein & Co., Inc., cop. 1921.

My mammy (Sinbad). w., Joe Young and Sam Lewis. m., Walter Donaldson. Irving Berlin, Inc., cop. 1921.


Say it was music (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1921.

Second hand Rose (Ziegfeld Follies of 1921). w., Grant Clarke. m., James F. Hanley. Shapiro, Bernstein & Co., cop. 1921.

She's mine, all mine! w., m., Bert Kalmar and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1921.


Some day I'll find you (Kiki). w., Harry Pease and Johnny White. m., Ira Schuster and Ed. G. Nelson. Leo Feist, Inc., cop. 1921.

Sweet lady (Tangerine). w., Howard Johnson. m., Frank Crumit and Dave Zoot. Leo Feist, Inc., cop. 1921.

Tuck me to sleep in my old 'Tucky home. w., Sam M. Lewis and Joe Young. m., George W. Meyer. Irving Berlin, Inc., cop. 1921.

Wabash blues. w., Dave Ringle. m., Fred Meinken. Leo Feist, Inc., cop. 1921.

When Francis dances with me. w., Benny Ryan. m., Violinsky. Leo Feist, Inc., cop. 1921.

When the honeymoon was over. w., m., Fred Fisher. Fred Fisher, Inc., cop. 1921.

Whip-poor-will (Sally). w., Bud DeSylva. m., Jerome Kern. T. B. Harms Co., cop. 1921.

Yoo-hoo. w., B. G. DeSylva. Melody by Al Jolson. Richmond-Robbins, Inc., cop. 1921 by Maurice Richmond, Inc.

Dempsey beat Carpentier in four rounds at Boyle's Thirty Acres, N. J. It was the first million dollar gate in prizefight history, and the first major fight to be broadcast via radio.

Warren Gamaliel Harding was inaugurated president.

Fifty-two billion cigarettes, $52,000,000 worth of cosmetics, and 217,000,000 pairs of silk stockings were purchased in this year.

Champ Clark of Missouri, former speaker of the House, died.

Outside the three-mile limit along the
Atlantic seaboard stretched a row of speedy boats with contraband liquor ready for smuggling. It came to be known as "Rum Row."

Plastic surgeons were advertising heavily in trade journals about the wonders they could work on actors' faces. Due to the depression, the cabaret business was in a bad slump.

Will Rogers, after two and a half years in pictures, went into vaudeville. He wisecracked that he was the only film actor who so far had come out of Hollywood with the same wife. Also in vaudeville at this time was Fred Allen.

The U. S. declared formal peace with Germany and Austria.

America's Unknown Soldier was buried at Arlington, and President Harding's speech on this occasion was broadcast.

Women's skirts became shorter. In Atlantic City, N. J., the first much-ballyhooed bathing beauty contest was staged, and with it the form-fitting one-piece bathing suit was adopted by feminine bathers.

Freud and psychoanalysis were topics of conversation. Rudolph Valentino became a strong box office draw, following the release of "Four Horsemen of the Apocalypse" and "The Sheik"—both tremendously successful pictures from the money viewpoint.

Plays of the year included "Anna Christie" (Pauline Lord), "Bill of Divorcement" (Katharine Cornell), "Blossom Time," "Dulcy" (Lynn Fontanne and Frank Bacon), "Kiki" (Lenore Ulric), "The Circle" (John Drew and Mrs. Leslie Carter), "The Green Goddess" (George Arliss and Winthrop Ames), and "The Perfect Fool" (Ed Wynne).

Also achieving a notable stage success at this time was Julian Eltinge, the feminine impersonator.

1922


All over nothing at all. w., J. Keirn Brennan and Paul Cunningham. m., James Rule. M. Witmark & Sons, cop. 1922.

L'amour-toujours-l'amour—Love everlasting. w., Catherine Chisholm Cushing. m., Rudolf Friml. Harms, Inc., cop. 1922 by Harms-Friml Corp.

A brown bird singing. w., Royden Bar-


China boy. w., m., Dick Winfree and Phil Bouljetje. Leo Feist, Inc., cop. 1922.


Down the winding road of dreams. w., Margaret Cantrell. m., Ernest R. Ball. M. Witmark & Sons, cop. 1922.


Georgia. w., Howard Johnson. m., Walter Donaldson. Leo Feist, Inc., cop. 1922.

Goin' home. w., m., William Arms Fisher, adapted from the Largo of the symphony, "From the New World." by Antonin Dvorak. op. 95. Boston: Oliver Ditson Co., cop. 1922.

I gave you up just before you threw me down. w., m., Bert Kalmar, Harry Ruby and Fred E. Ahlert. Waterson, Berlin & Snyder Co., cop. 1922.


Lavin' Sam, the sheik of Alabam'. w., Jack Yellen. m., Milton Ager. Ager, Yel- len & Bornstein, Inc., cop. 1922.


My lover is a fisherman. w., m., Lily Strickland. Boston: Oliver Ditson Co., cop. 1922.


Runnin' wild! w., Joe Grey and Leo Wood. m., A. Harrington Gibbs. Leo Feist, Inc., cop. 1922.


Some sunny day. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1922.

Stumbling. w., m., Zez Confrey. Leo Feist, Inc., cop. 1922.

Three o'clock in the morning. w., Dorothy Terriss. m., Julian Robeldo. Leo Feist, Inc., cop. 1922 by West's, Ltd., London.


Toot, toot, Tootsie! (Bombo). w., m., Gus Kahn, Ernie Erdman and Dan Russo. Leo Feist, Inc., cop. 1922.

Trees. w., Joyce Kilmer. m., Oscar Rasbach. G. Schirmer, Inc., cop. 1922.


When hearts are young (The Lady in Ermine). w., Cyrus Wood. m., Sigmund Romberg and Alfred Goodman. Harms, Inc., cop. 1922.

When the leaves come tumbling down. w., m., Richard Howard. Leo Feist, Inc., cop. 1922.


Wonderful one. w., Dorothy Terriss. m., Paul Whiteman and Ferdie Grofe, adapted from a theme by Marshall Nielsen. Leo Feist, Inc., cop. 1922.


Mah Jong, a game played with intricate Oriental equipment, was the rage.

Hairdressers said that the bobbed hair vogue was probably here to stay.

The production of U. S. passenger automobiles now stood at 2,369,000—again a new high.

William T. Tilden, 2d, won the National U. S. Clay Court tennis championship, and held it through 1927. Football, racing and baseball were prospering as never before.

Ku Klux Klan agitation, and counter-agitation, went on everywhere.

Radio turned commercial when WEAF, New York, broadcast the first etherized advertisement—a program sponsored by the Queensborough Corp. (real estate).

Following a sensational series of manslaughter trials, involving Roscoe C. (Fatty) Arbuckle, the film companies formed the Motion Picture Producers and Distributors' Association, with Will Hays as head.

Protestant Episcopal Bishops voted to take the word “obey” out of the marriage ceremony.

Phonographs and player pianos hit their heyday.

An American, Howard Carter, was with Lord Carnarvon as assistant when the latter opened the tomb of King Tutankhamen in Egypt.

Attention of newspaper readers was fixed on the Hall-Mills murder case.

The “Roma,” a dirigible built for the U. S. in Italy, blew up at Hampton, Va.; 34 died. Meanwhile the army blimp C-2 blew up in San Antonio, Tex.; no lives were lost.

Two long-run stage plays were launched—Anne Nichols' “Abie's Irish Rose” (2,532 performances) and “Rain,” in which Jeanne Eagels was starred (741 performances). Other hits of the year included “Chauve-Souris,” “Merton of the Movies” (Glen Hunter), “Sally, Irene and Mary,” “The Awful Truth” (Ina Claire and Bruce McRae), “Loyalties” and “Little Nelly Kelly.”

In vaudeville were Joe Laurie, Jr., Bill Robinson (billed as “The Dark Cloud of Joy”), and Jay C. Flippen.
MUSICAL-HISTORICAL

Florenz Ziegfeld was paid tribute everywhere as the greatest theatrical producer of his time.

D. W. Griffith's "Orphans of the Storm" (Lillian and Dorothy Gish), "Smilin' Through" (Norma Talmadge), "Blood and Sand" (Rudolph Valentino, Lila Lee and Nita Naldi), and "Grandma's Boy" (Harold Lloyd and Mildred Davis) were the money-making films of the year.

1923


I'm goin' South (Bombo; and Kid Boots). w., m., Abner Silver and Harry Woods. M. Witmark & Sons, cop. 1923.

I love life. w., Irwin M. Cassel. m., Mana-Zucca, op. 83. Cincinnati: The John Church Co., cop. 1923.

I love you (Little Jessie James). w., Harlan Thompson. m., Harry Archer. Leo Feist, Inc., cop. 1923.

Indiana moon. w., Benny Davis. m., Isham Jones. Irving Berlin, Inc., cop. 1923.

It ain't gonna rain no mo'. w., m., Wendell Hall. Chicago: Forster Music Publisher, Inc., cop. 1923 by Wendell Hall; assigned 1923 to Forster Music Publisher, Inc.

Last night on the back porch—I loved her best of all. w., m., Lew Brown and Cari Schraubstader. Skidmore Music Co., cop. 1923.

CAVALCADE—Continued


Louisville Lou, the vampin' lady. w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1923.

My little nest of heavenly blue—Hab' ein blaues Himmelbett [Frasquita serenade] (Frasquita). Original German words, Dr. A. M. Willner and Heinz Reichert; English words, Sigmund Spaeth. m., Franz Lehár. Edw. B. Marks Music Co., cop. 1922 by Joseph Weinberger; assigned 1923 to Edw. B. Marks Music Co.

Oh! gee, oh! gosh, oh! golly, I'm in love. w., Olson and Johnson. m., Ernest Breuer. Waterson, Berlin & Snyder Co., cop. 1923.


Out there in the sunshine with you. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1923.


Seven or eleven—My Dixie pair o' dice. w., Lew Brown. m., Walter Donaldson. Shapiro, Bernstein & Co., Inc., cop. 1923.


Sittin' in a corner. w., Gus Kahn. m., George W. Meyer. Irving Berlin, Inc., cop. 1923.

A smile will go a long, long way. w., m., Benny Davis and Harry Akst. Waterson, Berlin & Snyder Co., cop. 1923.

MUSICAL-HISTORICAL

CAVALCADE—Continued

Stella. w., m., Al Jolson, Benny Davis and Harry Akst. Waterson, Berlin & Snyder Co., cop. 1923.

Swingin' down the lane. w., Gus Kahn. m., Isham Jones. Leo Feist, Inc., cop. 1923.

Ten thousand years from now. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1923.

That old gang of mine. w., Billy Rose and Mort Dixon. m., Ray Henderson. Irving Berlin, Inc., cop. 1923.


When it's night-time in Italy, it's Wednesday over here. w., m., James Ken dis and Lew Brown. Shapiro, Bernstein & Co., Inc., cop. 1923.

When you walked out someone else walked right in. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1923.


Yes! we have no bananas. w., m., Frank Silver and Irving Cohn. Shapiro, Bernstein & Co., cop. 1923 by Skidmore Music Co.

You've got to see mamma ev'ry night—or you can't see mamma at all. w., m., Billy Rose and Con Conrad. Leo Feist, Inc., cop. 1923.

Mrs. F. I. Mallory lost the National U. S. Women Tennis championship to Helen Wills, who retained it through 1929, with the exception of one year—1926. Robert T. Jones, Jr., won the National Open golf championship (and again in 1926, 1929 and 1930). Jack Dempsey outpointed Tommy Gibbons in 15 rounds at Shelby, Mont., and two months later knocked out Luis Firpo in two rounds at the Polo Grounds, N. Y., while $1,082,590 worth of customers went wild.

“Day by day in every way I'm getting better and better” was on the tip of everyone's tongue. The rage was propounded by Emil Coue, who claimed that his system of “auto-suggestion” would cure mental and physical ailments.

Night clubs were evolving out of the old-style cabarets, while America went dance-crazy. The one-step and countless variations on it were the reigning repertoire.

Some 5,000 speakeasies operated in New York City alone. Champagne was $25 a quart, and Scotch of questionable merit went for $20 a quart. Bath-tub gin and needle beer sold for whatever the market would bear in any particular community.

Film patrons now saw, as part of the program, an organ rising out of the orchestra pit on which Jesse Crawford, or some local contemporary, played a solo.

The little theatre movement was getting stronger.

Warren Gamaliel Harding died, and Calvin Coolidge was inaugurated president.

Cigarette production was still jumping enormously. In this year manufacturers produced 66,700,000,000 cigarettes, for which society leaders began to testimonialize in advertisements.

Charles P. Steinmetz, the famed experimenter in electricity and electrical apparatus, died.

The marathon dance was another rage. Women now preferred the Capeline hat—a wide-brimmed affair curving down on either side of the face.

Eleanora Duse paid her last visit to America, and the actress broke every stage box office record in existence.

Notable stage performances of the year, as calculated by Variety, were the following: Walter Hampden in “Cyrano de Bergerac,” Helen Menken in “Seventh Heaven,” W. C. Fields (with Madge Kennedy) in “Poppy,” Raymond Hitchcock in “The Old Soak,” Eva Le Gallienne in “The Swan” and the Duncan Sisters in “Topsy and Eva.”

Burns and Allen made their first big-time vaudeville appearance, but the Variety review intimated that their act looked lukewarm. Edna Wallace Hopper was in vaudeville. Ben Bernie now had an orchestra. Edward Everett Horton was an actor in West Coast legit. Clark and McCullough were playing in a burlesque show called “Monkey Shines.”


1924


MUSICAL-HISTORICAL

CAVALCADE—Continued


California, here I come (Bombo). w., m., Al Jolson, Bud De Sylva and Joseph Meyer. M. Witmark & Sons, cop. 1924.

Charley, my boy. w., m., Gus Kahn and Ted Fiorito. Irving Berlin, Inc., cop. 1924.


Drinking song (The Student Prince). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1924.

Everybody loves my baby, but my baby don't love nobody but me. w., m., Jack Palmer and Spencer Williams. Clarence Williams Music Co., Inc., cop. 1924.

Fascinating rhythm (Lady, Be Good!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1924.

Follow the swallow. w., Billy Rose and Mort Dixon. m., Ray Henderson. Jerome H. Remick & Co., cop. 1924.

How come you do me like you do. w., m., Gene Austin and Roy Bergere. Stark & Cowan, Inc., cop. 1924.

I want to be happy (No, No, Nanette). w., Irving Caesar. m., Vincent Youmans. Harms, Inc., cop. 1924.

I'll see you in my dreams. w., Gus Kahn. m., Isham Jones. Leo Feist, Inc., cop. 1924.


I wonder who's dancing with you tonight. w., Mort Dixon and Billy Rose. m., Ray Henderson. Jerome H. Remick & Co., cop. 1924.

In shadowland. w., Sam M. Lewis and Joe Young. m., Ruth Brooks and Fred E. Ahlert. Henry Waterson, Inc., cop. 1924.

In the garden of tomorrow. w., George Graff, Jr. m., Jessie L. Deppen. London: Chappell & Co., Ltd., cop. 1924.

Indian love call (Rose Marie). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Rudolf Friml. Harms, Inc., cop. 1924.

Jealous. w., Tommie Malie and Dick Finch. m., Jack Little. Henry Waterson, Inc., cop. 1924.

June brought the roses. w., Ralph Stanley. m., John Openshaw. Harms, Inc., cop. 1924.

Keep smiling at trouble (Big Boy). w., Al Jolson and B. G. DeSylva. m., Lewis Gensler. Harms, Inc., cop. 1924.

Let me linger longer in your arms. w., Cliff Friend. m., Abel Baer. Leo Feist, Inc., cop. 1924.


The man I love (Strike Up the Band; originally in: Lady, Be Good!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1924.


The prisoner's song. w., m., Guy Massey. Shapiro, Bernstein & Co., Inc., cop. 1924.

Put away a little ray of golden sunshine for a rainy day. w., Sam M. Lewis and Joe Young. m., Fred E. Ahlert. Henry Waterson, Inc., cop. 1924.


Serenade (The Student Prince). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1924.

S-h-i-n-e. w., Cecil Mack and Lew Brown. m., Ford Dabney. Shapiro, Bernstein & Co., cop. 1924.

Somebody loves me (George White's Scandals). w., Ballard MacDonald and B. G. DeSylva. m., George Gershwin. Harms, Inc., cop. 1924.

Sometime you'll wish me back again. w., m., E. Austin Keith. F. B. Haviland Pub. Co., Inc., cop. 1924.

Spain. w., Gus Kahn. m., Isham Jones. Chicago: Milton Weil Music Co., cop. 1924.


West of the great divide. w., George Whiting. m., Ernest R. Ball. M. Witmark & Sons, cop. 1924.
America's increasing appetite for dancing hit a new high with the Charleston. The cross-word puzzle appeared, and took the nation by storm. Recognizing the cross-word puzzle's popular dimensions, the B. & O. Railroad put dictionaries on its mainline trains.

Every up-to-date college male wore flannel Oxford bags (trousers).

Sports continued to occupy national attention. Bobby Jones now annexed the National Amateur crown, repeating the feat in 1925, 1927, 1928 and 1930. Babe Ruth topped all American League batting averages of the year with .378. At Notre Dame the “Four Horsemen” made their alma mater and Knute Rockne the giants of football, while at race tracks the total of purses and stakes for the first time crossed the $10,000,000 mark (five years before the figure had been a mere $4,600,000).

When the Democrats and the Republicans held their national conventions, the radio broadcasters were there to air the proceedings. Through loudspeakers came that persistent refrain from the Democratic clout: “Alabama, 24 votes for Underwood.” Davis was the eventual Democratic candidate, but Calvin Coolidge and Charles G. Dawes (vice-president) won the election, whereupon “Coolidge prosperity” went into high gear.

Radio sets spread through the nation like wildfire. In this year some $350,000,000 worth were retailed as against $135,000,000 the year before—a percentage increase in sales that established an all-time radio record.

In Chicago, little Robert (Bobby) Franks disappeared, leading to kidnapping and murder charges against N. F. Leopold, Jr., and Richard Loeb (both 19). Clarence Darrow, their attorney, saved them from the gallows, and the verdict was life imprisonment plus 99 years. (Loeb was killed by a fellow convict in 1936).

The U. S. practically had a monopoly on Olympic victories. In 1924 they carried off first honors for the eighth straight time.

The dirigible ZR-3 flew from Friedrichshafen, Germany, to Lakehurst, N. J., where the U. S. Navy took it over under the name “Los Angeles.”

Once more women went back to the poke bonnet as a headgear.

“What Price Glory?” (by Maxwell Anderson and Laurence Stallings) was the smash hit of the stage. Eddie Cantor appeared in “Kid Boots” and Lady Diana Manners and (the late) Rosamond Pinchot in “The Miracle.” “Rose Marie” was off on a run of 680 some performances.

In both picture houses and vaudeville the jazz orchestra was a solid hit.

Successful pictures of the year included: “The Sea Hawk” (Milton Sills and Enid Bennett), “Girl Shy” (Harold Lloyd), and “The Thief of Bagdad” (Douglas Fairbanks). Colleen Moore, Patsy Ruth Miller and Rin-Tin-Tin were stars.

A short-lived, but sharp, depression was the No. 24 such occurrence since 1790.


My sweetie turned me down. w., Gus Kahn. m., Walter Donaldson. Irving Berlin, Inc., cop. 1925.


Oh! boy, what a girl (Gay Paree). w., Bud Green. m., Wright and Bessinger. Shapiro, Bernstein & Co., Inc., cop. 1925.

Only a rose (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.


Save your sorrow—for to-morrow. w., Bud G. DeSylva. m., Al Sherman. Shapiro, Bernstein & Co., Inc., cop. 1925.


Some day (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.

Song of the flame (Song of the Flame). w., Otto Harbach and Oscar Hammerstein, 2nd. m., George Gershwin and Herbert Stothart. Harms, Inc., cop. 1925.

Song of the vagabonds (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.


Two guitars. Orch. composition. m., ar-


Yearning—just for you. w., m., Benny Davis and Joe Burke. Irving Berlin, Inc., cop. 1925.

Yes sir, that’s my baby. w., Gus Kahn. m., Walter Donaldson. Irving Berlin, Inc., cop. 1925.

Women’s skirts flapped around their knees, disclosing legs encased in flesh-colored silk stickings. Hats were close-fitting.

A million and a half copies of True Story made the house of Macfadden one of the most remarkably successful publishing firms.

Red Grange (Illinois) was the idol of football fandom. In the fall of this year he turned professional.

To the list of fashionable dogs now was added the police dog.

In Washington, D. C., the last horse-drawn fire engine, powered with a span of three horses, made its ultimate public appearance.

The latest thing in radio sets was the all-electric set, eliminating a cabinet full of batteries or the earlier crystal sets rigged up with headphones.

Florida was enjoying a land boom which sent real estate prices sky-high. Coral Gables and Miami were now important places on the map.

In Dayton, Tenn., John Thomas Scopes was found guilty of teaching evolution in a trial that attracted so much attention that part of it had to be held outdoors. Clarence Darrow appeared for the defense, while the prosecution was aided by William Jennings Bryan.

Equally good newspaper copy was the tragedy of Floyd Collins in Kentucky. Collins, while exploring a cave, was trapped by a rock. Rescuers, at first able to reach the victim, were finally shut off by a cave-in. After nearly three weeks they finally got to Collins, but by this time he was dead.

The dirigible “Shenandoah” got caught in a storm over Ohio, and was torn to pieces with a loss of 14 officers and crew. Off Block Island, N. Y., the submarine S-51 collided with the steamer “City of Rome” and went to her doom with 37 lives.

James J. (Jimmy) Walker was elected mayor of New York City.


Phil Baker was appearing in “Artists and Models,” while George Raft was a Charleston dancer.

Prosperous films of the year included “The Big Parade” (John Gilbert and Renee Adoree), “The Gold Rush” (Charlie Chaplin), “The Merry Widow” (Mae Murray and John Gilbert), “Stella Dallas” (Belle Bennett and Ronald Colman), and “The Freshman” (Harold Lloyd).

1926

After I say I’m sorry. w., m., Walter Donaldson and Abe Lyman. Leo Feist, Inc., cop. 1926.


Baby face. w., m., Benny Davis and Harry Akst. Jerome H. Remick & Co., cop. 1926.

Because I love you. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1926.


Black eyes [Dark eyes]. Orch. composition. m., arranged by Harry Horlick and Gregory Stone. Carl Fischer, Inc., cop. 1926.


Breezin’ along with the breeze. w., m., Haven Gillespie, Seymour Simons and Richard A. Whiting. Jerome H. Remick & Co., cop. 1926.
MUSICAL-HISTORICAL

Bring back those minstrel days. w., Ballard MacDonald. m., Martin Broones. Shapiro, Bernstein & Co., Inc., cop. 1926.


Clap your hands (Oh, Kay!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1926.

Cossack love song (Song of the Flame). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Herbert Stothart and George Gershwin. Harms, Inc., cop. 1926.

Cross your heart (Queen High). w., B. G. DeSylva. m., Lewis E. Gensler. Harms, Inc., cop. 1926.


Do-do-do (Oh, Kay!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1926.

Everything's gonna be all right. w., m., Benny Davis and Harry Akst. Henry Waterson, Inc., cop. 1926.


Following the sun around (Rio Rita). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1926.

Gentlemen prefer blondes (Queen High). w., B. G. DeSylva. m., Lewis E. Gensler. Harms, Inc., cop. 1926.


The girl is you and the boy is me (George White's Scandals). w., B. G. DeSylva and Lew Brown. m., Ray Henderson. Harms, Inc., cop. 1926.

Hello, Aloha!—how are you? w., L. Wolfe Gilbert. m., Abel Baer. Leo Feist, Inc., cop. 1926.


Horses. w., m., Byron Gay and Richard A. Whiting. Leo Feist, Inc., cop. 1926.

CAVALCADE—Continued


I know that you know (Oh, Please!). w., Anne Caldwell. m., Vincent Youmans. Harms, Inc., cop. 1926.

In a little Spanish town. w., Sam M. Lewis and Joe Young. m., Mabel Wayne. Leo Feist, Inc., cop. 1926.


Katinka. w., Ben Russell. m., Henry Tobias. Leo Feist, Inc., cop. 1926.

The little white house—at the end of Honeymoon Lane (Honeymoon Lane). w., m., Eddie Dowling and James F. Henley. Shapiro, Bernstein & Co., Inc., cop. 1926.

Lonesome and sorry. w., m., Benny Davis and Con Conrad. Henry Waterson, Inc., cop. 1926.


Muddy water. w., Jo' Trent. m., Peter De Rose and Harry Richman. Broadway Music Corp., cop. 1926.


Poor papa—He's got nuthin' at all. w., Billy Rose. m., Harry Woods. Irving Berlin, Inc., cop. 1926.

The ranger's song (Rio Rita). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1926.


The sleigh. w., Ivor Tchervanow. m., Richard Kountz. G. Schirmer, Inc., cop. 1926.

Sleepy head. w., m., Benny Davis and Jesse Greer. Shapiro, Bernstein & Co., Inc., cop. 1926.

Someone to watch over me (Oh, Kay!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1926.


We'll have a kingdom (The Wild Rose). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Rudolf Friml. [Harms, Inc.], cop. 1926 by Arthur Hammerstein.

When day is done. w., Bud G. DeSylva. m., Robert Katscher. Harms, Inc., cop. 1924 by Wiener Boheme Verlag; cop. 1926 by Harms, Inc.

When the red, red robin comes bob, bobbin' along. w., m., Harry Woods. Irving Berlin, Inc., cop. 1926.

Where'd you get those eyes? w., m., Walter Donaldson. Leo Feist, Inc., cop. 1926.


The younger generation was referred to as "flaming youth."

For every 100 marriages there were 15 divorces, or a ratio of about seven to one.

Aimee Semple McPherson disappeared off a bathing beach and made headlines. Her temple meantime was packed.

Rudolph Valentino died, and a crowd of a dozen city blocks jammed traffic at the funeral.

Gertrude Ederle conquered the English Channel in 14 hrs., 31 mins.

Gene Tunney took Jack Dempsey's heavyweight crown after 10 rounds (decision) in Philadelphia. The gate was $1,900,000.

Chain stores grew by leaps and bounds. So did installment selling.

Nearly 2,000 persons died of poison liquor. Bootleg prices pegged Scotch at $48 a case; rye (very bad quality) $85; champagne (real) $95; beer (needle) $38.

The Black Bottom took its place alongside the Charleston.

Gilda Gray (in vaudeville) and Clara Bow (in the film "It") became symbols.

From out of the sea came a hurricane that blew a path of destruction across Florida and its thriving real estate developments. With the hurricane the Florida boom collapsed.

"Peaches" Browning sued E. W. Brown- ing for separation and the tabloid newspaper went to town.

 Phonograph records were an endless succession of hillbilly music.

Radio grew bigger and stouter. In November, the National Broadcasting Co. designated WEF and WJZ (both New York) as key stations for parallel chains, of which Merlin Hall Aylesworth was president. Meantime Washington, aware of the tremendous clamor for wavelengths, got ready to set up a Federal Radio Commission to put some order into the rising chaos.

It was clearly apparent that vaudeville was on the downgrade. Continuous vaudeville was virtually all that was left of the 40-year-old giant, and trade papers laid the blame on theatre owners who bought their entertainment by the can, and on vaudeville itself, which had failed to take cognizance of changing times.

Contract bridge began to edge out auction bridge.

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1927


At sundown. w., m., Walter Donaldson. Leo Feist, Inc., cop. 1927.

Away down south in heaven. w., Bud Green. m., Harry Warren. Shapiro, Bernstein & Co., Inc., cop. 1927.


By the bend of the river. w., Bernhard Haig. m., Clara Edwards. G. Schirmer, Inc., cop. 1927.


Can't help lovin' dat man (Show Boat). w., Oscar Hammerstein. 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1927.


Dear eyes that haunt me (The Circus Princess). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc., cop. 1926 by Emmerich Kalman, Julius Brammer & Alfred Grunewald; cop. 1927 by Harms, Inc.


Gid-ap, Garibaldi. w., Howard Johnson and Billy Moll. m., Harry Warren. Shapiro, Bernstein & Co., Inc., cop. 1927.


The house by the side of the road. w., Sam Walter Foss. m., Mrs. M. H. Gulesian. Boston: Oliver Ditson Co., cop. 1927.

I'm looking over a four leaf clover. w., Mort Dixon. m., Harry Woods. Jerome H. Remick & Co., cop. 1927.

I just roll along havin' my ups and downs. w., Jo' Trent. m., Peter DeRose. Irving Berlin, Inc., cop. 1927.

It was only a sun shower. w., Irving Kahal and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1927.


Just another day wasted away. w., m., Charles Tobias and Roy Turk. Shapiro, Bernstein & Co., Inc., cop. 1927.


Keep sweeping the cobwebs off the moon. w., Sam M. Lewis and Joe Young. m., Oscar Levant. Jerome H. Remick & Co., cop. 1927.

Let a smile be your umbrella on a rainy day. w., Irving Kahal and Frances Wheeler. m., Sammy Fain. Waterson, Berlin & Snyder Co., cop. 1927.


Lucky in love (Good News). w., m., Bud G. DeSylva, Lew Brown and Ray Hender-
MUSICAL-HISTORICAL

The song is ended—but the melody lingers on. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1927.

Soon (Strike Up the Band). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1927.

Strike up the band (Strike Up the Band). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1927.

'Swonderful (Funny Face). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1927.

There's a cradle in Caroline. w., Sam M. Lewis and Joe Young. m., Fred E. Ahlert. Waterson, Berlin & Snyder Co., cop. 1927.


Three shades of blue—(1) Indigo; (2) Alice Blue; (3) Heliotrope. Piano solo. w., Ferde Grofe. Paul Whiteman Publications, Inc., cop. 1927; assigned 1928 to Robbins Music Corp.


We two shall meet again (The Circus Princess). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc. cop. 1926 by Emmerich Kalman, Julius Brammer and Alfred Grunewald; cop. 1927 by Harms, Inc.


You are mine evermore (The Circus Princess). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc. cop. 1926 by Emmerich Kalman, Julius Brammer and Alfred Grunewald; cop. 1927 by Harms, Inc.

You don't like it—not much. w., m., Ned Miller, Art Kahn and Chester Cohn. Leo Feist, Inc., cop. 1927.

Charles A. Lindbergh, alone in his monoplane "Spirit of St. Louis," hopped off from Mineola, N. Y., on May 20 and reached Paris the next day. This was the headline event of the year, and when Lindbergh got back to New York to be welcomed by Mayor Walker and Governor Alfred E. Smith, the populace tore up close to 2,000 tons of ticker tape and telephone books for triumphal confetti.

Near riots developed in December, when Henry Ford finally put his long-awaited "Model A" on view. So many people crowded around show rooms to get a glimpse of the new car that the event virtually amounted to national bedlam.

The Ruth Snyder-Henry Judd Gray murder trial once more evoked heavy newspaper headlines. This pair confessed killing Mrs. Snyder's husband, Albert Snyder, art editor of "Motor Boating," and were executed at Sing Sing in January, 1928.

In Chicago, Jack Dempsey attempted to regain his lost crown via a second match with Gene Tunney. The latter got the decision after 10 rounds, and sport fans forever after discussed the pros and cons of the so-called "long count." This fight set an all-time gate in prizefight history—$2,650,000. Millions listened to the fight via radio, and compilations claim that five persons dropped dead of heart failure during the famed seventh round when Tunney fell to the canvas.

Babe Ruth hit 60 home runs for the Yankees, and slammed out two more during the world series against the Pirates.

Judge Lindsay advocated "companionate marriage."

The U. S. got another chain broadcasting system when Major Andrew White's Columbia Broadcasting System wired up a basic network of 16 stations.

"The Jazz Singer" (Al Jolson) film set up a milestone in film history. It contained dialogue with film, and "talkies" became a new screen designation.

Floods killed several hundred persons in the Mississippi Valley; a tornado claimed 87 victims at St. Louis; and in New England, disaster tolls rose by several more hundred when rains and floods washed out parts of Vermont.

The Cloche hat was the latest feminine headgear.

Film players and stars grew too numerous to mention. In addition to the eminently successful "Jazz Singer," such films as "Seventh Heaven" (Janet Gaynor and Charles Farrell), "The King of Kings" (De Mille production), and "The Patent Leather Kid" (Richard Barthelmess) brought millions of dollars to the box office.


Ruth Etting was singing in the "Follies" and Bing Crosby was part of Paul White man's aggregation.

1928


Carolina moon. w., m., Benny Davis and Joe Burke. Joe Morris Music Co., cop. 1928.

Chiquita. w., L. Wolfe Gilbert. m., Mabel Wayne. Leo Feist, Inc., cop. 1928.

C-o-n-s-t-a-n-t-i-n-o-p-o-l-e. w., m., Harry Carlton. DeSylva, Brown & Henderson, cop. 1928 by Lawrence Wright Music Co., Ltd., London; assigned 1928 to DeSylva, Brown & Henderson, Inc.


Feeling I'm falling (Treasure Girl). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1928.

A garden in the rain. w., James Dyrenforth. m., Carroll Gibbons. Gene Austin,


Get out and get under the moon. w., Charles Tobias and William Jerome. m., Larry Shay. Irving Berlin, Inc., cop. 1928.


Golden Gate. w., Billy Rose and Dave Dreyer. m., Al Jolson and Joseph Meyer. Irving Berlin, Inc., cop. 1928.


Happy Go Lucky Lane. w., Sam M. Lewis and Joe Young. m., Joseph Meyer. Jerome H. Remick & Co., cop. 1928.


I'm bringing a red, red rose (Whooppee). w., Gus Kahn. m., Walter Donaldson. Don-aldson, Douglas & Gumble, Inc., cop. 1928.


I can't give you anything but love (Blackbirds of 1928). w., Dorothy Fields. m., Jimmy McHugh. Jack Mills, Inc., cop. 1928.


I love to dunk a hunk of sponge cake. w., m., Clarence Gaskill. Water-son, Ber-lin & Snyder Co., cop. 1928.

I wanna be loved by you (Good Boy). w., Bert Kalmar. m., Herbert Stothart and Harry Ruby. Harms, Inc., cop. 1928.

I'll get by—as long as I have you. w., Roy Turk. m., Fred E. Ahlert. Irving Berlin, Inc., cop. 1928.

In a mist. Piano solo. m., Bix Beider-becke. Robbins Music Corp., cop. 1928.


Just like a melody out of the sky. w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1928.


Laugh! clown, laugh! w., Sam M. Lewis and Joe Young. m., Ted Fiorito. Remick Music Corp., cop. 1928.


Lonesome in the moonlight. w., Benee Russell. m., Abel Baer. Leo Feist, Inc., cop. 1928.


Lover, come back to me (The New Moon). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1928.


Automobile production now crossed the 4,000,000 per year mark.

Marathon dancers still wearily dragged themselves across dance floors.

C. C. Pyle launched his "Bunion Derby."

Flagpole sitting was the latest addition to the craze for producing records of some sort. With it, the name of Shipwreck Kelly bounced into headlines.

The stock market was climbing to astronomical highs.

"Peaches" Browning appeared in vaudeville.

Mae West was playing in "Diamond Lil."

Greta Garbo was in her sixth Hollywood year, and well established as a star.

Plays of the year included "The Front Page" (Hecht and MacArthur, authors), "Strange Interlude" (Eugene O'Neill, author), "New Moon" and "Whoopie."

"The Singing Fool" (Al Jolson) set film box office records never before approached by anything.

1929


Beside an open fireplace. w., m., Paul Denniker and Will Osborne. Santly Bros., Inc., cop. 1929.

Can't we be friends (The Little Show). w., Paul James. m., Kay Swift. Harms, Inc., cop. 1929.


Canto Siboney. w., m., Ernesto Lecuona. Havana, Cuba: Agencia Internacional de Propiedad Intelectual, cop. 1929 by Ernesto Lecuona.

Cross your fingers (Sons o' Guns).  w., m., Arthur Swanstrom, Benny Davis and J. Fred Coots. Davis, Coots & Engel, Inc., cop. 1929.


Don't ever leave me (Sweet Adeline).  w., Oscar Hammerstein, 2nd.  m., Jerome Kern. T. B. Harms Co., cop. 1929.


Ev'ry day away from you.  w., Charles Tobias. Shapiro, Bernstein & Co., Inc., cop. 1929.


Head low.  w., Willard Robison.  m., Frank Skinner. San Francisco: Villa Moret, Inc., cop. 1929.

Here am I (Sweet Adeline).  w., Oscar Hammerstein, 2nd.  m., Jerome Kern. T. B. Harms Co., cop. 1929.

I don't want your kisses (film: So This Is College).  w., Fred Fisher and M. M. Broones. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Music Corp.; assigned 1929 to Robbins Music Corp.

I got a "code" in my "dose"—cold in my nose.  w., m., Arthur Fields, Fred Hall and Billy Rose. Santly Bros., cop. 1929.

I've got a feeling I'm falling.  w., Billy Rose.  m., Harry Link and Thomas Waller. Santly Bros., cop. 1929.


A little kiss each morning—a little kiss each night (film: The Vagabond Lover).  w., m., Harry Woods. Harms, Inc., cop. 1929.

Liza (Show Girl).  w., m., Gus Kahn and Ira Gershwin.  m., George Gershwin. New World Music Corp., cop. 1929.


My kinda love.  w., Jo' Trent.  m., Louis Alter. Robbins Music Corp., cop. 1929.


Satisfied!  w., Irving Caesar.  m., Cliff Friend. Leo Feist, Inc., cop. 1929.


She's such a comfort to me (Wake Up and Dream).  w., m., Cole Porter. Harms, Inc., cop. 1929.


Song of the bayou. Piano solo. m., Rube Bloom. Leo Feist, Inc., cop. 1929.


Wedding bells are breaking up that old gang of mine. w., Irving Kahal and Willie Raskin. m., Sammy Fain. Waterson, Berlin & Snyder Co., cop. 1929.


When I'm looking at you (film: The Rogue Song). w., Clifford Grey. m., Herbert Stothart. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.


When the organ played at twilight. w., Raymond Wallace. m., James Campbell and Reginald Connelly. Santly Bros., cop. 1929 by Campbell, Connelly & Co., Ltd., London; assigned 1930 to Santly Bros.


Why was I born (Sweet Adeline). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1929.


You do something to me (Fifty Million Frenchmen). w., m., Cole Porter. Harms, Inc., cop. 1929.


Herbert Clark Hoover was inaugurated president after defeating Alfred E. Smith in the election.
Automobile production was now up to 4,800,000. Over 122,000,000,000 cigarettes were produced.

Broadway—the Great White Way—had $15,000,000 worth of advertising strung along it in paint and lights.

By September, stock market sales already were over 731,000,000 shares as opposed to 500,000,000 in 1928 and 367,000,000 in 1927 for a comparable time period. A 4,000,000 share day was nothing. Stocks selling anywhere between $200 and $350 per share were not uncommon.

One month later the market started to break, and finally at the end of October it took a terrific tumble. Over 16,400,000 shares changed hands in a single day’s selling rush, the ticker barely caught up with transactions by nightfall, and some stocks plunged over 35 points in a day. By the end of the year $15,000,000,000 had vanished into thin air, and by the end of 1931 this figure had increased to $50,000,000,000. It was testified that 25,000,000 persons had been affected by this financial disaster—the twenty-fifth in U. S. history since 1790, and by all odds the most violent and protracted.

The Teapot Dome oil scandals came to a close with convictions meted out by the Supreme Court.

Commander Richard E. Byrd flew over the South Pole.

In Chicago, gangsterism reached its height when seven of the O’Banions were mowed down by machine guns (St. Valentine’s Day massacre).

The legitimate theatre season lapsed, and “talkies” got much of the blame. “Sons o’ Guns,” “50,000,000 Frenchmen,” “Berkeley Square” and “Journey’s End,” however, were hits.

Vaudeville was distinctly a minor theatrical item by now.

Edgar Bergen was advertising that he was signed up with RKO, but his ads had nary a mention of Charlie McCarthy.


Not one of them was a silent picture.

Lists of stars included Maurice Chevalier, William Powell, Gary Cooper, Nancy Carroll, George Arliss, Ann Harding, Constance Bennett, Joe E. Brown, Billie Dove and Irene Bordoni.

1930

All the king’s horses (Three’s a Crowd). w., m., Alex Wilder, Edward Brandt and Howard Dietz. Harms, Inc., cop. 1930.


Bidin’ my time (Girl Crazy). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1930.


Blue again. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1930 by Metro-Goldwyn-Mayer Corp.

Blue is the night (film: Their Own Desire). w., m., Fred Fisher. Robbins Music Corp., cop. 1930 by Metro-Goldwyn-Mayer Music Corp.; assigned 1930 to Robbins Music Corp.

Can this be love (Fine and Dandy). w., Paul James. m., Kay Swift. Harms, Inc., cop. 1930.

Cheerful little earful (Sweet and Low). w., Ira Gershwin and Billy Rose. m., Harry Warren. Remick Music Corp., cop. 1930.

Come out of the kitchen, Mary Ann. w., m., James Kendis and Charles Bayha. Kendis Music Corp., cop. 1930.


Dancing on the ceiling. w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1930; cop. 1931 by Rodart Music Corp.

Dancing with tears in my eyes. w., Al Dubin. m., Joe Burke. M. Witmark & Sons, cop. 1930.

Embraceable you (Girl Crazy). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1930.


Fine and dandy (Fine and Dandy). w.,


Get happy. w., Ted Koehler. m., Harold Arlen. Remick Music Corp., cop. 1930.


Hangin’ on the garden gate. w., Gus Kahn. m., Ted Fiorito. M. Witmark & Sons, cop. 1930.

I'm yours (film: Leave It To Lester). w., E. Y. Harburg. m., John W. Green. Famous Music Corp., cop. 1930.

I got rhythm (Girl Crazy). w., Ira Gershwin. m., George Gershwin. New World Music Corp. cop. 1930.

If I were king (film: If I Were King). w., Leo Dubin. m., Newell Chase and Sam Coslow. Spier & Coslow, Inc., cop. 1930 by Famous Music Corp.

It happened in Monterey (film: King of Jazz). w., William Rose. m., Mabel Wayne. Leo Feist, Inc., cop. 1930.

The kiss waltz. w., Al Dubin. m., Joe Burke. M. Witmark & Sons, cop. 1930.

Lady play your mandolin. w., Irving Caesar. m., Oscar Levant. Harms, Inc., cop. 1930.

Lazy Lou’isiana moon. w. m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1930.


Moonlight on the Colorado. w., Billy Moll. m., Robert A. King. Shapiro, Bernstein & Co., Inc., cop. 1930.


Overnight (Sweet and Low). w., Billy Rose and Charlotte Kent. m., Louis Alter. Robbins Music Corp., cop. 1930 by William Rose, Inc.


Roses are forget-me-nots. w., m., Al Hoffman. Charles O'Flynn and Will Osborne. M. Witmark & Sons, cop. 1930.


The waltz you saved for me. w., Gus Kahn. m., Wayne King and Emil Flindt. Leo Feist, Inc., cop. 1930.

What is this thing called love (Wake Up and Dream). w., m., Cole Porter. Harms, Inc., cop. 1930.


Would you like to take a walk (Sweet
MUSICAL-HISTORICAL


Financial gloom kept spreading. Toward the end of the year, authorities closed the Bank of the United States in New York City and again the blackness increased. Night clubs were hard hit, and—among other businesses—the music publishing industry started to slide rapidly.

As the depression grew deeper, women's skirts grew longer. Hood hats were now the fashion.

Some 30,000 miniature golf courses sprang up overnight.

The population of the U. S. numbered 122,775,000, or 41 per square mile. The center of population was three miles northeast of Linton, Indiana, and there still remained 332,000 Indians.

Bootleg liquor prices were high. American Bourbon sold for $100 per case; Canadian, $150; gin, $35 and $50; champagne, $110; Scotch, $110, and cordials, $120.

To Col. and Mrs. Charles A. Lindbergh was born a son, Charles Augustus Lindbergh, Jr.

The play "Green Pastures" began its run of 600 odd performances. Other hits: "Grand Hotel," "Lysistrata," and "Once in a Lifetime."

The ranking money-making films included "Anna Christie" (Greta Garbo), "Blushing Brides" (Joan Crawford), "Caught Short!" (Marie Dressler and Polly Moran), "Common Clay" (Constance Bennett), "Divorce" (Norma Shearer), and "Love Parade" (Maurice Chevalier). Jean Harlow and platinum blonde hair were emphasized in the film "Hell's Angels."

1931

All of me. w., m., Seymour Simons and Gerald Marks. Irving Berlin, Inc., cop. 1931.


By the river of Sainte Marie. w., Edgar Leslie. m., Harry Warren. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.


I found a million dollar baby—in a five and ten cent store (Billy Rose's Crazy Quilt). w., Billy Rose and Mort Dixon. m., Harry Warren. Remick Music Corp., cop. 1931.


I love a parade. w., Ted Koehler. m., Harold Arlen. Harms, Inc., cop. 1931.


Jazz nocturne. Piano solo. m., Dana Suesse. Famous Music Corp., cop. 1931.

Life is just a bowl of cherries. (George
CAVALCADE—Continued


Love is sweeping the country (Of Thee I Sing). w., m., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1931.


The night was made for love (The Cat and the Fiddle). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1931 by Jerome Kern.


Out of nowhere. w., Edward Heyman. m., John W. Green. Famous Music Corp., cop. 1931.


River, stay 'way from my door. w., Mort Dixon. m., Harry Woods. Shapiro, Bernstein & Co., Inc., cop. 1931.

Running between the rain-drops. w., James Dyrenforth. m., Carroll Gibbons. Santly Bros., Inc., cop. 1931.

She didn’t say “yes” (The Cat and the Fiddle). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1931 by Jerome Kern.


Sweet and lovely. w., m., Gus Arnheim, Harry Tobias and Jules Lemare. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.


Till the real thing comes along (Rhapsody in Black). w., Mann Holiner. m., Alberta Nichols. Shapiro, Bernstein & Co., Inc., cop. 1931.


When I take my sugar to tea. w., m., Sammy Fain, Irving Kahal and Pierre Norman. Famous Music Corp., cop. 1931.

When the moon comes over the mountain. w., m., Kate Smith, Harry Woods and Howard Johnson. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

When Yuba plays the rumba on the tuba (The Third Little Show). w., m., Herman Hupfeld. Harms, Inc., cop. 1931.

Where the blue of the night meets the gold of the day. w., m., Roy Turk, Bing Crosby and Fred E. Ahlert. DeSylva, Brown & Henderson, Inc., cop. 1931.

White hearts are singing (film: Smiling Lieutenant). w., Clifford Grey. m., Oscar Strauss. Famous Music Corp., cop. 1931.


You didn’t have to tell me—I knew it all the time. w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1931.


Even bootleg liquor sales fell off and prices went down with the depression now in force. "Variety" said that in the past three years only three new millionaires had been created in the entertainment business. They were Rudy Vallee, Amos 'n Andy, and Maurice Chevalier.

Radio, however, continued to grow. NBC in this year sold $25,607,000 worth of time, while CBS grossed $11,695,000. Amos 'n Andy were beyond all dispute the most-listened-to entertainment on the airwaves, and undoubtedly boosted the listening audience as no program, either before or after, ever has.

The nation played bridge and more bridge. Culbertson and Lenz were the focal points for argument and tournaments. "Ballyhoo," the magazine, mocked advertising and built enormous circulation over night.

Henry Ford produced his 20,000,000th automobile.

Wiley Post and Harold Gatty, in the monoplane "Winnie Mae," circumnavigated the globe, via the northern route (15,500 miles), in 8 days, 15 hrs., 51 mins.

President Hoover negotiated a moratorium on inter-governmental debts.

Jack (Legs) Diamond was killed in Albany, N. Y., the day after he was acquitted of kidnapping charges.

Women wore stockings of transparent mesh, and the Empress Eugenie hat was the latest rage.

Best money-makers of the year in films were: "Cimarron" (Irene Dunne, Richard Dix), "Daddy Long Legs" (Janet Gaynor, Warner Baxter), "Little Caesar" (Edward G. Robinson), "Min and Bill" (Marie Dressler, Wallace Beery), "The Smiling Lieutenant" (Maurice Chevalier), and "Trader Horn."


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1932


How deep is the ocean. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1932.


Just because you're you. w., m., Cliff Friend. Olman Music Corp., cop. 1932.

Let's have another cup o' coffee (Face the Music). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1932.

Let's put out the lights. w., m., Herman Hupfeld. Harms, Inc., cop. 1932.


Lullaby of the leaves. w., Joe Young. m., Bernice Petkere. Irving Berlin, Inc., cop. 1932.


Play, fiddle, play. w., m., Jack Lawrence. m., Emery Deutsch and Arthur Altman. Edw. B. Marks Music Corp., cop. 1932.


The song is you (Music in the Air). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1932 by Jerome Kern.


Wintergreen for president (Of Thee I Sing). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1932.


On the 1st of March, Charles Augustus Lindbergh, Jr., aged 19 months, was kidnapped, and his lifeless body was discovered 10 weeks later. John F. Condon paid $50,000 for Lindbergh in what was supposed to be ransom money; and Mrs. Evelyn Walsh McLean paid Gaston B. Means $100,000 on his promise to restore the baby. Means was sent to prison, and Bruno Richard Hauptmann was, in 1938, executed for the Lindbergh crime.

James J. Walker resigned as mayor of New York City after removal proceedings instituted by Samuel Seabury, counsel for the legislative committee.

Samuel Insull went to Athens, leaving his once great utility empire.

The Bonus Army camped in the mud flats near Washington, D. C.

Jack Sharkey became heavyweight champion by beating Max Schmeling in 15 rounds in New York.

The Radio City Music Hall opened in December, emphasizing the colossal Rockefeller real estate development.

In the film houses, the dual bill got started. Marie Dressler was rated the best box office draw.

1933

After all you're all I'm after (She Loves Me Not). w., Edward Heyman. m., Arthur Schwartz. Harms, Inc., cop. 1933.


Annie doesn't live here anymore. w., Joe Young and Johnny Burke. m., Harold Spina. Irving Berlin, Inc., cop. 1933.


Don't blame me. w., m., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.


Everything I have is yours (film: Dancing Lady). w., Harold Adamson. m., Burton Lane. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.


The gold diggers' song—We're in the money (Gold Diggers of 1933). w., m., Harry Warren. Remick Music Corp., cop. 1933 by M. Witmark & Sons.


Hey! young fella (Radio City's Music

I cover the waterfront. w., Edward Heyman. m., John W. Green. Harms, Inc., cop. 1933.


The last round-up. w., m., Billy Hill. Shapiro, Bernstein & Co., cop. 1933.


Let 'em eat cake (Let 'em Eat Cake). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1933.


Love is the sweetest thing. w., m., Ray Noble. Harms, Inc., cop. 1932 by Francis, Day & Hunter, ltd., London; cop. 1933 by Harms, Inc.


Lovely. w., Edgar Leslie. m., Fred E. Ahlert. T. B. Harms Co., cop. 1933.

Lover. w., Lorenz Hart. m., Richard Rodgers. Famous Music Corp., cop. 1933.

Mine (Let 'em Eat Cake). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1933.


My moonlight madonna. w., Paul Francis Webster. m., adapted from Zdenko Fibich's "Poem" by William Scotti. Carl Fischer, Inc., cop. 1933.

Not for all the rice in China (As Thousands Cheer). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1933.

The old spinning wheel. w., m., Billy Hill. Shapiro, Bernstein & Co., Inc., cop. 1933.


Stormy weather—Keeps rainin' all the time. w., Ted Koehler. m., Harold Arlen. Mills Music, Inc., cop. 1933.


The touch of your hand (Roberta). w., Otto Harbach. m., Jerome Kern. T. B. Harms co., cop. 1933 by Jerome Kern.

Two tickets to Georgia. w., m., Joe Young. m., Charles Tobias and J. Fred Coots. Irving Berlin, Inc., cop. 1933.


Without that certain thing. w., m., Max and Harry Nesbitt. T. B. Harms Co., cop. 1933 by Irwin Dash Music Co., Ltd., London.


You have taken my heart. w., John Mercer. m., Gordon Jenkins. Santly Bros., Inc., cop. 1933.
MUSICAL-HISTORICAL CAVALCADE—Continued

Headline sensation for a few weeks: Howard Scott and “technocracy.” Franklin Delano Roosevelt and John Nance Garner were inaugurated as president and vice-president. In February bank holidays were generally declared throughout the nation, following the example of Michigan, where Gov. W. A. Comstock had ordered all banks closed for eight days. In a month most of the nation’s banks had reopened. “Hoarded gold” was ferreted out, and a ban on gold exports imposed. The U. S. recognized Russia. NRA, under Gen. Hugh Johnson, was set up. 

Beer—3.2%—became legal following revisions of the Volstead Act, and in December prohibition was over following adoption of the 21st Amendment (repealing the 18th) by 37 states. Primo Carnera knocked out Jack Sharkey in six rounds in New York to become world’s heavyweight champion. The gate was less than $200,000.

Wiley Post again circumnavigated the globe in his monoplane “Winnie Mae.” This time he did it alone, in 7 days, 18 hrs., 49⅞ mins. In Chicago, the Century of Progress opened. Sally Rand, fan dancing, and the “Streets of Paris” got a lot of newspaper (and audience) attention.

During a thunderstorm the U. S. Navy dirigible “Akron” crashed off Barnegat Light, N. J. 73 lives were lost. Kidnappings were in the headlines continuously.

In December “Tobacco Road” was put on the stage in New York, where it still remains after almost five years. Money-making films of the year included “She Done Him Wrong” (Mae West), “Tugboat Annie” (Marie Dressler and Wallace Beery), “Goldiggers” (Dick Powel, Ruby Keeler, Joan Blondell and Warren William), “42nd St.” (Warner Baxter, Bebe Daniels, George Brent and Ruby Keeler), “Little Women” (Katherine Hepburn), and “State Fair” (Janet Gaynor, Will Rogers and Lew Ayres).

1934


Be still, my heart. w., m., Allan Flynn and Jack Egan. Broadway Music Corp., cop. 1934.

The beat of my heart. w., Johnny Burke. m., Harold Spina. Irving Berlin, Inc., cop. 1934.


The champagne waltz. w., m., Con Conrad, Ben Oakland and Milton Drake. Famous Music Corp. cop. 1934.

Cocktails for two (film: Murder at the Vanities). w., m., Arthur Johnston and Sam Coslow. Famous Music Corp. cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to Famous Music Corp.


Fun to be fooled (Life Begins at 8:40). w., Ira Gershwin and E. Y. Harburg. m., Harold Arlen. Harms, Inc., cop. 1934.


Got the jitters. w., Billy Rose and Paul Francis Webster. m., John Jacob Loeb. Kelt-Engel, Inc., cop. 1934.


If there is someone lovelier than you (Revenge with Music). w., Howard Dietz.


Let's take a walk around the block (Life Begins at 8:40). w., Ira Gershwin and E. Y. Harburg. m., Harold Arlen. Harms, Inc., cop. 1934.

Little man, you've had a busy day. w., Maurice Sigler and Al Hoffman. m., Mabel Wayne. T. B. Harms Co., cop. 1934.


Love in bloom (film: She Loves Me Not). w., m., Leo Robin and Ralph Rainger. Famous Music Corp., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to Famous Music Corp.


Mr. and Mrs. is the name (film: Flirtation Walk). w., Morton Dixon. m., Allie Wrubel. M. Witmark & Sons, cop. 1934.

The moon was yellow. w., Edgar Leslie. m., Fred E. Ahlert. Donaldson, Douglas & Gumble, Inc., cop. 1934.


No! no! a thousand times no!! w., m., Al Sherman, Al Lewis and Abner Silver. Leo Feist, Inc., cop. 1934.


An old water mill. w., m., Charles Tobias, Jack Scholl and Murray Mencher. Leo Feist, Inc., cop. 1934.


Song of the blacksmith. w., Peter DeRose and Al Stillman. Famous Music Corp., cop. 1934.


Thank you for a lovely evening. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer Corp.; assigned 1934 to Robbins Music Corp.

There goes my heart. w., Benny Davis. m., Abner Silver. Leo Feist, Inc., cop. 1934.


You oughta be in pictures. w., Edward Heyman. m., Dana Suesse. Harms, Inc., cop. 1934.

President Roosevelt's "fireside chats" (begun in 1933) were radio high spots.

The birth of the Dionne quintuplets stirred the U. S., while in pictures Shirley Temple was rapidly on the upbeat.

More kidnappings occurred. The G-men shot and killed John Dillinger. Clyde Barrow and Bonnie Parker, his cigar-smoking girl companion, were shot and killed by officers of the law. Charles (Pretty Boy) Floyd was shot and killed by U. S. officers.

Max Baer knocked out Primo Carnera in 11 rounds in New York to become heavyweight champion.
CAVALCADE—Continued

1935


From the top of your head to the tip of your toes (film: Two for Tonight). w., Mack Gordon. m., Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp.; assigned 1935 to Crawford Music Corp.


I'm building up to an awful let-down. w., Johnny Mercer. m., Fred Astaire. Irving Berlin, Inc., cop. 1935.

I'm gonna sit right down and write myself a letter. w., Joe Young. m., Fred E. Ahlert. Crawford Music Corp., cop. 1935.

I'm in the mood for love (film: Every Night at Eight). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.


Isn't this a lovely day—to be caught in the rain (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.


Life is a song. w., Joe Young. m., Fred E. Ahlert. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp.; assigned 1935 to Robbins Music Corp.

The little things you used to do (film: Go
CAVALCADE—Continued


Please believe me. w., Larry Yoell. m., Al Jacobs. San Francisco: Sherman, Clay & Co., cop. 1935.

Red sails in the sunset. w., Jimmy Kennedy. m., Hugh Williams (Will Grosz). Shapiro, Bernstein & Co., Inc., cop. 1935 by The Peter Maurice Music Co., Ltd., London; assigned to Shapiro, Bernstein & Co., Inc.


Sing an old fashioned song to a young sophisticated lady. w., Joe Young. m., Fred E. Ahlert. Crawford Music Corp., cop. 1935.


This time it's love. w., Sam M. Lewis. m., J. Fred Coots. Leo Feist, Inc., cop. 1935.


MUSICAL-HISTORICAL  CAVALCADE—Continued


In New York's 52nd St. night club district, connoisseurs became excited over swing music. "What is it?" asked the public. Most practitioners couldn't define it.

The night club business was definitely improved, and the trend in this type of entertainment went Gallic.

Nearly $5,000,000,000 were appropriated for work relief. The public debt stood at $28,700,000,000, or $225.71 per capita.

James J. Braddock won a 15-round decision and the heavyweight title from Max Baer in New York.

Everybody talked about the G-men. Hats like inverted peach baskets were the latest thing.

Will Rogers and Wiley Post were killed when Post's plane crashed in a fog near Point Barrow, Alaska.

Leading box office films included: "Mud-unity on the Bounty" (Clark Gable, Charles Laughton and Franchot Tone), "Top Hat" (Fred Astaire and Ginger Rogers), "David Copperfield" (Freddie Bartholomew, W. C. Fields and Lionel Barrymore), "Lives of a Bengal Lancer" (Gary Cooper), "China Seas" (Clark Gable, Jean Harlow and Wallace Beery), "Curly Top" (Shirley Temple), and "G Men" (James Cagney, Margaret Lindsay, Ann Dvorak and Robert Armstrong).


CAVALCADE MUSICAL NUMBERS BY TITLE

A
About a quarter to nine................. 1935
Absence makes the heart grow fonder...... 1901
Absents ..................................... 1899
Absinthe frappe............................ 1904
Accent on youth............................ 1935
Actions speak louder than words........ 1891
Adams and liberty.......................... [1798]
After all that I've been to you............ 1912
After all you are all I'm after............ 1933
After I say I'm sorry...................... 1926
After the ball.............................. 1892
After the roses have faded away........... 1914
After you're gone.......................... 1918
Aggravatin' papa............................ 1922
Ah, but is it love........................... 1933
Ah! sweet mystery of life................ 1910
Ain't it a shame............................ 1922
Ain't it funny what a difference just a few hours make.............. 1903
Ain't misbehavin'........................... 1929
Ain't we got fun............................ 1921
Airy, fairy Lillian......................... 1894
Al fresco................................... 1904
Alabama blossoms, The..................... 1874
Alabama bound............................. 1925
Alexander, don't you love your baby no more.............. 1904
Alexander's ragtime band.................. 1911
Alice blue gown. See In my sweet little Alice blue gown............. 1919
Alice, where art thou..................... 1861

All aboard for Blanket Bay................ 1910
All alone................................... 1911
All alone................................... 1924
All alone Monday......................... 1926
All coons look alike to me............... 1896
All for you................................ 1915
All I do is dream of you................... 1934
All in down and out...................... 1906
All of God's children got shoes. See
      Heav'n, heav'n.......................... 1921
All of me.................................. 1931
All over nothing at all................... 1922
All quiet along the Potomac tonight..... 1864
All she'd say was "Umh hum".............. 1920
All that I ask of you is love............ 1910
All the king's horses..................... 1930
All the Quakers are shoulder shakers—
      down in Quaker Town.................. 1919
All the way my Saviour leads me........... 1875
All the world will be jealous of me...... 1917
All through the night..................... 1934
Allah's holiday............................ 1916
Alma where do you live?.................. 1910
Alone....................................... 1935
Alone together............................ 1932
Along the rocky road to Dublin........... 1915
Alphonse and Gaston. See Pardon me, my dear Alphonse, after you, my dear Gaston............... 1902
Als die alte Mutter. See Songs my mother taught me.................. [1880]
Alt Wien................................... 1920

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MUSICAL CROSS-INDEX—Continued

Always .............................................. 1925
Always in the way .............................. 1903
Always leave them laughing when you say good-bye .............................. 1903
Always take mother's advice .............. 1884
Am I blue ............................................ 1929
Amapola .............................................. 1924
America .............................................. [1832]
America, I love you ......................... 1915
America, the beautiful ...................... 1895
American star, The .......................... 1900
Among my souvenirs ....................... 1927
Amorous goldfish, The ..................... 1897
L'amour-toujours-l'amour ................. 1922
An der schoenen blauen Donau. See The Blue Danube ........................ [1867]
Anchors aweigh ................................. 1906
And he'd say Oo-la la! wee-gee ........... 1919
And the green grass grew all around .... 1912
Angel and the child, The .................. 1872
Angel Gabriel ..................................... 1875
Angela mia .......................................... 1928
Angel's serenade ............................... 1867
Angels meet me at the cross roads ....... 1875
Angelus, The ..................................... 1913
Annabelle .......................................... 1923
Annie doesn't live here anymore ....... 1933
Annie Laurie ....................................... 1838
Annie Lisle ........................................ 1860
Answer, The ...................................... 1921
Any little girl, that's a nice little girl, is the right little girl for me ......... 1910
Any old place I can hang my hat is home sweet home to me ..................... 1901
Anything goes .................................... 1934
April in Paris ...................................... 1932
April showers .................................... 1921
Araby ............................................... 1915
Aren't we all ...................................... 1929
Are you lonesome tonight .................. 1927
Armorer's song .................................. 1891
Arrah, go on, I'm gonna go back to Oregon ............................................ 1916
Arrah wanna ....................................... 1906
Arrow and the song, The ................... 1856
Artaxerxes Before 1800 .................... 1880
As deep as the deep blue sea ............. 1910
As long as the shamrock grows green .... 1912
As long as the world rolls on ............ 1907
Asia .................................................. 1913
Ask her while the band is playing ...... 1908
Ask the man in the moon .................... 1891
Asleep in the deep ............................. 1897
At a Georgia camp meeting ............... 1897
At a Mississippi cabaret ................. 1914
At dawning ....................................... 1906
At midnight on my pillow lying ......... 1886
At sundown ........................................ 1927
At the cross ...................................... 1885
At the Devil's ball ............................ 1912
At the end of a beautiful day ............. 1916
Au revoir, but not good-bye, soldier boy ............................................. 1917
Auf Flügeln des Gesanges. See on wings of song .................................. [1837]
Auf Wiedershehn ................................ 1915
Aufforderung zum Tanze. See Invita-
tion to the dance ............................... [1821]
Auld Robin Gray .................................. [1780]
Avalon ............................................. 1920
Avalon Town ...................................... 1928
Away down south in heaven ................ 1927

B

Babes in the wood ............................ 1915
Babies on our block, The .................. 1879
Baby face ........................................ 1926
Baby Rose ....................................... 1911
Baby shoes ....................................... 1916
Baby, take a bow ............................... 1934
Babylon is fallen ............................... 1863
Baby's prayer .................................... 1898
Back, back, back to Baltimore .......... 1904
Back home again in Indiana. See In-
diana ................................................ 1917
Back home in Tennessee .................... 1915
Back in your own back yard ............... 1928
Back to the Carolina you love .......... 1914
Il bacio ............................................ 1859
Badinage .......................................... 1897
Bagdad (Lady of the Slipper) ............ 1912
Bagdad (Sinbad) ............................... 1918
Bagdad ............................................. 1924
Bag of chicken pie ........................... 1906
Balm of Gilead ................................. 1861
Ram, bam, bamby shore .................... 1925
Bambalina ......................................... 1923
Band played on, The ....................... 1895
Bandana days .................................... 1921
Bandana land ..................................... 1905
Barney Google ................................... 1923
Barnum had the right idea ................ 1911
Battle cry of freedom, The ............... 1863
Battle hymn of the republic .............. 1862
Battle of Prague, The ....................... [1793]
Battle of the Wabash, The ............... [1811 or 12]
Be my little baby bumble bee .......... 1912
Be still, my heart .............................. 1934
Beale Street blues ............................ 1917
Beans! beans!! beans!!! ..................... 1912
Beat of my heart, The ...................... 1934
Beautiful bird, sing on ..................... 1867
Beautiful dreamer ............................ 1864
Beautiful eyes ................................... 1909
Beautiful isle of somewhere ............. 1897
Beautiful isle of the sea ................... 1885
Beautiful lady in blue ....................... 1935
Beautiful Ohio .................................. 1918
Because (Bowers) ............................. 1898
Because (d'Hardehot) ....................... 1902
Because I'm married now ................. 1907
Because I love you ............................ 1926
Because you're you ............................ 1906
Bedelia ............................................ 1903
Begin the beguine ............................. 1935

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Believe me if all those endearing young charms. 1808
Belle of Avenoo A, The 1895
Belle of Mohawk vale, The. See Bonny Eloise 1858
Bells of St. Mary's, The 1917
Beloved, it is morn 1896
Ben Bolt 1848
Ben Hur chariot race 1899
Bench in the park, A 1930
Bend down, sister 1931
Beside a babbling brook 1923
Beside an open fireplace 1929
Bess, you is my woman 1935
Best I get is much obliged to you, The 1907
Best things in life are free, The 1927
Between the devil and the deep blue sea 1931
Beware (Moulton) 1865
Beware (Hatton) 1871
Beyond the blue horizon 1930
Bidin' my time 1930
Bis bass viol 1910
Big brown bear, The 1919
Bill 1927
Bill Bailey, won't you please come home? 1902
Bing! bang! bang 'em on the Rhine 1918
Bird in a gilded cage, A 1900
Bird on Nellie's hat, The 1906
Birds in the night 1869
Birth of passion, The 1910
Birth of the blues, The 1926
Birthday, A 1909
Birthday of a king, The 1890
Black bottom 1926
Black eyes 1926
Blaze away 1901
Bl-nd and p-g spells blind pig 1908
Blind boy, The 1842
Blind ploughman, The 1913
Blind is on the rye, The 1932
Blow, Gabriel, blow 1934
Blow the smoke away 1906
Blue again 1930
Blue and the gray, The 1900
Blue bell 1904
Blue is the night 1930
Blue Junita, The 1844
Blue room, The 1926
Blue skies 1927
Body and soul 1930
Bon bon buddy 1907
Bonnie blue flag, The 1862
Bonnie Eloise 1858
Boston patriotic song, The. See Adams and liberty 1798
Boulevard of broken dreams, The 1933
Bowery, The 1892
Bowl of roses, A 1905
Boy guessed right, The 1898
Boyston 1832
Boys are coming home today, The 1903
Break the news to mother 1897
Breezin' along with the breeze 1926
Bridge, The (Carew) 1867
Bridge, The (Lindsay) 1857
Bridge of sighs, The 1900
Bright eyes 1920
Brighten the corner where you are 1913
Bring back my daddy to me 1917
Bring back my golden dreams 1911
Bring back those minstrel days 1926
Bring me a rose (The Arcadians) 1909
Bring me a rose 1916
Broadway rhythm 1935
Broadway Rose 1920
Broken hearted 1927
Brother, can you spare a dime 1932
Brown bird singing, A 1922
Brown eyes—why are you blue 1925
Brown October ale 1891
Bubble, The 1913
Budweiser's a friend of mine 1907
Burning of Rome, The 1903
Button up your overcoat 1928
By a fireside 1932
By a waterfall (Footlight Parade) 1933
By a waterfall. See Just a cottage small by a waterfall 1925
By heck 1915
By the beautiful sea 1914
By the bend of the river 1927
By the light of the silvery moon 1909
By the river of Sainte Marie 1931
By the sad sea waves 1895
By the Saskatchewan 1910
By the waters of the Minnetonka 1921
Bye and bye 1925
Bye bye blackbird 1926

C
California, here I come 1924
Call me up some rainy afternoon 1910
Calling to her boy just once again 1900
Calm as the night. See Still as the night 1885?
De Camptown races 1850
Canadian capers 1915
Can't help lovin' dat man 1927
Can't we be friends 1929
Can't yo heah me callin', Caroline 1914
Can't you take it back, and change it for a boy? 1911
Can't you understand 1929
Can this be love 1930
Cantique de Noel. See Christmas song 1858
Canto Siboney 1929
Cape Ann 1842
Captain Jinks of the horse marines 1868
Capitan, El 1896
Caprice viennois 1910
Carioca 1933
Carolina on the morning 1922
Carolina moon 1928
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>Carolina sunshine</td>
<td>1919</td>
</tr>
<tr>
<td>Carrie</td>
<td>1909</td>
</tr>
<tr>
<td>Carrie marry Harry. See Carrie (1909)</td>
<td></td>
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<tr>
<td>Carrier dove, The</td>
<td>1841</td>
</tr>
<tr>
<td>Carry me back to old Virginny</td>
<td>1878</td>
</tr>
<tr>
<td>Carry me back to Tennessee. See Ellie Rhee (1865)</td>
<td></td>
</tr>
<tr>
<td>Casey Jones</td>
<td>1909</td>
</tr>
<tr>
<td>Castle of dreams</td>
<td>1919</td>
</tr>
<tr>
<td>Cat came back, The</td>
<td>1893</td>
</tr>
<tr>
<td>Cavatina</td>
<td>1861</td>
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<tr>
<td>Cecile waltz</td>
<td>1914</td>
</tr>
<tr>
<td>C'est vous</td>
<td>1927</td>
</tr>
<tr>
<td>Champagne Waltz, The</td>
<td>1934</td>
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<tr>
<td>Chanson du coeur brise. See The songs of songs (1914)</td>
<td></td>
</tr>
<tr>
<td>Chant of the jungle</td>
<td>1929</td>
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<tr>
<td>Chant sans paroles</td>
<td>1868</td>
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<tr>
<td>Charleston</td>
<td>1923</td>
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<tr>
<td>Charley, my boy</td>
<td>1924</td>
</tr>
<tr>
<td>Charmaine</td>
<td>1926</td>
</tr>
<tr>
<td>Cheek to cheek</td>
<td>1935</td>
</tr>
<tr>
<td>Cheerful little earful</td>
<td>1930</td>
</tr>
<tr>
<td>Cherie, I love you</td>
<td>1926</td>
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<tr>
<td>Cheyenne</td>
<td>1906</td>
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<tr>
<td>“Chicago,” that toddling town</td>
<td>1922</td>
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<td>Chicken reel</td>
<td>1910</td>
</tr>
<tr>
<td>Child love</td>
<td>1911</td>
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<td>Chili bean</td>
<td>1920</td>
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<td>Chin, Chin, Chinaman</td>
<td>1896</td>
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<td>China boy</td>
<td>1922</td>
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<td>Chinatown, my Chinatown</td>
<td>1906</td>
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<td>Chinese lullaby</td>
<td>1919</td>
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<td>Chiquita</td>
<td>1928</td>
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<td>Chloe</td>
<td>1927</td>
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<td>Chon Kina</td>
<td>1896</td>
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<td>Chong—he come from Hong Kong</td>
<td>1919</td>
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<td>Christmas song</td>
<td>1858</td>
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<tr>
<td>Claire de lune</td>
<td>1905</td>
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<tr>
<td>Clap yo’ hands</td>
<td>1926</td>
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<tr>
<td>Cloches du monastere, Les. See The monastery bells</td>
<td>1854</td>
</tr>
<tr>
<td>Close to my heart</td>
<td>1915</td>
</tr>
<tr>
<td>Coal-black mammy</td>
<td>1921</td>
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<tr>
<td>Cobbler’s song, The</td>
<td>1916</td>
</tr>
<tr>
<td>Cocktails for two</td>
<td>1934</td>
</tr>
<tr>
<td>College life</td>
<td>1906</td>
</tr>
<tr>
<td>Collegiate</td>
<td>1925</td>
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<tr>
<td>Columbia, the gem of the ocean</td>
<td>1843</td>
</tr>
<tr>
<td>Come along, my Mandy!</td>
<td>1907</td>
</tr>
<tr>
<td>Come and have a swing with me</td>
<td>1917</td>
</tr>
<tr>
<td>Come down ma evenin’ star</td>
<td>1902</td>
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<tr>
<td>Come home, Dewey, we won’t do a thing to you</td>
<td>1899</td>
</tr>
<tr>
<td>Come into the garden, Maud</td>
<td>1857</td>
</tr>
<tr>
<td>Come, join hand in hand. See Liberty song</td>
<td>1768</td>
</tr>
<tr>
<td>Come, Josephine, in my flying machine</td>
<td>1910</td>
</tr>
<tr>
<td>Come (Come, on, come to me)</td>
<td>1887</td>
</tr>
<tr>
<td>Come, O come with me, the moon is beaming</td>
<td>1842</td>
</tr>
<tr>
<td>Come on down town</td>
<td>1908</td>
</tr>
<tr>
<td>Come on, papa</td>
<td>1918</td>
</tr>
<tr>
<td>Come on, Spark Plug</td>
<td>1923</td>
</tr>
<tr>
<td>Come out of the kitchen, Mary Ann.</td>
<td>1930</td>
</tr>
<tr>
<td>Come, take a trip in my air-ship</td>
<td>1904</td>
</tr>
<tr>
<td>Come tell me what’s your answer, yes or no.</td>
<td>1898</td>
</tr>
<tr>
<td>Come to me</td>
<td>1931</td>
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<tr>
<td>Come to the land of Bohemia</td>
<td>1907</td>
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<tr>
<td>Come where my love lies dreaming</td>
<td>1855</td>
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<tr>
<td>Come, ye faithful, raise the strain</td>
<td>1872</td>
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<tr>
<td>Consolation</td>
<td>1908</td>
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<tr>
<td>C-o-n-s-t-a-n-t-i-n-o-p-l-e</td>
<td>1928</td>
</tr>
<tr>
<td>Continental, The</td>
<td>1934</td>
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<tr>
<td>Convict and the bird, The</td>
<td>1888</td>
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<tr>
<td>Coon! coon! coon!</td>
<td>1901</td>
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<tr>
<td>Copenhagen</td>
<td>1924</td>
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<tr>
<td>Corn cobs twist your hair</td>
<td>1836</td>
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<tr>
<td>Cosi cosa</td>
<td>1935</td>
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<tr>
<td>Cossack love song</td>
<td>1926</td>
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<tr>
<td>Cottage by the sea, The</td>
<td>1856</td>
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<tr>
<td>Cottage of my mother, The</td>
<td>1848</td>
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<tr>
<td>Couldn’t hear nobody pray</td>
<td>1922</td>
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<tr>
<td>Covered wagon days</td>
<td>1923</td>
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<tr>
<td>Covered wagon march, The</td>
<td></td>
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<tr>
<td>Westward ho!</td>
<td>1913</td>
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<tr>
<td>Cradle’s empty, baby’s gone</td>
<td>1880</td>
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<td>Crazy for you. See K-ra-zy for you.</td>
<td>1928</td>
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<tr>
<td>Creole belle</td>
<td>1900</td>
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<tr>
<td>Cricket on the hearth, The</td>
<td>1913</td>
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<td>Crinoline days</td>
<td>1922</td>
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<td>Croquet</td>
<td>1867</td>
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<td>Cross your fingers</td>
<td>1929</td>
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<td>Cross your heart</td>
<td>1926</td>
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<td>Cryin’ for the Carolines</td>
<td>1930</td>
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<td>Cuban love song</td>
<td>1931</td>
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<td>Cubanola glide, The</td>
<td>1909</td>
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<tr>
<td>Cuddle up a little closer</td>
<td>1908</td>
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<tr>
<td>Cup of coffee, a sandwich and you. A.</td>
<td>1925</td>
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<tr>
<td>Cupid and I</td>
<td>1897</td>
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<td>Curse of an aching heart, The</td>
<td>1913</td>
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<td>Curse of the dreamer, The</td>
<td>1899</td>
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<td>Cygne, Le. See The Swan</td>
<td>1887</td>
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D

<table>
<thead>
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<th>Title</th>
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<tr>
<td>Daddy Long Legs</td>
<td>1919</td>
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<td>Daddy wouldn’t buy me a bow-wow</td>
<td>1892</td>
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<td>Daddy you’ve been a mother to me</td>
<td>1920</td>
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<td>Daddy’s little girl</td>
<td>1905</td>
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<tr>
<td>Daisies won’t tell</td>
<td>1908</td>
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<tr>
<td>Daisy Bell</td>
<td>1892</td>
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<tr>
<td>Daly’s reel</td>
<td>1911</td>
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When you look into the heart of a rose ............................................. 1918
When you play in the game of love ................................................... 1913
When you walked out someone else walked right in .......................... 1923
When you were sweet sixteen ........................................................... 1898
When you wore a pinafore ............................................................... 1908
When you wore a tulip and I wore a big red rose ................................ 1914
When your love grows cold ............................................................. 1895
When Yuba plays the rumba on the tuba .......................................... 1931
Where are the friends of other days? ............................................... 1903
Where did Robinson Crusoe go with Friday on Saturday night ........... 1916
Where did you get that girl? ............................................................. 1913
Where'd you get those eyes? ........................................................... 1926
Where do we go from here? ............................................................. 1917
Where do they go when they row, row, row ...................................... 1920
Where do you work-a, John? ........................................................... 1926
Where have you been? ................................................................. 1930
Where is my (wand'ring) boy tonight ............................................... 1877
Where is the song of songs for me ................................................... 1928
Where my caravan has rested .......................................................... 1909
Where the black-eyed Susans grow .................................................. 1917
Where the blue of the night meets the gold of the day ...................... 1931
Where the morning glories grow .................................................... 1917
Where the morning glories twine around the door ............................. 1905
Where the shy little violets grow .................................................... 1928
Where the silv'ry Colorado wends its way ......................................... 1901
Where the southern roses grow ....................................................... 1904
Where the sweet magnolias grow .................................................... 1899
Where was Moses when the light went out ....................................... 1878
While hearts are singing ................................................................. 1931
While the bloom is on the rye. See The bloom is on the rye ................. 1832
Whip-poor-will ................................................................................. 1921
Whisper your mother's name ............................................................ 1896
Whispering ....................................................................................... 1920
Whispering hope ................................................................................. 1868
Whistler and his dog, The ............................................................... 1905
Whistling coon, The ........................................................................... 1888
Whistling Rufus .................................................................................. 1899
White dawn is stealing, The. See Four American Indian songs ............ 1909
White dove, The .................................................................................. 1930
White peacock, The ................................................................. 1917
White Wings. ...................................................................................... 1884
Who ................................................................................................... 1925
Who can tell ......................................................................................... 1919
Who cares ............................................................................................ 1922
Who's afraid of the big bad wolf ....................................................... 1933
Who's sorry now? ................................................................................. 1923
Who's wonderful, who's marvelous? Miss Annabelle Lee. See Miss Anna- belle Lee ....................................................................................... 1827
Who'll buy my violets—La violereta .................................................. 1923
Whose baby are you ................................................................. 1920
Whose little heart are you breaking now ......................................... 1917
Whosoever will may come ............................................................... 1891
Why ................................................................................................... 1929
Why can't I? ......................................................................................... 1929
Why dance .......................................................................................... 1931

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MUSICAL CROSS-INDEX—Continued

Why did they dig ma's grave so deep. 1880
Why do I .................................................. 1926
Why do I love you (My Fair Lady) ........................................... 1925
Why do I love you (Show Boat) ........................................... 1927
Why don't you answer me ........................................... 1920
Why shouldn't I ........................................... 1935
Why was I born ........................................... 1929
Wiegenlied. See Lullaby ........................................... [1868]
Wiener Blut ........................................... [1873]
Wild flower ........................................... 1923
Wild rose (Sally) ........................................... 1920
Wild rose, The (When Sweet Sixteen) ........................................... 1910
Will you love me in December as you do in May? ................. 1900
Will you remember (Sweetheart) ........................................... 1917
Willie, we have missed you ........................................... 1854
Wine, woman and song ........................................... [1869]
Winter ........................................... 1910
Wintergreen for president ........................................... 1932
With a song in my heart ........................................... 1929
With all her faults I love her still ........................................... 1888
With all my heart ........................................... 1935
With my eyes wide open I'm dreaming ........................................... 1934
Without a song ........................................... 1929
Without a word of warning ........................................... 1935
Without that certain thing ........................................... 1933
Woman in the show, The ........................................... 1929
Woman is a sometime thing, A ........................................... 1935
Woman is only a woman but a good cigar is a smoke, A ............... 1905
Wonder bar ........................................... 1934
Wonderful one ........................................... 1922
Wonderful you ........................................... 1929
Won't you be my honey ........................................... 1907
Won't you be my little girl ........................................... 1896
Won't you be my sweetheart ........................................... 1893
Won't you come over to my house ........................................... 1906
Won't you tell me why, Robin ........................................... [1861]
Won't you waltz "Home sweet home" with me ........................................... 1907
Woodland sketches ........................................... 1896
Woodman! spare that tree! ........................................... 1837
Woodman, woodman, spare that tree. ........................................... 1911
Wooing of the violin, The ........................................... 1920
Words are in my heart, The ........................................... 1935
Work for the night is coming ........................................... 1864
Would you care ........................................... 1905
Would you like to take a walk ........................................... 1930
Would you rather be a colonel with an eagle on your shoulder, or a private with a chicken on your knee ........................................... 1918

Y

Yacka hula hickey dula ........................................... 1916
Yama-Yama man, The ........................................... 1908
Yankee doodle ........................................... [1782]
Yankee doodle boy, The ........................................... 1904
Yankee rose ........................................... 1926
Year's at the spring, The ........................................... 1900
Yearning—just for you ........................................... 1925
Yes! let me like a soldier fall ........................................... 1845
Yes sir, that's my baby ........................................... 1925
Yes! we have no bananas ........................................... 1923
Yesterday ........................................... 1933
Yip-I-Addy-I-Ay ........................................... 1908
Yoo-hoo ........................................... 1921
You ain't heard nothing yet ........................................... 1919
You're a builder upper ........................................... 1934
You're a grand old flag ........................................... 1906
You're a great big blue-eyed baby ........................................... 1913
You're a million miles from nowhere ........................................... 1919
You're an old smoothie ........................................... 1932
You're devastating ........................................... 1933
You're driving me crazy!—what did I do? ........................................... 1930
You are free ........................................... 1919
You're getting to be a habit with me ........................................... 1932
You're going far away, lad ........................................... 1897
You're in the right church, but the wrong pew ........................................... 1908
You are mine evermore ........................................... 1927
You're more than the world to me ........................................... 1914
You're my baby ........................................... 1912
You're my everything ........................................... 1931
You are my lucky star ........................................... 1935
You're my past, present and future ........................................... 1933
You're not the only pebble on the beach ........................................... 1896
You're de apple of my eye ........................................... 1896
You're the flower of my heart, sweet Adeline ........................................... 1903
You are the ideal of my dreams ........................................... 1910
You are the night and the music ........................................... 1934
You're the top ........................................... 1934
You belong to me ........................................... 1916
You brought a new kind of love to me ........................................... 1930
You can have Broadway ........................................... 1906
You can't get along with 'em or without 'em ........................................... 1916
You can't play in our yard any more ........................................... 1894
You can't stop me from loving you ........................................... 1912
You didn't have to tell me—I knew it all the time ........................................... 1931
You do something to me ........................................... 1929
You don't belong to the regulars, you're just a volunteer. See Mr. Volunteer ........................................... 1901
You don't know Paree ........................................... 1929
You don't like it—not much ........................................... 1927
You forgot your gloves ........................................... 1931
You've got to see mamma ev'ry night—or you can't see mamma at all ........................................... 1923
You've got your mother's big blue eyes ........................................... 1913
You have taken my heart ........................................... 1933
You're just a little nigger, still you're mine, all mine ........................................... 1898
You know and I know ........................................... 1915

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MUSICAL CROSS-INDEX—Continued

You let me down.......................... 1935
You made me love you—I didn’t want 1903
 to do it.................................................. 1913
You oughta be in pictures............... 1934
You oughta see my baby................. 1920
You planted a rose in the garden of love ............................................. 1914
You remind me of the girl that used 1910
to go to school with me!............... 1919
You remind me of my mother .......... 1922
You said it............................................. 1919
You splash me and I’ll splash you... 1907
You taught me how to love you, now 1909
 teach me to forget......................... 1928
You took advantage of me............. 1931
You try somebody else.................. 1931
You’ll always be the same sweet girl. 1915
You’d never know the old home-town of mine................................. 1915
You wouldn’t fool me................... 1928

Young and healthy....................... 1932
Young folks at home, The................ 1852
Young man’s fancy, A.................... 1920
Young Molly who lived at the foot of the hill................................. [1760?]
Your dad gave his life for his coun- 1903
try ...........................................................
Your God comes first, your country 1898
 next, then mother dear..............
Your eyes have told me so............ 1919
Your land and my land............... 1927
Yours sincerely.............................. 1929

Z

Zenda waltzes.............................. 1896
Zigeuner............................................ 1929
Zip coon............................................ 1834
Zizzy, ze zum, zum...................... 1898

THE AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS (ASCAP)

In the following pages the Variety Radio Directory presents a blue-print of each of the major licensing societies. In making this blue-print, it was deemed advisable to be as terse as possible, and to let contracts, papers, agreements, etc., show each society’s aims, fees, and other characteristics.

The American Society of Composers, Authors and Publishers (ASCAP) was organized in 1914 principally for the purpose of protecting the legal rights of its members in their copyrighted musical compositions against infringement by unlawful public performance for profit.

In short, the ASCAP is a body protecting and licensing performing rights of musical compositions. This includes small or strictly non-dramatic rights only. The set-up of ASCAP is expressed as “a voluntary, unincorporated and non-profit association.”

Aside from protecting and licensing non-dramatic performances of its reservoir of musical composition to licensees who publicly perform them for profit, the ASCAP policy includes the following functions: (1) to protect its members against piracies of any kind; (2) to promote reforms in the law respecting literary property; (3) to procure uniformity and certainty in such laws in all countries; (4) to facilitate the administration of copyright law; (5) to abolish abuses and unfair practices and methods in connection with the performance of musical works; (6) to promote and foster the interest of composers, authors and publishers of musical works; (7) to adjust and arbitrate differences between its members and between them and others; (8) to affiliate with similar societies, having similar objectives, already organized and existing in various foreign countries; and (9) to pursue a policy of caring for aged, indigent and sick composers and authors.”
ASCAP—Continued

Domestic authors and composers belonging to ASCAP number somewhat over 1,100. Publishers count up to about 100. (Names and lists are appended.) Additionally, ASCAP has affiliations with foreign organizations of similar nature in 25 countries, totaling some 45,000 composers, authors and publishers.

ASCAP Licenses

When any commercial individual, company or corporation wishes to publicly perform for profit any musical compositions included in the ASCAP reservoir (domestic or foreign), a license must be obtained.

This license is not issued at so-and-so much per composition. It is in the form of a blanket permission and includes—generally on an annual basis—the right to any and all works. Frequency or infrequency of choice has no bearing on the license.

The sole deviation from free choice of any and all ASCAP compositions occurs with regard to broadcasting of certain compositions from musical comedies or current film plays. Such current productions are apt to have their music on a restricted list and to play it via the radio requires “special permission” in advance for each use. No charge is made for this permission.

ASCAP and the Radio Broadcasters

Licenses between ASCAP and broadcasting stations were negotiated in a series of conferences between ASCAP and the National Association of Broadcasters (NAB). These agreements run until December 31, 1940. Copies of sample contracts are appended to give full details on what ground is covered, what the scale of fees is, etc.

Practically identical contracts are issued to motion picture theatres, dance halls and other classes of licensees, in groups, with this main exception—the amount of the fee is variably scaled according to location of the establishment, capacity thereof, hours of operation, admission prices, entertainment policy and so on.

From radio broadcasters, as well as other classes of licensees, ASCAP during the calendar year of 1937 collected the following sums:

(Gross ASCAP Receipts, 1937)

<table>
<thead>
<tr>
<th>Classification</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio (total)</td>
<td>$3,878,751.94</td>
</tr>
<tr>
<td>Advertising fee</td>
<td>$3,009,255.32</td>
</tr>
<tr>
<td>Sustaining fee</td>
<td>869,496.62</td>
</tr>
<tr>
<td>Motion Pictures</td>
<td>1,099,512.30</td>
</tr>
<tr>
<td>Restaurants</td>
<td>492,119.79</td>
</tr>
<tr>
<td>Hotels</td>
<td>209,649.89</td>
</tr>
<tr>
<td>Dance Halls</td>
<td>127,806.70</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>119,100.95</td>
</tr>
<tr>
<td><strong>TOTAL GROSS RECEIPTS</strong></td>
<td><strong>$5,926,941.57</strong></td>
</tr>
</tbody>
</table>

Division of ASCAP Royalties

The money thus obtained in royalties is apportioned as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total gross</td>
<td>100%</td>
</tr>
<tr>
<td>Deduct for operating expenses (average)</td>
<td>18%</td>
</tr>
<tr>
<td>Deduct for foreign affiliated societies</td>
<td>10%</td>
</tr>
</tbody>
</table>

Remainder (72%) equals ..........Net distributable royalties
The net distributable royalties are divided 50% to composer-author members and 50% to publisher members.

Distribution among composer author-members is under the jurisdiction of a committee chosen by the writers. These writer members are divided into nine classifications, including two “permanent” classes to which are assigned old-time famous writers who have not in recent years been very productive. The balance of the classes of writers is termed “active,” and their respective shares in the distribution are determined by their individual classifications. Members dissatisfied with their classification may protest or appeal under the ASCAP by-laws.

Under this nine-classification set-up, the writers’ money is thus divided via administration by a chosen committee. What is actually distributed in this manner, however, is the composer-authors’ 50% of net distributable royalties, less an annual $50,000. This annual $50,000, not included in the general distribution, is a sum which, according to custom, is given out as a special bonus. At each quarterly distribution an analysis is made of works produced by the members in the preceding quarter and the four best songs are termed: “4-star,” “3-star,” “2-star” and “1-star” songs. In accordance with this star system $12,500 is quarterly divided ($50,000 annually) as encouragement money. A “4-star” award is made only for exceptional quality. Lesser awards are made in practically every quarter. No top-class writer (AA or A groups), however, may get a bonus. Bonuses are allotted only in the lower classification brackets.

The publisher members’ 50% of net royalties is distributed under the jurisdiction of a Publishers’ Classification Committee. This Committee awards it thus:

Twenty percent is distributed on a seniority basis.

Thirty percent is distributed according to “availability” values of the respective catalogues—that is, according to number, nature and character of works published, the popularity or vogue thereof, and the prestige, qualifications, etc., of the member.

Fifty percent is distributed in accordance with the performances credited to publishers upon an analysis of about 40,000 radio programs quarterly (network and independent).

Provisions are made for protests or appeals, as in the case of the writers.

The ASCAP maintains branch offices in localities designated in an appended list. It also has a staff of field representatives on the road to sell licenses or note infringement of ASCAP rights.

As aforementioned, as part of its work the ASCAP checks some 40,000 radio programs quarterly to note their musical ingredients and make accurate classifications. The last year for which such a check is available is 1936. During that year all songs having 10,000 or more radio performances were tabulated by ASCAP as the following:

**SONGS PLAYED OVER 10,000 TIMES IN 1936**

*The 132 hits are listed below as tabulated by the American Society of Composers, Authors and Publishers, according to the number of times performed over the various stations of the NBC, CBS and other radio networks. An asterisk denotes that the song was played before January 1, 1934.*

<table>
<thead>
<tr>
<th>TITLE OF SONG</th>
<th>SOURCE.</th>
<th>TIMES START- BROAD- ENG</th>
<th>CAST.</th>
<th>DATE.</th>
<th>AUTHORS.</th>
<th>PUBLISHER.</th>
</tr>
</thead>
</table>

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<table>
<thead>
<tr>
<th>TITLE OF SONG.</th>
<th>SOURCE.</th>
<th>TIMES BROADCAST</th>
<th>STARTING DATE</th>
<th>AUTHORS.</th>
<th>PUBLISHER.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is It True What They Say About Dixie</td>
<td>Popular</td>
<td>29,346</td>
<td>Feb. 3, '36</td>
<td>Gerald Marks, Irving Caesar, Sammy Lerner</td>
<td>Irving Caesar</td>
</tr>
<tr>
<td>Goody Goody</td>
<td>Popular</td>
<td>28,969</td>
<td>Jan. 9, '36</td>
<td>Johnny Mercer, Matt Malneck</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>When I'm With You</td>
<td></td>
<td>28,522 June 23, '36</td>
<td>Mack Gordon, Harry Revel</td>
<td>Robbins Music</td>
<td></td>
</tr>
<tr>
<td>When Did You Leave Heaven</td>
<td></td>
<td>27,352 July 6, '36</td>
<td>Richard Whiting, Walter Bullock</td>
<td>Robbins Music</td>
<td></td>
</tr>
<tr>
<td>You Can't Pull the Wool Over My Eyes</td>
<td>Popular</td>
<td>26,695</td>
<td>April 9, '36</td>
<td>Milton Ager, Chas. Newman, Murray Mencher</td>
<td>Ager, Yellin &amp; Bornstein, Inc.</td>
</tr>
<tr>
<td>Stompin' at the Savoy</td>
<td>Popular</td>
<td>26,610</td>
<td>May 18, '35</td>
<td>Benny Goodman, Chic Webb, Edgar Sampson</td>
<td>Robbins Music</td>
</tr>
<tr>
<td>There's a Small Hotel</td>
<td></td>
<td>25,942 Mar. 24, '36</td>
<td>Richard Rodgers, Lorenz Hart</td>
<td>Chappell &amp; Co., Inc.</td>
<td></td>
</tr>
<tr>
<td>Take My Heart (and Do With It As You Please)</td>
<td>Popular</td>
<td>25,904</td>
<td>April 27, '36</td>
<td>Fred E. Ahlert, Joe Young</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>Let Yourself Go</td>
<td></td>
<td>25,324 Jan. 16, '36</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td></td>
</tr>
<tr>
<td>Stars and Stripes Forever</td>
<td>Popular</td>
<td>24,822 Jan. 4, '34*</td>
<td>John Phil. Sousa</td>
<td>John Church</td>
<td></td>
</tr>
<tr>
<td>Robbins and Roses</td>
<td>Popular</td>
<td>24,542</td>
<td>Mar. 27, '36</td>
<td>Joe Burke, Edgar Leslie</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>Glory of Love</td>
<td></td>
<td>24,965 April 6, '36</td>
<td>Billy Hill</td>
<td>Shapiro, Bernstein</td>
<td></td>
</tr>
<tr>
<td>Way You Look Tonight</td>
<td></td>
<td>24,191 July 6, '36</td>
<td>Jerome Kern, Dorothy Fields</td>
<td>Jerome Kern</td>
<td></td>
</tr>
<tr>
<td>It Will Have to Do Until the Real Thing Comes Along</td>
<td>Popular</td>
<td>24,143</td>
<td>July 30, '36</td>
<td>Sammy Cahn, Saul Chaplin, L. E. Freeman</td>
<td>Chappell &amp; Co., Shapiro, Bernstein</td>
</tr>
<tr>
<td>It's Been So Long</td>
<td></td>
<td>22,935 Dec. 7, '33</td>
<td>Walt, Donaldson, Harold Adamson</td>
<td>Leo Feist, Inc.</td>
<td></td>
</tr>
<tr>
<td>Cross Patch</td>
<td>Popular</td>
<td>22,963</td>
<td>Aug. 22, '36</td>
<td>Yee Lawnhurst, Tot Seymour</td>
<td>Famous Music</td>
</tr>
<tr>
<td>Lights Out</td>
<td>Popular</td>
<td>22,629 Nov. 22, '33</td>
<td>Billy Hill</td>
<td>Shapiro, Bernstein</td>
<td></td>
</tr>
<tr>
<td>I'm Shooting High</td>
<td></td>
<td>22,600 Dec. 10, '33</td>
<td>Jimmy McHugh, Ted Koehler</td>
<td>Robbins Music</td>
<td></td>
</tr>
<tr>
<td>Star Fell Out of Heaven</td>
<td>Popular</td>
<td>22,384</td>
<td>July 8, '36</td>
<td>Mack Gordon, Harry Revel</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>TITLE OF SONG.</td>
<td>SOURCE.</td>
<td>TIMES BROADCAST.</td>
<td>STARTING DATE.</td>
<td>AUTHORS.</td>
<td>PUBLISHER.</td>
</tr>
<tr>
<td>---------------</td>
<td>---------</td>
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<td>----------------</td>
<td>----------</td>
<td>------------</td>
</tr>
<tr>
<td>29. It's a Sin to Tell a Lie</td>
<td>Popular</td>
<td>22,970</td>
<td>Feb. 6, '36</td>
<td>Billy Mayhew</td>
<td>Donaldson, Douglas &amp; Gumle</td>
</tr>
<tr>
<td>30. Sing, Baby, Sing</td>
<td>Popular</td>
<td>21,912</td>
<td>July 3, '36</td>
<td>Lew Pollack, Jack Yellin</td>
<td>Movietone Music</td>
</tr>
<tr>
<td>31. Christopher Columbus</td>
<td>Popular</td>
<td>21,514</td>
<td>Jan. 8, '36</td>
<td>Leon Berry, Andy Razaf</td>
<td>Joe Davis</td>
</tr>
<tr>
<td>33. I'm Gonna Sit Right Down and Write Myself a Letter</td>
<td>Popular</td>
<td>21,389</td>
<td>May 13, '35</td>
<td>Fred E. Ahlert, Joe Young</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>35. No Regrets</td>
<td>Popular</td>
<td>20,655</td>
<td>April 28, '36</td>
<td>Roy Ingham, Harry Tobias</td>
<td>Sherman, Clay</td>
</tr>
<tr>
<td>37. I'm an Old Cow Hand</td>
<td>Popular</td>
<td>20,229</td>
<td>July 7, '36</td>
<td>Johnny Mercer, Walter Hirsch</td>
<td>Donaldson, Douglas &amp; Gumle</td>
</tr>
<tr>
<td>39. Cling to Me</td>
<td>Popular</td>
<td>19,637</td>
<td>May 3, '36</td>
<td>Jimmy McHugh, Gus Kahn</td>
<td>Leo Feist</td>
</tr>
<tr>
<td>40. Let's Face the Music (Lend Me Your Ears)</td>
<td>Popular</td>
<td>19,637</td>
<td>Feb. 9, '36</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>41. Let's Sing Again</td>
<td>Popular</td>
<td>19,192</td>
<td>Aug. 30, '36</td>
<td>Remick Music</td>
<td></td>
</tr>
<tr>
<td>42. I'm Putting All My Eggs in One Basket</td>
<td>Popular</td>
<td>18,912</td>
<td>Nov. 8, '35</td>
<td>Harry Warren, Al Dubin</td>
<td>Famous Music</td>
</tr>
<tr>
<td>43. I'll Sing You a Thousand Love Songs</td>
<td>Popular</td>
<td>18,912</td>
<td>Nov. 8, '35</td>
<td>Harry Revel</td>
<td>Harry Revel</td>
</tr>
<tr>
<td>44. I Feel Like a Feather in the Breeze</td>
<td>Popular</td>
<td>18,912</td>
<td>Nov. 8, '35</td>
<td>Miltie Mitchell, Paris</td>
<td>Famous Music</td>
</tr>
<tr>
<td>45. Stardust</td>
<td>Popular</td>
<td>18,902</td>
<td>Jan. 4, '34</td>
<td>Hoagy Carmichael, Mills Music</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>46. You Turned the Tables on Me</td>
<td>Popular</td>
<td>18,848</td>
<td>June 13, '36</td>
<td>Louis Alter, Sid D. Mitchell</td>
<td>Movietone Music Corp.</td>
</tr>
<tr>
<td>47. Moon Over Miami</td>
<td>Popular</td>
<td>18,848</td>
<td>Nov. 28, '35</td>
<td>Joe Burke, Edgar Leslie</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>48. With All My Heart</td>
<td>Popular</td>
<td>18,848</td>
<td>Nov. 13, '35</td>
<td>Jimmy McHugh, Gus Kahn</td>
<td>Leo Feist</td>
</tr>
<tr>
<td>49. Until Today</td>
<td>Popular</td>
<td>17,555</td>
<td>May 12, '36</td>
<td>J. Fred Coots, Oscar Levant, Benny Davis</td>
<td>Mario Music</td>
</tr>
<tr>
<td>50. Tormented</td>
<td>Popular</td>
<td>17,781</td>
<td>Feb. 28, '36</td>
<td>Will Hudson</td>
<td>Mills Music</td>
</tr>
<tr>
<td>53. On the Beach at Bali-Bali</td>
<td>Popular</td>
<td>17,545</td>
<td>May 12, '36</td>
<td>Abner Silver, Al Sherman, Jack Meskill</td>
<td>Joe Morris Music</td>
</tr>
<tr>
<td>54. You're Not the Kind</td>
<td>Popular</td>
<td>17,374</td>
<td>May 9, '36</td>
<td>Will Hudson, Irving Mills</td>
<td>Exclusive Publications, Inc.</td>
</tr>
<tr>
<td>55. Rendezvous with a Dream</td>
<td>Popular</td>
<td>17,279</td>
<td>May 9, '36</td>
<td>Ralph Rainger, Leo Robin</td>
<td>Famous Music</td>
</tr>
<tr>
<td>56. Sing Sing Sing (with a Swing)</td>
<td>Popular</td>
<td>17,131</td>
<td>Mar. 23, '36</td>
<td>Louis Prima</td>
<td>Robbins Music</td>
</tr>
<tr>
<td>TITLE OF SONG</td>
<td>SOURCE</td>
<td>TIMES BROADCAST</td>
<td>STARTING DATE</td>
<td>AUTHORS</td>
<td>PUBLISHER</td>
</tr>
<tr>
<td>---------------</td>
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</tr>
<tr>
<td><strong>59. Every Minute of the Hour, Every Hour of the Day</strong></td>
<td>Popular</td>
<td>16,628</td>
<td>Nov. 21, '35 (45)</td>
<td>Nick Kenny</td>
<td>Schuster &amp; Miller</td>
</tr>
<tr>
<td><strong>60. There Is No Greater Love</strong></td>
<td>Popular</td>
<td>16,426</td>
<td>Nov. 28, '35 (185)</td>
<td>Isham Jones</td>
<td>Isham Jones Music Corp.</td>
</tr>
<tr>
<td><strong>63. Lovely Lady</strong></td>
<td>Popular</td>
<td>15,766</td>
<td>Dec. 21, '35 (270)</td>
<td>Jimmy McHugh</td>
<td>Robbins Music</td>
</tr>
<tr>
<td><strong>65. I'm Building Up to An Awful Let Down</strong></td>
<td>Popular</td>
<td>13,735</td>
<td>Dec. 11, '35 (559)</td>
<td>Johnny Mercer</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td><strong>66. When a Lady Meets a Gentleman Down South</strong></td>
<td>Popular</td>
<td>13,639</td>
<td>Aug. 14, '36</td>
<td>Dave Oppenheim</td>
<td>Popular Melodies</td>
</tr>
<tr>
<td><strong>67. South Sea Island Magic</strong></td>
<td>Popular</td>
<td>15,629</td>
<td>Aug. 7, '36</td>
<td>Andy Iona Long</td>
<td>Select Music</td>
</tr>
<tr>
<td><strong>68. What's the Name of That Song</strong></td>
<td>Popular</td>
<td>15,208</td>
<td>Jan. 20, '36</td>
<td>Vee Lawnhurst</td>
<td>Popular Melodies</td>
</tr>
<tr>
<td><strong>70. Red Sails in the Sunset</strong></td>
<td>Popular</td>
<td>14,888</td>
<td>Sept. 18, '35 (21,354)</td>
<td>Hugh Williams</td>
<td>Shapiro, Bernstein</td>
</tr>
<tr>
<td><strong>73. Wake Up and Sing</strong></td>
<td>Popular</td>
<td>14,721</td>
<td>Jan. 15, '36</td>
<td>Cliff Friend</td>
<td>Shapiro, Bernstein</td>
</tr>
<tr>
<td><strong>74. Sweet Sue—Just You</strong></td>
<td>Popular</td>
<td>14,702</td>
<td>Jan. 2, '36 (41)</td>
<td>Victor Young</td>
<td>Shapiro, Bernstein</td>
</tr>
<tr>
<td><strong>75. Close to Me</strong></td>
<td>Popular</td>
<td>14,558</td>
<td>Aug. 22, '36</td>
<td>Peter De Rose</td>
<td>Harms, Inc.</td>
</tr>
<tr>
<td><strong>77. In the Chapel in the Moonlight</strong></td>
<td>Popular</td>
<td>14,371</td>
<td>Sept. 25, '36</td>
<td>Billy Hill</td>
<td>Shapiro, Bernstein</td>
</tr>
<tr>
<td><strong>78. Swing, Mr. Charlie</strong></td>
<td>Popular</td>
<td>14,365</td>
<td>Feb. 12, '36</td>
<td>J. Russel Robson</td>
<td>Irving Taylor</td>
</tr>
<tr>
<td><strong>79. Empty Saddles</strong></td>
<td>Popular</td>
<td>13,853</td>
<td>June 25, '36</td>
<td>Billy Hill</td>
<td>Shapiro, Bernstein</td>
</tr>
<tr>
<td><strong>80. Rhythm in My Nursery Rhymes</strong></td>
<td>Popular</td>
<td>14,273</td>
<td>Aug. 29, '35 (1,793)</td>
<td>Jimmie Lunceford</td>
<td>Select Music</td>
</tr>
<tr>
<td><strong>81. There Isn't Any Limit to My Love</strong></td>
<td>Popular</td>
<td>14,249</td>
<td>Mar. 1, '36</td>
<td>Maurice Sigler</td>
<td>Cinephonic Music Co.</td>
</tr>
<tr>
<td>TITLE OF SONG</td>
<td>SOURCE</td>
<td>TIMESCAST</td>
<td>STARTING DATE</td>
<td>AUTHORS</td>
<td>PUBLISHER</td>
</tr>
<tr>
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</tr>
<tr>
<td>82. Honeysuckle Rose... &quot;Load of Coal&quot;...</td>
<td>14,058</td>
<td>Jan. 2, '34</td>
<td>Thomas Waller Andy Razaf</td>
<td>Santly Bros.</td>
<td></td>
</tr>
<tr>
<td>83. Afterglow</td>
<td>Popular</td>
<td>13,775</td>
<td>May 1, '36</td>
<td>Al Stillman Buck Ram Phil Levant</td>
<td>E. B. Marks</td>
</tr>
<tr>
<td>84. St. Louis Blues</td>
<td>Popular</td>
<td>13,561</td>
<td>Jan. 2, '34*</td>
<td>W. C. Handy</td>
<td>W. C. Handy</td>
</tr>
<tr>
<td>85. Don't Want to Make History, I Just Want to Make Love... &quot;Palm Springs&quot;...</td>
<td>13,437</td>
<td>Feb. 7, '36</td>
<td>Ralph Rainger Leo Robin</td>
<td>Famous Music</td>
<td></td>
</tr>
<tr>
<td>87. Sing an Old Fashioned Song (to a Young Sophisticated Lady)...</td>
<td>13,241</td>
<td>Dec. 17, '33 (320)</td>
<td>Fred E. Ahlert Joe Young</td>
<td>Crawford Music</td>
<td></td>
</tr>
<tr>
<td>89. Did Ja Mean It ( Hope You Did— 'Cause So Did I)...</td>
<td>12,927</td>
<td>Sept. 25, '36</td>
<td>Mort Dixon Jesse Greer</td>
<td>Irving Berlin</td>
<td></td>
</tr>
<tr>
<td>91. Alone at a Table for Two</td>
<td>Popular</td>
<td>12,727</td>
<td>Dec. 19, '35 (119)</td>
<td>Ted FloRito Billy Hill Daniel Richman</td>
<td>Shapiro, Bernstein</td>
</tr>
<tr>
<td>92. Midnight Blue... &quot;Siegfeld Follies&quot;</td>
<td>12,468</td>
<td>Aug. 26, '36</td>
<td>Joe Burke Edgar Leslie</td>
<td>Robbins Music</td>
<td></td>
</tr>
<tr>
<td>93. Shoe Shine Boy... &quot;Connie's Hot Chocolates of 1936&quot;...</td>
<td>12,430</td>
<td>Nov. 15, '35 (211)</td>
<td>Saul Chaplin Sammy Cahn</td>
<td>Mills Music</td>
<td></td>
</tr>
<tr>
<td>94. Eeny Meeny Meeny Moe</td>
<td>&quot;If You Were Mine&quot;</td>
<td>12,393</td>
<td>Oct. 10, '35 (11,130)</td>
<td>Johnny Mercer Matt Malneck</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>95. If We Never Meet Again</td>
<td>Popular</td>
<td>12,358</td>
<td>June 18, '36</td>
<td>H. Gerlach L. Armstrong</td>
<td>Southern Music</td>
</tr>
<tr>
<td>96. Who Loves You</td>
<td>Popular</td>
<td>12,224</td>
<td>Sept. 6, '36</td>
<td>J. Fred Coots Benny Davis</td>
<td>Joe Morris Music</td>
</tr>
<tr>
<td>99. But Where Are You... &quot;Follow the Fleet&quot;</td>
<td>12,056</td>
<td>Feb. 9, '36</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td></td>
</tr>
<tr>
<td>100. Dinner for One Please, James</td>
<td>Popular</td>
<td>11,957</td>
<td>Oct. 20, '35 (2,139)</td>
<td>Michael Carr</td>
<td>Peter Maurice Chappell &amp; Co.</td>
</tr>
<tr>
<td>101. Here's Love in Your Eyes</td>
<td>&quot;Big B'cast 1937&quot;</td>
<td>11,810</td>
<td>Aug. 25, '36</td>
<td>Ralph Rainger Leo Robin</td>
<td>Famous Music</td>
</tr>
<tr>
<td>102. I Bet You Tell That to All the Girls</td>
<td>Popular</td>
<td>11,719</td>
<td>Mar. 25, '36</td>
<td>Sam H. Stept Charles Tobias</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>103. Taint No Use</td>
<td>Popular</td>
<td>11,659</td>
<td>Mar. 4, '36</td>
<td>Burton Lane Herb Magidson</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>104. Thanks a Million... &quot;Thanks a Million&quot;...</td>
<td>11,629</td>
<td>Sept. 20, '35 (10,955)</td>
<td>Arthur Johnston Gus Kahn</td>
<td>Robbins Music</td>
<td></td>
</tr>
</tbody>
</table>
### ASCAP 1936 HITS—Continued

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Weekly Chart Position</th>
<th>Writer</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>106. Dinah</td>
<td>Jan. 1, '34*</td>
<td>11,461</td>
<td>Harry Akst, Sam M. Lewis, Joe Young</td>
<td>Mills Music</td>
</tr>
<tr>
<td>108. So This Is Heaven</td>
<td>Nov. 26, '35</td>
<td>11,386 (488)</td>
<td>Harold Spina, Johnny Burke</td>
<td>Santly Bros.-Joy</td>
</tr>
<tr>
<td>110. No Other One</td>
<td>Aug. 27, '35</td>
<td>11,213 (14,253)</td>
<td>Vee Lawnhurst, Tot Seymour</td>
<td>Famous Music</td>
</tr>
<tr>
<td>111. I'll Stand By</td>
<td>Feb. 19, '36</td>
<td>11,196</td>
<td>Benny Davis, J. Fred Coots</td>
<td>Crawford Music</td>
</tr>
<tr>
<td>117. If I Should Lose You</td>
<td>Oct. 10, '35</td>
<td>10,944 (8,082)</td>
<td>Ralph Rainger, Leo Robin</td>
<td>Famous Music</td>
</tr>
<tr>
<td>121. I'm Grateful to You</td>
<td>May 8, '36</td>
<td>10,734</td>
<td>J. Fred Coots, Benny Davis</td>
<td>Words and Music</td>
</tr>
<tr>
<td>125. Talking Through My Heart</td>
<td>Aug. 25, '36</td>
<td>10,099 (100)</td>
<td>Ralph Rainger, Leo Robin</td>
<td>Famous Music</td>
</tr>
<tr>
<td>126. Day I Let You Get Away</td>
<td>Nov. 21, '35</td>
<td>10,582 (2,07)</td>
<td>Tot Seymour, Boyd Bunch, Vee Lawnhurst</td>
<td>Popular Melodies</td>
</tr>
<tr>
<td>128. Dream Awhile</td>
<td>May 18, '36</td>
<td>10,546</td>
<td>Phil Ohman, Johnny Mercer</td>
<td>Robbins Music</td>
</tr>
<tr>
<td>130. Swamp-Fire</td>
<td>Jan. 18, '35</td>
<td>10,312 (4,946)</td>
<td>Harold Mooney</td>
<td>Luz Bros.-Photoplay</td>
</tr>
<tr>
<td>131. In a Sentimental Mood</td>
<td>Dec. 26, '35</td>
<td>10,239 (38)</td>
<td>Duke Ellington</td>
<td>Milsons-Exclusive</td>
</tr>
<tr>
<td>132. I've Got a Heavy Date</td>
<td>Mar. 31, '36</td>
<td>10,219</td>
<td>J. W. Green, Gus Kahn</td>
<td>Robbins Music</td>
</tr>
</tbody>
</table>
ASCAP BROADCASTING LICENSE

(This is a facsimile reproduction of a contract made between the ASCAP and a broadcasting station licensee):

MEMORANDUM OF AGREEMENT between AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, (hereinafter styled “SOCIETY”), and (hereinafter styled “LICENSEE”), as follows:

1. SOCIETY grants to LICENSEE, its successors and assigns, and LICENSEE accepts for a period of three (3) years from , a license to publicly perform by broadcasting from Radio Station located at .

non-dramatic renditions of the separate musical compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY, or of which SOCIETY shall have the right to license such performing rights.

2. The within license does not extend to or include the public performance by broadcasting or otherwise of any rendition or performance of any opera, operetta, musical comedy, play or like production, as such, in whole or in part.

3. Nothing herein contained shall be construed as authorizing LICENSEE to grant to others any right to reproduce or perform publicly for profit by any means, method or process whatsoever, any of the musical compositions coming within the purview of the within license performed pursuant hereto, or as authorizing any receiver of any such broadcast rendition to publicly perform or reproduce the same for profit by any means, method or process whatsoever.

4. The within license is limited to the separate musical compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY, or of which SOCIETY shall have the right to license the performing rights hereinbefore granted, in programs rendered at or from said radio station, or at or from any other place duly licensed by SOCIETY to perform such works (unless the performance originates at a place or from a source which SOCIETY does not customarily license), from which place rendition of such works is transmitted to said radio station for the purpose of being broadcast from there.

It is understood, however, that LICENSEE shall be guilty of a breach under this Article (No. 4) only in the event that it continues to broadcast a program rendered at such places other than the said station after LICENSEE shall have received notice from SOCIETY that such other places are not licensed by SOCIETY to perform.

5. The within license is granted upon the express condition:

   (a) That should the power input as at present authorized by the Federal Radio Commission for the said station ( watts) be changed during the term hereof, the basic fee as provided in the first paragraph of Article No. 8 hereof shall be adjusted.

   (b) That in event the license of said station from the Federal Radio Commission is terminated, cancelled, revoked or suspended, or in the event that radio broadcasting is supported from other sources or operated by other than private interests, than as now prevails, LICENSEE shall promptly notify SOCIETY thereof, and either SOCIETY or LICENSEE may then terminate this agreement; and in such event, LICENSEE shall be under no further liability to SOCIETY for the payment of any license fee hereunder; provided, however, that if the license of said station to broadcast is suspended for a period less than the term of the within license, then in such event LICENSEE shall be relieved from payment of the license fee hereunder only during such period of suspension.

6. LICENSEE agrees upon request to furnish to SOCIETY during the term of the within license a list of all musical compositions (or, at the option of LICENSEE, a list of all musical compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY or of which SOCIETY shall have the right to license the performing rights hereinbefore granted) broadcast from or through the said station, showing the title of each composition and the composer and/or author thereof;

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provided that LICENSEE shall not be obligated under this Article No. 6 to furnish such
a list covering a period or periods in the aggregate during any one calendar year in
excess of three months. The lists so furnished by LICENSEE to SOCIETY shall be
strictly confidential and SOCIETY covenants that it will make no disclosure thereof or
of the contents thereof.

7. SOCIETY agrees during the term hereof to maintain for the service of LICEN-
SEE substantially its present catalogue of compositions heretofore or hereafter during
the term hereof copyrighted or composed by members of SOCIETY. SOCIETY reserves
the right, however, at any time and from time to time to withdraw from its repertory
and from operation of the within license any musical composition or compositions; and
upon any such withdrawal, LICENSEE may immediately cancel the within agreement
by giving written notice to SOCIETY of its election so to do.

In the event of any such cancellation by LICENSEE, or in the event of a termination
of this agreement and the within license pursuant to the provisions of Article No. 5
hereof, or otherwise, SOCIETY shall refund to LICENSEE pro rata license fees, if any,
paid for a period beyond the date of such cancellation or termination.

8. Under the terms and conditions hereinabove set forth, LICENSEE agrees to pay
to SOCIETY, as compensation for the within license, the sum of ................................
...........................................................................................................................................
Dollars ($ ............. ) per annum, payable in equal monthly installments on or before the 10th of each month
during the term thereof, plus

(a) For the first year of the term hereof, a sum equal to three percent
(3%) of the net receipts (as hereinafter defined) of the LICENSEE from
the sale of its broadcasting facilities; and,

(b) For the second year of the term hereof, a sum equal to four percent
(4%) of the net receipts (as hereinafter defined) of the LICENSEE
from the sale of its broadcasting facilities; and,

(c) For the third year of the term hereof, a sum equal to five percent
(5%) of the net receipts (as hereinafter defined) of the LICENSEE from
the sale of its broadcasting facilities.

(d) The term “net receipts” from the sale of its broadcasting facilities
shall refer to the full amount charged by and actually paid to LICEN-
SEE for the use of its broadcasting facilities (sometimes known as
“time on the air”), after deducting commissions not exceeding fifteen
percent (15%), if any, paid to the advertising agent or agency (not
employed or owned in whole or in part by LICENSEE).

LICENSEE shall render monthly statements to SOCIETY on or before the 10th of
each month covering the period of the preceding calendar month on forms supplied
gratis by SOCIETY, and shall include in such statements all net receipts, without excep-
tion, during the said month from the sale of the broadcasting facilities (“time on the
air”) of the said station, which said statement shall be rendered under oath and accompa-
nied by the remittance due SOCIETY under the terms hereof. Any such statement
may also include a deduction by or credit to the LICENSEE for any amount reported by
it as received during a prior month from the sale of its broadcasting facilities but which
it has been compelled to refund as a “time discount.” In the event that any such item
shall be collected after it has been credited or deducted as aforesaid, it shall then be
included again in the net receipts of LICENSEE on the monthly statement next succeeding
the date of the actual collection.

9. SOCIETY shall have the right, by its duly authorized representative, at any
time during customary business hours, to examine the books and records of account of
LICENSEE only to such extent as may be necessary to verify any such monthly state-
ment of accounting as may be rendered pursuant hereto; provided that such examination
does not interfere with the usual conduct of business by LICENSEE.

It is understood and agreed that SOCIETY shall consider all data and information
coming to its attention as a result of any such examination of books and records
as completely and entirely confidential.

10. Upon any breach or default of any terms herein contained, SOCIETY may give
LICENSEE thirty (30) days notice in writing to repair or correct such breach or default
and in the event that such breach or default has not been repaired or corrected within
said thirty (30) days, SOCIETY may then forthwith cancel said license.
11. SOCIETY agrees to indemnify, save and hold LICENSEE harmless, and defend LICENSEE from and against any claim, demands or suits that may be made or brought against the LICENSEE with respect to renditions given during the term hereof in accordance with this license of musical compositions contained in SOCIETY'S repertoire heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY.

In the event of the service upon LICENSEE of any notice, process, paper or pleading, under which a claim, demand or action is made or begun against LICENSEE on account of any such matter as is hereinabove referred to, LICENSEE shall forthwith give SOCIETY written notice thereof and simultaneously therewith deliver to SOCIETY any such notice, process, paper or pleading, or a copy thereof, and SOCIETY shall have sole and complete charge of the defense of any action or proceeding in which any such notice, process, paper or pleading is served. LICENSEE, however, shall have the right to engage counsel of its own, at its own expense, who may participate in the defense of any such action or proceeding and with whom counsel for SOCIETY shall co-operate. LICENSEE shall cooperate with SOCIETY in every way in the defense of any such action or proceeding, and in any appeals that may be taken from any judgments or orders entered therein, and shall execute all pleadings, bonds or other instruments, but at the sole expense of SOCIETY, that may be required in order properly to defend and resist any such action or proceeding, and properly to prosecute any appeals taken therein.

In the event of the service upon LICENSEE of any notice, process, paper or pleading, under which a claim, demand or action is made, or begun against LICENSEE on account of the rendition of any musical composition contained in the SOCIETY'S repertory but NOT heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY, SOCIETY agrees at the request of LICENSEE to co-operate with and assist LICENSEE in the defense of any such action or proceeding, and in any appeals that may be taken from any judgments or orders entered therein.

12. All notices required or permitted to be given by either of the parties to the other hereunder shall be duly and properly given if mailed to such other party by registered United States mail addressed to such other party at its main office for the trans-action of business.

IN WITNESS WHEREOF, this agreement has been duly subscribed by SOCIETY and LICENSEE this day of

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

By ...........................................

...........................................

Licensee.

By ...........................................

(Footnote on the foregoing contract: while this contract in general applies to broadcasters, a separate contract has been devised for newspaper-owned stations—i.e., stations 51% or more owned and operated by a daily newspaper. Differing slightly in several respects from the foregoing contract, the newspaper-station contract varies expressly in stipulation No. 8. In the newspaper-station contract this stipulation reads as follows: "Under the terms and conditions hereinabove set forth, LICENSEE agrees to pay to SOCIETY, as compensation for the within license, the sum of

Dollars ($ )

per annum, payable in equal monthly installments on or before the 10th of each month during the term hereof, plus, during each year of the term hereof, a sum equal to three percent (3%) of the gross amount of receipts of Licensee from the sale of broadcasting facilities for programs in which music copyrighted or composed by members of Society is rendered, until such receipts shall have reached the total sum of Dollars; and five percent (5%) of all such receipts in excess of the foregoing amount. It is, however, understood and agreed that in no event shall the total aggregate sum payable by Licensee to Society during any single year of the term hereof be less than Dollars, and the deficit, if any, of such total aggregate sum in respect of any single year to the
ASCAP LICENSE—Continued

last stated amount shall be paid within thirty days of the receipt by Licensee from Society of a bill covering such deficit. Provided, however, that gross receipts of the Licensee in respect of all commercial ("spot") announcements either interpolated between or preceding or following programs containing music copyrighted or composed by members of Society shall be subject to percentage payments as aforesaid. Public service announcements such as time announcements, weather and market reports, etc., shall be exempt from such percentage payments, as shall also be broadcasts of political conventions, civic gatherings, parades, public functions and sports events, such as football and baseball games, as to music played thereat by bands attendant at such events. Nor shall any percentages be payable to Society in respect of service charges connected with the transmission of a non-commercial program from a remote control point to the studio of Licensee.


gene buck..................president
louis bernstein...........vice-president
otto a. harbach...........vice-president
joseph young...............secretary
Gustave Schirmer..........Treasurer

J. J. Bregman...........assistant secretary
Sigmund Romberg.........Assistant treasurer
John G. Paine...........general manager
Schwartz & Frohlich.....General counsel

Administrative Committee

E. C. Mills, Chairman
Gene Buck
Louis Bernstein
Irving Caesar
Walter Fischer

Board of Directors

Fred E. Ahlert
Louis Bernstein
J. J. Bregman
Saul Bornstein
Gene Buck
Irving Caesar

Walter Douglas
Max Dreyfus
George Fischer
Walter Fischer
Otto A. Harbach
Raymond Hickey
Jerome Kern
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Hanley, James F.
Hanlon, Bert
*Hanna, Jack
Harbach, Otto A.
Harburg, E. Y.
*Hare, Leslie
Harling, W. Franke
*Harmonica Bill
†Harper, Marjorie
Harris, Charles K., Est. of
Harris, Edward
†Harris, Harry
Harris, Victor
†Harris, Will J.
Harrison, Charles F.
Hart, Lorenz
Hartman, Don
Hartman, Arthur
*Hastings, Paul
*Hathaway, Jane
†Haubiel, Charles
*Haus, Johann
†Havlín, William
Hawley, C. B., Est. of
Hawthorne, Kathryn
Hazzard, John E., Est. of
Heagney, William H.
†Heifetz, Jascha
Hein, Silvio, Est. of
*Henrich
Henderson, Charles E.
Henderson, Ray
*Henry, Clare Kummer
*Henry, S. R.
*Herbert, Charles K.
Herbert, Jean
Herbert, Victor, Est. of
Herscher, Louis
Hersom, Frank E.
Hess, Cliff
Heyman, Edward
Heyward, Du Bose
Heywood, Donald
Higginson, J. Vincent
†Higginson, Richard
Hill, Alexander, Est. of
Hill, Billy
*Hill, Charlie
Hill, William J.
*Hilliard, Harry
*Hils, Frank
Hirsch, Louis A., Est. of
Hirsch, Walter
Hobart, George V., Est. of
Hoffman, Al
*Hoffman, Maurice
Holden, Sidney
Holiner, Mann
Hollander, Frederick
Hollingsworth, Thekla
Holzmann, Abraham
Homer, Sidney
Hooker, Brian
*Hoover, Joe
*Horne, Abel
Hoschner, Karl, Est. of
Hosmer, Lucius, Est. of
†Hough, Will M.
*Howard, Dick
Howard, John Tasker
Howard, Joseph E.
*Howell, Frank
Hubbell, Raymond
*Hudson, Roberta
Hudson, Will
Huerter, Charles
Hueston, Billy
Hughes, Langston
*Hughes, Rob
Hughes, Rupert
Huhn, Bruno
Hupfeld, Herman

I
*Irwin, Will
†Irwin, William C. K.
*Irving, Washington William
*Ivers, Harold

J
*Jackson, F.
Jacobi, Frederick
Jacobs, Al
Jaffe, Moe
James, Billy
James, Philip
*James, S. Walter
Janis, Elsie
Janssen, Werner
Jasmin, Joan
Jason, Will
Jenkins, Gordon
Jentes, Harry
Jerome, Jerome
*Jerome, Larry
*Jerome, Lawrence
Jerome, M. K.
*Jerome, Richard
Jerome, William, Est. of
*Johns, George
Johnson, Arnold
*Johnson, Edward T.
*Johnson, George
Johnson, Horace
Johnson, Howard E.
Johnson, J. C.
Johnson, James P.
Johnson, J. Rosamond

* Pseudonym.
† Added since List of January 1, 1937.
ASCAP COMPOSERS-AUTHORS—Continued

Johnson, James Weldon
Johnston, Arthur
Johnstone, Gordon, Est. of Johnstone, Thomas A.
Johnstone, Will B.
Jolson, Al
*Jonas, Julius
*Jones, Chris
*Jones, Gregory
Jones, Isham
Jones, Stephen
*Jones, Tom
*Juan y Dlorah

K
*Kackley, Bob
Kahal, Irving
Kahn, Grace Le Boy
Kahn, Gus
*Kalman, Erno
Kalmar, Bert
*Karoly, Gondov
Kassell, Art
Kaufman, Mel B., Est. of
*Kawelo, Icane
*Keiser, R.
Keithley, E. Clinton
Kempinski, Leo A.
*Kenbrovin, Jean
*Kendall, Don
Kendis, James
*Kennedy, H.
*Kenny, C. Francis
Kenny, Charles F.
Kenny, Nick A.
*Kent, Richard
Kent, Walter
Kern, Jerome
Kernell, Wm. B.
Kernochan, Marshall
Kerr, Harry D.
*Kiehl, Heinrich
Kilenyi, Edward
*King, Al
King, Jack
*King, Joe
*King, Robert
King, Robert A., Est. of King, Wayne
*Kingsley, Robie
Kisco, Chas. W.
*Kisco, Charley
Klages, Raymond W.
*Klein, David
Klein, Lou
Klemm, Gustav
Kleenner, John
Kleckmann, F. Henri
Knox, Helen

Koehler, Ted
*Kogen, Harry
Kortlander, Max
Kountz, Richard
Kramer, A. Walter
*Kraushaar, Charles
Kreisler, Fritz
Krouse, H. Sylvester
Kummer, Clare
Kurtz, Manny

L
Lada, Anton
*Lada, Raymond Anton
La Forge, Frank
La Freniere, Emma P.
*Lakay, Rudy
Lake, Mayhew Lester
*L’Albert
*LaMont, Arthur
Lampe, J. Bodeowalt, Est. of
Lane, Burlon
Lane, Eastwood
Lange, Arthur
Lange, Henry W.
Lannin, Paul
Lardner, Ring, Est. of
La Rocca, D. James
Laska, Edward
*Laurer, David
Lawlor, Chas. B., Est. of
Lownhurst, Vee
*Lawrence, Fred
Lawrence, Jack
Layton, Turner
*Leazer, Louis
Le Baron, William
*Lee, Annabelle
*Lee, Dorothy
*Lee, Mandy
Lee, Norah
*Leigh, Norman
*Lemare, Jules
*Lennell, Dodd
*Lennie
*Leonard, Emil
Lerner, Sammy
*Le Roy, Margaret
Leslie, Edgar
*Lesser, S.
*Lester, Ida
Levant, Oscar
Leven, Raymond
Levenson, Boris
Levey, Harold
Levinson, Jerry
Lewis, Al
*Lewis, Alan
*Lewis, Bobby
Lewis, Harold
Lewis, Roger
Lewis, Samuel M.
*Ley, Benton
Lief, Max
Lief, Nathaniel
Lieurance, Thurlow
Link, Harry
Little, George A.
Little, Jack
Livingston, Bill
Livingstone, Mabel
*Locke, Harold
Lockhart, Eugene
Loeb, John Jacob
Loesser, Frank
Logan, Fred’k Knight
Est. of
Logan, Virginia K.
Loman, Jules
Lombardo, Carmen
*Lounsbury, Walter
*Lovell, Richard
*Lowell, J. Edgar
Lyman, Abe

M
MacBoyle, Darl
MacDermid, James G.
MacDonald, Ballard, Est. of
MacDonough, Glen, Est. of
*Mac Dowell, Edward, Est. of
*Mack, Cecil
*Mack, Jay
Madden, Edward
Maduro, Charles
Maganini, Quinto
Magidson, Herbert
Magine, Frank
Mahoney, Jack
Maley, Florence Turner
Malneck, Matt
Malotte, Albert Hay
Maltin, Bernard
Mana-Zucca, Mme.
Manney, Charles F.
Manning, Kathleen L.
*Mapleson, Anna
Marion, George, Jr.
*Marion, Will
Marks, Gerald
*Marsden, Philip
Marshall, Henry I.
Martens, Fred’k H., Est. of
*Martin, Bob
*Martin, Lem
Mason, Daniel Gregory
*Mathis, Jules
*Matteson, John Somers
Matthews, H. Alexander
*Maxfield, Stanley

* Pseudonym.
† Added since List of January 1, 1937.
ASCAP COMPOSERS-AUTHORS—Continued

|Morse, Dorothy | Morse, Theodora | Morse, Theodore, Est. of |
|Morton, R. A. | Motzan, Otto, Est. of | Moya |
|Mozenaiko, D. | Muller, Rudi | Murchison, Kenneth M. |
|Murphy, Owen | Murphy, Stanley, Est. of | Murray, Frank |
|Murray, John | Myers, Richard | Mysels, Sammy |

N

Neiburg, Al. J.
Neil, Harrison
Nelson, Ed. G.
Nevin, Arthur
Nevin, Ethelbert, Est. of
Nevin, George B., Est. of
Nevin, Gordon Balch
Newell, Roy
Newman, Charles
Newman, M.
Nichols, Alberta
Nichols, Ken
Niel, Ernest
Noble, David
Noble, John Avery
Nomis, Adrian
Norman, Pierre
Norworth, Jack
Nuffert, Oscar T.
Nyles, W. A.

O

Oakland, Ben
O'Dea, A. Caldwell, Est. of
O'Flynn, Charles
O'Hara, Geoffrey
Ohman, Phil
O'Keefe, James
O'Keefe, Lester
Olcott, Chauncey, Est. of
Old Hayden
Olman, Abe
Onivas
Oppenheim, David
Orlob, Harold
Osborne, Nat
Osgood, H. O., Est. of
Otvos, A. Dorian
Owens, Harry
Oyett, Dayne

P

Page, Horace
Paley, Herman
Palmer, Jack
Pardette, Neil
Parenteau, Zel
Paridon, Roxana
Parish, Mitchell
Parker, Dan
Parker, Horatio, Est. of
Paskman, Dailey
Pasternack, Josef
Paull, E. T., Est. of
Pease, Harry
Peck, Gerald
Peck, Raymond W.
Peery, Rob Roy
Penn, Arthur A.
Perkins, Frank S.
Perkins, Henry
Perkins, Ray
Perry, Sam A., Est. of
Peters, Wm. Frederick
Petkere, Bernice
Phillips, Fred
Piantadosi, Al.
Pickett, Robert E.
Pierce, A.
Pinkard, Maceo
Pirani, Eugenio Di
Pochon, Alfred
Poll, W. C.
Pollack, Lew
Pollock, Muriel
Ponce, Phil
Porter, Cole
Potter, Paul
Powell, John
Powell, Teddy
Powell, W. C.
Price, Georgie
Price, Sybil Yvonne
Prior, H. R.
Prival, Max
Prokoff, Alexine
Prokoff, Ivan
Pryor, Arthur
Purcell, Gilbert

R

Rachmaninoff, Sergei
Rafael, Walter
Rainger, Ralph
Rand, Harry
Randolph, John Carroll
Rapaport, Ruth, Est. of
Rapee, Erno
Rasbach, Oscar

* Added since List of January 1, 1937.
ASCAP COMPOSERS-AUTHORS—Continued

Raskin, William
Raymond, Harold
*Raymond, Lester
Razaf, Andy
Reddick, William
Redmond, John
Reed, David
*Reginald, Lawrence
*Rehfeld, Julian
*Reid
*Rellim, Trebor
*Renn, Charles
*Renton, Victor
Repper, Charles
*Retlaw, S. C.
Revel, Harry
*Reynard, Jules
*Reynolds, Herbert
*Rezit, Albert
Rice, Gitz
Rich, Max
Richman, Harry
*Richmond, M.
Riesenfeld, Hugo
Ringle, Dave
*Roaming Ranger, The
*Robbins, Harry
Robe, Harold
*Roberto, Carlos
*Roberts, A.
Roberts, Allan
Roberts, Charles J.
*Roberts, K. A.
*Roberts, Kathleen A.
Roberts, Lee S.
*Roberts, Steve L.
Robin, Leo
Robinson, J. Russel
Robison, Carson J.
Robison, Willard
Robyn, Alfred G., Est. of Roder, Milan
Rogers, Richard
Rogers, James H.
*Rogers, John
*Roland, Frank
Rolfe, Walter
Roma, Caro
Romberg, Sigmund
Ronell, Ann
*Roosevelt, T.
Rose, Billy
Rose, Ed, Est. of
*Rose, Fred
Rose, K. Fred
Rose, Vincent
Rosemont, Walter L.
*Rosenberg, G. M.
*Rosenthal, M. L.
Rosey, George, Est. of
Rosey, Joe
Rosoff, Charles
Rothberg, Bob
Rourke, M. E., Est. of
*Rowe, Sidney
Rubens, Maurie
Ruby, Harry
Ruby, Herman
*Rudd, Lee
Rupp, Carl
Russell, Alexander
Russell, Benne
*Russell, Sydney King
Ruoso, Dan
Ryan, Ben
Ryder, Sturkow, Mme.

S

Saar, Louis Victor
Saenger, Gustav, Est. of
St. Clair, Floyd J.
*St. Minnesota, Paul
Salter, Mary Turner
Saminsky, Lazare
Samuels, Frank
Samuels, Walter G.
Sanders, Alma M.
Sanders, Joe L.
Sanford, Dick
Santly, Henry W., Est. of
Santly, Joseph H.
Santly, Lester
Savino, Domenico
Schad, Walter C.
Schafer, Bob
Schertzinger, Victor
Schmit, Adolf
Schmit, Johann C.
Schmidt, Erwin R.
Schoebel, Elmer
Scholl, Jack
Schonberg, Chris
Schonberger, John
Scheuster, Ira
Schuster, Joseph
Schwartz, Arthur
*Schwartz, Bernie
Schwartz, Jean
*Schwartz, Nat
Schwarzwald, Milton
Scott, John Prindle, Est. of
*Sen, Yama
Severn, Edmund
*Seymour, S.
Seymour, Tot
*Shade, William
*Shadwell, William B.
*Shane, Tom
Shapiro, Ted
Shay, Larry
Shelley, Harry Rowe
Sherman, Al
*Sherman, Tobe
*Sherwin, Sterling
*Shick, Hans
Shields, Ren., Est. of
Shilkret, Nathaniel
Shuman, Francis K.
Siegel, Monty
Sigler, Maurice
*Sigler, Mose
Signorelli, Frank
Silberta, Rhea
Silver, Abner
Silver, Frank
*Silverman, Al
Silvers, Louis
Silvers, Sid
*Silvio, Alberto
Simon, Edward G., Est. of
Simon, Nat
*Simone, Nato
Simon, Robert A.
Simon, Walter C.
Simons, Seymour B.
*Simpson, George
*Singer, Dolph
*Singer, Joe
Siras, John
Sirmay, Albert
Sissle, Noble
Sizemore, Arthur L.
Skidmore, Will E.
Skilton, Charles S.
Sloane, A. Baldwin, Est. of
Smith, Chris
Smith, Clay, Est. of
Smith, Edgar
Smith, Harry B., Est. of
Smith, H. Wakefield
*Smith, Joseph
Smith, Robert B.
*Smith, Sol
Smith, Walter Wallace
Snyder, Ted
Sodero, Cesare
Solomon, Alfred
Sosnik, Harry
Sousa, John Philip, Est. of
Sowerby, Leo
Spaeth, Sigmund
Spalding, Albert
Speaks, Oley
Spencer, Fleta Jan Brown
Spencer, Herbert
Spencer, Otis
Spencer, Robert E.
*Spier, Harry R.
Spier, Larry
Spina, Harold
Spatalny, Maurice
Spross, Charles Gilbert
Squires, Harry D.
Stamper, Dave

* Pseudonym.
† Added since List of January 1, 1937.
*Stanley, F.
Stanley, Jack, Est. of
*Stanton, Francis
Stanton, Frank L., Est. of
*Stearns, Herbert
Steiger, Jimmy, Est. of
*Stein, Jules K.
Steiner, Max
*Stephens, Cliff
Stephens, Ward—
Sept., Sam H.
Sterling, Andrew B.
*Stern, G. Radcliffe
Stern, Henry R.
Stern, Jack
*Stevens, Alfred
Stevens, David
*Stevens, Robert L.
*Stewart, Daniel
Stickles, William
Still, William Grant
Stillman, Al
†Stock, Larry
*Stocking, Elaine
Stoddard, George E.
†Stoessel, Albert
Stone, Billy, Est. of
*Stone, Harold
Stothart, Herbert
Straight, Charley
*Strebor, J. C.
Stride, Harry
†Stringfield, Lamar
*Strong, Jesse
*Stuart, Allan
Stults, R. M., Est. of
Sturm, Murray
Styne, Jule
*Sued, Vasco
Suedes, Dana
Sullivan, Alexander C.
Sullivan, Henry
Sunshine, Marion
Swanstrom, Arthur
Sweatman, Wilbur C.
Swift, Kay
*Sykes, Abner
*Sylvia
Symes, Marty

T
*Talbot, Maurice
Taylor, Deems
*Taylor, Otis
*Tchervanow, Ivan
*Ted & Josh
Terker, Arthur
*Terris, Dorothy
Terry, Robert Huntington
Thompson, Harlan
Thornton, James
Tiereney, Harry
Tinturin, Peter
Tobias, Charles
Tobias, Harry
Tobias, Henry H.
*Tobini, H.
Toch, Ernest
*Toresio, H.
Tracey, Wm. G.
*Travis, June
*Tremblay, Al
Trent, Jo
Trinkaus, George J.
*Tscherinoff, Fedor
Tucker, John Aloysius
Turk, Roy, Est. of
*Turner, Anthony
*Turner, John
Twohig, Daniel S.
Tyers, Wm. H., Est. of

V
*Valdez, Jose
Vallee, Rudy
Van Alstyne, Egbert
*Van Breit, Carl
Vanderpool, Frederick W.
Vann, Al
*Van Norman, Frederick
Vecsei, Desider, Josef
†Vene, Ruggero
Verges, Joe
*Vete, Albert
Vicars, Harold, Est. of
*Vicor, G.
Vincent, Nathaniel H.
*Vincent, Paul
*Violinsky
Von Der Goltz, Eric, Jr.
*Von der Lieth, Leonore
Von Tilzer, Albert
Von Tilzer, Harry

W
*Wadsworth, Henry
*Waite, Jack
†Walker, James J.
*Walker, Rene
*Walker, Ronald
Wallace, Mildred White
*Wallace, Walter
*Waller, Fats
Waller, Thomas
Walsh, J. Brandon
*Ward, Burt
Ward, Edward
Ward, Sam
Ware, Harriet
Ward, Claude
Waring, Tom
*Warren, Cecil
Warren, Elinor Remick
Warren, Harry
Washington, Ned
Watts, Wintter
Wayne, Mabel
Webb, Kenneth S.
Webb, Roy
Webster, Paul Francis
Weeks, Harold
*Weeks, Wilbur
Weldt, A. J.
Well, Irving
Weinberg, Chas.
Weinberg, Jacob
Weldon, Frank
*Wellesley, Grant
Wells, John Barnes, Est. of
Wendling, Pete
Wenrich, Percy
Weslyn, Louis, Est. of
West, Eugene
Westphal, Frank C.
Wever, Ned
Whitcup, Leonard
*White, Alice
*White, Clarence Cameron
*Whitemore, Will
Whithorne, Emerson
Whiting, George
Whiting, Richard A.
Wiedoef, Rudy
*Wiegand, Henry
*Williams
Williams, Clarence
*Williams, Joe
Williams, Sam
Williams, Spencer
Williams, W. R.
*Wilman, Wilman
Wilson, Al
*Wilson, Duane
Wilson, Irving M., Est. of
*Wilson, Lawrence
Wilson, Mortimer, Est. of
Winne, Jesse M.
Winternitz, Felix
†Wolf, Daniel
Wolfe, Jacques
Wood, Cyrus D.
*Wood, L. Fred
Wood, Leo., Est. of
Woodin, William H., Est. of
Woodman, R. Huntington
Woods, Harry M.
†Wright, Frank A.
Wrubel, Allie
*Wynn, Charles
Wynn, Ed.

X
*“X”

Y
*Yellen, Jack
Yoell, Larry
*Yoelson, Asa

† Added since List of January 1, 1937.
ASCAP COMPOSERS-AUTHORS—Continued

Yon, Pietro A.
Youmans, Vincent
Young, Joseph
Young, Victor (Standard)
Young, Victor (Popular)

Z
Zamecnik, J. S.
†Zeno, Norman
Zimbalist, Efrem

*Zuera, Ramon
HONORARY
Bitner, E. F.
Witmark, Jay

ASSOCIATED MUSIC PUBLISHERS, INC., (AMP)

Associated Music Publishers, Inc., licenses both mechanical and performing rights (small and grand). Its catalogue totals about 250,000 compositions. Some 13,000 copyrights (plus the United Publishing Co. catalogue) are under its control.

AMP was incorporated in the State of New York on Dec. 22, 1926, and has been issuing licenses to radio stations since August, 1928. The corporation conducts a wholesale and retail music business, as well as the manufacture of electrical transcriptions.

AMP Members

The following firms have assigned their U. S. copyrights to AMP, and granted Associated the exclusive agency in the U. S., and in most cases in Canada and Mexico also, for the sale and distribution of their musical publications, and the administration of performing and mechanical rights:

Julius Hainauer, Breslau.
Kahnt, Leipzig (Pearls of Old Chamber Music).
Adolph Nagel, Hanover (Nagel's Music Archives).
B. Schott's Soehne, Mainz.
N. Simrock, Leipzig.

(*Note: Special permission must be secured from this publisher for sale or performance of stage works.)

The firm of Breitkopf & Hartel, Leipzig, has assigned its U. S. copyrights to Breitkopf Publications, Inc., and granted them the exclusive agency in the U. S. for the sale and distribution of their musical publications, and the administration of performing and mechanical rights. Breitkopf Publications, the assignee, has the same officers as Associated Music Publishers.

Three firms—M. P. Belaieff, Leipzig; Ludwig Doblinger, Vienna (serious music); and Wilhelm Hansen, Copenhagen (serious music)—have not assigned their copyrights to AMP, but have granted AMP the exclusive agency for the sale and distribution of their publications, and the administration of performing and mechanical rights.

Choudens, Paris, has given AMP the exclusive agency in the U. S. and Mexico for the sale and rental of its publications, and the exclusive right to administer grand rights.

United Publishing Co., New York, has given AMP the exclusive right to administer performing and mechanical rights in the U. S. and Canada.

Additionally, AMP controls a catalogue comprised of its own publications.

* Pseudonym.
† Added since List of January 1, 1937.
AMP—Continued

Headquarters and Officers

Headquarters of the AMP are located at 25 W. 45th St., New York City; phone BRyant 9-0847. Officers of the firm are as follows:

Chairman of the Board..............................Waddill Catchings
President............................................M. E. Tompkins
Secretary and Treasurer............................Anna M. Kerner
Assistant Secretary.................................E. K. Hessberg
Assistant Treasurer.................................T. J. Martin
Assistant Treasurer.................................S. Carlisle

Appended herewith is a sample performing rights contract issued by AMP to radio stations. Method of payment to AMP is indicated in this contract.

ASSOCIATED MUSIC PUBLISHERS CONTRACT

MEMORANDUM OF AGREEMENT between ASSOCIATED MUSIC
PUBLISHERS, INC., a New York corporation (hereinafter called “ASSOCIATED”), with its principal office located at 25 West 45th Street, New York City, N. Y., and............. (hereinafter called “LICENSEE”), as follows:

ASSOCIATED owns or controls for its own account, and/or as trustee, agent or otherwise for the account of others, the public performance rights for space radio broadcasting under certain United States copyrights covering musical and dramatico-musical compositions and is engaged in the publication of musical and dramatico-musical compositions and in the purchase, sale and rental of copies of musical and dramatico-musical compositions.

The LICENSEE is engaged in the operation of a space radio broadcasting station with the Call Signal .............., licensed by the Federal Communications Commission. For the purpose of this agreement “space radio” means communication by means of electrical energy radiated through space between two or more points without the use of lines, wires or cables connecting such points.

The parties hereto agree as follows:

1. ASSOCIATED hereby grants to the LICENSEE a non-exclusive license publicly to perform by space radio broadcasting from said station, such musical and dramatico-musical compositions, copyrighted under the laws of the United States, as, during the term of this agreement, are owned by ASSOCIATED for its own account or with respect to which ASSOCIATED owns or controls the public performance rights for space radio broadcasting under United States copyrights, as trustee, agent or otherwise for the account of the following music publishers:

   - Breitkopf & Hartel, Leipzig
   - Doblinger, Vienna (excepting popular music)
   - Albert J. Gutman, Vienna
   - Julius Hainauer, Breslau
   - Kahn't Music Archives, Leipzig
   - Otto Maass, Vienna
   - B. Schott's Soehne, Mainz
   - Universal Edition, Vienna
   - Ed. Bote & G. Bock, Berlin
   - Breitkopf Publications, Inc., New York
   - Editions Eschig, Paris
   - Hansen, Copenhagen (excepting popular music)
   - F. E. C. Leuckart, Leipzig
   - Nagel, Archives, Hannover
   - N. Simrock, Leipzig
   - United Publishing Co., New York

Such license shall continue as to each of the compositions included within this paragraph, throughout the period of ASSOCIATED'S ownership or control thereof as aforesaid, but shall not extend beyond the duration of this agreement.

2. Nothing herein contained shall be construed as authorizing the LICENSEE to grant to others any right to reproduce or perform publicly by any means, method or process whatsoever, any of the musical compositions coming within the purview of this license, or as authorizing any receiver of any such broadcast rendition publicly to perform or reproduce the same by any means, method or process whatsoever.
AMP LICENSE—Continued

3. This license is expressly limited to space radio broadcasting from said station of the LICENSEE and does not authorize any transmission whatsoever from said station by wire or by any means other than space radio broadcasting, except that it authorizes the transmission of programs by wire to affiliated space radio stations of the LICENSEE, if such affiliated space radio stations are licensed by ASSOCIATED to perform publicly for profit such musical and dramatico-musical compositions.

4. ASSOCIATED agrees to sell to the LICENSEE copies of such musical and dramatico-musical compositions as ASSOCIATED may have for sale, and agrees to rent to the Licensee copies of such musical and dramatico-musical compositions as are not for sale but are contained in the rental library of ASSOCIATED, on as favorable terms as ASSOCIATED sells or rents, as the case may be, copies of such compositions to others for use in space radio broadcasting by stations of the same output capacity as the herein licensed station.

5. This agreement shall be for the period of ............ years from the date hereof and shall continue thereafter from year to year at the same rate unless and until either party hereto, on or before __________________________ preceding the expiration of any such year, shall give notice in writing to the other party of its intention to terminate the same at the expiration of such year.

6. ASSOCIATED agrees that it will not, if the LICENSEE faithfully performs all of its obligations under this agreement throughout the duration thereof, institute suit against the LICENSEE for past infringement of any of the United States copyrights under which licenses are hereby granted, provided that such infringement occurred prior to the date of this agreement by means of public performance by space radio broadcasting by the LICENSEE and not otherwise, and provided further that the provisions of this paragraph shall be limited to such past infringements for which ASSOCIATED has, or may have during the continuance of this agreement, the right to sue, and to the extent of such right and to the period covered thereby.

7. The LICENSEE hereby accepts this license subject to all the conditions set forth in this agreement and agrees to pay ASSOCIATED as an annual fee an amount equal to the sum of the year's twelve one-time .......... quarter-hour charges as they will appear each month of the year in the said station's published rate cards, payable in monthly installments consisting of the respective one-time .......... quarter-hour published rate card charges for the twelve months of the year. Until revision of the present published one-time .......... quarter-hour rates the annual fee will be .................... and the monthly installment will be .................... On the first day of each month, the LICENSEE shall pay in advance to ASSOCIATED said monthly installment for such month and also the purchase price and rental fees for all copies of music purchased or rented by it from ASSOCIATED during the preceding month.

8. The LICENSEE agrees upon request to furnish to ASSOCIATED during the term of this agreement a list of all musical compositions broadcast from or through said station, showing the title of each composition and the composer and/or author thereof; provided that the LICENSEE shall not be obligated under this paragraph to furnish such a list covering a period or periods aggregating more than three months in any one calendar year. The lists so furnished by the LICENSEE to ASSOCIATED shall be strictly confidential and ASSOCIATED covenants that it will make no disclosure thereof or of the contents thereof.

9. If the LICENSEE shall make default in any of the payments as herein provided, or shall violate any of the other terms, conditions or limitations of this license, or shall become bankrupt or insolvent, ASSOCIATED may, at any time thereafter, upon written notice to the LICENSEE, terminate this agreement forthwith, and upon such termination this license shall immediately cease and determine, but such termination shall not release the LICENSEE from its obligation to make all payments which shall have accrued thereunder up to the date when such termination shall have become effective, and shall be without prejudice to any rights and remedies which ASSOCIATED may have for any such violation or default hereunder.

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AMP LICENSE—Continued

10. This license is personal to the LICENSEE and is non-transferable and non-divisible; this agreement shall inure to the benefit of and be binding upon ASSOCIATED, its successors and assigns.

IN WITNESS WHEREOF the parties hereto have caused this agreement to be duly executed in triplicate this.........day of ................., 19...

WITNESS:

.......................................................... By.......................................................... President.

.......................................................... .................. Licensee.

WITNESS:

..........................................................

MUSIC PUBLISHERS' PROTECTIVE ASSN.
(MPPA)

The Music Publishers' Protective Association came into existence as an unincorporated, voluntary association in April, 1917. It was provided in the constitution that the general objects of the association were to be the maintenance of high standards of commercial ethics and integrity among members; the promotion of equitable trade practices; and the encouragement of music and music writing. Any person, co-partnership or corporation engaged in the business of publishing music in the United States was eligible for membership. By October, 1917, the membership was 27.

The association in subsequent years brought about an agreement to discontinue payments to actors for singing songs, established facilities for the registration of titles, provided regulations for mechanical recordings (and later for sound pictures), installed a credit and collection bureau, inveighed against piracies and the unlawful manufacture and sale of song sheets, supported favorable copyright legislation, and at times acted on behalf of its members in the settlement of claims against licensees.

In 1927 the association entered the mechanical rights field as regards sound pictures. At that time E. C. Mills (now chairman of the board of directors of ASCAP) was appointed trustee to negotiate an agreement between Electrical Research Productions, Inc. (ERPI), a subsidiary of Western Electric, to cover the reproduction of copyrighted musical compositions by devices serving to synchronize the same with the presentation of motion pictures.

Six years later, in 1933, the association became the central licensing bureau for its members in regard to certain mechanical rights in the radio field—the field of electrical transcriptions.

While the association was reorganized and incorporated as the present Music Publishers' Protective Association in the latter part of 1935, its aims and functions have remained virtually the same as prior to the reorganization.

Radio Rights

In licensing transcription radio rights, the MPPA concerns itself with small (strictly musical) rights only. The scale of fees for such licensing is as follows:

Sponsored transcriptions: 25c per popular composition per transcription. If the composition is derived from a film or theatrical production, the fee is 50c.

Sustaining transcriptions: $15 per composition per year.

Off-the-air recordings: This classification covers transcriptions cut directly while a live-talent program is being broadcast, for filing purposes, or for broad-
MPPA—Continued

cast later by stations not included in the original broadcast. Entry of the MPPA into this type of licensing is new, and the contract form so far is in the proposed stage only. A sample of this proposed contract is appended.

Officers

Headquarters of the Music Publishers’ Protective Association are at 45 Rockefeller Plaza, New York City; phone Circle 6-3084. Harry Fox is general manager. Current officers are: Walter Douglas, president; Lester Santly, vice-president; Max Dreyfuss, treasurer, and Jack Mills, secretary.

PROPOSED M.P.P.A. OFF-THE-AIR RECORDING LICENSE

On behalf of the publishers named in Schedule “A”, annexed hereto and made part hereof, which publishers hereinafter are referred to as my principals, I hereby grant to you the non-exclusive right, license, privilege and authority to record in the United States, either mechanically or electrically, music, musical compositions, or musical programs performed by broadcast, to the extent that the mechanical recording rights to such music or musical compositions, or part thereof, are owned or controlled by my principals, subject, however, to the following terms and conditions:

(1) That this license shall not extend to nor include musical compositions which have not theretofore been lawfully recorded under Section 1 (e) of the Copyright Act of the United States, nor musical compositions which have not theretofore been published and copyrighted.

(2) That this license shall not give you the right to record any musical composition not within the repertory of the American Society of Composers. Authors and Publishers, nor to record any performance not duly licensed by said American Society of Composers, Authors and Publishers.

(3) That no recording made or caused to be made by you hereunder shall be publicly performed for profit either by means of radio broadcast or otherwise, except that where due to unavailability of radio station facilities or resulting inconvenience to radio stations, recordings are made for delayed or deferred broadcasts, they may be broadcast within one week from the recording thereof.

(4) That no recording made or caused to be made by you hereunder shall be sold except for file, reference, or audition purposes, and that in no event shall any records (whether masters or pressings) be sold in bulk or to the general public.

(5) Each record made or caused to be made by you hereunder shall bear the following notice on a label:

“The disposition or use of this record is strictly limited by written license.”

(6) This license shall remain in full force and effect for the term of six (6) months from the date hereof.

(7) In consideration for the issuance of this license to you, you agree to pay therefor the sum of $………., which sum shall be payable in six equal monthly installments on the first day of each month, commencing with the 1st day of ……….., 1938.

(8) You hereby accept such license subject to all of the aforementioned terms and conditions.

Dated, the……….. day of ………., 1938.

Harry Fox, Agent and Trustee

By……………………………

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M. P. P. A. MEMBERS

Ager, Yellen & Bornstein, Inc.
745 Seventh Ave.
New York City

Alfred Music Company, Inc.
145 West 45th St.
New York City

Amsoo Music Sales Company, Inc.
1600 Broadway
New York City

M. Baron, Inc.
151 West 57th St.
New York City

Irving Berlin, Inc.
799 Seventh Ave.
New York City

Brehne Associates
1619 Broadway
New York City

Broadway Music Corporation
1619 Broadway
New York City

Irving Caesar Publishers
1619 Broadway
New York City

Chappell & Co., Inc.
1270 Sixth Ave.
New York City

Church and Sunday School Music Publishers' Association
124 North 15th St.

Circle Music Publications, Inc.
1270 Sixth Ave.
New York City

Crawford Music Corporation
1619 Broadway
New York City

L. B. Curtis
1595 Broadway
New York City

Joe Davis, Inc.
1619 Broadway
New York City

Donaldson, Douglas & Gumble, Inc.
1619 Broadway
New York City

Exclusive Publications, Inc.
1619 Broadway
New York City

Famous Music Corporation
1619 Broadway
New York City

Leo Feist, Inc.
1629 Broadway
New York City

Forster Music Publisher, Inc.
216 South Wabash Ave.
Chicago, Ill.

Sam Fox Publishing Company
1250 Sixth Ave.
New York City

Evan Georgeoff Music Publishing Co.
The Arcade
Cleveland, Ohio

L. Wolfe Gilbert Music Publishing Co.
6912 Hollywood Blvd.
Hollywood, Calif.

Green Bros. & Knight, Inc.
1619 Broadway
New York City

Handy Bros. Music Company, Inc.
1587 Broadway
New York City

Harms, Inc.
1250 Sixth Ave.
New York City

Hollywood Songs, Inc.
1250 Sixth Ave.
New York City

Jewel Music Publishing Company
1674 Broadway
New York City

Ross Jungnickel, Inc.
35 West Ninth St.
New York City

Kalmar and Ruby Music Corporation
6301 Sunset Blvd.
Hollywood, Calif.

Lincoln Music Corporation
1619 Broadway
New York City

Edward B. Marks Music Corporation
RCA Building
New York City

Melo-Art Music Publishers
1674 Broadway
New York City

Bob Miller, Inc.
1619 Broadway
New York City

Miller Music, Inc.
1619 Broadway
New York City

Mills Music, Inc.
1619 Broadway
New York City

Movietone Music Corporation
1250 Sixth Ave.
New York City

Olman Music Corporation
1619 Broadway
New York City

Paramount Music Corporation
1501 Broadway
New York City
MPPA MEMBERS—Continued

Paull-Pioneer Music Corporation
1657 Broadway
New York City

Photo Play Music Company
1674 Broadway
New York City

Piedmont Music Company, Inc.
156 West 44th St.
New York City

W. A. Quincke & Co.
430 South Broadway
Los Angeles, Calif.

Radio Music Company, Inc.
907 Wurlitzer Bldg.
Detroit, Mich.

Red Star Songs, Inc.
1619 Broadway
New York City

Remick Music Corporation
1250 Sixth Ave.
New York City

Rialto Music Publishing Company, Inc.
1658 Broadway
New York City

Robbins Music Corporation
799 Seventh Ave.
New York City

Will Rossiter
173 West Madison St.
Chicago, Ill.

Roy Music Co., Inc.
1619 Broadway
New York City

Santly-Joy-Select, Inc.
1619 Broadway
New York City

Schuster & Miller, Inc.
1619 Broadway
New York City

Shapiro Bernstein & Co., Inc.
1270 Sixth Ave.
New York City

Skidmore Music Company, Inc.
1270 Sixth Ave.
New York City

Southern Music Publishing Co., Inc.
1619 Broadway
New York City

Larry Spier, Inc.
1619 Broadway
New York City

Superior Music, Inc.
1619 Broadway
New York City

Jerry Vogel Music Company, Inc.
114 West 44th St.
New York City

Milton Weil Music Company, Inc.
54 West Randolph St.
Chicago, Ill.

145 West 45th St.
New York City

M. Witmark & Sons
1250 Sixth Ave.
New York City

Words and Music, Inc.
1619 Broadway
New York City

Currently the firm of G. Ricordi & Co. of Milan (not to be confused with G. Ricordi & Co. of New York) does its own U. S. licensing through its own U. S. representative—Dr. Renato Tasselli, 12 West 45th St., New York City. It licenses not only small (i.e., entirely musical) rights, but also grand (musical-dramatic) rights, mechanical rights, and synchronization rights.

Originally G. Ricordi’s reservoir of music was available through ASCAP, but subsequent to 1933 the firm withdrew from the Societa Italiana Decli Autori Ed Editori (an ASCAP foreign affiliate) and began to do its own licensing. G. Ricordi is a publishing house, and its musical control extends over some 130,000 compositions, 500 of which are operas, and hundreds of others of which are symphonies.

Small rights are licensed to radio stations for lump-sum fees. Grand rights are licensed only for special payments.

G. RICORDI CONTRACT

Memorandum of Agreement between G. RICORDI & Co., a private Partnership of Milan, Italy, (hereinafter called “Ricordi”), and......................

(herinafter called “Licensee”), as follows:

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RICORDI LICENSE—Continued

1. Ricordi grants and Licensee accepts for a period of one year, commencing..., a license to publicly perform by broadcasting from radio station..., located at ..., the musical compositions which are now owned or controlled or may hereafter during the term of this agreement be owned or controlled by said Ricordi.

2. This license shall not extend to or be deemed to include:
   (a) Symphonic works, Operas, Operettas or dramatico-musical works (including plays with music, revues and ballets) in their entirety or separate acts, in any form whatsoever; but this license shall include the performances of excerpts or arrangement or instrumental selections from such works;
   (b) Arias, Songs or other vocal excerpts from operas or dramatico-musical works when performed with full orchestra accompaniment.

3. The license herein granted and agreed to be granted hereunder is strictly limited to the performances by broadcasting from radio stations only and shall not confer on the licensee or his duly authorized appointees the right to reproduce or perform by television or any other means, method or process whatsoever, any of the musical compositions made available hereunder for broadcasting performances only.

4. The license herein granted shall authorize broadcasts only by the licensee herein named and shall not be deemed to authorize simultaneous broadcasts over stations not licensed by Ricordi.

5. Licensee agrees to pay Ricordi, at 12 West 45th Street, New York City, for the license the sum of $... per month, payable monthly in advance, until...(one year subsequent to date given above).

6. In the event of any breach or default by the licensee of any terms or conditions herein contained, Ricordi shall have the right to terminate this agreement and all rights granted thereunder.

IN WITNESS WHEREOF, this agreement has been duly subscribed and sealed by Ricordi and Licensee this day of 193...

G. RICORDI & C.

by (L. S.)
Attorney-in-fact

by (L. S.)
Licensee

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. (SESAC)

The Society of European Stage Authors and Composers, Inc. (SESAC), controls: 1) small (strictly musical) performing rights; 2) grand (musical-dramatic) performing rights; and 3) mechanical rights (for transcription and synchronization use). Its catalogue includes symphonies and radio plays as well as popular music.

SESAC was founded in 1930, with 18 catalogues on its list. It currently holds 105 catalogues, embracing some 25,000 copyrighted musical compositions. Members in the society are not only European houses (as the name—something of a misnomer—would suggest), but include a number of U. S., firms.

Paul Heinecke is president of the corporation. Offices are located at 113 West 42d street, New York City (Bryant 9-3223).

Intake and Setup

Annual intake of the members from radio broadcasting, transcription, and other sources of revenue, is divided according to a more or less mathematical
SESAC—Continued

formula. The latter is based on the following four points: 1) number of performances; 2) availability; 3) current activity; and 4) seniority.

SESAC claims to have about 500 contracts with broadcasting stations. It does not utilize branch offices, but contacts stations, etc., by means of traveling representatives. A program service department is maintained at headquarters to assist radio stations in matters of program, music and copyright clearance.

Appended is a list of SESAC members, as well as broadcasting (performing right) and transcription (mechanical right) contracts.

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SESAC BROADCASTING PERFORMANCE LICENSE

MEMORANDUM OF AGREEMENT made this... day of...

193, between ..........................................................

(hereinafter called LICENSEE), and SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, Inc., a New York Corporation (hereinafter called LICENSOR), with its principal office located at 113 West 42nd Street, New York, N. Y.

LICENSOR has entered into various agreements whereby small and/or grand rights vested in, and controlled by, the foreign and American publishers and organizations, contained in the list herewith attached as Schedule "A," have been assigned to it.

LICENSOR is empowered, subject to the various terms and conditions in said agreements, and to rights assigned to it, to authorize, prohibit, supervise and control performances in the United States of America of musical compositions, musical dramatical works, and dramatic works.

LICENSEE is engaged in space radio broadcasting over the station(s) licensed by the Federal Communications Commission as follows:

Station(s)  Wattage  Location

The parties hereto accordingly hereby mutually agree as follows:

1. LICENSOR hereby grants and LICENSEE accepts, a non-exclusive license for the period hereof to broadcast (excluding television) from the space radio station(s) mentioned hereinabove such musical compositions as may now be, or during the period hereof shall be, owned or controlled by LICENSOR, and the performance of which for space radio broadcasting, LICENSOR may under its divers agreements authorize, prohibit, supervise and control. Such musical compositions shall be covered by this license throughout the time of LICENSOR's ownership or control thereof as aforesaid during the period hereof.

2. It is understood that so-called "GRAND RIGHTS," namely dramatic renditions in whole or part, of dramatico-musical and dramatic works owned or controlled by LICENSOR (e.g., dramas, plays, operas, operettas, revues, musical comedies, sketches and like productions), and renditions of symphonic works, cantatas, oratorios, etc., owned or controlled by LICENSOR, require a special permission in advance, in each instance, from LICENSOR, and special broadcasting performance fees and rental fees shall be arranged for in advance, in each instance, by LICENSOR.

3. All musical compositions broadcast by LICENSEE under this license shall be announced by the title and composer, and in the event that same shall be taken from a musical production or sound film, the name of the production or sound film shall also be announced in said broadcast. LICENSEE hereby agrees to furnish to LICENSOR, upon request, copies of its program records and furthermore agrees to permit LICENSOR, upon request, to examine at LICENSEE's offices, during business hours, the original program records.

4. LICENSOR reserves the right, at any time, from time to time, to restrict the performance by LICENSEE unless LICENSOR's written consent be first obtained, of any musical

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compositions covered by the license herein granted, but the total number of any compositions which may be under restriction shall at no time exceed ten percent of Licensor’s repertory.

5. LICENSEE hereby agrees to pay to LICENSOR for this license an annual fee of $………… which shall be payable in advance in twelve equal monthly installments of $………… on the………… day of each month for a license period of Five (5) years from………… 193 , to……………………………19 .

6. In event that LICENSEE is in arrears of any monthly payment, as stipulated herein, for more than 30 days, or in event that LICENSEE is adjudicated bankrupt, or declared, or becomes, insolvent, LICENSOR has the right to demand payment at once, or file a claim for, the balance of all monthly payments due or to become due under this license, or LICENSOR may in the alternative cancel this license.

7. The right to broadcast any musical compositions granted under this license extends only to LICENSEE broadcasting from the station(s) licensed under this agreement or from any other place(s) of origin duly licensed by LICENSOR, and LICENSEE may not relay and/or transmit in any manner whatsoever for re-transmission and/or re-broadcasting or otherwise, performances of said musical compositions, to any stations in a hook-up or network, or otherwise, unless such stations have duly procured licenses from LICENSOR. Nothing herein contained shall be construed as permitting LICENSEE to grant to others the right to broadcast, televise, reproduce or perform publicly for profit or otherwise, by an means, method or process whatsoever, any of the musical compositions so broadcast, or as permitting any receiver of the broadcast of any musical compositions to publicly rebroadcast, televise, perform or reproduce the same for profit or otherwise, by any means, method or process whatsoever, without first obtaining a written license from LICENSOR. LICENSEE shall have no right to perform or otherwise utilize any musical compositions covered under this agreement except as herein specified.

8. If at any time during the term of this agreement the power wattage, location, wave length, or allotted time be changed, or if the call signals or letters of LICENSEE's station(s) be changed (whether as a consequence of combination, consolidation or merger with any other broadcasting station(s) whatsoever, or otherwise) LICENSEE shall immediately notify LICENSOR thereof by UNITED STATES registered mail and this license shall continue, subject to all the conditions, restrictions and limitations therein, except that the license fee shall thereafter be at the rate charged by LICENSOR in accordance with its Prevailing Schedule.

9. This agreement is to be and remain in full force and effect until………………., 19 , and will automatically continue in force thereafter from year to year subject to the right of either party hereto to terminate this agreement on………………….., 19 , or on………………..In any year thereafter by giving written notice of its election so to terminate by UNITED STATES registered mail to the other party at least ninety days prior to the date fixed for termination.

10. This license is personal to LICENSEE and is non-assignable, non-transferable, and non-divisible by operation of law, judicial proceedings or sale, devolution, or otherwise; this agreement shall inure to the benefit of and be binding upon LICENSOR, its successors and assigns.

IN WITNESS WHEREOF the parties hereto have caused this agreement to be duly signed and sealed in quadruplicate as of the day and year first above written.

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Licensor

By…………………………………………………………… (L. S.)

President

Licensee

By…………………………………………………………… (L. S.)
TO APPLICANTS FOR TRANSCRIPTION LICENSES:

(1) SESAC will issue from time to time, at will, subject to application in advance, non-exclusive licenses authorizing APPLICANT to manufacture and service to various stations electrical transcriptions of copyrighted musical compositions controlled by SESAC (hereinafter referred to as SESAC COMPOSITIONS) for a charge to be paid by APPLICANT to SESAC on the 15th day of each month following the recording, of Fifteen ($15.00) Dollars for each SESAC COMPOSITION recorded by applicant. Each transcription containing a SESAC COMPOSITION (hereinafter referred to as SESAC TRANSCRIPTIONS) may be performed by APPLICANT’s subscribing stations only on sustaining programs or on local commercial programs, and said SESAC TRANSCRIPTIONS may be so performed during the period of one (1) year following the issuance of the license for the respective composition unless extended by SESAC in writing beyond such date. In the application for such licenses, or as soon as possible thereafter, APPLICANT will supply the number, call letters and locations of the stations which will be broadcasting or rebroadcasting whether one or more times, as aforesaid, such SESAC TRANSCRIPTIONS, and the respective dates and times thereof.

(2) This arrangement does not apply to dramatico-musical or dramatic works or parts or interpolations thereof, nor to symphonic orchestral works. Nor may it be deemed to permit the existence of any artistic or interpretative rights arising from the participation of any party in, or the manufacture by any party of, the recorded rendition contained in the SESAC TRANSCRIPTIONS.

(3) SESAC TRANSCRIPTIONS are not to be furnished by APPLICANT to any other parties for their dissemination, transmission or performance by wired wireless, telephony, wired radio broadcasting or television, unless such party or parties have been authorized by agreement with SESAC to make such aforesaid use or uses of SESAC TRANSCRIPTIONS. Nor may APPLICANT authorize or sublicense others to record or make transcriptions of any SESAC COMPOSITIONS, nor allow others to sell or service SESAC TRANSCRIPTIONS.

(4) For all notices of user or corresponding instruments, which SESAC may desire to record with the Register of Copyrights in Washington, D. C., respecting the SESAC COMPOSITIONS for which APPLICANT secures licenses hereunder APPLICANT agrees to pay the copyright registration fees thereon. (Up to the present time, SESAC has not been filing such notices of user with respect to electrical transcriptions and does not now contemplate doing so in the future.)

Very truly yours,

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

PAUL HEINECKE,
President

(Note: SESAC has a similar memorandum, containing contractual terms for “custom built” programs. It differs from the above memorandum only in paragraph 1, as follows: “SESAC will issue ... licenses ... for a charge to be paid by APPLICANT to SESAC on the 15th day following each calendar quarterly period, of twenty-five (25c) cents for each broadcast over each station of each SESAC COMPOSITION in each such transcription. Each station transmitting a transcription containing a SESAC COMPOSITION (hereinafter referred to as SESAC TRANSCRIPTIONS) whether by broadcasting or rebroadcasting on a network or by means of a pickup from another station, or otherwise, is to be considered as a separate station. In the application for such licenses or as soon as possible thereafter, APPLICANT will supply the number, call letters and locations of the stations which will be broadcasting or rebroadcasting whether one or more times, as aforesaid, such SESAC TRANSCRIPTIONS, and the respective dates and times thereof.”)
Accordion Music Publishing Co., New York, including:
  Deiro, Pietro.
Adler (See Edition Adler).
Albright Music Company (See National Music Co.).
Alford, Harry L., Chicago.
Altschuler, J., Warsaw.
Apollo Music Company, New York.
Arct, M., Warsaw.
Barwicki, K. T., Poznan.
Becker (See RONDO-VERLAG).
Belmont Music Company (See Cole).
Braun, Hubert J., Chicago.
Braun Organization, The (See Braun, Hubert J.).
Bryant Music Company, New York.
Calumet Music Co. (See Cole).
Cole, M. M., Publishing Co., Chicago, including:
  Belmont Music Company, Chicago.
  Calumet Music Company, Chicago.
  Happy Chappies, Ltd. (See Vincent, Howard & Freeman, Ltd.—Vincent and Howard, Ltd.—Freeman, Morse M.).
  Moderne Edition (See Moderne Publications).
  Moderne Publications, Chicago.
  Also including compositions taken over from
  Vincent, Howard & Freeman, Ltd., Los Angeles.
  Vincent and Howard, Ltd.
  Freeman, Morse M.
Cross & Winge, Inc., Portland, Ore., including:
  Master Music Makers, Portland.
Culla, Antonio, Barcelona
  (compositions as per list issued).
Dahlquist Publishing Company, St. Paul, Minn.
Deiro, Pietro (See Accordion Music Publishing Co.).
De Vaignie Music Corporation, Chicago.
DiBella, O., New York.
Ediciones Rodoch (C. Rodriguez), Bilbao,
  (compositions as per list issued).
Ediciones, A. Urmeneta, Barcelona
  (compositions as per list issued).
Edition Adler, Berlin
  (Successor, Heinrichshofen's Verlag; Madgeburg).
Edition "Jastrzab," Warsaw, including:
  Rudnick, Walery, Warsaw.
  Rzepecki, J., Warsaw.
Editions Fermata (See Editions Internationales Fermata).
Editions Internationales Fermata, Buenos Aires (South American Publications).
Editions Internationales Fermata, Warsaw (European Publications).
Editions Pro Arte, Lwow-Warsaw.
Fairbank Company, H. W. (See National Music Co.).
Fermata (See Editions Internationales Fermata).
Forberg, Rob, Leipzig, including:
Gebethner & Wolff, Warsaw.
Gehrmans Musikforlag, Carl, Stockholm.
Grabezewski, O. F., Warsaw.
Happy Chappies (See Cole).
Harmonie-Verlag, Berlin, including compositions taken over from
  Hermann Seemann, Nachfolger, Leipzig.
Hart's Music Company (See National Music Co.).
Hathaway, Franklin Earl, Music Publisher, Chicago.
Idzikowski, Leon, Warsaw.
International Edition (See Forberg).
Jastrzab (See Edition "Jastrzab").
Lebendiger, Henryk (See Editions Internationales Fermata).
Master Music Makers (See Cross & Winge).
Moderne Edition (See Cole).
Moderne Publications (See Cole).
Mora, Jose, Barcelona (compositions as per list issued).
Music Products Corporation, Chicago.
National Music Company, Inc., Chicago, including:
  Albright Music Company, Chicago.
  Fairbank Company, H. W., Chicago.
SESAC MEMBERS—Continued

Hart's Music Company, Chicago.
Select Music Company, Chicago.
Windsor Music Company, Chicago.
Nowa Scena, Warsaw.
Olympia (See Editions “Olympia”).
Orduna, Leopoldo, Barcelona.
Paganí, O., & Bro., New York.
Polskie Towarzystwo Muzyki Współczesnej, Warsaw.
Popular Music Publications (See National Music Company).
Preeman (See Cole).
Pro Arte (See Ediciones Pro Arte).
"PWP" Przedstawicielstwo Wydawnictw Polskich (Association of Polish Publishers), Warsaw.
Radio City Guitar Studio, New York.
Rodeh (See Ediciones Rodeh).
Rodriguez (See Ediciones Rodeh).
Rondo-Verlag; Berlin, including: Alfred Becker, Berlin.
Rudnicki, Walery (See Edition “Jastrzab”).
Rzepecki (See Edition “Jastrzab”).
Sajewski, W. H., Chicago.
Schmitt Music Company, Paul A., Minneapolis.
Seemann (See Harmonie-Verlag).
Select Music Company (See National Music Co.).
Seyfarth, G., Lwow.
Solumastra (See Haberer-Helasco).
Stahl, Wm., C., Milwaukee.
Stamps-Baxter Music Company, Dallas, Texas; Chattanooga, Tenn.; Pangburn, Ark.
Thorsings Musikforlag, Alfred, Copenhagen.
Union de Compositores, Barcelona, Spain (compositions as per list issued).
Urgelles, J., Barcelona (compositions as per list issued).
Urmeneta (See Ediciones A. Urmeneta).
Vincent, Howard & Preeman (See Cole).
Vitak-Elsnic Co., Chicago.
Warszawskie Towarzystwo Muzyce (Warsaw Music Society), Warsaw.
Windsor Music Company (See National Music Co.).
“W.J.R.” (See Edition “Jastrzab”).

Yanguas, Mariano, Madrid (compositions as per list issued).
“Zaiks” Zwiazku Autorow, Kompozytorow I Wydawcow, Warsaw.
(Authors-Composers and Publishers Association of Poland).

<table>
<thead>
<tr>
<th>SESAC also controls all performing rights to the compositions and works as indicated, of the following:*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eulenburg, Ernst, Leipzig (Symphonic Orchestral works).</td>
</tr>
<tr>
<td>Fischer, Verlag, S., Berlin (Radio plays).</td>
</tr>
<tr>
<td>Gordon, Paul, Berlin-Paris (Radio plays, one act plays, sketches, scenes, skits, short stage plays and short operettas).</td>
</tr>
<tr>
<td>Lienau'sche Musikverlage, Berlin, including:</td>
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<tr>
<td>Carl Tobias Haslinger; Vienna.</td>
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<tr>
<td>Musikverlag Haslinger, Vienna.</td>
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Contracts between the Jewish Society and radio stations for the use of the Society’s catalogues are in the form of an agreed amount of money. (See appended sample contract.) Officers of the Society are the following:

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Headquarters are located at 152 West 42nd Street, New York City; telephone, LOngacre 5-9124. Members are as follows:

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SAMPLE JEWISH SOCIETY CONTRACT

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1. Society grants and licensee accepts for a period of ........................................................................ commencing .................................................. a license to perform publicly at .................................................. and not elsewhere, non-dramatic renditions of the separate musical compositions copyrighted by members of the Society.

2. This license is not assignable nor transferable by operation of law, devolution or otherwise, and is limited strictly to the Licensee and to the premises above named. The license fee herein provided to be paid is based upon the performance of such non-dramatic renditions for the entertainment solely of such persons as may be physically present on or in the premises described, and does not authorize the broadcasting by radio-telephone, transmission by wire or otherwise, of such performances or renditions to persons outside of such premises, and the same is hereby strictly prohibited unless consent of the society in writing first be had.

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4. Licensee agrees, upon demand in writing of the Society, upon forms supplied by Society, whenever requested, to furnish a list of all music rendered at the premises hereby licensed, showing the title of each composition, and the publisher thereof.

5. Upon any breach or default of any term or condition herein contained Society may, upon notice in writing, cancel this license, and in event of such cancellation shall refund to Licensee any unearned fees paid in advance.

6. The parties hereto hereby agree that this agreement shall be deemed to be, and the same shall be, extended and renewed from year to year, unless either party, on or before thirty days next preceding the termination of any year, shall give notice in writing to the other by registered United States mail of the desire to terminate the same at the conclusion of such year.

7. Licensee agrees to pay Society for the license herein the sum of .................................................. Dollars ($ ............ ) annually, payable ..................................................

In WITNESS WHEREOF, this agreement has been duly subscribed and sealed by Society and Licensee this .................................................. day of .................................................. 19...

SOCIETY OF JEWISH COMPOSERS, PUBLISHERS and SONG WRITERS

194
PROGRAM SET-UPS
Compiled and Diagrammed Under the Supervision of

JOHN S. CARLILE
Production Manager, Columbia Broadcasting System

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Radio and the field of photography are to some extent culturally allied arts. And both presume a foundation of technical principles and mechanical contrivances for their existence.

In photography much has been done to familiarize both accomplished photographer and tyro with such paraphernalia as lights, filters, exposure, film speeds, etc. These lessons were driven home by a liberal use of scale drawings and accompanying explanations. But in radio the corresponding problems of acoustical treatment, microphone placement, sound effects, and general “set-up,” have not yet been placed before the industry in the simple, graphic fashion employed by the photographers. No scale drawings with explanations are anywhere available.

In this section John S. Carlile attempts a pioneer step in the direction blazed by the photographers. Drawings have been fashioned, as best possible, from a number of actual programs which are considered representative. In selecting these programs, popularity was of small concern. Rather the technical end alone was deemed important.

It should be kept in mind that this same kind of procedure could be done by an engineer, instead of by a producer. However, an engineer’s work would be more theoretical, and would be approached mainly from the angle of electrical measurement and instrument capacity. The producer’s approach, as herewith demonstrated, is greatly different. The producer is essentially a showman, and is principally interested in the various effects, musical or otherwise, which are desirable to obtain a program of distinction. Such an approach is highly important in the broadcast of every combination of sounds, except those produced in the rendition of classical or conventional music.

It is hoped that the programs selected for this section contain enough variety so that their “set-ups,” either in entirety or in part, will cover a great many situations, when adapted to the requirements of any particular radio station.

JOHN S. CARLILE, under whose supervision this section was compiled, is production manager of the Columbia Broadcasting System, author of “A Glossary of Production Terms” and “Studio Sign Language” (VARIETY RADIO DIRECTOR, Vol. I), “CBS Production Handbook,” and “The Production and Direction of Radio Programs” (to be published this Fall). One of the early exponents of more showmanship in radio programs, he got his theatrical start as a bit actor in Victor Herbert operettas and in various road companies. Later, to please his father, he was ordained a minister, but left that calling when his preoccupation with religious drama failed to strike a responsive chord among his parishioners. In 1913 he began dabbling with radio, which (after the War) led to a position at WOR, New York, as assistant in production and office manager. Thence he went to Paramount to head the radio department, producing the “Paramount Publix Theatre of the Air” and dramatized newsreels. From Paramount he went to CBS to direct the “Cremo” series. Shortly afterward (1931) he was called upon to head the new CBS production department.
Quick-paced sound effects in a specially treated studio lend sparkle to this speedy series of dramas. From the standpoint of set-up ingenuity, it is these sound effects and these studio treatments which are of especial interest.

The diagram shows, on page 196, the studio with its unusual wall surfaces and other accoutrements fulfilling the live-end, dead-end principle.

The live-end comprises a rear wall covered with wood paneling. It is a perfectly flat reflecting surface over which curtains may be drawn to provide variable acoustic values. Brilliance for musical programs, or dampened effects for drama are equally possible. The side walls in the live area are a series of panels staggered in the form of a succession of V's. This produces a fine reverberation surface, but the V's prevent direct reflections between opposite wall surfaces—or "slaps"—which would otherwise distort the clarity of sound produced in this area. The ceiling is of plaster and the floor linoleum.

The dead-end, or microphone area, clearly marked in the diagram, is treated with panels of rock wool covered with a perforated material on both walls and ceiling. A large rug hides the floor surface. Obviously, there is no reflection of sound here.

Note the cast microphone (1) in the dead-end with the cast gathered around for a section of the program in which ten voices are being used in different perspectives.

At the other end of the room is a triple turntable for the playing of sound effect records. This table is equipped with spotting arms and a mechanism which will drop the needle on any point of a groove in the record, instantly and
GANG BUSTERS' SET-UP—Continued

invariably creating the desired sound. So finely regulated is this mechanism that it will select separate sounds from out of a group of sounds. In fact, it can be regulated to the point where it will play but a single syllable out of a multisyllabic word. The turntable with its quartet of pick-up arms, appropriate mixers, switches, and high-low frequency filters, also permits the blending of several records into a compound sound effect which is picked up on the sound microphone (3) after being emitted from the giant loudspeaker (S).

(E) is the small effects stand on which specially designed pistols, blank cartridges, etc., are placed, together with other paraphernalia not of the recorded type.

(G) is the sand box in which footsteps may be made to accompany the dialogue as required.

(P) is the little stairway via which indoor and outdoor footsteps are created, the effect of walking up and down a veranda, or between floors within a house. Prop door and window likewise are indicated in the diagram. For many of these sound effects a certain amount of reverberation is desirable. Hence the live-end of the studio is most feasible for their set-up and placement. In the event that the acoustic treatment should be varied, the curtains are always available to facilitate the effects.

(B), well up in the dead-end of the studio, is a special booth constructed of "flats" (i.e., plane surfaces) with small glass windows (see detail drawing on page 197). Rock wool lines the flats on one side, making this side highly sound absorbent. Smooth reflecting surfaces characterize the other side—the live side. When the three-sided construction is put together with the dead sides turned in, and the adjustable cover is clamped over the top, microphone (4) inside will catch voices or mechanical instruments under dead conditions, such as prevail out-of-doors in the open, or in foggy, rainy weather. With the reflecting side turned in, the booth becomes extremely reverberant—aptly creating the illusion of a speech resounding through a great hall, a person speaking in a telephone booth, or voices conversing on cellar stairs.

TOMMY DORSEY'S DANCE BAND: "HOT" REMOTE PICK-UP

(Recorded Tommy Dorsey, at the time this diagram was made, was playing in the Palm Room at the Hotel Commodore, New York City.)

Here is a fine solution of the pick-up problem presented by a "hot band" in a place where dining and dancing have precedence over broadcasting.

The orchestra platform is built on three levels, covered with light carpeting. Drapes of cored material, less heavy than velvet, shield the back. About 14 feet over the rostrum hangs a canopy. The front and sides are open.

It should be noted that the band is pretty well divided by the placement of microphones (see diagram on page 198).

While directing, Tommy Dorsey maintains the approximate position of the star in the diagram. When playing the "open bell" trombone in "three-way" choruses, accompanied by others in the trombone section, he takes the position marked by (A). When using the Harmon Mute, he moves to position (B), and keeps the bell of the horn about three inches from the face of the microphone.
For sub-tone passages, using open bell, he likewise stands in (B) position, but keeps the bell back about eight inches from the microphone.

As previously mentioned, the microphone placement divides the orchestra into two units. This is the key to correct pick-up. One microphone (1) is stationed so as to bring in the saxophones, string bass, and piano, and the other (2) catches the brass. Because of the heaviness of the brass section, this arrangement is perfectly logical. For if only one microphone were used, the brass would completely dominate the saxophones and the rhythm. Abetted by careful board control and mixing, an exceptional balance is attainable under the set-up here-with shown.

However, the microphones must always be placed close to the musicians in this type of dine-dance situation. Otherwise the noises occasioned by the activities of the patrons would cause disagreeable distortion and background confusion.

It is inevitable that the combination of drapes and close mike pick-up will cause some loss of brilliance. But there is a gain in definition. And definition is very important in the transmission of dance music.

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**Orrin Tucker Dance Band: “Sweet” Remote Pick-Up**

*(The Orrin Tucker orchestra and Glee Club was playing in the Grill Room of the Hotel Roosevelt, New York City, at the time this diagram was made.)*

The set-up for a remote on Orrin Tucker’s orchestra and Glee Club has been chosen because it offers a good contrast to Tommy Dorsey’s Band (q.v.). The latter aggregation is known as “hot.” Tucker, by contrast, plays “sweet.”

The arrangement of the Tucker orchestra is indicated on the accompanying chart (page 200). A platform, elevated about 1 foot from the floor, is provided for the orchestra at one end of the Grill Room. The grill itself is constructed on three levels: 1) a dance floor which also provides table space; 2) a second level for tables; and 3) a semi-balcony level, about 3 feet over the second level, also for guests. The dance floor is approached by stairways as indicated. When filled with guests, the room is extremely good, all things considered, for the transmission of a program.

As in all cases of dine-dance remotes, the most intimate pick-up is mandatory to overcome the tonal confusion and distractions caused by the patrons.

Tucker has placed his trumpets on an auxiliary platform raised approximately 12 inches above the other stands. The drums have a platform of their own, only 6 inches in height. The Glee Club of 14 voices (seven of which are also instrumentalists in the orchestra), sings from the first elevation immediately behind the dance band platform. Two microphones are employed to insure definition under prevailing conditions. While this mike set-up appears to divide the band into two separate units, such a division is not only logical but necessary for correct mixing of brasses, saxophones, piano, and rhythm. The main microphone stands (1) and (2) are placed on the floor at the edge of the platform, and rise to an elevation of 6 feet. Both mikes are dynamic, and though both are continually open, phase distortion is unnoticeable, while musical definition and volume are good enough to overcome the background distractions.

Microphone (2) is used for solo passages.

Microphone (3) placed directly in front of the trumpets provides a channel
for the special-Harmon-muted passages which are so spotted in the score that there is not time for the trumpeter to go back and forth from his stand to microphone (1).

It should be noted that in this "sweet" band the guitarist doubles in third violin. While so doing he occupies the chair marked (X). The bass violinist doubles on the tuba, thereby occupying position (Y). The guitarist uses both Spanish guitar and an electrically amplified instrument. The speaker for the latter is located at (Z).

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AMERICA'S TOWN MEETING OF THE AIR: COMMENTATORS PLUS AUDIENCE PARTICIPATION

( "America's Town Meeting of the Air" is broadcast via the NBC Blue Thursdays at 9:30 p.m. from the Town Hall, New York City. The program is under the supervision of George V. Denny, Jr.)

This well-known program, embodying educational as well as entertainment values, utilizes prominent socio-political speakers plus a public forum—or "audience participation."

Noteworthy from the set-up angle is the fact that the entire broadcast is caught by microphones located on the stage. Not only simplicity, but speed, are the virtues of the arrangement (see diagram on page 202).

The speaker's stand is of the public-address type, supplied with inductor microphones, indicated at (1) in the diagram. Microphone (2) is used by the announcer and the "Town Crier"—the latter being the bell-ringing gentleman whose Colonial cry briefly opens and closes the session. A separate microphone for these performers facilitates smooth entrances and smooth timing.

Mounted on a parabolic reflector, microphone (3) is used to pick up those
audience participants who wish to ask questions or engage in debate. It has a concave face, and is made of spun-aluminum. Functioning as a sound-concentrator, it can be focused with great accuracy by the operator by means of a small hole which serves the same purpose as a sight on a rifle. Sounds are scooped up within the parabola and reflected into the live face of the microphone at its center (see detail drawing on page 203).

The characteristics of this combination instrument are such that high frequencies are favored over low ranges. This makes the parabolic mike perfectly suitable to voice transmission, though great fidelity in the pick-up of music would not be possible.

ARMCO IRON MASTER PROGRAM: THE BRASS, OR WIND, BAND

("Armco Iron Master" originated in the Emery Auditorium, Cincinnati, via the facilities of WLW. It was broadcast Sundays at 3:30 p.m. over the NBC Blue. American Rolling Mills Co. sponsored, and N. W. Ayer & Son, Inc. acted as agency.)

The Armco band is a brass, or wind, band composed of 48 pieces, all of which are indicated in the accompanying diagram. The musicians are set within an area of about 30 by 40 feet. Thus the set-up is quite similar, in most respects, to that which might be expected in a large studio.

Grouping and arrangement are formal. The clarinets and brass are seated in conventional arcs. Logical formations otherwise prevail. Tympani and drums have been moved out to the edge of the pick-up angle, where they are quite subject to control. This is a pat example of the values of the directional mike in work of this type. Volume control is a simple matter by merely shifting the instruments to a suitable spot in the edge of the pick-up angle. How much more effective than moving the instruments to and away from a mike, and depending on distance for volume control!

The microphone placement for the Armco program is standard. Suspended from the proscenium arch at its center, and at a 70-degree angle with the floor of the stage, is the main microphone (1). Focal point for this mike is the center of the band, while the facing of the mike favors the reeds, which are less powerful than the other instruments.

By way of inserting a helpful hint at this point, it might be remarked that Louis W. Barnett of WLW contrived a most ingenious plan for measuring the various distances necessary for plotting this program. Unable to set his distances with a tape line, he used a camera range finder—certainly a much more suitable way of measuring, and accurate enough for all purposes.

The main band mike (1) is about 7 feet from the nearest instruments, allowing ample definition. The height of the microphone makes use of the auditorium's natural reverberations, adding brilliance to the musical performance.

Mike (2) is the solo mike. The position of the soloist with reference to this microphone is never any closer than is absolutely necessary to maintain good definition and perspective. Microphone (2) is also used by the announcer.

Microphone (3) is for special effects. It acts as solo mike for some mutes, and for instrumental sub-tones.

A colored light signal system is maintained between the stage and the control room. In case of any trouble in this system an emergency telephone line, connecting the production desk (A) and the monitoring engineer, can be used.
The U. S. Marine Band is frequently heard over various stations.

The great number of brass, or wind, bands in this country appearing as community organizations, or associated with National Guard regiments and fraternal societies, leads to the inclusion of a chart showing the set-up of the United States Marine Band in Band Auditorium of the Marine Barracks in Washington as it is arranged for broadcasting both from the Hall and from an open air shell.

The solid outlines indicate the edges of the outdoor shell. The dotted lines describe the edges of the auditorium shell platform (see page 206).

The United States Marine Band is composed of 75 enlisted men under the musical direction of Captain Taylor Bramson with William Sandelman as second leader. The band is arranged partly on the main floor of the platform, and on three elevations extending back, each elevation built on eight inch risers. The conductor's stand has been built out from the edge of the platform to a distance of 4 feet. The microphone, of uni-directional type, is placed at a distance of 15 feet from the edge of the conductor's stand and at a height of 10 feet. This placement provides for the encompassing of the entire band within the effective arc of the microphone. The transmission of the band music remains in proper perspective and is favorable to the wood winds, which like the strings in an orchestra, are placed in forward positions because they produce less volume and penetration than the brasses.

The location of the snare drum, bass drums and tympani at the side and edge is for purposes of control. If these instruments were placed at the back near the center of the shell, sound from them would be so amplified and reflected by the shell itself that they would over-ride the other instruments.

The construction of a shell for outdoor concerts deserves careful study by architects and acoustic engineers. The shell at the Hollywood Bowl in California and the one on the Mall in Central Park, New York, are both exceptionally fine models for similar community structures throughout the world.
NBC SYMPHONY ORCHESTRA:
STANDARD ARRANGEMENT, BUT UNUSUAL
MIKE SET-UP

(The "NBC Symphony Orchestra" directed by Arturo Toscanini was broadcast via Red and Blue on Saturdays at 10 p.m. The broadcast originated from Studio 8-H in New York City.)

Throughout the world, wherever symphonic music is performed, the instrumental arrangement most often used is the one illustrated on page 208. Such also was the arrangement employed by Arturo Toscanini and the NBC Orchestra of 92 men. It permits the homogeneous grouping of the instrumental choirs, of which there are four:

1. The strings (violins, violas, celli and string basses).
2. The woodwinds (clarinets, flutes, oboes, bassoons, and English horns).
3. The brasses (trumpets, trombones, French horns, euphonium, and tubas).
4. Percussion instruments (of indefinite pitch are snare drums, tom toms, tambourines, bass drum, triangles and cymbals; tuned percussion instruments of a very definite pitch include piano, celeste, chimes, xylophones, marimbas and tympani).
5. The Harp, a plectrum instrument, has its place in the score with the percussion group. It really stands alone.

Symphonic scores follow this instrument-choir pattern, and the grouping of instruments accordingly facilitates the attention which the conductor must give to corresponding sections of the score and the orchestra playing it. Of course, instruments differ from each other in the volume of sound they produce, and in their penetrative quality. The strings, for instance, produce the least volume and penetration. In this family—to make a sub-division—the string basses are heard more easily than their fellow string instruments because they produce tones in the lower frequency ranges. Most penetrative of all are brass and percussion choirs.

Studio 8-H, in which the Toscanini broadcasts originated, is a real studio, as opposed to the conventional concert hall. Though large, the stage is constructed like a genuine platform, and not like a theatre stage with proscenium arch and wings. Audience accommodations are provided on the main floor and by means of a gallery extending along the width of the studio at the rear. Measurements of the studio are: 130 feet in length and 77 in breadth.

Toscanini broadcasts are picked up by two mikes suspended over the orchestra. This arrangement is made in duplicate—i.e., each unit is duplicated with two channels, and two cables. The second, or spare, channel is furnished to provide for the unlikely contingency in which the main input system becomes noisy or goes dead. This is, of course, a notable deviation from the usual auditorium pick-up of a large symphony. By contrast, the New York Philharmonic Society is picked up from Carnegie Hall via a single mike suspended from the ceiling of the auditorium at a distance of some 25 or 30 feet out from the first strings, and at a height of 20 feet above the floor.

No difficulty of mixing, and no phase distortion, seem to attach to the NBC system of using two mikes. Conductor and production director may be confident that the transmission is true, and the quality high. Due to the directional characteristics of the mikes, and the angle of placement, the orchestra is separated into two microphone fields with but very little overlap. True instrumental definition, good perspective, and great beauty and brilliance of tone are preserved.
FORD SUNDAY EVENING HOUR: 
NON-CONVENTIONAL ARRANGEMENT

(The "Ford Sunday Evening Hour" under the sponsorship of Ford and Lincoln Motors originates in the Masonic Temple Auditorium, Detroit. It is heard via CBS on Sundays at 9 p.m. N. W. Ayer & Son, Inc. is agency, and the Detroit Symphony is the orchestral group.)

If the reader will compare the instrument placement in the Ford diagram (page 210) with the placement in the Toscanini diagram, a divergence at once becomes apparent. In short, the Detroit Symphony's placement varies from the normal set-up and is somewhat non-conventional. Similar variations are used by Leopold Stokowski in seating the Philadelphia Orchestra on the stage of the Academy of Music, Philadelphia.

It will be noted that the celli and bass viols are to the right of the conductor, whereas in a normal set-up the celli are directly in front of the conductor and the bass viols to his left. This change is effected expressly because celli and basses play so many passages together, and because frequent cello solos call for an important set-up position.

Furthermore, with this Detroit orchestra of 75 pieces, as indicated in the diagram, it was discovered by sheer experiment that the non-conventional arrangement of celli and basses elicited a much clearer tone for radio broadcasting. Due to some unknown factor in stage or auditorium area, a standard seating arrangement sometimes resulted in strident, heavy tones called "woofs" when the program was picked up by transmitting equipment. The diagrammed arrangement overcomes this difficulty neatly.

It was remarked before that Leopold Stokowski has a similar cello-bass seating arrangement. For purposes of indicating still another deviation, however, it should be stated that Stokowski would place the woodwinds at center-stage in front of the French horns and other members of the brass choir. And Stokowski's violas would occupy the space immediately behind the celli.

Continuing with the Ford arrangement—the woodwinds are placed to give high definition and clarity, and to maneuver the clarinets into a position where they produce balance in ensemble work, and better definition in solos.

Number (1) is the main, or orchestra, microphone. It is suspended from the ceiling at a point about 20 feet out from the strings, and at a distance of about 14 feet from the floor. Careful attention should be given to the fact that the microphone is slightly off center to prevent soundwave convergence.

Microphone (2) is used by soloists whose vocal production is handled so lightly that a close relationship with the transmitter is necessary. Inasmuch as microphone (1) would not completely effect this relationship, microphone (2) has been called into play.

Microphone (3) is on a stand built into a reading desk. This is used by Mr. Cameron for his talks, and is also available to the announcer.

Two microphones (4 and 5) are placed before the stand accommodating the chorus of 16 female and 10 male voices. This stand is at the side of the stage to the conductor's left. The type of choral numbers used on the Ford program require, above all, definition and clarity of diction. Hence the two mikes. Although beautiful vocal production could be achieved via a single mike for the entire pick-up—or, as another alternative, one mike for chorus and one for orchestra—the present arrangement, requiring two mikes for chorus alone, facilitates the all-important definition and clarity. To add brilliance to the musical produc-
tion, a special stage set of "flats" (i.e., plane surfaces) has been built. The "flats," as used here, are partially reflecting. A false ceiling is swung over the entire orchestra, 25 feet high to the front and 24 feet to the back.

When solos are accompanied by piano, that instrument is wheeled toward the front of the stage near microphone (2). The pick-up of solo voice or instrument is made directly on-beam. But the accompanying piano remains in an off-mike location.

The three levels of chorus platform are built on 14-inch risers.

On the whole, the arrangements for this program are such that classical music, semi-classical numbers, plus religious hymns and the talks by Mr. Cameron, can be handled with ease.

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**THE SALON ORCHESTRA**

*(This type of ensemble frequently performs from CBS Studio 4 in New York City.)*

Salon orchestras, or groups, are common to radio. They usually comprise strings and percussion instruments, and specialize in serious music, semi-classical numbers, and folk airs. Occasionally a cymbal is added for Hungarian-Gypsy numbers, replacing the piano. In such musical organizations the conductor generally is a violinist and carries the solos. It is this type of ensemble that the accompanying diagram has superimposed on the floor plan of CBS Studio 4 (see page 212).

Good use is made here of the velocity microphone. This mike is especially suitable for blending tones of varying volume. The procedure for achieving such a blend is simple—move the instruments emitting light tones into the direct mike beam, and the heavier instruments into the edges of the mike beam. It must be remembered that the direct beam of a velocity mike follows a straight line drawn through the center of the mike's live face. To either side of this imaginary line for 30 degrees, or for a total of 60 degrees, the mike is effective. However, the outer edges of this 60-degree segment are less live than the inner portions of the segment; and with this principle in mind, tone relationships can be effectively fostered. The mike, as here shown, is atop a stand higher than a man's head, and is tipped a little so that its face forms a 30-degree angle with the floor. This eliminates all reflections except such as emanate from the hard floor—and these are desirable for brilliance. Meantime the piano is so placed that the lid opens toward a studio wall which is treated with sound-absorbent panels for further advantages in control.

As in the case of the studio used by "Gang Busters" (q.v.), Studio 4 has a live-end and a dead-end. The dotted line running behind the back of the pianist, at right angles to the wall, indicates the extent of the absorbent paneling on the ceiling. (The dotted line, incidentally, has no other reference to the floor plan). In the live-end of the studio the walls have been paneled with a reflecting surface called the "Echo Plane." The sides, instead of being absolutely flat, are accordion-pleated, so to speak, with a series of V's. The latter prevent the sound from bouncing to an opposite wall, thereby causing a "slap."

Variable acoustic elements are possible in a studio of this type. Rugs, drapes on trolleys, etc., represent live-end accoutrements which may be shifted to create variations in the liveness. The studio, exactly as drawn (with the possible exception of the rugs indicated in the diagram), provides exceptionally fine conditions for the transmission of music.
RCA MAGIC KEY PROGRAM:
SERIO-LIGHT MUSIC PLUS VOCALISTS

(The “Magic Key” program is sponsored by the Radio Corp. of America via the NBC Blue on Sundays at 2 p.m. It originates in Studio 8-H, New York City, and is produced by NBC.)

As a set-up for a varied musical program, the “Magic Key” is a good example. Dr. Frank Black directs the orchestra which, for purposes of this material, is counted as containing 41 pieces, though occasionally a larger personnel is employed.

The instrumentation is such that the finest of serious music (including operatic) can be presented without difficulty on the same program with symphonic arrangements of popular music. Important instrumental characteristics of this orchestra are the entire sections which double in several instruments—enabling many elastic musical variations. Note the four stands provided for men able to play either saxophones or clarinets with equal facility.

The particular “Magic Key” broadcast from which the accompanying chart (see page 214) was drawn contained serious music, popular music, choral numbers, and accompanied solos. The Yale University Glee Club of 60 voices presented the choral numbers, while Zinka Milanoff tendered the solos. As popular feature, Dr. Black introduced Ferde Grofe’s “The Melodic Decades.”

It will be noticed that the string arrangement is quite conventional. So also the placement of woodwinds and brasses. Because the four stands, which enable the doubling in saxophones and clarinets, are located at the back of the platform, they are raised by a special, additional elevation placing them more directly into the beam of the microphone. Cello and brass sections are likewise raised to prevent musicians in the front of the orchestra from smothering the tones created by the musicians to the rear of them.

There are several platform levels in Studio 8-H whence this program originates:

Level I contains the conductor’s or soloist’s stand or microphone, and encompasses the first two rows of the chorus.

Level II contains about two-thirds of the orchestra.

Level III includes the special, additional platforms placed upon Level II.

The main, or orchestral, microphone (1) stands 4½ feet high and about 4½ feet from the lid of the second level. It is thus some 8 or 9 feet above the main floor of the platform.

This microphone is of the velocity type, with one live face tipped so as to favor the string section and the soloist.

The soloist’s platform is indicated by (B). Only one microphone is used to pick up all operatic arias. This is a splendid arrangement made possible by good studio characteristics. Not only is a much more faithful, distortion-free rendition of voice and orchestra accomplished but the perspective is heightened, and the balance between voice and orchestra is achieved by natural variations in distance rather than by board mixing. The setup here is definitely superior to one utilizing a multiple mike arrangement.

The chorus microphone (2) is about 5 or 6 feet from the first row of singers. The Glee Club, nestled within the 60-degree area of sensitivity of this microphone, has each row of singers elevated so that all are in direct focus.

Microphone (3) is provided for the announcers, of which there are two—one for the program and number introductions, and the other for commercial
MAGIC KEY SET-UP—Continued

copy. This separate microphone enables easy entrance and exit of announcers, and in no way allows interference with the artists.

Microphone (4) is placed close to the stand (C) provided for the leader of the Glee Club. Thus, without leaving his stand, the leader can describe the music rendered by his group.

Acoustics prevailing in the 8-H auditorium are very good, particularly favoring musical programs. Adequate brilliance is provided for orchestral and vocal numbers, and clear definition is accomplished by the careful placement of microphones.

It may be mentioned that while the “Magic Key” program also incorporates remote pick-ups, and sometimes drama, it is the musical portion which offers the most interesting sample of fine set-up to enhance a technically clear program.

CHESTERFIELD PRESENTS:
A SET-UP FOR EXOTIC MUSICAL FIGURES

(“Chesterfield Presents” is broadcast Wednesdays at 9 p.m. from the Manhattan Theatre in New York City via CBS. Andre Kostelanetz is conductor. Liggett & Myers (Chesterfield) sponsors the program, with Newell-Emmett as agency.)

Kostelanetz's orchestrations and tonal figures being anything but conventional, the set-up for this program is likewise quite beside the ordinary. Fortunately, the stage and the auditorium of the Manhattan Theatre are beautifully suited to radio purposes.

The back of the stage is an elliptical cyclorama extending its arc above and to the sides of the instruments. Domed ceiling, as well as back and sides of the stage, have been partially draped to kill double-reflections, or “slaps,” from the smooth reflecting areas. Around the balcony drapes are hung in such fashion as to blend with the decorative scheme and yet blot out undesirable sound reflections. In a space once occupied by boxes, the control booth and client booth are located. The stage is imposing. Between the pillars of the proscenium arch is a breadth of 39 feet. From the outermost edge of the extended apron to the back of the cyclorama extends a distance of 44½ feet.

The set-up, as indicated on page 216, shows a good many departures from any normal musical set-up. It is the result of careful experiment, and produces faithfully the unusual voice and orchestral arrangements which characterize Andre Kostelanetz's work.

This program comprises arrangements of popular, semi-classical, and classical numbers. The popular music is scored in strikingly original form. Full tones are called into play, and then, by contrast, sub-tones close to the microphone may follow. Modern touches and exotic, novel musical figures are part of the treatment. The ever-new variations also call for guest artists, soloists, or choruses of mixed voices.

The accompanying diagram shows two variations in the set-up. Indicated by the heavy lines is the microphone used on recent programs when Jose Iturbi was guest artist.

Microphone (1) is the main instrumental pick-up. It is located 12 feet from the stage apron out in the auditorium, 10 feet from the stage level, and about 3 feet off center. The off-center placement, of course, prevents sound-wave convergence. All in all, the mike's position gives just the right perspective and brilliance. If an expert member of the audience could choose a position where the entire performance would aurally appear to best advantage—that sus-
pended mike position would be the expert's choice. Microphone (1) is uni-directional, permitting transmission of high quality and frequency range.

Microphone (2), also uni-directional, is placed on a stand head-high for use by Paul Douglas, the announcer, and Deems Taylor, the master-of-ceremonies.

Microphone (3) picks up the solo instruments. Stands containing music for these solo instruments are set at the extreme right of the conductor. Occasionally mike (3) is open for cello solos or passages in which the celli aim at emphatic musical coloring.

Microphone (4) is suspended over the string section at a distance of about 15 feet, and in a horizontal position. It is opened only on cue for string tonal effects and string emphasis.

Number (6) is the microphone used for the pick-up of Jose Iturbi's piano solos. It was placed in the auditorium about 10 feet from the instrument, and adjusted to an exact 45-degree angle with the center of the slightly raised piano lid.

This pick-up viewed in its entirety permits the utmost in flexibility. The slightest sound, or the fullest voice of a solo instrument in the low frequency levels, alike appear to their best advantages. Fidelity is here at its highest, and all the colorful effects which the conductor enjoys are certain to reach the listener.

A more complete schematic set-up of the program is indicated by the combination of heavy lines and dotted lines. The piano used by Iturbi is moved to a position at the back and side of the stage (as indicated by dotted lines) on those broadcasts presenting vocal guest artists. More dotted lines indicate the position of microphone (5) available to vocal soloist and/or chorus.

All singers are stationed several feet from mike (5) so as to preserve the beauty of their tonal production. The chorus is placed on stand (B), which is built on three levels to keep all voices in direct microphone focus.

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**DR. CHARLES M. COURBOIN PROGRAM:**

**THE AUDITORIUM, OR “CATHEDRAL”, ORGAN**

(Dr. Charles M. Courboin broadcasts a series of organ concerts from the American Academy of Arts and Letters, New York City, for the Mutual Broadcasting System on Sundays.)

It is frequently desirable to broadcast pipe organ music from an existing installation in church or auditorium, rather than from a specially built instrument in a broadcasting studio. (Some organists, of the classical school, prefer auditorium organs.) The accompanying diagram shows the instrument used by Dr. Charles M. Courboin (see page 218).

The American Academy of Arts and Letters, where this organ is housed, has a large auditorium, seating 800. The organ console is placed on a stage 47 feet wide at the apron, 40 feet 8 inches wide at the back, 22 feet 8 inches deep, and 45 feet high. Obviously, the stage is intended for a variety of uses.

The mechanism of the organ itself (i.e., pipes and expression boards) is divided into two units. One of the “chambers” contains the great, swell and pedal divisions of the organ, while the other houses the choir and solo mechanisms. In the latter chamber are also the reeds operated by the pedals. The console of this organ includes four manuals (keyboards) and the pedal keys. Both
as to number of pipes and "stop" combinations, the organ is of a very large type.

Four microphones are used for the Courboin pick-ups. Number (1) is the announcer's microphone. Numbers (2) and (4) are organ microphones of the dynamic type. Number (2) in the left chamber is placed about five feet from the expression boards at a height of 8 feet from the chamber floor, the face directed as indicated by the arrow. Number (4) in the right chamber is placed about 4 feet in front of the expression boards at about the same distance from the chamber floor as Number (2), with its live face directed as indicated by the arrow.

Number (3) is a non-directional mike placed about 3½ feet from the open grill of the chamber housing great, swell and most of the other heavier sections of the organ. This microphone is elevated 14 feet above the stage floor on a concert stand. It is used in conjunction with the other two mikes, its purpose being to impart a lofty "cathedral" tone (combination of organ and room tone) so desirable in the transmission of music from an instrument of this imposing size and location. Since some unwanted sound is created in the manipulation of the console, it is advisable to keep microphone (3) far enough away from the console to escape this distraction.

It might be added that Dr. Courboin frequently uses a set of headphones while playing, thus enabling himself to hear the music as the listener hears it, and help in the blending and monitoring of the tones.

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CBS ORGAN:
THE SPECIAL BROADCAST INSTRUMENT

(This organ is installed in Studio D of the Columbia Broadcasting System in New York City.)

Here is an organ built entirely for broadcast purposes. By contrast with the concert type used on the Dr. Charles M. Courboin Program (q.v.), this instrument is voiced for just that clarity and brilliance, and those dramatic and theatrical touches, demanded on programs of popular music. At the same time, this organ is elastic enough to fulfill such other musical functions as rendering serious, classical and religious numbers with full orchestral effect.

Studio D was designed with the idea of securing full volume range and tonal beauty within a comparatively limited space. Briefly, the specifications of the studio are as follows (see page 220):


A piano is also present in the studio, and is equipped with an electrical action which is coupled to the organ keyboard.

As will be noted, the studio has been treated so that the organ tones originating in it do not betray the limited space. The floor is hard and smooth, and a variable reflecting factor can be introduced by means of rugs. These enliven or dampen the studio in accordance with the type of music being played. Large panels of rock wool cover walls and ceiling, producing an evenness and smoothness throughout the entire frequency and volume range.

So good is this acoustical treatment that the placement of microphones is not only secondary, but practically unimportant. In the diagram a mike is stationed at a point where either the announcer or the singer is in full view of the organist and the control room. Only one mike is generally used, unless other instruments, requiring intimate pick-up, are introduced, or when a dramatic show with incidental pipe organ music takes place.

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SAMPLE ADAPTATIONS

Drama during the past radio season has been one category of programming notably on the ascendant. A large number of the dramas thus used was adapted from existing plays or stories.

To illustrate, by means of graphic comparisons, how adaptations are made, two examples of original works with their adaptations are given herewith. The first ("Bambi") is nearly a word-for-word adaptation. The second ("True Story") is a highly intricate job of "radio doctoring." In each case the original text appears in bold face on left-hand pages, with the radio script set opposite in Roman type.

BAMBI—CHAPTER I OF THE NOVEL

By MARJORIE BENTON COOKE, Copyright, 1914

(Note: On this and the following left-hand pages is the original text from Chapter One of Marjorie Benton Cooke's novel "Bambi." This work was originally published in 1914 by Doubleday, Page & Co., now Doubleday, Doran & Co. Acknowledgment is hereby made to this firm for its courteous permission to reprint this "Bambi" excerpt. Warning is extended against any further reprinting, either wholly or in part, of this excerpt without due permission from the publishers and copyright owners.)

Note:

The adaptation on the facing page has interpolated the original text here.

"Professor James Parkhurst, I consider you a colossal failure as an educator," said Francesca, his daughter, known to friend and family as Bambina, or Bambi for short.

Professor Parkhurst lifted a startled face from his newspaper and surveyed his only child across the breakfast table.

"My dear, what causes this sweeping assertion of my incompetence?"

"I do! I do! Just what did you expect me to do when I grew up?"
BAMBI—INSTALMENT NO. 1 OF THE RADIO SERIAL

(No: On this and following right-hand pages appears the radio adaptation of "Bambi" as made by Edith Meiser for the General Foods Corp. (Sanka Coffee.) This initial instalment was broadcast on Sept. 28, 1936, over the NBC Blue network under the supervision of Young & Rubicam, Inc. Acknowledgment is hereby made to the agency and sponsor for their courteous permission to reprint the script.)

(Theme IN)

ANNOUNCER: The Sanka Coffee Playhouse! Starring Helen Hayes in her new Comedy-drama series, "Bambi!"

(MUSIC UP AND DOWN FOR:)

ANNOUNCER: Tonight's the night, ladies and gentlemen...tonight's our opening night! In just a few moments now the curtain will rise on a great actress in a brilliant new starring role...Helen Hayes as "Bambi," a charming American girl who fights to make her dreams come true. It's a wonderful feeling to have Miss Hayes back with us again...those of you who listened last season to the Sanka Coffee Playhouse remember her superb performances with real delight. And now once again you'll be able to enjoy Helen Hayes...to follow her progress as a new character, involved in fascinating new experiences. The makers of Sanka Coffee are both pleased and proud to present Miss Hayes for this second series of broadcasts...and they are also grateful to you listeners for helping to make that possible. We couldn't continue without your support of Sanka Coffee, and you have given us that support whole-heartedly. You have kept faith with us...and in return, we can promise that Sanka Coffee will always keep faith with you. You can always depend on it to be delicious, deeply-satisfying coffee...and you can always drink it and sleep.

(Overture IN)

ANNOUNCER: And now we bring you Helen Hayes in a new role: The delightful, warm-hearted Bambi. As a very small baby Bambi was properly christened Francesca Witherspoon Parkhurst. But that was promptly changed to Bambi—which in time became Bambi—for short. And so now may we introduce you to Bambi. We find her seated at the breakfast table. Directly opposite Bambi sits her father—the well loved head of Overbrook School for Boys, Professor James Parkhurst. In his customary amiable absent-minded preoccupation—he is about to put salt in his morning coffee. Bambi catches him.

BAMBI: Since when have you decided to take it that way, Professor?

PROFESSOR: Hm...what?

BAMBI: I said since when have you decided to take salt instead of sugar in your coffee?

PROFESSOR: Oh—but I don't.

BAMBI: Oh, but you will—in another second—if you're not careful. That's the salt shaker you have in your hand. The sugar bowl is over here.

PROFESSOR: Well—bless my soul—so it is. Thank you, Bambi.

BAMBI: Don't mention it.

(CLATTER OF CHINA...STIRRING OF COFFEE)

BAMBI: Father—

PROFESSOR: Hum? Now what have I done that's wrong?

BAMBI: Me!

PROFESSOR: You?

BAMBI: Exactly. You remember me—Francesca Witherspoon Parkhurst—known as Bambi—your only child and heir.

PROFESSOR: Of course I remember you—I'm not that absentminded.

BAMBI: Well that's something. Another waffle?

PROFESSOR: Mm...uh...no.

BAMBI: As I was saying, Professor, you may be the head of one of the most famous boy's schools in the country—but as a parent you've flunked.

PROFESSOR: Eh, what's that?

BAMBI: As an educator of your one and only offspring you're a complete and total failure.

PROFESSOR: Ah rats. What's wrong with the way I brought you up?

BAMBI: The final result—Me.

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"Why, to be happy."
"That's the profession you intended me for? Who's to pay the piper? It's expensive to be happy and also unlucrative."
"I have always expected to support you until your husband claimed that privilege."
"Suppose I want a husband who can't support me?"
"Dear me, that would be unfortunate. It is the first duty of a husband to support his wife."
"Old-fashioned husbands, yes—but not modern ones. Lots of men marry to be supported nowadays. How on earth could I support the man I love?"
"You are not without talents, my dear."
"Talents! You almost said accomplishments! If you were not living in the Pliocene age, Professor James Parkhurst, you would know that accomplishments are a curse—accomplishments is the only thing that counts. I can sing a little, play the piano a little, auction bridge a good deal; I can cook, and sew fancy things. The only thing I can do well is to dance, and no real man wants to be supported by his wife's toes."

The Professor smiled mirthlessly. "Is this a general discussion, or are you leading to a specific point, Bambi?" he inquired.
"It's a specific charge of incompetence against you and me. Why didn't you teach me something? You know more about mathematics than the man who invented them, and I am not even sure that two and two make four."
"You're young yet, my dear; you can learn. What is it you want to study?"
"Success, and how to get it."
"Success, in the general sense of the world, has never seemed very important to me. To do your work well—"
"Yes, I know. It is the fact that you have not thought success important that hampers me so in the choice of a husband."

"Bambina, that is the second time a husband has been mentioned in this discussion. Have you some individual under consideration?"
"I have. I have practically decided on him."
"You don't tell me! Do I know the young man?"
"Oh yes—Jarvis Jocelyn."
"He has proposed to you?"
"Oh, no. He doesn't know anything about it. I have just decided on him."
"But, my dear, he is penniless."
"That's why I reproach you that you haven't brought me up to support Jarvis in a luxury he will have to get used to."
"But why have you settled on this youth? I seem to recall a great many young men who are always about. I presume they admire you. Certainly this dreamer is the most ineligible of them all."
"Oh, that—yes. That's why I must take him. He'll starve to death unless some one takes him on, and looks after him."
"Isn't there some asylum, perhaps?"
Bambi's laugh rang out like a chime.

"A home for geniuses. There's an idea! No, Professor Parkhurst, society does not yet provide for that particular brand of incompetents."
"It seems as if you were going rather far in your quixotism to marry him."
Again the girl laughed.
"I total him up like this: Fine family, good blood, decent habits, handsome, healthy, poetic. He might even be affectionate. His one fault is that he is not adjusted to modern commercial standards. He cannot make money, or he will not—it comes to the same thing."
"I am unable to see why you are elected to take care of him. He must fit his time, or perish. You don't happen to be in love with him, do you?"
"No, I—I think not. He interests me more than anybody. I suppose I am fond of him rather."
"Have you any reason for thinking him in love with you?"
"Mercy, no! He hardly knows I'm alive. He uses me for a conversational blotting-pad. That's my only use in his eyes."
"He's so very impractical."
"I am used to impractical men. I have taken care of you since I was five years old."

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BAMBI (THE RADIO SCRIPT)—Continued

PROFESSOR: And what's wrong with you?
BAMBI: Just look at me.
BAMBI: But don't you see. That's just the trouble. Here I sit—decorative—likeable—and absolutely useless.
PROFESSOR: I didn't bring you up to have a career if that's what you mean. I have yet to see one of those so-called career women that was happy. (WISTFULLY) Look here, Bambi—you—you've been a little bit happy living here with me.
BAMBI: Of course I have, darling. But I—I couldn't even earn my own salt—if I had to.
PROFESSOR: And why should you. I've always expected to support you—until I could turn that job over to your husband.
BAMBI: But what if I should want a husband who can't support me? Have you ever thought of that, Professor?
PROFESSOR: Oh rats. It's the first duty of every husband to support his wife.
BAMBI: Back in the middle ages perhaps. But this is getting on toward the middle of the twentieth century—in case it had slipped your mind. Lots of men marry to be supported nowadays. And how in thunder am I ever going to be able to support the man I love.
PROFESSOR: Look here, Bambi, is this an esoteric discussion—or are you leading up to a specific point?
BAMBI: I certainly am. My own complete and total ignorance.
PROFESSOR. Oh rats. You dance—you play the piano rather nicely—you speak French fluently—and you certainly know more about this so-called modern art than I do—or care to. And...
BAMBI: But don't you see, Professor... those are only accomplishments—that accomplish nothing. Why didn't you make me study something useful. Something at which I could earn a living.
PROFESSOR: How old are you, Bambina?
BAMBI: Twenty-two—going on twenty-three.
PROFESSOR: Good gracious. It's not possible.
BAMBI: It says so in the family Bible.
PROFESSOR: Why it seems only yesterday I was helping you to cut a cake with five candles.
BAMBI: And here I am—practically an old maid.
PROFESSOR: Rats. Twenty-three isn't exactly senile.
BAMBI: Maybe not—and I do wish you'd stop saying rats. But at twenty-three it's high time I found myself a husband.
PROFESSOR: Ra...
BAMBI: Uh—uh...
PROFESSOR: Look here, Bambi—that's the second time that word husband has come into the discussion. Have you someone in mind?
BAMBI: I have. I've had him in mind for years. I decided on him when I was sixteen and he first came here to teach.
PROFESSOR: One of my teachers, eh? Has he proposed to you?
BAMBI: No—he doesn't even know I exist half the time. He's nearly as absent-minded as you are. But I intend to marry him just the same.
PROFESSOR: As absent-minded as I am? Let me see—who could that—good Lord! Bambi you don't mean—it isn't...
BAMBI: Jarvis Trent. It is.
PROFESSOR: Yet—but—but he isn't even a Professor. He's only a tutor—and not a very good one at that. When he gets to working on one of those fool plays of his he sometimes forgets he has any tutoring for days at a time. You couldn't live on a tutor's salary, Bambi. Why the man's practically penniless.
BAMBI: But, don't you see, Professor... that's why I'm so annoyed at you for not giving me a practical education—so I could support him in luxury which he's never been accustomed.
PROFESSOR: Jarvis Trent—well bless my soul. Of all the young men that have been cluttering up my front porch all summer, I do believe you've chosen the most ineligible.
BAMBI: Geniuses are always ineligible, Professor. They need someone to take care of them—like you do.
"Yes, my dear. But I am not trying to feed the world bread when it demands cheese."
"No, you are distinctly practical. You are only trying to prove a fourth dimension, when three have sufficed the world up to date."
"Yes, but—"
"No buts. If it had not been for me you would have gone naked and been arrested, or have forgotten to eat and starved to death."
"Now, my dear Bambi, I protest—"
"It will do you no good. Don't I remember how you started off to meet your nine o'clock class clad in your pyjamas?"
"Oh, my child!"
"Don't talk to me about impracticality. It's my birthright."
"Well, I can prove to you—"
"I never believe anything you have to prove. If I can't see it, first thing, without any process, it isn't true."
"But if you represent yourself as Y, and Jarvis as X, an unknown quantity—"
"Professor Parkhurst, stop there! There's nothing so unreliable as figures, and everybody but a mathematician knows that. Figures lie right to your face."
"Bambina, if you could coin your conversation—" Professor Parkhurst began.
"I am sorry to find you unreasonable about Jarvis, Professor."
He gazed at her, in his absent-minded, startled way. He had never understood her since she was first put into his hands, aged six months, a fluffy bundle of motherless babyhood. She never ceased to startle him. She was an enigma beyond any puzzle in mathematics he had ever brought his mind to bear upon.
"How old are you, Bambina?"
"Shame on you, and you a mathematician. If James is forty-five, and Bambina is two-thirds of half his age, how old is Bambi? I'm nineteen."
His startled gaze deepened.
"Oh, you cannot be!" he objected.
"There you are. I told you figures lie. It says so in the family Bible, but maybe I'm only two."
"Nineteen years old! Dearie me!"
"You see I'm quite old enough to know my own mind. Have you a nine o'clock class this morning?"
"I have."
"Well, hasten, Professor, or you'll get a tardy mark. It's ten minutes of nine now."
He jumped up from his chair and started for the door.
"Don't you want this notebook?" she called, taking up the pad beside his plate.
"Yes, oh, yes, those are my notes. Where have I laid my glasses? Quick, my dear! I must not be late."
"On your head," said she.
She followed him to the hall, reminded him of his hat, his umbrella, restored the notebook, and finally saw him off, his thin back, with its scholarly stoop, disappearing down the street.
Bambina went back to the breakfast table, and took up the paper. She read all the want "Ads" headed "female."
"Nothing promising here," she said. "I wonder if I could bring myself to teach little kids one, two, and one, two, three, in a select dancing class? I'd loathe it."
A ponderous black woman appeared in the door and filled it.
"Is you froo?"
"Yes, go ahead, Ardelia."
"Hab the Perfessor gone already?"
"Yes, he's gone."
"Well, he suttinly did tell me to remin' him of suthin' this mohnin', and I cain't des perrzactly rember what it was."
"Was it important?"
"Yassum. Seemed lak I bemember he tell me it was imp'tant."
"Serves him right for not telling me."
"It suttinly am queer the way he can't rember. Seem lak his haid so full of figgers, or what you call them, ain' no room for nuthin' else."
"You and father get zero in memory—that's sure."
BAMBI (THE RADIO SCRIPT)—Continued

PROFESSOR: I am not a genius—and I do not need taking care of.
BAMBI: Well, you're one of the greatest mathematical brains in the country.
PROFESSOR: Nonsense.
BAMBI: Everyone says so. And you do need taking care of. Now really—I've had plenty of practice in that direction.
PROFESSOR: Oh ra .
BAMBI: Professor.
PROFESSOR: Well, then, fiddlesticks. I'm quite capable of taking care of myself.
BAMBI: You are not. Why if it weren't for me you'd probably go out without your trousers—and get arrested. Or forget to eat and starve to death.
PROFESSOR: Oh ra—rubbish. That's just a myth you've built up for yourself. I'm not absent-minded—incompetent—or even .
BAMBI: What about the time you started off for your nine o'clock class in your green pajamas.
PROFESSOR: Oh, well—that—I mean. Anybody—now and then .
BAMBI: And speaking of nine o'clock classes. Haven't you one this morning?
PROFESSOR: Certainly not—I never have a nine o'clock on Tuesdays.
BAMBI: I know it. Professor—but this is Monday.
PROFESSOR: Is it?
BAMBI: It is . . . Not only Monday—but one minute to nine.
PROFESSOR: Good Lord—so it is. I've got to hurry. Goodbye, Bambi . . . don't go giving way to any foolish ideas while I'm .
BAMBI: Don't you want these note books?
PROFESSOR: Of course—of course—Now where are my glasses. Quick, Bambi—my glasses. I'm late now.
BAMBI: I know it . . . Here they are—where you left them on the sideboard. Careful—you'll drop the note books. Better put them on before you lose them again.
PROFESSOR: I never wear my note books.
BAMBI: Idiot. And here—better take your umbrella.
(DOOR OPENS)
PROFESSOR: I don't need an umbrella.
BAMBI: Oh yes you do, it looks like rain. Here. That's better. Now if it does rain—don't forget to put it up!
PROFESSOR: Oh—oh—mice!
(DOOR SLAMS)
BAMBI: (LAUGHS).
(MUSIC WHICH ENDS WITH BAMBI PLAYING THE PIANO)
ARDELIA: (AWAY) Miss Bambi—Oh, Miss Bambina.
(MUSIC STOPS)
BAMBI: I'm in here, Ardelia.
(MUSIC CONTINUES)
ARDELIA: Oh, Miss Bambi is you froo eating yo breakfas' .
BAMBI: I was froo ten minutes ago, Ardelia—when the Professor left.
ARDELIA: Is de Professor gone already?
BAMBI: He is, Ardelia—completely, totally gone.
ARDELIA: Oh my.
(MUSIC STOPS)
BAMBI: Why, what's the matter?
ARDELIA: Dey's a man out in de garden.
(PIANO STARTS AGAIN)
BAMBI: Probably the man came to fix the rose arbor.
ARDELIA: No m'am—it's a young gemmun. One of de one's been slammin' de screen do' all summer.
BAMBI: Well, then what's so startling about his being out in our garden this particular morning?
ARDELIA: Dey ain't nothin startlin' about his being out dere dis mornin' honey—only he done been dere all night.
(PIANO STOPS ABRUPTLY)
BAMBI: All night—yes, but who—why—what's his name?
ARDELIA: Ah disremember honey—dey's so many young fellers hangin' round—can't keep 'em straight.
BAMBI: You and father. You both get zero when it comes to memory.
"I ain't got no trubble dat way, Miss Bambi. I remember everything, 'cepting wot you tell me to remember."

The dining-room door flew open at this point, and a handsome youth, with his hair upstanding, and his clothes in a wrinkle, appeared on the threshold. Bambi rose and started for him.

"Jarvis!" she exclaimed. "What has happened? Where have you been?"

"Sleeping in the garden."

"Dat's it—dat's it! Dat was wot I was to remin' the Perfessor of, dat a man was sleepin' in the garden."

"Sleeping in our garden? But why?"

"Because of the filthy commercialism of this age! Here I am, at the climax of my big play, a revolutionary play, I tell you, teeming with new and vital ideas, for a people on the down-slide, and a landlady, a puny, insignificant ant of a female, interrupts me to demand money, and when I assure her, most politely, that I have none, she puts me out, actually puts me out!"

Bambi choked back a laugh.

"Why didn't you come here?"

"I did. Your father refused to see me; he was working at his crazy figures. I burst in, and demanded you, but he couldn't remember where you had gone."

"What a pity! Well——"

"I told him I would wait in the garden. If necessary, I would sleep there."

"Yas'm, yas'n, dat's when he called me in, to tell me to bemin' him."

"That will do, Ardelia."

"Yassum," said the handmaiden, and withdrew.
ARDELIA: Yes'm—but ah bakes an elegant strawberry shortcake.
BAMBI: But it's not the strawberry season.
(DISTANT DOOR SLAM)
(PIANO STOPS)
Goodness what's that?
ARDELIA: 'At's him.
BAMBI: Whom—I mean who?
ARDELIA: Him—de all night stayer outer.
BAMBI: Yes but—good heavens—Jarvis!
JARVIS: (SHEEPISH) Hello, Bambi.
BAMBI: Jarvis Trent—look at yourself. Clothes all wrinkled—leaves in your hair.
What in the name of common sense have you been doing?
JARVIS: (MAD) Well, if you must know—I've been sleeping in your garden.
BAMBI: What?
ARDELIA: My—my—Don' tell me yo' didn't go home agin a tall—after yo' come
callin' on de Professor?
BAMBI: When was that?
ARDELIA: Kinda roun' ten o'clock last night.
BAMBI: Oh, my goodness. And you've been sleeping out there ever since?
JARVIS: Well, not exactly. You see it's all my landlady's fault. We—we had a
fight.
BAMBI: What about?
JARVIS: She wanted the rent.
BAMBI: Well, why didn't you give it to her?
JARVIS: I haven't got it.
BAMBI: But Jarvis—you must have. I mailed you your salary check myself only
last week.
JARVIS: I know—but I lost it—or put it somewhere or something—anyway, it's
gone—and I didn't have time to look for it because I was right in the middle
of the climax of the second act.
BAMBI: Your new play?
JARVIS: Yes . . . Bambi, it's good! It's different—it's got something the modern
theatre needs . . . something . . . something alive.
BAMBI: I'm sure of it, darling.
JARVIS: And there I was right in the middle of it—and what happens— the old
harpy comes banging on my door for the rent—I mean, wouldn't you think
even a landlady would have a little consideration?
BAMBI: Well, what happened, Jarvis? How'd you get into our garden?
JARVIS: If you'd just let me finish—she locked me out of my room—away from
my work—my notes—my pencils and paper even—all because I couldn't find
a filthy salary check.
BAMBI: Why didn't you come here?
JARVIS: I did. But your father was in conference with that new man—the one
who's come to teach geology or something—Everything went against me—and
there I was right at a critical point in my play—all I had to do was sit down
and put it on paper.
BAMBI: So father couldn't see you—
JARVIS: And no one seemed to know where you'd gone off to. And I did need
you, Bambi. I always seem to need you for something—I mean—that is—you—
(SUDDENLY ANGRY) I must say, Bambi, you've got a bad habit of being
somewhere else when it's important that you ought to be where you ought to be . . .
BAMBI: I went to the movies.
JARVIS: The movies! Honestly, Bambi—you know what I think of the movies.
BAMBI: Yes I know. I like them. Well, go on . . .
JARVIS: Where was I . . .
BAMBI: You'd just found out that father was busy . . .
JARVIS: So I sent in word by Ardella that I'd be waiting—out in the garden.
ARDELIA: Dat's right—and de Professor he told me—Ardella—he say—tell him to
wait out in de garden.
BAMBI: Yes—yes—we know what the Professor told you.
ARDELIA: Yes'm.

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“Now, go on.”
“I was full of my big act, so I walked and walked for hours. Then I lay down in the summer-house, and I must have gone to sleep.”
“Go up and take a bath, and come down to some breakfast. I will send Ardelia to get some of father’s things for you if you need them.”
“All right, but don’t delay with breakfast. If I don’t get this act down, I may lose it. That fiend, in female guise, held my paper.”
“Go on! Get ready!”
He plunged out, and Bambi went to send Ardelia to him, while she cooked his eggs and fried his bacon. As she worked, she smiled, out of sheer amusement.
In due course of time, he appeared, freshened up, and with renewed eagerness to be at work. He scarcely noticed Bambina as she served his breakfast. He ate as if he were starved.
“I suppose the landlady held your clothes?”
“I don’t know. I didn’t ask. It was unimportant.”
“How much do you owe her?”
He looked at her in surprise.
“I have no idea.”
“Have you any money at all?”
“Certainly not. I’d have given it to her if I had, so she wouldn’t interrupt me.”
“What are you going to do?”
“Oh, I don’t know. I can’t think about it now. I am full of this big idea. It’s a dramatization of Brotherhood of Man, of a sublime, socialistic world——”
“Has it occurred to you, ever, Jarvis, that the world isn’t ready for the Brotherhood of Man yet? It’s just out of the tent stage, where War is the whole duty of Man.”
“But it must be ready,” he urged, seriously, “for I am here with my message.”
She smiled at him as one would at a conceited child.
“Poor old Jarvis, strayed out of Elysian fields! Were you thinking of sleeping in the summer-house permanently?”
“Oh, it doesn’t matter; only the play matters. Give me some paper, Bambi, and let me get to work.”

Note:

The adaptation on the facing page has interpolated the original text here.

She rose and went to stand before him.
“Would you mind looking at me?”
He turned his eyes on her.
“Not just your eyes, Jarvis. Look at me with your mind.”
“What’s the matter with you?” he asked, slightly irritated.
“Do you like my looks?”
“I’ve never noticed them.”
“That’s what I’m asking you to do. Look me over.”
He stared at her.
“Yes, you’re pretty—you’re very pretty. Some people might call you beautiful.”
“Don’t overdo it, Jarvis! Have you ever noticed my disposition?”
“No—yes. Well, I know you’re patient, and you must be good-natured.”
“I am. I am also healthy and cheerful.”
“I don’t doubt it. Where is the paper?”
She put her hands on his shoulders and shook him gently.
“Jarvis, I want you to give me your full attention for five minutes.”
“What ails you to-day, Bambi?”
“The only thing I lack is a useful education, so that I am not sure I can make a very big living just at first, unless I dance on the stage.”
“What are you driving at?”
“Would you have any special objection to marrying me, Jarvis?”
“Marrying you? Are you crazy?”
“Obviously. Have you?”
“Certainly I won’t marry you. I am too busy. You disappoint me, Bambi, you do, indeed. I always thought you were such a sensible girl——”

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BAMBI (THE RADIO SCRIPT)—Continued

BAMBI: So you went out in the garden, Jarvis.

JARVIS: Yes. I was full of my big climax. The climax of my play, I mean—so I walked and walked—and ideas kept flowing through my head like mad... It was magnificent!

ARDELIA: Um—um...

BAMBI: Quiet, Ardelia—go on, Jarvis.

JARVIS: So I kept on walking and thinking—and thinking and walking. And then my feet began to hurt—so I sat down in the summer house—and—well, I guess I fell asleep.

BAMBI: Well—never mind—go upstairs and take a bath. Ardelia will get you some of the Professor's clothes to put on—and then you can come down and have a nice hot breakfast. You must be starved.

JARVIS: But I haven't time for breakfast, Bambi... If I don't get that second act on paper it may leave me—and never come back... This is vital... I've got to get it written... I've got to have some paper and pencils and things. That female dragon wouldn't even let me in to get paper.

BAMBI: What'd she say?

JARVIS: Oh, a lot of stupid things... such as instead of writing on paper I'd better sell papers so I could pay my rent... she's impossible, Bambi, I'll have to move. Right away.

BAMBI: But you can't move, darling—till you get into your rooms to pack your things.

JARVIS: Oh—I never thought of that... she's got me trapped...

BAMBI: It's a cruel world, Jarvis—a cruel—cruel world.

JARVIS: Bambi, this is no joke.

BAMBI: Of course, it isn't, Jarvis—listen, how much do you owe the landlady?

JARVIS: I haven't any idea.

BAMBI: Haven't you got any money at all?

JARVIS: Of course not—don't you suppose I'd have given it to her not to interrupt me—if I'd had any—


ARDELIA: Yes suh—Miss Bambi—she sho am de fixinest person—ah remember de time when dat newfangled electric stove got out o' kilter—and dey was company comin' for dinner—and what do she do—she takes out a hair pin—jes a litty bitty hairpin—

BAMBI: I know, Ardelia—but we haven't time for that now. Hadn't you better go clear away the breakfast things.

ARDELIA: Yes'm. (FADING) Always I gotta go clearin' away jes when things is gettin' interestin'.

JARVIS: Can I work in your father's study, Bambi.

BAMBI: In a minute, Jarvis... but first... would you mind looking at me?

JARVIS: What?

BAMBI: Look at me.

JARVIS: I am looking at you—what—

BAMBI: Not just with your eyes. Look at me a minute—with—with your mind.

JARVIS: Bambi, what's the matter with you? I've been here night after night—all summer long but you've never acted this way before.

BAMBI: Do you like my looks, Jarvis?

JARVIS: Of course I do! You're pretty. I might even say you were beautiful... but I can't see what in the world started all this.

BAMBI: How about my disposition? Have you ever noticed that?

JARVIS: Disposition? You've got a swell disposition. Good natured—and a pretty good sense of humor.

BAMBI: And I'm also healthy and considerate.

JARVIS: Considerate, yes—but I'm starting to worry a little bit about your health. Do you feel all right? I mean, what's back of all this?

BAMBI: Jarvis, would you mind marrying me?

JARVIS: Bambi, are you crazy?

BAMBI: Maybe... will you, Jarvis?

JARVIS: Bambi—honestly, I don't think you know what you're saying. Or—or are you spoofing perhaps?
“Father can help out a little, at first, but I may as well tell you, he doesn’t approve of you as a son-in-law.”
BAMBI (THE RADIO SCRIPT)—Continued

BAMBI: No, Jarvis, I'm serious about this... I want you to marry me.

JARVIS: But—but—Bambi—you can't be serious.

BAMBI: But I am!

JARVIS: Listen, Bambi—I mean look—you've got so many beaux and everything—do—do you mean to stand there and tell me that you actually want to marry me?

BAMBI: That's just what I am telling you.

JARVIS: I don't understand it! Bambi, marriage isn't any April Fool's joke. It's nothing to be funny about.

BAMBI: For the last time, will you listen! I'm NOT being funny. I'm deadly earnest. And you're certainly not being very gallant about it—making me stand here and beg you for an answer.

JARVIS: But my dear child.

BAMBI: I'm not a child.

JARVIS: Oh...! My dear Bambi, I can understand a man's wanting to marry you—but—just exactly why do you want to marry me of all people?

BAMBI: Well... for one thing... because you need me.

JARVIS: (VERY SURPRISED) I—need you?

BAMBI: Yes. Well, maybe not me exactly... but somebody—somebody like me.

JARVIS: Bambi—you're not making a bit of sense.

BAMBI: (ANNOYED) Well, will you let me GO ON?

JARVIS: Uh-uh—all right—go ahead.

BAMBI: You need someone to look out for you—to see that you eat properly and darn your socks. Someone to protect you from irate landladies and bill collectors... but most of all, Jarvis, you need someone to give you a normal point of view. You're a clever writer—even a genius, maybe. But you write for yourself—not for an audience. You don't even know what the common people think about—or how they talk. I do, Jarvis. I know what the washwoman says when the boiler gets rusty and ruins her clothes. I know how old Mr. Heppelinger feels when he hears he's the grandfather of twin boys. Oh, Jarvis—don't you see—you're all tied up in yourself. You need someone to put you in touch with life.

JARVIS: Hhhh... well, you may be right about that... a dramatist does have to write about people, and somehow I don't seem to know very many...

BAMBI: Of course you don't. You're practically a hermit. That's just why you need somebody to look after you. Jarvis, you're capable of being somebody important. You need somebody who understands... who'll help you go places! And I could do it!

JARVIS: But, Bambi—this is all terribly sweet and generous of you—not to say downright quixotic—but just where do you figure in it? After all—to be perfectly honest with you—I—I like you Bambi—but I don't love you.

BAMBI: I know, Jarvis. But you— you don't love anyone else, do you?

JARVIS: Lord, no! When have I ever had time for that sort of thing?

BAMBI: I know that, too... maybe after—you've got a lot of these big ideas out of your system—maybe—later on—you might have time to grow a little fond of me.

JARVIS: Well, I don't know, Bambi—I don't want to be rude about this thing—but I couldn't honestly promise anything...

BAMBI: I don't expect you to, Jarvis. I don't expect anything at all. It would be what you dramatists call a marriage of convenience.

JARVIS: I—I can see where it would be a convenience for me, Bambi. But I can't see what you could possibly get out of it.

BAMBI: Don't worry about me, Jarvis. I've got my own ambitions.

JARVIS: But I don't see how being married to me could help them.

BAMBI: Why not? I'm interested in the theatre—you'll sell your play, and we'll go to New York, and meet heaps of famous people—do you think I want to stay here and stagnate in this backwater all my life?

JARVIS: Why—I hadn't thought about it.

BAMBI: Well, I have! I want to get out of this rut—and go places—and do things for goodness sakes, will you marry me and get of here?

JARVIS: I admit it's an interesting idea Bambi—but it's—it's all so impractical—I mean—that we'd live on then—and where?

BAMBI: We could stay here with father. Just at first—until I work out something else. I'll have the old nursery on the third floor fixed over into a study-bedroom for you. You'd be absolutely undisturbed.
BAMBI (THE NOVEL)—Continued

“Jocelyn. “Go presently clothes, He will nor him you married “Yes, “I’ll Meanwhile, Bambi She “Oh, “Whom “No, Jarvis, to Professor Parkhurst. “I’ll trouble you to get out of my study,” said the Professor. “You’ll get your filthy money in due time, my good woman, so go away!” cried Jarvis. “Whom are you addressing? Good woman, indeed!” At this moment Bambi returned, and sensed the situation. “Oh, I didn’t expect you back, Father Professor. This is Jarvis. You see he’s come. He has no objection at all to my marrying him, so I got a minister.” “A minister? You got him?” “Yes, you see Jarvis is busy. There is no need of our waiting, so we are going to be married in half an hour or so.” “To-day? Here?” “Yes, right here, as soon as Jarvis finishes this scene.” “Is he going to occupy my library permanently?” waited the Professor. “No, no. I’ll fix him a place on the top floor.” “He’s not at all my choice,” said Professor Parkhurst firmly, gazing at the unconscious Jocelyn. “You can see by the way he tosses paper about that he is neither methodical nor orderly.” “Those are husband traits that I can do without, thank you.” Ardelia appeared. “‘Seuse me, but yo’ all expectin’ the preacher up here? He says Miss Bambi tol’ him to cum here at eleben o’clock.” “Yes, show him right in here.” “Yassum.” Ardelia reappeared with the Reverend Dr. Short at her heels. Bambi greeted him, and Professor Parkhurst shook hands absently. Bambi went to lean over Jarvis. He suddenly threw down his pen, stretched himself, and groaned. “Now, if I can just get the last act outlined —” “Jarvis, just a minute, please.” He suddenly looked at her, and at the other two. “This is Reverend Dr. Short, Mr. Jarvis Jocelyn.” “I have nothing to say to orthodoxy,” Jarvis began, but Bambi interrupted him. “Doctor Short has come to marry us. Stand up here for a few moments, and then you can go on with your third act.” She laid her hand on his arm, and drew him to his feet.
JARVIS: Third floor—undisturbed. I could finish my play up there—and then—when it's sold—we could go to New York.

BAMBI: Oh, yes, Jarvis—and you'll be rich and famous! I knew you'd say yes, after you'd just thought about it a little bit.

JARVIS: It's mad . . .

BAMBI: (INTERRUPTS) Absolutely! We'll get married today!

JARVIS: Today?

BAMBI: Why not? As long as we've made up our minds.

JARVIS: But—what about a license or something?

BAMBI: Oh, I'll attend to that—I'll telephone the minister right now—and we'll get married this afternoon.

JARVIS: Yes, but—I mean . . . shouldn't I get a haircut—a shoe shine—or something?

BAMBI: Certainly not—I'm taking you for better or for worse—besides you have more important things to do.

JARVIS: What?

BAMBI: Your play—you can use the professor's study 'till he gets back. I'll call you when I need you—just leave everything to me, Jarvis—I'll attend to everything.

(MUSIC)

PROFESSOR: (SHOUTS) Bambi—Oh, Bambi . . .

BAMBI: Coming, father.

PROFESSOR: Bambi—what is that young man doing in my study?

BAMBI: Well, you see, father—I didn't expect you back so soon. That's Jarvis. He's been in there all day.

PROFESSOR: I know it's Jarvis. Get him out of there. The man's crazy or something. I walked in and he shouted at me—"Get out—you'll get your money in due time."

BAMBI: (LAUGHING) He thought you were the landlady . . . you see, Professor, Jarvis has got one of his working spells on and . . .

PROFESSOR: Does he have to have it in my study? I've got some papers to correct Bambi—I—

BAMBI: It's all right, father—I'll have him moved upstairs right after the ceremony.

PROFESSOR: Ceremony—what ceremony?

BAMBI: The wedding. Jarvis has just acknowledged his willingness to marry me—so I've sent for the minister.

PROFESSOR: Bambi—are you crazy?

BAMBI: That's the second time today I've been asked that very personal question. (DOOR BELL RINGS) Oh—there he is now—the minister, I mean. (FADEING AS SHE CALLS) It's all right, Ardelia—I'll go.

PROFESSOR: Bambi—wait a minute—you don't realize what you're . . . (DISTANT DOOR OPENS)

BAMBI: (AWAY) Oh, good afternoon, Doctor Peebles—come right in. (DOOR CLOSES)

PEEBLES. (FADEING IN) Well, well, Miss Bambina—this is all rather sudden, isn't it?

BAMBI: (ALSO FADEING IN) Not particularly—I've been contemplating it for years.

PEEBLES: Oh, good morning. Professor—I understand your daughter is about to become a bride.

PROFESSOR: So she tells me.

BAMBI: (FADEING) You two stay right there. I'll go get the bridegroom. (CALLING)

ARDELIA: Ardelia—Ardelia—never mind the biscuits—come out and be a witness.

ARDELIA: Land o'goshen—the way things happen in dis yere house sure is a caution. (DOOR OPENS) (FADEING IN.)

BAMBI: All right, Jarvis—we're all ready.

JARVIS: What? What'd you say?

BAMBI: I want you to come out and meet the Reverend Doctor Peebles . . . the minister.

JARVIS: I don't want . . . oh . . . oh, yes—of course—

JARVIS: (IT ALL COMES BACK TO HIM) Oh . . . yes . . . of course,

BAMBI: Come on, Jarvis—this really won't be painful.

JARVIS: Bambi are you sure that you realize what this . . .

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“The shortest possible service, please, Doctor Short. Jarvis is so busy to-day.”

Doctor Short looked from the strange pair to Professor Parkhurst, who looked back at him.

“You are sure this is all right?” he questioned.

“Do tell him to be quick, Bambi. If it’s about that landlady I cannot——”

“Sh! Go ahead, Doctor Short.”

Doctor Short read the service, and between the three of them they induced Jarvis to make the proper responses. He seemed utterly unaware of what was going on about him, and at the end of a brief service, when Bambi’s hand was taken from his arm, he sat down to work at once. Bambi led the other two men from the room.

“He acted as if he were drunk, or drugged, but he isn’t. He’s just full of an idea,” she smilingly explained.

“Have you known this young man long?” Doctor Short asked the Professor.

“Have we, my dear?”

“We have known him fifteen years,” she answered.

“Well, of course that makes a difference,” murmured the reverend gentleman. “I wish you every happiness, Mrs. Jocelyn,” he added, and took his departure.
BAMBI (THE RADIO SCRIPT)—Continued

BAMBI: (FADING IN) Here we are, Doctor Peebles. The shortest possible service if you please. You see, Jarvis is so busy today.

PEEBLES: Ah yes, Bambi, now Professor Parkhurst—are you sure this is all right?

PROFESSOR: Well, Bambi seems to be set on it... and anything Bambi...

JARVIS: If it's the landlady he's worried about, Bambi—

BAMBI: That's all right, Jarvis. We attended to the landlady. Go ahead, Doctor Peebles.

PEEBLES: Just one moment, please. Bambi—this young man—

BAMBI: I know he acts a little strange—but he's not drunk or drugged—he's just full of a magnificent idea—for the curtain of a second act.

PEEBLES: Professor—have you known this man long?

PROFESSOR: Ah—have we, Bambi?

BAMBI: Of course we have—six years. He's been a tutor right here in this school since I was sixteen.

PEEBLES: Well—of course—that makes a difference—I suppose.

BAMBI: Oh yes, indeed.

PEEBLES: Very well then—if you will join hands... No—no—your right hand, sir. Dearly beloved, we are gathered together—(THE MUSIC GOES INTO A STRAIN OF THE WEDDING MARCH—OR "OH PROMISE ME" OUT OF WHICH COMES PEEBLES' VOICE)

PEEBLES: And so I pronounce you man and wife.

PROFESSOR: I'll see you to the door, Dr. Peebles. (FADES)

ARDELIA: (ALSO FADES) Mm—yes, to think my Miss Bambi's a grown married lady—You don't look no different honey.

BAMBI: I—I feel a little strange—Mrs. Jarvis Trent.

ARDELIA: Well—reckon ah'd better be gittin' back to my biscuits (FADING) Ah only hopes de ain't done burned on me—

BAMBI: Well... Jarvis... We've done it. We're married.

JARVIS: I know it. Bambi—I'm worried. It—it all happened so fast. Maybe we should have taken more time to consider. I hope we haven't made a terrible mistake.

BAMBI: Oh, Jarvis—I'm sure we haven't... But if we have—if you ever want to be free—I promise I won't try to hold you.

JARVIS: I—I didn't mean that, Bambi. I was thinking about you. Married to me. I'm not—well, I'm not a very dependable person, you know. Not—not a person anybody'd want for a husband... somehow.

BAMBI: I wanted you, Jarvis.

JARVIS: So it seems... But I'm darned if I see why, Bambi... It... it sort of worries me.

BAMBI: Now look, darling—you've got loads of important work to do—so just stop worrying about being married, and go on back to your play! Will you...?

JARVIS: Really? You're sure you don't mind—I would like to finish that second act...

BAMBI: Well, you go right ahead and finish it!

JARVIS: (FADING) It's going to be good, you know—even better than I hoped! (DOOR SLAM)

BAMBI: Oh, Jarvis—darling—I do hope you won't mind too much.

(PROFESSOR... FADING IN... COUGHING)

BAMBI: Oh—hello father—I though you'd gone out with the minister.


BAMBI: Well, Professor.

PROFESSOR: I don't know what to say. I know I'm an absent-minded old idiot... but I'm not as blind as you might think—and after all you're my only chick and child. I do want you to be happy—and I don't know about this—this marriage.

BAMBI: Neither do I, Professor. Maybe it won't work. But there's one thing I do know—I wouldn't be happy anywhere in the world away from Jarvis.

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Bambina looked at him, and began to laugh. Peal followed peal of laughter until tears stood in her eyes.

"I'll go rescue the study, Herr Professor. Oh, this is too rich! Bernard Shaw ought to know about me," she laughed, as she tripped upstairs.

So it was that Bambina acquired a husband.
BAMBI (THE RADIO SCRIPT)—Continued

PROFESSOR: Bambi—do you love him so very much?

BAMBI: Oh yes, Professor. Terribly. So much it hurts me to breathe sometimes. When—when I see him coming up the street—something happens to me. It's like—like being run over by a steam roller—sort of. I feel so limp I can hardly stand. But then I pull myself together and run like everything—so I'll get to the door before he does. He's everything in life to me, Professor. I've got to help him—take care of him—be with him all the time. Nothing else makes any sense. Did you ever feel like that, father?

PROFESSOR: Once, Bambi. It was your mother. That's why I didn't try to stop the wedding.

BAMBI: Then you do understand, darling. I had to do it. I had to do it—I had to.

PROFESSOR: Mm—well—in that case—but don't let him think he can go borrowing my ties and socks.

BAMBI: (LAUGHS) He won't—I promise.

PROFESSOR: In the first place they wouldn't look good on him. That's—that's what worries me about him Bambi.

BAMBI: His socks and ties.

PROFESSOR: No—he's—he's so unlike other people, Bambi.

BAMBI: He's a genius, Professor.

PROFESSOR: Perhaps—but a genius is very hard to live with, my dear. It's a tremendous gamble you've taken.

BAMBI: But it's worth it, Professor. And it's going to work out. It's got to—it's got to.

(MUSIC UP TO CURTAIN)

ANNOUNCER: In just a moment Helen Hayes is planning to give you a little curtain-speech, and in the meantime I'd like to say a word or two—I want to call your attention to this one thing: many people who suffer through sleepless nights do so because they refuse to give up their coffee. For, of course, the caffeine that's in most coffees undoubtedly does keep lots of us awake. But it's an easy matter nowadays to enjoy both your coffee and your sleep. Sanka Coffee makes that possible. Ninety-seven percent of the caffeine has been taken out of Sanka Coffee so that absolutely everyone can enjoy it without anyone later sacrificing a single wink of sleep. And remember that Sanka Coffee is a fine, fragrant, full-flavored coffee—rich and mellow—thoroughly delicious. So it's a real pleasure to drink Sanka Coffee—and now you can buy Sanka Coffee at the lowest price in its entire history. Now here's the star of our program, Miss Helen Hayes...

MISS HAYES: I—I just want you to know how terribly happy I am to be back with you again. And I... I naturally hope you're happy to have me. I thought we had a fine time last year... that's why you don't seem at all like a strange audience to me, but more like... quite a lot of old friends. I'd like you to feel that way, too... that we're just taking up where we left off last Spring... even though I'm Bambi this year instead of Penelope Edwards. It's... it's really quite a lot like old times here in the studio tonight... you remember Wilmer Walter who played the doctor in "The New Penny," well... he's going to be my father in "Bambi." Edith Meiser is here, too... she wrote "The New Penny," and now she's writing "Bambi"... or rather, adapting it from the novel. Then there's Mark Warnow, who's with us again to direct and arrange all the music on our program. And Bill Adams has returned to tell you about our old friend, Sanka Coffee. So you see in addition to our reunion with you, we're having a reunion amongst ourselves as well. We're also welcoming some brand-new members to our cast... James Meeghan is one of them... he's playing Jarvis Trent, my leading man. We're all of us anxious to give you the best performances we can... and all I can say is that if you enjoy listening to "Bambi" as much as we want you to enjoy it... well then we'll have lots of grand and glorious weeks ahead.

(ThEME UP AND Down FOR:)

ANNOUNCER: As a husband, Jarvis Trent's been a pretty bewildered young man so far. But next week he surprises everyone... even Bambi... by putting his foot down in a very forthright, husbantly manner. Join us again in the Sanka Coffee Playhouse next MONDAY evening at this same time, when Helen Hayes will again star in the title role of "Bambi," brought to you by Sanka Coffee. And here's a piece of radio news... tomorrow night over many of these same stations the Dude Ranch program will have its premiere, featuring those unusual and popular entertainers, The Westerners. Be sure to listen in. William Adams speaking for Sanka Coffee... good night... and good rest.
GOSSIP'S MARTYR?—THE "TRUE STORY" VERSION

(Note: this story, under the by-line of Isabelle Hallin, appeared in True Story, the magazine. On this and following left-hand pages, in bold face, is its original text. Acknowledgement is hereby made to True Story Magazine for use of this material)

Recently the name of Isabelle Hallin became known throughout the country because of a notorious deed.

People from New England to California read of the high-school teacher who had corrupted the morals of her pupils by serving them cocktails and filling their minds with erotic ideas.

For this the teacher was dismissed in disgrace, and thus publicly branded as a depraved character.

I am that teacher, that Isabelle Hallin whose name was spread across the newspapers of the United States, and I am now trying to live down the disgrace of that revelation.

But it is a disgrace that overwhelmed me without justification. It came upon me suddenly, a catastrophe never expected, like a tornado which sweeps over a peaceful countryside.

One day I was happy, held a good position, and enjoyed life as a useful member of my community. The next day I was a disreputable person, a criminal, guilty of destroying the morals of the children entrusted to my care.

I woke up to find that I was not the respected young person I had thought I was, but an outcast, unfit to associate with decent people.

And why?

I didn't know. But when in desperate bewilderment I began to search for the cause I heard whispers—whispers all around me, from neighbors, from tradespeople, from casual acquaintances, even from strangers. I suddenly became aware that my community was alive with stories about me, stories stocked with the most vicious insinuations.

"Did you hear what Mrs. Smith said about her? Why, she swears that——"

"You should have heard what Jane said about Isabelle Hallin! Her husband says he knows a man who——"

"Did you hear the news about the Hallin girl? Mrs. Allen's cousin actually saw her walking out of——"

The gossip about me seethed, and I was openly condemned as little better than the town harlot.

It was only later, after I had recovered a little from the shock of this terrible experience, that I was able to think back on what had happened in my life, and try to understand why I was so horribly vilified.

And then I began to realize how malicious gossip is started; how harmless little things can be misunderstood by suspicious minds and built up into structures of defamation; how normally decent people, actuated by jealousy and resentment, can blast an innocent person's character with malice no one would think them capable of.

I had heard of the power of gossip, I had read of the destruction caused by it, but now I was able to fully understand its tremendous evil influence, for I was the one who suffered from it—not the other person.

The story of what happened to me logically begins when I was a little girl. I was born in the little town of Saugus, Massachusetts, near Boston. Saugus is typical of scores of other small American towns. It has a population of about fifteen thousand, and the bulk of its citizens are highly respectable people, fairly prosperous, and belonging to churches and fraternal organizations. There are few amusements in Saugus except movies, and nearly every one is in bed by ten or eleven o'clock. All the dances are given under the auspices of the lodges or religious associations and are held in the Town Hall auditorium. And of course everybody knows everybody else.

I was born with blonde hair and, perhaps as a fitting accompaniment (in view of the popularity of blonde hair today), with a lively disposition.

As I grew up, my parents and relatives flattered me into believing that I was of personable appearance. Of course I was pleased, and my natural sprightliness was somewhat increased thereby.

When I was nine years old I went to dancing school. Whenever I saw people dancing I envied them. While I don't remember whether it was my parents who first
GOSSIP'S MARTYR?—THE RADIO VERSION

(Note: This dramatic adaptation was broadcast on Dec. 3, 1937. The adaptation was made by William Sweets and represents a highly intricate, imaginative “doctoring” of the original text. Acknowledgment is made to True Story Magazine and Arthur Kudner, Inc., the advertising agency, for use of this material.)

ALEXANDER: Miss Hallin, you were until recently teaching in the High School at Saugus, Massachusetts?

ISABELLE: I was, Mr. Alexander.

ALEXANDER: And were you not dismissed from that school because you were alleged among other things to have served cocktails to your pupils, and as we understand it, you were charged as well with filling their minds with erotic ideas?

ISABELLE: Those were the reasons they gave for my dismissal.

ALEXANDER: Miss Hallin, I am going to ask that you tell us something about your early life. You were born in Saugus and attended school in that town?

ISABELLE: Yes, I graduated from High School in Saugus.

Note: The adaptation does not follow the text here

Note: The adaptation does not follow the text here
thought of giving me dancing lessons, or whether it was I who urged them to do so, I am rather inclined to think I suggested the lessons.

The dancing teacher in Saugus was a pretty girl who had been on the stage. She preserved some of the manners and the air that go with actresses, and when she walked on the street, I noticed that the townspeople gave her side glances and then turned to talk to their companions.

I was too young to know what these looks and these obvious discussions about her meant. But today, piecing together, as I am, all the factors that contributed to my misfortune, I can readily understand the reactions of the majority in Saugus to the dancing teacher. The rouge on her cheeks and lips, the blacking on her eyelashes, the bold curls in her hair, at once brought the suggestion of fast living. Other girls may have rouged and darkened their eyelashes, but this girl was the proprietor of a dancing school; the dancing school had a dance hall and, on the floor of that dance hall, men and women held each other in embrace. That put her in a different class, and the rouge and the blacking acquired a particular meaning. Dancing in the Town Hall, chaperoned by the ladies of a local society, was quite another thing.

My parents did not share this impression of the dancing teacher and her studio, and so I was very happy to be her pupil. I was surprised, however, when once a girl friend looked at me curiously and asked how I felt taking lessons.

"Why, what do you mean?" I asked.
"Well, mother said it wasn't nice."
"What isn't nice?" I asked.
My friend was a little helpless. "I don't know. Mother just said it wasn't nice."
"I don't know what you're talking about," I said. "My mother and father think it's all right for me to go to dancing school and my teacher is a lovely girl."
"That's what you think!" she said. "That's all you know."
"You're crazy!" I remarked, now angry.
I soon forgot about this unpleasant talk and applied myself more zealously to my dancing lessons.

I continued to take lessons for six years. During the latter part of this period I was taught what was known then as "fancy" dancing, or the modern innovations in ballroom steps.

Again, some of my friends were shocked. I gave a little exhibition in the parlor of a girl I knew, and I could feel that she was embarrassed.
"You wouldn't think of doing that in public, would you?" she asked.
"Why not?" I wanted to know. "What's wrong with it?"
She just shook her head. "I know my mother wouldn't let me do a dance like that."
I laughed. I thought she was being childish, and was glad that I was more grown up. I didn't realize, of course, that I was laying the foundation for a reputation as a bold girl.

When I was fifteen, I went to my first dance. I was thrilled when I looked at myself in the mirror. I had on a pretty party dress and my hair had a few mature touches which made me look a little older than I was.

That night, when I stepped out on the dance floor, there were some whispers from people who stared at me, but I was with my parents and my presence at the dance was naturally very proper. But looking back on that evening, I can understand how those people felt toward me.

"A child of fifteen dancing with a boy! And see how she dances! Watch her fancy steps! Thinks she's on the stage! You mark my words, that girl will come to no good end!"
But I was then unconscious of the feelings I aroused. I had a splendid time, and went home to dream of other evenings like that one.

All through high school I was fond of dances and parties, and never a dance did I sit out unless I wanted to. During this time too my figure developed and I acquired better taste in dressing. My gowns became smarter, and I picked up little hints to improve my appearance.

I saw nothing wrong in this. Nor did I believe it was sinful if a nice appearance, dancing, and a normal gayety helped to attract the interest of boys.

Occasionally I was conscious that some girl resented me, and sometimes some one would remark laughingly that I was daring, but I paid little attention either to the resentment or to the opinions about me. I was more interested in just living happily.

I finished high school and entered Tufts College. I had the same kind of social

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ALEXANDER: I understand that you are a college graduate?
ISABELLE: Yes, I got my degree at Tufts College.
ALEXANDER: We understand that one of your avocations has always been dramatics?
ISABELLE: Dramatics and stage dancing. I'd studied dancing when I was a little girl. Later on in both High School and College I became interested in acting and in the writing and production of plays.
ALEXANDER: All right, suppose you go right on from there telling us your story in your own way ... at least that part of it which you consider important in the light of your problem.

Note: The adaptation does not follow the text here.
experiences there as at high school. All my Friday and Saturday nights were taken up by fraternity parties and school dances.

I studied hard, and part of the time I had to work my way through college by doing hair-dressing in the dormitories; but that did not prevent me from having a good time. Later on I took part in theatrical activities and managed to write scene plays, one of which was produced by the college players.

When I graduated I received no special honors, but it was amusing to know that I had been awarded these titles "Best Dancer," "Most It," and "Biggest Heartbreaker"

It was amusing then, and many of the boys kidded me about these designations, but I wish now that no such labels had been pinned on me. There were only a few girls from Saugus at Tufts, but it was inevitable that everything I did should be reported back in my home town.

The most It! What could it not mean! My entire four years at college were completely uneventful, so far as boys were concerned. But what could "most it" signify but secret indulgences?

There was a good indication of how some of my college mates might have regarded me when, one evening, I came back from a walk with a boy with whom I had become friendly. There was nothing between us but a common interest in theatricals, and our walk had been innocent of any romance. But a girl came up to me just as the boy and I parted. She glared at me and then blurted out:

"It's no wonder you get the boys! You know what to give them!"

For a moment I was too shocked to answer. Then I realized that she cared for this boy, and I tried to explain that he was merely a friend. But she walked swiftly and disdainfully away.

I was puzzled. I didn't understand how the girl could have so misunderstood me. I was not a willful flirt. I did not go after boys, as so many of the other girls did in their quiet and coy manner. I could not help thinking of that old saying about having the name without the game, but I dismissed such thoughts from my mind. I did not believe that girl expressed the opinion of all who knew me. I thought she was just very much upset by jealousy.

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Note: The adaptation on the facing page has interpolated the original text here.

When I left college I had to earn my own living, and after some odd jobs I applied for the post of teacher in the Saugus High School.

I thought I had many friends in Saugus and that my application would be favorably considered. After some time had passed it seemed that I was right, for the School Board approved my application and enrolled me as a teacher. The rule was, that if a teacher served three years satisfactorily she could then be appointed permanently or, as it is called, "on tenure."

For the next three years I taught at the Saugus High School, being the youngest teacher there. Practically all the other teachers were from thirty to sixty, and all of them were spinsters.
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

ISABELLE: Suppose I begin with an evening on the Campus at Tufts at the end of my senior year. A friend of mine ... a boy ... and I were talking.

(MUSIC IS IN AND WE GO TO SCENE)

ISABELLE: Not much longer now, is it?

BOY: Where do we go from here, huh?

ISABELLE: Where do you go?

BOY: I dunno. I've got a half-way promise of a job in Boston. Maybe it'll come through. Maybe not. You'll be getting married, I suppose?

ISABELLE: For instance ... to whom?

BOY: Oh, any one of about fifty, I should say. It's not exactly an accident when a girl's selected the "biggest heartbreaker" in the class ... the best dancer and the girl with the most "it."

ISABELLE: All of which is really very silly, isn't it?

BOY: Oh, I dunno. Don't you get a kick out of it? Out of being the most popular girl around?

ISABELLE: I like friends, sure. I like to know I have friends. But it's a funny thing ... it was the boys who voted me those titles ... not the girls.

BOY: Meaning?

ISABELLE: Just that I haven't many girl friends. I didn't have when I was in High School.

BOY: Maybe they're just jealous.

ISABELLE: Of what? You know, I don't think girls ever make as good friends as boys.

BOY: Cats, huh?

ISABELLE: Sort of. I've heard some of the remarks they've made about me. Even when I was in grade school, there was one girl who never lost a single opportu-nity to say something mean about me and all because I went to dancing school. Well, I just learned not to pay any attention to what they said.

BOY: Take it all as publicity, huh? It doesn't matter what they say ... just as long as they talk.

ISABELLE: No, I wouldn't say that. It's just ... that I've got by own ideas about a lot of things. Of what's right and what's wrong. And as long as I do what I think is right ... whose business is it but mine?

BOY: So what is it you're planning to do that you think's right?

ISABELLE: Well, I don't say I won't get married some day. I want to. Only not yet.

BOY: Want a career? In the theatre, maybe?

ISABELLE: No, I don't think so.

BOY: You probably could have one. That was a swell play you wrote and a swell performance you gave. And anybody who can dance the way you can ... ISABELLE: You'll probably laugh at me, but what I'd really like to do is teach.

BOY: Dancing, you mean?

ISABELLE: No, high school ... or a private school ... I might have a dancing class on the side because I think all kids ought to be taught to dance. And I'd like to organize a dramatic class. Among kids. I don't think youngsters in school get nearly enough of that sort of thing. And schools are waking up to that fact nowadays. Public schools as well as private schools.

BOY: And where'd you get a teaching job?

ISABELLE: I dunno. Maybe back home in Saugus. Of course, I didn't set the world on fire with my grades here ... but they were good enough. And when you consider how many extra-curricula activities I was mixed up in, I think I did pretty well.

BOY: Well, you get a job teaching ... and then try to sell the board of trustees on hiring a good janitor ... I've got a hunch that Boston thing's not coming through. How's for going down and having a soda?

ISABELLE: All right. I'd like one.

(MUSIC IS IN AND WE GO TO SCENE) (DOOR OPENS GAILY)

ISABELLE: (COMING TO MIKE) Mother ... mother. I've got it. They've given me the position in the High School. Isn't it marvelous?

(MUSIC ... MONTAGE)

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Because I had developed a keen interest in dramatics, I started a drama group at school in connection with my teaching, and later joined a semi-professional stock company at Lynn, a few miles away from Saugus. I thought these were perfectly proper activities. I loved acting and with the Tavern Players—the name of the Lynn company—I found a congenial group of people. They were mostly amateurs, and worked at various professions during the day. All were drawn together by a love of the theater. The head of the company was a woman who was married, and had a child. I was a regular member of the Tavern Players, and took part in a few productions.

At school there was great enthusiasm among the pupils for the drama group I organized. A number of the youngsters showed fine ability and it became a pleasure to work with them.

Although I acted in only occasional productions with the Tavern Players I had to do much rehearsing for each role, and this made it necessary for me to spend a good deal of my spare time at Lynn, particularly during week-ends, which were, of course, my free days. I used to come home about twelve or one o'clock Sunday nights, driving back to Saugus in my own car—an old coupe—or with one of the Tavern Players.

To reach home I had to pass up Central Street, which is a main Saugus thoroughfare. After eleven o'clock Central Street is very dead, except for a late-closing cafe near there, but the little night life in Saugus can be found here.

One Sunday night I drove through the center of the town at a little after one o'clock. One of the actors from Lynn was taking me home. We had to slow down at a certain point, and a man who was walking along the street stared through the car window, then quickly passed on.

Note: The adaptation on the facing page has interpolated the original text here.
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

1ST CHILD, BOY—16: Boy, have we got a swell teacher. She knows how to smile.

2ND CHILD, GIRL—15: Isn't she marvelous and doesn't she wear the loveliest clothes?

WOMAN: Imagine them giving that Isabelle Hallin a position teaching in the High School. She's just an empty-headed blonde.

HUSBAND: She graduated from college. That's more than you did.

WOMAN: Huh . . . I wouldn't have to spend a day at college to know more than she does.

3RD CHILD, GIRL—15: Are you going to join Miss Hallin's dancing class?

4TH CHILD, GIRL: I wish I could. But mother won't let me.

5TH CHILD, BOY: Hey, fella, Miss Hallin's gonna let us give a play. And she's gonna direct it. And she says maybe she'll give me a part. I bet I could play Hamlet. "To be or not to be. That is the question."

WOMAN: And now, what do you think that Isabelle Hallin's up to? I just heard today that she's joined up with those Tavern Players over in Lynn. Going to act on the stage, mind you. Is that any way for the teacher of our children to be behaving herself?

(FMUSIC) (AUTO HORN AND CAR BACKS THIS SCENE)

FRIEND: Want to stop somewhere for a sandwich, Isabelle?

ISABELLE: No, thanks. I'd better get on home, I think. It's rather late.

FRIEND: All right. You're the boss. You know, after that performance you gave tonight, Isabelle . . . you really ought to go into this thing seriously . . . as a profession.

ISABELLE: No, not yet. If ever. I do like playing with you people though . . . working, studying with you.

FRIEND: But you must be working, studying towards some goal, surely?

ISABELLE: Perhaps.

FRIEND: There isn't any particular future to your teaching job, is there?

ISABELLE: Well, you may think it's curious, but I like it. I like it better all the time. It becomes more interesting all the time. Every day, in fact.

FRIEND: Schools must have changed since I went to them then.

ISABELLE: They have changed. They're changing all the time. And for the better. They're much franker, for one thing. And more honest.

FRIEND: Show me one school that's frank or honest and I'll show you a purple cow.

ISABELLE: I didn't say completely frank or completely honest. But they are improving.

FRIEND: For instance?

ISABELLE: Well, perhaps parents don't have as much time to check up on what their children are learning as they once did.

FRIEND: That sounds like treason.

ISABELLE: Not really it isn't though, is it? It used to be that parents sent their children to school and expected the teachers to teach them all the prejudices and curious ideas that they were being taught at home. And they took darn good care that the teachers in the schools were a lot of meek and mild old fogies who held those same prejudices and curious ideas. Nowadays, thanks to the heads of most of the schools, who are younger and more interested in the bigger vision of education, teachers aren't chosen so much by the parents.

FRIEND: Oh, no? What about all these parent-teacher organizations everywhere?

ISABELLE: Well, I've found that most of the parents who are active in the P.T.A. are parents of the younger children. Once the children get as far as high school . . . the parents drop out of the organizational activities and go back to their bridge clubs . . . or . . . to whatever else they find amusing.

FRIEND: And you come in and teach a lot of radical ideas.

ISABELLE: That all depends on what you mean by radical. I certainly don't teach them the way I was taught . . . or all the things I was taught. And I try to make their learning, of what I do try to teach them, interesting. And worth while . . . and helpful. I mean, I try to make them want to learn. To make them curious about things. And I also try to develop their personalities. Even if I do say it myself, I think I've been fairly successful. You're laughing at me?
My friend asked me, "Who is that man?"
"I don't know," I replied. "I didn't recognize him. Why?"
"Well," he replied, "he may think that you're coming home from a wild party. You know how people are."

I laughed. I thought he was joking. The very idea seemed so preposterous that I forgot his remark by the time we arrived at my home.

But when I next came into town late Sunday night, after rehearsing or playing in Lynn, I could not help noticing that any people lounging about peered into my car. Several times other cars that passed me on the road near Saugus attempted to look through my window, or so I thought.

However, I decided that my actor friend's words had made me suspicious, and I became rather ashamed of my apprehension. I thought this was foolish and unbefitting an adult person.

A few incidents developed later which gave me momentary feelings of uneasiness. I was as fond of dancing as ever; and one evening, at a little party, I did the "Lindy Hop." My partner was a young man who was also fond of dancing, played the guitar, had a gay nature, and was always the life of the party. He was an interesting and intelligent boy, and I liked him and saw him often.

I suppose that we must have put a great deal of spirit into the "Lindy Hop," for the others stopped dancing and watched us. Finally we finished with a sweeping climax. We paused in the center of the floor, laughing, our faces flushed with the exercise. There was a faint round of applause. I looked about me and saw that we were being regarded with varying expressions. The boys seemed a bit embarrassed, and the girls either had a sickly grin on their lips or were stern.

The mother of the girl who gave the party was present. She turned to me and said with a meaningful laugh: "I always wonder, Isabelle, where you learn these dances."

"Oh, I just pick them up. I'm good that way," I said brightly. Then I regretted my words. It struck me suddenly that I shouldn't have said that. But at the same time I felt humiliated that I should even have thought that I had said or done something improper, and I dismissed the incident from my mind. I blamed myself for becoming suspicious.

Some time later I attended a dance. It was a rather prominent social affair, and I bought myself an evening gown in Boston that I thought was very attractive. It was open to the waist at the back, although of modest cut in front.

When I made my appearance on the floor I could sense what lay behind the looks I got. My bare back must have shimmered and glistened in the lights as I strolled along, greeting friends.

But I wouldn't let myself entertain such thoughts. It was unworthy of me and an injustice to my neighbors. People liked seeing smart dresses, I told myself, and they liked seeing girls as well dressed as they could afford to be.

One day a girl I knew came to me, and said, "Isabelle, I wouldn't be so friendly with Tom if I were you."

Tom was the young man I danced the Lindy Hop with at the party.

"I'm not so friendly with him," I replied. "But if I were, why shouldn't I be?"

"Well—" she hesitated. "His mother doesn't seem to approve of his going about with you."

"His mother?" I questioned. I didn't think his mother would want to interfere with his friendships. He was old enough to take care of himself. "But what has his mother against me?"

"I don't know. She just mentioned it to my mother, and mother wouldn't say much except to tell me to caution you that Mrs. Howard has a sharp tongue."

"Why, that's nonsense!" I exclaimed. "I don't see what possible objection she can have to my being friendly with Tom. Either she must be just mean, or your mother misunderstood her."

"I don't think mother misunderstood her," my friend answered, "and I don't know how mean Mrs. Howard is. But—you might watch your step."

"I will not!" I cried indignantly. "No one is going to intimidate me!" Then I calmed down. "Oh, I think there must be some mistake."

"Well, don't say I didn't warn you!" she finished.

But I refused to heed the warning. It was all too silly. Probably women's chatter. And soon after, when Tom called me up to take me to a movie, I accepted his invitation.
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

FRIEND: On the contrary.
ISABELLE: Well, I only meant that I try to make them want to come to classes. And I try to get them interested in other things besides books . . . like dancing . . . and acting.
FRIEND: Have you by any chance got any room in your classes for another pupil?
ISABELLE: Now you are laughing at me.
FRIEND: I must certainly am not. When I think of all the sourpuss teachers and professors that tried to drill a mess of unimportant, and stupid, so-called facts, in my head, I . . . I . . . well I get sore. And most of those "facts" they tried to teach me I've learned since were a pack of lies. We turn at the next corner, don't we?
ISABELLE: That's right.
(PAUSE . . . HONK)
FRIEND: Who was that man, a friend of yours?
ISABELLE: I didn't notice. Where?
FRIEND: He certainly was giving us the once over.
ISABELLE: Well, do you mind?
FRIEND: Me? Why should I mind?
ISABELLE: Then I'm sure I don't. Now, you turn left at the next corner.
(MUSIC)
MAN: Sure, I saw her. Boy, we didn't have teachers like that when I went to school. Comin' home with an actor at one-thirty in the mornin'.
2ND MAN: Well, I dunno that human nature's changed any. Mebbe none of your teachers ever got caught . . . comin' home with an actor at one-thirty in the mornin'.
(MUSIC)
WOMAN: Now, don't argue with me any more. You're not going to act in any play that Miss Hallin is getting up.
5TH CHILD, BOY: But, why not, mom? She's gonna give me a good part in it.
WOMAN: She's not gonna give you any part in it. She can teach you in the classroom. But that's all.
BOY: But, Mom . . .
WOMAN: Not another word. Do you hear . . . not another word. You go to school to learn things . . . not to waste time with a lot of foolishness.
(MUSIC) (DOOR OPENS)
ISABELLE: (A LITTLE ANNOYED) Come in.
GIRL FRIEND: For heaven's sake, Isabelle. What have you done to yourself?
(SHUTS DOOR.)
ISABELLE: If you must know, I'm trying to look like a teacher. (GOING AWAY) Come on in the living room.
GIRL FRIEND: (GOING AWAY) Well, for a minute you scared me. I thought somebody had died.
ISABELLE: (COMING TO MIKE) I suppose next they'll want me to wear glasses. And maybe corsets for all I know.
GIRL FRIEND: They? You mean . . .
ISABELLE: Yes, the School Board. They called me in and told me they'd appreciate it if I dressed a little more professional. The teaching profession, that is.
GIRL FRIEND: Well, for heaven's sake, what caused that?
ISABELLE: Oh, somebody. I suppose, complained because of that low back evening gown I wore to the dance last week. Why shouldn't I wear a low back gown? Anybody else can wear them and people say what a lovely back she has. But just because I'm a teacher. I'm not supposed to have a back.
GIRL FRIEND: (IS LAUGHING)
ISABELLE: It's no laughing matter, either. Really, there are a lot of people around this town who'd like for me to dress as dowdy as I could . . . and let my finger nails get grubby and my hair get stringy. Then I'd be a good influence on their children's minds.
GIRL FRIEND: Don't be silly. Isabelle.
ISABELLE: It's true. For over two years now, I've felt them disliking me more and more. Well, the children don't dislike me. And they come to me for advice and help. And I give it to them. The kind of help and advice I'd have liked to have had from my teachers. (DOOR BELL) Excuse me, that's probably some of the children now. They're coming over to rehearse a new play. It's too cold over in the schoolroom.
(MUSIC)
GOSSIP'S MARTYR (THE STORY)—Continued

Nothing happened. Tom didn't say anything, nor did I hear any more warnings. I was glad that I paid no attention to what my friend had said.

An incident, too, happened at school which disturbed me for a time. I was called before the board, and the chairman said it had been reported to him that the clothes I wore in my classes were not quite conservative enough for a teacher.

I was startled, for it had never occurred to me that my clothes were daring. They were just nice and, I hoped, becoming. I had always thought it was better to present a smart appearance before my pupils than a dowdy one.

But I didn't discuss the matter with the board. I apologized, and promised that I would modify my dressing. I didn't know just how I would do that, for I didn't know how I had sinned, but I decided I would copy the other teachers' clothes as well as I could.

Otherwise I made very good progress in my work at school, and with my drama class. We produced several plays and I prided myself on having a devoted group of students. They came to me for advice and learned to regard me as a friend.

I often took the cast of the play we happened to be doing to my home for rehearsals. We had our basement fitted up as a recreation room, and it was very large. Here, after rehearsals, I sometimes let the youngsters dance to radio music for a little while, and it was pleasant to have this camaraderie between us.

So the three years of teaching passed. A few weeks before the school board was to vote on my election to a permanent teaching position, I received a letter from the board saying that a hearing on my election would be held at a certain date, and inviting me to attend. I felt there was something strange about this, for ordinarily there would be no need for the board to interview a teacher, just to reappoint her. I grew more apprehensive because I could not understand what the officials could have against me.

This news came to me, too, at an especially unfortunate time. Both my father and my mother were in the hospital, and my only brother was out of town. I was alone. I could not worry my parents when they were ill, and there was no one else close enough to me to turn to for advice.

I decided to seek the help of a young lawyer who practiced in Lynn, and who was a member of the Tavern Players. He told me it would be best to wait until the meeting was held before doing anything. After all, I didn't know what the intentions of the board were.

On the day of the meeting I went to the school office. I was told to wait in the lobby while the deliberations went on within.

There were five members of the board, a newspaper man, the proprietor of a box factory, a restaurant keeper, a merchant and a retired school teacher—a woman. She was about sixty, a spinster, and a member of several of Saugus' welfare and church organizations.

I waited for some time, straining my ears to catch some sound from the committee room. Finally the superintendent of schools, who was very friendly toward me, came out. He appeared disconsolate.

"I don't think there is any use waiting longer," he said. "I don't think they want to see you."

"But I don't understand!" I cried. "What is the matter?"

"I can't tell you," the superintendent said, almost sorrowfully. "At least, not now. Why not go home and call me this evening? I'll tell you the result then."

By the expression on the superintendent's face I could see that there was some trouble, and that it was very serious. But he would not commit himself with a definite statement and so I had to go home and remain in suspense for some hours longer. I became frightened. I had become involved in some terrible happening. I was sure of that. Else why all this secrecy? Why these conferences about me behind closed doors?

That evening I telephoned the superintendent's home. There was no answer. I telephoned again later, with the same result. It grew late; eleven o'clock, eleven-thirty. I was afraid to telephone at such an hour, but I had to know the board's decision. I picked up the receiver and called. The bell buzzed at the other end. No one replied.

Listlessly, I dropped the receiver and slumped into a chair. I wondered if I should go to the superintendent's house myself. Maybe he was in, and didn't want to answer me.

I debated with myself for half an hour. Suddenly there was a ring at the door. I leaped from the chair and ran to answer it. It must be the superintendent! He had come all the way to see me, and so late! That meant he was the bearer of good news!
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

Note: The adaptation does not follow the text here

ISABELLE: (A LITTLE AWAY) No, no, no . . . not like that. Read the magazine as though you were interested in it. You're reading a story that's exciting. Now . . . that's better. (MUSIC)

ISABELLE: But don't you understand, dear? . . . . . . is very much in love with you. And you're very much in love with him.

GIRL: Yes, Miss Hallin.

ISABELLE: Well, if anything . . . . . . 's much more bashful than you are. That's the way Booth Tarkington wrote it. Now, come on, kids . . . let's see you act. Let yourselves go.

(MUSIC)

Note: The adaptation does not follow the text here

BOY FRIEND: Well, what brings you over to Lynn today, Isabelle?

ISABELLE: I came over to ask you for some advice.

BOY FRIEND: Sure. About what?

ISABELLE: Well, I got a letter this morning from the school board saying that a hearing on my election to a permanent job would be held next week. . . . and asking me to attend.

BOY FRIEND: Well, isn't that a regular procedure?

ISABELLE: It certain is not. They've never done that before. A teacher teaches there for three years and it's always been the rule that if she's taught that long satisfactorily . . . she was appointed permanently . . . or they call it "on tenure."

BOY FRIEND: I see.

ISABELLE: So what do they mean . . . telling me there's to be a hearing . . . and asking me to attend? What should I do about it . . . go to them and ask them what it means?

BOY FRIEND: Frankly, Isabelle, I wouldn't do that. After all, you don't know what the intentions of the board are. It may be a new procedure they've adopted. If I were you, I'd just forget about it . . . and go ahead to the hearing as though it were nothing unusual. Really, I mean that.

(MUSIC)

BOY FRIEND: Well, what'd the Board say?

ISABELLE: They didn't say anything. They sent me away. Kept me waiting there for I don't know how long . . . and then the Superintendent came out and told me the Board didn't want to see me.

BOY FRIEND: Oh?

ISABELLE: I asked him why . . . and he said he couldn't tell me just then . . . asked me to go on home and call him this evening.

BOY FRIEND: Hm . . . doesn't look so good, does it?

ISABELLE: I'm frightened . . . really I am. I don't know what they're saying about me behind those closed doors.

BOY FRIEND: Well, here, here . . . don't worry about it now. After all, he said for you to call him this evening. Maybe he'll tell you everything's all right.

(MUSIC)

ISABELLE: Please try again. There must be somebody there. He told me to call him. (PAUSE) All right. (CLICK.)

(MUSIC)
I flung open the door. Several strange men were standing outside.

"Miss Hallin?" one of them said.

"Yes, I am Miss Hallin."

"We are newspaper men."

I stared at them doubtfully. "Why do you come to me?" What do you want? I asked.

"Haven't you heard the news?" the spokesman asked.

"What news?"

"The school board's decision concerning you."

I trembled. "What is it? Tell me!"

"They decided to give you the opportunity to resign—for the good of the service."

I was stunned. It was as if a bomb had exploded before me.

So that was why the superintendent had not been home to answer me! He did not have the heart to tell me the result of the meeting.

"Do you know why I am being asked to resign?" I managed to ask.

"No. But what we want to know is—are you going to resign?"

At this moment I recalled one of my father's principles. He had always taught me that, no matter how black things might look, I should never be a quitter.

"Of course I won't resign!" I cried. "Why should I? I don't even know why they want me to resign."

The reporters left.

I went back to my room. I wanted to throw myself down on the bed and sob, but the injustice of the situation drove the tears away. "You can't quit!" I kept telling myself. "You must get to the bottom of this!"

I didn't know what to make of this calamity. I knew my record as a teacher was good. Therefore the board's action had something to do with my character. There was no escaping this conclusion. What was it they had condemned me for?

There was nothing I could do that night. Somehow I passed through the hours until morning. Lying there in the darkness, I felt a sudden dread of foreshadows, the nature of which I didn't know, but which, nevertheless, were closing in on me. Some instinct told me that this thing that had come upon me was far removed from the ordinary routine of teaching. It was deeper, leading to the very foundations of my life.

Morning came at last, and then I grimly set out to question friends and acquaintances.

To my amazement I didn't have to look far for my information.

One of the young men I knew, realizing what this catastrophe meant to me, abandoned the scruples he would ordinarily have felt about telling me the truth, and said, "It is no great secret in town. They say that you served cocktails to your pupils."

I stared at him incredulously.

"I served cocktails? When? Where?"

"Didn't you have your drama class at your house recently?"

"Yes, I did. I took them over one evening last winter when we were rehearsing 'Seventeen.' The schoolroom was too cold."

"And isn't there a bar in your house?"

"A bar?"

Then I remembered that father had built a little bar in the basement recreation room, but no one had ever used it and there was not a drop of liquor in or near it.

"Why, that bar's bone-dry!" I cried. "And when I had the kids over, I didn't even serve ginger ale. We just rehearsed."

"Well, that's what you are accused of. It got around that you were 'gimming' the youngsters. And there are several other things. They say you were corrupting the morals of your pupils by making them go through hot love scenes."

"Hot love scenes! I don't understand."

"Isn't there a love scene in 'Seventeen,' and in the other plays you did?"

"Of course. Almost every play written has a love scene—many love scenes."

"Well, they say you taught your youngsters the very fine art of love-making, and used the play scenes as an excuse. They say that when the boy and girl in a scene just embraced casually, or were hesitant, you fairly threw them into each other's arms and said, 'Let yourselves go!'"

I recognized the expression. I did say, "Let yourselves go!" I said it often when I tried to make my actors lose their awkwardness and go through their parts more naturally. But that I should use these artless love scenes for the purpose of debauching the children? I turned cold.
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

ISABELLE: But it's eleven-thirty, operator, there must be somebody there. (DOOR BELL) No, never mind ... there's the door bell. He's probably come over here. (CLICK) (FEET RUNNING THROUGH HALL) (DOOR OPENED QUICKLY.)

ISABELLE: (A SUDDEN) Oh?
1ST REPORTER: Miss Hallin?
ISABELLE: Yes. What do you men want?
1ST REPORTER: We're reporters, Miss Hallin.
ISABELLE: Well, what are you doing here?
2ND REPORTER: Haven't you heard the news?
ISABELLE: What ... news?
1ST REPORTER: The action of the School Board?
ISABELLE: No ... what action?
2ND REPORTER: They voted to ask you to resign ... for the good of the service.
ISABELLE: No ...
1ST REPORTER: We're awfully sorry, Miss Hallin. But what we're interested in is, are you going to resign?
ISABELLE: No, I'm not going to resign. Of course, I'm not. Why should I? I don't even know why they want me to resign. (SLAMS DOOR.) (MUSIC)

Note: The adaptation does not follow the text here

ISABELLE: Now look here, you're my friend, and you must know why they did this. Now you've got to tell me.
GIRL FRIEND: Well, Isabelle, I do know.
ISABELLE: Then tell me.
GIRL FRIEND: All right, I don't believe it myself ... but people say you served cocktails to your pupils.
ISABELLE: I served cocktails?
GIRL FRIEND: When they were over here rehearsing.
ISABELLE: It's a lie. A malicious lie.
GIRL FRIEND: They say you took them down in your basement where there was a bar ... and that you gave them drinks.
ISABELLE: Oh, I did not. We did rehearse downstairs in the recreation room.
GIRL FRIEND: Is there a bar down there?
ISABELLE: Yes, there's a little bar down there that father built some time ago ... but it's never been used. There wasn't any liquor in that bar or near it. I didn't even give the kids any ginger ale. We just rehearsed.
GIRL FRIEND: Well, that's another thing, they say you were corrupting the morals of the kids by making them rehearse hot love scenes.
ISABELLE: That's ridiculous. There is a love scene ... a kid love scene in "Seventeen." Everybody knows that. Oh, of all the malicious gossip.
GOSSIP'S MARTYR (THE STORY)—Continued

"And once," my informant went on, "a boy was supposed to be reading a magazine and you said to him, 'Make believe that you're reading a good, hot, peppy magazine!'"

"I never said that!" I exclaimed furiously. "I just told him to read the magazine as though he were interested in it!"

'Evidently they got a different report of your instructions. They even say that you described spicy pictures that the boy was supposed to see in the magazine. They also claim that you encouraged riotous parties after the rehearsals."

I was speechless. To have innocent words and actions so twisted and degraded was unbelievable. Why should they have done that? Why were they so ready to believe evil of me? I got a hint of the truth in what my friend said next.

"You should also know," and he said this with great embarrassment, "that you have spent many week-ends in—well—shall we say clandestine adventures? You were seen driving home with men in the early hours of Sunday mornings, and there will be some who testify that you were under the influence of liquor, and that your gentlemen companions were quite free with their hands. Of course you will understand that all this is not the sort of thing one would expect from an instructor to the young."

"But don't they know that I often spend Saturdays and Sundays with the Tavern Players in Lynn?"

"Maybe some do, but that would only make it worse. Hanging out with actors might mean carousing; in fact, to many here, it does."

"But they're all fine people there."

"Isabelle," my friend was very much distressed, "I hated to tell you all this. It's awful, nasty, unjustified."

"But that is what you're up against, and you've got to know the truth to face it."

"But why—why—should they think this of me? They've deliberately misconstrued everything I've done. They've accepted lies, vicious gossip, for truth! Why?" I was getting desperate. I already felt like these unfortunate women who, in old New England, were branded with an infamous letter.

"Maybe they resented you because you were a bit unconventional. If you think back over your life here, perhaps you'll understand. Your likes have been different. They may always have thought you too bold."

I tried to understand what he meant. And for a moment I did. The remarks, the insinuations, the looks—ever since I had been a child in school—they acquired a new meaning for me now. I could almost hear them saying, "Blonde hussy!"

But this only flashed through my mind. The next moment I told myself that my friend must have obtained the wrong information. Perhaps he had listened to the gossip of some irresponsible person.

I thanked him for what he tried to do for me, for his sympathy, and then went on to continue my investigation.

I happened to see a newspaper. I was stunned. There was a story about me. I had been dismissed from my post because I had served cocktails to my pupils. Big headlines drew attention to this sensational tale.

Everyone now seemed to have his eyes on me. I walked up the street. On a news-stand was a Boston paper. Here, too, was the same news. The cocktail serving school teacher!

It was horrible.

I met a girl friend. "Isabelle!" she cried, "Mrs.—" she named a woman I knew—"is saying the most awful things about you. She says it's high time folks knew what kind of girl you are—that you go about with a fast, immoral, drinking set."

I suddenly recalled my relations with this woman. She had a son in my class who was always pampered by her. At the slightest sign of a cold he stayed away from school, and if he so much as sniffled, he was good for a week in bed. In some way this youth had talked himself into becoming an officer of my drama group. I accepted him, but when he continually stayed away from school, I told him that he would have to be more regular in his attendance, or he couldn't be an officer.

"But I can't guarantee that I'll be in school every day," he said.

"It's up to you!" I retorted. "You'll either have to improve your attendance or give up your office."

Soon afterward, he was absent for a long time and we elected another boy in his place. His mother was very angry when she heard of this, and blamed me for not giving her son a fair chance.

Now she was accusing me of immorality! Spite had helped along the rumors that had been sent out about me.
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

Note: The adaptation does not follow the text here

GIRL FRIEND: There's more even than that, Isabelle. They say you've been seen driving home from Lynn in the early hours of the morning with "undesirable" men and that you've been under the influence of liquor yourself.

ISABELLE: No, no . . . they can't do this to me. They've got to give me a chance to defend myself. To prove that this is all lies. They are all lies. They are. They can't pin any of their Puritan Scarlet Letters on me like that. I won't let them.

(MUSIC . . . MONTAGE)

Note: The adaptation does not follow the text here

WOMAN: Just a blonde hussy, that's all she is.

VOICE: Here's a hot story from Saugus, Massachusetts. Girl teacher fired for serving cocktails to her pupils. Put it on page one.

REPORTER: Get a follow-up on that cocktail teacher. It's the best feature we've got.

(MUSIC)

Note: The adaptation does not follow the text here
GOSSIP'S MARTYR (THE STORY)—Continued

I could see it plainly now. Everything that I had been told was true. All these stories were actually going around. I was just one of those girls upon whom people delight to pin a reputation because they happen to be a little different from the others, because they have a greater capacity for enjoying life.

But I would not take this degradation passively. I would fight it with all the strength I could muster.

I conferred with my lawyer friend in Lynn. His opinion was that the school board had complete jurisdiction over my post in the school, and could dismiss me if it wished. All I could do was to request a public hearing. We made that request, but it was refused.

In the meantime, I discovered that if I had suddenly found myself besmirched by the vilest gossip I had also suddenly acquired numerous friends. My telephone was kept ringing by townspeople who offered me their help. They said they didn't believe the stories they had heard about me and wanted to do something toward reinstating me in school. I also learned that the vote against me had been only three to two, with the newspaperman and the restaurant keeper consistently on my side. So was the principal of the high school, and the superintendent of schools, who vainly tried to refute the charges against me.

I ironically thought to myself that it was natural that the writer and restaurateur should have been for me. They had had more experience with people, and knew more of the world.

When my demand for a public hearing was refused, my attorney came to Saugus and began interviewing citizens in my behalf. The response was very gratifying. Almost every one he saw agreed that I ought to have a hearing, and he found few who believed in the charges that were circulated.

But it was those few who proved stronger than the majority. They kept a grip on the rumors, fed them and saw to it that they remained alive. They also set up additional gossip about my lawyer.

My lawyer continued his efforts in my behalf. And my father left the hospital, and hurried to my side. Soon a Citizen's Committee was formed for the sole purpose of holding the public hearing that the school board refused to grant me.

It was arranged that the hearing should be held in the Town Hall, where all the main gatherings in Saugus took place. There is a fee for the use of this place, and the police department has charge of renting it. But the police refused to accept any money from the committee, and gave the hall free of charge. Among the speakers enrolled was the minister of our family's church, the two members of the school board who had voted for me, and my father.

On the evening of the hearing the hall was crowded to overflowing. Most of the town tried to get into an auditorium which held only fourteen hundred people. Every one was excited, and arguments were heard everywhere.

I was scheduled to speak. My part was to talk about the charges against me.

It was as strange a scene as any author could imagine. Here was I, an ordinary small-town girl, who had lived a life not much out of the ordinary, suddenly called upon to defend her honor before a mass of her townspeople. I was called upon to defend myself against accusers who said that I had corrupted children and conducted myself immorally while in the public service as a school teacher.

To this day, I don't remember what I said. I denied all the charges; tried to prove how untrue they were. This much I know vaguely, as if I had spoken in a dream. But the actual words I cannot recall. It was an ordeal that brought me to the depths of humiliation.

And yet it was impossible to avoid it. I had to tear away the malicious gossip that had been woven around me. I had to prove myself innocent.

After me came my father, the minister, and the two board members who said they were in favor of reinstating me. And the audience applauded, and showed in every possible way they believed me and approved the speeches of the others.

But, in spite of that, I did not get a reinstatement. I was forbidden to resume the place of trust in the community that I had formerly enjoyed.

The majority of the citizens were for me. But there remained an unyielding minority who believed in the vile things that had been said about me, and insisted in keeping me a marked girl.

And so, today, I am still in that position. Destructive gossip fastened itself around me and I cannot rid myself of it. These are chains which rarely can be thrown off once you get entangled in them.

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MAN: Well, I see Miss Hallin's lawyer's formed a citizens' committee . . . to arrange a public hearing in the town hall. You going?

2ND MAN: I hope to tell you I am. The way they're treatin' that girl's a disgrace.

(REPORTER)

REPORTER: Here's some more news on the Hallin case, chief. The police department's given her the town hall free of charge. And two members of the School Board and the girl's pastor among others are gonna defend her.

(REPORTER)

2ND REPORTER: Boy, she packed 'em in.

1ST REPORTER: Fourteen hundred's capacity. And this is sure capacity.

(WOMAN)

WOMAN: Well, now let's hear what she's got to say for herself.

(APPLAUSE) (MUSIC)

ISABELLE: (ADDRESSING MEETING AND CONCLUDING). That's all I've got to say, ladies and gentlemen. These charges which I've answered have never been made directly to me. However, you all know what some people are saying. Well, they're all lies. Don't you realize what this action means to me? What it will do to my reputation? Please . . . please . . . make the board reconsider the action and reinstate me.

(CHEERS AND APPLAUSE) (MUSIC)

BOY FRIEND: Well, what was the verdict, Isabelle?

ISABELLE: They refused to reinstate me. (SOBS)

(MUSIC TAKES US TO COURT)

(ORGAN 12 SECONDS THEN FADE AND SWITCH TO STUDIO 3D WHERE JURY IS LOCATED)

ISABELLE: That's the story, Mr. Alexander.
In every town there must be girls like myself, girls who, I might say, nature made susceptible to such attacks as I suffered.

“That blonde!”

“Oh, she!”

Who has not heard these words? They refer to girls who, somehow, get the name. Their only crime is that they like clothes, they like dancing, they enjoy parties; they love life. They want to be happy, but, inevitably, they get talked about; innocent actions are converted into immoral deeds, and slander follows them. Instead of the happiness they so desire, they know only disappointment and misery.

I hope I may serve as a good example of this vilification and by my example help other girls placed in the same circumstances to obtain a better understanding from their neighbor. What cheers me is that so many of my townspeople believe in me, and that I have received so many letters from all over the country, sympathizing with me and wishing me luck.

It is good to know that no matter what happens to us, there are always people ready to offer us the comfort of sympathy and understanding.

They are in the majority.

If only they could overcome the minority that starts the vicious rumors!

As for my own future, I do not believe that any unfortunate experience, no matter how much suffering it causes, should be allowed to wreck one’s life. Rather should one draw from it a fuller understanding of living. I think today I am better able to meet a crisis. What I have passed through has given me strength to hold myself up, and the unjust condemnation of a misunderstanding minority has only increased my determination to make myself worthy of those who believed in me.

I am still young and I am ambitious. I can go forward in my own, or another, profession, and prove that I can be a useful member of whatever community I live in. Or, if I marry, I can teach my children to regard their neighbors with friendship and tolerance and that, of all the evils that beset mankind, the most destructive is gossip.
GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

ALEXANDER: Well, I'm glad that you've had the opportunity of telling your side of it . . . and we can understand, of course, just how you feel, but before turning to the members of our jury, the jurors in the studio, as well as those listening in, I would appreciate your bringing your story up-to-date . . . It was how long ago that you were refused reinstatement?

ISABELLE: (Mentions a date).

ALEXANDER: And what have you done since that time?

ISABELLE: After what happened, I couldn't get a teaching job. I had to earn a living somehow. I came to New York and decided to try to get work on the stage.

ALEXANDER: And have you succeeded in that regard?

ISABELLE: No, Mr. Alexander, I've worked on a few radio programs and have written and sold my story to TRUE STORY MAGAZINE, but more important than anything else . . . a cloud has been cast on my reputation. I felt that I should like to submit my case to an impartial jury so that my name might be cleared and perhaps I might be able to get some advice as to whether or not I should drop the matter or continue to fight for reinstatement.

ALEXANDER: I believe, Miss Hallin, that there are two or three questions which will serve to definitely establish for the jury the real issues to be considered.

ISABELLE: I'm only too glad to answer anything.

ALEXANDER: If you were a member of a School Board vested with responsibility for the character of teachers entrusted with the care of children, would you be in favor of a teacher who served cocktails to students of adolescent age?

ISABELLE: I would not be in favor of such a teacher, Mr. Alexander.

ALEXANDER: You agree, then, that serving drinks in such a situation is wrong?

ISABELLE: I most emphatically do, but I repeat that the charges were trumped up. I didn't serve any drinks. I say that it was all a trick to get rid of me because I was too modern for them.

ALEXANDER: Now, Miss Hallin, you were accused, as well, of rehearsing love scenes in a play. How old were the children?

ISABELLE: I didn't do the things that they said!

ALEXANDER: Well, now, I didn't say that you did. We can understand that this is a matter that has caused you pain and great discomfort . . . How old were the children that you were supposed to have rehearsed in love scenes?

ISABELLE: About sixteen.

ALEXANDER: If you were a member of the Board, would you have approved of children of that age engaging in such rehearsals?

ISABELLE: Why, the play was called, "Seventeen," a sweet story by Booth Tarkington. It was no more offensive than Louisa Alcott's "Little Women."

(THERE FOLLOWS DELIBERATIONS OF JURY AND SUMMING UP BY ALEXANDER ENDING WITH CUE "WHATEVER IT MAY HAPPEN TO BE, GROWS UP STRONG IN ITS SERVICE.")

(SWITCH TO STUDIO 3B)
NEW YORK THEATRE SEASON:
AUG. 1, 1937 TO MAY 1, 1938

Because of the many adaptations of legitimate plays used on dramatic and variety programs, a synopsis is herewith presented of major New York plays during the 1937-1938 season. In the listing itself, neither hold-over plays nor revivals are included.

A “season” runs approximately from August of one year to May 31 of the next year. Due to the early press date of the Directory, a little less than a month has been clipped off the 1937-38 season in this listing. Parenthetically, it might be added, however, that during the course of another month, very little change would have taken place.

It should be noted in reading the listing that in the case of musical productions, the separate musical numbers are listed together with the performers who rendered them in the show.

From Aug. 1, 1937, to May 1, 1938, the New York season included the following:

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<tr>
<th>Type of play</th>
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<th>Average run</th>
<th>Median run</th>
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<td>Comedy dramas</td>
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</tr>
<tr>
<td>Dramas</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Farce</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodramas</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical comedies</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mystery dramas</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mystery farce</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operettas</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revues</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total: 76
Revivals: 14
Hold-overs: 10
Grand total: 100

In order that comparisons, for whatever they are worth, may be made with the previous (1936-1937) season, the following breakdown, including certain statistics on length of run, is appended:

<table>
<thead>
<tr>
<th>Type of play</th>
<th>Number of plays</th>
<th>Average run</th>
<th>Median run</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegorical</td>
<td>1</td>
<td>9 wks.</td>
<td></td>
</tr>
<tr>
<td>Comedies</td>
<td>24</td>
<td>9.3 wks.</td>
<td>6 wks.</td>
</tr>
<tr>
<td>Comedy dramas</td>
<td>8</td>
<td>6.7 wks.</td>
<td>4.7 wks.</td>
</tr>
<tr>
<td>Dramas</td>
<td>23</td>
<td>3.5 wks.</td>
<td>2 wks.</td>
</tr>
<tr>
<td>Fantasy</td>
<td>1</td>
<td>21 wks.</td>
<td></td>
</tr>
<tr>
<td>Farce</td>
<td>8</td>
<td>6.75 wks.</td>
<td>3 wks.</td>
</tr>
<tr>
<td>Melodramas</td>
<td>12</td>
<td>5 wks.</td>
<td>3.2 wks.</td>
</tr>
<tr>
<td>Musicals</td>
<td>2</td>
<td>1 wk.</td>
<td></td>
</tr>
<tr>
<td>Musical comedies</td>
<td>3</td>
<td>11.7 wks.</td>
<td></td>
</tr>
<tr>
<td>Mystery melodrama</td>
<td>1</td>
<td>8 wks.</td>
<td></td>
</tr>
<tr>
<td>Operettas</td>
<td>3</td>
<td>15 wks.</td>
<td></td>
</tr>
<tr>
<td>Playlet</td>
<td>1</td>
<td>14 wks.</td>
<td></td>
</tr>
</tbody>
</table>
NEW YORK PLAYS—Continued

<table>
<thead>
<tr>
<th>Type of Play</th>
<th>Number of Plays</th>
<th>Average Run</th>
<th>Medium Run</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revue</td>
<td>1</td>
<td>27 wks.</td>
<td></td>
</tr>
<tr>
<td>Spectacle drama</td>
<td>1</td>
<td>19 wks.</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>89</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revivals</td>
<td><strong>14</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hold-overs</td>
<td><strong>11</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>114</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

No such breakdown can be made of the 1937-38 season because, as previously stated, it had not yet terminated when this listing was put together. As regards the previous (1936-37) season, both average and median runs are computed entirely on the basis of the season from August to May. If a play ran beyond those limits, the averages would not show the extra length of the run. However, so few plays ran beyond the limits that these extra runs would not seriously upset either averages or medians.


Revivals were: Abbey Players, “King Richard II,” “Fireman’s Flame,” “As You Like It,” “Julius Caesar,” “Anthony and Cleopatra,” “A Doll’s House,” “Shoemaker’s Holiday,” “Merry Wives of Windsor,” “The Wild Duck,” “Heartbreak House,” and “The Circle.”

* Since group revivals—such as the Abbey Players—are counted only once, the actual number of revived plays is slightly higher than the figures quoted here.

### ALL THE LIVING

**Type of play:** Melodrama in three acts.  
**Author:** Hardie Albright’s adaptation of the Victor R. Small novel.  
**Producer:** Cheryl Crawford in association with John Stillman, Jr.  
**Theatre:** Fulton.  
**Opened:** March 24, 1938.  
**Length of run:** 7 weeks.

### ALL THAT GLITTERS

**Type of play:** Comedy in three acts.  
**Author:** John Baragwanath and Kenneth Simpson.  
**Producer:** George Abbott.  
**Theatre:** Biltmore.  
**Opened:** Jan. 19, 1938.  
**Length of run:** 8 ½ weeks.

### AMPHITRION 38

**Type of play:** Comedy in three acts.  
**Author:** Adapted by S. N. Behrman from Jean Giraudoux and others.  
**Producer:** Theatre Guild.  
**Theatre:** Shubert.  
**Opened:** Nov. 1, 1937.  
**Starred:** Alfred Lunt, Lynn Fontanne.  
**Length of run:** 19 weeks.

### ANGEL ISLAND

**Type of play:** Mystery drama in three acts.  
**Author:** Bernie Aungus.  
**Producer:** George Abbott.  
**Theatre:** National.  
**Opened:** Oct. 20, 1937.  
**Length of run:** 3 weeks.

### BACHELOR BORN

**Type of play:** Comedy in three acts.  
**Author:** Ian Hay.  
**Producer:** Milton Shubert.  
**Theatres:** Morosco, Playhouse and Lyceum.  
**Opened:** Jan. 25, 1938.  
**Featured:** Frederick Leister, Peggy Simpson, Aubrey Mather, Phoebe Foster.  
**Length of run:** In 17th week May 15.

### BARCHESTER TOWERS

**Type of play:** Comedy in three acts.  
**Author:** Adapted by Thomas Job from the original by Anthony Trollope.  
**Producer:** Guthrie McLintic.  
**Theatre:** Martin Beck.  
**Open:** Nov. 30, 1937.  
**Starred:** Ina Claire.  
**Length of run:** 5 weeks.
NEW YORK PLAYS—Continued

BETWEEN THE DEVIL

Type of play: Musical comedy in two acts.
Score: Arthur Schwartz.
Book: Howard Dietz.
Producer: Shuberts.
Theatre: Imperial.
Starred: Jack Buchanan, Evelyn Laye, Adele Dixon.
Length of run: 12 weeks.

BLOW YE WINDS

Type of play: Comedy-drama in three acts (8 scenes).
Author: Valentine Davis.
Producer: Arthur Hopkins.
Theatre: 46th St.
Opened: Sept. 23, 1937.
Starred: Henry Fonda.
Featured: Doris Dalton.
Length of run: 4½ weeks.

BOUGH BREAKS, THE

Type of play: Drama in three acts (5 scenes).
Author: James Knox Millen.
Producer: Peggy Cleary and Paul Berney.
Theatre: Little.
Opened: Nov. 19, 1937.
Featured: Leon Janney.
Length of run: 3 performances.

BROWN SUGAR

Type of play: Drama in three acts (7 scenes).
Author: (Mrs.) Bernie Angus.
Producer: George Abbott.
Theatre: Biltmore.
Length of run: 4 performances.

CASEY JONES

Type of play: Melodrama in three acts.
Author: Robert Ardrey.
Producer: Group Theatre.
Theatre: Fulton.
Length of run: 3 weeks.

CENSORED

Type of play: Comedy in three acts.
Author: Conrad Seiler and Max Marcin.
Theatre: 46th St.
Length of run: 1 week.

CRADLE WILL ROCK

Type of play: Legit-opera in two acts (10 scenes).
Author: Marc Blitzstein.
Producer: Sam H. Grisman.
Theatre: Windsor and Mercury.
Length of run: 15 weeks.

EDNA HIS WIFE

Type of play: One-woman drama in two parts (11 scenes).
Author: Adapted by Cornelia Otis Skinner from the novel by Margaret Ayer Barnes.
Producer: Cornelia Otis Skinner.
Theatre: Little.
Opened: Dec. 8, 1937.
Length of run: 4 weeks.

EMPERESS OF DESTINY

Type of play: Comedy in three acts.
Author: Jessica Lee and Joseph Lee Walsh.
Producer: Frederick W. Ayer in association with Ilija Mottleyeff.
Theatre: St. James.
Opened: March 9, 1938.
Featured: Glenn Hunter, Dennis Hoey, Mary Morris.
Length of run: 5 performances.

ESCAPE THIS NIGHT

Type of play: Melodrama in three acts (9 scenes).
Author: Robert Steiner and Leona Heyert.
Producer: Robinson Smith.
Theatre: 44th St.
Opened: April 22, 1938.
Length of run: 1½ weeks.
NEW YORK PLAYS—Continued

FATHER MALACHY'S MIRACLE
Type of play: Comedy-drama in three acts (7 scenes).
Adapter: Bruce Marshall; from the novel by Brian Doherty.
Producer: Delos Chappell.
Theatre: St. James.
Opened: Nov. 17, 1937.
Featured: Al Shean.
Length of run: 16 weeks.

FRENCH WITHOUT TEARS
Type of play: Comedy in three acts (5 scenes).
Author: Terence Rattigan.
Producer: Gilbert Miller (in association with Howard Wyndham and Bronson Albery).
Theatre: Henry Miller.
Opened: Sept. 28, 1937.
Length of run: 14 weeks.

GEORGE AND MARGARET
Type of play: Comedy in three acts.
Author: Gerald Savory.
Producer: John C. Wilson (Noel Coward and Warner Bros. also associated).
Theatre: Morosco.
Length of run: 10 weeks.

GHOST OF YANKIE DOODLE
Type of play: Drama in two acts (7 scenes).
Author: Sidney Howard.
Producer: Theatre Guild.
Theatre: Guild.
Opened: Nov. 22, 1937.
Featured: Ethel Barrymore and Dudley Digges.
Length of run: 6 weeks.

GOLDEN BOY
Type of play: Melodrama in three acts.
Author: Clifford Odets.
Producer: Group Theatre.
Theatre: Belasco.
Opened: Nov. 4, 1937.
Length of run: In 29th week May 15.

GREATEST SHOW ON EARTH
Type of play: Comedy in three acts (12 scenes).
Author: Vincent Duffey and Irene Alexander.
Producer: Bonfils & Somnes, Inc.
Theatre: Playhouse.
Opened: Jan. 5, 1938.
Length of run: 3½ weeks.

HILL BETWEEN, THE
Type of play: Drama in three acts (4 scenes).
Author: Lulu Vollmer.
Producer: Robert Porterfield.
Theatre: Little.
Opened: March 11, 1938.
Length of run: 1½ weeks.

HOORAY FOR WHAT!
Type of show: Revue in two parts.
Book: Howard Lindsay and Russell Crouse.
Lyrics: E. Y. Harburg.
Music: Harold Arlen.
Producer: Shuberts.
Theatre: Winter Garden.
Starred: Ed Wynn.
Featured: Paul Haakon, June Clyde, Vivian Vance, Jack Whiting, Roy Roberts.
Length of run: 25 weeks.

HOW COME, LAWD?
Type of play: Negro folk drama in three acts.
Author: Donald Heywood.
Producer: Negro Theatre Guild, Inc.
Theatre: 49th St.
Opened: Sept. 30, 1937.
Length of run: 2 performances.

HOW TO GET TOUGH ABOUT IT
Type of play: Comedy in three acts.
Author: Robert Ardrey.
Producer: Guthrie McClintic.
Theatre: Martin Beck.
Opened: Feb. 8, 1938.
Featured: Katherine Locke.
Length of run: 3 weeks.

I AM MY YOUTH
Type of play: Drama in three acts.
Author: Ernest Pascal and Edwin Blum.
Producer: Alfred de Liagre, Jr.
Theatre: Playhouse.
Opened: March 7, 1938.
Length of run: 1 week.
NEW YORK PLAYS—Continued

I'D RATHER BE RIGHT
Type of play: Musical comedy in two parts.
Book: George S. Kaufman and Moss Hart.
Songs: Richard Rodgers and Lorenz Hart.
Producer: Sam H. Harris.
Theatre: Alvin and Music Box.
Opened: Nov. 2, 1937.
Starred: George M. Cohan.
Length of run: In 29th week May 15.

IF I WAS YOU
Type of play: Farce in three acts (6 scenes).
Author: Dramatization by Paul Hervey Fox and Benn W. Levy from Thorne Smith's novel, "Turnabout."
Producer: Paul Hervey Fox.
Theatre: Mansfield.
Opened: Jan. 24, 1938.
Starred: Constance Cummings.
Featured: Bernard Lee.
Length of run: 1 week.

IN CLOVER
Type of play: Comedy in three acts.
Author: Allan Scott.
Producer: John and Jerold Krimsky.
Theatre: Vanderbilt.
Length of run: 3 performances.

JOURNEYMAN
Type of play: Drama in three acts (5 scenes).
Author: Adapted by Alfred Hayes and Leon Alexander from the novel by Erskine Caldwell.
Producer: Sam Byrd.
Theatre: Fulton and Hudson.
Opened: Jan. 29, 1938.
Length of run: 5 weeks.

LADY HAS A HEART, THE
Type of play: Comedy in three acts.
Author: Adapted by Edward Roberts from Hungarian original of Ladislaus Bus-Fekete.
Producer: Rufus Phillips and Watson Barratt.
Theatre: Longacre.
Opened: Sept. 25, 1937.
Featured: Vincent Price and Elissa Landi.
Length of run: 10 weeks.

LOVE OF WOMEN
Type of play: Drama in three acts (2 scenes).
Author: Aimee and Philip Stuart.
Producer: Shuberts.
Theatre: John Golden.
Featured: Heather Angel, Valerie Taylor, Hugh Sinclair, Leo G. Carrol.
Length of run: 1 week.

LOVE IN MY FASHION
Type of play: Comedy in three acts.
Author: Charles George.
Producers: Morris Green and James J. Fero.
Theatre: Ritz.
Featured: Luella Gear.
Length of run: 2 performances.

MADAME BOVARY
Type of play: Drama in three acts (16 scenes).
Adapter: Benn W. Levy; from Gaston Baty's dramatization of the Flaubert novel.
Producer: Theatre Guild.
Theatre: Broadhurst.
Opened: Nov. 16, 1937.
Featured: Constance Cummings.
Length of run: 5 weeks.

MANY MANSIONS
Type of play: Drama in two acts (15 scenes).
Author: Jules Eckert Goodman and Eckert Goodman.
Score: Milton Lusk.
Producer: Many Mansions, Inc.
Theatre: Biltmore and 44th St.
Opened: Oct. 27, 1937.
Length of run: 20 weeks.

MERELY MURDER
Type of play: Mystery farce in three acts (5 scenes).
Author: A. E. Thomas.
Producer: Laurence Rivers, Inc.
Theatre: Playhouse.
Length of run: 3 performances.
NEW YORK PLAYS—Continued

OF MICE AND MEN
Type of play: Drama in three acts (6 scenes).
Author: John Steinbeck.
Producer: Sam H. Harris.
Theatre: Music Box.
Opened: Nov. 23, 1937.
Length of run: 26 weeks.

ON BORROWED TIME
Type of play: Dramatic fantasy in two acts (11 scenes).
Author: Adapted by Paul Osborn from Lawrence Edward Watkin’s novel.
Producer: Dwight Deere Wiman.
Theatre: Longacre.
Featured: Dudley Digges, Dorothy Stickney, Frank Conroy.
Length of run: In 16th week May 15.

ON LOCATION
Type of play: Comedy-drama in three acts.
Author: Kent Wiley.
Producer: East Coast Studios, Inc.
Theatre: Ritz.
Opened: Sept. 27, 1937.
Length of run: 1 week.

ONCE IS ENOUGH
Type of play: Comedy in three acts.
Author: Frederick Lonsdale.
Producer: Gilbert Miller.
Theatre: Miller.
Starred: Ina Claire.
Length of run: 13 weeks.

ONE THING AFTER ANOTHER
Type of play: Farce in three acts.
Author: Sheldon Noble.
Producer: Walter Craig.
Theatre: Fulton.
Length of run: 2 weeks.

OUR TOWN
Type of play: Scenery-less drama.
Author: Thornton Wilder.
Producer: Jed Harris.
Theatre: Miller and Morasco.
Opened: Feb. 4, 1938.
Featured: Frank Craven.
Length of run: In 16th week May 15.

PINS AND NEEDLES
Type of play: Musical revue in two acts (19 scenes).

Sketches: Arthur Arent, Marc Blitzstein, Emanuel Eisenberg, Charles Friedman, Harold J. Rome, David Gregory.
Producer: Labor Stage, Inc. (sponsored by the International Ladies’ Garment Workers’ Union).
Theatre: Labor Stage.
Opened: Nov. 27, 1937.
Length of run: In 24th week May 15.

PLACES, PLEASE
Type of play: Farce comedy in three acts (6 scenes).
Author: Aurania Rouverol.
Producer: Jack Curtis.
Theatre: Golden.
Opened: Nov. 12, 1937.
Length of run: 3 performances.

RIGHT THIS WAY
Type of play: Musical in two acts (10 scenes).
Book and lyrics: Marianne Brown Waters, with additional dialogue by Parks Levy and Allen Lipscott.
Music: Brad Greene, with additional songs by Sammy Fain and Irving Kahal.
Producer: Alice Alexander.
Theatre: 46th St.
Opened: Jan. 5, 1938.
Featured: Guy Robertson, Tamara, and Joe E. Lewis.
Length of run: 1½ weeks.

ROBIN LANDING
Type of play: Drama in three acts.
Author: Stanley Young.
NEW YORK PLAYS—Continued

Producer: Sidney Harmon and T. Edward Hambleton.
Theatre: 46th St.
Opened: Nov. 18, 1937.
Length of run: 1½ weeks.

ROOSTY
Type of play: Melodrama in a prolog and two acts.
Author: Martin Berkeley.
Producer: Albert Lewis.
Theatre: Lyceum.
Length of run: 1 week.

SAVE ME THE WALTZ
Type of play: Comedy in three acts.
Author: Katharine Dayton.
Producer: Max Gordon in association with Sam H. Harris.
Theatre: Martin Beck.
Length of run: 1 week.

SCHOOLHOUSE ON THE LOT
Type of play: Comedy in three acts (5 scenes).
Author: Joseph A. Fields and Jerome Chodorov.
Producer: Philip Dunning in association with George Jessel.
Theatre: Ritz.
Opened: March 22, 1938.
Length of run: 7 weeks.

SHADOW AND SUBSTANCE
Type of play: Drama in three acts (4 scenes).
Author: Paul Vincent Carroll.
Producer: Eddie Dowling.
Theatre: John Golden.
Opened: Jan. 26, 1938.
Starred: Sir Cedric Hardwicke.
Featured: Sara Allgood, Julie Haydon.
Length of run: In 17th week May 15.

SIEGE
Type of play: Drama in three acts.
Author: Irwin Shaw.
Producer: Norman Bel Geddes.
Theatre: Longacre.
Opened: Dec. 8, 1937.
Length of run: 5 performances.

SOMETHING FOR NOTHING
Type of play: Farce in three acts.
Author: Harry J. Essex and Sid Schwartz.
Producer: Stuart Drake, Inc. (O. E. Wee).
Theatre: Windsor (48th St.).
Opened: Dec. 9, 1937.
Length of run: 2 performances.

SPRING THAW
Type of play: Farce in three acts.
Author: Clare Kummer.
Producer: Max Gordon.
Theatre: Martin Beck.
Opened: March 21, 1938.
Starred: Roland Young.
Length of run: 1 week.

STAR WAGON, THE
Type of play: Comedy-drama in three acts.
Author: Maxwell Anderson.
Producer: Guthrie McClintic.
Theatre: Empire.
Opened: Sept. 29, 1937.
Featured: Burgess Meredith and Lillian Gish.
Length of run: 28 weeks.

STOP-OVER
Type of play: Melodrama in three acts (one scene).
Author: Matt and Sam Taylor.
Producer: Chase Productions, Inc.
Theatre: Lyceum.
Opened: Jan. 11, 1938.
Starred: Sidney Blackmer, Arthur Byron.
Featured: Muriel Kirkland.
Length of run: 3 weeks.

STRAW HAT
Type of play: Comedy in three acts.
Author: Kurt Unkelbach.
Producer: Nat Burns.
Theatre: Bayes.
Length of run: 4 performances.

SUNUP TO SUNDOWN
Type of play: Drama in three acts.
Author: Francis Edwards Faragoh.
Producer: D. A. Doran.
Theatre: Hudson.
Length of run: 1 week.

SUSAN AND GOD
Type of play: Comedy-drama in three acts.
Author: Rachel Crothers.
Producer: John Golden.
Theatre: Plymouth.
Starred: Gertrude Lawrence.
Length of run: In 33rd week May 15.
NEW YORK PLAYS—Continued

TELL ME, PRETTY MAIDEN
Type of play: Comedy-drama in three acts.
Author: Dorothy Day Weldell.
Producer: George Bushar and John Tuerk.
Theatre: Mansfield.
Opened: Dec. 16, 1937.
Length of run: 3½ weeks.

THERE'S ALWAYS A BREEZE
Type of play: Comedy in three acts.
Author: Edward Caulfield.
Producer: Joseph M. Hyman and Irving Cooper.
Theatre: Windsor.
Opened: March 2, 1938.
Length of run: 5 performances.

THREE WALTZES
Type of play: Operetta in three parts (12 scenes).
Book: Adapted by Clare Kummer and Rowland Leigh from the play by Paul Knepler and Armin Robinson.
Music: Johann Strauss, Johann Strauss, Jr., and Oscar Strauss.
Producer: Shuberts.
Theatre: Majestic.
Opened: Dec. 25, 1937.
Starred: Kitty Carlisle, Michael Bartlett.
Length of run: 15 weeks.

TIME AND THE CONWAYS
Type of play: Drama in three acts.
Author: J. B. Priestley.
Producer: Crosby Gaige, in association with Jean V. Grombach and George Greening.
Theatre: Ritz.
Opened: Jan. 3, 1938.
Featured: Sybil Thorndike.
Length of run: 3 weeks.

TO QUITO AND BACK
Type of play: Drama in two acts.
Author: Ben Hecht.
Producer: Theatre Guild.
Theatre: Guild Theatre.
Opened: Oct. 6, 1937.
Starred: Leslie Banks and Sylvia Sidney.
Length of run: 6 weeks.

TOO MANY HEROES
Type of play: Melodrama in two acts.
Author: Dore Schary.
Producer: Carly Wharton.
Theatre: Hudson.
Opened: Nov. 15, 1937.
Featured: James Bell, Shirley Booth, Elspeth Eric.
Length of run: 2 weeks.

TORTILLA FLAT
Type of play: Comedy in three acts (4 scenes).
Author: Adapted by Jack Kirkland from the novel by John Steinbeck.
Producer: Jack Kirkland and Sam H. Grisman.
Theatre: Henry Miller.
Opened: Jan. 12, 1938.
Length of run: 5 performances.

VIRGINIA
Type of show: Operetta in two acts.
Book: Laurence Stallings and Owen Davis.
Lyrics: Albert Stillman.
Producer: Center Theatre (Rockefeller money; John Kenneth Hyatt, managing director).
Theatre: Center.
Length of run: 8 weeks.
WESTERN WATERS
Type of play: Comedy in three acts (4 scenes).
Author: Richard Carlson.
Producer: Elsa Moses.
Theatre: Hudson.
Length of run: 1 week.

WHAT A LIFE
Type of play: Comedy in three acts.
Author: Clifford Goldsmith.
Producer: George Abbott.
Theatre: Biltmore.
Opened: April 13, 1938.
Length of run: In 6th week May 15.

WHITEOAKS
Type of play: Drama in three acts.
Author: Mazo de la Roche (play from her novel).
Producer: Victor Payne-Jennings.
Theatre: Hudson.
Opened: March 23, 1938.
Starred: Ethel Barrymore.
Featured: Stephen Haggard.
Length of run: In 8th week May 15.

WHO'S WHO
Type of play: Revue in two acts (32 numbers).
Book: Mostly by Everett Marcy and Leonard Sillman.
Lyrics: Mostly by June Sillman, Irvin Graham and James Shelton.
Producer: Elsa Maxwell and Leonard Sillman.
Theatre: Hudson.
Opened: March 1, 1938.
Length of run: 3 weeks.

WINE OF CHOICE
Type of play: Comedy in three acts.
Author: S. N. Behrman.
Producer: Theatre Guild.
Opened: Feb. 21, 1938.
Featured: Leslie Banks, Claudia Morgan and Alexander Woollcott.
Length of run: 5 1/2 weeks.

WISE TOMORROW
Type of play: Drama in three acts (5 scenes).
Author: Stephen Powys.
Producer: Bernard Klawans (reputedly backed by Warners).
Theatre: Biltmore.
Length of run: 3 performances.

WORK IS FOR HORSES
Type of play: Comedy in three acts.
Author: Henry Myers.
Producer: Anthony Brown.
Theatre: Windsor (48th St.).
Opened: Nov. 20, 1937.
Length of run: 1 week.

YOUNG MR. DISRAELI
Type of play: Drama in three acts (5 scenes).
Author: Elswyth Thane (Mrs. William Beebe).
Producer: Alex Yokel.
Theatre: Fulton.
Opened: Nov. 10, 1937.
Featured: Derrick de Marney and Sophie Stewart.
Length of run: 5 performances.

YR. OBEDIENT HUSBAND
Type of play: Comedy in three acts.
Author: Horace Jackson.
Producer: Marwell Productions (Frederic March and John Cromwell).
Theatre: Broadhurst.
Opened: Jan. 10, 1938.
Starred: Frederic March, Florence Eldridge.
Featured: Dame May Whitty.
Length of run: 1 week.
NBC-CBS ADAPTATIONS OF STAGE PLAYS:
MAY 1, 1937 TO MAY 1, 1938

The following list of plays has been broadcast over NBC and CBS, insofar as the
networks are able to show from their records, for the period of a year dating back from
May 1, 1938. (For a list of plays prior to that time, see VARIETY RADIO DIRECTORY, Vol. I,
pages 152-161).

Play titles are indicated in bold face. Plays marked with an asterisk (*) were also
broadcast one or more times prior to the interval taken into consideration here.

In some instances the networks were unable to state authorship of plays, and in
certain other instances the authorship was in doubt on the network records. For that
reason, the complete list was checked against Index to Plays (Ina Ten Eyck Firkins;
H. W. Wilson Co., 1927) and the supplement thereto published in 1935; also against an
Index to One-Act Plays (Hannah Logasa and Winifred Ver Nooy; F. W. Faxon Co.,
1924) and the supplement thereto published in 1931. According to these indices, the
networks sometimes showed divergent authorship for certain titles. In such cases a
notation to that effect is made.

A
Abie's Irish Rose; Anne Nichols.
* Accent on Youth; Samson Raphaelson.
  * Ace Is Trumpe; H. H. Stinson.
Action at Aquila; adaptation of Hervey
Allen novel.
Adam and Eve; Guy Bolton and George
Middleton.
Afternoon of a Faun; Edna Ferber (radio
adaptation by Adela Rogers St. John).
All the Men and Women Merely Players;
no author given and none listed in in-
dices.
Amber; Martine Brown.
  * Animal Kingdom, The; Philip Barry.
Anna Christie; Eugene O'Neill.
  * Another Language; Rose Franken.
Anthony and Cleopatra; William Shake-
speare.
Apron Strings; Dorrance Davis. (H. Deans?).
  * As You Like It; William Shakespeare.

B
Babouk; Lester Fuller.
Back to Methuselah; George Bernard
Shaw.
  * Bad Man, The; Porter Emerson Browne.
Bat, The; Avery Hopwood's adaptation of
Mary Roberts Rinehart's original.
  * Beau Brummel; Clyde Fitch.
Beauty and the Bite; no author given and
none listed in the indices.
Benefit of Clergy; no author given and
none listed in the indices.
Birds, The; Aristophanes.
  * Bishop's Candlessticks, The; N. McKinnel.
Bitter Sweet; Noel Coward.
  * Blossom Time; Sigmund Romberg.

Boss, The; Edward B. Sheldon.
Brains; Martin A. Flavin.
Breaking Point, The; Agnes Ridgeway.
  (Edward Garnett?).
Brewster's Millions; George B. Mc-
cutcheon. (W. Smith and B. Ongley?).
Brief Moment; S. N. Behrman.
Broadway Buckaroo, The; no author given
and none listed in the indices.
  * Brother Rat; Fred F. Finklehoff and John
Monks.
Burlesque; George Manker Watters and
Arthur Hopkins.

C
  * Camille; Alexander Dumas (fils).
Canary Christmas; House Jameson.
Candle in the Forest; Temple Bailey.
  * Candle Light; Siegfried Geyer.
  * Caste; T. W. Robertson.
Cat and the Canary, The; J. Willard.
Ceiling Zero; Frank Wead.
Century Casino; Duke Cornwall.
  * Clear All Wires; Bella and Samuel
S Hewack.
Coincidence; Harold Brighouse.
Comrades in Arms; Percival Wilde.
Cox and Box; Sir Arthur Sullivan and
F. C. Burnand.
Cradle Snatchers; Russell Medraft and
Norma Mitchell.
  * Cricket on the Hearth; Russell Medraft and
Norma Mitchell.
Criminal Code; Martin Flavin.
Critic, The; Richard Sheridan.
Curtain Up; Channing Pollock.

D
Dark Angel, The; H. B. Trevelyan.
  * Dead End; Sidney Kingsley.
PLAY ADAPTATIONS—Continued

* Death Takes a Holiday; Alberto Casella.
* Decision; Robert Newman.
* Dodsworth; Sinclair Lewis.
* * Doll’s House, A; Henrik Ibsen.
* * Dulcy; George S. Kaufman and Marc Connelly.
* Dust in Their Eyes; James H. Hill.

* Elizabeth the Queen; Maxwell Anderson.
* Enchanted Cottage, The; Arthur Pinero.
* Enemy of the People, An; Henrik Ibsen.
* * Enter Madame; Gilda Varesi and Dolly Byrne.
* Escape; John Galsworthy; Part I.
* Escape; John Galsworthy; Part II.
* Eternal Road; Franz Werfel (adapted by William A. Drake).
* Everyman; anonymous.
* Excursion; Victor Wolfson.

Far Off Hills, The; Lennox Robinson.
* Farewell to Love; Florence Ryerson and C. C. Clements.
* Father Malachy’s Miracle; Bruce Marshall from Brian Doherty’s novel.
* Feast of the Ortolans, The; Maxwell Anderson.
* Female of the Species; Adelyn Bushnell. (B. R. Herts?).
* Fifty Roads to Town; no author given and none listed in the indices.
* Fire Over Sinai; George Ludlaw.
* * First Lady of the Land, The; Charles F. Nirdlinger.
* First Mrs. Fraser, The; St. John Ervine.
* Five Star Final; Louis Weitzenkorn.
* Flight from Glory; no author given and none listed in the indices.
* Forsaking All Others; Edward Roberts and Frank Cavett.
* Fountain, The; Eugene O’Neill.
* * Front Page, The; Ben Hecht and Charles McArthur.

Ghost of Yankee Doodle; Sidney Howard.
* Gift of the Gods; Lord Dunsany. (O. M. Price?).
* Girl, The; Edward Peple.
* Great Magician, The; Lawrence Carra.
* Green Light; Lloyd C. Douglas.
* Guardsman, The; Ferenc Molnar.

* Hamlet; William Shakespeare.
* Happy Years; no author given and none listed in the indices.

* Having a Wonderful Time; Arthur Kober.
* Her Cardboard Lover; Wingate and Wodehouse’s adaptation of Jacques Duval’s original.
* Her Husband’s Wife; A. E. Thomas.
* Holiday; Philip Barry.
* How Dark a Harvest Moon; Raymond Scudder.

* I Love an Actress; Laszlo Fodor.
* I Will Be King; no author given and none listed in the indices.
* Interference; Roland Pertwee.

* Journey’s End; R. C. Sherriff.
* * Julius Caesar; William Shakespeare.
* * Just Suppose; A. E. Thomas.

* King Lear; William Shakespeare.
* Kiss for Cinderella, A; James M. Barrie.

Lady Has a Heart, The; Edward Roberts’ adaptation of Ladislau Bus-Fekete’s original.
* Lady Was Worried, The; Keith Fowler.
* Last of Mrs. Cheynery; Frederick Lonsdale.
* Like Falling Leaves; Giuseppe Giacosa.
* Little Minister; James M. Barrie.
* * Londonderry Air; Rachel Field.
* Love for Love; William Congreve.
* Lover Who Lost, A; James Stephens.

* Macbeth; William Shakespeare.
* Madame Sans Gene; Victor Sardou and E. Moreau.
* Madame X; adapted by John Raphael.
* Magda; Herman Sudermann.
* Makropourlas Secret; Karel Capek.
* Man That Wed the Wind and the Water, The; Albert N. Williams.
* Mariners; Clemence Dane. (W. Ashton?).
* Mary of Scotland; Maxwell Anderson.
* Masque of Kings; Maxwell Anderson.
* * Men in White; Sidney Kingsley.
* Mirandolina; Lady Gregory.
* * Miss Quis; Ward Morehouse.
* Monsieur Beaucaire; Booth Tarkington.
* Moonshine; Arthur Hopkins.
* Mourning Becomes Electra; Eugene O’Neill.
* Much Ado About Nothing; William Shakespeare.
PLAY ADAPTATIONS—Continued

N
Never See Snow Again; Ursula Parrot.
* Night At an Inn, A; E. Dunsany.
No More Ladies; A. E. Thomas.

O
Of Great Riches; Rose Franken.
Of Mice and Men; John Steinbeck.
* Old Lady Shows Her Medals, The; James M. Barrie.
On Silent Night; Elizabeth Carvey.
Orphans of the Storm; no author given.
(From the D. W. Griffith film of 1922?).
* Othello; William Shakespeare.
Outcasts from Poker Flat; Bret Harte.
Outsider, The; Dorothy Brandon.
Outward Bound; Sutton Vane.

P
* Paolo and Francesca; Stephen Phillips.
* Peg o' My Heart; J. Hartley Manners.
* Penny Wise; Jean Ferguson Black.
Personal Appearance; Laurence Riley.
Petrified Forest, The; Robert E. Sherwood.
* Petticoat Fever; Mark Reed.
* Playboy of the Western World; J. M. Synge.
Prodigal, The; Harry Ingram.

R
* R. U. R.; Karel Capek.
* Richard III; William Shakespeare.
Riders to the Sea; J. M. Synge.
Rising of the Moon; Lady Gregory.
* Road to Yesterday, The; Evelyn G. Sutherland and Beulah Marie Dix.
Robin Hood; Wells Hively.
Romance; Edward Sheldon.
* Romancers, The; Edmond Rostand.
* Romantic Young Lady, The; G. Martinez Sierra.
* Romeo and Juliet; William Shakespeare.
* Rosmersholm; Henrik Ibsen.
* Ruy Blas; Victor Hugo.

S
Salome; Oscar Wilde.
* Saturday's Children; Maxwell Anderson.
School for Husbands; Jean Moliere.
* School for Scandal, The; Richard Sheridan.
Second Overture; Maxwell Anderson.
* Shavings; Joseph C. Lincoln.
Shining Hour, The; Keith Winter.
Signal, The; J. S. Coyne.
Silver King, The; Henry Arthur Jones.
Smoke Screen; Robert Keaton.
Some Day; Irwin Shaw.
Sowing the Wind; Sidney Grundy.
* Stage Door; Edna Ferber and George S. Kaufman.

Straw, The; Eugene O'Neill.
Susan and God; Rachel Crothers.
Sweethearts; Victor Herbert.

T
Tamburlaine; Christopher Marlowe.
* Taming of the Shrew; William Shakespeare.
Tell Tale Heart, The; Edgar Allen Poe.
* Tempest, The; William Shakespeare.
Testing of Oliver Bean; Burgess Meredith.
* There's Always Juliet; John Van Druten.
They Came Like Swallows; William Maxwell (adaptation by R. Scudder).
* Third Angle, The; Florence Ryerson.
* This Was a Man; Noel Coward.
Time and the Conways; J. B. Priestley.
Times Square; Cornelia Otis Skinner (?).
Traveler, The; Marc Connelly.
* Trial by Jury; Gilbert and Sullivan.
Truth Game, The; Ivor Novello.
* Twelfth Night; William Shakespeare.
* Twentieth Century; Ben Hecht and Charles McArthur.

U
Under Two Flags; Louise de la Ramee.
* Up Pops the Devil; Frances Goodrich and Albert Hackett.

V
* Vagabond King; Rudolf Friml.
* Valiant, The; H. Hall and R. Middlemass.
* Valley Forge; Maxwell Anderson.
Vanity and Love Gambler; O. Henry.
* Victoria Regina; L. Housman.

W
War Gardens; no author given and none listed in the indices.
* What Every Woman Knows; James M. Barrie.
* What Happened to Jones; George Broadhurst.
Where the Cross Is Made; Eugene O'Neill.
Where the Golden Apples Grow; Henry Herman.
(Butterfield Booth?).
* Within the Law; Bayard Veiller.
* Women, The; Clare Booth.
Women of the World; Frank Gill.
Women With Wings; no author given and none listed in the indices.
* World and His Wife, The; Charles F. Nirdlinger from the verse "El Grau Galeoto," by Jose Echegaray.

Y
Yellow Jack; Sidney Howard (from Paul de Kruif's book).
* Young Madame Conti; Bruno Frank.
* Young Woodley; John Van Druten.
The following adaptations of standard legitimate plays were made by the Federal Theatre Radio Division and used in broadcasting during the past year.

**A**
- All for Love; John Dryden.
- Anniversary, The; Anton Chekhov.

**B**
- Blood of the Martyrs; Percival Wilde.
- Boor, The; Anton Chekhov.
- Bourgeois Gentilhomme, Le; Jean Molière.

**C**
- Camille; Alexander Dumas (fils).
- Christmas Carol, A; Charles Dickens.
- Coriolanus; William Shakespeare.
- Country Slicker, The; Howard Buermann.
- Cyrano de Bergerac; Edmond Rostand.
- Lady from the Sea; Henrik Ibsen.
- Lady Inger of Ostrad; Henrik Ibsen.
- Lady Windermere's Fan; Oscar Wilde.
- L'Arlesienne; Alphonse Daudet.
- Little Eyolf; Henrik Ibsen.
- Lower Depths; Maxim Gorki.

**D**
- David, King of Israel.
- Dear Departing, The; Andreyev.
- Doll's House, A; Henrik Ibsen.
- Duchess of Padua, The; Oscar Wilde.

**E**
- Enemy of the People; Henrik Ibsen.
- Esmerelda (The Deformed of Notre Dame); Edward Fitzball.
- Everyman; Anonymous.

**F**
- Frankincense and Myrrh; Heywood Broun.

**G**
- Ghosts; Henrik Ibsen.
- Girl from Arles, The; Alphonse Daudet.
- Great Dark, The; Dan Totheroh.

**H**
- Hamlet; William Shakespeare.
- He Saw Tomorrow; Joel Hammil.
- Hedda Gabler; Henrik Ibsen.
- Henry VIII (Act III, scene 2); William Shakespeare.

**I**
- Ideal Husband, An; Oscar Wilde.
- Importance of Being Earnest; Oscar Wilde.
- Inspector-General, The; Nicolai Gogol.
- Isle of the Dead; Lewis Moyer.

**J**
- John Gabriel Borkman; Henrik Ibsen.
- Julius Caesar; William Shakespeare.

**K**
- King Lear; William Shakespeare.

**L**
- Lady from the Sea; Henrik Ibsen.
- Lady Inger of Ostrad; Henrik Ibsen.
- Lady Windermere's Fan; Oscar Wilde.
- L'Arlesienne; Alphonse Daudet.
- Little Eyolf; Henrik Ibsen.
- Lower Depths; Maxim Gorki.

**M**
- Macbeth; William Shakespeare.
- Marshal; Ferenc Molnar.
- Master Builder; Henrik Ibsen.
- Merchant of Venice; William Shakespeare.
- Midsummer Night's Dream, A; William Shakespeare.
- Miss Marlow at Play; A. A. Milne.
- Mistress of the Inn; Carlo Goldoni.

**O**
- Oedipus Rex; Sophocles.
- Othello; William Shakespeare.

**P**
- Peer Gynt; Henrik Ibsen.
- Pericles; William Shakespeare.
- Picture of Dorian Gray; Oscar Wilde.
- Pillars of Society; Henrik Ibsen.
- Pipe in the Fields, The; T. C. Murray.
- Proposal, The; Anton Chekhov.
- Pygmalion and Galatea; W. S. Gilbert.

**R**
- Richard III; William Shakespeare.
- Romeo and Juliet (balcony scene); William Shakespeare.
- Rosmersholm; Henrik Ibsen.
- Ruy Blas; Victor Hugo.

**S**
- Salome; Oscar Wilde.
- Scheherazade (Tales from "Arabian Nights").
- Secret, The; Ramon Sender.
- She Stoops to Conquer; Oliver Goldsmith.
- Sire de Malatroit's Door; Robert Louis Stevenson.
- Sunday Costs Five Pesos; Josephine Niggli.

**T**
- Tartuffe; Jean Moliere.
- Till the Day I Die; Clifford Odets.

**W**
- Waiting for Lefty; Clifford Odets.
- Wild Duck, The; Henrik Ibsen.
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*WOR ELECTRICAL TRANSCRIPTION & RECORDING SERVICE, 1440 Broadway, New York, N. Y. Phone: Pennsylvania 6-8383. Executive: Ray S. Lyon, manager. Type of transcriptions manufactured: Lateral cut at 33 1/3 and 78 RPM; master records and low surface noise pressings. Also offer complete distribution service. Library service: None.

MONEY

TOTAL RADIO REVENUE 1937, 1936, 1935

Due to the fact that the National Association of Broadcasters last summer began revising the collection of broadcast revenue statistics, no acceptable figure for the year 1937 is available. Various estimates diverge by as much as $15,000,000. Most of these estimates take the N.A.B. figures for the first six months of 1937 (the N.A.B. collected figures through the half-year) and project outward from that point. Without adequate geographical or calendar distribution, however, these figures lack accuracy. They are simply extremes between which the unknown, the actual figure, may lie. The Variety Radio Directory hereby quotes no single figure, but indicates simply the possible high-low limits of revenue.

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Revenue</th>
<th>1937</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>($125,000,000 (?))</td>
<td>$107,550,886</td>
<td>$87,523,848</td>
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</tr>
<tr>
<td></td>
<td>(140,000,000 (?))</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Network Revenue (actual figure)</td>
<td>69,612,480</td>
<td>59,671,244</td>
<td>50,067,686</td>
<td></td>
</tr>
</tbody>
</table>

CBS CLIENT REVENUE: 1937 AND 1936

<table>
<thead>
<tr>
<th>Client</th>
<th>1937</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lever Brothers Company</td>
<td>$2,182,123</td>
<td>$1,242,222</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet Co.</td>
<td>1,880,870</td>
<td>1,555,397</td>
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<tr>
<td>Liggett and Myers Tobacco Co.</td>
<td>1,806,541</td>
<td>1,095,810</td>
</tr>
<tr>
<td>Ford Motor Company</td>
<td>1,649,309</td>
<td>1,528,898</td>
</tr>
<tr>
<td>American Tobacco Company</td>
<td>1,562,480</td>
<td>572,615</td>
</tr>
<tr>
<td>William Wrigley Jr. Company</td>
<td>1,241,054</td>
<td>1,017,456</td>
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<tr>
<td>General Mills, Inc.</td>
<td>1,238,912</td>
<td>854,496</td>
</tr>
<tr>
<td>Campbell Soup Company</td>
<td>1,166,128</td>
<td>1,294,854</td>
</tr>
<tr>
<td>American Home Products</td>
<td>1,144,318</td>
<td>18,170</td>
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<tr>
<td>Chrysler Sales Corporation</td>
<td>911,051</td>
<td>494,847</td>
</tr>
<tr>
<td>General Motors Corporation</td>
<td>804,660</td>
<td>196,035</td>
</tr>
<tr>
<td>Philco Radio and Television Corp.</td>
<td>790,805</td>
<td>745,020</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Company</td>
<td>790,315</td>
<td>954,149</td>
</tr>
<tr>
<td>H. J. Heinz Company</td>
<td>730,633</td>
<td>366,006</td>
</tr>
<tr>
<td>Continental Baking Company</td>
<td>620,209</td>
<td>639,572</td>
</tr>
<tr>
<td>Lehn and Fink Products Company</td>
<td>583,003</td>
<td>372,769</td>
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<tr>
<td>The Texas Company</td>
<td>558,045</td>
<td>163,740</td>
</tr>
<tr>
<td>Pet Milk Sales Corporation</td>
<td>537,094</td>
<td>287,671</td>
</tr>
<tr>
<td>Nash-Kelvinator Corporation</td>
<td>534,673</td>
<td>*89,790</td>
</tr>
<tr>
<td>Gillette Safety Razor Corp.</td>
<td>507,815</td>
<td>286,939</td>
</tr>
<tr>
<td>General Foods Corporation</td>
<td>432,751</td>
<td></td>
</tr>
<tr>
<td>U. S. Tobacco Company</td>
<td>388,905</td>
<td>374,670</td>
</tr>
<tr>
<td>Stewart Warner Corporation</td>
<td>381,282</td>
<td>336,735</td>
</tr>
<tr>
<td>E. I. DuPont de Nemours and Co., Inc</td>
<td>367,205</td>
<td>314,759</td>
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<tr>
<td>Philip Morris and Co., Ltd.</td>
<td>357,735</td>
<td></td>
</tr>
<tr>
<td>Gulf Refining Company</td>
<td>352,710</td>
<td>359,974</td>
</tr>
<tr>
<td>Vick Chemical Company</td>
<td>323,320</td>
<td>134,960</td>
</tr>
<tr>
<td>Lady Esther Company</td>
<td>316,180</td>
<td>349,428</td>
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<tr>
<td>Great A and P Tea Company</td>
<td>275,275</td>
<td>566,060</td>
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<tr>
<td>Atlantic Refining Company</td>
<td>274,810</td>
<td>291,162</td>
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<tr>
<td>Coca Cola Company</td>
<td>265,170</td>
<td>171,025</td>
</tr>
<tr>
<td>Cudahy Packing Company</td>
<td>220,378</td>
<td>42,090</td>
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* Nash only.
<table>
<thead>
<tr>
<th>Company Name</th>
<th>1937</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group of American Banks</td>
<td>201,865</td>
<td>43,501</td>
</tr>
<tr>
<td>R. B. Davis Company</td>
<td>195,690</td>
<td>60,630</td>
</tr>
<tr>
<td>Beneficial Management Corp</td>
<td>190,509</td>
<td>56,508</td>
</tr>
<tr>
<td>Time, Incorporated</td>
<td>158,235</td>
<td>70,660</td>
</tr>
<tr>
<td>General Baking Company</td>
<td>152,856</td>
<td>175,370</td>
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<tr>
<td>Hudson Motor Car Company</td>
<td>147,690</td>
<td>28,001</td>
</tr>
<tr>
<td>Sinclair Refining Company</td>
<td>141,700</td>
<td>22,760</td>
</tr>
<tr>
<td>Fels and Company</td>
<td>135,211</td>
<td>60,630</td>
</tr>
<tr>
<td>Phillips Petroleum Corp.</td>
<td>133,000</td>
<td>56,508</td>
</tr>
<tr>
<td>National Biscuit Company</td>
<td>135,110</td>
<td>70,660</td>
</tr>
<tr>
<td>Sterling Products, Inc.</td>
<td>119,339</td>
<td>28,001</td>
</tr>
<tr>
<td>Servel Sales, Incorporated</td>
<td>117,265</td>
<td>60,630</td>
</tr>
<tr>
<td>Carborundum Company</td>
<td>114,690</td>
<td>82,365</td>
</tr>
<tr>
<td>National Ice Advertising, Inc</td>
<td>104,850</td>
<td>217,330</td>
</tr>
<tr>
<td>P. Lorillard Company</td>
<td>103,490</td>
<td>82,365</td>
</tr>
<tr>
<td>Corn Products Refining Company</td>
<td>92,505</td>
<td>242,265</td>
</tr>
<tr>
<td>Wheatena Corporation</td>
<td>89,025</td>
<td>183,345</td>
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<tr>
<td>Phillips Packing Company</td>
<td>85,500</td>
<td>28,001</td>
</tr>
<tr>
<td>F and F Laboratories</td>
<td>85,315</td>
<td>56,508</td>
</tr>
<tr>
<td>International Silver Company</td>
<td>79,325</td>
<td>28,001</td>
</tr>
<tr>
<td>Swift and Company</td>
<td>75,125</td>
<td>70,660</td>
</tr>
<tr>
<td>Barnsdall Refining Co</td>
<td>69,740</td>
<td>40,635</td>
</tr>
<tr>
<td>Knox Gelatine Company</td>
<td>68,950</td>
<td>37,665</td>
</tr>
<tr>
<td>Bank of America</td>
<td>54,120</td>
<td>28,001</td>
</tr>
<tr>
<td>Ward Baking Company</td>
<td>52,303</td>
<td>212,242</td>
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<tr>
<td>Chesebrough Manufacturing Company</td>
<td>50,760</td>
<td>28,001</td>
</tr>
<tr>
<td>J. B. Ford Company</td>
<td>47,350</td>
<td>28,001</td>
</tr>
<tr>
<td>Manhattan Soap Company</td>
<td>44,771</td>
<td>28,001</td>
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<tr>
<td>Florida Citrus Commission</td>
<td>40,225</td>
<td>28,001</td>
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<tr>
<td>Durkee’s Famous Foods, Ltd.</td>
<td>37,395</td>
<td>28,001</td>
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<tr>
<td>Zenith Radio Corporation</td>
<td>33,420</td>
<td>28,001</td>
</tr>
<tr>
<td>Brown and Williamson Tobacco Co.</td>
<td>30,870</td>
<td>37,665</td>
</tr>
<tr>
<td>Skelly Oil Company</td>
<td>29,220</td>
<td>37,665</td>
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<tr>
<td>Tidewater Associated Oil Company</td>
<td>26,752</td>
<td>37,665</td>
</tr>
<tr>
<td>A. J. Krank Company</td>
<td>24,240</td>
<td>37,665</td>
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<tr>
<td>Lambert Pharmacal Company</td>
<td>23,780</td>
<td>37,665</td>
</tr>
<tr>
<td>Thomas Cook and Son</td>
<td>22,960</td>
<td>37,665</td>
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<tr>
<td>Noxzema Chemical Company</td>
<td>17,610</td>
<td>37,665</td>
</tr>
<tr>
<td>Rio Grande Oil Company</td>
<td>17,610</td>
<td>37,665</td>
</tr>
<tr>
<td>Los Angeles Soap Company</td>
<td>14,526</td>
<td>37,665</td>
</tr>
<tr>
<td>Raymonds, Inc.</td>
<td>14,300</td>
<td>37,665</td>
</tr>
<tr>
<td>Illinois Central RR Company</td>
<td>11,795</td>
<td>37,665</td>
</tr>
<tr>
<td>Homemaker’s Council</td>
<td>11,040</td>
<td>37,665</td>
</tr>
<tr>
<td>Marjorie Mills</td>
<td>9,205</td>
<td>37,665</td>
</tr>
<tr>
<td>Geo. A. Hormel Company</td>
<td>8,386</td>
<td>37,665</td>
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<tr>
<td>Elgin National Watch Company</td>
<td>6,570</td>
<td>37,665</td>
</tr>
<tr>
<td>Sylmar Packing Company</td>
<td>5,681</td>
<td>37,665</td>
</tr>
<tr>
<td>Gilmore Oil Company</td>
<td>4,320</td>
<td>37,665</td>
</tr>
<tr>
<td>Holland Furnace Company</td>
<td>4,308</td>
<td>37,665</td>
</tr>
<tr>
<td>Table Products, Inc.</td>
<td>4,290</td>
<td>37,665</td>
</tr>
<tr>
<td>Buideett College</td>
<td>3,960</td>
<td>37,665</td>
</tr>
<tr>
<td>Pennsylvania Publicity Commission</td>
<td>3,775</td>
<td>37,665</td>
</tr>
<tr>
<td>Atchison, Topeka and Sante Fe RR</td>
<td>1,843</td>
<td>37,665</td>
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<tr>
<td>Roma Wine Company</td>
<td>1,485</td>
<td>37,665</td>
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<tr>
<td>Oregon State Highway Commission</td>
<td>1,110</td>
<td>37,665</td>
</tr>
<tr>
<td>Euclid Candy Company</td>
<td>990</td>
<td>37,665</td>
</tr>
</tbody>
</table>

**TOTAL** .................................................. $28,722,118

**AVERAGE EXPENDITURE (1937)** .................................. $326,388

**MEDIAN EXPENDITURE (1937)** .................................. $115,978
### MUTUAL CLIENT REVENUE: 1937

<table>
<thead>
<tr>
<th>Client Name</th>
<th>Revenue 1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gordon Baking Co</td>
<td>$193,882.71</td>
</tr>
<tr>
<td>Silver Dust Corp (total)</td>
<td>$166,647.90</td>
</tr>
<tr>
<td>H-O Cereals</td>
<td>$86,207.90</td>
</tr>
<tr>
<td>Gospel Broadcasting Assn</td>
<td>$96,556.05</td>
</tr>
<tr>
<td>Admiracion Laboratories</td>
<td>$91,774.00</td>
</tr>
<tr>
<td>Journal of Living</td>
<td>$81,027.50</td>
</tr>
<tr>
<td>Varady of Vienna, Inc</td>
<td>$72,755.00</td>
</tr>
<tr>
<td>Macfadden Publications</td>
<td>$69,655.50</td>
</tr>
<tr>
<td>Wander Co.</td>
<td>$69,063.90</td>
</tr>
<tr>
<td>Lutheran Laymen's League</td>
<td>$69,063.90</td>
</tr>
<tr>
<td>Libby, McNeil &amp; Libby</td>
<td>$67,727.00</td>
</tr>
<tr>
<td>Mennen Co</td>
<td>$63,817.50</td>
</tr>
<tr>
<td>Fels &amp; Co</td>
<td>$59,790.40</td>
</tr>
<tr>
<td>Musterole Co &amp; E. W. Rose Co</td>
<td>$59,730.30</td>
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<tr>
<td>Health Products</td>
<td>$56,250.00</td>
</tr>
<tr>
<td>Social Justice Pub. Co</td>
<td>$54,731.00</td>
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<tr>
<td>Wasey Products</td>
<td>$54,388.50</td>
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<tr>
<td>Procter &amp; Gamble Co</td>
<td>$49,535.00</td>
</tr>
<tr>
<td>Willys-Overland Auto. Co</td>
<td>$47,635.25</td>
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<tr>
<td>Western Bakers</td>
<td>$46,410.66</td>
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<tr>
<td>Cudahy Packing Co</td>
<td>$40,020.80</td>
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<tr>
<td>Owens-Illinois Glass Co</td>
<td>$37,550.00</td>
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<tr>
<td>S.S.S. Company</td>
<td>$35,700.00</td>
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<tr>
<td>Lehn and Fink</td>
<td>$34,916.00</td>
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<tr>
<td>Crown Overall Co</td>
<td>$33,462.00</td>
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<tr>
<td>Local Cooperative Campaign</td>
<td>$32,466.00</td>
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<tr>
<td>Crazy Water Hotel Co</td>
<td>$30,815.00</td>
</tr>
<tr>
<td>H. Fendrich</td>
<td>$26,652.00</td>
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<tr>
<td>D. L. &amp; W. Coal Co</td>
<td>$26,166.00</td>
</tr>
<tr>
<td>Maine Development Co</td>
<td>$25,532.00</td>
</tr>
<tr>
<td>Commentator Magazine</td>
<td>$25,090.00</td>
</tr>
<tr>
<td>Barbasol Co</td>
<td>$23,796.25</td>
</tr>
<tr>
<td>Duart Sales Co</td>
<td>$20,811.00</td>
</tr>
<tr>
<td>Local Department Stores</td>
<td>$19,632.10</td>
</tr>
<tr>
<td>General Mills</td>
<td>$18,270.00</td>
</tr>
<tr>
<td>Olsen Rug Co</td>
<td>$18,005.00</td>
</tr>
<tr>
<td>Murine Co</td>
<td>$17,451.00</td>
</tr>
<tr>
<td>Kellogg Co</td>
<td>$16,720.00</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$2,239,076.54</strong></td>
</tr>
<tr>
<td><strong>AVERAGE EXPENDITURE</strong></td>
<td><strong>$32,450.39</strong></td>
</tr>
<tr>
<td><strong>MEDIAN EXPENDITURE</strong></td>
<td><strong>$18,270.00</strong></td>
</tr>
</tbody>
</table>

### NBC CLIENT REVENUE: 1937 AND 1936

<table>
<thead>
<tr>
<th>Client Name</th>
<th>1937 Revenue</th>
<th>1936 Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procter &amp; Gamble Co (total)</td>
<td>$4,456,525</td>
<td>$3,303,673</td>
</tr>
<tr>
<td>1. Camay</td>
<td>$583,997</td>
<td></td>
</tr>
<tr>
<td>2. Chipso</td>
<td>$356,427</td>
<td></td>
</tr>
<tr>
<td>3. Crisco</td>
<td>$655,369</td>
<td></td>
</tr>
<tr>
<td>4. Dreft</td>
<td>$31,325</td>
<td></td>
</tr>
<tr>
<td>5. Drene</td>
<td>$368,919</td>
<td></td>
</tr>
<tr>
<td>6. Ivory Flakes</td>
<td>$532,778</td>
<td></td>
</tr>
<tr>
<td>7. Ivory Snow</td>
<td>$61,086</td>
<td></td>
</tr>
<tr>
<td>8. Ivory Soap</td>
<td>$830,653</td>
<td></td>
</tr>
<tr>
<td>9. Oxydol</td>
<td>$626,848</td>
<td></td>
</tr>
<tr>
<td>10. White Naptha Soap</td>
<td>$409,123</td>
<td></td>
</tr>
<tr>
<td>Standard Brands, Inc (total)</td>
<td>$2,508,139</td>
<td>$2,273,783</td>
</tr>
<tr>
<td>1. Chase &amp; Sanborn Coffee</td>
<td>$788,440</td>
<td></td>
</tr>
<tr>
<td>2. Fleischmann’s Yeast for Bread</td>
<td>$295,350</td>
<td></td>
</tr>
<tr>
<td>3. Fleischmann’s Yeast for Health</td>
<td>$157,518</td>
<td></td>
</tr>
<tr>
<td>4. Royal Desserts</td>
<td>$762,901</td>
<td></td>
</tr>
<tr>
<td>5. Tenderleaf Tea</td>
<td>$303,930</td>
<td></td>
</tr>
</tbody>
</table>

283
<table>
<thead>
<tr>
<th>Company</th>
<th>1937</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Foods Corp. (total)</td>
<td>2,332,193</td>
<td>1,501,945</td>
</tr>
<tr>
<td>1. Calumet Baking Powder</td>
<td>111,986</td>
<td>59,121</td>
</tr>
<tr>
<td>2. Diamond Crystal Salt</td>
<td>376,540</td>
<td>205,071</td>
</tr>
<tr>
<td>3. Grape Nuts</td>
<td>522,574</td>
<td>148,620</td>
</tr>
<tr>
<td>4. Huskies</td>
<td>780,557</td>
<td>68,972</td>
</tr>
<tr>
<td>5. Jell-O</td>
<td>58,752</td>
<td>3,057</td>
</tr>
<tr>
<td>6. Log Cabin Syrup</td>
<td>1,191,986</td>
<td>1,027,073</td>
</tr>
<tr>
<td>7. Maxwell House Coffee</td>
<td>111,986</td>
<td>59,121</td>
</tr>
<tr>
<td>8. Minute Tapioca</td>
<td>59,121</td>
<td>37,021</td>
</tr>
<tr>
<td>9. Sanka Coffee</td>
<td>376,540</td>
<td>205,071</td>
</tr>
</tbody>
</table>

| Sterling Products, Inc (total) | 2,169,836  | 1,621,051  |
| 1. Bayer Aspirin              | 453,702    | 793,688    |
| 2. Dr. Lyon's Toothpowder     | 288,618    | 225,792    |
| 3. Phillips—Facial Cream      | 146,125    | 265,962    |
| 4. Phillips—M. of M. Tablets  | 142,074    | 58,752     |
| 5. Phillips—M. of M. Toothpaste | 39,373   | 37,021     |

| National Dairy Products Corp. (total) | 1,275,202  | 888,004    |
| 1. Kraft                      | 794,406    | 480,796    |
| 2. Sealtest                   | 413,656    | 208,070    |

| Jergens-Woodbury Sales Corp. (total) | 841,457    | 596,018    |
| 1. Jergens Lotion             | 794,406    | 480,796    |
| 2. Woodbury Soaps & Cosmetics | 413,656    | 208,070    |

| American Tobacco Co. (total)  | 772,374    | 936,089    |
| 1. Lucky Strike               | 794,406    | 480,796    |
| 2. Pall Mall                  | 413,656    | 208,070    |

| Bristol-Myers Co.            | 762,200    | 738,520    |
| 1. Bristol-Myers              | 762,200    | 738,520    |
| 2. Packard Motor Co.          | 583,123    | 369,024    |
| 3. Lady Esther Co.            | 683,860    | 674,568    |
| 4. Campana Sales Co.          | 583,123    | 369,024    |

| Cities Service Co.            | 557,603    | 536,614    |
| 1. Alber Brothers Milling     | 557,603    | 536,614    |
| 2. Carnation Milk             | 536,614    | 523,882    |

| Sun Oil Co.                   | 567,409    | 562,203    |
| 1. Auto Polish & Wax          | 567,409    | 562,203    |
| 2. Floor Wax                  | 536,614    | 536,614    |

| Firestone Tire & Rubber Co.   | 537,634    | 511,506    |
| 1. Firestone Tire             | 537,634    | 511,506    |
| 2. Firestone Rubber           | 511,506    | 508,200    |

| Kellogg Co.                   | 545,379    | 545,379    |
| 1. Kellogg                    | 545,379    | 545,379    |
| 2. Diamond Crystal Salt       | 545,379    | 545,379    |

| Ralston-Purina Co. (total)    | 284,608    | 284,608    |
| 1. Cereal                     | 178,448    | 189,036    |
| 2. Ry-Krisp                   | 178,448    | 189,036    |

| Johnson, S. C., & Son, Inc. (total) | 455,744    | 333,935    |
| 1. Auto Polish & Wax           | 455,744    | 333,935    |
| 2. Floor Wax                   | 385,032    | 329,480    |
| 3. Babbitt, B. T., Inc.        | 372,635    | 67,904     |
| 4. General Electric Co.        | 367,484    | 284,608    |

<p>| 5. Ralston-Purina Co.          | 367,484    | 284,608    |
| 6. Carnation Milk              | 422,016    | 369,024    |
| 7. Firestone Tire              | 422,016    | 369,024    |
| 8. Firestone Rubber            | 422,016    | 369,024    |
| 9. Firestone Rubber            | 422,016    | 369,024    |
| 10. Firestone Rubber           | 422,016    | 369,024    |</p>
<table>
<thead>
<tr>
<th>Company Name</th>
<th>1937.</th>
<th>1936.</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Can Co.</td>
<td>344,659</td>
<td>411,784</td>
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<tr>
<td>Brown &amp; Williamson Tobacco Co.</td>
<td>322,534</td>
<td>47,736</td>
</tr>
<tr>
<td>Sherwin Williams Co. (total)</td>
<td>321,295</td>
<td>131,448</td>
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<tr>
<td>1. Acme</td>
<td>154,171</td>
<td>167,124</td>
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<tr>
<td>2. Sherwin Williams</td>
<td>283,163</td>
<td>239,002</td>
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<tr>
<td>Cummer Products (total)</td>
<td>320,988</td>
<td>217,139</td>
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<tr>
<td>1. Energine</td>
<td>37,825</td>
<td>140.913</td>
</tr>
<tr>
<td>2. Molie Shaving Cream</td>
<td>248,976</td>
<td>36.492</td>
</tr>
<tr>
<td>Wander Co.</td>
<td>317,330</td>
<td>193,608</td>
</tr>
<tr>
<td>Lewis-How Co.</td>
<td>312,548</td>
<td>47,736</td>
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<tr>
<td>General Mills, Inc. (total)</td>
<td>293,713</td>
<td>394,556</td>
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<tr>
<td>1. Sperry Institutional</td>
<td>140.913</td>
<td>140.913</td>
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<tr>
<td>2. Wheaties</td>
<td>152,800</td>
<td>283,163</td>
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<td>Lamont Corliss &amp; Co. (total)</td>
<td>290,664</td>
<td>56,652</td>
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<tr>
<td>1. Danya Hand Lotion</td>
<td>4,964</td>
<td>172,464</td>
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<tr>
<td>2. Pond's Cosmetics</td>
<td>285,700</td>
<td>285,700</td>
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<tr>
<td>Macfadden Publications, Inc.</td>
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<tr>
<td>Shell Union Oil Co.</td>
<td>233,110</td>
<td>136,568</td>
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<tr>
<td>Pacific Coast Borax Co.</td>
<td>278,236</td>
<td>248,976</td>
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<tr>
<td>Fitch, F. W. Co.</td>
<td>257,462</td>
<td>248,976</td>
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<tr>
<td>Household Finance Corp.</td>
<td>244,348</td>
<td>248,976</td>
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<tr>
<td>Wasey Products Co. (total)</td>
<td>233,484</td>
<td>505,890</td>
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<td>1. Barbasol</td>
<td>36,492</td>
<td>47,736</td>
</tr>
<tr>
<td>2. Bost</td>
<td>36,492</td>
<td>136,568</td>
</tr>
<tr>
<td>3. Various drug products</td>
<td>160,500</td>
<td>121,345</td>
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<tr>
<td>Quaker Oats Co. (total)</td>
<td>222,426</td>
<td>124,660</td>
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<tr>
<td>1. Aunt Jemima Pancake Flour</td>
<td>57,352</td>
<td>121,345</td>
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<tr>
<td>2. Cereal</td>
<td>165,074</td>
<td>121,345</td>
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<tr>
<td>Richfield Oil Co. of California</td>
<td>214,124</td>
<td>154,408</td>
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<tr>
<td>Welch Grape Juice Co.</td>
<td>191,788</td>
<td>165,946</td>
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<tr>
<td>Grove Laboratories, Inc.</td>
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<td>172,464</td>
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<tr>
<td>Bowey's, Inc.</td>
<td>159,432</td>
<td>86,784</td>
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<tr>
<td>Cycle Trades of America, Inc.</td>
<td>156,356</td>
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<tr>
<td>Griffin Mfg. Co., Inc.</td>
<td>155,232</td>
<td>86,784</td>
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<tr>
<td>Packer's Tar Soap, Inc.</td>
<td>140,913</td>
<td>86,784</td>
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<tr>
<td>Loose-Wiles Biscuit Co.</td>
<td>140,913</td>
<td>86,784</td>
</tr>
<tr>
<td>American Radiator &amp; S. S. Co.</td>
<td>140,913</td>
<td>86,784</td>
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<tr>
<td>National Ice Advertising, Inc.</td>
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<td>121,345</td>
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<tr>
<td>Warner, William R., &amp; Co.</td>
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<td>121,345</td>
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<tr>
<td>Princess Pet., Ltd.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Studebaker Corp.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Ford Motor Co.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Zenith Radio Corp.</td>
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<td>121,345</td>
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<tr>
<td>Axton-Fisher Tobacco Co.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Washington, G., Coffee Refining Co.</td>
<td>121,345</td>
<td>121,345</td>
</tr>
<tr>
<td>International Cellular Products Co.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Regional Advertisers, Inc.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Mueller, C. F., Co.</td>
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<td>121,345</td>
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<tr>
<td>National Biscuit Co.</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Gruen Watch Co.</td>
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<td>121,345</td>
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<tr>
<td>Tastyeast, Inc.</td>
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<td>121,345</td>
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<tr>
<td>Marrow, J. W., Mfg. Co.</td>
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<td>121,345</td>
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<tr>
<td>Standard Oil of California</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Group of American Banks</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Arden, Elizabeth</td>
<td>121,345</td>
<td>121,345</td>
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<tr>
<td>Smart, David A., Publisher.</td>
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<tr>
<td>Brackett Co.</td>
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<td>121,345</td>
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<tr>
<td>Manhattan Soap Co. (total)</td>
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<td>121,345</td>
</tr>
<tr>
<td>1. Sweetheart Soap</td>
<td>36,140</td>
<td>36,140</td>
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<tr>
<td>2. Sweetheart Soap Flakes</td>
<td>33,904</td>
<td>33,904</td>
</tr>
<tr>
<td>Time, Inc.</td>
<td>68,328</td>
<td>201,345</td>
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<tr>
<td>Real Silk Hosiery Mills, Inc.</td>
<td>64,688</td>
<td>193,136</td>
</tr>
<tr>
<td>Duart Mfg. Co. Ltd.</td>
<td>64,236</td>
<td>39,988</td>
</tr>
<tr>
<td>International Silver Co.</td>
<td>61,620</td>
<td>39,988</td>
</tr>
<tr>
<td>Lambert Co.</td>
<td>58,344</td>
<td>39,988</td>
</tr>
<tr>
<td>Smith Bros.</td>
<td>55,848</td>
<td>69,042</td>
</tr>
<tr>
<td>Union Oil Co. of California</td>
<td>53,436</td>
<td>53,436</td>
</tr>
</tbody>
</table>

* Molie Co.  † Shell Eastern Petroleum.
Swift & Co. (total) . .......................... 2,814
  1. Institutional .................................. 2,814
  2. Sunbrite Cleanser .................. 50,316
Allegheny Steel Co. . .......................... 50,216
Signal Oil & Gas Co. .................. 49,512
Morrell, John & Co., Inc. ............ 47,304
Emerson Drug Co. .................. 44,408
Iodent Chemical Co. ............ 43,520
Wesson Oil & Snowdrift Sales Co., Inc. 42,072
American Rolling Mill Co. ......... 41,669
Fendrich, H., Inc. .................. 38,870
Suesman, Wormser & Co. ............ 38,528
Pepperrell Mfg. Co. ............ 36,720
Ludens, Inc. .................. 36,036
Gilmore Oil Co. .................. 35,796
Langendorf United Bakeries, Inc. .... 35,144
Cardinet Candy Co. .................. 33,200
Moore, Benjamin, & Co. .......... 33,044
Falstaff Brewing Corp. ............ 30,228
Maybelline Co. .................. 29,988
Krueger, G., Brewing Co. ......... 27,972
United Drug, Inc. (Owl Drug) ...... 24,403
Hudson Coal Co. .................. 24,192
Tidewater-Associated Oil Co. ...... 23,638
Gallenkamp Stores Co. ............ 22,578
Modern Food Process Co. ........ 20,580
Occidental Life Insurance Co. .... 19,200
California Conserving Co. ........ 18,720
Humphrey's Homeopathic Medicine Co. 18,200
Bank of America, N. T. & S. Assn. 15,888
Koppers Coke Co., Inc. ........ 13,434
Duff-Norton Mfg. Co. ........ 13,312
Scott Paper Co. .................. 12,220
California Chain Store Assn. .... 10,924
Adam Hat Stores, Inc. .......... 10,476
Modern Magazines, Inc. ........ 9,900
Stewart-Warner Corp. (total) .... 8,480
  1. Alemite .......................... 2,826
  2. Radios .......................... 2,827
  3. Refrigerators ................. 2,827
Jel-Sert Co. .................. 7,946
Consolidated Oil Corp. (Sinclair) ... 7,375
International Shoe Co. (Peters Division) 7,332
Griswold Mfg. Co. .................. 7,240
Best Foods, Inc. .................. 7,092
Petter Speech Institute of America 5,868
Globe Grain & Milling Co. ....... 5,360
Local Loan Co. .................. 5,136
Caswell, George W., & Co. ....... 4,608
Cook, Thomas & Son—Wagon Lits, Inc. 4,590
Radio Guide, Inc. ............ 4,272
American Oil Co. ............ 3,722
Pro-Ker Laboratories ............ 3,354
Ferry-Morse Seed Co. ........ 3,328
Kay Jewelry Co. ................ 3,096
Vocational Service, Inc. ...... 3,072
Oxo, Ltd. ................ 2,744
Pacific Guano Co. ........ 1,872

TOTAL ................. $38,651,286
AVERAGE EXPENDITURE (1937) .......... 288,442
MEDIAN EXPENDITURE (1937) ........... 84,525

* Signal Oil Co.  † Sinclair Refining Co.
## NBC—CBS 1937 REVENUE BY INDUSTRY CLASSIFICATION

### NBC 1937 REVENUE BY INDUSTRIES

<table>
<thead>
<tr>
<th>Classification</th>
<th>Total Gross Expenditures</th>
<th>Number of Advertisers</th>
<th>% of Total</th>
<th>% Change Over 1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
<td>$2,726,825</td>
<td>6</td>
<td>7.06%</td>
<td>- 6.15%</td>
</tr>
<tr>
<td>Building materials</td>
<td>235,989</td>
<td>3</td>
<td>.61</td>
<td>- 6.08</td>
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<tr>
<td>Cigars, cigarettes and tobacco</td>
<td>1,716,638</td>
<td>5</td>
<td>4.44</td>
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<tr>
<td>Clothing and dry goods</td>
<td>75,164</td>
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<td>.19</td>
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<tr>
<td>Confectionery and soft drinks</td>
<td>122,688</td>
<td>2</td>
<td>.32</td>
<td>- 38.17</td>
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<tr>
<td>Drugs and toilet goods</td>
<td>13,322,990</td>
<td>32</td>
<td>34.47</td>
<td>+ 19.29</td>
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<tr>
<td>Financial and insurance</td>
<td>360,491</td>
<td>5</td>
<td>.93</td>
<td>+ 10.95</td>
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<tr>
<td>Foods and food beverages</td>
<td>11,008,762</td>
<td>29</td>
<td>28.48</td>
<td>+ 13.42</td>
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<tr>
<td>Garden and field</td>
<td>5,200</td>
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<td>House furniture and furnishings</td>
<td>190,623</td>
<td>4</td>
<td>.49</td>
<td>+ 14.56</td>
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<tr>
<td>Jewelry and silverware</td>
<td>156,756</td>
<td>3</td>
<td>.41</td>
<td>+ 7.16</td>
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<tr>
<td>Lubricants and petroleum products</td>
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<td>5.29</td>
<td>- 24.00</td>
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<tr>
<td>Machinery, farm equipment and</td>
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<tr>
<td>mechanical supplies</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Office equipment</td>
<td>13,344</td>
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<td>Paints and hardware</td>
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<td>Radios, phonographs and musical</td>
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<td></td>
</tr>
<tr>
<td>instruments</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Schools and correspondence courses</td>
<td>1,275,184</td>
<td>3</td>
<td>3.30</td>
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<td>Shoes and leather goods</td>
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<tr>
<td>Laundry soaps and cleaners</td>
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<tr>
<td>Sporting goods</td>
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<td>Stationery and publishers</td>
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<td>Travel and hotels</td>
<td>437,546</td>
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<td>1.13</td>
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<tr>
<td>Wines, beers and liquors</td>
<td>4,590</td>
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<tr>
<td>Miscellaneous</td>
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<tr>
<td>Containers</td>
<td>797,398</td>
<td>5</td>
<td>2.06</td>
<td>- 43.19</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$38,651,286</strong></td>
<td><strong>134</strong></td>
<td><strong>100.00%</strong></td>
<td>+ 11.95%</td>
</tr>
</tbody>
</table>

### CBS 1937 REVENUE BY INDUSTRIES

<table>
<thead>
<tr>
<th>Classification</th>
<th>Total Gross Expenditures</th>
<th>% Change Over 1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
<td>$3,907,343</td>
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<tr>
<td>Building materials</td>
<td>4,308</td>
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<tr>
<td>Cigars, cigarettes, tobacco</td>
<td>5,040,336</td>
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</tr>
<tr>
<td>Confectionery and soft drinks</td>
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<tr>
<td>Drugs and toilet goods</td>
<td>5,114,454</td>
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<tr>
<td>Financial and insurance</td>
<td>446,494</td>
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<tr>
<td>Foods and food beverages</td>
<td>6,437,273</td>
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<tr>
<td>House furniture and furnishings</td>
<td>422,555</td>
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</tr>
<tr>
<td>Jewelry and silverware</td>
<td>85,695</td>
<td></td>
</tr>
<tr>
<td>Lubricants and fuel</td>
<td>1,992,889</td>
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<tr>
<td>Machinery</td>
<td>114,690</td>
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<tr>
<td>Radios</td>
<td>824,225</td>
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<tr>
<td>Schools</td>
<td>3,960</td>
<td></td>
</tr>
<tr>
<td>Soaps and housekeepers supplies</td>
<td>2,233,933</td>
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</tr>
<tr>
<td>Stationery and publishers</td>
<td>158,235</td>
<td></td>
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<tr>
<td>Travel and amusement</td>
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</tr>
<tr>
<td>Miscellaneous</td>
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</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$28,722,118</strong></td>
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</tbody>
</table>

*This column totals to more than 134 because the products of a few advertisers fall into two or more classifications.*

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### COMPARISON BETWEEN MAJOR MEDIA: 1937, 1936, 1935

<table>
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<tr>
<th></th>
<th>1937</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Broadcasting</td>
<td>$125,000,000</td>
<td>$107,550,886</td>
<td>$87,523,848</td>
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<tr>
<td></td>
<td>($140,000,000)</td>
<td>($110,000,000)</td>
<td>($110,000,000)</td>
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<tr>
<td>National Magazines</td>
<td>165,710,000</td>
<td>143,790,669</td>
<td>123,093,289</td>
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<tr>
<td>Newspapers</td>
<td>630,000,000</td>
<td>568,593,000</td>
<td>517,513,000</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>568,710,000</strong></td>
<td><strong>540,843,556</strong></td>
<td><strong>463,629,133</strong></td>
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</tbody>
</table>

### WHAT READER-LISTENERS PAID FOR RADIO, MAGAZINES, NEWSPAPERS, AND FARM PAPERS DURING 1937

<table>
<thead>
<tr>
<th>Description</th>
<th>1937</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total money spent by readers in the purchase of magazine subscriptions and single-copy sales</td>
<td>$161,701,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total money spent by readers in the purchase of morning, evening and Sunday newspapers</td>
<td>$526,322,636</td>
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<tr>
<td>Total money spent by readers in the purchase of farm papers</td>
<td>$11,179,000</td>
<td></td>
<td></td>
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<tr>
<td>Total money spent by listeners in the purchase, operation, repair and upkeep of radio sets</td>
<td>$700,000,000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To the suggestion that radio is free to the public, the above statistics offer an emphatically negative rejoinder. The figures are—and, of course, can only be—a rough approximation to reality. But taking them for what they are worth, it appears that radio annually costs the public as much as newspapers and magazines combined. (These figures do not include the cost of advertising passed on to the consumer in the retail price of products.) To those interested in the method whereby these compilations were made, the following explanation is offered:

The magazine subscription and single-copy totals were compiled by the *Variety Radio Directory* after separate tabulations on 383 general magazines and eight group publications. No trade, technical or farm papers were included. The last ABC six-months’ average was used as base. Thence mail subscriptions and single copy sales were separately computed and added together to cover a year.

The newspaper total was obtained with the courteous help of *Editor & Publisher*. The latter publication asserted that the aggregate, average daily circulation of morning and evening papers came to 40,218,900 for every day of publication; and that the Sunday figure came to 29,750,000. At the suggestion of the ANPA, it was assumed that a morning or evening paper sells for an average of 3c, and that a Sunday paper sells for an average of 10c. At 3c per copy, 308 days a year (Sundays and five holidays subtracted from 365), the reader-price of daily papers totalled $371,622,636 during 1937. Similarly the Sunday figure (52 Sundays; 10c per copy) came to $154,700,000. These two totals aggregate the figure quoted in the chart above.

The farm paper total, based on 138 publications, was computed by the same method as the magazine total.

In the case of the radio figure, some arbitrary juggling had to be performed. *Radio Today* furnished the *Directory* with the following figures: New set sales for 1937 (retail prices), $450,000,000; repair services, $60,000,000; use of electricity and cost of batteries, $150,000,000; parts and supplies used in the repair of sets, $47,000,000; tubes, $40,000,000. This made a total of $747,000,000. However, *Radio Retailing* (McGraw-Hill) showed, according to its computations, that new set sales brought a retail price total of $404,457,150 in 1937, and tube sales came to $38,282,400. This is a divergence of nearly $50,000,000 in the figures issued by the two publications. While the divergence fails to be extremely large, because of the extremely high figure involved, it nonetheless calls for a margin of error. So the *Directory*, arbitrarily, and bearing in mind the roughness of the figure, sets radio’s 1937 bill to the listener down as $700,000,000.
BILLINGS TO CLIENTS BY TYPE OF MEDIA
FROM CENSUS OF BUSINESS - 1935
BILLINGS REPRESENT 918 AGENCIES

NEWSPAPERS

MAGAZINES

TRADE PAPERS ETC.

RADIO

OUTDOOR ADVERTISING ETC.

DIRECT MAIL

ART & MECHANICAL

STORE DISPLAY ETC.

SCALE: 5% = ONE FIGURE
## MAJOR 1937 ADVERTISERS' EXPENDITURES
### BY MEDIA

The original of this list was first issued by *Printers' Ink* to whom acknowledgment is hereby made for basic copyrights. Acknowledgment is also made to the following for use of their work and records: Publishers' Information Bureau (for magazine and farm paper research); Media Records, Inc. (for the original newspaper lineage figures); and the Market Research Division of the Columbia Broadcasting System (for converting the Media Records' lineage figures into dollars at a conversion rate of 30c per line).

The 30c per line conversion rate was suggested by the American Newspaper Publishers' Association as a suitable yardstick. It should be noted, however, that it is only a conversion yardstick, and not a 100% exact measurement.

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Network Radio</th>
<th>Magazines and Farm Papers</th>
<th>Newspapers</th>
<th>Total</th>
</tr>
</thead>
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<td>Adam Hat Stores</td>
<td>$10,476</td>
<td></td>
<td></td>
<td>$10,476</td>
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<td>Addressograph—Multigraph</td>
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<td>$150,136</td>
<td></td>
<td>150,136</td>
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<td></td>
<td>75,686</td>
<td>$96,800</td>
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<td>43,082</td>
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<td></td>
<td>43,082</td>
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<tr>
<td>Allegheny Steel</td>
<td>50,216</td>
<td>111,027</td>
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<td>111,027</td>
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<tr>
<td>Allis Chalmers Mfg.</td>
<td></td>
<td>164,729</td>
<td></td>
<td>164,729</td>
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<td>All Year Club of So. Cal</td>
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<td>543,832</td>
<td>68,500</td>
<td>612,332</td>
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<td>Aluminum Co. of America</td>
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<td></td>
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<td>51,800</td>
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<tr>
<td>Aluminum Cooking Utensil</td>
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<td>107,800</td>
<td>107,800</td>
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<td>26,138</td>
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<tr>
<td>American Auto Insurance</td>
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<td>46,200</td>
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<td>American Bakers</td>
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<td>102,243</td>
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<td>147,181</td>
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<td>305,164</td>
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<td>American Cranberry Exchange</td>
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<td>9,211</td>
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<td>American Distilling</td>
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<td>9,305</td>
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<td>117,005</td>
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<td>96,714</td>
<td>123,700</td>
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<td>American Gas Association</td>
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<td>353,325</td>
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<td>American Home Products</td>
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<td>137,500</td>
<td>2,950,272</td>
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<td>5,020</td>
<td>259,000</td>
<td>267,724</td>
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<tr>
<td>American Radiator</td>
<td>144,104</td>
<td>345,412</td>
<td>228,900</td>
<td>718,416</td>
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<td>American Rolling Mill</td>
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<td>American Safety Razor</td>
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<td>139,700</td>
<td>393,003</td>
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<td>American Stove</td>
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<tr>
<td>American Sugar Refining</td>
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<td>108,100</td>
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<td>American Tel. &amp; Tel</td>
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<td>6,692,283</td>
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<td>Assn. of Pacific Fisheries</td>
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<td>Advertiser</td>
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<td>Magazines and Farm Papers</td>
<td>Newspapers</td>
<td>Total</td>
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<td>124,600</td>
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<td>Bon Ami</td>
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<td>Canada Dry Ginger Ale</td>
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<td>256,600</td>
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<td>393,613</td>
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<td>59,100</td>
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<td>33,200</td>
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<td>Carleton &amp; Hovey</td>
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<td>91,600</td>
<td>183,200</td>
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<td>126,795</td>
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<td>Caswell, G. W., Coffee.</td>
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<td>9,216</td>
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<td>Caterpillar Tractor</td>
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<td>227,566</td>
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<td>Celotex</td>
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<td>Century Distilling</td>
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<td>140,800</td>
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<td>Champagne Velvet Products</td>
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<td>65,800</td>
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<td>Champion Spark Plug</td>
<td>100,500</td>
<td>467,426</td>
<td>568,926</td>
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<td>Chattanooga Medicine</td>
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<td>57,447</td>
<td>112,347</td>
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<td>Chesapeake &amp; Ohio RR</td>
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<td>181,145</td>
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<td>76,300</td>
<td>152,600</td>
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<td>Chesbrough Mfg</td>
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<td>176,100</td>
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<tr>
<td>Chicago, Burlington &amp; Quincy</td>
<td>137,700</td>
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<td>137,700</td>
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<td>Chicago Engineering Works</td>
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<td>2,813</td>
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<td>Chicago Flexible Shaft</td>
<td>59,900</td>
<td>166,582</td>
<td>226,482</td>
<td></td>
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<td>Chicago, Milwaukee &amp; St. Paul</td>
<td>131,900</td>
<td></td>
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295
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### MAJOR 1937 EXPENDITURES—Continued

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### NETWORK GROSS CLIENT EXPENDITURES

The following income by years is computed at the gross card rates before agency, or other discounts. In the case of the National Broadcasting Co., the Red and the Blue network grosses are combined:

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<th>CBS</th>
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<td>1937</td>
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<td>2,239,076</td>
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*Note: In 1935 and 1936 Mutual computed its income as net and not as gross.*
THE VAST PROGRAM FACILITIES OF TRANS-AMERICAN MAKE IT POSSIBLE TO REVIEW AT ONE TIME ANY NUMBER OF EXCELLENT PROGRAMS.

MANY OF THESE ARE STATION TESTED.

ALL OF THEM ARE FLEXIBLE ENOUGH FOR ADAPTATION TO YOUR SPECIFIC REQUIREMENTS.

COMPLETE PRESENTATIONS ARE AVAILABLE AT ALL TRANSAMERICAN OFFICES.

TRANSAMERICAN BROADCASTING AND TELEVISION CORPORATION

JOHN L. CLARK, President

NEW YORK
521 FIFTH AVENUE
MUrray Hill 6-2370

CHICAGO
333 NORTH MICHIGAN AVENUE
STAte 0366

HOLLYWOOD
5833 FERNWOOD AVENUE
HOLlywood 5315
PRODUCTION

COOPERATIVE ANALYSIS OF BROADCASTING
[WHAT IT IS AND DOES]

Over a million seven hundred thousand interviews have been made by the Cooperative Analysis of Broadcasting since its founding in March, 1930. This is the largest number of consumer interviews ever made by one organization. The C.A.B. is an outgrowth of the 1929 activities of the Association of National Advertisers' Radio Committee.

It is a mutual and non-profit organization operating under the supervision of a Governing Committee, two members of which are appointed by the president of the American Association of Advertising Agencies, and three members by the president of the A.N.A. This Committee has full charge of management and sets all policies, business as well as research. The subscribers comprise radio advertisers, agencies and networks. The cost is spread among them in proportion to their respective stakes in radio advertising. The average subscriber pays $100 per month for approximately 300 ratings (or about thirty cents apiece).

Each rating which appears in the report is a percentage. To illustrate, simply: If out of each 100 set-owners who are called in the area covered by a given program 20 report that they heard it, then the rating which appears in the report is 20. The number of stations carrying a program does not effect the size of the rating.

The field work is conducted by Crossley, Inc., a private research organization, on a contract basis. The governing committee maintains a permanent headquarters at 330 West 42nd Street, New York City, in charge of A. W. Lehman, manager.

Ratings on practically all commercial network programs, daytime as well as evening, are reported to subscribers in twenty-four semi-monthly and several more comprehensive reports which analyze programs by geographical sections, income levels, etc.

In addition, the committee is constantly studying various ways in which to improve its reports and service and has spent about $20,000 in the last three and one-half years on experimental studies.

During the past two years the C.A.B. has made two thorough-going studies of rural listening habits. Each of these surveys has consisted of over 20,000 interviews with set-owners—9,800 among farmers, 10,700 among residents of small towns whose average population is about 700.

Currently the C.A.B. is making completed calls at the rate of 509,000 per year. These are made by 53 investigators in 33 cities, from Boston to San Francisco and New Orleans to Minneapolis. The calls are carefully distributed by income levels to parallel the distribution of radio sets among economic groups. Also they are distributed by geographical sections to correspond closely to the distribution of radio homes. The number made in each city varies according to the size of the city; for example, in New York and Chicago between 40,000 and 41,000 calls are completed each year, while in Spokane only about 5,400.

In addition to the regular reporting service the C.A.B. supplies its subscribers with special analyses of almost every imaginable kind, such as ratings of specified transcribed or sustaining programs, cumulative ratings on local programs in various cities, and how listeners turn from one program to another.

From time to time the C.A.B. issues special reports and ratings on important events, such as King Edward VIII's farewell address, the Louis-Braddock fight, political speeches, baseball games, etc.

Another interesting and valuable service is the complete program history of all the
COOPERATIVE ANALYSIS OF BROADCASTING—Continued

talent that has been on any commercial network program since March, 1930. More and more, those who are responsible for radio expenditures are calling on the C.A.B. for the records of past performances of radio artists.

In summary, the C.A.B. helps its subscribers:
1. To determine the best day and hour to select whenever a choice of radio time is offered.
2. To follow the popularity trend of various types of programs and discover when a given type is improving or wearing thin.
3. To purchase talent advantageously by comparing the performers on different programs.
4. To decide whether a given season should be included or dropped.
5. To make comparisons between daytime and evening programs.
6. To compare the difference in program audiences by sections of the country, population groups, income levels, etc.
7. To discern by studies of the leaders and laggers what makes a good radio program.
8. To check where the least competition is and find the most desirable time to buy.

The Governing Committee is headed by Dr. D. P. Smelser, in charge of the Market Research Department of Procter and Gamble (current leading radio advertiser). Dr. George Gallup of Young & Rubicam, Inc., is treasurer. Chester H. Lang, of the General Electric Company; Dr. L. D. H. Weld, of McCann-Erickson, Inc.; A. Wells Wilbor, of General Mills, Inc., are the other members of the committee.

SPECIAL EVENTS RATINGS
TAKEN FROM C.A.B. RECORDS

From time to time the Cooperative Analysis of Broadcasting compiles ratings of public events of outstanding importance or significance. Those recorded during the past two years are herewith listed.

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<tr>
<th>Event Description</th>
<th>Date</th>
<th>Rating</th>
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<td>June 22, 1937</td>
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<td>Louis-Schmeling Fight</td>
<td>June 19, 1936</td>
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<td>King Edward VIII's Valedictory</td>
<td>Dec. 11, 1936</td>
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<td>Braddock-Farr Fight</td>
<td>Jan. 22, 1938</td>
<td>35.9</td>
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<tr>
<td>President Roosevelt's Fireside Chat</td>
<td>March 9, 1937</td>
<td>30.1</td>
</tr>
<tr>
<td>Gov. Landon's Acceptance Speech</td>
<td>July 23, 1936</td>
<td>28.5</td>
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<td>Four-City World Series Games</td>
<td>Oct. 6-9, 1937</td>
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<tr>
<td>Keynote Speech, Democratic National Convention</td>
<td>June 23, 1936</td>
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<td>President Roosevelt's Victory Dinner</td>
<td>March 4, 1937</td>
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<td>All-Star Baseball Game</td>
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TWENTY-FIVE LEADING EVENING PROGRAMS
OCTOBER 1937—APRIL 1938
FROM COOPERATIVE ANALYSIS OF BROADCASTING RECORDS

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TEN LEADING DAYTIME PROGRAMS
OCTOBER 1937—APRIL 1938
FROM COOPERATIVE ANALYSIS OF BROADCASTING RECORDS

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<td>6.0</td>
<td>Mar.</td>
<td>7.1</td>
<td>{ Oct. }</td>
<td>4.8</td>
<td>7</td>
</tr>
</tbody>
</table>

Warning: These figures are the sole property of the Cooperative Analysis of Broadcasting, and may not be reproduced in any form whatsoever without due permission.
SHOWMANSHIP AWARDS

Special Citations, Survey Supplement, Made Under 12 Different Categories

Statistics

ECCENTRICITY IS DISCOUNTED

Showmanship is a calculated risk of small station management, has nothing to do with commercial excellence or exaggerated and unrealistic ideas.

SURVEY CROSS-CHECKED THROUGH TIME-BUYERS

Showmanship is largely a matter of good judgment, and presupposes a fair among its practitioners. The more important and the responsible the management of a station the greater is the need for a good judgment.

However, Vannay has not relied upon his own information and judgment alone, but has drawn upon the research knowledge of local radio stations properties by various persons acting within station interests and upon spot broadcasting sisters.

Each annual report for Vannay's survey must be a composite of the knowledge of the experience of the several stations.

The data is now made nationally known by Press Exchange, a composite of the stations. The data is now made nationally known by Press Exchange.

Special Citation

1937 AWARD TO

Showmanship is the art of making a station as attractive and as interesting as possible to the public.

Showmanship is often disregard of any thing that might be considered irresponsible publicity.

Showmanship is the art of making a station as attractive and as interesting as possible to the public.

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VARIETY SHOWMANSHIP PLAQUES

Since 1933 VARIETY has made periodic (usually annual) surveys of the local showmanship displayed by radio stations. These surveys have been restricted to cities where two or more radio stations operate in commercial competition.

An outgrowth of the surveys is the newer annual award of showmanship plaques (see facing page for facsimile reproduction) which were presented in 1936 and 1937 to the stations and under the categories listed below:

<table>
<thead>
<tr>
<th>Program Originating Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—WXYZ, Detroit</td>
</tr>
<tr>
<td>1936—WLW, Cincinnati</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prestige Subsidiary Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—WOW, Omaha, and KSL,</td>
</tr>
<tr>
<td>Salt Lake City (in duplicate)</td>
</tr>
<tr>
<td>1936—WHAM, Rochester, and</td>
</tr>
<tr>
<td>Salt Lake City (in duplicate)</td>
</tr>
<tr>
<td>WHAS, Louisville (in duplicate)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Farm Service Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—KMMJ, Clay Center, Neb.,</td>
</tr>
<tr>
<td>and WDAY, Fargo, N. Dak. (in duplicate)</td>
</tr>
<tr>
<td>1936—WHO, Des Moines, and</td>
</tr>
<tr>
<td>WLS, Chicago (in duplicate)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Network-Owned Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—WBT, Charlotte, N. C.,</td>
</tr>
<tr>
<td>and KHJ, Los Angeles (in duplicate)</td>
</tr>
<tr>
<td>1936—KMOX, St. Louis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Newspaper-Owned Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—WDBJ, Roanoke, Va.,</td>
</tr>
<tr>
<td>and WFAA, Dallas (in duplicate)</td>
</tr>
<tr>
<td>1936—WKY, Oklahoma City</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part-Time Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—No award</td>
</tr>
<tr>
<td>1936—WHB, Kansas City</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Foreign-Language Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—CKAC, Montreal</td>
</tr>
<tr>
<td>1936—WBNX, New York City</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Social Service Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—KSTP, St. Paul, and</td>
</tr>
<tr>
<td>WSMB, New Orleans (in duplicate)</td>
</tr>
<tr>
<td>1936—WEVD, New York City</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sports Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—No award</td>
</tr>
<tr>
<td>1936—WIND, Gary, Ind.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nationally Exploited Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—No award</td>
</tr>
<tr>
<td>1936—WCKY, Cincinnati</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Community Exploited Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—KWK, St. Louis, and</td>
</tr>
<tr>
<td>WGN, Chicago (in duplicate)</td>
</tr>
<tr>
<td>1936—KFPY, Spokane</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Canadian Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937—No award</td>
</tr>
<tr>
<td>1936—CFRB, Toronto</td>
</tr>
</tbody>
</table>

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RADIO'S RANGE FINDER

--Timely, pertinent certified RESEARCH!

SPONSORS supply the ammunition. Radio stations are the big guns. But you can't hit a sales target without the range!

It takes a Range Finder to locate your prospective customer. That's the purpose of timely, pertinent, certified radio research—to reduce to facts the mysteries of audience location, size, listening habits; and sales effectiveness of programs.

What better Range Finder than Ross Federal?

For years we have served nationally known radio sponsors and stations in every phase of radio research. Our coast-to-coast network of 31 branch offices and 3700 bonded field representatives is something to remember the next time you want the range on listening consumers.

Isn't that next time now?

ROSS FEDERAL RESEARCH CORPORATION
AFFILIATED WITH ROSS FEDERAL SERVICE INC
EXECUTIVE OFFICES: 6 EAST 45th STREET, NEW YORK, N. Y.

308
PROGRAM POPULARITY POLLS

Listed herewith are the major program and talent popularity polls of the past year, with winners presented in order of their rank. Methods by which the polls were conducted are briefly indicated. The order in which the polls appear is in chronological sequence.

FOURTH ANNUAL RADIO GUIDE POPULARITY POLL. Conducted by Radio Guide magazine among its readers by ballot and announced in July, 1937. Winners, ranked according to popularity in each classification:

<table>
<thead>
<tr>
<th>Star of Stars</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jack Benny.</td>
<td></td>
</tr>
<tr>
<td>3. Lanny Ross.</td>
<td></td>
</tr>
<tr>
<td>4. Frances Langford.</td>
<td></td>
</tr>
<tr>
<td>5. Lulu Belle.</td>
<td></td>
</tr>
<tr>
<td>7. Rudy Vallee.</td>
<td></td>
</tr>
<tr>
<td>8. Eddie Cantor.</td>
<td></td>
</tr>
<tr>
<td>11. Fred Allen.</td>
<td></td>
</tr>
<tr>
<td>12. Don Ameche.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dramatic Programs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. One Man's Family.</td>
<td></td>
</tr>
<tr>
<td>2. Radio Theatre (Lux).</td>
<td></td>
</tr>
<tr>
<td>3. First Nighter.</td>
<td></td>
</tr>
<tr>
<td>5. Bachelor's Children.</td>
<td></td>
</tr>
<tr>
<td>7. Today's Children.</td>
<td></td>
</tr>
<tr>
<td>8. Mary Marlin.</td>
<td></td>
</tr>
<tr>
<td>10. Follow the Moon.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Musical Programs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Show Boat.</td>
<td></td>
</tr>
<tr>
<td>4. Rudy Vallee's Variety Hour.</td>
<td></td>
</tr>
<tr>
<td>5. Hit Parade.</td>
<td></td>
</tr>
<tr>
<td>6. WLS Barn Dance.</td>
<td></td>
</tr>
<tr>
<td>8. Wayne King's programs.</td>
<td></td>
</tr>
<tr>
<td>11. Sunday Evening Hour (Ford).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Male Singers of Popular Songs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bing Crosby.</td>
<td></td>
</tr>
<tr>
<td>2. Lanny Ross.</td>
<td></td>
</tr>
<tr>
<td>5. Frank Parker.</td>
<td></td>
</tr>
<tr>
<td>6. Ray Heatherton.</td>
<td></td>
</tr>
<tr>
<td>7. Rudy Vallee.</td>
<td></td>
</tr>
<tr>
<td>8. Buddy Clark.</td>
<td></td>
</tr>
<tr>
<td>10. Tony Martin.</td>
<td></td>
</tr>
<tr>
<td>11. Ralph Kirbery.</td>
<td></td>
</tr>
<tr>
<td>12. Frank Munn.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Female Singers of Popular Songs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Frances Langford.</td>
<td></td>
</tr>
<tr>
<td>2. Kate Smith.</td>
<td></td>
</tr>
<tr>
<td>5. Deanna Durbin.</td>
<td></td>
</tr>
<tr>
<td>7. Martha Raye.</td>
<td></td>
</tr>
<tr>
<td>8. Annette Hanshaw.</td>
<td></td>
</tr>
<tr>
<td>10. Doris Kerr.</td>
<td></td>
</tr>
<tr>
<td>11. Margaret Speaks.</td>
<td></td>
</tr>
<tr>
<td>12. Edith Dick.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Comedians or Comedy Acts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jack Benny.</td>
<td></td>
</tr>
<tr>
<td>2. Eddie Cantor.</td>
<td></td>
</tr>
<tr>
<td>4. Lum &amp; Abner.</td>
<td></td>
</tr>
<tr>
<td>5. Fibber McGee &amp; Molly.</td>
<td></td>
</tr>
<tr>
<td>7. Fred Allen.</td>
<td></td>
</tr>
<tr>
<td>10. Amon 'n' Andy.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sports Announcers</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ted Husing.</td>
<td></td>
</tr>
<tr>
<td>2. Graham McNamee.</td>
<td></td>
</tr>
<tr>
<td>5. Clem McCarthy.</td>
<td></td>
</tr>
<tr>
<td>6. Pat Flanagan.</td>
<td></td>
</tr>
<tr>
<td>7. Tom Manning.</td>
<td></td>
</tr>
<tr>
<td>8. Hal Totten.</td>
<td></td>
</tr>
<tr>
<td>10. Bill Slater.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Promising Stars</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Deanna Durbin.</td>
<td></td>
</tr>
<tr>
<td>2. Bobby Breen.</td>
<td></td>
</tr>
<tr>
<td>3. Edgar Bergen.</td>
<td></td>
</tr>
<tr>
<td>5. Martha Raye.</td>
<td></td>
</tr>
<tr>
<td>7. Fred MacMurray.</td>
<td></td>
</tr>
<tr>
<td>8. Lucille Manners.</td>
<td></td>
</tr>
</tbody>
</table>

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11. Doris Kerr.
12. Mary Martin.

**Singers of Operatic or Classical Songs**

2. Lanny Ross.
4. Deanna Durbin.
5. Lily Pons.
7. Gladys Swarthout.
8. Richard Crooks.
9. Lawrence Tibbett.
11. Margaret Speaks.
12. Jeanette MacDonald.

**Announcers**

1. Don Wilson.
2. Tiny Ruffner.
10. Andre Baruch.
11. Phil Stewart.

**Commentators**

1. Boake Carter.
2. Lowell Thomas.
3. Walter Winchell.
5. Edwin C. Hill.
7. Julian Bentley.
8. Gabriel Heather.
12. H. V. Kaltenborn.

**Comedians**

1. Jack Benny .................. 941
2. Fred Allen .................. 779
3. Charlie McCarthy .......... 469
4. Eddie Cantor ............... 312
5. Joe Penner ................. 204
6. Burns and Allen .......... 188
7. Bob Burns .................. 154
8. Phil Baker .................. 131
9. Ken Murray ................. 82
10. Tim and Irene .......... 60
11. Stoоппагле and Budd .... 39
12. Fibber McGee and Molly .... 17

**Orchestra Leaders**

1. Mark Warnow .................. 884
2. Horace Heidt ............... 707
3. Benny Goodman ............... 635
4. Guy Lombardo ............... 402
5. Hal Kemp .................. 314
6. Glen Gray ................. 191
7. Tommy Dorsey ........... 178
8. André Kostelanetz .... 41

**Actresses**

1. Helen Hayes.
2. Jeanette MacDonald.
4. Rosaline Greene.
5. Anne Seymour.
7. Barbara Luddy.

**NEW YORK UNIVERSITY VARIETIES RADIO POPULARITY POLL.** Conducted by ballot among students by the university's undergraduate publication Varieties, and announced in November, 1937. Winners, ranked according to number of votes received:

**Actors**

1. Don Ameche.
3. Lanny Ross.
5. Michael Raffetto.
7. Bing Crosby.
8. Fred MacMurray.
9. Clark Gable.
10. Lester Tremayne.
12. Leslie Howard.
### POPULARITY POLLS—Continued

| 10. Jimmy Dorsey | 4 |
| 11. Shep Fields | 2 |
| 12. Emery Deutsch | 1 |

#### Actors

| 1. Don Ameche | 643 |
| 2. Edward Robinson | 548 |
| 3. Edward Arnold | 486 |
| 4. Walter Huston | 459 |
| 5. Orson Welles | 337 |
| 6. Franklin D. Roosevelt | 298 |
| 7. Tyrone Power | 177 |
| 8. Amos 'n' Andy | 149 |
| 9. W. C. Fields | 98 |
| 10. Al Jolson | 57 |
| 11. Ronald Colman | 44 |
| 12. Dick Powell | 29 |
| 13. Harold Vermilyea | 24 |
| 14. Oswald | 18 |
| 15. Father Coughlin | 9 |

#### Actresses

| 1. Helen Hayes | 941 |
| 2. Claudette Colbert | 720 |
| 3. Helen Menken | 634 |
| 4. Gertrude Berg | 487 |
| 5. Bess Johnson | 229 |
| 6. Mary Livingstone | 143 |
| 7. Elsie Hitz | 82 |
| 8. Kate Smith | 47 |
| 9. Sheila Barrett | 39 |
| 10. Bette Davis | 33 |
| 11. Beatrice Lillie | 14 |
| 12. Mrs. Franklin D. Roosevelt | 7 |

#### Singers

| 1. Bing Crosby | 1,004 |
| 2. Kenny Baker | 671 |
| 3. Frances Langford | 588 |
| 4. Lily Pons | 313 |
| 5. Rudy Vallee | 264 |
| 6. Buddy Clark | 203 |
| 7. Skinny Ennis | 178 |
| 8. Tony Martin | 81 |
| 9. Jerry Cooper | 53 |
| 10. Kenny Sargent | 39 |
| 11. Virginia Verrill | 27 |
| 12. Mildred Bailey | 11 |
| 13. Hollace Shaw | 3 |
| 14. Dolly Dawn | 2 |

#### Announcers

| 1. Harry von Zell | 672 |
| 2. Martin Block | 601 |
| 3. Paul Douglas | 548 |
| 4. Ted Husing | 423 |
| 5. David Ross | 366 |
| 6. Ben Grauer | 271 |
| 7. Milton Cross | 197 |
| 8. James Wallington | 158 |
| 9. Don Wilson | 78 |
| 10. Andre Baruch | 39 |
| 11. Bill Goodwin | 12 |
| 12. Frank Gallup | 8 |
| 13. John Reed King | 3 |

#### Script Writers

| 1. Harry Conn | 714 |
| 2. Fred Allen | 668 |
| 3. Jack Benny | 497 |
| 4. Amos 'n' Andy | 321 |
| 5. Gertrude Berg | 246 |
| 6. Edgar Bergen | 112 |
| 7. Phillips Lord | 89 |
| 8. Carleton Morse | 33 |
| 9. George Jessel | 19 |
| 10. Frank Fay | 6 |
| 11. Walter O'Keefe | 6 |

#### Children's Programs

| 1. Funny Things | 462 |
| 2. Uncle Don | 219 |
| 3. Popeye | 73 |
| 4. Renfrew | 29 |
| 5. Singing Lady | 14 |
| 6. Orphan Annie | 7 |
| 7. Dick Tracy | 6 |

### FORTUNE'S QUARTERLY SURVEY ON RADIO FAVORITES.*

*Conducted by Fortune Magazine and announced in the January, 1938, issue, this survey is based on 5,000 personal interviews. Distribution of interviews considered factors of sex, age, economic level, geographic division and size of place. Winners, with ranking by percentage:

#### Favorite Programs

| 1. Jell-O (Jack Benny) | 8.5 |
| 2. Major Bowes | 6.9 |
| 3. News broadcasts | 6.6 |
| 4. Chase & Sanborn (Charlie McCarthy) | 5.8 |
| 5. Ford Sunday Evening Hour | 4.3 |
| 6. One Man's Family | 4.2 |
| 7. Lux Theatre | 3.5 |
| 8. Kraft Music Hall | 3.3 |
| 9. Amos 'n' Andy | 3.0 |
| 10. Gang Busters | 2.5 |
| 11. Fibber McGee and Molly | 2.4 |
| 12. Lum and Abner | 2.3 |
| 13. Texaco (Eddie Cantor) | 1.9 |
| 14. Lucky Strike Hit Parade | 1.8 |
| 15. All others | 42.8 |

#### Favorite Personality

| 1. Jack Benny | 10.7 |
| 2. Boake Carter | 7.1 |
| 3. Lowell Thomas | 5.9 |
| 4. Eddie Cantor | 5.5 |
| 5. Bing Crosby | 5.4 |
| 6. Major Bowes | 4.6 |
| 7. Bob Burns | 4.3 |
| 8. Nelson Eddy | 4.0 |
| 9. Edwin C. Hill | 3.5 |
| 10. Charlie McCarthy | 3.0 |
| 11. President Roosevelt | 2.7 |
| 12. Gracie Allen | 1.9 |
| 13. Fred Allen | 1.4 |
| 14. Edgar Bergen | 1.3 |
| 15. Lum and Abner | 1.0 |
| 16. Rudy Vallee | 0.9 |
| All others | 36.8 |

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* Reproduced by permission of the Editors of Fortune.
Coincident with its foregoing survey of radio favorites, *Fortune* published a survey of Favorite Recreations. Rankings, by percentage:

1. Listening to the radio ........... 18.8 15.3 22.4
2. Going to the movies .......... 17.3 11.3 23.5
3. Reading magazines and books .... 13.8 8.6 19.2
4. Hunting or fishing ............ 11.0 18.1 3.7
5. Watching sporting events ....... 10.4 16.2 4.4
6. Reading newspapers .......... 7.1 8.6 5.5
7. Playing outdoor games ......... 6.6 9.3 3.8
8. Playing cards and indoor games .. 5.3 4.6 6.1
9. Legitimate theatre ........... 3.7 2.4 5.0
10. All others ........... 3.5 3.2 3.8
11. Don't know........... 2.5 2.4 2.6

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**NEW YORK DAILY NEWS FAVORITE RADIO PERFORMER POLL.** Conducted by the *New York Daily News* among its readers and readers of co-operating newspapers in key cities of the United States and Canada, and announced January 9, 1938. Votes were tabulated on the basis of 3 points for each reader's first choice 2 for the second, and 1 for the third. Winners, ranked according to popularity by number of points received:

1. Charlie McCarthy (and Edgar Bergen) .......... 36,696
2. Jack Benny and Mary Livingstone .............. 29,669
3. Bing Crosby .................................. 22,034
4. Don Ameche .................................. 19,534
5. Eddie Cantor ................................ 17,258
6. Jeanette MacDonald ......................... 9,705
7. Burns and Allen ............................. 9,199
8. Fred Allen .................................. 6,810
9. Kate Smith .................................. 6,334
10. Nelson Eddy ................................. 5,708

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**SEVENTH ANNUAL NEW YORK WORLD-TELEGRAM NEWSPAPER EDITORS RADIO POLL.** Conducted by Alton Cook, radio editor of the *New York World-Telegram*, among 211 radio editors in the United States and Canada, and announced January 29, 1938. Votes were tabulated on the basis of 3 points for each editor's first choice, 2 for the second and 1 for the third. Winners, ranked according to popularity in each classification with number of votes received:

**Favorite Programs**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Performer</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Charlie McCarthy, Eddy &amp; Co.</td>
<td>277</td>
</tr>
<tr>
<td>2</td>
<td>Jack Benny</td>
<td>245</td>
</tr>
<tr>
<td>3</td>
<td>Bing Crosby Hour</td>
<td>146</td>
</tr>
<tr>
<td>4</td>
<td>Fred Allen</td>
<td>127</td>
</tr>
<tr>
<td>5</td>
<td>Rudy Vallee Hour</td>
<td>104</td>
</tr>
<tr>
<td>6</td>
<td>Radio Theatre</td>
<td>70</td>
</tr>
<tr>
<td>7</td>
<td>Toscanini Concerts</td>
<td>56</td>
</tr>
<tr>
<td>8</td>
<td>Philharmonic-Symphony</td>
<td>45</td>
</tr>
<tr>
<td>9</td>
<td>Detroit Symphony</td>
<td>33</td>
</tr>
<tr>
<td>10</td>
<td>March of Time</td>
<td>32</td>
</tr>
<tr>
<td>11</td>
<td>Fibber McGee and Molly</td>
<td>27</td>
</tr>
<tr>
<td>12-13</td>
<td>Kostelanetz program and One Man's Family</td>
<td>24</td>
</tr>
</tbody>
</table>

**Comedians and Comedy Acts**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Performer</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jack Benny</td>
<td>392</td>
</tr>
<tr>
<td>2</td>
<td>Charlie McCarthy</td>
<td>329</td>
</tr>
<tr>
<td>3</td>
<td>Fred Allen</td>
<td>220</td>
</tr>
<tr>
<td>4</td>
<td>Fibber McGee and Molly</td>
<td>59</td>
</tr>
<tr>
<td>5</td>
<td>Burns and Allen</td>
<td>58</td>
</tr>
<tr>
<td>6</td>
<td>Bob Burns</td>
<td>38</td>
</tr>
<tr>
<td>7</td>
<td>Eddie Cantor</td>
<td>22</td>
</tr>
<tr>
<td>8-9</td>
<td>Walter O'Keefe and Amos 'n' Andy</td>
<td>20</td>
</tr>
<tr>
<td>10</td>
<td>Charles Butterworth</td>
<td>18</td>
</tr>
<tr>
<td>11</td>
<td>Phil Baker</td>
<td>17</td>
</tr>
<tr>
<td>12</td>
<td>Stoopnagle and Budd</td>
<td>15</td>
</tr>
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</table>

**Light Orchestras**

<table>
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<th>Rank</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Guy Lombardo</td>
<td>235</td>
</tr>
<tr>
<td>2</td>
<td>Benny Goodman</td>
<td>154</td>
</tr>
<tr>
<td>3</td>
<td>Andre Kostelanetz</td>
<td>133</td>
</tr>
<tr>
<td>4</td>
<td>Wayne King</td>
<td>116</td>
</tr>
<tr>
<td>5</td>
<td>Horace Heidt</td>
<td>96</td>
</tr>
<tr>
<td>6</td>
<td>Hal Kemp</td>
<td>61</td>
</tr>
<tr>
<td>7</td>
<td>Tommy Dorsey</td>
<td>58</td>
</tr>
<tr>
<td>8</td>
<td>Paul Whiteman</td>
<td>40</td>
</tr>
<tr>
<td>9</td>
<td>Richard Himber</td>
<td>39</td>
</tr>
<tr>
<td>10</td>
<td>Eddie Duchin</td>
<td>32</td>
</tr>
<tr>
<td>11</td>
<td>Rudy Vallee</td>
<td>27</td>
</tr>
<tr>
<td>12</td>
<td>Shep Fields</td>
<td>26</td>
</tr>
<tr>
<td>13</td>
<td>Casa Loma</td>
<td>23</td>
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</tbody>
</table>

**Popular Male Singers**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Performer</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bing Crosby</td>
<td>441</td>
</tr>
<tr>
<td>2</td>
<td>Kenny Baker</td>
<td>231</td>
</tr>
<tr>
<td>3</td>
<td>Lanny Ross</td>
<td>115</td>
</tr>
<tr>
<td>4</td>
<td>Nelson Eddy</td>
<td>75</td>
</tr>
<tr>
<td>5</td>
<td>Dick Powell</td>
<td>51</td>
</tr>
<tr>
<td>6-7</td>
<td>Frank Parker and Buddy Clark</td>
<td>42</td>
</tr>
<tr>
<td>8</td>
<td>Rudy Vallee</td>
<td>41</td>
</tr>
<tr>
<td>9</td>
<td>Tony Martin</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>Jerry Cooper</td>
<td>22</td>
</tr>
<tr>
<td>11</td>
<td>Frank Munn</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>Jack Fulton</td>
<td>17</td>
</tr>
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</table>

**Female Singers of Popular Songs**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Performer</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kate Smith</td>
<td>242</td>
</tr>
<tr>
<td>2</td>
<td>Frances Langford</td>
<td>224</td>
</tr>
</tbody>
</table>
3. Connie Boswell 97
4. Dorothy Lamour 81
5. Alice Faye 71
6-7. Harriet Hilliard and Jane Froman 43
8. Gertrude Niesen 37
9. Jeanette MacDonald 35
10. Deanna Durbin 25

**Popular Vocal Groups**
1. Revelers 138
2. Paul Taylor Choir 135
3. Spitainy Girl Chorus 58
4. Town Hall Quartet 51
5-6-7. Kay Thompson Singers, Lynn Murray Choir, Eton Boys 25

**Dramatic Programs**
1. Radio Theatre 361
2. One Man's Family 164
3. First Nighter 117
4. March of Time 99
5. Gang Busters 68
6. Big Town 62
7. Columbia Workshop 57
8. Cavalcade of America 29
9. Tyrene Power 27

**Classical Singers**
1. Lawrence Tibbett 199
2. Nelson Eddy 194
3. Lily Pons 167
4. Kirsten Flagstad 108
5. Richard Crooks 104
6. Grace Moore 86
7. Jeanette MacDonald 72
8. John Charles Thomas 59
9. Gladys Swarthout 34
10. Lauritz Melchior 31
11. Jessica Dragonette 28
12. Lucille Manners 26

**Symphonic Conductors**
1. Arturo Toscanini 398
2. Leopold Stokowski 230
3. Frank Black 81
4. John Barbirolli 73
5. Erno Raposa 68
6. Eugene Ormandy 60
7. Andre Kostelanetz 56
8. Artur Rodzinski 56
9. Jose Iturbi 36
10. Fritz Reiner 27

**Sports Announcers**
1. Ted Husing 489
2. Clem McCarthy 158
3. Bill Stern 85
4. Don Wilson 84
5. Graham McNamee 53
6. Bill Slater 40
7. Red Barber 30
8. Tom Manning 26
9-10. Bob Elson and Paul Douglas 23

**Program Announcers**
1. Don Wilson 150
2. Harry von Zell 69
3. Milton Cross 57
4. Ken Carpenter 45
5-6. David Ross and Paul Douglas 30
7. Jimmy Wallington 27
8-9. Graham McNamee and Truman Bradley 15
10. Ben Grauer 12

**Intrumental Soloists**
1. Jose Iturbi 194
2. Jascha Helfetz 173
3. Yehudi Menuhin 109
4. Albert Spalding 106
5. Rubinoff 67
6. Mischa Elman 52
7. Joseph Hofmann 22
8. Fritz Kreisler 20
9. Georges Enesco 15

**Commentators**
1. Boake Carter 177
2. Lowell Thomas 111
3. Edwin C. Hill 93
4. General Hugh S. Johnson 32
5-6. Dorothy Thompson and Gabriel Heatter 27
7. H. V. Kaltenborn 26
8. Alexander Woollcott 24
9. Walter Winchell 20
10. Paul Sullivan 18

**Children's Programs**
1. Singing Lady 245
2. Little Orphan Annie 62
3. Mickey Mouse 57
4. Let's Pretend 49
5. Dear Teacher 42
6. American School of the Air 36
7. Jack Armstrong 35
8. Dick Tracy 34
9-10. White Rabbit Line (Milton Cross) and Kaltenmeyer's Kindergarten 30

**Women's Programs**
1. Magazine of the Air 54
2. Betty Crocker 42
3-4-5. Martha Deane (Mary Margaret McBride), Mystery Chef and Homemakers' Exchange 30
6. Mary Lee Taylor 21
7. Wife Saver 18

**SECOND ANNUAL HEARST NEWS-PAPER RADIO EDITORS POLL**
Conducted by J. (“Dinty”) Doyle, radio editor of the New York Journal and American, among radio editors of 28 Hearst newspapers and announced January 30, 1938. Winners, ranked according to popularity in each classification:

_Award to "Forgotten Man"
Edgar Bergen.

_Best Variety Program
1. Bing Crosby Hour.
2. Charlie McCarthy Hour.
POPULARITY POLLS—Continued

Best Drama Program
1. DeMille Radio Theatre.
3. Columbia Workshop.

Best Classical Music
1. Sunday Nights at Carnegie Hall.
2. Sunday Evening Hour.
3. N. Y. Philharmonic Hour.

Best Swing Orchestra
2. Glen Gray.
3. Tommy Dorsey.

Best Sweet Orchestra
1. Guy Lombardo.
2. Wayne King.

Master of Ceremonies
1. Major Edward Bowes.
2. Bing Crosby.
3. Don Ameche.

Leading Comedian
1. Fred Allen.
2. Jack Benny.
3. Edgar Bergen.

Leading Comedienne
1. Gracie Allen.
2. Marian Jordan (Molly).
3. Fanny Brice.

Female Vocalist (Popular)
1. Kate Smith.
2. Frances Langford.

Female Vocalist (Concert)
2. Lily Pons.
3. Jeanette MacDonald.

Male Vocalist (Popular)
1. Bing Crosby.
2. Tony Martin.

Male Vocalist (Concert)
1. Lawrence Tibbett.
3. Richard Crooks.

Best Comedy Team
1. Burns and Allen.
2. Fibber McGee and Molly.

Best Children’s Program
1. Irene Wicker (Singing Lady).
2. “The Lone Ranger.”
3. Dorothy Gordon.

Best Night-Time Serial
1. “One Man’s Family.”
2. Amos ‘n’ Andy.
3. The Easy Aces.

Best Day-Time Serial
1. Vic and Sade.
2. The Goldbergs.
3. Today’s Children.

Best Sports Announcer
1. Ted Husing.
2. Clem McCarthy.

All-Around Announcer
1. Harry von Zell.
2. Don Wilson.

All-Around Musical Show
1. Andre Kostelanetz.
2. Saturday Swing Club.
3. American Album.

Best Commentator
1. Edwin C. Hill.
2. Lowell Thomas.

Best Commentator (Movies)
1. Walter Winchell.
2. Jimmy Fidler.
3. Elza Schallert.

Outstanding Star of ’37
“Charlie McCarthy.”

Outstanding Program Idea
“Hobby Lobby.”

Most Impressive Broadcast
Midwest flood reports.

Best Educational Hour
Columbia School of the Air.

Outstanding Non-Professional
Mrs. Eleanor Roosevelt.

FOURTH ANNUAL AWARDS OF THE
WOMEN’S NATIONAL RADIO COM-
MITTEE. Based on polls conducted by the
WNRC and cooperating organizations and
announced May 4, 1938.

Best Programs of Serious Music
Ford Sunday Evening Hour.
Rising Musical Stars.

Best Light Music
Hour of Charm.

Best Sustaining Programs (Serious Music)
New York Philharmonic.
Arturo Toscanini.
Wallenstein’s Sinfonietta.

Best Dramatic Program
Lux Radio Theatre.

Best Serial Dramatic Program
One Man’s Family.

Best Variety Program
Good News of 1938.

Best Children’s Program
Singing Lady.

Best Radio Comedian
Charlie McCarthy.

Best Comedy Team
Jack Benny and Mary Livingstone.

Best Master of Ceremonies
Don Ameche.

Good Taste in Commercials
General Foods’ Jell-O Program.

314
POPULARITY POLLS—Continued

Best Children’s Programs (Educational)
Cavalcade of America.
Epic of America.
Music for Fun.

Best Adult Educational Program
America’s Town Meeting of the Air.

Best News Program
March of Time.

Best News Service
Transradio Press.

Special Mention
Walter Damrosch’s Music Appreciation Hour.
American School of the Air.

Special Award
America’s Town Meeting of the Air (for “distinguished service to radio”).

NETWORK COMMERCIAL PROGRAM TYPES:
SEASONS OF ’36-37 AND ’37-38

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There has ever been much disagreement within the broadcasting industry—and particularly among the three major networks—as to what constitutes a program “type,” or by what method to compute a “type” quantitatively. Hence all network figures on program types are fashioned by different methods and cannot be added together, or handled in any statistical manner.

In the following pages (316-319) the VARIETY RADIO DIRECTORY presents, in chart form, a two-season comparison of commercial program types, figured by special methods and procedures.

Program “Types”

For one thing, in making “types” or categories, the showman’s viewpoint was employed. That is, programs were classified according to their predominant content and not according to the individual pieces that went into their make-up. To illustrate: the Royal Gelatin Hour (Rudy Vallee) is classified as variety, which is the most suitable designation from a showman’s standpoint.

The “Station Hour”

For a second thing, it should be noted that programs are quantitatively computed by “station hours” and not by simple addition. This method was used to balance out factors which in ordinary arithmetic cannot be included. To illustrate:

Supposing that “variety” comprises 10 programs, each 30 minutes per program, and each broadcast on 25 stations. Supposing, also, that “drama” comprises 15 programs, each 30 minutes per program, but each only broadcast on 3 stations. It is obvious that by arithmetical addition “drama” would be considered the predominant program type; but it is equally obvious that such a calculation would be completely awry. For variety would be available to listeners on 250 stations, whereas drama would be available on only 45 stations.

Thus the DIRECTORY has adopted the “station hour” yardstick. A “station hour” is one hour over one station one time. If a certain program is broadcast via 100 stations and consumers 30 minutes (half-hour) per week, it is counted as 50 station hours. Or if a program is broadcast five times per week on 25 stations, each broadcast consuming 15 minutes (quarter-hour), it would be counted as 31.25 station hours per week.

In reading “station hour” totals, however, the following should be borne in mind: (1) since the number of stations allotted to each program is apt to vary, the highest number used during a series is the basis for the calculation; and (2) the station hour total is cumulative for a season. In short, the figures do not fit any one week of the season. They represent cumulative additions from the start of the season to its end, and include all programs found on the NBC, CBS, and Mutual books.
## NETWORK COMMERCIAL PROGRAMS EVENING

**JUNE 1, 1936, TO JUNE 1, 1937**

<table>
<thead>
<tr>
<th>Type of Program</th>
<th>Number of Programs</th>
<th>Station Hours Per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Variety</td>
<td>59</td>
<td>1774.5</td>
</tr>
<tr>
<td>2. Popular Music</td>
<td>30</td>
<td>587.75</td>
</tr>
<tr>
<td>3. Drama</td>
<td>29</td>
<td>498.75</td>
</tr>
<tr>
<td>4. Semi-Classical Music</td>
<td>11</td>
<td>386</td>
</tr>
<tr>
<td>5. Audience Participation</td>
<td>7</td>
<td>230.5</td>
</tr>
<tr>
<td>6. Sports</td>
<td>6</td>
<td>213.25</td>
</tr>
<tr>
<td>7. Classical Music</td>
<td>3</td>
<td>168.50</td>
</tr>
<tr>
<td>8. Comedy Teams</td>
<td>4</td>
<td>115.75</td>
</tr>
<tr>
<td>9. Familiar Music</td>
<td>11</td>
<td>83.75</td>
</tr>
<tr>
<td>10. Talks</td>
<td>6</td>
<td>64.25</td>
</tr>
<tr>
<td>11. News Commentators</td>
<td>3</td>
<td>60.75</td>
</tr>
<tr>
<td>12. Popular Religion</td>
<td>1</td>
<td>44.25</td>
</tr>
<tr>
<td>13. Band Music</td>
<td>2</td>
<td>22</td>
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</table>

**Children's Programs**

12

249.75
<table>
<thead>
<tr>
<th>Type of Program</th>
<th>Number of Programs</th>
<th>Station Hours Per Week</th>
</tr>
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<tbody>
<tr>
<td>1. Variety</td>
<td>50</td>
<td>1613</td>
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<tr>
<td>2. Popular Music</td>
<td>29</td>
<td>756</td>
</tr>
<tr>
<td>3. Drama</td>
<td>40</td>
<td>539.25</td>
</tr>
<tr>
<td>4. Audience Participation</td>
<td>16</td>
<td>333.5</td>
</tr>
<tr>
<td>5. Semi-Classical Music</td>
<td>9</td>
<td>254.5</td>
</tr>
<tr>
<td>6. Classical Music</td>
<td>5</td>
<td>207</td>
</tr>
<tr>
<td>7. News Commentators</td>
<td>6</td>
<td>180.5</td>
</tr>
<tr>
<td>8. Talks</td>
<td>16</td>
<td>183.25</td>
</tr>
<tr>
<td>9. Familiar Music</td>
<td>5</td>
<td>180</td>
</tr>
<tr>
<td>10. Comedy Teams</td>
<td>6</td>
<td>164.75</td>
</tr>
<tr>
<td>11. Sports</td>
<td>5</td>
<td>111.5</td>
</tr>
<tr>
<td>12. Religion</td>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>13. Brass, or Wind, Bands</td>
<td>1</td>
<td>9</td>
</tr>
</tbody>
</table>

Children's Programs: 10  154.75
# Network Commercial Programs Daytime

**June 1, 1936, to June 1, 1937**

<table>
<thead>
<tr>
<th>Type of Program</th>
<th>Number of Programs</th>
<th>Station Hours Per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Drama and Serials</td>
<td>45</td>
<td>1344.75</td>
</tr>
<tr>
<td>2. Talks and Instruction</td>
<td>24</td>
<td>412.50</td>
</tr>
<tr>
<td>3. Classical Music</td>
<td>3</td>
<td>274.5</td>
</tr>
<tr>
<td>4. Variety</td>
<td>3</td>
<td>263</td>
</tr>
<tr>
<td>5. News Commentators</td>
<td>4</td>
<td>202.25</td>
</tr>
<tr>
<td>6. Popular Music</td>
<td>15</td>
<td>111.75</td>
</tr>
<tr>
<td>7. Hymns</td>
<td>2</td>
<td>66.35</td>
</tr>
<tr>
<td>8. Song-Patter Teams</td>
<td>4</td>
<td>30.75</td>
</tr>
<tr>
<td>Type of Program</td>
<td>Number of Programs</td>
<td>Station Hours Per Week</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>1. Serials and Drama</td>
<td>33</td>
<td>2117.5</td>
</tr>
<tr>
<td>2. Talks and Instruction</td>
<td>30</td>
<td>475.75</td>
</tr>
<tr>
<td>3. Variety</td>
<td>7</td>
<td>204.5</td>
</tr>
<tr>
<td>4. News Commentators</td>
<td>3</td>
<td>169.75</td>
</tr>
<tr>
<td>5. Familiar Music</td>
<td>4</td>
<td>55</td>
</tr>
<tr>
<td>6. Hymns</td>
<td>2</td>
<td>39.75</td>
</tr>
<tr>
<td>7. Popular Music</td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td>8. Religion</td>
<td>1</td>
<td>31</td>
</tr>
<tr>
<td>9. Song-Patter Teams</td>
<td>3</td>
<td>27.25</td>
</tr>
<tr>
<td>10. Novelty</td>
<td>3</td>
<td>14.75</td>
</tr>
<tr>
<td>11. Brass, or Wind, Bands</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>12. Classical Music</td>
<td>1</td>
<td>4.5</td>
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### SPONSOR EXPENDITURES FOR NETWORK PROGRAMS ORIGINATING FROM:

<table>
<thead>
<tr>
<th>Location</th>
<th>CBS</th>
<th>NBC</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW YORK</td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>56.7%</td>
</tr>
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<td></td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>40.6%</td>
</tr>
<tr>
<td>HOLLYWOOD</td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>22.8%</td>
</tr>
<tr>
<td></td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>26.2%</td>
</tr>
<tr>
<td>CHICAGO</td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>18.0%</td>
</tr>
<tr>
<td></td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>26.3%</td>
</tr>
<tr>
<td>ALL OTHERS</td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>2.5%</td>
</tr>
<tr>
<td></td>
<td><img src="art" alt="Symbol" /></td>
<td><img src="art" alt="Symbol" /></td>
<td>6.9%</td>
</tr>
</tbody>
</table>

Note: These breakdowns are based on time sales for a typical month at the height of the past winter radio season—November, 1937. CBS revenue for November: $2,654,473. NBC revenue: $3,381,346.
WHERE NETWORK COMMERCIAL PROGRAMS ORIGINATED: JUNE 1, 1937, TO MAY 1, 1938

In the following charts all network programs billed on the books of CBS, Mutual and NBC are indicated by origination points. If, during the course of the year, a program originated from two points, it is credited to both. Thus “Town Hall Tonight” will be found under both Hollywood and New York.

The division between daytime and evening time is 6 p.m. on weekdays and 5 p.m. on Sundays. By “station hour” is meant one hour over one station one time. A program running a half-hour per week on 50 stations is thus figured at consuming 25 station hours per week.

Inasmuch as these records are cumulative, the “station hours per week” figure is a cumulative figure. That is, it does not indicate any single week of the season, but a composite week made up of elements from the entire season.

---

**CBS, FROM BOSTON, EVENING**
(2 programs; 4:25 stations hours per week)
Atlantic Sportscast......Atlantic Refining Neal O’Hara’s Radio Gazette, Brown & Williamson

**CBS, FROM CANADA, DAYTIME**
(1 program; 20.25 station hours per week)
Dr. Allen Roy Dafoe......Lehn & Fink

**CBS, FROM CHICAGO, EVENING**
(7 programs; 226.5 station hours per week)
Court of Missing Heirs.........Skelly Oil Double Everything........Wm. Wrigley It Can Be Done.........Household Finance (With Edgar Guest)
Just Entertainment.........Wm. Wrigley Lady Esther Serenade.......Lady Esther Poetic Melodies.........Wm. Wrigley Zenith Foundation.......Zenith Radio

**CBS, FROM CHICAGO, DAYTIME**
(10 programs; 296.75 station hours per week)

**CBS, FROM DETROIT, EVENING**
(1 program; 89 station hours per week)
Ford Sunday Evening Hour......Ford

**CBS, FROM HOLLYWOOD, EVENING**
(21 programs; 668.75 station hours per week)
Scattergood Baines........Wm. Wrigley Silver Theatre........International Silver Texaco Town..............Texas Co. Vick’s Open House........Vick Chemical

**CBS, FROM HOLLYWOOD, DAYTIME**
(7 programs; 84.25 stations hours per week)

**CBS, FROM NEW YORK, EVENING**
(31 programs; 1151.25 station hours per week)
Ben Bernie and All the Lads, U. S. Tire Dealers Mutual Benny Goodman’s Swing School, R. J. Reynolds Cantor’s Camel Caravan.....R. J. Reynolds Cavalcade of America........du Pont
C. B. S. Commercial Programs by Origination

- **HOLLYWOOD**: 21 programs
  - 668.75 station hrs.
  - 7 programs
  - 84.25 station hrs.

- **SAN FRANCISCO**: 3 programs
  - 11.5 station hrs.
  - 2 programs
  - 1.75 station hrs.

- **TULSA**: 1 program
  - 16 station hrs.

- **DETROIT**: 1 program
  - 9 station hrs.
  - 89 station hrs.

- **CHICAGO**: 7 programs
  - 226.5 station hrs.
  - 10 programs
  - 296.75 station hrs.

- **NIAGARA FALLS**: 1 program
  - 9 station hrs.
  - 1 program
  - 25 station hrs.

- **WASHINGTON**: 147.5 station hrs.

- **BOSTON**: 2 programs
  - 4.25 station hrs.

- **NEW YORK**: 2 programs
  - 4.25 station hrs.

- **ST. LOUIS**: 1 program
  - 10 station hrs.
  - 28 station hrs.

- **CALLANDER, ONT.**: 1 program
  - 20.25 station hrs.

- **PHILADELPHIA**: 147.5 station hrs.

**Star symbols** indicate **Night Time** and **Day Time**. Station Hrs. = Station Hours per Week.
ORIGINATION OF CBS COMMERCIALS—Continued

Chesterfield Presents........................Liggett & Myers
Chesterfield Program........................Liggett & Myers
Chesterfield Sports Resume,
..............Liggett & Myers
Famous Actors Guild..........Sterling Products
Gang Busters..............Colgate-Palmolive-Peet
Guy Lombardo and His Orchestra,
..............General Baking
Hammerstein Music Hall,
..............American Home Products
Heinz Magazine..................H. J. Heinz
Hobby Lobby......................Hudson Motors
Horace Heidt's Brigadiers,
..............Stewart-Warner
Johnny Presents..................Philip Morris
Kate Smith's Bandwagon................General Foods
Major Bowes' Amateur Hour..........Chrysler
Monday Night Show,
..............Brewers' Radio Show Assn.
Palmolive Beauty Box Theatre,
..............Colgate-Palmolive-Peet
Phil Baker......................Gulf Oil
Pick and Pat......................U. S. Tobacco
Prof. Quiz......................Nash-Kelvinator
Romantic Rhythms................Chevrolet
Saturday Night Serenade..Pet Milk Sales
Song Shop........................Coca Cola
Summer Stars........................Gulf Oil
Time to Shine......................Griffin Mfg. Co.
Watch the Fun Go By..............Ford
We, the People....................General Foods
Your Hit Parade....................American Tobacco
Your Unseen Friend,
..............Beneficial Management

CBS, FROM NEW YORK, DAYTIME
(22 programs; 1027.5 station hours per week)
Aunt Jenny's Real Life Stories........Lever Bros.
Big Sister............................Lever Bros.
Carol Kennedy's Romance........H. J. Heinz
Emily Post.........................Florida Citrus
Follow the Moon....................Lehn & Fink
Goldbergs. The....................Procter & Gamble
Heinz Magazine....................H. J. Heinz
Hilltop House..............Colgate-Palmolive-Peet
Jack and Loretta..............Kirkman & Son
Jack Berch and His Boys........Fels Naptha
Life of Mary Sothern...........Lehn & Fink
Mary Margaret McBride................General Foods
Myrt and Marge..............Colgate-Palmolive-Peet
News Through a Woman's Eyes,
..............Pontiac Motors
O'Neill's The.....................Procter & Gamble
Our Gal Sunday,
..............American Home Products
Petticoat of the Air..............J. B. Ford
Pretty Kitty Kelly................Continental Baking
Road of Life.....................Procter & Gamble
Tony Wons and His Scrapbook,
..............Vick Chemical
Valiant Lady......................General Mills
Your News Parade...............American Tobacco

CBS, FROM NIAGARA FALLS,
EVENING
(1 program; 9 station hours per week)
Voice of Niagara........Carborundum Co.

CBS, FROM PHILADELPHIA,
EVENING
(2 programs; 147.5 station hours per week)
Boake Carter.....................Philco
Boake Carter.....................General Foods

CBS, FROM ST. LOUIS, EVENING
(1 program; 10 station hours per week)
Phillips Poly Follies...............Phillips Petroleum

CBS, FROM ST. LOUIS, DAYTIME
(1 program; 28 station hours per week)
Pet Milky Way....................Pet Milk Sales

CBS, FROM SAN FRANCISCO,
EVENING
(3 programs; 11.5 station hours per week)
Good Afternoon Neighbors.
Durkee Famous Foods
My Secret Ambition.
Durkee Famous Foods
Toast to the Town...............Roma Wine

CBS, FROM SAN FRANCISCO,
DAYTIME
(2 programs; 1.75 station hours per week)
Party Bureau......................George W. Caswell
Woman's Page of the Air.
Tea Garden Products

CBS, FROM TULSA, DAYTIME
(1 program; 16 station hours per week)
Fun Bug.........................Barnsdall Refining

CBS, FROM WASHINGTON, D. C.,
EVENING
(1 program; 14 station hours per week)
Arthur Godfrey....................Barbasol Co.
Mutual Commercial Programs by Origination

- **SAN FRANCISCO**: 1 program, 1.75 station hrs.
- **HOLLYWOOD**: 4 programs, 63.75 station hrs.; 1 program, 4.25 station hrs.
- **CHICAGO**: 6 programs, 18.25 station hrs.; 9 programs, 31.25 station hrs.
- **DETROIT**: 2 programs, 11.75 station hrs.
- **WHEELING**: 1 program, 2.5 station hrs.
- **CINCINNATI**: 2 programs, 7.25 station hrs.
- **NEW YORK**: 16 programs, 10.75 station hrs.; 12 programs, 268.25 station hrs.
- **BOSTON**: 12 programs, 10.25 station hrs.

**Symbol Key**
- ★ = Night Time
- ✡ = Day Time
- Station Hrs. = Station Hours per Week
<table>
<thead>
<tr>
<th>MUTUAL, FROM BOSTON, DAYTIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2 programs; 10.25 station hours per week)</td>
</tr>
<tr>
<td>Marjorie Mills, Maine Development Commission, Polish Melodies...Katro-Lek Laboratories</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUTUAL, FROM CHICAGO, EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(6 programs; 18.25 station hours per week)</td>
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</tbody>
</table>

* And various points outside Chicago.

<table>
<thead>
<tr>
<th>MUTUAL, FROM CINCINNATI, EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(3 programs; 7.25 station hours per week)</td>
</tr>
<tr>
<td>Famous Jury Trials............Mennen Co. Renfro Barn Dance...Allis Chalmers Mfg. True Detective Mysteries.......Lambert</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUTUAL, FROM DETROIT, EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2 programs; 11.75 station hours per week)</td>
</tr>
<tr>
<td>Lone Ranger..................Weber Baking Lone Ranger...............Gordon Bakeries</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUTUAL, FROM HOLLYWOOD, EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(4 programs; 63.75 station hours per week)</td>
</tr>
<tr>
<td>Arden Hour of Charm....Elizabeth Arden Thirty Minutes in Hollywood, Local sponsors Old Fashioned Revival, Gospel Broadcasting Passing Parade...............Duart Sales</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUTUAL, FROM WHEELING, EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1 program; 2.5 station hours per week)</td>
</tr>
<tr>
<td>Musical Steelmakers......Wheeling Steel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUTUAL, FROM NEW YORK, DAYTIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>(12 programs; 268.25 station hours per week)</td>
</tr>
</tbody>
</table>

* On special network devised by Mutual.

<table>
<thead>
<tr>
<th>MUTUAL, FROM SAN FRANCISCO, EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1 program; 1.75 station hours per week)</td>
</tr>
<tr>
<td>Passing Parade...............Duart Sales</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUTUAL, FROM ST. LOUIS, DAYTIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2 programs; 41 station hours per week)</td>
</tr>
<tr>
<td>Charley Stookey's Mountain Minstrels, Consolidated Drug Lutheran Hour, Lutheran Laymen's League</td>
</tr>
</tbody>
</table>

| 325 |
NBC, FROM ATLANTA, EVENING
(1 program; 8.75 station hours per week)
Dr. Karl Reiland..............Pepperell Mfg.

NBC, FROM CHICAGO, EVENING
(17 programs; 416.25 station hours per week)
Amos 'n Andy..................Pepsodent
Contended Hour..............Carnation Milk
Dr. Dollar....................Vocational Service
Fibber McGee and Molly........S. C. Johnson
First Nighter................Campana Sales
Grand Hotel..................Campana Sales
Interesting Neighbors.........F. W. Fitch
It Can Be Done..............Household Finance
Lady Esther Serenade.........Lady Esther
Lum and Abner..............Horlick's Malted Milk
National Barn Dance........Miles Laboratories
Public Hero No. 1............Falstaff Brewing
Tale of Today...............Princess Pat
There Was a Woman...........Glass Container Assn.
Uncle Ezra...................Miles Laboratories
Vanity Fair..................Campana Sales
Zenith Foundation...........Zenith Radio

NBC, FROM CHICAGO, DAYTIME
(22 programs; 678 station hours per week)
Adventures of Dari Dan........Bowey's, Inc.
Attorney-at-Law..............S. C. Johnson
Aunt Jemima's Cabin at the Crossroads........Bob Becker
Bobo Ques....................John Morrell
Dan Harding's Wife............National Biscuit
Girl Alone....................Kellogg
Guiding Light................Procter & Gamble
Henry Busse and His Orchestra.

J. W. Marrow..............General Mills
Jack Armstrong..............General Mills
Junior Nurse Corps..........Swift
Kaltenmeyer's Kindergarten...Quaker Oats
Kitty Keene, Inc.............Procter & Gamble
Little Orphan Annie.........Wander Co.
Ma Perkins...................Procter & Gamble
Margot of Castlewood........Quaker Oats
Story of Mary Marlin.........Proctor & Gamble
Sunday Afternoon with
Smillin' Ed McConnell.Acme White Lead
Today's Children.............Pillsbury
Tom Mix and His Ralston
Straight Shooters............Ralston Purina
Vic and Sade..................Procter & Gamble
While the City Sleeps........Bowey's
Woman in White...............Pillsbury

NBC, FROM CINCINNATI, EVENING
(1 program; 14.25 station hours per week)
Vocal Varieties..............Lewis-Howe

NBC, FROM CINCINNATI, DAYTIME
(2 programs; 21.5 station hours per week)
Armco Iron Master.American Rolling Mills
Smoke Dreams................H. Fendrich, Inc.

NBC, FROM HOLLYWOOD, EVENING
(30 programs; 924.25 station hours per week)
Amos 'n Andy..................Campbell
Baker's Broadcast.............Standard Brands
Burns and Allen..............General Foods
Chase and Sanborn Program.
Standard Brands
Fibber McGee and Molly........S. C. Johnson
Gilmore Circus................Gilmore Oil
Good News of 1938............General Foods
Hollywood Mardi Gras........Packard
Hollywood News...............Emerson Drug
Jell-O Program Starring Jack Benny,
General Foods
Jimmy Fidler..................Procter & Gamble
Kraft Music Hall..............Kraft-Phenix
Log Cabin Jamboree...........General Foods
Lum and Abner..............Horlick's Malted Milk
Mickey Mouse Theatre........Procter & Gamble
One Man's Family............Standard Brands
Passing Parade..............Union Oil Co.
Royal Gelatin Hour...........Standard Brands
Richfield Reporter...........Richfield Oil
Ry-Krisp Presents Marion Talley.
Ralston Purina
Signal Carnival................Signal Oil
Sid Skolsky...................Emerson Drug
Those We Love................Lambert Corliss
Thrills.......................Union Oil
Town Hall Tonight............Bristol-Myers
Vanity Fair...................Campana Sales
Walter Winchell...............Andrew Jergens
Welch Presents Irene Rich.
Welch Grape Juice
Woodbury's Hollywood Playhouse.
Jergens-Woodbury
Your Hollywood Parade.

NBC, FROM HOLLYWOOD, DAYTIME
(3 programs; 42 station hours per week)
Best of the week.Globe Grain and Milling
Candid Woman................Pepsodent
How to Be Charming........Sterling Products

NBC, FROM NEW YORK, EVENING
(46 programs; 1146.25 station hours per week)
Alias Jimmy Valentine.......Larus & Bro.
American Album of Familiar Music.
Sterling Products
Arden Hour of Charm........Elizabeth Arden
Behind Prison Bars..........Wm. R. Warner
Believe It or Not............General Foods
Cheer Up, America...........Mennen Co.
Chesterfield Daily Sports Column.
Liggett & Myers
Cities Service Concert.....Cities Service
Dale Carnegie..............Colgate-Palmolive-Peet
Death Valley Days............Pacific Coast Borax
Dorothy Thompson,
American Cigarette & Cigar
Dorothy Thompson—With People in
the News...American Cigarette & Cigar
Easy Aces......American Home Products
Fireside Recitals......American Radiator
For Men Only.....Bristol-Meyers
General Electric Hour of Charm,
General Electric
General Motors Concerts...General Motors
Grand Central Station.....Lambert
Horace Heidt and His Brigadiers,
Stewart-Warner
Husbands and Wives.....Lamont Corliss
Jello-O Summer Show...General Foods
Jim McWilliams' Question Bee,
G. Washington Coffee
Johnny Presents...............Philip Morris
Lowell Thomas...............Sun Oil
Kay Kyser's Musical Class and Dance,
American Tobacco
Manhattan After Dark.....Emerson Drug
Manhattan Merry-Go-Round,
Sterling Products
March of Time.Time, Inc., and Servel, Inc.
Melody Puzzles........American Tobacco
Metropolitan Opera Auditions
of the Air..........Sherwin-Williams
Mr. Keen, Tracer of Lost Persons,
American Home Products
Royal Crown Revue.....Royal Crown Cola
Royal Gala Time Hour.....Standard Brands
Sealtest Rising Musical Stars...Sealtest
Sunday Night Party..............Sealtest
Sweetest Love Songs Ever Sung,
Sterling Products
Time of Your Life........Gruen Watch
Time to Shine...............Griffin Mfg. Co.
Tommy Dorsey's Orchestra,
Brown & Williamson
Town Hall Tonight.........Bristol-Myers
True Story Court of Human Relations,
Macfadden
Voice of Firestone..........Firestone
Vox Pop................Cummer Products
Walter Winchell........Andrew Jergens
Waltz Time........Sterling Products
Your Hit Parade........American Tobacco

NBC, FROM NEW YORK, DAYTIME
(29 programs; 816.5 station hours per week)
Backstage Wife........Sterling Products
Benjamin Moore Triangle Club,
Benjamin Moore
Bicycle Party............Cycle Trades
David Harum............B. T. Babbitt
Dick Tracy..............Quaker Oats
Dog Heroes........Modern Food Process
Goldbergs, The..........Procter & Gamble
Gospel Singer........Procter & Gamble
Hello, Peggy........Drackett
Homemakers Exchange
National Ice Advertising
John's Other Wife,
American Home Products
Just Plain Bill and Nancy,
American Home Products
Kitchen Cavalcade........C. F. Mueller
Lorenzo Jones........Sterling Products
Magic Key of RCA........Radio Corp.
Mrs. Wiggs of the Cabbage Patch,
American Home Products
Mystery Chef.........Regional Advertisers
O'Neill's, The..........Procter & Gamble
On Broadway............General Foods
Pepper Young's Family.Procter & Gamble
Radio Newsreel..........Cummer Products
Road of Life........Procter & Gamble
Singing Lady...............Kellogg
Terry and the Pirates........Bowey's
Thatcher Colt Mysteries,
Packer's Tar Soap
There Was a Woman,
Glass Container Assn.
Travel Talks by Malcolm La Prade,
Thomas Cook
Wife Saver...............Manhattan Soap
Your Family and Mine..........Sealtest

NBC, FROM PHILADELPHIA,
EVENING
(1 program; 23 station hours per week)
Philadelphia Orchestra...Group of Banks

NBC, FROM SAN FRANCISCO,
EVENING
(7 programs; 23.75 station hours per week)
Good Morning Tonight,
Alber Bros. Milling
Hawthorne House..........Wesson Oil
I Want a Divorce..........Sussman Wormser
Night Editor...............Cardinet Candy
Signal Carnival...........Signal Oil
Treasure Island........Owl Drug

NBC, FROM SAN FRANCISCO,
DAYTIME
(9 programs; 67 station hours per week)
Dr. Kate....................Sperry Flour
Garden Guide...............Pacific Guano
Hughesreel...............Borden Co.
Mrs. Garrie Griswold and
The Vaquero...............Oxo, Ltd.
Peter's Surprise Party...Peters Shoe Co.
Prof. Puzzlewit........Gallenkamp Stores
Sperry Daytime Specials.Sperry Flour Co.
Standard School Broadcast,
Standard Oil of Cal.
Woman's Magazine of the Air,
Lamont Corliss

NBC, FROM WASHINGTON, D. C.,
EVENING
(1 program; 27.25 station hours per week)
Gen. Hugh S. Johnson,
Grove Laboratories
COMMERCIAL NETWORK PROGRAMS
SEASON OF 1937-1938

All programs included in this listing were broadcast at some time between June 1, 1937, and May 1, 1938. Data pertains solely to that interval. It has been checked with networks and agencies.

Completeness has been the aim of this presentation. Deviations occur only where adequate checks with networks or agencies were lacking; or possibly where changes in cast, etc., were of such short duration that no record was made of them.

In reading this listing, the following should be kept in mind:
1. All time is Eastern Time unless otherwise noted.
2. In the cross-references, sponsors are filed by the usual procedure; but players are filed by FIRST NAMES. This is similar to the methodology employed in the “Program Titles” section. This method is used because it has been found to simplify the cross-references, and also give full weight to actors’ full names. Thus, Bing Crosby will be found under “B” and not under “C.”
3. The commercial programs of the NBC Red and Blue, Columbia, and Mutual are included. No regional network programs are listed, unless they are found on the books and account sheets of the three major chains.

A

Acme White Lead & Color Works
(See “Sunday Afternoon with Smilin’ Ed McConnell”)

Admiracion Laboratories, Inc.
(See “Tim and Irene”)

Adventures of Dari Dan
Sponsor: Bowey’s, Inc. (Dari-Rich Choco-
late Flavored Milk).
Agency: Russell C. Comer Advertising Co.
Origination: Chicago.
Air Time: Monday, Wednesday and Fri-
day, 5:15 to 5:30 p.m. (repeat from 5:45
to 6 p.m.).
Network: NBC Red; 17 stations.
Script Writer: Finney Briggs.
Talent: Finney Briggs, Cecil Ray, For-
rest Lewis.
Agency Director: R. A. Sorensen.
Announcer: Fort Pearson.
Length of Run: March 1, 1936, to Nov. 1,
1937 (replaced by “Terry and the Pir-
ates”).

Agnes Moorehead
(See “Ben Bernie and All the Lads”)
(See “Big Sister”)
(See “March of Time”)
(See “Monday Night Show”)
(See “The Shadow”)
(See “Terry and the Pirates”)
(See “There Was a Woman”)

Al Jolson
(See “Rinso Program Starring Al Jolson”)

Al Pearce
(See “Watch the Fun Go By”)

Alan Prescott
(See “The Wife Saver”)

A. L. Alexander
(See “True Story Court of Human Rela-
tions”)

Alber Bros. Milling Co.
(See “Good Morning Tonight”)

Alexander Smallens
(See “Sealtest Rising Musical Stars”)

Alfred Wallenstein
(See “The Voice of Firestone”)

Alias Jimmy Valentine
Sponsor: Larus & Brother Co. (Edgeworth Tobacco).
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Tuesday, 9:30 to 10 p.m.
Network: NBC Blue; 32 stations.
Production: Frank and Anne Hummert.
Script Writers: Frank and Anne Hum-
mert.
Talent: Bert Lytell, Elizabeth Day, Helene
Dumas, Lester Jay, P. Nugent, J. Mc-
Bride, M. Herman, E. Lattimer, L. Cur-
ley.
NETWORK COMMERCIALS—Continued

Alice Faye
(See “Music from Hollywood”)

Alice Frost
(See “On Broadway”)

Alice Lowe Miles
(See “Husbands and Wives”)

Allis Chalmers Mfg. Co.
(See “Renfro Barn Dance”)

American Album of Familiar Music
Sponsor: Bayer Aspirin.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Sunday, 9:30 to 10 p.m.
Network: NBC Red; 57 stations.
Production: Frank Hummert.
Script Writer: Frank Hummert.
Talent: Jean Dickenson, Frank Munn,
Louise Florea, Arden and Arden, Ber-
trand Hirsch (violinist), Gus Haens-
chen’s Orchestra.
Agency Director: Frank Hummert.
Announcer: Howard Claney.
Conductor: Gus Haensch.
Length of Run: Started Oct. 11, 1931.

American Bird Products
(See “American Radio Warblers”)

American Can Co.
(See “Ben Bernie and All the Lads”)

American Chicle Co.
(See “Lou Little Football Forecast”)

American Cigarette & Cigar Co.
(Pall Mall)
(See “Dorothy Thompson”)
(See “Dorothy Thompson—With People in
the News”)

American Radiator Co.
(See “Fireside Recitals”)

American Radio Warblers
Sponsor: American Bird Products.
Agency: Weston-Barnett, Inc.
Origination: WGN, Chicago.
Air Time: Sunday, 11:45 to 12 noon (re-
peat from 2:15 to 2:30 p.m.).

Network: Mutual; WGN, Chicago; WHKC,
Columbus; KFEL, Denver; (WCLE,
Cleveland; KWK, St. Louis; WTCN,
Minneapolis and KTRH, Houston, on
repeat show).
Length of Run: Oct. 10, 1937 to May 8,
1938.

American Rolling Mills Co.
(See “Armco Iron Master”)

American Tobacco (Lucky Strike)
(See “Design for Happiness”)
(See “Kay Kyser's Musical Class and
Dance”)
(See “Man to Man Sports” for Roi-Tan
Cigars)
(See “Melody Puzzles”)
(See “Your Hit Parade”)
(See “Your Hollywood Parade”)
(See “Your News Parade”)

Amos ’n’ Andy
Sponsor: The Pepsodent Co. (Pepsodent
Toothpaste, Antiseptic).
Agency: Lord & Thomas, Inc.
Origination: Hollywood (and Chicago).
Air Time: Monday through Friday, 7 to
7:15 p.m. (repeat from 11 to 11:15 p.m.).
Network: NBC Red; 41 stations.
Production: Carl Stanton.
Script Writers: Freeman Gosden, Charles
Correll.
Talent: Freeman Gosden (Amos) and
Charles Correll (Andy).
Agency Director: Basil Loughrane.
Announcer: Bill Hay.
Conductor: Joseph Gallicchio.
Length of Run: Aug. 19, 1929, to Dec. 31,
1937.

Amos ’n’ Andy
Sponsor: Campbell Soup Co.
Agency: Ward Wheelock Co.
Air Time: Monday through Friday, 7 to
7:15 p.m. (repeat from 11 to 11:15 p.m.).
Network: NBC Red; 43 stations.
Production: Diana Bourbon (of the
agency).
Script Writers: Freeman Gosden, Charles
Correll.
Talent: Freeman Gosden (Amos), Charles
Correll (Andy).
Agency Director: Diana Bourbon.
Announcer: Bill Hay.
Conductor: Gaylord Garter (organist).
NETWORK COMMERCIALS—Continued

Anacin Co.
(See "Easy Aces")
(See "Hammerstein Music Hall")
(See "Just Plain Bill and Nancy")
(See "Our Gal Sunday")

Andre Kostelanetz
(See "Chesterfield Presents")

Angelus Lipstick and Rouge
(See "John's Other Wife")

Anne Jamison
(See "Hollywood Hotel")

Arden, Elizabeth
(See "Arden Hour of Charm")

Arden Hour of Charm
Sponsor: Elizabeth Arden.
Agency: Cecil, Warwick & Legler, Inc.
Air Time: Wednesday, 8 to 8:30 p.m.
Network: NBC Blue; 33 stations.
Conductor: Eddy Duchin.

Arden Hour of Charm
Sponsor: Elizabeth Arden.
Agency: Cecil, Warwick & Legler, Inc.
Air Time: Tuesday, 10 to 10:30 p.m.
Network: Mutual; 32 stations.
Production: Howard Barnes (Mutual), Preston Pumphrey (of the agency), Ward Byron (on the Coast).
Talent: Eddie Duchin Orchestra, Del Casino.
Agency Director: Preston Pumphrey; Ward Byron (on the Coast).
Conductor: Eddy Duchin.

Armco Iron Master Program
Sponsor: American Rolling Mills Co.
Agency: N. W. Ayer & Son, Inc.
Origination: WLW, Cincinnati.
Air Time: Sunday, 3:30 to 4 p.m.
Network: NBC Blue; 25 stations.
Production: John Prosser, Gordon Waltz.
Script Writers: Harry Hartwick, Dave Gudebrod.
Talent: Dr. Frank Simon and band.

Agency Director: John Prosser.
Announcer: Douglas Browning.
Conductor: Dr. Frank Simon.

Arnold Grimm's Daughter
Sponsor: General Mills, Inc. (Softasilk).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 1:30 to 1:45 p.m.
Network: CBS; 32 stations.
Script Writer: Margaret Sangster.
Agency Director: Ed Morse.
Announcer: J. Simms.
Length of Run: Started July 5, 1937.

Arthur Godfrey
Sponsor: The Barbasol Co.
Agency: Erwin Wasey Co.
Origination: WJJS, Washington.
Air Time: Monday and Friday, 7:15 to 7:30 p.m. (repeat on Friday from 11 to 11:15 p.m.).
Network: CBS; 24 stations on Monday, 32 stations on Friday.
Production: Erwin Wasey Co.
Talent: Arthur Godfrey, John Salb.
Agency Director: John Schultz.

Arthur Godfrey
Sponsor: The Barbasol Co.
Agency: Erwin Wasey Co.
Origination: WOR, New York.
Air Time: Friday, 7:45 to 8 p.m.
Network: Mutual; 41 stations.
Production: Erwin Wasey Co.
Talent: Arthur Godfrey, John Salb.
Agency Director: John Schultz.

Atlantic Sportcast
Sponsor: Atlantic Refining Co.
Agency: N. W. Ayer & Son, Inc.
Origination: WEEI, Boston.
Air Time: Friday, 6:15 to 6:30 p.m.
Network: CBS; 5 stations.
Production: N. W. Ayer & Son, Inc.
Script Writer: Al Helfer.
Talent: Al Helfer.
Agency Directors: Robert Burilen and Les Quailey.
Announcer: Al Helfer.
Attorney-at-Law
Sponsor: S. C. Johnson & Son, Inc. (Johnson's Wax).
Agency: Needham, Louis & Brorby, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 10:30 to 10:45 a.m.
Network: NBC Blue; 14 stations.
Production: Carl Wester, Howard Keegan (later L. D. Barnhardt).
Script Writer: Jim Pease (later John Young).
Talent: Jim Ameche, Frances Carlon, June Meredith, Lucy Gilman, Fred Sullivan, Grace Lockwood Bailey, Margaret Fuller (replaced by Betty Lou Gerson), Ethel Owen.
Agency Director: Helen Wing.
Announcer: Fort Pearson.

Aunt Jemima's Cabin at the Crossroads
Sponsor: Quaker Oats Co.
Agency: Lord & Thomas, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 10:15 to 10:30 a.m. (rebroadcast 11:15 to 11:30 a.m.) (change of time March 14, 1938, to 10 to 10:15 a.m. with rebroadcast from 11 to 11:15 a.m.).
Network: NBC Blue; 50 stations.
Production: Gil Gibbons.
Talent: Harriett Widmer, Roy Brower, Forrest Lewis, Vance McCune, Noble Cain's Chorus, Etta Moten, Sammy Williams' Instrumental Trio.
Agency Director: Basil Loughran.
Announcer: Charles Lyon.
Conductor: Noble Cain.
Length of Run: Started Aug. 31, 1937.

Aunt Jenny's Real Life Stories
Sponsor: Lever Brothers Co. (Spry).
Agency: Ruthrauff & Ryan, Inc.
Air Time: Monday through Friday, 11:45 a.m. to 12 noon (repeat from 2:15 to 2:30 p.m.).
Network: CBS; 56 stations.
Production: Handled by the agency.
Script Writers: Various free lance.
Talent: Edith Spencer, Elsie Thompson, organist, and dramatic cast.
Agency Director: John Loveton.
Announcer: Dan Seymour.
Conductor: Elsie Thompson (organist).
Length of Run: Started Jan. 18, 1937.

Bachelor's Children
Sponsor: The Cudahy Packing Co. (Old Dutch Cleanser).
Agency: Roche, Williams & Cunyngham, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 9:45 to 10 a.m.
Network: CBS; 18 stations.
Production: Russ Young.
Script Writer: Bess Flynn.
Talent: Hugh Studebaker, Olan E. Soule, Patricia Dunlap, Milton Charles, Paula McClain, Marie Nelson, Marjorie Han-nan.
Agency Directors: J. P. Roche, Lloyd Maxwell.
Announcer: Russ Young.
Length of Run: Started Sept. 28, 1936.

Bachelor's Children
Sponsor: Cudahy Packing Co.
Agency: Roche, Williams & Cunyngham, Inc.
Origination: WGN, Chicago.
Air Time: Monday through Friday, 10:15 to 10:30 a.m.
Network: Mutual; WGN, Chicago and WHB, Kansas City.
Production: Russ Young.
Script Writer: Bess Flynn.
Talent: Hugh Studebaker, Marjorie Hanner, Patricia Dunlap, Marie Nelson, Olan E. Soule.
Agency Directors: J. P. Roche, Lloyd Maxwell.
Announcer: Russ Young.
Length of Run: Started Sept. 9, 1935.

Backstage Wife
Sponsor: R. L. Watkins Co.; Dr. Lyon's Toothpowder.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 11:15 to 11:30 a.m. (April 25, 1938, time changed to 4 p.m.).
Network: NBC Red; 25 stations.
Production: Anna and Frank Hummert.
Script Writers: Anne and Frank Hummert (script supervisors).
Talent: Vivian Fridell, Ken Griffen.
Agency Director: Blair Walliser.

Baker's Broadcast, The
Sponsor: Standard Brands, Inc. (Yeast).
Agency: J. Walter Thompson Co.
Air Time: Sunday, 7:30 to 8 p.m.
Network: NBC Blue; 65 stations.
NETWORK COMMERCIALS—Continued

(See "Newstime with Sam Hayes")

Barbara Luddy
(See "First Nighter")

Barbasol Co.
(See "Arthur Godfrey")
(See "Mary Jane Walsh")

Barndall Refining Corp.
(See "Fun Bug")

Barry McKinley
(See "Romantic Rhythms")
(See "Time to Shine")

Bayer Aspirin
(See "American Album of Familiar Music")
(See "Famous Actors’ Guild Presents ‘Second Husband’")

Beatrice de Sylvara
(See "How to Be Charming")

Beatrice Fairfax
Sponsor: Hecker Corp. (Silver Dust and Gold Dust).
Agency: Batten, Barton, Durstine & Osborn, Inc.
Origination: WOR, New York.
Air Time: Tuesday, Wednesday, Thursday and Friday, 2:45 to 3 p.m.
Network: Mutual; 32 stations.
Production: Johnny Martin (of the agency).
Script Writers: Beatrice Fairfax, Johnny Martin.
Talent: Beatrice Fairfax, Lee Cronican, dramatic cast.
Agency Director: Johnny Martin.
Announcer: Lee Cronican.

Behind Prison Bars
Agency: Cecil, Warwick & Legler, Inc.

Air Time: Monday, 10 to 10:30 p.m.
Network: NBC Blue; 31 stations.
Production: Howard Nussbaum.
Script Writer: Edward Hale Bierstadt.
Talent: Warden Lewis E. Lawes, dramatic cast.
Agency Director: Preston Pumphrey.
Announcer: Ben Grauer.
Length of Run: Original contract started January, 1933; present series began Oct. 18, 1937, replacing “20,000 Years in Sing Sing,” and ended April 11, 1938.

Believe It or Not
Sponsor: General Foods Corp. (Post’s Bran Flakes).
Agency: Benton & Bowles, Inc.
Air Time: Tuesday, 10 to 10:30 p.m.
Network: NBC Red; 64 stations.
Production: Benton & Bowles, Inc.
Talent: Robert L. Ripley, B. A. Rolfe’s Orchestra, dramatic cast, guests.
Agency Director: Kenneth MacGregor.
Announcer: Ford Bond.
Conductor: B. A. Rolfe.
Length of Run: Started July 16, 1937.

Ben Bernie and All the Lads
Sponsor: American Can Co.
Agency: Fuller & Smith & Ross, Inc.
Origination: Various points.
Air Time: Tuesday, 9 to 9:30 p.m.
Network: NBC Blue; 57 stations.
Production: Harry Weiler.
Script Writer: Harry Weiler.
Talent: Ben Bernie Orchestra, guests.
Agency Director: Harry Weiler.
Announcer: Various announcers.
Conductor: Ben Bernie.

Ben Bernie and All the Lads
Agency: Campbell-Ewald Co. of New York, Inc.
Air Time: Wednesday, 8:30 to 9 p.m. (repeat from 11:30 p.m. to midnight).
Network: CBS; 80 stations.
Production: Henry Souvaine (for the agency).
Script Writers: Park Levy, Alan Lipscott, Al Miller.
Talent: Ben Bernie, Lew Lehr, Buddy Clark, Agnes Moorehead, orchestra and double quartet.
Agency Director: R. F. Field.
Announcer: Ralph Edwards.
Conductor: Al Evans.
Length of Run: Started Jan. 12, 1938; present contract runs to July 6, 1938.
Beneficial Management Co.
(See "Your Unseen Friend")

Benjamin Moore Triangle Club
Sponsor: Benjamin Moore & Co.
Agency: None.
Air Time: Monday, 11:45 a.m. to noon.
Network: NBC Red; 33 stations.
Production: Aldo Ghisalbert (NBC).
Script Writers: Betty Moore, Virginia Young.
Talent: Betty Moore, Robert S. Keller, organist.
Agency Director: Fred Thrower (NBC).
Announcer: Hjerluf Provensen.
Length of Run: Original contract started May 8, 1929; present contract started Jan. 3, 1938.

Benny Friedman
(See "Sunday Morning Quarterback")

Benny Goodman’s Swing School
Sponsor: R. J. Reynolds Tobacco Co. (Camel Cigarettes, Prince Albert Smoking Tobacco).
Air Time: Tuesday, 10 to 10:30 p.m. (beginning March 29, 1938, 9:30 to 10 p.m.).
Network: CBS; 84 (later 92) stations.
Production: Handled by the agency.
Script Writer: James Bloodworth.
Talent: Benny Goodman Orchestra and Martha Tilton (vocalist).
Agency Director: Harry Holcombe.
Announcer: Dan Seymour.
Conductor: Benny Goodman.
Length of Run: Started Dec. 29, 1936.

Bert Gordon
(See "Cantor’s Camel Caravan")
(See "Texaco Town")

Best of the Week, The
Sponsor: Globe Grain & Milling Co.
Agency: Dan B. Miner Co., Inc.
Air Time: Wednesday and Friday, 11:45 a.m. to noon PST.
Network: NBC Red; 7 stations.
Production: NBC.
Script Writers: Clinton Twiss, Joe Parker.
Talent: Clinton Twiss, Joe Parker.

Betty and Bob
Sponsor: General Mills, Inc. (Wheaties).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 1 to 1:15 p.m.
Network: CBS; 32 stations.
Production: Courtenay Savage.
Script Writer: Knowles Entriikin.
Talent: Alice Hill (Betty), Spencer Bentley (Bob), Edith Davis, Cornelius Peoples.
Agency Director: Courtenay Savage.
Announcer: Don Hancock.

Betty Crocker
Sponsor: General Mills, Inc. (Softasilk, and Kitchen Tested Flour).
Agency: Knox Reeves, Inc.
Origination: Chicago.
Air Time: Wednesday and Friday, 1:15 to 1:30 p.m.
Network: CBS; 33 stations.
Production: CBS.
Talent: Betty Crocker.
Agency Director: Helen A. Brown.
Announcer: Dick Post.
Length of Run: Started June 1, 1936.

Bicycle Party
Sponsor: Cycle Trades of America, Inc.
Agency: Campbell-Ewald Co. of New York, Inc.
Air Time: Sunday, 3:30 to 4 p.m.
Network: NBC Red; 40 stations.
Production: Henry Souvaine, Inc. (for the agency).
Script Writers: Henry Souvaine, Inc.
Talent: Bill Slater, Bert Whaley, Swor and Lubin, Hugo Mariani’s Orchestra, guests.
Agency Director: Russell Wilks.
Conductor: Hugo Mariani.

Big Sister
Sponsor: Lever Brothers Co. (Rinso).
Agency: Ruthrauff & Ryan, Inc.
Air Time: Monday through Friday, 11:30 to 11:45 a.m. (repeat from 2 to 2:15 p.m.).
Network: CBS; 64 stations.
Production: Handled by the agency.
Script Writer: Lilian Lauferty.
Agency Director: Herschel Williams.
Announcer: Fred Utal.
Conductor: Organist Williams.
Length of Run: Started Sept. 14, 1936.
Big Town

Sponsor: Lever Brothers Co. (Rinso).
Agency: Ruthrauff & Ryan, Inc.
Air Time: Friday, 8 to 8:30 p.m. (rebroadcast from 12:30 to 1 a.m.).
Network: CBS; 60 stations.
Production: Handled by agency.
Script Writers: Ray Buffum (chief); also Ed Verdier, Harry Kronman and Paul Schofield.
Talent: Edward G. Robinson, Claire Trevor, dramatic cast.
Agency Director: Clark Andrews.
Announcer: Carlton Kadell.
Conductor: Phil Ohman.

Bing Crosby
(See “Kraft Music Hall”)

Bi-So-Dol
(See “Just Plain Bill and Nancy”)
(See “Mr. Keen, Tracer of Lost Persons”)

Boake Carter

Sponsor: Philco Radio & Television Corp.
Agency: Hutchins Advertising Co.
Origination: WCAU, Philadelphia.
Air Time: Monday, Wednesday and Friday, 7:45 to 8 p.m. (repeat from 11:15 to 11:30 p.m.).
Network: CBS; 60 stations.
Production: M. S. Hutchins (of the agency).
Script Writer: Boake Carter.
Talent: Boake Carter.

Boake Carter Program

Sponsor: General Foods (Post Toasties and Huskies).
Agency: Benton & Bowles, Inc.
Origination: Philadelphia.
Air Time: Monday through Friday, 6:30 to 6:45 p.m. (repeat from 8:45 to 9 p.m.).
Network: CBS; 82 stations.
Script Writer: Boake Carter.
Talent: Boake Carter.
Agency Director: Chester MacCracken.
Announcer: Erik Rolf.
Length of Run: Started Feb. 28, 1938.

Bob Baker
(See “Hollywood in Person”)

Bob Becker

Sponsor: John Morrell & Co.
Agency: Henri, Hurst & McDonald, Inc.
Origination: Chicago.
Air Time: Sunday, 2 to 2:15 p.m.
Network: NBC Red; 19 stations.
Production: Blair Walliser.
Script Writers: Bob Becker, Marguerite Lyon.
Talent: Bob Becker, David Dole, Irma Glen, dramatic cast.
Agency Director: Frank W. Ferrin.
Announcer: Pierre Andre.
Length of Run: Jan. 9, 1938, to April 3, 1938.

Bob Burns
(See “Kraft Music Hall”)

Borden Co.
(See “Hughesreel”)

Bowey’s, Inc.
(See “Adventures of Dari Dan”)
(See “Terry and the Pirates”)
(See “While the City Sleeps”)

Boyle, A. S., Co. (Old English Floor Wax)
(See “Mrs. Wiggs of the Cabbage Patch”)
(See “Romance of Helen Trent”)

Brewers’ Radio Show Assn.
(See “Monday Night Show”)

Bristol-Myers Co.
(See “For Men Only” for Vitalis)
(See “Town Hall Tonight” for Ipana and Sal Hepatica)

Brown & Williamson (Raleigh: Kool)
(See “Neal O’Hara’s Radio Gazette”)
(See “Tommy Dorsey’s Orchestra”)

Budd Hulick
(See “Johnny Presents ‘What’s My Name’”)

Buddy Clark
(See “Ben Bernie and All the Lads”)
(See “Design for Happiness”)

Burns and Allen

Sponsor: General Foods Corp. (Grape-nuts).
Agency: Young & Rubicam, Inc.
Air Time: Monday, 8 to 8:30 p.m. (repeat from 10:30 to 11 p.m.).
Network: NBC Red; 71 stations.
Production: Everard Meade (of the agency).
Script Writers: John Medbury, Willie Burns.
Talent: George Burns, Gracie Allen, Tony Martin, John Conte, Ray Noble’s Orchestra (Jan Garber’s Orchestra after April 4, 1938).
Network Commercials—Continued

Agency Director: Everard Meade.
Announcer: John Conte.
Conductor: Ray Noble (Jan Garber after April 4, 1938).
Length of Run: Series started April 12, 1937.

Calling All Cars
Sponsor: Rio Grande Oil, Inc.
Agency: Hixson-O'Donnell, Inc.
Air Time: Tuesday, 7:30 to 8 p.m. PST.
Network: CBS; 3 stations.
Production: Mel Williamson.
Script Writer: Mel Williamson.
Talent: Varies.
Agency Director: Robert M. Hixson.
Announcer: Charles Frederick Lindsley.
Conductor: Wilbur Hatch.
Length of Run: Started Nov. 29, 1933.

Campana Sales Co.
(See “First Nighter” for Italian Balm)
(See “Grand Hotel”)
(See “Vanity Fair”)

Campbell Cereal Co.
(See “Rube Appleberry”)

Campbell Soup Co.
(See “Amos ’n’ Andy”)
(See “Hollywood Hotel”)
(See “Ken Murray and Oswald”)

Cantor’s Camel Caravan
Air Time: Monday, 7:30 to 8:00 p.m. (repeat from 10:30 to 11 p.m.).
Network: CBS; 93 stations.
Production: Vic Knight.
Script Writers: Harry Conn, Sidney Fields.
Talent: Eddie Cantor, Bert Gordon (the Mad Russian), Edgar Fairchild’s Orchestra, Fairchild & Carroll, Benny Goodman’s Quartet, Walter Wolfe King, guests.
Agency Director: Joe C. Donohue.
Announcer: Walter Wolfe King.
Conductor: Edgar Fairchild.
Length of Run: Started March 28, 1938.

Candid Woman
Sponsor: Pepsodent Co. (Antiseptic).
Agency: Lord & Thomas, Inc.
Air Time: Monday through Friday, 3:15 to 3:30 p.m.; after April 25, 1938, from 2:15 to 2:30 p.m.
Network: NBC Red; 5 stations.
Production: Ted Sherdeman (NBC), Jack Runyon (agency).
Script Writer: Ted Sherdeman.
Agency Director: Jack Runyon.
Announcer: John Frazier.
Length of Run: Started March 21, 1938.

Carborundum Co.
(See “The Voice of Niagara”)

Cardinet Candy Co.
(See “Night Editor”)

Carnation Milk Co.
(See “Contended Hour”)

Carole Kennedy’s Romance
Sponsor: H. J. Heinz Co.
Agency: Maxon, Inc.
Air Time: Monday through Friday, 11:15 to 11:30 a.m.
Network: CBS; 51 stations.
Production: Robert S. Allison, Jr. (of the agency).
Script Writer: Victor Whitman.
Talent: Gretchen Davidson, Carleton Young, Mitzi Gould, Gene Morgan, Joan Madison.
Agency Director: R. C. Wilson, Jr.
Announcers: Bill Adams, John Reed King.

Carson Robison and His Buckaroos
Agency: Erwin Wasey Co.
Origination: WOR, New York.
Air Time: Monday, Wednesday and Friday, 11:30 to 11:45 a.m. (repeat from 1:15 to 1:30 p.m.).
Network: Mutual; 48 stations.
Production: Erwin Wasey Co.
Script Writer: Carson Robison.
Agency Director: Innes Harris.
Announcer: Dick Willard.

Caswell, George W., Co.
(See “Party Bureau”)

Cavalcade of America
Sponsor: E. I. du Pont de Nemours.
Agency: Batten, Barton, Durstine & Osborn, Inc.
NETWORK COMMERCIALS—Continued

Channing Pollack
(See "Heinz Magazine of the Air")

Charles Butterworth
(See "Hollywood Mardi Gras")

Charles Kullmann
(See "Palmolive Beauty Box Theatre")

Charley Stookey’s Mountain Minstrels
Sponsor: Consolidated Drug Trades.
Agency: Benson and Dall, Inc.
Origin: St. Louis.
Air Time: Monday through Friday, 5 to 6 p.m.
Network: Mutual; KWK, St. Louis, WGN, Chicago.
Talent: Charley Stookey, Sunrise Twins, Sleepy Joe, Bill, Joe and Gene.
Announcers: Charley Stookey, Bill McGhee.
Conductor: Charley Stookey.
Length of Run: Nov. 8 to Nov. 26, 1937.

Chase and Sanborn Program, The
Sponsor: Standard Brands, Inc. (Chase and Sanborn Coffee).
Agency: J. Walter Thompson Co.
Air Time: Sunday, 8 to 9 p.m.
Network: NBC Red; 62 stations.
Production: J. Walter Thompson Co.
Announcer: Wendall Niles.
Conductor: Robert Armbruster.
Length of Run: Contract started Sept. 9, 1928; present program began May 9, 1937.

Cheer Up, America
Sponsor: Mennen Co.

Chesterfield Daily Sports Column
Sponsor: Liggett & Myers Tobacco Co. (Chesterfield).
Agency: Newell-Emmett Co.
Air Time: Monday through Saturday, 6:30 to 6:45 p.m.
Network: NBC Red and Blue combination; 50 stations.
Production: Al Williams.
Talent: Paul Douglas.
Agency Director: Donald Langan.
Announcers: Paul Douglas assisted by staff announcer.
Length of Run: Started April 18, 1938; will run to Oct. 2, 1938.

Chesterfield Presents
Sponsor: Liggett & Myers Tobacco Co.
Agency: Newell-Emmett Co.
Air Time: Wednesday, 8 to 9:30 p.m.
Network: CBS; 90 stations.
Production: Douglas Coultier (CBS).
Script Writers: Deems Taylor (writes own comment), Paul Douglas (writes opening and closing announcements).
Agency Director: Donald Langan.
Announcer: Paul Douglas.
Conductor: Andre Kostelanetz.
Length of Run: Present series started July 6, 1937.
Talent: Paul Whiteman and Orchestra, Oliver Wakefield (until March 25, 1938), Joan Edwards, guests.
Agency: Donald Langan.
Announcer: Carlton Kadell (Paul Douglas after Feb. 4, 1938).
Conductor: Paul Whiteman.
Length of Run: Started Dec. 31, 1937, replacing the Hal Kemp program.

Chesterfield Sports Resume

Sponsor: Liggett & Myers Tobacco Co. (Chesterfield cigarettes).
Agency: Newell-Emmett Co.
Air Time: Thursday and Saturday, 6:30 to 6:45 p.m. (repeat from 8:30 to 8:45 p.m.).
Network: CBS; 60 stations.
Production: Douglas Coulter (CBS).
Script Writers: Eddie Dooley, Paul Douglas.
Talent: Eddie Dooley, Paul Douglas.
Agency Director: Donald Langan.
Announcer: Paul Douglas.

Chevrolet Motor Division
(See “Romantic Rhythms”)

Chrysler Corp.
(See “Major Bowes’ Amateur Hour”)

Cities Service Concert

Sponsor: Cities Service Co.
Agency: Lord & Thomas, Inc.
Air Time: Friday, 8 to 9 p.m.
Network: NBC Red; 40 stations.
Production: Lord & Thomas, Inc.
Talent: Lucille Manners, Robert Simmons, Ross Graham, The Revelers, Rosario Bourdon’s Orchestra (latter two groups replaced by Cities Service Singers and Frank Black on Feb. 4, 1938).
Agency Director: Edgar G. Sisson, Jr.
Announcer: Ford Bond.
Conductor: Rosario Bourdon (later Frank Black).
Length of Run: Original contract started Feb. 18, 1927.

Claire Trevor
(See “Big Town”)

Coca-Cola Co.
(See “The Songshop”)

Col. Norman Schwarzkopf
(See “Gang Busters”)

Colgate-Palmolive-Peet
(See “Dale Carnegie, How to Win Friends and Influence People” for Shave Cream)
(See “Gang Busters” for Shave Cream)
(See “Hilltop House” for Palmolive Soap)
(See “Myrt and Marge” for Super Suds)
(See “Palmolive Beauty Box Theatre” for Palmolive Soap)
(See “Stepmother” for Colgate Tooth-powder)

Commentator’s Forum

Sponsor: Commentator Magazine.
Agency: Cecil, Warwick & Legler, Inc.
Origination: WOR, New York.
Air Time: Sunday, 9:30 to 9:45 p.m.; Thursday, 10 to 10:15 p.m.
Network: Mutual; 12 stations.
Production: Preston H. Pumphrey.
Talent: Charles Payson, guests.
Agency Director: Preston H. Pumphrey.
Announcer: Arthur Whiteside.

Commentator Magazine
(See “Commentator’s Forum”)

Conrad Nagel
(See “The Silver Theatre”)

Consolidated Drug Trades
(See “Charley Stookey’s Mountain Minstrels”)

Contended Hour

Sponsor: Carnation Milk Co.
Agency: Erwin Wasey & Co.
Origination: Chicago.
Air Time: Monday, 10 to 10:30 p.m.
Network: NBC Red; 68 stations.
Script Writer: Charles Lewis.
Talent: Lullaby Lady, Continental’s Quartet, Marek Weber’s Orchestra (replacing Dr. Frank Black, Jan. 3, 1938).
Agency Director: Holland Engle.
Announcer: Vincent Pelletier.
Conductor: Marek Weber.
Length of Run: Original contract started January 4, 1932.

Continental Baking Co.
(See “Pretty Kitty Kelly”)

Cook, Thomas, & Son
(See “Travel Talks by Malcolm La Prade”)

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Couple Next Door
Sponsor: Procter & Gamble Co.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 10:45 to 11 a.m.; beginning Aug. 30, 1937, changed to Monday through Thursday, 2 to 2:15 p.m.
Network: Mutual; WGN, Chicago; WLW, Cincinnati; WOR, New York (beginning Aug. 30, 1937).
Script Writer: Thompson Buchanan.
Talent: Dorothy Gish, Harold Vermilyea.
Length of Run: April 12 to Sept. 12, 1937.

Court of Human Relations
Sponsor: Vadseo Sales Corp.
Agency: Albert M. Ross, Inc.
Origination: WOR, New York.
Air Time: Sunday, 4 to 4:30 p.m.
Network: Mutual; 21 stations.
Production: Ruth Roberts Ross.
Script Writer: Letters from listeners comprise script.
Agency Director: Ruth Roberts Ross.
Announcer: Tom Slater.
Length of Run: Started Jan. 9, 1938.

Court of Missing Heirs
Sponsor: Skelly Oil Co.
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Sunday, 10:30 to 11 p.m.
Network: CBS; 19 stations.
Production: Fritz Blocki.
Script Writers: Al Shebel, James Waters.
Talent: Burton Wright, Burr Lee, Dick Wells, dramatic cast.
Agency Director: Mr. Wehmeyer.
Announcer: Tom Shirley.
Conductor: Peter A. Cavallo, Jr.
Length of Run: Started Oct. 11, 1937.

Crosby Gaige
(See "Kitchen Cavalcade")

Cudahy Packing Co. (Old Dutch)
(See "Bachelor's Children")

Cummer Products Co.
(See "Radio Newsreel" for Energine)
(See "Vox Pop" for Molle Shaving Cream)

Cycle Trades of America, Inc.
(See "Bicycle Party")

Dale Carnegie, How to Win Friends and Influence People
Sponsor: Colgate-Palmolive-Peet Co. (Colgate Shave Cream).
Agency: Benton & Bowles of Chicago, Inc.
Air Time: Tuesday, 10:45 to 11 p.m.
Network: NBC Red; 30 stations.
Production: Douglas Storer.
Talent: Dale Carnegie, dramatic cast.
Agency Director: Ed Aleshine.
Announcer: Ben Grauer.
Length of Run: Started Jan. 11, 1938.

Dan Harding's Wife
Sponsor: National Biscuit Co.
Agency: McCann-Erickson, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 9:45 to 10:00 a.m. (change of time on April 25, 1938 to noon to 12:15 p.m.).
Network: NBC Red; 13 stations.
Production: Clinton Stanley.
Script Writer: Ken Robinson.
Talent: Isabel Randolph, Merrill Fugit, Loretta Poynton, Betty Winkler, Pat Murphy.
Agency Director: C. P. Tyler.
Announcer: Les Griffith.
Length of Run: Started January 3, 1938.

Dave Elman
(See "Hobby Lobby")

David Harum
Sponsor: B. T. Babbitt, Inc. (Bab-O Cleanser).
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 11 to 11:15 a.m.
Network: NBC Red; 23 stations.
Production: Anne Hummert.
Script Writers: Agency staff writers.
Talent: Wilmer Walter, P. Stewart, Peggy Allenby, James Meighan.
Agency Director: Lester Vail.
Announcer: Ford Bond.
Length of Run: Started Jan. 27, 1936.

Davis, R. B. (Cocomalt)
(See "Park Ave. Penners")

Deanna Durbin
(See "Texaco Town")

Death Valley Days
Sponsor: Pacific Coast Borax Co. (Twenty Mule Team Borax).
Agency: McCann-Erickson, Inc.
Deems Taylor
(See "Chesterfield Presents")

Delaware, Lackawanna & Western Coal Co. (Blue Coal)
(See "The Shadow")

Design for Happiness
Sponsor: American Tobacco Company.
Agency: Lord & Thomas, Inc.
Air Time: Monday, Wednesday, Friday, 6:45 to 7 p.m.
Network: Mutual; 2 stations.
Production: George McGarrett.
Script Writer: John Battle.
Talent: Buddy Clark, Frank Novak's Orchestra.
Agency Director: George McGarrett.
Announcer: Dick Willard.
Conductor: Frank Novak.
Length of Run: Started April 11, 1938.

Detroit Symphony
(See "Ford Sunday Evening Hour")

Dick Powell
(See "Your Hollywood Parade")

Dick Tracy
Sponsor: Quaker Oats Co.
Agency: Sherman K. Ellis & Co., Inc. (formerly Fletcher & Ellis, Inc.).
Air Time: Monday through Friday, 5 to 5:15 p.m.
Network: NBC Red; 11 stations.
Production: Himan Brown (supervised by Lawrence Holcomb of the agency).
Script Writer: George Lowther.
Agency Director: Lawrence Holcomb.
Announcer: Howard Claney.

Dr. Allen Roy Dafoe
Sponsor: Lehn & Fink (Lysol).
Agency: Lennen & Mitchell, Inc.
Origination: Callander, Ontario, Canada, and WABC, New York.
Air Time: Monday, Wednesday and Friday, 4:45 to 5 p.m.
Network: CBS; 27 stations.
Production: Elizabeth Ready (of the agency).
Script Writers: Frazier Hunt (for Dr. Dafoe), Elizabeth Ready.
Talent: Dr. Allen Roy Dafoe, Hazel Glenn, Betty Garde, Lindsay McPhail's Orchestra.
Agency Director: Elizabeth Ready.
Announcer: John Allen Wolf.
Conductor: Lindsay McPhail.
Length of Run: Oct. 5, 1936, to April 1, 1938.

Dr. Christian
Sponsor: Chesebrough Manufacturing Co. ("Vaseline" Preparations).
Agency: McCann-Erickson, Inc.
Air Time: Sunday, 2:30 to 3 p.m. (repeat from 11:30 to noon).
Network: CBS; 61 stations.
Production: McCann-Erickson, Inc.
Script Writer: Jack Hasty (free lance).
Talent: Jean Hersholt, Rosemary De Camp, Gale Gordon.
Agency Director: Dorothy Barstow (in Hollywood).
Announcer: Arthur Gilmore.
Conductor: Wilbur Hatch.
Length of Run: Nov. 7, 1937, to April 25, 1938.

Dr. Dollar
Sponsor: Vocational Service, Inc.
Agency: Critchfield & Co.
Origination: Chicago.
Air Time: Tuesday, 7:45 to 8 p.m.
Network: NBC Red; 2 stations.
Production: NBC.
Script Writer: Wm. Meredith.
Talent: Carlton Breckert (Dr. Dollar), MacDonald Carey, Sidney Elstrom, Templeton Fox, Mercedes McCambridge, Pat Murphy.
Announcer: Fort Pearson.

Dr. Frank Black
(See "Cities Service Concert")
(See "Contented Hour")

Dr. Frank Simon Band
(See "Armco Iron Master")
NETWORK COMMERCIALS—Continued

Dr. Kate
Sponsor: Sperry Flour Co.
Origin: San Francisco.
Air Time: Monday through Friday, 1:30 to 1:45 p.m. PST.
Network: NBC Red; 6 stations.
Production: Hal Burdick.
Script Writer: Hal Burdick.
Talent: Cornelia Burdick, Montgomery Mohn, Charles MacAlister, Helen Kleeb and extras.
Agency Director: E. E. Sylvestre.
Announcers: Sam Moore, Archie Presby.

Dr. Karl Reiland
Sponsor: Pepperell Manufacturing Co.
Agency: Batten, Barton, Durstine & Osborn, Inc.
Origin: WSB, Atlanta.
Air Time: Friday, 7:15 to 7:30 p.m.
Network: NBC Blue; 35 stations.
Production: Arthur Pryor, Jr.
Script Writer: Dr. Karl Reiland.
Talent: Dr. Karl Reiland.
Agency Director: Arthur Pryor, Jr.

Dr. Lyon’s
(See “Backstage Wife”)
(See “Manhattan-Merry-Go-Round”)

Dog Heroes
Sponsor: Modern Food Process Co.
Agency: The Clements Co.
Air Time: Sunday, 4:45 to 5 p.m.
Network: NBC Blue; 7 stations.
Agency Director: Robert H. Smith.
Announcer: Pat Kelly.

Don Ameche
(See “Chase and Sanborn Program”)

Don Ross
(See “Jell-O Summer Show”)

Donald Dickson
(See “General Motors Concerts”)
(See “Sunday Night Party”)

Dorothy Lamour
(See “Chase and Sanborn Program”)

Dorothy Thompson
Sponsor: American Cigarette & Cigar Co. (Pall Mall).
Agency: Compton Advertising, Inc.
Air Time: Friday, 10:45 to 11 p.m.
Network: NBC Red; 30 stations.
Production: Norman Dicken.
Script Writer: Dorothy Thompson.
Talent: Dorothy Thompson.
Agency Director: John E. McMillen.
Announcer: Nelson Case.
Length of Run: Started Aug. 6, 1937.

Dorothy Thompson—With People in the News
Sponsor: American Cigarette & Cigar Co. (Pall Mall).
Agency: Compton Advertising, Inc.
Air Time: Tuesday, 7:30 to 7:45 p.m.
Network: NBC Blue; 8 stations.
Production Norman Dicken.
Script Writer: Dorothy Thompson.
Talent: Dorothy Thompson.
Agency Manager: John E. McMillen.
Announcer: Nelson Case.
Length of Run: Started Jan. 4, 1938.

Double Everything
Sponsor: William Wrigley, Jr., Co.
Origin: Chicago.
Air Time: Sunday, 6:30 to 7 p.m.
Network: CBS; 66 stations.
Script Writer: Robert Hafter (CBS).
Talent: Carl Hohengarten’s Orchestra, Shaw & Lee, Grenadier Double Quartet, Betty and Jean, Sutton and Bliss.
Announcers: George Watson, George Bailey.
Conductor: Carl Hohengarten.

Drackett Co. (Drano and Windex)
(See “Hello Peggy”)

Duart Sales Co.
(See “Passing Parade”)

DuPont de Nemours, E. I.
(See “Cavalcade of America”)

Durkee Famous Foods, Inc.
(See “Good Afternoon, Neighbors”)
(See “My Secret Ambition”)

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NETW0RK COMMERCIALS—Continued

E

Easy Aces
Sponsor: Anacin Co.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Tuesday, Wednesday, Thursday, 7 to 7:15 p.m.
Network: NBC Blue; 22 stations.
Production: Frank Hummert.
Script Writer: Goodman Ace.
Talent: Mr. and Mrs. Goodman Ace.
Agency Director: Frank Hummert.
Announcer: Ford Bond.
Length of Run: Started Feb. 4, 1935.

Ed McConnell
(See "Sunday Afternoon with Smilin' Ed McConnell")

Eddie Cantor
(See "Cantor's Camel Caravan")
(See "Texaco Town")

Eddie Dooley
(See "Chesterfield Sports Resume")

Eddy Duchin
(See "Arden Hour of Charm")

Edgar Bergen
(See "Chase and Sanborn Program")

Edgar Fairchild
(See "Cantor's Camel Caravan")

Edgar Guest
(See "It Can Be Done, with Edgar Guest")

Edward MacHugh
(See "Gospel Singer")

Edwin C. Hill
(See "Your News Parade")

Edward G. Robinson
(See "Big Town")

Edwin I. Reeser
(See "Fun Bug")

Eleanor Howe
(See "HOMEMAKERS' Exchange")

Elsie Hitz
(See "Follow the Moon")

Emerson Drug Co.
(See "Hollywood News")
(See "Sid Skolsky—Hollywood News" for Bromo Seltzer)

Emily Post
Sponsor: Florida Citrus Commission.
Agency: Ruthrauff & Ryan, Inc.
Air Time: Tuesday and Thursday, 10:30 to 10:45 a.m.
Network: CBS; 38 stations.
Production: Handled by the agency.
Script Writer: Gracia Wood.
Talent: Emily Post, dramatic cast.
Agency Director: George Nobbs.
Announcer: Ralph Edwards.
Conductor: Elsie Thompson.
Length of Run: Started Oct. 21, 1937.

Erno Rappee
(See "General Motors Concerts")

Euclid Candy Co. of California
(See "Headlines on Parade")

F

F. & F. Laboratories
(See "Jenny Peabody")

Falstaff Brewing Corp.
(See "Public Hero No. 1")

Famous Actors' Guild Presents
'Second Husband'
Sponsor: Bayer Aspirin.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Tuesday, 7:30 to 8 p.m.
Network: CBS; 31 stations.
Production: Frank and Anne Hummert (of the agency).
Script Writers: Frank and Anne Hummert.
Talent: Helen Menken, dramatic cast.
Agency Director: Lester Vail.
Announcer: Art Millett.
Conductor: Bertrand Hirsch.

Famous Fortunes
Sponsor: Richland Shoe Co., Division of General Shoe Corp.
Agency: Badger, Browning & Hersey, Inc.
Air Time: Tuesday, 7:45 to 8 p.m.
Network: Mutual; 11 stations.
Production: John W. Bates, Jr.
Script Writer: Mrs. Marjorie de Mott.
Talent: Mark Hawley (narrator), Neill O'Malley, Jean Colbert, Raye Wright.
Agency Director: Mrs. Marjorie de Mott.
Announcer: Sidney Walton.
Conductor: Bob Stanley.
**Famous Jury Trials**

**Sponsor:** Mennen Co.
**Agency:** H. W. Kiesewetter Adv. Agency.
**Origination:** WLW, Cincinnati.
**Air Time:** Monday, 10 to 10:45 p.m.
**Network:** Mutual; WLW, Cincinnati; WGN, Chicago; WOR, New York; WAAB, Boston; WFIL, Philadelphia; KWK, St. Louis.
**Production:** Robert Carr (WLW).

**Agency Director:** Samm S. Baker.
**Talent:** Richard Keith, Sidney Slone, Charles Dameron, Luise Squires, Harry Lang.

**Length of Run:** Started April 16, 1935.

**Finney Briggs**

*(See "Adventures of Dari Dan")*

**Fireside Recitals**

**Sponsor:** American Radiator Co.
**Agency:** Blaker Advertising Agency.
**Origination:** New York.
**Air Time:** Sunday, 7:30 to 7:45 p.m.
**Network:** NBC Red; 20 stations.
**Production:** James Haupt (NBC).
**Talent:** Helen Marshall, Arco Piano Quintet, Sigurd Nilssen, Frank St. Leger's Orchestra.

**Agency Director:** Sidney Sundell.
**Announcer:** Charles Field.
**Conductor:** Frank St. Leger.

**Length of Run:** Sept. 16, 1934, to Jan. 2, 1938.

**Firestone Tire & Rubber Co.**

*(See "The Voice of Firestone")*

**First Nighter, The**

**Sponsor:** Campana Sales Co. (Italian Balm).
**Agency:** Aubrey, Moore & Wallace, Inc.
**Origination:** Chicago.
**Air Time:** Friday, 10 to 10:30 p.m.
**Network:** NBC Red; 45 stations.
**Script Writers:** Various free lance.
**Talent:** Lester Tremayne, Barbara Luddy, Eric Sagerquist's Orchestra.
**Agency Director:** Joe Ainline.
**Announcer:** Bret Morrison.
**Conductor:** Eric Sagerquist.

**Length of Run:** Started Nov. 27, 1930.

**Fitch, F. W., Co.**

*(See "Interesting Neighbors")*

**Fleurette McDonald**

*(See "Woman's Page of the Air")*

**Florida Citrus Commission**

*(See "Emily Post")*

**Follow the Moon**

**Sponsor:** Lehn & Fink (Pebeco).
**Agency:** Lennen & Mitchell, Inc.
**Origination:** New York.
**Air Time:** Monday through Friday, 5 to 5:15 p.m.
**Network:** CBS; 20 stations.
**Production:** Blayne Butcher.
**Script Writer:** John Tucker Battle.
**Talent:** Elsie Hitz, Nick Dawson and variable dramatic cast.
Frank Munn
(See "American Album of Familiar Music")
(See "Sweetest Love Songs Ever Sung")
(See "Waltz Time")

Fray and Braggiotti
Sponsor: Sales Affiliates, Inc. (Loxol Oil Shampoo Tint).
Agency: Milton Weinberg Advertising Co.
Air Time: Wednesday and Friday, 11:15 to 11:30 a.m. PST (previous to daylight saving time, this program went on at 1:30 p.m. PST).
Network: CBS, 2 stations.
Production: Roger White.
Talent: Jacques Fray and Mario Braggiotti (piano team).
Agency Director: Bernard Weinberg.
Announcer: Frank Graham.

Fred Allen
(See "Town Hall Tonight")

Fredda Gibson
(See "Melody Puzzles")
(See "Royal Crown Revue")

Fun Bug, The
Sponsor: Barnsdall Refining Corp.
Origination: Tulsa.
Air Time: Sunday, 2 to 2:30 p.m.
Network: CBS; 32 stations.
Production: Handled by the agency.
Talent: Edwin I. Reeser (comedian; owner of the advertising agency), Margaret King, Tom Lockney, guests.
Agency Director: Edwin I. Reeser.
Announcer: Eddie Coontz.
Conductor: Michael Cooles (orchestra), Harry Evans (chorus).

G

Gabriel Heatter
(See "We, The People")

Gallenkamp Stores Co.
(See "Professor Puzzlewitt")

Gang Busters
Sponsor: Colgate - Palmolive - Peet Co. (Palmolive shave cream).

Network commercials—Continued
NETWORK COMMERCIALS—Continued

Agency: Benton & Bowles, Inc.
Air Time: Wednesday, 10 to 10:30 p.m.
Network: CBS; 59 stations.
Production: Benton & Bowles, Inc.
Script Writers: Phillips H. Lord and staff.
Director: Chester MacCracken.
Announcer: Frank Gallop.
Length of Run: Started Jan. 15, 1936.

Garden Guide
Sponsor: Pacific Guano Co.
Agency: Tomaschke-Elliott, Inc.
Origination: San Francisco.
Air Time: Sunday, 10 to 10:15 a.m. PST.
Network: NBC Red; 2 stations.
Production: NBC.
Script Writer: J. A. McDonald.
Talent: Charles McAlister.
Agency Director: Wallace F. Elliott.
Announcer: Frank Barton.
Length of Run: Jan. 30, 1938, to April 24, 1938.

Gene Austin
(See "Park Avenue Penners"

General Baking (Bond Bread)
(See “Guy Lombardo and His Orchestra”)

General Electric Hour of Charm
Sponsor: General Electric Co.
Agency: Maxon, Inc.
Air Time: Monday, 9:30 to 10 p.m. (March 14, 1938, time changed to 9 p.m.; on April 24, 1938, time changed to Sundays, 10 p.m.).
Network: NBC Red; 55 stations.
Production: Robert S. Allison, Jr. (for the agency).
Talent: Phil Spitalny’s All Girl Orchestra, Evelyn and Her Magic Violin, Three Little Words (trio), Maxine, Mary Ann Bock (beginning Dec. 6, 1937).
Agency Director: Robert C. Wilson, Jr.
Announcer: Nelson Case.
Conductor: Phil Spitalny.
Length of Run: Started Nov. 2, 1936.

General Foods Corp.
(See “Believe It or Not” for Post’s Bran Flakes)
(See “Boake Carter Program” for Huskies and Post Toasties)
(See “Burns and Allen” for Grape-Nuts)
(See “Good News of 1938” for Maxwell House Coffee)
(See "Jell-O Program Starring Jack Benny" for Jell-O)
(See "Jell-O Summer Show" for Jell-O Ice Cream Powder and Mix)
(See “Kate Smith’s Bandwagon” for Swans Down and Calumet)
(See “Log Cabin Jamboree” for Log Cabin Syrup)
(See “Lum & Abner” for Postum)
(See “Mary Margaret McBride” for Minute Tapioca)
(See “Maxwell House Showboat” for Maxwell House Coffee)
(See "On Broadway" for Diamond Crystal Salt)
(See "We, The People," for Sanka Coffee)

General Hugh S. Johnson
Sponsor: Grove Laboratories, Inc.
Origination: Washington.
Air Time: Monday and Thursday, 8 to 8:15 p.m.; Tuesday and Wednesday, 10 to 10:15 p.m.
Network: NBC Blue; 21 stations on Monday, 34 stations on Tuesday, 31 stations on Wednesday, 22 stations on Thursday.
Talent: General Hugh S. Johnson.

General Mills, Inc.
(See “Arnold Grimm’s Daughter” for Softasilk)
(See “Betty and Bob” for Wheaties)
(See “Betty Crocke” for Softasilk and Kitchen Tested Flour)
(See “Get Thin to Music with Wallace” for Wheaties)
(See “Hymns of All Churches” for Softasilk and Kitchen Tested Flour)
(See “Jack Armstrong” for Wheaties)
(See “Hollywood in Person”)
(See “Valiant Lady” for Bisquick)

General Motors Concerts
Sponsor: General Motors Corp.
Agency: Campbell-Ewald Co. of New York, Inc.
Air Time: Sunday, 8 to 9 p.m.
Network: NBC Blue; 58 stations.
Production: Henry Souvaine, Inc. (for the agency).
Talent: Helen Jepson, Erna Rapee’s Orchestra, Jussi Björling, Grace Moore, Richard Tauber, Donald Dickson, Maria Jeritza, Erna Sack, Joseph Schmidt, John B. Kennedy (commentator).
NETWORK COMMERCIALS—Continued

Announcer: R. F. Field.
Talent: Betty Winkler, Pat Murphy, Willard Waterman, Bob Guilbert, Raymond Johnson, Joan Winter, Edith Adams, Ruth Bailey, Judith Lowry, Sidney Pareese.
Agency Director: Burke Herrick.
Announcers: Les Griffith, Monday through Thursday, Bob Brown on Friday.
Length of Run: July 13, 1936, to April 8, 1938.

Glass Containers Assn. of America
(See “There Was a Woman”)

Globe Grain & Milling Co.
(See “Best of the Week”)

Gold Medal Hour
(See “Betty and Bob,” “Hymns of All Churches,” “Betty Crocker,” “Arnold Grimm’s Daughter,” “Hollywood in Person” and “Valiant Lady”)

Goldbergs, The
Sponsor: Procter & Gamble (Oxydol).
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 12:15 to 12:30 p.m.
Network: NBC Red; 10 stations.
Production: Gertrude Berg.
Script Writer: Gertrude Berg.
Talent: Gertrude Berg, Everett Sloane, Rosalyn Silber, James Waters.
Agency Director: Leslie Daniels.

Goldbergs, The
Sponsor: Procter & Gamble Co.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 4:30 to 4:45 p.m.
Network: CBS; 12 stations.
Production: Gertrude Berg.
Script Writer: Gertrude Berg.
Talent: Gertrude Berg, James Waters, Rosalyn Silber, Everett Sloane.
Agency Director: Mr. Milligan.
Announcer: Ray Saunders.

Good Afternoon, Neighbors
Sponsor: Durkee Famous Foods, Inc.
Agency: Botsford, Constantine & Gardner.
Origination: San Francisco.
Air Time: Sunday, 7:30 to 8 p.m. PST.
Network: CBS; 11 stations.
Production: Caryl Coleman (of the agency).
Script Writer: Caryl Coleman.

Get Thin to Music With Wallace
Sponsor: General Mills, Inc. (Wheaties).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Saturday, 9:30 to 9:45 a.m.
Network: Mutual; 2 stations.
Production: Mr. Wallace.
Script Writer: Mr. Wallace (full name not given).
Talent: Mr. Wallace.
Agency Director: Mix Dancer.
Announcer: Jim Fleming.
Length of Run: Started March 28, 1938.

Get Thin to Music
Sponsor: Wallace Biscuit Co.
Agency: Reincke-Ellis-Younggreen & Finn, Inc.
Origination: WGN, Chicago.
Air Time: Monday through Saturday, 10:30 to 10:45 a.m.
Network: Mutual; WGN, Chicago, and WHB, Kansas City.

Gilmore Circus
Sponsor: Gilmore Oil.
Agency: Botsford, Constantine & Gardner.
Air Time: Friday, 9 to 9:30 p.m. PST.
Network: NBC Red; 6 stations.
Length of Run: Started Feb. 18, 1938.

Girl Alone
Sponsor: Kellogg Co.
Agency: N. W. Ayer & Son, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 12 to 12:15 p.m.
Network: NBC Red; 8 stations.
Production: Howard Keegen.
Good Will Hour

Sponsor: Ironized Yeast Co.
Agency: Ruthrauff & Ryan, Inc.
Origination: WMCA, New York.
Air Time: Sunday, 10 to 10:30 p.m. (Mutual), 10 to 11 p.m. (Inter-City).
Network: Mutual; WOR, New York; WLW, Cincinnati; WGN, Chicago; CKLW, Windsor; plus 10 stations on Inter-City Network.
Script Writer: Litigants speak themselves.
Talent: John J. Anthony and litigants.
Agency Director: John Loveton.
Announcer: Bob Carter.

Gospel Broadcasting Assn.

(See “Old-Fashioned Revival”)

Gospel Singer, The

Sponsor: Procter & Gamble (Ivory Soap).
Agency: Compton Advertising, Inc.
Air Time: Monday through Friday, 11:45 a.m. to 12 noon.
Network: NBC Blue; 12 stations.
Production: James Haupt (NBC).
Talent: Edward MacHugh, William Meeder, organist.
Agency Manager: Mary Louise Anglin.
Announcer: Jack Fraser.
Conductor: William Meeder (organist).
Length of Run: Started July 6, 1936.

Grace Moore

(See “Chesterfield Presents”)
(See “General Motors Concerts”)
(See “Nash Show”)

Graham McNamee

(See “Royal Crown Revue”)
(See “The Time of Your Life”)

Grand Central Station

Sponsor: The Lambert Pharmacal Company (Listerine).
Agency: Lambert & Feasley, Inc.
Air Time: Friday, 8 to 8:30 p.m.
Network: NBC Blue; 22 stations.
Production: Himan Brown (free lance).
Script Writers: Free lance, week to week.
Talent: Varies weekly.
Agency Director: Martin Horrell, Himan Brown (free lance).
Announcer: Ben Grauer.
Length of Run: Oct. 8, 1937, to April 15, 1938; shifted to CBS on April 24, 1938, Sundays 10 to 10:30 p.m.
Grand Hotel  
Sponsor: Campana Sales Co.  
Agency: Aubrey, Moore & Wallace, Inc.  
Origination: Chicago.  
Air Time: Monday, 8:30 to 9 p.m.  
Network: NBC Blue; 31 stations.  
Script Writers: Free lance.  
Talent: Betty Lou Gerson, Jim Ameche, dramatic cast.  
Agency Director: Joseph T. Ainley.  
Announcer: Bret Morrison.  
Conductor: Eric Sagerquist.  
Length of Run: Nov. 8, 1937 (replacing the “Vanity Fair” program), to April 8, 1938.

Griffin Manufacturing Co.  
(See “Time to Shine”)

Group of American Banks  
(See “Philadelphia Orchestra”)

Grove Laboratories, Inc.  
(See “General Hugh S. Johnson”)

Gruen Watch Co.  
(See “The Time of Your Life”)

Guiding Light, The  
Sponsor: Procter & Gamble (White Naptha Soap).  
Agency: Compton Advertising, Inc.  
Origination: Chicago.  
Air Time: Monday through Friday, 3:45 to 4 p.m.  
Network: NBC Red; 54 stations.  
Production: Howard Keegan.  
Agency Manager: John Taylor.  
Announcer: Fort Pearson.  
Length of Run: Started Jan. 25, 1937.

H

Hal Kemp  
(See “Music from Hollywood”)  
(See “Time to Shine”)

Hammerstein Music Hall  
Sponsor: Anacin Co.  
Agency: Blackett-Sample-Hummert, Inc.  
Air Time: Friday, 8 to 8:30 p.m.  
Network: CBS; 44 stations.  
Production: Frank and Anne Hummert.  
Script Writers: Frank and Anne Hummert, Charlotte Geer.  
Talent: Ted Hammerstein, Jerry Mann, Charles Magnante, guests.  
Agency Director: Mildred Fenton.  
Announcer: Art Millett (Bert Parks since Oct. 12, 1937)  
Conductor: Al Rickey.  

Harold Stokes’ Orchestra  
Sponsor: W. A. Sheaffer Pen Co.  
Agency: Russell M. Seeds Co., Inc.  
Origination: WGN, Chicago.  
Air Time: Friday, 8:15 to 8:30 p.m.  
Network: Mutual; WGN, Chicago, WOR, New York, CKLW, Windsor.  
Talent: Harold Stokes’ Orchestra.  

Harriet Hilliard  
(See “Baker’s Broadcast”)

Harriet Parsons  
(See “Hollywood News”)

Harry Einstein (Parkyakarkus)  
(See “Rinso Program Starring Al Jolson”)

Hawaiian Moon Casino  
Sponsor: Lehn & Fink Products Co. (Tussy Cosmetics).  
Air Time: Monday, Wednesday and Friday, 5:30 to 5:45 p.m. PST (on renewal, Jan. 17, 1938, switched to Monday and Friday, 9:45 to 10 p.m.).  
Network: CBS; 2 stations.  
Production: Bill Goodwin.
NETWORK COMMERCIALS—Continued

Script Writers: CBS.
Talent: Ray Hendricks and orchestra.
Agency Director: Bill Goodwin.
Announcer: Thomas Freebairn-Smith.

Hawthorne House
Sponsor: Wesson Oil & Snowdrift Sales Co., Inc.
Origination: San Francisco.
Air Time: Wednesday, 8:30 to 9 p. m. PST. (Monday, 9 to 9:30 p.m. PST. after April 25, 1938).
Network: NBC Red; 5 stations.
Production: NBC.
Script Writers: Ted Maxwell; Roy M. Schwarz of the agency writes the dramatized commercials.
Talent: Dramatic cast.
Agency Director: Joe L. Killeen.
Announcers: NBC staff announcers.

Headlines
Sponsor: Locally sponsored.
Agency: Rocke Productions.
Origination: WOR, New York.
Air Time: Tuesday and Thursday, 7:30 to 7:45 p.m.
Network: Mutual; WOR, New York. and WMT, Cedar Rapids.
Production: Ernest Chappell (of Rocke Productions).
Script Writer: Ernest Chappell.
Talent: Dramatic cast changes weekly.
Director: Ernest Chappell.
Announcer: Local announcers.

Headlines on Parade
(Knox Manning)
Sponsor: Euclid Candy Co. of California, Inc.
Air Time: Tuesday, 5:30 to 5:45 p.m. PST.
Network: CBS; 6 stations.
Production: Don Forbes.
Script Writer: Knox Manning.
Talent: Knox Manning guests.
Agency Director: Sidney Garfinkel.
Announcer: Don Forbes.
Length of Run: Started Nov. 13, 1937.

Hecker Corp. (Silver-Gold Dust)
(See “Beatrice Fairfax”)

Hecker’s Information Service
Sponsor: Hecker Products Corp.
Agency: Erwin Wasey Co.
Air Time: Monday through Friday, 11:45 to 12 noon (repeat, 1:30 to 1:45 p.m.).
Network: Mutual; 37 stations.
Production: Gager Wasey.
Script Writer: Stella Unger.
Talent: Jean Paul King, news commentator; Myra Kingsley, astrologist, and Amy Sedell, telephone operator, are daily cast. Following are heard on days specified: Alice Hughes, Monday; Helen Rowland, Tuesday; Dorothy Draper, Wednesday; Eve Ve Verka, Thursday; Isabella Beach, Friday.
Agency Director: Gager Wasey.
Announcer: Varies.

Heckers H-O Products
(See “Myra Kingsley”)

Heinz, H. J., Co.
(See “Carol Kennedy’s Romance”)
(See “Heinz Magazine of the Air”)

Heinz Magazine of the Air
Sponsor: H. J. Heinz Co.
Agency: Maxon, Inc.
Air Time: Monday, Wednesday, Friday, 11 to 11:30 a.m. with repeat at 3 p.m. (Sept. 2, 1936, to Aug. 31, 1937); “Carol Kennedy’s Romance” (q.v.) ran Monday, Tuesday and Thursday, 11:15 to 11:30 a.m. with repeat at 3:15 p.m. (Aug. 31, 1937, to Nov. 26, 1937); Wednesday and Friday, 11 to 11:30 a.m. with repeat at 3 p.m. (Aug. 31, 1937, to Nov. 26, 1937); Monday through Friday, 11:15 to 11:30 a.m. with repeat at 3:15 p.m. (Nov. 29, 1937, to Dec. 10, 1937); Thursday 11:15 a.m. to 11:30 a.m. (Dec. 2, 1937, to Dec. 30, 1937); entire show switched to Thursday, 3:30 to 4 p.m. from Dec. 2, 1937, to Dec. 30, 1937.
Network: CBS; 57 stations.
Production: Wilson, Powell & Hayward, Inc. (independent producers).
Script Writers: Henry Hayward, Marie Blizard (sketch).
Talent: B. A. Rolfe’s Orchestra (to Nov. 26, 1937), Bill Adams, Reed Kennedy (to Aug. 30, 1937), Delmar Edmundson (to Aug. 30, 1937). Giersdorf Sisters and Male Quartet (to Aug. 30, 1937). Frank Crumit and Julia Sanderson (to Nov. 26, 1937); new cast thereafter, which see under “Heinz Magazine of the Air” below; for cast of “Carol Kennedy’s Romance,” see listing under that title.
Agency Director: R. C. Wilson, Jr.
Announcer: Bill Adams.
Conductor: B. A. Rolfe; Mark Warnow (under new setup).
NETWORK COMMERCIALS—Continued

Length of Run: Started Sept. 2, 1936; series was split into new parts in December, 1937.

Heinz Magazine of The Air
Sponsor: H. J. Heinz Co.
Agency: Maxon, Inc.
Air Time: Sunday, 5 to 5:30 p.m.
Network: CBS; 58 stations.
Production: Robert C. Wilson, Jr. (of the agency).
Script Writer: Channing Pollack.
Talent: Mark Warnow's Orchestra, Heinz Male Choir, Channing Pollack, Morton Bowe, Bill Adams, guests.
Agency Director: Robert C. Wilson, Jr.
Announcers: Bill Adams, John Reed King.
Conductor: Mark Warnow.

Helen Jepson
(See "General Motors Concerts")

Helen Marshall
(See "Fireside Recitals")

Helen Menken
(See "Famous Actors' Guild Presents 'Second Husband' ")

Hello Peggy
Sponsor: The Drackett Co. (Drano and Windex).
Agency: Ralph H. Jones Co.
Air Time: Wednesday and Friday, 11:45 to 12 noon.
Network: NBC Red; 20 stations.
Production: Charles Warburton.
Script Writer: George Sparling.
Talent: Eunice Howard, Alan Bunce, Jackie Kelk, Lawson Zerbe.
Agency Director: Charles J. Coward.
Announcer: Clyde Kittell.
Length of Run: Started Aug. 4, 1937.

Henry Busse and His Orchestra
Sponsor: J. W. Marrow Manufacturing Co.
Agency: Baggaley, Horton & Hoyt, Inc.
Origination: Chicago.
Air Time: Sunday, 1:15 to 1:30 p.m.
Network: NBC Red; 25 stations.
Talent: Henry Busse and Orchestra.
Announcer: Vincent Pelletier.
Conductor: Henry Busse.
Length of Run: Sept. 9, 1936, to Nov. 28, 28, 1937; resumed Jan. 16, 1938.

Hilltop House
Sponsor: Colgate-Palmolive-Peet Co. (Palmolive Soap).
Air Time: Monday through Friday, 1:45 to 2 p.m.
Network: CBS; 32 stations.
Script Writers: Lee Cooley, Jack Keifer, Arthur Stowe, Edward Lynn, Forrest Barnes, Bob Brilmayer, Margaret McKay, Jack Grant, others.
Talent: Bob Baker, guest.
Length of Run: July 19, 1937, to March 5, 1938.

Hollywood Mardi Gras
Sponsor: Packard Motor Car Co.
Agency: Young & Rubicam, Inc.
Air Time: Tuesday, 9:30 to 10:30 p.m.
Network: NBC Red; 62 stations.
Production: J. van Nostrand (of the agency).
Script Writers: Austin Peterson, Jess Oppenheimer, Frank Gill, Jr., William Demling, Carl Herzinger, Hal Block.
Agency Director: J. van Nostrand, Carroll O'Meara, Murray Bolen.
Announcer: Ken Carpenter.
Conductor: Raymond Paige.
Length of Run: Contract started Sept. 8, 1938; current series started Sept. 7, 1937, replacing the Fred Astaire program, and terminated March 1, 1938.

Hollywood News
Sponsor: Emerson Drug Co. (Bromo Seltzer).
Agency: J. Walter Thompson Co.
Air Time: Wednesday, 8:30 to 8:45 p.m.
Network: NBC Blue; 32 stations.
Production:Handled by the agency.
Script Writer: Whitin Badger.
Talent: Harriet Parsons.
Agency Director: John Christ.
Announcer: Joy Storm.

Hollywood Screenscoops
Sponsor: P. Lorillard & Co. (Old Gold Cigarettes).
Agency: Lennen & Mitchell, Inc.
Air Time: Tuesday and Thursday, 7:15 to 7:30 p.m. (repeat from 11:15 to 11:30 p.m.).
Network: CBS; 61 stations.
Production: Jay Clark (of the agency).
Script Writer: George McCall.
Talent: George McCall.
Agency Director: Mann Holiner.
Length of Run: Started Nov.16, 1937.

Hollywood Sunshine Girls
Sponsor: Skol Products.
Origination: KFJ, Los Angeles.
Air Time: Tuesday, 12:15 to 12:30 p.m.
Network: Mutual; 17 stations.
Talent: Vivian Edwards, Pauline Dugart, Hope Huntington.
Length of Run: July 6, 1937, to Aug. 3, 1937.

Homemakers' Exchange
Sponsor: National Ice Advertising.
Agency: Donahue & Coe, Inc.
Air Time: Tuesday and Thursday, 11:30 to 11:45 a.m. (repeat from 12:45 to 1 p.m.).
Network: NBC Red; 55 stations.
Production: Eileen Douglas (of the agency).
Talent: Agency staff writers.
Agency Director: Eileen Douglas.
Announcer: Hal Moore.
Length of Run: Started Nov. 30, 1937.

Hopper, Edna Wallace
(See "John's Other Wife")
(See "Romance of Helen Trent")

Horace Heidt and His Brigadiers
Sponsor: Stewart-Warner Corp.
Air Time: Tuesday, 9 to 9:30 p.m.
Network: NBC Blue; 47 stations.
Production: Handled by the agency.
Talent: Horace Heidt and His Brigadiers.
Agency Director: Howard Claney.
Conductor: Horace Heidt.

Horace Heidt's Brigadiers
Sponsor: Stewart-Warner Corp.
Air Time: Monday, 8 to 8:30 p.m. (repeat from 12 to 12:30 a.m.).
Network: CBS; 47 stations.
Production: Handled by agency.
Talent: Horace Heidt and staff.
Agency Director: Mr. Slowe.
Announcer: Ralph Edwards.
Conductor: Horace Heidt.
Length of Run: May 2, 1935, to Dec. 27, 1937.

Horlick's Malted Milk Corp.
(See "Lum and Abner")
Household Finance Corp.
(See "It Can Be Done, With Edgar Guest")

How to Be Charming
Sponsor: Sterling Products, Inc. (Charles H. Phillip Co.; Milk of Magnesia Creams).
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday, Wednesday and Friday, 11:30 to 11:45 a.m. (repeat from 2:30 to 2:45 p.m.).
Network: NBC Red; 43 stations.
Production: Blackett - Sample - Hummert, Inc.
Talent: Beatrice de Sylvara.
Director: Beatrice de Sylvara.

Hudson Motor Car Co.
(See "Hobby Lobby")

Hughesreeel
Sponsor: The Borden Co.
Agency: Young & Rubicam, Inc.
Origination: San Francisco.
Air Time: Monday through Friday, 4:30 to 4:45 p.m.
Network: NBC Red; 32 stations.
Script Writer: Rush Hughes.
Talent: Rush Hughes.
Agency Director: Charles Flescher.
Announcer: Dresser Dahlstead.

Humphrey’s Homeopathic Medicine Company
(See “Martha and Hal”)

Husbands and Wives
Sponsor: Lamont Corliss & Co.
Agency: J. Walter Thompson Co.
Air Time: Tuesday, 8 to 8:30 p.m.
Network: NBC Blue; 30 stations.
Production: A. K. Spencer (of the agency).
Script Writers: Material used from letters sent in by listeners.
Talent: Mrs. Alice Lowe Miles, Sedley Brown.
Agency Director: A. K. Spencer.
Announcer: Edward Herilhy.
Length of Run: Oct. 6, 1936, to Dec. 28, 1937 (replaced by “Those We Love”).

Hymns of All Churches
Sponsor: General Mills, Inc. (Softasilk, and Kitchen Tested Flour).
Agency: Knox Reeves, Inc.
Origination: Chicago.
Air Time: Monday, Tuesday and Thursday, 1:15 to 1:30 p.m.

Network: CBS; 33 stations.
Production: Fred Jacky.
Agency Director: Helen A. Brown.
Announcer: George Thordyke.
Conductor: Fred Jacky (choir); Eric Sagerquist (orchestra).
Length of Run: Started June 1, 1936.

I

I Want a Divorce
Sponsor: Sussman Wormser & Co.
Agency: Emil Brisacher and Staff.
Origination: San Francisco.
Air Time: Sunday, 8:15 to 8:30 p.m.; Wednesday, 9:15 to 9:30 p.m., PST.
Network: NBC Red; nine stations.
Talent: Vicky Vola, Lou Tobin, and dramatic cast.
Agency Director: Emil Brisacher and Staff’s Radio Committee: Emil Brisacher, Walton Purdom, Weston Sellemier.
Announcers: Archie Presby, Hal Gibney.
Conductor: Van Fleming.

Igor Gorin
(See “Hollywood Hotel”)

Interesting Neighbors
Sponsor: F. W. Fitch Co. (Fitch Shampoo).
Agency: L. W. Ramsey Co.
Origination: Chicago and various points.
Air Time: Sunday, 7:30 to 8 p.m.
Network: NBC Red; 39 stations.
Production: G. E. Bischoff.
Talent: Jerry Belcher, Roy Shield’s Orchestra.
Agency Director: E. G. Naekel.
Announcer: Fort Pearson.
Conductor: Roy Shields.
Length of Run: Started Sept. 26, 1937.

International Silver Co.
(See “The Silver Theatre”)

Irene Wicker
(See “Singing Lady”)
(See “Singing Lady Music Plays”)

Irene Rich
(See “Welch Presents Irene Rich”)
Ironized Yeast Co.  
(See "Good Will Hour")

Isabelle Manning Hewson  
(See "Petticoat of the Air, News Behind the Headlines")

It Can Be Done (With Edgar Guest)  
Sponsor: Household Finance Corp.  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Origination: Chicago  
Air Time: Tuesday, 8:30 to 9 p.m.  
Network: NBC Blue; 23 stations.  
Production: Handled by the agency.  
Script Writer: Edgar Guest.  
Talent: Edgar Guest, Marion Francis, Frankie Masters' Orchestra.  
Agency Director: Harry Klein.  
Announcer: Eugene Pelletier.  
Conductor: Frankie Masters.  
Length of Run: Jan. 6, 1931, to March 29, 1938; switched to CBS April 6, 1938, 32 stations, Wednesday, 10:30 to 11 p.m.

J

Jack and Loretta  
Sponsor: Kirkman & Son (soap).  
Agency: N. W. Ayer & Son, Inc.  
Air Time: Monday through Friday, 2:15 to 2:30 p.m.  
Network: CBS; 8 stations.  
Production: Nicholas Keesley.  
Script Writer: Miss Hume Derr Mahin.  
Talent: Jack and Loretta Clemens.  
Agency Director: Robert Burlen.  
Announcer: John Allen Wolf.  

Jack Armstrong  
Sponsor: General Mills, Inc. (Wheaties).  
Agency: Blackett-Sample-Hummert, Inc.  
Origination: Chicago.  
Air Time: Monday through Friday, 5:30 to 5:45 p.m.  
Network: NBC Red; 15 stations.  
Production: Edwin H. Morse.  
Script Writer: Talbot Munday.  
Talent: Jim Ameche, Sara Jane Wells, John Gannon.  
Agency Director: Leslie Daniels.  
Announcer: Tom Shirley.  
Length of Run: Started July 31, 1933.

Jack Benny  
(See "Jell-O Program Starring Jack Benny")

Jack Berch  
Sponsor: Wasey Products Corp.  
Agency: Erwin Wasey Co.  
Origination: WOR, New York.  
Air Time: Monday, Wednesday and Friday, 9:45 to 10 a.m.  
Network: Mutual; WOR, New York, and WEAN, Providence.  
Talent: Jack Berch.  
Agency Director: Lew Amis.  
Announcer: Joe Bier.  
Length of Run: April 9, 1936, to July 9, 1937.

Jack Berch and His Boys  
Sponsor: Fels Naptha Co. (soap).  
Agency: Young & Rubicam, Inc.  
Air Time: Monday, Wednesday and Friday, 9:30 to 9:45 a.m.  
Network: CBS; 19 stations.  
Production: Handled by the agency.  
Script Writer: Jack Berch.  
Talent: Jack Berch, Mark Warnow's Orchestra.  
Agency Director: William Rousseau.  
Announcer: John Reed King.  
Conductor: Mark Warnow.  

Jack Haley  
(See "Log Cabin Jamboree")

Jack Oakie's College  
Sponsor: R. J. Reynolds Tobacco Co.  
(Camel Cigarettes, Prince Albert Smoking Tobacco).  
Air Time: Tuesday, 9:30 to 10 p.m.  
Network: CBS; 84 stations.  
Production: William Esty & Co.  
Script Writers: Milt Gross, Hugh Wedlock, Howard Snyder.  
Talent: Jack Oakie, Stuart Erwin, Raymond Hatton, Georgie Stoll's Orchestra.  
Agency Director: Savington Crampton.  
Announcer: Bill Goodwin.  
Conductor: Georgie Stoll.  
Length of Run: Dec. 29, 1936 to March 22, 1938.

James Melton  
(See "Sunday Night Party")

James Wallington  
(See "Texaco Town")

Jane Froman  
(See "Jell-O Summer Show")
Network Commercials—Continued

Jane Martin
(See “Let’s Play Games”)

Jean Dickinson
(See “American Album of Familiar Music”)

Jean Hersholt
(See “Dr. Christian”)

Jeanette MacDonald
(See “Vick’s Open House”)

Jell-O Program, Starring Jack Benny
Sponsor: General Foods Corp. (Jell-O).
Agency: Young & Rubicam, Inc.
Air Time: Sunday, 7 to 7:30 p.m.
Network: NBC Red; 110 stations.
Production: Tom Harrington (of the agency).
Talent: Jack Benny, Mary Livingston, Kenny Baker, Andy Devine, Don Wilson, Sam Hearn, Phil Harris’ Orchestra.
Agency Director: Tom Harrington.
Announcer: Don Wilson.
Conductor: Phil Harris.

Jell-O Summer Show
Sponsor: General Foods Corp. (Jell-O Ice Cream Powder, Jell-O Ice Cream Mix).
Agency: Young & Rubicam, Inc.
Air Time: Sunday, 7 to 7:30 p.m.
Network: NBC Red; 79 stations.
Production: Tom Lewis (of the agency).
Talent: Don Ross, Jane Froman, Jell-O Tune Twisters, D’Arttega’s Orchestra.
Agency Director: Tom Lewis.
Announcer: Stuart Metz.
Conductor: D’Arttega.
Length of Run: July 5, 1937, to Sept. 26, 1937.

Jenny Peabody
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday, Wednesday and Friday, 3:30 to 3:45 p.m.
Network: CBS; 44 stations.
Production: Jack Hurdle.
Script Writer: Aileen Neff.
Agency Director: Mr. Crowell.
Announcer: Don Gordon.

Jergens, Andrew. Co.
(Jergens’ Lotion)
(See “Walter Winchell”)

Jergens-Woodbury Sales Corp.
(Woodbury Soap)
(See “Woodbury’s Hollywood Playhouse”)

Jerry Belcher
(See “Interesting Neighbors”)

Jerry Cooper
(See “Hollywood Hotel”)

Jerry Mann
(See “Hammerstein Music Hall”)

Jessica Dragonette
(See “Palmolive Beauty Box Theatre”)

Jim McWilliams Question Bee
Agency: Cecil, Warwick & Legler, Inc.
Air Time: Saturday, 7:30 to 8 p.m.
Network: NBC Blue; 7 stations.
Production: Preston H. Pumphrey (of the agency).
Script Writers: Material used from letters sent in by listeners.
Talent: Jim McWilliams and members of the studio audience.
Agency Director: Preston H. Pumphrey.
Announcer: Joseph Bell.
Length of Run: Started Sept. 26, 1936.

Jimmy Fidler
Sponsor: Procter & Gamble (Drene Shampoo).
Air Time: Tuesday and Friday, 10:30 to 10:45 p.m.
Network: NBC Red; 50 stations on Tuesday, 31 stations on Friday.
Script Writer: Jimmy Fidler.
Talent: Jimmy Fidler.
Agency Director: Gordon Cooke.
Announcer: Bob Sherwood.
Length of Run: Tuesday contract started March 16, 1937; Friday contract started May 21, 1937.

Joachim, M. H. H.
(See “Your Unseen Friend”)
Johnny Presents

Sponsor: Philip Morris & Co., Ltd.
Agency: Biow Co.
Air Time: Saturday, 8:30 to 9 p.m. (repeat from 11:30 to midnight).
Network: CBS; 56 stations.
Production: Miss R. Schuebel (of the agency).
Talent: Genevieve Rowe, Swing Fourteen, Beverly Freeland, Floyd Sherman, Glenn Cross, Three Harmonics (trio), Russ Morgan's Orchestra, guests.
Agency Director: Miss R. Schuebel.
Announcer: Charles O'Connor.
Conductor: Russ Morgan.

Johnny Presents "What's My Name"

Sponsor: Philip Morris & Company, Ltd.
Agency: Biow Company, Inc.
Origination: WOR, New York.
Air Time: Friday, 8:00 to 8:30 p.m.
Network: Mutual; three stations.
Production: Walter A. Tibblas (of the agency).
Script Writers: Joe Cross, Ed Byron.
Talent: Budd Hulick, Arlene Francis, Ray Block's Orchestra.
Agency Director: Miss R. Schuebel.
Announcer: Charles O'Connor.
Conductor: Ray Block.
Length of Run: Started March 25, 1938.

Johnson, S. C., & Son, Inc.

(See "Fibber McGee and Molly")
(See "Attorney-at-Law")

Jolly Joe

Sponsor: Little Crown Milling Co.
Agency: Rogers & Smith Advertising Agency.
Origination: WGN, Chicago.
Air Time: Friday, 6 to 6:15 p.m.
Network: Mutual; WGN, Chicago, WCAE, Pittsburgh.
Script Writer: Joe Kelly.
Talent: Joe Kelly.
Length of Run: Started Nov. 1, 1937.

Joseph Schmidt

(See "General Motors Concerts")

Journal of Living

(See "Victor H. Lindlahr")

Julia Sanderson

(See "Heinz Magazine of the Air")
Junior Nurse Corps
Sponsor: Swift & Co. (Sunbrite Cleanser).
Origination: Chicago.
Air Time: Monday through Friday, 5 to 5:15 p.m.
Network: NBC Blue; 6 stations.
Script Writer: Jean Lee Latham.
Announcer: Everett Mitchell.
Length of Run: Started Sept. 27, 1937.

Jussi Bjoeering
(See "General Motors Concerts")

Just Between Us
Sponsor: Rabin Cosmetic Co.
Origination: WOR, New York.
Air Time: Sunday, 11:15 to 11:30 p.m.
Network: Mutual; WOR, New York; WAAB, Boston; WLW, Cincinnati; WGN, Chicago.
Script Writer: Pat Barnes.
Conductor: Nat Brusiloff.
Length of Run: May 2, 1937, to July 25, 1937.

Just Entertainment
Sponsor: William Wrigley, Jr., Co. (Wrigley's Gum).
Agency: Neisser-Meyerhoff, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 7 to 7:15 p.m. (repeat from 11 to 11:15 p.m.).
Network: CBS; 50 stations.
Production: Neisser-Meyerhoff, Inc.
Agency Director: M. Chon.
Announcer: Don Hancock.
Conductor: Carl Hohengarten.
Length of Run: Started March 21, 1938.

Just Plain Bill and Nancy
Sponsor: Anacin, Bi-So-Dol, Kolynos.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 10:30 to 10:45 a.m. (repeat from 1:45 to 2 p.m.).
Network: NBC Red; 31 stations.
Production: Anne and Frank Hummert.
Script Writers: Anne and Frank Hummert (script supervisors).
Agency Director: Martha Atwell.
Announcer: Bill Bailey.
Length of Run: Started Sept. 14, 1936.

Kaltenmeyer’s Kindergarten
Sponsor: Quaker Oats Co.
Agency: Lord & Thomas, Inc.
Origination: Chicago.
Air Time: Saturday, 5:30 to 6 p.m.
Network: NBC Red; 47 stations.
Production: Herbert A. Butterfield.
Script Writer: Harry Lawrence.
Agency Director: Basil Loughrane.
Announcer: Charles Lyon.
Conductor: Harry Kogen.
Length of Run: Jan. 4, 1936 to Dec. 25, 1937.

Kate Smith’s Bandwagon
Sponsor: General Foods Corp. (Swans Down Cake Flour, Calumet Baking Powder).
Agency: Young & Rubicam, Inc.
Air Time: Thursday, 8 to 9 p.m. (repeat from 11:15 p.m. to 12:15 a.m.).
Network: CBS; 80 stations.
Production: Ted Collins (Kate Smith's manager), and Tom Lewis (of the agency).
Script Writers: Paul Munroe, Sylvan Tapping, Tom Lewis, Bob Welch.
Agency Director: Ted Collins (for the agency), Bob Welch, Tom Lewis.
Announcer: Andre Baruch.
Conductor: Jack Miller.
Length of Run: Started Sept. 30, 1937.

Kathryn Cravens
(See “News Through a Woman’s Eyes”)

Katro-Lek Labs., Inc.
(See “Polish Melodies”)

Kay Kyser
(See “Kay Kyser’s Musical Class and Dance”)
(See “Surprise Party”)

Kay Kyser’s Musical Class and Dance
Sponsor: American Tobacco Co. (Lucky Strike).
Agency: Lord & Thomas, Inc.
**NETWORK COMMERCIALS**—Continued

**Kirkman & Son**
(See "Jack and Loretta")

**Kitchen Cavalcade**
Sponsor: C. F. Mueller Co. (Macaroni).
Agency: Kenyon & Eckhardt, Inc.
Air Time: Monday through Friday, 10:45 to 11 a.m.
Network: NBC Blue; 7 stations.
Production: Tyler Davis and Grombach Productions (independent producers).
Script Writer: Earl Sparling.
Talent: Crosby Gaige, Charlie Cantor, Ruth Yorke, Peter Donald, Mitzi Gould, Carl Eastman, Joe Biviano, accordionist.
Agency Director: Tyler Davis.
Announcer: Bill Ferran.

**Kitty Carlisle**
(See "The Song Shop")

**Kitty Keene, Inc.**
Sponsor: Procter & Gamble Co. (Dreft).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 4:30 to 4:45 p.m.
Network: CBS; 17 stations.
Production: Courtenay Savage.
Script Writer: Day Keene.
Talent: Frances Carlon, Joan Kay, Ken Griffin, Reese Taylor, Francis Schuster, Malcolm Meacham.
Agency Director: Courtenay Savage.
Announcer: Jack Brinkley.
Length of Run: Started Sept. 20, 1937.

**Knox Manning**
(See "Headlines on Parade")

**Kolynos**
(See "Just Plain Bill and Nancy")
(See "Our Gal Sunday")

**Kraft Music Hall**
Sponsor: Kraft-Phenix Cheese Corp.
Agency: J. Walter Thompson Co.
Air Time: Thursday, 10 to 11 p.m.
Network: NBC Red; 57 stations.
Production: J. Walter Thompson Co.
Script Writers: Carroll Carroll (for Crosby and Burns).
Talent: Bing Crosby, Bob Burns, Paul Taylor Choristers, Johnny Trotter's Orchestra, guests.
Agency Director: H. Calvin Kuhl.
Announcer: Ken Carpenter.

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**Kay Kyser's Musical Class and Dance**
Sponsor: American Tobacco Co.
Agency: Lord & Thomas, Inc.
Air Time: Wednesday, 10 to 11:00 p.m.
Network: NBC Red; 82 stations.
Production: Handled by agency.
Agency Director: George McGarrett.
Announcer: Fred Uttal.
Conductor: Kay Kyser.
Length of Run: Started March 30, 1938 (replacing "Your Hollywood Parade").

**Kay Thompson**
(See "Monday Night Show")

**Kellogg Co.**
(See "Girl Alone")
(See "Singing Lady")
(See "Singing Lady Music Plays")

**Ken Murray**
(See "Hollywood Hotel")
(See "Ken Murray and Oswald")

**Ken Murray and "Oswald"**
Sponsor: Campbell Soup Co.
Agency: F. Wallis Armstrong Co.
Air Time: Wednesday, 8:30 to 9 p.m. (repeat from 11:30 p.m. to 12 midnight).
Network: CBS; 72 stations.
Production: F. Wallis Armstrong Co.
Script Writers: Ken Murray, Royal Foster.
Agency Director: Diana Bourbon.
Announcer: Kenneth Niles.
Conductor: Lud Gluskin.

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**Feb. 357**
NETWORK COMMERCIALS—Continued

Conductor: Johnny Trotter.
Length of Run: Contract started June 26, 1933; new cast with Bing Crosby started Jan. 2, 1936.

Kraft-Phenix Cheese Corp.
(See "Kraft Music Hall")

Lehn & Fink
(See "Dr. Allen Roy Dafoe" for Lysol)
(See "Follow the Moon" for Pebeco)
(See "Hawaiian Moon Casino" for Tussy Cosmetics)
(See "Life of Mary Sothern" for Hind's)

Lester Tremayne
(See "First Nighter")

Let's Play Games
Sponsor: E. Fougera & Co.
Agency: Small & Seiffer, Inc.
Origination: WOR, New York.
Air Time: Friday, 9 to 9:15 p.m.
Network: Mutual; WOR, New York; WAAB, Boston; WGN, Chicago.
Production: Jane Martin.
Script Writer: Marvin Small.
Talent: Jane Martin and members of the studio audience.
Agency Director: Marvin Small.
Length of Run: Started Oct. 8, 1937.

Lever Bros. Co.
(See "Aunt Jenny's Real Life Stories" for Spry)
(See "Big Sister" for Rinso)
(See "Big Town" for Rinso)
(See "Lux Radio Theatre" for Lux)
(See "Rinso Program Starring Al Jolson" for Rinso)

Lew Lehr
(See "Ben Bernie and All the Lads")

Lewis-Howe Co. (Tums)
(See "Vocal Varieties")

Libby, McNeill & Libby
(See "We Are Four")

Life of Mary Sothern
Sponsor: Lehn & Fink (Hind's Honey and Almond Cream).
Air Time: Monday through Friday, 5:15 to 5:30 p.m.
Network: CBS; 19 stations.
Production: Don Becker (free lance).
Script Writer: Don Becker.
Director: Chick Vincent (for Don Becker).
Announcer: Ken Roberts.
Conductor: Elsie Thompson, organist.
Length of Run: Oct. 4, 1937, to April 1, 1938.

Lambert Pharmacal Co.
(See "Grand Central Station")
(See "Newlyweds")
(See "True Detective Mysteries")

Lamont Corliss & Co.
(See "Husbands and Wives")
(See "Those We Love")
(See "Woman's Magazine of the Air")

Lanny Ross
(See "Hollywood Mardi Gras")

Larus & Brother Co.
(See "Alias Jimmy Valentine")

Lawrence Tibbett
(See "Chesterfield Presents")

Lady Esther Serenade
Sponsor: Lady Esther, Ltd.
Agency: Lord & Thomas, Inc. (Stack-Goble prior to Sept. 1, 1937).
Origination: Chicago and various other points.
Air Time: Monday, 10 to 10:30 p.m.
Network: CBS; 36 stations.
Production: Lord & Thomas, Inc.
Talent: Wayne King’s Orchestra, Bess Johnson ("Lady Esther") (left program Oct. 27, 1937), Basil Loughrane after Nov. 1, 1937.
Agency Director: Basil Loughrane.
Announcer: Phil Stewart.
Conductor: Wayne King.

Lady Esther Serenade
(See "Aunt Jenny’s Real Life Stories"
for Spry)

Lester Tremayne
(See "First Nighter")

Let’s Play Games
Sponsor: E. Fougera & Co.
Agency: Small & Seiffer, Inc.
Origination: WOR, New York.
Air Time: Friday, 9 to 9:15 p.m.
Network: Mutual; WOR, New York; WAAB, Boston; WGN, Chicago.
Production: Jane Martin.
Script Writer: Marvin Small.
Talent: Jane Martin and members of the studio audience.
Agency Director: Marvin Small.
Length of Run: Started Oct. 8, 1937.

Lever Bros. Co.
(See "Aunt Jenny’s Real Life Stories"
for Spry)

Lew Lehr
(See "Ben Bernie and All the Lads")

Lewis-Howe Co. (Tums)
(See "Vocal Varieties")

Libby, McNeill & Libby
(See "We Are Four")

Life of Mary Sothern
Sponsor: Lehn & Fink (Hind’s Honey and Almond Cream).
Air Time: Monday through Friday, 5:15 to 5:30 p.m.
Network: CBS; 19 stations.
Production: Don Becker (free lance).
Script Writer: Don Becker.
Director: Chick Vincent (for Don Becker).
Announcer: Ken Roberts.
Conductor: Elsie Thompson, organist.
Length of Run: Oct. 4, 1937, to April 1, 1938.

Lambert Pharmacal Co.
(See "Grand Central Station")
(See "Newlyweds")
(See "True Detective Mysteries")

Lamont Corliss & Co.
(See "Husbands and Wives")
(See "Those We Love")
(See "Woman’s Magazine of the Air")

Lanny Ross
(See "Hollywood Mardi Gras")

Larus & Brother Co.
(See "Alias Jimmy Valentine")

Lawrence Tibbett
(See "Chesterfield Presents")

Lehn & Fink
(See "Dr. Allen Roy Dafoe" for Lysol)
(See "Follow the Moon" for Pebeco)
(See "Hawaiian Moon Casino" for Tussy Cosmetics)
(See "Life of Mary Sothern" for Hind’s)
Liggett & Myers Tobacco
(See "Chesterfield Daily Sports Column")
(See "Chesterfield Presents")
(See "Chesterfield Program")
(See "Chesterfield Sports Resume")
(See "Music from Hollywood")

Little Crown Milling Co.
(See "Jolly Joe")

Little Orphan Annie
Sponsor: The Wander Co. (Ovaltine).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 5:45 to 6 p.m. (repeat from 6:45 to 7 p.m.).
Network: NBC Red; 24 stations and WGN.
Production: Alan Wallace.
Script Writer: Ferrin Fraser.
Talent: Shirley Bell (Little Orphan Annie), Francis Derby, Henry Saxe, E. Sprague, Henrietta Tedro, Al Halus.
Agency Director: Mr. Bremner.
Announcer: Pierre Andre.
Length of Run: Started Nov. 13, 1931.

Lloyd Pantages Covers Hollywood
Sponsor: Raymonds, Inc.
Air Time: Sunday, 1:45 to 2 p.m. (repeat from 11 to 11:15 p.m.) PST.
Network: CBS; 19 stations.
Talent: Lloyd Pantages.

Log Cabin Jamboree
Sponsor: General Foods Corp. (Log Cabin Syrup).
Agency: Benton & Bowles, Inc.
Air Time: Saturday, 8:30 to 9 p.m. (repeat from 12:30 to 1 a.m.).
Network: NBC Red; 54 stations.
Production: Benton & Bowles, Inc.
Script Writers: Various.
Agency Director: Don Cope.
Announcer: Warren Hull.
Conductor: Ted Fio Rito.
Length of Run: Oct. 9, 1937 to April 2, 1938.

Lone Ranger
Sponsor: Gordon Bakeries.
Agency: Young & Rubicam, Inc.
Origination: WXYZ, Detroit.
Air Time: Monday, Wednesday and Friday, 7:30 to 8 p.m. (repeat from 8:30 to 9 p.m. on WGN, Chicago).
Network: Mutual; 4 stations.
Production: Harry Ackerman (of the agency), James Jewell, Charles Livingston (WXYZ).
Script Writer: Fran Striker.
Agency Director: Harry Ackerman.
Announcer: Al Chance.
Conductor: Ted Robertson.
Length of Run: Started Nov., 1933.

Lone Ranger
Origination: WXYZ, Detroit.
Air Time: Monday, Wednesday and Friday, 10:30 to 11 p.m. (not heard in New York).
Network: Mutual; 11 stations.
Production: James Jewell.
Script Writer: Fran Striker.
Agency Director: Tom Scholts.
Announcers: Al Chance, Ted Bliss.
Conductor: Ted Robertson.
Length of Run: Started Jan. 18, 1937.

Lorenzo Jones
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 4 to 4:15 p.m. (starting April 25, 1938, time changed to 11:15 a.m.).
Network: NBC Red; 22 stations.
Production: Frank Hummert.
Script Writers: Frank and Anne Hummert.
Talent: Carl Swenson, Betty Garde.
Agency Director: Lloyd Rosamund.
Length of Run: Started April 26, 1937.

Lorillard, P. (Old Gold)
(See "Hollywood Screenscoops")

Lou Holtz
(See "Monday Night Show")

Lou Little Football Forecast
Sponsor: American Chicle Co.
Agency: Badger, Brownning & Hersey, Inc.
Origination: WOR, New York.
Air Time: Friday, 7:30 to 7:45 p.m.
Network: Mutual; 10 stations.
Talent: Lou Little.
Louella Parsons
(See “Hollywood Hotel”)

Lovely Lady Cosmetics
(See “Your Parlor Playhouse”)

Lowell Thomas
Sponsor: Sun Oil Co.
Agency: Roche, Williams & Cunyngham, Inc.
Air Time: Monday through Friday, 6:45 to 7 p.m.
Network: NBC Blue; 20 stations.
Script Writer: Lowell Thomas.
Announcer: Neel B. Enslen (replaced by Hugh James).
Length of Run: Started June 13, 1932.

Lucille Manns
(See “Cities Service Concert”)

Lum and Abner
Sponsor: Horlick’s Malted Milk Corp.
Agency: Lord & Thomas, Inc.
Origination: Hollywood (originally Chicago).
Air Time: Monday through Friday, 7:30 to 7:45 p.m. (repeat Monday, Tuesday, Wednesday and Friday from 11:15 to 11:30 p.m.).
Network: NBC Blue; 18 stations.
Production: Carl Stanton.
Script Writers: Chester Lauck, Norris Goff.
Talent: Chester Lauck (Lum), Norris Goff (Abner).
Agency Director: Basil Loughranse.
Announcer: Carlton Brickert.
Conductor: Dean Fosler.

Lum and Abner
Sponsor: General Foods (Postum).
Agency: Young & Rubicam, Inc.
Air Time: Monday, Wednesday, Friday, 6:45 to 7:00 p.m. (repeat from 11:15 to 11:30 p.m.).
Network: CBS; 50 stations.
Production: Murray Bolen.
Script Writers: Chester Lauck, Norris Goff.
Talent: Chester Lauck (Lum), Norris Goff (Abner).
Agency Director: Murray Bolen.
Announcer: Lou Crosby.
Length of Run: Started March 7, 1938.

Lutheran Hour
Sponsor: Lutheran Laymen’s League.
Agency: Kelly, Stuhlmans & Zahrndt, Inc.
Origination: KFUS, St. Louis.
Air Time: Sunday, 4:30 to 5 p.m.
Network: Mutual; 62 stations.
Talent: Dr. Walter A. Maier, Lutheran Hour Chorus, St. Louis A’Cappella Choir, Ft. Wayne (Ind.) Choral Society.
Agency Director: W. W. Zahrndt.
Announcer: R. W. Janetzke.
Conductors: Prof. William B. Heyne, assisted by Norman Glenapp.

Lutheran Laymen’s League
(See “Lutheran Hour”)

Lux Radio Theatre, The
Sponsor: Lever Brothers Co. (Lux Toilet Soap).
Agency: J. Walter Thompson Co.
Air Time: Monday, 9 to 10 p.m.
Network: CBS; 57 U. S. stations.
Production: J. Walter Thompson Co.
Script Writer: George Wells.
Talent: Cecil B. De Mille, Louis Silvers’ Orchestra, guests.
Agency Director: Frank Woodruff.
Announcer: Melville Ruick.
Conductor: Louis Silvers.
Length of Run: Last contract renewal was on Sept. 13, 1937.

M

Ma Perkins
Sponsor: Procter & Gamble (Oxydol).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 3:15 to 3:30 p.m.
Network: NBC Red; 51 stations.
Production: George Fogle.
Script Writer: Lee Gebhart.
Talent: Virginia Payne, Charles Egelston, and dramatic cast.
Agency Director: Mr. Hauser.
Announcer: Dick Wells.
Length of Run: Started Dec. 4, 1933.

Ma Perkins
Sponsor: Procter & Gamble (Oxydol).
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 10:45 to 11 a.m.
Network: CBS; 28 stations.
Production: George Fogle.
Macfadden Publications
(See "Good Will Hour")
(See "True Story Court of Human
Relations")

Magic Key of RCA
Sponsor: Radio Corp. of America.
Agency: None.
Origination: New York (with worldwide
pickups).
Air Time: Sunday, 2 to 3 p.m.
Network: NBC Blue; 107 stations.
Production: Howard Wiley (NBC) and a
special committee headed by Bertha
Brainard, NBC Commercial Program
Manager.
Script Writer: Welbourn Kelley.
Talent: Dr. Frank Black, Magic Key Or-
chestra, Linton Wells, guests.
Announcers: Milton Cross, Ben Grauer.
Conductor: Dr. Frank Black.
Length of Run: Started Sept. 29, 1935.

Maine Development Commission
(See "Featuring Marjorie Mills")

Major Bowes' Amateur Hour
Sponsor: Chrysler Corp.
Agency: Ruthrauff & Ryan, Inc.
Origination: Manhattan Theatre, New York.
Air Time: Thursday, 9 to 10 p.m.
Network: CBS; 92 stations.
Production: Major Edward Bowes.
Script Writer: Major Edward Bowes.
Talent: Major Edward Bowes, amateurs.
Agency Director: John Gordon.
Announcer: Ralph Edwards.
Conductors: Joe Meresco and Harry Mer-
kin (piano players).
Length of Run: Started Sept. 17, 1936.

Man to Man Sports
Sponsor: American Tobacco Co. (Roi-Tan
Cigars).
Agency: Lawrence C. Gumbinner Agency.
Air Time: Thursday, 7 to 7:15, p.m., PST.
Network: CBS; 5 stations.
Production: Bernard Weinberg and W. H.
Krauch (of Milton Weinberg Advertis-
ing Co.; latter states they handle talent
and production for this program).
Talent: Mark Kelly.
Announcer: Tom Hanlon.
Length of Run: Started Nov. 17, 1937.

Manhattan Merry-Go-Round
Sponsor: R. L. Watkins Co.; Dr. Lyon's
Toothpowder.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Sunday, 9 to 9:30 p.m.
Network: NBC Red; 53 stations.
Production: Blackett - Sample - Hummert,
Inc.
Script Writer: Anne Hummert.
Talent: Men About Town (trio), Pierre Le
Kreu, Rachael Carlay, Don Donnie's
Orchestra.
Agency Director: Anne Hummert.
Announcer: Don Donnie.
Conductor: Don Donnie.
Length of Run: Started Nov. 6, 1932.

March of Time
Sponsor: Time, Inc.; Servel, Inc., after
April 7, 1938.
Agency: Batten, Barton, Durstine & Os-
born, Inc.
Air Time: Thursday, 8 to 8:30 p.m.
Network: NBC Blue; 40 stations.
Production: Homer Fickett, William Spier.
Talent: Red de Corsica, Edwin Jerome,
Dwight Weist, C. Westbrook Van Voor-
his, Ted Jewett, William Johnstone,
Frank Readick, Agnes Moorehead, Wil-
liam Adams, Adelaide Klein, Paul Stew-
art, Patricia Reardon.
Agency Director: Arthur Pryor, Jr.
Announcer: C. Westbrook Van Voorhis.
Conductor: Howard Barlow.

Margaret Speaks
(See "The Voice of Firestone")

Margot of Castlewood
Sponsor: Quaker Oats Co.
Agency: Lord & Thomas, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 10 to
10:15 a.m. (rebroadcast from 11 to 11:15
a.m.) (time changed on March 14, 1938,
to 10:15 to 10:30 a.m.; rebroadcast 11:15
to 11:30 a.m.).
Network: NBC Blue; 50 stations.
Production: Herbert Butterfield.
Script Writers: Les Weinrott, Sherwood
King.
Talent: Barbara Luddy, Ethel Owen, Her-
bert Butterfield, Basil Loughrane.
Agency Director: Basil Loughrane.
Announcer: Charles Lyon.
Conductor: Noble Cain.
Network commercials—Continued

Maria Jeritza
(See “General Motors Concerts”)

Marion Talley
(See “Ry-Krisp Presents Marion Talley”)

Marjorie Mills
(See “Featuring Marjorie Mills”)

Mark Warnow
(See “Heinz Magazine of the Air”)
(See “Jack Berch and His Boys”)
(See “We, The People”)

Marrow, J. W., Mfg. Co.
(See “Henry Busse and His Orchestra”)

Martha and Hal
Sponsor: Humphrey’s Homeopathic Medicine Co.
Agency: The Biow Co.
Origination: WOR, New York.
Air Time: Sunday, 11:15 to 11:30 a.m.; Monday and Wednesday, 9:45 to 10 a.m.
Network: Mutual; 8 stations.
Production: Walter Tibbals.
Script Writers: Martha Lawrence and Hal Bogg.
Talent: Martha Lawrence and Hal Bogg, Andy Sannella’s Orchestra,
Agency Director: Miss R. Schuebel.
Announcer: Bill Tuttle.
Conductor: Andy Sannella.

Martha Raye
(See “Rinso Program Starring Al Jolson”)

Mary Eastman
(See “Saturday Night Serenade”)

Mary Jane Walsh
Sponsor: The Barbasol Co.
Agency: Erwin Wasey Co.
Origination: WOR, New York.
Air Time: Friday, 7:45 to 8 p.m. (repeat from 8 to 8:15 p.m.).
Network: Mutual; 8 stations.
Talent: Mary Jane Walsh, Ross Graham,
Nat Brusiloff’s Orchestra.
Conductor: Nat Brusiloff.
Length of Run: Started Oct. 29, 1937.

Mary Lee Taylor
(See “Pet Milky Way”)

Mary Margaret McBride
Sponsor: General Foods Corp. (Minute Tapioca).
Agency: Young & Rubicam, Inc.
Air Time: Monday, Wednesday and Friday, 12 to 12:15 p.m.
Network: CBS; 47 stations.
Production: Young & Rubicam, Inc.
Script Writer: Mary Margaret McBride.
Talent: Mary Margaret McBride, Milt Krass, pianist.
Agency Director: Carol Irwin.
Announcer: Ken Roberts.
Conductor: Milt Krass, pianist.

Maxwell House Show Boat
Sponsor: General Foods Corp. (Maxwell House Coffee).
Agency: Benton & Bowles, Inc.
Air Time: Thursday, 9 to 10 p.m.
Network: NBC Red; 68 stations.
Talent: Charles Winninger, Alma Kruger,
Patricia Wilder, Virginia Verrill, Warren Hull, Eddie Green, Meredith Willson’s Orchestra.
Announcer: Warren Hull.
Conductor: Meredith Willson.
Length of Run: Oct. 6, 1932, to Oct. 21, 1937.

Melody Puzzles
Sponsor: American Tobacco Co. (Lucky Strike).
Agency: Lord & Thomas, Inc.
Origination: WOR, New York.
Air Time: Tuesday, 8 to 8:30 p.m.
Network: Mutual; WOR, New York and WNB, Binghamton.
Production: Karl Schullinger (of the agency).
Talent: Richard Himber’s Orchestra, Stuart Allen, Fredda Gibson.
Agency Director: Edgar G. Sisson, Jr.
Announcer: Fred Uttal.
Conductor: Richard Himber.

Melody Puzzles
Sponsor: American Tobacco Co. (Lucky Strike Cigarettes).
Agency: Lord & Thomas, Inc.
Air Time: Monday, 8 to 8:30 p.m.
Network: NBC Blue; 63 stations.
Production: Lord & Thomas, Inc.
Script Writer: Lord & Thomas, Inc.
Talent: Harry Salter’s Orchestra, Buddy Clark, Fredda Gibson, Songsmith Quartette, Fred Uttal (m.c.).
Announcer: Ed Herlihy.
Conductor: Harry Salter.
Length of Run: Jan. 10, 1938, to April 4, 1938.
NETWORK COMMERCIALS—Continued

Mennen Co.
(See “Cheer Up, America”)
(See “Famous Jury Trials”)

Metro-Goldwyn-Mayer
(See “Good News of 1938”)

Metropolitan Opera Auditions of the Air
Sponsor: Sherwin-Williams Co. (paints).
Agency: Cecil, Warwick & Legler.
Air Time: Sunday, 5 to 5:30 p.m.
Network: NBC Blue; 64 stations.
Production: James Haupt (NBC).
Script Writer: Helen Slater.
Talent: Wilfred Pelletier’s Orchestra, guests.
Agency Director: Preston Pumphrey.
Announcer: Howard Claney.
Conductor: Wilfred Pelletier.

Mickey Mouse Theatre of the Air
Sponsor: Pepsodent Co.
Agency: Lord & Thomas, Inc.
Air Time: Sunday, 5:30 to 6 p.m.
Network: NBC Red; 53 stations.
Production: Thomas A. McAvity (of the agency).
Script Writers: William Demling, Glen Hirsch, Dick Creedon, Sue Ooshorn.
Talent: Joe Twerp (Mickey), Thelma Hubbard (Minnie), Clarence Nash (Duck), Florence Gill (Clara Duck), William Demling (Goofy).
Agency Directors: Thomas A. McAvity, Carl Stanton.
Announcer: John Hiestand.
Conductor: Felix Mills.

Miles Laboratories
(See “National Barn Dance”)
(See “Uncle Ezra”)

Mr. Keen, Tracer of Lost Persons
Sponsor: Bi-So-Dol.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Tuesday, Wednesday, Thursday, 7:15 to 7:30 p.m.
Network: NBC Blue; 22 stations.
Production: Blackett - Sample - Hummeri, Inc.
Script Writer: Anne Hummert.
Agency Director: Martha Atwell.
Announcer: Ben Grauer.
Length of Run: Started Oct. 12, 1937.

Mrs. Garrie Griswold and the Vaquero
Sponsor: Oxo, Ltd.
Agency: Doremus & Co.
Origination: San Francisco.
Air Time: Tuesday and Friday, 9:30 to 9:45 a.m. PST.
Network: NBC Red; 4 stations.
Production: Ned Tollinger and Peter Ebenheim (NBC).
Script Writer: Lucrezia Kemper.
Talent: Mrs. Garrie Griswold, Clarence Hayes (tenor).
Agency Director: Lucrezia Kemper.
Announcer: Burton Bennett.

Mrs. Wiggs of the Cabbage Patch
Sponsor: Hill’s Cold Tablets on Monday and Tuesday; A. S. Boyle Co.’s Old English Floor Wax on Wednesday, Thursday and Friday.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Monday through Friday, 10 to 10:15 a.m. (repeat from 1:15 to 1:30 p.m.).
Network: NBC Red; 31 stations.
Production: Anne and Frank Hummert.
Script Writers: Anne and Frank Hummert (script supervisors).
Talent: Betty Garde, Agnes Young, John McGovern, Andy Donnelly, Peg Calvert.
Agency Director: Martha Atwell.
Announcer: George Ansbro.
Length of Run: Started Sept. 14, 1936.

Modern Food Process Co.
(See “Dog Heroes”)

Monday Night Show
(Also called “You Said It”)
Sponsor: The Brewers’ Radio Show Assn.
Agency: U. S. Advertising Corp.
Air Time: Monday, 8 to 8:30 p.m.
Network: CBS; 34 stations.
Production: Handled by the agency.
Script Writers: Billy K. Wells (Lou Holtz’s material), (replaced by Al Lewis and Hank Garson).
Agency Director: Frederick Mayer.
Announcer: Dan Seymour.
Conductor: Richard Himber.
Length of Run: Started March 7, 1938.
Moore, Benjamin & Co.
(See "Benjamin Moore Triangle Club")

Morrell, John & Co.
(See "Bob Becker")

Morton Bowe
(See "Heinz Magazine of the Air")

 Mueller, C. F., Co.
(See "Kitchen Cavalcade")

Music From Hollywood
Sponsor: Liggett & Myers Tobacco Co.
Agency: Newell-Emmett Co.
Air Time: Friday, 8:30 to 9 p.m. (repeat from 11:30 p.m. to 12 midnight).
Network: CBS; 90 stations.
Production: Harry Ommerle (CBS).
Script Writer: Nat Wolff (free lance).
Agency Director: Donald Langan.
Announcer: Carlton Kadell.
Conductor: Hal Kemp.

Musical Steelmakers, The
Sponsor: Wheeling Steel Corp.
Agency: Critchfield & Co.
Origination: WWVA, Wheeling.
Air Time: Sunday, 5 to 5:30 p.m.
Network: Mutual; 5 stations.
Production: J. L. Grimes, Walter S. Patterson.
Script Writers: J. L. Grimes, Walter S. Patterson.
Announcer: Walter S. Patterson.
Conductor: Earl Summers.

My Secret Ambition
Sponsor: Durkee Famous Foods, Inc.
Agency: Botsford, Constantine & Gardner.
Origination: San Francisco.
Air Time: Sunday, 7:30 to 8 p.m. PST.
Network: CBS; 11 stations.
Production: Caryl Coleman (of the agency).
Script Writer: Caryl Coleman.
Talent: Dramatic cast of seven or more actors, Tom Brenneman and Orchestra.
Announcers: Allan Sheppard, Jack Moyles.

Myra Kingsley
Sponsor: Heckers H-O Products.
Agency: Erwin Wasey Co.
Origination: WOR, New York.
Air Time: Monday through Friday, 11:45 to 12 noon. (repeat from 1:30 to 1:45 p.m.).
Network: Mutual; 13 stations on morning broadcast (23 stations on repeat broadcast).
Production: Handled by agency.
Script Writer: Stella Unger.
Talent: Myra Kingsley, Jean Paul King, Helen Rowland, Alice Hughes, Eve Ve Verka, Dorothy Draper, Isabella Beach, Amy Sedell.
Agency Director: Gager Wasey.
Announcers: Joseph Bier, Ray Winters.
Length of Run: Started Sept. 7, 1937.

Myrt and Marge
Sponsor: Colgate-Palmolive-Peet Co. (Concentrated Super Suds).
Agency: Benton & Bowles, Inc.
Air Time: Monday through Friday, 10:15 to 10:30 a.m. (repeat from 4 to 4:15 p.m.).
Network: CBS; 58 stations.
Production: Jack Mullen (of the agency).
Script Writer: Myrtle Vail.
Talent: Myrtle Vail, Donna Damereel, Gene Morgan, Ray Hedge, Edith Evanson, Santos Ortega, Leo Curley, Linda Carlon.
Agency Director: Jack Mullen.
Announcer: Jean Paul King.
Length of Run: Started Jan. 4, 1937.

Mystery Chef, The
Sponsor: Regional Advertisers.
Agency: McCann-Erickson, Inc.
Air Time: Tuesday and Thursday, 11:45 to 12 noon (repeat from 2:45 to 3 p.m.).
Network: NBC Red; 17 stations.
Script Writer: John Macpherson.
Talent: John Macpherson.
Agency Director: A. J. Perry.
Announcer: Ben Grauer.

N

Nash-Kelvinator Corp.
(See "Nash Show")
(See "Professor Quiz")

Nash Show, The
Sponsor: Nash-Kelvinator Corp.
Agency: J. Walter Thompson Co.
Origination: New York (Hollywood last few weeks).
Air Time: Saturday, 9 to 9:30 p.m.
NETWORK COMMERCIALS—Continued

Network: CBS; 65 stations.
Production: Whitman Badger.
Script Writer: Whitman Badger.
Talent: Grace Moore, Vincent Lopez.
Agency Directors: Whitman Badger, Dwight Cooke.
Announcer: Don Forbes.
Conductor: Vincent Lopez.

National Barn Dance
Sponsor: Miles Laboratories, Inc. (Alka-Seltzer).
Origination: Chicago.
Air Time: Saturday, 9 to 10 p.m. (repeat from 11 p.m. to midnight).
Network: NBC Blue; 68 stations.
Production: William E. Jones.
Talent: Joe Kelly (m.c.), Henry Burr, Lulu Belle, Hoosier Hot Shots, Novelodeons, Joe Parsons, Pat Barrett, Maple City Four, Skyland Scotty, Lucille Long, Arkie, the Arkansas Wood Chopper.
Agency Director: W. A. Wade.
Announcer: Jack Holden.
Conductor: Glen Welty.
Length of Run: Started July 15, 1933.

National Biscuit Co.
(See “Dan Harding’s Wife”)

National Ice Advertising
(See “Homemakers’ Exchange”)

Neal O’Hara’s Radio Gazette
Sponsor: Brown & Williamson Tobacco Co.
Agency: Batten, Barton, Durstine & Osborn, Inc.
Origination: Boston.
Air Time: Monday and Friday, 7:30 to 7:45 p.m.
Network: CBS; 6 stations.
Script Writer: Neal O’Hara.
Talent: Neal O’Hara, Joe Toye, Edson Smith, J. Wesley.
Agency Director: Kenneth Fickett.
Announcer: Edson Smith.
Length of Run: June 28, 1937, to Dec. 6, 1937.

Nelson Eddy
(See “Chase and Sanborn Program”)

Newlyweds, The
Sponsor: Lambert Pharmacal Co.
Agency: Lambert & Feasley, Inc.

Air Time: Monday, Tuesday, Wednesday and Friday, 12:45 to 1 p.m. PST.
Network: CBS; 5 stations.
Production: Howard Swart.
Script Writer: Howard Swart.
Talent: Howard Swart, Mary Lansing.
Announcer: Don Forbes.

News Through a Woman’s Eyes
Sponsor: Pontiac Motor Co.
Agency: MacManus, John & Adams, Inc.
Air Time: Monday, Wednesday and Friday, 2 to 2:15 p.m. (repeat from 5:30 to 5:45 p.m.).
Network: CBS; 66 stations.
Production: Kathryn Cravens.
Script Writer: Kathryn Cravens.
Talent: Kathryn Cravens, Fred Feibel, organist.
Announcer: Frank Gallop.
Conductor: Fred Feibel, organist.
Length of Run: Oct. 2, 1936, to April 8, 1938.

Newstime with Sam Hayes
Sponsor: Bank of America National Trust & Savings Assn.
Agency: Chas. R. Stuart.
Air Time: Sunday through Friday, 10 to 10:15 p.m. PST.
Network: CBS; 2 stations.
Script Writer: Fred Yates.
Talent: Sam Hayes.
Agency Director: Charles P. Johnson.
Announcers: Staff announcers.
Length of Run: Oct. 5, 1937, for 26 weeks.

Nick Dawson
(See “Follow the Moon”)

Night Editor
Sponsor: Cardinet Candy Co.
Agency: Tomasche-Elliott, Inc.
Origination: San Francisco.
Air Time: Sunday, 9 to 9:15 p.m. PST.
Network: NBC Red; 11 stations.
Production: John Ribbe (NBC) on network broadcasts; agency on transcriptions.
Talent: Hal Burdick, Jack Moyles.
Agency Director: Wallace F. Elliott.
Announcer: Larry Keating.
Length of Run: Started Sept. 12, 1934.

Norma Talmadge
(See “Thirty Minutes in Hollywood”)

365
Old-Fashioned Revival
Sponsor: Gospel Broadcasting Assn.
Origination: KJH, Los Angeles.
Air Time: Sunday, 10:30 to 11:30 p.m.
Network: Mutual; 35 stations.
Talent: Speaker and Choir.
Length of Run: Started April 4, 1937.

Oliver Wakefield
(See "Chesterfield Program")

On Broadway
Sponsor: General Foods Corp. (Diamond Crystal Shaker Salt).
Agency: Benton & Bowles, Inc.
Air Time: Sunday, 3 to 3:30 p.m.
Network: NBC Blue; 13 stations.
Production: Benton & Bowles, Inc.
Script Writers: Various free lance.
Talent: Alice Frost, John Brown, dramatic cast.
Agency Director: Jack Mullen.
Announcer: Jean Paul King.
Conductor: John Winters, organist.

O’Neills, The
Sponsor: Procter & Gamble (Ivory Flakes).
Agency: Compton Advertising, Inc.
Air Time and Network: Monday through Friday, 3:45 to 4 p.m., until Jan. 3, 1938, when it switched to 12:15 to 12:30 p.m. (NBC Red; 26 stations), and Monday through Friday, 11 to 11:15 a.m. (NBC Blue; 13 stations).
Production: Carlo De Angelo.
Script Writer: Jane West.
Talent: Kate McComb, James Tansey, Janice Gilbert, Jack West, Jack Rubin, Arline Blackburn, Violet Dunn, Chester Stratton, Alfred Swenson, Jimmy Donnelly, Roy Fant.
Agency Manager: John Taylor.
Announcer: Howard Petrie.
Length of Run: Started Oct. 8, 1935 (on the Red), and Nov. 16, 1936 (on the Blue, from which it was dropped Dec. 31, 1937); remains on the Red.

O’Neills, The
Sponsor: Procter & Gamble Co. (Ivory Soap).
Agency: Compton Advertising, Inc.
Air Time: Monday through Friday, 2:15 to 2:30 p.m.
Network Commercials—Continued

Pacific Guano Co.  
(See “Garden Guide”)

Packard Motor Car Co.  
(See “Hollywood Mardi Gras”)

Packers Tar Soap, Inc.  
(See “Thatcher Colt Mysteries”)

Palmolive Beauty Box Theatre  
Sponsor: Colgate - Palmolive - Peet Co.  
(Palmolive Soap)  
Agency: Benton & Bowles, Inc.  
Origination: WABC Playhouse No. 1, New York.  
Air Time: Wednesday, 9:30 to 10 p.m.  
Production: Don Cope (of the agency).  
Script Writers: Various free lance writers.  
Talent: Jessica Dragonette, Charles Kullmann, Al Goodman’s Orchestra, and cast.  
Agency Director: Don Cope.  
Announcer: Jean Paul King.  
Conductor: Al Goodman.  

Park Avenue Penners, The  
Sponsor: R. B. Davis Co. (Cocomalt).  
Agency: Ruthrauff & Ryan, Inc.  
Air Time: Sunday, 6 to 6:30 p.m. (repeat from 11 to 11:30 p.m.).  
Network: CBS; 50 stations.  
Production: Ruthrauff & Ryan, Inc.  
Script Writers: Don Prindle, Roswell Rogers.  
Talent: Joe Penner, Gene Austin, Margaret Brayton, Roy Atwill, Dick Ryan, Phil Kramer, Julie Gibson, Jimmy Grier’s Orchestra (replaced by Paula Gayle and Ben Pollock’s Orchestra).  
Agency Director: Nathan Tufts.  
Announcer: John Conte (later Jackson Wheeler).  
Conductor: Jimmy Grier (replaced by Ben Pollock).  
Length of Run: Started Oct. 4, 1936.

Parker Watch Co.  
(See “Sunday Morning Quarterback”)  

Parks Johnson  
(See “Radio Newsreel”)  
(See “Vox Pop”)

Party Bureau  
Sponsor: George W. Caswell Co.  
Agency: Long Advertising Service.  
Origination: San Francisco.  
Air Time: Tuesday, 2:30 to 2:45 p.m., PST.  
Network: CBS; 2 stations.  
Production: Carl Nielsen (of the agency).  
Script Writers: Kay Hilliard (of CBS).  
Talent: Elma Latta Hackett, Flora McDon-ald.  
Agency Director: Hassel W. Smith.  
Length of Run: Jan. 4, 1938, for 13 weeks.

Passing Parade  
Sponsor: Union Oil Co.  
Agency: Lord & Thomas, Inc.  
Air Time: Monday, 8 to 8:30 p.m. PST.  
Network: NBC Red; 11 stations.  
Production: Jack Runyon.  
Script Writer: Paul Dudley.  
Talent: Commentator and music.  
Agency Director: Jack Runyon.  
Announcer: Carlton Kadell.  
Conductor: David Brockman.  
Length of Run: Started April 25, 1938.

Passing Parade, The  
Sponsor: Duart Sales Co.  
Agency: Placed direct.  
Origination: KFRC, San Francisco.  
Air Time: Sunday, 9 to 9:15 p.m.  
Network: Mutual; 7 stations.  
Talent: John Nesbitt.  

Pat Barnes  
(See “Just Between Us”)  

Pat Barrett  
(See “Uncle Ezra”)  

Paul Douglas  
(See “Chesterfield Daily Sports Column”)  

Paul Whiteman  
(See “Chesterfield Program”)  

Peg La Centra  
(See “For Men Only”)  

Pepper Young’s Family  
Sponsor: Procter & Gamble (Camay Soap).  
Agency: Pedlar & Ryan, Inc.  
Air Time: Monday through Friday, 3 to 3:15 p.m. (NBC Red; 48 stations) and Monday through Friday, 11:15 to 11:30 a.m. (NBC Blue; 9 stations).  
Production: Ed Wolfe (NBC).  
Script Writer: Elaine Sterne Carrington.  
Talent: Betty Wragge, Curtis Arnall, Marion Barney, Jack Roseleigh, Johnny Kane, Jean Sot hern, Eunice Howard, Ed Wolfe, Jimmy McCallion, Eric Dressler Laddie Seaman.
NETWORK COMMERCIALS—Continued

Phil Baker
Sponsor: Gulf Oil Corp.
Agency: Young & Rubicam, Inc.
Air Time: Sunday, 7:30 to 8 p.m.
Network: CBS; 60 stations.
Production: Young & Rubicam, Inc.
Talent: Phil Baker, Ward Wilson (Beetle), Harry McNaughton (Bottle), Al Garr, Oscar Bradley’s Orchestra, occasional guests.
Agency Director: Glenhall Taylor.
Announcer: Harry von Zell.
Conductor: Oscar Bradley.
Length of Run: Contract started Sept. 29, 1935.

Phil Spitalny
(See “General Electric Hour of Charm”)

Philadelphia Orchestra
Sponsor: Group of American Banks.
Agency: The Wessel Co.
Origination: Academy of Music, Philadelphia.
Air Time: Monday, 9 to 10 p.m.
Network: NBC Blue; 23 stations.
Production: James E. Sauter.
Script Writer: Norris West.
Talent: Eugene Ormandy, Philadelphia Orchestra, guests.
Agency Director: S. L. Wessel.
Announcer: Lyle Van.
Conductors: Eugene Ormandy and Leopold Stokowski.
Length of Run: Started Oct. 18, 1937.

Philco
(See “Boake Carter”)

Philip Morris & Co.
(See “Johnny Presents”)
(See “Johnny Presents ‘What’s My Name’”)

Phillipe, Louis Co.
(See “John’s Other Wife”)

Phillips H. Lord
(See “Gang Busters”)

Phillips, Charles H., Chemical Co.
(See “Lorenzo Jones” for Magnesia Tablets and Magnesia Toothpaste)
(See “Sweetest Love Songs Ever Sung” for Milk of Magnesia)
(See “Waltz Time” for Milk of Magnesia)

Phillips Poly Follies
Sponsor: Phillips Petroleum Co.
Agency: Lambert & Feasley, Inc.
Pick and Pat
Sponsor: U. S. Tobacco Co. (Model).
Agency: Arthur Kudner, Inc.
Air Time: Monday, 8:30 to 9 p.m. (repeat from 11:30 to midnight).
Network: CBS; 48 stations.
Production: Frank McMahon (free lance).
Script Writers: Mort Lewis (replaced by Dale Jackson and Harry Pepper, Jan. 17, 1938).
Agency Director: Frank McMahon (free lance).
Announcer: Mel Allen.
Conductor: Benny Krueger.
Length of Run: Started June 3, 1935.

Pillsbury Flour Mills Co.
(See "Today's Children")
(See "Woman in White")

Pinkham Medicine Co., Lydia E.
(See "Voice of Experience")

Pinky Tomlin
(See "Texaco Town")

Poetic Melodies
Sponsor: William Wrigley, Jr., Co. (Wrigley's Gum).
Agency: Neisser-Meyerhoff, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 7 to 7:15 p.m. (repeat from 11 to 11:15 p.m.).
Network: CBS; 50 stations.
Production: Neisser-Meyerhoff, Inc.
Agency Director: M. Chon.
Announcer: Don Hancock.
Conductor: Carl Hohengarten.
Length of Run: Started Nov. 9, 1936; was replaced by "Just Entertainment" on March 21, 1938.

Polish Melodies
Sponsor: Katro-Lek Laboratories, Inc.
Agency: Chambers & Wiswell, Inc.
Origination: Boston.
Air Time: Sunday, 12:15 to 12:30 p.m.
Network: Mutual; 11 stations.
Production: Fred Bishop.
Script Writers: Guild Copeland, Jane Day.
Talent: Anthony Baldyga.
Agency Director: Charles H. Bradley, Jr.
Announcer: Henry Morgan.
Conductor: Charles Rosen.

Pontiac Motor Co.
(See "News Through a Woman's Eyes")
(See "Pontiac Varsity Show")

Pontiac Varsity Show
Sponsor: Pontiac Motor Co.
Agency: MacManus, John & Adams, Inc.
Origination: Various college campuses.
Air Time: Friday, 9 to 9:30 p.m.
Network: NBC Blue; 72 stations.
Production: Henry Souvaine, Inc. (for the agency).
Script Writers: Henry Souvaine, Inc. (for the agency).
Talent: John Held, Jr. (replaced by Paul Dumont, Oct. 1, 1937), and complete cast from college campuses.
Announcers: College students.

Portland Hoffa
(See "Town Hall Tonight")

Pretty Kitty Kelly
Agency: Benton & Bowles, Inc.
Air Time: Monday through Friday, 10 to 10:15 a.m. (repeat from 4:15 to 4:30 p.m.).
Network: CBS; 41 stations.
Production: Benton & Bowles, Inc.
Script Writer: Frank Dahm.
Talent: Arline Blackburn, Clayton Collyer, Alfred Swenson, Charme Allen, Helen Choa, Kenneth MacGregor.
Agency Director: Andrew Stanton, Matt Crowley.
Announcers: Ann Leaf, organist.
Conductor: Ann Leaf, organist.
Length of Run: Started March 8, 1937.

Princess Pat. Ltd.
(See "Tale of Today")
NETWORK COMMERCIALS—Continued

Procter & Gamble
(See “Couple Next Door”)
(See “Goldbergs” for Oxydol)
(See “Gospel Singer” for Ivory Soap)
(See “Guiding Light” for White Natha Soap)
(See “Jimmy Fidler” for Drene)
(See “Kitty Keen, Inc.,” for Durect)
(See “Ma Perkins” for Oxydol)
(See “O’Nell’s” for Ivory Flakes)
(See “Pepper Young’s Family” for Camay)
(See “Road of Life” for Chipso)
(See “Story of Mary Martin” for Ivory Soap and Flakes)
(See “Vie and Sade” for Crisco)

Agency Directors: Charles Claggett and Melvin P. Wambolt.
Announcer: Charles Lyon.
Length of Run: Started Oct. 18, 1937.

Quaker Oats Co.
(See “Aunt Jemima’s Cabin at the Crossroads”)
(See “Dick Tracy”)
(See “Kaltenmeyer’s Kindergarten”)
(See “Margot of Castlewood”)

Professor Puzzlewit
Sponsor: Gallenkamp Stores Co.
Agency: Long Advertising Service.
Origination: San Francisco.
Air Time: Sunday; 4 to 4:30 p.m.
Network: NBC Red; 4 stations.
Production: Arnold Marquis (of NBC).
Script Writer: Gertrude Murphy (of the agency).
Talent: Larry Keating, three dramatic characters (changed weekly).
Agency Director: Hassel W. Smith.
Announcer: Burton Bennett.
Length of Run: Started March 19, 1937; renewals to March, 1939.

Professor Quiz
Sponsor: Nash-Kelvinator Corp. (Nash Motors division).
Air Time: Saturday, 9 to 9:30 p.m. (repeat from midnight to 12:30 a.m.),
Network: CBS; 70 stations.
Production: Leonard Hole (CBS).
Script Writers: Craig Earl and staff.
Talent: Craig Earl (Prof. Quiz), Bob Trout, audience participation.
Agency Director: E. L. Larsen.
Announcer: Bob Trout.
Length of Run: Started March 6, 1937.

Public Hero No. 1
Sponsor: Falstaff Brewing Corp.
Agency: Gardner Advertising Company.
Origination: Chicago.
Air Time: Monday, 10:30 to 11 p.m.
Network: NBC Red; 17 stations.
Production: Melvin P. Wambolt and Jack Holden.
Script Writer: Melvin P. Wambolt.

R

Rabin Cosmetic Co.
(See “Just Between Us”)

Radio Corp. of America
(See “Magic Key of RCA”)

Radio Newsreel, The
Sponsor: Cummer Products Co. (Energy).
Agency: Stack-Goble Advertising Agency.
Air Time: Sunday, 3 to 3:30 p.m.
Network: NBC Red; 23 stations.
Production: Stack-Goble Advertising Agency.
Talent: Wallace Butterworth, Parks Johnson.
Agency Director: R. A. Porter.
Announcer: Wallace Butterworth.

Ralston Purina Co.
(See “Ry-Krisp Presents Marion Talley”)
(See “Tom Mix and His Ralston Straight Shooters”)

Ray Hendricks’ Orchestra
(See “Hawaiian Moon Orchestra”)

Raymonds, Inc.
(See “Lloyd Pantages Covers Hollywood”)

Regional Advertisers
(See “Mystery Chef”)

Renfro Barn Dance
Agency: Russell M. Seeds Co.
Origination: Cincinnati.
Air Time: Saturday, 7 to 7:30 p.m.
Network: Mutual; 4 stations.
Production: John Lair.
Script Writer: John Lair.
R. J. Reynolds Tobacco
(See “Benny Goodman’s Swing School” for Camels)
(See “Cantor’s Camel Caravan” for Camels and Prince Albert)
(See “Jack Oakie’s College” for Camels and Prince Albert)

Richard Crooks
(See “The Voice of Firestone”)

Richard Himber Orch.
(See “Monday Night Show”)

Richard Tauber
(See “General Motors Concerts”)

Richfield Reporter, The
Sponsor: Richfield Oil Corp.
Air Time: Monday through Friday, 10 to 10:15 p.m. PST.
Network: NBC Red; 7 stations.
Script Writers: Wayne Miller, John Wald, Ken Barton.
Agency Director: G. K. Breitenstein.
Announcer: John Wald, Ken Barton.
Length of Run: Started Aug. 1, 1932.

Richland Shoe Co.
(See “Famous Fortunes”)

Rinso Program, Starring Al Jolson
Sponsor: Lever Brothers Co. (Rinso).
Agency: Thruhrauff & Ryan, Inc.
Air Time: Tuesday, 8:30 to 9 p.m. (repeat from 11:30 to midnight).
Network: CBS; 60 stations.
Production: Thruhrauff & Ryan, Inc.
Script Writers: Red Corcoran, Bob Marko, Ed Ettinger, Alex Gottlieb.
Talent: Al Jolson, Martha Raye, Harry Einstein, Victor Young’s Orchestra, guests.
Agency Director: G. Bennett Larson.
Announcer: Tiny Ruffner.
Conductor: Victor Young.

Rio Grande Oil
(See “Calling All Cars”)

Road of Life, The
Sponsor: Procter & Gamble Co. (Chipso).
Agency: Pedlar & Ryan, Inc.
Air Time: Monday through Friday, 9:30 to 9:45 a.m.
Network: CBS, 21 stations.
Production: Elisabeth Howard (of the agency).
Agency Director: Elisabeth Howard.
Announcer: Stuart Metz.

Robert L. Ripley
(See “Believe It or Not”)

Robert Taylor
(See “Good News of 1938”)

Roma Wine Co.
(See “Toast to the Town”)

Romance of Helen Trent
Sponsor: Edna Wallace Hopper and Old English Floor Wax.
Agency: Blackett-Sample-Hummert, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 12:30 to 12:45 p.m.
Network: CBS; 31 stations.
Production: Anne Hummert.
Script Writers: Frank and Anne Hummert (script supervisors).
Talent: Virginia Clark and dramatic cast.
Agency Director: Blair Walliser.
Announcer: Paul Luther.
Length of Run: Started July 24, 1933.

Romantic Rhythms
Sponsor: Chevrolet Motor Division.
Agency: Campbell-Ewald Co. of Detroit, Inc.
Rudy Vallee
(See "The Royal Gelatin Hour")

Rush Hughes
(See "Hughesreel")

Russ Morgan
(See "Johnny Presents")

S

Sales Affiliates
(See "Fray and Braggiotti")

Sam Hayes
(See "Newstime with Sam Hayes")

Saturday Night Serenade
Sponsor: Pet Milk Sales Corp.
Agency: Gardner Advertising Co.
Air Time: Saturday, 9:30 to 10 p.m.
Network: CBS; 55 stations.
Production: Roland Martini.
Script Writer: Mrs. Erma Proetz.
Talent: Mary Eastman, Bill Perry, The Serenaders, Gus Haenschens Orchestra.
Agency Director: Roland Martini.
Announcer: Frank Gallop.
Conductor: Gus Haenschens.
Scattergood Baines
Sponsor: Wm. Wrigley, Jr., Co.
Agency: Neiser-Meyerhoff, Inc.
Air Time: Monday through Friday, 8 to 8:15 p.m. PST.
Network: CBS; 7 stations.
Length of Run: Started Feb. 22, 1937.

Sealtest, Inc.
(See "Sealtest Rising Musical Stars")
(See "Your Family and Mine")

Sealtest Rising Musical Stars
Sponsor: Sealtest, Inc.
Agency: McKee, Albright & Ivey, Inc.
Air Time: Sunday, 10 to 10:30 p.m.
Network: NBC Red; 41 stations.
Production: Wadsworth & Wood, Inc. (for the agency).
Talent: Sealtest Orchestra under direction of Alexander Smallens, Sealtest chorus of 60 voices.
Announcers: Alois Havrilla, Ben Grauer.
Conductor: Alexander Smallens.

Sedley Brown
(See "Husbands and Wives")

Servel, Inc.
(See "March of Time")

Shadow, The
Sponsor: Delaware, Lackawanna & Western Coal Co. (Blue Coal).
Agency: Ruthrauff & Ryan, Inc.
Origination: WOR, New York.
Air Time: Sunday, 4 to 4:30 p.m. (repeat from 5:30 to 6 p.m.).
Network: Mutual; 20 stations.
Production: Handled by the agency.
Script Writers: Jerry McGill, Burr Cook, Ernest Shenkin.
Talent: Orson Welles, Agnes Moorehead, Everett Sloane, Ed McDonald, Thomas Coffin Cook, Alan Derlett, Bennett Kilpack.
Agency Director: F. Bourne Ruthrauff.
Announcer: Kenneth Roberts.

Shaw & Lee
(See "Double Everything")

Sheaffer Pen Co.
(See "Harold Stokes' Orchestra")

Sheila Barrett
(See "The Time of Your Life")

Sherwin-Williams Co.
(See "Metropolitan Opera Auditions of the Air")

Sid Skolsky—Hollywood News
Sponsor: Emerson Drug Co. (Bromo Seltzer).
Agency: J. Walter Thompson Co.
Air Time: Wednesday, 8:30 to 8:45 p.m.
Network: NBC Blue; 31 stations.
Script Writer: Sid Skolsky.
Talent: Sid Skolsky.

Signal Carnival
Sponsor: Signal Oil Co.
Agency: Logan & Stebbins.
Origination: Hollywood (originally San Francisco).
Air Time: Sunday, 7 to 7:30 p.m. PST.
Network: NBC Red; 11 stations.
Production: Bob Redd.
Script Writers: Bob Redd, Marvin Fisher.
Talent: Vera Vague, Charley Marshall and His Mavericks, Ben Alexander (m.c.), Beryl Carew, Guardsmen Quartet.
Agency Director: Barton A. Stebbins.
Announcer: John Frazer.
Conductor: Meredith Willson.

Sigurd Nilssen
(See "Fireside Recitals")

Silver Theatre, The
Sponsor: International Silver Co. (1847 Rogers Division).
Agency: Young & Rubicam, Inc.
Air Time: Sunday, 5 to 5:30 p.m.
Network: CBS; 45 stations.
Production: Young & Rubicam, Inc.
Script Writers: True Boardman and noted authors.
Talent: Conrad Nagel, Mills' Orchestra, guest artists.
Agency Directors: Glenhall Taylor, Everard Meade.
Announcers: John Conte with Conrad Nagel.
Conductor: Felix Mills.

Singing Lady
Sponsor: Kellogg Co.
Agency: N. W. Ayer & Son, Inc.
Air Time: Monday through Thursday, 5:30 to 5:45 p.m.
Network: NBC Blue; 13 stations.
NETWORK COMMERCIALS—Continued

Production: Irene Wicker.
Script Writer: Irene Wicker.
Talent: Irene Wicker.
Agency Director: Robert Burlen.
Conductor: Milton Rettenberg.
Length of Run: Started Jan. 11, 1932.

Singing Lady Music Plays

Sponsor: Kellogg Co.
Agency: N. W. Ayer & Son, Inc.
Origination: WOR, New York.
Air Time: Sunday, 5 to 5:30 p.m.
Network: Mutual; WOR, New York; WLW, Cincinnati; WGN, Chicago.
Production: Jay Hanna, Irene Wicker, Charles Warburton.
Script Writer: Irene Wicker.
Agency Director: Jay Hanna.
Announcer: Frank Knight.
Conductor: Milton Rettenberg.

Skelly Oil Co.
(See “Court of Missing Heirs”)

Skol Products
(See “Hollywood Sunshine Girls”)

Smoke Dreams

Sponsor: H. Fendrich, Inc.
Agency: Ruthrauff & Ryan, Inc.
Origination: Cincinnati.
Air Time: Sunday, 1:30 to 2 p.m.
Network: NBC Red; 18 stations.
Production: Harold Carr.
Script Writer: W. Trask.
Talent: William Green, Vicki Chase, Angelo Raffelli, Chorus (Flora Patterson, Kressup Erion, Helen Nugent, Steve Merrill, Franklin Bens, Herbert Spiekerman, Harry Mumma).
Agency Director: A. K. Bucholz.
Announcer: Charles Woods.
Conductor: Virginia Marucci.

Song Shop, The

Sponsor: The Coca-Cola Co.
Agency: D'Arcy Advertising Co.
Air Time: Friday, 10 to 10:45 p.m.
Network: CBS; 94 stations.
Production: Felix Coste.
Script Writers: Walter Craig, Ken Burton (free lance).

Talent: Kitty Carlisle, Frank Crumit (replaced by Del Sharbutt, m.c.), Reed Kennedy, Alice Cornett, Songshop Quartet, Gus Haenschen's Orchestra, occasional guests.
Directors: Walter Craig, Ken Burton (free lance).
Announcer: Del Sharbutt.
Conductor: Gus Haenschen.
Length of Run: Started Sept. 10, 1937.

Sperry Daytime Specials

Sponsor: Sperry Flour Co.
Origination: San Francisco.
Air Time: Monday through Friday, 1:45 to 2 p.m. PST.
Network: NBC Red; 6 stations.
Talent: Monday show was called "Blues Chasers" and consisted of amateur performers; Tuesdays and Thursdays comprised songs by Hazel Warner, contralto; on Wednesdays and Fridays Martha Meade gave home recipes.
Agency Director: E. E. Sylvestre.

Sperry Flour Co.
(See “Dr. Kate”)
(See “Sperry Daytime Specials”)

Standard Brands, Inc.
(See “Baker's Broadcast” for Yeast)
(See “Chase and Sanborn Program” for Chase & Sanborn Coffee)
(See “One Man's Family” for Tender Leaf Tea)
(See “Royal Gelatin Hour” for Royal Gelatin)

Standard School Broadcast

Sponsor: Standard Oil Co. of California.
Agency: McCann-Erickson, Inc.
Origination: San Francisco.
Air Time: Thursday, 11 to 11:45 a.m. PST.
Network: NBC Red; 6 stations.
Script Writers: Arthur Garbett, Adrian F. Michaels.
Talent: Standard Ensemble arrangement of 10 pieces.
Agency Directors: C. E. Persons, Leland Peck.
Announcer: Dresser Dahlstead.
Conductor: NBC music director.
Length of Run: Throughout each school season since September, 1928.

Standard Symphony

Sponsor: Standard Oil Co. of California.
Agency: McCann-Erickson, Inc.
Origination: San Francisco.
Air Time: Thursday, 8:15 to 9:15 p.m. PST.
Network: NBC Red; 5 stations.
Talent: Standard Symphony Orchestra and the San Francisco Symphony Orchestra, Los Angeles Philharmonic, with Portland and Seattle Symphony Orchestras in season.
Agency Director: C. E. Persons.
Announcer: Hal Gibney.
Conductor: Pierre Monteux for the Standard Symphony Orchestra, with guest conductors.
Length of Run: Since September, 1927.

Stepmother
Sponsor: Colgate - Palmolive - Peet Co. (toothpowder).
Agency: Benton & Bowles of Chicago, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 5:30 to 5:45 p.m. (10:45 to 11 a.m. after April 25, 1938).
Network: CBS; 17 stations.
Production: Les Weinrott.
Script Writers: Joclyn Gerry, Les Weinrott.
Talent: Francis X. Bushman, Sunda Love, Peggy Wall, Cornelius Peoples, Edith Davis, Bret Morrison.
Agency Director: Edward Aleshire.
Announcer: Don Hancock.

Stewart-Warner Corp.
(See "Horace Heidt and His Brigadiers")

Story of Mary Marlin
Sponsor: Procter & Gamble (Ivory Soap and Flakes).
Agency: Compton Advertising, Inc.
Origination: Chicago.
Air Time: Monday through Friday, 4:15 to 4:30 p.m. (NBC Red; 30 stations) and Monday through Friday, 11 to 11:15 a.m. (NBC Blue; 12 stations).
Production: Gordon Hughes.
Script Writer: Jane Cruisnberry.
Talent: Anne Seymour, Isabel Randolph, Robert Griffin, Judith Lowry, June Meredith, Frances Carlon, Carlton Brickert, Ethel Owen, Frank Pacelli.
Agency Manager: John Taylor.
Announcer: Bob Brown.
Length of Run: Began March 29, 1937.

Stroud Twins
(See "Chase and Sanborn Program")

Summer Stars
Sponsor: Gulf Oil Corp.
Agency: Young & Rubicam, Inc.
Air Time: Sunday, 7:30 to 8:00 p.m.
Network: CBS; 60 stations.
Production: Harry von Zell.

Script Writer: Harry von Zell.
Talent: Oscar Bradley Orchestra, Harry Von Zell, guests.
Announcer: Harry von Zell.
Conductor: Oscar Bradley.

Sun Oil Co.
(See "Lowell Thomas")

Sunday Afternoon with Smilin’ Ed McConnell
Sponsor: Acme White Lead & Color Works.
Agency: Henri, Hurst & McDonald, Inc.
Origination: Chicago.
Air Time: Sunday, 3:30 to 3:45 p.m.
Network: NBC Blue; 25 stations.
Agency Director: F. W. Ferrin.

Sunday Matinee
Sponsor: Varady of Vienna.
Agency: Baggaley, Horton & Hoyt, Inc.
Origination: Chicago.
Air Time: Sunday, 1:30 to 1:45 p.m.
Network: Mutual; 11 stations.
Production: Louis Jackobson.
Script Writer: Jack Wilder.
Talent: Ted Weems’ orchestra (Bernie Cummins orchestra first two weeks).
Agency Director: Steve Horton.
Announcer: Pierre Andre.
Conductor: Ted Weems (Bernie Cummins first two weeks).
Length of Run: Started Feb. 20, 1938.

Sunday Morning Quarterback
Sponsor: Parker Watch Co.
Agency: The de Garmo Corp.
Origination: WOR, New York.
Air Time: Sunday, 11:30 to 11:45 a.m.
Network: Mutual; WOR, New York, and WGN, Chicago.
Production: Louis de Garmo.
Script Writer: Benny Friedman.
Talent: Benny Friedman.
Agency Director: Louis de Garmo.
Announcer: Ray Winters.

Sunday Night Party
Sponsor: Sealtest, Inc.
Agency: J. Walter Thompson Co.
Air Time: Sunday, 10 to 10:30 p.m.
Network: NBC Red; 41 stations.
NETWORK COMMERCIALS—Continued

Production: Edwin Dunham (NBC).
Script Writers: Various.
Talent: James Melton, Donald Dickson, Tom Howard, George Shelton, Lynn Murray's New Yorker's Chorus, Robert Emmet Dolan's Orchestra.
Agency Director: Ted Pearson.
Announcer: Ben Grauer.
Conductor: Robert Emmett Dolan.

**Surprise Party**
Sponsor: Willys Overland Co.
Agency: U. S. Advertising Corp.
Origination: WGN, Chicago.
Air Time: Sunday, 10 to 10:30 p.m.
Network: Mutual; 25 stations.
Production: Fred Mayer.
Talent: Kay Kyser's Orchestra.
Agency Director: Ed Wade.
Announcer: Pierre Andre.
Conductor: Kay Kyser.
Length of Run: May 2, 1937, to July 25, 1937.

**Sussman Wormser & Co.**
*(See "I Want a Divorce")*

**Sweetest Love Songs Ever Sung**
Sponsor: Phillips' Milk of Magnesia.
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Tuesday, 9:30 to 10 p.m.
Network: NBC Blue; 32 stations.
Production: Frank and Anne Hummert.
Script Writers: Frank and Anne Hummert.
Announcer: Howard Claney.
Conductor: Victor Arden (replaced by Gus Haenschen).
Length of Run: May 25, 1936, to Aug. 3, 1937.

**Swift & Co. (Sunbrite)**
*(See "Junior Nurse Corps")*

**Swor & Lubin**
*(See "Bicycle Party")*

**T**

**Tale of Today, A**
Sponsor: Princess Pat, Ltd.
Agency: McJunkin Advertising Co.
Origination: Chicago.
Air Time: Sunday, 6:30 to 7 p. m.
Network: NBC Red; 14 stations.
Production: Howard Keegan.
Script Writer: Gordon St. Clair.
Agency Director: Frank R. Steel.
Announcer: Verne Smith.

**Tea Garden Products Co.**
*(See "Woman's Page of the Air")*

**Ted Bergman**
*(See "Royal Crown Revue")
(See "Tim and Irene")
*(See "Valiant Lady")*

**Ted Hammerstein**
*(See "Hammerstein Music Hall")*

**Ted Husing**
*(See "Monday Night Show")*

**Ted Weems' Orchestra**
*(See also "Sunday Matinee")
Sponsor: Varady of Vienna (cosmetics).
Agency: Baggageley, Horton & Hoyt, Inc.
Origination: WGN, Chicago.
Air Time: Sunday, 1:30 to 2 p. m.
Network: Mutual; 9 stations.
Talent: Ted Weems' Orchestra.
Conductor: Ted Weems.
Length of Run: Started April 25, 1937.

**Terry and the Pirates**
Sponsor: Bowey's, Inc.
Agency: Stack-Goble Advertising Agency.
Air Time: Monday, Tuesday and Wednesday, 5:15 to 5:30 p.m.
Network: NBC Red; 16 stations.
Production: Himan Brown.
Script Writer: George Lowther.
Talent: Charles Cantor, Jackie Kelk, Peter Donald, Clayton Collyer, William Podmore (replaced by Agnes Moorehead).
Agency Director: Himan Brown.
Announcer: Wallace Butterworth.
Length of Run: Started Nov. 1, 1937.

**Texas Co.**
*(See "Texaco Town")*

**Texaco Town**
Sponsor: The Texas Co.
Agency: Buchanan Co.
Air Time: Wednesday, 8:30 to 9 p.m. (repeat from 11:30 p.m. to midnight).
Network: CBS; 89 stations.
Production: Vick Knight.
Script Writers: Sam Kurtzman, John Rapp, Bob Ross.
| Agency Director: | Louis A. Witten, Vick Knight (of Cantor staff). |
| Announcer: | James Wallington. |
| Conductor: | Jacques Renard. |

**Thatcher Colt Mysteries**  
**Sponsor:** Packer's Tar Soap, Inc.  
**Agency:** Stack-Goble Advertising Agency.  
**Origination:** New York.  
**Air Time:** Sunday, 2:30 to 3 p.m.  
**Network:** NBC Red, 33 stations.  
**Production:** Himan Brown.  
**Script Writers:** Various writers.  
**Talent:** Richard Gorden, John Brown, Wilmer Walter.  
**Agency Director:** Himan Brown.  
**Announcer:** Wallace Butterworth.  
**Length of Run:** Sept. 27, 1936, to Sept. 26, 1937; resumed Jan. 9, 1938.  

**There Was a Woman**  
**Sponsor:** Glass Containers Association of America.  
**Agency:** United States Advertising Corp.  
**Origination:** New York. (from Chicago after April 10, 1938, from 5 to 5:30 p.m.).  
**Air Time:** Sunday, 1:30 to 2 p.m.  
**Network:** NBC Blue; 6 stations.  
**Production:** Fred Utal.  
**Script Writer:** Leslie Edgley.  
**Talent:** Ed Jerome, Betty Garde, Carl Swenson, Bill Johnstone, Agnes Moorehead, Arlene Francis, Graham Harris' Orchestra.  
**Agency Director:** Frederick Mayer.  
**Announcer:** Del Sharbutt.  
**Conductor:** Graham Harris.  
**Length of Run:** Started Jan. 8, 1938.  

**Thirty Minutes in Hollywood**  
**Sponsor:** Local sponsors in each city.  
**Agency:** Redfield-Johnstone, Inc.  
**Origination:** KHJ, Hollywood.  
**Air Time:** Sunday, 6 to 6:30 p.m.  
**Network:** Mutual; 22 stations.  
**Production:** Rocke Productions (for the agency).  
**Script Writer:** Sam Carleton (for George Jesse).  
**Agency Director:** Norman S. Livingston.  
**Announcers:** Local announcers.  
**Conductor:** Tommy Tucker.  
**Length of Run:** Started Oct. 10, 1937.  

**Those We Love**  
**Sponsor:** Lamont Corliss & Co. (Pond's Cream).  
**Agency:** J. Walter Thompson Co.  
**Origination:** Hollywood.  
**Air Time:** Tuesday, 8 to 8:30 p.m. (Monday, 8 to 8:30 p.m., after April 4, 1938).  
**Network:** NBC Blue; 32 stations.  
**Script Writer:** Agnes Ridgway.  
**Talent:** Nan Grey, Richard Cromwell, Pedro de Cordoba, Alma Kruger, Victor Rodman, Donald Woods, Owen Davis, Jr., Alma Sale, others.  
**Agency Directors:** H. Calvin Kuhl, Robert Brewster.  
**Length of Run:** Started Jan. 4, 1938 (replacing "Husbands and Wives").  

**Thrills**  
**Sponsor:** Union Oil Co.  
**Agency:** Lord & Thomas, Inc.  
**Origination:** Hollywood.  
**Air Time:** Wednesday, 6:30 to 7 p.m. PST.  
**Network:** NBC Red; 11 stations.  
**Production:** Jack Runyon.  
**Script Writer:** Forrest Barnes.  
**Talent:** David Brockman and Orchestra, Jayne Whitman, dramatic cast.  
**Agency Director:** Jack Runyon.  
**Announcer:** Carlton Kadell.  
**Conductor:** David Brockman.  
**Length of Run:** Jan. 17, 1937, to April 20, 1938.  

**Tim and Irene**  
(See "Royal Crown Revue")  
(See "Tim and Irene")  

**Tim and Irene**  
**Sponsor:** Admiracion Laboratories, Inc.  
**Agency:** Charles Dallas Reach Co.  
**Origination:** WOR, New York.  
**Air Time:** Sunday, 6:30 to 7 p.m.  
**Network:** Mutual; 19 stations.  
**Production:** Charles Gaines.  
**Script Writers:** Les White, Buddy Pierson.  
**Talent:** Tim Ryan, Irene Noblette, Hal Gordon, Teddy Bergman, D'Artega's Orchestra.  
**Agency Director:** Charles Dallas Reach.  
**Announcer:** Del Sharbutt.  
**Conductor:** D'Artega.  
**Length of Run:** April 18, 1937, to Jan. 9, 1938.  

**Time, Inc.**  
(See "March of Time")  

**Time of Your Life, The**  
**Sponsor:** Gruen Watch Co.  
**Agency:** McCann-Erickson, Inc.  
**Origination:** New York.  
**Air Time:** Sunday, 5:30 to 6 p.m.
Network: NBC Red; 44 stations.
Production: McCann-Erickson and Lester O'Keefe (NBC).
Script Writer: John Eugene Hasty.
Talent: Sheila Barrett, Graham McNamee, Roy Campbell's Royalists, Joe Rines' Orchestra.
Agency Director: A. J. Perry.
Announcers: Graham McNamee, George Hicks.
Conductor: Joe Rines.

Time to Shine
Sponsor: Griffin Manufacturing Co. (Griffin Allwite).
Agency: Birmingham, Castleman & Pierce, Inc.
Air Time: Tuesday, 10:00 to 10:30 p.m.
Network: CBS; 37 stations.
Production: S. Cashman.
Script Writer: Jack Rose.
Agency Directors: Arch Birmingham, Stuart Wark.
Announcer: David Ross.
Conductor: Hal Kemp.
Length of Run: Started April 19, 1938.

Toast to the Town
Sponsor: Roma Wine Co., Inc.
Agency: James Houlihan, Inc.
Origination: San Francisco.
Air Time: Friday, 9:15 to 9:45 p.m. PST.
Network: CBS; 2 stations.
Production: Handled by the agency.
Script: By the agency.
Talent: Walter Guild, Bill Davidson, Byron Meilberg, Francis Dale, Chester Smith and Orchestra.
Agency Director: Renzo Cesana.
Announcers: Bill Davidson, Jack Murphy.
Conductor: Chester Smith.
Length of Run: Started March 11, 1938.

Today's Children
Sponsor: Pillsbury Flour Mills Co.
Agency: Hutchinson Advertising Co.
Origination: Chicago.
Air Time: Monday through Friday, 10:45 to 11 a.m.
Network: NBC Red; 35 stations.
Production: Bucky Harris (NBC).
Agency Directors: H. K. Painter, Bucky Harris (NBC).
Announcer: Louis Roen.
Length of Run: Sept. 11, 1933, to Jan. 3, 1938; replaced by "Woman in White."

Tom, Dick and Harry
Sponsor: Fels & Co.
Agency: Young & Rubicam, Inc.
Origination: WGN, Chicago.
Air Time: Monday, Wednesday and Friday, 1:15 to 1:30 p.m.
Network: Mutual; 15 stations.

Tom Mix and His Ralston Straight Shooters
Sponsor: Ralston Purina Co.
Agency: Gardner Advertising Co.
Origination: Chicago.
Air Time: Monday through Friday, 5:45 to 6 p.m. (repeat from 6:45 to 7 p.m.).
Network: NBC Blue; 19 stations.
Production: Charles Claggett, Roland Martin.
Script Writer: Jack Holden.
Agency Directors: Charles Claggett and Melvin P. Wambolt.

Tommy Dorsey's Orchestra
Agency: Batten, Barton, Durstine & Osborn, Inc.
Air Time: Friday, 9:30 to 10 p.m. (beginning Feb. 2, 1938, heard on Wednesday, 8:30 to 9 p.m.).
Network: NBC Blue; 56 stations.
Production: Herbert Sanford.
Script Writers: Herbert Sanford, Frank Orvis, Kirk Alexander.
Talent: Tommy Dorsey’s Orchestra, Jack Leonard, Edythe Wright, Three Esquires, Paul Stewart, (m. c.), Neal O’Hara.
Agency Director: Herbert Sanford.
Announcers: Paul Stewart, Dwight Weist, John Holbrook.
Conductor: Tommy Dorsey.
Length of Run: Started November 9, 1936.

Tony Labriola (Oswald)
(See “Hollywood Hotel”)
(See “Ken Murray and Oswald”)

Tony Wons and His Scrapbook
Sponsor: Vick Chemical Co. (VapoRub, Va-tro-nol).
Agency: Morse International, Inc.
Air Time: Monday, Wednesday, and Friday, 10:30 to 10:45 a.m.
Network: CBS; 36 stations.
Production: Richard Nicholls (of the agency).
Script Writer: Tony Wons.
Talent: Tony Wons, Ann Leaf.
Agency Director: Richard Nicholls.
Announcer: Ralph Edwards.
Conductor: Ann Leaf.
Length of Run: Started Sept. 27, 1937.

Town Hall Tonight
Sponsor: Bristol-Myers Co. (Ipana, Sal Hepatica).
Agency: Young & Rubicam, Inc.
Air Time: Wednesday, 9 to 10 p.m. (repeat from midnight to 1 a.m.).
Network: NBC Red; 57 stations.
Production: George McGarrett and William Rousseau (for the agency).
Talent: Fred Allen, Portland Hoffa, Peter Van Steeden’s Orchestra.
Announcer: Harry von Zell.
Conductor: Peter Van Steeden.

Travel Talks by Malcolm La Prade
Sponsor: Thomas Cook & Son.
Agency: L. D. Wertheimer Co.
Air Time: Sunday, 2:15 to 2:30 p.m.
Network: NBC Red; 14 stations.
Script Writer: Malcolm La Prade.
Talent: Malcolm La Prade, Lew White (organist).
Announcer: Dan Russell.
Conductor: Lew White, organist.
Length of Run: Dec. 12, 1937, to March 6, 1938.

Treasure Island
Sponsor: The Owl Drug Co.
Agency: D’Evelyn & Wadsworth, Inc.
Origination: San Francisco.
Air Time: Sunday, 9:15 to 9:30 p.m. PST.
Network: NBC Red; 5 stations.
Production: Dave Drummond.
Script Writers: Claudia Engle, with special assistants for special subject matter.
Talent: Cliff Engle (narrator), Male Quartet (John Teel, George Nickson, Roland Drayer, Henry Schnetz), occasional dramatic cast and guests.
Agency Director: Leland L. Levinger.
Announcer: Paul Gates.
Conductor: Dave Stretch.

True Detective Mysteries
Sponsor: Lambert Pharmacal Company (Listerine).
Agency: Lambert & Feasley.
Origination: WLW, Cincinnati.
Air Time: Tuesday, 10 to 10:15 p.m.
Network: Mutual; 3 stations.
Production: WLW.
Talent: Varied dramatic cast.
Agency Director: Martin Horrell.
Length of Run: Started April 5, 1938.

True or False
Sponsor: J. B. Williams Co. (Shaving Cream).
Agency: J. Walter Thompson Co.
Origination: WOR, New York.
Air Time: Monday, 10 to 10:30 p.m.
Network: Mutual; WOR, New York; WGN, Chicago; WLW, Cincinnati.
Talent: Dr. Harry Hagen and two competing teams each week.
Announcer: Tom Slater.

True Story Court of Human Relations
Sponsor: Macfadden Publications, Inc. (True Story Magazine).
Agency: Arthur Kudner, Inc.
Air Time: Friday, 9:30 to 10 p.m. (repeat from 11:30 to midnight) (repeat terminated Feb. 25, 1938).
Network: NBC Red; 22 stations.
Production: Adrian Samish (later Hendrick Booraem, Jr.).
Agency Director: Charles F. Gannon.
Announcer: Charles O’Connor (later Nelson Case).
Length of Run: Contract started Jan. 1, 1934.
**NETWORK COMMERCIALS—Continued**

**Tyrone Power**  
(See "Woodbury's Hollywood Playhouse")

**U**

**Uncle Ezra**  
Sponsor: Miles Laboratories, Inc.  
Origination: Chicago.  
Air Time: Monday, Wednesday and Friday, 7:15 to 7:30 p.m.  
Network: NBC Red; 44 stations.  
Production: F. C. Lund.  
Script Writer: Pat Barrett.  
Agency Director: W. A. Wade.  
Announcer: Jack Holden.  

**Union Oil Co.**  
(See "Passing Parade")  
(See "Thrills")

**U. S. Tire Dealers Mutual Corp.**  
(See "Ben Bernie and All the Lads")

**U. S. Tobacco Co. (Model)**  
(See "Pick and Pat")

**V**

**Vadsco Sales Corp.**  
(See "Court of Human Relations")

**Valiant Lady**  
Sponsor: General Mills, Inc. (Bisquick).  
Air Time: Monday through Friday, 1:45 to 2 p.m.  
Network: CBS; 33 stations.  
Production: Charles A. Schenk, Jr.  
Script Writer: Bayard Veiller.  
Talent: Joan Blaine, Richard Gordon, Judith Lowry, Mike Herman, Teddy Bergman.  
Agency Director: John H. Sarles.  
Announcer: Art Millett.  
Length of Run: Since March 7, 1938.

**Vanity Fair**  
Sponsor: Campana Sales Co.  
Agency: Aubrey, Moore & Wallace, Inc.  
Origination: Chicago and Hollywood.  
Air Time: Monday, 8:30 to 9 p.m.  
Network: NBC Blue; 31 stations.  
Script Writers: Frank Moss, Cal Tinney, Howard Blake.

**Talent:** Cal Tinney, Sheila Graham, Bob Trendler, Douglas Wilson, Larry Duncan.  
**Agency Director:** Joe Aliney.  
**Announcer:** Bret Morrison.  
**Conductor:** Bob Trendler.  
**Length of Run:** Started Feb. 27, 1937; replaced by "Grand Hotel."

**Varady of Vienna**  
(See "Ted Weems' Orchestra")  
(See "Sunday Matinee")

**Vic and Sade**  
Sponsor: Procter & Gamble (Crisco).  
Agency: Compton Advertising, Inc.  
Origination: Chicago.  
Air Time: Monday through Friday, 3:30 to 3:45 p.m. (NBC Red; 55 stations) and Monday through Friday, 11:30 to 11:45 a.m. (NBC Blue; 15 stations).  
Production: Clint Stanley.  
Script Writer: Paul Rhymer.  
Talent: Art Van Harvey, Bernardine Flynn, Billy Idelson.  
Agency Director: John Taylor.  
Announcer: Bob Brown.  
Length of Run: Started Nov. 5, 1934.

**Vick Chemical Co.**  
(VapoRub; Va-Tro-Nol)  
(See "Tony Wons and His Scrapbook")  
(See "Vick's Open House")

**Vick's Open House**  
Sponsor: Vick Chemical Co. (VapoRub, Va-tro-nol).  
Agency: Morse International, Inc.  
Air Time: Sunday, 7 to 7:30 p.m.  
Network: CBS; 51 stations.  
Production: J. L. Rawlinson (of the agency).  
Script Writers: J. L. Rawlinson and agency staff.  
Agency Director: J. L. Rawlinson.  
Announcer: Thomas Freebairn-Smith.  
Conductor: Josef Pasternack.  
Length of Run: Started Sept. 26, 1937.

**Victor H. Lindlahr**  
Sponsor: Journal of Living.  
Agency: Franklin Bruck Advertising Corp.  
Origination: WOR, New York.  
Air Time: Tuesday, 12 to 12:30 p.m.  
Network: Mutual; 6 stations.  
Announcer: Jeff Sparkes.  
Length of Run: Started Jan. 25, 1937.
Vincent Lopez
(See “Nash Show”)

Vocal Varieties

Sponsor: Lewis-Howe Co. (Tums).
Origination: Cincinnati.
Air Time: Tuesday and Thursday, 7:15 to 7:30 p.m. (repeat Tuesday from 11:15 to 11:30 p.m.).
Network: NBC Red; 32 stations on Tuesday; 25 stations on Thursday.
Talent: The Smoothies, De Vore Sisters, the 8 Men, Lynn Cole, Ellis Frakes, Deon Craddock, William Stoess' Orchestra.
Director: Jack Edmonds.
Agency Director: Gordon Cooke.
Announcer: James Leonard.
Conductor: William Stoess.
Length of Run: Started April 6, 1936.

Vocational Service
(See “Dr. Dollar”)

Voice of Experience

Sponsor: Lydia E. Pinkham Medicine Co.
Agency: Erwin Wasey Co.
Air Time: Monday through Friday, 1:45 to 2 p.m. (1:30 to 1:45 p.m. with a repeat at 2 p.m. prior to Dec. 24, 1937).
Network: Mutual; 59 stations (22 stations prior to Dec. 24, 1937).
Production: Erwin Wasey Co.
Script Writer: Voice of Experience (Dr. Marion Sayle Taylor).
Talent: Voice of Experience (Dr. Marion Sayle Taylor).
Agency Director: Tim Gibson.

Voice of Firestone, The

Sponsor: Firestone Tire & Rubber Co.
Agency: Sweeney & James Co.
Air Time: Monday, 8:30 to 9 p.m. (repeat from 11:30 to midnight).
Network: NBC Red; 71 stations.
Talent: Alfred Wallenstein, Margaret Speaks, Richard Crooks.
Agency Director: Frank G. James.
Announcer: Howard Claney.
Conductor: Alfred Wallenstein.
Length of Run: Dec. 4, 1933, was the starting date of the last continuous series.

Voice of Niagara, The

Sponsor: The Carborundum Co.
Agency: Batten, Barton, Durstine & Osborn, Inc.
Origination: Niagara Falls, New York.
Air Time: Saturday, 7:30 to 8 p.m.
Network: CBS; 18 stations.
Production: Francis Bowman.
Script Writer: Francis Bowman.
Talent: Francis Bowman (commentator), Edward D'Anna and band.
Agency Director: Francis Bowman.
Announcer: Francis Bowman.
Conductor: Edward D'Anna.
Length of Run: Original contract started Oct. 16, 1937.

Vox Pop

Sponsor: Cummer Products Co. (Molle Shaving Cream).
Air Time: Tuesday, 9 to 9:30 p.m. (repeat from 12:30 to 1 a.m.).
Network: NBC Red; 29 stations.
Production: Stack-Goble.
Agency Director: R. A. Porter.
Announcer: Wallace Butterworth.

Wallace Biscuit Co.
(See “Get Thin to Music”)

Wallace Butterworth
(See “Radio Newsreel!”)
(See “Vox Pop”)

Walter O'Keefe
(See “Hollywood Mardi Gras”)

Walter Winchell

Sponsor: Andrew Jergens Co. (Jergens Lotion).
Agency: Lennen & Mitchell, Inc.
Air Time: Sunday, 9:30 to 9:45 p.m. (repeat from 11:15 to 11:30 p.m.; 11 to 11:15 p.m. after Jan. 9, 1938).
Network: NBC Blue; 57 stations.
Production: Blayne Butcher.
Script Writer: Walter Winchell.
Agency Director: Blayne Butcher
Announcers: Ben Grauer (N. Y.), Buddy Twiss (Hollywood).
Length of Run: Started Dec. 4, 1932.
Walter Wolfe King
(See "Cantor's Camel Caravan")

Waltz Time
Agency: Blackett-Sample-Hummert, Inc.
Air Time: Friday, 9 to 9:30 p.m.
Network: NBC Red; 21 stations.
Production: Frank Hummert.
Script Writer: Frank Hummert.
Talent: Frank Munn, Abe Lyman's Orchestra.
Agency Director: Frank Hummert.
Announcer: Howard Claney.
Conductor: Abe Lyman.
Length of Run: Started Sept. 27, 1933.

Wander Co. (Ovaltine)
(See "Little Orphan Annie")

Warden Lewis E. Lawes
(See "Behind Prison Bars")

William R. Warner Co. (Sloan's)
(See "Behind Prison Bars")

Wasey Products Corp.
(See "Jack Berch")

G. Washington Coffee Refining Co.
(See "Jim McWilliams Question Bee")

Watch the Fun Go By
Sponsor: Ford Motor Co.
Agency: N. W. Ayer & Son, Inc.
Air Time: Tuesday, 9 to 9:30 p.m. (repeat from 12 to 12:30 a.m.).
Network: CBS; 87 stations.
Production: Bradford Browne.
Script Writers: Monroe Upton, Thomas K. Carpenter, Jr.
Talent: Al Pearce, Arlene Harris, Bill Comstock, Monroe Upton, Carl Hoff's Orchestra, guests.
Agency Director: Bradford Browne.
Announcer: Ken Roberts.
Conductor: Carl Hoff.
Length of Run: Started Jan. 5, 1937.

Watkins, R. L.
(See "Backstage Wife" for Dr. Lyon's Toothpowder)
(See "Manhattan Merry-Go-Round" for Dr. Lyon's Toothpowder)

Wayne King
(See "Lady Esther Serenade")

We Are Four
Sponsor: Libby, McNeill & Libby.
Agency: J. Walter Thompson Co.
Origination: WGN, Chicago.
Air Time: Monday, 3:45 to 4 p.m.
Network: Mutual; WGN, Chicago, WOR, New York.
Production: Edward Smith, Mary Afflick.
Script Writer: Bess Flynn.
Talent: Sally Smith, Majorie Hannan, Alice Hill, Olan E. Soule, Charles Flynn.
Agency Director: Richard Marvin.
Announcer: Russ Young.
Length of Run: March 1, 1937, to Dec. 4, 1937.

We, The People
Sponsor: General Foods, Corp. (Sanka Coffee).
Agency: Young & Rubicam, Inc.
Air Time: Thursday, 7:30 to 8 p.m. (repeat from 10:30 to 11 p.m.).
Network: CBS; 54 stations.
Production: Adrian Samish.
Script Writers: Various.
Talent: Gabriel Heatter and guests, Mark Warnow's Orchestra.
Agency Director: Hubbell Robinson, Jr.
Announcer: Harry von Zell.
Conductor: Mark Warnow.

Weber Baking Co.
(See "Lone Ranger")

Welch Presents Irene Rich
Sponsor: Welch Grape Juice Co.
Air Time: Sunday, 9:45 to 10 p.m. (repeat from 11:15 to 11:30 p.m.).
Network: NBC Blue; 48 stations.
Script Writer: Frank Phares.
Agency Director: Gordon Cooke.
Announcer: Bob Sherwood.
Length of Run: Started Oct. 4, 1933.

Wesson Oil & Snowdrift Sales Co.
(See "Hawthorne House")

Wheeling Steel Corp.
(See "Musical Steelmakers")

While the City Sleeps
Sponsor: Bowey's Inc.
Origination: Chicago.
Air Time: Monday, Wednesday and Friday, 5:15 to 5:30 p.m. (repeat from 6:15 to 6:30 p.m.).
Network: NBC Red; 16 stations.
NetworK CoMMERciAlS—Continued

Script Writer: Finney Briggs.
Talent: Finney Briggs, dramatic cast.
Length of Run: March 1, 1936, to Nov. 14, 1937.

Wife Saver, The
Sponsor: Manhattan Soap Co.
Air Time: Tuesday and Thursday, 11:45 to 12 noon.
Network: NBC Red; 21 stations.
Production: Arthur Sinsheimer (of the agency).
Script Writer: Alan Prescott.
Talent: Alan Prescott, Irving Miller.
Agency Director: Arthur Sinsheimer.
Announcer: Donald H. Lowe.
Length of Run: June 3, 1936, to Aug. 26, 1937.

Williams, J. B., Co.
(See “True or False”)

Willys-Overland Co.
(See “Surprise Party”)

Woman in White, The
Sponsor: Pillsbury Flour Mills Co.
Agency: Hutchinson Advertising Co.
Origination: Chicago.
Air Time: Monday through Friday, 10:45 to 11 a.m.
Network: NBC Red; 35 stations.
Production: Howard Keegan (of Carl Wester & Co.).
Agency Director: H. K. Painter.
Announcers: Louis Roen; Brett Morrison.
Length of Run: Original contract began Sept. 11, 1933; present series started Jan. 3, 1938, replacing “Today’s Children.”

Woman’s Magazine of the Air
Sponsor: Lamont Corliss & Co.
Agency: J. Walter Thompson Co.
Origination: San Francisco.
Air Time: Wednesday and Friday, 3:30 to 3:45 p.m. PST.
Network: NBC Red; 5 stations.

Woman’s Page of the Air
Sponsor: Tea Garden Products Co.
Agency: Botsford, Constantine & Gardner.
Origination: San Francisco.
Air Time: Thursday, 1:45 to 2 p.m. PST.
Network: CBS; 5 stations.
Production: Edith Abbot (of the agency).

Woodbury’s Hollywood Playhouse
Sponsor: Jergens-Woodbury Sales Corp. (Woodbury Soap).
Agency: Lennen & Mitchell, Inc.
Air Time: Sunday, 9 to 9:30 p.m. (repeat 11:30 p.m. to midnight; 10:30 to 11 p.m. after Jan. 9, 1938).
Network: NBC Blue; 57 stations.
Production: Mann Holiner.
Script Writers: Various.
Talent: Tyrone Power, Harry Sosnick’s Orchestra, guests.
Agency Director: Mann Holiner.
Announcer: Lew Crosby.
Conductor: Harry Sosnick.
Length of Run: Original contract began January 5, 1936; present series started Oct. 3, 1937, replacing the “Rippling Rhythm Revue.”

Wrigley, Wm., Jr., Co.
(See “Double Everything”)
(See “Just Entertainment”)
(See “Poetic Melodies”)
(See “Scattergood Baines”)

Y

Your Family and Mine
Sponsor: Sealtest, Inc.
Agency: McKe, Albright & Ivey.
Air Time: Monday through Friday, 5:30 to 5:45 p.m.
Network: NBC Red; 34 stations.
Production: Henry Souvaine, Inc. (for the agency).
Script Writer: Lilian Lauverty.
Talent: Bill Adams, Joan Tompkins, Lucielle Wall, Mary Preston.
Announcer: Ford Bond.
Length of Run: Started April 25, 1938.

Your Hit Parade
Sponsor: American Tobacco Co. (Lucky Strike Cigarettes).
Agency: Lord & Thomas, Inc.
Air Time: Wednesday, 10 to 10:45 p.m.
Network: NBC Red; 74 stations.
Production: Karl W. Schullinger (of the agency).
Talent: Orchestras have included the Mark Warnow, Leo Reisman, Richard Himber and Harry Salter groups and other guest conductors and artists.
Agency Director: Edgar G. Sisson, Jr.
Announcers: Ben Grauer, Basil Ruysdael.
Length of Run: March 11, 1936, to Dec. 1, 1937 (replaced by "Your Hollywood Parade").

Your Hit Parade
Sponsor: American Tobacco Co. (Lucky Strike Cigarettes).
Agency: Lord & Thomas, Inc.
Air Time: Saturday, 10 to 10:45 p.m.
Network: CBS; 95 stations.
Production: Karl W. Schullinger (of the agency).
Talent: Guest conductors and guest soloists.
Agency Director: Edgar G. Sisson, Jr.
Announcers: Andre Baruch, Basil Ruysdael.
Length of Run: Started April 20, 1935.

Your Hollywood Parade
Sponsor: American Tobacco Co. (Lucky Strike Cigarettes).
Agency: Lord & Thomas, Inc.
Air Time: Wednesday, 10 to 11 p.m.
Network: NBC Red; 76 stations.
Script Writers: Frank Gill, Arch Oboler, Robert Teuder.
Talent: Dick Powell, Rosemary Lane, Al Goodman's Orchestra, guests.
Agency Director: Thomas A. McAvity, Paul Munroe.
Announcer: Bob Sherwood.
Conductor: Al Goodman.
Length of Run: Started Dec. 8, 1937, replacing "Your Hit Parade" program; ended March 23, 1938.

Your News Parade
Sponsor: American Tobacco Co. (Lucky Strike Cigarettes).
Agency: Lord & Thomas, Inc.
Air Time: Monday through Friday, 12:15 to 12:30 p.m.
Network: CBS; 95 stations.
Production: Lord & Thomas, Inc.
Script Writer: Edwin C. Hill.
Agency Director: T. D. Wells.
Announcer: Andre Baruch.
Length of Run: April 5, 1937, to April 1, 1938.

Your Parlor Playhouse
Sponsor: Lovely Lady Cosmetics.
Agency: Kirtland-Engel Co.
Origination: WGN, Chicago.
Air Time: Sunday, 10:30 to 11 p.m.
Network: Mutual; WGN, Chicago, and WGAR, Cleveland.
Production: M. M. Mendelsohn.
Talent: Norman Ross, Robert Trendler's Orchestra, Rowena Williams, Guenther Decker, Earl Wilkie, Phil Culkin, Wayne Van Dyne, dramatic cast.
Agency Director: M. M. Mendelsohn.
Announcers: Russ Russell, Norman Ross, Lassie Zor.
Conductor: Robert Trendler.
Length of Run: May 9, 1937, to June 17, 1937.

Your Unseen Friend
Sponsor: Beneficial Management Co.
Agency: Albert Frank-Guenther Law, Inc.
Air Time: Saturday, 8 to 8:30 p.m.
Network: CBS; 44 stations.
Production: R. J. Herts (of the agency), assisted by Neff-Rogow.
Script Writer: M. H. H. Joachim.
Director: M. H. H. Joachim.
Announcer: Mark Hawley.
Conductor: Harry Salter.

Zenith Radio Foundation
Sponsor: Zenith Radio Corp.
Agency: J. Walter Thompson Co.
Origination: Chicago.
Air Time: Sunday, 10 to 10:30 p.m.
Network: CBS; 50 stations.
Production: Dick Marvin.
Script Writer: James Whipple.
Talent: Olan Soule and approximately 40 others; Soule only permanent cast member.
Agency Director: Dick Marvin.
Announcer: Olan Soule.
Conductor: Louis Adrian.
Length of Run: Started Sept. 5, 1937, on 68 NBC Blue stations; on CBS after Nov. 28, 1937.
PROGRAM TITLES

20,000 NAMES OF PROGRAM SERIES

Including 12,000 Titles on Record
Prior to May, 1937;
And
8,000 New Titles Added Since
May, 1937

This list of program titles is a composite of three lists: (1) a repeat of 12,000 titles issued in Vol. I of the Variety Radio Directory; (2) a list of titles culled from the program review files of Variety (there are about 800 of these marked with an asterisk); and (3) about 8,000 new titles sent in by stations, networks, and transcription producers since May, 1937.

By “program titles” are meant the designations via which program series are, or were, known (as distinct from individual “single-shot” programs). And in presenting them, the object is two-fold:

(1) To create a reference list which may aid in avoiding over-frequent duplication—and hence, confusion—in program titles. And (2) to give an index of program types, insofar as types can be identified from program names alone.

Symbols in parentheses following the actual titles represent the user, or users, of that title at some time or other. This use may have been sustaining, or it may have been commercial.

Ordinarily it is assumed that the symbols are station call letters. In the following instances, however, special symbols are employed:


In using this list, the following caution should be kept in mind as regards indexing: when a program title begins with the name of a radio artist, it is filed under that artist’s first name (not last name). Thus “Andy & Virginia Mansfield,” to cite an example, is filed under “A” and not under “M.” This departure from ordinary indexing methods was observed here due to the familiarity—and importance—of artists’ given names.
A & S Choral Society (NBC)
A.A.U. Sports Parade (WRVA)
ABC Juniors (WIND)*
ABC of NBC, The (NBC)
ABC Revue (KMBC)
A.B.C. Spelling Bee (KCMO)
A la Carte (KGO-KPO)
A Montmartre (CHRC)
A Recreo (KDKA)
Aberdeen Civic Association Program (KABR)
Abide with Me (CJRM)
Abie and Sandy (CKY)
Abilene Broad (KRBC)
Abilene Goes Forward (KRBC)
Abner Pinfeathers (KGFF)
About Town (WAAT, WJAR, WHN)
About Town Program (WCOL)
About Town with Sue (KROY)
Abram Chasins—Piano Pictures (CBS)
Abreast of the Times (WMCA)
Academy of Medicine (WLW)
Academy Theatre (KFWB)
Accent on Science (WNYC)
Accident News (WAVE)
According to the Accordion (KLOS)
Accordion Band, Larry Yester's (WAPI)
Accordion Capers (KSUB, KROC)
Accordion Echoes (CFCO)
Accordionia (KGO-KPO, KFXJ, WBIG, WCLE)
Accordioniers, The (WSAU)
Accordion on Parade (KVI)
Accordion School of the Air (WGRC)
Accordion Styles (KTOK)
Ace Tunes of the Air (WNOX)
Aces High (WLW)
Aces of the Air (WIL)
Aces Up (WHN)
Acrobatic Songsters, The (WDAY)
Across the Breakfast Table (KMBC)
Across the Bridge Table (WNYC)
Across the Desk (WFBM)
Across the Dinner Table (WBBM)
Across the Footlights (CJCA)
Across the Keyboard (KFJZ)
Across the Music Counter (KGO-KPO)
Acts and Actors (WBZ-A)
Acts from Broadway Plays (NBC)
Ad and Lib (KTOK)
Ad Club Gleeman (KGIN)*
Ad-Lib (WIP)
Ad Lib Club (WDNC)
Ad-Lib Frolic (KONO)
Ad-Liner, The (WDRC)
Ad Shop (WGY)
Adam and Eve (KOA)
Adam 'n' Eve (KROY)
Addressed to R.F.D. (WCBS)
Adhesive Pontoon (MacG)
Adior Opera, The (KFI, KECA)
Adolph and Denny (KGCX)
Adolph's Bohemians (WOAJ)*
Adrian Hour, The (KFIZ)
Adult Amateur Programs (WTNJ)
Adult Education Series (NBC)
Adult Recreation Program (WORL)
Adventure Club (KMBC, KSL)
Adventure Land, Wanda Jim's (WNYC)
Adventure of Santos Vegas (WMCA)
Adventure Reporter, The (WHBC)
Adventures, The (CBS)
Adventurer's Club (WORL)*
Adventurers Club, The Elgin (NBC)
Adventures Abroad (WGN)*
Adventures & Discoveries in Literature (NBC)
Adventures in Exploration (CBS)
Adventures in Health (NBC)
Adventures in Melody (CBL)
Adventures in Navajo Land (KAWM)
Adventures in Philanthropy (NBC)
Adventures in Verse (KLZ)
Adventures in Words (CBS)
Adventures of Ace Williams (WOWO)*
Adventures of Betty and Bob, The (KPLT)
Adventures of Bud Morton (WMIN)
Adventures of Captain Diamond (NBC)
Adventures of Colonel Powell at the Back of Beyond (CBS)
Adventures of Dick & Sam, The (NBC)
Adventures of Don Quick (CBS)
Adventures of Donald Ayer (WOR)*
Adventures of Great Merchants (WCAE)
Adventures of Green Hornet (WXYZ)*
Adventures of Helen and Mary (CBS)
Adventures of Ito (KECA)*
Adventures of Jimmie Baxter (WTMJ)
Adventures of Little Gwendolyn (WCSC)
Adventures of Major King (CKWX)
Adventures of Polly Preston (NBC)
Adventures of Putty Pete (WINS)*
Adventures of Sally and Ann (WJAR)
Adventures of Scoutland (WTMJ)
Adventures of Sherlock Holmes (NBC)
Adventures of Swanee Shore (KVOD)
Adventures of Tom Mix—Ralston Purina Co. (NBC)
Adventures of Tom Sawyer (KHJ)
Adventures of Tony & Gus (NBC)
Adventures with Aunt Helen (KQV)
Adventures with Major Campbell (WPHR)
Aesop's Fables (WIL)
Affaires D'Armour, Les (WTCN)
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Big Brothers Bible Class (WSFA)
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Birthday Parties, The Baker University (WDAF)
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Bit o' Philosophy (WGA)
Bit o' Swing (WFTC)
Bit of Blithy, A (CJO)
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Bits of Hits (WAAW, WTMV)
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Bits of This and That (WADC)
Bits of Wit (KABC)
Bittersweet Melodies (WBBM, WCFL)
Black & Blue, Detekatifs (KJH)
Black and Gold Ensemble (WTMJ)
Black and White Keyboard Boys (WBRE)
Black & White Rhapsody (KGVO)
Black and White Varieties (CBL)
Black Cat Mysteries (WMBQ)
Black Chamber, The (NBC)
Black Chapel (KNX)
Black Diamonds (KGO-KPO)
Black Feather, The (WDRB)
Black Ghost (KGO-KPO, MacG)
Black Hills Romance (KSOO)
Black Horse Tavern (CKOC)
Black Keys and White (CHAB, WSAU)
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Black Moon Mystery (WFBR)*
Black Night (WBAP)
Black on White (WCLE)
Black Rhapsody (KHJ)*
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Blair Cut Ups (WBZ-A)
Blaisdell Woodwind Ensemble (NBC)
Bleecker Street Jamboree (WBX)
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Blooming Bill (WADC)
Blue and Gold Hour (WBZ-A)
Blue Belles and Their Beaux (WKY)
Blue Bird Melodies (KGO-KPO)
Blue Blazers (WAAI)
Blue Bonnet Time (KRLD)
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Blue Flames (CBS)
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Blue Heaven (KTUL, WMBO)
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Blue Jays (KGO-KPO)
Blue Madonna (KFWB)
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Blue Monday Express (WREN)
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Blue Prelude (WHB, KGO-KPO)
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Blue Ridge Mountain Boys (KYA)
Blue Ridge Mountaineers (KUN)
Blue Room, The (KGL)
Blue Room Echoes (WTIC)
Blue Shadows (WPAY, KFPY, KYOS)
Blue Skies (WINS, WRK)
Blue Star Revue (KOB)
Blue Streaks (WBST-WFAM)
Blue Strings (WMAL)
Blue Triangle Hour (WAC)
Blue Valley Homestead (NBC)
Blue Velvet Orchestra (CBS)
Bluebelles and Their Beaux (Cowboy and Catholic)
Bluebirds (CBS)
Bluebonnet Girls, The (WFRA)
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Blues Chasers, The (WMSD, KONO, WJBY, WWVA)
Blues Chasers and Sleepy, The (KOS)
Bluettes (KGO-KPO)
Blu-Noters, The (WCM)
Bo Jazz (KTUL)
Board of the Aldermen Talk (WINS)
Boardin' House (WPAY)
Boardwalk Interviews (WCAP)
Boat of Romance, The (WIRC)
Boatmen's Program (WGC)

Bob Albright, the Oklahoma Cowboy (WXYZ)
Bob and Betty (KGVO)
Bob Becker (NBC)
Bob Becker's Fireside Chats about Dogs (NBC)
Bob Buck (WBS)
Bob Crosby and His Orchestra (NBC)
Bob Darling (KFOR)*
Bob Grooters (KO)
Bob Hecker's Outdoor Tales (CBS)
Bob Jerry and Company (KMBG)
Bob Jones College Prayer Hour (WSFA)
Bob Lithchfield at the Organ (WPHR)
Bob Neighbor (KIRO)
Bob Newhall, Sports (WLW)
Bob Nolan San Felicians (NBC)
Bob-O-Link Sideshow (WMAQ)*
Bob Pierce and Company (WHAM)
Bob White (WTM)
Booby and Betty (KFOX)
Booby and Betty and Their Magic Boats (KFOX)
Booby Benson & Polly (WABC)*
Booby the Bachelor (KC)
Boobette and Her Curlyques (KTUL)
Bob's Tagger Rag Hour (WC)
Bohemian Brevities (KTEM)
Bohemian Hour, The (WPHR)
Bohemian Night Club (KHQ)
Bohemian Program (WJAG)
Bohemian Varieties (WJAY)
Bohemians (KGO-KPO, WBAP, WFBM)
Boke Musicale (WAC)
Bon Bons (CBS)
Bon Voyage (KGHL)
Bonaventure News-Reel (WHDL)
BMsers' Court (KLZ)
Boujour, Madame (CKAC)
Bonjour Paris, Bonsoir! (CBM, CBF)
Bonnie Airs (WCOL)
Bono & Co. (WKBW)
Booby Hatch, The (KGVO)
Book and the Reader, The (WBQ)
Book Bag, The (WFBR)
Book Chat (WAFF, KFIZ)
Book Club Chatter (WBT)
Book Club of the Air (WQ)
Book Lore (WMCA)
Book of Fantastic Facts (WBTM)
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Book of Life (KHQ, KOIN)
Book of Melodies (WMCA)
Book of Memories (KHQ)
Book of People (WLW)
Book of the People (WMCA)
Book Parade (KGO-KPO)
Book Report, The (NBC)
Book Review (KGNC, KIEN, KMTR, KSAL)
Book Review—Peter Quince (WRVA)
Book Revue, The WPHR (WPHR)
Book Shelf, The (KHSL)
Book Shop, The (WLS)*
Book Sketches (CKX)
Book Theatre, The (WTOP)
Book Theatre of the Air (WCP)
Bookcase, Grant Merrill’s (KOL)
Bookman, The (KHSL, WDEV, WSBT-WPAM)
Books & Booklore (CFRN)
Books and Music (WBRY)
Books and Their Authors (KFUO)
Books, Authors and People (WJZB)
Books for Children (KGO-KPO)
Books in the Limelight (NBC)
Books in the News (WQAM)
Books in Review (KGEZ)
Books People Like (WABI)
Books, The Best of the Month (NBC)
Books, Today, Yesterday and Tomorrow (WXYZ)
Bookshelf (WJAY, KFUO, WCHS)
Bookshelf, My (CKY)
Bookshelf, The Northwestern University (WBBM)
Bookworm, The (WJR, WBF)
Boos and Bouquets (KGOV)
Boos and Hisses (WESG)
Boost the Blues (KSBY)
Booster Club (WTMV)
Boots and Bachelors (WBKB)
Boots and His Buddies (KONO)
Border Buckaroos (KNEL)
Border Varieties (CKLW)*
Bordertown Barbecue (WAF)
Book of People (WBBM)
Bosch Symphony Hour (WQXR)
Boston Almanac, The (WORL)
Boston Entertain (CBS)
Boston Hour (WEEI)
Boston Petite Symphonies (CBS)
Boston Variety Hour (CBS)
Bottle Boys (WEAF)*
Boulthee Safety Specialties (CKWX)

Boquet for Today, The (KPDN)
Boquet for Today, Bur- dine's (WQAM)
Boquet of Melodies (KGB, KGO-KPO, WDGY, WATR)
Boquets of Ballads (CFAC, KOIN)
Bourdon, Conducting (WPFC)
Bow Ballads (WIBX)
Bower of Roses (KMPC)
Bowery Mission (WHN)*
Bowler's News (WHBF)
Bowling Bletherings (KMO)
Bowling Briefs (WFBK)
Bowling Bystanders (KDYL)
Bowling Congress (WINS)
Bowmasters, The (KTUL)
Boy and a Girl, A (KARE)*
Boy and Dog Club, The (CJRM)
Boy Detective (KFOX)
Boy from Alabama (WWL)
Boy from Songland (WHK)
Boy Meets Girl (WHK)
Boy of Yesterday, The (WNK)
Boy Reporter—Jerry Nelson (KFOX)
Boy Scout Dramas (WSOC)
Boy Scout Meeting of the Air (CHNC)
Boy Scout Parade (WSYP)
Boy Scout Pow-Wow (WRBB)
Boy Scout Round Table (WCAP)
Boy Scout Troop of the Air, The WBBM (WBBM)
Boy Scouts (CRS)
Boys and Girls Safety Club (WDBJ)
Boys Club of the Air (WBF)
Boys in Blue (WJR)
Boys of the Golden West (KIUL)
Boys of the World (NBC)
Bradley Kincaid's House Party (WGY)
Bradhaw Safety Club of the Air (WJTN)
Brain Teasers (KMJ, WMBD, WMBR)
Brain Trust, The (KTKC)
Brain Twisters (WSBT-WPAM, WHEC)
Brains and Bright Hope (KVOO)
Brains in the Barnyard (NBC)
Brainstormers (WBF)
Brass Button Review (NBC)
Brass in the Air (KELO)
Brave New World (CBS)
Bravest of the Brave (NBC)

Brazilian Nightingale (NBC)
Bread and Jelly Time (WED)
Bread of Life (CJRM)
Bread Winners (KFYR)
Breadwisters, The (WSAU)
Breadwinner (WHN)
Break O'Day (KMPX)
Breakfast Ballads (WSAZ)
Breakfast Bell (KRQA, WMIN)
Breakfast Brevities (KFSO, WHP, WOA1, CJOCA)
Breakfast Briefs (WHP)
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Breakfast Business (WHAS)
Breakfast Cabaret (KLUF, KWKH)
Breakfast Club (CJOC, KFWE, KGB, WISN, KLO, WJAY, KFFB, WIL)
Breakfast Club, The L.A.A.C. (KJOM)
Breakfast Club, The WOPI (WGO)
Breakfast Club Express (WIL)
Breakfast Club Roundup (KFSF)
Breakfast Club with the Musical Chefs (WHIS)
Breakfast Concert (KPDN)
Breakfast Dance (WAIM)
Breakfast Express (WAAF, WAAW, WDAS, WJBK)
Breakfast Four (WBZ-A)
Breakfast Gossip and Music (WELI)
Breakfast Guest (KLZ)
Breakfast in Dixie (WDD)
Breakfast Melodies (KRE, WMBD)
Breakfast News Edition (WIBA)
Breakfast Party (KGO-KPO, KVOO, WCAAX)
Breakfast Reporter (WAAT)
Breakfast Serenade (WRUF, WDBO)
Breakfast Special (WCLX)
Breakfast Time Table (KLZ)
Breakfast Time Tunes (WAAT)
Breakfast Time with Plain Jane and Jim (CKWX)
Breakfast with Folger (KGO-KPO)
Breath of South Africa, The (CFCF)
Breath of the Avenue (KSL)
Breck's Avenue Talk (WEEI)
Breen & de Rose (NBC)

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Breezy Brevities (KXYB)
Breviated Oddities (KGDE)
Brevities, The WJAR (WJAR)*
Breyer-Leaf Boys (NBC)
Briarcliff Reveries (WSB)
Briarhopper Boys—Ham and Sam (WBT)
Bribschats & Bouquets (KGA)
Brickstones, The (WEBG)
Bride and Groom Seraide (WDAE)
Bride's House, The (WMCA)
Bridge Briefs (WBRR)
Bridge Builders (KFWB)
Bridge Club, The KFI (KFI)
Bridge Deck (WINS)
Bridge Forum (WDAE)
Bridge Quiz (WMCA)
Bridge Table, The (WSYR)
Bridge to Dreamland (KGO-KPO)
Bridge and Pat (CKY)
Brief Drama (WMBM)
Bright Lights Review (CBS)
Bright Spot, The (WLAW, WSIX)
Bright Spot, The Bab-O (WBBM)
Bright Spots (KTHS)
Brighter Smile Program (KMAC)
Brilliantly Beautiful Melodies (KSD)
Bring 'Em Back Alive with Lifeguards (KGHL)
Bringing Up John and Mary (KGVO)
British Empire Program (CKMO)
Broadcast Bulletin (CKY)
Broadcast Rhymesters (WBBM)
Broadcasting and the American Public (CBS)
Broadcasting Broadway (NBC)
Broadway Bandwagon (KDL)
Broadway Bill (KGB)
Broadway Billboard (WBN-A)
Broadway Bill's Race Reviews (WMCA)
Broadway Cinderella (WGN)*
Broadway Echoes (WRUF)
Broadway Matinee (KWJJ)
Broadway Melodies (WMCA)
Broadway Melody Hour (WHN)
Broadway Merry Go Round (NBC)
Broadway Newsreel (WMCA)
Broadway Nights (KON)
Broadway Opportunity Hour (WNEW)
Broadway Parade (KFSO)
Broadway Portraits (WHN)
Broadway Review (WSGN)
Broadway Talks (KMO)
Broadway to Hollywood (WIP)
Broadway Varieties (CBS)
Broadwayites (WAAAT)
Broadway's Greatest Thrills (CBS)
Brown Family at Home (KSLM)
Broken Circle X Ranch, The (KFVS)
Broken Record, The (KFWO, WLNI)
Broncho Busts Barn Dance (CHAB)
Bronx Harmonizers (WHN)*
Bronx Marriage Bureau (WOR)*
Brooklyn Foreign Affairs Forum (WLTH)
Brooklyn Woman's Court Alliance (WMCA)
Brother Ben (WTMV)
Brother Bill (WIP)*
Brother, Can You Spare a Job? (KARK)
Brother Dave and His Kiddie Club (WTJS)
Brothers of the Broom (WMBH)
Brown County Revelers (WLW, WSAL)
Brown Derby Quiz (WGAL)*
Brown Dynamite of the Ivories (WSPA)
Brown-Eyed Blues Girl and Her Blue-Eyed Boy (KGBX)
Brown Family (MacG, KFU)
Brown Sisters, The (KIJ)
Brownies, The (KDL)
Brownies' Request (KDLR)
Brownsville Zeide (WLTH)
Browsing Among Books (CBS)
Brin Broadcast (KFVD)
Brush Creek Folks (WSPD)
Brush Creek Follies (KMB)
Bryn Mortenson (WGDY)
Bubble Up Brevities (KCMO)
Bubbles (CBS)
Buccaneers (CBS)
Buccaneers' Quartet, The (WTAG)
Buck and Jerry (WSOC)
Buck and Shot (WRJN)
Buck Boys (WBAP)
Buck Brand Program (WBAP)
Buck Rogers (CHRC)
Buck Rogers in the 20th Century (CBS)
Buckaroos (KGO-KPO)
Bucket Syrup Programs (MWK)
Buckeye Barnstorming (WOWO-WGL)
Buckeye Buckaroos (WAAA)
Buckle Busters (WAAA)
Bud and the Musical Blossoms (WWVA)
Bud Percy (KFIJ)
Bud Shaver's Sports Talks (WXYZ)
Budd Hyde and His Popular Request Program (KVOD)
Buddies (RRI)
Buddy and Ginger (MWK)
Budget Honeymoon (WOR)*
Bughouse Rhythm (KGO-KPO)
Bugle Call, The (WCM)
Bugle Call Revue (WCAU)
Build a Home (KOL)
Builder of Dreams (KFAC)
Builder-Upper, The (KEXY)
Builders, The (WGBI, WROK)
Builders of America (KVOR, WIND)
Builders of Clovis (KICA)
Builders of Happiness (WBBM)
Building Better Citizens (WLS)
Building Industry Forum (NBC)
Building Southern California (KJH)*
Bulletin Board, The (KTUL, WSAU, WDBJ, WCAO, KAT)
Bulletin Board of the Air (WCAO)
Bulletin Board of the Air, The Chamber of Commerce (WQAM)
Bulletin of the Air (KGB)
Bumble Bees, The (WFAA)
Bunch of Loons, A (CHRC)
Bunzalow Ballroom (KEX)*
Bunk House Nights (WHO)
Bunkhouse Buddies (KYOS)
Burbig's Syncopated History (CBS)
Bureau of Beauty, CKBI (CKBI)
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Buried Gold (NBC)
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Church by the Sea (WPG)
Church by the Side of the Road (WLW)
Church Calendar, The (WCP, WHBQ)
Church Chimes (WOPI, WSYA, KRBC)
Church Directory (KFUO)
Church Editor of the Air (WSAY)
Church Forum (WSAI, WLW)
Church in the Dale (WREN)
Church in the World Today, The (NBC)
Church Invisible (WOCP)
Church Music Appreciation Hour (WTCN)
Church News (KFUO)
Church of All Nations, The Morgan Memorial (WORL)
Church of the Air (CKNX, WBRB, WSC)
Church of the Wildwood (KVOE)
Church on the Hillside (WRCB)
Church Reporter, The (KSEI) (KSEI)
Church Songs of Long Ago (WCAM)
Chy and His Hot Shots (KGCX)
Cigarette Girl, The (CKCD)
Cinematic Girl (WCKY, WKR)
Cinematic Sings (WSAI)
Cinderella Story, The (KGH)
Cinema Chatter (WHIO)
Cinema Comment (WQXR)
Cinema Lady, The (WWS)
Cinema Memories (WQH)
Cinema Sidelights (WQAM)
Cinema Theatre, The NBC (NBC)
Cinematic (WAA)
Cinemas (WEW)
Circle, The (CJRC)
Circle of Romance (WZ)
Circle X Cowboy’s Round-up (WJ)
Circus, The Gilmore (KFI)
Circus, The Steffen’s Ice Cream (WKY)
Circus Adventures of Clyde Beatty (KMBC)
Circus Court (KXBY, KG)
Circus Days (NBC)
Circus Night in Silvertown (NBC)
Circus of Life (WBT)
Circus of the Air (KMBC)
Circus Saints and Sinners (NBC)
Circus Side Show of the Air (KIDO)
Circus Tommy (FOX)
Citadel Sunshine Hour (WDF)
Citizens’ Forum (WMCA, WNEW)
Citizens Forum—With Baxter Pickering (WNEW)
Citizenship Questionnaire (WBNX)
City Consumer’s Guide (CBS)
City Council Sessions (WBT)
City Desk (NBC)
City Editor’s Secrets (WFL)
City Fellers (KMP)
City Mission (WJAY)
City of Tomorrow, The (NBC)
City Safety Chats (WDB)
City Salute (KNX)
City Speaks, The (WFL)
City Voices (KGO-KP)
City Within Itself (KRB)
City Within Itself Orchestra, A (KRB)
Civic Calendar (WBF, WOF)
Civic Club, The Coca-Cola (WCKY- WBL)
Civic Club, The WBIG (WB)
Civic Crusader (WHEB)
Civic Forum, the (WJSV)
Civic Hour (KUOA)
Civic News (WJE)
Civic Salute (WCBM, WINS)
Civic Service Period (WIL)
Civic Service Period—Mr. Fixit (WIL)
Civic Talks (KPM)
Civic Theatre of the Air—KGW-KEK
Civil War in Spain, The (WCAD)
Clambake (WAVE)
Clara Dawes (KFI)
Clara, Lu ’n ‘Em (NBC)
Clarence Rice Comments (KCN)
Clark Home Service School of the Air, The (WJTN)
Clark Household Counselor, The (WJTN)
Class in Agriculture (WOI)
Class Cameos (WRUF)
Class Four (WBZ-A)
Class Hour (KMCB, KECA, KM)
Classic Interlude (KABC)
Classic Matinee (KCM)
Classic Nocturne (KON)
Classic Strings (WRUF, KON, KPDN)
Classical Fragments (CFRN)
Classical Gems (CKWX)
Classical Hour, The Jewish (KFD)
Classical Matinee (KGO)
Classical Moments (WOAI)
Classics a la Moderne (CHRC)
Classics in Cameo (CTR)
Classics in Music (KOB)
Classics in Swing (WOMT)
Classified Ads of the Air (KU)
Classified Cal (WSMK)
Classified Capers (CFRN)
Classified Column of the Air (KFR, WMO)
Classified Directory (KFXM)
Classified Edition of the Air (KMOD)
Classified Page of the Air (WAAW, WRJ)
Classified Section of News (WFL)
Classified Section of the Air (KID)
Classroom Echoes (KWSC)
Classroom Whispers (KCKN)
Clate Hazelwood, The Gift Shop (WORL)
Claudine MacDonald Says (NBC)
Clean-up Program (WCOL)
Clearinghouse of the Air, The (KCI)
Clefs Dwellers (KGO-KP)
Clem and Hezzy (KGNO)
Clem Morgan and Guitar (KU)
Clem Park and His Cow-punchers (WDF)
Clifford Herzer & Jascha (WTJ)
Zayde (WQXR)
Clinic of the Air, The (KMA, KOL)
Clippings (CKNX, KRL)
Clo & Alberta (WAF)
Cloister Bells, (WMAQ, WEN)
Cloister Echoes (KRE)
Cloister, In the (CBS)
Close-ups (CBS)
Closing Market Prices (CBS)
Clothes Are Different This Spring (NBC)
Clouds of Joy (KYO)
Cloyer Tossers, The (CJR)
Cloverdale Limelights (NBC)
Clown Court (KSTP)*
Clown of the Air (WBO)
Cloowns and Frowns (CKL)
Club and Civic Period (WTV)
Club Augila (WOAI)
Club Bulletin of the Air (KHQ)
Club Cabana (Mac)
Club Calendar of the Air (KGV)
Club Car Revue (WMCA)
Club Celebrity (WWSW)
Club Columbia (CBS)
Club Cosmos (WGR)
Club de la Galte (CCKV)
Club de la Mascotte (CCKV)
Clubs

Club Diary (CFAC)
Club Matinee (NBC)
Club Oldsmobile (KQV)
Club Program (KMBC)
Club Radio (WBAL)
Club Reporter, The (WPHR)
Club Rhythm (KFJB)
Club Romance (CBS)
Club Sandwich (WLBZ)
Club 13 (CFAC)
Club 1370 (WDAS)
Club Vesper (NBC)
Clubhouse Party (WJJD)
Coast to Coast (MWR)
Coast to Coast on a Bus (WMAQ, WENR)
Coastal Hawaiians (WMFD)
Cobas Creek Cabin Boys (WSAL)
Cobwebs and Cadenzas (WTAM)
Cobwebs & Nuts (KEX)*
Cocktail Calendar (WESG)
Cocktail Capers (KGGH)
Cocktail Hour (KGW-KEX, WSSW, KVOR, CFCE)
Cocktail Lounge (WHN)
Cocktail Party (WFBM)
Cocktail Party, The Blue Label (WOR)*
Cocktail Revue (WMCA)
Cocktail Time (KMTR)
Cocktails for Two (WIP, WOR)
Codoban—His Violin and His Music (NBC)
Co-ed High (WBAL)
Co-Eds, The (CBS)
Coffee and Doughnut Party (WBAL)
Coffee and Doughnuts (WDNC)
Coffee Boys, The (KMMJ)
Coffee Carnival (KTUL)
Coffee Club (KFNF, KTUL)
Coffee Club, Cain’s (WKY)
Coffee Club Carnival (WALW)
Coffee Club Revue (WAGF)
Coffee Cup Capers (KDYL)
Coffee Cup News (WIRE)
Coffee Cup Review (KMO)
Coffee for Two (WEAF)*
Coffee Matinee (KGO-KPO)
Coffee Pot, The (CJOC)
Coffee Pot Inn (WHO)
Coffee Pot Parade (WBTM)
Coffee Time (KMBC)
Cohen and Clancy (WBZ-A)
College, 1938 (WJJD)
College Cross Sections (KSAC)
College Daze (KGO-KPO)
College Duo, The (WBIG)
College Memories (NBC)
College News (KQH, WCAO)
College Nights (WFAA)
College of Musical Knowledge, Kayser’s (WGN)
College of Patterson Presents (WNEW)
College of the Air (KSAC)
College of the Air, The Wisconsin (WHA)
College Prom, The Kellogg (NBC)
College Rhythm (WFBD)
College Time (WAPI, JVG)
College to Community (CJRC)
College Views and News (KQV)
Collegian Pictorial (KRE)
Collegiana (KGU, WRUF)
Collegians, The (KMBC, WMAQ, WRUF)
Collegians Hour, The (KIUL)
Collegiate Carrousel (WRUF)
Collegiate Cowboy, The (KHJ)
Collegiate Educational Series, The WBAP (WBAP)
Collegiate Episodes (WIND)
Collegiate Varieties (WRUF, WMCA)
Collegiettes, The (WPTF)
Collier Brothers (WCHV)
Colonel Aloysius Kumquat (WMFG)
Colonel Bill (WFL, WIP)
Col. Brinkley’s Breakfast Club (WHDL)
Colonel Courtesy (KTUL)
Colonel Cross’ Examinations (WHBQ)
Colonel Kennel (WJNO)
Colonel Kent and Hezekiah Carter (KFH)
Colonel Kent’s Dog Album (KFH)
Colonel Kingston Stories (WBRC)
Col. Lewis McHenry Howe (NBC)
Colonel Tallstory (WTIC)
Colonel Zeke from Goose Creek and His First Timers (WCSC)
Colonial Beacon Lights (NBC)
Colonial Days (WDAF)
Colonial Playhouse (WAAD)
Colonial Puzzle Man (KTUL)
Colonial Robinhood and His Orchestra (WCMI)
Colonial Trio (WTAM)
Color Harmonies (KGNT)
Color Harmony (KGMB)
Colorado College Program (KVOR)
Colorado Hillbillies (KCRJ)
Colour Moods at the Keyboard (CFAR)
Colts of Pegagus (KTAT)
Columbia Almanac (KNX)
Columbia Artists Recital (CBS)
Columbia Camp Concerts (CBS)
Columbia County Quartet (KWHK)
Columbia Dramatic Guild (CBS)
Columbia Ensemble (CBS)
Columbia Experimental Laboratory (CBS)
Columbia Grenadiers Quartet (CBS)
Columbia Guest Review (CBS)
Columbia Junior Bugle (CBS)
Columbia Little Symphony (CBS)
Columbia Male Chorus (CBS)
Columbia on Wax (KNX)
Columbia Players (CBS)
Columbia Public Affairs (CBS)
Columbia Radio Column (CBS)
Columbia Revue (CBS)
Columbia Salon Orchestra (CBS)
Columbia Santa Claus (NBC)
Columbia Siboney Orchestra (WFLA)
Columbia Square Parade (WIBX)
Columbia String Quartet (CBS)
Columbia String Symphony (CBS)
Columbia Variety Hour (KWA)
Columbian Presents the Play of the Week, The (KGVO)
Columbians, The (CBS)
Columbia’s Commentator—Dr. Charles Fleischer (CBS)
Columbus, A Modern (NBC)
Columbus Automotive Program (WCOL)
Columbus Negro Speaks, The (WCOL)
Columns of the Air (WDAS)
Column of the Air, with Leonard Matt (WDAS)
Colvin’s Top o’ the Mornin’ (WCLQ)
Combing the Spanish Mail (WFLA)
PROGRAM TITLES—Continued

Come and Get ’Em (KONO)
Come On, Let’s Sing (CBS)
Come Out of the Kitchen (CJCA)
Come Over to Our House (WCKY)
Come to the Fair (WCCO)
Comedian Harmonists (NBC)
Comedy Capers (WHB)
Comedy Stars of Broadway (WBS)
Comedy Stars of Hollywood (KGO-KPO)
Comedy Writers’ Forum (WMCA)
Comet Philosopher, Grady Cole (WBT)
Comic Club (WSGN)
Comic Strip (CKCK, KTRH)
Comic Strips (WOB)
Comics Come to Life (KOIL)
Coming Events (KMOX)
Coming Round the Mountain with Al and His Gang (WTAG)
Command Appearance (CBS)
Command Performance (FTRD, KYA)
Comment Court (WLLH)
Commentator (KOA)
Commentator—Marietta Vasconcelles (KO)
Commentator, The (KGVO)
Commercial Comment (CBS)
Commercial Herald (WDAE)
Commissioner’s Daughter (KECA)*
Commonwealth Club (KGO-KPO)
Community Builders (KSUB, WWRL)
Community Bulletin Board (KCKN)
Community Calendar (WHBQ, KFBB)
Community Chest (KABR, KOA)
Community Chest Chats (KABR, KOA)
Community Chorus, The (WPA, WDNC)
Community Christmas Tree, The (WHIS)
Community Church of the Air (KFRU, WMBH)
Community Dentist (WEEI)
Community Forum (KGO-KPO, KSD)
Community Hall (WMCA)
Community Hymn Sing (WKBO)
Community News and Views (WFBR)
Community of the Air (WGRC)
Community Radio Bulletin (WEEI)
Community Service Period (WQAM)
Community Sing (CBS)
Community Sing, Nashville’s Own (WLAC)
Community Sing Song (CNHS)
Community Singers (KCAR)
Community Swing (WBIG)
Community Theatre (WFAA)
Commuters, The (CBS)
Commuters’ Club (WICC)
Commuters’ Express, The (WCBD)
Comp’s Capers (KPDN)
Climpsky Trio (CBS)
Complaints Department (KNX)*
Complete Story Hour (WJJD)
Composers Forum Laboratory (WQXR)
Concert, The Caswell Coffee (KGO-KPO)
Concert Airs (KOVIC)
Concert Album (KGO-KPO)
Concert Association, The (WPHR)
Concert at the Console (CJRC)
Concert Caravan (CJCA, CKWX)
Concert Color (KYOS)
Concert Cruise (KBI)
Concert Echoes (WFAM)
Concert Ensemble, Harry Gilbert (NBC)
Concert Favorites (KRE)
Concert Gems (KGO-KPO, KCRJ)
Concert Hall (WSAU, KFAC)
Concert Hall of the Air (WKZO)
Concert Hawaiianne (KOY)
Concert Hour (WQXR, WMCB, WLW, MacG, KSOO, WTHT)
Concert Hour, The NBC (NBC)
Concert Hour, The WGRC (WGRC)
Concert in Brass (WHBQ, KRMCI)
Concert in Miniature (WJBO)
Concert in Rhythm (KGO-KPO)
Concert Master, The (KRC)
Concert Matinee (WCAX)
Concert Miniatures (KEHE, KRE, KVOA, WMBO, KGO-KPO, WTAM, KLZ)
Concert Orchestra, The NBC (NBC)
Concert Orchestra Program (WTNJ)
Concert Party (CJRC)
Concert Patterns (WRUF)
Concert Petite (KGO-KPO)
Concert Revue, The (WGN)
Concert Souvenirs (KGX)
Concert Strings (KGO-KPO)
Concert Time (KPIO)
Concert Trio, The WSPR (WSPR)
Concert Vignettes (CBS)
Concertabend (KALE)
Concertairs (WMCA)
Concertina (KVOR)
Concerts of the Los Angeles Philharmonic (KFI)
Conclocan Mexicanos (KJFZ)
Conclave of Nations (CBS)
Confidence Man, The (NBC)
Confidentially (WFAS)
Confidentially Speaking (WGR)
Confidentially Speaking with Helen Webster (KGO-KPO)
Conflict (CBS)
Congratulations (KFJB)
Congress in World Affairs (WMCA)
Congress of Rhythm (WWYA)
Congress Speaks (NBC)
Congress Today (WOL)
Congressional Opinion (CBS)
Congress—Van’s Office Looks at Washington, A (WMTV)
Conjure & Caroline (NBC)
Connie and the Girls (WAVE)
Conquerors, The (WJZ)*
Conquerors of the Sky (KJH)*
Conservation and Nature Study (KSAC)
Consolaires, The (WDEL)
Consolaires (WOWO-WGL, KSO)
Consolations (WNX)
Consolations by Milan Lambert (KFAB)
Console (KGW-KEX)
Console and Keyboard (CJCA, WDBO, WOR, CJCA)
Console and Strings (WBLK)
Console Capers (WRJN, WSAC, CHAB, WFIL)
Console Capers, Organ Encores (WES)
Console Caravan (CCKC, CJCA)
Console Carnival (CJCA)
Console Gems (WRUF)
Console Harmonies (WAPI)
Console Moods (KFYO, KBIX)
Program Titles—Continued

Cook Minstrel Jubilee (WHB)
Cook Painter Boys (WHB, WDAF)
Cookie and Kitty (WFIL)
Cookoo Club (KINO)
Cook's Column of the Air (WCLN)
Cool Clinic (WMBH)
Cooledge String Quintet Concert (WQXR)
Cop'op Capers (KFVS)
Cop on the Street (WHBF)
Copeland Service Hour (NBC)
Coquettes (KGO-KPO)
Coral Islanders, the (KDYL, WRJN, WESG)
Coral Strands (KSLM)
Corn and Its Uses (NBC)
Corn Belt Farm Hour (WHO)
Coop Club (WALA, WBRC)
Corn Cob Pipe Club (WRVA)
Corn Cob Pipe of Virginia (NBC)
Corn Crib Hoedown. The (WDZ)
Corn Huskers, The (KONO, KMox, WIP)
Corner Cupboard (KSTP)
Corner Drug Store (NBC)
Cornfield Follies (KDKA)
Cornwall Twilight Hour, The (CFLC)
Coronet on the Air (NBC)
Correcting Fire Hazards (WTAG)
Corriere D'America (WINS)*
Corse Payton's Stock Co. (WOR)*
Cosmopolitan (KGO-KPO)
Cosmopolitan Club, The (WPHR)
Cosmopolitan Stories (WOR)*
Cosmopolitan Symphonettes (CRS)
Cosmopolitans, The (WCAU, CBL)
Cost to Your Pocketbook (CBS)
Cottage in the Air (WAPI)
Cotter's Saturday Night (CJCB)
Cotton Blossom Singers (KVTO, WGY)
Cotton Carnival (NBC)
Cotton Chopper, The (KFOY)
Cotton Town Jubilee (WFAA)
Cotton's Local News Reporter (KALB)
Cottonwood Corners (KMA)
Council of Churches (WTVN)
Councilman Lem Turner (WHO)
Counselor and His Treasure Chest, The (KTUL)
Counselor to Youth (WCCO)*
Counselor and His Treasure Chest, The (KTUL)
Count Basie (WHB)
Count Numbers (WBAX)
Count of Monte Cristo, The (CBM)
Counter Chatter (WOWO)
Country Church of Holly-wood (CBS)
Country Club (IBS)
Country Club, The Colgate (KGMB)
Country Club Boys (WBZ-A)
Country Club of the Air, The Goetz (WBS)
Country Doctor, The (NBC)
Country Edition (KFRU)
Country Editor, The (WAPI, KFRC)
Country Frolic (KRCM)
Country Home (NBC)
Country Lawyer (KMCB, WREG)
Country Maid and Her Songs, The (KBRC)
Country Parade (KXRO)
Country School (CHRC, KMA, KMOX)
Country Store (KTHS, KBIX, WSIX, WJEJ, KTAT)
Country Sunday (WLB)
Country Weekly, Al Waynkoop's (WIRE)
Country Woman, The (WDEV)
County Courier (WLB)
County Fair (KMOX)
County Roundup, The (KXRO)
Couple Next Door (CBS)
Couple of Soldiers (WHB)
Couple on the Street (WROK)
Court Chatter (Wovo-WGL)
Court House (KMCB)
Court House Interviews (WSAI)
Court House Reporter (WJJD)
Court Hussey (IBS)
Court of Current Events (WBT)
Court of Cars (KVOD)
Court of Confessions (WAPI)
Court of Good Deeds (WBNX)
Court of Harmony (WHN)
Court of Honor (NBC)
Court of Human Relations (WLB)
Court of Literary Justice (WINS)
PROGRAM TITLES—Continued

Court of Missing Heirs (WBWM, WBS)
Court of Musical Inquiry (CHAB)
Court of Musical Relations (WTMV)
Court of the Air (WMC)
Court of the Unknown (WINS)
Court Reports (KWTN)
Courteous Colonels (KTUL)
Courtesy Half Hour (CJJC)
Cousin Bill's Kiddie Klub (KDKA)
Cousin Charlotte and All Her Little Cousins (WEAN)
Cousin Henri (CHNC)
Cousin Henry, the Answer Man (CHNS)
Cousin Peggy's Sunshine Club (WHBF)
Cousin Sally (WORC)
Covenien Hour (KSAL)
Covered Wagon Adventure Trails (WMT)
Covered Wagon Broadcast, The (KGIR)
Covered Wagon Days (WFAA, KGW-KEX)
Cowbell Club (KFASO)
Cowbells, Whistles, Tunes and Time (KDLR)
Cowboy Bill and His Radio Rancho (NBC)
Cowboy Carnival (WTMV)
Cowboy Cavalcade (KQW)
Cowboy Jack (WBRB)
Cowboy Jamoree, The (KBC)
Cowboy Phil (WHJB)
Cowboy Ramblers, The (WRR)
Cowboy Talks, The (KFEQ)
Cowboy Tom's Roundup (NBC)
Cowboy Wakerupper (KGFW)
Cowboys, Jewel (CBS)
Cowboys, The Cheyenne County (KIDW)
Cowhand Serenade (KGW-KEX)
Cozy Corner (KALB, IBS)
Cozy Corner Club (CJRM)
Crack of Dawn Patrol (KCKN)
Cracker Barrel Congress (KTM)
Crackerland Cavaliers (WSB)
Cradle Roll (WJAG)
Craftsman's Guild (CBS)
Craig Court, The (WHBB)
Crane Normal Hour of Music (WCAD)
Cranium Crackers (WCAD)
Crazy Buckaroos (WABC)

Crazy Court (WDAY)
Crazy Crystal Twins (KMBC)
Crazy Crystals (WJAX)
Crazy House, The (WSPA)
Crazy Over Music (WMCA)
Crazy People (WOR)*
Crazy Quilt (KFIZ, KGBX, WAAW, WFBC, WHB)
Crazy Range Ramblers (WMCA)*
Creations in Ivory (WAVE)
Crescent Four Quartet (WHEC)
Crescent Hour of Music (WHO)
Crime (NBC)
Crime at 8 (CFRB)
Crime Catchers (WCFL)
Crime Clinic, The (WBAL)
Crime Clinics (NBC)
Crime Club, The (CJCA)
Crime Club of the Air (KDAL)
Crime Clues, The Eno (NBC)
Crime Crusade Program (NBC)
Crime Doesn't Pay (KFI)
Crime in the Haunted House, The (CHR)
Crime Prevention Hour (NBC)
Crime Prevention Program (WIBG)
Crimecasts (WSBT-WFAM)
Criminal Court (WMCA)
Criminals at Bay (WMCA)
Crimson Trail, The (KGW-KEX)
Crimson Girl, The (WBNX, WCKY)
Cripple Creek Woodchoppers (WPHR)
Crisp Cracks and Pungent Paragraphs (KWTO-KGBX)
Cris Cross Clues (CKCL)
Critic and the Lady (KYW)*
Critics & Criticism (NBC)
Croatian Memories (WJAY)
Croonaders, The (WDRC)
Crosscuts from the Log of the Day (KGO-KPO)
Cross-Eyed Parrot (WPPA)*
Crossroads Counselor, The (KTAT)
Crossroads Follies, The (WSB)
Crossroads Hall, The (WRVA)
Crossroads of History (KCKN)
Crossroads of the Nation (KOIL)
Crossroads Party (WCCO)
Crossroads Store (WWVA)

Crossroads Symphony (WRVA)
Crossword Melodies (WGN)*
Crossword Puzzle of the Air (WJIM)
Crown Corner Postoffice (WLW)
Crown Minstrel (WJEJ)
Crown Quarter Hour (WHB)
Crow's Nest (WMFJ)
Cruise of Memories (WLWL)*
Cruiser Traveler Tips (WFRB)
Cruising in Traffic (WAVE)
Cruising Safety Patrol (WRJN)
Cruising with Michigan State Police (WMBC)
Cruisade Against Crime (WABC)*
Crush Dry Crones and Old Topper (NBC)
Crutch and Crane (WMBC)
Crystal Gazers (KMBC)
Crystal Strings (MORL)
Cub & Scoop (NBC)
Cub Reporters (KYA, KGEZ, MacG)
Cub Reporters, Junior High School (KEM)
Cubanola (KABC)
Cuckoo Carnival (CJFR)
Cuckoo Clock, The (KPDN)
Cuckoo Clock Club (WMT)
Cuckoo Club, The (KVL)
Cuddles & Monty (NBC)
Culbertson on Contract (NBC)
Cullum Sisters (WOAI)
Cultural Conversation (KGO-KPO)
Cultural Garden Hour (WGAR)
Cultural Institute (WGAR)
Cup of Kindness, The (CFCY)
Cupbearer, The (KGR)
Cupid Interviews (WJAS)
Cupid's Court (IBS, WAAF)
Cupid's Interviews (WHJB, WBBC)
Curb Chatter (WATR)
Curb Club (WNEW)
Curb Exchange, The (KOH, KOIL)
Curb Stone Chatter (KVG)
Curbstone Cash (WSAY, WWSW)
Curbstone Coaches (WOWO-WGL)
Curbstone Convention (WJIM)
Curbstone Court (WIP)*
Curbstone Forum (WMT)
D & H Miners (WKY)
D.A.R. Forum (WCAP)
DX Club (KMTR, KXBY)
DX Reporter (WTAR)
Dad Differ (KCMO)
Dad Hatch's Boarding
House (KMA)
Daffodils, The (WLBZ)
Daffy Dills (WAAI)
Daffy Ditties (KYOS)
Daffy Dills, The (WRLA)
Daguerreotypes (CBS)
Daily Air- e-torial (WHBF)
Daily Almanac (WTHT)
Daily Bulletin, The
(WLAC)
Daily Challenge (KYA)*
Daily Devotions (WDEL)
Daily Digest (WGAR)
Daily Double, The (KSD)
Daily Hints to Motorists
(WCOL)
Daily Informer, The
(WKBZ)
Daily Maine Farm News
(WLBZ)
Daily Messenger, The
(KSTP)
Daily News Revue
(WCAX)
Daily Newscaster, The
(WGN)
Daily Record (KWTO- KGBX)
Daily Sparks Reporter
(KIDW)
Daily Sports Review
(WFOY)
Daily Thoughts for Daily
Thinkers (KFUO)
Daily Vacation Bible
School (KFUO)
Dainty Miss—Doris Ord
(CJRC)
Dakota Days (KABR)
Dakota Luncheon Hour
(KGCX)
Dale Carnegie (NBC)
Dale Morgan with the
News (IBS)
Dane Wimbrow, Songs
(NBC)
Dalton Norman and Four
Dons (WHO)
Dalton Norman, the Boy
from Georgia (KFAB)
Dan and the Boys (WPTF)
Dan Cupid in Person
(WNBX)
Dan Cupid's Interviews
(WFBM)*
Dan Harding's Wife (NBC)
Dan, The Traveling Man
(KLZ)*
Dan Ynter and His Violin
(WCHV)
Dance-at-Home (KLUP)
Dance at the Hacienda
(CJRC)
Dance Awhile (WCPO)
Dance Bands in Review
(WCAX)
Dance Before Breakfast
(WEST)
Dance Cavaliers (WDAF)
Dance Fancies (KOL)
Dance Favorites (WSUN)
Dance from the Classics
(CBS)
Dance Journal (KGO-KPO)
Dance Kings (KTUL)
Dance Masters (KTUL)
Dance Matinee (WCL, WIB)
Dance Miniature (WTAM)
Dance Mood (CBL)
Dance Nocturne (KLPF)
Dance of the Ice Cubes
(WABC)*
Dance-O-Mania (WAAT)
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WHTF)
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Dr. Ruth Wadsworth—Health Talks (NBC)
Dr. Shirley W. Wynne (NBC)
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<td>Fashion Things (NBC)</td>
<td>WOR</td>
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<tr>
<td>Fashion Guild (WAPI)</td>
<td>WOR</td>
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<tr>
<td>Fashion Parade (KHQ, KFJZ, WTAD, WDRC)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashion Parade, The Hollywood Wood (WSBT)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashion Pointers (WSBT-WFAM)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashion Quiz (WTCN)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashion Revue (KSO)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashion Revue by Caroline Cabot, Chandler's (WEEI)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashionaires, The (CBL)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashionette (WIND)</td>
<td>WOR</td>
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<tr>
<td>Fashion's About Town (WHBC)</td>
<td>WOR</td>
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<tr>
<td>Fashions and Fancies (KORE)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashions and Figures (NBC)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashions and Thrift (WGH)</td>
<td>WOR</td>
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<tr>
<td>Fashions for Your Home (WHBQ)</td>
<td>WOR</td>
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<tr>
<td>Fashions in Fabric (WDAF)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashions in Furs (KANS)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashions in Loveliness (WTCN)</td>
<td>WOR</td>
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<tr>
<td>Fashions in Melody (KFVS, KGB, KSL, WIBU)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashions in Melody, Gately's (WJBL)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fashions in Rhythm (WAAB)</td>
<td>WOR</td>
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<tr>
<td>Fashions in Swing (WMCA)</td>
<td>WOR</td>
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<tr>
<td>Fashions in Swingtime (WMIN)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fast Stepping (WOR)*</td>
<td>WOR</td>
</tr>
<tr>
<td>Fate of the Clara Mae (KPDN)</td>
<td>WOR</td>
</tr>
<tr>
<td>Father and Son (KSD)</td>
<td>WOFO</td>
</tr>
<tr>
<td>Father Knickerbocker (WOKO)</td>
<td>WOR</td>
</tr>
<tr>
<td>Father Reads the News (WHN)</td>
<td>WOR</td>
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<tr>
<td>Fathers of the Funnies (WINS)</td>
<td>WOR</td>
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<tr>
<td>Fatty Lewis (WDAF)</td>
<td>WOR</td>
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<tr>
<td>Favorite Dance Bands (WACO)</td>
<td>WOR</td>
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<tr>
<td>Favorite Melodies (WHO, WBZ-A, WJR)</td>
<td>WOR</td>
</tr>
<tr>
<td>Favorite Refrains (WQXR)</td>
<td>WOR</td>
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<tr>
<td>Favorite Stories from the Old Testament (KFUO)</td>
<td>WOR</td>
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<tr>
<td>Favorites of the Air (WLAC)</td>
<td>WOR</td>
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<tr>
<td>Favorites of the Console (KELO)</td>
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<tr>
<td>Favorites of the Day (WBCS)</td>
<td>WOR</td>
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<tr>
<td>Fay Entertains (WGRC)</td>
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<tr>
<td>Fay Frasers Studio Party (KGO-KPO)</td>
<td>WOR</td>
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<tr>
<td>Fay Templeton (NBC)</td>
<td>WOR</td>
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<tr>
<td>Feather for Luck (NBC)</td>
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<tr>
<td>Feather Your Nest, Schewel's (WBTM)</td>
<td>WOR</td>
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<tr>
<td>Feather Your Nest Hour (WLVA)</td>
<td>WOR</td>
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<tr>
<td>Feature Page, The KXBY (KXBY)</td>
<td>WOR</td>
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<tr>
<td>Feature Parade (KWK)</td>
<td>WOR</td>
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<tr>
<td>Feature Time (CBS)</td>
<td>WOR</td>
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<tr>
<td>Featuring Tomorrow's Features (WKY)</td>
<td>WOR</td>
</tr>
<tr>
<td>Federal Housing Administration (CBS)</td>
<td>WOR</td>
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<tr>
<td>Federal Radio Drama (KDRD)</td>
<td>WOR</td>
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<tr>
<td>Federal Show Window (WOL)</td>
<td>WOR</td>
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<tr>
<td>Federal Theatre of the Air (KRD)</td>
<td>WOR</td>
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<tr>
<td>Federal Theatre Players (KVA)</td>
<td>WOR</td>
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<tr>
<td>Feed Facts (KPDN)</td>
<td>WOR</td>
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<tr>
<td>Feeding a City (NBC)</td>
<td>WOR</td>
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<tr>
<td>Feeling the Public Pulse (CBS)</td>
<td>WOR</td>
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<tr>
<td>Fehr's Players (WOAI)</td>
<td>WOR</td>
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<tr>
<td>Fellowship Club (KGDE)</td>
<td>WOR</td>
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<tr>
<td>Fellowship Haven (KWJJ)</td>
<td>WOR</td>
</tr>
<tr>
<td>Fellowship Hour (WHDL, KFBI, WINS)</td>
<td>WOR</td>
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<tr>
<td>Fellowship Program (CJRM)</td>
<td>WOR</td>
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<tr>
<td>Femina (CBF)</td>
<td>WOR</td>
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<tr>
<td>Feminine Angle, The (KFJZ)</td>
<td>WOR</td>
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<tr>
<td>Feminine Domain (KSLM)</td>
<td>WOR</td>
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<td>Feminine Fancies (KJH)</td>
<td>WOR</td>
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<tr>
<td>Feminine Forum (IRO)</td>
<td>WOR</td>
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<tr>
<td>CHAB, KFRC, WGBL, KCKN</td>
<td>WOR</td>
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<tr>
<td>Feminine Hour Glass (WTOC)</td>
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<td>Feminine Newsflashes (WCOC)</td>
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<tr>
<td>Feminine Viewpoints (WJAS)</td>
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<tr>
<td>Feminine World (CKAC)</td>
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<tr>
<td>Fender Benders (WCCO)</td>
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<tr>
<td>Ferris Wheel, The (WTCN)</td>
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<tr>
<td>Festival of Lights (KGO-KPO)</td>
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<tr>
<td>Festive Board, Around the (CBS)</td>
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<tr>
<td>Peter Scholom's Kinder-winkle (WLAG)</td>
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<td>Flat Funnsters (KGU)</td>
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<td>Fibber McGee and Molly (NBC)</td>
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<td>Fiddilliana (CJRC)</td>
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<tr>
<td>Fiddle Talks (KGO-KPO)</td>
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<td>Fiddlers Fancy (CBS)</td>
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<tr>
<td>Fiddlers Three, The (KFRY)</td>
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<tr>
<td>Fiddlin' Around (KYA)</td>
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<td>Fiddlin' Joe (WTMV)</td>
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<td>Fidelity Family (KCKN)</td>
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<td>Fields and Hall (NBC)</td>
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<tr>
<td>Fiesta (WRUF, KOB)</td>
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<tr>
<td>Fiesta at Rancho Pancho (KNX)</td>
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<tr>
<td>15 Good-Will Minutes (WVFW)</td>
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<tr>
<td>1500 Kilicycle Dance Parade (KGB)</td>
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<tr>
<td>15-Minute Mysteries (WOR)*</td>
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<tr>
<td>Fifteen Minutes Between Two Good Programs (KASA)</td>
<td>WOR</td>
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<tr>
<td>Fifteen Minutes in the Nation's Capitol (NBC)</td>
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<tr>
<td>Fifteen Minutes of Fun (NBC)</td>
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<tr>
<td>Fifteen Minutes with Magazine Readers (KRE)</td>
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<tr>
<td>Fifth Avenue Fashions (NBC)</td>
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<tr>
<td>Fifth Avenue Gossip (KRMC)</td>
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<td>Fifth Ave, Knights (NBC)</td>
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<td>Fiftty Flying Fingers (KFOR)</td>
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<td>Fifty Years a Chambermaid (NBC)</td>
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<td>Fighting Crime (CBS)</td>
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<tr>
<td>Fights and Fighters c/f Yesteryear (WMCA)**</td>
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<tr>
<td>Figure Facts (WMBC)</td>
<td>WOR</td>
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<tr>
<td>Fiji Hour (KVOR)</td>
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<tr>
<td>Files of Melody, The (KSD)</td>
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<tr>
<td>Film Facts (WXYZ)</td>
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<tr>
<td>Film Favorites (WBN)</td>
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<tr>
<td>Final Edition (IBS, KGIW)</td>
<td>WOR</td>
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<tr>
<td>Final Edition with Tex De Weese, The (KPDN)</td>
<td>WOR</td>
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<td>Final News Edition (WIBA)</td>
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<tr>
<td>Financial Helms (WMCA)</td>
<td>WOR</td>
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<tr>
<td>Financial Service (KGO-KPO)</td>
<td>WOR</td>
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<tr>
<td>Find the Woman (KSD)</td>
<td>WOR</td>
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<tr>
<td>Fine and Dandy (KDYL)</td>
<td>WOR</td>
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<tr>
<td>Fine Art Series (WAAB)</td>
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<tr>
<td>Finger Fantasies (CKBI)</td>
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<tr>
<td>Fingers and Keys (WSAZ)</td>
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<tr>
<td>Finicky Program (KGDE)</td>
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<tr>
<td>Finn and Hattie (CKLW)*</td>
<td>WOR</td>
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<tr>
<td>Finwalde (WMBC)</td>
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<tr>
<td>Fire (WBZ-A)</td>
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</table>
PROGRAM TITLES—Continued

Fire Chief’s Uncle (WFAF)*
Firelight Fantasy (KGCX)
Fireman Club, The
(WKRC)
Fireside and Home (KGHI)
Fireside Bible Study (KORE)
Fireside Chats (KFSD)
Fireside Circle (WLLH)
Fireside Concert, The
(KGEZ)
Fireside Dramas (KRE)
Fireside Fancies (WBAX)
Fireside Fantasies (KABR, WMT)
Fireside Fantasy (KGO-KPO)
Fireside Frolic (WIBU)
Fireside Group, The
(WELL)
Fireside Hour (KGW-KEX, WBOY, KABC, KMA)
Fireside Hour, Huntley’s (WBIG)
Fireside Informalities (KELO)
Fireside Interviews (WADC)
Fireside Legends (NBC)
Fireside Melodies (KSL, WOMT)
Fireside Memory Hour (KWSW)
Fireside Party (WLS)
Fireside Philosopher (WJIO, WJAX)
Fireside Program (CKAC)
Fireside Quartette, The
(WTMJ)
Fireside Recitals (NBC)
Fireside Reflections (WPAY)
Fireside Reveries (WGH)
Fireside Trio (KOVZ)
Fireside Varieties (KOVC, KVOR)
Fireside Verse (CHNC)
Firms You Should Know (WGRC)
First Call for Breakfast (WQAM)
First Frontiers (FTRD)
First Impressions and Second Thoughts (WHAM)
First in Atlanta with the News (WATL)
First Lady of Swing (KWK)
First Nighter, The (NBC)
First Offender, The
(WELI)
First on Your Dial
(WQAM)
First Prize Jamboree (WOR)*
First Prize Kitchen Studio, The (WGY)
First Prize Time Keeper (WGY)
First Radio Parish Church of America (WCOZ)
First Radio Parish Church of America Hour of Worship (WCSH)
First Radio Parish of Aroostook (WAGM)
First Section Shoppers’ Special (KCRZ)
First Timers (WWVA, KMBC)
First Timers Broadcast (WESC)
Fish and Game (WMCA)
Fish Facts and Fancies (WJAX)
Fish Jugglers (WALA)
Fish Pond (CBS)
Fish Tales (WBBM)*
Fisherman’s Friend (WQAM)
Fishing Fantasies (WISN)
Fishing Fool (KFSO)
Fishing Pals (KMTR)
Fishing Reporter, The
(CFCF)
Fishing Time (WORL)
Fishing Time with the Metropolitan Angler (WORL)
Five Aces, The (KKKH)
Five Arts (CBS)
Five Cards (KGO-KPO)
Five Cheerleaders, The (KMPC)
Five Hours Back (NBC)
560 Club (WIS)
Five Jokers of Jazz (WKY)
Five-Minute Bible Test (KFUO)
Five Minute Mysteries
(TH)
Five Minutes (KTSM, WEAU)
Five Minutes in Hollywood
(WQDM)
Five Minutes with Radio Stars (WDRR)
Five O’Clock Fun (KCBY)
Five O’Clock Revue
(WMBC)
Five O’Clock Rhythm (WTHF)
Five O’Clock Rhythms
(WTHF)
Five O’Clock Sweethearts
(CBS)
Five Soul Stirrers (KRKD)
Five Spirits of Rhythm
(CBS)
Five Star Final (KMOX, WMCA, WRJN, WSAU)
Five Star Final Sports Parade (WMC)
Five Star Jones (NBC)
Five Star Revue (KMOX, WTAR)
Five Star Theatre (NBC)
Five Strings, The (WBIG)
Five Texans (CKCR)
5:30 Club (WAAT)
Five-Thirty Request Club (WAAT)
Flagship, the Justrite
(WLVA)
Flame Fighters (WHN)
Flanagan’s (WBBM)
Flapperettes (WBB)
Flash Gordon (WBS)
Flash News from Yesterday’s Press (KGU)
Flashbacks of History
(WWOW-WGL)
Flashes of Fashion (WAPI)
Flashes of Life (WMIN)
Flax Schutters (WJZB)
Flight in Swing (WDNC)
Flint Today (WFDF)
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Floor Show (KYA, CRS)
Floral Patterns (WAPI)
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Florence Rangers (WBZ-A)
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(WRUF)
Florida Fishing (WIOD, WJAX)
Florida Fruits and Flowers (WFLA)
Florida Home Neighbor
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Florida, The Garden Beautiful (WRUF)
Florida’s Original Cowgirl
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Flower & Garden Man
(WHB)
Flower Club of the Air
(KFXR)
Flower Girl, The (WATL)
Flower Lady (KFN)
Flowers for Madame
(WMBH)
Flowers for the Living
(WMBH)
Flowers You May Grow
(KTAR)
Floyd Gibbons (NBC)
Flufferettes (WNAC)
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Fly Swatters, The (KMMJ)
Flychaser, The Flyosan
(NBC)
Flyin’ High (KGHF)
Flying Americans (KTAT)
Flying Arrow Ranch Bunkhouse Jamboree (WDAY)
Flying Club, The Newhio
(WHIO)
Flying Dutchmen (WLW)
Flying Family, The (NBC)
Flying Feather Ranch
(KTSA)
Flying Fingers (WTAM, KGO-KPO, WKRC)
Flying Fingers—Louis Bray
(WORL)
Flying Reporters, The (WMBC, KPPC)
Flying School of the Air (WORL)
Flying Time (WENR)
Footest Melodies (KJH)
Folgeria (KIJ)
Foot Facts (KFVS)
Folk Festival Dance Party (WLTH)
Folk Music of the South (NBC)
Folk Song Lady (WIP)
Folklore (NBC)
Folks from Dixie (NBC)
Folks from Neighborville (KFAB)
Follies, The Croesley (WLW)
Follies of the Air (CBS)
Follow the Cardinals (KGIH)
Follow the Moon (NBC)
Following Congress (WA)
Following Huskers with Link Lyman (KFOR)
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Following the News (WQXR)
Following the Reds (WSAI)
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Food Forum, Mrs. Chapman's (KSL)
Food Fundamentals (CBS)
Food Magician (KGO-KPO, WAA)
Food Parade (KNGC)
Food Scout, The (WMBH)
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Foolish Questions (WAAF)
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Football Dope (WBBM)
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Football Forecasts (CBS)
Football Hi-Lites (WOA)
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Football Jamboree (CBS)
Football News (WDR)
Football Parade (CBS)
Football Poll, The Pure Oil (WDNC)
Football Previewer, The WHO (WHO)
Football Prophet (WAAW)
Football Railies (WABAL)
Football Rally (KGO-KPO)
Football Reporter, The (CBS)
Football Reporter, The Atlantic (WATL)
Football Results and Predictions (CBS)
Football Review (KGO-KPO)
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Football School (KGO)
Football Scoreboard (KGO)
Football Superboard of the Air (WHO)
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Football Special (KGO-KPO)
Football Sweepstakes (KGB)
Footills Frolic (CFAC)
Footlight Excerpts (WHN)
Footlight Fantasies (KGO-KPO)
Footlight Fantasy (KON)
Footlight Flashes (WBZ-A)
Footlight Follies (KYOS)
Footlight Footnotes (WHP)
Footlight Melodies (WDAE)
Footlight Miniatures (WMCA)
Footlights and Stardust (WWSW)
Footlights on Parade (WNB)
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Footnotes (WESG)
Footnotes on Headlines (NBC)
Footnotes on the Headlines (WBAA)
For All Skanadanavia (CFRN)
For Better Hearing (WHDL)
For Better or for Worse (KWK)
For Boys and Girls Only (KSPH)
For Dancers Only (WHJB)
For Dancing Only (WAAW)
For Farm Folk (CPL)
For Friends of Music (CBL)
For Gentlemen Only (WGA)
For Girls and Boys Only (KGO-KPO)
For Ladies Only (WNX, WGST, WCO, WHBB, WSPA, WSGN, WMFD)
For Men (WNX)
For Men Only (WJAY, WHN, WOW, KFWM, WLW)
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For Novelties' Sake (KWTO)
For People Only (WLS)
For Sportsmen (WSAL)
For the Ladies (KCMO, KDON, WABI, WTCN, WTJS)
For the Ladies—By the Ladies (CKSO)
For the Mr. & Mrs. at Home (KGO-KPO)
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For the Piano (WPCO)
For the Shut-Ins (KGB)
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For Women Only (KTUL, WCKY, WFBM, WFLA, WNEW)
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For Worriers Only (WMCA)
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For You and Me (WAT)
For You, Madame (CJRC)
For You Today (WQAM)
For Your Criticism (CPR)
For Your Health's Sake (WDBJ, WBR)
For Your Information (WDNC, WJAS)
Ford Perry Presents (KLP)
Forecast School of Cookery (NBC)
Forecasting 1937 (CBS)
Foreign Affairs Forum (WMCA)
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Foreign Language Half Hour (KFU)
Foreign News of the Week (WG)
Foreign Series (WJFG)
Foremost Favorites (KGH)
Foremost Safety Club (WMB)
Foremost, The Fels Naphtha (WCCO)
Forever Young (NBC)
Forget-Me-Nots, The (KPO, KGO-KPO)
Forging Ahead with Old Dorge (WGA)
Forgotten Canadians (CKY)
Forgotten Favorites (CJOC)
Forgotten Headlines (WDA)
Fort San Program (CHAB)
Fortune Calls (WISN)
Fortune Stories (NBC)
Fortune's Wheel (KDYL)
Forty-Five Minutes from Broadway (KGO-KPO)
Forty Flying Fingers (CBS)
Forty-Niners, The (WEC)
Forum of Liberty (WBC)
Forum of Public Opinion (WBC)
Forum of the Air, The WHN (WHN)
Four X Presentation, The (CKCD)
Fourth Clue, The (KSFO)
Fox Fancies (KFVD)
Foxes of Flatbush (NBC)
Foxy Grandpa Club (KFVS)
Frame of Hits (WHBF)
Fran Frey's Frolic (WOR)*
Francaise (WINS)
Frances Alda & Frank Le Forge—Boscul Program (NBC)
Frances Lee Barton (NBC)
Frank and Ernest (KWK)
Frank and Flo (WICC)*
Frank and Gene (WGY)
Frank Buck Program (NBC)
Frank Crumit and the New Englanders (NBC)
Frank Fay Calling (NBC)
Frank, The Wrangler (KVGB)
Frank Watanabe (WMAQ)
Frankie and Johnnie (WGI)
Franklin Dessert Time (WDAF)
Frankly Speaking (WFRB, WTOC)
Fraternity Frolic (WIP)
Fraternity House (KFAC)
Fred and Max, Harmoneers (WFAS)
Fred Astaire (NBC)
Fred Farnum (KOBH)
Fred Kent and His Gang (WBIG)
Fred Kirby (WBT)
Fred Morell's Ramblers (CFLC)
Fred Parker, Organist (WIS)
Fred Waring and His Pennsylvanians (NBC)
Freddie and Freda (KVOD)
Free Chatter (WFAB)
Free for All (NBC)
French Lessons (WMCB)
French Trio (CBS)
Friday Evening Concerts (NBC)
Friday Frolic (WDOD, WJIM)
Friday Frolics, Borden's (KFRC)
Friday Frolics (WOR)*
Friday Melody Revue (WBBM)
Friday Morning Musicale (WFLA)
Friday Night Club of the Air (CKTB)
Friday Smoker, The (WMT)
Friend in Need (WPAY)
Friend of Friends (WPAY)
Friend of the Family (CBS)
Friend of Youth (WCAU)
Friendly Adviser (KFUO)
Friendly Builders (WOAI)*
Friendly Circle (KSAL, KFXR, KSLM)
Friendly Circle Hour (KFXR)
Friendly Circle Program (KFXR)
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Junior Theatre of the Air (WRAX-WPEN)
Junior Varieties (KGO-KPO)
Jury of Women, The (WPRO)
Just Dreamin' (WHB)
Just' Tho'ts (WKRC)
Just a Couple of Dogs (WINS)
Just a Few Songs (WSJS)
Just a Memory (WDRC)
Just a Song at Twilight (WHDL)
Just a Year Ago Tonight (WTB)
Just About Time (WDGY)
Just Another Amateur (CBS)
Just Around the Corner (KGO-KPO)
Just Around the Corner Club (KWK)
PROGRAM TITLES—Continued

Just Before Evening (KFPY)
Just Between Us (WBBC)
Just Between Us Girls (KOMA)
Just Dropping In (WTJS)
Just Entertainment (CBS)
Just Fifteen Minutes (KVOO)
Just Folks (KMPC, WELL, KWSC, WRR)
Just for Fun (KWBG, KVI, WKBZ)
Just for You (WKZB)
Just Home Folks (WWL)
Just Imagine (KFPY)
Just Jazz (CBS)
Just Joan (KCMO)
Just Kids (WBAA, KMPC)
Just Kids Club (KLZ)*
Just Lazin' Around (KGU)
Just Married (WJAY)

Just Married—Ten Years (WCAU)
Just Music (WQXR)
Just Ordinary Folks (KGN)
Just People (CKCL)
Just Plain Bill (NBC)
Just Relax (KDKA)
Just Songs (WPDR)
Just S'Posin (CKY)
Just Think (KSLM)
Just the Two of Us (WBT)
Just to Remind You (KFJZ)
Just We Two (KTEM)
Just Willie (WEN)*
Just You and I (KONO)
Juvenile Climbers (WRBR)
Juvenile Concert Hall (WHBF)
Juvenile Counsellor (WNLC)
Juvenile Hour, Bry's (WMC)

Juvenile Matinee (WHBF)
Juvenile Minstrels (WQAR)
Juvenile Parade (WRL)
Juvenile Parade, The (WLT)
Juvenile Players (WHBF)
Juvenile Radio Newspaper (WSYR)
Juvenile Revue (KJ, WJIM)
Juvenile Stars (KMAC)
Juvenile Talent Parade (KABC)
Juvenile Theatre, WHBF, WMBD)
Juvenile Varieties, The (WCHV)
Juveniles (WAAT)
Juveniles on Review (KSTP)

K

K-Circle-Y Radio Rodeo (KOY)
Kabible Kabaret (WINS)
Kadians (KDCA)
Kaempfer's (NBC)
Kaffee Klatch (WMIN)
Kalamazoo Laundrymen (WKZO)
Kalamazoo Speaks (WKZO)
Kaledioscope (CKCK, WSAU)
Kaltenborn Edits the News (CBS)
Kaltzmeyer's Kinder-garten (NBC)
Kamaina Trio (KWSC)
Kangaroo Club (KDYL)
Kansas City Kiddies Revue (WIB)
Kansas City Melody Boys (WIB)
Kansas City Pioneers (WKB)
Kansas Roundup (KCKN)
Kaptin of the Keyboard (WJAS)
Karrot Kids (KTAT)
Kassie Style Chat (KDFN)
Katherine Krug (WLS)*
Kath'tine and Calliope (WMCA)

Kay Dean on Market Square (WFLA)
Kay Kyser's Orchestra (SR)
Kay Troubadour (KGO-KPO)
Kay Worthington Snoop (KGNF)
Kay Worthington Snoop and the News (KGNF)
Kazoo-Po Safety Club (WKZO)
Keep Georgia On Your Mind (WSB)
Keep Smiling (CJRC, WMCA)
Keep Smiling Program, The (KVOE)
Keep the Home Fires Burning (KGO-KPO)
Keep Thinking (CJRC)
Keep Up with the Stork with Dr. Pepper (KICA)
Keeper of the Keys, The (KCMO)
Keeping Company (WGH)
Keeping Fit (KMBC)
Keeping Fit in Hollywood (KNX)
Keeping House with Betty (WPNR)
Keeping Sten with the Schools (WTAD)
Keeping Time (KGW)

Keeping Up with Daughter *(NBC)
Keeping Up with the Joneses (KGVO)
Keepsakes (MGC)
Keese at the Keys (WATL)
Ken Keese at the Keys (WATL)
Kennbridge Radio Hour (WPHR)
Kennel Klub (KLZ)
Kenner Stakes (NBC)
Kentuckiana Salute (WHAS)
Kentuckiana Sports Chat-ter (WGR)
Kentucky Clocker (WSAI)*
Kentucky Colonel (WASI)
Kentucky Colonel & Uncle Ned (NBC)
Kentucky Coon Caller, The (WAZ)
Kentucky Home Hour (WGR)
Kentucky Home Memory Melodies (WGR)
Kentucky News (WSAI)
Kentucky Orchestra (WAWZ)
Kentucky Play Party (WHAS)*
Kenyon Kapers (KANS)
Keokianians (CHAB)
Kessler’s Sunshine Hours (WATL)
Keyboard and Console (KFPF, WHIO)
Keyboard Fantasies (WHIO)
Keyboard Harmonies (WAIM)
Keyboard Harmony (WGPC)
Keyboard Krafter (WBZ-A)
Keyboard Kapers (WDAY, CFAC, WHB, KGVO, WJJD, WJAS, WJBO, WHJB, WRGA)
Keyboard Manipulations with Shep at the Piano (WOPJ)
Keyboard Ramblings (WSJS)
Keyboard Rhythms (WMBC)
Keyboard Scrapbook (KBSC)
Keyboard Serenade (CBS)
Keyboard Serenade, Ted Brown's (KONO)
Keyboard Stylist (KFBI)
Keyboard Varieties (WRE, KFXJ)
Keyholling the Movies (WHBQ)
Keys of Melody—Ella Wilson (WORL)
Keys to Happiness (NBC)
Keys to Pianoland (WCLQ)
KFECuties (KFQF)
Kiamitch Mountainiers (WKY)
Kibitzer, The (KGW-KEX)
Kickbush Groceries (WSAU)
Kickoff, The (WCAU)
Kid Brother (KMBC)
Kid Mystery (KFSO)
Kiddie Club Round-Up (KPLT)
Kiddie Frolic (WSAL)
Kiddie Hour (KGGF)
Kiddie Kabaret (WQAM)
Kiddie Karnival (WXYZ)
Kiddie Klub (WSVA, KALB, WQAM)
Kiddie Matinee (KGVO)
Kiddie Show with Murray Allen, The Paramount (WORL)
Kiddie Theatre (WWVA)
Kiddie Theatre of the Air (WWCA, WWVA)
Kiddies Answer Man, The (CFCF)
Kiddies Birthday Party (KICA)
Kiddies Carnival (WMFJ)
Kiddies Hour (KVGB)
Kiddies Karnival (WXYZ)
Kiddies’ Klub, The (KDKA)
Kiddies Klub, The (WGRC)
Kiddies Krazy Kat Klub (KFIO)
Know Your Child (WHA)  
Know Your City (KFVS, WMBC, WSAI)  
Know Your Dog (KFEQ)  
Know Your Government (WBAL, WBT, WDAF)  
Know Your History (WHJB)  
Know Your Library (KTUL)  
Know Your Merchants (WGRG)  
Know Your Michigan (WMBC)  
Know Your Neighbour (CKCK)  
Know Your Public Schools (KNOW)  
Know Your School (KPZN)  
Know Your Schools (KGNC, KLZ)  
Know Your State (KFRC, WMBC)  
Know Your University (KSTP)  
Knuckling Down (WSB)  
Knutt's Keyboard Cut-Ups (WMMN)  
Koffee Klotch (KTUL)  
Koil Kompents (KOIL)  
Kollege Knowledge (KGVO)  
Komik Klub of the Air (WSAI)  
Kommis Kwizz Kontest (WCFL)  
Konsole Kapers (WCBS)  
Konsole Konsolations (KDKA)  
Korner Kwiz (WHEC)  
Kracker Komydy Kids (WMBR)  
Krausmeyer and Cohen (WOWO)*  
Krazy Kapers, The KOIN  
Krazy Limericks (KGW)*  
Kremlin Art Quartette (WCLQ)  
Kringle Kurls (WTM)  
Krine Klan (KOIL)  
KRCO Goes to a Party (KSFQ)  
Kuluva Kut-Ups (KCKN)  
Kuluva Presents (KCKN)  
Kurbstone Kollege (WHB)  
Kurt and Klare (WGRC)  
Kut-up Kollege (WTMJ)  
Kuzzin Tom's Kiddie Klub (KWK)  
Kwestionite (WMP)  
Kwikads (KANS)

L'Apres Midi (CBS)  
L'Heure Exquise (CHR)  
L'Heure Mauve (CBM)  
La Petite Ensemble (WBZ-A)  
La Rosa Program (WINS)  
Le Boeuf Sketch Book (WBZ-A)  
Le Boheme (NBC)  
Le Jazz Hot (IBS)  
Le Roy Piano Lessons (WHB)  
Le Trio Charmante (NBC)  
Labor and the Nation (CBS)  
Labor on the March (WEVD)  
Labor Parade (WOL)  
Labor Speaker (WGRC)  
Labor Speaks (WRJN)  
Lady, The WWL (WVL)  
Lady About Town (CJCA)  
Lady Beautiful, The (KLO)  
Lady Betty (WGY)*  
Lady Beverwyck (WGY)  
Lady Called Anne, A (CPPL)  
Lady Esther Serenade (NBC)  
Lady Fingers (WGY)  
Lady from Town Talk, The (WTAG)  
Lady in Blue (KMBC)  
Lady Joy (KMPC)  
Lady Lillian Presents: A Woman's Adaptation of the Man on the Street Interview (WEEI)  
Lady Lois Beauty Hour (WKZO)  
Lady Luck (KOL)  
Lady Next Door (KPIC)  
Lady of the House (KFBI, KMBC)  
Lady of the Morning (KFXD, WTAM)  
Lady of the Night (CRS)  
Lady of the Week (WPAY)  
Lady Paish, Dietetics (CKWX)  
Lady Philosopher, The (WCAO)*  
Lady Sings, The (KGW-KEX)  
Lady Who Swings the Band (WPHR)  
Lady with the Lute (WNEW)  
Ladies' Aid (KLD)  
Ladies' Digest, The (CHWK)  
Ladies First (WCCO)  
Ladies Health Class (WEW)  
Ladies in the News (NCBS)  
Ladies, Listen! (KONO)  
Ladies' Matinee (KFI)  
Ladies Only (KMOX)  
Lady's Baritone (KGHI)  
Laff & Swing (NBC)  
Lake Hiawatha Program (NBC)  
Lake Region Brotherhood (WLNH)  
Lamb and Lamb (WTJS)  
Lamp Lightin' Time (KFIZ)  
Lamp Post, The (KAW)  
Lamplight Time (CJAT)  
Lamplighter, The (KFWB, KGMB, WNLC)  
Lamplighter's Program, The (KGNC)  
Lamplighting Time (WHIS, WHO)  
Lamplit Hour (KGO-KPO, WTM)  
Lamplit Time (KROC)  
Land o' Dreams (CBS)  
Land o' Memories (WLS)  
Land of Beginning Again, The (WTAM)  
Land of Cotton (WBZ-A)  
Land of Enchantment (KRD)  
Land of Make Believe (CBS)  
Land of Romance (WOAI)  
Land of Song (KIEV)  
Land of Wonder & Fear (NBC)  
Land, Sea and Air (WBNX)  
Land We Live In, The (KMOX)*  
Land's We Love (KOBH)  
Landscaping Gardening (NBC)  
Landt Trio (NBC)  
Landt Trio and White (NBC)  
Lane Family, The (WJNO)
Let's Have a Word Together (WTOC)
Let's Hear from You (WHJB)
Let's Join the Ladies (WHAM)
Let's Listen to Harris (NBC)
Let's Look at Life (KWK)
Let's Look at the Inside Page (WRDC)
Let's Look at the Paper (CJC)
Let's Join Our Garden (WDOD)
Let's Play Bridge (CFRN)
Let's Play Games (WOR)
Let's Pop the Question (WFIL)
Let's Pretend (CBS)
Let's Remember (KFVS, WFAA)
Let's Share the Day (KMPC, CKLW)
Let's Sing Again (KFVD, WWSW)
Let's Sing with Wilkins (WJAS)
Let's Swap (WDOD)
Let's Swap Stories (WOKO)*
Let's Swing It (CFAR, WJAX, KSOO KONO, KGO, KPO, WSVA)
Let's Take Time Out (KDYL)
Let's Talk About Stars (WAAT)
Let's Talk About the Weather (WAPI)
Let's Talk It Over (KFJB)
Let's Talk Music (KELO)
Let's Talk Politics (WHB)
Let's Talk Sports (KFYO)
Let's Talk Turkey! (KYOS)
Let's Visit (KNOW, WOR)
Let's Visit—Jerry Danzig and Dave Driscoll (WOR)
Let's Waltz (WHEB)
Letter Basket (KFNF)
Letter Box, The (WSPD, KYW)
Letter Tower, The (WBAX)
Letter Writer (KFUO)
Letter Writing (KLZ)
Letters (KFUO)
Letters from Lydia (WBAL)
Letters to the Cartwright Family (WTMJ)
Letters to Santa Claus (KCKN, WTJS)
Letters to the Editor (CKNX)
Levitow Ensemble (NBC)
Liar's Club (WDAF, WKZO, KYOS)
Libby's Lyrics (WSGN)
Liberal Twins (WGRC)
Library Book Shelf (KANS)
Library in Miniature (KORE, KUJ)
Library of Congress Chamber Music Concerts (NBC)
Library of Congress Musicals (CBS)
Library Period (WOI)
Library Service (WOI)
Library Taler (WSOC)
Lie Detective (WORL)
Lieder Singer, The (CBF, CBM)
Life & Songs of Stephen Foster (NBC)
Life Begins at 8:40 (WMCA)
Life Begins at Sixteen (WSAR)
Life Building (KRE)
Life Insurance Court (WBNX)
Life Insurance Facts (KFBI)
Life of Mary Southern (WLW)
Life of the Party (KNX)
Life of the Reillys (KGO-KPO)
Life on Red Horse Ranch (WGN)*
Life or Death (WHO)
Life Program, The (KTAT)
Life Savers, The (WMT)
Life Studies (KROY)
Lifet ime Revue (WMAQ)*
Life's Question Marks (WOV)
Light on Life's Way (KFUO)
Light on the News (WFBR)
Light on the West (KOAA)
Light Opera Company, The (WBAL, WBAL)
Light Opera Favorites (WHO)
Light Opera Gems (CBS)
Light Opera Hour (WBZ-A)
Lighted Window, The (WENS)
Lighthouse of the Air (WQAM)
Lighthouse Programs (NBC)
Lighthouse Serenaders (CBS)
Lights and Shadows (KASA, WROK)
Lights On (KDKA)
Lights Out (WMAQ)
Lilac Time (CBS)
Limey Bill (WGY)
Limousine Lady (MacG)
Lina Covington Harrell, Reporter (WSOC)
Linda Grey (WIS)
Linda Fairchild, Stepmother (NBC)
Linda's First Love (WBS)
Lines for Love (WICC)
Linger Awhile (CCF, WHAM, WEBR, WHK, WIBX)
Linger-A-While (WSAL)
Link Looks at the News (WTBM)
Lions, Tigers & Their Master's Voice (NBC)
Listen (KFRC, KFSD)
Listen and Learn (KFUG)
Listen Awhile (WCLE)
Listen Closely (WEBR)
Listen In (KGM)
Listen, Ladies (CRS)
Listen to Alice (WNAC)
Listen to Nissen (WCSH)
Listen to the German Band (KFYO)
Listen to This (WLW)
Listen to Yourself (WIND)
Listener, The (CKCL)
Listener-Inner (KFI)
Listener Listens, The (KWKH)
Listener Speaks, The (WLBZ, WOR, WWVA)
Listener's Digest, The (KIDO, KFUO)
Listeners' League (KUMA)
Listeners' Letter Box (CJRM)
Listeners' Nightmare, The (WELI)
Listener's Scrapbook (WNW)
Listening In (WWVA)
Listening Inn (WNOX)
Literary Digest Topics in Brief (NBC)
Literary Forum (WHN, FTRD)
Literary Forum, The New York University (WHN)
Literary Gems (WHAM)
Literary Guild (NBC)
Literary Masterpieces (WBN)
Literary Quarter Hour (WCAL)
Literature on Parade (KFOX)
Lithuanian Balsas (WORL)
Lithuanian Hour (WMBC)
Little Big Show, The (KTUL)
Little Bird Told Me, A (WRTD)
Little Bits from Life (WMBD)
Little Bits of Movie Lots (WORL)
Little Boy Blue (KGW-KEK)
Little Broadcasters (WAC)
Little Brown Church in the Dell, The (CKOC)
Little Brown Church of the Air (WLS)
Little Cafe off Broadway (WNEW)*
Little Chapel of Faith, The (KFOR)

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PROGRAM TITLES—Continued

Little Chapel of the Air
WBIG (WBIG)
Little Chapel Around the Corner (WMAQ)*
Little Church Family Hour (CBS)
Little Church in the Valley (KFEB)
Little Church on Sunset Trail (KFJZ)
Little Close Harmony, A (WDAF)
Little Colleen, The (KGO-KPO)
Little Colonel, The (WCKY)
Little Concert (KWG-KEX, WDBJ)
Little Country Church in Town (WLVA)
Little Dan, the Movie Man (WROL)
Little Dutch Band, The (WBZ-WBZ-A)
Little Garden Series (NBC)
Little Gems for Little People (WRAK)
Little German Band, The (WNBY)
Little Helps, A (WBAL)
Little Home Theatre (KOM)
Little Honeymooners (WMCA)*
Little Italy (NBC)
Little Jack Little (NBC)
Little Jamboree (WSBT)
Little Joe (WPHR)
Little Joe, the Wrangler (KMBC)
Little Johnnie Walker (KCKN)
Little Journeys (WWNC)
Little Journeys Through Homes of Famous People (WMCA)
Little-Known Facts About Well-Known Industries (WTAI)
Little Known Works of Great Composers (NBC)
Little Lectures (WNBH)
Little Lessons in Living (KNEL)
Little Man (WOW)
Little Messenger (KFUO)
Little Miss Bab-O’s Surprise Party (NBC)
Little Miss Modern (WGPC)
Little Miss Nobody from Everywhere (KGBX)
Little Moments with Big People (WINS)
Little Nell in Padauch (WMFD)
Little Night Music (CBS)
Little Old Man, The (NBC)
Little Old New York (WMCA)*
Little Ole and His Squirrel Dodgers (KROC)
Little Orphan Annie (WBS)
Little Queen of Pep (WGPC)
Little Red Chapel (KGGM)
Little Red Riding Hood (WCKY)
Little Red Schoolhouse, The (WIND, KMPC, KSD)
Little Snow (KYA)
Little Show, Fahey Brockman’s (KOIN)
Little Show, Howard’s (WGR)
Little Show of the Air (MWR)
Little Soldiers of Fortune (KVOD)
Little Stars (KLPM, CBW)
Little Stone Church on the Corner (KRBC)
Little Stories of Great Lives (WHA)
Little Story Bag (WOW)
Little Symphony, WOW’s (WOW)
Little Theatre-Air (KOIL)
Little Theatre-Aire (WRNJ)
Little Theatre (WHBC)
Little Theatre of Life (WMCA)
Little Theatre of Music (KLZ)
Little Theatre of the Air (WRJN, KNOW)
Little Theatre of the Air, The KFYO (KFYO)
Little Theatre of the Air, The KROY (KROY)
Little Theatre of the Air, The State College (KFDY)
Little Theatre of the Airways (KABR)
Little Theatre on the Air (KGLO)
Little Things in Life (KWE)
Little Tokyo (KRKD)
Little Tom (WUNO)
Little Variety Show (WBZ-WBZA)
Little White Church (WINS, KRXB)
Little White House, The (WDFA)
Little Willie (WRR)
Little Woman, The (WHKC)
Lives and Learn (KFVD, WBIG)
Lives a la Farm (KFVD, WBIG)
Lives at Stone (NBC)
Lives of Famous Composers (WCBD)
Lives of the Stars (KFWB)
Lives of the Great (WGBI)
Lives of the Saints (KTFl)
Lives Relived (KNX)
Living American Art (WQXR)
Living and Learning (KWQ)
Living Around the World (WWNC)
Living Dramas of the Bible (CBS)
Living Each Day (WTOC)
Living Headlines (WSBT-WFAM)
Living Messages (WHEB)
Living Music (WRGA)
Living Today (WAVE)
Elizabeth Ann (NBC)
Lloyd and Thelma (KGGF)
Lloyd Pantages Covers Hollywood (CBS)
Lobby Loungers (KIDO)
Local News (KRNR)
Local News Service, Summer’s (WAGM)
Local Poets (KCKN)
Local Police Reports (KFKD)
Loew Down on Hollywood (KFAS)
Log Cabin Boys (WORL)
Log Cabin Dude Ranch (NBC)
Log Cabin Musical Gems (KHSI)
Log Cabin Revue, The (NBC)
Log of the Hell Ship (KMTR)*
Log of Unusual Facts (KUNI)
Lois and Eunice (KUO)
Lois and Joe, Sweethearts of the Air (KFBT)
Lollipops Parade (WXYZ)
Loma (NBC)
London Music Hall, A (CJCA)
Lone Cowboy and His Hillbillys (WBTM)
Lone Ranger, The (WXYZ)
Lone Scout Troup Meeting (KIME)
Lone Star Cowboy (WDL)
Lone Star Cowboys, The (KWSK)
Lone Star Minstrels (WTAR)
Lone Star Rangers, The (IBS, WGR)
Lone Star Troubadour (KGW-KEX)
Lone Wolf (CBS)
Lone Wolf Tribe (CBS)
Lonely Gondolier (KFH)
Lonely Philosopher (WFH)
Lonely Traveler (NBC)
Lonely Troubadour (KWTO-KGBX, WHP)
Lonesome Cowboy (KGBX, WHBB, CHRC)
Lonesome Cowboy, Roy (KFWB)
Lonesome Cowboy, Roy Faulkner, The (WIBW)
Lonesome Cowgirl (CKCR)
Lonesome Georgia Cowboy (WNO)
Lonesome House (CBS)
Lonesome Luke (WGR)
Lonesome Ramblers (WCH)
Lonesome Singers of the Air (WPHR)
PROGRAM TITLES—Continued

Long Beach Municipal Band (KGER)
Long du Danube, Le (WGY)
Long-haired Swing Session, The (KELD)
Long Remember (WNOX)
Longhorn Luke and His Cowboys (WQAI)
Looie and Lettie (WJAY)
Look Out! It's a Racket! (KV00)
Look Who's Here (CFRN)
Lookin' Around (WBOW)
Looking at Life (CBS)
Looking Back (WHN)
Looking for a Bride (WEVD)*
Looking for New Faces (WWVA)
Looking into the Past (WMBH)
Looking on the Bright Side (CKCK, CFAC)
Looking Out on the World (WGBF)
Looking Through the Window (WICC)*
Looks at Books (WTBM)
Lora Lane's Club Notes (KOL)
Lord Baltimore Ginger Boys (WFBR)
Lord Fitzmoodie and Ole Swenson (KYA)
Lorenzo Jones (NBC)
Los Amigos (WLW)
Los Capitollos (WTMJ)
Los Espaňalitos (WDAE)
Lost—a Dog (KTAT)
Lost and Found (WHBB)
Lost and Found Bureau, The (WMCA)
Lost and Found Bureau of the Air (KPDN)
Lost and Found Column (WLAC)
Lost and Found Column of the Air (KLZ, KTUL, WGTM, KOMA, KANS, WFDP)
Lost and Found of the Air (WDOC)
Lost and Found Program (KTSM, WALA)
Lost and Found Want Ad Program (KDFN)
Lost Legions, The (CBS)
Lost Personalities (WCOP)*
Lost Pet Column (KIEV)
Lotus Land (CBL, WJAY)
Lou and Ruth at Studio Organ (WHB)
Lou and Stan—with Comics for the Little Man (WJRD)
Louis Buch, Harpist (KFIZ)
Louisiana Hayride (WWSW, KHIJ)
Louisville Loons (CBS)
Lovable Liars, The (WBBM)*
Lovable Music (WENR)*
Love & Learn (NBC)
Love-Bug Program, The (WCAZ)
Love Cycles in Song (NBC)
Love Letters in the Air (WQAI)
Love, Live and Laugh (KWSC)
Love Lyrics (CJRM, WHN)
Love Me, Love My Dog (WTMV)
Love Nest (KYW)*
Love (KFEQ, Joan Christopher (WOR)*
Love Racketeer, The (WOR)*
Love Sit-Down Strike (WDAF)
Love Songs (WOR, WGN)
Love Songs & Waltzes (NBC)
Love Songs at Twilight by Rosemary (WHEB)
Love Stories of Opera Heroines (NBC)
Love Thy Neighbor (WTMV, KGBX, KMOX, KWTO)
Lovely Ladies (WAAF, WCAE, WCAU, KYW)
Lovely Lady (WBOW, KDFN, WNOX)
Lovely Lady Hour (KROY)
Lovely to Look At (WAVE)
Love's Old Sweet Song (WTBM)
Lowell Thomas (NBC)
Luana (NBC)
Lucky (CHSJ)
Lucky Dollar (WTNJ)
Lucky Doorbell (KOL)
Lucky Family, The (WBBC)
Lucky Girl (WGN)*
Lucky Gypsie (WEAU)
Lucky Kids Program (CBS)
Lucky Melodies (KJBS)
Lucky Seven, Daly's (KIEL)
Lucky Smith (JVG)
Lucky Three (WHB)
Luke and Limber (KFEQ)
Lukins Family, The (KHF)
Lullaby Hour (WDAF)
Lullaby Lady (WINS)*
Lullaby Lagoon (CBL)
Lullaby Land (KGVO)
Lullaby Lane (KGVO)
Lullaby Time (WSIX, WSAY, WGY, WLS)
Lullabye (KGO-KPO)
Lullabye Lane (CJOC)
Lulu and Leander (WXYZ)
Lum and Abner (NBC)
Lumberjack (WSAU)
Lumberjack, The Wausau (WSAU)
Lumber Jacks, The (WCAE)
Luncheon Club (WEW, WWVA)
Luncheon Club of the Air (KFRO)
Luncheon Concert (KGO-KPO)
Luncheon Dance Melodies (WEBQ)
Luncheon Dance Music (KDFN)
Luncheon Dance Revue (KFRO)
Luncheon Five (NBC)
Luncheon Hour, The (KGEZ)
Lunchbox Lyrics, The (KMCB, KPDN, WKRC, KLZ)
Luncheon Matinee (WAVE)
Luncheon Melodies (KLZ)
Luncheon Musicale (KONO)
Luncheon Serenade (KTOK)
Luncheon Serenaders (KTOK)
Luncheon Song Review (WJR)
Luncheon Swing (WGRC)
Luncheon Threesome (WBZ-A)
Luncheon Time Table (WNBC)
Luncheonettes (WOK)
Lure of Desert (KIEV)
Lure of the Topies (NBC)
Lute 'n' Lem (WDEV)
Lutheran Hour (KFUC)
Lutina Quintet (WDRC)
Lying Fishermen, Bob and Art (WBAP)
Lyle and Milan (KFAB)
Lynchburg Marbles Tournament (WLVA)
Lyon Family, The (WALS)*
Lyric Lady, The (WFAA)
Lyric Serenade (CBS)
Lyric Trio (CBS)
Lyric Adventures (WGAR)
Lyrical Ladies (WBSB-WFAM)
Lyric Lassie (KWTO-KGBX)
Lyrical Lymerics (KYO)
M

M-l Reporter, The (WORL)
Ma and Pa (WEEI)
Ma Brown's Patch Quilt (WGN)*
Ma Frasier's Boarding House (WGY)
Ma Perkins (WBS)
Mac and His Three-Piece Orchestra (KOOS)
Macaroni Mac (KGBX)
Machine Age Housekeeping (CBS)
Mack at the Keyboard (KIUL)
Macy and His Man (WLW)
Mad Cargo (KGO-KPO)
Mad Hatterfields, The (WLW)
Madame Sylvia—Ry-Krisp (NBC)
Made in America Club (WBAL)
Madeline Meredith (WSAZ)
Madhouse Rhythms (KSO)
Madison Ensemble (CBS)
Madison Singers (CBS)
Madison String Ensemble (CBS)
Madrigal Singers (FTRD)
Maestro's of Modern Rhythm (CJRC)
Maestro's of Modern Music (CJRC)
Maestro's on Parade (KANS)
Maestro's on Parade (WLNI)
Magasin General, Le (CBP)
Magavox Symphonic Concert (WQXR)
Magawunkapog Centre (WICC)
Magazine, The Mobil (KMH)*
Magazine Briefs (CFRN)
Magazine, Man, The (KGB, KHIJ)
Magazine of the Air (KFWO, WWJ, WCAE, WRJN, WAAF)
Magazine of the Air, The (KMBC, KMB)
Magazine of the Air, The (KOB, KOB)
Magazine of the Air, The Modern Screen (KNX)*
Magee's Sports Review (KFOR)
Maggo del Aria (WHOM)
Magic Baton (KOL)

Magic Box at Half After Five, The (WBZ-A)
Magic Carpet (KGMB, KGW-KEX, KSUB, WMC)
Magic Carpet Melodies (KTUL)
Magic Carpet of the Air (WFIL)
Magic City Melodies (KTUL)
Magic City Revels (WBRC)
Magic City Varieties (WDBJ)
Magic Clipper Story Hour (KELD)
Magic Console, The (WCEM, WHK)
Magic Dial (WTMV)
Magic Dial, The KOBH (KOBH)
Magic Empire Mirror (KTUL)
Magic Garden, A (CHUB)
Magic Hour (KNEL, KGO-KPO, KJBS)
Magic in the Air (WTAD)
Magic Island (WMFJ-RRI)
Magic Key (NBC)
Magic Keys (KCRJ)
Magic Keyboard, The (WCSB)
Magic Kitchen (WCP, WMBH, WMT, KMÖX, IBS, WHB)
Magic Kitchen, Martha Lane's (WCAZ)
Magic Kitchen of the Air (WCP)
Magic Melodies (WKRC)
Magic Microphone (WMCA)
Magic Mirror (KOIN)
Magic Moments (KGO-KPO)
Magic Night Club, The (KTOK)
Magic Numbers (WBBM)
Magic of a Voice (CBS)
Magic of Melody (KGCX)
Magic of Music (WATR, WHN)
Magic of Service, The (WHO)
Magic of Speech (NBC)
Magic Piano Twins (CBS)
Magic Recipes (KGO-KPO)
Magic Spotlight (WEBQ)
Magic Stories (WRVA)
Magic Story Lady (WRVA)
Magic Swing, The (WATAT)
Magic Telescope (WLTH)
Magic Violin, The (KHOQ)

Magic Voice (NBC)
Magic Words (KGB)
Magic Xylophone, The (CHRC)
Magical Isles (KMTR)
Magical Journeys (KHQ)
Magical Merry--Go-Round (WDSW)
Magical Music (WAAT)
Magnolia and Sunflower (WGY)
Magnolia Blossoms (WSM)
Magnolia Minstrels (KGO-KPO)
Mahraj (WOR)*
Maid and a Man, A (WMBR)
Maid, Man, and Music, A (KOL)
Maid of Melody (WPAY)
Maids and Mistresses (KSTP)*
Mail Bag (WJAG, WWVA, WPHR)
Mail Bag, The WLW (WLW)
Mailbag of the Air, The (WMBC)
Mail Bag Request Program (KCRJ)
Mail Box, The (KFSV, WDEV)
Mailman, The (KMBC)
Main Street Crusader (WCHI)*
Main Street Opinions (WADC)
Main Street Parade (WHO)
Maine Historical Sketches (WCHS)
Maison Hantee, La (CKCV)
Maitres de la Musique, Les (CBP, CBM)
Majesty of Song (WTCN)
Magical Merry-Go-Round (WDSW)
Major and Minor (KMPC, WHAM)
Major Baker's Tales of the Jungle (WGY)
Major Bill (CBM)
Major Bowes and His Capitol Family (NBC)
Major Guess (KWSC)
Major I O Rating (KGHC)
Major McGonigle's Stock Co. (WBBM)*
Major, Minor and Stuff (WGST)
Majorie Mills' New England Kitchen of the Air (WEEI)
Make Believe (WROK)
PROGRAM TITLES—Continued

Make Believe Ballroom (KFCAC, WNEW, WMBH, KLZ, KMTR)
Make Believe Danceland (WCFL)
Make Believe Follies (WCAU)
Make Believe Night Club (WCFL)
Make Harrisburg Beautiful (WBBO)
Makers of Dreams (KFYO)
Making Headlines (WELL)
Making Over Mother (CBS)
Making the Deadline (WBMM)
Making the Movies (NBC)
Makin's Melody Mixers (WKY)
Malcolm Claire (NBC)
Man's Little Helper (WSYR)
Mammoth Carolina Jamboree (WBG)
Mammoth Melody Maid (KGFF)
Man About Menus (WGRG)
Man About the Campus (WSDW)
Man About Town (KMP, KWTO-KGBX, WDEV, WSUN, MacG, WABA, WBCR, WPHR, KMBC, KSD, WIP, WCLS, WTNJ)
Man at the Fair (WDMA)
Man at the Hotel, The (WLBC)
Man-at-the-Mill (WIND)
Man at the Transom, The (WMT)
Man at the Wheel (WHB)
Man Behind the Cartoon, The (WINS)
Man Behind the Job, The (WBI)
Man-Behind-the-Wheel (WBAA)
Man Behind Your Pen, The (WMIN)
Man for the Job, The (WFTD)
Man from Cook's, The (WJZ)
Man from the South, The (NBC)
Man in the Front Row, The (CBS)
Man in the Grandstand (WIRE)
Man in the Hall (KMOX, WSAI)
Man in the Lobby, The (KIDO, WCOP, KRBC)
Man in the Lobby Speaks His Mind, The (WCHV)
Man in the Stands (KKW)
Man in the Street, The (KXRO)
Man in the Studio (WFTC)
Man in the Tower (WSBT)
Man in Your Neighborhood (WSAI)*
Man o' the House, The (KGB)
Man of a Thousand Melodies, The (KGMB)
Man of Good Taste (WAKO)
Man on the Hour (WHN, WIP)
Man of the House, The (KMBC)
Man of the 1,000 Melodies (KGMB)
Man of the Week, The (WTAR, WEAN)
Man of Your Heart (WHN)
Man on the Campus (WCAD, WLBC)
Man on the Farm (WLS)
Man on the Street, The (KOL, WTAG, KFVD, WSMK, WASU, WDEV, WHBB, WMBD, KF WB, WJBY, WJE, KHQ, WROK, KFAB, WBBM, KOWA, KXBY, WDBO, WTNJ, KFZO)
Man on the Street, Sche
ewell's (WBTM)
Man on the Street Broadcasts (CKW)
Man on the Telephone, The (KFI, KECA)
Man on the Train (WDZ)
Man to Man News (WBB)
Man Under the Marquee (WTJS)
Man Under the Table (WSOC)
Man vs. Woman (WJSV)
Man Who Knows (KFWB)*
Man Who Laughs, The (KGO-KPO)
Man with the Cane, The (WCBS)
Mandoliers, The (CJRM)
Manhattan After Dark (NBC)
Manhattan Choir (CBS)
Manhattan Guardsmen (NBC)
Manhattan Male Chorus (CBS)
Manhattan Matinee (WRUF)
Manhattan Melodies (WROL)
Manhattan Merry-Go-Round (WS)
Manhattan Moods (WNBC)
Manhattan Mother (WBBM)
Manhattan Serenade (KAB)
Manhattan Serenaders (KGO-KPO)
Manhunters (WXY)
Maniac Club (WSGN)
Maniacs, The (WHIS)
Manitou News Notes (WAL)
Man's Best Friend (WCHS)
Man's Fight to Live (WSM)
Man's Questions and God's Answers (KFUC)
Man's Thoughts and a Pipe Organ, A (WELI)
Mansions of Dreams (WHO)
Manuel and Williamson Harpsichord Ensemble (NBC)
Many Happy Returns of the Day (WDAY, WRDO)
Marandy Program (WCLA)
March of Entertainment (KMED)
March of Events (WMCA)
March of Fashions (KOMA)
March of Food (WLH)
March of Labor (WEVD)*
March of Minnesota, The (WCCO)
March of Movieland (KTKC)
March of Progress (KGO-KPO, WAIM)
March of Rhyme, The (CCKB)
March of Sports (KFN)
March of Talent (KMT)*
March of Tempo (KROY)
March of the Stales (KXBY)
March of Time (CBS)
March of Transportation (NBC)
March of Youth (WTMV)
March Parade (WISN)
March Through Life (NBC)
Marching Along (WBO, WHB)
Marching Melodies (CCKB)
Marching Through (KGO-KPO)
Mardi Gras (CBS)
Margaret Carpenters (KFI)
Margaret Lawrence, The Life Story of (KMBC)
Margaret Livanston at the Piano (WFAS)
Margo, the Shopper (WGR)
Margie, the Steno (NBC)
Marriott of Castlewood (WLS)*
Marguerite Menselle and Her Harp (KVOO)
Maria Tom Presents— (WJDX)
Marie Davenport (WBT)
Marilma Melodies (KFRO)
Marilma Moods (WEAU)
Marine Trio (WPQ)
Marines Tell It to You (KJH*)
Marlon and Reggie (RR)
Marion Talley, Ry-Krisp Presents (NBC)
Marionettes (NBC)
PROGRAM TITLES—Continued

Maritime Parade, The  (WRCB)
Maritimers, The  (CKMO)
Mark Time  (KIDW)
Market Basket, The  (WGY)
Market Basket of the Air  (WABC)
Market Basket Program, The  (KYOS)
Market Basket Review  (WSAU)
Market Men (WAAT)
Market Place of the Multitude  (WHTH)
Market Spotlight News  (KTUL)
Market Square  (WFLA)
Market with Mabel  (KMPC)
Marketeers, The  (NBC)
Markets  (KGEZ)
Marko (KIDW)
Marlowe and Lyon  (WENR)
Martha Chadwick  (KG-O-PKO)
Marriage Clinic  (WOR)
Marriage, History of  (NBC)
Marriage License Bureau  (WGN)*
Marriage License Reporter  (WMBH)
Marriage License Romances  (WGN)
Marriage Proposals  (WMCA)
Married Melodists  (WGY)*
Marsel'm's Popular Concert  (WTCN)
Marshall Mavericks  (KGO-KPO)
Martha Meade and Hazel Warner  (KGO-KPO)
Martha Meade Society  (KGO-KPO)
Martha Meade's Household Headlines  (KGO-KPO)
Martha Phillips' Garden Class  (KGO-KPO)
Martial Airs  (WMBH)
Martie May  (CBS)
Martin's Corner  (WRTD)
Marvelous Melodies  (KTUL)
Marvels of Eyesight  (WHAM)
Marven's Scrapbook  (CHNS)
Mary Alvott  (WSAI)
Mary and Bill  (WEAF)
Mary and Dorothy  (WMO)
Mary and Her Moods in Music  (WOP)
Mary and John  (KSL)
Mary and Johnny  (WOKO)
Mary Ann Presents  (WISN)

Mary Baker's Shopping Town  (WTMJ)
Mary Dixon  (WEBR)
Mary Hale Martin's Household Period  (NBC)
Mary Kitchen  (MacG)
Mary, Lee, Your Shopper  (WEDO)
Mary Lou Morris  (WHR)
Mary of the Movies  (KFAC)*
Mary Paxton  (WSAI)
Mary Rogers  (KWK)
Mary Tucker's Smiles  (WFBA)
Maryland Inter-Collegiate Debate  (WCBM)
Marylin and Her Merry Men  (WBNS)
Masked Caballero  (WJSV)
Mason and Dixon  (WMCA)
Masquerade  (WFBA)
Massachusetts Federation of Music Clubs  (WORL)
Massachusetts State Federation of Woman's Clubs  (WORL)
Massie Ann, Sage of Sodtown  (KNOW)
Master Builder, The  (NBC)
Master Gardener, The  (WMB)
Master Library  (KGO-KPO)
Master Mechanic, The  (KCKN)
Master Melodies  (KHSL)
Master Mind, The  (WIRE)
Master Music Room  (WGES)
Master of Mystery Story  (WAAB)*
Master Pieces  (KGO-KPO)
Master Singers  (KFAB)
Master Violins  (CBS)
Master Works  (WOI)
Mastering the Ceremonies  (CKY)
Massterpieces in Music  (KALE)
Masterpieces of Melody  (KECA)*
Masters, The  (KXBY)
Master's Music Room  (WMB)
Masters of Classics  (WTMJ)
Masters of Literature  (KDON)
Masters of Melody  (WRUF)
Masters of Rhythm  (WTMJ)
Masters of Science  (WGN)
Masterwork Hour  (WNYC)
Matching Jobs and Men  (KFEQ)
Matching Men and Jobs  (WMBH)
Matching Minds  (WBAL)
Matinee  (KMBC)
Matinee, The  (KOOS)
Matinee Club  (WHJR)
Matinee Ensemble  (WDAF)
Matinee Dance  (KVOD)

Matinee Dance Party  (WSSG)
Matinee Frolic  (WINS)
Matinee Gems  (NBC)
Matinee Hour  (KGO-KPO)
Matinee Hour, Kate Smith's  (CBS)
Matinee Manor  (KOL)
Matinee Melodies  (WBZ-A.
WIL, KGVO, WEBQ, WMBD)
Matinee Memories  (WHK, WRUF)
Matinee Musical  (WCAZ)
Matinee Musicals  (KSL, WRUF, WDBO, KRE)
Matinee of Modern Music Makers  (WCAX)
Matinee of the Air  (WTMV)
Matinee of the Air, The  (KCRJ, KCRJ)
Matinee of the Air, The  (WLHN, WLHN)
Matinee Varieties  (WIRE)
Matrimonial Bureau  (KMBC)
Matrimonial Marathon  (KGO-KPO)
Matt Clemens, the Melody  (Master (NBC)
Matters Musical (WHAM)
Matters of Moment to Young Men  (NBC)
Mattinta  (NBC)
Maud & Cousin Bill  (NBC)
Maureen of Merritt Crest  (KFRU)
Maverick Jim  (WOR)*
Mawin', Folks  (WHBQ)
Maxine at the Orgatron  (WFLA)
Maxine's Piano Sketches  (WFLA)
May I Have the Floor?  (KFOU)
May Madison  (WCAO)
May We Introduce?  (WATR)
May We Present? (CFCF)
Mayfair Melodies  (CBS)
Mayfair Singers  (CBS)
Mayor Reports, The  (WQAM)
Maytime  (WINS)
Me and Mike  (WGR)*
Me and My Dad  (WLTH)
Me and My Job  (WFB)
Me and My Shadow  (KG-W-KEX)
Meddlers Club (WCSH)*
Medical Debunker, The  (WCP)
Medical Information  (WGRC)
Medicine Show  (KGO-KPO)
Meditation  (KSAC, WCBS, (WWVA, WJR)
Meditation Hour  (CJOC, WBT, WHK)

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PROGRAM TITLES—Continued

Meditation in Psalms (WMCA)
Meditation Moments (WQAM, WCBD)
Meditation Period (WMPD)
Meditations (KUOA, WJR, WOV, WSYR)
Meditations, Meadowbrook (WLAW)
Meditations in Melody (KTL)
Mediterranean Hour (WGES)
Mediterraneans, The (KSD)
Meet Mr. Wise (WIBX)
Meet My Musicians (WIP)
Meet Myrene (WCBS)
Meet Some People (KJH)
Meet the Announcer (KIRO)
Meet the Artist (CBS)
Meet the Author (KMPC)
Meet the Comics (WGR)
Meet the Editor (KIRO)
Meet the Family (WORL)
Meet the Folks (WFAA, WLS)
Meet the Girl Friends (KGO-KPO)
Meet the Inventor (KFWB)
Meet the Lady (KNOW)
Meet the Maestro (WIBU, WRNL)
Meet the Missus (WBBM, WJR, WJAS)
Meet the Orchestra (WWVA, KGO-KPO)
Meet the Professor (WHAM, WHDL)
Meet the Staff (WPTF)
Meet the Stars (WEEI)
Meet the Visitor (KTAT)
Meet Your Announcer (KWKH)
Meet Your Favorites (WPHI)
Meet Your Neighbor (KGO, WBFC, KFPY)
Meet Yourself (WIP, WPEN)
Meeting at the Crossroads (WSYR)
Meeting of the Music Makers (WRDW)
Meisinger Radio Club (KSLM)
Meistersingers, The (WFL)
Meller Drummer (WGRC)
Meller Drummers (WHN)
Mello Cello (WTMJ)
Mello Melodies (WFBM)
Mellow Console Moments (WIL)
Mellow Mandolins (WESG)
Mellow Melodies (NBC)
Mellow Memories (KOMA)
Mellow Moments (CBS)
Mellow Moods (KDYL)
Mellowed Songs (CFRN)
Melly-drama (WNEW)
Melo-Clarions (NBC)
Melo-Defrosters (WSEG)
Melo-Rhythm (WOV)
Melodies, Canary Concert (WDAF)
Melodeers, The (KOL)
Melodeers, The Gulden (NBC)
Melodies, The (KRKO, WHMP)
Melodi-Men (WOW)
Melodiana (KGO-KPO, WRUF)
Melodians (KALB)
Melodic Contrasts (WJZ)*
Melodic Echoes (WIP)
Melodic Ensemble (WBJ-A)
Melodic Fancies (WCAX)
Melodic Gems (WOMT)
Melodic Gold (KHQ)
Melodic Impromptu (CFCF)
Melodic Interlude (WDNC, WSVA)
Melodic Measures (KTOK)
Melodic Meditations (WAAW)
Melodic Melodies (WEXL)
Melodic Mementoes (KSD)
Melodic Memories (KGB)
Melodic Memories in the Modern Manner (WHIO)
Melodic Moments (KFPW, KTUL, WBAF, WGPC, WGY)
Melodic Moods (KFPY, WGR)
Melodic Musings (KFXR, WEW)
Melodic Panorama, The Abrahamson-Bigelow (WJTN)
Melodic Rhythms (WSAI, WISN)
Melodic Serenade (WTAM)
Melodic Strings (CBL, KFI)
Melodic Styles (CKCL)
Melodic Teasers (KVEC)
Melodic Time (WBBM)
Melodie Contrasts (KFRO)
Melodie Gems (KFRO)
Melodiers, The (WSAU)
Melodies, The Enna Jett’ck (NBC)
Melodies All for You (KDB)
Melodies and Memories (CBS)
Melodies Antigue (WTAM)
Melodies at Eventide (WGY, WHP, WHDL)
Melodies by Maryland (KOMA)
Melodies de France (NBC)
Melodies for Madam (WHB)
Melodies for Two (WAAW)
Melodies from Aladdin’s Magic Lamp (KGVO)
Melodies from Home (WHAS)
Melodies from Painterville (WHB)
Melodies from the Family Album (WHP)
Melodies from the Sky (WGN, WHJB, WROK, WGPH, WHBB)
Melodies in Song (WRUF)
Melodies in the Modern Manner (WSAY)
Melodies in the Rain (WBRC)
Melodies l’Argentine (KGVO)
Melodies of Home (WHAS)
Melodies of Manhattan (KMOX)
Melodies of the Moment (KRBC, WORL)
Melodies of the Night (WIL)
Melodies of the South (WFO)
Melodies of Yesterday (WBBM, KFAB)
Melodies of Yesteryear (WRUF, CFCF)
Melodies Soft and Sweet (WKBJ)
Melodies Sweet and Lovely (KALB)
Melodies That Endure (WJJD)
Melodies That Linger (KTTC)
Melodies That Linger On (WJIN)
Melodies That Never Grow Old (WHB)
Melodies Under Blue Skies (WBRY)
Melodies with Margie (KOMA)
Melodigram (WIN)
Melodious Measures (WKR)
Melodious Melodies (KGVO)
Melodious Moments (KHQ)
Melodious Rhapsodies (CJRM)
Melodoscope (WMCA)
Melody (KHA)
Melody Album, The (KRE, WFTC)
Melody and Harmony (CJRC)
Melody and Mystery (WPTF)
Melody and Romance (WMBH)
Melody and Rhythm (WJR)
Melody and Rhyme (WTAM)
Melody and Verse (CJRM, CKSO)
Melody at Bat (NBC)
Melody Bakers (KDYL)
Melody Bakers, The Butternut (KGNC)
PROGRAM TITLES—Continued

Melody Boulevard (KGMB)
Melody Boys (WBZ-A, WCHV)
Melody Canary Concert (WMCA)
Melody Caravan (WROL)
Melody Carnival (WCBS)
Melody Cascade of Song (CJCA)
Melody Chest (CBS)
Melody Clock (WMBO)
Melody Cruise (WTAM, WBEM, KSFO, WQAR, KONO)
Melody Express (WIP, WMAS, WCRE)
Melody Farm (WAGA)
Melody Favorites (WKZO)
Melody for Milady (KGW, KEX)
Melody for Readers (WLBC)
Melody for Two (WQAM)
Melody Garden (KDYL)
Melody Graphic (CBS)
Melody Grove (WLW)
Melody Headlines (WCLO)
Melody Highway (WXYZ)
Melody Home (KRSW)
Melody Hour (NBC)
Melody in Song and Story (WRVA)
Melody in Spring (CJCA)
Melody in Three-Quarter Time (WBIL, KGW-KEX)
Melody Kitchen (WDNC)
Melody Lady, The (WGRC)
Melody Land (WBZ-A)
Melody Lane (KGO-KPO, CBL, CJCA, KRNR, KABC, WPHR, KMBC, KFEO, WBZ-A, CKCD)
Melody Lane of the Air (WMBO)
Melody Limited (KFRO)
Melody Lingers On (CKLW, KGO-KPO)
Melody Magazine (KDB)
Melody Magic (WDNC, WQAR)
Melody Maids (KGNC, WMBC)
Melody Maker, The (KMBC)
Melody Makers, The (WCHS)
Melody Man (WFIL, KGW-KEX)
Melody Man, The O'Codar (NBC)
Melody Marches On! (KARK)
Melody Masquerade (KGO-KPO)
Melody Master (KOZ, WFBM)
Melody Masterpieces (CBS)
Melody Masters (WSAU)
Melody Matinee (KGO-KPO, WCCO, KOY, WMBC, WOV)
Melody Medley (WIL)
Melody Melange (KDYL, CBS)
Melody Memoirs (KGW-KEX)
Melody Memories (WIRE)
Melody Memory Contest (WSAI)
Melody Men, The (CBW, KLZ, WJAY, WNOX)
Melody Merchandise Parade (KTUL)
Melody Merry-Go-Round (WBJO-WWSW)
Melody Mike and His Mountaineers (WHB)
Melody Milkman, The (WGY)*
Melody Mill (KGMB)
Melody Miniature (WMBD)
Melody Mixers (KGO-KPO)
Melody Moderne (KVEC)
Melody Moments (WMBO)
Melody Moons (WQAR, KSD, WTBO, CJCA)
Melody Muse (KJH)
Melody Musings (CBS)
Melody Muskeeteers (NBC)
Melody Notes (WCCO)
Melody of Romance (NBC)
Melody of the Morning, The (KPO)
Melody of Words (KDPN)
Melody on Parade (WHEB)
Melody Parade (KGKY, WIL, KMA, WSAY, WSPN, WDAF, KHSI, WBZ-A, CKAC, CKCL, WHBC, WLS)
Melody Parade, Ward's (KDYL)
Melody Parade, The Pluto (WBS)
Melody Percolator (WMCA)
Melody, P'jem and a Song (KGO)
Melody Pot Pouri (KOMA)
Melody Previews (KNX)
Melody Puzzles (WOR)*
Melody Quiz (WNBX)
Melody Review (KGO-KPO)
Melody Romance (WOV)
Melody Serenade (KALE, KQH)
Melody Series (WLWL)*
Melody Shop, The (KGHI)
Melody Souvenirs (WFBA)
Melody Speaks (WMBC)
Melody Special (KTUL)
Melody Strings (WAAB)
Melody Sweethearts (WINS, WAAB)
Melody Swingsters, The (CFLC)
Melody Thru the Ages—Roy Harris (WQXR)
Melody Time (WDAS, KGO)
Melody Trail (WDAY)
Melody Train (KGO-KPO, WMCA, WQBI, WHB)
Melody Treasure Hunt (WOR)*
Melody Weavers (CBL, WCCO, WRJS, WBEM)
Melody Window (WMTJ)
Melody with Grace (WQV)
Melodrain Orchestra (CKCD)
Melomania (CBS)
Melotone Melodies (KWTH)
Melting Pot, The (KAHM)
Melvin and Merciful (KON)
Melwood's Book-o-scene (KPDN)
Memo Pad, The (CJOC)
Memoirs of a Concert Master (WBS)
Memoirs of Dr. J. O. Lambert (CHRC)
Memorial Hospital Tours (KTRH)
Memories (KMTR, KTUL, WAP)
Memories and Melodies (WLS)
Memories at Twilight (WBG, WRUF)
Memories Garden (CBS)
Memories in Melody (CBS)
Memories in Music (WRR)
Memories of England (CJRC)
Memories of Hawaii (WQDM, RRI)
Memories of Portugal (KROY)
Memories of Romance (WAVE)
Memories of the Old Opr'y House (WKY)
Memories of Yesterday (KRSC)
Memories of Yesteryear (KOY, WTJS)
Memories that Endure (KOB, MacG)
Memory Baseball (KWHK, WSGN)
Memory Book of Melodies (CKSO)
Memory Bouquet (WLW)
Memory Chest (KJI)
Memory Contest (KWTN, WPDD)
Memory Game, The (KSD)
Memory Garden (KSL, KFEL)
Memory Lane (CBL, KRGV, KVGB, WKKH, WFW, WFAS, WFB, WQBO, WQDM, WRWD, WDAY, KGO-KPO, KVSO, WCBS, CJRN, WRNL)
Memory Lane Trio (WFMD)
Mickey Mouse Club (WBRC, WIS)
Mickey Mouse Theatre of the Air (NBC)
Mickey of the Circus (CBS)
Microbats (CJRM)
Microbes and Mice (KMPC)
Microphones (WSBT-WFAM)
Microphobians (KYA)
Microphonians (WBZ-A)
Micromancing (KYOS)
Microphone in the Sky (WOR)
Microopinions (KRNT)
Mid-Afternoon Matinee (KVOO)
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Midday Musicale (KGO-KPO, WHB)
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Midnight Frolic, The KFI (KFI)
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Mike Mites (KDKA)
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Milady’s Day (WMBH)
Milady’s Hour (WTMV)
Milady’s Matinee (NBC)
Milady’s Mirror (CBS)
Milady’s Moments (KVOE)
Milady’s Serenade (KCMO)
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Miles Away (KWOS)
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Miles of Smiles Revue, The (WPTF)
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Military Commentator, Walter P. M. Young (WHIO)
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Milk White Morning Matinee (KSL)
Milking Time (WCCO)
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Milkman’s Matinee (KW, WFTM, WMBH, KRE, WNEW)
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Mirrors of Manhattan (WBNX)
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Mr. and Mrs. Fairway (WMAO)*
Mr. and Mrs. News (WPAY)
Mr. & Mrs. Powerpenny (KPDN)
Mr. and Mrs. Pumpernickle (WBC)
Mr. and Mrs. Reader
(WINS)
Mr. and Mrs. Shopper
(WGRC)
Mr. and Mrs. Smith (KJH)*
Mr. & Mrs. Valspar (NBC)
Mr. & Mrs. Wisepenny (WBS)
Mr. Average Man (WTMV)
Mr. Brain Teaser (KERN)
Mr. Bones & Company (NBC)
Mr. Business Man (WAIM)
Mr. Chairman (CFCF)
Mr. E. (WMCA)
Mr. Editor (KSTD)
Mr. Fixit (WFBIL, WIL)
Mr. Fox Hunter and Watson
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Mr. Goldstein and Mr.
Bernstein (WMC)*
Mr. Hollywood Pops the Question (KFWB)
Mr. Keene, Tracer of Lost Persons (NBC)
Mr. Matter O’ Fact (KTEM)
Mr. Prosper (WTMV)
Mr. Right & Mr. Wrong
(NBC)
Mr. Sloughfoot (WTMV)
Mr. Settle (NBC)
Mr. "T" (WKBO)
Mr. Thrifty Figures
(WBAX)
Mr. Twister (WJZ)*
Mr. Van’s Caravan Store
Notes (WFIL)
Mr. Versus Mrs. (KLZ)
Mr. Yes ‘n’ No (KFOR)
Mrs. A. M. Goudiss-
Humford (NBC)
Mrs. Bee Cheesborough
(KFAB)*
Mrs. Blake’s Radio Column (NBC)
Mrs. Cupid (WJW)
Mrs. Ely Culberison (NBC)
Mrs. Emmons Blaine (NBC)
Mrs. Haddocks’ Family
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Mrs. Miller’s Boarding
House (MWR)
Mrs. Nagsby (NBC)
Mrs. Neighbor (KOMA)
Mrs. O’Brien’s Boarding
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Mrs. Sampson’s Market
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Modern Homemakers
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Modern Love Story (CBS)
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Old Home Town, The (WTF)
Old Home Safety Patrol (WCBM)
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<td>Pat and Boy Friends</td>
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<td>Pat and Hank</td>
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<td>Pat and Mike</td>
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<td>Pat Barnes and His Barnstormers</td>
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<td>Pat Barnes in Person</td>
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<td>Pat Stanton Looks at the Movies</td>
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<td>Pat, the Song Man</td>
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<td>Pattern of the Stars</td>
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<td>Paul and Arkie</td>
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<td>Paul Sabin's Orchestra</td>
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<td>Paul Whiteman's Musical Varieties</td>
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<td>Paul Wing, The Story Man</td>
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<td>Pauline's Pantry</td>
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<td>Paul's Piano Improvisations</td>
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<td>Pause That Refreshes on the Air</td>
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<td>Peace in the News (WGAR)</td>
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<td>People's Forum of the Air (WNYC)</td>
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<td>Penhouse Party (CBS)</td>
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<td>Peerless Makers (KGN)</td>
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<td>Peekee and Vindy—The Hickok Program (WBC)</td>
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<td>Peggy Wood Calling (NBC)</td>
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Phenomenon—Electrifying History (KMBC)
Phil and Ed—Gentlemen from the South (WOAI)
Phil Cook—Quaker Oats Man (NBC)
Phil Cook's Show Shop Revue (NBC)
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Philharmonic Symphony Society of New York (CBS)
Philiistine, The (KGO-KP0, WNAC)
Phillip Courtenade Mysteries (KOBH)
Phillipine Nights (WBZ-A)
Phillips Family (WMBM)
Philips Lord Calling on You (NBC)
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Philosopher of Sight (WOKO)
Phlub Club Kangaaro Court (WMBD)
Phone in, Folks (KFOX)
Phoneside Chats (KGBK)
Phono (WTMV)
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Photographs in Tone (KTUL)
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Piano and Poetry (CFAC)
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Piano Request Program (WQDM)
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Piano Rhapsody (WIKO)
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Piano Stylist, The (WCKY)
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<td>S. and W. Junior News</td>
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Salon Moderne (KLZ)
Salon Serenade (KABC)
Salon Serenades (KNGC)
Salon Souvenirs (KVOA)
Salon Strings (WQXR)
Salon Trio (CBS)
Salonaires, The (WBAL)
Salonesque (KMBC)
Salt and Pepper (WSBT-WFAM, WCOL)
Salt Lake Tabernacle Choir and Organ (KSL)
Salt Water Program (KGO-KPO)
Saltly Sam (NBC)
Saltly Sam the Sailor (CBS)
Salute, The Mayflower School (WFAS)
Salute, The Westinghouse (NBC)
Salute to Advertisers (KIDO)
Salute to Cities (WLW)
Salute to El Paso Industry, AFL (WAEU)
Salute to Industry (CJOR)
Salute to Mothers, A (WBEN)
Salutes, The WJRD (WJRD)
Salutes, The News-Sentinel (WNOX)
Salutes, The Stewart Warner (WHB)
Salutes to Living Americans (WMCA)
Salvation Army Crusaders (WGRC)
Salvation Army Territorial Staff Band (CBS)
Salvatore Santaella (CRS)
Sam and Joe (WRVA)*
Samarian (WCLE)
Sammy Spring's Barn Dance (WTIC)
Sampler, The (KONO)
San Antonio Medicine Man: Shotgun of the Air (WOAI)
San Antonio Review (KONO)
San Bernardino on Parade (KFXM)
San Francisco Community Sing (KGO-KPO)
San Francisco Radio Guild (KSFQ)
San Francisco Souvenir (KSFQ)
San Francisco Today (KSFQ)
San Juan Altar Hour (KIUP)
San Juan Rangers (KIUP)
San Parade (WHBC)
Sanctuary Hour (WHP)
Sand's Serenaders (WTMJ)
Sandlot Scores (WGAR)
Sandlotters, The (WXYZ)
Sandman, The (WDBO)
Sandman Express (KTUL)
Sandman Sandy (KGB)
Sandman Serenade (KSFO)
Sandman Soldiers (WFAA)
Sandman Synecopation (KTUL)
Sandman's Serenade (WACAP)
Sandra and Her Serenade (KCBS)
Sandy Valley Express (WSAZ)
Santa Barbara Shopper (KDB)
Santa Claus and Martha Nace (WAVE)
Santa Claus in Toyland (WIOD)
Santa Claus Program (WCAO)
Santa Claus Revue (KRKD)
Santa Claus Speaks (WNBR)
Santa Claus Workshop (KMOX)
Santa's Trailers, The (KROY)
Santaella's Strings (KMTR)
Sara Lockwood Williams' Scrapbook (KSD)
Sara Serenades (WWVA)
Sara, Susan and Sid (KFAB)*
Sarah Collier (KIOS)
Sargent Salutes (KMA)
Sari 'n Elmer (WOWO-WGL)
Sassafras and Juniper (CPLC)
Salan Presents (KRKD)
Satisfied Customer Speaks, A (WTMV)
Saturday Afternoon Amateur Hour (WROI)
Saturday Afternoon Jamboree (WMFD)
Saturday Afternoon Matinee (WPOI)
Saturday Afternoon Talent Round-Up (KPLT)
Saturday Concert (KGO-KPO)
Saturday Evening Frolic (CBS)
Saturday Jubilee (WFMX)
Saturday Matinee (WBNX)
Saturday Melodies (NBC)
Saturday Morning Jamboree (WACO)
Saturday Morning Moods (WSVA)
Saturday Morning Musical (WINX)
Saturday Morning Round-Up (WJBL)
Saturday Morning Varieties (KFOX)
Saturday Musicale (CBS)
Saturday Muskeeters, The (WDBO)
Saturday Night at Sheepsfold (KSL)
Saturday Night Barn Dance (CKNX, KDLYR)
Saturday Night Broom Dance (WSB)
Saturday Night Bunch of Boys (WADC)
Saturday Night Club, The (NBC)
Saturday Night Dancing Party, The (NBC)
Saturday Night Feature Programs (NBC)
Saturday Night Fiesta (CJRC)
Saturday Night Function (KYOS)
Saturday Night Hot Club (KMOX)
Saturday Night in Sheepfold (KSL)
Saturday Night Jam Session (WAGM)
Saturday Night Jamboree (WPOI, KDYL, WTRC)
Saturday Night Party (NBC)
Saturday Night Revue (KSFO)
Saturday Night Round Up (WIBW, WWNC, WDBJ)
Saturday Night Shindig (WHIS)
Saturday Night Special (WOAI)
Saturday Night Studio Party (WHIS)
Saturday Night Swing Club (CBS)
Saturday Nite Club (KMOX)
Saturday Nite Party (NBC)
Saturday Party (KGO-KPO)
Saturday Pep Rally (WSGO)
Saturday Revue (CBS)
Saturday Round-Up (WFAA)
Saturday Serenade (WBPM)
Saturday Shoppers Review (WBWM)
Saturday Shoppers' Revue (WBWM)
Saturday Show, The Majestic (WOAI)
Saturday SMile Club (WSPD)
Saturday Special (KDYL)
Saturday Specials (WEBQ)
Saturday Street Parade (KGGX)
Saturday Sumpasim (WOAI)
Saturday Swing (WHB)
Saturday Swing Session (WDAY)
Saturday Synecopated Swing (KFOX)
Saturday Synecopators (CBS)
Sausage Serenade (WAIM)
Savage Serenade (WKBW)
Savannah Liners Orchestra  
(NBC)

Save a Life Club (KINO)*

Save-a-Nickel (KIDW)

Save the Baby (WGY)*

Saving With Sam (KYOS)

Savin' Tone Pictures  
(CBS)

Savitt Serenade (KYW)

Savoir Faire (WMC)

Savory Kitchen Program  
(NBC)

Saw Horse Wranglers, The  
(KWUL)

Sax Appeal (KGO-KPO)

Sax Sextet (WJAS)

Saxaphobia (WCMF)

Saxoncopation (WMCA)

Saxo-Phonies, The  
(WHBJ)

Saxotunes (KGO-KPO)

Say It with Music (WGRC,  
WHB)

Scales and Measures (CBS)

Scarlet and Jade (WDAE)

Scarlet Serenaders  
(WCAD)

Scattered Baines (KNX)*

Scattered Good Club (WBAL)

Scattering Sunshine  
(KMTR)

Scavenger Hunt, The  
(WBAL)

Scene Changes, The (KHQ)

Scene of Action (KNX)

Scenes from Great Plays  
(KWSC)

Scenes from the Opera  
(WHEB)

Scenes in Harmony (WJR)

Schoima Fagin (WLTH)

Schnittelbankers, The  
(KWOS)

School Bells (WFBW)

School Days (WFIL,  
KFOX)

School Daze (WBRY)

School for Taxpayers  
(WJJD)

School of Dramatics  
(WKBO)

School of Swing (WHBQ)

School of the Air (WDAF,  
WNBC)

School of the Air, The Katz  
(WDAF)

School of the Air, The  
Nation’s (WLW)

School Parade (WJEJ)

School Program (WELL)

School Sketches (WBFM)

School Time (WLS)

Schoolday Stars (JWJ)

Schoolmen of Northern  
California—Education  
Marches On (KHS)

Schubert String Quartet  
(CBS)

Schuyler Corn Heads  
(WCHV)

Schuyler Square (KOL)

Science at Work (WHA)

Science Forum, The  
(WGY)

Science in the News  
(WMAQ)

Science on the March  
(NBC)

Science Programs (NBC)

Science Service Series  
(CBS)

Science Speaks (NBC)

Science Versus Crime  
(NBC)

Scientific Wonders  
(WCAP)

Scintillating Syncopation  
(KOL)

Scissors and Paste (WGY)

Score-Master (WIND)

Scotch Echoes (WBMC)

Scotch Lassie (CJCB)

Scotch Stories (WJAG)

Scottish Favorites, The  
(CKCD)

Scotty Views the News  
(IBS)

Scouring the Town (CBS)

Scouting Comes to Town  
(WCAZ)

Scrambled Eggs (CHAB)

Scrambled Words (KDYL)

Scrap Book (KDFN, KIDW,  
KFUO, WMBH)

Scrap Book Club, Sheffield  
Farms’ (NBC)

Scrap Book of Dreams  
(KEHE)

Scrap-Book of Musical  
Memories (KROY)

Scrapbook in the Lamplight,  
The (WHBQ)

Scrapbook Stories (KFRC)

Scrappo (WINS)

Screen and Stage (KGO-  
KPO)

Screen Children’s Guild  
(KMTR)

Screen Door Sammy  
(KXBY)

Screen Plays and Players  
with Mordaunt Hall  
(NBC)

Screen Week, The (KFI)

Screwball Limited, The  
(WIBX)

Scraps and Scraps (KTHS)

Script Teasers (KJH)*

Scripture Truth Hour  
(WCBD)

Sea Pirates (WSAI)

Search for Talent (WPTF)

Search for Talent, The  
KTFI (KTFI)

Search Party (KCKN)

Searchers of the Unknown  
(CBS)

Searchlight on the News  
(KRE)

Sears Jubileers (KRCR)

Seattle Speaks (KEEN)

Seattle Streets (KOL)

Second Avenue (WLTH)

Second Avenue Parade  
(KPH)

Second Bethel Quartet  
(WSUN)

Second Guessers (NBC)

Second Husband, Famous  
Actors Guild Presents  
Helen Menken in (CBS)

Second Section Shoppers’  
Special (WDRC)

Secret Cases, National  
Surety’s (NBC)

Secret Three (WGN)*

Secret Unemployment In- 
terviews (WTMV)

Secrets of Happiness  
(WBS, WMC)

Secrets of Success (KJH)*

Secrets of the Narcotic  
Squad (KTAT)

Security for All (WNBG)

Security Vanguards, The  
(WEBC)

See America (WSGN)

See America First (WSGN)

See Yourself (KFSI)

Seeing Kansas City  
(WDAF)

Seeing Pictures (CRCY)

Seeing School of the Air,  
The (WHIS)

Seeing the Town (WKB)  

Seeing Things (WNBX)

Seeing Your Child the  
Right Way (WCAP)

Sego Milky Way (KSL)

Sekatar Hawkins (NBC)

Selections from Light  
Opera (CBS)

Self-Help Program (CJGR)

Selmar and Soprani  
(KLPV)

Seminary of the Air  
(KFSI)

Semler’s Scrapbook  
(KOIN)

Senator Blowhard Whiffen- 
doodle (KFEQ)

Senator Fishface and Pro- 
fessor Figsbottle (NBC)

Senator Whiffendoodle  
(KFEQ)

Send a Boat (WHAS)

Sense and Nonsense  
(WICC)*

Sensible Fashions (KGO-  
KPO)

sentenced Men (WJJD)

Sentimental Moods (KFBI)

Sentimental Music (KFPC,  
WESC)

Sentimental Time (WACO,  
WSVA)

Sentimental Tunes (KROY)

Sentinels of the Republic  
(NBC)

Sepia Serenade (WTJS)

Serbian Melodies (WJAY)

Serenade (WBZ-A)

Serenade, Sawyer’s Sea- 
food (KNO)

Serenade, Summer’s  
(WWVA)
PROGRAM TITLES—Continued

Serenade, The Folger (WDAF)
Serenade, The Gamble (WCTF)
Serenade, The Pan American's (KONO)
Serenade at Eight (WMCA)
Serenade at Nine (WMCA)
Serenade at Seven (WLLL)*
Serenade at Sundown (WNLC)
Serenade for Strings (CJRC)
Serenade for You (WDRC)
Serenade in Syncopation (WNBF)
Serenade in the Night (WDNC, WGY, WHN)
Serenade Intime (CFCF)
Serenade to Loveliness (WFAM)
Serenade to Spring (CBL)
Serenader, The (KGEZ, MacG)
Serenaders (WBZ-A, WGL, FTRD)
Serenaders, The Koloa (WDNC)
Serenaders, The Sendol (WKY)
Serenaders, The Servel (WAWA)
Serenades (WQDM)
Serenades of the World (KMPC)
Serenading Strings (WTIC)
Serenata (KGO-KPO)
Serenon Hearts (WSAZ)
Serenon in Song (WMBR)
Sermoentte and Hymn Time (WSAI)
Sermoentte and Song (KFUC)
Service League (WISN)
Service Serenade (WMC)
Serving You (KADA)
Serv-u Snopper (KYOS)
Seth Parker (NBC)
Seth Parker's Old-Fashioned Singing School (WTIC)
Seth Parker's Saturday Night Sing (KDLR)
Settin' Room Frolics (WBBM)
Setting the Pace (WHN)
Seven Cheers, The (WCHS)
Seven Days on the Forty Acres (KNOW)
Seven-Fifteen, The (KCKN)
7:15 Gazette (WROL)
Seven Seas (KGO-KPO)
7 Seas (KMTR)
Seven Star Headlines (WCAE)*
Seven Star Review (KMOX)
Seven-Thirty Swing Time (WCOL)
Seven Serenaders (WBN)
Seven-Up Safety Club (WSOC)
Seven-Up Syncopators (WSPA)
Sewing Circle (CBS)
Sextet Aquadilliano (WLTH)
Sixtette of Harmony (WHN)
Sez Aunt Hettie (WAAF)
Shades of Black and White (WHB)
Shades of Blue (KTEM)
Shades of the South (WHN)
Shades of Vienna (CJAT)
Shadow, The (NBC)
Shadow Sound (CFRN)
Shadowland (WAAP)
Shadows and Sunbeams (WQAM)
Shadows on the Clock (CKLW)
Shakespeare Streamlined Festival (NBC)
Shakespearean Plays (KGO-KPO)
Shall We Dance? (KELO, WCAX, WEW)
Shamrocks (RR)
Shannon Shamrocks (KPO)
Shanty Lights (WCSH)
Share Your Blessings (WTMV)
Sharp and Flats (WRJN)
Sharpe and Dohme—Dr. Haggard (NBC)
Sharps and Flats (KBO)
Shawnee News Flashes (KGFF)
She Shall Have Music (KTUL, CFRN, WOWO-WGL)
Shell Husking Bee (WHO)
Shelton Brother, The (KWKH)
Shelton's Success (WPO)
Shepherd and His Range Riders (WNA)
Shepherd of the Hills (WIBW)
Sheriff's Broadcast (KDFN)
Sherlock Holmes (NBC)
Sherrill's Scrapbook (KIDW)
Shining Humdingers (KELD)
Shine Program (KFIO)
Shindig, The KIUL (KIUL)
Sister Abey (KGO-KPO, WBZ-A, WPG)
Ship-O-Dreams (KV)
Ship of Joy (CRS, KGO-KPO, KYA)
Ship of Youth (IBS)
Shipwreck Kelly (WHB)
Shipwrecked (KGO-KPO)
Shirley Temple Club (WNEW)*
Shoe Doctors (WSBT-WFAM)
Shoe Shine Boys (WIL)
Shoemaker, The (KTUL)
Shoestring Varieties (KIDO)
Sholom Aleichem (WMCA)
Shop Foremen, The (CFAC)
Shop in Gorham (KVGB)
Shop with Us (WADC)
Shop with Violet (KFVD)
Shopper, The K-M (KGEZ)
Shoppers, The Sears' (WIS)
Shopper's Bazaar (WNLC)
Shopper's Guide and Variety Hour (WOP)
Shopper's Lane (KSOO)
Shoppers' Matinee (WBN)
Shoppers' Serenade (KMC)
Shoppers' Service (KSAL)
Shoppers' Special (WDRC)
Shoppers' Surprise Program (KDON)
Shopping About (WBZ-A)
Shopping Basket, The (WHO)
Shopping by Short Wave (KTUL)
Shopping Circle (KDKA)
Shopping for Wives (WCAE)
Shopping Guide (KKX)
Shopping Highlights (KFVD)
Shopping News (KFXJ, WSAU)
Shopping News from Yowell-Drew's (WMF)
Shopping Reporter, The (WOC)
Shopping Tour (KGVO, WKOK)
Shopping with Betty (WBTM)
Shopping with Butterly's (KFBB)
Shopping with Jane Ford (WCOP)
Shopping with Millicent (WIAS)
Shopping with Polly (KOIL)
Shopping with Rhythm (KFJ)
Shopping with Sue (KPDN)
Shopping with Susan (WTIC)
Shore Dinner (RR)
Short and Sweet (WFLA)
Short Short Stories (WIBO)*

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PROGRAM TITLES—Continued

Singing Cadets, The (WHBQ)
Singing Canaries (WBBM)
Singing Cowboy (WJAY)
Singing Chef (CBS)
Singing Circle (WBNX)*
Singing Clerk, The (KFWY)
Singing Coed (KRLD)
Singing Colonels (WAVE)
Singing Convention (KASA)
Singing Convention of the Air (KRLD)
Singing Cowboy (WEOA)
Singing Cowboys (KWTO-
SKGBX)
Singing Dolls (CHR)
Singing Farmer, The (KMBC)
Singing Gauchos (KMOX, KMAC)
Singing Grocery Boy (WGY)*
Singing Guitar (WJJD)
Singing Guitars, The (WSJS)
Singing Hatters (WAAT)
Singing Housewives (KFVS)
Singing Jewel, The (WSJS)
Singing Lady (WGN, WJNO, WQDM)
Singing Lumberjack, The (CFCY)
Singing Milkman (WSYR)
Singing Newsboy (WAAT)
Singing Painter, The Seid-
litz (MWR)
Singing Painters, The (CHRC)
Singing Parson, The (WPEN, WCAU, WBNX)
Singing Party, The WEAN (WEAN)
Singing Poet, The (WFAB)
Singing Redheads (WXY)*
Singing Salesman, The (KGO-KPO, KFAB, KTOK)
Singing Scouts (KIDO)
Singing Secretary (WHK, HKQ)
Singing Seven (KDKA)
Singing Shoe Salesman (WSFA)
Singing Society (WXYZ)*
Singing Songsmith (WQPE)
Singing Stars (KWTN, WRDN, KABC, CJCA)
Singing Strangler (WJZ)*
Singing String (KCRJ)
Singing Strings (WPAY, CJOC, KDKA, WJBY, WHPR, KFRO, KGVO, WMJ, KPDN, WGRC, MWR, WAAW, KFAB)
Singing Strings—Bobby Norris (WAAB)
Singing Symphony (NBC)

Singing the Blues (WBZ-A)
Singing the Old Songs (WHOM)
Singing to the Well Spring of Music (NBC)
Singing Troubadour, The (WTAG)
Singing Vagabond (CBS)
Singing Vagabonds (WRR, WKZO)
Singing Violins (WSAI, WRC, WOW)
Singing Walker, The (WMSD)
Singing Waiters (CBS)
Singing Weatherman (WDZ)
Singtime (KDYL, KHJ)
Sinosaur Hunters (NBC)
Sir Alfred's Party (WCAU)
Sir Leon Bloom & His Knights of the Song Table (KHJ)*
Sis Mirandy (KMBC)
Sisters in the Kitchen (KWOS)
Sisters of the Skillet (NBC)
Sisters Three (WAAW)
Sitting on Top of the World (NBC)
Six Double O Ranch (WMT)
680 Club, The (WPTF)
Six Ford-Sons, The (KFVS)
Six-Gun Justice (CBS)
Six Icemen, The (KFVS)
6 Little Ijis (KMTR)
Six Men and a Girl (WCHS)
Six o’Clock Jamboree (KSEI, WSPR)
Six Star Revue (WMCA)
Six-to-Niners (WCPO)
Six-Fingered Phillips (KIDW)
Sixteen Singers (NBC)
Sizzlers, The (NBC)
Sizzling Syncopation (WIL)
Skate Time (WHB)
Skeeter’s Adventure Club (KMBC)
Sketch Book, The (WHBB, WTAG)
Sketches, The Soo County (NBC)
Sketches from Life (WXYZ, WHAM)
Sketches in Melody (KKBC, KGEZ, MacG, KRLD)
Sketches in Paint (WPTF)
Sketches in Swing (KCDO)
Skier Meister Comes to Vermont (The WDEV)
Skipper, The (WKY, WJSV, KTAT)
Skitter Kim (WMCA)
Skitter Scans the News (CJOR)

Skippy (NBC)
Skullery Skits (WCCO)
Sky Pilot, The (KGNM)
Sky Reporter (KXBY)
Sky Riders (KWK, KFH)
Sky Sketches (NBC)
Skylights (CBS)
Skyliners, The (NBC)
Skyride (KSOO)
Skyriders, The (KFH)
Skyscraper (NBC)
Skyway News with Joseph Brunell (WDAS)
Skyways Reporter (WNEW)
Slavonic Serenade (NBC)
Sleed Derby (KDYL)
Sleep Producing Girl (NBC)
Sleep Scoffers Club (WDBO)
Sleep That Dreams (WMBH)
Sleep Tomorrow Club (WFBM)
Sleepwalkers’ Club (WBNS)
Sleepwalkers’ Night Club (WBNS)
Sleepy and the Blues (Chaser (KOOS)
Sleepy Hollow Program (WBRE)
Sleepy Time Girl (KOY)
Sleepy Town Express, The (CFCY)
Sleepy Valley (CKLW)
Sleepyhead Serenade (WCSO)
Sleepyhead’s Serenade (WAP)
Sleepytime Storyteller, The (CHNC)
Slices of Life (KFI)*
Slim and Snookums (KGEX)
Slim Gym Girl (KFR)
Slim Jim and His Rough Riders (WDGY)
Slim Jim and His Vaga-
bond Kid (WDGY)
Slim, Smoky and the Senator (KWT)
Slips That Pass in the Mike (KGNC)
Slovenian Songs (WJAY)
Slow and Sleepy (KNE)
Slumber Boat (KON, WSB, KGVO)
Slumber Dreams (WBB)
Slumber Hour (KGO-KPO, KWDR, KGLO)
Slumber Hour, The Kaffee Haag (NBC)
Slumber Music (NBC)
Slumber On (KDYL)
Slumber Song (CJCA)
Slumbertime (KFWB)
Smackout (NBC)
Small Town Hotel (KFOX)
Smalltown Hotel (KFOX)
Smart Places for Smart People (WCOP)

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Song Pluggers on Parade (WNEW)
Song Portraits (NBC)
Song Rectal (KJHL)
Song Reporter (CBS)
Song Romancer (WIRE)
Song Serenade (WHEB)
Song Session (KGO-KPO)
Song Shop, The (WDBO, WJAY, WXYZ, KFBI, CKSO, WSAY)
Song Shop, Tod Russell's (CKOC)
Song Siesta (KYOS)
Song Smiths, The (KMBC)
Song Stories (WHAM, KOL)
Song Story, The (KMBC)
Song Styles (KTUL, WOPL, WPDF)
Song Stylist (WMIN, WPAY)
Song Stylist—Rose Marie (NBC)
Song Stylists (WOMT)
Song Stylists on Revue (WHE)
Song Thoughts (KGO-KPO)
Song Time (WABC)*
Song Time for Carolyn (KTUL)
Song Title Contest (WMCA)
Song Title Contest, Scott Furriers' (WCOP)
Song Varieties (WMCA)
Song Weavers (KTUL)
Song Weavers, Pray's (WWEI)
Songbag, The (KFRO)
Songalogues (NBC)
Songcopators (WHB)
Songfellow, The (KOA)
Songfellow, The (WHO)
Songfest (KVOD, WClO)
Songland (KGO-KPO, WHEB)
Songographs (CFAR)
Songology (WIOD)
Songs All for You (KBST)
Songs and Patters (CBL)
Songs and Singers (CFLC)
Songs and Smiles (WRR)
Songs and Sonnets (WGBI, WNBX)
Songs at Eventide (WBRB, KVOE, KMOX, KGKK)
Songs at 14 (KTUL)
Songs at the Piano (WBZ-A)
Songs at Twilight (WCAE, WPEN)
Songs Before the Noon Hour (WBRC)
Songs by Alberta (WAPI)
Songs by Faye (WGRC)
Songs by Marjorie (WFIL)
Songs by Southern (WSJS)
Songs by the Kitchen Sink (KGO-KPO)
Songs for Everyone (WCKY)
Songs for You (WIBO, WWVA)
Songs for You (KGW-KEX, KSL)
Songs from the Shows (CKCK, CFAC)
Songs in Drama (WHOM)
Songs in My Heart (WPAY)
Songs in Strings (WGRC)
Songs in the Night (WGAM, KFHO, KRLD)
Songs Moderne (KMPC)
Songs My Mother Sang (KDKA)
Songs My Mother Taught Me (WMTV, WGY)
Songs My Mother Used to Sing (CBS)
Songs of a Lifetime (WMAL)
Songs of All Nations (WFBR)
Songs of All of Us, The (WWVA)
Songs of Araby (CJRM)
Songs of Art and Home (WMT)
Songs of Hill and Plain (NBC)
Songs of Home Sweet Home (NBC)
Songs of Ireland (WDRC)
Songs of Israel (WMCA)
Songs of Long Ago (WJEX, WHEC, WDRC, KGO)
Songs of Memory (NBC)
Songs of Old (KFFY)
Songs of Out of Doors (CBS)
Songs of Pioneers (KCRJ)
Songs of Prague (W GAR)
Songs of Romance (WBCS, NCBS, WDAF)
Songs of Russia (CBS)
Songs of Saddle and Sage (CJRM)
Songs of Swanee (WHBQ)
Songs of the Church (KFOX)
Songs of the Day (WBZ-A)
Songs of the Homeland (NBC)
Songs of the Island (CFCY)
Songs of the Islands (WRDW)
Songs of the Maritimes (CFCY)
Songs of the Nations (KSUB)
Songs of the North (WCAL)
Songs of the Open Road (KRMG)
Songs of the Open Trail (KGO-KPO)
Songs of the Prairie (KMOX)
Songs of the Range (WSAY)
Songs of the Season (NBC)
Songs of the South (WBZ-A)
Songs of the Stars (WTJS)
Songs of the Strings (KGO)
Songs of the Sunset Trail (KANS)
Songs of the Ukraine (CHAB)
Songs of the Violin (WDRC)
Songs of the West (RRI)
Songs of Yesterday (KFJB, KMOX)
Songs of Yesterday and Today (KFYR)
Songs of Yesteryear (KALE, KCRJ, KGW-KEX, Kwie, WHB)
Songs of Yore (CHRC)
Songs Salesmen (WHN)
Songs That Are Old (KONO)
Songs That Live (CFCF)
Songs That Live Forever (WHBB)
Songs That Never Grow Old (KGO-KPO, CKX)
Songs That Never Had a Chance (WHBF)
Songs the Old Folks Knew (WCAZ)
Songs the Whole World Loves (WWVA)
Songs to Remember (WPAI)
Songs to Today (WWVA)
Songs We All Enjoy (WPEN)
Songs We Love (KXBY)
Songs with Martha Gowen (WTJS)
Songs with Val Morre (WTJS)
Songs Without Words (RRI, WGFC)
Songs You Forgot to Remember (KBS)
Songs You Like to Hear (WHN)
Songs You Love (WHBQ)
Songs You Love to Hear (WUF)
Songs You Remember (WDBO)
Songs You'll Like (WEBR)
Songshop of the Air (WMCA)
Songster's Spotlight (CJOC)
Songtime in Songland (CJMC)
Songwriters' Opportunity Contest (WMCA)
Songs of the Guns (WWVA)
Songs of the Pioneers (KFWB, KHS, SR, KVOO)
Songs of the Prairie (KMOX)
PROGRAM TITLES—Continued

Sons of the Saddle, The (KPDN)
Sons of the Sun (KRQA)
Sons of the West (KGNC)
Sooner Pepsters, The (KTOK)
Sophisticated Harmonies (KMBC)
Sophisticated Ladies (WCAE)
Sophisticated Lady (CBS)
Sophisticated Swing (KDYL, WHIO, WCAZ, WDAF)
Sophisticates, The (KGNC)
Sophisticates of Melody (KTUL)
Sophisticates Trio, The (WTJS)
Sophomore Selector, The (WQAM)
Sophomores, The (WFAA)
Sororité Shop Syncopations (KVOE)
Sorrento Serenaders (CBS)
Soul of the Organ (WTJS)
Sound Effects Man (WOR)*
Sound Stage (WHN)
Sound Stage Number Seven (KNX)
Sound Track (WNEW)
Sounds of Industry (WAIM)
Sounds of Silence (CBS)
Soup to Nuts (CFRC, WHDL)
Sourwood Mountain (WJZ)*
South American Echoes (KVOO) *
South Americans (MacG)
South Carolina Economic Assn. (WBT)
South Carolina School of the Air (WIS)
South Dakota Education Association (KSOO)
South Georgia Barn Dance (WGPC)
South of the Rio Grande (KOB)
South Sea Boys (KRKD)
South Sea Islanders (NBC)
South Sea Serenaders (CJRM)
South Sea Shadows (WCCO)*
South Sea Strains (WGH)
South Seas, From the (CKCL)
South Winds Quartet (WMCA)
Southeast on Parade (KMTR)
Southeast Serenade (KDYL)
Southeastern Revue (NBC)
Southern College Program (WFLA)
Southern Echoes (WGH)
Southern Harmony Four (KGO-KPO)
Southern Heroes (WSB)
Southern Hospitality (WCO)
Southern Jubilee Quartet (WGY)
Southern Melody Boys (WELL)
Southern Oklahoma Entertainments (KVSO)
Southern Reveries (WBZ-A)
Southern Rhapsody (KTHS)
Southern Roses (WPHR)
Southern Rubes, Arty Hall's (NBC)
Southern Selectors (KTAT)
Southern Serenaders (WDNC, KGHJ)
Southern String Ensemble (WTBM)
Southern Symphonies (WCKY)
Southern Syncopated Minstrels (KTUL)
Southernaires (WERN)
Southernaires, Stamp's (WAPI)
Southland Echoes (WPTF)
Southland Melodies (WHB)
Southland Singers (WHBF)
Southland Sketches (NBC)
Southland Soliloquy (WTJS)
Southlanders, The (WJAY)
Southwest on Review (KFYO)
Southwestern Artists' Hour (WFAA)
Southwestern Players (WMC)
Southwestern Serenaders (KOB)
Souvenir (CBS)
Souvenirs (WCBS, WWL, WWJ, WRAK, WSAU, KGO-KPO)
Souvenirs from Shows (WJBO)
Souvenirs of Melody (WGY)
Souvenirs of Song (WJAY)
Souvenirs of Yesteryear (CHRC)
Spanish Cavalier, Emanuel Gonzales, The (KGO)
Spanish Dreams (NBC)
Spanish Garden, In a (CBS)
Spanish Hour in the Spanish Tongue (KCRJ)
Spanish Idylls (NBC)
Spanish Newcast (KONO)
Spanish Relief (WINS)
Spanish Rhythms (WDAE)
Spanish School and Theatre of the Air, The KOB (KOB)
Spanish Serenade (WIDW)
Spanish Serenades (KPDN)
Spanish String Ensemble (CBS)
Spanish Strings (WCCO)
Spacing the World (CBS)
Sparreribs (WLS)*
Sparklets (KGO-KPO, WNO)
Sparklets, The (WXYZ)
Spartan Quartet (KDFN)
Spartan Triollians (NBC)
Speak Easy (WRJN)
Speakers' Forum of the Air (WQXIR)
Speaking of Charm (WAPI)
Speaking of Sports (KGW-KEX)
Spec and Etty (KFNF)
Special Agent 5 (WEAF)*
Special Delivery (NBC)
Special DX Programs (KFOU)
Special Edition, The Borden (NBC)
Special Request Program (KABR)
Specialties of the Air, The (KSD)
Spectacle of Life, The (CKCO)
Spectator, The (WCPO, WJIM)
Speech, Our (WRUF)
Speech Clinic, The (WIP)
Speech Improvement (WINS)
Speed Demon of the Ivories (WROL)
Speed, Incorporated (KOK)
Speed Show, The Nash (CBS)
Spell Master, The (WBRY)
Spell-to-Win (WIBX)
Spell Your Name (WAIM)
Spelling Bee (KFGS)
SPEW. WTNJ, CJCS, KUJ)
Spelling Bee, Dr. Harry Aiken's (WMAA)
Spelling Bee of the Air (WJIM)
Spelling Bee, English's (WKOK)
Spelling Bee, The ABC (KCMO)
Spelling Bee, The Akron-Canton (WADC)
Spelling Bee, The KTFI (KTFI)
Spelling Bee, The Monarch (WNDC)
Spelling Bee, The WEAN (WEAN)
Spelling Bee, Ye Olde (WHP)
Spic and Span (WSAI)
Spice of Life (KDYL, KVOE)
Splenidxt (KFWB)
Spirit of Athletics (WOW)
Spirit of the Pioneers (KVOR)
Spirits of Rhythm, Five (CBS)
Spiritual Fantasy (KGO-KPO)
PROGRAM TITLES—Continued

Spiritual Interlude (WISN)
Split Seconds in History (KHIJ)*
Spokane Sings (KFPY)
Spokane Streets (KGA)
Sponsor Speaks, The (KYO)
Snooperisms (KDKA)
Sport Chat, Arthur Morris-

son’s (CJRC)
Sport Column of the Air
(CBS)
Sport Headliners (KGO-
KPO)
Sport Highlights (KDON,
WSAU)
Sport Mike (WHK)
Sport-o-Grams (WBZ-A)
Sport Page, The (WCBS)
Sport Page of the Air
(KSFO, CKSO, KMOX,
KOMA)
Sport Parade with Thorn-
ton Fisher, The Briggs .(NBC)
Sport Review, Wheaties
(KFMR)
Sport Scraps, Bill Stern’s
(NBC)
Sport Shorts (WAAF)
Sport Sketches (WCLO)
Sport Slants (KFWB)
Sport Sparks (WIL)
Sport Spotlight, The
(WRR)
Sport Trail, The (WCLE)
Sport Trail of the Air
(WHBF)
Sportatorial (CFCT, KVOR)
Sportcast (WSAU, CFCF,
KVSO)
Sportcast, The Kendall
(WHAM)
Sportcaster (CKLN)
Sportcasts, Don Riley’s
(WBAL)
Sportcycle (CFAC)
Sporting Duchess (WINS)*
Sporting Extra (WCAA,
CKCK)
Sporting Horizon, The
(KSD)
Sporting Life, Ed Place
(WORL)
Sporting News (WQAI)
Sporting Review (KWSC,
KGO-KPO)
Sporting Spotlite (KVOX)
Sportslights (WHBO)
Sportstiles (WMBC)
Sporttopics (KHUB)
Sportscope (WNEW)
Sportstrails (WHAS)
Sports Across the Breakfast
Table (KFAB)
Sports Alley of the Air
(WINS)
Sports Briefs (WEAN,
KTSM)
Sports Broadcast, Jay
Wesley’s (WEEI)
Sports Bullseyes (KHI)
Sports by Bentley (KFOR)
Sports Chatter (WCBS)
Sports Column of the Air
(WKBO)
Sports Desk, The (WTCN)
Sports Dramas (KGO-KPO)
Sports Edition (WJJD)
Sports Facts (WCBA-
WSAN)
Sports Page, The WJWX
(WJW)
Sports Final Edition
(WTMV)
Sports Flashes (WFDF)
Sports Forum (KGO-KPO)
Sports Gossip (KWSC)
Sports Graphic (KPO)
Sports Highlights (CKCL,
KOIL)
Sports Huddle, The
(WBBM)
Sports Medley (WRR)
Sports News (KNEL)
Sports of All Sorts
(WOWO-WGL, KFIZ)
Sports of the Day (KABC)
Sports of the Week
(WTCN, WTIC)
Sports of Today (WLBC)
Sports on Parade (WLW)
Sports Page of the Air
(WDAF, WFAA, KCKN)
Sports Page of the Air,
The WJWX (WJW)
Sports Parade (WDAF,
WGBI, WISN, WMFJ,
WAAW)
Sports Parade. The Pure
Oil (WSB)*
Sports Personalities
(KFPY)
Sports Question Box
(WTCN)
Sports Question Box,
George Higgins’ (WTCN)
Sports Quiz, Dick Bray’s
(WSAI)
Sports Reel (KDYL)
Sports Reel, The Krueger
(NBC)
Sports Review (WMCA)
Sports Review, Red Bar-
er’s (WSAI)
Sports Review (WDBC,
KONO, KABB, WJAX,
WJSV, WSAI, CFCF,
WKV, WLAB)
Sports Review, Fay
Brown’s (KFYR)
Sports Review, Frank
Laux’s (KMOX)
Sports Review—Perry Tor-
bergson (KOL)
Sports Review, The KFXR
(KFXR)
Sports Review, The Kel-
logg (WDAE)
Sports Review, The Tydol-
Veedol (WEBC)
Sports Review, The WAPI
(WAPI)
Sports Revue (WDAF)
Sports Roller Coaster
(WTMV)
Sports Round Table of the
Air (WDAY)
Sports Roundup (KTLU,
WIS, WHK, WJW)
Sports Roundup, Al War-
der’s (KLO)
Sports Roundup, Fred
Hoey’s (WNAC)
Sports Situation at Noon,
The (WSFA)
Sports Slants (WCAE)
Sports Slants, The Seven-
Up (KNOW)
Sports Snapshotter, The
(WREN)
Sports Spell-Down
(WTMJ)
Sports Spotlight (WQDM)
Sports Sputter (KROC)
Sports Talk (WINS)
Sports Thru the Keyhole
(KFYR)
Sportscaster (WJAX,
WEIR)
Sportsheets (WTMV)
Sportsheets, Jay Wesley’s
(WEIR)
Sportslants (CBS)
Sportsman, The (KMSC,
WFBL, WFLY, WHBC)
Sportsman’s Corner (KYA)
Sportsman’s Hour (KTUL)
Sportsmen’s Forum (WHP)
Sportsmen’s Hour (KTUL)
Sportsmen’s Special
(WCCO)
Sportsmatentor (WLLL)
Sportspot Topics (KGVO)
Spot Stories Off the Record
(NBC)
Spotless Town Gazette, The
(NBC)
Spotlight (CKTB)
Spotlight (KGO-KPO,
KHO)
Spotlight and Baton
(WEIR)
Spotlight of Hartford
(WTIC)
Spotlight Memories (NBC)
Spotlight on Women
(KSAL)
Spotlight Parade (KSL,
WRVA, CFCF, CHML)
Spotlight Program (CJCS)
Spotlight Revue (WFBR,
WBR-A, WHB, CFRB,
KVOO, WCLL)
Spotlight Twins (WHO)
Spotlight Varieties
(WMCA)
Spotlighting NBC Artists
(WMBH)
Spotlighting Sports
(WHDL)
Spotlighting the Village
(WRR)
Spotlights in Literature and
Drama (NBC)
Spotlite, The (KROC)
Spreading Rhythm Around
(WATL)

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Sprechen Sie Deutsch (WHDL)
Spring Bouquet (CBL)
Spring Capers (WTBO)
Spring Hill Bugle (KMTR)
Spring Rhythm (CBL)
Spring Sports (WINS)
Springfield, Your City (WMAS)
Springfield Hour of Music (WBZ-A)
Springtime (NBC)
Springtime and You (WMAA)
Springtime in Paris (KGO-KPO)
Springtime Jubilee (WLS)
Spy at Large, A (NBC)
Spying on Sports (KTEM)
Squeeze Box Varieties, The (WOP)
Squeezebox Serenade (WJJ)
Squire, The (WDRC)
Squire Help-All (WJDX)
Squire's Spellin' Bee, The (WHJB)
Squirtled Dodgers (KFOR)
Squirreleque Revue (KRRD)
Stable Swingers (WGRC)
Staff Frolic (WHB)
Staff on Parade (WDAY)
Stag Corner (WMNN)
Stag Line (WGR)
Stag Party (KLZ, KOL)
Stag Party, The Bayuk (NBC)
Stage and Screen (NBC)
Stage at Eve, The (WQXR)
Stage Door, The (CKCL)
Stage Is Set, The (KEHE)
Stairway of Dreams (WEBQ)
Stamp Album (WJJ)
Stamp Club (WFIL)
Stamp Club, The—Cast. (WJME (WDDC))
Stamp Club of the Air, The Ivory (WBS)
Stamp Collector's Club (WIL)
Stamp Man, The (WBRB, WDAY, WPD)
Stamp Time (KGO-KPO)
Stamping Around with George Hester (WDNC)
Stanford University (KGO-KPO)
Stand By (WHP)
Standard Briquettes (MWR)
Standard on Parade (KGO-KPO)
Standard School Broadcast (KGO-KPO)
Standard Symphony (KGO-KPO)
Star and Style Revue, The (WKY)
Star Band Revue (WTMV)
Star Books (KGO-KPO)
Star Dust (CKWX, KFAB, WRNL)
Star Gazer, The (WDAF)
Star Gazing (WIND, WNBF)
Star Gazing in Hollywood (WDRC)
Star Is Born, A (CFRN)
Star Musical (KGB)
Star Reporter, The (WJSV)
Star Sportslite Revue (KFI)
Star Suite (WGAR)
Starbeams (KWBG)
Starlight (WAT, KFPY, KMOX, WCBS, WTMJ, WROK, KFAB, KOY, CKWX, WKBW, WPTF)
Stardust and Stuff (WFBR)
Stardust Melodies (KVI, WFBM)
Stardust Revue (WOR)
Stardust Serenade (WKRC)
Stardust Trio (WJW)
Stark Mad (WIP)*
Starland Chateau (WTMJ)
Starlettes (WSPA)
Starlets (KDKA)
Starlight and Moonglow (WMCA)
Starlight Melodies (KCMO, KFOR)
Starlight Review (KFV)
Starlight Serenade (WHK)
Starlight Serenaders (KGO-KPO)
Starlight Symphony (KIRO)
Starlight Trail (WXY)
Starr Dust with Martin Starr (WMCA)
Starry Skies, The (CKY)
Stars and Classics (WHN)
Stars and Diamonds (WMC)
Stars and Fashions (KMBC)
Stars in the Making (WGAR)
Stars of All-Time (WTS)
Stars of Broadway and Hollywood, The (NBC)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Future (WIL)
Stars of the Summer Night (NBC)
Stars of the West (KGO-KPO)
Stars of Today (WTMV, KGW, KEX, KDAY)
Stars of Tomorrow (KRL, WPH, WMC, KVI, KSJ, KGK, KEX, WCKY)
Stars of Rime and Rhythm (KAST)
Stars of Songland (WIL)
Stars of Tomorrow (CKMO)
Stars of Yesteryear (KONO)
Stars on Parade (KGO-KP)
Stars Sing, The (WIL)
Stars String Trio (WDAF)
Start the Day Right (WPAY)
Starting the Day Right (WEVD)
State Capitol Visits (WKA)
State Farm Flashes (KFXD)
State League Dogouts (KFAB)
State Police Dramas (WHAM)*
Statesman of the Air (KSL)
Statesmen Limited (WSAI)
Station IOU (WAAW, WGAR)
Station Master, The (KRNR)
Station N-U-T-S (WHO)
Steamboat Calliope (WCCO)*
Steamship Radio (WMCA)
Stebbins Boys, The (NBC)
Sleeve Pier Minstrels (CBS)
Steel and Schaper (WXYZ)
Stella Dallas (NBC)
Step Lively (WSAU)
Stephen Carlyle in Tenor Melodies (WTJS)
Steamship (WBBM)*
Stepping Along (WCHS, WNAC)
Sterling Melodies (WDAE)
Sterling Young (CRS)
Stetson University on the Air (WDBO)
Stick to the Finish Club (KWK)
Stickney Stuffing Program (NBS)
Stock Club (WPAY)
Stock and Market (WHBR)
Stock Company of the Air (WBNK, WSBT-WFAM)
Stock Exchange Talks (NBC)
Stock Market Edition (WON)
Stolen Moments (WCAE)
Stompin' at the Savoy (WWSW)
Stone of History (NBC)
Stop, Look and Listen (WSUN)
Stories by Camera (WMC)
Stories Flowers Tell (WBBM)*
Stories from the Old Testament (KFOU)
Stories in Litigation (KVOD)
Stories in Melody (KONO)
Stories in Song (KOY)
Stories in Sports (NBC)
Stories of Doctor Kate (KGO-KPO)
Stories of Living Great (CBS)
Stories of Music and Musicians for Young People (WHP)
Stories of the Black Chamber (WFAE)*
Stories of the Great Lakes (W GAR)
Stories of the Supernatural (KXBY)
Stork Report (WSBT-WFAM)
Story and Song (KFUO, KTUL, WKY)
Story and Song Hour (WHJB)
Story Behind the Claim, The (WBS)
Story Behind the Headlines (CBS)
Story Behind the Song (WHB, KFIZ, WOW)
Story Book Castle (KUOA)
Story Book Hour (KSAC)
Story Book Lady (CBL, WSOC)
Story Book Lady from Maybe Land (WTMV)
Story Briefs (WQXR)
Story Hour (KFUO)
Story Hour, John Martin's (NBC)
Story Hour, The Medal (WCBM)
Story Hour Lady (WCLO)
Story of Poetry (KWEA)
Story in Song (WBZ-A)
Story in a Song (CBS)
Story Lady, The (KFVS, WJAG, WOPJ)
Story League Club (WJW)
Story of a Song, The (WWVA, WJJD)
Story of a Thousand Dollars (CBS)
Story of Business (WENR)
Story of India (KECA)
Story of Industry (CBS)
Story of Man, The (WHA)
Story of Man's Destiny (WAPI)
Story of Mary Marlin (NBC)
Story of Our Song (KSTP)*
Story of the Piano (WWJ)
Story of the Submarine (KGW)
Story of Women's Names (NBC)
Story of Words, The (KRE)
Story-tell Lady (WORL)
Story Tell Lady, Cara Sprague (WORL)
Story Teller (KGO-KPO, KHJ)
Story Tellers, The (KWSC)
Story Teller's House, The (WOR)
Story Telling Lady (KOMA)
Story Telling Time (WSAL)
Story Time (WLW)
Story Time for Little Folks (WHA)
Storyland Lady (WTAD)
Stouthearted Men (WGAR)
Stowers Bulletin Board (KABC)
Stradivarius String Quartet (NBC)
Strands of Beauty (WLW)
Strange As It Seems (KHJ)
Strange But True (WSGN, CKY)
Strange Cases (KGO-KPO)
Strange Facts (KOOS, KFUO)
Strange Facts, Davidson's (WHO)
Strange Interludes (WMBH)
Strange Interview (KGO-KPO)
Strange Michael Cannon (WSAI)
Strange News and Familiar Music (KTSI)
Strange Places and Strange People—Annette Freeman (WORL)
Strange Truths (KCMO)
Stranger Than Fiction (KMBG)
Stratosphere Club, The (WHBC)
Straw Pushers, The (CHRC)
Stray Hollister (KLO)
Stream Line News (KFDX)
Stream Line Stylist (WTMV)
Streamline (CBL, WWSW)
Streamline Review (WMCA)
Streamline Swing (KHJ)
Streamlined Book Reviews (WBRY)
Streamlined English (WMCA)
Streamlined Headlines (KJSO, WJIM)
Streamlined Interviews (WLTH)
Streamlined Melodies (WCFL)
Streamlined News (WNE)
Streamlined Revue (WMCA)
Streamlined Rhythms (KFBB)
Streamlined Serenade (KVEC)
Streamliners (WIND, WSYR, WCCO)
Street Forum (WMCA)
Street Interviews (WHB)
Street Man, Strietman's (WRVA)
Street of Dreams (CBL)
Street Politics (WMBC)
Street Reporter (KSLM)
Street Reporter, The Harris-Goar (WIBW)
Street Reporter, The Rowland (WMFG)
Street Reporter, Kay's (KFOX)
Street Reporters (KSLM)
Street Reporter's Daily News (WINS)
Street Scene (WEEI, WICC, WAPI)
Street Singer (CBS)
Street Snooper, The (KYOS, KALE)
Streets and Avenues (WBBQ, WGH)
Strength on the Way (KFUO)
Stretchaway Club (WHB)
Strictly Feminine (WEBC)
Strictly Masculine (WEBC, WMFG)
Strike Up the Band! (CCKX, WCAU)
String Classics (WTIC, WQXR)
String Fantasy (WDBO)
String Moods (WMCA)
String Nocturne (WKW)
String Rhapsodies (KHJ)
String Rhythm (WHAM)
String Serenade (KGO-KPO)
String Silhouettes (KRSC)
String Soliloquies (CJRC)
String Song (KOL)
String Symphony, The (NBC)
String Tease (KALB)
String Teasers (KTUL)
String Time (WSAZ)
Stringing Along (KYSO)
Stringing Along with Emmett and Charlie (KIDO)
Strings and Bows (KGU)
Strings and Ivory (CHR)
Strings and Reeds (WJIM)
Strings and Styles (KROY)
Strings and Woodwinds (WTAM)
Strings in A (KSRO)
Strings in Harmony (KVVO)
Strings in Swingtime (NBC)
Strings Moderne (WTO)
Strings 'n' Things (WMAL)
Strings of Harmony (WPHR)
Strings of Swing (WSEG)
Stringtime (KGO-KPO)
Stringwhackers (KOOS)
Stringwood Ensemble (KGO-KPO)
Stroll On the Avenue (CBS)
Stroller, The (WHBF, WSAR)
Strollers' Gossip (WGAR)
Stroller's Matinee (KDKA)
Strollers Quartet (KWK)
Strolling Guitarist (WJBL)
Strolling Minstrel, The (WMTJ)
Strolling Musicians (WDEO)
Strolling Songsters (NBC)
Strolling Troubadour (WHAM)
PROGRAM TITLES—Continued

Stumpin’ Time (WSYR)

Student Author Story Hour (KSAC)

Student Churches (WILL)

Student Speaks, The (KMPC)

Student Stoolies (WGRC)

Student’s Chapel Devotion (KFUO)

Student’s Christian Movement (CJRC)

Students Radio Playhouse (KVI)

Studies and Sketches in Black and White (CKLW)

Studies in Black and White (KFH)

Studies in Contrast, Ernie Fiorito’s (WOR)

Studies in Rhythm (WMBO)

Studies with the Masters (WGY)

Studio, A (WCAU)

Studio Baseball, KGKY’s (KGKY)

Studio Candid Camera (WAPI)

Studio Cat, The (WBNX)

Studio Chatter (KGO-KPO)

Studio Gang, The (KPPLT)

Studio Gossip Behind the Mike (KPPLT)

Studio Jamboree (WSVA)

Studio Parade (KHO)

Studio Party (WHAM, WMBC, KFYR)

Studio Party, Downey’s (WABC)

Studio Party, Sally’s (WMCA)*

Studio Party at Sigmund Romberg’s, Swift’s (NBC)

Studio Presentations (CHNS)

Studio Program, The (CHNS)

Studio Reporter, The (KFYR)

Studio Revue (WRA)

Studio Schoolroom (KYOS)

Studio Sleuth (KGRC)

Studio Snapshots (KDYL)

Studio Staff Variety Show (WHEC)

Studio Stars (WMBC)

Studio Strings (CKY)

Studio Trio, The (CKWX)

Studio Whispers (KFWB)*

Study in Black and White, A (WHAM, WEDD, WMMN)

Study in Swing (KMTR)

Study of Early Man (NBC)

Stuff and Nonsense (NBC)

Stuffy’s Sterling Stooges (KMOX)

Stump ‘em Club (WHBQ)

Stump Me (WSAU)

Stump Me Boys (WISN)

Stump Jumpers, The (WFAA)

Stumpus the Artist (KROC)

Stumpus Boys (KDYL)

Stumpus Club (WAVE)

Style and Smile Leaders (WHA)

Style Casts (KTUL)

Style Court (KYW)

Style Flashes (WFAM)

Style Garage (WQAM)

Style Notes (KGNC)

Style Reports (WSPA)

Style Review for Men (KEX)*

Style Salon (WTMV)

Style Shopping with Harry St. Claire (KOH)

Style Show (KMTM, WCAZ)

Stylecraft (WTCN)

Styled Music (WFDF)

Style Varieties (WRJN)

Styles in Song (KIRO, WTJS)

Styles in Streamline (WEAU)

Styles in Strings (KGVO)

Styles in half Time (CHAB)

Stylist, The (WFAM)

Stylists, The (WAAT)

Sub Debs (KTUL)

Submarine G-10 (NBC)

Suburban Sally (WFL)*

Suburban Special (WESG)

Subway Boys (WPG)

Success Detective (WOKO)

Success Doctor (KRRD)

Success Stories (WMCA, NCBS)

Success Story (WBS)

Such Is Wife (KMO)

Sue or Settle (WBNX)

Sue’s Notebook (CJOR)

Sugar & Bunnies (NBC)

Sugar Cane, Songs and Impersonations (NBC)

Sugar Cane, Julius Grossman Shoes Present (NBC)

Sugar Music (KJUL)

Suggestions, KOCA

Suicide Club (KNX)

Sully’s Radio Spotlight Show (KQJO)

Sum Fun (KSO)

Summer Cocktails (CBL)

Summer Days (CBS)

Summer Health Talks (WDRC)

Summer Night Revue (CFRB)

Summer Rhythm (KMOX)

Summer Scrapbook, The (WQAM)

Summer Serenade (CJCA)

Summer Shadows (WBZ-A)

Summer Syncopations (WGY)*

Summer Variety (WFAA)

Summertime Syncopations (WGY)

Sun Bonnet Sue (KFBI)

Sun Dial (WJSV, WAAW)

Sun Dial Club (KMPC)

Sun Dial Program, The (WHIS)

Sun Diners (WPAY)

Sun Flame Singer, The (MWR)

Sun Flame Singers (WEEI)

Sun Up (WHAM)

Sun Up Jamboree (WKRC)

Sun-Up Parade (WSYR)

Sunbeam Safety Hour (WMBH)

Sunbeams (KIDW)

Sunbirds, The (NBC)

Sunnybunet Girls, The (KMRC)

Sunburst of Song (KGO-KPO)

Sunday Afternoon Frolic (WEAU)

Sunday Afternoon Hodge Podge (KOY)

Sunday Afternoon Hymn Sing (KTHS)

Sunday Afternoon Musicalale (KOA)

Sunday Afternoon Party (WIBX)

Sunday Afternoon Social (KVOO)

Sunday Afternoon Varieties (WPHR)

Sunday Evening Afternoon Variety (WJAG)

Sunday at Eight (WHBL)

Sunday at Lazy X Ranch (WSIX)

Sunday at Seth Parker’s (NBC)

Sunday at Seven (WTMV)

Sunday Call, The (WDRC)

Sunday Concert (KGO-KPO)

Sunday Devotion (WSAU)

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Sunday Evening at Nine (WHN)

Sunday Evening Concert (WDBO)

Sunday Evening Devotional Hour (KFOU)

Sunday Evening Hour (CBS)

Sunday Evening Hymns (KGCH)

Sunday Evening Meditations (WSPT)

Sunday Evening Newspaper of the Air (WLW)

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Through a Marble Lattice (WJZ)*
Through Lighted Windows (NBC)
Through My Study Window with Rabbi Goodman (KNOW)
Through Other Eyes (KNX)
Through the Art World (FRRD)
Through the Classics (CJRM)
Through the Eyes of Youth (KMPC)
Through the Hollywood Lens (MacG)
Through the Jeweler's Window (WTIC)
Through the Looking Glass with Frances Ingram (NBC)
Through the Opera Glasses (WHN)
Through the Stage Door (WMCA)
Through the Symphony Orchestras (KMBC)
Through the Years (KLZ,  
WTJS, WCAE)
Through Travelers' Eyes (WHA)
Thru Stained Glass Windows (WHK)
Thru the Hollywood Lens (KGEZ)
Thru the Hollywood Looking Glass (WBS)
Thru the Looking Glass (WHN)
Thru the Opera Glass  
(NBC)
Thumbing the New Books (KTUL)
Thumbnail Sports Sketches (WTCN)
Thumbnail Theatre, The  
(WMT)
Thursday and Saturday Night Club (KFRU)
Thursday at Three  
(WFIL)
Thursday Nite Club (KFRU)
Thursday Show, The  
(KGW-KEX)
Tic Toc Revue (NBC)
Tic Toc Tunes (WGAR)
Tic Tock (KXBY)
Tic Tock Revue (KMOX)
Tic Tock—7 o'Clock  
(WCKY)
Tic Tock Topics (KROC)
Tic Tocks (WGAR)
Ticking the Ivories  
(KVSO)
Ticking the Keys (KGO-KPO)
Tidbits (KELD)
Tidbits From the News  
(KMTR)
Tidbitt (KGO-KPO)
Tie-the-Titles (KGVO)
Tiffin (CBS)
Tillicum Club (CKCD)
Tilton's Tappers (WJAY)
Till and Tune (KGO-KPO)
Tim Healey as News Commentator (NBC)
Tim Ryan's Night Club  
(KGO-KPO)
Tim Sinn Sings (WFMD)
Time, The (WJAY)
Time and Tunes (KMBB)
Time 'n Tunes (CFRN,  
KFAB)
Time Clock (KOL)
Time for Dancing, The  
(WRAK)
Time for Tea (KSRO)
Time for Thought (NBC)
Time for Tunes (KTOK)
Time Marches Back!  
(KYOS)
Time of Your Life, The  
(NBC)
Time Out for Christmas  
(KGW-KEX)
Time Smiths (WEW)
Time Table Meals (CBS)
Time to Relax (KGO-KPO,  
KMOX)*
Time to Shine (WAPI)
Time to Trade (KTAT)
Time, Tunes and Topics  
(KTUL)
Time Turns Back (WMBB)
Timekeeper (WSYR)
Timely Tempos (WRC)
Timely Tips (KFIO)
Timely Topics (WCBM,  
WSAL, CJCW, WCAP)
Timely Tunes (KCMO,  
KBO, WSAY, KGO-KPO,  
KOV, KGVO)
Times' Family, The  
(KWKK)
Times Previews (WDAE)
Timothy Makepeace (NBC)
Tin Pan Alley (CJOC,  
KGU, WFDF, KMOX)
Tin Pan Alley Birthday  
Party (WMCA)
Tin-Pan Alley Creations  
(CKCR)
Tin Pan Alley Hall of Fame  
(WHN)

Tin Pan Alley Parade  
(KDAL)
Tin Type Tenor (NBC)
Tinker Kids and Liza  
(WINS)*
Tinkling Tunes (CJR)
Tino Rossi (NBC)
Tintypes and Snapshots  
(KMBC)
Tiny Tots Tea Time (WEAU)
Tiny Town Revue (WICC)
Tiny Trouper Review  
(WHAM)
Tiny Troupers (KRCM,  
WSPD)
Tiny Tunes (KFPY)
Tip and Top (WAGM)
Tip for You, A (WMCA)
Tip Top School House  
(WBZ-A)
Tip Top Toppers (WJW)
Titans of Science (WGN)
Title Tunes (KABR)
To Arms for Peace (CBS)
To Be Continued (KNX)
To Live 24 Hours (WMCA)
To Madame (KMTR)
To Our Friends, the Farmers  
(WDZ)
To Our Mothers (WMCA)
To Paradise and Back  
(KWJJ)
To Sing a While (WRD)
To the Best of Their Ability  
(KGO-KPO)
To the Lady Listener  
(WCBS)
To the Ladies (CHML,  
KJBS, WDEL, WHN,  
WIP, KGB, KMED)
To the Lovely Ladies  
(KMOX)*
To the Rescue (KHI)*
To Whom It May Concern  
(CCKC)
To Your Health (KVI)
Toast and Coffee (WHKC)
Toast and Marmalade  
(CFAC)
Toast and Tea of Society  
(WPRO)*
Toast of the Town (KION)
Toast to the Bride, A  
(KCCK)
Toast to the Town  
(KFRC, KSFO)
Toastmaster, The (WJJD)
Toastmasters Club (WCBS)
Toby's Bugtussle News  
(WMT)
Toby's Happy Hour  
(KTOK)
Today (KTAT)
Today Abroad (WMC)
Today and Tomorrow in  
Kansas City (KCMO)
PROGRAM TITLES—Continued

Today and Yesterday (KGNC)
Today at the Legislature (CRS)
Today at Two (KWK)
Today I Am a Poet (WHN)
Today in Hollywood (WGRC)
Today in Sports (WCAX, WROK)
Today on KOB (KOB)
Today on 1420 (WMAS)
Today on the Calendar (KDLR)
Today with Aesop (NBC)
Today's Almanac (WHBQ, WBS, WJAY, WSAU)
Today's Anniversary (WWNC)
Today's Ball Game (WIND)
Today's Baseball (WMCA)
Today's Best Bets (KIRO)
Today's Best Sellers (WMIN)
Today's Children (NBC)
Today's Doings (WMCA)
Today's Events (WGRC)
Today's Features (WCLO)
Today's Front Page
(KMOX, WIBA, KXYB)
Today's Game (KONO)
Today's Highlights (WCHS)
Today's Hit Tune (WFDF)
Today's Home (KPDN)
Today's Music (WMBJ)
Today's News (KGO, WGRC)
Today's News—Tomorrow's History (KIRO)
Today's Pioneer Women (CBS)
Today's Sermons (WHB)
Today's Short Story (KRE)
Today's Specials (WQAM)
Today's Sports (KSD)
Today's Sport Parade (KGNF)
Today's Styles (WIL)
Today's Thought (WBBM)
Today's Toplines (WBAL)
Today's Travelers (WMCA)
Today's Tribute (WHK)
Today's Tunes (WCLO)
Today's Winners (WIL)
Toddlers Tales (CKY)
Toddlers with Todd (KGHL)
Toddy Party (NBC)
Toe Teasing Tunes (KF XR)
Toe Ticklers (KALB)
Toe Tickling Tempo
(WELL)
Told by Toley (KGW- KEX)
Tom and Dan Dialogues (KGU)
Tom and Don (WHAM)
Tom and Dud (KGO-KPO)
Tom and Jerry (KQV)
Tom Barber's Column (WGAL)*
Tom Collins Mirth Parade (WHB)
Tom, Dick and Harry (WGN)
Tom Mix and His Ralston
Straight Shooters (NBC)
Tom Morton Interviews (WFLA)
Tom Powers Program (NBC)
Tom Quiz and the Pro-
fessor (WHO)
Tom Slater, Flash Reporter
(WSAI)
Tomahawk Trail (WBBM)
Tombs (WPHR)
Tommy Dorsey, Raleigh
and Kool Show with
(NBC)
Tommy Maxwell (WKB)
Tommy McLaughlin and
Orchestra (NBC)
Tomorrow's Head-
lines (KMOX)
Tomorrow's Baby (CBS)
Tomorrow's Headliners
(WMCA, WHP)
Tomorrow's Headlines
(WSGN, WXYZ, WABI,
WNBH)
Tomorrow's News (NEW)
Tomorrow's News Tonight
(WATL)
Tomorrow's Newspaper
(KGB)
Tomorrow's Rhythms
(WCPO)
Tomorrow's Stars (WHN)
Tomorrow's Sunday School
Lesson (WBRC)
Tomorrow's Winners
(WSM)*
Tompkins Center (WICC)
"Tone" Family, The
(WRAK)
Tone Photographs (WKY)
Tone Pictures (WBZ-A)
Tone Poems (KFXR, KLZ,
WQAM)
Tone Portraits (KGO-
KPO)
Tone Sketches (WAPI)*
Tones and Semi-Tones
(CKK)
Tones in Black and White
(WGPC)
Tonic Tunes (WGBP,
WBS, WLW)
Tonic Tunes, Lynch's
(KVGB)
Tonight in Tulsa (KTUL)
Tonight's Movies (WROL)
Tonight's Song Star
(CKCL)
Tony and Alan (CJOR)*
Tony and Babe (KOIL)
Tony and Gus (NBC)
Tony Audio (WQAM)
Tony Audio and His
Musical Family (WQAM)
Tony, Bill and Johnnie
(KFYR)
Tony McBride's Musical
Wonders (CFLC)
Tony, The Plano Girl
(WBTM)
Tony Wons (NBC)
Tony Wons' Scrapbook
(WLS)
Tony's Eye-Opener Pro-
gram (WJMS)
Tony's Revue (WHK)
Too Young to Vote (KOAI)
Tootle Tunes (KGAI)
Top Bands (KIRO)
Top Hat (CJCA)
Top Hat Revue (KROY)
Top Hat Revues (WIP)
Top Hats in Rhythm
(WVTA)
Top Hatters, The (CBL,
WMAQ)
Top Hatters, The KYW
(KYW)
Top Hits (KCL)
Top Kick, The (WRVA)
Top o' the Dial (KFYR)
Top o' the Mornin'
(KKW, WTMJ, KGFF,
WTAG, WLW, WCFL,
WBBC)
Top o' the Morning
(WLW, KVOO, WCLO,
WEBQ, WHK)
Top o' the Morning Club
(WABI, WQAM)
Top o' the World Night
Club (KHJ)
Top of the Dial Varieties
(KMTR)
Top of the Ladder (WMCA)
Top of the Morning
(WTAM, WGY, KRKD,
WEEL, WAAF, WFB,
WQDM, KVI)
Top Tunes (KRE, KLO,
KGKY)
Top Tunes of Hawaii
(KGMB)
Top Tunes of the Day
(MacG)
Top Tunes of the Month
(KMOX)
Top Tunes of the Week
(KGNC)
Top Tunes of Today
(KTEM)
Top Tunes Parade
(WSIX, KTHS)
Topaz Trio (CBS)
Topaze Room (WOR)*
Topic Tune Time (WLAC)
Topic Tunes (KFXJ)
Topical Topics (CPCF)
Topics in Bridge (NBC)
Topics in Season (WCAU)
Topics of the Day (WLBD)
Topline Tune (WARG)
Topnotchers (KWETO-
KGBC)
Topping Tunes and Shopp-
ing Topics (WLAW)
Tootsy Turvy Time
(WMAQ)*
Torch (KFWB)
Torchlight Brigade (CBS)
Toreadors (KGO-KPO,
WJBC)
Torrid Tunes (WIND)
PROGRAM TITLES—Continued

Tri-State Farmers' Forum (WMC)
Tri-State Salute (WWVA)
Tri-Topics (WOWO-WGL)
Tri-Varieties (KTUL)
Trial by Music (WJAY)
Trial of Delores Devine (NBC)
Trial of Vivian Ware (KOIL)
Triangule Club, Nick Kenny's (WMCA)*
Triangle of a Successful Home, The (NBC)
Tribe of Yessir (WOW)
Trinity Chimes (WGRC)
Trio, The WBZ (WBZ-A)
Trio Celeste (KYA)
Trio Moderne (CJRC)
Trio Without a Name (WINS)*
Triottes (KDKA)
Trip Around Town (WRDW)
Trip to Hot Town, A (KFXR)
Triple Trios (WCCO)
Trips to Wonderland (WCAE)
Troopers, The (CBS)
Tropic Serenade (WHP)
Tropic Trails (KGW-KEX)
Tropical Fruits and Plants Program (WFLA)
Tropical Strings (WJNO)
Trotter and Fitzgerald (WBIG)
Troubadour, The (WJAY, KOIL, WAAW)
Troubadour, The Hellman (NBC)
Troubadour of the Moon (NBC)
Troubadours, The (KTUL, WBZ-A)
Trouble Ahead (WSAI)
Trouble Chasers, The (WIBW)
Trouble Shooters, The (WHIG, WHKC)
Troupers, The (WWJ)*
Trout Flashes (WFDF)
Troy Martin and the Virginians (WTBM)
True Adventures (CBS)
True Air Adventures (KGB)
True Confessions (WMCA)
True Detective Mysteries (KMOX, WLW)
True Dog Stories (KMBC, WWJ)
True Engineering Stories (NBC)
True Fish Tales (WFLA)
True Life Dramas (WNBF)
True Life Stories (WDAF)
True Marriage Proposals (WMCA)
True or False (WOR)*
True Railroad Adventures, The Lion (NBC)
True Stories of New York State Police (WHAM)
True Stories of Real Scouts (KTFI)
True Stories of the Sea (WOR)*
True Story Court (NBC)
True Story Court of Human Relations (NBC)
True Story Hour (NBC)
True Success Stories (WJAY)
True Tales of Buried Treasure (KHIJ)
Truly American (WLW)
Truly Rural (WHN)
Truth Barlow (WBS)
Truth Behind the News, The (WMCA)
Truth Behind the News as I See It, The (WMCA)
Truth Hour (KFUO)
Truth in Advertising (NBC)
Truth Is Stranger Than Fiction (WDBO)
Truthful Deacon Brown (KGO-KPO)
Try and Stump Us (WSMK)
Try 'n' Stump Us (WCLE)
Try Our Hour (WCAU)
Try to Stump Me (KMOX)
Tuesday Jamboree (CBS)
Tuesday Morning Music Club (WNOX)
Tulsa's Future Men (KTUL)
Tune a Day (WDZ)
Tune-A-Minute (WSIX)
Tune Appetizers (KMMJ)
Tune Blenders, The Maxwell House (NBC)
Tune Corral, The (KFRU)
Tune Detective (NBC)
Tune Furnishers (WTMJ)
Tune Guessing (WSJS)
Tune Guessing Time (KFOX)
Tune Hits of the Day (WACO)
Tune in and Hear Yourself (WMTV)
Tune Smiths, The (KTUL, WTMJ)
Tune Teasers (CBL, WCFL)
Tune Time (CBL, WSAU)
Tune Time, The Philco (KFPS)
Tune Tinkers (WDEL, WIL)
Tune Topics (KFXJ, KGLO)
Tune Toppers, The (WKRC)
Tune Triplets (WJAY)
Tune Tusslers, The (KFYO)
Tune Twisters (NBC)
Tune Types (KGO-KPO)
Tune Up Test (WBRY)
Tune Wranglers (KTS, KELD)
Tuneful Huntsman, The (KGN)
Tuneful Sketches (KHSL)
Tuneful Tailors (WAAT)
Tuneful Tid-Bits (WRGA)
Tuneful Times (NBC)
Tuneful Tips (KFVS)
Tuneful Topics (KYA, WEBQ)
Tuneful Topics of the Town (CBS)
Tuneful Trends (WSAY)
Tuneful Tunes (WAAW)
Tuneful Varieties (WACO)
Tunefully Yours (CJRC, CHML)
Tunes and Flowers (KMMJ)
Tunes and Topics (KAST)
Tunes at Ten (WAAT)
Tunes at Two (WAIM)
Tunes for Today (KLZ)
Tunes for Two (KNX, WNAC)
Tunes from Bohemia (WJAY)
Tunes from Tango Land (KRE)
Tunes, New and Old (KALB)
Tunes of the Day (WTW-KONO)
Tunes of the Times (KGO-KPO)
Tunes of Today (WCL)
Tunes of Yesteryear (KLO, KVOL)
Tunes That Hit (WGRC)
Tunes While You Wait (WPRO)*
Tunes You Forgot to Remember (CFJC)
Tunes You Remember (WEBQ)
Tunesmiths (KOL)
Tunesters, The (WFAN)
Turneotypes of Memory (KYOS)
Turf Topics (WRR)
Turkey in the Straw (KLCPM)
Turkey Time (WPHR)
Turkey Trot Bill (KC)
Turn Back the Clock (WLH)
Turn Back the Years (WJJS)
Turn 'Em Over (KMTR)
Turning on the Heat (WTMJ)
Turning Over New Leaves (WIND)
Turning Points in Famous Lives (KRD)
Turning the Leaves (KOMA)
Turning the Pages (WMT)
Turnable Tid Bits (WCAX)
Turquoise Bear, The (KSF)
Tuscarora Hillbillies (WDS)
PROGRAM TITLES—Continued
'Tween Age Matinee (WFMID)
1200 Luncheon Club (WEST)
12:15, The (WIAY)
1260 Friendly Street (KUOA)
Twelve Crowded Months (CBS)
Twelve o’Clock Show, The St. Paul (WTCN)*
Twelve o’Clock Trio (NBC)
12 to 1 Club (KIDO)
Twentieth Century Marvels (KALE)
20th Century Players (WJAR)*
Twentieth Century Serenade (KLZ, WOWO)
20th Century Styles (WLH)
Twenty Diligent Digits (KROY)
Twenty Fingers (KVI, WJES)
20 Fingers and 2 Grands (WHIO)
Twenty Fingers of Harmony (WAAT)
20 Fingers of Melody (WISN)
Twenty Fingers of Rhythm (KTUL)
Twenty Fingers of Sweetness (KDKA, WISN)
Twenty-Five Years Ago (TPO)
25 Years Ago This Week (WQXR, WKY)
Twenty-Five Years Ago Today (TPC, KSD)
Twenty Flying Fingers (WWCO)
24 Hours Review (WLW)
Twenty Minutes of Harmony (WEAF)*
20 Radio Brain Dusters (KOY)
Twenty Sizzling Fingers (WATL)
Twenty Years After (KGO-KPO)
Twenty Years Ago and Today (WOR)
Twenty Years Ago Today (WRJN)
20,000 Years in Sing Sing (NBC)
Twilight Black and White (KFOR)
Twilight Circle Within My Garden Wall (NBC)
Twilight Concert (WSAU)
Twilight Dance Tunes (WCLL)
Twilight Echoes (CBL, KFPY)
Twilight Ensemble (CCFC)
Twilight Harmoniers (WJBL)
Twilight Hour, The (WTAD, KRE, WHB)
Twilight Hour, The General Electric (NBC)
Twilight Interlude (WEW)
Twilight Lyrics (KLFM)
Twilight Meditation (WALR, WJAY)
Twilight Melodies (KOBH, KIDW, WJNO, WRDW, WQAM, KDKA)
Twilight Memories (KMBC)
Twilight Moods (KFXJ)
Twilight Musicale (WWBM)
Twilight Organ Melodies (WJAX)
Twilight Reverie (WWVA)
Twilight Reveries (KLO, KFI, WBZ-A, WGES, WHAM, WOW, WCMIA, WEDD, WJBC, WMBH, KGEX, KRCB, WSAU)
Twilight Round Table (CBS)
Twilight Serenade (CJKN, KFPY, WELL, WHEC, KIUL, WFBM, KSD)
Twilight Shadows (KORE)
Twilight Silhouettes (WPEN)
Twilight Sonata (WFIL)
Twilight Songs (WFMD)
Twilight Sweetheart (KFJB)
Twilight Symphonette (CBS)
Twilight Tales with Tinka (WRTD)
Twilight Time (KSTP)
Twilight Trails (WEAU)
Twilight Trio (KTUL, WDAE)
Twilight Troubadours (CBS)
Twilight Vesper (WSAU)
Twilight Vespers (WSGN)
Twilight Favorites (WFLA)
Twilight Melodies (WPAI)
Twilight Reveries (KOL)
Twilight Shadow Request Hour (KIDO)
Twin Cantors, The (WBANX)
Twin City Foresome (WCCO)
Twin City Spelling Bee (KOL)
Twin Harmony (KFOC)
Twin Hosts, The (KTAR)
Twin Hours of Melody (KFOR)
Twin Pianos (WOW)
Twin Powers—At Your Service (WHAS)
Twin Stars (NBC)
Twin Winners (WBBM)
Twins, The Pesi-Cola (WGH)
Twisting the Dial (WHB)
Two and a Co-Ed (KYA)
Two Around Town (WNW)
Two Boys and a Piano (WHB)
2:55 Express (KALE)
Two Gals and a Pal (WTVS)
Two Girls and a Boy (WBZ-A)
Two Guitars (WKY)
Two Hearts in Three-Quarter Time (KNX)
260 Meters and Down (WMAQ)
Two Jacks and a Queen (WCM)
Two Jews from Missouri (WLNH)
Two Keyboards and a Console (WKY)
Two Little Girls in Blue (CKCY, WROK)
Two Loose Nuts (WFAA)
Two o’Clock Tunes (WHB)
Two o’Clock Variety Show (WMCA)
Two of a Kind (WJJD, WIND)
Two Old Friends (WGY)*
Two Piano Team (CCFC)
Two Professors (KMTR)*
Two Public Enemies (WABC)*
Two Seats at the Opera (CKCL)
Two Seats in the Balcony (NBC)
Two Seats in the Orchestra (KELO)
Two Seats on the Aisle (WIP)
Two Smart Girls (KOL)
Two Swell Tunes (WQAM)
Two Thirty Tunes (WFBM, WJMS)
Two (Three) Consoles (CBS)
Two Troupers (NBC)
Two Way Harmonies (WSBT-WFAM)
Typewriter Reflections (KSAC)
Tyroleans (WWL)
PROGRAM TITLES—Continued

U

U Tell Me and Children's Birthday Club (KGFV)
Ugly Duckling Amateur Hour (WMCA)
Ugly Duckling Club, The (WBIG)
Ukelele Sue (WAAT)
Ukrainian Program (WMBC)
Umbrella Court (KSTP)*
Unaccustomed As I Am (WABJ)
Unauthorized Versions of American History (WMBD)
Unbelievable, The (WSB)
Unbroken Melodies (KWFN, WLW, KABR)
Unbroken Organ Melodies (WCAZ)
Uncle Arnold (WBBC)
Uncle Ben Tells a Story (KFRU)
Uncle Ben’s Club of the Air (WBEN)
Uncle Ben’s Funny Paper Hour (WKY)
Uncle Bernie (WESG)
Uncle Bill and his Fun-nies (KTUL)
Uncle Bill and Snowball (WCAO)
Uncle Bill and the Twins (WBZ-A)
Uncle Bill of Sweet Meadows (WBZ-A)
Uncle Bill Reads the Funnies (IBS)
Uncle Bill’s Gramaphone (WHBF)
Uncle Billy’s Collie Club (CKCD)
Uncle Billy’s Safety Cam-paign (CKCD)
Uncle Bob and His Funnies (KHSL)
Uncle Bob and Plain Jim (WTBO)
Uncle Bob and Scrapy (WDAF)
Uncle Bob and the Funny-papers (KPDN)
Uncle Bob’s Funny Paper Hour (KVOR)
Uncle Bud’s Bargain Boys (KTEM)
Uncle Charlie and Little Ann (KFEQ)
Uncle Charlie’s Book Shelf (WCAZ)
Uncle Charlie’s Pet Club (KYA)
Uncle Charlie’s Tent Show (WEAF)*

Uncle Charley and Company (KFAB)
Uncle David (KMTR)
Uncle David and Abe (NBC)
Uncle Don (WOR)
Uncle Don Reads the Fun-nies (KOIL, WCHS)
Uncle Ed and Little Willie (WRR)
Uncle Eddy and Uncle Lee (WBRC)
Uncle Elmer and His Song Circle (WEEI)
Uncle Elmer’s Children’s Hour (WJAS)
Uncle Elmer’s Song Circle (WEEI)
Uncle Eph and His Philosophy (SVA)
Uncle Esso (WAIM)
Uncle Ezra (NBC)
Uncle Ezra’s Ramblings (KMBF)
Uncle Feezle & His Vir-ginia Mountaineers (KW)*
Uncle George (KMTR)
Uncle Gene’s Funnies (KRBC)
Uncle Harry Matinee (KYA)
Uncle Harry Reads the Funnies (WATR)
Uncle Henry’s Harvesters (WMBC)
Uncle Henry’s Treasure Club (KTAT)
Uncle Herman’s Toy Shop (WPTF)
Uncle Howdy’s Kiddies Jamboree (WJIM)
Uncle Jack Reads the Fun-nies (WPHR)
Uncle Jack’s Club (WBAL)
Uncle Jerry (MacG)
Uncle Jerry and Peter Rabbit (KDFN, KIVO)
Uncle Jerry’s Big Time Club (KSD)
Uncle Jim (WFIL)
Uncle Jim and Highpockets (WOAI)
Uncle Jimmy’s Pleasure Cruise (KMTR)*
Uncle Joe and His Sunshine Quartet (KFVD)
Uncle John (KROY)
Uncle John and Aunt Minerva (KMMJ)
Uncle John and Billy (WCAE)
Uncle John and Pappy (KMMJ)

Uncle John’s Prophetic News Flashes (WCBK)
Uncle Ken’s Kiddie Klub (WDAY)
Uncle Lee’s Home Folks (WRR)
Uncle Leo (WKY)
Uncle Leo at the Zoo (WKY)
Uncle Luke’s Old Home Town (WNBX)
Uncle Mack (WQAM)
Uncle Mel (CHNS)
Uncle Mose (KGH)
Uncle Nate’s Kiddies Revue (WALR)
Uncle Neal’s WFAS Kiddie League (WFAS)
Uncle Ned (NBC)
Uncle Ned’s Variety Show (WORL)
Uncle Nick’s Children’s Parade (WMAF)
Uncle Olie and His Gang (CBS)
Uncle Pete and Louise (WNEW)
Uncle Peter (CKY)
Uncle Peters and the Peterskin Club (CKY)
Uncle Pete’s Kiddy Revue (WCO)
Uncle Phil (WHB)
Uncle Quin’s Skalawags (WGN)
Uncle Red’s ABC Club (WEAN)
Uncle Remus (WGN)*
Uncle Sam at Work (WSB)
Uncle Sam’s G-Men (WSN)
Uncle Tobe (WBT)*
Uncle Tom and the Sunday Fun-nies (KSL)
Uncle Tom’s Play House (WOW)
Uncle Verne (WCOA)
Uncle Walt and His Pop-eye Club (WJTN)
Uncle Weisenheimer (KFIZ)
Uncle WIP (WIP)
Uncle Wip’s Hall of Fame (WIP)
Uncle Wip’s Round Table (WIP)
Uncle Wonderland (KFOX)
Uncle Zeb (KDYL)
Under an Argentine Moon (KOF)
Under Castillian Skies (KYS)
PROGRAM TITLES—Continued

Under God the People Rule (KOBH)
Under Italian Skies (WOL)
Under the Baton (CJRC)
Under the Capitol Dome (KFOR-UP)
Under the Circus Bigtop (WJAY)
Under the Jolly Roger (NBC)
Under the Marquee (WCBS)
Under the Western Skies (KDKA)
Undercurrents of the News (WEVD)
Understanding Music (CBS)
Understanding Opera (CBS)
Uneeda Car Boys (KPDN)
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Who's Who in Kansas City (KMBQ)
Who's Who in Queens (WWRL)
Who's Who in Racing (WCKY) *
Who's Who in Radio (WRR)
Who's Who in Sports (WCKY)
Who's Who in the News (CBS)
Who's Who in the Zoo (KTAT)
Who's Who in Your Family (WBLK)
Who's Zoo in Africa (NBC)
Whoa Bill Club (KFAC)
Whoa Pincus (KMOX)
Whole Town's Talking, The (WBS)
Whole Truth, The (KSAL)
Whoopie, Les Malloy's (KGGC)
Whoopers (WEBK)
Whoops Sisters, The (CBS)
WHOot Owls (WHO)
Whopper Club, The (WBBF)
Whirlybird and Angel (WJZ)*
Widow's Sons, The (NBC)
Wife vs. Secretary (WBS)
Wife Saver—Alan Prescott (NBC)
Wig Wagging with Ralph Wagner (WOW)
Wilbur and Ezra (WLS)*
Wilbur Coon Players (NBC)
Wild Life Series (NBC)
Wild West Revue (KSFO)
Wilderness Road (WRCO)
Wilderness Stone (NBC)
Will-o-the-Wisp (WOWO-WGL)
Will Rushing, Builder of Harmony (WBRC)
Will Warren Mystery Dramas (WGY)*
Will You Live Again? (KROY)
William H. McMasters Talks It Over (WORL)
William Primrose—Viola (KJVS)
Williams Oil-O-Matics (NBC)
Willowdale Quartet (WKY)
Wimborne Presents (WXYZ)
Win or Lose (WADC, WBNS)
Wind Up Your Gramophone (CHAB)
Window Shopper (WMBD, KFIO)
Window Shoppers, The (KBIX, KMOX)
Window Shopping (KFOX, WCCO)
Window Shopping with the Sunshine Girl (WOPH)
Wings and the Perfect Host (WTCH)
Wings of Fortune (WMIN)
Wings of the Dragon (RRI)
Wings Over America (KGB)
Wings Over Jordan (WGAN)
Winnie-the-Pooh (NBC)
Winning the West (KGO-KPO)
Winter Serenade (WSGN)
Winter Wonderland (WINS, WMBH)
Winthrop College Program (WBT)
Wisconsin College of the Air (WHA)
Wisconsin Legislative Series (WHA)
Wisconsin Political Forum (WHA)
Wisconsin School of the Air (WHA)
Wisconsin Taxpayers' Alliance (KDFZ)
Wisconsin Territorial Days (WHA)
Wisdom and Song (CKMO)
Wisdom of the Ages (NBC)
Wise Crackers (WBS)
Wise Man, The (NBC)
Wishing Hour, The (WRVA)
Wishing Ring (WXYZ)*
Wishing Well, The (WRVA)
Witch Woman, Kykunor (NBC)
Witches and Goblins (AAAA)
Witching Hour (KGO-KPO, WKRC, KXYB, WBS, WIBM, CBM, KLZ)
Witch's Tale, The (WOR)
Witch's Tales (KHJ)
With a Senator's Wife in Washington (NBC)
With Canada's Mounted (NBC)
With Local Poets (WHBF)
With My Guitar and You (CKBI)
With Other People's Money (WBBM)
With Our Public (WWSW)
With the Astronomer (WATR)
With the Classics (WBBM)
With the Great Masters (CHRC)
With the Masters (CJCA, WHP, WHLB)
With the Muses (WBAK)
With the Poets (WCBM, WDAP)
With the Shut-ins (WBZ-A)
With Them It's Different (KIRO)
With Your County Agent (KDLR, KCEZ)
Within the Pages (KTBS)
Without a Name (WDRC)
Without Further Comment (CHWK)
Wizard of Oz (NBC)
Wolf Point Herald of the Air (KGX)
Woman in the Store (KMBK)
Woman in White, The (WMAQ)
Woman Looks at the News, A (KGU, KYW)
Woman of Tomorrow, The (NBC)
Woman of Tomorrow—Presented by Elizabeth Hart (WORL)
Woman on the Train, The (WDZ)
Woman Reporter, The (KYW)
Woman Speaks, The (WEEI, WPRO, WTIC)
Woman Views the News, A (WKRC)
Woman's Calendar (WCCO)
Woman's Club (WJAG)
Woman's Forum (WBRB)
Woman's Home Companion Shopper (WEEI)
Woman's Hour (KFUO, KGDE, CHSJ)
Woman's Hour, with Mary Landis (WBAL)
Woman's Magazine of the Air (WPTF)
Woman's Matinee (WWNC)
Woman's Outlook (WMIN)
Woman's Page (CKLW, KVI)
Woman's Page—Ruth Paige (WGR)
Woman's Page of the Air (WDAS, KGLO, KSFO)
Woman's Place (CBS)
Woman's Quarter Hour (WCHV)
Woman's Radio Bazaar (WTIC)
Woman's Radio Hour, The (CHNS)
Woman's Radio Review (NBC)
Woman's Radio Roundtable (KTAT)
Woman's Side of the News, A (WTMV, WJSV)
Woman's Tiffin Hour (KDYL)
Woman's Viewpoint, A (KVGO)
Woman's Viewpoint of the News (KTAT)
Woman's Way, The (WLAU)
Woman's World (CBO, WWNC, KPQ)
PROGRAM TITLES—Continued

Woman's World Review (WQXR)
Women and News (NBC)
Women at Home Hour (CFCY)
Women in the Headlines (KDYL, WBBM)
Women in the News (KSL, KTUL, WMBC, WSAU, WHN, WXZY, KDFN, KOIL, UP, WDAY, WHO, WIBX)
Women in Today's News (KPM)
Women in Washington (WMCA)
Women Make News (WBT)
Women of Central Illinois (WMBD)
Women of the Hour (WROK)
Women of the New Age (WFOY)
Women at the World (KJH, WTAD)
Women of Today (WMBD)
Women Only (KYA, WHAM, WDAY)
Women to Women Hour (NBC)
Women's Aviation Hour (CBS)
Women's Club Forum (W GAR)
Women's Club of the Air (WMBO, WCAE)
Women's Club Reporter (KLO)
Women's Column of the Air (WEW)
Women's Corner, The (KTC)
Women's Federated Club Program (WOI)
Women's Hour, The (CHNC, WHN, CKPR)
Women's Magazine of the Air (KGO-KPO)
Women's News Parade (KJH)
Women's News Review (UP, WBY, WJAX)
Women's Newspaper of the Air (WFBL)*
Women's Page (CBS)
Women's Press Association, The New England (WORL)
Women's Radio Bazaar, The (WTIC, WTIC)
Women's Radio Edition (KFRU)*
Women's Varieties (WTAD)
Women's Variety Revue (WKZO)
Women's World (KSOO)
Wonder Children, The (WLT)
Wonder Dog, The (NBC)
Wonder Kitchen, The (WSAI)
Wonder Waltz (KWTN)
Wonder-Waltz Program (KWTN)
Wonderful Women of the World (KMPC)
Wonderland of Music (WELI)
Wonders of Nature (KFUO)
Wonders of the Earth (KGO-KPO)
Wonders of the Heavens (WBBM)
Wonders of the Sky (KGO-KPO)
Woodland Echoes (CJCA)
Woodsman, The (KGO-KPO)
Woody and Lefty Lou (KFVD)
Word a Day (WJAG)
Word and Song (KFUO)
Word Boat, The (KGO-KPO)
Word Clinic (K TAR)
Word for Rhythm (KSF)
Word King, The (WOG)
Word Man, The (CKWX, WFRD, KDYL, KSL, WFS)
Word of Truth, The (WCBD)
Word to the Wives, A (KFOX, IBS)
Wordology (WMBR)
Words About Words (KHSL)
Words and Music (CKX, WAYZ, WSAU, WSF, KFPY, WCAU, WTBO, WSBT, WCM)
Words and Music for Women (KUKU)
Words of Life (WBI)
Work of Great Composers (NBC)
Work Pays America (WMB)
Workers Changing World, The (WHA)
Works of the Masters (WFTC)
Workshop (CBS)
World Adventures with Floyd Gibbons (NBC)
World Affairs (KJH)
World Affairs Forum (WIP)
World at Large, The (WFLA)
World at Work—The World at Play, The (CFCF)
World at Work and World at Play (CFO)
World Book Man (WOPI)
World Bookman, The (KGOZ)
World Business Clinic (NBC)
World Dances (WBS, WSUN)
World Entertains (WBS)
World Events in Review (WRR)
World Goes By, The (KGO)
World Headlines (WGA)
World in Music, The (NBC)
World in Review, The (KONO, WINS, WATR)
World International Program (WINS)
World Is Yours, The (TRD)
World Matinee (CKWX)
World News, The WGR (WGRC)
World News About Women (NBC)
World News Parade (KSOO)
World of Fashion (WLB)
World of Missions (WMCA)
World of Science (NBC)
World of Sport (WBIL)
World Radio Congregation (WO)
World Spotlight (WDZ)
World Through a Windshield, The (NBC)
World Today (WJ, WJAY, WK, KG)
World Varieties (WBS)
World-Wide Facts (KSLM)
World's Business (CBS)
World's Going On, The (NBC)
World's Great Music, The (WTH)
World's Greatest Artists (WIO)
World's Largest Chorus (KMBC)
Worry Clinic (CBS)
Would You Believe It (KYA)
Wozzicke (NBC)
Wrangling with Words (WWNC)
Wrestling Interview (CJOR, KG)
Wrightsville Clarion, The (WTIC)
Write Your Name on the Air (WIOD)
Writers and Readers (KV)
Wythe Williams' Foreign News Forum (WMCA)

X

X Bar Ranch (KFJZ)
Xmas Shopper, Ann Sterling, The (WDZ)
Xmas Shopping Lady (WBB)
Xylophone Caners (CFCN)
Xylophones (KRGV)
PROGRAM TITLES—Continued

YMCA Boys' Hobbies Talks (CBS)
YMCA Devotional Hour (WIN)
YMCA Open House (WHIO)
Ya Gotta Get Up (WCFL)
Yacht Club, The (WBRC)
Yankee Minute Men (WNAC)
Yankee Philharmonic Chorus (WNAC)
Yankee Singers (WNAC)
Yankee Singing Strings (WNAC)
Yarnspinner (KFOR)*
Ye Merry Minstrels of Olde (WWJ)
Ye Old Song Shoppe (KJUL)
Ye Old Town Crier (WBNY)
Ye Olde English Tea Shoppe (WBZ-A)
Ye Olde Music Room (WVRA)
Ye Olde Nitte Witte (WHBQ)
Ye Olde Time Music (WOAI)
Year Ago Today, A (KOY)
Year Gone By, A (WGY)
Yellow Blank Salute (WHAS)
Yellow Cab Welcome (WNBR)
Yellow Fang, The (WTAD)
Yellow Jackets (WAAT)
Yes and No (WGRC)
Yes or No (WIRE)
Yesterday and Today (WHIO)
Yesterday Meets Today (KGB)
Yesterday-Today (KNX)
Yesterday's Favorites (KRE)
Yesterday's Front Page (WDAF)
Yesterday's Games (WTCN)
Yesterday's Headlines (WHAM)
Yesterday's Hit Parade (CHAB, KDYL)
Yesterday's Hit Tunes (KLO)
Yesterthoughts (WHAM)*
Yesterday's Big Time (KONO)
Yiddish Bais-Din Hasholom (WBBC)
Yodelers, The Dixie (WFTC)
Yodelers, The Overall (WFTC)
Yodeling Cowboy (KHK, WORL)
Yodeling Cowgirl—Georgia May (WORL)
Yodeling Sweetheart, The (WJBL)
Yodeling Trail Rider—Tex Cochran (CFCY)
Yogi Yorgesson (RRI)
You and Your City (NBC)
You and Your County Government (KGIR)
You and Your Child (WBA)
You and Your Garden (WSPR)
You and Your Government (KGO-KPO)
You and Your Happiness (CBS)
You and Your Lawyer (WAT)
You and Your Money (KGN)
You and Your Radio (WFR)
You and Your State Government (KGIR)
You Asked for It (KTS)
You Be the Judge (NCBC)
You Can Have Music (WWSW)
You Can't Stump Clarence (WBT)
You Don't Say (WMCA)
You Guess the Tunes (WCOP)
You, I, and the Other Fellow (KROC)
You Name It! (KARK, KGHP, KLO, KGO-KPO)
You Name It Party (WFAS)
You Name the Tune (WOWO-WGL)
You Shall Have Music (WACO)
You Shall Have Rhythm (WACO)
You Tell Me (KGFW)
You'll Want to Dance (KALE)
You're in the Money (KTUL)
You're Next (WML)
You're Singing, Neighbor (KMOX)
You're Telling Me! (CJCA, WMIN)
You're Welcome (WBIG)
You've Got Something There (WBEN)
You've Never Kept a Budget! (WATR)
Your Adventure with Floyd Gibbons (CBS)
Your Album and Mine (KBW)
Your Announcer Presents (WMMN)
Your Baby (WABI)
Your Bible and You (WMCA)
Your Birthday Party (WSAZ)
Your Boy's Future (KGO-KPO)
Your Branch Library (WJAY)
Your Brother's Safety Club (KOMA)
Your Building Dollar (WJN)
Your Child (NBC)
Your Children and Mine (KDAL)
Your Church and Mine (WAGM)
Your City and Mine (KSL)
Your City Government (WPH)
Your Civic Affairs (WHDL)
Your Coffee Maker (WGY)
Your Community (WEB)
Your Confidential Counselor (WMCA)
Your Congressman Says (KFOR)
Your Constitution (WBT)
Your Dance Parade (KFS)
Your Dance Time (WACO)
Your Danceland Ballroom (WHT)
Your Devotional Hour (WACO)
Your Diet (CBS)
Your Dinner Table (WSAU)
Your Dog and Mine (KTSA)
YOUR ELECTRIC SERVANT (KRCB)
YOUR ENGLISH (WFBR)
YOUR EYES (NBC)
YOUR FAMILY COUNSELOR (WQAM)
YOUR FAVORITE SONGSTRESS (KOB)
YOUR FAVORITES (WAML)
YOUR Fellow Man’s Opinion (KJH)*
YOUR FOODS AND YOU (CBS)
YOUR FRIEND (WDNC)
YOUR FRIEND AND MINE (KPLT)
YOUR FRIEND, THE PHILOSOPHER (WCOP)
YOUR FRIENDLY ADVISOR (KFUO)
YOUR FRIENDLY COUNSELOR (KJH)
YOUR FRIENDS, TWO PIANOS (CKCH)
YOUR GARDEN (WHEB)
YOUR GARDEN AND MINE (KYW)
YOUR GARDEN OF MEMORIES (WHEB)
YOUR GIRL FRIEND AT THE MOVIES (WMCA)
YOUR GOOD HEALTH (WBAL, WINS)
YOUR GOOD NEIGHBOR (KGU)
YOUR GOVERNMENT AT YOUR SERVICE (KGO-KPO)
YOUR GOVERNMENT SPEAKS (CJRM)
YOUR GUIDE (WGAR)
YOUR HANDWRITING IS YOUR (WFAS)
YOUR HEALTH (WHA, WISN, WFAS, WSGN)
YOUR HEALTH ADVISOR (WCOP)
YOUR HOLLYWOOD REPORTER (KCQ)
YOUR HOLLYWOOD PARADE (NBC)
YOUR HOME (WHBF, WBS)
YOUR HOME AND MINE (KYOS, WEAU, WHEB)
YOUR HOME AND YOU (WSAR)
YOUR HOME BEAUTIFUL (WHO)
YOUR HOME PROGRAM (WQDM)
YOUR HOROSCOPE (WSAZ)
YOUR HOST IS BUFFALO (WBN)
YOUR HOSTESS (CBS)
YOUR HUT (KDFN)
YOUR HYMNS & MINE (CHNS, RRI)
YOUR IDEAL RACE (WQAM)
YOUR INVENTION (WMCA)
YOUR INVENTIONS (WHN)
YOUR INVISIBLE HOST (WBNX)
YOUR JOB (WIP)
YOUR JOB AND MINE (WDWS)
YOUR KITCHEN REPORTER (WCAX)
YOUR LAND AND MY LAND (WIBG)
YOUR LEGISLATORS (WFBL)
YOUR LIBRARY (WATR)
YOUR LOS ANGELES (KFWB)
YOUR LOVER (WBS)
YOUR LUCKY NUMBER (WSAF)
YOUR MARKET BASKET (WWVA)
YOUR MATINEE (WKRC)
YOUR MELODY HOSTESS (WDEV)
YOUR MELODY MAN (KQV)
YOUR MONEY TALKS (WJJD)
YOUR MORNING AIR MAIL (WFRB)
YOUR MORNING BULLETIN BOARD (WTJS)
YOUR MORNING MINSTREL (WTIC)
YOUR MORNING PAPER (WHL)
YOUR MORNING REPORTER (WBBM)
YOUR MORNING SHOW (KCQ)
YOUR MOTHER AND MINE (KOIN)*
YOUR MUSIC (WMC)
YOUR MUSICAL DOCTOR (WCAX)
YOUR NAME (WCOP)
YOUR NECK O’ THE WOODS (CBS)
YOUR NEGO NEIGHBORS (KLZ)
YOUR NEIGHBORHOOD CHOIR (KTAT)
YOUR NEIGHBORHOOD REPORTER (KCKN)
YOUR NEIGHBORS (KGNC, WJAY)
YOUR NEWS COURIER (WJBG)
YOUR NEXT DOOR NEIGHBOR (WAIM, KBIX)
YOUR NEXT DOOR NEIGHBORS (WIS)
YOUR O G & E PROGRAM (WKY)
YOUR OLD NEW YORKER (WQXR)
YOUR ORGANIZATION (WBBC)
YOUR PARLOR PLAYHOUSE (WGN)*
YOUR PERSONAL SHOPPER (KBIX, WQAM, KLZ)
YOUR POETRY AND MINE (WIP, PFRD)
YOUR PROBLEM AND MINE (KXBY)
YOUR PROBLEMS AND MINE (WATT)
YOUR PROGRAM (KGO-KPO, KVOR)
YOUR PRONOUNCER (KFWB)
YOUR PUBLIC SCHOOLS (WCAO)
YOUR RADIO (WSOC)
YOUR RADIO DIAL (WFB)
YOUR RADIO PASTOR (KRE)
YOUR RADIO REPORTER (WHAM)
YOUR RADIO REVIEWS (KGW-KEX)
YOUR RADIO SPORTSGRAPH (KERN)
YOUR REQUEST PROGRAM (WHDL)
YOUR ROMANCE (KMTR)
YOUR SAFETY FRIEND (WACO)
YOUR SAY-SO (KWHO)
YOUR SCHOOL PARADE (WSVA)
YOUR SHOWTIME TOPICS (WTJS)
YOUR SILENT PARTNER (WAPI)
YOUR SIX SERVANTS (WNOX)
YOUR SOCIAL CALENDAR (CFCN)
YOUR SOCIAL SECRETARY (WTMJ)
YOUR SONG FOR THE DAY (KROC)
YOUR SONG STYLE (KDO)
YOUR SONGS (CHNS)
YOUR SONGS AND MINE (KPKJ)
YOUR SPORTS REVIEW (WWNC)
YOUR STAR REPORTER (WMFJ)
YOUR STATE LIBRARY (KOL)
YOUR STROLLER ON THE STREET OF DREAMS (WTJS)
YOUR SUNDAY SERENADE (WKY)
YOUR SWING SESSION (WCAX)
YOUR TELEPHONE REPORTER (WRVA)
YOUR TIMEKEEPER (WRC)
YOUR TOWN (WGAR)
YOUR TRUE ADVENTURES (CBS)
YOUR UNSEEN FRIEND (CBS)
YOUR VOICE (WCOP)
YOUR WISCONSIN (WHA)
YOUR WITNESS (KKN)
YOUR WORLD AND MINE (KMF)
YOURS FOR THE ASKING (KYOS)
YOURS FRATERNALLY (WBC)
YOURS SINCERELY (KX)
YOURS TRULY, MR. DOOLEY (WOW, WHB)
YOUNG AMERICA (WCAU, WJW)
YOUNG AMERICA SINGS (WQXR)
YOUNG AMERICANS ON THE AIR (WBT)*
YOUNG ARTISTS’ CLUB (WHK)
YOUNG ARTISTS’ LIGHT OPERA SERIES (NBC)
YOUNG ARTISTS’ SERIES (WDGY)
YOUNG ARTISTS’ TRIO (NBC)
YOUNG CINCINNATI AT SCHOOL (WSAI)

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PROGRAM TITLES—Continued

Young Folks Program (WDRC)
Young Forty-Niners (WENR)*
Young Hickory (NBC)
Young Ideas (WCLE, WDGY)
Young Man's Fancy, A (CBL)
Young Men's Section (CJRC)
Young Mother, The (CBS)
Young New Yorkers, The (NBC)
Young People's Church of the Air (WMCA)
Young People's Concert (WQXR)
Young People's Conference (WMCA)
Young People's Hour (CKTB)
Young People's Program (KFUO)
Young Rochester (WSAY)
Young Stars of Tomorrow (WCHS)
Young Thespians, The (WDAF)
Young Washington (WOL)
Young Widder Jones (WBS)
Youngbloods of Beaver Bend (CKY)
Younger Generation (WLTH)
Youngster Speaks, The (WFAS)
Youngsters, The (WFAA)
Youth and Crime (WMCA)
Youth and Experience (WTAM)
Youth Bible Forum (WKBO)
Youth Court of Character (WBRY)
Youth Forum (WBRB)
Youth Hour (WRDW)
Youth Looks Ahead (WHA)
Youth in the Modern World (KLZ)
Youth Intervenes (CRCY)
Youth of the World (NBC)
Youth on Wings of Song, Rochester (WHAM)
Youth Parade (WGY)*
Youth 'Round the World (WCFL)
Youth Sketches (KFUO)
Youth Speaks (WJX)
Youths' Opportunity Program (WEAN)
Youth's Round Table of Current Events (KTFI)
Youth's Science Parade (WBNS)
Yvonne and the Off Beats (WBNS)

Z

Zac and Zeb (KROC)
Zada—Pet's Brown Mule (WQPI)
Zampecini Concerta (WDEV)
Zarephath Bible Seminary Chorus (WAWZ)
Zeb Turner's Mountain Men (WJIM)
Zeke and Zeb (WJRD)
Zeke Manners' Gang (WMCA)
Zeke Smart (WJAY)
Zeke's Gazette (WJAY)
Zephyrs (CBS)
Zero Hour, The (IBS, WPQ)
Ziegfeld Follies of the Air (CBS)*
Zig and Zag (KOL)
Zion Four (KRBC)
Zionist Program (WINS)
Zip and Old Timer (KTUL)
Zip Bentley's Zippers (WDRC)
Zither Tunes (WJAX)
Zollie Gand (KSLM)
**125 MOST-USED KEY TITLE WORDS**

*In the program titles culled prior to May, 1937, one hundred twenty-five words are used more frequently than any others. (It has not been possible to count titles subsequent to May, 1937, into this breakdown, because the new list was in a state of flux until press time, receiving continual additions and revisions.)*

Of the 125 words, 19 tower above their companions. *In order of importance they are:*

<table>
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<td>Morning</td>
<td>14</td>
<td>Little</td>
<td>15</td>
<td>Piano</td>
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</table>

Words, in order to classify for this list, were counted only if they were “key” words—i.e., if they started the title, or were the most prominent word in it:

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A
Adventure.
Amateur.
American.

B
Big.
Blue.

C
Child (children).
Concert.
Court.

D
Dance (dancing, etc.).
Dinner.
Dixie.
Doc (doctor).
Down.
Drama (dramatic, etc.).
Dream (dreamer, etc.).

E
Early.
Echoes.
Evening.
Every (everyday, etc.).

F
Family.
Famous.
Farm (farmer, etc.).
Fire (fireside, etc.).
Five.
For.
Four.
Friend (friendly, etc.).

G
Girl.
Gold.
Great.
Gypsy.

H
Happy (happiness, etc.).
Harmony.
Hawaiian.
Headlines.
High (highway, etc.).
Hill (hillbilly, etc.).
Hit.
Hollywood.

I
In.

J
Junior.
Just.

K
Kids.

L
Lady.
Let's.
Little.
Lone (lonesome, etc.).
Love (lovely, etc.).

M
Magic (magical, etc.).
Man.
Master.
Melody.
Memory.
Merry.
Midnight.
Mr. (or Mrs.).
Modern.
Mood.
Moon (moonlight, etc.)
Morning.
Movie.
Musical.
Mystery (mysterious, etc.).

N
National.
New.
News.
Night.
Noon (noontime, etc.).

O
Old.
One.
On.
Organ.
Our.

P
Parade.
Piano.
Poet (poetry).

Q
R
Radio.
Reading.
Red.
Rhythm.
Road (roadway, etc.).
Romance.

S
Safety.
Saturday.
Shopping.
Silver.
Singing.
Songs.
South (southland, etc.).
Sports (sportsman, etc.).
Star (stardust, etc.).
Story.
Strings.
Sunday.
Sunrise.
Sunshine.
Sweetheart.
Swing (swinging, etc.).
Symphony (symphonic, etc.)

T
Tales.
Tea.
Theatre.
Three.
Today.
Top.
Travel.
True (truthful, etc.).
Tune (tuneful, etc.).
Twilight.
Two.

U
Uncle.

V
Variety.
Voice.

W
What (what's).
Who (who's).
Women.
World.

Y
You (your).
Young (youth).
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RADIO ARTISTS AND SOCIAL SECURITY TAXES

By ISAAC WATLINGTON DIGGES
Of the New York and Virginia Bars

Editor's note: Significantly no clear-cut explanation or solution of the Social Security tax problem, as it affects radio artists, has heretofore been put in the hands of the people who must deal with the matter. There has been many a hegira to Washington, many a legal consultation, and many a plea for clarification; but the problem is such that its ramifications conjure up a host of specters not pleasant to deal with. And so the situation has largely remained what it started out to be—a problem.

In the ensuing article, Isaac Watlington Digges has assembled more than a year's research into compact form. So far as is known, this is the first complete digest of the radio artists social security situation.

As was repeatedly stated in Vol. I of the Variety Radio Directory, articles dealing with law in these pages cannot presume to equip the reader with enough legal formulae to step into court and defend himself. What they can do, however, is disclose certain broad concepts, in lay form, as tools in a field in which all members of the broadcasting industry are concerned.

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I

The Problem

Taxes are uninteresting but important. Social security taxes are particularly uninteresting but of great importance. The application of social security taxes to the structure of advertising may mildly be described as a tour de force, the most nerve-wracking aspect of which is determining the question as to who is obligated to pay the tax on radio artists performing on sponsored programs. That question is an eminently practical one, which cannot be treated with academic aloofness. Provided the artist is an employee and not an independent contractor, some one must pay the tax; some one must collect the employee's share thereof.

Any approach to a solution necessarily involves four groups: program directors*, broadcasting instrumentalities, advertising agents, and advertisers (both local and national). Each of the groups affected, most naturally, is anxious to know where responsibility for the tax lies, and it is not surprising that confusion a-plenty is the disorder of the day.

The purpose of this article is an attempt to set forth the governing criteria as distinguished from the fictional concepts. This is important for reasons that go

* Note: As used in this article, the term “program director” means the person who exercises immediate control over the personnel and performance of a broadcast, whether he be performing star, band or choir leader, etc., or a professional hired producer who puts the entertainment together. It is not intended to mean the person in an advertising agency who is in charge of a radio program which the agency handles.
beyond the mere incidence of taxes under social security legislation. Two such reasons are paramount:

(1) If A pays a tax which is the proper responsibility of B, B cannot excuse himself by pleading A's payment. B, in that case, will in all likelihood be advised by the tax collector that over-payment by A does not inure to B's benefit in regard to his obligation under the law.

(2) Determination of who is the employer in a given situation, resolves the question of liability for the salaries of the various persons connected with the production of a broadcast, and liability for libel, literary piracy, violation of the right of privacy, and other liabilities arising out of the broadcast and the relationships of the various parties connected therewith.

II

Application of the Statute

As the tax base is the employer-employee relationship, the basic test to be applied in determining the incidence of the tax is whether the performing artist is an independent contractor or an employee; and if the latter, which of the persons falling within one of the four groups before mentioned is the employer.

Regulations of the Bureau of Internal Revenue define an independent contractor in these words:

"In general, if an individual is subject to the control or direction of another merely as to the result to be accomplished by the work and not as to the means and methods for accomplishing the result, he is an independent contractor. An individual performing services as an independent contractor is not as to such services an employee." (Italics by author.)

The general test of the employee relationship is described by the Treasury Department as follows:

"Generally such relationship exists when the person for whom services are performed has the right to control and direct the individual who performs the services, not only as to the result to be accomplished by the work but also as to the details and means by which that result is to be accomplished. That is an employee is subject to the will and control of the employer not only as to what shall be done but how it shall be done." (Italics by author.)

These definitions seem clear until we realize that the broadcasting station, program director, advertising agency and sponsor may all have some control over the results, details and means. The question, therefore, is how much control is necessary to constitute one of them the employer in a given situation.

Factors taken into consideration in determining whether there is an employer-employee or independent contractor relationship, are:

1. Terms of payment (whether by the hour, piece or job);
2. Furnishing of supplies, materials, tools;
3. Right to hire and fire;
4. Right to control time and place of work;
5. Providing of place to work;
6. Right to hire assistants, and responsibility for their payment;
7. Whether the work is part of the usual course of business of the person for whom service is performed;
8. Whether the person performing is customarily engaged in an independently established trade or business doing this type of work.
ARTISTS' SOCIAL SECURITY TAXES—Continued

None of these tests taken singly is determinative of the problem in a given situation; nor is the result reached by weighing the control actually exercised, as it is the right to control, not its exercise, which is decisive.

A clear illustration of an employee would be a person who, at the advertiser's place of business, and subject to his instructions, produces script, "copy," or programs for the promotion of the advertiser's business, and is paid on the basis of time expended. Such a person is an employee of the advertiser, whether he works full or part time, and whether he hires an assistant or not.

Who is an employer?

As is set forth in the legislation, he is any one who employs the services of employees in an employment within the United States. This definition encompasses those engaged in intrastate as well as those engaged in interstate commerce, those in the professions as well as those in the trades and crafts. An employer may be an individual, partnership, corporation, trust or estate, joint stock company, incorporated association, syndicate, group, pool, joint venture, or unincorporated association. An employer likewise may be a person acting in a fiduciary capacity, or in behalf of another, such as a guardian, trustee, committee, executor or administrator, trustee in bankruptcy, assignee for the benefit of creditors, or conservator.

Let us examine a few typical cases of relationships in radio advertising, applying the criteria given above to determine where control lies for the purpose of determining liability for social security taxes.

Under the terms of the contract with his sponsor, a program director is given a certain sum for, say, twenty-six programs. Out of this he must pay all artists and script writers, and buy all materials. He must also provide a place to rehearse, hire assistants, and be responsible for arranging the program. So far he would seem to be an independent contractor. He has sole and complete control. He is not engaged in the business of the sponsor, and it can be said he is following his own independent trade of contracting to deliver a certain entertainment result. But now let us add that in the contract there is a provision that any script must be approved by the sponsor before broadcast. Some control of the details is now in the sponsor, although it may not yet be enough to make the sponsor an employer. Now suppose, additionally, that not only the script, but the program as presented, must be approved by the advertiser, with the collateral right to require rehearsals and to change the program until it is satisfactory to him. By these changes so much control is vested in the sponsor, that even if in fact no interference was actually undertaken, the sponsor clearly would be the employer.

Let us take another example. A sponsor acquires a former sustaining program, consisting of a five piece "hill billy" band. All arrangements are made between the station and the advertiser, and they are to the effect that the station undertakes to prepare and broadcast a complete program of "hill billy" music, to conduct the rehearsals, tend to all details and pay the entertainers. The station is to receive, in return, a lump sum. This is frequently referred to by the trade as a "complete package program." No change results in the payment, rehearsals or other elements of the work of the artists, nor is any right to change them given to the sponsor. In such a case it is clear that the station remains the employer of the performers. The advertiser has contracted only for a complete program, a result. If the station has also agreed that the band
will sing a commercial tune twice in the half hour, as submitted by the advertiser, the latter has a very small amount of control over the details of the program, but this would not appear to be sufficient to make him the employer.

The many programs which consist of only one or two persons, such as news commentators, singers, or comedians, present a difficult problem. Some of these programs are conceived by the performer, without supervision. If a news commentator prepares his own script, and is subject to no restriction or censorship, it would seem that he is an independent contractor. The sponsor has only a right to so many minutes of comment. But if the advertising agency or sponsor has a staff which writes the substance of the program, and the commentator must read this prepared material, he would seem to be an employee, since the sponsor has control over the details of the program.

Another illustration of an independent contractor relationship would be that between a sponsor and the leader of an orchestra with a famous name, the latter contracting to furnish the musicians, conduct rehearsals, arrange the score, and to pay all costs (except station cost) out of the gross sum received by him—in other words, to deliver a result for a stated sum. In such a case the Bureau of Internal Revenue has held that the sponsor is not concerned with social security taxes, as the leader is not an employee but an independent contractor, and since the leader has complete control over the musicians, they are his employees and he must collect and pay the taxes due on their salaries.

The mere adoption of a name will not place an orchestra under the “name” rule. The Bureau of Internal Revenue has indicated that the permanency of the organization, fixity of personnel, liability of the leader for salaries, and his control of hiring and firing are each important factors. However, whether or not an orchestra is fixed in its personnel, or organization, does not appear to be the correct criterion in determining liability for social security taxes. Permanency has no bearing on control, except perhaps as evidence of what the underlying relationship may be. It is common procedure for an agency, acting for a sponsor, to engage an orchestra leader at a flat sum. The leader secures musicians through a so-called “contractor,” who hires the musicians through the union at fixed wages, and often plays himself. A musician so employed may play on several of such programs. The Bureau of Internal Revenue has held that in such a situation the sponsor is the employer of the leader, musicians and contractor. The apparent reason is that no evidence of lack of control was submitted, hence it probably appeared that either the advertiser or the agency had potential control. It appeared that the leader and “contractor” acted as agents of the sponsor, and though they hired, fired and paid the personnel, they did so in behalf of the sponsor or agency, where the ultimate control resided. If, however, there was in fact no control over such a program in the sponsor or agency, no distinction could be made between this relation and that of other independent contractors.

Definitions in contracts must conform to the facts, for it is the legal relation to which the act applies, not to what the parties choose to call themselves. The nominal designation of a person as a partner, agent, or independent contractor is immaterial, if the employer-employee relation actually exists. Responsibility for the collection of social security taxes must be determined by the facts in each case.

A basic social security tax is due the Federal Government by every employer for every employee. An additional assessment (which the employer alone pays)
ARTISTS' SOCIAL SECURITY TAXES—Continued

is due the Federal Government only if the employer employs eight or more, but against this a 90% credit is allowed him for taxes paid into a state unemployment fund. It is, therefore, important that the correct State be paid. Tests relied on by the Social Security Board are: the place of employment; the base of operations; or if they are not applicable, the office from which the employee is controlled; and if none of those is applicable, the employee’s residence. Some States have adopted these tests by statute, and the trend toward uniformity is strong. Provisions are made in many States for reciprocal agreements to determine the place of employment.

An employer should take an interest not only in the payment of the tax, but in the method and manner of the payment of benefits under the acts. These are usually paid only in proportion to the wages earned in a specified period of time prior to unemployment. There now exists in some States, and in other States plans have been projected for, large reductions to the employer on the basis of benefit experience.

III

General Considerations

Although it cannot be too strongly urged that each case involving responsibility for the collection or payment of the social security taxes must be determined on its own particular facts, the following general considerations are pertinent to many sponsored programs.

The program director, be he the performing star, the orchestra leader, or the off-stage manager, has a large degree of control over the actual delivery of the finished program.

The instrumentality of broadcast, i.e., the broadcast station, exercises a control over the editorial or artistic content of the program. That control, in the first instance, is required of it by law, for it is a condition of its Federal license that the station shall operate in the "public interest, convenience and necessity," which of course implies a control over the text or sounds emitted from the station. The second phase of its control may be said to be an aspect of self-government. The station exercises the right to refuse to broadcast words or sounds which are at war with its internally established policies. The type of control here exercised by the station is not of persons but of context. The broadcast station may be an independent contractor with the advertiser or agency, and an employer of the persons connected with the program, if it contracts to furnish a complete program for a sponsor, since in such instances it has the largest degree of control.

The advertising agency often exercises an actual or potential control of the means and method of the broadcast, as well as the result. Its power to control, however, concerns itself more with the effectiveness of the program as an advertising vehicle than it does with the personality or identity of the actors.

In many cases, the advertiser possesses the same character of actual or potential control as does the advertising agent, except that, in respect of means and method, the advertiser's control is more remote, but in respect of the resulting sale of the products advertised his interest is real and tangible. If the relationship of an advertising agency to its client is that of an independent contractor, then the sponsor will not be the employer of the personnel producing a radio
ARTISTS' SOCIAL SECURITY TAXES—Continued

program.* The agency in such a case would be the employer if it exercised sufficient control over the means or method. When the agency acts merely as an intermediary for the advertiser, all control in the agency is potential control in the advertiser, so that a decision as to whether or not in such a situation the sponsor is an employer rests on the sum total of the control of client and agency.

In brief, the advertiser has a commodity to sell, the agency and artist sell services, the broadcast station sells time, and each in self protection may wish to exercise some control over the program.

IV

Conclusions

The first conclusion is an obvious one. Contracts calling for the services of radio artists should not be made without providing for obligations under the social security acts, either in express words or by clear implication. All such contracts should be in writing, and should include the entire agreement between the parties. This consideration is important because a written agreement is the best evidence of what the parties have agreed to do. Likewise, in the event of a court test, the written instrument is prima facie evidence of the relationship between the parties, and the burden of proving that some other relationship exists is upon the Government.

Second, each such contract should expressly define by its terms the exact understanding as to control over means and methods, degree and extent of control, and the persons who are to exercise such control as to means and methods. It may well be, in this connection, that prevailing practices in the advertising process should be slightly modified, in order to make for certainty in the resulting legal relation.

Third, an effort should be made by the interested groups, particularly broadcasting chains, advertising agents, and advertisers, to agree upon a standard form of contract, or a series of standard forms, which would simplify current practices and relieve the instant uncertainty.

Fourth, persons desiring departmental interpretations should not submit their questions without full knowledge of prior rulings. Their requests should be framed in such a way that the officials of the Government clearly understand the processes peculiar to the profession of advertising, and thus avoid the possibility of adverse rulings which might affect detrimentally the entire advertising structure.

The essential elements which must be covered in a contract for a complete package program might be treated as follows:†

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* Note: There is in some States a provision which makes an employer liable for the social security taxes of employees of a sub-contractor, when the latter is engaged in work which is part of the employer's usual trade or business. While advertising is essential to the widespread sale of a product or service, it is not part of the usual trade, and hence such a provision does not render a sponsor liable for social security taxes of persons engaged in advertising its products, in the absence of potential or actual control over their work.

† Note: The sample provisions of the three agreements following are skeletonized, and many provisions necessary for a complete understanding between the parties are omitted, because not pertinent to the immediate problem. The contracts should include such points as liability for libel and literary piracy, (continued at foot of next page)
ARTISTS’ SOCIAL SECURITY TAXES—Continued

As to Broadcaster

1. Broadcaster agrees to furnish and broadcast a program conforming to an annexed written description, at stated times, over specified stations.

2. Broadcaster agrees to assume full control over all facilities and persons necessary to the preparation, production, rehearsing, performance and broadcast of the said program.

3. Broadcaster agrees to cause the broadcast of commercial announcements of Advertiser’s product as furnished by Advertiser, not to exceed ________ minutes per program.

As to Agency

4. Agency agrees to pay Broadcaster a total sum for the program, in full payment of all charges relating to the said radio advertising program, and the broadcast thereof, including compensation of all persons employed by broadcaster and all literary and other materials and facilities used in the preparation, production and broadcast of same.

5. Agency agrees that neither it nor advertiser will interfere with the preparation, production or broadcast of the program.

As to Both Parties

6. It is agreed that Advertiser and Agency are purchasers of the services of an independent contractor, and are to have no actual or potential control over the preparation, production or broadcast of the program.

7. Broadcaster accepts exclusive responsibility for the collection and payment of all employer and employee contributions and taxes under Federal and State Social Security Laws, with regard to all persons employed in the performance by it of the contract.

The essential elements to be included in establishing an independent contractor relationship between a sponsor or its advertising agency, and a program director (whether performing himself or not), might be treated somewhat as follows:

As to Program Director

1. Program Director agrees to prepare and perform for broadcast a program conforming to an annexed written description, at certain stated times.

2. Program Director agrees to accept sole responsibility for the planning, preparation, production and broadcast of the said program, including the employment at Program Director’s expense of all persons to appear thereon or rendering any services in connec-

(continued from preceding page) cancellation privilege on notice, title to subject matter of broadcast, waiver of right of privacy in use of names and pictures of performers, rights in case of elimination of broadcast by station, artist or sponsor. Provisions for such matters are included in complete contracts, but vary in content with the particular situation.
tion therewith, as well as the procurement of all literary property and copyright privileges, at no additional cost to Agency or Advertiser.

3. Program Director will broadcast commercial announcements during the program as approved or furnished by Advertiser.

4. Agency agrees to pay Program Director a certain sum in full for all charges relating to the said radio program, including compensation of all persons, and expenses of all equipment, script, and rehearsals, except the cost of the broadcast facilities.

5. Agency agrees that neither it nor Advertiser will interfere with the preparation, production, rehearsal or broadcast of the program.

6. Agency agrees that Program Director shall have sole decision as to persons and number of persons used in connection with the program; and Program Director agrees to pay all salaries and other charges for the services of such persons.

7. In construing this contract, it is agreed that Advertiser and Agency are purchasers of the services of an independent contractor, and have no actual or potential control over the production of the program.

8. Program Director accepts exclusive responsibility for the collection and payment of all employer and employee contributions and taxes under Federal and State Social Security Laws, with regard to all persons selected by him in the performance of the contract.

If the Advertiser or Agency wish to control the program, an employee type of contract should be entered into, and such control provided for. In such cases the employer-employee relationship should be clearly recognized, and full use made of its advantages. Sample provisions to define the relation clearly might be as follows:

1. Agency hereby engages the services of Artist to appear in a radio broadcast program, to be broadcast from ________, over a period of ________ weeks, on ________ of each week, at ________ each broadcast to last ________ minutes, over ________ stations.

2. Agency agrees to pay Artist $ ________ per week for his services.

3. Artist agrees to appear on the said program and to perform such services in connection therewith as may be required of him by Advertiser or Agency and in accordance with their directions.

4. Artist agrees to attend all rehearsals deemed advisable by Agency, but in no event shall be required to attend rehearsals of more than ________ hours per week.

Advertisers and advertising agents have a common interest in the problem. Broadly speaking, it is to their interest that all mediums of advertising expression be equally competitive on a common footing, and that the medium of radio not be handicapped because of an impediment that has nothing to do with its merits as an instrumentality for profitable publicity. The broadcast chains, by the same token, do not wish to have the merits of their service as an advertising medium confused by extraneous considerations.
DEVELOPMENTS IN FEDERAL REGULATION OF BROADCASTING

By LOUIS G. CALDWELL

Member of the District of Columbia and Illinois Bars

Editor's Note: For Vol. I of the VARIETY RADIO DIRECTORY (see pages 269-303) Louis G. Caldwell undertook an extensive survey of "Regulation of Broadcasting by the Federal Government." His new writing, presented herewith, largely carries on where the forerunner left off.

It should be noted that the final sections—dealing with inter-continental and worldwide radio communications regulations—are much more extensively treated than previously. This is directly in line with recent attempts at creating wave-band order out of virtual chaos. While this section is both important enough and new enough to warrant segregation into a separate article, it is hereby left intact as part of the major thesis because the author's bridge from U. S. regulations to international regulations was too subtle to be disturbed.

Of his writing the author says: "The study, as was that of last year, is offered with the hope that the reader will pursue it further by recourse directly to the statute, the court decisions and the Federal Communications Commission's publications, pronouncements, and regulations."

LOUIS GOLDSBOROUGH CALDWELL is a member of the District of Columbia and State of Illinois Bars. He was the first president of the Federal Communications Bar Association. His past writings and achievements are too numerous (and well-known) to require any further mention.

At this time, however, VARIETY RADIO DIRECTORY should like to point out to readers one of the author's most recent tracts, deemed by the editors as worthy of extended perusal. This writing is: "Legal Restrictions on the Contents of Broadcast Programs in the United States"—a report to the Second International Congress on Comparative Law (The Hague, August 4-10, 1937). This writing is deemed to merit this (somewhat extraordinary) mention because: (a) the description of Federal powers such as enjoyed by the FCC is clearly outlined; and (b) because it is one of the very few documents that to date has attempted to broach a philosophy of law as regards radio regulation.

In my article written for the VARIETY RADIO DIRECTORY last year I attempted to summarize the law bearing on Federal regulation of broadcasting. This article will be devoted to a discussion of important developments during the past year, omitting sub-headings which do not require further comment, but following as closely as practicable the same order of treatment.

I. CHANGES IN ORGANIZATION OF THE COMMISSION

The Commission has undergone extensive changes in its internal organization during the past year, following the appointment of Frank R. McNinch as Chairman to succeed Anning S. Prall, who died July 23, 1937, and Lt. Commdr. T. A. M. Craven, Chief Engineer of the Commission, as a member to succeed Dr. Irvin Stewart, who declined reappointment.

Effective November 15, 1937, the three-fold division of the Commission into Broadcast, Telegraph and Telephone Divisions was abolished, all business thereafter to be handled by the full Commission. This entailed considerable reorganization of the Commission’s subordinate bureaus which theretofore had largely been subdivided in a manner corresponding to the three divisions, and a certain amount of revision of the Commission’s procedural regulations.

On December 1, an entirely new procedure of rotation of duties among
the Commissioners was inaugurated. Routine and non-policy-making activities were divided into six classes and each of these classes was henceforth assigned to individual Commissioners for a month at a time. Certain miscellaneous matters were delegated to the Secretary and the Chief Engineer on a permanent basis. The Secretary was authorized to act upon all applications for operators’ licenses and for amateur and ship stations. The Chief Engineer was authorized to determine a number of matters of a technical character, having principally to do with transmitter equipment and its operation. The purpose of the new procedure was to promote prompt and efficient action upon matters of a routine, engineering or emergency character.

II. REVISION OF RULES AND REGULATIONS

As pointed out in last year’s article, the Commission has exceedingly broad legislative powers, that is, powers to promulgate rules and regulations having the force and effect of law. While no developments of importance have occurred so far this past year, events are at present (May, 1938) rapidly moving forward to the most thorough-going revision of the Commission’s Broadcasting regulations that has occurred since 1928, when the existing scheme of allocation was established.

Since the revision is subject to hearing and, in all probability, will not become effective until some time after this article has been published, it is impossible to describe with certainty the regulations that will be in force during the coming year. Yet the subject matter of the revision is so important, and the probability that most of its important features will be adopted is so great, that an account of its present status and a summary of the major proposed changes are hereby included.

TECHNICAL AND ALLOCATION REGULATIONS. Early in July, 1936 the Commission gave general notice that beginning October 5, 1936 it would hold an informal hearing

“for the purpose of determining what principles should guide the Commission in matters relating to or affecting the allocation of frequencies and the prevention of interference in the band 500-1600 kc., and, in particular, what changes, if any, should be made in the Commission’s existing regulations or in the standards heretofore applied by it and its Engineering Department in order to give effect to those principles.”

The notice expressed a desire

“to obtain the most complete information available with respect to this broad subject of allocation, not only in its engineering, but also in its corollary social and economic phases.”

It invited proposals and evidence for or against such proposals on a wide variety of subjects.

An extended hearing was held during a period of over two weeks, in the course of which all important elements in the industry appeared, made proposals, and gave testimony. While a number of controversial issues developed, those which emerged as of major significance had to do with:

1. In general, whether and to what extent the channels in the broadcast band (now assumed to be 550-1600 kc.) should be reclassified, and in particular, whether and to what extent the number of clear channels should be reduced from the total of 40 designated in the Com-
mission's Regulations to a smaller number and the remainder to be subject to nighttime duplication, and

2. Whether and to what extent the maximum power requirement on clear channels should be increased or removed.

There was fairly general agreement that the maximum power requirements as to all other classes of stations should be increased (from 1 kw. to 5 kw. in the case of regional stations, and from 100 watts to 250 watts in the case of local stations) but the proposal that the maximum power limitation on clear channel stations (now 50 kw.) should be increased to 500 kw. or removed entirely met with vigorous opposition from groups composed of regional and local stations. This opposition was based principally on apprehension of economic injury which might result to smaller stations if their audiences should be diverted by satisfactory reception from more distant clear channel stations.

On January 11, 1937, Commander T. A. M. Craven, then Chief Engineer of the Commission, made a preliminary engineering report to the Commission in which he recommended reclassification of broadcast stations into six classes (instead of four as at present). One of these, Class A, was to correspond to the present conception of a clear channel station, that is, only one such station is to use the channel after sunset, with substantial power, in order to afford reception to rural and sparsely settled areas and to small towns and cities having no stations of their own. It was recommended that there be not less than 25 channels assigned to Class A stations, such stations to have night power of "not less than 50 kw." The remainder of the present 40 clear channels were recommended for duplicated use with power not to exceed 50 kw. The night power on 30 of the present 40 regional channels was to be increased to 5 kw. and the remainder to be limited to 1 kw. The night power of local stations was to be increased to 250 watts. Other details may be passed over.

The report qualified its recommendations as to Class A stations, however, by stating:

"While we believe that powers in excess of 50 kw. on clear channels are technically sound and are in accord with scientific progress, we recognize that social and economic factors involved in the use of 500 kw. may outweigh in importance engineering considerations, and request instructions from the Division as to its desires with respect to regulations on the question of super-power. We feel that, in the matter of super-power, the Commission should give full consideration to our report summarizing the economic testimony in the October 5 hearing prior to making a decision."

At the time this preliminary report was made, it was expected that a report having to do with social and economic factors would shortly be called for and accepted by the Broadcast Division; that thereafter the Broadcast Division would instruct the Engineering Department to prepare regulations; and that such new regulations, after being approved
by the Broadcast Division, would be issued tentatively sometime in the early spring of 1937, subject to hearing of objections by parties adversely affected. A number of events intervened to delay this program, with the result that regulations pursuant to or resulting from the Engineering Department's recommendations were not promulgated until early in May, 1938, and then only in tentative form, subject to a hearing to be held June 6, 1938. Among other factors causing delay was the preliminary conference held at Havana in March, 1937 and the final conference held beginning November 1, 1937, resulting in the North American Regional Broadcasting Agreement (hereinafter summarized) signed December 13, 1937.

On July 1, 1937 the Engineering Department submitted its "Report on Social and Economic Data," a bulky document comprising 132 pages of text and several hundred pages of appendices. This report was not released, however, until January 24, 1938. Limitations of space make it impracticable to discuss the document in detail. On the whole it is a thoughtful and well-considered contribution to the subject. On one of the two principal controversial questions, the number of clear channels, the report justified its recommendations that there should be at least 25 clear channel stations, properly distributed throughout the nation, as "the minimum which is capable of rendering service to remote areas, if these remote areas are to be adequate program service at night" and that such stations should employ power of at least 50 kw. On the other issue, the use of power above 50 kw. on clear channels, the report stated that the Engineering Department saw

"no logical reason for an arbitrary defensive regulation which would prevent the future use of power in excess of 50 kw. in the event that evidence and data should show conclusively that such power in certain individual cases is in the interests of the public."

It recommended that the Commission should consider each individual application on the basis of the evidence presented and should proceed with caution to the end that the broad social and economic effects might be taken into account.

In the meantime, the Engineering Department had completed a thorough-going revision of the technical and allocation regulations to conform both with its conclusions resulting from the October 5, 1936 hearing and with the provisions of the North American Regional Broadcasting Agreement. This revision was submitted to the Commission in the early winter of 1938, in the hope that it might be tentatively promulgated by March 1st and that shortly thereafter there might be a hearing for the purpose of passing on objections so that the new regulations might finally become effective before the summer of 1938. This plan, however, became entangled with the obstacles encountered by the Havana Agreement and with growing signs of controversy over the issue of power in excess of 50 kw. on clear channels.

On February 28, 1938, Chairman McNinch announced that a hearing would be held on May 16th to determine whether or not the Commission's Rule 117 (which provides for minimum power of 5 kw. and max-
minimum power of 50 kw. on clear channels) should be amended and, in particular, to determine what limit, if any, should be placed upon the power; and that at the same hearing all pending applications for power increases in excess of 50 kw. would be heard. There were, at the time, some 16 applications coming within this description, all of them being for power of 500 kw. (three of which have since been withdrawn). On April 4th the Commission sent out notices of hearing both on the general issue of amendment of the rule and on the particular applications. These notices specified a large number of questions on which evidence was to be presented and findings to be made, including the need for the increased service, possible interference to other stations, economic and social effects upon other stations and the public, geographical distribution of service, alleged duplication of network programs, and the like. A committee consisting of three members of the Commission was designated to conduct these hearings and appointed its own chairman, the Commission chairman to sit as an ex officio member of the committee.

In preparation for this hearing the Commission, by order of March 23, 1938, issued a requirement that each licensee of a broadcast station file with the Commission by April 25th information as to earnings and other data as provided in an elaborate questionnaire, to cover the year 1937. This was followed by questionnaire calling for data on employment and programs. The information thus provided is expected to assist in determining the economic and social effects which increase of power of clear channel stations may have on the earnings of other stations, as well as information pertinent to other subjects of interest to the Commission in the exercise of its regulatory powers. At first there was some thought of requiring all stations to adopt a uniform system of accounts but this was abandoned as too likely to savor of laying a basis for rate-regulation of broadcasting. Even the questionnaires have aroused widespread apprehension as indicating a conscious or unconscious trend in this direction. At present writing the Commission's staff is busily engaged in summarizing and analyzing the data thus received for use at the impending hearing.

Having become apparent that the hearing could not be held on the date originally scheduled (May 16th) because of lack of time for preparation, the Commission granted the petition of one of the groups of stations affected, and postponed the general hearing on Rule 117 until June 6th. It also postponed hearings on all the individual applications for 500 kw. (except one that involved merely an extension of an authorization to use this power experimentally) indefinitely until the question of amendment of the rule should be determined. In the meantime, it was seen that the Engineering Department's revision of the regulations was closely related to the issues raised by Rule 117. Consequently, on the same date (April 27th) the Commission decided to broaden the scope of the June 6th hearing to include the entire revision and to permit all parties having objections to any provision therein to be heard. The proposed revision was mimeographed and circulated to the entire industry on May 3rd. This was followed by circulation of a further document entitled "Standards of Good Engineering Practice Concerning Standard Broadcast Stations (550-1600 kc.)." Both documents are exceedingly bulky affairs. It is practi-
FEDERAL RADIO REGULATION—Continued

cable only to summarize the outstanding features of the proposed new regulations.

CLASSIFICATION OF CHANNELS AND STATIONS. Existing regulations divide channels in the broadcast band into four classes: clear, high-power regional, regional, and local. The proposed revision substitutes a three-fold classification of clear, regional and local, the high-power regional group having been absorbed into the clear channel class.

Generally speaking, the existing classification of stations follows the classification of channels. This is also true of the revision. Stations are divided into four classes.

A Class I station is “a dominant station operating on a clear channel and designed to render primary and secondary service over an extended area and at relatively long distances.” This class is sub-divided into Class I-A and Class I-B stations. For a complete explanation of the distinction between the two sub-classes, recourse to the “Standards of Good Engineering Practice,” accompanied by considerable technical details, is necessary. For practical purposes, however, the distinction is that a Class I-A station is to have exclusive use of a clear channel after sunset, while two or more Class I-B stations may operate simultaneously full time on the same channel. Under the proposed regulations, a Class I-A station is to have power of 50 kw. (the question of power in excess of this amount being as yet undetermined) while a Class I-B station is to have power from 10 kw. to 50 kw. Under the Havana Agreement, this distinction is carried out internationally so that a Class I-A station is, in a measure, protected throughout the whole country, while a Class I-B station is protected only over the area in which it delivers a signal of a specified strength.

A Class II station is described as “a secondary station which operates on a clear channel.” When operating on a channel occupied by a Class I-A station, a Class II station may operate only until sunset or during hours not used by the dominant Class I-A station. If the channel is occupied by a Class I-B station, the Class II station may operate full time, provided it takes measures to protect the Class I-B station or stations on the same channel from interference.

Class III stations correspond to what are now known as regional stations. Such a station is described as one “which operates on a regional channel and is designed to render service primarily to a metropolitan district and the rural area contiguous thereto.” This class is divided into two sub-classes, Class III-A and Class III-B. The distinctions between the two sub-classes are that the former may have power as high as 5 kw. at night with a higher degree of protection against interference, while the latter's power is limited to 1 kw. at night, with an inferior degree of protection. Both may operate with 5 kw. in the daytime. Any regional channel may be occupied by stations of either or both sub-classes. The principal change which would be effected by the proposed revision is the permission to Class III-A stations to use power in excess of 1 kw. at night.

A Class IV station corresponds to what is now known as a local station, being defined as one “operating on a local channel and designed to
render service primarily to a city or town and the suburban or rural areas contiguous thereto.” Its nighttime power may be as high as 250 w. and it has a relatively inferior degree of protection against interference, corresponding generally to that accorded to a Class III-B station. The principal change effected by the proposed revision is the increase of maximum nighttime power from 100 to 250 w.

Of the available frequencies, the proposed revision will designate 25 for Class I-A stations, 19 (including the existing 4 high-power regional channels) for Class I-B stations, 42 for Class III-A and Class III-B stations, and 6 for Class IV stations. Only two frequencies in the band 1510-1600 kc. are designated at all, the rest of this band being reserved in order to comply with the requirements of the Havana Agreement.

SPECIAL EXPERIMENTAL AUTHORIZATIONS. The proposed revision, if adopted, will bring about a drastic change in the attitude of the Commission toward what have been called “special experimental authorizations.” Heretofore the term has been used partly to describe licenses for bona fide experimental work involving a program of research, but just as often such authorizations have been employed as a cover for departures from the letter of the Commission’s regulations. For example, stations have been licensed to use power in excess of the maximum specified by the regulations for the type of channel on which the station is operated. Others have been authorized to operate simultaneously at night on clear channels, whereas the regulations contemplate exclusive use of a clear channel by only one station at night. Stations enjoying these “experimental” privileges have been permitted to operate in the same fashion as if regularly authorized, and to reap full commercial advantage therefrom. Under the revision, such authorizations are, in general, to be limited to applicants who have a genuine program of experimentation, and the deriving of commercial profit from such privileges is to be prohibited.

SHOWING TO BE MADE IN SUPPORT OF APPLICATIONS. The portion of the revision coming within this description is only partly technical. In order, however, to avoid piece-meal treatment, it will be summarized at this juncture. It specifies that an authorization for a new station, or for an increase in the facilities of an existing station (which would include increase in power, increase in hours of operation, improvement in frequency, etc.) will be issued only after a satisfactory showing has been made in regard to eight enumerated matters. The first is of such significance that it is quoted verbatim:

“(1) That the proposed programs are of such standard as to provide a meritorious service, including such cultural programs as may be required, to the listening public; that there is a need for such service; and that the necessary program material is available to provide such service.” (Italics supplied.)

By the foregoing, the Commission has for the first time indicated its intention to invade the field of program censorship by formal regulation although, as pointed out in last year’s article, it has been arriving at the same result in applying the standard of “public interest, convenience or necessity” to the granting or denying of applications.

The other seven requirements are that the proposed assignment will
tend to effect a fair, efficient and equitable distribution of radio service; that objectionable interference will not be caused to existing stations or to the proposed station; that the applicant is financially qualified and that there will be adequate support for the station; that the applicant is legally and otherwise qualified; that the technical features of the application are satisfactory; that the facilities sought are subject to assignment as requested under existing international agreements and the Commission's regulations; and that public interest, convenience and necessity will be served.

The detailed language in which these requirements are phrased contains formal expression of three principles which the Commission has recognized from time to time in its decisions on particular applications, although not with any great amount of uniformity. The first of these is that objectionable interference will be tolerated in a particular case if "the need for the proposed service outweighs the need for the service which will be lost by reason of such interference." Such a principle, of course, leaves open the door for disregard of the Engineering Department's "Standard of Good Engineering Practice." A second principle is that where the station is to be supported by sponsored programs, a showing must be made "that adequate commercial support is available for the station" whereas, if the station is to be supported in other manner, it must be shown that "adequate finances are available to support such service." The third principle applies solely to Class IV stations and is to the effect that the applicant (or the persons in control of an applicant corporation) must be "a resident in, and familiar with the needs of, the community to be served."

Opposition to several of the provisions described under this sub-heading has already developed, particularly with regard to the censorship provisions and the limitations placed on applicants for Class IV stations, and it may be that these provisions will be eliminated from the regulations as finally adopted.

MISCELLANEOUS. The revision includes many other provisions of an important character but, for the most part, technical in nature. No attempt will be made to summarize them. They include greatly improved definitions, and requirements as to location of studios, license periods, technical characteristics and operation of equipment, limitation on hours of operation, maintenance of program and operating logs, the use of licensed operators, identification announcements, the announcements of mechanical records, reproductions, and other matters. Perhaps the most important feature of the revision is that it continues the present practice of limiting broadcast licenses to six months, although the Communications Act of 1934 authorizes the Commission to grant broadcast licenses for a period as long as three years.

STANDARDS OF GOOD ENGINEERING PRACTICE. Even the most thorough knowledge of the Commission's formal regulations has not heretofore been sufficient to afford an understanding of the principles actually applied by the Commission in granting or denying applications. On the technical side this has been primarily because most of the important principles applied have been in the form of "standards" or "recommendations" of the Commission's Engineering Department. These have
been regularly testified to in practically every hearing and are to be found scattered through annual reports of the present Commission and of its predecessor, the Federal Radio Commission, and in miscellaneous mimeographed releases. The fault has not been with the standards or requirements for, in general, they have been sound, practical and susceptible of uniform application with satisfactory results. The trouble has been that the Commission has at times followed them and almost as often has not, so that it has been impossible to foresee whether or not they would be applied in any particular case.

Under the proposed revision it seems to be contemplated that this situation will continue to obtain, although perhaps not to so great a degree. One distinct improvement is that the standards are now, for the first time, published (in tentative form) in one document. This has the advantage not only of greater accessibility and more orderly arrangement, but also of many improvements in detail. A description of its contents would be beyond the proper scope of this article. Like the proposed revision of the regulations, the proposed standards are subject to the June 6th hearing.

SPECIAL REGULATIONS ON CHAIN BROADCASTING. Section 303 (j) of the Communications Act of 1934 confers authority upon the Commission “to make special regulations applicable to radio stations engaged in chain broadcasting.” The Radio Act of 1927 contained an identical provision. No use has yet been made of this authority by either the Federal Radio Commission or the Federal Communications Commission, but current developments suggest that regulations of this character may be adopted in the near future.

On September 8, 1928 the Federal Radio Commission adopted an order to the effect that, in general, clear channel stations might not duplicate programs if separated from each other by a distance of 300 miles or less. This order was adopted in connection with, and to accompany, an order which established the allocation which went into effect November 11, 1928 in which, for the first time, provision was made for 40 clear channels. The order with respect to duplicating of programs, however, never became effective, having been postponed from time to time until repealed on December 20, 1929.

Agitation for the adoption of regulations governing network broadcasting never died down entirely and, during 1936 and 1937, broke out with renewed vigor, particularly in both Houses of Congress, where the Commission’s failure to adopt such regulations was frequently urged as a reason for investigation of both the Commission and the industry. The subject was specifically mentioned in a resolution which was reported favorably by the Senate Committee on August 11, 1937 and which narrowly escaped being passed. The basis for the agitation included not only so-called duplication of network programs, but also alleged undesirable features of contracts between network companies and affiliated stations, alleged excessive acquisition of ownership of control of stations by network companies, and other features. It was to be expected, therefore, that the reorganized Commission would regard the subject as one calling for its attention.

Nothing, however, occurred until March 18, 1938, when the Commis-
sion adopted an order for the immediate undertaking of an investigation to determine what special regulations should be adopted applicable to radio stations engaged in chain or other broadcasting, the investigation to cover 13 specific matters, including contracts between networks and their affiliates, the nature and extent of network program duplication by stations serving the same area, program policies of networks, competitive practices, and the extent and effects of concentration of control of stations in the same, or affiliated, interests. The order further provided that hearings be held in connection with the investigation. On April 6th the Commission created a committee consisting of three of its members, the Chairman of the Commission to serve *ex officio*.

The first steps taken on this investigation have been the sending out of questionnaires to all networks, calling for a report in detail on a variety of subjects, including financial operations during the year 1937, and the giving of directions to the Commission’s staff to study, analyze and summarize information in the Commission’s files bearing on network broadcasting, and particularly contracts between networks and affiliated stations. The questionnaire sent out to all stations, mentioned under the previous heading, also requires information pertinent to this investigation. There have been indefinite indications that there may be a hearing about the middle of June, but at present writing, no hearing date has been scheduled, and probably the matter will go over until fall.

**ALLOCATION OF ULTRA-HIGH FREQUENCIES.** Frequencies above 30,000 kc. are commonly referred to as the “ultra-high frequencies.” They have a tendency to be limited in range by the horizon, somewhat (but not entirely) after the manner of light rays, although freak performances at great distances have occasionally been observed. Use of these frequencies has just been emerging from the laboratory during the past few years. They have shown themselves likely to be extremely useful for service over limited areas. In June, 1936, the Commission held an extensive hearing to determine, among other things, how these frequencies should be allocated to services.

On October 18, 1937, after more than a year of study and analysis, the Commission announced its regulations covering this allocation and staked off the range from 30,000 kc. to 300,000 kc. for particular types of operation. Included in the allocations were a total of 19 channels, each 6,000 kc. in width, reserved for television, together with accompanying channels for sound broadcasting. Another 75 channels were allocated for sound broadcasting. If use of these frequencies in practice measures up to what is expected of them, they may make possible the licensing of hundreds of local broadcast stations, each to serve a relatively small area.

In addition to these allocations, the regulations in question made provision for various other types of fixed and mobile services, including a large allotment for military and other needs of the United States Government.

A number of protests were filed, however, and a hearing is to be held on June 20, 1938, to determine whether or not these regulations should be modified or revised. Until this hearing is held and determined, the regulations cannot be said to represent an accomplished fact.
FEDERAL RADIO REGULATION—Continued

FACSIMILE. Another development of importance during the past year has been in the use of facsimile. Provision was made for the use of facsimile by regular broadcast stations by order of the Commission on September 7, 1937. A broadcast station may install apparatus for the transmission of facsimile and may use its regular channel for this purpose between the hours when its sound broadcasting signs off at night and the hour when it is resumed in the morning. So far, a total of 12 broadcast stations have been authorized to install such apparatus and several applications for similar privileges are pending. Those who are more optimistic over facsimile foresee the distribution of daily newspapers by radio to the "listening public."

III. THE COMMISSION'S JUDICIAL POWERS—PUBLIC INTEREST, CONVENIENCE AND NECESSITY

ELIGIBILITY FOR A LICENSE. In last year's article two matters relating to the subject of eligibility for a license were mentioned as having taken on substantial importance but not having been the subject of definite decision or other pronouncement by the Commission. One had to do with the acquisition of stations by persons already having one or more existing stations. The other had to do with the acquisition of stations by newspaper publishers. During the past year fairly definite decisions have been announced by the Commission on both subjects.

On the first subject the Commission, in a decision rendered January 12, 1938, denying an application for a second station in New Orleans by a corporation which already had a station in that city, said:

"The available frequencies in the broadcast band are limited and the Commission is loath to grant facilities for an additional broadcast station to one who already holds a license for a station in the same community unless it is clearly shown that the public convenience, interest, or necessity would be served thereby. Other things being equal, it would appear that if there were a need for an additional local broadcast station in a community and if there were a frequency available for this service, the facilities should be granted to someone who does not already hold a broadcast license for an unlimited time station in that community."

Since then it has rendered other decisions following the same principle. How far it means to carry it is as yet uncertain. There are many instances of ownership of two stations in the same community by the same person or corporation, including cases where two large clear channel stations are owned by the same network company in the same city. There has not yet been any indication that the Commission means to apply the principle retroactively. Whether it intends to formulate an analogous principle against ownership of two or more stations in different communities also remains to be seen. The further acquisition of stations by network companies, whether by purchase or lease, is one of the issues covered in the pending investigation of networks.

On the other subject, ownership of stations by newspaper publishers, there has been an equally definite pronouncement. In a decision rendered
March 16, 1938, the United States Court of Appeals for the District of Columbia said, by way of dictum:

"We know of no provision of statute or rule of law, and are cited to none, which forbids broadcasting by the owner of a newspaper."

Shortly thereafter, on March 30th, the issue was settled by the Commission in a case in which it approved the transfer and sale of a broadcast station to a corporation which was a subsidiary of a newspaper publishing company in Canton, Ohio, although the station is the only broadcasting station in the community and the publishing corporation publishes the only daily newspaper there. These facts constitute the most extreme case of newspaper ownership from the point of view of alleged monopoly by means of mass communication. It therefore seems unlikely that henceforth newspaper publishers will be considered at any disadvantage in applying for or acquiring broadcast stations, although it is possible that Congress will interest itself in the question.

On a third subject, so-called absentee ownership, the Commission's point of view has been uncertain and vacillating throughout the year. It has rendered decisions containing a strong implication that local ownership and management better serve public interest, convenience or necessity and absentee ownership or control is implied to be a disadvantage, if not a disqualification. In the main, such pronouncements have been made on applications for the smaller classes of stations. Contrasted with these implications have been the many existing instances of complete absentee ownership, the principal illustrations of which have been stations owned by the large network companies. As already pointed out, the proposed revision of the Commission's Regulations would apply the principle solely to Class IV (local) stations, but there is evidence of strong opposition in the industry to this provision. In a decision rendered by the Court of Appeals (on May 9, 1938) the Court said:

"This particular ground of refusal has never been presented to us before, but we know from the published reports of the Commission's decisions that on the question of the propriety of confining grants of a local nature to local people the Commission has not given any indication of the adoption of a fixed and definite policy. If the contrary of this were true, we should be slow to say that the establishment of such a policy would be either arbitrary or capricious. But the policy should be applied with substantial uniformity, and the lack of that uniformity in the past convinces us that the Commission has not sought to lay down a hard and fast rule.**** If the Commission should be of opinion, upon reconsideration, that the application ought not to be granted because a stranger to Pottsville has the controlling financial interest in the applicant corporation, and should announce a policy with relation to the grant of local station licenses, confining them to local people, we should not suggest the substitution of another view. But in saying this we are not unmindful of the obvious fact that such a rule might seriously hamper the development of backward and outlying areas."

The matter of financial responsibility of applicants has received increasing attention due to the fact that it has been the subject of close scrutiny
by the United States Court of Appeals in reviewing decisions of the Commission. In one of these cases the Court, in holding that the finding was not supported by the evidence, stated that lack of financial qualification is not shown merely by the fact that the applicant proposes to use borrowed money for the purpose of construction and operation, even though the loan is not covered by sufficient collateral or other security to insure the station against lien, foreclosure or seizure. The Court said:

“In answering this question we look first for some measure of financial qualification to guide us. We are referred to no rule or regulation of the Commission suggesting such a rigid standard. On such an important question we think the public is entitled to have the statute implemented by a regulation setting out clearly and concisely just what the Commission regards as a minimum standard of financial responsibility. Evidently Congress had the same intent.”

NEED FOR SERVICE AND GEOGRAPHICAL DISTRIBUTION OF STATIONS. Repeatedly over the years the Commission's examiners have made recommendations, and the Commission has made decisions, granting or denying an application, based in part or in whole upon findings as to whether a need for the proposed service existed. A reading of the Examiner's reports and Commission decisions indicates that the word "need" has been used in a variety of senses. Sometimes it has referred to the lack of sufficient broadcasting service in a physical sense, that is, in terms of number of stations delivering a satisfactory signal strength to the community. Sometimes it has been in a relative sense, depending on comparison of the community with others of like population or wealth. On still other occasions the word "need" has seemed to depend on a variety of other factors, including whether or not there exists sufficient advertising support or commercial demand for the station, whether the civic, philanthropic, educational and other institutions of the community have had their needs and demands sufficiently met by existing stations whether the existing stations adequately respond to the program needs of the community with respect either to network programs, local programs, educational programs or other types of program, and whether the proposed new station will offer some program service not already available. There has been a tendency to base a denial of an application for a new station on a finding that the applicant does not propose a program service different from the sort already provided the community by existing stations. Just what this means is impossible to say since nearly all stations follow somewhat the same pattern of program service and there are cities in which 12, 15 or 18 stations are now in licensed operation, most of them differing only in details rather than in the general character of service. The reports and decisions may be searched in vain for any indication of rules or principles susceptible of uniform application. Page after page is devoted to an unadorned recital of facts shown by the record, without any attempt to interpret or to measure the facts by any standard or criterion. No effort has been made, for example, to determine what is an adequate or reasonable choice of programs to provide for the listening public, either generally or in proportion to population density or any other factor. Since the repeal of the Davis Amendment in 1936 there have been no rules fol-
LOWED BY THE COMMISSION FOR THE PURPOSE OF PROVIDING THE “FAIR, EFFICIENT AND EQUITABLE DISTRIBUTION” OF BROADCAST FACILITIES REQUIRED BY THE STATUTE.

THE SUBJECT OF NEED FOR SERVICE IS ONE WHICH CALLS FOR IMPLEMENTATION BY REGULATIONS TO WHICH APPLICANTS AND EXISTING STATIONS MAY REFER AS A GUIDE IN DETERMINING WHETHER THERE IS A REASONABLE PROSPECT OF SUCCESS IN MAKING OR OPPOSING AN APPLICATION, EITHER FOR A NEW STATION OR AN IMPROVEMENT IN THE FACILITIES OF AN EXISTING STATION.

ECONOMIC CONSIDERATIONS. Economic considerations have become of constantly increasing importance in Commission decisions although there are still no standards or criteria to govern their significance in a particular case.

In a decision rendered December 6, 1937, the Court of Appeals said:

“... We are by no means in agreement with the contention frequently urged upon us that evidence showing economic injury to an existing station through the establishment of an additional station is too vague and uncertain a subject to furnish proper grounds of contest. On the contrary, we think it is a necessary part of the problem submitted to the Commission in the application for broadcasting facilities. In any case where it is shown that the effect of granting a new license will be to defeat the ability of the holder of the old license to carry on in the public interest, the application should be denied unless there are overweening reasons of a public nature for granting it. And it is obviously a stronger case where neither licensee will be financially able to render adequate service...”

The attention which the Commission is paying to economic considerations needs no more convincing demonstration than the issues which it has set for itself to determine in connection with the use of power greater than 50 kw. on clear channels (already discussed under a previous heading). A further demonstration is afforded by the provision in the proposed revision of the Commission’s Regulations specifying the showing that must be made in support of an application.

The development is a curious one. When the Radio Act of 1927 was enacted and the phrase “public interest, convenience or necessity” first became the standard to govern the licensing of broadcast stations, broadcasting was not yet on a widespread commercial basis and few persons foresaw the extent of its future development in this direction. There is virtually nothing in the legislative history of the Act to indicate that Congress meant to give the Commission any authority over the economic aspects of broadcasting. As late as 1934, when the Communications Act was enacted, Congress took care to state expressly that a broadcast station is not to be considered a common carrier and, therefore, not subject to rate-regulation and the other types of economic regulation which the Commission is authorized to exercise over wire and wireless, telegraph and telephone companies. Nevertheless, the present regulation of these economic aspects of broadcasting is playing a role in the Commission’s deliberations fully as important as, and frequently more important than, its technical regulation.

The subject of “economic considerations,” if it is to be taken into account by the Commission, is, like “need for service,” deplorably in need of
clarification by definite and detailed regulations instead of being left to a hit-or-miss process of hearings built on undigested accumulations of arid statistics and meaningless conjectures.

PROGRAM SERVICE. No development in the regulation of broadcasting is of greater portent than the seemingly increasing tendency on the part of the Commission, directly or indirectly, to regulate the contents of broadcast programs. The extent to which it has already gone is astounding in view of the express provision in the statute forbidding it to exercise censorship, and the fact that the original sponsor of the legislation in the Senate said:

"The bill does not give to the Commission the power to censor programs, but instead there is a provision in the bill which specifically prohibits the Commission from censoring programs in any way,"

while the sponsor of the bill in the House said that the bill gave the licensing authority "no power at all" of interfering with freedom of speech in any degree in considering a license or the revocation of a license. Nevertheless, elaborate showings of past program service by existing stations and of proposed program service by applicants for new stations continue to constitute a large part of the hearings held on applications, and to play a large role in the reports of Examiners and decisions of the Commission on these applications. A number of general words and phrases are used to commend, or comment adversely on, past or future program services. A program service is said to be "well-balanced," "diversified," "meritorious," or their opposites. No standards or criteria have been established to give any meaning to any of these terms, which are simply applied to aggregations of facts which happen to be shown by the evidence. As already pointed out, the proposed revision of the Commission's regulations, if adopted, will give formal expression to the same conception of power over programs.

An outstanding example of the tendency toward censorship was furnished by the now widely publicized Mae West incident. On December 12, 1937, Mae West performed a skit over a large national network of some 60 stations. The Commission received a certain number of complaints against the alleged indecent character of the broadcast and, on December 18th, the Chairman of the Commission wrote to the President of the network company, directing him to furnish an exact copy of the feature, and the names and locations of the stations which carried the program feature. Later, on January 14, 1938, the Chairman wrote the network executive, stating that the Commission had carefully considered the transcript and, among other things, said the following:

"... It is our considered opinion that both of these features were far below even the minimum standards which should control in the selection and production of broadcast programs.

* * *

"In our present system and the statute under which the Federal Communications Commission functions, the Commission has no power of censorship but this power and responsibility rests squarely and unavoidably upon the licensee. The right to continue operation under a license can be justified only so long as public convenience and necessity
are served through programs broadcast to the listener. Licenses are granted without any compensation by the licensee to the Government and solely for the purpose of serving the public interest and, hence, the broadcaster must accept, along with the privilege granted, a definite inescapable and high public trust in the use of the facilities licensed.

* * *

"The Commission notes that, while the features above referred to were originated by your company, these features were broadcast over fifty-nine stations over your network, and, while the primary responsibility for this program rests with your company, the stations that carried it cannot be excused for carrying this program on the ground that such program was received over the network under a contract for program service. Each licensee carries his own definite responsibility for the character of programs broadcast and he must be and will be held to account regardless of the origin of the program. All who are interested should, therefore, take notice that trespasses against the public interest will be charged against every station engaging in such trespass.

"In view of your recognition of the objectionable character of the program in question and of your assurance that greater care and caution will be exercised in the future, the Commission has decided to take no further action at this time than the writing of this letter in condemnation of the program. However, upon application for renewal of the licenses of the stations carrying this broadcast, the Commission will take under consideration this incident along with all other evidence tending to show whether or not a particular licensee has conducted his station in the public interest."

In other words, even the stations merely affiliated with the network, the owners of which had no opportunity to examine or pass upon the skit in advance, are threatened with possible refusal to renew their licenses, if the Commission chooses, at the end of their present license periods. Other illustrations of the same attitude on the part of the Commission, less striking perhaps, but no less significant, might be cited.

If this is not censorship of the most effective and dangerous sort, it is difficult to know what the word means. Whether Mae West’s particular skit was broadcast is not very important. It certainly provoked considerable criticism. But what is important is the extent of the power of censorship claimed and exercised by a Federal government agency over one of the most important means of mass communication, a power which on other occasions might easily lend itself to abuses which interfere with the cornerstone of American Constitutional guarantees, namely, liberty of expression. The Commission, both directly and through its law department, has frequently conceded that the prohibition against censorship prevents it from adopting regulations as to what programs may or may not contain. Yet it claims and exercises the vastly more dangerous power of ex post facto regulation of programs, thus depriving licensees of any opportunity to know in advance what rules they are expected to follow.

Another alarming development has been in the handling of complaints against station programs. This subject is not new. On the contrary, it has had a constantly recurring importance for years.
FEDERAL RADIO REGULATION—Continued

Practically ever since the establishment of the Federal Radio Commission in 1927, complaints have been received in increasing volume but, as is natural, the bulk of them proceed from irresponsible persons and frequently from cranks. For a considerable period prior to the early part of 1938, no steps were taken pursuant to the complaints until they had been investigated. The Commission, however, suddenly departed from this procedure and began informing each station of every complaint against a particular program or action of the station, placing it on notice that further action might be taken against the station at the time it applied for renewal of license. In many instances a copy of the continuity complained of was requested.

During recent weeks, a number of stations have, without warning, been given only temporary license renewals as a result of these complaints. Some of the complaints have involved palmistry, astrological and fortune-telling programs; others have been received from C.I.O. locals because of refusal of stations to allot them commercial time; still others have been against stations which carried the series of talks by a Rev. Gerald L. K. Smith, who undertook to form a "Committee of One Million."

On March 9, 1938, the Commission appointed a committee to study procedure on complaints filed in the future, and an improved procedure is indicated.

SALE AND LEASE OF BROADCAST STATIONS. A large number of cases are pending before the Commission involving applications for the Commission's approval of the sale (or lease) and transfer of licenses of a broadcast station from one person to another, or the sale of a controlling interest in the stock of a licensee corporation. Beginning in November, these cases were argued in increasing quantity before the Commission, one after another, and a veritable library of briefs has been filed. The principal questions remain as indicated in last year's article. Does the Commission have power to base approval or disapproval of such an application upon its views as to the propriety of the purchase price? If it has such power, what should be the test? Should the price be limited to the value of the physical assets? May it be based on a capitalization of expected earnings? May an allowance be made for going-concern value or good will, or may past pioneering and development expenses be taken into consideration? These questions are all unanswered. It is said that there are at least three different points of view held by different members of the Commission. In the meantime, action on applications which have been pending for many months has been delayed.

On April 13, 1938, the Commission did, however, render a decision approving an application for authority to transfer control of a station at Fort Worth, Texas, to Mrs. Elliott Roosevelt. The Commission's statement is completely silent with respect to the principles under which the transfer was approved, although it is clear from the facts that the purchase price was substantially in excess of the value of the physical assets and that recourse had to be had to intangible "assets" such as money which had been invested in building the station to a going concern and another large item representing the estimated value of contracts which had been procured for the sale of time on the station. Another recent
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case in which the Commission approved a transfer is that already mentioned where the transferee is a subsidiary of a newspaper publisher in Canton, Ohio. Here, again, no principles were announced to explain the Commission's approval so far as the price was concerned. Further recent decisions have approved transfers at prices greatly in excess of tangible values without any disclosure of the Commission's policy, while a number of cases remain undecided.

The most complicated and difficult situation arises out of the practice, followed on a number of occasions by licensees of stations, of "leasing" a station to another for an extended period of time in return for payment of a rental. These leases have been for periods as long as five or ten years, sometimes accompanied by an option to renew for a further period, or to purchase. The annual rental has frequently been as much as, or more than, the value of the physical assets constituting the property leased. In some instances the physical property has not been used at all by the lessee, who has replaced it with improved equipment.

A case involving such a situation has been pending before the Commission for many months undecided, on the report of an Examiner recommending that the application for approval of the arrangement be denied. The questions presented are intriguing. Manifestly, the lessor expects the return of the license to him at the end of the period which may be, and usually is, many times as long as the period of the six months' license. The lessee is obviously paying a large portion, if not all, of the rental for the license and not for the property. Just what the lessor has during the period of the lease (beyond the ownership of whatever tangible property may be involved) is difficult to express in words. In a recent case, the lessor of a station at Washington, D. C. was a corporation and the owners of all the stock in the corporation desired to sell the stock to a newspaper in that city during the period of a lease. The price to be paid was many times the value of the physical assets. On April 20, 1938, the Commission held that it had no jurisdiction over this transaction but indicated at the same time that the lessor had no right to have the license or any rights therein revert to it at the expiration of the lease. If the Commission really carries out the principle indicated in this pronouncement, it will badly upset the expectations of a number of lessors of existing stations looking to reacquisition of the stations (or further leasing of them) when their respective leases terminate.

IV. THE COMMISSION'S PRACTICE AND PROCEDURE

Revised regulations governing the Commission's practice and procedure have been under consideration for months but, with the exception of regulations necessitated by changes in the Commission's internal organization, no revision has appeared. There are a number of respects in which the existing procedural regulations are unnecessarily harsh and impracticable and bring about inequitable results and useless expense. Some of these have been called to the Commission's attention by the Federal Communications Bar Association. A particularly controversial subject is involved in the Commission's present regulation which forbids any of the attorneys in its employ to practice before it for a period of two years after leaving the employ.
V. APPEALS FROM THE COMMISSION'S DECISIONS

During the past year (*) there have been nine (†) opinions handed down by the United States Court of Appeals for the District of Columbia on appeals from decisions of the Federal Communications Commission on broadcast applications. These opinions reveal a far-reaching change in attitude on the part of the Court. Whereas, until the past year, the Commission had been rarely reversed by the Court, and since 1930 there had been no tendency to question any findings of the Commission, the Court reversed the Commission outright in four of the nine cases, held it had acted erroneously in a fifth case but not to an extent justifying reversal, and in a sixth case affirmed the Commission's decision with one of the Justices vigorously dissenting. In several of the opinions trenchant criticism of the Commission's practices and findings was expressed.

In so far as these opinions have to do with substantive principles of law, sufficient reference to them has already been made in the discussion of the Commission's judicial powers. Under this heading I shall confine myself largely to what may be described as procedural questions.

Several important points which had been the subject of controversy and uncertainty for years were decided. The most important had to do with the obligation of the Commission to make findings of fact to accompany and support its decisions in granting or refusing applications. The Communications Act is not any too clear upon this point and required interpretation. The Commission's position was that in making a decision it need recite only that "public interest, convenience or necessity" would be served by granting or denying an application and that it need not make any statement of the facts or of the grounds for its decision, unless an appeal were taken, and even then not until sixty days after the aggrieved party had taken the appeal. In actual practice the Commission had not usually gone to this extreme length. What usually happened was that the Commission (or, in those days, the Broadcast Division, acting for the Commission) would decide in executive session to grant or deny an application and would announce this decision publicly, specifying some future date several weeks off as "the effective date" of the decision. It would then

*To May 9, 1938.

†Eastland Company v. Federal Communications Commission, decided June 28, 1937, 92 F (2d) 467; Missouri Broadcasting Corporation v. Federal Communications Commission, decided December 6, 1937, 94 F (2d) 623; Pulitzer Publishing Company v. Federal Communications Commission, decided December 6, 1937, 94 F (2d) 249; Great Western Broadcasting Association, Inc. v. Federal Communications Commission, decided December 6, 1937, 94 F (2d) 244; Heitmeyer v. Federal Communications Commission, decided December 27, 1937, 95 F (2d) 91; Saginaw Broadcasting Company v. Federal Communications Commission, decided March 16, 1938, F (2d) —; Tri-State Broadcasting Company, Inc. v. Federal Communications Commission, decided March 16, 1938, F (2d) —; petition for rehearing denied April 7, 1938, F (2d) —; Red River Broadcasting Co., Inc. v. Federal Communications Commission, decided May 2, 1938, F (2d) —; and Pottsville Broadcasting Company v. Federal Communications Commission, decided May 9, 1938, F (2d) —. There was a tenth opinion rendered on an appeal of Mackay Radio & Telegraph Company, Inc. from a decision denying its application for radiotelegraph licenses in point-to-point service in which the decision of the Commission was affirmed. Since the case does not have to do with broadcasting, consideration of it has been omitted.
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instruct its Law Department to prepare a statement of facts and grounds for decision. This statement, when prepared, would be submitted to the Commission and after being approved or modified would be issued as the Commission's statement, usually on or just before the "effective date" of the decision. In one case which was appealed to the Court, however, the Commission had gone further and had not adopted or published its statement until after the effective date.

The Court held that the Commission's interpretation of the statute was erroneous and "manifestly unfair" and that it must include in its original order

"a succinct statement of facts and grounds therefor, since necessarily in every case the Commission will know why it is deciding as it is."

In other cases the Court took the Commission to task for making findings not supported by substantial evidence or contrary to the evidence, and for failing to make findings of basic facts in support of general findings. In one of these cases the finding criticized had to do with the financial ability of the applicant to construct and operate a station, the Commission having found that the applicant had not made sufficient showing, presumably because he had arranged for a loan for the purpose. In another case, the finding criticized was a general conclusion that "the needs of the area" were such as to require the granting of a certain application, without setting forth the facts from which the Commission drew this inference. In a third case a similar finding "that there is a public need for said proposed station" was found insufficient in the absence of any indication of the basic facts upon which the conclusion rested.

Another point of importance had to do with the right of an applicant or other interested party before the Commission both to a rehearing and to an appeal, without having to choose between them. Because of certain ambiguous language in the statute, the Commission took the position that a party dissatisfied with a decision of the Commission (or one of its divisions) had to choose between these remedies and could not have both; that is, he must petition the Commission for rehearing within twenty days of the effective date of the decision complained of, or he must take an appeal within the same period. This interpretation left all parties in a perplexing dilemma. For example, an applicant whose application had been denied by the Broadcast Division would file a petition for rehearing within twenty days as permitted by the statute. The Commission would fail to act upon the petition during this period and the applicant, in order not to hazard the loss of the right to appeal, would file his appeal by the 20th day, whereupon the Commission held that it had no further jurisdiction over the petition for rehearing and dismissed it. Or, if the applicant chose the other course, and waited until the petition for rehearing was acted upon before taking an appeal, the Commission would move to dismiss the appeal on the ground that it had not been taken within the twenty-day period required by statute. Again the Court held that the Commission's interpretation was erroneous and that the filing of a petition for rehearing automatically suspended the running of the appeal period. The Court now has pending before it the question whether, if the party has petitioned the
Commission for rehearing and has appealed before the Commission has acted on the petition, the Court has any jurisdiction to entertain the appeal at all, although it has previously exercised jurisdiction in several such cases.

In another case there had been a hearing before the Broadcast Division of the Commission, consisting of three members, one of whom resigned shortly afterwards and another of whom was later assigned to the Telegraph Division, both being replaced by other Commissioners. The decision of the Commission, rendered over 18 months later, was attacked on the ground that the parties were entitled to have their case passed upon by the identical members of the Commission who sat at the presentation of the evidence, whereas two of the members who joined in the decision had not heard the evidence. Four members of the Court held that this shift in personnel did not invalidate the Commission's decision, but one of the Justices rendered a dissenting opinion expressing the contrary view in forceful language.

The nine cases contain further holdings on miscellaneous points, only a few of which need be mentioned. The Court apparently held that where there are two competing applicants for a facility in a given community, one of the applicants being a newcomer and the other applicant being the licensee of an existing station with an established record of service, seeking to improve its assignment, the Commission need not give any weight to the factor of established service and, therefore, need not apply the rule which is usually given effect in public utility legislation. In another case the Court also ruled upon a practice which had theretofore been fairly generally followed in hearings before the Commission and its Examiners, of permitting applicants to testify as to the results of investigation conducted with third parties as to the need for a station in the community. The Court held the testimony incompetent as being clearly "hearsay." In a third case it held that a party not notified by the Commission of a pending application and of a hearing thereon but having actual knowledge of the decision in time to permit a petition for rehearing has no standing to appeal, because of failure "to exhaust all its remedies before the Commission." In a fourth case, the Court refused to reverse a Commission decision on the ground that the Commission had received and considered confidential memoranda from its subordinate bureaus, because of a positive assurance given it by the Commission that such memoranda and not been considered in connection with the application.

Other important questions are now pending before the Court for decision. The question whether the Commission's practice of receiving confidential memoranda from its Engineering, Law and Examining Departments with regard to a case pending before it, and to take such memoranda into consideration in arriving at its decision, is pending in other cases. The immediate future gives promise of a number of further appeals because of the likelihood that, as a result of the pending and proposed hearings, investigations and revision of regulations, a number of licensees will consider themselves adversely affected and will have recourse to the Court. It is expected that the Court's decisions on these appeals will further clarify obscure points in the law and doubtful questions as to the Commission's powers.
VI. INTERNATIONAL RADIO REGULATIONS

The past year has been an unusually eventful period in the field of international radio regulation, with regard not only to broadcasting but to other communications services. There has just been concluded the International Telecommunications Conference, which began at Cairo, February 1, 1938. It was called for the purpose of discussing and revising the various sets of international regulations having to do with radio, telegraph and telephone which are annexed to the International Telecommunications Convention signed at Madrid, December 9, 1932. The Convention itself was not subject to revision at this conference but, since most matters of importance are covered in the Regulations, this does not detract from the importance of the conference. The next such conference is to be held at Rome in 1943.

Of even greater importance to the United States, and particularly to broadcasting, was a conference held at Havana beginning November 1, 1937, and adjourning December 13, 1937, resulting in three agreements and a number of resolutions. Two of the agreements apply to all the nations in the Western Hemisphere, and one is a North American Regional Broadcasting Agreement between the United States, Canada, Newfoundland, Mexico, Cuba, Haiti and the Dominican Republic. This conference was held as sequel of a preliminary conference held in March, 1937, at Havana, in which the North American nations participated, the South American nations having previously held a conference of their own.

An attempt will be made briefly to summarize the accomplishments and results of these conferences.

A. THE INTERNATIONAL TELECOMMUNICATIONS CONFERENCE AT CAIRO

Some 73 nations signed the International Telecommunications Convention at Madrid in 1932. The signing of at least one of the three principal sets of regulations was made obligatory by the Convention. The United States signed both the Convention and the Radio Regulations and the Senate thereafter duly ratified both. Canada, Cuba and Mexico have also ratified these documents. Some of the nations which signed did not, however, ratify and claim not to be bound by the obligations which are imposed by these documents.

Much that is contained in the Convention and the Regulations is not of direct importance or interest to broadcasting. The principal and all-important feature of the Radio Regulations is the division of the frequency spectrum (the total band of wave-lengths used for radiocommunication) into smaller bands and the allocation of these bands to different sorts and types of radio service, including point-to-point radio telegraph and radio-telephony, services in connection with ships at sea and aircraft, amateurs, broadcasting, and others.

Since 1927, the band 550 kc. to 1500 kc. has been allocated to broadcasting all over the world. Under the Regulations annexed to the Convention which was signed at Washington that year, however, European nations
also obtained for broadcasting the use of a very substantial band in the lower frequencies, 160 kc. to 224 kc. These frequencies are capable of much greater coverage for a given amount of power than are the frequencies in the regular broadcast band, particularly in countries in the temperate and northern zones, and are highly prized by those countries which have obtained their use. The prevailing voice which Army and Navy officials have heretofore regularly had in the councils of the United States were chiefly responsible for preventing North America and countries elsewhere in the world from gaining similar privileges for broadcasting.

Between 1927 and 1932 the increased needs of broadcasting in Europe led to rather widespread disregard of the limitations of the Washington Regulations, so that by the time the Madrid Conference convened there was an urgent demand for a larger allocation of lower frequencies to broadcasting. This was successful to the extent that broadcasting was given the use of the band 160 kc. to 265 kc. in Europe, Australia, and New Zealand and special concessions were made to certain countries, particularly Russia, in the band between 285 kc. and 420 kc. An attempt to obtain an extension of the broadcast band into the lower frequencies for North America was made by Canada, Cuba and Mexico and was favored by the American delegates individually, but was blocked by the United States Government Departments, principally the Army and Navy in Washington. Even the enlarged band available in Europe did not prove sufficient and there were frequent departures from the letter of the Regulations in the period following 1932. At Cairo a further enlargement of the low frequency allocations to broadcasting was urged, but unsuccessfully.

In the meantime, an extension of broadcasting into other bands of frequencies became increasingly important. The Madrid Radio Regulations had assigned certain bands of high frequencies to broadcasting, namely, 6,000-6,150 kc., 9,500-9,600 kc., 11,700-11,900 kc., 15,100-15,350 kc., 17,750-17,800 kc., 21,450-21,550 kc., and 25,600-26,600 kc. These are in the range known as “high frequencies” and, except for the two higher bands, are useful for communication over tremendous distances. They are not useful for communication to the particular area in which the transmitter is located since they exhibit a phenomenon known as “skip-distance,” which renders the signal imperceptible or unintelligible over an intervening area varying in width. This type of frequency is used in international broadcasting, a service that is now familiar to all owners of short wave (high frequency) sets.

During the period following 1932 these bands became deplorably insufficient to accommodate the many new stations established and operated in increasing numbers all over the world. Because of the distant range of these frequencies, generally speaking, only one station may operate at a time on any one of them anywhere in the world. Their use cannot be safely crowded together more closely than on a separation of 10 kc. and even that is a considerable compromise with good reception, particularly in the higher frequencies. There were two factors making for their increased use. One factor was the pressure for use in international broadcasting, that is, the attempt by a station in one country to reach listeners in other countries, particularly those in other continents. Another factor was pressure for use of these same frequencies in tropical countries where, because of the heavy natural static, frequencies in the broadcast band were not regarded as satis-
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factory, the higher frequencies being much less susceptible to this sort of interference. Frequencies in the band 1,500-6,000 kc., and particularly in the upper portion of this band, would have served almost equally well to meet this second factor, but the Madrid Regulations had not made any provision for broadcasting in this band. Consequently, far too many stations crowded their way into the ether and not only filled the assigned bands beyond their capacity but trespassed and overflowed into bands assigned to other services. This was particularly true of stations in the tropical portions of Central and South America and the West Indies.

At Cairo the most important and most difficult radio problem was to meet the pressure for the allocation of new bands of frequencies to broadcasting in the range below 6,000 kc. and to enlarge the bands above 6,000 kc. In the meantime, other services were making increased demands, particularly aviation. The result reached at Cairo cannot be regarded as final or conclusive. No bands were assigned to broadcasting below 6,000 kc. (except for the band 1,500-1,600 kc.) and, while there were four enlargements of the bands above 6,000 kc. (6,000-6,200 kc., 9,500-9,700 kc., 17,750-17,850 kc., and 21,450-21,850 kc.), the enlargements are obviously not enough to meet present emergent needs of stations actually in operation throughout the world. It seems safe to prophesy that the resulting Regulations will be honored more in the breach than in the observance.

Neither the International Telecommunications Convention nor the Radio Regulations annexed thereto attempt to allocate frequencies or channels to particular countries or stations. They seem to recognize priority of service. For example, Article 35 of the Convention provides, in part, that

"all stations, regardless of their purpose, must, so far as possible, be established and operated in such a manner as not to interfere with the radio services or communications of either the other contracting governments or the private operating agencies recognized by these contracting governments or of other duly authorized operating agencies which carry on radio-communication service."

The precise boundaries of this obligation have not been determined but, in general, it may be construed as obliging each country not to establish, or allow to be established, any new station which operates in such manner as to interfere with the service carried on by an existing station in another country.

Even this obligation is of no avail against countries which have not ratified the Convention, and little or no regard has been had for it by some countries that have ratified, notably Mexico and Cuba.

B. THE HAVANA CONFERENCE AND THE NORTH AMERICAN REGIONAL BROADCASTING AGREEMENT

Until recently there has been, in the files of the Department of State, a North American Regional Broadcasting Agreement, signed at Havana by the United States, Canada, Mexico, Cuba, Haiti and the Dominican Republic.*

*The Agreement extends to and includes Newfoundland which, however, did not become a formal party because it does not have the status of an independent state in international law. Article VII of the Agreement provides that it "shall be open to adherence in the name of Newfoundland."
The Agreement was submitted to the United States Senate for ratification on May 13, 1938. This is necessary before it becomes binding upon the United States and, because of a combination of political factors in which the Agreement seems to have become enmeshed and because of probable adjournment of Congress in June, it may not be acted upon for some time to come.

In order to appreciate the significance of its provisions, the accomplishments which it represents, and the importance of its eventual ratification, we must review briefly its historical background.

Until the signing of the Havana Agreement, there had never been a treaty among the North American nations covering their respective rights in use of the standard broadcast band, 550-1500 kc. There had been informal agreements between the United States and Canada which, in general, were respected by both countries, but there had been no understanding between either country and any of the others except such as is implied from the general obligations of the Madrid Convention.

Broadcasting was established earlier, and moved forward at a much more rapid pace, in the United States, than in the rest of North America, with the result that by 1923 the United States had allocated to its own stations practically every frequency then open for broadcasting. So far as Canada was concerned, this unsatisfactory state of affairs was relieved in October, 1924, when the United States Department of Commerce (then the radio licensing authority) agreed to regard six frequencies as assigned exclusively to Canada and certain other frequencies as subject to shared use in Canada. This arrangement was never reduced to writing, although later attempts were made from time to time, and particularly in 1927, to arrive at a more definite arrangement. Finally, on May 5, 1932, an informal agreement was negotiated between the two countries in the form of an exchange of letters between the Canadian Minister in Washington and the Acting Secretary of State. This agreement has been subject to varying interpretations. Without pausing to resolve some of its ambiguous features, we may say that generally it recognized Canada’s right to frequencies sufficient to accommodate nine 50 kw. stations, including exclusive use of the six frequencies which it already enjoyed, the shared use of two other frequencies which had theretofore been clear channels in the United States, and to 540 kc., just below the lower limit of the broadcast band. It also recognized Canada’s right to the shared use of certain other frequencies with stations of smaller power. Except in minor respects, the provisions of this informal agreement were faithfully adhered to by both countries and would have satisfactorily resolved all difficulties between them had it not been for developments to the south.

In Mexico and Cuba the development of radio had been tardy and by the time it had progressed to the point where stations of substantial power were contemplated, all frequencies in the broadcast band were in use in the United States and Canada. What happened, under the circumstances, was only what was to have been expected. First Mexico, and then Cuba, proceeded to establish stations of substantial power either on the same frequencies as those used by their northern neighbors or so close to them as to cause disastrous interference. A complicating factor was the inauguration of the so-called border stations in Mexico, stations operated just
across the boundary of Texas and California, and designed not to serve Mexicans, but residents of the United States. Eleven such stations are now in operation, including several of power higher than is used by any but one station in the United States. Citizens of this country who had previously been deprived of licenses to operate stations in the United States by the Federal Radio Commission because of misconduct of their stations are identified or connected with some of the more powerful of these stations.

Development in Cuba was even tardier, but no less disastrous. At the last count some 33 stations are operating in Havana alone, a city having a population comparable to that of Washington, D. C., where only four stations are permitted to operate. The Havana stations are undergoing rapid and substantial increases of power, encouraged by the Cuban Government.

In choosing the frequencies on which to operate, the Mexican and Cuban broadcasters have naturally attempted to select those on which the least interference will be caused to their own stations. They have squatted on the Canadian exclusive frequencies and, since on the whole Canada has not made very adequate use of her exclusive channels and is still using them for stations of inadequate power and efficiency, the Canadian stations have suffered widespread interference as a result. In addition, Mexican and Cuban stations have been placed on every type of channel used by stations in the United States, clear, regional and local. The recent tendency has been to place the high power stations on frequencies used by regional and local stations in the United States since the latter, having less power, will cause correspondingly less interference to the Mexican and Cuban stations. Clear channels, however, have not escaped, and several of the important 50 kw. stations in the United States have suffered, and are suffering, interference up to within a few miles of their transmitters, with the result that their large rural audiences have been partly or wholly cut off from reception.

An attempt to bring order out of the impending chaos was made at a conference held at Mexico City in the summer of 1933. It completely failed, largely because of the demands made by Mexico to accommodate its border stations. No further efforts of substantial character were made to solve the problem until 1937, with the calling of the first Havana Conference in March.

No agreement of a formal character resulted from this first Havana Conference but progress beyond all expectation was made in reaching a tentative understanding as to technical and allocation principles. It was still believed impossible, however, that a formal agreement could be negotiated.

Nevertheless, at the final Havana Conference commencing November 1, 1937, after over six weeks of continuous discussion and debate, during which a successful result seemed hopeless on many occasions, the unexpected was accomplished and the delegates emerged with an agreement actually signed by all the North American nations. Credit for this accomplishment is generally agreed to belong chiefly to the head of the American Delegation, Lt. Commdr. T. A. M. Craven, a member of the Federal Com-
communications Commission, whose tireless efforts and able diplomacy made the result possible.

The provisions of the Agreement may be summarized only briefly. We must pass over very important and extensive provisions having to do with technical engineering standards to which the countries agreed for the purpose of avoiding interference and insuring effective operation of their stations and confine ourselves to the provisions having to do with allocation of facilities between the nations.

The battle ground centered almost entirely on the allocation of clear channels, that is, channels used by stations of substantial power and cleared of objectionable interference so as to permit those stations to give service over wide areas. Generally speaking, there is no other means of affording broadcast service to small cities and towns and rural or sparsely-settled areas not in the immediate vicinity of a broadcast station.

The demands made by the several nations at the start of the Conference gave little promise or hope of a satisfactory agreement. It was apparent that at the most there were only 59 channels which could be used or called clear channels, even though the upper end of the broadcast band be extended from 1,500 to 1,600 kc. (the nations having agreed to this extension). On these 59 clear channels, approximately 105 full time stations had to be accommodated, many of them being of such power and at such locations that no other country in North America could use the same channel at night. For example, Mexico wanted positions for 15 stations of substantial power, 7 of which were to have power in excess of 50 kw. up to as high as 500 kw. and Canada’s claim was substantially the same. At the start even Cuba asked for positions for at least 10 stations of substantial power. The United States was already using 44 of these channels and, on about 31 of them, had only one station operating at night.

The result was a compromise reached by sub-classifying clear channel stations broadly into two classes. The first, known as Class I-A, would have virtually exclusive use of a frequency at night and would be authorized to use power of 50 kw. or more. The other, Class I-B, would be subject to duplication under conditions designed to avoid interference, with power of from 10 kw. to 50 kw. Mexico was given the right to establish Class I-A stations on 6 specified frequencies, Canada on 6 and Cuba on 1. The United States was given the right to determine what use it would make of 32 frequencies and its right to assign Class I-A stations to at least 25 of them was expressly recognized. The remaining “clear channels” were assigned for use by Class I-B stations, each in two or more of the countries.

Of the remaining channels, 41 were designed as regional channels, to be used by stations with a maximum power of 5 kw., and 6 as local channels, to be used by stations with a maximum power of 250 watts. The right of each country to use any of these regional and local channels was recognized, so long as certain distance separations and other precautions to avoid interference are observed. The numbers of these two classes of channels correspond, in general, with what has already been in effect in the United States since the Federal Radio Commission’s allocation of November 11, 1928, with minor modifications which may be passed over.

To accommodate the Class I-A stations which the other countries are

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given the right to establish, necessitated certain adjustments in the existing allocation in the United States. Wherever a channel is assigned to use by a Class I-A station in Mexico, for example, all stations now using frequencies above that channel are to be required to shift frequency by a corresponding amount of 10 kc. The net effect of the agreement is that all existing stations in the United States, beginning with the stations on 740 kc., must shift their frequencies upward 10, 20 or 30 kc., depending on their position in the band. There are a few instances of shifts as much as 40 kc. In general, however, the burden of bearing the sacrifice necessary to make the agreement successful was distributed as evenly as humanly possible over the broadcasting industry in the United States, including clear channel, regional and local stations. The only stations escaping any shift under the Treaty are the regional stations now assigned to the frequencies from 550 to 630 kc. and the clear channel stations assigned to frequencies from 640 kc. to 720 kc. In return for the comparatively slight sacrifice involved, all stations are to be freed of the menace of interference from stations in other countries. What is even more remarkable is that the Mexican border station problem completely disappears since the locations of Mexico's clear channel stations are all specified.

To be valid, the Agreement must be ratified by Canada, Cuba, Mexico and the United States (although there is provision for the situation arising if three of them ratify and the fourth signifies its readiness to do so). The Agreement does not become effective until one year after it has been ratified by the fourth of these governments. Cuba ratified shortly after the signing of the Agreement. Under Mexico's Constitution, it cannot ratify until December, 1938, or later. There is every indication that Canada will ratify. Unfortunately, in the United States the Agreement is meeting with a number of obstacles, due chiefly to a misconception of its provisions. It is being said that the Agreement calls upon or permits the United States to establish at least 25 stations with power of 50 kw. or more. This is inexact. Without the Agreement there is no limit whatsoever to the number or power of the stations which the United States may establish on any of the channels which it is now using. The Treaty does not grant a privilege in this respect; it imposes a limitation. It recognizes that the United States may establish stations of power of 50 kw. or more on at least 25 of 32 specified frequencies. Most of these frequencies are already used by stations of 50 kw. in the United States and one by a station of 500 kw. The United States remains perfectly free, as it already is, to increase or reduce the power of these stations; there is no obligation under the Agreement which restricts its action in this respect. Until May 13 the Department of State withheld submission of the Agreement to the Senate for reasons that have not been made public.

Other important agreements were negotiated at Havana, one of them being a Treaty between all the American nations on certain general aspects of communications and another being an administrative agreement bearing on technical radio matters other than broadcasting. Probably the most interesting feature from the point of view of broadcasting is that under the Treaty the Western Hemisphere is divided into three zones for the purpose of regional agreements on such matters as broadcast
allocation. The Northern Zone extends to the southern boundary of Mexico and includes Haiti and the Dominican Republic. The Central Zone extends from the southern boundary of Mexico 5 degrees south latitude, cutting across Brazil and Peru. The Southern Zone includes the rest of South America south of this latitude. It was felt unnecessary and, in any event, impracticable to attempt to reach an agreement on allocation of the broadcast band between all the countries in all three zones. In general, there are no serious interference problems in use of the standard broadcast band between North America and South America, both because of the distances involved and because of the fact that South America lies almost entirely to the east of North America and therefore in entirely different time zones. The tendency in the Central Zone, which is of a tropical character, is to use higher frequencies because of static.

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THE "WARING CASE"

Questions of Property Rights in Phonograph Recordings of Artistic Performances Considered. Is the Use of a Phonograph Recording for Broadcast Purposes an Invasion of the Right of Privacy?

By FRANCIS GILBERT
Member of the Bar of the State of New York

Editor's Note: One of the most important legal cases, as regards intellectual properties, is the recent Fred Waring vs. WDAS litigation. In this case the orchestra leader obtained an injunction against the broadcasting company restraining the defendant from playing records of his musical renditions over the air. Three points of law were enunciated by the judges of the Pennsylvania Supreme Court: (1) the "interpretive" right of the artist; (2) the right of privacy, and (3) unfair competition.

Subsequently a great flurry of speculation has arisen in view of the vast implications of the Pennsylvania decision. In this article Francis Gilbert threads through these implications and comments on the decision.

Possibly the reader would do well to read the last chapter of Mr. Gilbert's article first. It is to be emphatically impressed on the reader that this writing holds no brief for any parties interested in the fray. It is solely intended by the author and by the VARIETY RADIO DIRECTORY as a survey of the terrain and an analysis of the points of law involved.

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All human institutions are subject to growth, change and decay. This is particularly true of the complicated structure of laws, regulations and ordinances which govern and control every action of our daily lives. Since the dawn of history an incessant war has been waged for the better protection of those who labor with their minds rather than with their hands. One of the great battles in this war is now being waged. In a general way the combatants may be described as:

(1) The proprietors of copyrights affecting musical compositions;

(2) The manufacturers of phonograph records, upon which copyrighted compositions are recorded, and by means of which they may be reproduced;

(3) The artists who are engaged to perform the copyrighted musical compositions for the purpose of making the phonograph records; and finally

(4) The broadcasting companies and stations which find it convenient to use the phonograph records in giving public performances for profit of the musical works recorded thereon.

Although the copyright proprietors, the manufacturers of phonograph records and the interpretive artists are not allies waging the war for their common benefit against the broadcasters, nonetheless they each have the same objective, namely, to establish a property right in the phonograph recording which may be
enforced against the purchaser of such recording (the broadcasting station) by preventing the use of such recording for the purpose of a public performance for profit.

The first skirmish in what would appear to be a long drawn out war has been fought. This skirmish took the form of a litigation instituted by Fred Waring, the nationally known musical director, against WDAS Broadcasting Station, Inc. The action was commenced in the courts of Pennsylvania, and in October of last year the Supreme Court of the State of Pennsylvania (the court of last appeal) rendered its decision in favor of Mr. Waring.

The novelty of the doctrine announced by this decision has aroused considerable interest, not only among those who are directly affected, but also among all students of the law. Particularly in the broadcasting field has this decision been productive of much discussion. It accordingly justifies a careful examination of the philosophy and reasoning thereof.

**Facts in the Waring Case**

The facts of the case were simple. The plaintiff, Fred Waring, was the owner of substantially all of the shares of the stock of a corporation known as Fred Waring's Pennsylvanians, Inc., through the medium of which he commercialized the performances of his orchestra. Pursuant to contract with the Victor Talking Machine Company, the orchestra made phonograph records of two songs. These songs were protected by United States copyrights, and the copyright proprietors had licensed the manufacture by the Victor Talking Machine Company of said phonograph records. Before Mr. Waring consented to the performance by his orchestra essential to the recording, he agreed with the phonograph company that a label should be placed upon the records reading "Not licensed for radio broadcast." The records thus made and bearing such label were sold in the ordinary course of business, and one of such records was purchased by the defendant broadcasting station. The broadcasting station had been licensed by the American Society of Composers, Authors and Publishers to give public performances of the songs thus recorded. The defendant broadcasting station used one of the said records as part of its sustaining program. The playing of the record was accompanied by the customary announcement over the radio that the performance was given by means of a mechanical reproduction of the orchestra's rendition. The questions involved in the action were stated by the Court as follows:

1. **Have performers—in this case an orchestra—any enforceable property rights in their artistic interpretation of the work of a composer?**

2. **If so, to what extent can such rights be reserved at the time of, what the law designates as, "publication"?**

3. **As ancillary to such rights, under what circumstances can performers be afforded equitable relief on the ground of unfair competition?**

**Decision in the Waring Case**

Three judges heard the case. Judge Stern, who wrote the principal opinion for the Court, answered the three questions in favor of Mr. Waring's contentions. In other words, he held that the interpretive artist had an enforceable property right in his artistic interpretation of the work of a composer; that such right with respect to a phonograph recording can be reserved by affixing a label.
THE WARING CASE—Continued

to the phonograph record stating "Not licensed for radio broadcast." He also held that the interpretive artist is entitled to an injunction restraining a broadcasting station from using a phonograph recording of the artist's performance upon the ground that such use was a form of unfair competition.

Judge Maxey, who wrote a separate opinion, expressed emphatic disagreement with Judge Stern's reasoning, but stated that he would vote to support Judge Stern's conclusion, that the artist was entitled to the Court's injunction restraining the use of the record by the broadcasting station.

Judge Maxey insisted, however, that the principles of law discussed by Judge Stern in arriving at his conclusion had no application to the facts. He contended that the only principle of law that could be applied to the situation was the so-called "right of privacy."

The purpose of this article is an attempt to present not only a close-up view of the first skirmish, which calls for a detailed study of the reasoning employed by both Justices Stern and Maxey, but also to present a panoramic view of the larger war area.

At the outset it is to be noted that both Judges agree that neither the copyright law nor any statute law of either the United States or of the State of Pennsylvania has any application to the dispute. In referring to the copyright law, Judge Stern states that this law does not recognize any right of a performing artist "in his interpretive rendition of a musical composition or in the acting of a play composed by another." He therefore has recourse to the common law in his endeavor to find a principle of jurisprudence which might be applied for protecting the plaintiff's claim of property right.

Before presenting our analysis of the opinions, it is well to consider the territorial area in which the court's opinion is effective.

Territorial Area of the Common Law

The highest court of each state has the exclusive power to declare the common law of that state. Therefore, although the Supreme Court of Pennsylvania may have found that Mr. Waring was entitled to protection under the common law of the State of Pennsylvania, it does not necessarily follow that the courts of other states will arrive at the same decision. While, to be sure, a decision of the highest court of one state is considered with great respect by the courts of a sister state, nevertheless, there is no compulsion so to do. As a matter of fact, there is hardly a question of law concerning which a sharp division of opinion does not exist, with the courts of one group of states taking one view and the courts of another group of states taking another view.

Indeed, at the time this article is in preparation, cases involving the same questions are awaiting the consideration of the courts of the State of New York, and speculation is rife as to whether or not the courts of New York will follow the decision of the Pennsylvania Court.

Finally, it is to be remembered that not all of the states have incorporated into their basic law the common law of England. Some of the states, namely those which, prior to their entrance into the Union were not subject to the laws of England, do not follow the common law; as for example, the States of Louisiana, Florida and Texas, whose jurisprudence was founded upon and derived from a system entirely different from that of the original thirteen states.

The courts of such states may or may not follow the lead of Pennsylvania, but if they do, they will have to justify their conclusions by reasoning entirely different from that heretofore employed.
THE WARING CASE—Continued

Conflicting Opinions on Interpretive Rights

The first of Judge Stern's legal conclusions is, that by the common law the interpretive artist is a creator and, by reason thereof, he is entitled to the protection of the law with respect to that which he created. He states:

"A musical composition in itself is an incomplete work; the written page evidences only one of the creative acts which are necessary for its enjoyment; it is the performer who must consummate the work by transforming it into sound. If, in so doing, he contributes by his interpretation something of novel, intellectual or artistic value, he has undoubtedly participated in the creation of a product in which he is entitled to a right of property, which in no way overlaps or duplicates that of the author in the musical composition."

Judge Maxey emphatically disagrees. He states:

"The majority opinion's purport is that plaintiff's interpretation of musical compositions constitutes 'a product of such novel and artistic creation as to invest him with property right therein' and that since 'ordinary musicians' do 'nothing more than render articulate the silent composition of the author' they do not have a property right in their interpretations and therefore would not be entitled to such relief as the plaintiff herein sought."

He continues:

"I do not agree that a plaintiff's right to such protection in a court of equity depends on whether his production constitutes 'a novel and artistic creation which 'elevates interpretations to the realm of independent works of art.'"

In substance, Judge Maxey states that if a property right is to be given to the interpretation of a musical composition, then the property right should be given irrespective of the quality or artistic value of the interpretation; or rather he contends that if a property right cannot be recognized in a commonplace interpretation, it cannot be recognized in one no matter how great its artistic value.

We repeat Judge Stern's statement:

"A musical composition in itself is an incomplete work; the written page evidences only one of the creative acts which are necessary for its enjoyment; it is the performer who must consummate the work by transforming it into sound."

Authors and composers will certainly express affirmative objection to this statement. Can it be said that the immortal works of Brahms, Beethoven, Mozart and Wagner are all incomplete and require the addition of the artistry of an orchestra leader before such works can be considered an entirety? We make this observation not by way of gentle irony, but because the decision in this case will necessarily open up a vast field of litigation and it is essential in considering the enunciation of a new principle of law to take into account the effect which will necessarily follow.

Speculative Implications of the Decision

If Judge Stern is correct in his statement that a musical composition is incomplete until it is transformed into sound by the interpretive artist, would it not necessarily follow that the same principle must apply to the case of a book or a play or a poem. Many people cannot enjoy or fully comprehend the impli-
cations intended by the author of a play, by reading the play—they must see and hear it performed on the stage. The same is true, possibly to a lesser extent, with respect to books and poems. Psychologists tell us that many people find it difficult to fully comprehend the written page. This is particularly true of young people to whom stories must be read. It is also true of many adults who read aloud for their own edification and for their better understanding. In other words, their minds function better through the sense of hearing than through the sense of sight.

Is the Court then prepared to hold as matter of law that in every instance where it is necessary, or convenient, or advantageous, to transform the written page into sound, that the one who does so is entitled to a property right in his rendition?

Moreover, it must be remembered that many of our competent musicians can read a musical score with the same facility as the ordinary person can read the written page. The competent musician does not require a musical composition to be played by an interpretative artist in order to "hear it." He hears it with the aid of his mental processes, similar to those employed when he reads a book or a play.

While the reaction of a court to a given state of facts is always a subject concerning which it is dangerous to speculate, nevertheless, we feel justified in expressing doubt that the courts of any other state will accept the foregoing statement of Judge Stern.

Unfair Competition Point

The next important point made by Judge Stern is with respect to the application of the principle of unfair competition to the facts as presented to him. He states:

"It remains to point out an additional ground upon which defendant may rely for the protection of such rights against invasion and abuse by defendant, namely, that of 'unfair competition.'"

Judge Stern cites as the principal support for his argument the decision of the United States Supreme Court in Associated Press vs. International News Service, 248 U. S. 215. As to this statement, Judge Maxey expresses emphatic dissent. He states:

"I do not accept the reasoning of the majority opinion on the subject of 'unfair competition' and I do not think the case at bar is ruled by the cited case of International News Service vs. The Associated Press."

Judge Maxey presented a careful analysis of the decision in the Associated Press case and pointed out that the respective parties in that case were "competitors in business," while in this case the plaintiff was described as an "orchestra conductor" and the defendant was described as the "owner of a radio station." Judge Maxey emphasizes that the essential element in unfair competition was deception, and that there was no element of deception presented in the case. He states:

"One can conceive of a situation where a broadcaster of phonograph disks might conduct his business in such a manner that there would be either an express or implied representation to the public that it was listening to a broadcast not of a disk but of the talent which made the disk, and thus
THE WARING CASE—Continued

be guilty of unfair competition, but the record before us does not in its present state present any such case.”

“Right of Privacy”

Finally, Judge Maxey having disagreed with Judge Stern on the two fundamental principles urged by him, offers his own solution to the problem. Judge Maxey states:

“I think plaintiff’s right which was invaded by the defendant was his right to privacy and this is a broader right than a mere right of property. A man may object to any invasion of his right to privacy or to an unlimited invasion of that right. He may choose to render interpretations to an audience of one person in a private home or to an audience in a great amphitheatre.* * *

“It requires but little argument to show that since a man has a right to withhold from all dissemination, his thoughts, sentiments and emotions, no matter what their media of expression, he has a right to restrict or limit this dissemination.”

He considers the action of the broadcaster in using the phonograph recording of an artist without the artist’s consent, to be a form of “eavesdropping” or a form of illicit tapping of telephone wires for the purpose of “listening in.” By applying the rules of the common law which condemn such invasions of the privacy of the individual, he approves of the granting of the injunction for the protection of Mr. Waring, because his right of privacy has been invaded.

To the layman there can be no comparison between the act of the eavesdropper or one who taps a telephone wire, and the action of a broadcasting station which attempts to publicly use a phonograph record which it has purchased. How the right of privacy can be found to exist with respect to an article which is publicly offered for sale, presents a problem rather difficult for the layman and for most lawyers to comprehend. In any event, however, it appears that Judge Maxey’s opinion was not accepted by Judge Stern or by Judge Linn, the third member of the Court. They refused to accept his reasoning just as Judge Maxey refused to accept theirs.

In the face of this conflict of opinion, it would not be surprising, to say the least, to find that the courts of other states decline to accept either line of reasoning.

The attitude which the Court of Appeals of the State of New York took in a similar, though not identical, situation may indicate the probability of its attitude if the situation now under discussion is presented to it.

The Robinson Case

Thirty-five years ago, the Court of Appeals of the State of New York was called upon to consider the complaint of a young lady whose photograph had been used by a manufacturer of flour by affixing copies of the photograph to the packages containing flour sold by it. Over the portrait there were printed the words “Flour of the Family.” This case is well known to lawyers as the Roberson case.

The plaintiff in that case asked that the defendant be enjoined from making, printing, publishing, circulating or using in any manner any likeness of the plaintiff in any form whatever. The plaintiff had not consented to any publication of her photograph, not even to a restricted publication, as appears to have been the case with respect to the phonograph record involved in the Waring case. The lower court sustained the plaintiff’s claim and held that the publication of
the photograph without her consent was an invasion of her "right of privacy"—an invasion of her "right to be let alone."

Although it denied relief, nevertheless the Court of Appeals in its opinion of reversal recognized the justice of the plaintiff's claim and sympathized with the declared object of the litigation stating:

"The so-called right of privacy is, as the phrase suggests, founded upon the claim that a man has the right to pass through this world, if he wills, without having his picture published, his business enterprises discussed, his successful experiments written up for the benefit of others, or his eccentricities commented upon either in handbills, circulars, catalogs, periodicals or newspapers, and, necessarily, that the things which may not be written and published of him must not be spoken of him by his neighbors, whether the comment be favorable or otherwise."

The decision is not only one of historical importance, but is one of vital interest to lawyers and laymen alike, because of the nature of the dispute involved, the human approach of the Court to the problem, and the wisdom of the juridical philosophy announced.

After pointing out the principle of law sought to be established, the Court stated:

"If such a principle be incorporated into the body of the law through the instrumentality of a court of equity, the attempts to logically apply the principle will necessarily result, not only in a vast amount of litigation, but in litigation bordering upon the absurd, for the right of privacy, once established as a legal doctrine, cannot be confined to the restraint of the publication of a likeness but must necessarily embrace as well the publication of a word-picture, a comment upon one's looks, conduct, domestic relations or habits."

It may be said with equal force, that if the principle contended for by the interpretive artist and sustained by the Pennsylvania court be followed in all of the other states of the United States, a vast amount of litigation will follow, a substantial amount of which will be bordering upon the absurd. As Judge Maxey pointed out, if an interpretive artist is entitled to a property right in his artistic creation, then an ordinary musician is also entitled to a property in his interpretation though not artistic. Each individual in the orchestra might be entitled to a property right in his contribution to the artistic rendition of the ensemble. The most humble member of the cast of a successful motion picture production may claim to be entitled to a property right in his interpretive rendition of the part assigned to him. Illustrations are readily at hand to justify the prediction of the possibility of endless litigation resulting from such finding. And, for example, to whom would the property right belong in the case of the rendition of a violin concerto by Beethoven performed by Fritz Kreisler, as soloist, accompanied by the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski?

Moreover, although it is to be noted that Justices Stern and Maxey base their arguments upon the common law, nevertheless, in neither opinion can be found any reference of any case decided by any Court declaring that the common law specifically recognized the right sought to be made the subject of the protection of the Court's injunction.
THE WARING CASE—Continued

Courts Not Legislative Bodies

In the Roberson case the Court of Appeals commented with respect to such a situation. It was recognized that in the early days of the chancery jurisdiction in England

"the chancellors were accustomed to deliver their judgments without regard to principles or procedure and in that way the process of building up the system of equity went on."

* * *

"In their work the chancellors were guided not only by what they regarded as the eternal principles of absolute right, but also by their individual consciences."

The Court emphasized, however, that when this period of infancy was passed, an orderly system of principles, doctrines and rules was developed and that today the courts of equity no longer follow their individual consciences, but feel bound by the rules and principles long since established. The Court stated:

"The importance of observing the spirit of this rule cannot be overestimated, for, while justice in a given case may be worked out by a decision of the court according to the notions of right which govern the individual judge or body of judges comprising the court, the mischief which will finally result may be almost incalculable under our system which makes a decision in one case a precedent for decisions in all future cases which are akin to it in the essential facts."

It would appear that these observations apply with equal force to every aspect of the Waring case, and accordingly, notwithstanding the sense of justice of the individual judge, the opinion of the court must be predicated not upon such individual opinions, but upon a principle of law or equity established and recognized by the law: or as the Court in the Roberson case expressed it,

"in a case like the one before us, which is conceded new to this court, it is important that the Court should have in mind the effect upon future litigation and upon the development of the law which would necessarily result from a step so far outside of the beaten paths of both common law and equity,"

We wish to emphasize that we refer to the Roberson case not only insofar as it discusses the right of privacy but for the purpose of showing the hesitancy of the courts to ingraft upon the jurisprudence of the community a new principle of law which cannot find a real and substantial foundation in the past.

The courts invariably state that the enunciation of such a new rule is within the power of the Legislature and that an aggrieved person must resort to the Legislative Department of the Government for protection and not to the Judicial Department. As the court expressed it:

"An examination of the authorities leads us to the conclusion that the so-called 'right of privacy,' has not as yet found an abiding place in our jurisprudence. and, as we view it, the doctrine cannot now be incorporated without doing violence to settled principles of law by which the profession and the public have long been guided."

As a result of this decision, the Legislature of the State of New York at its next session adopted an amendment to the Civil Rights Law which thereafter

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gave to individuals the so-called "right of privacy" and provided remedies for any invasion thereof.

The situation presented by the Waring case is substantially identical with that presented by the Roberson case insofar as the discussion of legal principles is concerned. We point therefore to the possibility that the Court of Appeals of the State of New York may say with respect to the Waring case, if it ever reaches that court, what it said with respect to the Roberson case, namely:

"We do not wish to be understood as belittling the complaint. We have no reason to doubt the feeling of annoyance alleged. Indeed, we sympathize with it, and marvel at the impertinence which does not respect it. We can only say that it is one of the ills that under the law cannot be redressed."

It may be that, under the provisions of the New York State Civil Rights Act, the interpretive artist may be able to enjoin a broadcasting station from announcing his name in connection with the broadcast of a record made by him. This question, however, was not presented to the court in the Waring case.

The Approaching Conflict

Nothing but rumblings of the approaching conflict have as yet been heard from the manufacturers of the phonograph records and from the copyright proprietors of the musical works involved. In due course, the assertion of their demands will probably develop into open hostilities. All that we can do at this time is to briefly outline their respective positions.

Positions of Conflicting Parties

The phonograph record manufacturer claims that the phonograph record manufactured by him embodies a high degree of skill and labor and is a unique combination of artistic and of scientific and mechanical expertness, which makes the phonograph record of such peculiar value as to entitle the manufacturer to protection against any unauthorized use thereof. The phonograph manufacturer recognizes that his device is not protected by the copyright law, but he urges that in some of its features, it is protected by the patent law. He refers to the cases already decided by our Federal courts which hold that a phonograph record or a player piano roll may not be copied even though they are not protected by copyright. He also refers to the cases decided under the patent laws to the effect that a patented article may be burdened with a limitation as to its use which binds a purchaser of the article, irrespective of whether the purchase was made with or without knowledge of the limitation. The manufacturer of the phonograph record may urge, therefore, if he has not already done so, that he has the legal right to sell phonograph records for private use only, and that if he does so, a record thus sold may not be used by a broadcasting station for public performance for profit without his consent.

The copyright proprietor stands in the offing with his arguments all marshalled for the fray. He takes the position that no one but the creator is entitled to the protection of the law. He cites many cases which hold that so far as the Federal jurisdiction is concerned, Congress is without power to grant protection of the kind now under discussion other than to an inventor with respect to his inventions and to an author with respect to his writings. Congress has frequently been urged to extend the protection of the copyright law to phonograph records, but on each occasion has refused to do so pointing to the provision of the constitution which limits the power of Congress to grant protection only with respect to the writings of an author. The sound track on a phonograph record has never been deemed to be a writing. In fact, the United States Supreme Court refused
THE WARING CASE—Continued

to hold that the phonograph record or the player roll record is a copy of the musical work which it is designed to reproduce. The court held that phonograph records and player piano rolls

"are parts of a machine which, when duly applied and properly operated in connection with the mechanism to which they are adapted, produce musical tones in harmonious combination. But we cannot think that they are copies within the meaning of the copyright act."

The copyright proprietor urges that the composition, is the writing, which is entitled to the protection of the law, and contends that irrespective of whatever the interpretive artist does in connection with performing the composition for recording, and irrespective of whatever the phonograph record manufacturer does in making the record, their rights if any there be, must all be subordinated to the superior rights of the copyright proprietor. The copyright proprietor also points to the copyright statute as proof of his authority to limit the use of phonograph records which serve to reproduce his recorded works. He refers particularly to Section 1 of the United States copyright act which provides for the automatic licensing of the manufacture of phonograph recordings of copyrighted works and particularly to that portion which, after providing for the royalty to be paid, states:

"The payment of the royalty provided for by this section shall free the articles or devices for which such royalty has been paid from further contribution to the copyright except in case of public performance for profit."

He further points out the absurdity of the conclusion which would follow were the contentions of the interpretive artist and the phonograph record manufacturer to be sustained; because as he points out the copyrighted work can be performed by the recording artist and a record of that performance can be manufactured under the compulsory license provisions of the copyright act without his affirmative consent. Although the interpretive artist has thus utilized the copyrighted work for his own financial profit and without the consent of the copyright proprietor, he now urges that by so doing he has acquired a property right in the recording, pursuant to which he can prevent that recording from being used for public performance even though the copyright proprietor is willing that it should be so used.

Finally, the copyright proprietor states that by reason of his copyright, he is the owner of the exclusive right to "arrange" the composition. He claims that in the popular field, the directors of the deservedly popular orchestras have each sought to create an individuality with respect to their renditions, and that this uniqueness has been accomplished in substantial part by having the copyrighted work arranged for the particular tonal effect sought to be achieved. He admits that the personality of the director does have something to do with the performance, but with respect to the performances given of the so-called popular songs he claims that the uniqueness or individuality of the performance depends in major part upon the arrangement which is an aspect of, or one of the rights comprised in the copyright, and therefore that phonograph records of such arrangements should be subject only to his control.

Conclusion

This article is not intended to indicate the writer's advocacy of one or another of the views expressed. As we have stated, the purpose of the article is to present a panorama of the conflict in the hope that all of the contending parties
may, by a fuller appreciation of the principles of law involved, more rapidly
approach a solution which will be satisfactory to all and which will be beneficial
to the entire industry. History has shown that it is out of such travail that prin-
ciples of law emerge which bring to future generations ever more adequate and
complete protection to their creations.

It is undoubtedly because of the incentive which Congress gives to creators
and inventors by means of the protection afforded by our Copyright and Patent
laws that the United States is more prolific with respect to inventions and literary
and musical creations than is any other country in the world. Every extension of
property right and of the legal protection thereof, if based upon sound principles
of law and of justice can only redound to the greater prosperity of the country; and so may it be in the present case.


SYKES, JUDGE EUGENE OCTAVE. Became member of the Federal Radio Commission in March, 1927. Political party: Democrat. Length of appointment: to July 1, 1941. Previously: lawyer; Democratic presidential elector-at-large from Mississippi, 1904; Justice of the Supreme Court of Mississippi, 1916 to 1925 (when he voluntarily retired); resumed law practice until March, 1927, when he was named vice-chairman of the Federal Radio Commission; elected chairman of the Federal Radio Commission March, 1933, retaining this position until the FCC was created. Born: July 16, 1876, in Aberdeen, Miss.


WALKER, PAUL ATLEE. Appointed to the FCC July 11, 1934. Political party: Democrat. Length of appointment: to July 1, 1939. Previously: lawyer; one time high school principal, Shawnee, Okla.; one time instructor, University of Oklahoma; counsel and commissioner of the State Corporation Commission of Oklahoma for 15 years; referee for the Supreme Court of Oklahoma, 1919 to 1921; chairman, Committee on Cooperation with the Interstate Commerce Commission in the National Association of Railroad Utilities Commissioners, 1925 to 1934. Born: January 11, 1881, in Washington, Pa.
CASE, NORMAN STANLEY. Appointed to the FCC in July, 1934. Political party: Republican. Length of appointment: to July 1, 1938. Previously: lawyer; Providence, R. I., City Council member, 1914 to 1918; General Staff Officer during World War; member of the Soldiers Bonus Board of Rhode Island, 1920 to 1922; U. S. Attorney for the District of Rhode Island, 1921 to 1926; elected lieutenant governor of Rhode Island in 1926, succeeding to the governorship in 1928 on the death of Governor Pothier; elected governor in 1928, and again in 1930. Born: October 11, 1888, in Providence, R. I.

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105 North Seventh St.
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165 Broadway
New York City, N. Y.

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358 U. S. Bank Bldg.
Portland, Ore.

Kendall, John W.
Eare Bldg.
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Kern, Howard L.
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New York City, N. Y.

Kerr, William L.
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Kimball, Ralph H.
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Levinson, Louis
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Levy, Isaac D.
1622 Chestnut St.

Littlepage, John M.
Bowen Bldg.
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Littlepage, Thomas P.
Bowen Bldg.
Washington, D. C.

Littlepage, Thomas P., Jr.
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2 Columbus Circle
New York City, N. Y.

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Washington, D. C.

McDonald, Joseph A.
Merchandise Mart
Chicago, Ill.

Mack, Edwin S.
735 N. Water St.
Milwaukee, Wis.

Marks, Norman L.
10 E. 40th St.
New York City, N. Y.

Martin, Paul L.
524 Omaha National Bank Bldg.
Omaha, Neb.

Masters, Keith
33 North LaSalle St.
Chicago, Ill.

Mather, E. Everett, Jr.
1835 Arch St.

Meyers, Milton H.
182 Grand St.
Waterbury, Conn.

Middleton, J. S.
1035 Pacific Bldg.
Portland, Ore.

Miles, Clarence W.
Baltimore Trust Bldg.
Baltimore, Md.

Miller, Henry
117 North Sixth St.
Camden, N. J.

Milligan, Jacob L.
617 Commerce Bldg.
Kansas City, Mo.

Miine, T. Baxter
725 Thirteenth St., N. W.
Washington, D. C.

Morrow, Henry B.
1331 G St., N. W.
Washington, D. C.

Mullen, Arthur F.
931 Tower Bldg.
Washington, D. C.

Myers, Robert P.
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New York City, N. Y.

Neal (Miss), Annie Perry
Washington, D. C.

Neyman (Miss), Fanney
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O'Brien, Arthur A.
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O'Brien, Seymour
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Detroit, Mich.

Oliver, Fred N.
519 Investment Bldg.
Washington, D. C.

Patrick, Duke M.
810 Colorado Bldg.
Washington, D. C.

Peck, Herbert M.
500 North Broadway
Oklahoma City, Okla.

Perry, David R.
Altoona Trust Bldg.
Altoona, Pa.

Peycke, Tracy J.
Telephone Bldg.
Omaha, Neb.

Plock, Richard H.
406 Tama Bldg.
Burlington, Ia.

Porter, George B.
Washington, D. C.

Porter, Paul A.
Earle Bldg.
Washington, D. C.

Porter, William A.
Bowen Bldg.
Washington, D. C.

Powell, Garland
Radio Station WRUF
Gainesville, Fla.

Pratt, Elmer W.
1031 Tower Bldg.
Washington, D. C.

Price, T. Brooke
195 Broadway
New York City, N. Y.

Prime, E. Gardner
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New York City, N. Y.

Proffitt, James L.
1050 National Press Bldg.
Washington, D. C.

Pryor, J. C.
Union Station
Burlington, Ia.

Quigley, Frank
195 Broadway
New York City, N. Y.

Rainey, Garnet C.
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Los Angeles, Calif.

Randall, Cuthbert P.
Telephone Bldg.
Omaha, Neb.

Randall, Frank E.
Telephone Bldg.
Omaha, Neb.

Ray, John H.
195 Broadway
New York City, N. Y.

Ream, Joseph H.
485 Madison Ave.
New York City, N. Y.

Roberson, Frank
920 National Press Bldg.
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Roberts, Glenn D.
1 West Main St.
Madison, Wis.

Rollo, Reed T.
National Press Bldg.
Washington, D. C.

Ronon, Gerald
1907 Packard Bldg.

Rosenthal, Isador Stanley
50 Court St.
Brooklyn, N. Y.

Rosenzweig, Manheim
2 Columbus Circle
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Milwaukee, Wis.
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1030 National Press Bldg.
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Scott, Frank D.
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Seeman, Bernard J.
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Segal, Paul M.
Woodward Bldg.
Washington, D. C.

Sennett, John A., Jr.
Northwest Savings Bank Bldg.
Mason City, Iowa

Shea, George F.
931 Tower Bldg.
Washington, D. C.

Sherley, Swagar
American Security Bldg.
Washington, D. C.

Smith, Miss Elizabeth
Washington, D. C.

Smith, George S.
Woodward Bldg.
Washington, D. C.

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810 Colorado Bldg.
Washington, D. C.

Smith, Milton
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Denver, Colo.

Smith, William Montgomery
739 Shoreham Bldg.
Washington, D. C.

Smith, William P.
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New York City, N. Y.

Spearman, Paul D. P.
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Washington, D. C.

Sprague, E. Stuart
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Stevens, Richard K.
1907 Packard Bldg.

Stollenwerck, Frank
National Press Bldg.
Washington, D. C.

Sullivan, Francis C.
Alworth Bldg.
Duluth, Minn.

Sutton, George O.
1030 National Press Bldg.
Washington, D. C.

Temin, Henry
1420 Walnut St.

Tyler, Varro E.
109 South Ninth St.
Nebraska City, Neb.

Van Allen, John W.
1008 Liberty Bank Bldg.
Buffalo, N. Y.

Van Den Berg, George,
Evans Bldg.
Washington, D. C.

Van Orsdel, Ralph A.
725 Thirteenth St., N. W.
Washington, D. C.

Vesey, Howard W.
914 National Press Bldg.
Washington, D. C.

Walker, Henry B.
Old National Bank
Evansville, Ind.

Walker, Ralph
Washington, D. C.

Wallace, Howard E.
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Salt Lake City, Utah

Warner, Harry P.
Woodward Bldg.
Washington, D. C.

Wayland, Charles V.
Earle Bldg.
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Webster, Bethuel M.
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Welch, Francis X.
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REGULATIONS FOR CANADIAN BROADCASTING STATIONS

Because of the increased traffic in broadcasting between the U. S. and Canada, this set of regulations is herewith reproduced from a booklet issued by the Canadian Broadcasting Corporation to stations in Canada. These regulations have been in effect since Nov. 1, 1937. Prior to that time no such clear-cut regulations existed.

It should also be called to the attention of the reader that Item 20 of these rules may need some background explanation. Unlike the U. S. system of chain broadcasting, the
Canadian system does not involve contracts for wires between private stations and private telephone companies. In Canada a radio station requiring a wire for chain broadcasting gets such a wire from the Canadian Broadcasting Corp. The latter, in turn, has obtained this wire on a lease from the telephone and telegraph companies, and is thus more or less a go-between the stations and the wire companies. The CBC lease of broadcasting wires run from noon to midnight each day. Some 13,000 miles of single wire are used. In short, the CBC has control of the chain wires, which accounts for the CBC's authority to promulgate Item 20.

The attached regulations, numbered 1 to 23, were passed at a meeting of the Canadian Broadcasting Corporation held at Toronto, in the Province of Ontario, on the 8th day of September, 1937, as and for the regulations of the Canadian Broadcasting Corporation, and were made under authority of subsection one of section twenty-two of the Canadian Broadcasting Act, chapter twenty-four of the Statutes of 1936, which reads as follows:

"The Corporation may make regulations
(a) to control the establishment and operation of chains or networks of stations in Canada;
(b) to prescribe the periods to be reserved periodically by any private station for the broadcasting of programs of the Corporation;
(c) to control the character of any and all programs broadcast by Corporation or private stations;
(d) to determine the proportion of time which may be devoted to advertising in any programs broadcast by the stations of the Corporation or by private stations and to control the character of such advertising;
(e) to prescribe the proportion of time which may be devoted to political broadcasts by the stations of the Corporation and by private stations, and to assign such time on an equitable basis to all parties and rival candidates."

1. In these regulations, unless the context otherwise requires,

(a) The "Act" means The Canadian Broadcasting Act, chapter twenty-four of the Statutes of 1936;
(b) "Corporation" means the Canadian Broadcasting Corporation;
(c) "license" means a license issued to a broadcasting station under the Radiotelegraph Act; and "licensee" means the holder of such license;
(d) "private station" means any broadcasting station licensed to a person other than the Corporation;
(e) "regulations" means these regulations;
(f) "representatives of the Corporation" means the General Manager of the Corporation, the Assistant General Manager of the Corporation or persons authorized in writing by the General Manager of the Corporation;
(g) "station" refers to stations owned or operated by the Corporation as well as by others and it may also refer to the owner or licensee of a station.

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2. These regulations apply to all stations in Canada and to all matter broadcast by such stations.

3. (1) Each station shall maintain a program log in a form acceptable to the Corporation and shall cause entries to be made therein as follows:

(a) date, call letters, location, frequency;

(b) the time at which each station identification announcement is made;

(c) the title and brief description of each program broadcast, with the time of the beginning and ending so as to give a continuous record of each day’s broadcast. If a mechanical reproduction is used, that fact shall be noted, together with a statement whether or not announcement thereof was made. In the case of a talk or speech, the name of the speaker and the auspices under which the talk or speech was given shall be entered. If the speech is made by a political candidate or on behalf of a political candidate or political party, the political affiliation of the candidate or party shall also be entered;

(d) the duration of each spot or other similar announcement and the broadcast hour during which it was transmitted;

(e) the name of the sponsor of any program or announcement for which the station is paid.

(2) Key letters or abbreviations may be used if the explanation of each is plainly given in the log. The logs shall be produced for the inspection of the representatives of the Corporation upon the request of such representatives.

(3) Each station shall keep on file a copy of

(a) the continuity used for any program;

(b) all program or other announcements containing advertising matter;

(c) the manuscript of addresses or talks.

(4) In the case of chain broadcasts these records shall be kept by the originating station.

(5) Such records shall be retained by the station for a period of one year and shall be open for inspection by representatives of the Corporation upon request of such representatives.

4. The time mentioned in all program logs and contracts used in connection with broadcasting shall be local standard time (or local daylight-saving time if that is in force) unless otherwise specified or agreed.

5. Each station shall, each week, file with the Corporation in a form acceptable to the Corporation an advance copy of its program schedule for the following week, showing the exact hours and how they are to be occupied each day.

6. Each station shall announce its call letters not less than once nor more than four times an hour, during hours of operation.
7. No one shall broadcast

(a) Anything contrary to law;
(b) the actual proceeding at any trial in a Canadian Court;
(c) abusive comment on any race, religion or creed;
(d) obscene, indecent or profane language;
(e) malicious, scandalous, or defamatory matter;
(f) advertising matter containing false or deceptive statements;
(g) false or misleading news;
(h) upon the subject of birth control;
(i) upon the subject of venereal disease, or other subjects relating to public health which the Corporation may from time to time designate, unless such subjects be presented in a manner and at a time approved by the General Manager as appropriate to the medium of broadcasting;
(j) (i) programs presenting a person who claims supernatural or psychic powers, or a fortune-teller, character analyst, crystal-gazer or the like, or programs which lead or may lead the listening public to believe that the person presented claims to possess or possesses supernatural or psychic powers or is or claims to be a fortune-teller, character analyst, crystal-gazer or the like.
(ii) programs in which a person answers or solves or purports to answer or solve questions or problems submitted by listeners or members of the public unless such programs prior to being broadcast shall have been approved in writing by a representative of the Corporation.

8. (1) Political broadcasts are governed by subsections (3), (4) and (5) of section 22 of The Canadian Broadcasting Act, 1936, which read as follows:

“(3) Dramatized political broadcasts are prohibited.

“(4) The names of the sponsor or sponsors and the political party, if any, upon whose behalf any political speech or address is broadcast shall be announced immediately preceding and immediately after such broadcasts.

“(5) Political broadcasts on any Dominion, Provincial or Municipal election day and on the two days immediately preceding any such election day are prohibited.”

(2) Each station shall allocate time for political broadcasts as fairly as possible between the different parties or candidates desiring to purchase or obtain time for such broadcasts.

9. (1) The advertising content of any program shall not exceed in time ten per cent of any program period.

*Note to Section 7. It is not the intention of the Corporation to restrict freedom of speech nor the fair presentation of controversial material. On the contrary, the policy of the Corporation is to encourage the fair presentation of controversial questions. At the same time, it should be realized that the message of broadcasting is received at the fireside in the relatively unguarded atmosphere of the home, reaching old and young alike. Certain subjects, while meriting discussion elsewhere in the public interest are not necessarily suitable for this intimate medium.
(2) Notwithstanding the provisions of subsection (1) any station shall upon instruction in writing from the Corporation reduce the total daily advertising content of its programs if the said total daily advertising content in the opinion of the Corporation occupies an undue proportion of the daily broadcast time.

(3) Upon notice in writing from the Corporation any station shall change the quality or nature of its advertising broadcasts.

10. Notwithstanding the provisions of these regulations the Corporation may, upon satisfactory evidence being submitted to it of a contract or contracts for the use of mechanical reproductions outstanding on November 1, 1937, which contain more than the advertising content prescribed in section 9 (1) or which relate to the subjects mentioned in section 7 (j) permit the continued use of the said mechanical reproductions until, but not beyond December 31, 1937.

11. (1) In any program no one shall advertise

(a) any act or thing prohibited by law;

(b) the prices of goods or services, except the prices of publications auxiliary to the information services of the Corporation;

(c) any insurance corporation not registered to do business in Canada;

(d) bonds, shares, or other securities or mining or oil properties or royalties or other interests in mining or oil properties other than the securities of the Dominion or Provincial governments or municipalities or other public authorities, provided nothing herein shall prevent anyone from sponsoring a program giving quotations of market prices without comment;

(e) spirituous liquors;

(f) wine and beer in any province of Canada wherein the provincial law prohibits the direct advertisement of wine and beer, nor in any other province unless immediately prior to the coming into force of these Regulations wine and beer have in fact been directly advertised in such province through the facilities of radio.

(2) Whenever wine and beer are advertised through radio facilities, the following special regulations shall apply:

(a) no spot announcements shall be used for the direct or indirect advertisement of wine or beer;

(b) all continuities in programs directly or indirectly advertising wine or beer shall, prior to their broadcast, be approved by the Corporation as to the continuity and the form, quantity and quality of the advertising content thereof.

12. (1) "Spot" announcements shall not exceed two minutes for each broadcasting hour, subject always to the provisions of subsection (2) of this regulation.
(2) No "spot" announcement shall be broadcast on week-days between 7:30 p.m. and 11 p.m. nor on Sundays at any time, provided that where exceptional conditions prevail owing to the geographical situation stations may be given permission by the Corporation to broadcast "spot" announcements on week-days during the hours prohibited in this section.

(3) Subsections (1) and (2) of this regulation shall not apply to time signals or weather reports, provided that no advertising other than the name of the sponsor is mentioned.

13. (1) No continuity advertising an article marketed under the Proprietary or Patent Medicine Act or the Food and Drugs Act may be broadcast until it has been approved by the Department of Pensions and National Health. Continuities submitted for approval shall be forwarded, in duplicate, to the Canadian Broadcasting Corporation, Ottawa, at least two weeks in advance of intended use. The formula for any article bearing a distinctive or trade name distinguishing it from any other product, and marketed under the Food and Drugs Act, shall be submitted with each pertinent continuity.

(2) No electrical transcription advertising an article marketed under the Proprietary or Patent Medicine Act or the Food and Drugs Act shall be broadcast by any station unless certified by an affidavit that the advertising continuity has been approved by the Department of Pensions and National Health.

(3) No announcer may broadcast any statement concerning any article marketed under the Food and Drugs Act or the Proprietary or Patent Medicine Act that is not contained in the continuity approved by the Department of Pensions and National Health.

(4) Testimonials referring to an article marketed under the Food and Drugs Act or the Proprietary or Patent Medicine Act shall be regarded as constituting a part of the advertising continuity.

(5) No continuity recommending any treatment for any ailment shall be broadcast until it has been approved by the Department of Pensions and National Health.

(6) Inspectors of Food and Drugs, Department of Pensions and National Health, are authorized to act as representatives of the Corporation for the purpose of enforcing this regulation.

14. Stations shall not transmit any news or information of any kind published in any newspaper or obtained, collected, collated, or co-ordinated by any newspaper or association of newspapers or any news agency or service, except the following:

(a) Such news bulletins as are released regularly from the various bureaus of The Canadian Press for the express use of broadcasting stations in Canada;

(b) Local news under arrangements to be made by each station individually with its local newspaper or newspapers, or such news as it may collect through its own employees;
CANADIAN REGULATIONS—Continued

(c) News from sources other than those provided for in subsections (a) and (b) herein, shall not be broadcast unless the express permission in writing of the Corporation through its General Manager is secured in advance.

15. Representatives of the Corporation may require the production of material to be broadcast before any broadcast is arranged to take place.

16. Time reserved for the Broadcasting of Corporation programs shall be used only for such programs unless approval to the contrary has been received in writing from the Corporation in each specific case.

17. Stations shall upon request of the Corporation give right of way to such Corporation or other programs as the Corporation shall designate. In such event neither the station nor the Corporation shall incur any liability for compensation or damages.

18. No station shall "pick up" and re-broadcast any program unless permission in writing has first been obtained from the Corporation.

19. (1) No station shall use a mechanical reproduction (except when its use is merely incidental as for an identification or background) between the hours of 7:30 p.m. and 11:00 p.m. except with the previous consent of the Corporation in writing.

(2) A mechanical reproduction shall be announced as such immediately before and after the program concerned, except when its use is merely incidental as for an identification or background. The exact form of announcement is not prescribed, but the language shall be clear and in terms commonly used and understood. The following are examples of statements sufficient for the purpose:

(a) "This is a recorded program."
(b) "This is a program of electrical transcription."

(3) No program of mechanical reproductions shall contain any reference to the name of any person, firm or corporation connected with the manufacture, sale, hire or ownership of the said mechanical reproductions used in the said program.

20. Unless permission in writing is first obtained from the Corporation

(a) no station shall continue to be a part or shall form a part of a chain or network originating outside of Canada;
(b) no chain or network of two or more stations shall continue to be operated within Canada or shall be set up or operated within Canada;
(c) no station shall continue to be or become an outlet for any station, chain or network existing or originating outside of Canada;

* Note: See italic foreword for further information concerning Item 20.
CANADIAN REGULATIONS—Continued

(d) no station shall continue to be or become an associate station of or with any station, chain or network existing or originating outside of Canada.

21. Every station shall file with the Corporation a copy of the forms of contract used by it and a statement of its charges. Every such contract shall expressly make the enjoyment of the privilege to broadcast conditional upon the observance of these regulations. The licensee of each station shall see that a copy of these regulations is available at the station and that the station employees and persons broadcasting are familiar with them.

22. The Corporation may send a written or telegraph notice to the licensee of any station informing him of any alleged violation of these regulations and he shall have a delay of six days within which to answer in writing, giving in full his reply to the notice. The Corporation may make such investigation of the facts as it shall consider appropriate and for this purpose its representatives may examine the records and question the employees of any station.

23. These regulations shall have full force and effect as of the 1st day of November, 1937, and on and after that date all regulations inconsistent therewith shall be deemed to have been repealed.

Note: The penalty for violation of these regulations is provided for under section 22 (6) of the Act which reads:

“(6) In case of any violation or non-observance by a private station of the regulations made by the Corporation under this section, the Corporation may order that the license of such private station be suspended for a period not exceeding three months and any such order shall be forwarded to the Minister who shall forthwith communicate the same to the licensee of the station and shall take such steps as may be necessary to carry out the terms of such order.”

CANADIAN BROADCASTING CORPORATION OFFICERS:

General Manager—W. E. Gladstone Murray...........Ottawa, Ontario
Asst. General Manager—Augustin Frigon..............Keefer Building, Montreal, P. Q.
Chief Executive Asst.—Donald Manson..............Ottawa, Ontario
General Supervisor of Programs—E. L. Bushnell...341 Church St., Toronto, Ontario
Chief Engineer—G. W. Olive......................Keefer Building, Montreal, P. Q.
Secretary—R. P. Landry .........................Ottawa, Ontario
Treasurer—Harry Baldwin .......................Ottawa, Ontario
Commercial Manager—E. A. Weir..................1 Hayter Street, Toronto, Ontario
Traffic Manager—E. W. Jackson.....................1 Hayter Street, Toronto, Ontario
Supervisor of Station Relations—H. N. Stovin.....341 Church St., Toronto, Ontario
Acting Publicity Manager—F. H. Wooding...........341 Church St., Toronto, Ontario

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FEDERAL TRADE COMMISSION

Functions of the Federal Trade Commission cut directly across the field of radio and radio advertising. The duties of this body are the following:

1. To prevent unfair methods of competition in interstate commerce. 2. To make investigations at the direction of the Congress, the President, the Attorney General, or upon its own initiative. 3. To report facts in regard to alleged violations of the anti-trust laws. 4. To prevent price discriminations, exclusive dealing contracts, capital stock acquisitions, and interlocking directorates in violation of the Clayton Act. 5. To prevent unfair methods of competition in export trade.

The following article describes the Commission’s functions with regard to detecting false and misleading advertising (construed as unfair competition when commodities are sold in interstate commerce). This description is a condensed excerpt from the Commission's Annual Report.

(Note: If a complaint to the FTC is sustained, and violation of the law is established, a “cease and desist” order may be issued. This means exactly what the term implies. A “cease and desist” order carries no penalties as such, but a respondent to whom it is directed is required within a specified time, usually 60 days, to report in writing the manner in which the order is being obeyed. If the respondent fails to obey an order, the Commission may apply to a United States Circuit Court of Appeals for enforcement, and failure to obey the court’s enforcement order may result in the respondent being held for contempt of court.

An alternative to the Commission’s formal complaint procedure in legal cases is the “stipulation procedure” which is made available in a large number of cases. It provides an opportunity for a respondent to voluntarily cease and desist from an unfair practice by signing a stipulation to that effect).

SPECIAL F. T. C. PROCEDURE IN CERTAIN TYPES OF ADVERTISING CASES

False and misleading advertising matter as published in newspapers and magazines and as broadcast over the radio is surveyed and studied by a special board set up by the Federal Trade Commission in 1929. This board, known as the Special Board of Investigation, consists of three Commission attorneys designated to conduct hearings and specialize in this class of cases.

Misrepresentation of commodities sold in interstate commerce is a type of unfair competition with which the Commission has dealt under authority of the Federal Trade Commission Act since its organization. By 1929, it had become apparent that misrepresentations embodied in false and misleading advertising in the periodical field was of such volume that it should receive specialized attention from the Commission.

Since that time the Commission, through its special board, has examined the advertising columns of newspapers and magazines, and since 1934 commercial advertising continuities broadcast by radio. It has noted any misleading representations appearing in this material, and has also received from the public complaints of false and misleading advertising. Each representation so noted and each complaint received from the public is carefully investigated, and, where the facts warrant, informal procedure does not result in the prompt elimination of misleading claims and representations, formal procedure is instituted. While a number of orders have been issued requiring the respondents to cease and desist from advertising practices complained of, in a majority of cases the matters have been adjusted by means of the respondent signing a stipulation agreeing to abandon the unfair practices.

I. Radio Advertising

Beginning with September 1934, quarterly calls have been issued to individual radio stations according to their licensed power and location in the five radio zones established by the Federal Communications Commission. These returns cover specified 15-day periods.
F.T.C. PROCEDURE—Continued

National and regional networks, however, respond on a continuous weekly basis, submitting copies of commercial continuities for all programs wherein linked hook-ups are used involving two or more affiliated or member stations.

Producers of electrical transcription recordings submit regular weekly and monthly returns of type copies of the commercial portions of all recordings manufactured by them for radio broadcast. As the actual broadcast of a commercial recording is not always known to the manufacturer of a commodity being advertised, the Commission's knowledge of current transcription programs is supplemented by special reports from individual stations from time to time, listing the programs of recorded transcriptions with essential data as to the names of the advertisers, and the articles sponsored.

The combined material received from the individual stations for specified periods, from the weekly returns on regional and national network broadcasts, and from the special transcription reports, furnishes the Commission with representative and specific data on the character of radio advertising which has proven of great value in its efforts to curb false and misleading trade representations.

During the fiscal year of 1936, the special board received copies of 299,334 commercial broadcasts by individual radio stations and 38,109 commercial broadcasts by networks, or chain originating key stations. The broadcasts from the independent stations averaged 1 1/2 pages each and from the networks 10 pages each.

The special board and its staff read and marked about 947,000 pages of typewritten copies during the year, an average of 3,105 pages every working day. Of these, 19,572 commercial broadcasts were marked as containing representations that appeared to be false or misleading. These broadcasts were assembled in 1,514 prospective cases for further review and procedure in instances that appeared to require it.

In its examination of advertising, the Commission's purpose is to prevent false and misleading representations. It does not undertake to dictate what an advertiser shall say, but rather indicates what he may not say. Jurisdiction is limited to cases which have a public interest as distinguished from a mere private controversy, and which involve practices held to be unfair to competitors in interstate commerce.

II. Methods of Procedure

If a periodical or radio advertisement appears on its face to be misleading, the Commission sends a questionnaire to the advertiser, requesting a sample of his product, if this is practicable, and a quantitative formula, if the product is a compound, and also requests copies of all advertisements published during the year, together with copies of all booklets, folders, circulars, form letters, and other advertising literature used. Upon receipt of this data, the claims, sample, and formula are referred to an appropriate technical agency of the Government for scientific opinion. Upon receipt of this opinion, the advertising is carefully studied, and a list of numbered excerpts made that appear to require justification or explanation. A copy of this numbered list and a copy of the opinions received are sent to the advertiser, who may then submit such evidence as he thinks may justify or explain the representations in his advertising.

An advertiser may answer by correspondence, or upon request, may confer in person with the special board.

Should the advertiser justify the representations that have been questioned, the board reports the matter to the Commission with the recommendation that the case be closed without prejudice to the right of the Commission to reopen it should it become necessary. Should he be unable to justify any material statement in his advertising which the board has reason to believe is false or misleading, the board reports the matter to the Commission with recommendation that the case be docketed, and the entire matter referred back to the board for negotiation of a stipulation or agreement to abandon the unfair representations alleged, providing the advertiser desires to dispose of the matter in that manner.

If the Commission approves such recommendations, the board then prepares a stipulation and forwards it to the advertiser for execution. If the advertiser objects to any of the provisions of the stipulation, he may negotiate further by mail or in person, and when a stipulation has been agreed to and signed by the advertiser, the matter is again reported to the Commission with recommendation that the stipulation be accepted and the case closed.

Experience has shown that the elimination of unfair methods of competition can be accomplished not only by cease and desist orders but by stipulation. Not only is the stipulation method effective and speedy, but it is also inexpensive for both the Government and the respondent.
F.T.C. PROCEDURE—Continued

III. Number of Cases Handled

During the fiscal year of 1936, the Commission, through its special board, instituted the stipulation procedure in 823 cases, negotiated 247 stipulations, and settled and closed by it various methods of procedure a total of 883 cases. The board recommended that complaints be issued in 35 cases for failure to execute stipulations and in nine cases for violating stipulations. In eight cases the board recommended that complaints be issued without giving the advertisers an opportunity to stipulate because of gross deception or danger to the public involved in the practices in which they were engaged.

In 584 cases the board recommended filing the assembled data and closing the cases without prejudice to the right of the Commission to reopen them at any time the facts warranted. A few of these cases were closed because the Post Office Department had issued fraud orders against the respondents concerned. Others were closed because the parties respondent had discontinued advertising or selling without intent to resume, and others because the advertisers were able to justify their claims.

At the beginning of the fiscal year of 1937, 344 cases were pending before the special board, and at the end of the year 284 cases were pending.

Access to Scientific Services

Effective cooperation continued throughout the year with other departments of the Government. The Commission has access to the laboratories, libraries, etc., of various agencies of the Federal Government, including the Bureau of Standards, the Public Health Service, and the Food and Drug Administration of the Department of Agriculture, to which it refers matters for scientific opinion. In addition, the Commission obtains medical and other scientific information and opinions from hospitals, clinics, and laboratories when necessary. In this manner the Commission is able to arrive at un-prejudiced judgments in matters coming before it.
Information on the three major networks, delivering nationwide service, is presented here via two methods:

1. Maps which indicate the call letters and locations of affiliated stations.
2. Personnel lists, wherein the locations of branch offices are also noted.

No effort has been made to give specific information on rate cards, hook-ups, etc. This material is so easily obtainable from the networks themselves, and so subject to change, that inclusion here might lead to confusion and even misinformation.

COLUMBIA BROADCASTING SYSTEM

485 Madison Avenue, New York City

(Telephone number, Wickersham 2-2000)

BOARD OF DIRECTORS


OFFICERS

Paley, William S. .................................................. President
Klauber, Edward .................................................. Executive Vice-President
Kesten, Paul W. ...................... Vice-President (Television and Public Relations)
Runyon, M. R. ......................... Vice-President and Director
Lowman, Lawrence W. ......... Vice-President in Charge of Operations
Boice, H. K. .................... Vice-President in Charge of Sales
Akerberg, H. V. ................... Vice-President in Charge of Station Relations
Pickard, Sam  Lewis, W. B.  White, Frank K.  Willis, F. A.  Lewis, Frank K.  Willis, F. A.  Dean, Samuel R.  Seward, James M.  Ream, Jos. H.  Gittinger, William C.

Assistant to the President  Assistant Treasurer  Assistant Treasurer  General Attorney  Sales Manager

STAFF

Ensign, William H. ................................................. Assistant Sales Manager
Prockter, B. J. .................................................. Manager of Sales Service
Ratner, Victor M. .................. Director of Sales Promotion Department
Karol, J. J. .......................................................... Director of Research
Stanton, Frank N. ................. Manager of Research Division
Churchill, J. K. .................. Chief Statistician
Carlile, John S. ................ Production Manager
Gude, J. G. ................................................... Station Relations Manager
Columbia Broadcasting System

★ BASIC STATIONS  ● SUPPLEMENTARY

June 1, 1938
In addition to CKAC, Montreal and CFRB, Toronto, 21 stations of the Canadian Broadcasting Corporation may also be available to Columbia Network advertisers.
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cowham, Hugh A.</td>
<td>Commercial Engineer</td>
</tr>
<tr>
<td>Cohan, Edwin King</td>
<td>Director of General Engineering</td>
</tr>
<tr>
<td>Chamberlain, A. B.</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>Goldmark, Peter G.</td>
<td>Chief Television Engineer</td>
</tr>
<tr>
<td>Reid, Luther</td>
<td>Acting Director of Publicity</td>
</tr>
<tr>
<td>McElliott, Jos</td>
<td>Manager of Photographic Division</td>
</tr>
<tr>
<td>Coulter, Douglas</td>
<td>Assistant Director of Broadcasts</td>
</tr>
<tr>
<td>Maulsby, Gerald</td>
<td>Assistant Director of Program Operations</td>
</tr>
<tr>
<td>Wylie, Max</td>
<td>Director of Script Division</td>
</tr>
<tr>
<td>White, Paul W</td>
<td>Director of Public Events and Special Features</td>
</tr>
<tr>
<td>Taylor, Davidson</td>
<td>Director of Music Division</td>
</tr>
<tr>
<td>Schimek, Jan</td>
<td>Director of Copyright Division</td>
</tr>
<tr>
<td>Mattfeld, Julius</td>
<td>Music Librarian</td>
</tr>
<tr>
<td>Fisher, Sterling</td>
<td>Director of Radio Talks</td>
</tr>
<tr>
<td>Hole, Leonard H</td>
<td>Manager of Program Service</td>
</tr>
<tr>
<td>Hess, Harriet</td>
<td>Manager of Typing Division</td>
</tr>
<tr>
<td>Law, Agnes</td>
<td>Manager of Program Reference File</td>
</tr>
<tr>
<td>Rosenthal, H. I.</td>
<td>Manager Columbia Artists, Inc.</td>
</tr>
<tr>
<td>Pierson, Walter R</td>
<td>Manager of Sound Effects Division</td>
</tr>
<tr>
<td>Gray, Gilson B</td>
<td>Commercial Editor</td>
</tr>
<tr>
<td>Burgess, Jos. H., Jr</td>
<td>Personnel Manager</td>
</tr>
<tr>
<td>Bryant, Albert H</td>
<td>Manager of Mail and Files</td>
</tr>
<tr>
<td>Forsander, John E</td>
<td>Purchasing Agent</td>
</tr>
<tr>
<td>Boydston, C. C.</td>
<td>Chief Accountant</td>
</tr>
<tr>
<td>Padgett, Arthur S.</td>
<td>Chief Auditor</td>
</tr>
<tr>
<td>Smith, J. Kelly</td>
<td>Manager of Radio Sales</td>
</tr>
<tr>
<td>Joscelyn, A. E</td>
<td>Eastern Sales Manager Radio Sales</td>
</tr>
<tr>
<td>Becker, I. S.</td>
<td>Business Manager of Columbia Artists, Inc.</td>
</tr>
<tr>
<td>McAllister, G. Stanley</td>
<td>Manager of Construction and Building Operations</td>
</tr>
<tr>
<td>Grossman, Henry</td>
<td>Eastern Division Operations Engineer</td>
</tr>
<tr>
<td>Seldes, Gilbert</td>
<td>Director Television Programs</td>
</tr>
<tr>
<td>Tucker, Elizabeth</td>
<td>Director Short Wave Programs</td>
</tr>
<tr>
<td>Burke, James</td>
<td>Assistant to Vice-President in Charge of Programs</td>
</tr>
<tr>
<td>Fox, John</td>
<td>Promotion Production Manager</td>
</tr>
<tr>
<td>Tyler, James S</td>
<td>Director Trade News Division</td>
</tr>
</tbody>
</table>

**CHICAGO PERSONNEL**

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlass, H. Leslie</td>
<td>Vice-President in Charge of Western Territory</td>
</tr>
<tr>
<td>Van Volkenburg, J. L</td>
<td>Assistant to Mr. Atlass</td>
</tr>
<tr>
<td>King, J. J.</td>
<td>Assistant to Mr. Atlass</td>
</tr>
<tr>
<td>Erikson, L. F.</td>
<td>Western Sales Manager</td>
</tr>
<tr>
<td>Smith, Harry Mason</td>
<td>Chicago Sales Manager</td>
</tr>
<tr>
<td>Rand, Frank</td>
<td>Publicity Manager</td>
</tr>
<tr>
<td>Wilson, Paul S</td>
<td>Western Manager Radio Sales</td>
</tr>
<tr>
<td>Falknor, Frank B</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>Weaver, J. Oren</td>
<td>News Editor</td>
</tr>
<tr>
<td>Brown, Robert N</td>
<td>Program Director</td>
</tr>
<tr>
<td>Hafter, Robert</td>
<td>Production Manager</td>
</tr>
<tr>
<td>Johnson, Urban</td>
<td>Sound Effects Manager</td>
</tr>
<tr>
<td>Grinstead, Wayde</td>
<td>Sales Promotion Director</td>
</tr>
<tr>
<td>McLoughlin, J. V</td>
<td>Accountant</td>
</tr>
</tbody>
</table>

**WASHINGTON PERSONNEL**

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Butcher, Harry C</td>
<td>Vice-President</td>
</tr>
<tr>
<td>Willard, A. D. Jr.</td>
<td>Station Manager WJSV</td>
</tr>
<tr>
<td>Murdock, Wm., D.</td>
<td>Sales Manager WJSV</td>
</tr>
<tr>
<td>Hunt, Clyde</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>Crow, Harry R</td>
<td>Accountant</td>
</tr>
<tr>
<td>Long, Frederick A.</td>
<td>Program Director</td>
</tr>
</tbody>
</table>
CBS PERSONNEL—Continued

Gillis, Ann .......................... Publicity Director
Porter, Paul A ........................ Attorney

CINCINNATI PERSONNEL

Schudt, William A., Jr. ........................ Manager of Station WKRC
Dieringer, Frank .......................... Chief Engineer
Lyons, Ruth Reeves ........................ Program Director
Maloney, Margaret .......................... Publicity Director
Williamson, William J ........................ Sales Manager

CHARLOTTE PERSONNEL

Dellar, Lincoln .......................... Manager of Station WBT
Carpenter, Robert W ........................ Accountant
Belouny, James .......................... Chief Engineer
Crutchfield, Chas. H ........................ Program Director
Penny, Royal .......................... Sales Manager

MINNEAPOLIS PERSONNEL

Gammons, Earl H .......................... Manager of Station WCCO
McCormick, John .......................... Assistant Manager
Brinley, Ruth M .......................... Accountant
McCARTNEY, H. S. ........................ Chief Engineer
Cavanor, Hayle C ........................ Program Director
Sheehan, Alvin B .......................... Manager of Artists Bureau
Burkland, Carl .......................... Sales Manager

ST. LOUIS PERSONNEL

Jones, Merle S .......................... Manager of Station KMOX
Tevis, G. L. .......................... Chief Engineer
Gillingham, R. S .......................... Accountant
Renier, C. G .......................... Program Director
Hoekstra, Jerry .......................... Publicity Director
Church, K. W. .......................... Sales Manager
Johnson, James S .......................... Sales Promotion Director

HOLLYWOOD PERSONNEL

Thornburgh, D. W ........................ Vice-President and Manager of KNX
Dolph, John M .......................... Assistant to Vice-President
Ryder, Charles D., Jr ........................ Accountant
Bowman, Lester .......................... Western Division Operations Engineer
Pringle, Nelson G .......................... News Editor
Vanda, Charles .......................... Program Director
Johnston, Russ .......................... Continuity Chief
Case, Fox .......................... Director of Special Events
Todesca, Edith S ........................ Production Manager
Rorke, Hal .......................... Publicity Manager
Witt, Harry W .......................... Sales Manager, Los Angeles
Jackson, Henry M ........................ Sales Manager, San Francisco
Buckalew, Edwin W ........................ Director of Sales Promotion
Cormack, Alan .......................... Traffic Manager

BOSTON PERSONNEL

Fellows, Harold E ........................ Manager of Station WEEI
Murray, John J .......................... Accountant
Baldwin, Philip K ........................ Chief Engineer
del Castillo, Lloyd G ........................ Production Manager and Musical Director
Whitcomb, Lewis S ........................ Publicity Director and Assistant Station Manager
Marks, H. Roy .......................... Sales Manager

DETROIT PERSONNEL

Taylor, Webster H .......................... Sales Manager

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This is the Mutual

Network Facilities as of June 1st, 1938

© Affiliated Stations  •  Basic Stations
CBS PERSONNEL—Continued

Carlborg, Herbert A............................................. Manager Radio Sales

EUROPEAN PERSONNEL

Murrow, E. R.................................................... European Representative—London
Shirer, William L............................................. Central European Representative—Vienna

MUTUAL BROADCASTING SYSTEM

Chicago: Chicago Tribune Tower. Superior 0100
New York: 1440 Broadway. Pennsylvania 6-9602

MUTUAL PERSONNEL

McCosker, Alfred J.............................................. Chairman of the Board
Macfarlane, W. E................................................ President
Streibert, T. C.................................................... Vice-President
Antrim, E. M..................................................... Secretary-Treasurer
Weber, Fred..................................................... General Manager
Hult, Ade......................................................... Sales Representative
Peterson, M. H................................................... Sales Representative
Allen, Sidney P................................................ Sales Representative
Overall, John R................................................ Sales Representative
Glick, Clifford H.............................................. Sales Representative
Gottlieb, Lester................................................... Publicity Coordinator
Schmid, Robert A.............................................. Sales Promotion Manager
Poole, Andrew L.............................................. Traffic Manager
Opfinger, Adolph............................................... Program Coordinator
Lamphiear, Miles E............................................ Auditor
Pontius, Don.................................................... Midwestern Program Coordinator
Steele, John..................................................... London and Foreign Representative

BRANCH OFFICES

Los Angeles: Don Lee Building, Seventh and Bixel Street. Van Dyke 7117.
San Francisco: 1000 Van Ness Avenue. Prospect 0100.
Cleveland: 1311 Terminal Tower. Prospect 5800.

Other Offices Are Located in Affiliated Stations Throughout the Country.

NATIONAL BROADCASTING COMPANY, INC

30 Rockefeller Plaza, New York City
(Telephone number, Circle 7-8300)
Registered Telegraphic Address:
NATBROCAST NEW YORK

BOARD OF DIRECTORS

Angell, James Rowland, Jr. Harden, Edward W.
Bliss, Cornelius N. Lohr, Lenox R.
Braun, Arthur E. Millhauser, DeWitt
Dawes, General Charles G. Nally, Edward J.
Dunn, Gano Sarnoff, David
Harbord, James G. Sheffield, James R.
Throckmorton, George K.

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NBC PERSONNEL—Continued

OFFICERS

Sarnoff, David .................................................. Chairman of the Board
Lohr, Lenox R. .................................................. President
Ashby, A. L. .................................................. Vice-President and General Counsel
Engles, George .................................................. Vice-President
Gilman, Don E. .................................................. Vice-President
Hanson, O. B. .................................................. Vice-President
Hedges, William S .................................................. Vice-President
Mason, Frank E. .................................................. Vice-President
Royal, John F. .................................................. Vice-President
Russell, Frank M .................................................. Vice-President
Trammell, Niles .................................................. Vice-President
Witmer, Roy C .................................................. Vice-President
Woods, Mark .................................................. Vice-President and Treasurer
Teichner, R. J .................................................. Assistant Treasurer
MacConnach, Lewis ........................................... Secretary
Woods, Mark .................................................. Assistant Secretary
Pfautz, C. E .................................................. Assistant Secretary

PRESIDENT'S OFFICE

Lohr, Lenox R .................................................. President
Almonte, J. de Jara ........................................... Assistant to President
Angell, James Rowland ........................................ Educational Counsellor
Farrier, Clarence ............................................. Television Coordinator
Mason, Frank E .................................................. Vice-President and Assistant to President
McGrew, Martha .................................................. Assistant to President

ARTISTS SERVICE DEPARTMENT

Engles, George .................................................. Vice-President and Managing Director
Bottorff, O. O. .................................................. Vice-President of Civic Concert Service, Inc. (subsidiary of NBC)
King, Frances Rockefeller .................................. Manager of NBC Private Entertainment
Levine, Marks .................................................. Manager of Concert Division
Tuthill, Daniel S .................................................. Assistant Managing Director

CONTINUITY ACCEPTANCE

MacRorie, Janet .................................................. Editor

ELECTRICAL TRANSCRIPTION DEPARTMENT

Egner, C. Lloyd .................................................. Manager
Chizzini, Frank E .................................................. Assistant Manager
Thomas, Reginald ............................................ Program Director

ENGINEERING DEPARTMENT

Hanson, O. B .................................................. Vice-President in Charge of Engineering
Gilcher, V. J .................................................. Manager of Technical Services
Guy, R. F .................................................. Radio Facilities Engineer
McElrath, George ............................................. Operating Engineer
Milne, George O ............................................... Eastern Division Engineer
Morris, Robert M ............................................... Development Engineer
Rackey, C. A .................................................. Audio Facilities Engineer

GENERAL SERVICE DEPARTMENT

Preston, Walter G., Jr .......................................... Director of General Service
Lowell, Edward M ............................................. Manager, Office Services Division
Van Houten, D. B ............................................. Manager, Building Maintenance Division
Thurman, Charles H ........................................... Manager, Guest Relations Division
Wallace, Dwight G ............................................. Personnel Manager

LEGAL DEPARTMENT

Ashby, A. L .................................................. Vice-President and General Counsel
Grimshaw, I. L .................................................. Attorney

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Network facilities as of May 15, 1938
(Note: WALA, Mobile, Ala., joined NBC on June 1, 1938)
Broadcasting Company

[Map of broadcasting company networks]
NBC PERSONNEL—Continued

Hennessey, P. J., Jr. ................................................ Attorney (Washington)
Ladner, Henry .................................................... Attorney
Leuschner, Frederick ............................................ Attorney (Hollywood)
McDonald, J. A. .................................................. Attorney (Chicago)
Myers, R. P. .......................................................... Attorney
Prime, E. G. .......................................................... Attorney

OPERATED STATIONS DEPARTMENT
Morton, A. H ............................................................ Manager
Wailes, Lee B ............................................................ Assistant to Manager

PROGRAM DEPARTMENT
Royal, John F. ......................................................... Vice-President in Charge of Programs
Belviso, Thomas H. .................................................... Manager, Music Division
Black, Frank ............................................................ General Music Director
Brainard, Bertha ..................................................... Manager, Commercial Program Division
Carlin, Phillips ....................................................... Manager, Sustaining Program Division
Cuthbert, Margaret .................................................. Director, Women’s and Children’s Program Division
Dillon, Zale ............................................................. Supervisor, Sound Effects Section
Dunham, Franklin ..................................................... Educational Director
Pitch, C. W. .............................................................. Business Manager
Hutchinson, Thomas H ............................................... Manager, Television Program Division
Kelly, Patrick J ........................................................ Supervisor, Announcing Division
Kelly, N. Ray .......................................................... Manager, Sound Effects—Development and Maintenance
La Prade, Ernest ...................................................... Director, Music Research
Meservey, Douglas W ................................................ Evening Program Manager
Miller, William Burke ................................................ Production Division Manager
Rainey, William S ..................................................... Head of News and Special Events
Schechter, A. A ........................................................ Manager, Script Division
Titterton, Lewis H ..................................................... Manager, Script Division

PUBLICITY DEPARTMENT
Morgan, Clay .......................................................... Director of Public Relations
Randall, Wayne L ..................................................... Director of Publicity
Babb, J. Vance .......................................................... Manager, Press Division
James, E. P. H. ........................................................ Manager, Advertising and Sales Promotion
Braddock, Leonard W. ............................................... Head of Information Division

RELATIONS WITH STATIONS DEPARTMENT
Hedges, William S .................................................... Vice-President in Charge of Station Relations
Kiggins, Keith ........................................................ Manager, Station Relations Division
McClancy, B. F ........................................................ Manager, Traffic Division

RESEARCH AND DEVELOPMENT
Horn, C. W. ............................................................ Director

SALES DEPARTMENT
Witmer, Roy C ......................................................... Vice-President in Charge of Sales
Boyd, Maurice M., .................................................. Manager, National Spot Sales Division of the Eastern Sales Department
Dyke, Ken R ............................................................ Eastern Sales Manager
Greene, F. Melville .................................................. Sales Traffic Manager
McConnell, James V ................................................ Assistant to Sales Vice-President
Showerman, Irving Edward ...................................... Assistant Sales Manager, Eastern Division
Van der Linde, Victor .............................................. General Sales Counsel

TREASURY DEPARTMENT
Woods, Mark .......................................................... Vice-President, Treasurer and Assistant Secretary
Beville, H. M., Jr ..................................................... Chief Statistician
# NBC Personnel—Continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bloxham, William H</td>
<td>Purchasing Agent</td>
</tr>
<tr>
<td>Kelly, Harold M</td>
<td>Assistant Auditor</td>
</tr>
<tr>
<td>MacDonald, John H</td>
<td>Budget Director</td>
</tr>
<tr>
<td>McKeon, Harry F</td>
<td>Auditor</td>
</tr>
<tr>
<td>Payne, Glenn W</td>
<td>Commercial Engineer</td>
</tr>
<tr>
<td>Telchner, R. J.</td>
<td>Assistant Treasurer</td>
</tr>
<tr>
<td>Wall, C. A.</td>
<td>Assistant to Treasurer</td>
</tr>
</tbody>
</table>

## Central Division—Chicago

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trammell, Niles</td>
<td>Vice-President in Charge of Central Division (WMAQ &amp; WENR)</td>
</tr>
<tr>
<td>Carpenter, Kenneth</td>
<td>Sales Manager, Central Division</td>
</tr>
<tr>
<td>Kaney, A. W.</td>
<td>Assistant to Vice-President</td>
</tr>
<tr>
<td>Luttgents, Howard C.</td>
<td>Central Division Engineer</td>
</tr>
<tr>
<td>McDonald, J. A.</td>
<td>Attorney</td>
</tr>
<tr>
<td>Menser, Clarence L.</td>
<td>Production Manager</td>
</tr>
<tr>
<td>Ray, William B.</td>
<td>Manager, Press Division</td>
</tr>
<tr>
<td>Robb, Alex S.</td>
<td>Manager, Artists Service</td>
</tr>
<tr>
<td>Stockmar, Edward</td>
<td>Traffic Supervisor</td>
</tr>
<tr>
<td>Strotz, Sidney</td>
<td>Program Manager, Central Division</td>
</tr>
<tr>
<td>Whalley, John F</td>
<td>Office Manager</td>
</tr>
</tbody>
</table>

## Western Division—Hollywood

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gilman, Don E</td>
<td>Vice-President in Charge of Western Division</td>
</tr>
<tr>
<td>Bock, Harold</td>
<td>Manager of Press Relations of Western Division</td>
</tr>
<tr>
<td>Dellett, F. V</td>
<td>Auditor, Western Division</td>
</tr>
<tr>
<td>DeWolf, Donald A.</td>
<td>Engineer in Charge</td>
</tr>
<tr>
<td>Dixon, Sydney L</td>
<td>Sales Manager, Western Division</td>
</tr>
<tr>
<td>Frost, Lewis</td>
<td>Assistant to Vice-President</td>
</tr>
<tr>
<td>Harshbarger, Dena Elaine</td>
<td>Artists Service</td>
</tr>
<tr>
<td>Leuschner, Frederick</td>
<td>Attorney</td>
</tr>
<tr>
<td>Saxton, A. H.</td>
<td>Western Division Engineer</td>
</tr>
<tr>
<td>Swallow, John</td>
<td>Program Manager, Western Division</td>
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## Western Division—San Francisco

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Yoder, Lloyd</td>
<td>Manager, San Francisco Office (KPO &amp; KGO)</td>
</tr>
<tr>
<td>Dolberg, Glenn</td>
<td>Program Manager</td>
</tr>
<tr>
<td>Doraiss, S. P.</td>
<td>Engineer in Charge</td>
</tr>
<tr>
<td>Gale, Paul B.</td>
<td>Traffic Supervisor</td>
</tr>
<tr>
<td>Peck, Curtis D</td>
<td>Manager of Press Division</td>
</tr>
<tr>
<td>Samuel, Milton</td>
<td>Manager, Press Division</td>
</tr>
</tbody>
</table>

## Washington, D. C.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Russell, Frank M</td>
<td>Vice-President in Charge</td>
</tr>
<tr>
<td>Berkeley, Kenneth H</td>
<td>General Manager WRC and WMAL</td>
</tr>
<tr>
<td>Hennessey, P. J., Jr.</td>
<td>Attorney</td>
</tr>
<tr>
<td>Johnson, Albert E</td>
<td>Engineer in Charge</td>
</tr>
</tbody>
</table>

## Foreign Representatives

<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td>Bate, Fred</td>
<td>England</td>
</tr>
<tr>
<td>Jordan, Max</td>
<td>Switzerland</td>
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</table>

## Station Managers

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berkeley, Kenneth H</td>
<td>Manager, WRC and WMAL, Washington, D. C</td>
</tr>
<tr>
<td>Hager, Koln</td>
<td>Manager, WGY, Schenectady, N. Y.</td>
</tr>
<tr>
<td>Holman, John A.</td>
<td>Manager, WBZ, Boston, and WBZA, Springfield, Mass.</td>
</tr>
<tr>
<td>Nelson, A. E.</td>
<td>Manager, KDKA, Pittsburgh, Pa.</td>
</tr>
<tr>
<td>Owen, R. H.</td>
<td>Manager, KOA, Denver, Colo.</td>
</tr>
<tr>
<td>Pribble, Vernon H</td>
<td>Manager, WTAM, Cleveland, O.</td>
</tr>
</tbody>
</table>
NBC

THE WORLD'S GREATEST BROADCASTING SYSTEM

NATIONAL BROADCASTING COMPANY

BROADCASTING HEADQUARTERS
REGIONAL NETWORKS
(Networks with sectional—as opposed to national—coverage)

ARIZONA NETWORK
Manager: Fred A. Palmer.
Rep: International Radio Sales.
Merchandising: Offer direct mail service.
Publicity: Daily schedules in daily papers; publicity to trade magazines and papers.
Foreign language programs: Accept Spanish programs, one currently being broadcast from 6:30 to 7 a.m.
Copy restrictions: Accept transcriptions; no hard liquor, but accept beer and wine advertising in late evening hours; all patent medicine copy subject to approval by Pure Food and Drug.

CALIFORNIA RADIO SYSTEM
General manager: Howard Lane.
Rep: Transamerican Broadcasting & Television Corp.
Merchandising: Arrangements may be made for any service requested. Publicity: Listings in all major newspapers of California through affiliation with the McClatchy and Hearst papers. Foreign language programs: Not accepted.
Copy restrictions: Accept transcriptions for beer, wine and patent medicines, with copy subject to approval in advance; no hard liquor advertising.

THE COLONIAL NETWORK
Address: 21 Brookline Ave., Boston, Mass. Stations: WAAB, Boston; WEAN, Providence; WICC, Bridgeport; WSAR, Fall River; WSPR, Springfield; WLBZ, Bangor; WFEA, Manchester; WTHT, Hartford; WNBH, New Bedford; WBRY, Waltham; WLLH, Lowell and Lawrence; WLNH, Laconia; WRDO, Augusta; WNLC, New London; WHAI, Greenfield. Operating schedule: 10 a.m. to 2 a.m. Founded: September, 1936. Base rate: Total 14 stations, $1,660.
Rep: Edward Petry & Co., Inc.
Merchandising: Following services performed on a minimum of a 13-week contract or its equivalent—contact key jobbers, wholesalers and chain store distributors of New England, informing them of new accounts; supply mailing lists for the leading retail classifications, and send out standard "radiograms" for cost of postage (special mailings at actual cost); conduct surveys on the movement of merchandise for specific accounts; arrange for distribution of sales literature by recognized distributing organizations, at cost; give auditions for advertiser's sales representatives. Publicity: Daily releases and program news to over 100 newspapers, radio stations, advertising agencies, etc., throughout New England; close personal contact is maintained with six local dailies and one local magazine; pictures and mats supplied to local papers and sent on request to outside papers; weekly programs mailed to over 260 papers, stations, agencies. Foreign language programs: Accepted, with certain restrictions.
Copy restrictions: Accept beer and wine on announcement basis; hard liquor on program basis only; patent medicine advertising accepted providing it is approved by Boston Better Business Bureau and conforms to all Pure Food and Drug Laws.

DON LEE BROADCASTING SYSTEM
Address: Don Lee Bldg., 7th and Bixel Sts., Los Angeles. Stations: (California) KJL, Los Angeles; KGB, San Diego; KFXM, San Bernardino; KDON, Monterey; KXXO, El Centro; KFRC, San Francisco; KDB, Santa Barbara; KPMC, Bakersfield; KVOE, Santa Ana; KGDN, Stockton (operates daytime only); KIEM, Eureka; KQW, San Jose; (Oregon) KRRN, Roseburg; KALE, Portland; KSLM, Salem;
REGIONAL NETWORKS—Continued

KORE, Eugene; (Washington) KMO, Tacoma; KIT, Yakima, KPQ, Wenatchee; KVOS, Bellingham; KXRQ, Aberdeen; KOL, Seattle; Spokane (station to be announced); KGY, Olympia; KELA, Centralia; KRKO, Everett (operates daytime only). Operating schedule: 8 a.m. to 12 midnight P.S.T.* Type of lines used: Class A. Founded: 1928. Base rate: $1,600.


Rep: John Blair & Co.

Merchandising: Limited service offered. Publicity: Daily releases to 150 trade publications and newspapers; supply pictures, masts. Foreign language programs: Accepted at specified times. Copy restrictions: Accept transcriptions, beer, wine, liquor and patent medicines. Providing copy is truthful and conforms to standards of good taste.

INTER-CITY BROADCASTING SYSTEM

Address: 1657 Broadway, New York. N. Y. Stations: WMCA, New York; WIP, Philadelphia; WDEL, Wilmington; WCBM, Baltimore; WOL, Washington; WMEX, Boston; WPRO, Providence; WGAL, Lancaster, Pa.; WORK, York, Pa.; KKV, Pittsburgh, Pa.; WLAND, Lawrence, Mass. Operating schedule: 7:00 a.m. to 1:15 a.m. Type of lines: Class C. Founded: 1935. Rate: $1,704.

President: Donald Flamm. Director of sales: Bertram Lebar, Jr.

Rep: Ray Linton, Chicago.

Merchandising: Individual stations cooperate in extending various services to advertisers. Publicity: Head publicity office prepares news for over 700 newspapers and trade journals in the radio and other fields, and submits stories to the publicity departments of the individual stations for local placement. Foreign language programs: Not accepted.

Copy restrictions: Accept beer, wine, liquor, patent medicine advertising and transcriptions; all copy subject to station approval and FCC rules and regulations.

THE IOWA NETWORK

Address: Des Moines Register and Tribune Bldg., Des Moines. Stations: WMT, Cedar Rapids-Waterloo; KRNT, Des Moines.

KSO, Des Moines. Operating schedule: 5:30 a.m. to 1 a.m. Type of lines: Class C. Founded: 1935. Base rate: $330 (two network hookups available—WMT linked with KSO or with KRNT).


Rep: The Katz Agency.

Merchandising: Feature items, pictures and program listings in the morning Register, evening Tribune and Sunday Register; cards on the rear of Des Moines streetcars; window displays in the network's reception lobbies; merchandising bulletins mailed every two weeks to leading grocers and druggists; personal calls on leading retail and wholesale grocers and druggists in Des Moines, Cedar Rapids and Waterloo. Publicity: See merchandising. Foreign language programs: No set rules; occasion has never arisen, as foreign population is very small.

Copy restrictions: No beer, wine or liquor advertising accepted; patent medicines must be approved by Iowa Network Medical Advisory Committee.

MASON-DIXON RADIO GROUP


General manager: Clair McCollough.

Rep: Paul H. Raymer Co.

No further information available.

MICHIGAN RADIO NETWORK

Address: 300 Madison Theatre Bldg., Detroit. Stations: WXYZ, Detroit (key station); WELL, Battle Creek; WIBM, Jackson; WKZO, Kalamazoo; WDFD, Flint; WOOD-WASH, Grand Rapids; WBCM, Bay City; WJIM, Lansing. Operating schedule: 8:30 a.m. to 12:30 a.m. weekdays, 9 to 12:30 a.m. Sundays (WKZO signs off at sundown). Type of lines: Class A. Founded: Jan. 31, 1933. Rate: $600.

Rep: The Paul H. Raymer Co.

Merchandising: Complete service offered to advertisers using five evening quarter-hours per week; varying amount of cooperation given advertisers using less time; all services are rendered free. Publicity: News releases and program schedules sent to newspapers in territory. Foreign language programs: Not accepted.

Copy restrictions: Accept beer and wine, but restricted in accordance with state and federal regulations, and all copy is subject to station approval. No offensive patent medicine copy, and none that tends to arouse religious, political and racial strife; all copy must conform to FCC rules and regulations.

NEW ENGLAND NETWORK
Address: c/o WELI, New Haven, Conn. Stations: WELI, New Haven; WNBC, New Britain; WATR, Waterbury; WSPR, Springfield; WCP, Boston. Base rate: Each station sells itself separately; see individual stations’ rates.

Merchandising: Local sales force cooperates with advertisers in merchandising products for small fee. Publicity: Sent to 20 newspapers and 6 magazines. Foreign language programs: Will accept.

Copy restrictions: Accept transcriptions, beer, wine and patent medicines; no hard liquor.

NORTH CENTRAL BROADCASTING SYSTEM, INC.
Address: Empire National Bank Bldg., St. Paul, Minn. Stations: WEDB, Duluth; WHLB, Virginia; WMFG, Hibbing; KVOX, Moorhead; WTCN, Minneapolis; KSTP, St. Paul; KATE, Albert Lea (operates daytime only); KROC, Rochester; KWHO, Winona (operates daytime only); WSAU, Wausau; WEAU, Eau Claire; KGLO, Mason City; WKBH, La Crescent; KABR, Aberdeen; WKTN, Watertown; KRMG, Jamestown; KDNR, Devils Lake. Base rate: $1,538.
General manager: John W. Boler. No further information available.

NORTHERN CALIFORNIA BROADCASTING SYSTEM
General manager: Ralph R. Brunton.
Merchandising: Complete, syndicated service available to all advertisers, includes theatre trailers, spot announcements from three to seven days before start of new program, advertisements on the radio page of daily newspapers; specially prepared display cards are issued to advertisers, calling attention to programs and items featured on broadcast. Publicity: Releases sent to 20 daily regional newspapers and 24 trade publications and fan magazines. Foreign language programs: Not accepted.
Copy restrictions: Accept transcriptions for beer and wine, but no hard liquor or patent medicine accounts; all copy must be approved by production head.

THE OKLAHOMA NETWORK, INC.
Address: KTOK Bldg., 1800 W. Main, Oklahoma City. Stations: WBBZ, Ponca City; KCRC, Enid; KTOK, Oklahoma City; KBIX, Muskogee; KGFF, Shawnee; KAD, Ada; KVSO, Ardmore. Operating schedule: 6 a.m. to 12 midnight. Type of lines: Class A. Stock: Held by the member stations. Founded: April 1, 1937. Base rate: $420.
Rep: Joseph Hershey McGillivra.
Merchandising: Cooperate with advertisers by contacting dealers by mail and personal calls, with department to work out any reasonable ideas directly. Publicity: Four of the stations—KCRC, KGFF, KVSO and KBIX—are newspaper owned, and supply publicity through their own papers; the others release news and schedules to local papers. Foreign language programs: No set rules; none requested to date, as foreign population is very small.
Copy restrictions: Beer advertising accepted by all stations except KADA; hard liquor prohibited by state laws; accept transcriptions.

PACIFIC NORTHWEST COVERAGE GROUP
Address: P. O. Box 1956, Butte, Mont. Stations: KGIR, Butte; KPFA, Helena; KXL, Portland; KRSC, Seattle; KFPP, Spokane. Base rate: $164 (half-hour). Manager: E. B. Craney. No further information available.

QUAKER NETWORK
General sales offices: Widener Bldg., Philadelphia, Pa.; 48 West 48th St., New York, N. Y. Stations: WPIL, Philadelphia key station; WWSW, Pittsburgh key station, when available. (Note: Other stations also appear to be available from information sent by these stations to the VARIETY RADIO DIRECTORY).
REGIONAL NETWORKS—Continued

⁎Rates (include all charges and apply to non-political advertisers only): One hour, before 6 p.m. weekdays, $1,220; after 6 p.m., $1,930; Sundays, before 12 noon, $1,295; after 12 noon, $2,220. Half-hour, before 6 p.m. weekdays, $830; after 6 p.m., $1,220; Sundays, before 12 noon, $875; after 12 noon, $1,400. Quarter-hour, before 6 p.m. weekdays, $590; after 6 p.m., $830; Sundays, before 12 noon, $625; after 12 noon, $950.

No further information available.

TEXAS QUALITY NETWORK

Address: c/o WFAA, Dallas. Stations: WFAA, Dallas; WBAP, Fort Worth; WOAI, San Antonio; KPRC, Houston. Operating schedule: 6 a.m. to 12 midnight. Type of lines: Class C. Founded: Sept. 10, 1934. Base rate: $595 (half-hour).

Officers: None; network is not incorporated; each station acts as sales agent for all others.

Rep: Edward Petry & Co., Inc.

Merchandising: Separate departments are maintained by the individual stations.

Publicity: Releases are sent to newspapers in Texas and adjoining states. Foreign language programs: Not accepted.

Copy restrictions: Accept beer, but no other alcoholic beverages.

VIRGINIA BROADCASTING SYSTEM, INC.

Address: East Main St., Charlottesville. Stations: WCHV, Charlottesville; WBTM, Danville; WGH, Newport News; WRNL, Petersburg; WLVA, Lynchburg. Type of lines: Class C. Founded: January, 1936. Base rate: $300.


Merchandising: Contact wholesalers and retailers, mail advertising matter to the trade, distribute displays, etc., gratis; special services are rendered at actual cost.


Copy restrictions: Accept beer and wine, but no hard liquor; copy subject to network approval and government regulations.

WASHINGTON-OREGON NET

Address: c/o KFPY, Spokane. Wash. Stations: KRSC, Seattle; KFPY, Spokane; KXXL, Portland. Base rate: $130.50 (half-hour).

Rep: Joseph Hershey McGillvra.

No further information available.

WEST TEXAS BROADCASTING SYSTEM

Address: Care of KGKL, San Angelo, Texas. Stations: KGKL, San Angelo; KIUN, Pecos; KNEL, Brady; KRLH, Midland. Base rate: $190.

Managing director: J. Bert Mitchell, Jr., KGKL, San Angelo.

No further information available.

WEST VIRGINIA NETWORK

Address: West Virginia Network Bldg., Lee St., Charleston, W. Va. Stations: WCHS, Charleston; WBLK, Clarksburg; WPAR, Parkersburg; WBLK, Clarksburg. Operating schedule: 5 a.m. to 12 midnight. Type of lines: CBS, Class A; West Virginia Network, Class B. Founded: February, 1937. Base rate: $270.


Rep: The Branham Co.

Merchandising: Complete service available at actual cost. Publicity: One of the stations, WBLK, is owned by the Daily Exponent, and supplies publicity in that paper; through special cooperation in Charleston, WCHS carries spot radio news, pictures, etc., in the local papers; releases are also sent to 74 daily and weekly newspapers by the network. Foreign language programs: Will accept, but restrictions are such they are rarely carried.

Copy restrictions: Accept transcriptions; accept beer, wine and patent medicines, providing copy conforms to network standards, but no hard liquor; all copy must be received 24 hours in advance of broadcast and is subject to the rules governing good taste and public service established by the network.

WISCONSIN RADIO NETWORK

Address: c/o KFIZ, Fond du Lac, Wis. Stations: KFIZ, Fond du Lac; WHBY, Green Bay; WIBU, Poyntette. Base rate: $165.

No further information available.

THE YANKEE NETWORK, INC.

Address: 21 Brookline Ave., Boston, Mass. Stations: WNAC, Boston; WTC, Hartford; WEAN, Providence; WTAG, Worcester; WICC, Bridgeport; WCSS, Portland; WLBZ, Bangor; WFEA, Manchester; WSAR, Fall River; WNBH, New Bedford; WLHL, Lowell and Lawrence; WLHN, Laconia; WRDO, Augusta; WNLC, New London; WHAI, Greenfield. Operating schedule: 9 a.m. to 12 midnight. Founded: Nov. 18, 1932. Base rate: $2,220.

Rep: Edward Petry & Co., Inc.

Merchandising: Following services performed on a minimum of a 13-week contract or its equivalent—contact key jobbers, wholesalers and chain store distributors of New England, informing them of new accounts; supply mailing lists for the leading retail classifications, and send out standard "radiograms" for cost of postage (special mailings at actual cost); conduct surveys on the movement of merchandise for specific accounts; arrange for distribution of sales literature by recognized distributing organizations, at cost; give auditions for advertiser's sales representa-

tives. Publicity: Daily releases and program news to over 100 newspapers, radio stations, advertising agencies, etc., throughout New England; close personal contact maintained with six local dailies and one local magazine; pictures and mats supplied to local papers and sent on request to outside papers; weekly programs mailed to over 260 papers, stations, agencies. Foreign language programs: Not accepted.

Copy restrictions: Accept beer and wine on announcement basis; hard liquor on program basis only, and with certain copy restrictions; patent medicine advertising accepted providing it is approved by the Boston Better Business Bureau and conforms to all Pure Food and Drug Laws.

Z NET

Address: P. O. Box 1956, Butte, Montana. Stations: KGIR, Butte; KPFA Helena. Base rate: $60 (half-hour).

Managing director: Ed Craney.

Rep: Gene Ferguson & Co.

No further information available.
U. S. STATIONS CLASSIFIED BY WATTAGE

In the accompanying lists, all U. S. radio stations, and all proposed radio stations (i.e., those having a construction permit only), are classified according to their power output. This classification was made from Federal Communications Commission records dated May 1, 1938.

The reader should note that the wattage assigned to certain stations is necessarily not always the wattage with which those stations are currently operating. Deviations occur where the F.C.C. has assigned a construction permit for higher wattage. In such instances the assigned higher wattage is credited to the station, although construction of equipment may as yet not be completed. Thus WGAR, Cleveland, is credited with 5,000 watts daytime and 1,000 watts nighttime because the station had an F.C.C. construction grant to that effect; actually, however, at the time this list was made, WGAR was operating on 1,000 and 500 watts.

This breakdown of wattage results in the following totals for each power category:

<table>
<thead>
<tr>
<th>Wattage</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>500,000 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>50,000 watts</td>
<td>34 stations</td>
</tr>
<tr>
<td>25,000 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>25,000 and 10,000 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>20,000 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>10,000 watts</td>
<td>11 stations</td>
</tr>
<tr>
<td>7,500 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>5,000 watts</td>
<td>27 stations</td>
</tr>
<tr>
<td>5,000 and 1,000 watts</td>
<td>94 stations</td>
</tr>
<tr>
<td>5,000 and 500 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>2,500 watts</td>
<td>2 stations</td>
</tr>
<tr>
<td>2,500 and 1,000 watts</td>
<td>6 stations</td>
</tr>
<tr>
<td>2,500 and 500 watts</td>
<td>3 stations</td>
</tr>
<tr>
<td>1,000 watts</td>
<td>90 stations</td>
</tr>
<tr>
<td>1,000 and 750 watts</td>
<td>1 station</td>
</tr>
<tr>
<td>1,000 and 500 watts</td>
<td>37 stations</td>
</tr>
<tr>
<td>1,000 and 250 watts</td>
<td>4 stations</td>
</tr>
<tr>
<td>500 watts</td>
<td>50 stations</td>
</tr>
<tr>
<td>500 and 250 watts</td>
<td>2 stations</td>
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<tr>
<td>250 watts</td>
<td>51 stations</td>
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<tr>
<td>250 and 100 watts</td>
<td>158 stations</td>
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<td>200 watts</td>
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<tr>
<td>100 watts</td>
<td>152 stations</td>
</tr>
<tr>
<td>50 watts</td>
<td>3 stations</td>
</tr>
</tbody>
</table>

Total (24 categories) 733 stations

Of these 733 stations, 39 were non-commercial stations and 42 were proposed stations (i.e., had construction permits only). (Figures as of May 1, 1938, F.C.C. records)
### U. S. STATIONS BY WATTAGE—Continued

<table>
<thead>
<tr>
<th>500,000 WATTS</th>
</tr>
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<tbody>
<tr>
<td>WLW, Cincinnati, O.</td>
</tr>
<tr>
<td>KDKA, Pittsburgh, Pa.</td>
</tr>
<tr>
<td>KFI, Los Angeles, Calif.</td>
</tr>
<tr>
<td>KMOX, St. Louis, Mo.</td>
</tr>
<tr>
<td>KNX, Los Angeles, Calif.</td>
</tr>
<tr>
<td>KOA, Denver, Colo.</td>
</tr>
<tr>
<td>KPO, San Francisco, Calif.</td>
</tr>
<tr>
<td>KSL, Salt Lake City, Utah.</td>
</tr>
<tr>
<td>WABC, New York, N. Y.</td>
</tr>
<tr>
<td>WBBM, Chicago, Ill.</td>
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<tr>
<td>WBZ, Boston, Mass.</td>
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<td>WCAU, Philadelphia, Pa.</td>
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<tr>
<th>25,000 WATTS</th>
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<tr>
<td>KVOO, Tulsa, Okla.</td>
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<table>
<thead>
<tr>
<th>25,000 WATTS DAYTIME AND 10,000 WATTS NIGHTTIME</th>
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<tbody>
<tr>
<td>KSTP, Minneapolis-St. Paul, Minn.</td>
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<td>WJJD, Chicago, Ill.</td>
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<td>WBBM, Chicago, Ill.</td>
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<th>10,000 WATTS</th>
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<tr>
<td>KTHS, Hot Springs, Ark.</td>
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<tr>
<td>KFWB, Bismarck, N. Dak.</td>
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<tr>
<td>KFAD, Lincoln, Nebr.</td>
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<tr>
<td>KFBK, Sacramento, Calif.</td>
</tr>
<tr>
<td>KOB, Albuquerque, N. Mex.</td>
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<td>KRLD, Dallas, Tex.</td>
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<th>5,000 WATTS</th>
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<tbody>
<tr>
<td>KEX, Portland, Ore.</td>
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<tr>
<td>KPBI, Abilene, Kans.</td>
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<tr>
<td>KGA, Spokane, Wash.</td>
</tr>
<tr>
<td>KJR, Seattle, Wash.</td>
</tr>
<tr>
<td>KOMA, Oklahoma City, Okla.</td>
</tr>
<tr>
<td>KPRC, Houston, Tex.</td>
</tr>
<tr>
<td>KSOO, Sioux Falls, S. Dak.</td>
</tr>
<tr>
<td>KUOA, Siloam Springs, Ark.</td>
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<tr>
<td>KWTO, Springfield, Mo.</td>
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<tr>
<td>KDOO, Long Beach, Calif.</td>
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<td>KFPP, Spokane, Wash.</td>
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<td>KFRC, San Francisco, Calif.</td>
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<td>KFWB, Los Angeles, Calif.</td>
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<tr>
<td>KFYR, Bismarck, N. Dak.</td>
</tr>
<tr>
<td>KGHL, Billings, Mont.</td>
</tr>
<tr>
<td>KGKO, Wichita Falls, Tex.</td>
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<td>KGVO, Missoula, Mont.</td>
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<th>5,000 WATTS DAYTIME AND 1,000 WATTS NIGHTTIME</th>
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<td>KDLR, Montrose, Colo.</td>
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<td>KDKA, Pittsburgh, Pa.</td>
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<td>KFI, Los Angeles, Calif.</td>
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<tr>
<td>KHEE, Los Angeles, Calif.</td>
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<tr>
<td>KFBG, Great Falls, Mont.</td>
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<tr>
<td>KFH, Wichita, Kans.</td>
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<tr>
<td>KFFU, Lawrence, Kans.</td>
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<td>KFNK, Shenandoah, Ia.</td>
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</table>

<table>
<thead>
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<th>5,000 WATTS</th>
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<td>KJR, Seattle, Wash.</td>
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<tr>
<td>KOMA, Oklahoma City, Okla.</td>
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<tr>
<td>KPRC, Houston, Tex.</td>
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<td>KSOO, Sioux Falls, S. Dak.</td>
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<td>KUOA, Siloam Springs, Ark.</td>
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<td>KWTO, Springfield, Mo.</td>
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<td>WBBM, Chicago, Ill.</td>
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<td>WBBF, Bismarck, N. Dak.</td>
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<tr>
<td>KGHL, Billings, Mont.</td>
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</table>

<table>
<thead>
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<th>5,000 WATTS</th>
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</thead>
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<tr>
<td>KGW, Portland, Ore.</td>
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<td>KJL, Denver, Colo.</td>
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<td>KMA, Shenandoah, Ia.</td>
</tr>
<tr>
<td>KMBC, Kansas City, Mo.</td>
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</tbody>
</table>
U. S. STATIONS BY WATTAGE—Continued

KOIL, Omaha, Nebr.  WDBO, Orlando, Fla.
KOIN, Portland, Ore.  WDGY, Minneapolis-St.
KOL, Seattle, Wash.  Paul, Minn.
KOMO, Seattle, Wash.  WDOD, Chattanooga, Tenn.
KRNT, Des Moines, Ia.  WDRC, Hartford, Conn.
KSCO, Sioux City, Iowa.  WEAN, Providence, R. I.
KSD, St. Louis, Mo.  WEEJ, Boston, Mass.
KSF, San Francisco, Calif.  WFBC, Greenville, S. C.
KTRH, Houston, Tex.  WFBI, Syracuse, N. Y.
KTSB, San Antonio, Tex.  WFBM, Indianapolis, Ind.
KTUL, Tulsa, Okla.  WFBR, Baltimore, Md.
KVI, Tacoma, Wash.
KWK, St. Louis, Mo.  WFLA, Tampa, Fla.
KWSC, Pullman, Wash.  WGR, Cleveland, O.
KXA, San Francisco, Calif.  WGRF, Buffalo, N. Y.
WADC, Akron, O.  WGST, Atlanta, Ga.
WBEN, Buffalo, N. Y.  WHIO, Dayton, O.
WBNS, Columbus, O.  WHN, New York, N. Y.
WBRC, Birmingham, Ala.  WIBA, Madison, Wis.
WCAE, Pittsburgh, Pa.  WIBW, Topeka, Kans.
WDAE, Tampa, Fla.  WIND, Gary, Ind.
WDAF, Kansas City, Mo.  WIRE, Indianapolis, Ind.
WDAY, Fargo, N. Dak.  WIS, Columbia, S. C.
WDBJ, Roanoke, Va.  WJAR, Providence, R. I.
WJAS, Pittsburgh, Pa.  WJAX, Jacksonville, Fla.
WJDX, Jackson, Miss.
WKRC, Cincinnati, O.
WKY, Oklahoma City, Okla.
WMAZ, Macon, Ga.
WMED, Peoria, Ill.
WMIC, Memphis, Tenn.
WMMN, Fairmount, W. Va.
WMT, Cedar Rapids, Ia.
WNAC, Boston, Mass.
WNAX, Yankton, S. Dak.
WNOX, Knoxville, Tenn.
WOW, Omaha, Nebr.
WRC, Washington, D. C.
WREC, Memphis, Tenn.
WREN, Lawrence, Kans.
WSAI, Cincinnati, O.
WSMB, New Orleans, La.
WSPD, Toledo, O.
WSUN, St. Petersburg, Fla.
WTCN, Minneapolis-St.
Paul, Minn.
WTMJ, Milwaukee, Wis.
WTOC, Savannah, Ga.

5,000 WATTS DAYTIME AND 500 WATTS NIGHTTIME

KID, Idaho Falls, Idaho.

2,500 WATTS

KFEQ, St. Joseph, Mo.  KGU, Honolulu, Hawaii

2,500 WATTS DAYTIME AND 1,000 WATTS NIGHTTIME

KGIR, Butte, Mont.  WCSH, Portland, Me.
KGNC, Amarillo, Tex.  WHBI, Newark, N. J.

2,500 WATTS DAYTIME AND 500 WATTS NIGHTTIME

KFSG, Los Angeles, Calif.  KRKD, Los Angeles, Calif.

1,000 WATTS

KALE, Portland, Ore.  KMFV, San Diego, Calif.
KFAC, Los Angeles, Calif.  KGB, San Diego, Calif.
KFDP, Brookings, S. Dak.  KGBU, Ketchikan, Alaska.
KFSF, Sand Diego, Calif.  KGCR, Wolf Point, Mont.
KFYD, Stockton, Calif.  KGDM, Long Beach, Calif.
KGER, Coffeyville, Kans.  KGFM, Albuquerque, N. Mex.
KGGF, Honolulu, Hawaii  KGMB, Honolulu, Hawaii
KGNF, North Platte, Nebr.  KGNT, North Platte, Nebr.
KIRO, Seattle, Wash.  KLX, Oakland, Calif.
KLX, Oakland, Calif.  KMJ, Fresno, Calif.
KMMJ, Clay Center, Nebr.  KMO, Tacoma, Wash.
KTHO, Watertown, S. Dak.  WTIB, Terra Haute, Ind.
KTSC, Stockton, Calif.  KTVN, Twin Falls, Idaho.
KTVX, Twin Falls, Idaho.

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### U. S. Stations by Wattage—Continued

| WHAZ, Troy, N. Y. | WMCA, New York, N. Y. | WSAR, Fall River, Mass. |
| WHB, Kansas City, Mo. | WNAD, Norman, Okla. | WSAZ, Huntington, W. Va. |
| WHDH, Boston, Mass. | WNYC, New York, N. Y. | WSPA, Spartanburg, S. C. |
| WILL, Urbana, Ill. | WOL, Washington, D. C. | WSYR-WSYU, Syracuse, N. Y. |
| WINS, New York, N. Y. | WORK, York, Pa. | WTAD, Quincy, Ill. |
| WIOD, Miami, Fla. | WPEN, Philadelphia, Pa. | WTAQ, Green Bay, Wis. |
| WJAG, Norfolk, Nebr. | WQAM, Miami, Fla. | WTAR, Norfolk, Va. |
| WKAR, East Lansing, Mich. | WQBC, Vicksburg, Miss. | WWNC, Asheville, N. C. |
| WKHI, La Crosse, Wis. | WQDM, St. Albans, Vt. | WXYZ, Detroit, Mich. |
| WLAB, Lawrence, Mass. | WQXR, New York, N. Y. |  |

### 1,000 Watts Daytime and 750 Watts Nighttime

- **1,000 Watts Daytime and 500 Watts Nighttime**
  - WOSU, Columbus, O.

- **1,000 Watts Daytime and 500 Watts Nighttime**
  - KABR, Aberdeen, S. Dak.
  - KARK, Little Rock, Ark.
  -KFDM, Beaumont, Tex.
  - KFJM, Grand Forks, N. Dak.
  - KFKA, Greeley, Colo.
  - KFPU, Columbia, Mo.
  - KFUG, Clayton, Mo.
  - KIEM, Eureka, Calif.
  - KT, Yakima, Wash.
  - KLPM, Minot, N. Dak.
  - KSAC, Manhattan, Kansas.
  - WAAB, Boston, Mass.
  - WAGA, Atlanta, Ga.
  - WALA, Mobile, Ala.
  - WBAA, W. Lafayette, Ind.
  - WBCM, Bay City, Mich.
  - WCAO, Baltimore, Md.
  - WCHS, Charleston, W. Va.
  - WCOA, Pensacola, Fla.
  - WESC, Charleston, S. C.
  - WFED, Manchester, N. H.
  - WGBF, Evansville, Ind.
  - WGBI, Scranton, Pa.
  - WGGS, Chicago, Ill.
  - WHBC, Rochester, N. Y.
  - WHIS, Bluefield, W. Va.
  - WHP, Harrisburg, Pa.
  - WICC, Bridgeport, Conn.
  - WLBZ, Bangor, Me.
  - WMPM, Memphis, Tenn.
  - WNMB, Springfield, Vt.
  - WOKO, Albany, N. Y.
  - WPRO, Providence, R. I.
  - WQAN, Scranton, Pa.
  - WROK, Rockford, Ill.
  - WSFA, Montgomery, Ala.
  - WSUI, Iowa City, Iowa.

### 1,000 Watts Daytime and 250 Watts Nighttime

- KSEI, Pocatello, Idaho.
- WISN, Milwaukee, Wis.
- WKZO, Kalamazoo, Mich.
- WNBC, New Britain, Conn.

### 500 Watts

- KDFN, Casper, Wyo.
- KDTN, Dubuque, Ia.
- KELA, Centralia, Wash.
- KFEL, Denver, Colo.
- KFUG, Clayton, Mo.
- KGBS, Springfield, Mo.
- KGUF, Pueblo, Colo.
- KJBS, San Francisco, Calif.
- KLO, Ogden, Utah.
- KMPC, Beverly Hills, Calif.
- KOH, Reno, Nev.
- KPAC, Port Arthur, Texas.
- KQV, Pittsburgh, Pa.
- KRIS, Corpus Christi, Texas.
- KTMS, Santa Barbara, Calif.
- KUSD, Vermillion, S. D.
- KVOD, Denver, Colo.
- KWIT, Portland, Ore.
- WAAT, Jersey City, N. J.
- WAAW, Omaha, Neb.
- WARD, New York, N. Y.
- WBBC, New York, N. Y.
- WCAD, Canton, N. Y.
- WCAM, Camden, N. J.
- WCAP, Asbury Park, N. J.
- WCBA, Allentown, Pa.
- WCLE, Cleveland, Ohio.
- WCOF, Boston, Mass.
- WDEV, Waterbury, Vt.
- WELI, New Haven, Conn.
- WFMD, Frederick, Md.
- WGAN, Portland, Me.
- WHAL, Saginaw, Mich.
- WHKC, Columbus, Ohio.
- WJBO, Baton Rouge, La.
- WKBW, Youngstown, Ohio.
- WLTN, New York, N. Y.
- WMBG, Richmond, Va.
- WORL, Boston, Mass.
- WRN, Richmond, Va.
- WRR, Dallas, Texas.
- WSAI, Allentown, Pa.
- WSBT, South Bend, Ind.
- WSVA, Harrisonburg, Va.
- WTAW, College Station, Texas.
- WTNJ, Trenton, N. J.
- WVVF, New York, N. Y.

### 500 Watts Daytime and 250 Watts Nighttime

- WDEI, Wilmington, Del.
- WMAL, Washington, D. C.

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**Note:** The list continues with further stations and their respective wattages, covering various regions across the United States.
### U. S. Stations by Wattage—Continued

#### 250 Watts

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>City, State</th>
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</thead>
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<td>KAND,</td>
<td>Corsicana, Tex.</td>
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<tr>
<td>KATE,</td>
<td>Albert Lea, Minn.</td>
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<tr>
<td>KCRC,</td>
<td>Enid, Okla.</td>
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<tr>
<td>KFQD,</td>
<td>Anchorage, Alaska</td>
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<tr>
<td>KFRO,</td>
<td>Longview, Texas.</td>
</tr>
<tr>
<td>KGCU,</td>
<td>Mandan, N. D.</td>
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<tr>
<td>KGDI,</td>
<td>Huron, S. Dak.</td>
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<tr>
<td>KGNO,</td>
<td>Dodge City, Kan.</td>
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<tr>
<td>KHBC,</td>
<td>Hilo, Hawaii</td>
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<td>KHSL,</td>
<td>Chico, Calif.</td>
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<td>KHBW,</td>
<td>Watsonville, Calif.</td>
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<td>KIEV,</td>
<td>Glendale, Calif.</td>
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<td>KINY,</td>
<td>Juneau, Alaska</td>
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<td>KMED,</td>
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<td>KPLT,</td>
<td>Paris, Texas</td>
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<td>KRLC,</td>
<td>Lewiston, Idaho</td>
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<td>KRRV,</td>
<td>Sherman, Texas</td>
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<td>KRSC,</td>
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<td>KTEM,</td>
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<td>KTFC,</td>
<td>Visalia, Calif.</td>
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<td>KTIR,</td>
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<td>KCVE,</td>
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<td>WAGF,</td>
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<td>WAIR,</td>
<td>Winston-Salem, N. C.</td>
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<td>Waterbury, Conn.</td>
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<td>Danville, Ill.</td>
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<td>WDZ,</td>
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<td>WENY,</td>
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<td>WGIL,</td>
<td>Galesburg, Ill.</td>
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<td>WGRC,</td>
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<td>WHAI,</td>
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<td>WICA,</td>
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<td>WJMC,</td>
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<td>WJRD,</td>
<td>Tuscaloosa, Ala.</td>
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<td>WKST,</td>
<td>New Castle, Pa.</td>
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<td>WMBS,</td>
<td>Uniontown, Pa.</td>
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<td>WPIC,</td>
<td>Sharon, Pa.</td>
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<td>WSAL,</td>
<td>Salisbury, Md.</td>
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<tr>
<td>WTBO,</td>
<td>Cumberland, Md.</td>
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#### 250 Watts Daytime and 100 Watts Nighttime

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>City, State</th>
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<td>KABC,</td>
<td>San Antonio, Tex.</td>
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<tr>
<td>KALB,</td>
<td>Alexandria, La.</td>
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<tr>
<td>KAWM,</td>
<td>Gallup, N. Mex.</td>
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<tr>
<td>KCMC,</td>
<td>Texarkana, Tex.</td>
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<td>KCRJ,</td>
<td>Jerome, Ariz.</td>
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<tr>
<td>KDB,</td>
<td>Santa Barbara, Calif.</td>
</tr>
<tr>
<td>KDFC,</td>
<td>Fort Worth, Tex.</td>
</tr>
<tr>
<td>KFOR,</td>
<td>Lincoln, Neb.</td>
</tr>
<tr>
<td>KFPL,</td>
<td>Dublin, Tex.</td>
</tr>
<tr>
<td>KFVS,</td>
<td>Cape Girardeau, Mo.</td>
</tr>
<tr>
<td>KFXD,</td>
<td>Nampa, Idaho.</td>
</tr>
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<td>KFXJ,</td>
<td>Grand Junction, Colo.</td>
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<td>KFXR,</td>
<td>Oklahoma City, Okla.</td>
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<tr>
<td>KFYO,</td>
<td>Lubbock, Tex.</td>
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<tr>
<td>KGAR,</td>
<td>Tucson, Ariz.</td>
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<tr>
<td>KGDE,</td>
<td>Fergus Falls, Minn.</td>
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<tr>
<td>KGPF,</td>
<td>Shawnee, Okla.</td>
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<td>KGFJ,</td>
<td>Brownsville, Tex.</td>
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<td>KGFW,</td>
<td>Kearney, Neb.</td>
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<td>Little Rock, Ark.</td>
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<td>KGKB,</td>
<td>Tyler, Tex.</td>
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<td>KGKL,</td>
<td>San Angelo, Tex.</td>
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<td>Scottsbluff, Neb.</td>
</tr>
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<td>KGLO,</td>
<td>Mason City, Ia.</td>
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<td>WJMS, Ironwood, Mich.</td>
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U. S. STATIONS BY WATTAGE—Continued

WKAT, Miami Beach, Fla.  WMSD, Sheffield, Ala.
WKBV, Richmond, Ind.  WNBZ, Saranac Lake, N. Y.
WKEU, Griffin, Ga.  WNLC, New London, Conn.
WKOK, Sunbury, Pa.  WOLC, New York, N. Y.
WLAK, Lakeland, Fla.  WOLS, Florence, S. C.
WLNH, Laconia, N. H.  WOMT, Manitowoc, Wis.
WMFD, Wilmington, N. C.  WPAX, Thomasville, Ga.
WMFJ, Daytona Beach, Fla.  WPAY, Portsmouth, O.
WMPO, Decatur, Ala.  WRAW, Reading, Pa.
WMFR, High Point, N. C.  WRDO, Augusta, Me.
WKRO, Reading, Pa.  WRTD, Richmond, Va.

50 WATTS

KRKO, Everett, Wash.  WEXL, Royal Oak, Mich.
WSVS, Buffalo, N. Y.

U. S. RADIO STATIONS
(With Location and Pertinent Data in Capsule Form)

The following list may be used to find the location of any station when the call letters are known. Certain other particulars, such as are most needed in research work, are also listed in tabular form for quick addition or compilation.

In the column headed “aggregate seating facilities,” the figures represent the combined total facilities for seating a studio audience. Thus, if a station has a studio seating 50, an auditorium seating 750, and remote facilities for 200, the figure set down in this column would be 1,000.

Under merchandising, a free service is indicated by “F.” A service for which a charge of any kind is made is represented by “C.” Both symbols may also appear in combination. When it is not clear whether the station charges for its services, or renders them gratis, an “X” appears.

An artists bureau (i.e., an organization having talent under contract) is marked “X.” When the setup is nominal—i.e., supplies talent without having talent under contract, or functioning only part of the time—an “N” is set down. When the setup supplies performers without any further services, “SP” is used as symbol.

Acceptance of foreign language programs is indicated by an “X.” When the station has no policy for or against such programs, the symbol “NP” is employed.

Acceptance of beer, wines, and hard liquor is indicated by “B,” “W,” “L.” When any of these symbols appear in parentheses accompanied by an asterisk (*), this means that some type of restriction is placed on acceptance. For further details in all cases, consult the information given in detail further on in this section.

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<th>Artists Bureau</th>
<th>Foreign Language Acceptance</th>
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<td>B, W</td>
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<td>F</td>
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607
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*Foreign Language Acceptance: X = Accept, NP = Non-Commercial

Copy Restrictions: B = Broadcast, W = Written, L = License, L* = License (limited)
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**B, W**

*(B, W)*

*(B, W, L)*
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Non-Commercial

Non-Commercial

For details see WSAN

See WSAN for details

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Non-Commercial
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<th>Artists Bureau</th>
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*These are not yet in operation.*

**Note:** NBC Blue Key Station

**Non-Commercial**
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Non-Commercial

Not yet in operation

Copy Restrictions:

- B: Broadcast
- W: Wall
- L: Local
- C: Commercial
- NP: Not Provided
u. s.

STATIONS-—Continued

Aggregate
Seating

Foreign

Facili-

Merchan-

Artists

Language

Copy

ties

dising

Bureau

Acceptance

Restrictions

50

F & C

X

X

WMBO

W

B,

Auburn, N. Y.

WMBQ
New York

?

?

?

?

?

?

9

?

9

1

100

J

X

NP

400

F & C

300

F

City

WMBS
Uniontown, Pa.

WMBR

N

X

X

X

W
B, W
B, W
B, W
B, W
B, W ,L

X

B (W &L*)

W
B, W

Jacksonville, Fla.

WMC

X

Memphis, Tenn.

WMCA
New York

X

City

WMEX

150

Boston, Mass.

WMFD
Wilmington, N. C.

WMFF

C

B,

Plattsburg, N. Y.

WMFG

F

Hibbing, Minn.

WMF J
Daytona Beach,

F

X

X

?

X

9

40

F & C

N

NP

50

F

X

X

1,150

F

X

X

B,

Fla.

WMFO

?

Decatur, Ala.

WMFR
High Point, N.

B,W

C.

WMIN

(B,

W, L*)

Minneapolis- St. Paul, Minn.

WMMN
Fairmont,

B (W &

L*)

W. Va.

WMPC

Non-Commercial

Lapeer, Mich.

WMPS

?

NP

F & C

W

B,

Memphis, Tenn.

WMSD

100

?

200

F

100

F & C

?

?

B,

W, L

Sheffield, Ala.

WMT

NP

Cedar Rapids, Iowa

WNAC

X

W

B,

Boston, Mass.

WNAD

Non-Commercial

Norman, Okla.

WNAX
Yankton,

S.

WNBC
New

275

F

N

100

C

SP

B

Dak.

X

B,

W, L

Britain, Conn.

WNBF

X

F & C

B

Binghamton, N. Y.

WNBH
New

F

N

X

B,

60

F

SP

X

B,

?

9

9

9

W
W

Bedford, Mass.

WNBX
Springfield, Vt.

WNBZ
Saranac Lake, N. Y.

630

9


U. S. STATIONS—Continued

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<td>X</td>
<td>X</td>
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*Audiences limited to 25 per program.
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WWJ, WWL, WWNC, WWRL, WWSW, WWVA, WXYZ

New York City

Hammond, Ind.

Detroit, Mich.

New Orleans, La.

Asheville, N. C.

Detroit, Mich.
ALABAMA
(375,200 radio homes)

Radio Homes by Counties*

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<td>Escambia</td>
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<td>9,700</td>
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<tr>
<td>Bullock</td>
<td>2,570</td>
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<td>Butler</td>
<td>3,730</td>
<td>Franklin</td>
<td>2,920</td>
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<tr>
<td>Calhoun</td>
<td>8,370</td>
<td>Geneva</td>
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<tr>
<td>Chambers</td>
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<td>Cherokee</td>
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<td>Hale</td>
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<td>Chilton</td>
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<td>Henry</td>
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<td>Colbert</td>
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<td>Covington</td>
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<td>Madison</td>
<td>8,530</td>
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<td>Dale</td>
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<td>Marengo</td>
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<td>Montgomery</td>
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<td>Morgan</td>
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<td>Randolph</td>
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<td>Russell</td>
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<td>St. Clair</td>
<td>2,980</td>
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<td>Shelby</td>
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<td>Sumter</td>
<td>3,220</td>
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<td></td>
<td></td>
<td>Talladega</td>
<td>5,570</td>
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<td></td>
<td></td>
<td>Tallapoosa</td>
<td>3,800</td>
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<td></td>
<td></td>
<td>Tuscaloosa</td>
<td>9,000</td>
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<td></td>
<td></td>
<td>Walker</td>
<td>7,850</td>
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<td></td>
<td></td>
<td>Washington</td>
<td>1,910</td>
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<td></td>
<td></td>
<td>Wilcox</td>
<td>2,970</td>
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<tr>
<td></td>
<td></td>
<td>Winston</td>
<td>1,660</td>
</tr>
</tbody>
</table>

WAPI, BIRMINGHAM

Operator: Voice of Alabama, Inc., Protective Life Bldg. Phones: 3-8116, 7, 8. Power: 5,000 watts on 1140 kc. Affiliation: CBS. Opened: 1922. (Note: this station is owned by Alabama College, the Alabama Polytechnic Institute and the University of Alabama; “Voice of Alabama” is the lessee, with a minority of the stock being held by the Columbia Broadcasting System, Inc.).


Program policies: CBS program policies.

WSGN, BIRMINGHAM

Operator: Birmingham News Company, Tutwiler Hotel. Phone: 4-3434. Power: 250 and 100 watts on 1310 kc. Affiliation: NBC Blue Southern Group. Opened: 1926. (Note: This station is newspaper-operated)

* Joint Committee on Radio Research Estimate for Jan. 1, 1938.
ALABAMA STATIONS—Continued

by the Birmingham News and Age-Herald.)


Rep: Kelly-Smith Co. News: INS. Seating facilities: Studio, seating 150 persons; local night club, seating 1,000. Merchandising: Publicity news, listings, new program advertisements; window displays, store-to-store and house-to-house surveys, etc., carried out at actual cost. Foreign language programs: Will accept; translation must be furnished in advance for approval. Artists bureau: None, as such, but maintain clearing house for talent through program department. Base rate: $100.

Copy restrictions: Beer and wine accepted; only recognized patent medicines accepted.

WMFO, DECATUR


Copy restrictions: Beer and wine accepted; no hard liquors; no religious programs unless passed by local ministerial alliance.

WAGF, DOTHAN


Copy restrictions: Beer, wine and liquor accepted; no patent medicine advertising; all copy subject to station approval.

WJBY, GADSDEN


Copy restrictions: Accept beer and wine; all copy must meet requirements of Federal Trade Commission.

WBHP, HUNTSVILLE


No further information available after repeated requests.

WALA, MOBILE


Copy restrictions: Alcoholic beverages accepted; objectionable wording must be omitted in patent medicine advertising.
right to cancel any programs of objectionable character.

WMSD, SHEFFIELD
Copy restrictions: Beer, wine and whiskey advertising accepted; patent medicines accepted, providing they meet government inspection.

WJRD, TUSCALOOSA
Copy restrictions: Take beer, wines and alcoholic beverages; no patent medicines; copy must be submitted previous to broadcast, and station reserves right to cut objectionable matter.

ARIZONA
(79,600 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Workers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apache</td>
<td>2,240</td>
</tr>
<tr>
<td>Cochise</td>
<td>7,790</td>
</tr>
<tr>
<td>Coconino</td>
<td>2,350</td>
</tr>
<tr>
<td>Gila</td>
<td>5,930</td>
</tr>
<tr>
<td>Graham</td>
<td>1,580</td>
</tr>
<tr>
<td>Greenlee</td>
<td>1,640</td>
</tr>
<tr>
<td>Maricopa</td>
<td>28,060</td>
</tr>
<tr>
<td>Mohave</td>
<td>1,140</td>
</tr>
<tr>
<td>Navajo</td>
<td>3,380</td>
</tr>
<tr>
<td>Pima</td>
<td>11,240</td>
</tr>
<tr>
<td>Pinal</td>
<td>3,516</td>
</tr>
<tr>
<td>Santa Cruz</td>
<td>1,780</td>
</tr>
<tr>
<td>Yavapai</td>
<td>5,480</td>
</tr>
<tr>
<td>Yuma</td>
<td>3,500</td>
</tr>
</tbody>
</table>

KWJB, GLOBE
At press time this station had a construction permit only.

KCRJ, JEROME
Rep: None. Foreign language programs:
ARIZONA STATIONS—Continued

Apparently accepted according to rate-card information; no other data available. 
Base rate: $20.

KSUN, LOWELL
Operator: Copper Electric Co. 
Power: 250 and 100 watts on 1200 kc. 
Affiliation: Arizona Network. 
Opened: 1933. 
Manager: Carleton W. Morris. 
Commercial manager: Robert B. Thompson. 
Base rate: $40. 
No other information available after repeated requests.

KOY, PHOENIX
Operator: Salt River Valley Broadcasting Co., 836 North Central Ave. 
Phone: 44144. 
Power: 1,000 watts on 1390 kc. 
Affiliation: CBS; Arizona Network. 
Opened: 1922. 
(Note: This station is affiliated with the Prairie Farmer, which controls and operates WLS, Chicago.)
President: Wm. A. Baldwin. 
Vice-president, general manager: Fred A. Palmer. 
Program director, artists bureau head, musical director: Jack R. Williams. 
Chief engineer: Wm. Schmitz. 
Publicity director: Lucille Brain.
Rep: International Radio Sales. 
News: Transradio. 
Seating facilities: Audience room, 40. 
Merchandising: Furnish market statistics; testimonial letters; mail reports. 
Foreign language programs: Accepted; copy must be submitted 24 hours in advance and comply with station policies. 
Artists bureau: Setup is nominal only. 
Base rate: $90. 
Copy restrictions: Accept beer and wine advertising; also patent medicines.

KTAR, PHOENIX
Operator: KTAR Broadcasting Company. 
Heard Bldg. 
Phone: 4-4161. 
Power: 1,000 watts on 620 kc. 
Affiliation: NBC Supplementary Pacific Red or Blue. 
Opened: June 21, 1922. 
(Note: This station is newspaper-affiliated with the Arizona Republic (morning), Phoenix Gazette (evening), and the Arizona Weekly Gazette.) 
General manager: Richard O. Lewis. 
Commercial manager: J. Richard Heath. 
Program director, artists bureau head: J. Howard Pyle. 
Chief engineer: Arthur C. Anderson. 
Publicity director: Hal Roach. 
Rep: The Katz Agency, Inc. 
News: UP. 
Seating facilities: Two studios seating 90 persons; outside auditorium seating 2,500. 
Merchandising: Announcements several days prior to start of program; mention of clients and programs on the air in daily program resume several times before program is presented; paid newspaper listings, covering sponsor's name and program title in black face type, in Arizona Republic (morning) and Phoenix Gazette (evening) newspapers; weekly advance listing of all programs in Arizona Weekly Gazette; personal contact, telephone call or letter informing distributors and larger dealers of advertising campaign, suggesting their cooperation in window displays, etc.; mailing out of advance program schedules to select group of advertising agencies, representatives, clients, local distributors, dealers and business organizations; sending out of direct mail material to listeners and others where it will prove effective in the interests of client; mailing material to be furnished by client; prepared to take care of any other merchandising service advertiser desires on a cost basis. 
Foreign language programs: Accepted. 
Artists bureau: Yes. 
Base rate: $150. 
Copy restrictions: Accept beer; no wine or hard liquor; no misleading or fraudulent advertising; no "cure-alls," fortune tellers, lotteries, etc.; no mail order advertising competitive to local merchants; all copy is subject to station approval and government regulations.

KGLU, SAFFORD
Operator: Gila Broadcasting Co. 
Power: 250 and 100 watts on 1420 kc. 
At press time this station had a construction permit only.

KGAR, TUCSON
Phone: 2929. 
Power: 250 and 100 watts on 1370 kc. 
Affiliation: CBS; Arizona Network with KOY, Phoenix, KSUN, Lowell. 
Opened: March 29, 1929. 
President, general and station manager: Frank Z. Howe. 
Commercial manager: Victor Gillard. 
Chief engineer: Clifford Livingston. 
Studio manager: Dick Johnson. 
Rep: Walter Biddick Co. (Pacific Coast). 
Seating facilities: 35 persons. 
Merchandising: None. 
Foreign language programs: Accepted Spanish and French programs. 
Artists bureau: None. 
Base rate: $40. 
Copy restrictions: Accept beer, wine, hard liquor and patent medicines, provided products are legitimate.

KVOA, TUCSON
Phone: 3703-3704. 
Power: 1,000
ARKANSAS STATIONS—Continued

watts on 1260 kc. Affiliation: None. Opened May, 1929.


Copy restrictions: Advertising of alcoholic beverages not accepted, with the exception of beer.

KUMA, YUMA


Copy restrictions: Beer and wine accepted; no other alcoholic beverages.

ARKANSAS
(254,800 radio homes)

Radio Homes by Counties

Arkansas .......... 3,180  Garland .......... 6,830
Ashley .......... 3,060  Grant .......... 1,650
Baxter .......... 1,110  Greene .......... 3,310
Benton .......... 5,000  Hempstead .......... 3,940
Boone .......... 2,110  Hot Spring .......... 2,480
Bradley .......... 2,240  Howard .......... 2,050
Calhoun .......... 1,010  Independence .......... 3,030
Carroll .......... 1,960  Izard .......... 3,580
Chicot .......... 3,260  Jackson .......... 10,230
Clark .......... 3,110  Jefferson .......... 2,430
Clay .......... 3,150  Johnson .......... 2,220
Cleburne .......... 1,280  Lafayette .......... 2,220
Cleveland .......... 1,310  Lawrence .......... 2,470
Columbia .......... 3,220  Lee .......... 3,610
Conway .......... 2,580  Lincoln .......... 2,420
Craighhead .......... 5,780  Little River .......... 1,860
Crawford .......... 3,050  Logan .......... 2,860
Crittenden .......... 5,080  Lonoke .......... 3,790
Cross .......... 3,270  Madison .......... 1,410
Dallas .......... 1,850  Marion .......... 950
Desha .......... 3,160  Miller .......... 4,740
Drew .......... 2,520  Mississippi .......... 9,050
Faulkner .......... 3,450  Monroe .......... 2,790
Franklin .......... 1,780  Montgomery .......... 1,210
Fulton .......... 1,150  Nevada .......... 2,480

Newton .......... 1,020  Ouachita .......... 4,240
Perry .......... 820  Phillips .......... 6,740
Pike .......... 1,420  Polk .......... 3,600
Pope .......... 3,440  Prairie .......... 1,790
Pulaski .......... 28,430  Randolph .......... 1,850
St. Francis .......... 4,310  Saline .......... 2,110
Scott .......... 1,340  Searcy .......... 1,160
Sebastian .......... 10,250  Sevier .......... 2,100
Sharp .......... 1,200  Stone .......... 800
Union .......... 8,910  Van Buren .......... 1,220
Washington .......... 5,820  White .......... 4,600
Woodruff .......... 2,550  Yell .......... 2,340

KLCN, BLYTHEVILLE


KELD, EL DORADO


Rep: None. News: Transradio. Seating facilities: Reception room, 50 persons. Merchandising: Various services rendered by staff; regular issues of KELD house organ contain merchandising data relative to firms' products advertised over KELD; house organ is distributed widely. Foreign language programs: Not accepted. Artists bureau: Setup is nominal; does not function as booking organization. Base rate: $37.50 (1/2 hr.).

Copy restrictions: No hard liquors; accept patent medicines "of proper worth and good standing"; copy must comply with rules of "decency, proper form and truth."

KFPW, FORT SMITH


Copy restrictions: Beer accepted, but no wines or hard liquors; recognized patent medicines accepted, but no others.

KTHS, HOT SPRINGS


Rep: John Blair. News: AP; Transradio. Seating facilities: Studio, 100 persons; city auditorium, 1,500. Merchandising: Contact, either personally or by mail, dealers in territory in regard to new programs or campaigns; check sales; pre-announcements gratis on programs. Foreign language programs: None. Artists bureau: Staff talent booked by program director. Base rate: $130.

Copy restrictions: Commercial copy must be kept at, or below, 10% of program time; beer and wines okay; no hard liquor; medicines must pass local Medical Committee; very few proprietary medicines accepted.

KBTM, JONESBORO


Rep: None. News: Transradio. Seating facilities: 50 persons. Merchandising: Offered to accounts spending $100 or more per month; 500 trade bulletins mailed per month, calling attention to program, for cost of postage; contacts personally made with trade over a radius of 25 miles at least once during life of contract if at least 6 months' contract is secured. Foreign language programs: Not accepted. Artists bureau: Yes; list orchestras, ensembles, actors, announcers, etc. Base rate: $25.

Copy restrictions: Announcements must be limited to 100 words; beer accepted; no other alcoholic beverages.

KARK, LITTLE ROCK


Copy restrictions: Beer and wine accepted any time; liquor only after 9 p.m.;
no restrictions on copy other than those of "good judgment."

**KGHI, LITTLE ROCK**


Copy restrictions: Accept beer and wine and some patent medicines; no hard liquor advertising.

**KLRA, LITTLE ROCK**


Copy restrictions: Beer, wine and liquor advertising accepted, according to the best available information (not supplied by the station).

**KOTN, PINE BLUFF**


Copy restrictions: Beer and wine advertising accepted; no hard liquors; all advertising must be in "good taste"; acceptance of patent medicine copy is subject to approval of the station manager.

**KUOA, SILOAM SPRINGS**


Copy restrictions: No alcoholic beverages accepted; all copy subject to station approval and government regulations.

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**CALIFORNIA**

(1,719,800 radio homes)

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alameda</td>
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<tr>
<td>Alpine</td>
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<tr>
<td>Amador</td>
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<tr>
<td>Butte</td>
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<td>Calaveras</td>
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<td>Colusa</td>
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<td>Contra Costa</td>
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<td>Del Norte</td>
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<td>Eldorado</td>
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<td>Siskiyou</td>
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<td>Solano</td>
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</tbody>
</table>

645
KERN, BAKERSFIELD

Operator: McClatchy Broadcasting Co., Elks Club. Phone: 5-700. Power: 100 watts on 1370 kc. Affiliation: NBC California Supplementary Group; California Radio System. Opened: Jan. 29, 1932. (Note: This station is not directly newspaper-operated, but is owned by the McClatchy newspapers.)


Copy restrictions: Wine and beer accepted; no other alcoholic beverages; no lotteries, etc.; no medicinal advertising.

KPMC, BAKERSFIELD


Copy restrictions: Wine and beer accepted; no other alcoholic beverages; copy must be "ethical in every respect."

KRE, BERKELEY


Copy restrictions: Average single commercial restricted by management to about 1 minute; beer and wines accepted; no hard liquor; patent medicines and health services accepted only at discretion of the management.

KMPH, BEVERLY HILLS


Copy restrictions: Commercial announcements limited to 100 words; time signals limited to 75 words; not over 15% of any program period may be occupied by advertising; accept beer and wines; no hard liquors.

KHS, CHICO


President, general manager, commercial manager, program director, publicity: Harold Smithson. Chief engineer: Robert Songstad.

Rep: None. News: INS. Seating facili-
For Complete Coverage of the Pacific Coast use DON LEE The Nation's Greatest Regional Network LEWIS ALLEN WEISS, General Manager 1076 West Seventh Street Los Angeles, California Affiliated with MUTUAL Represented by JOHN BLAIR & CO.

For Tops in Hollywood Talent . . . Contact

THOMAS LEE ARTISTS BUREAU
Max Schall
W. Carroll Tornroth
Marty Martyn

6253 Hollywood Boulevard, Hollywood, California

648
ties: Studio, 100 persons. Merchandising: Contact dealers; arrange displays; distribute samples, etc. Foreign language programs: Not accepted. Artists bureau: None. Stock: Principal holders are Harold Smithson, William Schield, and Sydney R. Lewis. Base rate: $55.

Copy restrictions: No beer, wines or other alcoholic beverages; no patent medicine advertising accepted; no announcements on Sundays; all copy subject to station manager's approval.

**KXO, EL CENTRO**


Copy restrictions: Do not accept beer, wine or hard liquor advertising; no contracts allowed calling for payment of station time on a percentage of sales.

**KIEM, EUREKA**


Copy restrictions: Accept beer and wine; no hard liquor or patent medicines; no announcements longer than 100 words; all copy subject to station approval.

**KARM, FRESNO**


Copy restrictions: No rules beyond that "all advertising must be strictly in good taste."

**KMJ, FRESNO**

Operator: McClatchy Broadcasting Co., Fresno Bee Bldg. Phone: 2-8817. Power: 1,000 watts on 580 kc. Affiliation: NBC California Supplementary Group; California Radio System. Opened: 1922. (Note: This station is owned and operated by the McClatchy newspapers, the Fresno Bee representing the McClatchy newspaper property in Fresno.)


Copy restrictions: Beer and wine accepted; no patent medicines or hard liquor; 50 word announcements accepted on station breaks; 100 word announcements accepted on transcribed periods.

**KIEV, GLENDALE**


Rep: None. News: None. Seating facilities: Very small facilities; no number given; station says its programs are mostly transcriptions. Merchandising: None. Foreign language programs: Accepted, providing there be no talks, speeches or lectures, and that 90% of the programs be
STOP—

Wondering About Southern California!

KFI
50,000 WATTS
NBC RED NETWORK
DOMINATES THE NATION’S FOURTH MARKET!

KECA
5,000 WATTS (1,000 WATTS NIGHT)
NBC BLUE NETWORK
CONCENTRATED COVERAGE
OF LOS ANGELES COUNTY AND ITS 3,000,000 PEOPLE

Edward C. Anthony, Inc.
RADIO DIVISION
LOS ANGELES • CALIFORNIA
EDWARD PETRY & CO.
National Sales Representatives

Copy restrictions: "We conform with state and federal laws and leave the rest to good judgment."

KFOX, LONG BEACH
Copy restrictions: Beer and light wines only accepted, providing programs do not come between 5:30 p.m.; commercial copy can't exceed 25% of program time; if copy is in excess, time-and-a-half rates are charged.

KGER, LONG BEACH
Copy restrictions: Beer and wine accepted; liquor advertising subject to approval; approved patent medicines okay; copy restricted to not more than 25% of program time.

KECA, LOS ANGELES
Operator: Earle C. Anthony, 1000 S. Hope Street. Phone: Richmond 6111. Power: 5,000 and 1,000 watts on 1430 kc. Affiliation: NBC Pacific Coast Blue. Opened: November 15, 1929. (Note: Same operator also owns KFI, Los Angeles.)
Copy restrictions: Beer and wine accepted; patent medicines investigated for effectiveness, and copy checked for truthfulness and good taste; commercials limited to 150 words per quarter-hour; spot announcements limited to 50 syllables.

KEHE, LOS ANGELES*
Operator: Hearst Radio, Inc., 141 N. Vermont Avenue. Phone: Exposition 1341. Power: 5,000 and 1,000 watts on 780 kc. Affiliation: None. Opened: May 1, 1925. (Note: This station is newspaper-affiliated with the Los Angeles Herald-Express.)
Copy restrictions: Advertising of alcoholic beverages accepted; all copy subject to station approval or revision.

KFAC, LOS ANGELES
Operator: Los Angeles Broadcasting Co., Inc., 3443 Wilshire Blvd. Phone: Fitzroy

*Note: Earle C. Anthony (KFI, KECA) has an application before the FCC to purchase KEHE. At press time the FCC had not yet passed on this application.
Are you demanding RESULTS?

National and local advertisers alike have found that KFWB is the best buy in Los Angeles—because it gets the most results for each dollar spent.

That is why so many national accounts are selecting KFWB to get results for them in the nation’s highly concentrated fourth market.

"IN THE HEART OF HOLLYWOOD"

KFWB

Warner Bros. Broadcasting Corp.
Los Angeles, California

Key Station of the California Radio System

National Representatives

Transamerican Broadcasting and Television Corp.
New York :: Chicago :: Hollywood


Copy restrictions: No alcoholic beverages or medicines of any kind; copy carefully checked by station.

KFI, LOS ANGELES

Operator: Earle C. Anthony, 1000 S. Hope Street. Phone: Richmond 6111. Power: 50,000 watts on 640 kc. Affiliation: NBC Pacific Coast Red. Opened: April 16, 1922. (Note: Same operator also owns KECA, Los Angeles.)


Seating facilities: 300 persons (facilities shared with KECA, same ownership). Merchandising: 100 pre-announcement letters sent to trade, gratis, when requested by advertiser; dealers contacted by sales department. Foreign language programs: Not accepted. Artists bureau: None. Stock: Principally held by Earle C. Anthony. Base rate: $600.

Copy restrictions: Beer and wine accepted; patent medicines investigated for effectiveness and copy checked for truthfulness and good taste; commercials limited to 150 words per quarter-hour; spot announcements limited to 50 syllables.

KFWB, LOS ANGELES


Copy restrictions: Accept beer and wine any time; no hard liquor; accept certain patent medicines, such as cough syrups, etc.; spot announcements limited to 100 words during daytime hours, 60 words during evening hours; all copy subject to station standards and government regulations.
'Workshop' in the west.....

The new home of Los Angeles' most popular radio station—KNX—the station that covers the entire Southern California wholesale trading area by day: and seven western states by night.

Copy restrictions: Accept beer and wine, but no hard liquor or patent medicine advertising; commercials limited to 1 minute per 10-minute program, 2 minutes per quarter-hour, 3 minutes per half-hour, 5 minutes per hour; all copy subject to approval of local Better Business Bureau.

KHJ, LOS ANGELES


Copy restrictions: Beer and wine accounts accepted under supervision; no hard liquor; accept some patent medicines; all copy subject to station standards and government regulations.

KMTR, LOS ANGELES


Copy restrictions: Beer and wine advertising accepted; no advertising medicos, lotteries, fortune tellers or astrology; all copy checked with station’s attorney.

KNX, LOS ANGELES


Copy restrictions: CBS Program Policies.

KRKD, LOS ANGELES


principal holder is Frank P. Doherty. Base rate: $50.

Copy restrictions: Not more than three minutes of commercial copy in every quarter-hour; nor over four-and-a-half minutes in a half-hour, nor over nine minutes per hour; patent medicine copy must be within scope of law.

KYOS, MERCED

Operator: Merced Star Publishing Company, P. O. Box 662. Phone: 1430. Power: 250 watts on 1400 kc. (daytime). Affiliation: None. Opened: October 13, 1936. (Note: This station is newspaper-owned by the Merced Sun-Star.)


Copy restrictions: Accept beer and wine, but no hard liquor; commercial copy limited to 14 minutes per hour program, 7 minutes per half-hour, 3 1/2 minutes per quarter-hour and 100 words per 5-minute program.

KTRB, MODESTO


Copy restrictions: Beer and wine accepted; no hard liquors; patent medicines subject to approval of Medical Assn. of California; all copy must be passed by manager before going on air.

KDON, MONTEREY

Operator: Monterey Peninsula Broadcasting Co., 275 Pearl St. Phone: Monterey 8111. Power: 100 watts on 1210 kc. Affiliation: Mutual; Don Lee Broadcasting System. Opened: Nov. 9, 1935. (Note: This station is affiliated with the Monterey Peninsula Herald of Monterey, and the Salinas Newspapers, Inc., of Salinas.)


Copy restrictions: Beer and wine accepted; no hard liquor; all copy subject to station approval and government regulations.
CALIFORNIA STATIONS—Continued

KROW, OAKLAND
Operator: Educational Broadcasting Corp. Power: 1,000 watts on 930 kc. Affiliation: None. No other data available after repeated requests.

KPPC, PASADENA
Operator: Pasadena Presbyterian Church, 585 E. Colorado St. Phone: Terrace 2193. Power: 100 watts on 1490 kc. Affiliation: NBC California Radio System. Opened: 1921. (Note: This station is newspaper-owned by the Sacramento Bee, a McClatchy newspaper.)


Copy restrictions: Accept beer and wine; no hard liquor; patent medicine advertising subject to copy acceptance.

KFBK, SACRAMENTO
Operator: The McClatchy Broadcasting Co., 708 E. St. Phone: Main 5000. Power: 10,000 watts on 1490 kc. Affiliation: NBC California Radio System. Opened: 1921. (Note: This station is newspaper-owned by the McClatchy newspaper.)


Copy restrictions: Accept beer and wine; no hard liquor; patent medicine advertising subject to copy acceptance.

KROY, SACRAMENTO


Copy restrictions: Accept beer and wine; no liquor advertising; other rules and regulations as per Federal Trade Commission and N.A.B. Code of Ethics.

KFXM, SAN BERNARDINO


Rep: John Blair & Co. News: UP. Seating facilities: Main studio accommodates 200; audience room adjacent to studio accommodates 100. Merchandising: Pre-plug programs, place window displays, mail circulars to dealers and distributors, send publicity to newspapers. Foreign language programs: English translation of such programs must be submitted in advance, and the programs must be non-controversial; have Spanish staff announcers; acceptance of other languages subject to securing announcements in the tongue wanted. Artists bureau: None. Stock: Company is a partnership of J. C. and E. W. Lee. Base rate: $50.

Copy restrictions: Accept beer and wine copy, but not “general run” of liquors; accept medicines “of known merit only,” but do not encourage this type of account; all copy subject to local and Federal laws.

KFSD, SAN DIEGO


Rep: National Broadcasting Co.; Walter Biddick Co. (Coast). News: UP. Seating facilities: Reception room available, seating 100 persons. Merchandising: Pre-plug programs with announcements; send publicity to local papers and 35 other papers and magazines in the station area; at request will make a “reasonable” number of phone calls to local wholesale and retail outlets, and distribute at cost a “reasonable” number of letters to such outlets; will handle any other service at
Advertiser Acceptance

Among the outstanding national advertisers who, since the first of the year, have chosen the California Radio System to sell their products in California are:

GRUEN WATCH CO.
GENERAL MILLS
PROCTER & GAMBLE
BORDEN'S ASSOCIATED DAIRIES
COLGATE—Palmolive—PEET COMPANY
LIBBY, McNEILL & LIBBY
TIDEWATER ASSOCIATED OIL CO.
PROGRESSIVE OPTICAL SYSTEM
E. GRIFFITH HUGHES, Inc.

If you want solid, intensive coverage of 94.2% of California's total population, you'll choose

The California Radio System

McCLATCHY BROADCASTING CO.

SACRAMENTO

KFBK • KYA • KFWB • KMJ • KERN • KWG • KFOX • KTMS
Sacramento San Francisco Hollywood Fresno Bakersfield Stockton Long Beach Santa Barbara

Represented Nationally by Transamerican Broadcasting & Television Corp.
cost; surveys (personal, not phone) generally are conducted on the basis of 15c per call within the city limits. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $70.

Copy restrictions: Beer and wine accepted; no hard liquors; all copy subject to approval of the station.

KGB, SAN DIEGO


Copy restrictions: Beer and wine accepted; no liquor or patent medicine advertising; no stock-selling, advertising medics or dentists; no lotteries, fortune tellers, astrologists.

KFRC, SAN FRANCISCO


Copy restrictions: Standards of "good taste" carefully observed; beer and wine accepted; no other alcoholic beverages; patent medicines subject to their general standing and the copy they wish to use.

KGGC, SAN FRANCISCO


Copy restrictions: Beer, wines, whiskey and patent medicines not acceptable.

KGO, SAN FRANCISCO


Personnel: See KPO, San Francisco.


Copy restrictions: See KPO, San Francisco.

KJBS, SAN FRANCISCO


Rep: Walter Biddick Co. (Coast). News: UP.

Seating facilities: About 75 persons. Merchandising: Theatre trailers calling attention to KJBS programs; pre-program announcements; advertisements on radio page of newspapers; display cards issued by station; syndicated merchandising service available. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $60.

Copy restrictions: Beer and wine accepted; no hard liquors; no patent medicines; announcements can't exceed 100 words — excess words charged for on proportional basis; all commercial continuities must be passed upon by production head of the station as to content and number of words.
KPO, SAN FRANCISCO


Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight except by special arrangement; time of broadcast subject to change to other periods on 28 days' notice to accommodate network broadcasts, excepting in the case of independent announcements which may be moved to other periods if available, and as arranged by station manager on 24 hours' notice; closing date is two weeks in advance of initial program, and program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; no other alcoholic beverages; all copy subject to NBC program policies.

KSFO, SAN FRANCISCO


Copy restrictions: No false or unwarranted claims; no infringement on another advertiser's rights, programs, or ideas; no disparagement of competitors; no lotteries; no vulgarity or offensiveness in any manner; no ambiguous statements that may mislead the listeners; no appeals for funds; no testimonials which cannot be authenticated; no continuity which repels听众; no advertising matter which may, in the opinion of the station, be injurious or prejudicial to the interests of the public, the station, or its affiliated stations, or honest advertising and reputable business in general; beer and wines okay; no hard liquors accepted; no controversial talks.

KYA, SAN FRANCISCO

Operator: Hearst Radio, Inc., Hearst Bldg. Phone: Douglas 2536. Power: 5,000 and 1,000 watts on 1230 kc. Affiliation: California Radio System. Opened: December, 1926. (Note: This station is affiliated with the San Francisco Examiner.)


Copy restrictions: Beer and wine accepted any time; liquor advertising after 10 p.m., and must be live talent show; all copy subject to station approval or revision.

KQW, SAN JOSE


Rep: John Blair & Co. News: UP; also from San Jose Mercury Herald. Seating facilities: None; can arrange for local the aires and civic auditorium. Merchandising: Fox West Coast theatre trailers in 16 houses may be used by sponsor for cost of trailers; limited newspaper display for program promotion free; other services at
KVEC, SAN LUIS OBISPO

Copy restrictions: Spot announcements limited to 50 and 100 words; straight announcements running longer than one minute not accepted; five and 10-minute periods furnished only if available without breaking longer periods.

KVOE, SANTA ANA

Copy restrictions: No beer, wine or liquor advertising accepted; spot announcements limited to 50 words; no disparagement of competitors or their products; nothing that would offend children, religious and fraternal beliefs, etc.; all copy must be in good taste and is subject to station approval.

KDB, SANTA BARBARA

Operator: Santa Barbara Broadcasters, Ltd., 17 E. Haley St. Phone: 21427. Power: 250 and 100 watts on 1500 kc. Affiliation: Mutual Broadcasting System; Don Lee Broadcasting System. Opened: 1924. (Note: KDB is owned by the Don Lee Broadcasting System.)
Copy restrictions: Accept beer, wine, and hard liquors (latter only after 10:30 p.m.); will accept some patent medicines, depending on product.

KTMS, SANTA BARBARA

Base rate: $120.
No further information available after repeated requests.

KSRO, SANTA ROSA

Rep: None. News: UP, AP. Seating facilities: Audience room seats 75. Merchandising: Publicity in newspaper affiliates gratis; surveys, business analyses, etc., on a cost basis. Foreign language programs: Accept Italian programs; announcements, acceptable in any language, must be preceded by English version. Artists bureau: Yes. Base rate: $54.
Copy restrictions: Accept beer and wine; no hard liquor or patent medicines; com-
mercia limited to 50 words in time signals and weather reports; 130 words in 5-minute program; two minutes in 10-minute program; three minutes in quarter-hour program.

KGDM, STOCKTON
Copy restrictions: Accept beer, wine, liquor and patent medicine advertising, with copy subject to station approval.

KWG, STOCKTON
Operator: The McClatchy Broadcasting Co., Hotel Wolf. Phone: 580-J; 580-M. Power: 100 watts on 1200 kc. Affiliation: NBC California Supplementary Group; The California Radio System. Opened: October, 1921. (Note: This station is newspaper-owned: McClatchy papers.)
Copy restrictions: Beer and wine accepted; no hard liquor; no laxatives; patent medicines subject to strict censorship.

KTKC, VISALIA
Operator: Tulare-Kings Counties Radio Associates, Box 511. Phone: 575. Power: 250 watts on 1190 kc. (daytime). Affiliation: None. Opened: July 18, 1937. (Note: Owners of this station also own, severally, the Visalia Times-Delta, the Porterville Recorder, the Tulare Advance-Record and Times, and the Hanford Sentinel and Journal).
Copy restrictions: Beer and wine advertising accepted; no hard liquors; patent medicines must be "reputable" to be accepted.

KHUB, WATSONVILLE
Copy restrictions: No hard liquor or patent medicines; beer and wines accepted subject to strict supervision; all programs and announcements subject to owners' approval and FCC regulations; owners reserve the right to refuse, discontinue or cancel any contract for advertising, for reasons sufficient unto themselves.
## COLORADO

(233,500 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams</td>
<td>3,660</td>
</tr>
<tr>
<td>Alamosa</td>
<td>1,830</td>
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<tr>
<td>Arapahoe</td>
<td>5,210</td>
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<tr>
<td>Archuleta</td>
<td>590</td>
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<tr>
<td>Baca</td>
<td>1,760</td>
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<tr>
<td>Bent</td>
<td>1,620</td>
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<tr>
<td>Boulder</td>
<td>7,980</td>
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<tr>
<td>Chaffee</td>
<td>1,800</td>
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<tr>
<td>Cheyenne</td>
<td>670</td>
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<td>Clear Creek</td>
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<td>Conejos</td>
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<td>Costilla</td>
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<td>460</td>
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<tr>
<td>Delta</td>
<td>2,770</td>
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<tr>
<td>Denver</td>
<td>78,500</td>
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<tr>
<td>Dolores</td>
<td>300</td>
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<tr>
<td>Douglas</td>
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<td>Eagle</td>
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<td>Elbert</td>
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<td>El Paso</td>
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<td>Fremont</td>
<td>4,000</td>
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<td>Garfield</td>
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<td>Gilpin</td>
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<td>Grand</td>
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<td>Gunnison</td>
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<td>Hinsdale</td>
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<td>Huerfano</td>
<td>3,330</td>
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<tr>
<td>Jackson</td>
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<tr>
<td>Jefferson</td>
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<td>Kiowa</td>
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<td>Kit Carson</td>
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<td>Lake</td>
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<td>La Plata</td>
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<td>Larimer</td>
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<td>Mesa</td>
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<td>Mineral</td>
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<td>Moffat</td>
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<td>Montezuma</td>
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<td>Montrose</td>
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<td>Morgan</td>
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<td>Otero</td>
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<td>Ouray</td>
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<td>Park</td>
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<td>Phillips</td>
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<td>Pitkin</td>
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<td>Prowers</td>
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<td>Pueblo</td>
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<td>Rio Blanco</td>
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<td>Rio Grande</td>
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<td>Routt</td>
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<td>Saguache</td>
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<td>San Juan</td>
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<td>San Miguel</td>
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<tr>
<td>Sedgwick</td>
<td>1,000</td>
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<td>Summit</td>
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<td>Teller</td>
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<td>Washington</td>
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<tr>
<td>Weld</td>
<td>12,090</td>
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<tr>
<td>Yuma</td>
<td>2,420</td>
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</tbody>
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**SALES EYE VIEW OF Colorado**

The listening area of KLZ embraces more than 80% of Colorado’s most densely populated section, measured not in potentials but in actual listeners. CBS’ Fourth Listening Area Study accurately outlines the coverage of this powerful selling influence.

In planning sales campaigns for the Denver-Rocky Mountain region let Colorado’s most active station sell Colorado’s most active market for you.

In Denver It’s KLZ

CBS Network – 560 kc. – 5,000 Watts. La.
Representative – The Katz Agency, Inc.

Affiliated with WKY, Oklahoma City, and The Oklahoma Publishing Company
COLORADO STATIONS—Continued

KGIW, ALAMOSA

KVOR, OUT WEST SPRINGS
Operator: Out West Broadcasting Co., Antlers Hotel. Phone: Main 278. Power: 1,000 watts on 1270 kc. Affiliation: CBS. Opened: 1922. (Note: this station is affiliated with the Colorado Springs Gazette-Telegraph; it is under the same ownership as KLZ, Denver, WKY, Oklahoma City, and the Oklahoma Publishing Co.)
Rep: The Katz Agency. News: AP; also local news. Seating facilities: Two studios, 50 each; auditorium, 800. Merchandising: Provide information on market routes, product distribution, etc.; get dealer cooperation, distribute window displays, notify dealers of new programs, and other "reasonable" services. Foreign language programs: None; not suited to market. Artists bureau: None. Base rate: $72.
Copy restrictions: Beer okay; no wines or hard liquors; patent medicines turned down except in rare cases, when copy is carefully censored.

KFEL, DENVER
Merchandising: Complete service offered to local, spot and national accounts; details not listed. Foreign language programs. Will accept, but foreign population is described as very small. Artists bureau: None. Stock: Principally held by Gene O'Fallon. Base rate: $120.
Copy restrictions: Beer and wine accepted any time; hard liquor only after 9 p.m.; all copy subject to station approval and government regulations.

KLZ, DENVER
Operator: KLZ Broadcasting Co., Inc., Shirley - Savoy Hotel. Phone: Main 4271. Power: 5,000 and 1,000 watts on 560 kc. Affiliation: CBS. Opened: June, 1920. (Note: This station, originally operated by the Reynolds Radio Co., was sold Aug. 1, 1933, to the interests controlling the Oklahoma Publishing Co., WKY in Oklahoma City, and KVOR, Colorado Springs.)
Rep: The Katz Agency, Inc. News: INS. Seating facilities: Largest studio accommodates 150; auditorium with capacity of 1,400 available; three theatres of the Fox chain available when necessary. Merchandising: Prior to beginning of program KLZ writes dealer letters, assists in preparing dealer and jobber advertising material, prepares addresses for sales meetings, and plugs the program via trailers, releases posters, etc.; after program is on the air KLZ assists in similar fashion; tie-up with Colorado Press Association permits stories and program listings across the state: all costs borne by station except in large mailings or where more personnel is needed. Foreign language programs: Not accepted. Artists bureau: None; but production department can arrange for artists. Base rate: $180.
Copy restrictions: Copy on announcements limited to 25 words between 6 and 10:30 p.m., on chain breaks, 50 words between all sustainers, and 100 words on all participating programs; on regular-length programs copy is limited to 10% of program time at night, 15% daytimes, except where such copy has news or entertainment value; beer accepted, but no wines or hard liquors; patent medicines accepted if copy is free from "offensive statements" or "untruthful claims."

KOA, DENVER
Operator: National Broadcasting Co., Inc. (General Electric Co. is licensee),
dominates the
PIKES PEAK REGION
AND SOUTHERN COLORADO

✓ 1000 Watts full time with both CBS and KVOR-made programs that attract and hold listeners.

✓ The largest and most complete studios of any city of its size in the United States.

✓ A market that spends each year more for automobiles and automotive supplies, foods and drugs than most cities from two to three times its size.

KVOR  Colorado Springs
CBS Network — Full Time

Representative — The Katz Agency, Inc.
AFFILIATED WITH WKY, OKLAHOMA CITY, AND THE OKLAHOMA PUBLISHING CO.
COLORADO STATIONS—Continued


Rep: National Broadcasting Co., Inc. News: Denver Post; four broadcasts daily. Seating facilities: Studio A, 325; studio B, 150; admission by courtesy tickets. Merchandising: Window display space provided in the KOA building lobby; letters sent to dealers when new programs are scheduled (postage paid by advertiser). Foreign language programs: Would accept, subject to approval of continuities; but 98% of population is English-speaking. Artists bureau: Yes; complete roster of announcers, conductors, writers, producers, directors, and players. Base rate: $240.

Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight, except by special arrangement; time of broadcast subject to change to other periods on 28 days notice to accommodate network broadcasts, except in the case of independent announcements, which may be moved to other periods if available, and as arranged by station manager on 24 hours notice; closing date is two weeks in advance of initial program and program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; no other alcoholic beverages; no patent medicines except well known proprietaries, or those acceptable to the American Medical Association, and then only if the copy meets complete station approval.

KPOF, DENVER


This station is non-commercial; church-owned.

KVOD, DENVER


Copy restrictions: Beer and wines accepted; each piece of copy “handled separately as to truth and basic ethics.”

KIUP, DURANGO


President: C. Guy Shepard. Station and commercial manager: program director: Raymond M. Beckner. Chief engineer: Mel Williams.


Copy restrictions: Beer, wine and liquor advertising accepted; all copy subject to station approval; reserve right to refuse all announcements which do not “maintain a level of quality and character creditable alike to station and advertiser.”

KFXJ, GRAND JUNCTION


Rep: None. News: Transradio; RNA. Seating facilities: Studio A accommodates audience of about 250 persons. Merchandising: Send out advance publicity releases and news stories, gratis, augmented by articles, pictures, etc., in house organ; cooperate in placing show cards, lobby displays, and in making dealer contacts, surveys and summaries both before and after campaign. Foreign language programs: No set rules; as foreign population is very
small, question has never arisen, though sustaining programs in Spanish and German have been presented. Artists bureau: None. Stock: Equally held by Charles and R. G. Howell. Base rate: $40.

Copy restrictions: Beer and wine accepted; no hard liquor; no expression of superlative qualities; no false or misleading statements; commercial copy restricted to maximum of 300 words per quarter-hour.

**KFKA, GREELEY**


Rep: None. Base rate: $70.

After repeated requests, no other information available.

**KOKO, LA JUNTA**


Base rate: $15 (½ hr.).

No other information available after repeated requests.

**KIDW, LAMAR**

Operator: Southwest Broadcasting Co., 129 W. Elm St. Phone: 16. Power: 100 watts on 1420 kc. (7 a.m. to 6 p.m.; 9:30 p.m. to midnight). Affiliation: None. Opened: Aug. 1, 1932.


Copy restrictions: Beer announcements only accepted; no hard liquors; all other copy subject to censorship for exaggeration or conflict with pure food laws.

**KGHF, PUEBLO**


Rep: None. News: AP from Pueblo Star-Journal and Chieftain. Seating facilities: Reception room, seats about 100. Merchandising: No specific service listed; “try to be of service to clients in promoting the
COLORADO STATIONS—Continued

sale of their products.” Foreign language programs: Accepted—only occasional announcements with no long term contracts; very little foreign language advertising in this area. Artists bureau: None. Base rate: $120.

Copy restrictions: Beer accepted; no wines or hard liquors; patent medicines accepted “if proven to be okay.”

KGEK, STERLING


Copy restrictions: Accept alcoholic beverages, if usual standards of good taste are observed in program and copy.

CONNECTICUT
(402,100 radio homes)

Radio Homes by Counties


WICC, BRIDGEPORT


Copy restrictions: Commercials must conform to ethics of good broadcasting; all continuity on patent medicines submitted to Proprietary Association; liquor advertising accepted when it conforms to laws of city and state.

WDRC, HARTFORD
Operator: WDRC, Inc., 750 Main St. Phone: 7-1188. Power: 5,000 and 1,000 watts on 1330 kc. Affiliation: CBS. Opened: 1922.


Rep: International Radio Sales. News: UP. Seating facilities: 50 persons. Merchandising: Package service available to advertisers at cost; includes letters, display cards, display windows, personal contact, publicity via station and fan papers, research; minimum of 13 weeks must be used to be eligible for this service; station reserves right to decline service where air time is deemed insufficient. Foreign language programs: None accepted. Artists bureau: None. Base rate: $175.

Copy restrictions: No hard liquor or wines; beer accepted if program is musical and copy institutional; beer sponsorship limited to brewers only, and not distributors or retail outlets; all other copy subject to station approval.

WTHT, HARTFORD
Operator: The Hartford Times, Inc., 983 Main Street. Phone: 7-6481. Power: 100
CONNECTICUT STATIONS—Continued

watts on 1200 kc. Affiliation: Mutual Broadcasting System; Colonial and Yankee Networks. Opened: August 12, 1936. (Note: This station is newspaper owned by the Hartford Times).


Copy restrictions: no beer, wine or liquor advertising accepted; all copy subject to station approval and government regulations.

WTIC, HARTFORD


Copy restrictions: Contracts and manuscripts must be submitted a week in advance subject to station or government regulation; beer and wines, as well as certain patent medicines, accepted in the past; no hard liquor.

WNBC, NEW BRITAIN

Operator: State Broadcasting Corp., 147 Main St. Phone: 240. Power: 250 watts on 1380 kc (daytime). (Have construction permit for 1,000 and 250 watts). Affiliation: Regional network, with WOV, New York; WELI, New Haven; WCOP, Boston,
TO THIS BILLION DOLLAR MARKET

The smoothest path to Southern New England's billion dollar market is also the surest—through the 50,000 Watts of Station WTIC. Ross Federal's survey shows that WTIC outranks its field in popularity to the tune of 60% of the families in the Hartford area, compared to 24% who listen to the number-two station at any time.

As for WTIC's popularity with advertisers—based on its record as a business builder, consider this impressive record of Southern New England's number-one station—

**FIRST**

In Number of Network Advertisers

In Number of National Spot Advertisers

In Number of Local Advertisers

Write today for our interesting 32-page brochure giving full details in the Ross Federal Survey and facts about the WTIC billion dollar market.

WTIC

50,000 WATTS
HARTFORD, CONN.

THE TRAVELERS BROADCASTING SERVICE CORPORATION
MEMBER NBC RED NETWORK AND YANKEE NETWORK

Paul W. Morency, General Manager
James F. Clancy, Business Manager
Representatives: Weed & Co. New York Detroit Chicago San Francisco

General manager: Richard W. Davis. 
Publicity director: M. Berkowitz.

Rep: None. News: Transradio. Seating facilities: Studios, 100 persons. Merchandising: Arrangements made at cost for all types of merchandising and tie-up service; station has tie-ups with local theatres. Foreign language programs: Accepted. Artists bureau: None; station talent available, however. Base rate: $60.

Copy restrictions: Accept beer, wine and hard liquor; all copy subject to station approval and government regulation.

WELI, NEW HAVEN


Rep: Gene Furgason & Co. News: Transradio; also local. Seating facilities: Arrangements can be made with Hotel Taft for ballroom; also local theatres. Merchandising: Assist in distributing merchandise to local stores for about 50c. a call; notify merchants of new programs, either by phone or mail; other services rendered at slight additional charge. Foreign language programs: Accepted; scripts must be submitted in advance for translation and approval; talent must be live talent, and if instrumental must belong to Musicians' Union; Italian programs currently carried. Artists bureau: Setup nominal only. Stock: Closed corporation, principal stockholder being Patrick J. Goode. Base rate: $125.

Copy restrictions: Beer and wine accepted; no hard liquor; copy must be submitted week in advance and conform to NAB Code of Ethics.

WNLC, NEW LONDON


Copy restrictions: None, other than the copy be in good taste and not of an objectionable nature.

WATR, WATERBURY


Copy restrictions: Accept beer, wine and liquor; patent medicines must meet approved standards.

WBRY, WATERBURY

Operator: American Republican, Inc., 136 Grand St. (New Haven, Conn., address: 152 Temple St.). Phone: 3-1125; (New Haven: 7-1243). Power: 1,000 watts on 1530 kc. Affiliation: Colonial Network; Mutual Broadcasting System. Opened: Mar. 3, 1934. (Note: WBRY is newspaper owned and operated; American and Republican.)


Rep: Joseph Hershey McGillvra. News: UP, AP. Seating facilities: Theatre room,
CONNECTICUT STATIONS—Continued

capacity 150. Merchandising: Advice on copy, and type of program; show cards and newspaper ads to satisfaction of client. Foreign language programs: Accepted; have Italian, Lithuanian and Polish live talent series. Artists bureau: None. Base rate: $100.

Copy restrictions: Accept beer, wines, and whiskey, with copy subject to good taste; patent medicine copy watched carefully; other restrictions not specific, other than demanding that “grade A” requirements be observed.

DELAWARE
(57,600 radio homes)

Radio Homes by Counties

Kent ............... 7,990 New Castle ........... 38,260 Sussex ............... 11,350

WDEL, WILMINGTON
Copy restrictions: Beer, wine and liquor advertising accepted; all copy must conform to station standards.

WILM, WILMINGTON
Copy restrictions: Beer, wine and liquor advertising accepted; all copy subject to station approval.

DISTRICT OF COLUMBIA
(152,900 radio homes)

WJSV, WASHINGTON
Rep: Radio Sales. News: UP. Seating facilities: Audiences from 100 to 1,200 can be seated. Merchandising: Services of publicity department offered without charge; letters to distributors, dealers or groups of individuals at cost of multigraphing, stamping, addressing and mailing; contact dealers by personal calls or phone at cost; research service among dealers, distributors or general public at cost.
Foreign language programs: No rules; no demand for same, as foreign population is very small. Artists bureau: None, as such, but has contracts with artists appearing regularly on station. Base rate: $300.
DISTRICT OF COLUMBIA STATIONS—Continued

Copy restrictions: CBS program policies.

WMAL, WASHINGTON

Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight except by special arrangement; time of broadcast subject to change to other periods on 28 days' notice to accommodate network broadcasts, excepting in the case of independent announcements which may be moved to other periods if available, and as arranged by station manager on 24 hours' notice; closing date is two weeks in advance of initial program and the program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; no other alcoholic beverages; other policies conform to NBC Program Policies.

WOL, WASHINGTON

Copy restrictions: Beer, wine and liquor advertising accepted weekdays only; patent medicine copy subject to station approval and regulations of FCC, Federal Trade Commission and Better Business Bureau; spot announcements limited to 100 words, chain breaks to 40 words; commercial continuity on day and night quarter-hours limited to 425 words; no false or misleading advertising, disparagement of competitors; no violation of good taste; no fortune telling, numerology, etc.

WRC, WASHINGTON

Copy restrictions: Same as National Broadcasting Co. (NBC Program Policies); also see WMAL, Washington, D. C.
| FLORIDA  
<table>
<thead>
<tr>
<th>(297,900 radio homes)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Radio Homes by Counties</strong></td>
</tr>
<tr>
<td>Alachua .................. 5,660</td>
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<tr>
<td>Baker ...................... 870</td>
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<tr>
<td>Bay ........................ 2,120</td>
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<td>Bradford ................... 1,260</td>
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<td>Brevard .................... 2,670</td>
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<td>Broward .................... 4,530</td>
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<td>Calhoun .................... 970</td>
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<td>Charlotte .................. 780</td>
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<td>Citrus ..................... 930</td>
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<td>Clay ........................ 1,150</td>
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<td>Collier ..................... 430</td>
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<td>Columbia ................... 2,250</td>
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<td>Dade ........................ 38,000</td>
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<td>De Soto ..................... 1,480</td>
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<td>Dixie ........................ 1,100</td>
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<td>Duval ........................ 36,730</td>
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<td>Escambia ................... 10,110</td>
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<td>Flagler ..................... 430</td>
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<tr>
<td>Franklin .................... 1,190</td>
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<td>Gadsden .................... 3,870</td>
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<tr>
<td>Gilchrist ................... 320</td>
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<td>Glades ...................... 430</td>
</tr>
<tr>
<td>Gulf .......................... 520</td>
</tr>
</tbody>
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**WMFJ, DAYTONA BEACH**


Rep: None listed. News: Transradio; also local. Seating facilities: None listed. Merchandising: Complete service offered. Foreign language programs: Accepted if in French, Jewish, German or Spanish. Artists bureau: Yes; have about half a dozen orchestras, vocalists, actors, announcers.


Copy restrictions: No alcoholic beverage or patent medicine accounts of any kind; political speeches not accepted; all programs subject to approval by station management, rules and regulations of state and federal government, and policies of the Board of Control of Higher Learning of Florida; no business on a “per inquiry” basis.

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**WJAX, JACKSONVILLE**

Operator: City of Jacksonville, 1 Broadcast Place. Phone: 5-5821. Power: 5,000 and 1,000 watts on 900 kc. Affiliation: NBC Red and Blue Florida Groups. Opened: Nov. 25, 1925. (Note: This station is owned and operated by the City of Jacksonville).

Station and commercial manager, chief engineer: John T. Hopkins III.

Rep: John Blair & Co. News: None. Seating facilities: 100 persons. Merchandising: Complete service offered on contracts which “warrant” it at no charge other than actual cost of stamps, letter-
heads, etc.; install window displays, contact dealers by phone or personal calls, mail out circulars, etc. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $190.

Copy restrictions: Beer and wine accepted; no hard liquor; some patent medicines accepted; all copy subject to station approval.

WMBR, JACKSONVILLE


Copy restrictions: Accept beer and wine; no liquor advertising; all commercial copy checked for good taste and truthfulness and must not exceed 3 minutes per quarter-hour.

WLAK, LAKELAND


Copy restrictions: Beer and wine copy accepted; no hard liquors; patent medicines subject to rigid inspection of continuity; no copy that would "antagonize the listener."

WIOD, MIAMI

Operator: Isle of Dreams Broadcasting Corp., News Tower, 600 Biscayne Blvd. Phone: 36444. Power: 1,000 watts on 610 kc. Affiliation: NBC Red and Blue. Opened: January, 1926. (Note: This station is newspaper-owned by the Miami Daily News.)


Rep: George P. Hollingbery, Chicago. News: INS; UP. Seating facilities: Studio, seating 200 persons; spectators' gallery, 100. Merchandising: Cooperate, upon request, in supplying newspaper and other publicity, window displays, etc.; all services rendered at actual cost. Foreign language programs: Accepted, but must be accompanied by English translation. Artists bureau: Yes. Stock: Principally held by Metropolis Publishing Co. Base rate: $150.

Copy restrictions: Beer, wine and certain types of patent medicines accepted; no liquor advertising; all copy must be in good taste and present "true picture of product advertised."

WQAM, MIAMI


Rep: John Blair & Co. News: UP, Transradio. Seating facilities: Studio, 50 persons. Merchandising: Write and mail dealer letters; conduct phone and personal call surveys; place reasonable number of displays; publicity; pre-views of air shows; supply studio facilities for dealer meetings. Foreign language programs: Accept announcements on programs in Spanish, if accompanied by English version simultaneously (this is mostly for transmission to Cuba). Artists bureau: None; can supply artists, however. Stock: Held closely by Miami Broadcasting Co., F. W. Borton, president, and W. W. Luce, vice-president. Base rate: $150.

Copy restrictions: Commercial cannot exceed three minutes in 15; no hard liquors; all patent medicine copy first submitted to governmental agencies for examination before broadcast.

WKAT, MIAMI BEACH

FLORIDA STATIONS—Continued

No further information available after repeated requests.

WDBO, ORLANDO
Copy restrictions: Beer and wine accepted; no liquor advertising; all copy subject to station approval.

WCOA, PENSACOLA
Operator: Pensacola Broadcasting Company, San Carlos Hotel. Phone: 2159. Power: 1,000 and 500 watts on 1,340 kc. Affiliation: CBS. Opened: February, 1926. (Note: This station is newspaper-owned by the Pensacola Journal and News.)
Rep: John H. Perry Associates. News: Press-Radio through CBS. Seating facilities: studios, seating over 100 persons; also have weekly shows from two local theatres, seating about 2,000; auditorium available seating 700. Merchandising: Maintain contacts with wholesalers; supply program listings and publicity for local and out-of-town papers. Foreign language programs: Not accepted. Artists bureau: Yes; number of artists not given. Base rate: $75.
Copy restrictions: Beer and wine accepted; hard liquor advertising not accepted; spot announcements limited to 100 words; chain announcements may not exceed 40 words.

WIOD 610 KC . . . . . . MIAMI
PREFERENCE COVERAGE NETWORKS
MIAMI

680
**WFOY, ST. AUGUSTINE**


Rep: None. News: Transradio. Seating facilities: 50 persons. Merchandising: Complete service offered; rates vary according to amount of cooperation desired by advertiser. Foreign language programs: No rules, as such programs have not been requested to date. Artists bureau: None. Stock: Principally held by Walter B. Fraser and Adeline Fraser. Base rate: $35.

Copy restrictions: Accept beer and wine; no hard liquor; patent medicines accepted if approved by local Medical Association; all concerns investigated to insure authenticity of statements in commercials.

**WSUN, ST. PETERSBURG**

Operator: St. Petersburg Chamber of Commerce, Municipal Pier. Phone: 4747. Power: 5,000 and 1,000 watts on 620 kc. (shares transmitter and hours of operation with WFLA). Affiliation: NBC South-eastern Group. Opened: 1927. (Note: This station is municipally owned.)


Copy restrictions: Beer and wine accepted; no hard liquor advertising; patent medicines subject to station approval; all commercial copy must be in "absolute good taste."

**WTAL, TALLAHASSEE**

Operator: Florida Capitol Broadcasters, Inc., Thomasville Highway. Phone: 1310-R. Power: 250 and 100 watts on 1310 kc. Affiliation: None. Opened: Oct. 7, 1933. (Note: Gilbert Freeman, major stockholder in this station, is also major stockholder in three weekly newspapers: Highlands County Pilot, Scenic Highlands Sun, and Lake Placid News.)


Copy restrictions: Beer and wines accepted; no hard liquor; all copy and continuity subject to inspection and censorship of station.

**WDAE, TAMPA**

Operator: Tampa Times Company, Tampa Terrace Hotel. Phone: M-1818. Power: 5,000 and 1,000 watts on 1220 kc. Affiliation: CBS. Opened: May 17, 1922. (Note: This station is newspaper-owned by the Tampa Times.)


Copy restrictions: Beer and wine accepted; no hard liquor; no specific rules govern copy.

**WFLA, TAMPA-CLEARWATER**

Operator: Florida West Coast Broadcasting Co., Inc., Tarr Building, Tampa. Phone: Tampa: H 1828; Clearwater: 2753. Power: 5,000 and 1,000 watts on 620 kc. (Note: WSUN and WFLA share transmitter and hours of operation.) Affiliation: NBC Red and Blue Florida Groups. Opened: November, 1925.


Rep: John Blair & Co. News: Press Radio. Seating facilities: About 100 per-
sons. Merchandising: Reasonable service offered; cover Tampa, Clearwater, St. Petersburg, Plant City, Lakeland, Bradenton and Sarasota with surveys; contact trades people personally in proportion to size of account; mail contacts; letters. Foreign language programs: Not accepted generally. Artists bureau: Yes; have about a dozen artists under contract. Base rate: $120.

Copy restrictions: Accept alcoholic beverage advertising if in "good taste"; all copy must comply with rules of FCC and the Federal Trade Commission; station reserves power of censorship at all times.

WJNO, WEST PALM BEACH


Copy restrictions: Beer and wine accepted; no liquor advertising; all copy subject to station approval and government regulations.

GEORGIA
(370,800 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Radio Homes</th>
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<tbody>
<tr>
<td>Appling</td>
<td>1,270</td>
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<td>Atkinson</td>
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<tr>
<td>Baker</td>
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<td>Baldwin</td>
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<td>Banks</td>
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<td>Clarke</td>
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<td>Clay</td>
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<td>Colquitt</td>
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<td>Crawford</td>
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Jasper 920  Jeff Davis 770  Jefferson 1,980  Jenkins 1,330  Johnson 1,210  Jones 780  Lamar 1,140  Lanier 530  Laurens 3,360  Lee 870  Liberty 810  Lincoln 600  Long 430  Lowndes 4,110  Lumpkin 450  McDuffie 930  McIntosh 810  Macon 1,730  Madison 1,290  Marion 650  Meriwether 2,330  Miller 800  Milton 1,232  Mitchell 1,180  Monroe 3,180  Montgomery 980  Morgan 1,180  Murray 770  Musogee 10,050  Newton 1,940  Oconee 710  Oglethorpe 1,150  Paulding 1,050  Peach 1,230  Pickens 980  Pierce 1,180  Pike 950  Polk 2,940  Pulaski 950  Putnam 860

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GEORGIA STATIONS—Continued

<table>
<thead>
<tr>
<th>County</th>
<th>Callsign</th>
<th>Power</th>
<th>City</th>
<th>Licensee/Manager</th>
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<td>1360</td>
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<td>480</td>
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<td>580</td>
<td>2,220</td>
<td>Upson</td>
<td>W. B. Poole</td>
</tr>
</tbody>
</table>

**WGPC, ALBANY**


Copy restrictions: Adheres to NAB code on commercial copy; beer and wines accepted; no hard liquor; patent medicines acceptable if approved by the FTC.

**WGAU, ATHENS**


At press time this station had a construction permit only.

**WAGA, ATLANTA**

Operator: Liberty Broadcasting Co. is licensee; Atlanta Journal, owner and operator of WSB, same city, operates this station; Western Union Bldg. Phone: Main 5101. Power: 1,000 and 500 watts on 1450 kc. Affiliation: NBC Blue Southern Group. Opened: Aug. 1, 1937 (in Atlanta; previously it operated in Athens, Ga., as WTDF).


Copy restrictions: No hard liquor accounts accepted; copy must be “in good taste.”

**WGST, ATLANTA**

Operator: Southern Broadcasting Stations, Inc., Ansley Hotel. Phone: Walnut 8441. Power: 5,000 and 1,000 watts on 890 kc. Affiliation: CBS. Opened: 1928. (Note: This station is owned, but not operated, by Georgia School of Technology).


Complete service offered free of charge. Foreign language programs: No rules, as no requests have been received to date. Artists bureau: None. Base rate: $200.

Copy restrictions: Accept beer and wine; no hard liquor; all copy subject to approval of program department.

WSB, ATLANTA

Operator: The Atlanta Journal Company, Atlanta Biltmore Hotel. Phones: Hemlock 5200; Walnut 5050. Power: 50,000 watts on 740 kc. Affiliation: NBC Red Southcentral Group. Opened: March 15, 1922. (Note: This station is newspaper-owned by the Atlanta Journal.)


Seating facilities: Studio reception parlor, seating 200 persons; can use Biltmore Hotel auditoriums, seating 750. Merchandising: None offered free; will cooperate with advertisers on request. Foreign language programs: Will accept, but no demand in this territory. Artists bureau: None. Base rate: $240 (1½ hr.).

Copy restrictions: Beer and patent medicines accepted at discretion of station; no wine or liquor advertising; reserves right to edit all commercial copy.

WRDW, AUGUSTA


Copy restrictions: Do not accept liquor advertising.

WRBL, COLUMBUS


Copy restrictions: Accept beer and wine, but no liquor advertising; all copy subject to station approval and government regulations.

WKEU, GRIFFIN


Copy restrictions: No information given. Rate card contains standard clauses.

WMAZ, MACON


Copy restrictions: Beer and wine accepted without restrictions; no hard liquor; 100-word announcements made only on participating programs.

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WWRG, ROME
Copy restrictions: Whiskey not accepted; beer and wine okay.

WTOC, SAVANNAH
Operator: Savannah Broadcasting Co., Inc., DeSoto Hotel. Phone: 2-0127. Power: 1,000 watts on 1260 kc (has construction permit for 5,000 watts daytime, 1,000 watts nighttime). Affiliation: CBS. Opened: October, 1929.
Rep: Paul Raymer Co. News: UP. Seating facilities: Yes; capacity not listed. Merchandising: Send out regular bulletins to the trade; contact dealers and distributors; supply Embosograf signs for store windows, calling attention to advertiser's program; send letters and bulletins to customers and dealers; pre-plug programs; signs on station shortwave truck. Foreign language programs: Accepted if certified, translation is furnished for station scrutiny. Artists bureau: Yes; no details given. Base rate: $100.
Copy restrictions: Accept beer and wine, but no hard liquor; all copy subject to station approval and government regulations.

WPAX, THOMASVILLE
Base rate: $45.
No further information available after repeated requests.

WAYX, WAYCROSS
Operator: S. F. and E. F. Sapp, doing business as the Waycross Broadcasting Co., 620 Plant Ave. Phone: 965. Power: 250 and 100 watts on 1200 kc. Affiliation: None. Opened: Oct. 12, 1936. (Note: This station is under option of sale to Jack Williams, owner of the Waycross Journal-Herald, subject to FCC approval).
Copy restrictions: Beer and wines accepted weekdays, but not on Sunday; no hard liquors; patent medicine copy subject to approval of Federal Trade Commission; station reserves the right to censor or reject any material which, in the opinion of the management, does not conform to "good taste."
IDAHO
(98,700 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Number of Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ada</td>
<td>9,690</td>
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<tr>
<td>Adams</td>
<td>640</td>
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<tr>
<td>Bannock</td>
<td>7,060</td>
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<tr>
<td>Bear Lake</td>
<td>1,500</td>
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<tr>
<td>Benewah</td>
<td>1,500</td>
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<tr>
<td>Bingham</td>
<td>3,460</td>
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<tr>
<td>Blaine</td>
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<td>Boise</td>
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<td>Bonneville</td>
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<td>Boundary</td>
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<td>Butte</td>
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<td>Custer</td>
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<td>Franklin</td>
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<td>Fremont</td>
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<td>Gooding</td>
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<td>Idaho</td>
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<td>Jefferson</td>
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<td>Jerome</td>
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<td>Kootenai</td>
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<td>Latah</td>
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<td>Lehi</td>
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<tr>
<td>Lewis</td>
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<tr>
<td>Lincoln</td>
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<td>Madison</td>
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<td>Minidoka</td>
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<tr>
<td>Nez Perce</td>
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<tr>
<td>Oneida</td>
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<td>Owyheee</td>
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<tr>
<td>Payette</td>
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<tr>
<td>Power</td>
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<td>Shoshone</td>
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<td>Twin Falls</td>
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<td>Valley</td>
<td>810</td>
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<tr>
<td>Washington</td>
<td>1,870</td>
</tr>
<tr>
<td>KIDO, BOISE</td>
<td></td>
</tr>
</tbody>
</table>
| **Operator**: C. G. Phillips and Frank L. Hill, doing business as Boise Broadcast Station. Hotel Boise. Phone: 660. **Power**: 2,500 and 1,000 watts on 1350 kc (have construction permit for 5,000 watts daytime). **Affiliation**: NBC North Mountain Optional Group. Opened: Nov. 5, 1928. (Note: C. G. Phillips and Frank L. Hill also own KORE, Eugene, Or.) **Manager**: C. G. Phillips. **Commercial manager**: Bonnie Scotland. **Sales manager**: W. E. Weaver. **Program director**: W. T. Phillips. **Chief engineer**: Harold Toedtemeier. **Station promotion**: Leroy Civile. **Traffic manager**: Catherine Scotland. **Publicity director**: Vern Moore. **Rep**: John Blair & Co. **News**: UP, AP. **Seating facilities**: About 300 persons. **Merchandising**: Complete cooperation with national advertisers. **Foreign language programs**: None. **Artists bureau**: Setup nominal only. **Base rate**: $120. **Copy restrictions**: Copy must conform to Federal Trade Commission rules; wine, beer, liquors accepted. **KIDL, COEUR D’ALENE** **Operator**: Clarence A. Berger and Saul S. Freeman. **Power**: 100 watts on 1200 kc. (daytime). **At press time this station had a construction permit only.** **KID, IDAHO FALLS** **Operator**: KID Broadcasting Co. **Power**: 1,000 and 500 watts on 1320 kc. (has construction permit for 5,000 watts daytime). **Affiliation**: None. **President**: Jack W. Duckworth. **Base rate**: $90. No other information available after repeated requests. **KRLC, LEWISTON** **Operator**: H. E. Studebaker, Lewis-Clark Hotel Bldg. Phone: 1950. **Power**: 250 watts on 1390 kc. **Affiliation**: None; has a commercial arrangement with KUJ, Walla Walla, Wash. Opened: March, 1935. **Owner**: H. E. Studebaker. **Station manager**: Donald A. Wike. **Commercial manager**: Arthur Q. Moore. **Rep**: Walter Biddick Co. (Coast); Sears and Ayer (Chicago); Cox and Tanz (East). **News**: UP; Transradio. **Seating facilities**: None, except on remotes from local auditors. **Merchandising**: Service to the extent desired by the client rendered at cost. **Foreign language programs**: Accepted; same rules apply as for ordinary broadcasts. **Artists bureau**: None. **Base rate**: $25 (half-hour). **Copy restrictions**: No beer, wine or other alcoholic beverage advertising accepted; station reserves the right to reject any copy deemed to “be in bad taste for the community served.” **KFXD, NAMPA** **Operator**: Frank E. Hurt, 1024 12th Avenue, S. **Phone**: 1200. **Power**: 250 and 100 watts on 1200 kc. **Affiliation**: None. Opened: October, 1924. **Station manager**: Frank E. Hurt. **Commercial manager**: Doyle Cain. **Program and musical director**: Maxine Hurt. **Chief engineer**: Eddie Hurt. **Rep**: None. **News**: UP. **Seating facilities**: 40 persons. **Merchandising**: Services
of contact man within a radius of 70 miles of station. Foreign language programs: No set rules; foreign population very small. Artists bureau: None. Base rate: $15 (1/4 hr.).

Copy restrictions: No beer, wine, liquor or patent medicine advertising; all copy subject to manager's approval.

KSEI, POCATILO


Artists bureau: Yes; lists about 35 artists. Base rate: $75.

Copy restrictions: Accept beer; no wine or hard liquor; all copy must conform to station standards and NAB Code of Ethics.

KTFI, TWIN FALLS


Rep: Bryant, Griffith & Brunson, Inc. News: Transradio. Seating facilities: KTFI Concert Hall, capacity 500. Merchandising: Send circular letters calling attention to programs among dealers and distributors; arrange for newspaper space and publicity; courtesy announcements preceding start of "outstanding talent programs"; distribute publicity material for advertiser; any other reasonable cooperation desired. Foreign language programs: No call for these. Artists bureau: Partial service; information and prices on request. Base rate: $75.

Copy restrictions: Beer accepted; limited acceptance of wine; no other alcoholic beverages; commercial copy limited to 300 words per quarter-hour; patent medicines subject to prior audition and approval of copy; all copy subject to approval of Federal Trade Commission.

ILLINOIS

(1,857,100 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Radio Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams</td>
<td>15,900</td>
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<td>Alexander</td>
<td>5,360</td>
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<tr>
<td>Bond</td>
<td>3,460</td>
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<tr>
<td>Boone</td>
<td>3,730</td>
</tr>
<tr>
<td>Brown</td>
<td>1,960</td>
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<tr>
<td>Bureau</td>
<td>9,060</td>
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<td>Calhoun</td>
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<td>Carroll</td>
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<tr>
<td>Cass</td>
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<tr>
<td>Champaign</td>
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<tr>
<td>Christian</td>
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<td>Cook</td>
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<td>De Witt</td>
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<td>Jersey</td>
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<td>Jo Daviess</td>
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<td>Johnson</td>
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<td>Putnam</td>
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ILLINOIS STATIONS—Continued

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<td>St. Clair</td>
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<td>Sangamon</td>
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<td>Scott</td>
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<td>Williamson</td>
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<td>Woodford</td>
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</table>

WJBC, BLOOMINGTON


Rep: Sears & Ayer. News: INS. Seating facilities: 50 persons. Merchandising: All programs with a contest or premium angle are handled without cost through Contest Editor, who answers all fan mail, etc.; window displays, placards, direct mail, supplied at actual cost. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $75.

Copy restrictions: No beer, wine or hard liquor advertising; only such patent medicines as are recommended by reputable local dealers; commercials limited to 500 words per quarter-hour program, spot announcements to 100 words; all copy checked for conformity to accepted standards of good taste.

WCAZ, CARTHAGE


Rep: None. News: None. Seating facilities: Reception room can accommodate 100 persons. Merchandising: Service rendered “for special accounts.” Foreign language programs: Accepted; have regular German and Spanish programs. Artists bureau: Setup nominal only. Base rate: $45.

Copy restrictions: Have accepted beer, wines, liquor and patent medicines, but do not solicit this type of business.

WDWS, CHAMPAIGN

Operator: Champaign News Gazette, 48 Main St. Phone: 6-1855. Power: 250 and 100 watts on 1370 kc. Affiliations: None. Opened: Jan. 25, 1937. (Note: This station is newspaper-owned by the Champaign News Gazette).


Copy restrictions: Beer and wine accepted. No hard liquor or patent medicines allowed.

WAAF, CHICAGO


Copy restrictions: Accept beer and wine; no hard liquor; patent medicines subject
In a horse race or a radio program—you want your coin riding on a winner. Some buyers of radio depend only on surveys as the yardsticks to measure station acceptance. To their sorrow these radio buyers often find radio survey information as unreliable as a track tout’s morning line selections.

Successful race horse owners always use a variety of information before making their selections. Breeding and past performances are major considerations when thoroughbreds race thoroughbreds.

Breeding (station standing) and past performances (sales results for advertisers) must be taken into consideration when you handicap the radio field before making your advertising investment. W-G-N’s standing in the middle-west is unquestioned, its facilities unequalled, and its success stories of sales results are the pay-offs to prove it.

W-G-N

50,000 WATTS ON A CLEAR CHANNEL
ESTABLISHED IN 1924
MEMBER OF THE MUTUAL BROADCASTING SYSTEM
to investigation and strict copy censorship.

WBBM, CHICAGO
Copy restrictions: CBS program policies.

WCBD, CHICAGO
Operator: WCBD, Inc., 2400 West Madison St. Phone: Seeley 8066. Power: 5,000 watts on 1080 kc (divides time with WMBI). Affiliation: None. (Note: WCBD, WGES and WSBC, all Chicago, are operated by Gene T. Dyer.)
Copy restrictions: All alcoholic beverages accepted; medical accounts must have approval of Food and Drugs administration as to product and copy.

WCFL, CHICAGO
Copy restrictions: Copy subject to station approval and existing regulations.

WCRW, CHICAGO
Owner, station head: Clinton R. White. Rep: news; merchandising; seating facilities; foreign language programs; artists bureau: None. Base rate: $10 (10 minutes, 30 time rate).
Copy restrictions: Do not accept fortune tellers, lotteries, etc.

WEDC, CHICAGO
Rep: None. News: Foreign News Service. Seating facilities: None. Merchandising: New programs publicized through foreign language newspapers, and via a sound truck and handbills. Foreign language programs: Station specializes in these; have Polish, Bohemian, Jewish, Italian, Ukrainian, Russian, Lithuanian, Mexican and Greek. Artists bureau: Yes; list several musical and dramatic artists. Base rate: No rates whatsoever given.
Copy restrictions: Patent medicines are restricted; extent of this restriction, or others, not mentioned.

WENR, CHICAGO
Vice-president in charge of Central Division: Niles Trammell. Sales manager:
New Bands, **WIND** Get Unexpected Buildups in Chi Due to Major Stations’ Service Fee Forcing Hotels Off Air

Chicago, Feb. 15.

In the three weeks since the hotels and several nite clubs went off the radio out of Chicago due to stations’ insistence on a $100 weekly service fee, Chicago has witnessed the climb of several previously unknown bands to comparative popularity, the hesitancy of name orchestras to accept jobs in the local hotel niteries unless they are assured radio outlets, and the build-up of **WIND**, the Ralph Atlass indie, into a top evening station due to the grab-off of the Andrew Karzas Aragon and Trianon stations from WGN.

In the Karzas deal, **WIND** picks up the Aragon and Trianon for a full hour starting at 11 p.m. nitely, with an added 60 minutes for a supper plug every Sunday. With Karzas playing the top orchestra names of the country, and the Aragon-Trianon time having a six-year record of tremendous listener pull, it has brought over a flock of new listeners to the Atlass station.


Copy restrictions: Accept beer; no other alcoholic beverages; no patent medicines; adheres to NBC Program Policies; see also WMAQ, Chicago.

WGES, CHICAGO


Copy restrictions: Do not accept alcoholic beverages; all medicinal accounts, products and copy must be approved by Food & Drug Administration.

WGN, CHICAGO


Copy restrictions: No laxatives, depilatories, mortuaries, cemeteries, or real estate developments; no advertising matter which does not comply with Pure Food & Drug Act; comparative prices not allowed in commercials; no wine or hard liquor; beer accepted; station reserves right to cut copy, change, or eliminate any objectionable matter.

WIND, GARY (IND.)

Operator: Johnson-Kennedy Radio Corp., 504 Broadway. Phone: 9191. Power: 5,000 and 1,000 watts on 560 kc. Affiliation: None. Opened: Aug. 15, 1927. (Note: WIND and WJJJD, Chicago, are under the same ownership.)


Rep: None. News: INS. Seating facilities: None. Merchandising: None. Foreign language programs: Carrying Swedish, German, Italian, Lithuanian, Hungarian, Roumanian; will accept no more foreign advertising; commercials limited to 35% of program time. Artists bureau: Nominally maintained. Stock: 899 shares outstanding, owned by Public Service Broadcasting Corp. Base rate: $175.

Copy restrictions: Beer, wines, alcoholic beverages accepted; strict scrutiny of patent medicines; advertising cannot exceed 30% of time purchased, but average on current programs is reported much lower.

WJJJD, CHICAGO


Copy restrictions: Beer, wine, alcoholic beverages okay; patent medicine copy strictly watched; commercial copy may take a maximum of 30% of air time, but the average is reported as lower in actuality.
WJJD

PROOF of LISTENER

Coverage!

178,092

LETTERS

from 40 STATES and CANADA in 3 WEEKS!*

These sensational results, in response to a free sample offer, again prove that WJJD provides the largest audience per dollar spent in the Chicago market.

Let us give you the details of this smashing success for one WJJD advertiser. This and many other outstanding examples will convince you that when buying radio in Chicago—

You can't afford to overlook CHICAGO'S LARGEST INDEPENDENT RADIO STATION.

20,000 Watts  WJJD  201 N. Wells Street
1130 Kilocycles  Chicago, Illinois

NATIONAL REPRESENTATIVES: THE PAUL H. RAYMER CO.
ILLINOIS STATIONS—Continued

WLS, CHICAGO


Copy restrictions: Advertising of alcoholic beverages not accepted; all copy subject to station and government regulations.

WMAQ, CHICAGO


Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight except by special arrangement; time of broadcast subject to change to other periods on 28 days' notice to accommodate network broadcasts, excepting in the case of independent announcements which may be moved to other periods if available, and as arranged by the station manager on 24 hours' notice; closing date is two weeks in advance of initial program and the program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; beer is accepted; no other alcoholic beverages; adheres to NBC Program Policies.

WMBI, CHICAGO
Operator: Moody Bible Institute, 153 Institute Place. Power: 5,000 watts on 1080 kc (shares time with WCBD). Opened: 1926.

This station is non-commercial; church-owned.

WSBC, CHICAGO


Copy restrictions: Accept alcoholic beverages; medical accounts must have approval of Food and Drug Administration as to product and copy.

WHFC, CICERO


No other information available after repeated requests.

WDAN, DANVILLE

At press time this station had a construction permit only.

WJBL, DECATUR
Operator: Commodore Broadcasting, Inc., 357 N. Main St. Phone: 5371. Power: 100 watts on 1200 kc. (shares time with WJBC). Affiliation: None. Opened: 1925. (Note:
ON March 19th, WLS starts its 7th consecutive year of broadcasting of the WLS National Barn Dance before a paid audience (adults, 75c), at the Eighth Street Theatre in Chicago.

In the 6 years just completed, 672,562 WLS listeners have paid $447,747.72 to see this broadcast performance. In the last year, visitors have come from every part of North America and several foreign countries—farmers, storekeepers, attorneys, baseball players, business executives—children and grown-ups.

The WLS National Barn Dance has been a WLS feature for 14 years. Every Saturday night, two shows—7 till midnight— with a waiting list of sponsors. Yet, after all these years, we still have to tell many listeners "SOLD OUT."

WLS GETS RESULTS!

The Prairie Farmer Station, Chicago
4364 BOOKINGS
1,501,137 DOLLARS

In the past six years, WLS entertainers have made 4364 personal appearances for a box office gross of 1,501,137 dollars. They have a record for breaking previous highs in almost every theatre where they have played.

All this is in addition to the six years they have played to a paid audience at the Eighth Street Theatre. The demand for these personal appearances is definite proof of the popularity of the WLS talent. Whenever a WLS personal appearance is scheduled, you may be sure of an "OVERFLOWING CROWD."

The same is true of the audience for your sponsored broadcast, when you use WLS talent that has become personally known to thousands of listeners in this area.

WLS GETS RESULTS!

BURRIDGE D. BUTLER, President
GLENN SNYDER, Manager

New York National Representatives INTERNATIONAL RADIO SALES
Chicago Los Angeles
Detroit San Francisco
ILLINOIS STATIONS—Continued

This station is affiliated with the Decatur Herald and Review.
Copy restrictions: Beer accepted; no further restrictions listed.

WTMV, EAST ST. LOUIS
See St. Louis, Missouri.

WGIL, GALESBURG
Operator: Galesburg Broadcasting Co. Power: 250 watts on 1500 kc. (daytime). At press time this station had a construction permit only.

WEBQ, HARRISBURG

Copy restrictions: Beer and wines accepted; no hard liquors; all contracts subject to approval of the management.

WCLS, JOLIET
Rep: None. News: Transradio. Seating facilities: For about 75 persons. Merchand-

---

Top Salesman in the Tri-Cities

"They say Radio is an infant industry" ... Write for your copy of "The Liveliest Radio Youngster in the Middle West."

ONE metropolitan city of 150,000 people, larger than any Illinois city outside Chicago and located 180 miles from either Chicago or Des Moines. You cannot afford to neglect such a market—where WHBF is first in listeners, first in dealer influence and first in actual results! Ask for the records.

WHBF
ROCK ISLAND - DAVENPORT - MOLINE
One metropolitan center of 150,000 population

GENE FURGASON & CO., National Representatives

700
dising: None, except when a national advertiser ties up with local merchants. Foreign language programs: Not accepted currently; plan to do so soon. Artists bureau: Setup nominal only. Base rate: $80.

Copy restrictions: Beer and wine advertising accepted, providing it does not attempt to convey the impression that drinking is beneficial to the audience; all beer and wine copy carefully checked against Federal Trade Commission regulations before it is broadcast; no medical advertising of any kind unless approved by the American Medical Association and the local Better Business Bureau.

**WMBD, PEORIA**


Copy restrictions: Accept beer, but copy must not seek to induce non-drinkers to drink; no wine or liquor advertising; no false or misleading statements, disparagement of competitors or their products, fortune telling, violation of good taste or Federal Trade Commission regulations; patent medicines must be approved by various government bureaus.

**WTAD, QUINCY**


Copy restrictions: Station reserves right to edit all copy; latter must conform to FCC and FTC requirements.

**WROK, ROCKFORD**

Operator: Rockford Broadcasters, Inc., Rockford News Tower. Phone: Main 5632. Power: 1,000 and 500 watts on 1410 kc. Affiliation: None. Opened: November, 1924. (Note: this station is affiliated with, but not predominantly owned by the Morning Star and Register Republic.)


Rep: Kelly-Smith Co. News: AP, UP, INS. Seating facilities: Studio, 75; also from remotes on occasion. Merchandising: Contact dealers; publicize program and product; surveys; special mailing to merchants. Foreign language programs: Accepted; Swedish, Swiss, German, Italian. Artists bureau: Yes; has complete roster of 30 or more artists. Base rate: $85.

Copy restrictions: Accept beer and wine; no hard liquors; patent medicines submitted to county medical society; all commercial copy subject to approval of program manager.

**WHFB, ROCK ISLAND**

Operator: Rock Island Broadcasting Co., Safety Bldg. (Rock Island): also 5th Ave. Bldg., Moline; also Orpheum theatre, Davenport (Ia.). Phones: Rock Island 918; Moline 611; Davenport 3-2179. Power: 250 and 100 watts on 1210 kc. Affiliation: None. Opened: Nov. 23, 1932. (Note: Station first began operating under management of W. H. Beardsley in 1925, being taken over in 1932 by the John W. Potter Publishing Co.; it is a newspaper-owned station—Rock Island Argus.)


Rep: Gene Furgason & Co. News: UP; local and rural news. Seating facilities: Three studios; also Fort Armstrong Hotel ballroom, capacity 500. Merchandising: Complete service; dealer contacts by personal calls and mail; studio displays and distribution of samples; preparation and distribution of supplementary advertising;
route lists and photographic services available; complete program listing in Rock Island Argus; market research; instantaneous recording facilities; when possible national advertisers are requested to furnish 45 samples of product for distribution to station’s 45 rural news correspondents who assist merchandising in their communities. Foreign language programs: Mainly Swedish and German; if broadcasts are of political or controversial character, they are checked by the language instructor at Augustana College. Artists bureau: Yes; maintains roster of about 40 artists. Stock: 3,200 shares of common, 50 shares preferred, all privately held by station people—Marguerite F. Potter, John W. Potter and Ben H. Potter; same stockholders own Rock Island Argus. Base rate: $80.

Copy restrictions: Wines, liquors, beverages of high alcoholic content not accepted; beer taken if commercials concern only manufacture, quality, taste; patent medicines okay if recognized, and cleared through a national agency; commercial copy checked for exaggerations, false statements, references to lotteries, or any other subject frowned on by the FCC.

**WCBS, SPRINGFIELD**

Operator: WCBS, Inc., 208 S. Fifth St. Phone: Main 8228. Power: 250 and 100 watts on 1420 kc. Affiliation: None. Opened: October, 1926. (Note: Under contract agreement with Illinois State Journal, station is known as WCBS, the Illinois State Journal Station.)


Copy restrictions: No set rules whatsoever.

**WTAX, SPRINGFIELD**


Copy restrictions: Accept beer and wine anytime; hard liquor after 9 p.m., and copy must be institutional; patent medicine advertising rigidly censored for exaggerated claims; all copy subject to station approval.

**WDZ, TUSCOLA**


President: Edgar L. Bill. Station manager, commercial manager: Clair B. Hull. Chief engineer: Mark Spies.

Rep: C. C. Caley (Peoria, III.). News: UP. Seating facilities: None. Merchandising: Partial service; furnish window cards with broadcast data (four-color); contact work. Foreign language programs: No rules; have never had a call for them. Artists bureau: Yes. Base rate: $50.

Copy restrictions: Wines, liquors not accepted; patent medicines accepted at discretion of station and depending on product.

**WILL, URBANA**


News: AP. Seating facilities: About 30 persons. Artists bureau: Talent consists of students in dramatics and music. This station is non-commercial; university-owned.
## INDIANA

### (816,800 radio homes)

### Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
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<tbody>
<tr>
<td>Adams</td>
<td>4,430</td>
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<tr>
<td>Allen</td>
<td>36,680</td>
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<td>Bartholomew</td>
<td>6,330</td>
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<td>Benton</td>
<td>2,760</td>
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<td>Blackford</td>
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<td>Boone</td>
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<td>Brown</td>
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<td>Carroll</td>
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<td>Cass</td>
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<td>Clark</td>
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<td>Clay</td>
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<td>Clinton</td>
<td>7,200</td>
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<td>Crawford</td>
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<td>Daviess</td>
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<td>Dearborn</td>
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<td>Decatur</td>
<td>4,490</td>
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<td>DeKalb</td>
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<td>Delaware</td>
<td>17,590</td>
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<td>Dubois</td>
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<td>Elkhart</td>
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<td>Fayette</td>
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<td>Floyd</td>
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<td>Fountain</td>
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<td>Franklin</td>
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<td>Fulton</td>
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<td>Gibson</td>
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<td>Grant</td>
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<td>Greene</td>
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<td>Hamilton</td>
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<td>Hancock</td>
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<td>Martin</td>
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<td>Perry</td>
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<td>Pulaski</td>
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<td>Spencer</td>
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<td>Wayne</td>
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<td>Wells</td>
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<td>3,970</td>
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<td>Whitley</td>
<td>4,010</td>
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### WHBU, ANDERSON

**Operator:** Anderson Broadcasting Corp., Citizens Bank Bldg. **Phone:** 234. **Power:** 250 and 100 watts on 1210 kc. **Affiliation:** None. **Opened:** 1924.

**President, general and station manager:** L. M. Kennett. **Commercial manager:** L. Podhaski. **Program director:** Sig Roush. **Chief engineer:** R. F. Fulwider.

**Rep:** J. J. Devine & Associates, Inc. **News:** INS.

**Seating facilities:** None. **Merchandising:** Mail out letters to the trade and contact dealers at actual cost. **Foreign language programs:** Will accept, though occasion has never arisen as foreign population is very small. **Artists bureau:** None. **Base rate:** $60.

**Copy restrictions:** Accept beer; no other alcoholic beverages; patent medicine copy carefully checked before acceptance; commercial copy limited to one and a half minutes per quarter-hour program and three minutes per half-hour program.

### WTRC, ELKHART

**Operator:** Truth Publishing Co., Inc., Hotel Elkhart. **Phone:** 948. **Power:** 250 and 100 watts on 1310 kc. **Affiliation:** None. **Opened:** Nov. 19, 1931. (Note: This station is newspaper-owned: Elkhart Daily Truth.)

**Manager:** R. R. Baker. **Program director:** Carl Schrock. **Chief engineer:** Kenneth Singleton. **Musical director:** Ethel Geiss.

**Rep:** Tenney, Woodward & Co. **News:** UP. **Seating facilities:** None. **Merchandising:** Complete service locally at no charge; 5% charged for work outside county. **Foreign language programs:** Accepted, subject to station approval. **Artists bureau:** None. **Base rate:** $60.

**Copy restrictions:** Accept beer; no hard liquors or wines; commercial copy should be "authentic" and complying with "home standards"; patent medicines accepted.

### WEOA, EVANSVILLE

**Operator:** Evansville on the Air, Inc., 519 Vine Street. **Phone:** 2-1171. **Power:** 4,160 watts.

**Copy restrictions:** Accept beer; no hard liquors or wines; commercial copy should be "authentic" and complying with "home standards"; patent medicines accepted.
250 and 100 watts on 1370 kc. Affiliation: CBS. Opened: 1936. (Note: Same ownership controls WGBF, also of Evansville.)


Rep: Gene Furgason & Co. News: None. Seating facilities: Auditorium, seating 400 persons; Memorial Coliseum, seating 3,000; admission 10c. (facilities shared with WGBF). Merchandising: Cooperate in making surveys, dealer contacts, promotion and publicity, free of charge; special services are rendered at actual cost. Foreign language programs: No set rules; probably would accept. Artists bureau: None. Base rate: $100.

Copy restrictions: Accept beer anytime; other alcoholic beverages after 9:30 p.m.; patent medicine advertising subject to station censorship; all copy must conform to accepted standards of good taste.

WGBF, EVANSVILLE

Operator: Evansville on the Air, Inc., 519 Vine Street. Phone: 2-1171. Power: 1,000 and 500 watts on 630 kc (shares nighttime with KFRU). Affiliation: NBC Optional Basic Service, Red or Blue. Opened: 1923. (Note: Same ownership controls WEOA, also of Evansville.)

Secretary, station and commercial manager, publicity director: Clarence Leich. Program and musical director, artists bureau head: Pat Roper. Chief engineer: Fay Gehres.


Copy restrictions: Accept beer anytime; other alcoholic beverages after 9:30 p.m.; patent medicine advertising subject to station censorship; all copy must conform to accepted standards of good taste.

WGL, FORT WAYNE


Rep: Free & Peters, Inc. News: UP. Seating facilities: Studio observation auditorium, seating 100; studio B, 50; Test Kitchen studio, 50. Merchandising: Send publicity to newspapers; have a full page of radio news in each issue of "Indiana Farmer's Guide" wherein publicity or clients is made available; will run three small ads in Fort Wayne Journal Gazette at no expense to the client. calling listeners' attention to his program: plug program on the air; prepare and mail letters to wholesale outlets; supply market information; distribute window displays and counter cards within city limits; make surveys and mail analyses; help manufacturer's salesmen or his jobbers; all services free except for postage. Foreign language programs: Not considered feasible in this area. Artists bureau: None. Stock: Held by Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Electric & Manufacturing Co. Base rate: $100.

Copy restrictions: Beer advertising okay except on Sunday; no wine or hard liquor; all time sold in network optional periods is subject to change; time of announcements is not guaranteed, but advertisers' desires are respected; station reserves the right to delete exaggerated copy claims or remove objectionable and controversial copy; contests allowed only when conforming to Federal Trade Commission stipulations; copy regulation is carried on in cooperation with the Fort Wayne Better Business Bureau.

WOWO, FORT WAYNE


Rep: Free & Peters, Inc. News: UP. Seating facilities: Studio observation auditorium, seating 100; studio B, 50; Test Kitchen studio, 50. Merchandising: Send publicity to newspapers; have a full page of radio news in each issue of "Indiana Farmer's Guide" wherein publicity or clients is made available; will run three small ads in Fort Wayne Journal Gazette at no expense to the client. calling listeners' attention to his program: plug program on the air; prepare and mail letters to wholesale outlets; supply market information; distribute window displays and counter cards within city limits; make surveys and mail analyses; help manufacturer's salesmen or his jobbers; all services free except for postage. Foreign language programs: Not considered feasible in this area. Artists bureau: None. Stock: Held by Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Electric & Manufacturing Co. Base rate: $100.

Copy restrictions: Beer advertising okay except on Sunday; no wine or hard liquor; all time sold in network optional periods is subject to change; time of announcements is not guaranteed, but advertisers' desires are respected; station reserves the right to delete exaggerated copy claims or remove objectionable and controversial copy; contests allowed only when conforming to Federal Trade Commission stipulations; copy regulation is carried on in cooperation with the Fort Wayne Better Business Bureau.


Rep: Free & Peters, Inc. News: UP. Seating facilities: Studio observation auditorium, seating 100; studio B, 50; Test Kitchen studio, 50. Merchandising: Send publicity to newspapers; have a full page of radio news in each issue of "Indiana Farmer's Guide" wherein publicity or clients is made available; will run three small ads in Fort Wayne Journal Gazette at no expense to the client. calling listeners' attention to his program: plug program on the air; prepare and mail letters to wholesale outlets; supply market information; distribute window displays and counter cards within city limits; make surveys and mail analyses; help manufacturer's salesmen or his jobbers; all services free except for postage. Foreign language programs: Not considered feasible in this area. Artists bureau: None. Stock: Held by Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Electric & Manufacturing Co. Base rate: $100.

Copy restrictions: Beer advertising okay except on Sunday; no wine or hard liquor; all time sold in network optional periods is subject to change; time of announcements is not guaranteed, but advertisers' desires are respected; station reserves the right to delete exaggerated copy claims or remove objectionable and controversial copy; contests allowed only when conforming to Federal Trade Commission stipulations; copy regulation is carried on in cooperation with the Fort Wayne Better Business Bureau.


Rep: Free & Peters, Inc. News: UP. Seating facilities: Studio observation auditorium, seating 100; studio B, 50; Test Kitchen studio, 50. Merchandising: Send publicity to newspapers; have a full page of radio news in each issue of "Indiana Farmer's Guide" wherein publicity or clients is made available; will run three small ads in Fort Wayne Journal Gazette at no expense to the client. calling listeners' attention to his program: plug program on the air; prepare and mail letters to wholesale outlets; supply market information; distribute window displays and counter cards within city limits; make surveys and mail analyses; help manufacturer's salesmen or his jobbers; all services free except for postage. Foreign language programs: Not considered feasible in this area. Artists bureau: None. Stock: Held by Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Electric & Manufacturing Co. Base rate: $100.

Copy restrictions: Beer advertising okay except on Sunday; no wine or hard liquor; all time sold in network optional periods is subject to change; time of announcements is not guaranteed, but advertisers' desires are respected; station reserves the right to delete exaggerated copy claims or remove objectionable and controversial copy; contests allowed only when conforming to Federal Trade Commission stipulations; copy regulation is carried on in cooperation with the Fort Wayne Better Business Bureau.


Rep: Free & Peters, Inc. News: UP. Seating facilities: Studio observation auditorium, seating 100; studio B, 50; Test Kitchen studio, 50. Merchandising: Send publicity to newspapers; have a full page of radio news in each issue of "Indiana Farmer's Guide" wherein publicity or clients is made available; will run three small ads in Fort Wayne Journal Gazette at no expense to the client. calling listeners' attention to his program: plug program on the air; prepare and mail letters to wholesale outlets; supply market information; distribute window displays and counter cards within city limits; make surveys and mail analyses; help manufacturer's salesmen or his jobbers; all services free except for postage. Foreign language programs: Not considered feasible in this area. Artists bureau: None. Stock: Held by Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Electric & Manufacturing Co. Base rate: $100.
INDIANA STATIONS—Continued

clients is made available; will run three small ads in Fort Wayne Journal Gazette at no expense to the client, calling listeners’ attention to his program; plug program on the air; prepare and mail letters to wholesale outlets; supply market information; distribute window displays and counter cards within city limits; make surveys and mail analyses; help manufacturer’s salesmen or his jobbers; all service free except for postage. Foreign language programs: Not considered feasible in this area. Artists bureau: None. Stock: Held by Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Electric & Manufacturing Co. Base rate: $250.

Copy restrictions: Beer advertising taken except on Sunday; no wine or hard liquor; all time sold in network occasional periods subject to change; time of announcements is not guaranteed, but advertisers’ desires are respected; station reserves the right to delete exaggerated copy claims or remove objectionable and controversial copy; contests allowed only when conforming to Federal Trade Commission stipulations; copy regulation is carried on in cooperation with the Fort Wayne Better Business Bureau.

WIND, GARY

For data pertaining to this station see Chicago, Illinois, where it has been placed for logical reasons.

WHIP, HAMMOND

Operator: Hammond-Calumet Broadcasting Co. Power: 5,000 watts on 1480 kc. (operates until local sunset in Buffalo). Affiliation: None. (Note: Same owners operate WWAE, also of Hammond.) Base rate: $125.

No further information available.

WWAE, HAMMOND


No other information available.

WFBM, INDIANAPOLIS


Copy restrictions: No set rules; beer accepted, but no hard liquor; do not accept copy in any manner “questionable.”

WGVA, INDIANAPOLIS

Operator: Glenn Van Auken, 516 Board of Trade Bldg. Phone: Lincoln 6181. Power: 1,000 watts on 1050 kc. (daytime).

At press time this station’s construction permit had not been covered by a license.

WIRE, INDIANAPOLIS

Operator: Indianapolis Broadcasting, Inc., 540 N. Meridian Street. Phone: Riley 4471. Power: 5,000 and 1,000 watts on 1400 kc. Affiliation: NBC Basic Red and Mutual. Opened: July 26, 1929. (Note: The stock of Indianapolis Broadcasting, Inc., is owned by Central Newspapers, Inc.)


Copy restrictions: All copy must conform to station standards and government regulations.

WLBC, MUNCIE


INDIANA STATIONS—Continued

grams: Not accepted. Artists bureau: Yes; have roster of announcers and continuity writers. Base rate: $80.

Copy restrictions: Beer okay; no other alcoholic beverages; mention of prices in commercial copy acceptable.

WGRC, NEW ALBANY
See Louisville, Kentucky, for data.

WKBV, RICHMOND
Rep: None. Base rate: No rate card sent. No other information available.

WSFM, SOUTH BEND
Operator: South Bend Tribune, 223 W. Colfax. Phone: 3-6161. Power: 100 watts on 1300 kc. (divides time with WWAB; operates 8 a.m. to 5 p.m. Sundays; 7 a.m. to noon, and 3:30 p.m. to 8 p.m. weekdays). Affiliation: CBS. Opened: 1931. (Note: This is a newspaper-owned station; WSBT, South Bend, under same ownership.)
Copy restrictions: Beer is only alcoholic beverage allowed; patent medicines must have approval of FCC as well as local management; five "air appearances" maximum daily per advertiser for straight commercial announcements.

WBOY, TERRE HAUTE
Operator: Banks of Wabash, Inc., Sixth and Poplar Sts. Phone: Crawford 3394. Power: 250 and 100 watts on 1310 kc. Affiliation: NBC Basic Supplementary Group. Opened: 1926. (Note: WBOY is under the same ownership as WEOA and WGBF, Evansville, Ind.)
Rep: Gene Furgason & Co. News: None. Seating facilities: About 100 persons. Merchandising: Contact dealers, wholesalers; write letters; secure displays; hold sales meetings; also stunts and timely tie-ups; no service rendered to accounts using less than 13 half-hours. Foreign language programs: Not accepted. Artists bureau: Set-up nominal only. Base rate: $100.
Copy restrictions: Beer accepted; no wine or hard liquors; patent medicines accepted provided no excessive mention of diseases, etc., is made.

WSBT, SOUTH BEND
Operator: South Bend Tribune. 223 W. Colfax. Phone: 3-6161. Power: 500 watts on 1360 kc. (divides time with WGES; operates Sundays 5 p.m. to 11 p.m., weekdays 12 noon to 3:30 p.m. and 8 p.m. to midnight). Affiliation: CBS. Opened: 1922. (Note: This station is newspaper-owned; WFAM, South Bend, is under same ownership.)
Copy restrictions: Beer is only alcoholic beverage allowed; patent medicines must have approval of FCC as well as local management; five "air appearances" maximum daily per advertiser for straight commercial announcements.

WBAA, WEST LAFAYETTE
Operator: Purdue University. Phone: 6076. Power: 1,000 and 500 watts on 880 kc (specified hours). Opened: 1919 on temporary license; permanent license since April 4, 1922.
This station is non-commercial; university-owned.
IOWA
(577,800 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
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WOI, AMES
Operator: Iowa State College of Agriculture and Mechanic Arts. Phone: 2210; 228. Power: 5,000 watts on 640 kc (daytime). Opened: April, 1922.
News: UP. Seating facilities: 15 to 20 persons.
This station is non-commercial; college-owned.

KFGQ, BOONE
This station is non-commercial.

WMT, CEDAR RAPIDS
Operator: Iowa Broadcasting Co., Paramount Theatre Bldg., in Cedar Rapids; Russell-Lawson Hotel in Waterloo. Phone: 6127. Power: 5,000 and 1,000 watts on 600 kc. Affiliation: NBC Basic Blue; Iowa Broadcasting System; Mutual Broadcasting System. (Note: WMT is affiliated with the Des Moines Register & Tribune.)
Copy restrictions: No beer, wines, or whiskey; all patent medicine advertising
FLASH ★ ★ ★ ★

IOWA NET ANNOUNCERS AGAIN TOP ANNUAL IOWA RADIO POPULARITY POLL WITH 4 TO 1 LEAD...

Latest Tabulations Show Listening Preference of 1,400 Iowa Women . . . .

WRITE TODAY FOR FREE BROCHURE GIVING COMPLETE RETURNS

THE IOWA NETWORK

Maximum Coverage at Minimum Cost Per Thousand Families in the State

Des Moines Cedar Rapids-Waterloo Des Moines

Radio Stations of the Des Moines Register and Tribune
IOWA STATIONS—Continued

must be approved by laboratory test before acceptance.

WOC, DAVENPORT
Operator: Tri-City Broadcasting Co., 1000 Brady St. Phone: 2-3521. Power: 250 and 100 watts on 1370 kc. Affiliation: CBS. Opened: March, 1921. (Note: WHO, Des Moines, and WOC are under cross-ownership; the original WOC operated synchronously with WHO until early 1933; on April 22 of that year both were combined into one 50,000-watter under the call letters WHO; in 1934 a new WOC was set up and affiliated with CBS.)


Rep: Free & Peters, Inc. News: UP. Seating facilities: Auditorium, 500 persons; studio A, 50; studio B, 30. Merchandising: Render every service desired, except that advertisers are asked to pay postage costs. Foreign language programs: No information given. Artists bureau: None. Stock: Principally held by Dr. B. J. Palmer and family (Palmer School of Chiropractic). Base rate: $108 (when an advertiser uses WHO, Des Moines, and adds WOC, a 25% discount on general rates—but not spot announcements—is tendered.)

Copy restrictions: Accept beer and wines; no hard liquor; patent medicines accepted as long as they remain within bounds of good taste; copy subject to approval of management.

KGCA, DECORAH
Operator: Charles Walter Greenley. Power: 100 watts on 1270 kc. (daytime; shares hours with KWLC).

No other information available.

KWLC, DECORAH
Operator: Luther College, 600 Leiv Eriksson Drive. Phone: 690. Power: 100 watts on 1270 kc (daytime; shares hours with KGCA). Opened: December, 1926.


This station is non-commercial; church-college owned.

KRNT, DES MOINES
Operator: Iowa Broadcasting Co., Register and Tribune Bldg. Phone: 3-2111. Power: 5,000 and 1,000 watts on 1320 kc. Affiliation: CBS; Iowa Network. Opened: March, 1935. (Note: KRNT is owned by the Des Moines Register and Tribune, as is KSO, Des Moines, and WMT, Cedar Rapids.)


Rep: The Katz Agency. News: UP, INS; Register and Tribune state correspondents. Seating facilities: Studio and lobby seat 250; standing room for an additional 100 persons. Merchandising: Stories and pictures regularly, as well as daily listings in Register (m) 3 columns daily, Tribune (e) 3 columns daily, and Sunday Register (full page), 100 cuts used weekly in these papers. Foreign language programs: Acceptance subject to board of approval; none current. Artists bureau: Yes; lists about 40 artists. Base rate: $200.

Copy restrictions: No beer, wine or liquor advertising; no laxatives during dinner or luncheon periods; patent medicines must be approved by the KRNT Medical Advisory Committee; other rules and regulations as per N.A.B. Code of Ethics.

KSO, DES MOINES
Operator: Iowa Broadcasting Co., Register and Tribune Bldg. Phone: 3-2111. Power: 2,500 and 500 watts on 1430 kc. Affiliation: NBC Basic Blue, Mutual, Iowa Network. Opened: Nov. 5, 1932. (Note: This station is owned by the Des Moines Register and Tribune, as is KRNT and WMT, Cedar Rapids.)


Rep: The Katz Agency. News: UP, INS; Register and Tribune state correspondents. Seating facilities: Studio and lobby seat 250; standing room for additional 100 persons. Merchandising: Stories and pictures regularly, as well as daily listings in Register (m) 3 columns daily, Tribune (e) 3 columns daily and Sunday Register (full page), 100 cuts used weekly in these papers. Foreign language programs: Acceptance subject to board of approval; none current. Artists bureau: Yes; lists about 40 artists. Base rate: $160.

Copy restrictions: No beer, wine or
liquor advertising; no laxatives during dinner or luncheon periods; patent medicines must be approved by the KSO Medical Advisory Committee; other rules and regulations as per N.A.B. Code of Ethics.

WHO, DES MOINES

Operator: Central Broadcasting Co., 914 Walnut St. Phone: 3-7147. Power: 50,000 watts on 1000 kc. Affiliation: NBC Basic Red. Opened: April 10, 1924. (Note: WHO is the result of a merger between WHO, established in 1924, and WOC, Davenport; from 1930 to 1933 both stations operated synchronously; on April 22, 1933, both were combined into one 50,000-watter, with studios and transmitter at Des Moines; subsequently, in 1934, a new WOC was set up in Davenport and affiliated with CBS; the new WOC is under cross-ownership with WHO.)


Rep: Free & Peters, Inc. News: UP. Transradio. Seating facilities: Studio A. 100 seats; studio B, 50; studio D, 100; reception room, 100 seats and open to the public; Sunset Corners Frolic is held in the Shrine Auditorium, seating 4,500, with a 26c. and 10c. admission charge. Merchandising: Services of the station staff will be furnished without additional charge, except for cash expenditures (postage, etc.), which are paid by the advertiser; this pertains only to spot advertising, and not to network-fed advertising. Foreign language programs: Station has no rules on this matter. Artists bureau: Yes; complete roster; also sight acts for fairs, etc. Stock: Principal holders are Col. (Dr.) B. J. Palmer, president; D. D. Palmer, vice-president and treasurer; Mabel Palmer; J. O. Maland, vice-president and manager; P. A. Loyet, technical director; Wm. M. Brandon, secretary. Base rate: $425.

Copy restrictions: Commercial copy up to 175 words for five minutes (should include entertainment or educational features); 350 words per quarter-hour; 700 words per half-hour; 1400 words per hour; beer advertising accepted after 10:30 p.m.; no wines or hard liquors; patent medicine copy subject to scrutiny of continuity director, legal department, food and drug commission, while product is subject to chemical analysis.

KDTH, DUBUQUE


At press time this station had a construction permit only; additionally, issues were being determined by the Court of Appeals, District of Columbia.

WKBB, DUBUQUE

Operator: Sanders Brothers Radio Station, Julien Hotel. Phone: 572. Power: 250 and 100 watts on 1500 kc. Affiliation: CBS. Opened: October, 1933. (Note: This station is licensed for East Dubuque, Ill., but its offices and studios are in Dubuque, la.)


Copy restrictions: Accept beer and wines; no hard liquor.

WSUI, IOWA CITY

Operator: State University of Iowa. Power: 1,000 and 500 watts on 880 kc.

This station does not sell time; university-owned.

KFJB, MARSHALLTOWN


News: UP. Seating facilities: Memorial Coliseum, capacity 2,300. Merchandising: Contact dealers and distributors; other services rendered at actual cost. Foreign language programs: Will accept if occasion arises, but foreign population is very small. Artists bureau: None. Base rate: $75.

Copy restrictions: No wine, beer, liquor or patent medicine advertising; all copy must be in good taste and is subject to approval of management.

KGLO, MASON CITY

Operator: Mason City Globe Gazette Co., Hanford Hotel. Phone: 2800. Power: 250 and 100 watts on 1210 kc. Affiliation: CBS. Opened: Jan. 17, 1937. (Note: This station is owned by the Mason City Globe-Gazette.)

IOWA STATIONS—Continued


Copy restrictions: Accept beer; no wine or liquor advertising.

KFNF, SHENANDOAH
Operator: KFNF, Inc., 407 Sycamore St. Phone: No. 1. Power: 1,000 and 500 watts on 890 kc. (Has construction permit for 5,000 and 1,000 watts on 890 kc.) (shares time with KUSD in a ratio of 7/8 to 1/8). Affiliation: None. Opened, February, 1924.


Copy restrictions: No beer, wine or liquor advertising accepted; patent medicines accepted subject to censorship.

KMA, SHENANDOAH


Copy restrictions: Commercials limited to four minutes per quarter-hour; beer accepted after 9 p.m.; no wines or hard liquors; medicinals subject to FTC okay.

KSCJ, SIOUX CITY
Operator: Perkins Brothers Company, 415 Douglas St. Phone: 5-7993. Power: 5,000 and 1,000 watts on 1330 kc. Affiliation: CBS. Opened: April 4, 1927. (Note: This station is newspaper-owned by the Sioux City Journal.)


Copy restrictions: Beer and wine accepted; no hard liquor; all copy, commercial or otherwise, subject to station approval.

KTRI, SIOUX CITY
Operator: Sioux City Broadcasting Co. Power: 250 and 100 watts on 1420 kc.

At press time this station had a construction permit only.
**KANSAS**

(367,800 radio homes)

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<th>County</th>
<th>Radio Homes</th>
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<td>Wyandotte</td>
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**KFB1, ABILENE**

Operator: Farmers and Bankers Broadcasting Corp. Phone: 1200. Power: 5,000 watts on 1050 kc (operates full daytime, limited nighttime, with KNX). Affiliation: None. Opened: 1924. (Note: Also maintains studios in Salina, Kans., in charge of Clarence Rupp.)


Copy restrictions: Commercials must be “short”; no liquor, wine or beer accounts; medical accounts only after okay by medical director of Farmers and Bankers Life Insurance Co.

**KGGF, COFFEEVILLE**

Operator: Powell & Platz. Journal Bldg., 8th & Elm Sts. Phone: 147. Power: 1,000 watts on 1010 kc (shares time with WNAD). Affiliation: Mutual Broadcasting System. Opened: Oct. 20, 1930. (Note: This station is owned and operated by the Coffeeville Daily Journal.)


Rep: The Katz Agency. News: AP. Seating facilities: 96 persons. Merchandising: Publicity service and window displays in the journal building are given; no charges except where postage and expensive printing are involved. Foreign language programs: Accepted from “responsible sources”; usually must be auditioned beforehand. Artists bureau: None. Base rate: $75.

Copy restrictions: No alcoholic beverages accepted; all copy must conform to station standards and government regulations.

715
KANSAS STATIONS—Continued

KGNO, DODGE CITY

Operator: Dodge City Broadcasting Co., Inc., First National Bank Bldg. Phone: 1340. Power: 250 watts on 1340 kc. Affiliation: None. Opened: 1930. (Note: This station is newspaper-affiliated with the Dodge City Daily Globe.)


Rep: None. News: AP. Seating facilities: Auditorium seating 30 persons, with standing room for 20 more; remote facilities available via banquet room-dance hall of Lora Locke Hotel. Merchandising: In charge of Vaughn Kimball; will render services as requested; publicity in newspaper affiliate. Foreign language programs: Accepted on request; foreign population very minor, however. Artists bureau: None. Base rate: $40.

Copy restrictions: No alcoholic beverages accepted including beer; all copy must conform to station standards and government regulations.

KIUL, GARDEN CITY


Copy restrictions: Accept beer; no wine or hard liquor; patent medicines accepted if approved by management; all copy subject to station approval.

KVGB, GREAT BEND


THERE ARE NO IDLE DOLLARS ON KFH

*There is no better way to “Use Advertising Money” in the rich Wichita Market than by using the complete market coverage facilities of KFH — the Station where useful dollars reflect themselves in profitable sales increases.

*The use of money is all the advantage there is in having money.

Benjamin Franklin “Wants to Those Who Would be Rich.”

K F H PRIM A RY CO V E R A G E A R E

22 Kansas Counties ........ 568,800
6 Oklahoma Counties ........ 169,000
Total .................. 722,000

K F H S E C O N D A R Y C O V E R A G E A R E

45 Kansas Counties ........ 572,700
18 Oklahoma Counties ........ 604,260
Total .................. 1,177,000

TOTAL K F H COVERAGE AREA

Population 92 Counties ........ 1,906,500

K F H WiChiTA KANSAS

Basic Supplemenary, CBS

National Representatives, Edward Petry & Co.
KANSAS STATONS—Continued


Copy restrictions: Beer copy accepted; no wines or hard liquors; all advertising must be "legitimate."

KWBG, HUTCHINSON


Copy restrictions: Beer accepted; no wine, liquor or patent medicine advertising; commercials limited to 100 words at opening and close of programs.

KCKN, KANSAS CITY

Operator: The KCKN Broadcasting Co., 901 North Eighth St. Phone: Drexel 4300. Power: 100 watts on 1510 kc. Affiliation: Kansas Network (KCKN and WIBW, Topeka, both Capper-owned, comprise this network). Opened: Nov. 1, 1925. (Note: This station is newspaper-owned, Kansas City Kansan—a Capper Publication.) (Call letters were originally WLBK.)


Rep: Capper Publications. News: UP. Seating facilities: Exhibition Hall Studio. 200. Merchandising: Newspaper publicity; window displays, point of purchase tie-ups; direct mail. Foreign language programs: No rules against such broadcasts, except that interpreters selected by the station may scan the copy; no such broadcasts running, however. Artists bureau: Setup is nominal only. Base rate: $45. (25% discount to clients using a minimum of 10 inches per week in the Kansas City Kansan, applies only to programs, not announcements.)

Copy restrictions: No beer, wine, or other alcoholic beverages.

KFKU, LAWRENCE

Operator: University of Kansas. Power: 5,000 and 1,000 watts on 1220 kc. (shares time with WREN).

This station is non-commercial; university-owned.

WREN, LAWRENCE-KANSAS CITY


Copy restrictions: Do not accept hard liquors.

KSAC, MANHATTAN


This station is non-commercial: college-owned.

KOAM, PITTSBURG


Base rate: $75.

No further information available.

KSAL, SALINA

KANSAS STATIONS—Continued

Opened: May 27, 1937. (Note: Station operator also owns the Salina Journal and has interest in the Hays Daily News, Goodland Daily News, and Hill City Times.)

(Pending changes in staff at press time do not allow listing of KSAL’s personnel.)


Copy restrictions: No alcoholic beverages or patent medicines accepted; rule of “good taste” is copy criterion.

WIBW, TOPEKA

Operator: Topeka Broadcasting Assn., Inc., 1035 Topeka Blvd. Phone: 3-2377. Power: 5,000 and 1,000 watts on 580 kc. (Shares time with KSAC). Affiliation: CBS. Opened: 1927. (Note: This station is newspaper-affiliated with the Topeka Daily Capital, a Capper Publication.)


Rep: Capper Publications. News: UP; AP. Seating facilities: About 75 persons. Merchandising: Publicity in Capper Publications; contact retailers; send letters to distributors and dealers; have exclusive use of downtown windows for displays; services rendered free except for postage, which is billed at cost. Foreign language programs: No objections to such programs, but the foreign population is small. Artists bureau: None. Base rate: $100.

Copy restrictions: No alcoholic beverage advertising accepted; copy must be “discreet, tasteful and truthful.”

KANS, WICHITA


General, station and commercial manager, chief engineer: Herb Hollister. Assistant manager, program director: Jack Todd. Promotion and merchandising manager: Phil McKnight. Musical director: Raymond Shelley.


Copy restrictions: Accept beer, but no wine or hard liquor; all copy must conform to station standards and Federal, State and Municipal rules and regulations.

KFH, WICHITA


(Note: This station is newspaper-affiliated with the Wichita Eagle.)


Copy restrictions: Accept beer; no wine, or hard liquor; all copy subject to station approval.

KENTUCKY

(494,900 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adair</td>
<td>2,540</td>
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<tr>
<td>Allen</td>
<td>2,590</td>
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<tr>
<td>Anderson</td>
<td>1,550</td>
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<tr>
<td>Ballard</td>
<td>1,740</td>
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<tr>
<td>Barren</td>
<td>4,520</td>
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<tr>
<td>Bath</td>
<td>1,820</td>
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<tr>
<td>Bell</td>
<td>6,280</td>
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<tr>
<td>Boone</td>
<td>1,880</td>
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<tr>
<td>Bourbon</td>
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<td>Boyd</td>
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<td>Boyle</td>
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<tr>
<td>Breathitt</td>
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<td>Breckinridge</td>
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<tr>
<td>Bullitt</td>
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<tr>
<td>Butler</td>
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<tr>
<td>Caldwell</td>
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<tr>
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<td>Crittenden</td>
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<tr>
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</tr>
<tr>
<td>Daviess</td>
<td>9,020</td>
</tr>
</tbody>
</table>
THEM HILLS ARE PURTY, BUT—

If you like beautiful scenery, you'd enjoy the views down around our Kentucky hills. But you wouldn't get rich with a sales kit down there because there aren't many sales to make! . . . The WAVE listening area (which doesn't extend that far) contains twice the number of income-tax payers found in the remaining 93 Kentucky counties . . . also 67% more wired homes, and 59% more passenger cars! Use WAVE and get the important Louisville market—at less cost!

An N. B. C. Outlet

NATIONAL REPRESENTATIVES: FREE & PETERS, INC.

STATION WAVE
INCORPORATED
LOUISVILLE, KY.
1000 WATTS . . . 940 K. C.
## KENTUCKY STATIONS—Continued

<table>
<thead>
<tr>
<th>County</th>
<th>Code</th>
<th>City</th>
<th>Population</th>
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</table>

### WCMI, ASHLAND

**Operator:** Ashland Broadcasting Co., Inc., WCMI Bldg., Radio Block. Phone: 363. **Power:** 250 and 100 watts on 1310 kc. **Affiliation:** None. **Opened:** April 29, 1935. (Note: WCMI is affiliated with The Ashland Independent newspaper, but runs under a separate corporation.)

**Managing director:** Jas. F. Kyler. **Commercial manager:** Jack Bell. **Program director:** Hester Kyler. **Chief engineer:** Paul Holton. **Artists bureau head:** Hester Kyler. **Musical director:** Lew Stubman. **Publicity director:** Paul Ruhle, Jr.

**Rep:** J. J. Devine & Associates. **News:** AP. **Seating facilities:** Main studio, 300 persons; Paramount Theatre available, seating capacity, 1,700; two shows currently originating from the theatre, with a slight charge made to the audience for one of them (amateur program). **Merchandising:** yes, handle newspaper and other tie-ups; distribute samples, etc.; have a campaign for virtually every product advertised. **Language programs:** Yes. **Artists bureau:** Yes; lists about 20 artists. **Base rate:** $120.

**Copy restrictions:** Accept light wines and beer, no hard liquor; announcements limited to 100 words or less and only broadcast on station breaks (every 15 minutes).

### WLAP, LEXINGTON

**Operator:** American Broadcasting Corporation of Kentucky, Walton Bldg. **Phone:** 1721; 1722. **Power:** 250 and 100 watts on 1420 kc. **Affiliation:** None. **Opened:** March 17, 1934.

**Secretary, station and general manager:** Winston L. Clark. **Program director:** Ted Grizzard. **Chief engineer:** Sanford Helt. **Artists bureau head:** Miller Welch. **Musical director:** Mary Nugent.

**Rep:** J. J. Devine & Associates, Inc. **News:** UP. **Seating facilities:** 125. **Merchandising:** None listed. **Language programs:** No set rules; question has never arisen as foreign population is very small. **Artists bureau:** Yes; lists about 20 artists. **Base rate:** $100.

**Copy restrictions:** Accept beer and wine any time; accept patent medicine advertising provided it meets with approval of the State Pharmacy Board and Federal regulations; all copy subject to station approval and government regulations.

### WAVE, LOUISVILLE

**Operator:** WAVE, Inc., Brown Hotel. **Phone:** Jackson 8391. **Power:** 1,000 watts on 940 kc. **Affiliation:** NBC Red and Blue Midsouth Groups. **Opened:** Dec. 30, 1933. **Owner, station head:** George W. Norton.
We Offer
10 Million
Cocked Ears

Tickle 'Em With Good Shows and Their Owners Will Pay You Well

WITH its brand new 50,000-watt broadcast transmitter assuring a marked increase in coverage and much greater clarity at all times, WHAS enables you to strut your stuff and tell your sales story more satisfactorily than ever to some 5,000,000 population in the Heart of the Rich Ohio Valley. One of the world's pioneer commercial stations, WHAS leads in prestige, programs and popularity in its Primary Listening Area.

WHAS

Nationally Cleared Channel
820 Kilocycles CBS Outlet
EDWARD PETRY & COMPANY National Representatives

COURIER-JOURNAL & LOUISVILLE TIMES STATION
KENTUCKY STATIONS—Continued


Rep: Free & Peters, Inc. News: INS Seating facilities: Main studio, 75 persons. Merchandising: Cooperate in any service relating to the program itself, i.e., publicizing program by various means. Foreign language programs: No rules; such programs never requested as foreign population is very small. Artists bureau: Setup nominal only. Base rate: $220.

Copy restrictions: Accept beer and patent medicine accounts, provided they comply with Federal Trade Commission regulations; all copy must be in good taste and is subject to station approval.

WGRC, NEW ALBANY (IND.)


Rep: H. K. Conover. News: INS Seating facilities: Have access to two theatres, capacity, 1,100 apiece. Merchandising: Maintains a department; contacts jobbers and distributors (also on foreign advertising); assist in all types of sales promotion. Foreign language programs: Accepted after approval by general manager. Artists bureau: Yes; has roster of about 30 or more artists, conductors, etc. Base rate: $45.

Copy restrictions: All copy subject to general manager's approval; accept beer only; patent medicines accepted if they pass FCC approval.

WLMU, MIDDLESBORO

Operator: Lincoln Memorial University. Power: 250 and 100 watts on 1210 kc. At press time this station had a construction permit only.

WOMI, OWENSBORO

Operator: Owensboro Broadcasting Co., Owensboro. Phone: 420. Power: 250 and 100 watts on 1500 kc. Affiliation: None. Opened: Feb. 7, 1938. (Note: This station is newspaper-owned by the Owensboro Messenger and Inquirer.)


Copy restrictions: Beer, wine, and liquor accepted; also patent medicines; all copy subject to station approval and to all laws.
KENTUCKY STATIONS—Continued

WPAD, PADUCAH

Base rate: $40. Rep: None listed.
No other information available after repeated requests.

LOUISIANA
(297,400 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acadia</td>
<td>4,430</td>
</tr>
<tr>
<td>Allen</td>
<td>1,790</td>
</tr>
<tr>
<td>Ascension</td>
<td>2,120</td>
</tr>
<tr>
<td>Aumption</td>
<td>1,730</td>
</tr>
<tr>
<td>Avoyelles</td>
<td>3,430</td>
</tr>
<tr>
<td>Beauregard</td>
<td>1,790</td>
</tr>
<tr>
<td>Bienville</td>
<td>2,370</td>
</tr>
<tr>
<td>Bosier</td>
<td>3,310</td>
</tr>
<tr>
<td>Caddo</td>
<td>22,060</td>
</tr>
<tr>
<td>Calcasieu</td>
<td>5,980</td>
</tr>
<tr>
<td>Caldwell</td>
<td>1,050</td>
</tr>
<tr>
<td>Cameron</td>
<td>580</td>
</tr>
<tr>
<td>Catahoula</td>
<td>1,270</td>
</tr>
<tr>
<td>Claiborne</td>
<td>3,470</td>
</tr>
<tr>
<td>Concordia</td>
<td>1,700</td>
</tr>
<tr>
<td>De Soto</td>
<td>3,450</td>
</tr>
<tr>
<td>East Baton Rouge</td>
<td>10,550</td>
</tr>
<tr>
<td>East Carroll</td>
<td>2,070</td>
</tr>
<tr>
<td>East Feliciana</td>
<td>1,510</td>
</tr>
<tr>
<td>Evangeline</td>
<td>2,550</td>
</tr>
<tr>
<td>Franklin</td>
<td>3,040</td>
</tr>
<tr>
<td>Grant</td>
<td>1,670</td>
</tr>
<tr>
<td>Iberia</td>
<td>3,310</td>
</tr>
<tr>
<td>Iberville</td>
<td>3,080</td>
</tr>
<tr>
<td>Jackson</td>
<td>1,400</td>
</tr>
<tr>
<td>Jefferson</td>
<td>5,500</td>
</tr>
<tr>
<td>Jefferson Davis</td>
<td>2,280</td>
</tr>
<tr>
<td>Lafayette</td>
<td>4,680</td>
</tr>
<tr>
<td>La Salle</td>
<td>1,340</td>
</tr>
<tr>
<td>Lincoln</td>
<td>2,520</td>
</tr>
<tr>
<td>Livingston</td>
<td>1,730</td>
</tr>
<tr>
<td>Madison</td>
<td>1,870</td>
</tr>
<tr>
<td>Morehouse</td>
<td>2,950</td>
</tr>
<tr>
<td>Natchitoches</td>
<td>4,120</td>
</tr>
<tr>
<td>Orleans</td>
<td>98,660</td>
</tr>
<tr>
<td>Ouachita</td>
<td>8,970</td>
</tr>
<tr>
<td>Plaquemines</td>
<td>1,010</td>
</tr>
<tr>
<td>Pointe Coupee</td>
<td>2,270</td>
</tr>
<tr>
<td>Rapids</td>
<td>8,650</td>
</tr>
<tr>
<td>Red River</td>
<td>1,670</td>
</tr>
<tr>
<td>Richland</td>
<td>2,760</td>
</tr>
<tr>
<td>Sabine</td>
<td>2,330</td>
</tr>
<tr>
<td>St. Charles</td>
<td>1,390</td>
</tr>
<tr>
<td>St. Charles</td>
<td>1,390</td>
</tr>
<tr>
<td>St. James</td>
<td>1,740</td>
</tr>
<tr>
<td>St. John the Baptist</td>
<td>1,350</td>
</tr>
<tr>
<td>St. Landry</td>
<td>6,050</td>
</tr>
<tr>
<td>St. Martin</td>
<td>2,080</td>
</tr>
<tr>
<td>St. Mary</td>
<td>3,570</td>
</tr>
<tr>
<td>St. Tammany</td>
<td>2,760</td>
</tr>
<tr>
<td>Tangipahoa</td>
<td>5,270</td>
</tr>
<tr>
<td>Tensas</td>
<td>1,810</td>
</tr>
<tr>
<td>Terrebonne</td>
<td>3,310</td>
</tr>
<tr>
<td>Union</td>
<td>2,620</td>
</tr>
<tr>
<td>Vermilion</td>
<td>3,400</td>
</tr>
<tr>
<td>Vernon</td>
<td>2,180</td>
</tr>
<tr>
<td>Washington</td>
<td>3,940</td>
</tr>
<tr>
<td>Webster</td>
<td>3,470</td>
</tr>
<tr>
<td>West Baton Rouge</td>
<td>1,200</td>
</tr>
<tr>
<td>West Carroll</td>
<td>1,350</td>
</tr>
<tr>
<td>West Feliciana</td>
<td>990</td>
</tr>
<tr>
<td>Winn</td>
<td>1,680</td>
</tr>
</tbody>
</table>

KALB, ALEXANDRIA


Copy restrictions: None.

WJBO, BATON ROUGE


Copy restrictions: Beer and light wines accepted; no hard liquors; all copy must conform to Federal Trade Commission rules.

KVOL, LAFAYETTE

President: Morgan Murphy. Station manager: George H. Thomas. Commercial


Copy restrictions: Accept beer, wine, liquor, and some patent medicine advertising; all copy must conform to station's standards and government regulations.

KPLC, LAKE CHARLES


Copy restrictions: Beer, wine and liquor advertising accepted; all copy must conform to station standards.

KMLB, MONROE


Copy restrictions: Light wines and beer advertising accepted at any time; all copy must be in good taste in the opinion of the station management.

WSMB, NEW ORLEANS

... New Orleans' most popular station for thirteen years.

In 1938 the Women's National Radio Committee lists more outstanding programs in WSMB than any other New Orleans station. This includes Transradio Press, an exclusive WSMB service.

Technical improvements during 1937-38 include an increase to 5,000 watts—a new transmitter—new high-efficiency antenna—new ground system and program amplifier.

All of which insures maximum efficiency plus best program service!
LOUISIANA STATIONS—Continued

WBNO, NEW ORLEANS

WDSU, NEW ORLEANS

WJBW, NEW ORLEANS

WSMB, NEW ORLEANS

Copy restrictions: Beer and wines accepted; hard liquor only after 10 p.m.; copy restricted as to number of words, truthfulness and good taste; some patent medicines barred, as well as all cure-alls.

WWL, NEW ORLEANS

Copy restrictions: Beer and wine accepted; proprietaries must conform to station standards of public decency.

KRMD, SHREVEPORT

Copy restrictions: None listed.

KTBS, SHREVEPORT
LOUISIANA STATIONS—Continued

(Note: This station is newspaper-owned by the Shreveport Times as is KWKH of the same city.)


Rep: The Branham Co. News: UP. Seating facilities: 75 persons (studios shared with KWKH). Merchandising: Complete service rendered at actual cost, excepting sales letters and bulletins which are mailed to retailers gratis. Foreign language programs: No rules, as such programs have never been requested; foreign population nil in this territory. Artists bureau: Setup nominal only. Stock: Principally held by the Times Publishing Co., Ltd. Base rate: $90 (½ hr.).

Copy restrictions: Accept beer, wine and liquor advertising; medical accounts accepted only on approval of management; all copy subject to station approval and Federal Trade Commission rules and regulations.

KWKH, SHREVEPORT

Operator: International Broadcasting Corp., Commercial Bldg. Phone: 4171. Power: 10,000 watts on 1100 kc. Affiliation: CBS. Opened: 1925. (Note: This station is newspaper-owned by the Shreveport Times as is KTBS of the same city.)


Rep: The Branham Co. News: UP. Seating facilities: 75 persons (shared with KTBS). Merchandising: Complete service rendered at actual cost, excepting sales letters and bulletins which are mailed to retailers gratis. Foreign language programs: No rules, as such programs have never been requested; foreign population nil in this territory. Artists bureau: Setup nominal only. Stock: Principally held by Times Publishing Co., Ltd. Base rate: $200.

Copy restrictions: Accept beer, wine and liquor advertising; medical accounts accepted only on approval of management; all copy subject to station approval and FTC rules and regulations.

ON AND AFTER SEPTEMBER 1*

STATION WWL

Affiliated with Columbia Broadcasting System and Completely Covering the Rich New Orleans and Surrounding Market

WILL OPERATE ON

50,000 WATTS

(Clear Channel)

WWL DEVELOPMENT COMPANY, Inc.
ROOSEVELT HOTEL
NEW ORLEANS, LA.

* Approximately
## MAINE
(201,100 radio homes)

**Radio Homes by Counties**

<table>
<thead>
<tr>
<th>County</th>
<th>Home Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Androscoggin</td>
<td>17,720</td>
</tr>
<tr>
<td>Aroostook</td>
<td>17,320</td>
</tr>
<tr>
<td>Cumberland</td>
<td>34,650</td>
</tr>
<tr>
<td>Franklin</td>
<td>5,290</td>
</tr>
<tr>
<td>Hancock</td>
<td>8,830</td>
</tr>
<tr>
<td>Kennebec</td>
<td>17,290</td>
</tr>
<tr>
<td>Knox</td>
<td>8,160</td>
</tr>
<tr>
<td>Lincoln</td>
<td>4,630</td>
</tr>
<tr>
<td>Oxford</td>
<td>10,430</td>
</tr>
<tr>
<td>Penobscot</td>
<td>22,670</td>
</tr>
<tr>
<td>Piscataquis</td>
<td>4,920</td>
</tr>
<tr>
<td>Sagadahoc</td>
<td>4,620</td>
</tr>
<tr>
<td>Somerset</td>
<td>10,060</td>
</tr>
<tr>
<td>Waldo</td>
<td>5,600</td>
</tr>
<tr>
<td>Washington</td>
<td>9,650</td>
</tr>
<tr>
<td>York</td>
<td>19,260</td>
</tr>
</tbody>
</table>

**WRDO, AUGUSTA**

**WABI, BANGOR**

**WLBZ, BANGOR**

**WCSH, PORTLAND**

**WGAN, PORTLAND**
MAINE STATIONS—Continued

limited hours with dominant station on its channel—KFI. Affiliation: None. (Note: this station is newspaper affiliated with the Portland Press Herald and the Portland Express—Gannett papers.)

No other information available.

WAGM, PRESQUE ISLE


Rep: None. News: Transradio; also gathers news locally. Seating facilities: main studio seat 50; auditorium studio available seating up to 700. Merchandising: Air build-ups at opening of series gratis. Foreign language programs: Accept French and Swedish; programs of this type limited to 15 minutes per week per sponsor. Artists bureau: Yes; details not given. Base rate: $40.

Copy restrictions: Only such promulgations as are made by the Federal Trade Commission.

## MARYLAND

(355,100 radio homes)

<table>
<thead>
<tr>
<th>County</th>
<th>Radio Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegany</td>
<td>16,220</td>
</tr>
<tr>
<td>Anne Arundel</td>
<td>10,300</td>
</tr>
<tr>
<td>Baltimore</td>
<td>24,050</td>
</tr>
<tr>
<td>Baltimore-City</td>
<td>187,770</td>
</tr>
<tr>
<td>Calvert</td>
<td>1,770</td>
</tr>
<tr>
<td>Caroline</td>
<td>3,860</td>
</tr>
<tr>
<td>Carroll</td>
<td>7,290</td>
</tr>
<tr>
<td>Cecil</td>
<td>5,150</td>
</tr>
<tr>
<td>Charles</td>
<td>2,830</td>
</tr>
<tr>
<td>Dorchester</td>
<td>5,470</td>
</tr>
<tr>
<td>Frederick</td>
<td>11,170</td>
</tr>
<tr>
<td>Garrett</td>
<td>3,610</td>
</tr>
<tr>
<td>Harford</td>
<td>6,330</td>
</tr>
<tr>
<td>Howard</td>
<td>3,120</td>
</tr>
<tr>
<td>Kent</td>
<td>3,120</td>
</tr>
<tr>
<td>Montgomery</td>
<td>10,490</td>
</tr>
<tr>
<td>Princess Georges</td>
<td>12,120</td>
</tr>
<tr>
<td>Queen Annes</td>
<td>3,090</td>
</tr>
<tr>
<td>St. Marys</td>
<td>2,590</td>
</tr>
<tr>
<td>Somerset</td>
<td>4,940</td>
</tr>
<tr>
<td>Talbot</td>
<td>4,180</td>
</tr>
<tr>
<td>Washington</td>
<td>14,160</td>
</tr>
<tr>
<td>Wicomico</td>
<td>6,830</td>
</tr>
<tr>
<td>Worcester</td>
<td>4,640</td>
</tr>
</tbody>
</table>

### WBAL, BALTIMORE
Operator: WBAL Broadcasting Company, Lexington Bldg. Phone: Plaza 4900. Power: 10,000 watts on 1060 kc (after 9 p.m., 2,500 watts on 760 kc. synchronized with WJZ, New York). Affiliation: NBC Basic Blue. Mutual. Opened: November 2, 1925. (Note: This station is a subsidiary of Hearst Radio and is affiliated with the Baltimore News-Post and American.)


Copy restrictions: Beer and wine accepted; no liquor advertising; no dual sponsorship of programs; all copy subject to station approval.

### WCAO, BALTIMORE
MARYLAND STATIONS—Continued

President and commercial manager: John Elmer. Station manager: George Roeder. Chief engineer: G. Porter Houston.


Copy restrictions: Beer and wine accepted; no liquor advertising; programs considered individually, but all must conform to federal and state laws, FCC regulations and Pure Food & Drug Act.

WFBR, BALTIMORE

Operator: The Baltimore Radio Show, Inc., 7 St. Paul St. Phone: Plaza 6030. Power: 1,000 and 500 watts on 1270 kc (has construction permit for 5,000 and 1,000 watts on 1270 kc). Affiliation: NBC Basic Red. Opened: June 4, 1922.


Rep: Edward Petry & Co., Inc. News: Transradio. Seating facilities: Studio, 200 persons; also main ballroom of Lord Baltimore Hotel, 500. Merchandising: Have department; send letters to dealers; pre-program announcements; stage dealer meetings; furnish sponsor with route lists; display client's wares in studios; check response to programs among dealers and consumers (former by phone, latter by mail); will mail 50 letters or make 50 calls free in any phase of merchandising service—further service billed at cost; tie up with seven county newspapers and one Baltimore daily in addition to screen trailer users for free advertising for spot program advertisers. Foreign language programs: Accepted at restricted time. Artists bureau: Setup nominal. Base rate: $300.

Copy restrictions: Not over four minutes of commercial in a 15-minute program; no comparative price mentions; will take beer and wine programs, but not announcements only; no hard liquor advertising; no laxative announcements after 6 p.m.; station is associate member of the Proprietary Association.

WTBO, CUMBERLAND


Copy restrictions: Copy must conform to station standards and FCC rules and regulations.

WFMD, FREDERICK


Rep: None. News: Transradio. Seating facilities: Winchester Hall Auditorium, 500. Merchandising: None formulated as yet; clients largely local. Foreign language programs: Would accept, but population doesn't warrant such programs. Artists bureau: Books talent, but has no talent contracts; purpose of bureau is described as "to prevent exploitation for too many benefit performances." Base rate: $60 (one hour, 13 times).

Copy restrictions: Will accept beer and wine; no hard liquor; all copy subject to U. S. and FCC regulations.

WJEJ, HAGERSTOWN


Rep: None. News: Transradio. Seating facilities: Auditorium arrangements for presenting public shows; capacity 600; admission to be charged, if any, is optional with the sponsor. Merchandising: Information on request. Foreign language programs:
BALTIMORE’S NO. 1 SHOWMANSHIP STATION

WFBR EXCLUSIVES:

★ Broadcasts Pimlico Futurity and Preakness
★ Broadcasts Preakness Ball ("Life Goes to A Party")
★ Broadcasts Maryland Hunt Cup Race
★ Sponsors WFBR Handicap Race at Pimlico
★ First Mobile Radio Station in U. S. to be completely equipped with studio and control room
★ "Community News and Views"—first program to make radio advertising available to community merchants
★ Exclusive broadcasts of Automobile and Food Shows
★ Appointed Official Broadcasting Station for Independent Retail Grocers and Meat Dealers Assn. of Balto.
★ Broadcast Bermuda Interviews, via Bermuda Clipper
★ Broadcasts Maryland State Fair
★ Broadcasts Chesapeake Bay Fishing Fair
★ Devotes more than one-third of its time to civic, cultural and educational features!

FLASH: F. C. C. GRANTS WFBR C. P. FOR 5000 WATTS DAYTIME; 1000 WATTS NIGHTTIME.

They Listen To—WFBR
MARYLAND'S PIONEER BROADCAST STATION
BASIC N.B.C. RED NETWORK

734
MARYLAND STATIONS—Continued

No information given. Artists bureau: Set-up nominal only. Base rate: $60.

Copy restrictions: Accept beer, wines and hard liquors; patent medicines must stand scrutiny of Food & Drug Administration; all copy must conform with government regulations.

WSAL, SALISBURY


Rep: Weed & Co. News: UP. Seating facilities: None in the plant; use local theatre on Saturdays for Kiddies Show, and on Sundays (when the theatre is otherwise closed) for an amateur hour. Merchandising: Can render services on request. Foreign language programs: Station claims no foreign languages are used in the area. Artists bureau: None. Base rate: $45.

Copy restrictions: Beer and wine okay; no hard liquor; “we make every possible effort to keep commercials to within six minutes of every 15.”

MASSACHUSETTS

(1,019,200 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>Counties</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnstable</td>
<td>9,550</td>
</tr>
<tr>
<td>Berkshire</td>
<td>29,990</td>
</tr>
<tr>
<td>Bristol</td>
<td>87,060</td>
</tr>
<tr>
<td>Dukes</td>
<td>1,510</td>
</tr>
<tr>
<td>Essex</td>
<td>123,560</td>
</tr>
<tr>
<td>Franklin</td>
<td>12,840</td>
</tr>
<tr>
<td>Hampden</td>
<td>81,090</td>
</tr>
<tr>
<td>Hampshire</td>
<td>16,730</td>
</tr>
<tr>
<td>Middlesex</td>
<td>223,760</td>
</tr>
<tr>
<td>Nantucket</td>
<td>1,060</td>
</tr>
<tr>
<td>Norfolk</td>
<td>73,210</td>
</tr>
<tr>
<td>Plymouth</td>
<td>42,330</td>
</tr>
<tr>
<td>Suffolk</td>
<td>200,530</td>
</tr>
<tr>
<td>Worcester</td>
<td>116,080</td>
</tr>
</tbody>
</table>

WAAB, BOSTON


Copy restrictions: Accept beer and wines; Better Business Bureau and Proprietary Association consulted.

WBZ-WBZA, BOSTON


Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight except by special arrangement; time of broadcast subject to change to other periods on 28 days’ notice to accommodate network broadcasts, excepting in the case of independent announcements which may be moved to other periods if available, and as arranged by the station manager on 24 hours’ notice; closing date.
MASSACHUSETTS STATIONS—Continued

is two weeks in advance of initial program and program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; patent medicines subject to NBC acceptance rules.

**WCOP, BOSTON**


Copy restrictions: Accept beer and wine: commercial copy "carefully edited and must comply with station regulations."

**WEEI, BOSTON**


Copy restrictions: CBS program policies.

**WHDH, BOSTON**


No further information available after several requests.

**WMEX, BOSTON**


Copy restrictions: Accept beer and wine, but no hard liquor or patent medicines; commercials limited to 150 words, with overboard wordage and all direct comparison deleted by station.

**WNAC, BOSTON**


Copy restrictions: Beer and wines accepted; copy on all programs must conform to Better Business Bureau standards; patent medicines subject to Proprietary Association copy rules.
WHAT TO Buy—
TO Sell NEW ENGLAND

• WNAC—Boston
  Key station of the Yankee Network, and NBC Red Network outlet in Boston. Blankets the 80 cities and towns of the Metropolitan Boston area, serving a population of 2,307,897. Long recognized as leading all Boston stations in all-day average of listeners.

• WEAN—Providence
  The dominant station in its territory for the past 16 years. An essential factor in covering Rhode Island's densely populated, highly industrious, traditionally prosperous market.

• WICC—Bridgeport, New Haven
  Giving complete coverage of Fairfield and New Haven counties where more than half of Connecticut's population, taxable property and radio homes are situated. An area of intensive industry, large payrolls. Primary coverage includes greater part of Long Island.

• WAAB—Boston
  Key station of The Colonial Network. Mutual Broadcasting System's Boston outlet. New England's outstanding sports and public events station. Holding a tremendous local audience, larger than that of any other local station, exclusive of major network stations.

• THE YANKEE NETWORK
  Providing direct, coordinated and complete coverage of fourteen great market areas. A proven and vitally important sales producing factor throughout the entire New England territory.

• THE COLONIAL NETWORK
  A regional network of unrivalled value to the advertiser desiring economical coverage of New England's leading market regions. Combining 14 popular local stations, each located in a rich urban shopping center.

THE YANKEE NETWORK, INC. 21 BROOKLINE AVENUE
BOSTON, MASSACHUSETTS
EDWARD PETRY & CO., Inc., Exclusive National Representatives
WORL, BOSTON


Copy restrictions: Advertising of intoxicating beverages not accepted; all copy subject to station approval.

WSAR, FALL RIVER


Rep: Gordon H. Bryant. News: Yankee Network and WSAR News Service. Seating facilities: Two studios, largest one seating 100 persons. Merchandising: Publicity, coverage and market data offered free; tie-ins, displays and special features of other types rendered at actual cost. Foreign language programs: Accepted; French, Italian, Portuguese and Polish programs current; copy subject to station approval or revision. Artists bureau: Setup nominal only. Base rate: $120.

Copy restrictions: Accept beer, wine and liquor; no restrictions other than those of the FCC.

WHAI, GREENFIELD

At press time this station had a construction permit only.

WLAW, LAWRENCE
Operator: Hildreth & Rogers Co., 278 Essex St. Phone: 4107. Power: 1,000 watts on 680 kc. (daytime). Affiliation: Inter-City Broadcasting System. Opened: Dec. 19, 1937. (Note: this station is newspaper-owned by the Lawrence Eagle and Tribune.)


Rep: Weed & Co. News: AP. Seating facilities: Studio A can accommodate 150 people; 50 more can view studio through glass partition. Merchandising: Newspaper publicity on programs and artists in the two newspapers affiliated with the station. Foreign language programs: Accepted, but with restrictions. Artists bureau: Setup nominal only. Base rate: $60.

Copy restrictions: None listed other than that station retains right to reject any copy for reasons sufficient unto itself.

WLLH, LOWELL (AND LAWRENCE)
Operator: Merrimac Broadcasting Co., Inc., 39 Kearney Square. Phone: Lowell 2121; Lawrence 22148. Power: 250 and 100 watts on 1370 kc (Lowell); 100 watts on 1370 kc (Lawrence). Affiliation: Mutual; Yankee Network; Colonial Network. Opened: Oct. 10, 1934 (Lowell); Dec. 1, 1937 (Lawrence). (Note: WLLH has special temporary authorization to operate a satellite station at Lawrence, Mass., unlimited synchronously with WLLH.)


Copy restrictions: Take wine, beer, hard liquors, but copy must not tend to encourage their use; other copy must conform to "commonly accepted standards."

* Also president of WMAS, Springfield.
WNBH, NEW BEDFORD
Operator: E. Anthony & Sons, Inc., 251 Union St. Phone: 5533. Power: 250 and 100 watts on 1310 kc. Affiliation: Yankee Network; Colonial Network; Mutual Broadcasting System. Opened: May, 1921, as WDAU; later changed to WBBG; as WNBH since 1925. (Note: This station is newspaper-owned: Mercury and Standard-Times.)


Rep: None. News: INS. Seating facilities: None. Merchandising: Any reasonable service rendered; newspaper display advertising given at start of sponsored program; letters mailed to merchants and listeners for cost of postage; products introduced to retailers by station solicitors when desired; theatre tie-ups arranged; station telephones available to sponsor for telephone orders. Foreign language programs: Accepted at any time under same rules as English programs. Artists bureau: Setup nominal only. Base rate: $100. Copy restrictions: Laxative advertising not accepted; beer and light wines okay; no hard liquor; no Beano, Bingo or Bank Nights.

WRBK, PITTSFIELD


Rep: Sears & Ayer. News: Transradio. Seating facilities: Studio A seats 50; WBRK Radio Playhouse, 250 (has stage, lighting, and lobby display space). Merchandising: Provide lobby space for displays: supply publicity material when possible; do some direct mail work; will display and distribute merchandise publicity when furnished by the client. Foreign language programs: Not accepted. Artists bureau: Service bureau operates without charge to talent. Base rate: $100. Copy restrictions: Beer and wines okay; no hard liquor copy accepted; all accounts subject to individual consideration.

WMAS, SPRINGFIELD

President: A. S. Moffat. Station manager: A. W. Marlin. Commercial manager:

Also president of WLLH, Lowell.


Copy restrictions: Accept beer, wine and liquors, subject to strict supervision; patent medicine advertising restricted; all copy subject to station approval.

WSPR, SPRINGFIELD


Copy restrictions: Beer, wine and well-known patent medicines accepted; no liquor advertising; no standard rules restricting copy, as each case is considered individually.

WORC, WORCESTER


MASSACHUSETTS STATIONS—Continued


Copy restrictions: Total commercial copy may not exceed 20% of total time purchased; will accept beer and wines.

WTAG, WORCESTER


Copy restrictions: Accept beer, wines and patent medicines subject to station approval; no hard liquors.

MICHIGAN
(1,122,200 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Radio Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alcona</td>
<td>1,050</td>
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<tr>
<td>Alger</td>
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<td>Allegan</td>
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<td>Alpena</td>
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<tr>
<td>Grand Traverse</td>
<td>4,370</td>
</tr>
</tbody>
</table>

WELL, BATTLE CREEK
Operator: Enquirer and News Co., 1 W. Michigan Ave. Phones: 5655; 7166. Power: 100 watts on 1420 kc. Affiliation: Michigan Radio Network; Canadian Broadcasting Corp.; NBC Blue (sustaining features only). Opened: September, 1925. (Note: This station is newspaper owned.)


Copy restrictions: Beer and wine accepted; no hard liquor; all contracts subject to government regulations and station approval; reserve right to refuse or dis-
continue any advertising program for reasons satisfactory to station; all programs and announcements subject to change of time to conform to network schedule.

**WBCM, BAY CITY**

Operator: Bay Broadcasting Co., Inc., Hotel Wenonah. **Phone:** 4212-3. **Power:** 1,000 and 500 watts on 1410 kc. **Affiliation:** Michigan Radio Network. **Opened:** Dec. 8, 1928, as successor to WSKC, which opened June 5, 1925.

Program director: Lester Mitchell. **Musical director:** Lionel H. DeRemer. **Chief engineer:** Ralph H. Carpenter.

**Rep:** Howard H. Wilson Co. **News:** UP. **Seating facilities:** None. **Merchandising:** None. **Foreign language programs:** German program current. **Base rate:** $115.

**Copy restrictions:** Beer, wines, alcoholic beverages accepted if properly presented; announcements on patent medicines have to be passed on by the N.A.B.

**WHDF, CALUMET**

Operator: Upper Michigan Broadcasting Co. **Power:** 250 and 100 watts on 1370 kc. (specified hours). **Affiliation:** None. **Base rate:** $45.

No other information available.

**CKLW, DETROIT**

Operator: Western Ontario Broadcasting Co., Union Guardian Bldg., Detroit. **Phone:** Cadillac 7200. **Studios:** Guaranty Trust Bldg., Windsor. **Phone:** 4-1155. (American Company: Essex Broadcasters, Inc. Studios are maintained in Windsor and Detroit.) **Station license is issued by Canada.** **Power:** 5,000 watts on 1390 kc. **Affiliations:** Mutual Broadcasting System. **Opened:** May 31, 1932.

**Vice-president, managing director:** Frank Ryan. **Office manager:** M. W. Kemphorne. **Station manager:** J. E. Campeau. **Commercial manager:** L. J. DuMahat. **Program director:** John Gordon. **Chief engineer:** W. J. Carter. **Production manager:** Gordon Castle. **Publicity director:** Billie Blum.

**Rep:** Station has branch offices at 360 N. Michigan Ave., Chicago, Ill.; and 9 Rockefeller Plaza, New York City. **News:** UP. **Seating facilities:** 200 persons. **Merchandising:** Staff of statisticians and demonstrators checks window and counter displays; contact retailers; house-to-house canvass to check consumer acceptance; store canvass to check retailer acceptance; announcements of new programs sent to 1,000 retail outlets on request; supply market data; talent available for personal appearances; make coincidental telephone surveys; design and layout direct mail, window and counter cards, announcements, publicity, etc., at actual cost. **Foreign language programs:** Not accepted. **Artists bureau:** None; supplies talent, however. **Base rate:** $320.

**Copy restrictions:** Provincial Statute prohibits beer, wine and liquor advertising; copy for patent medicines must be submitted to Department of Health at Ottawa; all accounts subject to rules of Canadian Broadcasting Corporation.

**WJBK, DETROIT**

Operator: James F. Hopkins, Inc., 6559 Hamilton Ave. **Phone:** TR 2-2000. **Power:** 250 and 100 watts on 1500 kc. **Affiliation:** None. **Opened:** August, 1928.

**President, station manager:** James F. Hopkins. **Commercial manager:** Paul Y. Clark. **Program director:** Sybil Krieghoff. **Chief engineer:** Paul Frincke. **Musical director:** Herbert Mertz. **Publicity director:** Robert Longwell.

**Rep:** Howard H. Wilson Co.; Northwest Radio Advertising Co. (in Seattle). **News:** Transradio. **Seating facilities:** None in studios; occasionally use ballroom, but capacity not listed. **Merchandising:** Separate department maintained to contact dealers, etc., for clients using a certain amount of time per week over 13-week period. **Foreign language programs:** Accept; currently have Polish, German, Jewish, Italian, Hungarian, Ukrainian and Arabian programs. **Artists bureau:** None. **Base rate:** $125.

**Copy restrictions:** No restrictions on beer and wine; liquor advertising after 10 p.m. only; patent medicines accepted if claims are reasonable; commercial copy must conform to good advertising practices and standards of good taste.

**WJR, DETROIT**

Operator: WJR, The Goodwill Station, Inc., 2103 Fisher Bldg. **Phone:** Madison 4440. **Power:** 50,000 watts on 750 kc. **Affiliation:** CBS. **Opened:** 1922.

**President:** G. A. Richards. **Vice-president, general manager:** Leo Fitzpatrick. **Secretary-treasurer:** P. M. Thomas. **Sales manager:** Owen F. Uridge. **Chief engineer:** M. R. Mitchell.

**Rep:** Edward Petry & Co., Inc. **News:** INS. **Seating facilities:** 80 persons. **Merchandising:** No information given. **Foreign language programs:** Not accepted. **Artists bureau:** None. **Stock:** Majority held by G. A. Richards, P. M. Thomas, Leo J. Fitzpatrick. **Base rate:** $625.

**Copy restrictions:** Accept beer, but no other alcoholic beverages; all copy subject to station approval and government regulations.
During the week of March 7, 1938, WWJ authorized George O. Hackett, independent market analyst, to make a telephone survey of a cross section of Detroit's radio listeners. Of the 1,000 calls made, 200 were during the noon hour; 800 in the early evening. The purpose was to determine the popularity of "Bradcast", a twice-daily news feature by C. C. Bradner, originating in the studios of WWJ. The findings were astonishing. More than half the people called were listening to their radios, and of all those listening 73.4% were tuned to WWJ! Such great preference for WWJ as revealed by this survey is nothing short of phenomenal, and proves again that the radio advertiser wishing to cover the Detroit market must employ WWJ.

WWJ invites any advertising agency to conduct a similar survey at the Station's expense.
WMBC, DETROIT
Rep: None. News: Transradio. Seating facilities: Studio A, 100 persons; studio B, 50. Merchandising: Have complete service for grocery and allied consumer lines; maintain staff of salesmen and contact men; close tie affected with grocery stores. Foreign language programs: Director of Polish programs is Valentine Yarosz; two Polish programs daily; Ukrainian programs directed by Nicolas Shustakovich; Lithuanian period on Saturday; Jewish hour, directed by Hyman Altman, on Sundays. Artists bureau: None. Stock: Principal holders are E. J. Hunt and E. A. Wooten. Base rate: $120.
Copy restrictions: Will accept beer or wine announcements or programs; no whiskey advertising; commercial announcements must be limited to 100 words; commercial programs of 15 minutes cannot contain more than three 100-word announcements; half-hour programs limited to four 100-word announcements.

WWJ, DETROIT
Operator: The Evening News Association, 626 Lafayette Blvd. Phone: Randolph 2000. Power: 5,000 and 1,000 watts on 920 kc. Affiliation: NBC Basic Red. Opened: August 20, 1920. (Note: This station is owned by the Detroit News.)
Copy restrictions: Beer and light wines accepted; no liquor advertising; "certain types" of patent medicines not accepted; all copy subject to station standards and governmental regulations.

WXYZ, DETROIT
Operator: King-Trendle Broadcasting Corp., Stroh Building (executive offices); Maccabees Bldg. (studios). Phone: Cherry 8321. Power: 1,000 watts on 1240 kc. Affiliation: NBC Basic Blue; key station Michigan Radio Network; Canadian Broadcasting Corp.; also originates some programs for Mutual Broadcasting System and the Don Lee Broadcasting System. Opened: 1925 as WGHP; May, 1930, became WXYZ.
Copy restrictions: Beer and wines accepted providing copy does not enhance further use of these beverages or be deemed harmful for children; hard liquor accepted after 10 p.m. on same rules as for beer and wines; all copy censored that forthrightly offends by blatant phrases relating to medicines, proprietary and patent remedies; "thrill" copy not accepted, and all statements must be in conformity to regulations of FCC.

WKAR, EAST LANSING
This station is non-commercial; college-owned.

WFDF, FLINT
Rep: None. News: Transradio; WFDF

745
PROGRAM:
"The Green Hornet"
Half hour drama portraying a newspaperman's singlehanded fight against "law breakers within the law". Modern in plot, played by WXYZ's professional radio artists. Time of Broadcast: 7:30 to 8:00 P.M. Tues. & Thurs. (fall & winter schedule) After time change: 6:30 to 7:00 P.M. Tues. & Thurs. (spring & summer schedule)

FACILITIES:
Michigan Radio Network
The ONE network in ONE state, dominating Michigan's EIGHT major markets at ONE low cost. Exclusive state coverage that combines thriving manufacturing centers with the big metropolitan market of Greater Detroit.

AGENCY:
N.W. Ayer & Son, Inc.
Selected "The Green Hornet" as appropriate for the big job of selling MORE Premium Quality milk to MORE people in Michigan. The conclusion is that the agency, the "show" and the facilities deserve equal sharing of the glorious accomplishment.
News Bureau. Seating facilities: 75 persons. Merchandising: Supply publicity, suggestions for promotional tie-ins, etc., gratis; any additional services, such as direct mail, rendered at actual cost. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $125.

Copy restrictions: Accept beer and wine; no hard liquor; patent medicine advertising must be "factual and conservative and in accordance with regulations of the FTC. Post Office Department, and Pure Food and Drug Acts"; no competitive or "provocative" copy; no exaggeration or false testimonials.

WOOD-WASH, GRAND RAPIDS
Operator: King-Trendle Broadcasting Corp. (lessee), Grand Rapids National Bank Bldg. Phone: 9-4211. Power: 500 watts on 1270 kc. Affiliation: NBC Optional Basic Service; Michigan Radio Network. Opened: WASH, March 13, 1925; WOOD, October, 1924. (Note: WOOD-WASH are the same station, using WASH as call letters until noon, and WOOD thereafter; the King-Trendle Broadcasting Corp., lessee, also owns and operates WXZY, Detroit, key station of the Michigan Radio Network for which King-Trendle holds all contracts.)


Copy restrictions: Accept beer and wine; apply good taste and government regulations; each case considered individually.

WJMS, IRONWOOD

Rep: Mitchell & Ruddell, Inc. News: Transradio. Seating facilities: None. Merchandising: Get out letters to the retail trade advising them of forthcoming sponsor schedule; will cooperate "to any reasonable" extent in promoting program and announcement schedules. Foreign language programs: Accepted, providing that the material and the announcer meet with station approval. Artists bureau: None. Stock: 1,687 shares outstanding; held by Wm. L. Johnson and N. C. Ruddell as majority stockholders. Base rate: $45.

Copy restrictions: Beer, wine and liquor advertising accepted if it conforms to rules of propriety and good taste; patent medicines subject to approval of the Federal Trade Commission; all copy must conform to regulations of government agencies and approval of the station.

WIBM, JACKSON


Rep: None. News: Received locally and from Michigan Radio Network. Seating facilities: About 100 persons. Merchandising: Service available to clients; also a large display window which sponsor may use for one week at no cost, except that he furnish decorations. Foreign language programs: Accepted at certain periods of the day; have very little call for these programs, however, inasmuch as the population is 90% English-speaking. Artists bureau: Yes; small service maintained; but call for it is limited. Base rate: $75.

Copy restrictions: Beer accepted at any time; alcoholic beverages only after 9 p.m.; commercial copy must be good clean copy, in plain English; price mentions are allowed.

WKZO, KALAMAZOO


Rep: Howard H. Wilson Co. News: Transradio. Seating facilities: None. Merchandising: Complete service rendered; have outside man contacting retail outlets. Foreign language programs: No information
MICHIGAN STATIONS—Continued

given. Artists bureau: Yes; lists a roster of about 75. Base rate: $125.

Copy restrictions: Beer and wine accepted; hard liquors accepted subject to strict supervision; allow no exorbitant claims and investigate all statements from advertisers; adhere to NAB code of ethics.

WJIM, LANSING


Copy restrictions: Accept beer and wine; hard liquor copy accepted, but subject to strict censorship; all other copy should comply to rulings of truthful and ethical advertising, and regulations of FCC and Federal Trade Commission.

WMPC, LAPEER
Operator: First Methodist Protestant Church of Lapeer. Power: 250 and 100 watts on 1200 kc. (operates on specified hours).

This station is non-commercial; church-owned.

WBEO, MARQUETTE


No other information available after repeated requests.

WKBZ, MUSKEGON
Operator: Ashbacker Radio Corp., Michigan Theatre Bldg. Phone: 22-651. Power: 250 and 100 watts on 1500 kc. Affiliation: None. Opened: Nov. 3, 1926. (Note: this station was removed from Ludington, Mich., to Muskegon on Sept. 10, 1934; it opened in Ludington in 1926.)


Copy restrictions: Accept beer.

WHLS, PORT HURON
Operator: Harman Leroy Stevens and Herman Leroy Stevens, doing business as the Port Huron Broadcasting Co. Power: 250 watts on 1370 kc. (daytime).

At press time this station had a construction permit only.

WEXL, ROYAL OAK


Copy restrictions: No whiskey, laxatives, deodorants, depilatories, tonics, reducing or flesh compounds, patent medicines, or any compounds or preparations of a general medicinal nature that are to be taken internally.

WHAL, SAGINAW

At press time this station had a construction permit only.
### MINNESOTA
(556,900 radio homes)

**Radio Homes by Counties**

<table>
<thead>
<tr>
<th>County</th>
<th>Number</th>
</tr>
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<td>Anoka</td>
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<td>Beltrami</td>
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<td>Benton</td>
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<tr>
<td>Big Stone</td>
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<tr>
<td>Blue Earth</td>
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<td>Carver</td>
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<td>Cass</td>
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<tr>
<td>Yellow Medicine</td>
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**KATE, ALBERT LEA**

Operator: Albert Lea Broadcasting Co.
Power: 250 watts on 1420 kc. (daytime).
Base rate: $84.
No further information available.

**KDAL, DULUTH**

Copy restrictions: Accept beer and wine only; any merchandise or service advertised must be "absolutely bona fide with respect to its announced merits, description, quality, prices or discounts from the price thereof ..."
must not tend to induce non-drinkers to drink; patent medicines accepted with restrictions on mention of guaranteed cures; all copy must be honest, in good taste, free from exaggeration; no price mentions permitted.

KGDE, FERGUS FALLS
Copy restrictions: Accept 3.2% beer only; no other restrictions so long as copy is in “good sense and not repulsive.”

WMFG, HIBBING
Operator: Head of the Lakes Broadcasting Co., Androy Hotel. Phone: 1150. Power: 250 and 100 watts on 1210 kc. Affiliation: CBS. Opened: Sept. 4, 1935. (Note: This station is newspaper-affiliated with the Superior (Wis.) Telegram; same ownership has WHLB, Virginia, and WEBC, Duluth.
Copy restrictions: Beer advertising accepted at any time; other alcoholic beverages restricted to periods after 9 p.m. and must be programs, not merely spot announcements; patent medicines accepted unless obviously fakes.

KYSM, MANKATO
At press time this station had a construction permit only.

KSTP, MINNEAPOLIS-ST. PAUL
Rep: Edward Petry & Co., Inc. News: UP. Seating facilities: In Minneapolis, 150 persons; in St. Paul, 250. Merchandising: Gives market information and temporary headquarters for out-of-town executives and salesmen free of charge; announcement, publicity, special surveys, posters, and distribution or sampling service is rendered for a fee. Foreign language programs: No rules; station has never been approached on this matter. Artists bureau: Functions only with respect to non-radio matters—conventions, meetings, etc.; station’s regular talent is not under this bureau. Base rate: $240 (½ hr.).
Copy restrictions: Accept wine, beer and hard liquors, but not before 10:30 p.m.; other restrictions—as to copy length, honesty, etc.—are “standard.”

WCCO, MINNEAPOLIS-ST. PAUL
Rep: Radio Sales. News: UP; Minneapolis Star. Seating facilities: None listed. Merchandising: Yes; maintains facilities. Foreign language programs: None accepted. Artists bureau: Yes; has over 500 performers available; plus regular list of 50 performers, announcers, orchestra leaders, writers, producers. Stock: Completely held by CBS. Base rate: $475.
Copy restrictions: Same as Columbia Broadcasting System.

WDGY, MINNEAPOLIS-ST. PAUL
Operator: Dr. Geo. W. Young, Hotel Nicollet. Phone: Br. 7930. Power: 5,000 and 1,000 watts on 1180 kc. (operating
FIRST AGAIN!

FIRST in showmanship and service to the community is an enviable distinction. For the past ten years every authentic survey in the Twin Cities area has shown KSTP with over 50% of the listening audience. During the same time KSTP has been the preferred station by local and national advertisers. And now official recognition of leadership.

THE NATION’S CHOICE IN THE GREAT NORTHWEST
SAINT PAUL    MINNEAPOLIS

STANLEY E. HUBBARD, President and General Manager

25,000 WATTS

For Rates and Schedules, Address Ray C. Jenkins, General Sales Manager, KSTP, Minneapolis — Saint Paul, Minnesota, or our National Representatives: In New York, Chicago, Detroit and San Francisco—Edward Petry & Co., Inc.
MINNESOTA STATIONS—Continued


Merchandising: Service directed by Edward P. Shurick; displays, window and counter cards; mailing lists; direct mail follow-ups; surveys of the Twin Cities conducted by special group of University students in any field. Foreign language programs: Accepted if English translation is sent with copy for scrutiny; regular rates apply. Artists bureau: Yes; number of artists under contract. Base rate: $187.

Copy restrictions: Governed by NAB code of ethics; beer and wines accepted weekdays, but not Sundays, with no mentions of prices or prizes.

WLB, MINNEAPOLIS-ST. PAUL

Operator: University of Minnesota: Power: 5,000 watts on 760 kc (shares 2-3 day time with WCAL).

This station is non-commercial.

WMIN, MINNEAPOLIS-ST. PAUL


Merchandising: Arrangement with Twin City shopping papers affords program publicity in these publications; also use direct mail and window display cards; service rendered gratis. Foreign language programs: Accepted. Artists bureau: Can supply free lance artists on call. Base rate: $60.

Copy restrictions: Beer, wine and hard liquors taken after 9 p.m., patent medicine copy must pass inspection of station's attorney before acceptance.

WTCN, MINNEAPOLIS-ST. PAUL

Operator: Minnesota Broadcasting Corp., Wesley Temple Bldg., Minneapolis; Minnesota Bldg., St. Paul. Phones: Ma 6562 (Minneapolis); Cedar 3606 (St. Paul). Power: 5,000 and 1,000 watts on 1250 kc. Affiliation: NBC Basic Blue. Opened: 1928; present owners bought it on June 1, 1934, and changed call letters from WRHM to WTCN. Station is newspaper-owned; Minneapolis Tribune and St. Paul Dispatch-Pioneer Press.


Rep: Free & Peters, Inc. News: AP; INS. Seating facilities: None. Merchandising: Through St. Paul Dispatch-Pioneer Press, St. Paul Daily News and Minneapolis Tribune, with a staff of 23; supply market data; route lists; mail notifications to trade for cost of postage; distribute post- ers, etc.; supply audition facilities so sponsor can acquaint trade with his programs; printing of broadsides, inserts, etc. at advertiser's expense. Foreign language programs: Accepted; practically none at present, however. Artists bureau: None. Base rate: $200.

Copy restrictions: Alcoholic beverages accepted, but not before 10 p.m.; all copy subject to government regulations.

KVOX, MOORHEAD


Copy restrictions: Full compliance with Federal Trade Commission rules; no further restrictions listed.

WCAL, NORTHFIELD

Operator: St. Olaf College. Phone: 731-J. Power: 5,000 watts on 760 kc (shares ½ daytime with WLB). Opened: In 1918 as 9AMH; in 1920 as 9YAJ; in 1922 as WCAL. Seating facilities: Planning extension of studios for considerable audience.

This station is non-commercial.

KROC, ROCHESTER

Operator: Southern Minnesota Broadcasting Company, Hotel Martin. Phones: 3924; 2727. Power: 250 and 100 watts on
MINNESOTA STATIONS—Continued


Copy restrictions: Accept beer; no wine, hard liquor or patent medicines. Standard length of announcements, 125 words.

KFAM, ST. CLOUD

Operator: The Times Publishing Co. Power: 250 and 100 watts on 1420 kc. At press time this station had a construction permit only.

WHLB, VIRGINIA

Operator: Head of the Lakes Broadcasting Co., Virginia, Minn. Phone: 2000. Power: 250 and 100 watts on 1370 kc. Affiliation: CBS and Arrowhead Network (WHLB and WMFG, Hibbing). Opened: Oct. 12, 1936. (Note: WHLB—as well as WMFG, Hibbing—are under the same ownership as WEBC, Duluth; WEBC is affiliated with the Superior (Wis.) Telegram.)


KWNO, WINONA


No further information available.

IN THE SPOTLIGHT

A spotlight serves to dominate attention, dramatize action. WTCN, alone of the Twin Cities major radio stations, receives the full spotlight of continuous publicity through its newspaper ownership by the Northwest’s two leading metropolitan dailies. The attention of over 300,000 Minneapolis Tribune-St. Paul Dispatch-Pioneer Press readers, plus 42% of Minnesota’s 2,563,953 population is already focused on your product and your message when you choose

WTCN

“IN THE TWIN CITIES”

NBC BLUE NETWORK

OWNED AND OPERATED BY
MINNEAPOLIS TRIBUNE- ST. PAUL DISPATCH-PIONEER PRESS
FREE AND PETERS, INC., NATIONAL REPRESENTATIVES


### MISSISSIPPI

**(207,000 radio homes)**

**Radio Homes by Counties**

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
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<tbody>
<tr>
<td>Adams</td>
<td>3,580</td>
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<tr>
<td>Alcorn</td>
<td>2,660</td>
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<tr>
<td>Amite</td>
<td>1,840</td>
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<tr>
<td>Attala</td>
<td>2,380</td>
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<tr>
<td>Benton</td>
<td>750</td>
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<td>Bolivar</td>
<td>7,250</td>
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<td>Calhoun</td>
<td>1,490</td>
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<tr>
<td>Carroll</td>
<td>1,530</td>
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<tr>
<td>Chickasaw</td>
<td>1,810</td>
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<td>Choctaw</td>
<td>970</td>
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<td>Claiborne</td>
<td>1,180</td>
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<td>Clarke</td>
<td>1,770</td>
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<td>Clay</td>
<td>1,940</td>
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<td>Coahoma</td>
<td>5,600</td>
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<td>Copiah</td>
<td>2,810</td>
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<tr>
<td>Covington</td>
<td>1,160</td>
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<td>De Soto</td>
<td>2,120</td>
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<td>Forrest</td>
<td>4,650</td>
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<td>Franklin</td>
<td>1,130</td>
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<tr>
<td>George</td>
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<td>Greene</td>
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<tr>
<td>Grenada</td>
<td>1,840</td>
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<td>Hancock</td>
<td>1,390</td>
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<td>Harrison</td>
<td>7,040</td>
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<td>Hinds</td>
<td>12,510</td>
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<td>Holmes</td>
<td>3,710</td>
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<tr>
<td>Humphreys</td>
<td>2,520</td>
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<td>Issaquena</td>
<td>550</td>
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<tr>
<td>Itawamba</td>
<td>1,380</td>
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<td>Jackson</td>
<td>2,050</td>
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<tr>
<td>Jasper</td>
<td>1,390</td>
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<tr>
<td>Jefferson</td>
<td>1,280</td>
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<td>Jefferson Davis</td>
<td>1,040</td>
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<td>Jones</td>
<td>5,040</td>
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<tr>
<td>Kemper</td>
<td>1,700</td>
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<td>Lafayette</td>
<td>1,910</td>
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<td>Lamar</td>
<td>1,230</td>
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<td>Lauderdale</td>
<td>7,840</td>
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<td>Lawrence</td>
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<td>Leake</td>
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<td>Lee</td>
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<td>Leflore</td>
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<td>Lincoln</td>
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<td>Lowndes</td>
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<td>Madison</td>
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<td>Monroe</td>
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<td>Neshoba</td>
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<td>Newton</td>
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<td>Noxubee</td>
<td>2,220</td>
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<td>Okitibbeha</td>
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<td>Panola</td>
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<td>Pearl River</td>
<td>2,100</td>
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<td>Perry</td>
<td>790</td>
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<td>Pike</td>
<td>3,770</td>
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<td>Pontotoc</td>
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<td>Prentiss</td>
<td>1,540</td>
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<td>Quitman</td>
<td>2,200</td>
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<td>Rankin</td>
<td>1,740</td>
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<tr>
<td>Scott</td>
<td>1,770</td>
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<td>Sharkey</td>
<td>1,360</td>
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<td>Simpson</td>
<td>1,760</td>
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<td>Smith</td>
<td>1,400</td>
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<td>Stone</td>
<td>530</td>
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<td>Sunflower</td>
<td>6,040</td>
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<td>Tallahatchie</td>
<td>3,150</td>
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<tr>
<td>Tate</td>
<td>1,490</td>
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<td>Tippah</td>
<td>1,470</td>
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<td>Tishomingo</td>
<td>1,370</td>
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<tr>
<td>Tunica</td>
<td>2,030</td>
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<tr>
<td>Union</td>
<td>2,000</td>
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<tr>
<td>Walthall</td>
<td>990</td>
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<td>Warren</td>
<td>6,340</td>
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<td>Washington</td>
<td>7,070</td>
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<td>Wayne</td>
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<td>Webster</td>
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<td>Winston</td>
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<td>Yalobusha</td>
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<td>Yazoo</td>
<td>2,610</td>
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**WGRM, GRENADA**

Operator: P. K. Ewing, Grenada. **Power:** 100 watts on 1210 kc. **Affiliation:** None; ties in with WHEF, Kosciusko. **Opened:** 1938.

Station manager: J. E. Richards. **Chief engineer:** C. F. Perkins. Program director: Ralph Rogers. (Note: This staff also operates WHEF, Kosciusko.)

No further details available. Station has only recently been put into operation.

**WFOR, HATTIESBURG**

Operator: Forrest Broadcasting Co., Inc. 109 Walnut St. **Power:** 100 watts on 1370 kc. **Affiliation:** None.

**Base rate:** $50.

No other information available.

**WJDX, JACKSON**

Operator: Lamar Life Insurance Co., Lamar Life Bldg. **Phone:** STU 7416. **Power:** 5,000 and 1,000 watts on 1270 kc. **Affiliation:** NBC Red Southcentral Service. **Opened:** December 7, 1929.

Station manager: Wiley P. Harris. **Program director:** Maurice Thompson. **Chief engineer:** P. G. Root. **Publicity director:** Jack Simpson.

Rep: George P. Hollingbery Co. **News:** Transradio. **Seating facilities:** Studio, seating 100 persons; local hotel roof garden, seating 300; local theatre, seating 1,000. **Merchandising:** Program publicity given free by advance announcement; and through official publication; all other services rendered at actual cost. **Foreign language programs:** Will accept; copy subject to station approval. **Artists bureau:** None. **Base rate:** $140.

**Copy restrictions:** Accept beer; no wine or hard liquor; patent medicine advertising must comply with Federal Trade Commission regulations; all copy must be submitted in advance for station approval.

**WSLI, JACKSON**

Operator: Standard Life Insurance Co. of the South. **Power:** 250 and 100 watts on 1420 kc.

At press time this station had a construction permit only.

**WHEF, KOSCIUSKO**

Operator: Attala Broadcasting Corp., 511 Fairground St. (also studios in the Heidel-
MISSISSIPPI STATIONS—Continued

berg Hotel, Jackson, Miss.). Phone 173. Power: 250 and 100 watts on 1500 kc. Affiliation: None; ties in with WGRM, Grenada. Opened: Aug. 24, 1934.
Copy restrictions: Beer and wine accepted; no hard liquor.

WAML, LAUREL
Copy restrictions: Commercial copy must be limited to two minutes; beer accepted; no other alcoholic beverages; patent medicines accepted if manufactured by "reputable company."

WCOC, MERIDIAN
Operator: Mississippi Broadcasting Co., Inc., Strand Bldg. Phone: 1042. Power: 1000 watts on 880 kc. Affiliation: CBS. (Note: Owners of this station also own the Clark County Tribune, of Quitman, Miss., a weekly paper.)
Manager: D. W. Gavin.
Copy restrictions: Beer accepted; no other alcoholic beverages.

WGCM, MISSISSIPPI CITY-GULFPORT-BILOXI
Copy restrictions: None listed.

WQBC, VICKSBURG
Operator: Delta Broadcasting Co., Inc. Power: 1,000 watts on 1360 kc. (daytime). Affiliation: None. (Note: This station is newspaper-owned by the Vicksburg Herald and Vicksburg Evening Post).
Rep: None. Base rate: $60.
No other data available.
### MISSOURI

(822,800 radio homes)

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
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</thead>
<tbody>
<tr>
<td>Adair</td>
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<tr>
<td>Andrew</td>
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<td>Atchison</td>
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<td>Audrain</td>
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<td>Barry</td>
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KFVS, CAPE GIRARDEAU


Copy restrictions: Beer and wine accepted; no hard liquor; commercials limited to not more than 20% of program time; all copy must conform to station standards, government regulations and NAB Code of Ethics.

KFUO, CLAYTON

Operator: Evangelical Lutheran Synod of Missouri, Ohio and Other States, 801 De Mun. Phone: Cabany 2499. Power: 1,000 and 500 watts on 550 kc. (shares time with KSD). Opened Dec. 14, 1924.

This station is non-commercial; church-owned.

KFRU, COLUMBIA

Operator: KFRU, Inc., 9th and Elm Sts. Phone: 4141. Power: 1,000 and 500 watts on 630 kc. (shares night time with WGBF)
At-A-Glance Account of a

DRAMATIC SUCCESS STORY!

... a story headed "Achievement" in new program standards for radio... recorded in welcome black on the ledgers of advertisers... written by an alert staff of quick-thinking people... a story whose sequel is showmanship and modern merchandising. A "best seller" with two million loyal listeners in the KMBC Market, and on leading stations of the country!

ARTHUR B. CHURCH, Pres., KMBC Success Story Author
GEORGE E. HALLEY
Director National Program Sales
FRAN HEYSER
Production Director

"TEXAS RANGERS"—Long time all-family favorites, now on coast-to-coast CBS network Sunday afternoons. Songs the people love, folk music dear to the hearts of millions.

"LIFE ON RED HORSE RANCH"—Transcribed music-dramatic series with a record of two successful sponsorships behind it. A sure bet for the all-family audience.

"ACROSS THE BREAKFAST TABLE"—Early morning show that steals the audience for the sales story of any product the family buys. Now on the air nationally for Ivory (P&G).

"HAPPY HOLLOW"—A first in hearts of millions, for months top sustaining mail puller on CBS. An all-family program, one of the first of its kind, still "first" in audience popularity.

"TEX OWENS, The Texas Ranger"—Singing one-man show with more friends than any other living radio personality. Now in sixth year with same sponsor.

"PHENOMENON—Electrifying History"—Starring Claude Rains, Hugh Conrad, World's most romantic adventure story, load-builder for power and light industry. Written and produced by KMBC staff members.
MISSOURI STATIONS—Continued

Affiliation: None. Opened: Oct. 25, 1925. (Note: This station is newspaper-owned; St. Louis Star-Times.)


Rep: None listed. News: United Press. Seating facilities: None. Merchandising: Services rendered at cost; equipped to do complete work. Foreign language programs: None running currently; no ruling against these broadcasts, however. Artists bureau: Yes, lists about 10 announcers, singers, orchestras. Base rate: $100.

Copy restrictions: No hard liquor accepted; some patent medicines taken; copy must conform with "good taste."

KWOS, JEFFERSON CITY

Operator: Tribune Printing Company, Adams and Capitol Avenues. Phone: 4000. Power: 100 watts on 1310 kc (daytime). Affiliation: None. Opened: January 30, 1937. (Note: This station is newspaper-owned by the Jefferson City Capital-News and Post-Tribune.)


Copy restrictions: Beer, wine and liquor advertising accepted; all copy must conform to station standards and FCC rules and regulations.

WMBH, JOPLIN


Rep: Sears and Ayer. News: UP. Seating facilities: Studio, 60 persons. Others available: First Community Church, 700; High School Auditorium, 1,200; High School Gymnasium, 500; Memorial Hall, 3,200; Connor Empire Room, 300; Connor Bal Moderne, 500; Connor Gold Room and Colonial Room, 225. Merchandising: Will contact dealers; arrange window displays and tie-ups; hold sales conferences; contact jobbers; mail broadsides to trade when costs are paid; mail station letters to trade for cost of postage; make surveys. Foreign language programs: Accepted. Artists bureau: None. Stock: 210 shares held by D. J. Poynor and the Joplin Globe Publishing Co. Base rate: $60.

Copy restrictions: Copy must not cause any embarrassment to audience; beer advertising accepted; no other alcoholic beverages; patent medicines accepted if meeting "standards of better advertising."

KCMO, KANSAS CITY

Operator: KCMO Broadcasting Co., Commerce Trust Bldg. Phone: Victor 0900. Power: 100 watts on 1370 kc. Affiliation: None. Opened: 1925 (note: in February, 1936, this station was purchased by the present management, and the call letters changed from KWKC to KCMO).


Copy restrictions: Hard liquor advertisements not accepted.

KMBC, KANSAS CITY

Operator: Midland Broadcasting Co. Pickwick Hotel. Phone: Harrison 2654. Power: 5,000 and 1,000 watts on 950 kc. Affiliation: CBS. Opened: 1921 as WPE; 1922 became KFIX; 1924 as KLDS; 1928 as KMBC.


And **WHB** Clients Smile, Too!

**WHB Dista**ff Staff
Penthouse Marine Deck

**WHB**

**DON DAVIS**
President

**JOHN SCHILLING**
General Manager

KANSAS CITY, MISSOURI

"This is the Mutual Broadcasting System."
MISSOURI STATIONS—Continued

dising: Mail letters to jobbers and brokers; letters and cards to retailers with sponsor sharing expense; help sponsor lay out special tie-ins; program schedules mailed out; surveys; furnish art work and plates for sponsors wishing to advertise their program in papers; publicity department sends releases to 200 papers; merchandising help, in general, is given commensurate with money spent on station; publicity help tendered to all sponsors. **Foreign language programs:** No rules; percentage of foreign population very small. **Artists bureau:** Yes. **Base rate:** $200 (½ hr.)

**Copy restriction:** No beer, wines, or liquors of any kind accepted; offers must conform to all city, state, and federal laws; patent medicines must conform to all laws and the Pure Food and Drug Act.

**KXBY, KANSAS CITY**

**Operator:** First National Television, Inc., Fidelity Bldg. Phone: Harrison 5818. **Power:** 1,000 watts on 1530 kc. **Affiliation:** None. **Opened:** Dec. 31, 1934.

**President, commercial manager:** Richard K. Phelps. **Station manager, chief engineer:** C. E. Salzer.

**Rep:** None. **News:** UP. **Seating facilities:** Studio, 30 persons. **Merchandising:** Work with dealers and distributors; distribute advertising matter; station promotes commercial programs in local newspaper advertising. **Foreign language programs:** No set policy. **Artists bureau:** None. **Stock:** Held by Leslie Herman and Sam Pickard (parent company is First National Television, Inc., which also owns and operates a training school for television and radio engineers; also experimental television station W9XAL). **Base rate:** $100.

**Copy restrictions:** Accept beer, wines and liquor, with hours on the latter two restricted; patent medicines must conform with Federal Trade Commission and other federal regulations; copy must be approved and judged by station management on medicines.

**WDAF, KANSAS CITY**

**Operator:** Kansas City Star Company, 1729 Grand Avenue. **Phone:** Harrison 1200. **Power:** 5,000 and 1,000 watts on 610 kc. **Affiliation:** NBC Basic Red. **Opened:** June 5, 1922. (Note: This station is newspaper-owned by the Kansas City Star.)

**General and station manager:** H. Dear Fitz. **Assistant station manager, publicity director:** V. S. Batton. **Sales director:** R. Gardner Reames. **Program and musical director:** Harry J. Kaufmann. **Chief engineer:** Joseph A. Flaherty.

**Rep:** Edward Petry & Co., Inc. **News:** AP; Kansas City Star. **Seating facilities:** None. **Merchandising:** Services vary according to individual account, but all are rendered at actual cost. **Foreign language programs:** Not accepted. **Artists bureau:** None. **Base rate:** $360.

**Copy restrictions:** No beer, wine or liquor advertising; some patent medicines accepted, with copy subject to station approval; all copy must conform to accepted standards of 'good taste' and be passed on by WDAF 24 hours in advance of broadcast.

**WHB, KANSAS CITY**

**Operator:** WHB Broadcasting Company, Scarritt Bldg., 9th and Grand Avenue. **Phone:** Harrison 1161. **Power:** 1,000 watts on 860 kc (to sunset). **Affiliation:** Mutual Broadcasting System. **Opened:** April 15, 1922.

**President, commercial manager:** Donald Dwight Davis. **Station manager:** John T. Schilling. **Program director:** Nelson Rupard. **Chief engineer:** Henry Goldenberg. **Artists bureau head:** Charles Lee Adams. **Musical director:** Sol Bobrov. **Client service manager:** M. H. Straight. **Merchandising and promotion manager:** Louis C. Nelson. **Publicity director:** Frank Barhydt.

**Rep:** None. **News:** UP. **Seating facilities:** Studio A, 10 persons; Studio B, 50; Studio C, 20; Little Theatre, 1,100; Music Hall, 2,600; Municipal Auditorium Arena, 15,000. **Merchandising:** For every dollar of station time purchased, advertiser is offered one unit of merchandising service; types of services, with unit values—supply wholesale and retail dealer lists of specific classifications, 50 units per list; mail out letters or printed matter, supplying letterheads, mimeographing, sealing, stamping, while advertiser pays postage and furnishes printed matter, one unit per piece; make cross section surveys, checking sale, distribution and standing of advertiser’s product against competitors' products in local trading areas (advertiser to pay traveling expenses if more than 20 miles), 5 units per personal call, 2 units per telephone call; introduce salesmen to key buyers, 50 units per call; window displays, 25 units per display placed; counter displays and cards, 25 units per display distributed; personal calls on jobbers, chain store buyers, department store buyers, etc., 10 units per call; arrange audition of program for important local outlets (advertiser to pay talent cost), 10 units per person attending audition. **Foreign language programs:** Acceptable. **Artists bureau:** Yes; lists about 30 artists. **Base rate:** $120.

**Copy restrictions:** Some patent medicines accepted; no beer, wine, or hard
MISSOURI STATIONS—Continued

liquor; no false or misleading claims; no disparagement of competitors or their products; no lotteries, appeals for funds (other than generally accepted worthy causes); no testimonials which cannot be authenticated; no advertising matter in bad taste, or which station deems injurious or prejudicial to interests of public; commercial copy must not exceed 10½ minutes in an hour program, 7½ minutes in three-quarter hour, 5½ minutes in half-hour, 3½ minutes in a quarter-hour.

KWOC, POPLAR BLUFF


At press time this station had a construction permit only.

KFEQ, ST. JOSEPH

Operator: KFEQ, Inc., Schneider Bldg., 7th & Felix. Phone: 6-1314. Power: 2,500 watts on 680 kc (operates from 6 a.m. to approximately 8 p.m.). Affiliation: None. Opened: 1924.


Rep: Kelly-Smith Co. News: AP. Seating facilities: Studio, 50 persons. Merchandising: Yes; no set rules; call on retail and wholesale accounts; distribution surveys; work with salesmen; letters to trade for cost of postage and mimeographing; special requests given consideration. Foreign language programs: No rules; foreign-born population too small for such fare. Artists bureau: None. Base rate: $78.

Copy restrictions: Beer accepted; no other alcoholic beverages; patent medicines subject to approval of station management; all copy must comply with FCC regulations.

KMOX, ST. LOUIS


Rep: Radio Sales. News: UP; Western Union sports ticker. Seating facilities: Columbia Playhouse, seating 400. Merchandising: Studio window displays; mobile unit on the street calling on retail stores and making instantaneous recordings; trade mailings; newspaper publicity service; any additional services are rendered upon request at actual cost. Foreign language programs: Accepted; German program current. Artists bureau: None. Base rate: $500.

Copy restrictions: CBS program policies.

KSD, ST. LOUIS

Operator: Pulitzer Publishing Company, Post-Dispatch Bldg., 12th & Olive Sts. Phone: Main 1111. Power: 5,000 and 1,000 watts on 550 kc. (divides time with KFUO, Clayton, a non-commercial station). Affiliation: NBC Basic Red. Opened: March 9, 1922. (Note: this station is newspaper-operated—Post-Dispatch.)


Copy restrictions: Strict censorship; station broadcasts daily announcements to this effect; beer accepted, but no other alcoholic beverages; no medical products whatsoever accepted.

KWK, ST. LOUIS


Rep: Paul H. Raymer Co. News: UP. Seating facilities: Assembly Hall, 1,400 persons; Opera House, 3,600; Convention Hall, 14,000. Merchandising: No special service; station has tie-up with St. Louis Globe-Democrat (daily) and three neighborhood journals (weekly), in which clients’ programs are publicized. Foreign language programs: Will accept. Artists bureau: Setup nominal only. Base rate: $350.
MISSOURI STATIONS—Continued

Copy restrictions: Accept beer and wine; no hard liquor; station reserves right to delete objectionable copy or reject material in conflict with federal or state laws.

KXOK, ST. LOUIS
Operator: Star-Times Publishing Co.  
Power: 1,000 watts on 1250 kc.  
At press time this station had a construction permit only.

WWE, ST. LOUIS
Operator: St. Louis University, 3642 Lindell Blvd.  
Phone: Franklin 5665. Power: 1,000 watts on 760 kc. (daytime). Affiliation: None. Opened: April 26, 1921. (Note: Prior to Sept. 12, 1937, this station was non-commercial.)

Faculty director: Father W. A. Burke.  

Rep: None. News: INS. Seating facilities: Studio auditorium, seating 1,200. Merchandising: Staff is capable of rendering such service at special rates. Foreign language programs: No rules; "Germania Broadcast" now running half-hour week days and full hour Sundays. Artists bureau: No regular setup, but can supply talent. Base rate: $70.40.

Copy restrictions: No patent medicines, wines or whiskey; copy must be truthful and "not exceed the bounds of good taste in length."

WIL, ST. LOUIS


Copy restrictions: Commercial wordage limit on quarter-hours is 400 words; spot announcements can't exceed 100 words; beer accepted; no hard liquors; patent medicines must comply with Federal Trade Commission regulations; all copy subject to editing by management.

WTMV, EAST ST. LOUIS (ILL.)
Operator: Mississippi Valley Broadcasting Co., Inc., Hotel Broadview.  


Rep: None. News: INS; also local news staff. Seating facilities: Broadview Hotel Ballroom, 1,000. Merchandising: Run ads in community papers for sponsors spending minimum of $150 per week; send mail to dealers, service men, and occasionally to general public; also supply envelope stuffers, and store display layouts, etc.

Foreign language programs: Any type accepted; currently has Polish, German, Hungarian. Artists bureau: Yes; has about 75 artists. Base rate: $100.

Copy restrictions: Amount of commercial copy restricted to 15% of time bought; exaggerations, falsehoods, and untruths barred; patent medicines okay if approved by Better Business Bureau; wines and liquors accepted only after nine o'clock at night.

KGBX, SPRINGFIELD
Operator: Springfield Broadcasting Co., 508 St. Louis Street.  
Phone: 1360. Power: 500 watts on 1230 kc. Affiliation: NBC Southwestern. Optional Group. Opened: 1924 in St. Joseph, Mo.; present ownership dates from 1926, and Springfield transfer came in 1931. (Note: This station, like KWTO of the same city, is affiliated with the Springfield Newspapers, Inc. through cross ownership; papers include the Evening Leader and Press, Morning Daily News, and the Sunday News and Leader.)


MISSOURI STATIONS—Continued

has roster of acts, vocalists, announcers, juvenile artists, and so forth. Base rate: $150.

Copy restrictions: Allow only beer; no other set copy rules.

KWTO, SPRINGFIELD
Operator: The Ozarks Broadcasting Co., 508 St. Louis St. Phone: 1360. Power: 5,000 watts on 560 kc. (to local sunset). Affiliation: None. Opened: Dec. 25, 1933. (Note: KWTO is affiliated, via part ownership, with the Springfield Newspapers, Inc.—Evening Leader and Press; Morning Daily News and the Sunday News and Leader.)


Copy restrictions: Beer accepted; no other alcoholic beverage advertising is taken; manuscripts required in advance on all health products.

MONTANA
(114,600 radio homes)

Radio Homes by Counties

Beaverhead .......... 1,340  Hill .......... 2,880  Ravalli .......... 2,170
Big Horn ............ 1,580  Jefferson ....... 860  Richland ......... 1,720
Blaine .............. 1,720  Judith Basin .... 990  Roosevelt ....... 2,010
Broadwater ......... 600  Lake .......... 1,940  Rosebud ....... 1,420
Carbon .............. 2,510  Lewis and Clark .. 4,440  Sanders ...... 1,330
Carter .............. 800  Liberty ...... 490  Sheridan ...... 1,740
Cascade ............. 9,340  Lincoln ....... 1,510  Silver Bow .... 13,170
Chouteau ........... 1,820  McConel ....... 910  Stillwater ..... 1,200
Custer .............. 2,490  Madison ....... 1,280  Sweet Grass ..... 780
Daniels ............. 1,040  Meagher ....... 530  Teton .......... 1,240
Dawson .............. 1,930  Mineral ...... 410  Toole ........ 1,490
Deer Lodge ......... 3,420  Missoula ...... 5,030  Treasure ....... 310
Fallon .............. 830  Musselshell .... 1,510  Valley ....... 2,160
Fergus .............. 3,550  Park .......... 2,520  Wheatland ...... 780
Flathead .......... 4,300  Petroleum .... 440  Wibaux ...... 520
Gallatin .......... 3,580  Phillips ...... 1,700  Yellowstone .... 6,900
Garfield .......... 940  Pondera ...... 1,370  Yellowstone .... 6,900
Glacier ............. 1,100  Powder River .. 770  National Park .... 10
Golden Valley ...... 440  Powell ...... 1,330
Granite ............ 750  Prairie ....... 660

KGHL, BILLINGS


Copy restrictions: Accept beer and wine, but no hard liquor; spot announcements limited to 100 words; all time sold subject to change for NBC or outstanding local civic programs, with courtesy announcement to be made in case of change.

KRBK, BOZEMAN

At press time this station had a construction permit only.
MONTANA STATIONS—Continued

KGIR, BUTTE
Copy restrictions: Beer, wines and alcoholic beverages accepted if copy passes inspection; no patent medicines accepted; no announcements may exceed 100 words; no two announcements are ever run together; locally, only 13-minute programs are sold, allowing room for a 100-word announcement on either end; otherwise only 30-word chainbreak announcements are sold.

KBB, GREAT FALLS
Operator: Buttrey Broadcast, Inc., 300 Central Avenue. Phone: 4377. Power: 5,000 and 1,000 watts on 1280 kc. Affiliation: CBS. Opened: October 31, 1922. (Note: This station is newspaper-affiliated with the Great Falls Tribune).
Copy restrictions: Accept beer; no wine or hard liquor; spot announcements limited to 100 words; all copy subject to station approval and government regulations.

KFDA, HELENA
No further data available after repeated requests.

KGEZ, KALISPELL
Copy restrictions: Announcements must not exceed 100 words; no patent medicines; beer accepted; no other alcoholic beverages; all scripts are subject to station approval.

KDNK, LEWISTON
Operator: Democrat News Co., Inc. Power: 250 and 100 watts on 1200 kc.
At press time this station had a construction permit only.

KGVO, MISSOULA
Operator: Mosby's, Inc., 240 N. Higgins Ave. Phone: 2155. Power: 1,000 watts on 1280 kc (has construction permit for 5,000 and 1,000 watts). Affiliation: CBS. Opened: Jan. 18, 1931.
Copy restrictions: Commercial copy restricted to 20% of program period; all copy must be in "good taste"; beer and wines accepted; no patent medicines unless they have "a national standard acceptance."

KGCV, WOLF POINT
Rep: None. News: Transradio. Seating facilities: Studio, seating 10 persons. Mer-

Copy restrictions: Beer accepted; no wine, liquor or patent medicine advertising accepted; no advertising of "questionable character."

NEBRASKA
(284,100 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams</td>
<td>5,480</td>
</tr>
<tr>
<td>Antelope</td>
<td>2,770</td>
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<tr>
<td>Arthur</td>
<td>210</td>
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<tr>
<td>Banner</td>
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<td>Blaine</td>
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<td>Boone</td>
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<td>Box Butte</td>
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<tr>
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<tr>
<td>Brown</td>
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<tr>
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<tr>
<td>Cass</td>
<td>3,750</td>
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<tr>
<td>Cedar</td>
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<td>1,920</td>
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<td>Cheyenne</td>
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<td>Hamilton</td>
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<td>Hayes</td>
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<td>Hitchcock</td>
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<td>Holt</td>
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<td>Hooker</td>
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<td>Howard</td>
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<td>Jefferson</td>
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<td>Johnson</td>
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<td>Lincoln</td>
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<td>Logan</td>
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<td>Loup</td>
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<td>McPherson</td>
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<td>Madison</td>
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<td>Merrick</td>
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<td>Morrill</td>
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<td>Nance</td>
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<td>Nemaha</td>
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<td>Nuckolls</td>
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<td>Otoe</td>
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<td>Pawnee</td>
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<td>Phelps</td>
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<td>Thomas</td>
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<td>Washington</td>
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<td>Wayne</td>
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<td>Wheeler</td>
<td>370</td>
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<tr>
<td>York</td>
<td>3,560</td>
</tr>
</tbody>
</table>

KMMJ, CLAY CENTER

Operator: KMMJ Inc., Radio Bldg. Phones: 207; LD 14. Power: 1,000 watts on 730 kc (daytime). Affiliation: None. Opened: September, 1925. (Note: Owners of this station also operate the Clay County Sun, a weekly newspaper.)


Copy restrictions: Beer accepted, but no wines or hard liquors; patent medicines must comply with FTC regulations; all copy subject to approval of the station manager.

KGFW, KEARNEY


NEBRASKA STATIONS—Continued


Copy restrictions: No alcoholic beverages; all programs and announcements subject to FCC approval.

KFAB, LINCOLN

Operator: Central States Broadcasting System, Hotel Lincoln (Lincoln) 17th and Farnam (Omaha). Phone: Jackson 7626 (Omaha). Power: 10,000 watts on 770 kc. Affiliation: CBS. Opened: 1924. (Note: KFAB is a member of the Central States Broadcasting System, with KOIL and KFGR, and is affiliated with the Lincoln Star and State Journal.)


Copy restrictions: Accept beer; no wines or hard liquors; patent medicines are carefully scrutinized before they are accepted.

KFOR, LINCOLN

Operator: Central States Broadcasting System, Hotel Lincoln. Phone: B 3214. Power: 250 and 100 watts on 1210 kc. Affiliation: Mutual Broadcasting System. Opened: 1927. (Note: KFOR is affiliated with the State Journal and Lincoln Star and, with KFAB and KOIL, is a member of the Central States Broadcasting System.)


Copy restrictions: Accept beer; no wines or hard liquors; patent medicines carefully checked.

WJAG, NORFOLK


Copy restrictions: No announcements with sound effects; no announcements between news items; competitive announcements and programs to be separated by at least three minutes; cannot guarantee reading of announcements at any particular minute—10 minute leeway necessary; beer and liquor advertising not accepted Sunday, noons or close to children's and devotional programs; do not mention programs of other stations on air at same time as WJAG; announcements must be written in the third person (never the first person); announcements must conform with FCC rules and NAB code of ethics; no announcements accepted which begin with "S.O.S." or "Calling all Cars," etc.; announcements not accepted from advertisers under investigation by the FTC, Food and Drug Administration, or Post Office Dept.; announcements "objectionable to listeners while eating" not accepted at noon or between 6 and 7 p.m.

KGNF, NORTH PLATTE


Copy restrictions: "Good taste" mandatory; beer accepted; medicines of all kinds must have Federal Trade Commission approval.

KOIL, OMAHA

Operator: Central States Broadcasting Co., 17th and Farnam. Phone: Jackson 7626. Power: 5,000 and 1,000 watts on 1260 kc. Affiliation: NBC Basic Blue; Mutual Broadcasting System. Opened: July 5, 1925. (Note: KOIL, with KFAB and KFOR, forms the Central States Broadcasting System; affiliation with Lincoln Star and State Journal.)
Nebraska Has Money to Spend

It is the only state with NO income tax, NO sales tax, and NO luxury taxes. Nebraska is debt-free, has reduced its taxes and observes a policy of "No new forms of taxation."

The pioneer's word was as good as gold and in Nebraska the spoken word has always carried the assurance of a legal document. Today the spoken word of radio advertising is received into thousands of Nebraska homes, with the same respect that bound the old timers in their contracts.

Yes, Nebraskans are responsive to the spoken word, but more than that they have the wealth with which to respond. The spirit of the thrifty farmers has built Nebraska production in hay, live stock, meat, corn, butter, rye, and oats to a dominant place among the productive states of the nation. The Nebraska market, with 1-1/3 million people is most easily and most economically reached by radio.

For market and station coverage details write to any member station.

Nebraska Broadcasters Assoc.

KEAB, LINCOLN
KFOR, LINCOLN
KGFW, KEARNEY
KGKY, SCOTTSBLUFF
KGNF, NORTH PLATTE
KMMJ, CLAY CENTER
KOIL, OMAHA
WAAW, OMAHA
WJAG, NORFOLK
WOW, OMAHA
NEBRASKA STATIONS—Continued

Copy restrictions: Accept beer and light wines; no hard liquor; medical accounts subject to station approval.

WAAW, OMAHA

Copy restrictions: Accept beer and light wines; no hard liquor; medical accounts subject to station approval.

WOW, OMAHA

Operator: Woodmen of the World Life Insurance Society. Phone: Jackson 6844. Power: 5,000 and 1,000 watts on 590 kc. Affiliation: NBC Basic Red. Opened: April 2, 1923. (Note: Woodmen of the World is a fraternal insurance society.)
Rep: John Blair & Co. News: UP. Seating facilities: Studio, 50 persons; auditoriums and theatres with bigger capacities available. Merchandising: Have publication, Radio News Tower; assist in sales meetings; letters to dealers; in case of counter cards and similar activities, service is rendered at cost. Foreign language
NEBRASKA STATIONS—Continued

programs: Not accepted. Artists bureau: None; can, however, supply talent, latter receiving actual price charged by station. Base rate: $320.

Copy restrictions: Beer accepted; no wines or hard liquors; patent medicines subject to thorough examination of product and copy; "good taste" demanded, with three days' cancellation notice on violations.

KGKY, SCOTTSBLUFF


Copy restrictions: Accept beer, wine and hard liquors "if presented in such a way as not to be objectionable"; station reserves right to censor all copy.

NEVADA
(28,500 radio homes)

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
<th>Humboldt</th>
<th>Ormsby</th>
<th>Washoe</th>
<th>White Pine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Churchill</td>
<td>1,600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clark</td>
<td>2,880</td>
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<td>280</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>1,180</td>
<td>8,050</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>720</td>
<td></td>
<td>3,300</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

KOH, RENO

Copy restrictions: Accept beer and wine, but no hard liquor advertising; all copy subject to station approval.

NEW HAMPSHIRE
(124,400 radio homes)

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
<th>Grafton</th>
<th>Stafford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belknap</td>
<td>6,290</td>
<td>11,890</td>
</tr>
<tr>
<td>Carroll</td>
<td>4,340</td>
<td>36,360</td>
</tr>
<tr>
<td>Cheshire</td>
<td>9,200</td>
<td>15,070</td>
</tr>
<tr>
<td>Coos</td>
<td>9,320</td>
<td>15,250</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10,170</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6,510</td>
</tr>
</tbody>
</table>

WLNH, LACONIA


Rep: Weed & Co. News: Yankee Network News Service. Seating facilities: About 100 persons. Merchandising: Local cooperation with wholesalers and retailers; will supply market and coverage data, suggestions for promotional tie-ins, publicity, etc., gratis; additional services rendered at actual cost. Foreign language programs: French accepted, provided announcements are also given in English. Artists bureau: None; Yankee Artists Bureau available. Base rate: $60.

Copy restrictions: Beer, wine and liquors accepted; copy subject to approval of New Hampshire State Liquor Commission. Patent medicine must conform to all laws and copy is subject to station approval.

775
NEW HAMPSHIRE STATIONS—Continued

WFEA, MANCHESTER
Operator: New Hampshire Broadcasting Co., Carpenter Hotel. Power: 1,000 and 500 watts on 1340 kc. Affiliation: NBC Supplementary Basic Service; Yankee Network; Colonial Network; Mutual Broadcasting System. Opened: 1932. (Note: This station is under the same ownership as WCSH, Portland.)


Copy restrictions: Accept wine and beer advertising; no hard liquors.

(Note: While this information was not furnished by the station, it comes from authentic sources.)

WHEB, PORTSMOUTH
Operator: Granite State Broadcasting Co., 39 Congress St., P. O. Box 746. Phone: 2670-1. Power 250 watts on 740 kc (8 a.m. to sunset at Atlanta, Georgia; no Sunday schedule). Affiliation: None. Opened: Aug. 8, 1932. (Note: WHEB operates on a non-profit basis, serving charitable, fraternal and benevolent societies without charge; carries four to six devotional programs daily; never carries commercials on Sunday, acting as radio pulpit at that time.)


Copy restrictions: No alcoholic beverages, beer or wines.

NEW JERSEY
(1,022,500 radio homes)

Radio Homes by Counties

Atlantic .................. 33,120
Bergen ...................... 96,620
Burlington .................. 23,350
Camden ...................... 63,410
Cape May ...................... 8,500
Cumberland .................. 18,340
Essex ........................ 212,560
Gloucester ..................... 18,140
Hudson ...................... 170,920
Hunterdon ..................... 9,410
Mercer ....................... 43,710
Middlesex ..................... 49,230
Monmouth ..................... 40,070
Morris ....................... 27,020
Ocean ........................ 9,450
Passaic ...................... 77,660
Salem ....................... 9,320
Somerset ...................... 13,580
Sussex ....................... 7,270
Union ....................... 75,800
Warren ...................... 13,020

WCAP, ASBURY PARK


Copy restrictions: Beer and wine accepted; no hard liquor advertising; all copy must conform to station standards and FCC regulations.

WPG, ATLANTIC CITY
Operator: City of Atlantic City, Convention Hall. Phone: 4-6538. Power: 5,000 watts on 1100 kc (divides time with WBIL). Affiliation: CBS. Opened: January, 1925.


Rep: None. News: UP. Seating facilities: Two studios; larger seats 300; smaller accommodates 60. Merchandising: Arranges displays for sponsors on the Atlantic City boardwalk and in the pier studios. Foreign language programs: Carries Italian and Jewish programs currently; English translation must be submitted in advance. Artists bureau: None. Base rate: $125.

Copy restrictions: Copy must be free of
objectionable references, or extravagant claims, and subject to editing by station; wine, beer, liquor okay; medicines must pass scrutiny of local medical society.

WSNJ, BRIDGETON


Copy restrictions: Accept beer and wine; no liquor; all copy subject to station approval.

WCAM, CAMDEN
Operator: City of Camden. City Hall. Phone: 9000. Power: 500 watts on 1280 kc (divides time with WTNJ and WCAP). Affiliation: None. Opened: October, 1926. (Note: the licensee for this station is the City of Camden; supervisor of the station is Mayor George E. Brunner.)


Copy restrictions: Accept beer, wines, alcoholic beverages and patent medicines must meet laws of state and conform to Federal Trade Commission rulings; no advertising contrary to any government regulations or which is not "in the best interests of the station or the public"; city will assume any liability for statements made by the advertiser.

WAAT, JERSEY CITY


Copy restrictions: Accept beer and wine; no liquor; all copy subject to station approval.

WHOM, JERSEY CITY
Operator: New Jersey Broadcasting Corp., 2866 Hudson Blvd. Phone: Journal Square 2-2929. Power: 250 watts on 1450 kc. Affiliation: None. Opened: 1930. (Note: This station also has studios in New York City at 29 W. 57th St.)


Rep: None. News: None. Seating facilities: None listed. Merchandising: None. Foreign language programs: Station specializes in same; currently carrying German, Jewish, Polish, Greek, Italian, Lithuanian and Irish programs; translation must be submitted in advance. Artists bureau: Yes; artists not listed. Base rate: $90.

Copy restrictions: Accept beer and wine; all copy must be approved by management and conform to state and federal laws.

WHBI, NEWARK
Operator: May Radio Broadcast Corp. Power: 2,500 and 1,000 watts on 1250 kc (shares hours with WNEW). Affiliation: None.

Base rate: $175.

No other data available after repeated requests.

WOR, NEWARK
For information on this station, see New York City. Although WOR is licensed for Newark, N. J., it maintains studios and general offices in New York City through its affiliation with the Radio Quality Group Service.

WBRB, RED BANK
Operator: Monmouth Broadcasting Company, Inc., 63-65 Broad Street. Phone:
NEW JERSEY STATIONS—Continued

980. Power: 100 watts on 1210 kc (divides time with WGBB, WGNY, and WFAQ). Affiliation: None. Opened: October, 1925.
Copy restrictions: Beer and wine accepted; no hard liquor; all copy subject to station approval and FCC rules and regulations.

WTNJ, TRENTON

NEW MEXICO
(62,300 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bernalillo</td>
<td>8,780</td>
</tr>
<tr>
<td>Catron</td>
<td>440</td>
</tr>
<tr>
<td>Chaves</td>
<td>3,560</td>
</tr>
<tr>
<td>Colfax</td>
<td>2,980</td>
</tr>
<tr>
<td>Curry</td>
<td>2,700</td>
</tr>
<tr>
<td>De Baca</td>
<td>380</td>
</tr>
<tr>
<td>Dona Ana</td>
<td>3,730</td>
</tr>
<tr>
<td>Eddy</td>
<td>2,280</td>
</tr>
<tr>
<td>Grant</td>
<td>2,880</td>
</tr>
<tr>
<td>Guadalupe</td>
<td>870</td>
</tr>
<tr>
<td>Harding</td>
<td>520</td>
</tr>
<tr>
<td>Hidalgo</td>
<td>670</td>
</tr>
<tr>
<td>Lea</td>
<td>850</td>
</tr>
<tr>
<td>Lincoln</td>
<td>880</td>
</tr>
<tr>
<td>Luna</td>
<td>1,160</td>
</tr>
<tr>
<td>McKinley</td>
<td>3,030</td>
</tr>
<tr>
<td>Mora</td>
<td>1,680</td>
</tr>
<tr>
<td>Otero</td>
<td>1,500</td>
</tr>
<tr>
<td>Quay</td>
<td>1,680</td>
</tr>
<tr>
<td>Rio Arriba</td>
<td>2,520</td>
</tr>
<tr>
<td>Roosevelt</td>
<td>1,450</td>
</tr>
<tr>
<td>Sandoval</td>
<td>1,310</td>
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<tr>
<td>San Juan</td>
<td>1,660</td>
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<tr>
<td>San Miguel</td>
<td>3,520</td>
</tr>
<tr>
<td>Santa Fe</td>
<td>3,390</td>
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<tr>
<td>Sierra</td>
<td>710</td>
</tr>
<tr>
<td>Socorro</td>
<td>1,260</td>
</tr>
<tr>
<td>Taos</td>
<td>1,120</td>
</tr>
<tr>
<td>Torrance</td>
<td>1,200</td>
</tr>
<tr>
<td>Union</td>
<td>1,510</td>
</tr>
<tr>
<td>Valencia</td>
<td>2,020</td>
</tr>
</tbody>
</table>

KGGM, ALBUQUERQUE
Copy restrictions: Accept beer and wine copy; no hard liquors; patent medicines subject to Federal Trade Commission regulations.

KOB, ALBUQUERQUE
Operator: Albuquerque Broadcasting Co., 424 West Gold Ave. Phone: 1180. Power: 10,000 watts on 1180 kc. (up to 9 p.m.; divides time with KEX thereafter). Affiliation: NBC Red or Blue South Mountain Group. Opened: June 3, 1920. (Note: Prior to August, 1936, KOB was owned by the New Mexico College of Agriculture and Mechanical Arts; subsequently it has become a commercial station.)
NEW MEXICO STATIONS—Continued

Seating facilities: None; planned studios call for 150 capacity. Merchandising: Any service desired is rendered at cost. Foreign language programs: Announcements and programs in Spanish; additional charge made for announcer. Artists bureau: None. Base rate: $120.

Copy restrictions: Beer and wine accepted; no hard liquors; only restrictions on copy are that copy must be within the law, and “in good taste.”

KLAH, CARLSBAD

Operator: Carlsbad Broadcasting Co., Crawford Hotel. Phone: 244. Power: 250 and 100 watts on 1210 kc. Affiliation: None. Opened: December 20, 1936. (Note: This station is newspaper affiliated with the Pecos, Tex., Enterprise).


Copy restrictions: Accept beer, wine and patent medicines; no hard liquor; all copy subject to station approval and FCC rules and regulations.

KICA, CLOVIS

Operator: Western Broadcasters, Inc., 419 Pile St. Phone: 3. Power: 100 watts on 1370 kc (unlimited day; specified night hours 7:30 to 12:00 with KGFL). Affiliation: None. Opened: 1929.


Copy restrictions: Accept beer, wine and liquor advertising; all copy subject to FCC rules and regulations.

KAWM, GALLUP


Rep: None. News: None. Seating facilities: Studio auditorium, 70 persons. Merchandising: Window cards and banners used on occasion; distribution of novelties, etc., undertaken; in cases of “special events” tie-up with merchants provides radio sets in the streets for passers-by; all services gratis. Foreign language programs: Accepted; 29 nationalities live in the area. Artists bureau: None. Base rate: $25.

Copy restrictions: Beer and wines okay; no hard liquors; patent medicine copy must bear approval of local medical society; copy subject to station approval.

KWED, HOBBS

Operator: W. E. Whitmore. Power: 100 watts on 1500 kc. (daytime). (Note: W. E. Whitmore is also listed as manager of KGFL, Roswell.)

At press time this station had a construction permit only.

KGFL, ROSWELL


No other data available.

KRQA, SANTA FE


Copy restrictions: Accept beer, wine and hard liquor; all copy subject to station standards and government regulations.
## NEW YORK
### (3,132,300 radio homes)

### Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>55,630</td>
</tr>
<tr>
<td>Allegany</td>
<td>10,190</td>
</tr>
<tr>
<td>Bronx</td>
<td>326,360</td>
</tr>
<tr>
<td>Broome</td>
<td>35,550</td>
</tr>
<tr>
<td>Cattaraugus</td>
<td>18,270</td>
</tr>
<tr>
<td>Cayuga</td>
<td>16,620</td>
</tr>
<tr>
<td>Chautauqua</td>
<td>32,920</td>
</tr>
<tr>
<td>Chemung</td>
<td>19,210</td>
</tr>
<tr>
<td>Chenango</td>
<td>9,350</td>
</tr>
<tr>
<td>Clinton</td>
<td>9,780</td>
</tr>
<tr>
<td>Columbia</td>
<td>10,650</td>
</tr>
<tr>
<td>Cortland</td>
<td>8,460</td>
</tr>
<tr>
<td>Delaware</td>
<td>10,660</td>
</tr>
<tr>
<td>Dutchess</td>
<td>24,790</td>
</tr>
<tr>
<td>Erie</td>
<td>182,850</td>
</tr>
<tr>
<td>Essex</td>
<td>7,790</td>
</tr>
<tr>
<td>Franklin</td>
<td>10,170</td>
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<tr>
<td>Fulton</td>
<td>12,900</td>
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<td>Genesee</td>
<td>10,740</td>
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<td>Greene</td>
<td>7,230</td>
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<tr>
<td>Hamilton</td>
<td>970</td>
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<td>Herkimer</td>
<td>16,020</td>
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<tr>
<td>Jefferson</td>
<td>21,680</td>
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<tr>
<td>Kings</td>
<td>620,000</td>
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<tr>
<td>Lewis</td>
<td>5,610</td>
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<tr>
<td>Livingston</td>
<td>8,890</td>
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<tr>
<td>Madison</td>
<td>10,720</td>
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<tr>
<td>Monroe</td>
<td>106,720</td>
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<tr>
<td>Montgomery</td>
<td>14,610</td>
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<tr>
<td>Nassau</td>
<td>75,450</td>
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<tr>
<td>New York</td>
<td>461,300</td>
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<tr>
<td>Niagara</td>
<td>35,030</td>
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<tr>
<td>Oneida</td>
<td>47,740</td>
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<tr>
<td>Onondaga</td>
<td>72,790</td>
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<tr>
<td>Ontario</td>
<td>13,810</td>
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<tr>
<td>Orange</td>
<td>32,120</td>
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<tr>
<td>Orleans</td>
<td>7,550</td>
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<tr>
<td>Oswego</td>
<td>17,610</td>
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<tr>
<td>Otsego</td>
<td>12,930</td>
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<tr>
<td>Putnam</td>
<td>3,350</td>
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<tr>
<td>Queens</td>
<td>284,480</td>
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<tr>
<td>Rensselaer</td>
<td>30,950</td>
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<tr>
<td>Richmond</td>
<td>35,970</td>
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<tr>
<td>Rockland</td>
<td>13,550</td>
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<tr>
<td>St. Lawrence</td>
<td>21,220</td>
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<td>Saratoga</td>
<td>11,610</td>
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<td>Schenectady</td>
<td>31,830</td>
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<td>Schoharie</td>
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<tr>
<td>Schuyler</td>
<td>3,500</td>
</tr>
<tr>
<td>Seneca</td>
<td>5,880</td>
</tr>
<tr>
<td>Steuben</td>
<td>21,800</td>
</tr>
<tr>
<td>Suffolk</td>
<td>37,740</td>
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<tr>
<td>Sullivan</td>
<td>9,290</td>
</tr>
<tr>
<td>Tioga</td>
<td>6,930</td>
</tr>
<tr>
<td>Tompkins</td>
<td>11,140</td>
</tr>
<tr>
<td>Ulster</td>
<td>21,150</td>
</tr>
<tr>
<td>Warren</td>
<td>9,150</td>
</tr>
<tr>
<td>Washington</td>
<td>11,510</td>
</tr>
<tr>
<td>Wayne</td>
<td>13,440</td>
</tr>
<tr>
<td>Westchester</td>
<td>124,110</td>
</tr>
<tr>
<td>Wyoming</td>
<td>7,430</td>
</tr>
<tr>
<td>Yates</td>
<td>4,640</td>
</tr>
</tbody>
</table>

### WABY, ALBANY

**Operator:** Adirondack Broadcasting Co., Inc., 110 N. Pearl St. (also studio in Hotel Troy, Troy, N. Y.). **Phone:** 4-4194. **Power:** 250 and 100 watts on 1370 kc. **Affiliation:** NBC Supplementary Basic Service; Mutual Broadcasting System. **Opened:** 1934. (Note: WABY is affiliated with, but not controlled by, the Albany Knickerbocker News.)

**President and general manager:** Harold E. Smith.

**Rep:** Weed and Co. **News:** UP. **Seating facilities:** Studio, 25; also arrangement with Strand Theatre, Warner Bros., for programs from stage; no admission charge. **Merchandising:** Spot announcements to build up program; cooperation in obtaining newspaper publicity; letters to limited quantities to dealers and distributors. **Foreign language programs:** No restrictions against acceptance. **Artists bureau:** None. **Base rate:** $120.

**Copy restrictions:** Accept alcoholic beverages, beer, wines, liquors, patent medicines subject to investigation of product and strict supervision of copy; exaggerated claims or mis-statements not tolerated.

### WOKO, ALBANY

**Operator:** WOKO, Inc., Hotel Ten Eyck (also studio in Hotel Troy, Troy, N. Y.). **Phone:** 4-4193. **Power:** 1,000 and 500 watts on 1430 kc. **Affiliation:** CBS. **Opened:** 1924. (Note: WOKO is affiliated with, but not controlled by, The Albany Knickerbocker News.)

**General manager:** Harold E. Smith.

**Rep:** John Blair & Co. **News:** UP. **Seating facilities:** Studio, 25 persons; also arrangements with Warner Bros. Strand and Madison theatres; no admission charge. **Merchandising:** Courtesy announcements to build up program; letters to a limited number of dealers and distributors; attempts to obtain newspaper publicity. **Foreign language programs:** Accepted. **Artists bureau:** None. **Base rate:** $175.

**Copy restrictions:** Beer and wines accepted; no hard liquors; no superlatives or exaggerated claims; patent medicines subject to investigation.

### WMBO, AUBURN

**Operator:** WMBO, Inc., Metcalf Bldg., 141 Genesee Street. **Phone:** 433. **Power:** 250 and 100 watts on 1310 kc. **Affiliation:** None. **Opened:** January, 1926.

**President:** Roy L. Alberton.* **Station and commercial manager:** Frederick L. Keesee. **Program director:** Edward Campbell. **Chief engineer:** Herbert House. **Publicity director:** Dorothy Bolin.

**Rep:** None. **News:** Obtained locally. **Seating facilities:** 50 persons. **Merchandising:** Supply publicity gratis; rates upon request for special services. **Foreign language programs:** Will accept; translation must be furnished two days prior to

* Also operator of WBNY, Buffalo.
NEW YORK STATIONS—Continued


Copy restrictions: Accept beer and wine, no hard liquor; patent medicines accepted if approved by Food & Drug Act; all copy subject to station approval and government regulations.

WNBF, BINGHAMTON


Rep: Own office at 360 Madison Ave., New York City. News: Transradio. Seating facilities: None. Merchandising: Supply lists of wholesalers and retailers, supervise distribution of window and show cards, mail letters to retail outlets advising of new program, free of charge; mailing pieces to local distributors at cost of postage; personally conducted or coincidental telephone surveys at actual cost. Foreign language programs: Accept Slavic programs; for eight months of the year carry three such commercial programs. Artists bureau: None. Base rate: $125.

Copy restrictions: Accept limited number of beer accounts; no wine or hard liquor; limited number of patent medicines accepted after strict investigation; all copy subject to station approval and government regulations.

WBEN, BUFFALO

Operator: WBEN, Inc., Hotel Statler. Phone: Cleveland 6400. Power: 5,000 and 1,000 watts on 900 kc. Affiliation: NBC Basic Red. Opened: Sept. 8, 1930. (Note: This station is owned by the same stockholders owning the Buffalo Evening News; also WEBR, Buffalo.)


Rep: Edward Petry & Co., Inc. News: UP; and locally from Buffalo Evening News. Seating facilities: 400 in one room; 2,000 in the Hotel Statler ballroom; 3,000 in the Court St. Theatre. Merchandising:

MORE POWER
WHERE IT TELLS...

* WABY, now stepped up to 250 watts daytime, covers the whole rich Capital District, solidly prosperous all year.

HAROLD E. SMITH
General Manager
STATION WABY
Hotel Ten Eyck, Albany, N.Y.
What Is ‘Mikemanship’?

It’s a flair for the spectacular. It’s the dressing that makes ordinary things unusual. It’s zip. It’s timing. It’s shading. It’s tempo. It’s the thing that means the difference between the program that listeners forget and the broadcast they talk about for weeks.

What Is ‘Mikemanship’ In Buffalo?

It’s the programming that sends WGR-WKBW announcers and technicians to the waterfront to greet the year’s first ship after a day’s dramatic battle with an ice-jammed harbor. It’s the thing that puts microphones in legislative halls when the lid is blown from local politics.

WGR and WKBW Mean ‘Mikemanship’

Smart advertisers know that “mikemanship” has started Buffalo dials spinning to WGR and WKBW. They know that more and more listeners are tuning first to these stations in the knowledge that if something exciting is happening BBC will have it.
NEW YORK STATIONS—Continued

At cost. Foreign language programs: None. Artists bureau: None. Base rate: $180 (½ hr.)

Copy restrictions: No announcements accepted on beer, wine or liquor; full-length programs accepted for beer, but not for wine or liquor.

WBNY, BUFFALO


Copy restrictions: Accept beer and wine any time; hard liquor after 10 p.m. only; drug and medicinal advertising must comply with FCC and Federal Trade Commission rules and regulations, and all copy is subject to station approval or revision; use of word “free” prohibited except where samples of a product are offered gratis.

WEBR, BUFFALO

Operator: WEBR, Inc., 23 North St. Phone: Lincoln 7133. Power: 250 and 100 watts on 1310 kc. Affiliation: NBC Basic Blue. Opened: Oct. 14, 1924. (Note: This station is newspaper-owned by the Buffalo Evening News; same stockholders own WBEN, also of Buffalo.)


Copy restrictions: Beer and wine accepted; no hard liquors; copy must comply with FCC and Federal Trade Commission regulations and be in good taste.

WGR, BUFFALO

Operator: Buffalo Broadcasting Corp., Rand Bldg. Phone: WA 3100. Power: 5,000 and 1,000 watts on 550 kc. Affiliation: CBS. Opened: 1922. (Note: Same owners control WKBW, also of Buffalo.)


Copy restrictions: All copy subject to station approval.

WKBW, BUFFALO

Operator: Buffalo Broadcasting Corp., Rand Bldg. Phone: WA 3100. Power: 5,000 watts on 1480 kc. Affiliation: CBS. Opened: 1925. (Note: Same owners control WGR, also of Buffalo.)


Copy restrictions: All copy subject to station approval.

WSVS, BUFFALO

Operator: Seneca Vocational High School (Elmer S. Pierce, principal). Power: 50 watts on 1370 kc (operates specified hours; shares daytime with WBNY).

This station is non-commercial.

WCAD, CANTON

Operator: St. Lawrence University. Phone: Canton 276. Power: 500 watts on 1220 kc (specified hours; daytime). Opened: Experimentally in 1922; first test programs in 1923; officially opened Jan. 15, 1924.

This station is non-commercial; university-owned.
NEW YORK STATIONS—Continued

WENY, ELMIRA
Operator: Elmira Star-Gazette. Power: 250 watts on 1200 kc. (daytime). At press time this station had a construction permit only.

WESG, ELMIRA
Operator: Elmira Star-Gazette, Inc., Mark Twain Hotel. Phones: 5559; 5181. Power: 1,000 watts on 850 kc (daytime). Affiliation: CBS. Opened: 1921; present operation since Oct. 2, 1932. (Note: This station is operated commercially under lease by the Elmira Star-Gazette; it is owned by Cornell University, and there are additional studios in Ithaca on the University campus.)


Rep: J. P. McKinney & Son. News: UP. Seating facilities: Studio, 45 persons; Mark Twain Hotel ballroom, 200. Merchandising: Make personal calls; direct mail; newspaper cooperation. Foreign language programs: None currently carried; acceptable with limitations. Artists bureau: Yes; have several bands, string groups, vocalists and other musicians. Base rate: $100.

Copy restrictions: No copy advertising products aiding bodily functions; no beer, wines or alcoholic beverages; no promotion schemes, astrological, or fortune-telling programs.

WGBB, FREEPORT

Rep: None. Base rate: $60.

No other data available after several requests.

WJTN, JAMESTOWN


Copy restrictions: Station reserves right to censor copy in accordance with “good practice”; accept beer and wine; patent medicines restricted in accordance with Federal Trade Commission procedure.

WGNY, NEWBURGH

Director: Peter Goelet.

Rep: None. Base rate: $40.

WABC, NEW YORK CITY
Operator: Columbia Broadcasting System, Inc., 485 Madison Ave. Phone: Wicker-sham 2-2000. Power: 50,000 watts on 860 kc. Affiliation: This is the key station of the Columbia Broadcasting System. (Note: On the FCC records this station is listed as WABC-WBOQ).

WARD, NEW YORK CITY


Rep: None. News: Have Irish, Spanish and Yiddish news periods; service not listed.

Seating facilities: 50. Merchandising: Maintains sales promotion department; mailing lists of 25,000 available; keep close contact with grocery organizations. Foreign language programs: WARD specializes in this type of program; has Yiddish, Spanish and Irish programs; translation of programs must be furnished in advance. Artists bureau: Yes; has talent available. Base rate: $200.

Copy restrictions: Accept beer; no other alcoholic beverages.

WBBB, NEW YORK CITY
NEW YORK STATIONS—Continued


Copy restrictions: Accept beer any time; wine for sacramental purposes only; no liquor advertising; patent medicines accepted if approved by Medical Society of Kings County; all copy subject to station approval and FCC rules and regulations.

WBBR, NEW YORK CITY

Operator: Peoples Pulpit Assn. Power: 1,000 watts on 1300 kc (shares time with WHAZ, WFAB and WEVD).

This station does not sell time; church-owned.

WBIL, NEW YORK CITY

Operator: Arde Bulova, 132 W. 43rd St. Phone: Bryant 9-6080. Power: 5,000 watts on 1100 kc (shares certain hours with WPG). Affiliation: None; originates programs for hookups with other stations. However. Opened: June, 1937 (as WBIL; prior to purchase by Arde Bulova this station was WLWL, non-commercial).


Copy restrictions: Hard liquors not accepted.

WBNX, NEW YORK CITY


Copy restrictions: No set rules.

WCNW, NEW YORK CITY


No other data available.

WEAF, NEW YORK CITY


WEVD, NEW YORK CITY


Foreign language programs: Will accept; commercials limited to 100 words for any one announcement; medical copy subject to approval of Academy of Medicine; such copy also checked for "good taste." Artists bureau: None. Base rate: $200.

Copy restrictions: No set rules; prefer announcements to be limited to one minute and kept within "realm of good taste."

WFAB, NEW YORK CITY

Operator: Fifth Avenue Broadcasting Corp. Power: 1,000 watts on 1300 kc. (shares time with WBBR, WEVD, and WHAZ). Affiliation: None.

Director: Joseph Lang.


Copy restrictions: Accept beer, wine and hard liquors.
There exists within one hundred miles from New York City a separate market of two and a half million steady consumers—the Italian Market. There also exists a compact, positive, economical means of reaching those two and a half million steady customers through WOV, WBIL in New York, and WPEN in Philadelphia. We are at your disposal to discuss and study your problem in reference to the possibilities of the Italian Market. We are in a position to facilitate and solve the distribution problem, if there is such a problem, for your product. We can supply an estimate on time and talent. The cost is economical. No obligation on your part.

International Broadcasting Corporation • 132 West 43rd Street, New York, N. Y. Telephone BYrant 9-6000
NEW YORK STATIONS—Continued

WHN, NEW YORK CITY


Rep: None. News: UP. Seating facilities: Studio A, 150; Studio B, 100; Studio C, 100; Studio No. 1403, 50. Merchandising: None.

Foreign language programs: No policy indicated. Artists bureau: Complete service; artists booked directly while there are booking tie-ups through Loew’s Theatres and Metro-Goldwyn-Mayer pictures. Stock: WHN has no outstanding stock; it is affiliated with the Metro-Goldwyn-Mayer interests including Loew’s Theatres, Marcus Loew Booking Agency, etc. Base rate: $400.

Copy restrictions: Commercials restricted to three minutes per quarter-hour of broadcast; will accept alcoholic beverages and patent medicines, acceptance depending on approval of product and copy.

WINS, NEW YORK CITY


Copy restrictions: Accept beer and wine, but no hard liquors; all copy subject to station approval and government regulations.

WJZ, NEW YORK CITY

WLTH, NEW YORK CITY


Copy restrictions: Beer, wines, liquor, patent medicines accepted if copy does not violate code of ethics of NAB; with patent medicines, copy and hour of broadcast is also supervised by station.

WMBQ, NEW YORK CITY
Operator: Metropolitan Broadcasting Corp., special temporary authorization authorized to Joseph Husid, receiver for the Metropolitan Broadcasting Corp. Power: 100 watts on 1500 kc. (shares hours with WCNW and WWRL).

No other data available.

WMCA, NEW YORK CITY


serving New York and New Jersey 24 hours a day

1250 Kilocycles

WNEW

NEW YORK
NEW YORK STATIONS—Continued

complete roster with about 65 artists available for booking. Base rate: $550.

Copy restrictions: Beer and wine accepted, subject to rules of Federal Control Board; patent medicines subject to rules of Federal Trade Commission; advertiser must agree to indemnify Nickerson from any and all liability suits, damages, costs, expenses and lawyers' fees.

WNEW, NEW YORK CITY

Operator: WODAAM Corp. is licensee, while WBO Broadcasting Co. is operating company; 501 Madison Ave. Phone: Plaza 3-3300. Power: 2,500 and 1,000 watts on 1250 kc. (shares time with WHBI on Sunday and Monday). Affiliation: None. Opened: Feb. 13, 1934.


Copy restrictions: Accepts beer, wine and patent medicines; rejects laxatives, reducing medicines, diathermy and radio schools; reasonable advertising liberties allowed to all others; guided by code of ethics of FCC.

WNYC, NEW YORK CITY


News: Press-Radio. Seating facilities: Studio, 100 persons; Brooklyn Museum auditorium, 2,000; American Museum of Natural History auditorium, 2,000. Artists bureau: Currently being launched.

This station is non-commercial.

WOR, NEW YORK CITY

Operator: Bamberger Broadcasting Service, Inc., 1440 Broadway. Phone: Pennsylvania 6-8383. Power: 50,000 watts on 710 kc. Affiliation: Mutual Broadcasting System. Opened: February 22, 1922. (Note: This station is licensed as Newark, N. J., but through its affiliation with Radio Quality Group Service maintains studios and general offices in New York City.)


Copy restrictions: Accept beer and wine; minimum length of period—5 minutes; announcements accepted, but cannot be sponsored by drug manufacturers, nor can they mention contests or offers; reserve right to eliminate all or parts of programs considered contrary to policy or interest, without notice or consent.

WOY, NEW YORK CITY

Operator: International Broadcasting Corp., 132 W. 43d St. Phone: Bryant 9-6080. Power: 1,000 watts on 1130 kc. (to 6 p.m.). Affiliation: None; has had occasional hookups with WAAB, WICC, WEAN, WSPR, WNBC, WELJ, WCOP, WABY, WEAN, WIBX, WSAV, WSYR, WEBR. Opened: December, 1926.


Copy restrictions: Only supportable copy claims allowed; competitive products cannot be criticized; beers and wines accepted; no hard liquors.

WQXR, NEW YORK CITY


President: John V. L. Hogan. Station manager, commercial manager: Elliott M.
NEW YORK STATIONS—Continued

Copy restrictions: All programs must appeal to "quality" audience; accounts are solicited on this basis, and the station reserves the right to refuse, discontinue, or modify any sponsored programs conflicting with this policy; accept beer and wines; patent medicines accepted if approved by medical authorities; no hard liquors.

WVFW, NEW YORK CITY
Copy restrictions: No hard liquors and no patent medicines; beer and wine okay; commercial copy must be submitted 24 hours prior to broadcast.

WWRL, NEW YORK CITY
Rep: None. News: Local. Seating facilities: None. Merchandising: Cooperate in any service requested, free of charge. Foreign language programs: Will accept; German, Polish, Czechoslovak, Hungarian, Italian and Greek programs current;
NEW YORK STATIONS—Continued

translation must be furnished in advance for station approval. Artists bureau: None. Base rate: $70.

Copy restrictions: Accept beer and wine, no hard liquor; recognized patent medicines accepted if copy conforms to station standards; all copy subject to approval of management.

WHDL, OLEAN
Note: station has studios in Bradford, Pa., and St. Bonaventure College.
Copy restrictions: Do not accept beer, wine or hard liquors; no laxatives.

WMFF, PLATTSBURG

WHAM, ROCHESTER
Rep: George P. Hollingbery Co. News: UP. Seating facilities: Auditorium studio, 300 capacity. Merchandising: Give pre-announcements, mail dealer letters, and direct program publicity; other services rendered by outside organizations at cost. Foreign language programs: No announcements accepted; programs accepted if talent passes muster and if announcements are short, with repeats in English. Artists bureau: None. Base rate: $360.
Copy restrictions: No beer, wine, whiskeys or other alcoholic beverages; all copy must pass requirements of good taste, truthfulness and "public good."

WHEC, ROCHESTER
Operator: WHEC, Inc., 40 Franklin St. Phone: Stone 1320. Power: 1,000 and 500 watts on 1430 kc. Affiliation: CBS. Opened: Feb. 1, 1922. (Note: WHEC is affiliated with, but not completely owned by, the Rochester Democrat and Chronicle, and the Rochester Times-Union—Gannett.)
Rep: Paul H. Raymer Co. News: INS. Seating facilities: Studio A, 150; Studio B, 50. Merchandising: Has column appearing in Rochester Times-Union and Democrat and Chronicle highlighting programs, with sponsors named; special announcements anent new programs; secures cooperation from dealers, many groups of which have been given time over the station without charge to publicize their type of industry. Foreign language programs: Accept, though few features of this type are carried; must submit English translation in advance. Artists bureau: Yes; has a score of artists under contract. Base rate: $175.
Copy restrictions: Alcoholic beverages of any kind not accepted; all programs dealing with internal products or proprietaries will be judged on the basis of good taste and public value; maximum of three and a half minutes of copy in a quarter-hour program; five minute maximum for half-hours; one minute announcements limited to 120 words, or, if transcribed, to 55 seconds 'playing time; flash announcements can't exceed 35 words; all programs must be in keeping with ethical standards.
NEW YORK STATIONS—Continued

WSAY, ROCHESTER
Rep: None. News: None. Seating facilities: Studio, seats about 100 persons. Merchandising: Service, as desired by the sponsor, is rendered at cost. Foreign language programs: Accepted, providing that copy is in two days in advance, and that any material broadcast in a foreign language be immediately followed by the English translation. Artists bureau: Yes. Base rate: $140.
Copy restrictions: Beer and wines accepted; no hard liquors; programs subject to approval of management; foreign language programs subject to translation and mandatory charge.

WNBZ, SARANAC LAKE
No further data available.

WGY, SCHENECTADY
Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight, except by special arrangement; time of broadcast subject to change to other periods on 28 days’ notice to ac-

IN SYRACUSE
WFBL
Has the PULLING Programs

It’s programs that make a station! That’s why WFBL leads in listener interest in Syracuse. Make a check and see for yourself that WFBL carries more network programs, more sports features, more short wave broadcasts, more national and local special features, more of the better types of programs of all kinds. And that explains why WFBL advertisers are ahead in results-per-dollar spent.

WFBL is recognized among national advertisers as the high-coverage station in one of the best markets in the country. Syracuse, 221,785 population, has 56 separate industries, none dominating the city. Located in the heart of a great and fertile agricultural region, Syracuse is an ideal testing point for a new product or new merchandising plan. And WFBL is the recognized way to cover that market.

For full details about WFBL programs and coverage of the Syracuse market, phone or write to

ONONDAGA RADIO BROADCASTING CORP.
Syracuse, New York
MEMBER BASIC NETWORK COLUMBIA BROADCASTING SYSTEM
National Representatives, Free & Peters, Inc.
247 Park Avenue
NEW YORK CITY
111 Sutter Street
SAN FRANCISCO
403 New Center Bldg.
DETROIT
180 North Michigan Avenue
CHICAGO
Chamber of Commerce Bldg.
LOS ANGELES
NEW YORK STATIONS—Continued

commodate network broadcasts, excepting in the case of independent announcements, which may be moved to other periods if available, and as arranged by station manager on 24 hours' notice; closing date is two weeks in advance of initial program and program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; no other alcoholic beverages; no patent medicines except well known proprieties, or those acceptable to the American Medical Association, and then only if the copy meets complete station approval.

WFBL, SYRACUSE

WSYR, SYRACUSE
President: H. C. Wilder. Commercial

**Surveys — Research — Tests**

— Sales Results —

Combine to Prove That

**WSYR**

**Now Leads in**

**Popularity**

and

**Coverage**

In the Rich Syracuse Area

Under Same Management—WNBX, Springfield, VT—WJTN, Jamestown, N. Y.

Copy restrictions: All copy for beer, wine, liquor and patent medicines subject to approval and government regulations.
NEW YORK STATIONS—Continued


Rep: Paul H. Raymer Co. News: UP. Seating facilities: Studio, seating 100 persons; also have use of two auditoriums, one seating 900, the other 500. Merchandising: Sponsors are automatically, and without charge, accorded letters and personal calls on dealers, news items and program listings in papers, follow-up surveys, pre-program announcements, and listing of drug products in a folder distributed by druggists; by request, and also without charge, a sponsor may obtain salesmen's presentations, route lists, use of studios for dealer meetings, guest tickets for broadcasts, market data, display and promotion aids, two-week window display in the Hotel Syracuse Building; for a minimum expense the sponsor may obtain personal appearance of talent, handling and mailing of give-aways and premiums, counter and window display distribution, telegraphic promotion, distribution of 5,000 or more circulars, house to house canvas, mail notices to listeners and trade, display ads in newspapers, periodical calls on all retailers in his market, and repeating announcements on program in other spots. Foreign language programs: Will accept, with restrictions. Artists bureau: Yes, lists about 25 artists. Base rate: $220.

Copy restrictions: Accept beer and wine programs (no announcements); no hard liquor; abides by rules of Syracuse Advertiser's Association, NAB Code of Ethics and recommendations of Proprietary Association.

WSYU, SYRACUSE

(Note: This station is owned and operated by WSYR for the exclusive broadcasting of Syracuse University programs; operates one to two hours weekly on a non-commercial basis.)

WHAZ, TROY

Operator: Rensselaer Polytechnic Institute, 110 Eighth St. Phone: 6810. Power: 1,000 watts on 1300 kc. (divides time with WBRR, WFAB and WEVD). Affiliation: None. Opened: August, 1922. (Note: This station is college-owned—Rensselaer Polytechnic Institute.)


Copy restrictions: Beer, wine, liquor and patent medicine advertising not accepted; all copy must conform to station standards.

WIBX, UTICA


Copy restrictions: All copy subject to station approval.

WFAS, WHITE PLAINS


Copy restrictions: Take beer, wines and hard liquors; copy must be in "good usage and truthful."
### NORTH CAROLINA

(408,600 radio homes)

<table>
<thead>
<tr>
<th>County</th>
<th>Radio Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alamance</td>
<td>5,650</td>
</tr>
<tr>
<td>Alexander</td>
<td>1,320</td>
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<tr>
<td>Alleghany</td>
<td>790</td>
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<tr>
<td>Anson</td>
<td>3,160</td>
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<tr>
<td>Ashe</td>
<td>2,100</td>
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<tr>
<td>Avery</td>
<td>1,180</td>
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<tr>
<td>Beaufort</td>
<td>4,430</td>
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<tr>
<td>Bertie</td>
<td>2,580</td>
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<td>Bladen</td>
<td>2,330</td>
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<tr>
<td>Brunswick</td>
<td>1,830</td>
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<tr>
<td>Buncombe</td>
<td>16,660</td>
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<td>Burke</td>
<td>3,230</td>
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<td>Cabarrus</td>
<td>5,500</td>
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<td>Caldwell</td>
<td>3,330</td>
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<td>Camden</td>
<td>610</td>
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<td>Carteret</td>
<td>2,430</td>
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<tr>
<td>Caswell</td>
<td>1,660</td>
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<td>Catawba</td>
<td>5,880</td>
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<tr>
<td>Chatham</td>
<td>2,370</td>
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<td>Cherokee</td>
<td>1,670</td>
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<td>Chowan</td>
<td>1,470</td>
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<td>Clay</td>
<td>550</td>
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<tr>
<td>Cleveland</td>
<td>6,340</td>
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<td>Columbus</td>
<td>3,980</td>
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<td>Craven</td>
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<td>Cumberland</td>
<td>5,630</td>
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<td>Currituck</td>
<td>800</td>
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<td>Dare</td>
<td>710</td>
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<tr>
<td>Davidson</td>
<td>6,390</td>
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<tr>
<td>Davie</td>
<td>1,590</td>
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<tr>
<td>Duplin</td>
<td>3,720</td>
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<tr>
<td>Durham</td>
<td>12,550</td>
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<tr>
<td>Edgecombe</td>
<td>6,170</td>
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<tr>
<td>Forsyth</td>
<td>20,020</td>
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</tbody>
</table>

### WWNC, ASHEVILLE

**Operator:** Asheville Citizen-Times Company, Battery Park Place. *Phones:* 6240: 850. *Power:* 1,000 watts on 570 kc. *Affiliation:* NBC Optional Southeastern Service. *Opened:* February 22, 1927. *(Note: This station is newspaper-owned by the Asheville Citizen and Times.)*

**Vice-president, general and station director:** Don S. Elias. **Commercial manager:** J. W. McIver. **Program and musical director:** Ezra McIntosh. **Chief engineer:** Cecil B. Hoskins. **Production manager:** Bob Bingham.

**Rep:** The Brannam Co. **News:** UP; AP. **Seating facilities:** None. **Merchandising:** Co-operate in usual services, including listings and publicity in the Citizen and Times, free of charge; special services rendered at actual cost. **Foreign language programs:** No set rules; requests have never been received, as foreign population is very small. **Artists bureau:** None. **Base rate:** $125.

**Copy restrictions:** Accept beer; no wine or hard liquor; abide by NAB Code of Ethics and Federal Trade Commission regulations.

### WBT, CHARLOTTE

**Operator:** Columbia Broadcasting System, Inc. **Wilder Bldg. Phone:** 3-7107. **Power:** 50,000 watts on 1080 kc. **Affiliation:** CBS. **Opened:** 1921.

**General manager:** Lincoln Delmar. **Sales manager:** Royal E. Penny. **Program director:** C. H. Crutchfield. **Chief engineer:** J. J. Beloungey.

**Rep:** Radio Sales. **News:** UP. **Seating facilities:** Studio, 200; can secure Charlotte City Auditorium, capacity 5,000. **Merchandising:** Same as Columbia Broadcasting System, Inc. **Foreign language programs:** Not accepted. **Artists bureau:** None; however, agreements have been made with 80 artists and musicians for service to the
NORTH CAROLINA STATIONS—Continued

sponsor. Stock: Station is wholly owned by CBS, Inc. Base rate: $300.
Copy restrictions: Rules of Columbia Broadcasting System.

WSOC, CHARLOTTE

WDNC, DURHAM
Operator: Durham Radio Corp., Washington Duke Hotel. Phone: J-1001. Power: 100 watts on 1500 kc. Affiliation: CBS. Opened: April 9, 1934. (Note: This station is newspaper-owned by the Durham Morning Herald and Sun.)

1000 WATTS • NITE AND DAY
MEMBER OF COLUMBIA BROADCASTING SYSTEM

People— Not Geography— Buy Merchandise

Always
A GOOD SHOW!

WBIG
GREENSBORO
NORTH CAROLINA

Director

"THE FAVORITE STATION IN THE FAVORED REGION"
Briefly, WBT, at Charlotte, is plumb in the middle of things. It serves more people, within 100 miles, than are in the city of Detroit. A population of 2 million customers. And it’s the Showmanship Station of the Nation!

NORTH CAROLINA STATIONS—Continued

local expositions; other services through The Katz Agency. Foreign language programs: Not accepted. Artists bureau: Yes; lists about 40 artists. Base rate: $70.

Copy restrictions: Beer and wine accepted; no liquor advertising; "discretionary restrictions" on commercial copy.

WBIG, GREENSBORO


Rep: George P. Hollingbery Co. News: Transradio. Seating facilities: Sportrena—capacity, 1,000; admission 20c. on current program. Merchandising: Contact distributors and jobbers; contact retail outlets; furnish letters to trade; arrange window displays and check placements; place counter cards; arrange route lists for salesmen; furnish market surveys; house organ. Artists bureau: Yes; has 50 under contract. Base rate: $100.

Copy restrictions: No alcoholic beverages except beer; no products presenting question of "good taste"; after 6 p.m. commercials may consume 10% of total time, with allowance of additional 40 seconds on 15-minute programs; daytime programs allowed 15% commercial leeway, with 40 extra seconds for 15-minute periods.

WMFR, HIGH POINT


Rep: None. News: UP. Seating facilities: Guest room, seating 40 persons. Merchandising: Reception room display window furnished in rotation to sponsors in two-week periods without charge; Commercial Service Department cooperates with advertisers in calling on the trade jointly with their representative; direct mail handled at actual cost. Foreign language programs: No request for such to date; foreign population less than 1%. Artists bureau: Setup nominal only. Stock: Principally held by Wayne M. Nelson & E. Z. Jones. Base rate: $35.

Copy restrictions: Accept beer and wine (no hard liquor; dry county) and patent medicines; commercials must not exceed 20% of program time.

WFTC, KINSTON


Copy restrictions: Accept beer and wine, but no hard liquor; station reserves right to edit all scripts.

WPTF, RALEIGH


Copy restrictions: Copy must be in good taste and brief; beer accepted; no other alcoholic beverages; all medical accounts subject to approval of medical director.

WEED, ROCKY MOUNT


Copy restrictions: Beer and wine accepted; no liquor advertising; patent medicine copy subject to station censorship.

WMFD, WILMINGTON


Copy restrictions: Accept beer and wine; no hard liquor.

WGTM, WILSON


Rep: Bryant, Griffith & Brunson, Inc. News: UP. Seating facilities: Main studio, seating 30 persons. Merchandising: Mail letters to dealers advising them of new programs; furnish window cards, and "other suitable merchandising plans." Foreign language programs: No rules; foreign population very small. Artists bureau: None, as such; supply advertisers with list of available local talent. Base rate: $30.

Copy restrictions: Accept beer, wine and patent medicines "recognized by the medical profession"; no hard liquor; all cop subject to station censorship.

WAIR, WINSTON-SALEM


Copy restrictions: No alcoholic beverage accounts taken; medicine accounts subject to inspection by medical adviser; all copy subject to station approval.

WSJS, WINSTON-SALEM


Rep: Kelly-Smith Co. News: UP. Seating facilities: 40 persons. Merchandising: Complete free service including publicity through affiliated newspapers; regular sales surveys. Foreign language programs: Policy has been not to accept; but no set policy against such programs. Artists bureau: None. Base rate: $100.

Copy restrictions: Accept beer and wine; no hard liquor advertising permissible under state laws.
NORTH DAKOTA
(119,600 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
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<tbody>
<tr>
<td>Adams</td>
<td>1,080</td>
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<tr>
<td>Barnes</td>
<td>3,570</td>
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<td>Benson</td>
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<td>Billings</td>
<td>480</td>
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<td>Bottineau</td>
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<td>Bowman</td>
<td>930</td>
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<td>Burke</td>
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<td>Burleigh</td>
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<td>Cass</td>
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<td>Cavalier</td>
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<td>Dickey</td>
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<td>Divide</td>
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<td>Dunn</td>
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<td>Edgerton</td>
<td>1,030</td>
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<td>Emmons</td>
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<td>Foster</td>
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<td>Golden Valley</td>
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<td>Grand Forks</td>
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<td>Kidder</td>
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<td>La Moure</td>
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<td>Logan</td>
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<td>McHenry</td>
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<tr>
<td>McIntosh</td>
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<td>Morton</td>
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<td>Mountrail</td>
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<td>Nelson</td>
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<td>Oliver</td>
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<tr>
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<td>Richland</td>
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<td>Rolette</td>
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<td>Sargent</td>
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<td>Sheridan</td>
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<td>Sioux</td>
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<td>Towner</td>
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<td>Trailing</td>
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<td>Wells</td>
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<tr>
<td>Williams</td>
<td>3,890</td>
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</table>

KFYR, BISMARCK
Rep: Gene Furgason & Co. News: Transradio. Seating facilities: None in studio; have access to city auditorium. Merchandising: Window displays; call on sponsor's dealers wherever possible; notify wholesalers by mail of new programs; length of contract governs amount of merchandising. Foreign language programs: Accepted provided they are accompanied by an English translation. Artists bureau: None. Base rate: $200.
Copy restrictions: Beer advertising accepted; no other alcoholic beverages; accepted restricted list of patent medicines; copy on all commercials must be in accord "with sound broadcasting practices."

KDLR, DEVILS LAKE
Copy restrictions: Accept beer; no wine or liquor advertising; no "cure-all;" copy must be in good taste and conform to station standards.

WDAY, FARGO
Operator: WDAY, Inc., Black Bldg. Phone: 6800. Power: 5,000 and 1,000 watts on 940 kc. Affiliation: NBC (Northwest). Opened: May 22, 1922. (Note: station is affiliated with the Fargo Forum.)
Rep: Free & Peters, Inc. News: UP; Transradio. Seating facilities: Studio, 150 persons. Merchandising: Yes; pre-announce new programs, plus ads in Fargo Forum and an air preview; notify all Fargo and Moorhead dealers of program; have signs on buses in Moorhead and Fargo. Foreign language programs: Will accept one-minute transcribed announcements in Scandinavian languages. Artists bureau: Yes. Stock: Principal holders are E. C. Reineke,

**Copy restrictions:** Take wine, beer, liquor; minute and 100 word announce-
ments.

**KFJM, GRAND FORKS**

**Operator:** University of North Dakota, First National Bank Bldg. **Phone:** 1200. **Power:** 1,000 and 500 watts on 1410 kc. **Affiliation:** None. **Opened:** 1923. (Note: This station is owned and operated by the University of North Dakota.)

**General and station manager:** Dalton Le Masurier. **Commercial manager:** Elmer Hanson. **Program director:** Helen A. La Velle. **Chief engineer:** Elwin J. O'Brien. **Rep:** None. **News:** Transradio. **Seating facilities:** Dining room available seating 300; also theatre (mornings) seating 650; also armory seating 800 (25c. admission). **Merchandising:** Cards, window displays, truck banners, space in weekly paper, etc. given sponsor; up to 10% of card rate will be spent by station for such promotion without extra charge to sponsor. **Foreign language programs:** Accepted; German and Scandinavian would be most suitable. **Artists bureau:** Station books orchestras, but does not have them under contract. **Stock:** Principally held by

**KRMC, JAMESTOWN**

**Operator:** Roberts-McNab Co., 418 Front St. **Phone:** 100. **Powers** 250 and 100 watts on 1370 kc. **Affiliation:** None. **Opened:** March 14, 1937.

**General manager:** A. J. Breitbach. **Station manager, chief engineer:** Don F. Hola-
day. **Commercial manager:** George Foster. **Program director:** Victor V. Bell. **Publicity director:** Ray Stough.

**Rep:** Walter Biddick Co. (Coast). **News:** Transradio. **Seating facilities:** Dining room available seating 300; also theatre (mornings) seating 650; also armory seating 800 (25c. admission). **Merchandising:** Cards, window displays, truck banners, space in weekly paper, etc. given sponsor; up to 10% of card rate will be spent by station for such promotion without extra charge to sponsor. **Foreign language programs:** Accepted; German and Scandinavian would be most suitable. **Artists bureau:** Station books orchestras, but does not have them under contract. **Stock:** Principally held by

Copy restrictions: Accept wine and beer; no hard liquors; patent medicines allowed, but not encouraged; all copy must meet FCC requirements and be subject to editing for grammatical errors.

**KGCU, MANDAN**


Copy restrictions: Accept beer, but no wine or hard liquor; announcements limited to 100 words; all copy subject to station approval.

**KLPM, MINOT**


Rep: Transamericand Broadcasting and Television Corp. News: Transradio. Seating facilities: 100 persons. Merchandising: Cooperate with advertisers upon request; services worked out between station and individual accounts. Foreign language programs: Accept Norwegian, German and Russian programs. Artists bureau: Setup nominal only. Base rate: $30 (½ hr.).

Copy restrictions: Beer and wine accepted; no liquor or patent medicine advertising; copy censored for misleading claims, and commercials restricted to maximum of 3 minutes.

**KOVF, VALLEY CITY**


Copy restrictions: Will accept beer; no wines or other alcoholic beverages.
OHIO
(1,641,500 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamilton</td>
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<td>Wyandot</td>
<td>4,890</td>
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</table>

WADC, AKRON


Copy restrictions: Federal Trade Commission rulings and regulations observed; copy must be in "good taste"; alcoholic beverages accepted.

WJW, AKRON


Copy restrictions: Commercials for beer, wines and alcoholic beverages accepted only after 9 a.m.

WICA, ASHTABULA

Base rate: $60.
No further information available.
WHBC, CANTON


Rep: None. News: None. Seating facilities: None. Merchandising: Complete service rendered at actual cost. Foreign language programs: Will accept; translation must be submitted for approval. Artists bureau: Setup nominal only. Base rate: $27.50 (1/2 hr.).

Copy restrictions: Beer and wine accepted; no hard liquor; patent medicine copy must be worded in a manner acceptable to average listener, and is subject to station approval.

WCKY, CINCINNATI


Rep: Free & Peters, Inc. News: Transradio. Seating facilities: Studio, 75 persons. Merchandising: Meetings with wholesaler and jobber salesmen, chain store employees, broker salesmen and manufacturer's representatives; WCKY is a membe of the Cincinnati Association of Manufacturers' Representatives (food), Cincinnati's Retail Grocers and Meat Dealers' Association and the Ohio Valley Druggists Association; maintain active contact with these men; personal calls on buyers for wholesale and chain trade to inform them of programs; call on retail dealers to place display and report on stock, competitive stock, copy of which report is forwarded to company and agency; also car cards, taxicab signs and publicity department activity furnished without charge; notify dealers and jobbers by mail; make comparative surveys before and during contracts; merchandising service available at no cost to clients using 26 or more programs. Foreign language programs: No. Artists bureau: None. Base rate: $440.

Copy restrictions: All commercial copy must be okayed by continuity department; accept beer and wine; no whiskey; medical copy passed on by continuity department.

WCPQ, CINCINNATI


General manager: M. C. Watters.

Rep: None. News: 14 periods daily. Seating facilities: Three studios, capacity about 75. Merchandising: Maintains complete department, including large street studio with display windows; also ties in with merchandising facilities of The Cincinnati Post. Foreign language programs: Accepted; no controversial subjects allowed. Artists bureau: Yes. Base rate: $100 (WCPQ is also sold in combination with WNOX and WMFS).

Copy restrictions: All continuity subject to station approval; beer and wine advertising not accepted.

WKRC, CINCINNATI


Copy restrictions: CBS program policies.

WLW, CINCINNATI

Operator: Crosley Radio Corp., 1329 Arlington St. Phone: Kirby 4800. Power: 500,000 watts on 700 kc. Affiliation: NBC
When Starch surveyed Cincinnati, WKRC received far and away more votes for regular listening—night and day—than any other local station.

In food advertising, WKRC leads with more quarter hours than the other local network stations combined (and WKRC leads, too, in local sponsored quarter hours for all classifications).

Now, more decisive proof: the Cincinnati Retail Grocers Association asked their members "What radio station would you prefer to have used by food advertisers in Cincinnati?" WKRC received more than 49% of all votes cast for any local network station.

The station food advertisers prefer is the station food merchants prefer. Natural enough—because it's the local station that Cincinnati listeners prefer.

WKRC—on every count—is Cincinnati's dominant local station; owned and operated by CBS.
Red and Blue Supplementary Basic Service; Mutual Broadcasting System. Opened: 1921.


Copy restrictions: Beer accepted; no other alcoholic beverages; proprietary remedies subject to specific approval of the management; length of commercial copy subject to time of day, length of program, and station restrictions.

WSAI, CINCINNATI

Operator: Crosley Radio Corp., 1329 Arlington St. Phone: Kirby 4800. Power: 5,000 and 1,000 watts on 1330 kc. Affiliation: NBC Red and Blue Supplementary Basic Service; Mutual Broadcasting System. Opened: 1921. (Note: This station is under the same ownership as WLW, Cincinnati).


Copy restrictions: Accept beer, but no other alcoholic beverages; some patent medicines accepted after investigation of products; commercials most conform to standards of good taste.

WCLE, CLEVELAND


Copy restrictions: Spot announcements limited to 100 words; chain breaks limited to 40 words; commercial continuity on daytime quarter-hours is limited to 550 words; daytime half-hours, 800 words; daytime hours, 1350 words; evening quarter-hours, 425 words; evening half-hours, 700 words; evening hours, 900 words; no false or misleading advertising (cooperate with Better Business Bureau); no disparagement of competitors or their products; no words such as “halitosis, poisonous, or body odor,” or any violation of good taste; no fortune telling, numerology, etc.; beer and wines okay if copy does not intend to spread further use of these beverages; no hard liquors.

WGAR, CLEVELAND

Operator: WGAR Broadcasting Co., Hotel Statler. Phone: Prospect 0200. Power: 1,000 and 500 watts on 1450 kc. (has construction permit for 5,000 and 1,000 watts). Affiliation: CBS. Opened: Dec. 15, 1930.


Rep: Edward Petry & Co., Inc. News: INS; Universal. Seating facilities: Ballroom Hotel Statler, 1,000; studio A, 100; studio B, 75; Carnegie Hall auditorium,
voluntary choice

WSAI is now carrying 57.8% more LOCAL and NATIONAL SPOT quarter-hour units in Cincinnati than local network station A, and 136.8% more than local network station B. Every one of these units represents a voluntary choice by an advertiser who decided in his own mind — without restrictions — what to buy and where to buy it.

And in the food field, which is even more significant because competition is fierce — margin of profit is small — and every penny of the advertising dollar must bring results, we find WSAI is carrying 10% more LOCAL and NATIONAL SPOT quarter-hour units than the other two network stations combined.

WSAI * CINCINNATI

• NATIONAL SPOT REPRESENTATIVE
  TRANSAMERICAN
  NEW YORK  CHICAGO  HOLLYWOOD
A radio station, just like a newspaper, is as good as the quality of its service. For example, WLW news reports are attentively followed because both UP and INS leased wires are edited for radio broadcasting by a staff of six news writers under the direction of a department head with thirty years newspaper experience and four years of editing radio news. Our dramatic organization of sixteen full-time staff artists has been hand-picked by a director qualified by a background of twenty-two years in the theatre and eight years in radio. The musical department, with its fifty-three members, owes much of its success to the many years of experience of its directors in radio, theatre and moving pictures. The eighteen WLW vocalists are greater artists because of the vocal director's background in this specialized work. This high type of service based on experience is, we think, a large part of the story of WLW the Nation's Station.
OHIO STATIONS—Continued

400; Public Auditorium, 15,000; Music Hall, Public Auditorium, 2,500. Merchandising: Complete service; keep lists and mail announcements of new air campaigns; circularize retail outlets for cost; send speakers to sales meetings; help introduce products; check product sales; for cost of printing, will deliver street cars cards and get them placed; send talent for retail store gatherings; preview air shows for dealers; etc. Foreign language programs: Will accept without restrictions as to day or evening hours; also announcements.


Copy restrictions: Beer accepted at any time; liquor and wine taken only after 10 p.m., with commercials limited to brand name and manufacturer; patent medicine acceptance limited insofar as restricted by government agencies; all copy subject to station approval and governmental regulations.

WHK, CLEVELAND
Operator: Radio Air Service Corp., 1311 Terminal Tower. Phone: Prospect 5800. Power: 2,500 and 1,000 watts on 1390 kc.

Affiliation: NBC Basic Blue; Mutual Broadcasting System. Opened: July 26, 1921 as 8ACS; March 5, 1922 as WHK. (Note: WHK is newspaper-owned: The Cleveland Plain Dealer.)
Seating facilities: Two largest studios seat 350-400 apiece. Merchandising: Supply lists of retailers and wholesalers; mail out letters and/or printed matter, station to furnish letter heads and labor, advertiser paying for postage and furnished printing matter; make surveys by phone or personal contact (advertiser to pay traveling expense on personal calls if more than 20 miles from station); introduce salesmen to key buyers; arrange for window display space; distribute displays; arrange audition of program for important local outlets (advertiser to pay for talent); personal calls informing dealers, etc. of campaign. Foreign language programs: Accepted provided literal English translation is fur-
nished in advance to Stanley Altschuler, foreign program director. Artists bureau: Yes; all station personalities under its control for outside appearance. Stock: All stock held by the United Broadcasting Co.; this company also holds all stock of WCLE, Cleveland; WHK holds all stock of WHKC, Columbus; WKBN, Youngstown, is a UBC affiliate. Base rate: $340.

Copy restrictions: Spot announcements limited to 100 words; chain breaks limited to 40 words; commercial continuity on daytime quarter-hours is limited to 550 words; daytime half-hours, 800 words; daytime hours, 1350 words; evening quarter-hours, 425 words; evening half-hours, 700 words; evening hours, 900 words; no false or misleading advertising (cooperate with Better Business Bureau); no disparagement of competitors or their products; no words such as "halitosis, poisonous, or body odor," or any violation of good taste; no fortune telling, etc; beer and wines okay if copy does not encourage further use of these beverages; no hard liquors.

WTAM, CLEVELAND
Operator: Owned and operated by National Broadcasting Co., NBC Building, 815 Superior Ave., N. E. Phone: Cherry 0942.

The NEW..GREATER and MORE POWERFUL.. WCKY
To an AUDIENCE OF MORE THAN TWO MILLION LISTENERS IN THE RICH OHIO VALLEY
10,000 watts
FIRST IN CLEVELAND
- And here's how!

1. **BEST** of NBC Blue and Mutual Network shows.

2. **GUARANTEED** time which cannot be offered by any other Cleveland stations.

3. **LOCAL** and public interest programs given more attention.

4. **EXCLUSIVE BASEBALL** broadcasts in Cleveland since 1932.

5. **LARGEST** and best staff of entertainers in Cleveland.

6. **PIONEER** in educational, "stunts", short-wave and facsimile broadcasting.

7. **COVERAGE** greater than nearest competition whether based on mail analysis or field strength.

8. **ACTIVE** and co-operative merchandising plus intelligent publicity efforts.

9. **FINEST** studios and most modern technical equipment.

WHK-WCLE

K. K. Hackathorn, Sales Mgr.

FREE & PETERS, Inc. - National Representatives,
New York - Chicago - Detroit

818
holic beverages; patent medicines subject to NBC rules.

WBNS, COLUMBUS

Operator: WBNS, Inc., 33 N. High St. Phone: Adams 8265. Power: 5,000 and 1,000 watts on 1430 kc. Affiliation: CBS. Opened: 1921. (Note: affiliated with the Columbus Dispatch.)


Rep: John Blair & Co. News: Transradio. Seating facilities: None. Merchandising: Have working agreement with Columbus Dispatch giving WBNS and clients access to news and radio columns with frequent editorials on public service rendered; full-time merchandising staff; installation of window posters and counter displays; call letters and time stickers supplied by station; mails informative letters on new programs, contests, etc., to distributors; tear-sheet service, complete exploitation files maintained; personal contacts; special efforts advised by clients will be made. Foreign language programs: Will accept; but has none running currently. Artists bureau: None. Base rate: $175.

Copy restrictions: Beer advertising accepted; no wines or alcoholic beverages; patent medicine ads accepted only after station approves copy; no rules in print: "good taste angle carefully guarded."

WCOL, COLUMBUS

Operator: WCOL, Inc., 33 North High St. Phone: Main 4581. Power: 100 watts on 1210 kc. Affiliation: NBC (Red and Blue). Opened: September, 1934. (Note: original call letters were WMAN; in 1929 the station was sold, and the letters changed to WSEN; another change was made in 1934.)


Rep: George P. Hollingbery Company. News: INS. Seating facilities: 40 persons; remote to Columbus Women's Club, 600 persons, available on request. Merchandising: Merchandising assistance to all accounts; up to 500 postal cards announcing new programs mailed free; newspaper advertising and publicity. Foreign language programs: None. Artists bureau: None; talent available through program department. Base rate: $125.

Copy restrictions: Must comply with FCC restrictions; Better Business Bureau of Columbus consulted on copy claims; beer acceptable any time; wines and liquors only after 10 p.m.

WHKC, COLUMBUS

Operator: Associated Radiocasting Corp., 22 E. Gay Street. Phone: Adams 1101. Power: 500 watts on 640 kc. (to sunset in Los Angeles). Affiliation: Mutual Broadcasting System. Opened: 1921. (Note: This station is owned by the Cleveland Plain Dealer; also owners of WHK and WCLE, Cleveland, and WKBN, Youngstown.)


Copy restrictions: Beer and wine accepted; no hard liquor; medical copy must meet specifications of Federal Trade Commission and all copy is subject to station approval.

WOSU, COLUMBUS

Operator: Ohio State University. Power: 1,000 and 750 watts on 570 kc. (shares time with WKBN).

This station is non-commercial; university-owned.

WHIO, DAYTON

Operator: Miami Valley Broadcasting Corp., 39 S. Ludlow. Phone: Adams 2261. Power: 5,000 and 1,000 watts on 1260 kc. Affiliation: CBS. Opened: Feb. 9, 1935. (Note: this station is newspaper owned—The Dayton Daily News, which also owns the Springfield News and Sun.)

Rep: George P. Hollingbery Co. News: AP; UP. Seating facilities: Can handle audiences up to 500. Merchandising: Contacts with wholesale and retail trade; check sales; promotional displays; have available window display space fronting the WHIO building. Foreign language programs: None. Artists bureau: None. Base rate: $180.

Copy restrictions: No wines or alcoholic beverages, but will take beer advertising; patent medicines carefully checked; all copy must be in “good taste.”

WMSK, DAYTON
Operator: WMSK, Inc., Loew’s Theatre Bldg. Phone: AD 3288. Power: 200 watts on 1380 kc; does not operate between 7:30 p.m. and 10 p.m. Affiliation: None. Opened: Dec. 15, 1922. (Note: This station is newspaper-affiliated with, but not owned by, the Dayton Herald and Journal).


Copy restrictions: Accept beer, and patent medicines of long standing; no wine or hard liquor; commercials strictly limited to “reasonable” length, and are subject to station standards.

WBLY, LIMA


No other data available.

WPAY, PORTSMOUTH

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It’s...

WSPD

IN TOLEDO, NORTHWESTERN OHIO AND SOUTHERN MICHIGAN

In an unbiased check-up WSPD was voted most popular for seven days a week—morning—afternoon and night—cold proof that WSPD dominates in popularity—and by a BIG margin.

JOHN BLAIR CO., National Representative

820
OHIO STATIONS—Continued

Affiliation: Buckeye Network. Opened: April 15, 1935. Managing director, commercial manager: Marie Vandegrift. Program director: Orville E. Fields. Chief engineer: Maurice Meyers. Assistant manager: Gwen Fields. Rep: None. News: UP. Seating facilities: Studio can accommodate 100 visitors. Merchandising: No set service; have sent cards to dealers and made telephone contacts with them for clients. Foreign language programs: Accepted, though such business is not solicited. Artists bureau: None; there is a nominal setup for procuring talent, however. Stock: M. F. Rubin is president of the Vee Bee Corp. Base rate: $75. Copy restrictions: No beer, wine, or other alcoholic beverage advertising; nationally advertised proprietaries accepted.

WSPD, TOLEDO

WTOL, TOLEDO


WFJJ, YOUNGSTOWN

WALR, ZANESVILLE
OKLAHOMA
(454,300 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
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<tbody>
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<td>Murray</td>
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<tr>
<td>Muskogee</td>
<td>12,960</td>
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<td>Noble</td>
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<td>Nowata</td>
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<td>Osage</td>
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<td>Pushmataha</td>
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<td>Roger Mills</td>
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<td>Seminole</td>
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<td>Sequoyah</td>
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<td>Stephens</td>
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<td>Texas</td>
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<td>Tillman</td>
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<td>Tulsa</td>
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<td>Wagoner</td>
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<td>Washington</td>
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<td>Washita</td>
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<td>Woods</td>
<td>3,400</td>
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<tr>
<td>Woodward</td>
<td>2,900</td>
</tr>
</tbody>
</table>

KADA, ADA


Copy restrictions: No beer, wine or hard liquor advertising; no (local) commercials accepted for Sunday broadcasting.

KVSO, ARDMORE


Rep: Joseph Hershey McGillvra. News: Four broadcasts daily; service not listed. Seating facilities: 100 persons. Merchandising: Publicity in Sunday radio page in Daily Ardmoreite, features on both local and national advertisers also run daily in connection with program schedule; direct mail, dealer reports. Foreign language programs: No rules; such programs have never been requested. Artists bureau: Setup nominal only. Base rate: $60.

Copy restrictions: Beer and wine accepted; no liquor advertising; no soliciting of funds; all copy must be approved by station and conform to government regulations.

KASA, ELK CITY
OKLAHOMA STATIONS—Continued


Rep: None. News: Transradio. Seating facilities: Reception room seats 300. Merchandising: Have a “KASA Radio Review” running in one daily and three weekly papers; newspaper publicity; employ sign writer to work up window displays; representative in each town in coverage area makes dealer contacts. Foreign language programs: None have been broadcast; no restrictions against them, however. Artists bureau: Setup nominal only. Base rate: $45.

Copy restrictions: No alcoholic beverages of more than 3.2% content; no misleading copy; patent medicines thoroughly investigated.

KCRC, ENID

Operators: Enid Radiophone Co., Tower Studios. Phone: 447. Power: 250 watts on 1360 kc. Affiliation: Oklahoma Network; Mutual Broadcasting System. Opened: April 1, 1928. (Note: Station is interlocked in ownership with Enid News & Eagle.)


Rep: Joseph Hershey McGillvra. News: AP; Christian Science Monitor. Seating facilities: Two studios, capacity 250. Merchandising: Supply dealer contacts throughout territory, direct mail, stories in both Enid dailies, etc. Foreign language programs: No rules; German programs would best fit foreign audience and would be accepted. Artists bureau: Yes; number of artists not listed. Stock: Closed corporation; only stockholders are Wm. Taylor, president; M. B. Garber, vice-president; Lucy Garber, secretary. Base rate: $60.

Copy restrictions: Beer and wine accepted; no hard liquors; only approved patent medicines accepted.

KBIX, MUSKOGEE

Operator: Oklahoma Press Publishing Co., Barnes Bldg. Phone: 303. Power: 100 watts on 1500 kc. Affiliation: Mutual Broadcasting System. Opened: May 1, 1936. (Note: This station is newspaper-

WKY RINGS UP MORE SALES

because it rings more doorbells and encompasses a greater sales area than any other station in Oklahoma.

Translated into figures, this means that within WKY’s .5 Mv. contour (daytime) you will find 62.88% of Oklahoma’s radio homes and 64.1% of the state’s retail sales.

Use WKY to influence more listeners, more dealers and more sales in Oklahoma.
OKLAHOMA STATIONS—Continued

owned by the Muskogee Daily Phoenix and Times-Democrat.)

Vice-president: Tams Bixby, Jr. General
manager: W. K. Bailey. Sales manager:
Frank Rough. Program director: Duane
Gaither.

facilities: Reception room, seating 50
persons. Merchandising: Offered through
Radiad Service, Radio Merchandising
Service and Vincent Edwards & Co. Foreign
language programs: No set rules; none currently on station. Artists bureau:
None. Base rate: $55.

Copy restrictions: Accept beer, wine,
liquor and some patent medicine advertis-
ing; all copy must conform to station
standards, federal and state regulations.

WNAD, NORMAN
Operator: University of Oklahoma.
Phone: 900, stations 123 and 124. Power:
1,000 watts on 1010 kc (specified hours; divides time with KGGF). Opened: 1922.
This station is non-commercial; university-owned.

KFXR, OKLAHOMA CITY
Operator: Plaza Court Broadcasting Co.
Hightower Bldg. Phones: 3-1775, 3-4333;
3-0419. Power: 250 and 100 watts on 1310
kc. Affiliation: None. Opened: 1925. (Note:
This station is church-owned.)

Manager: B. C. Thomason. Commercial
manager: Bob Elliston. Program director:
Mary Louise Thomason. Chief engineer:
Tom Banks, Jr. Artists bureau heads:
Velma Evans and F. A. Godsoe. Musical
director: Loretta Miller. Publicity di-
rector: Harold Sparks.

Rep: Cox and Tanz. News: No service
listed. Seating facilities: No specific infor-
mation given, although station notes that
it has several hundred visitors daily.
Merchandising: No information given. For-
egn language programs: Accepted when
accompanied by full English translation.
Artists bureau: Yes; lists several orches-
tras and singers. Base rate: $75.

Copy restrictions: Beer and wine ac-
cepted; no hard liquor; patent medicines
taken only if recognized nationally.

KOMA, OKLAHOMA CITY
Operator: Hearst Radio, Inc., Oklahoma
Biltmore Hotel. Phone: 2-3291. Power:
5,000 watts on 1480 kc. Affiliation: CBS.
Opened: 1923. (Note: This station is owned
and operated by Hearst Radio.)

Station manager: Neal Barrett. Program
director: Waymond Ramsey. Production
manager, publicity director: W. S. Lucken-
bill. Chief engineer: M. W. Thomas. Mu-
sical director: Herman C. Chaney. Mu-
cial librarian: Marjorie Speer.

Rep: International Radio Sales. News:
INS. Seating facilities: 100 persons. Mer-
chantising: Offer complete service at ac-
tual cost. Foreign language programs: No
set rules; do not encourage such programs.
Artists bureau: Setup nominal only. Base
rate: $250.

Copy restrictions: Beer and light wines
accepted; no liquor advertising; all copy
subject to station approval or revision.

KOTOK, OKLAHOMA CITY
Operator: Oklahoma Broadcasting Co.,
1800 W. Main St. Phones: 3-8352-3.
Power: 100 watts on 1370 kc. Affiliation:
NBC Blue Southwestern Group; Mutual;
Oklahoma Network. Opened: March 15,
1937 (as KOTOK; station itself has been in
operation since 1927). (Note: Major stock-
holder in the operating company is Harold
V. Hough of Fort Worth.)

President: Harold V. Hough. Station
manager: Joseph W. Lee. Commercial
manager: Tom Johnson. Program director,
artists bureau head: Paul Hughes. Mer-
chantising and promotion director: Paul
H. Buening. Chief engineer: Bernard Tul-

Rep: Joseph Hershey McGillvra. News:
UP; local. Seating facilities: Studio A, 50
persons. Merchandising: Complete service
available. Foreign language programs: No
demand for such programs in this terri-
tory. Artists bureau: Setup nominal only.
Base rate: $120.

Copy restrictions: Beer advertising ac-
cepted; no wine or hard liquors.

WKY, OKLAHOMA CITY
Operator: WKY Radiophone Co., Skirvin
Tower Hotel. Phone: 3-4306. Power: 5,000
and 1,000 watts on 900 kc. Affiliation:
NBC Southwestern Group. Opened: 1920
(present company since Nov. 11, 1928).
(Note: WKY is affiliated with the Okla-
ahoma Publishing Co. under the Gaylord
interests; same owners control KLZ, Den-
ver, and KVOR, Colorado Springs.)

Secretary-treasurer: Edgar T. Bell. Sta-
tion manager: Gayle V. Grubb. Commer-
cial manager: M. H. Bonebrake. Produc-
tion manager, musical director: Allan
Clark. Traffic manager: Daryl McAllister.
Continuity chief: George Hammacher.

facilities: Main studio, 275; studio
B, 100; Studio C, 75; Radio Kitchen, 100;
auditorium, 1,200. Merchandising: Call on
"reasonable" amount of tradesmen; assist
in distributing sponsor's merchandising
material; send out special letters to mail-
LISTENERS
AND
ADVERTISERS
SAY:
"Yes!"

TO
KTUL
TULSA

OKLAHOMA STATIONS—Continued

ing list for cost of package or postage; station has a column in the Daily Okla-
homan and Oklahoma City Times and Farmer-Stockman (weekly); two pages of
advertising in Saturday afternoon's Times and Sunday's Oklahoman, featuring
several programs each issue. Foreign lan-
guage programs: No demand for these in
this section. Artists bureau: Arrange for
club, theatre or private bookings of WKY
Copy restrictions: Beer advertising ac-
cepted; no wines or hard liquors; "old es-

tablished patent medicines, with copy edited by station, can be accepted."

KBGB, OKMULGEE
Operator: Okmulgee Broadcasting Corp.
Power: 100 watts on 1210 kc. (daytime).
Base rate: $50.
No other information available.

WBBZ, PONCA CITY
Operator: Adelaide L. Carrell (representa-
tive of C. L. Carrell Estate), 615 W.
Grand Avenue. Phone: 2300. Power: 250
and 100 watts on 1200 kc. Affiliation:
Mutual Broadcasting System; Oklahoma
Managing director, station manager:
Adelaide L. Carrell. Program director:
W. L. Stevens. Chief engineer: Don
Mitchell.
Rep: Joseph Hershey McGillvra. News:
None. Seating facilities: Small studio;
capacity not listed. Merchandising: Sup-
ply publicity and window displays, dis-
tribute mailing pieces gratis. Foreign lan-
guage programs: Will accept. Artists bu-
reau: None. Base rate: $50.
Copy restrictions: Accept beer, wine
and liquor advertising; no patent medi-
cines accepted; short, concise copy de-
demanded; all copy is subject to station
approval.

KGFF, SHAWNEE
Operator: KGFF Broadcasting Co., Inc.,
Aldridge Hotel. Phone: 4390. Power: 250
and 100 watts on 1420 kc. Affiliation: Okla-
ahoma Network; Mutual Broadcasting Sys-
tem. Opened: Dec. 10, 1930. (Note: Sta-
tion has interlocking control with the
Shawnee News and Star newspaper.)
Vice-president, manager: Ross Porter.
Program director: Maxine Eddy. Chief en-
gineer: John Molloy.
Rep: Joseph Hershey McGillvra. News:

Copy restrictions: Beer accepted; no wines or hard liquors; copy considered “in bad taste” or “repulsive” is refused.

KTUL, TULSA

Power: 1,000 and 500 watts on 1400 kc. (has construction permit for 5,000 and 1,000 watts). Affiliation: CBS. Opened: Jan. 22, 1934.
Vice-president: William C. Gillespie.
Director of advertising: Buryl Lottridge.
Seating facilities: Radio theatre at Akdar Temple seats 2,300. Merchandising: Maintains a sales and promotion department offering merchandising services; assists in obtaining publicity, window displays, dealer tie-ups; conduct surveys; exploit merchandising “in every possible manner.” Foreign language programs: None; no population of this type. Artists bureau: Supply talent through station. Stock: Principal holders are J. T. Griffin, Bryan Mathes, and William C. Gillespie; the stock is cross-owned with that of the J. T. Griffin Wholesale Grocery Co. Base rate: $75 (1/2 hr.).

Copy restrictions: Allow three minutes of commercial copy per quarter-hour; five minutes per half-hour; beer accepted; no other alcoholic beverages.

KVOO, TULSA


Rep: Edward Petry & Co., Inc. News: INS; Transradio; RNA. Seating facilities: Two studios seating, respectively, 30 and 100 persons; also one remote studio seating 1,500. Merchandising: Complete service including letters, bulletins, window and counter displays, personal contacts, and telephone surveys; no charge for the service except postage on letters numbering more than 100. Foreign language programs: No policy indicated. Artists bureau: Yes; lists about 40 artists, musicians, orchestra leaders, writers, producers and announcers. Stock: Principally held by W. G. Skelly. Base rate: $280.

Copy restrictions: No advertising of alcoholic beverages accepted; all copy must comply with station policy.

OREGON

(285,400 radio homes)

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Baker</td>
<td>4,930</td>
</tr>
<tr>
<td>Benton</td>
<td>4,820</td>
</tr>
<tr>
<td>Clackamas</td>
<td>14,530</td>
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<tr>
<td>Clatsop</td>
<td>6,000</td>
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<tr>
<td>Columbia</td>
<td>5,840</td>
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<tr>
<td>Coos</td>
<td>8,600</td>
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<tr>
<td>Crook</td>
<td>950</td>
</tr>
<tr>
<td>Curry</td>
<td>1,070</td>
</tr>
<tr>
<td>Deschutes</td>
<td>4,340</td>
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<tr>
<td>Douglas</td>
<td>6,960</td>
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<tr>
<td>Gilliam</td>
<td>950</td>
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<tr>
<td>Grant</td>
<td>1,830</td>
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<tr>
<td>Harney</td>
<td>1,780</td>
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<tr>
<td>Hood River</td>
<td>2,650</td>
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<tr>
<td>Jackson</td>
<td>10,230</td>
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<tr>
<td>Jefferson</td>
<td>630</td>
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<td>Josephine</td>
<td>3,680</td>
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<tr>
<td>Klamath</td>
<td>9,180</td>
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<tr>
<td>Lake</td>
<td>1,410</td>
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<td>Lane</td>
<td>16,330</td>
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<td>Lincoln</td>
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<td>Linn</td>
<td>7,510</td>
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<td>Malheur</td>
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<td>Marion</td>
<td>16,830</td>
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<tr>
<td>Morrow</td>
<td>1,400</td>
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<td>Multnomah</td>
<td>102,890</td>
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<tr>
<td>Polk</td>
<td>4,960</td>
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<td>Sherman</td>
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<tr>
<td>Union</td>
<td>5,650</td>
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<td>Wallowa</td>
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<td>Washington</td>
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<tr>
<td>Wheeler</td>
<td>710</td>
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<tr>
<td>Yamhill</td>
<td>6,750</td>
</tr>
</tbody>
</table>

KAST, ASTORIA

Operator: Astoria Broadcasting Co., Astoria Hotel. Phone: 95. Power: 100 watts on 1370 kc (daytime). Affiliation: None. Opened: July 1, 1935. (Note: The Astoria Broadcasting Company is controlled by the
KOAS, CORVALLIS
This station is non-commercial.

KORE, EUGENE
Operator: Frank L. Hill and C. G. Phillips doing business as the Eugene Broadcast Station, Kore Bldg. Phone: 3. Power: 100 watts on 1420 kc. Affiliation: Mutual; Don Lee Broadcasting System. Opened: 1927. (Note: Frank L. Hill and C. G. Phillips also own KIDO, Boise. KORE has "friendly connections," but no cross-ownership with the Eugene Register Guard.)
Copy restrictions: Take wine, beer, whiskey and patent medicines if "legitimate" and conforming to FCC regulations.

KDJ, KLAMATH FALLS
No further information available after repeated requests.

KLM, LA GRANDE
Operator: Harold M. Finlay and Mrs. Eloise Finlay. Power: 250 and 100 watts on 1420 kc.
At press time this station had a construction permit only.

KOOS, MARSHFIELD
Copy restrictions: All material subject to Federal Trade Commission and FCC regulations; alcoholic beverages not accepted.

KMed, MEDFORD
Copy restrictions: Beer and light wines accepted; no hard liquors; all proprietary copy with a "personal" angle is closely edited; all copy subject to management approval.

KALE, PORTLAND
Operator: KALE, Inc., New Heathman Hotel. Phone: Atwater 7209. Power: 1,000 watts on 1300 kc. Affiliation: Mutual; Don Lee Broadcasting System. (Note: KALE is not owned by, but affiliated with, the Oregon Journal, through stock ownership as is KOIN of the same city.)
President: C. Roy Hunt. Station manager:
OREGON STATIONS—Continued


Copy restrictions: Liquor and medicinal spot advertising not accepted; no beer advertising before 10 p.m. or on Sundays.

KBPS, PORTLAND

Operator: Benson Polytechnic School, R. T. Stephens, agent. Power: 100 watts on 1420 kc (shares time with KXL). This station is non-commercial.

KEX, PORTLAND


KGW, PORTLAND


FIRST in Oregon’s RADIO MARKET of MILLIONS

KGW-KEX

Radio Stations of The Oregonian, Portland, Oregon

Here TIME BUYERS get what they want . . . what they must have . . .

COVERAGE—SHOWMANSHIP—RESULTS

*KEX is Oregon’s most Powerful Radio Station.
*KGW is Oregon’s Pioneer Radio Station.
Preferred Stations of Local and National Radio Advertisers.

Results Have Made Contract Renewals a Habit!

KGW

NBC Red
620 KC

Radio Stations of The Oregonian
Portland, Oregon

KGW

KGW

KGW

KEX

Representatives: Edward Petry & Co., Inc.
New York, Chicago, Detroit, San Francisco.

KEX

NBC Blue
1180 KC
OREGON STATIONS—Continued

Power: 5,000 and 1,000 on 620 kc. Affiliation: NBC Pacific Coast Red.Opened: March 25, 1922. (Note: This station is newspaper-owned by the Portland Oregonian, which also owns KEX, Portland.)


Copy restrictions: Beer and light wine accepted weekdays after 10 p.m. only; no liquor advertising; patent medicines accepted if approved by station management; copy must not exceed 100 words in each five minutes of program.

KOIN, PORTLAND

Operator: KOIN, Inc., New Heathman Hotel. Phone: Atwater 3333. Power: 5,000 and 1,000 watts on 940 kc. Affiliation: CBS. Opened: 1924. (Note: Affiliated with Oregon Journal as is KALE of the same city.)


Copy restrictions: Commercial continuity limited to network standards of CBS; no medical advertising accepted; no alcoholic

TYRO PRODUCTIONS

1697 Broadway

New York City
beneath, except beer and then after 10 p.m. on weekdays only.

**KWJJ, PORTLAND**

Operator: KWJJ Broadcast Co., Inc., 622 S. W. Salmon St. Phone: AT 4393-94-95. Power: 500 watts on 1040 kc (limited except between local sunset and 9 p.m.; stations resumes broadcasting at 9 p.m. and runs to 3 a.m.). Affiliation: None. Opened: 1927.


Rep: None. News: None listed. Seating facilities: Can accommodate about 500 persons. Merchandising: Have connection with amusement park for various exploitations; give out souvenir portraits; also newspaper publicity. Foreign language programs: Accepted if “of good character.” Stocks: Held by John C. Egan and Wilbur J. Jerman. Base rate: $25 (1/2 hr.).

Copy restrictions: No patent medicines and no hard liquors; beer and wines accepted between 10 p.m. and 1 a.m. except Sundays; spot announcements limited to 100 words.

**KXXL, PORTLAND**


President, station and commercial manager: T. W. Symons, Jr.


Copy restrictions: Commercial copy may not be over 15% of program time.

**KRNR, ROSEBURG**


Copy restrictions: Beer and wine accepted; no liquor advertising; patent medicines of “high standing” accepted; guided by “rules of common decency and expediency” in checking copy.

**KSLM, SALEM**


Copy restrictions: Beer and wines not accepted before 10 p.m. or on Sunday; no hard liquors; 15% of program time is maximum allowed for commercial use. Copy subject to approval of management.
## PENNSYLVANIA

(2,206,400 radio homes)

### Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams</td>
<td>8,500</td>
</tr>
<tr>
<td>Allegheny</td>
<td>315,590</td>
</tr>
<tr>
<td>Armstrong</td>
<td>17,030</td>
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<tr>
<td>Beaver</td>
<td>32,650</td>
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<td>Bedford</td>
<td>8,050</td>
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<td>Berks</td>
<td>56,240</td>
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<td>Blair</td>
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<td>Bradford</td>
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<td>Bucks</td>
<td>22,520</td>
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<td>Butler</td>
<td>17,970</td>
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<td>Cambria</td>
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<td>Cameron</td>
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<td>Carbon</td>
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<td>Delaware</td>
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<td>Elk</td>
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<td>Erie</td>
<td>43,330</td>
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<td>Fayette</td>
<td>40,030</td>
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<td>Forest</td>
<td>1,230</td>
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<tr>
<td>Franklin</td>
<td>14,790</td>
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<tr>
<td>Fulton</td>
<td>1,960</td>
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<td>Greene</td>
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<td>Huntingdon</td>
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<td>Jefferson</td>
<td>11,230</td>
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<tr>
<td>Juniata</td>
<td>3,320</td>
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<tr>
<td>Lackawanna</td>
<td>66,850</td>
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<tr>
<td>Lancaster</td>
<td>46,910</td>
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<tr>
<td>Lawrence</td>
<td>22,250</td>
</tr>
<tr>
<td>Lebanon</td>
<td>15,850</td>
</tr>
<tr>
<td>Lehigh</td>
<td>41,710</td>
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<tr>
<td>Luzerne</td>
<td>92,070</td>
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<tr>
<td>Lycoming</td>
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<tr>
<td>McKean</td>
<td>13,370</td>
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<tr>
<td>Mercer</td>
<td>23,010</td>
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<tr>
<td>Mifflin</td>
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<td>Monroe</td>
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<td>Montgomery</td>
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<td>Tioga</td>
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<td>Venango</td>
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<td>Wyoming</td>
<td>3,750</td>
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<tr>
<td>York</td>
<td>41,130</td>
</tr>
</tbody>
</table>

### WCBA, ALLENTOWN

This station is owned and operated by B. Bryan Musselman and is affiliated with WSAN of the same city. For all data, see WSAN.

### WSAN, ALLENTOWN

**Operator:** WSAN, Inc., 39-41 N. Tenth St. **Phone:** 9511. **Power:** 500 watts on 1440 kc. **Affiliation:** NBC Optional Basic Service. **Opened:** 1925. (Note: This station is newspaper-owned by the Allentown Call; WCBA, of the same city, is affiliated with WSAN.)

**President:** Major J. C. Shumberger. **Station manager:** B. Bryan Musselman. **Program director, artists bureau head, musical director:** George Y. Snyder. **Chief engineer:** William McCutcheon. **Publicity director:** Walter Frank.

**Rep:** None. **News:** UP. **Seating facilities:** Studio, 100 persons. **Merchandising:** Maintains a merchandising department; details not listed. **Foreign language programs:** Accepted; complete English translation must be furnished to the station. **Artists bureau:** Yes; lists about 25 on its roster. **Base rate:** $120.

**Copy restrictions:** Beer and wine accepted; no hard liquor; patent medicines carefully investigated; “sponsors are urged to act upon advice of station continuity director.”

### WFBG, ALTOONA

**Operator:** The Gable Broadcasting Co. (Lessee). **Power:** 100 watts on 1310 kc. **Base rate:** $86. **Phone:** 86.

No further information available after repeated requests.

### WEST, EASTON

**Operator:** Associated Broadcasters, Inc., 516 Northampton St. **Phone:** 8001. **Power:** 250 and 100 watts on 1200 kc (divides nighttime with WKBO). **Affiliation:** Mason-Dixon Radio Group. **Opened:** 1936.

**President:** Clair R. McCollough. **Station and commercial manager:** Eiwood Anderson. **Program director:** Wilburt Markle. **Chief engineer:** J. E. Mathiot. **Artists bureau head:** Beul Etinger. **Musical director:** Eugene Bethman. **Publicity director:** Richard West.

**Rep:** Paul H. Raymer Co. **News:** Transradio. **Seating facilities:** None. **Merchandising:** Offer usual services, including publicity and listings through newspaper affiliates. **Foreign language programs:** Will accept. **Artists bureau:** Setup nominal only. **Base rate:** $85.

**Copy restrictions:** Beer, wine and liquor advertising accepted; all copy must conform to station standards.

### WLEU, ERIE

**Operator:** Leo J. Omelian, Commerce Bldg., 12th and State Streets. **Phone:**


Copy restrictions: Beer, wine and patent medicines accepted any time; hard liquor only after 10 p.m.; no set rules regarding copy, other than that it conform with Federal Trade Commission regulations.

WIBG, GLENSIDE


Copy restrictions: Beer and wine accepted; no hard liquor.

WHJB, GREENSBURG


Copy restrictions: All copy subject to owners' approval and FCC regulations; no restrictions mentioned against beer, wines, liquors and patent medicines other than referred to above.

WSAJ, GROVE CITY

Operator: Grove City College. Power: 100 watts on 1310 kc. (operates specified hours. This station is non-commercial: college-owned.

WHP, HARRISBURG

Operator: WHP, Inc., Telegraph Bldg. Phone: 43211. Power: 1,000 and 500 watts on 1430 kc. Affiliation: CBS. Opened: 1924. (Note: This station is affiliated with the Harrisburg Telegraph.)


Rep: None. News: Transradio. Seating facilities: Shrine's Zembo Mosque, 3,000 capacity; State Forum, 1,800; Majestic Theatre, 1,000. Merchandising: Write letters to dealers informing them of new programs and plugging the product; audition shows for sales organizations, etc.; distribute counter display cards supplied by advertiser; if program runs long enough, station makes showcards; if program has picture stars, tie-ups with theatres, and sometimes trailers, are arranged; publicity given in the Harrisburg Telegraph. Foreign language programs: Not accepted. Artists bureau: No booking arrangements, but can contact talent for the sponsor. Base rate: $125.

Copy restrictions: Beer accepted, providing commercials are in "good taste"; liquors only after 11 p.m.; station reserves right to censor misrepresentations, or products not conforming to federal laws.

WKBO, HARRISBURG

Operator: Keystone Broadcasting Corp., Penn Harris Hotel. Phone: 4-0191. Power: 250 and 100 watts on 1200 kc (shares time with WEST). Affiliation: None. Opened 1927 (as WCOD; changed to WKBO in 1933). (Note: This station is newspaper-owned by the Harrisburg Telegraph.)


Copy restrictions: Beer and wines accepted; patent medicines must meet requirements of the Federal Trade Commission; all copy subject to government rules and station approval.

WAZL, HAZELTON
Copy restrictions: Accept beer, wine and liquor advertising; all copy must conform to station standards.

WJAC, JOHNSTOWN
No further information available after repeated requests.

WGAL, LANCASTER
Copy restrictions: Beer, wine and liquor advertising accepted; all copy must conform to station standards.

WKST, NEW CASTLE
At press time this station had a construction permit only.

KYW, PHILADELPHIA
Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight, except by special arrangement; time of broadcast subject to change to other periods on 28 days' notice to accommodate network broadcasts, excepting in the case of independent announcements, which may be moved to other periods if available, and as arranged by the station manager on 24 hours' notice; closing date is two weeks in advance of initial program and program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; no other alcoholic beverages; patent medicine acceptance dependent on the approval of NBC program and continuity censorship departments.

WCAU, PHILADELPHIA
promotion and research department conduct surveys at various times; radio habits checked. Foreign language programs: Not accepted. Artists bureau: None, but talent can be furnished for sponsors. Stock: 1,000 shares; held by Dr. Leon Levy and I. D. Levy. Base rate: $500.

Copy restrictions: Nothing offensive to the ear; no "intimate" products, such as laxatives, feminine hygiene, bedbug powders, etc.; no product accepted that contains harmful ingredients such as thyroid in weight reducing tablets, or opium in cold remedies; no grossly exaggerated claims; no non-specific copy, such as claiming that a powder "will cure all headaches," etc.; five-minute periods cannot have more than a 100-word commercial before and after program; before 6 p.m., quarter-hours can't have more than three minutes of copy, half-hours more than five minutes, and hours more than eight minutes; after 6 p.m., quarter-hours can't have more than three minutes of commercial, half-hours more than four and one-half minutes, and hours more than six and one-half minutes; beer and light wines okay; no hard liquors.

WDAS, PHILADELPHIA


Rep: None. News: None. Seating facilities: Studios; capacity 175. Merchandising: Under direction of A. W. Dannenbaum, Jr.; foreign language merchandising directed by Nathan Fleischer; no charge for service, which includes tie-ins with direct mail, newspapers and radio; also surveys. Artists bureau: None (program department, however, places artists elsewhere). Stock: Privately held by A. W. Dannenbaum and the estate of W. Maurice Steppacher. Base rate: $75.

Copy restrictions: Copy should be "in good taste"; station reserves right to censor all spoken matter; will accept wine and beer advertising; patent medicines accepted providing they meet with station policy and are subject to analysis.

WFIL, PHILADELPHIA


Copy restrictions: Beer and wines accepted; no hard liquors; no patent medicines; "common sense" rules apply at all times.

WHAT, PHILADELPHIA

Operator: Independence Broadcasting Co., Inc., 872 Public Ledger Bldg. Phones: Lombard 2390 (Bell system); Main 2000, extension 359 (Keystone system). Power: 100 watts on 1,310 kc (divides time with WTEL). Affiliation: None. Opened: March 30, 1930. (Note: the Independence Broadcasting Co. is a subsidiary of the Philadelphia Public Ledger.)


Rep: None. News: None. Seating facilities: Studio 1, about 100; studio 2, about 75. Merchandising: Arrange for window cards and have 500 lines of newspaper space per week. Foreign language programs: Accepted, providing that the time is not resold, and that no unethical cut-rate, commission, or similar schemes be attempted. Artists bureau: None. Base rate: $60.

Copy restrictions: Accept beer, wine and other alcoholic beverage copy; station reserves the right to refuse or discontinue any advertising; all contracts subject to state and federal laws, and the rules of "good taste and propriety."

WIP, PHILADELPHIA


President: Benedict Gimbel, Jr. Sales
★ TOPS IN PHILADELPHIA

* Ross Federal Survey March, 1938

NEW YORK OFFICE:
48 WEST 48TH STREET
BRYANT 9-9390

NBC Blue Network
Mutual Broadcasting System


Copy restrictions: Accept beer, wine, hard liquors; rigid supervision over all copy.

WPEN, PHILADELPHIA

Operator: William Penn Broadcasting Co., 22nd & Walnut Sts. Phone: Rittenhouse 4140. Power: 1,000 watts on 920 kc. Affiliation: International Broadcasting Corp. on direct wire to New York City. Opened: 1929. (Note: WPEN formerly shared time with WRAX, which was under the same ownership; WRAX is no longer in operation.)


Copy restrictions: Copy must conform to all state and federal laws and station standards; no other restrictions listed.

WTED, PHILADELPHIA


Copy restrictions: Accept beer, wine, liquor and patent medicines; copy must conform to FCC and FTC rules and regulations.

KDKA, PITTSBURGH


Rep: National Broadcasting Co. News: UP. Seating facilities: Two studio observation rooms, 40 persons apiece; if and when guests are admitted to studios, the capacity is increased 125 per studio. Merchandising: None listed. Foreign language programs: None listed. Artists bureau: Yes; lists complete roster of talent. Base rate: $500.

Copy restrictions: Lectures and educational talks not accepted between 6 p.m. and midnight except by special arrangement; time of broadcast subject to change to other periods on 28 days' notice to accommodate network broadcasts, excepting in the case of independent announcements which may be moved to other periods if available, and as arranged by station manager on 24 hours' notice; closing date is two weeks in advance of initial program and program material must be arranged one week in advance of broadcast date—no change within two days preceding broadcast; all programs subject to station approval; beer is accepted; no other alcoholic beverages; no patent medicines except well known proprietaries, or those acceptable to the American Medical Association, and then only if the copy meets with NBC approval.

KQV, PITTSBURGH


Rep: Gene Furgason & Co., Inc. News:
WJAS

has the Shows that get the Attention of the 4½ Million People in the Pittsburgh area

5,000 WATTS... BASIC COLUMBIA NETWORK

REPRESENTATIVES:

GENE FURGASON & CO.
TRANSAMERICAN BROADCASTING & TELEVISION CORP.

Copy restrictions: Accept beer anytime; wine only after 10 p.m.; no liquor; patent medicine copy must be approved by legal department; all copy checked for good taste and truthfulness.

WCAE, PITTSBURGH
Operator: WCAE, Inc., Hotel William Penn. Phone: Atlantic 6900. Power: 5,000 and 1,000 watts on 1220 kc. Affiliation: NBC Basic Red. Opened: May 3, 1922. (Note: This station is affiliated with the Pittsburgh Sun-Telegraph.)


Copy restrictions: Beer and light wines accepted; patent medicines must be approved by Federal Trade Commission; station break announcements limited to 30 words; all copy subject to station approval or revision.

WJAS, PITTSBURGH


Copy restrictions: Wine programs taken after 10:30 p.m.; no liquors; all continuity governed by FCC regulations.

WWSW, PITTSBURGH
Operator: Walker & Downing Radio Corp., Hotel Keystone. Phone: Grant 5200. Power: 250 and 100 watts on 1500 kc. Affiliation: Quaker Network. Opened: May 31, 1931. (Note: This station is newspaper-owned by the Pittsburgh Post-Gazette.)


Copy restrictions: Beer, wine and liquor advertising accepted "with restrictions"; all copy must conform to station standards and government regulations.

WREU, READING

Base rate: $100.

Copy restrictions: Rate card states "advertising of alcoholic beverages not accepted, excepting beer and wine. Only one price quotation permitted. Station reserves the right to decline to broadcast any price mention which it deems to be contrary to the best interests of the public and the advertiser."

No further information available.

WRAW, READING
Operator: Reading Broadcasting Co. Power: 100 watts on 1310 kc. Affiliation: None.

Rep: None. Base rate: $90.

Copy restrictions: Rate card states "advertising of alcoholic beverages accepted, but liquor advertising permitted only after 10 p.m."

No further information available after repeated requests.

WGBI, SCRANTON


Rep: John Blair & Co. News: Transradio. Seating facilities: None. Merchandising: Letters to dealers; dealer contacts; pre-program announcement. Foreign language programs: Accepted; must give audition and review of the script; all copy must comply with the NAB Code of
PENNSYLVANIA STATIONS—Continued

Ethics. Artists bureau: None. Base rate: $118.75.
Copy restrictions: Accept beer, wine, liquors; all copy must comply with the NAB Code of Ethics and rulings of the Federal Trade Commission.

WQAN, SCRANTON
Operator: The Scranton Times in co-partnership with E. J., Wm. R., and Elizabeth R. Lynett; also Edward J. Lynett, Jr.
Power: 1,000 and 500 watts on 880 kc. (divides time with WGBI).
This station is non-commercial.

WPIC, SHARON
Operator: Sharon Herald Publishing Co.
Power: 250 watts on 780 kc (daytime).
At press time this station had a construction permit only.

WKOK, SUNBURY
Operator: Sunbury Broadcasting Corp., 1150 N. Front St. Phone: 1326. Power: 100 watts on 1210 kc (specified hours). Affiliation: Quaker Network. Opened: Sept. 1, 1933. (Note: This station is owned by individuals also owning the Sunbury Item.)
Copy restrictions: Copy is acceptable if it conforms to FCC regulations.

WMBS, UNIONTOWN
Base rate: $65.
No further information available.

WBAX, WILKES-BARRE
Rep: None. News: UP. Seating facilities: Orondo Ballroom, 2,000; Grant Dancing

ASSOCIATED RADIO PRODUCTIONS

Offering Radio Programs of distinction . . . Created and produced by well-known authors and directors.

Each a “Custom-Built” Production

From Coast-to-Coast 540 N. Michigan Ave. Chicago
School, 500. Merchandising: None. Foreign language programs: Accepted; English copy must be submitted. Artists bureau: Yes. Base rate: $75.25.

Copy restrictions: Advertising must be in "good taste"; wine, beer, liquor accepted; patent medicines carefully checked.

WBRE, WILKES-BARRE


Rep: None. News: Transradio. Seating facilities: Two studios, seating 80 persons; reception room, seating 200; outside auditorium, seating 500. Merchandising: None. Foreign language programs: Will accept, but must be limited to as few words as possible; Polish and Italian programs current. Artists bureau: Yes; lists about 55 artists. Base rate: $95.

Copy restrictions: Accept beer, wine, liquor and legitimate patent medicine advertising; cooperate with "Truth in Advertising" department of local Chamber of Commerce in censoring copy.

WRAK, WILLIAMSPORT


Copy restrictions: No wine, beer or hard liquor accepted.

FRITZ BLOCKI
EXPRESSES THANKS TO
BLACKETT-SAMPLE-HUMMERT
FOR OPPORTUNITY OF PRODUCING AND DIRECTING
"THE COURT OF MISSING HEIRS"
RADIO PRODUCER-DIRECTOR-WRITER
OVER 12 YEARS EXPERIENCE IN ALL PHASES OF RADIO, THEATRICAL, NEWSPAPER AND PUBLICITY BUSINESS
FRITZ BLOCKI, BLACKETT-SAMPLE-HUMMERT, INC., CHICAGO
STATE LAKE THEATRE, CHICAGO

843
PENNSYLVANIA STATIONS—Continued

WORK, YORK
Copy restrictions: Beer and wine accepted; no liquor advertising; all copy must conform to station standards.

RHODE ISLAND
(155,500 radio homes)
Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bristol</td>
<td>5,360</td>
</tr>
<tr>
<td>Kent</td>
<td>11,820</td>
</tr>
<tr>
<td>Newport</td>
<td>9,670</td>
</tr>
<tr>
<td>Providence</td>
<td>121,450</td>
</tr>
<tr>
<td>Washington</td>
<td>7,200</td>
</tr>
</tbody>
</table>

WEAN, PROVIDENCE
Rep: Edward Petry & Co., Inc. News:

BASIC COLUMBIA STATION

Both National Audience Surveys indicate WPRO audience leadership

... WPRO used by more Providence local advertisers than any other station

NATIONAL REPRESENTATIVES:

PAUL H. RAYMER COMPANY

NEW YORK CHICAGO DETROIT SAN FRANCISCO

630 KILOCYCLES in Providence
RHODE ISLAND STATIONS—Continued

Yankee Network News Service. Seating facilities: Studio, 40; can supply outside points with capacity up to 2,000, at cost. Merchandising: Any "reasonable" activity supplied at cost; will send out notices to trade on new programs, cooperate in making buyer contacts, and supply coverage and market data. Foreign language programs: No. Artists bureau: Through the Yankee Network Artists Bureau (Van D. Sheldon) in Boston. Base rate: $200.

Copy restrictions: Alcoholic beverages accepted if copy does not encourage use, but calls attention to name, purity, etc.; patent medicine copy submitted to Proprietary Assn.

WJAR, PROVIDENCE

Operator: The Outlet Company (Department Store), Weybosset St. Phone: Gaspee 1071. Power: 5,000 and 1,000 watts on 890 kc. Affiliation: NBC Basic Red. Opened: Sept. 6, 1922.


Copy restrictions: Accept beer and wine; no hard liquor or patent medicines.

WPRO, PROVIDENCE


Rep: Paul H. Raymer Co. News: UP. Seating facilities: Theatre, 3,400. Merchandising: Newspaper listings, publicity, and letters acknowledging contracts to company salesmen or distributor salesmen given free; any additional services can be handled at cost. Foreign language programs: Accepted Mondays through Fridays, 8:30 to 9 a.m. and 3:30 to 4:30 p.m.; programs must be approved by station, and must be musical programs. Artists bureau: None. Base rate: $200.

Copy restrictions: No hard liquor; otherwise the station has adopted copy restrictions of CBS.

SOUTH CAROLINA

(207,300 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbeville</td>
<td>2,610</td>
</tr>
<tr>
<td>Aiken</td>
<td>5,790</td>
</tr>
<tr>
<td>Allendale</td>
<td>1,460</td>
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<tr>
<td>Anderson</td>
<td>9,400</td>
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<tr>
<td>Bamberg</td>
<td>1,980</td>
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<tr>
<td>Barnwell</td>
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<td>Beaufort</td>
<td>2,780</td>
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<tr>
<td>Berkeley</td>
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<tr>
<td>Calhoun</td>
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<td>Charleston</td>
<td>18,510</td>
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<tr>
<td>Cherokee</td>
<td>3,580</td>
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<td>Chester</td>
<td>3,640</td>
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<tr>
<td>Chesterfield</td>
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<tr>
<td>Clarendon</td>
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<tr>
<td>Colleton</td>
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<td>Darlington</td>
<td>4,690</td>
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<tr>
<td>Dillon</td>
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<tr>
<td>Dorchester</td>
<td>2,140</td>
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<tr>
<td>Edgefield</td>
<td>1,930</td>
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<td>Fairfield</td>
<td>2,250</td>
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<tr>
<td>Florence</td>
<td>7,050</td>
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<tr>
<td>Georgetown</td>
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<td>Greenville</td>
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<td>Greenwood</td>
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<tr>
<td>Hampton</td>
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<tr>
<td>Horry</td>
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<td>Jasper</td>
<td>1,090</td>
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<tr>
<td>Kershaw</td>
<td>3,370</td>
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<tr>
<td>Lancaster</td>
<td>2,860</td>
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<td>Laurens</td>
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<tr>
<td>Lee</td>
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<tr>
<td>McCormick</td>
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<tr>
<td>Marion</td>
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<tr>
<td>Marlboro</td>
<td>3,340</td>
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<td>4,120</td>
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<tr>
<td>Oconee</td>
<td>3,330</td>
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<tr>
<td>Orangeburg</td>
<td>7,120</td>
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<tr>
<td>Pickens</td>
<td>3,610</td>
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<tr>
<td>Richland</td>
<td>13,520</td>
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<tr>
<td>Saluda</td>
<td>1,710</td>
</tr>
<tr>
<td>Spartanburg</td>
<td>14,700</td>
</tr>
<tr>
<td>Sumter</td>
<td>5,510</td>
</tr>
<tr>
<td>Union</td>
<td>3,570</td>
</tr>
<tr>
<td>Williamsburg</td>
<td>3,060</td>
</tr>
<tr>
<td>York</td>
<td>6,330</td>
</tr>
</tbody>
</table>

WAIM, ANDERSON

Operator: Wilton E. Hall, Anderson College. Phone: 800. Power: 100 watts on 1200 kc. Affiliation: CBS. Opened: April 8, 1935. (Note: this station is owned by the publisher of the Anderson Independent and Daily Mail.)


Rep: None. News: Transradio. Seating

Copy restrictions: Beer accepted; no wine or liquor advertising; patent medicines must be approved by Federal Trade Commission.

WCSC, CHARLESTON


Copy restrictions: Accept beer and wine, but no hard liquor; all copy subject to station approval and government regulations.

WIS, COLUMBIA


Rep: Free & Peters, Inc. News: UP. Seating facilities: Studio, 100 persons. Merchandising: Supply station letterheads and envelopes for dealer letters (sponsor charged for postage); surveys made gratis within city limits; counter displays set up within city limits; programs scheduled for minimum of 13 weeks allowed up to six no-charge preannouncements; program listings, with name of sponsor, published daily in 13-inch display ad in the Columbia State. Foreign language programs: None; population less than 1% foreign born. Artists bureau: Yes; lists about 10 artists. Base rate: $130.

Copy restrictions: Adheres strictly to NAB code; no alcoholic beverages except beer and wine; patent medicine advertising is accepted on the condition that it is "in good taste, and merchandise of reliable manufacture."

WOLS, FLORENCE
Base rate: $60.
No other details available.

WFBC, GREENVILLE
Operator: Greenville News-Piedmont Co., Hotel Greenville. Phone: 363. Power: 5,000 and 1,000 watts on 1300 kc. Affiliation: NBC Southeastern Service. Opened: May 20, 1933. (Note: This station is newspaper-owned—News and Piedmont.)


Rep: Bryant, Griffith & Brunson, Inc. News: UP; AP. Seating facilities: Large studio, 50; outer lobby to same, 50. Merchandising: Display placards and advertising material of sponsors, in the studios. Foreign language programs: Not accepted. Artists bureau: Yes; lists about a dozen singers and announcers. Base rate: $120.

Copy restrictions: Accept wine and beer; no hard liquor; not more than 10% of program time may be devoted to sponsor's product.

WSPA, SPARTANBURG


Rep: Cox & Tanz. News: Transradio. Seating facilities: 400 persons. Merchandising: Contact dealers, work out window displays; suggest publicity tie-ins, etc.; all services rendered free. Foreign language programs: Would accept if requests were ever received; however, foreign population is practically non-existent. Artists bureau: None. Base rate: $74.

Copy restrictions: Accept beer; no other alcoholic beverages; patent medicine advertising subject to station censorship, as is all other copy.
## SOUTH DAKOTA

(132,900 radio homes)

### Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Code</th>
<th>City (City)</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armstrong</td>
<td>10</td>
<td>Fall River</td>
<td>1,760</td>
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<tr>
<td>Aurora</td>
<td>1,310</td>
<td>Faulk</td>
<td>1,290</td>
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<tr>
<td>Beadle</td>
<td>4,720</td>
<td>Grant</td>
<td>1,950</td>
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<tr>
<td>Bennett</td>
<td>800</td>
<td>Gregory</td>
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</table>

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### KABB, ABERDEEN

- **Operator:** Aberdeen Broadcast Co., Radio Bldg. Phone: 4626. Power: 1,000 and 500 watts on 1390 kc. **Affiliation:** North Central Broadcasting System. **Opened:** Jan. 21, 1935. **President:** H. C. Jewett, Jr. **Station manager:** A. A. Fahy. **Program director:** W. L. Dean. **Chief engineer:** Delbert Hunt. **Sales and merchandising director:** F. E. Painter.
- **Rep:** Transamerican Broadcasting and Television Corp. and North Central Broadcasting System. **News:** Transradio. **Seating facilities:** Can accommodate about 50 persons. **Merchandising:** Worked out with sponsor according to individual circumstances. **Foreign language programs:** Not generally accepted. **Artists bureau:** Can supply local talent or work through North Central Broadcasting Co. **Base rate:** $100.
- **Copy restrictions:** No liquor, beer, wines; all other copy checked by station according to FCC and Federal Trade Commission standards; no religious programs except by remote control from recognized places of worship.

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### KGDY, HURON

- **Operator:** Voice of South Dakota. **Power:** 250 watts on 1340 kc. **Affiliation:** None.
- **No further information available after repeated requests.**

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### KGFX, PIERRE

- **Operator:** Ida A. McNeil, administratrix, estate of Dana McNeil, deceased. **Power:** 200 watts on 630 kc. (operates specified hours daytime).
- **No further information available.**

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### KOBH, RAPID CITY

- **Operator:** Black Hills Broadcasting Corp., Alex Johnson Hotel. **Phone:** 200. Power: 250 and 100 watts on 1370 kc. **Affiliation:** None. **Opened:** December, 1936. **Director, station manager:** Robert Dean. **Business manager:** G. E. Bruntlett. **Program director:** William E. Welch. **Chief engineer:** Earl H. Carter. **Artists bureau head, musical director:** Katherine Walpole. **Publicity director:** Martin Tobin.
- **Rep:** None. **News:** Transradio. **Seating facilities:** 50 persons. Merchandising: No specific services; place dealer displays sent on transcription tie-up. **Foreign language programs:** Not accepted. **Artists bureau:** Yes, lists about 45 artists. **Base rate:** $97.50.
- **Copy restrictions:** Beer and wine accept-
SOUTH DAKOTA STATIONS—Continued

ed; no liquor or patent medicine advertising; all copy subject to review by the management.

WCAT, RAPID CITY

Operator: South Dakota State School of Mines. Power: 100 watts on 1200 kc. (operates specified hours daytime).

This station is non-commercial; college-owned.

KELO, SIOUX FALLS


Copy restrictions: Accept beer; no wine or hard liquor; all copy must be in English and is subject to federal, state and local rules and regulations.

KUSD, VERMILLION

Operator: University of South Dakota. Power: 500 watts on 890 kc. (shares time with KFNF).

This station is non-commercial; university-owned.

KWTN, WATERTOWN


Copy restrictions: Accept beer, wine, liquor and patent medicines; all copy subject to station approval and government regulations.

WNAX, YANKTON


Copy restrictions: Beer accepted; no wines or hard liquors; no specific guarantee copy allowed; patent medicines must comply with all Federal Trade Commission rulings.
### TENNESSEE

*(459,900 radio homes)*

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson .......... 3,050</td>
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<tr>
<td>Bedford .......... 3,570</td>
</tr>
<tr>
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<tr>
<td>Bledsoe .......... 900</td>
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<tr>
<td>Blount .......... 5,470</td>
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<tr>
<td>Williamson .......... 3,460</td>
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<tr>
<td>Wilson .......... 4,030</td>
</tr>
</tbody>
</table>

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**WOPI, BRISTOL**

Operator: Radiophone Broadcasting Station WOPI, Inc., 410 State St. Phone: WOPI. Power: 100 watts on 1500 kc. Affiliation: None. Opened: June 15, 1929. (Note: WOPI rebroadcasts WLW, Cincinnati, and WSM, Nashville, programs at specific times.)


Rep: Cox and Tanz. News: Transradio. Seating facilities: Large reception room; also Radiatorium, capacity 350, with admission charge for stage performances varying according to type of broadcast. Merchandising: Window cards; canvas distributors and larger merchants for proper display of merchandise, cooperation, etc. Foreign language programs: No rules. Base rate: $36.

Copy restrictions: Accept wine and beer; no hard liquor.

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**WAPO, CHATTANOOGA**


Base rate: $80.

No further information available after repeated requests.

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**WDOD, CHATTANOOGA**


Rep: Paul H. Raymer Co. News: UP. Seating facilities: WDOD Radio Playhouse, capacity 650; admission to shows noonday and evenings average 20c. Merchandising: Yes; policy varies in ac-
cordance with sponsor request; do all that is required. Foreign language programs: None. Artists bureau: Yes; has about 40 artists on hand. Base rate: $125. Copy restrictions: Accept beer; also patent medicines.

WTJS, JACKSON

WNOX, KNOXVILLE
plays in street-front studios, displays on auditorium stage, and announcement plugs on the air; specified amount of money must be spent with station to receive all this cooperation. Foreign language programs: Not accepted. Artists bureau: Yes; lists a roster of 34. Base rate: $120.
Copy restrictions: Accept beer; no wine or liquor; patent medicines accepted.

**WROL, KNOXVILLE**

Operator: Stuart Broadcasting Corp., 520 S. Gay St. Phone: 2-7112. Power: 250 and 100 watts on 1310 kc. **Affiliation:** NBC Supplementary Red Southcentral Group and Blue Southern Group; rebroadcasts WLW and WSM programs. Opened: 1927.


Copy restrictions: Beer accepted; no wines or hard liquors; patent medicines accepted; all copy subject to station approval.

**WHBQ, MEMPHIS**

Operator: Broadcasting Station WHBQ, Inc., Hotel Claridge, Phone: 6-3338. Power: 100 watts on 1370 kc. **Affiliation:** None. Opened: March, 1925.


Rep: None. News: None. Seating facilities: Auditorium studio, 850. Merchandising: Contact wholesalers and retailers; arrange counter and window displays; distribute sponsor's printed material; periodic checkups on effectiveness of program, sales, repeat orders, etc. Foreign language programs: Accepted, but only for specified time periods. Artists bureau: Setup is nominal only. Base rate: $60.

Copy restrictions: Commercial copy may take a maximum of 15% of sponsored time; beer and wines accepted; no hard liquors; proprietary accounts subject to rigid investigation.

**WMC, MEMPHIS**

Operator: Memphis Commercial Appeal Co., Hotel Gayoso. Phone: 87466. Power: 5,000 and 1,000 watts on 780 kc. **Affiliation:** NBC Red Southcentral Group. Opened: Jan. 23, 1923. (Note: This station is newspaper-owned: The Commercial Appeal; Scripps-Howard interests similarly control WMPS of the same city.)


Rep: The Branham Co. News: AP. Seating facilities: Reception room and mezzanine studio, 400 capacity. Merchandising: Furnish route lists and maps; special surveys conducted at actual cost; provide general market data; will mail, without cost, 200 letters to acquaint trade with new programs; additional letters at cost; distribute counter cards or window displays at 10c. per location; will make reasonable air announcements anent new campaigns; list programs in The Commercial Appeal. Foreign language programs: Will accept; must be repeated in English; foreign population is limited. Artists bureau: None. Base rate: $200.

Copy restrictions: Beer and wine accepted; all copy must conform to Federal Trade Commission requirements.

**WMPS, MEMPHIS**

Operator: Scripps-Howard Radio, Inc., Columbian Tower. Phone: 5-2721. Power: 1,000 and 500 watts on 1430 kc. **Affiliation:** NBC Blue. Opened: 1925. (Note: This station is newspaper-owned by the Memphis Commercial Appeal, as is WMC of the same city.)


Rep: None. News: None. Merchandising: Full service rendered, subject to charge against the sponsor; in cases of "very good advertising contracts" no charges are made. Foreign language programs: No rules; very little call for such programs. Artists bureau: None. Stock: 200 shares held entirely by the Memphis Commercial Appeal Co. Base rate: $120.

Copy restrictions: "Rule of reason governs commercial copy"; beer and wine advertising accepted at any time; hard liquors not accepted; patent medicines are accepted providing the "copy is clean."

**WREC, MEMPHIS**

Operator: WREC, Inc., Hotel Peabody. Phone: 5-1313. Power: 5,000 and 1,000 watts on 600 kc. **Affiliation:** CBS. Opened: 1922.

President and owner: Hoyt B. Wooten. Station manager: Hollis Wooten. Program director: Bill Trotter. Chief en-
The modest price you pay for WSM is based upon the shaded section of the map above. This is WSM’s primary city and town coverage for daytime only. What your advertising actually receives is dominant coverage in this shaded area plus a hearing in every state in the Union.

*You pay for an audience of hundreds of thousands. You receive an audience of millions!*

Do we exaggerate when we speak of WSM as the biggest advertising bargain in America? The coverage map above speaks for itself.
TENNESSEE STATIONS—Continued

gineer: S. D. Wooten, Jr. Publicity director: Charlie Maughan.

Copy restrictions: Beer, wine, liquor and patent medicine advertising classify as acceptable.

WLAC, NASHVILLE

Copy restrictions: Beer, wine, liquor and patent medicine advertising classify as acceptable.

WSIX, NASHVILLE

NASHVILLE COVERAGE FOR NATIONAL ADVERTISERS

MEMBER STATION C. B. S.
J. T. WARD, PRESIDENT
F. C. SOWELL, V. P. & GEN. MGR.
PAUL H. RAYMER & CO., NATIONAL REPRESENTATIVES
**TENNESSEE STATIONS—Continued**

President: Jack M. Darughon. Chief engineer: Bascom Porter.


*Copy restrictions: Beer accepted; no other alcoholic beverages; spot announcements may not exceed 125 words.*

**WSM, NASHVILLE**


*Rep: Edward Petry & Co., Inc. News: INS. Seating facilities: Auditorium studio seating 400; lease on outside auditorium seating 2,500 persons. Merchandising: Complete service, including mailing pieces to the trade, point-of-sale displays, sales surveys, etc., at actual cost; programs are also merchandised by 3,500 field representatives of National Life & Accident Insurance Co., calling on thousands of homes in 21 states daily. Foreign language programs: Never requested to date; foreign population small. Artists bureau: Yes; lists about 75 artists. Base rate: $360.*

*Copy restrictions: Accept beer and wine; no hard liquor advertising; medical accounts subject to approval of WSM Executive Committee; commercial copy must be of reasonable length and conform to established standards of good taste.*

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### TEXAS

*(1,033,500 radio homes)*

**Radio Homes by Counties**

<table>
<thead>
<tr>
<th>County</th>
<th>Radio Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson</td>
<td>5,520</td>
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<tr>
<td>Andrews</td>
<td>130</td>
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<td>Angelina</td>
<td>4,380</td>
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<td>Aransas</td>
<td>360</td>
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<td>Archer</td>
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<td>Armstrong</td>
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<td>Atascosa</td>
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<td>Austin</td>
<td>2,860</td>
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<td>Bailey</td>
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<td>Bell</td>
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<td>Bexar</td>
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**KRBC, ABILENE**

*Operator:* Reporter Broadcasting Company, Hilton Hotel. *Phone:* 6255. *Power:* 250 and 100 watts on 1420 kc. *Affiliation:* None. *Opened:* October 1, 1936. (Note: This station is newspaper-affiliated with the Abilene Reporter and News and various other Texas papers.)

**President:** M. Bernard Hanks. **Station manager:** Max Bentley. **Commercial manager:** Poole Robertson. **Program director:** Douglas Doan. **Chief engineer:** W. W. Robertson, Jr. **Musical director:** A. D. Whisel.

**Production manager:** Jack Wallace. **Publicity director:** Bro Mingus.

**Rep:** Not yet announced. **News:** AP; UP. **Seating facilities:** Reception room seating 120. **Merchandising:** Services of this and the publicity department included in all contracts; extra services, when requested, rendered at actual cost. **Foreign language programs:** Would accept, though occasion has not arisen to date; would require that announcements be given in English as well as foreign language. **Artists bureau:** Newly established;
TEXAS STATIONS—Continued

artists furnished on commercial programs at set rate. Base rate: $60.

Copy restrictions: No beer, wine or liquor accepted; patent medicine copy strictly censored; commercials limited to 25 per cent of program time, announcements to 100 words.

KGNC, AMARILLO
Operator: Plains Radio Broadcasting Company, Eighth & Harrison Sts. Phone: 4242. Power: 2,500 and 1,000 watts on 1410 kc. Affiliation: NBC Southwestern Group. Opened: June 1, 1935. (Note: This station is newspaper-affiliated with the Amarillo Globe and News, and various other Texas, Kansas and Nebraska papers.)


Rep: Howard H. Wilson Co. News: UP. Seating facilities: 100 persons. Merchandising: Complete service offered free, except such as involves printed matter, for which advertiser is billed at actual cost; service includes letters to trade, market surveys, contacts with distributors and jobbers, window and store displays, personal calls, etc.; special services at cost. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $120.

Copy restrictions: Beer accepted; no wine or hard liquor; price quoting permitted, but all copy checked for truthful representation of product.

KNOW, AUSTIN
Operator: KUT Broadcasting Company, 1312 Norwood Bldg. Phone: 26213. Power: 250 and 100 watts on 1500 kc. Affiliations: CBS. Opened: 1929. (Note: This station is a subsidiary of Hearst Radio, Inc.).

Station manager: James W. Pate. Commercial manager: Paul Forchheimer. Program and publicity director, artists bureau supervisor: Brice Dickson.


Copy restrictions: Beer accepted any time; wine and liquor advertising after 10:30 p.m., and must have 15-minute program with no direct encouragement to use beverage advertised; all copy subject to station approval or revision.

KTBC, AUSTIN

At press time this station had a construction permit only.

KFDM, BEAUMONT


Rep: John Blair & Co. News: No service; broadcast NBC news. Seating facilities: None currently; new setup being contracted for will accommodate about 50 persons. Merchandising: Sales surveys; cooperate with wholesalers and their salesmen; work with manufacturers and their representatives; all services gratis. Foreign language programs: None to date; would accept if programs did not violate station “policies and principles.” Artists bureau: None. Stock: Principal holders are J. M. Gilliam, Mrs. J. M. Gilliam and W. F. Adams. Base rate: $60 (1/2 hr.).

Copy restrictions: No hard liquor; no copy with exaggerated claims; accept beer, wines and patent medicines.

KRIC, BEAUMONT

At press time this station had a construction permit only.

KBST, BIG SPRING
Operator: Big Spring Herald Broadcasting Co., Crawford Hotel. Phone: 1500. Power: 100 watts on 1500 kc. Affiliation: None. Opened: Dec. 15, 1936. (Note: This station is newspaper-affiliated with the Big Spring Herald.)


Rep: Graham A. Robertson. News: AP. Seating facilities: Can accommodate 50 persons for smaller programs; for larger programs facilities in the Crawford hotel

861
Serving 4 Great Markets

In the Great Southwest

In the Prosperity Belt

KOMA
Oklahoma City 5,000 watts—1,480 kc.

WACO
Waco 250 watts—1,420 kc.

KNOW
Austin 100 watts—1,500 kc.

KTSA
San Antonio 5,000 watts day, 1,000 night 550 kc.

NATIONAL REPRESENTATION BY
INTERNATIONAL RADIO SALES
NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO
will accommodate 200. Merchandising: Distribute window cards, publicize programs in the Big Spring Herald, etc.; all services gratis unless special work is wanted. Foreign language programs: Accept only transcribed foreign language programs, which must be accompanied by an English script. Artists bureau: Being formed. Stock: Held by Joe C. Galbraith (publisher of Big Spring Herald). M. Bernard Hanks (stockholder in KRBC, Abilene, and stockholder in various newspapers), Houston Harte (stockholder in KGKL, San Angelo, KRBC, Abilene, and in various newspapers), and Howard Barrett. Base rate: $40.

Copy restrictions: No beer, wines or hard liquors; patent medicines rigidly censored; adhere to NAB Code of Ethics; commercial copy limited to 20% of program time; spot announcements limited to 100 words; transcribed announcements limited to one minute; no programs may be shorter than five minutes.

**KNEH, BRADY**


Rep: None. News: Furnished by San Angelo Times & Standard. Seating facilities: Small reception room. Merchandising: Yes; department available to contact retail outlets, furnish letters to trade, arrange window displays, counter cards, route lists, market surveys, etc; newspaper cooperation on programs. Foreign language programs: Spanish programs currently on station; all announcements subject to strict supervision of station. Artists bureau: Setup maintained nominally only. Base rate: $50.

Copy restrictions: No announcements may be over 100 words in length.

**KGFZ, BROWNSVILLE**


Base rate: $30 (1/2 hr.).

No further information available after repeated requests.

**WTAW, COLLEGE STATION**

Operator: Agricultural and Mechanical College of Texas. Power: 500 watts on 1120 kc. (operates specified hours).

This station is non-commercial; college-owned.

**KRRS, CORPUS CHRISTI**

Operator: Gulf Coast Broadcasting Co. Power: 500 watts on 1330 kc. Affiliation: NBC Southwestern supplementary service. Opened: 1937. (Note: This station is affiliated with the Corpus Christi Caller-Times.)

Base rate: $120.

No further information available.

**KAND, CORSICANA**


Copy restrictions: Copy "must be in no way misleading."

**KRLD, DALLAS**

Operator: KRLD Radio Corp., Adolphus Hotel. Phone: 2-6811. Power: 10,000 watts on 1040 kc. Affiliation: CBS. Opened: 1926. (Note: This station is newspaper-owned by the Dallas Times-Herald.)


Copy restrictions: Accept beer and wine, but no hard liquors; reserves right to censor all copy not meeting station standards.

**WFIA, DALLAS**

Operator: A. H. Belo Corp., Baker Hotel. Phone: 7-9631. Power: 50,000 watts on 800 kc. (Note: WFIA and WBAP, Fort Worth, use the same transmitter sharing continuous operation). Affiliation: NBC Southwestern Group; Texas Quality Network. Opened: June 26, 1922. (Note: This station is newspaper-owned—Dallas News and Dallas Journal.)

Practically all recognized business analysts, with practiced fingers on the pulse of the nation's retail activities, are indicating that the best market in the United States today is in Texas, and the best current and future business prospects are in the area for which Dallas-Fort Worth is the trading center.

Wholesalers, retailers, district managers, listeners will tell you that WFAA-WBAP is their personal favorite and the standout station in the Southwest.

These two simple statements of fact add up to one inescapable conclusion... now is the time to concentrate your advertising in "America's Fastest Growing Market," and you can do it most effectively through

50,000 Watts • Clear Channel

WFAA - WBAP

MARTIN CAMPBELL, Gen. Mgr. WFAA, National Sales Mgr. WFAA-WBAP
National Representatives: EDWARD PETRY & CO., Inc.

Rep: Edward Petry & Co., Inc. News: UP. Seating facilities: Ballrooms of Baker Hotel and Adolphus Hotel. Merchandising: Maintains close contact with chains, wholesale houses, and distributing firms; advisory service; limited cooperation in making personal contacts and surveys without charge; all other services rendered at actual net cost to station. Foreign language programs: Never any request for, either by sponsors or listeners. Artists bureau: None. Base rate: $250 (½ hr.).

Copy restrictions: Must be "in good taste"; beer accepted; no wines or other alcoholic beverages.

**WRR, DALLAS**

Operator: City of Dallas, Southland Life Insurance Co. Bldg. Phone: 2-1411. Power: 500 watts on 1280 kc. Affiliation: Mutual Broadcasting System. Opened: 1920. (Note: This is a municipally-owned station.)


Rep: Edw. S. Townsend Co. (Pacific Coast). News: Transradio. Seating facilities: About 250 persons. Merchandising: No service rendered as part of regular broadcast rates; special arrangements can be made for outside sources to conduct a campaign of merchandising. Foreign language programs: Accepted, provided that commercial copy be read in both the foreign language and English; foreign-born population not large. Artists bureau: Inactive at present time. Base rate: $65 (½ hr.).

Copy restrictions: Accept beer, wines, and alcoholic beverages; are "not favorable" to patent medicines, though they are not barred; no hard-and-fast rules beyond good taste.

**KDNT, DENTON**

Operator: Harwell V. Shepard. Power: 100 watts on 1420 kc (daytime).

At press time this station had a construction permit only.

**KFPL, DUBLIN**


No further information available after repeated requests.

**KROD, EL PASO**

Operator: Dorrance D. Roderick.

At press time this station had a construction permit only; additionally, issues were being determined by the Court of Appeals, District of Columbia.

**KTSM, EL PASO**


Copy restrictions: Accept beer and wine; no hard liquor; acceptance of patent medicines restricted to certain types; all copy must be in good taste.

**WDAH, EL PASO**


This station is non-commercial.

**KFJZ, FORT WORTH**


Copy restrictions: Beer and wines accepted; no hard liquors; copy must adhere to contracted wordage on spot announce-
ments; no more than one-quarter of the contracted time on programs may be used for commercials.

**KTAT, FORT WORTH**


Rep: Free & Peters, Inc. News: INS. Seating facilities: Hotel Texas auditorium, capacity 500 to 650; station also has theatre tie-ups with seven houses. Merchandising: Every service rendered at cost; no charge for time or work of employees. Foreign language programs: No rules; population does not warrant such programs. Artists bureau: Set-up is nominal only; books sustaining talent for outside engagements. Stock: Principal holder is Raymond Buck. Base rate: $125.

Copy restrictions: Accept wine and beer; no other alcoholic beverages; counsel investigates patent medicines before copy is accepted; abides by NAB code of ethics; nothing questionable taken.

**WBAP, FORT WORTH**

Operator: Carter Publications, Inc., Blackstone Hotel. Phone: 3-2301. Power: 50,000 watts on 800 kc (note: WBAP and WFAA, Dallas, use the same transmitter, sharing continuous operation). Affiliation: NBC Southwestern Group; Texas Quality Network. Opened: May 2, 1922. (Note: This station is newspaper-owned—The Fort Worth Star-Telegram.)


Copy restrictions: Governed by code of NAB; no alcoholic beverages accepted.
KLUF, GALVESTON
Rep: None nationally; R. Terry in Tyler, Texas.  News: Transradio.  Seating facilities: About 80 persons.  Merchandising: Assist sponsors in securing dealerships in territory, and provide general publicity; service is free unless it involves special expenses; in the latter instance the advertiser is billed at cost.  Foreign language programs: Accepted when ratio of speech to music is such that station is protected against loss of regular listeners.  Artists bureau: None.  Base rate: $55.
Copy restrictions: Only restrictions cited are as to good taste, and FCC regulations.
KGVL, GREENVILLE
At press time this station had a construction permit only.
KPRC, HOUSTON
Operator: Houston Printing Corporation, Lamar Hotel.  Phone: Fairfax 7101.  Power: 5,000 watts on 920 kc.  Affiliation: NBC Supplementary Red or Blue; Texas Quality Network.  Opened: May, 1925.  (Note: This station is newspaper-affiliated with the Houston Post.)
Copy restrictions: Accept beer and wine; no hard liquor; all copy subject to station approval.
KTRH, HOUSTON
Operator: KTRH Broadcasting Co., Rice Hotel.  Phone: Preston 4361.  Power: 5,000 and 1,000 watts on 1290 kc.  Affiliation: CBS.  Opened: March 25, 1930.  (Note: This station is newspaper-owned by the Houston Chronicle.)
Copy restrictions: Beer and wine accepted; no liquor advertising; maintains same standards as CBS relative to amount of copy and patent medicines (see CBS program policies).
KXYZ, HOUSTON
Operator: Harris County Broadcast Co.  Power: 1,000 watts on 1440 kc.  Affiliation: NBC Southern Blue.  (Note: This station is newspaper-affiliated with the Houston Chronicle and the Houston Post.)
Base rate: $200.
No other information available after repeated dequests.
KOCA, KILGORE
Operator: Oil Capitol Broadcasting Association, Main & Rusk Streets.  Phone: 616.  Power: 250 and 100 watts on 1210 kc.  Affiliation: East Texas Broadcasting System.  Opened: December 23, 1936.  (Note: this station is affiliated with the Kilgore Daily News.)
Copy restrictions: Beer, wine and patent medicines accepted; no liquor advertising; no restrictions on copy other than those of "common-sense rules of decency."
KPAB, LAREDO
Operator: Mervel M. Valentine.  Power: 250 and 100 watts on 1500 kc.  At press time this station had a construction permit only.
KFRO, LONGVIEW
Operator: Voice of Longview, Glover Crim Bldg.  Phone: 411.  Power: 250 watts on 1370 kc (operates weekdays, 6 a. m. to sundown; Sundays, 7 a. m. to 9 p. m.).  Affiliation: None.  Opened: January, 1935.  President: James R. Curtis.
Rep: Radio Time Agency (Chicago);
Radio Advertising Associates (Atlanta); Walter Biddick Co. (Coast). News: Transradio. Seating facilities: About 50 persons. Merchandising: Supply route sheets; dealer lists; mail letters; newspaper publicity; price markers; other helps. Foreign language programs: None; market is 99% English speaking. Artists bureau: Yes; has several orchestras and other musical talent. Stock: Entirely held by James R. Curtis. Base rate: $87.50.

Copy restrictions: Beer and wines okay; no hard liquors; no lotteries, gift enterprises, or gambling allowed; no mention of competitors directly or indirectly by company name, individual name or brand name; reserves right to cut off any program failing to conform to rules of management, FCC or Federal Trade Commission; false statements and obscene or libelous matter will be eliminated; testimonials must “reflect genuine experiences”; no per inquiry or contingent accounts.

KFWO, LUBBOCK


Rep: Howard H. Wilson Co. News: UP. Seating facilities: None. Merchandising: Furnish personal contacts, mail, newspaper publicity displays. Foreign language programs: No restrictions on announcements or programs. Artists bureau: Has supply of local talent which is put directly under contract to advertiser on commercial programs. Base rate: $60.

Copy restrictions: Follows Federal Trade Commission recommendations; no “sensationalism,” controversy or propaganda; no alcoholic advertising (county is dry).

KRBA, LUFKIN

At press time this station had a construction permit only.

KRLH, MIDLAND


Copy restrictions: No liquor, laxatives or “cure-all” advertising; all copy must conform to station standards and FCC rules and regulations.

KNET, PALESTINE

Base rate: $55.

No further information available after repeated requests.

KPDN, PAMPA
Operator: R. C. Hoiles, 212½ N. Ballard St. Phone: 1100. Power: 100 watts on 1310 kc. (to local sunset). Affiliation: None. Opened: April 12, 1936. (Note: This station is owned by the Pampa Daily News.)


Copy restrictions: Beer and wine accepted; no liquor advertising; patent medicines must be approved by Pure Food & Drug Commission; copy must conform to station standards.

KPLT, PARIS
Operator: North Texas Broadcasting Co., corner South Main and Austin. Phone: 1124. Power: 250 watts on 1500 kc (day-
TEXAS STATIONS—Continued

time). Affiliation: None. Opened: Dec. 15, 1936. (Note: this station is newspaper-owned by the Paris News).


Copy restrictions: Beer and light wine advertising accepted; patent medicine copy subject to censorship which will make it "suitable for presentation in the home"; adhere to NAB Code of Ethics.

KIUN, PECOS


Copy restrictions: Beer and wine accepted; no liquor advertising; patent medicines must be approved by Federal Trade Commission; all copy must conform to FCC rules and regulations.

KPAC, PORT ARTHUR
Operator: Port Arthur College, 1500 Procter Street. Phone: 3320. Power: 500 watts on 1260 kc (daytime). Affiliation: None. Opened: August 24, 1933. (Note: This station is owned and operated by the Port Arthur College, Carl Vaughan, president.)


Copy restrictions: Do not accept alcoholic beverages of any kind; all copy subject to station approval.

KGKL, SAN ANGELO
Operator: KGKL, Inc., St. Angelus Hotel.Phones: 6715; 6716; 5516. Power: 250 and 100 watts on 1370 kc. Affiliation: None. Opened: Sept. 28, 1928. (Note: Houston Harte, one of the stockholders in this station, is publisher of the San Angelo Standard and San Angelo Times; same stockholder also holds stock in KRBC, Abilene).


Copy restrictions: Beer and wine copy accepted; no hard liquors; no fraudulent claims permitted by patent medicines; abide by NAB Code of Ethics and Texas Broadcasters Association Code.

KABC, SAN ANTONIO


Rep: None. News: Transradio. Seating facilities: Studio, 80 persons. Merchandising: Local outlets contacted personally and advised of programs; send letters to retail outlets, calling attention to program and advertiser's product; credit checks, surveys and listings on wholesalers and retailers supplied; demonstrations arranged at cost. Foreign language programs: Accepted; commercials must be limited and an English translation supplied in advance.
TEXAS STATIONS—Continued

Artists bureau: Set-up maintained nominally only. Stock: Principal owners are Henry Lee Taylor, president; Thurman Barrett, R. E. Willson. Base rate: $20 (half hour).

Copy restrictions: Beer and wines accepted; no whiskey or hard liquors; copy subject to station approval and F.C.C. regulations.

KMAC, SAN ANTONIO
Operator: Walmac Co., Smith Young Tower. Phone: Cathedral 6211. Power: 250 and 100 watts on 1370 kc (shares time with KONO). Affiliation: None. Opened: July 28, 1930 (station was once known as KGCI).


Rep: Cox and Tanz. News: None. Seating facilities: Visitors gallery, adjacent to main studio and available for broadcasts, seats 300. Merchandising: Maintain contact with food, drug and beverage retail outlets; make personal calls; send out letters and other material supplied by advertisers; all service gratis. Foreign language programs: Not accepted “because we believe the broadcasting of foreign language programs does not encourage the assimilation of racial groups.” Artists bureau: None. Stock: Station is a partnership of W. W. McAllister and Howard W. Davis. Base rate: $60.

Copy restrictions: Accept beverage and patent medicine advertising if it conforms with standards of the Bexar County Medical Assn., Better Business Bureau and San Antonio Chamber of Commerce; station reserves the right to edit, change or reject announcements not in keeping with policy, and to refuse or discontinue any copy for reasons satisfactory to itself.

KONO, SAN ANTONIO

Owner and general manager: Eugene J. Roth. Commercial manager: James M. Brown. Program director, artists bureau head, publicity: Gerald Morgan. Chief en-
TEKSAS STATIONS—Continued

Rep: Cox and Tanz. News: None. Seating facilities: Studio, 150; can seat as high as 300 with reception room and studio combined. Merchandising: Publicity tie-ups, stunts, artist appearances, etc.; any other service at actual cost. Foreign language programs: Programs and spot announcements in Spanish accepted; must be placed on the nightly two-hour "International Goodwill Program." Artists bureau: Yes; lists a complete roster. Base rate: $25 (half hour.)

Copy restrictions: Beer and wine accepted; no hard liquors; no patent medicines; product and copy must conform to “public welfare” and not be in violation of any laws.

KTRV, SHERMAN
Operator: Red River Valley Broadcasting Co. Power: 250 watts on 1310 kc. (day time).
Base rate: $35.
No other information available.

KTEM, TEMPLE


Copy restrictions: Dry county, but will take beer and wines; patent medicines accepted; price quoting permitted.

KCMC, TEXARKANA
Operator: KCMC, Inc., 317 Pine Street. Phone: 958. Power: 250 and 100 watts on 1420 kc. Affiliation: None. Opened: September, 1932. (Note: This station is newspaper owned by the Texarkana Gazette and Daily News.)


Rep: Radio Time Agency. News: UP. Seating facilities: Studio, seating 25 persons; City Auditorium, seating 1,500. Merchandising: Front page listings and other publicity in Gazette and Daily News; contact local outlets by personal calls, retail stores by mail, advising of new campaigns and urging use of special window cards, displays and demonstrations; credit checks, surveys and listings on wholesalers and retailers furnished to national accounts on request; demonstrations arranged at actual cost. Foreign language programs: Not accepted. Artists bureau: Setup nominal only. Base rate: $50.

Copy restrictions: Beer and wine accepted;
liquor advertising not accepted; all drug and food products checked with Federal departments concerned; copy subject to station censorship for exaggerated claims, excess wordage and anything offensive to any member of a family, regardless of race, creed or age.

**KGKB, TYLER**


Operator: James G. Ulmer. Station and commercial manager, program and publicity director: M. E. Danbom, Chief engineer: John B. Sheppard.


Copy restrictions: Beer advertising accepted; no hard liquors; some patent medicines accepted.

**WACO, WACO**

Operator: KTSA Broadcasting Co., Amicable Bldg. Phone: 2700. Power: 100 watts on 1420 kc. Affiliation: CBS. Opened: July, 1922. (Note: This station is owned by Hearst Radio).


Copy restrictions: Liquor programs only after 10:30 p.m., running no less than a quarter-hour, and produced in the station's studio in a "dignified character"; proprietaries subject to station approval.

**KRGV, WESLACO**


Rep: Howard H. Wilson Co. News: Transradio. Seating facilities: Can accommodate 50 persons. Merchandising: Special department handles display and poster distribution, trade mailings, air build-ups and sales reports; all services free except where special services are requested by the advertiser. Foreign language programs: Have daily Spanish program via which the services of announcers and program directors are tendered without extra charge. Artists bureau: None. Stock: Held by M. S. Niles. Base rate: $120.

Copy restrictions: Beer accepted, but restricted on Sunday; no other alcoholic beverages; patent medicine copy must be "in good taste" and comply with all Federal Trade Commission regulations.

**KGKO, WICHITA FALLS**

Operator: Wichita Falls Broadcasting Co. Power: 1,000 and 250 watts on 570 kc (has construction permit for 5,000 and 1,000 watts). Affiliation: CBS. Opened: 1928. Base rate: $145 (½ hr).

At press time this station was moving its facilities to Fort Worth. Changes of various kinds will be made in the general setup.
KSUB, CEDAR CITY
Copy restrictions: None listed.

KVNU, LOGAN
Operator: Cache Valley Broadcasting Co. Power: 100 watts on 1200 kc.
At press time this station had a construction permit only.

KLO, OGDEN
(Note: this station is affiliated with, but not owned by, the Ogden Standard-Examiner).
Rep: Bryant, Griffith & Brunson, Inc.; Walter Biddick Co. (Pacific Coast). News: AP. Seating facilities: Two auditoriums, one seating 650 persons; the other 400. Merchandising: Pre-program announcements, news stories in newspaper affiliate, and one gratis newspaper advertisement—this schedule depending on type of sponsor contract; will issue letters to the trade for exact cost of postage and printing; will mail promotional material supplied by advertisers for cost of postage. Foreign language programs: Never had any; would not be useful in this region. Artists bureau: None. Stock: Principally held by A. L. Glastmann and Paul R. Heitmeyer. Base rate: $125.
Copy restrictions: Beer accepted; no wines or hard liquors; all other advertising matter subject to existing federal, state and municipal regulations.

KEUB, PRICE
Copy restrictions: Beer and wines accepted; no hard liquors; all contracts subject to government regulations.

KDYL, SALT LAKE CITY
Rep: John Blair & Co. News: Transradio. Seating facilities: Studio A. 50 persons; KDYL Radio Playhouse. 500; KDYL Open Air Theatre in summer (Liberty Park) has capacity for 2,000; no

Copy restrictions: Accept beer; no other alcoholic beverage advertising; patent medicines subject to prior audition and approval of copy; all copy subject to approval of Federal Trade Commission.

KSL, SALT LAKE CITY

Operator: Radio Service Corporation of Utah, Union Pacific Bldg. Phone: Was. 3900. Power: 50,000 watts on 1130 kc. Affiliation: CBS. Opened: April 20, 1921. (Note: KSL is affiliated with the Salt Lake Tribune, which is one of the station's largest stockholders.)


KUTA, SALT LAKE CITY

Operator: Utah Broadcasting Co. Power: 100 watts on 1500 kc.

WHEN listeners in the Salt Lake City Market Area tune in, they listen FIRST to KSL, the Voice of the West.

Nationally Represented by
EDWARD PETRY & COMPANY
VERMONT

ST. ALBANS
WQDM

BURLINGTON
WCAX

WATERBURY
WDEV

RUTLAND
WSYB

SPRINGFIELD
WNBX
UTAH STATIONS—Continued


Note: At press time this station had a construction permit only; will open during summer, 1938.

VERMONT
(88,600 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
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<tbody>
<tr>
<td>Addison</td>
<td>4,460</td>
</tr>
<tr>
<td>Bennington</td>
<td>5,850</td>
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<tr>
<td>Caledonia</td>
<td>6,670</td>
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<tr>
<td>Chittenden</td>
<td>11,150</td>
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<tr>
<td>Essex</td>
<td>1,690</td>
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<tr>
<td>Franklin</td>
<td>6,990</td>
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<tr>
<td>Grand Isle</td>
<td>900</td>
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<tr>
<td>Lamoille</td>
<td>2,700</td>
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<td>Orange</td>
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<td>Washington</td>
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<td>Windham</td>
<td>6,860</td>
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<tr>
<td>Windsor</td>
<td>9,490</td>
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<tr>
<td>Orleans</td>
<td>5,460</td>
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</table>

WCAX, BURLINGTON


Rep: None. News: AP; “flashes” of importance, sustaining; UP for commercials, news and sports. Seating facilities: Memorial Auditorium, seating 2,500 persons; City Hall Auditorium; University of Vermont Gymnasium; Hotel Vermont Dining Room; Sherwood Hotel Grill; Municipal Band Hall. Merchandising: Supply publicity, gratis, in Burlington Daily News via listings in WCAX News Flasher; individual write-ups also given various programs from time to time. Foreign language programs: Will accept, but none current; large French population in territory. Artists bureau: None, as such, but maintains WCAX Entertainment Service which arranges dates for sustaining programs within a radius of 50 miles without commission or charge. Base rate: $50.

Copy restrictions: Accept beer, but no other alcoholic beverages; patent medicine copy censored for dubious or misleading statements; all copy must conform to station standards and government regulations.

WSYB, RUTLAND


Copy restrictions: Accept beer; no other alcoholic beverages; some patent medicines accepted after investigation of products.

WQDM, ST. ALBANS

Operators: E. J. Regan and F. Arthur Bostwick, doing business as Regan and Bostwick, 32 N. Main St. Phone: 126. Power: 1,000 watts on 1390 kc. (daytime). Affiliation: None. Opened: 1928. (Note: G. S. Wasser and Glenn D. Gillett have an application before the FCC for purchase of this station.)


Copy restrictions: Take beer and wine; no other restrictions listed.

WNBX, SPRINGFIELD


VERMONT STATIONS—Continued


Copy restrictions: Accept beer and wines; no hard liquors; accept all advertising legal in the state of Vermont.

WDEV, WATERBURY


Rep: None. News: UP. Seating facilities: Montpelier studio, seating 30 persons. Merchandising: Make recommendations only; actual plans must be carried out by the sponsor. Foreign language programs: Will accept, but do not encourage or solicit same. Artists bureau: Yes. Base rate: $60.

Copy restrictions: Beer, wine and liquor advertising not accepted; copy must not consume more than 10% of program time and must conform to FCC rules and regulations.

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<table>
<thead>
<tr>
<th>VIRGINIA</th>
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<td>(400,200 radio homes)</td>
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<thead>
<tr>
<th>County</th>
<th>Radio Homes</th>
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<tbody>
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<td>Carroll</td>
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<td>Charles City</td>
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<td>Elizabeth City</td>
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<td>Floyd</td>
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<tr>
<td>King and Queen</td>
<td>920</td>
</tr>
<tr>
<td>King George</td>
<td>750</td>
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<tr>
<td>King William</td>
<td>1,110</td>
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<tr>
<td>Lancaster</td>
<td>1,330</td>
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<tr>
<td>Lee</td>
<td>4,010</td>
</tr>
<tr>
<td>Loudoun</td>
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<tr>
<td>Louisa</td>
<td>1,850</td>
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<td>Lunenburg</td>
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<tr>
<td>Madison</td>
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<td>Mecklenburg</td>
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<tr>
<td>Middlesex</td>
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<tr>
<td>Montgomery</td>
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<td>Nottoway</td>
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<td>Orange</td>
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<tr>
<td>Pittsylvania</td>
<td>12,120</td>
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<td>Powhatan</td>
<td>730</td>
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<td>Prince Edward</td>
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<td>Prince George</td>
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<td>Prince William</td>
<td>1,990</td>
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<tr>
<td>Princess Anne</td>
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<tr>
<td>Pulaski</td>
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<td>Rappahannock</td>
<td>970</td>
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<tr>
<td>Richmond</td>
<td>890</td>
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<tr>
<td>Roanoke</td>
<td>22,120</td>
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<tr>
<td>Rockbridge</td>
<td>3,900</td>
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<td>Rockingham</td>
<td>5,800</td>
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<tr>
<td>Russell</td>
<td>3,290</td>
</tr>
<tr>
<td>Scott</td>
<td>2,940</td>
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<tr>
<td>Shenandoah</td>
<td>3,290</td>
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<td>Smyth</td>
<td>3,350</td>
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<td>Southampton</td>
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<td>Spotsylvania</td>
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<tr>
<td>Stafford</td>
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<td>Surry</td>
<td>1,030</td>
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<td>Sussex</td>
<td>1,620</td>
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<tr>
<td>Tazewell</td>
<td>4,540</td>
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<tr>
<td>Warren</td>
<td>1,270</td>
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<tr>
<td>Warwick</td>
<td>9,120</td>
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<tr>
<td>Washington</td>
<td>6,440</td>
</tr>
<tr>
<td>Westmoreland</td>
<td>1,180</td>
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<tr>
<td>Wise</td>
<td>7,260</td>
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<tr>
<td>Wythe</td>
<td>2,900</td>
</tr>
<tr>
<td>York</td>
<td>1,250</td>
</tr>
</tbody>
</table>
WCHV, CHARLOTTESVILLE
Copy restrictions: Beer, wine, accepted.

WBTM, DANVILLE
Copy restrictions: Beer and wine accepted; no liquor advertising; patent medicine copy subject to local censorship; no fixed rules for copy, other than that it conform to accepted standards of good taste.

WSVA, HARRISONBURG

WMBG • Richmond, Va.

- WMBG ranks first with the listeners in Virginia’s richest industrial and agricultural section.
- WMBG has gained and held its large responsive audience because it has served the cultural, civic and religious interests of the Richmond area with the best NBC Red programs and skillfully produced local presentations.
- Your product or service presented over WMBG will cash in on our popularity. It’s the quick, sure, economical way to reach those people in our good service area where annual retail sales exceed $233,500,000.
- We don’t say follow the leader—but the local merchants and jobbers prefer WMBG—they’ve checked results.

WMBG can be purchased as an NBC Red Basic Supplementary Station
VIRGINIA STATIONS—Continued


Rep: None. News: Transradio. Seating facilities: Auditorium, County Court House, 275 with 10c. and 20c. admission; State Theatre, 650 with 10c. and 20c. admission. Merchandising: No merchandising service; will render certain types of cooperation, however. Foreign language programs: Not accepted; foreign population very small. Artists bureau: None. Base rate: $40.

Copy restrictions: Beer advertising accepted; no wines or hard liquors; patent medicine copy subject to station approval.

WLVA, LYNCHBURG


Copy restrictions: Beer and wine accepted; no hard liquors; FCC rulings cover other commercial copy.

WGH, NEWPORT NEWS


Rep: J. J. Devine & Associates, Inc. News: Transradio; Christian Science Monitor. Seating facilities: Newport News, 250; Norfolk, 25; Portsmouth, 25; Suffolk, 500. Merchandising: Contact dealers; will utilize newspapers and give programs publicity in advance. Foreign language programs: Would be acceptable if public interest in them were apparent, and if text conformed to station policies. Artists bureau: Yes; has about 20 performers under contract. Base rate: $60.

Copy restrictions: All copy must conform to AAAA standards; wine and beer acceptable under rules of Virginia Alcoholic Beverage Board; other beverages and patent medicines not accepted.

WTAR, NORFOLK


Rep: Edward Petry & Co., Inc. News: UP. Seating facilities: Studio, 75-100 persons. Merchandising: Advance courtesy announcements; dealer and distributor contacts; sales and market analyses, etc. Foreign language programs: Will accept so long as the complete contents are made clear and are acceptable to the standards of the station. Artists bureau: None. Base rate: $150.

Copy restrictions: Beer and wine accepted; no hard liquors; patent medicines must meet station requirements.

WBL, RICHMOND

Operator: Grace Covenant Presbyterian Church (M. A. Sitton, Agent). Power: 100 watts on 1210 kc. (specified hours). This station is non-commercial; church-owned.

WMBG, RICHMOND


Rep: Not yet announced. News: Transradio. Seating facilities: New studio building, when completed, will have an auditorium capacity of 250, as well as a reception room with a view of the studios.
seating 60. Merchandising: Yes; service is rendered; diversified as to product exploited. Foreign language programs: No policy listed. Artists bureau: Yes; lists about 100 artists, teams, etc. Base rate: $150.

Copy restrictions: Beer and wine accepted if copy conforms to policies of the Virginia Alcoholic Beverage Control Board; no hard liquor; all copy must conform to rules and regulations of the FCC.

WRNL, RICHMOND
Operator: WLBG, Inc., News Leader Square. Phone: 3-4242. Power: 500 watts on 880 kc (operates to sunset). Affiliation: Virginia Broadcasting System. Opened: 1927. (Note: This station previously was listed as WPHR, Petersburg; it is affiliated with the Richmond News Leader.)


WRTD, RICHMOND
<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
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<td>1,950</td>
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<tr>
<td>Asotin</td>
<td>2,320</td>
</tr>
<tr>
<td>Benton</td>
<td>3,120</td>
</tr>
<tr>
<td>Chelan</td>
<td>8,730</td>
</tr>
<tr>
<td>Callam</td>
<td>5,670</td>
</tr>
<tr>
<td>Clark</td>
<td>11,360</td>
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<tr>
<td>Columbia</td>
<td>1,530</td>
</tr>
<tr>
<td>Cowlitz</td>
<td>8,650</td>
</tr>
<tr>
<td>Douglas</td>
<td>2,230</td>
</tr>
<tr>
<td>Ferry</td>
<td>1,310</td>
</tr>
<tr>
<td>Franklin</td>
<td>1,630</td>
</tr>
<tr>
<td>Garfield</td>
<td>970</td>
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<tr>
<td>Grant</td>
<td>1,610</td>
</tr>
<tr>
<td>Pierce</td>
<td>46,940</td>
</tr>
<tr>
<td>San Juan</td>
<td>1,040</td>
</tr>
<tr>
<td>Skagit</td>
<td>9,600</td>
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<tr>
<td>Skamania</td>
<td>880</td>
</tr>
<tr>
<td>Snohomish</td>
<td>22,990</td>
</tr>
<tr>
<td>Spokane</td>
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<tr>
<td>Stevens</td>
<td>5,310</td>
</tr>
<tr>
<td>Thurston</td>
<td>9,030</td>
</tr>
<tr>
<td>Wahklakum</td>
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<td>Walla Walla</td>
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<td>Whatcom</td>
<td>16,730</td>
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<tr>
<td>Whitman</td>
<td>7,500</td>
</tr>
<tr>
<td>Yakima</td>
<td>21,320</td>
</tr>
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</table>

**WASHINGTON**

*(443,300 radio homes)*

**Radio Homes by Counties**

<table>
<thead>
<tr>
<th>County</th>
<th>Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grays Harbor</td>
<td>16,380</td>
</tr>
<tr>
<td>Jefferson</td>
<td>1,780</td>
</tr>
<tr>
<td>Kittitas</td>
<td>4,680</td>
</tr>
<tr>
<td>Kitsap</td>
<td>9,270</td>
</tr>
<tr>
<td>Klickitat</td>
<td>2,840</td>
</tr>
<tr>
<td>Lewis</td>
<td>11,150</td>
</tr>
<tr>
<td>Mason</td>
<td>2,780</td>
</tr>
<tr>
<td>Okanogan</td>
<td>5,260</td>
</tr>
<tr>
<td>Pacific</td>
<td>4,200</td>
</tr>
<tr>
<td>Pend Oreille</td>
<td>2,040</td>
</tr>
</tbody>
</table>

**WDBJ, ROANOKE**

**Operator:** Times-World Corp., 124 West Kirk Ave. **Phone:** 8131. **Power:** 5,000 and 1,000 watts on 930 kc. **Affiliation:** CBS. **Opened:** June 20, 1924. (Note: WDBJ is newspaper-owned — The Roanoke Times and The Roanoke World-News.)

**President:** Junius P. Fishburn, president, The Times-World Corp. **Station manager, program director:** Ray P. Jordan. **Commercial manager:** Frank D. Kesler. **Chief engineer:** Robert D. Avry. **Artists bureau, musical director:** Mary A. Henson. **Publicity director:** Marvin Naff.

**Rep:** Free & Peters, Inc. **News:** AP. **Seating facilities:** Studio A, 100 persons; studio B, 25. **Merchandising:** Write letters to dealers and distributors; free announcements regarding new programs; limited personal calls; window and displays in stores of leading dealers; displays in own studio building show windows; publicity with pictures in radio pages of own two newspapers. **Foreign language programs:** No rule against acceptance; but not recommended, since population is only 2% foreign born. **Artists bureau:** Yes; have about 40 singers and musicians under contract. **Base rate:** $100.

**Copy restrictions:** Beer and wines accepted; no hard liquors; accept “limited number of the highest type of patent medicines”; otherwise, rules are approximately the same as those used by the Co-
WASHINGTON STATIONS—Continued

KIRO, ABERDEEN


Copy restrictions: Accept beer and wine; no hard liquor; 100-word limit on commercials except with special dispensation.

KVOS, BELLINGHAM

Station director: Rogan Jones.

Rep: John Blair & Co. News: Transradio. Seating facilities: Small facilities at studios (no number given); have access to outside facilities. Merchandising: Subject to arrangement with each account. Foreign language programs: Accepted; station runs regular Scandinavian program. Artists bureau: None. Stock: Principally held by Rogan Jones, Tom Shafer and Cole Wylie. Base rate: $35.

Copy restrictions: Accept beer and wine; no hard liquor; rules of “good taste” prevail.

KELA, CENTRALIA


KKRO, EVERETT


Copy restrictions: No beer, wines or hard liquors; patent medicines must be approved by the Federal Trade Commission.

KWLK, LONGVIEW

At press time this station had a construction permit only.

KGY, OLYMPIA
Operator: KGY, Inc. Power: 100 watts on 1210 kc. (unlimited, except when KTW is operating). Affiliation: Mutual; Don Lee Broadcasting System. Base rate: $30

No other information available after repeated requests.

KFSC, PULLMAN
Operator: State College of Washington. Phone: 376 M. Power: 5,000 and 1,000 watts on 1220 kc (divides time with KTW). Opened: Dec. 11, 1922.

Seating facilities: 200 persons.

This station is non-commercial; college-owned.

KEEN, SEATTLE

President and manager: Arthur C. Dailey. Secretary and treasurer: Ervin F. Dailey.


Copy restrictions: Will take beer advertising, but don’t solicit this type of business.

KIRO, SEATTLE

Tommy Thomas. Chief engineer; James Hatfield. Publicity director: Vera Jedlick.


Copy restrictions: Beer and wine accepted; no liquor advertising; observe NAB and CBS policies generally.

KJR, SEATTLE

Operator: Fisher's Blend Station, Inc., Skinner Bldg. Phone: Elliott 5890. Power: 5,000 watts on 970 kc. Affiliation: NBC Pacific Coast Blue. Opened: 1923. (Note: This station is owned by the National Broadcasting Co., Inc. The lessee, Fisher's Blend Station, Inc., also operates KOMO, same city.)


Copy restrictions: Spiritual liquor advertising not accepted.

KOL, SEATTLE


Copy restrictions: Wine and beer advertising accepted; no hard liquors; some patent medicines acceptable; strict supervision of copy for propriety and good taste.

KOMO, SEATTLE

Operator: Fisher's Blend Station, Inc., Skinner Bldg. Phone: Elliott 5890. Power: 5,000 and 1,000 watts on 920 kc. Affiliation: NBC Pacific Coast Red. Opened: 1925. (Note: KJR, same city, is also under control of Fisher's Blend Station, Inc.)


Copy restrictions: Spiritual liquor advertising not accepted.

KRSC, SEATTLE


Copy restrictions: No alcoholic beverages of any kind; no patent medicines, doctors or dentists; commercial announcements must not exceed 100 words.

KTW, SEATTLE


This station is non-commercial; church-owned.

KXA, SEATTLE

Operator: American Radio Telephone Co., 312 Bigelow Bldg. Phone: 1000. Power: 500 and 250 watts on 760 kc (limited evening time with WJZ, New York; have construction permit for 1,000 watts). Affiliation: None. Opened: May 1, 1928.


Rep: Spot Broadcasting Bureau (Chi-
cago); Cox and Tanz (Philadelphia).


Copy restrictions: Accept beer; no wine, liquor or patent medicine advertising.

**KFIO, SPOKANE**


Copy restrictions: Beer and wine accepted; no alcoholic beverages of any other kind; no medicinal accounts.

**KFPY, SPOKANE**


Copy restrictions: Beer and wine acceptable; no hard liquors; patent medicine accounts not invited.

**KGA, SPOKANE**

Operator: Louis Wasmer, Inc., Radio Central Bldg. Phone: M-5383. Power: 5,000 watts on 1470 kc. Affiliation: NBC Pacific Coast Blue; Northwest Triangle Network. Opened: 1926. (Note: Same owner also has KHO, Spokane.)


Rep: Edward Petry & Co., Inc. News: United Press. Seating facilities: 100 persons. Merchandising: Broadcast advance plugs on new programs and special features of programs gratis; other services rendered at actual cost. Foreign language programs: Will accept, but occasion rarely arises, as foreign population is very small. Artists bureau: Yes; lists about 50 artists. Base rate: $90 (1/2 hr.).

Copy restrictions: Beer and wine accepted; no hard liquor; all copy subject to station approval and FCC rules and regulations.

**KHQ, SPOKANE**


Rep: Edward Petry and Co., Inc. News: United Press. Seating facilities: 100 persons. Merchandising: Give pre-program announcements, or announce special features to be incorporated into programs; all other services billed at actual cost. Foreign language programs: Will accept on occasion; audience small, however, for this type of material. Artists bureau: Yes; lists several dozen artists, musicians and writers. Base rate: $115 (1/2 hr.).

Copy restrictions: Beer and wine accepted; no hard liquor advertising.

**KMO, TACOMA**


Copy restrictions: No patent medicine or alcoholic beverage advertising accepted; all copy strictly censored.
KVI, TACOMA
Operator: Puget Sound Broadcasting Co., Inc., Rust Bldg., Tacoma (Business office); Olympic Hotel, Seattle, and Rust Bldg., Tacoma (studios). Phones: Broadway 4211 (Tacoma); Main 1171 (Seattle). Power: 5,000 and 1,000 watts on 570 kc. Affiliation: CBS. Opened: February, 1929.


Copy restrictions: Accept beer and light wines; no hard liquor; patent medicines accepted after investigation by legal and medical advisers; conform generally to CBS program policies.

KUJ, WALLA WALLA


Rep: Walter Biddick; Sears & Ayer; Cox and Tanz. News: Transradio. Seating facilities: Studio, small number. Merchandising: Surveys; contacts; letters to trade; other services at cost. Foreign language programs: Accepted if sufficient residents of that tongue are in station area. Artists bureau: None. Stock: Entirely owned by H. E. Studebaker. Base rate: $25 (half hour).

Copy restrictions: No beer, wine or alcoholic beverages of any kind; no "questionable" patent medicines; no stock-selling, oil, mining, real estate accepted unless meeting all state and federal legislation; no spiritualists, mind-readers, soothsayers, etc.; all copy must comply with NAB code of ethics and station standards.
WASHINGTON STATIONS—Continued

KPQ, WENATCHEE
Opened: 1929. (Note: KPQ is affiliated with KVOS, Bellingham.)
Copy restrictions: Beer and wines accepted; no hard liquors; patent medicines accepted subject to FCC regulations.

KIT, YAKIMA
Copy restrictions: Beer and wine copy accepted; no hard liquor; all copy and programs subject to station approval.

WEST VIRGINIA
(348,300 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>Barbour</th>
<th>Berkeley</th>
<th>Boone</th>
<th>Braxton</th>
<th>Brooke</th>
<th>Cabell</th>
<th>Calhoun</th>
<th>Clay</th>
<th>Doddridge</th>
<th>Fayette</th>
<th>Gilmer</th>
<th>Grant</th>
<th>Greenbrier</th>
<th>Hampshire</th>
<th>Hancock</th>
<th>Hardy</th>
<th>Harrison</th>
<th>Jackson</th>
<th>Jefferson</th>
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<td>4,960</td>
<td>5,300</td>
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<td>1,850</td>
<td>16,850</td>
<td>3,190</td>
<td>3,400</td>
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<tr>
<td>Kanawha</td>
<td>Lewis</td>
<td>Lincoln</td>
<td>Logan</td>
<td>McDowell</td>
<td>Marion</td>
<td>Marshall</td>
<td>Mason</td>
<td>Mercer</td>
<td>Mineral</td>
<td>Mingo</td>
<td>Monongalia</td>
<td>Monroe</td>
<td>Morgan</td>
<td>Nicholas</td>
<td>Ohio</td>
<td>Pendleton</td>
<td>Pleasants</td>
<td>Pocahontas</td>
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<tr>
<td>32,280</td>
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<td>17,760</td>
<td>1,700</td>
<td>1,410</td>
<td>2,650</td>
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<tr>
<td>Preston</td>
<td>Putnam</td>
<td>Raleigh</td>
<td>Randolph</td>
<td>Ritchie</td>
<td>Roane</td>
<td>Summers</td>
<td>Taylor</td>
<td>Tucker</td>
<td>Tyler</td>
<td>Upshur</td>
<td>Wayne</td>
<td>Webster</td>
<td>Wetzel</td>
<td>Wirt</td>
<td>Wood</td>
<td>Wyoming</td>
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</tr>
<tr>
<td>5,740</td>
<td>3,190</td>
<td>12,440</td>
<td>4,720</td>
<td>3,290</td>
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<td>4,520</td>
<td>1,270</td>
<td>13,470</td>
<td>3,800</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

WHIS, BLUEFIELD
WEST VIRGINIA STATIONS—Continued

Plug programs in columns of the Telegraph and Sunset News. Foreign language programs: Yes, have Hungarian, Polish, Italian. Artists bureau: Complete setup. Stock: All stock in WHIS; as well as the newspapers, is owned by H. I. Shott. Base rate: $70.

Copy restrictions: Beer accepted; no wines or whiskies.

**WCHS, CHARLESTON**

Operator: Charleston Broadcasting Co., West Virginia Network Bldg. Phones: 28-131. Power: 1,000 and 500 watts on 580 kc. Affiliation: CBS; West Virginia Network. Opened: February, 1935. (Note: This station is newspaper-owned by the Clarksburg Exponent, also owners of WLBK, Clarksburg, and WPAR, Parkersburg.)


Rep: The Branham Co. News: UP. Seating facilities: WCHS Auditorium seating 3,000 persons; admission varies with performances. Merchandising: Complete service available, rendered at actual cost. Foreign language programs: Will accept, but restrictions are such they are rarely carried. Artists bureau: Setup nominal only. Base rate: $150.

Copy restrictions: Alcoholic beverage advertising accepted; patent medicines accepted with restrictions according to public acceptance.

**WBLK, CLARKSBURG**

Operator: The Exponent Co., Robinson Grand Theatre Bldg. Phone: 3040. Power: 100 watts on 1370 kc. Affiliation: West Virginia Network. Opened: April 12, 1937. (Note: this station is newspaper-owned by the Clarksburg Exponent.)


Copy restrictions: Beer, wines and patent medicines accepted pending approval and restrictions of the station.

---

**Put Your OK on West Virginia’s Best!**

**WWVA**

WHEELING

"The Friendly Voice from Out of the Hills of West Virginia"

Eleven-Sixty

**WMMN**

FAIRMONT

"Columbia’s Station for the Monongahela Valley"

Eight-Ninety

**TOPS IN RESULTS**

FIGURES PROVE IT

Separately Managed — Each Catering to Its Own Responsive Group of Listeners

---

891
WEST VIRGINIA STATIONS—Continued

WMMN, FAIRMONT
Operator: Monongahela Valley Broadcasting Co., 208 Main St. Phone: 3100. Power: 1,000 and 500 watts on 890 kc (has construction permit for 5,000 and 1,000 watts). Affiliation: CBS. Opened: Dec. 22, 1928.
Rep: John Blair & Co. News: UP. Seating facilities: Station mentions an old fashioned “Square Dance” held in the Armory, with attendance up to 1,150. Merchandising: Full cooperation rendered at no extra cost. Foreign language programs: Accepted, providing exact English translation is furnished. Artists bureau: yes; lists half a dozen units. Base rate: $75.
Copy restrictions: Accept beer advertising any time; other alcoholic beverage advertising only after 10:30 p.m.; patent medicines subject to thorough investigation.

WSAZ, HUNTINGTON
Operator: WSAZ, Inc., Keith-Albee Theatre Bldg. Phone: 4106. Power: 1,000 watts on 1190 kc (limited time with WOAI). Affiliation: None. Opened: April 5, 1927. (Note: This station is newspaper-affiliated—Huntington Advertiser and Herald-Dispatch.)
Copy restrictions: Commercial copy must be truthful, contain no superlatives, or make invidious comparisons; beer and wine accepted; no hard liquors; patent medicines accepted if not conflicting with the Federal Trade Commission.

WPAR, PARKERSBURG
Copy restrictions: Advertising of alcoholic beverages accepted.
No further information available.

WWVA, WHEELING
Copy restrictions: Accept beer not over 6% in alcoholic content; no hard liquor; FCC rules adhered to strictly.
WISCONSIN
(612,700 radio homes)

Radio Homes by Counties

<table>
<thead>
<tr>
<th>County</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams</td>
<td>1,470</td>
</tr>
<tr>
<td>Ashland</td>
<td>4,010</td>
</tr>
<tr>
<td>Barron</td>
<td>8,100</td>
</tr>
<tr>
<td>Bayfield</td>
<td>2,560</td>
</tr>
<tr>
<td>Brown</td>
<td>14,030</td>
</tr>
<tr>
<td>Buffalo</td>
<td>2,730</td>
</tr>
<tr>
<td>Burnett</td>
<td>1,820</td>
</tr>
<tr>
<td>Calumet</td>
<td>2,940</td>
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<tr>
<td>Chippewa</td>
<td>6,460</td>
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<tr>
<td>Clark</td>
<td>5,700</td>
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<tr>
<td>Columbia</td>
<td>6,540</td>
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<tr>
<td>Crawford</td>
<td>3,080</td>
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<tr>
<td>Dane</td>
<td>24,700</td>
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<tr>
<td>Dodge</td>
<td>10,490</td>
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<tr>
<td>Door</td>
<td>3,360</td>
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<tr>
<td>Douglas</td>
<td>10,120</td>
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<tr>
<td>Dunn</td>
<td>5,000</td>
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<tr>
<td>Eau Claire</td>
<td>8,950</td>
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<tr>
<td>Florence</td>
<td>870</td>
</tr>
<tr>
<td>Fond du Lac</td>
<td>12,690</td>
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<tr>
<td>Forest</td>
<td>1,790</td>
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<tr>
<td>Grant</td>
<td>7,720</td>
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<tr>
<td>Green</td>
<td>4,680</td>
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<tr>
<td>Green Lake</td>
<td>3,010</td>
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<tr>
<td>Iowa</td>
<td>3,860</td>
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<tr>
<td>Iron</td>
<td>1,750</td>
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<td>Jackson</td>
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<td>Jefferson</td>
<td>8,270</td>
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<tr>
<td>Juneau</td>
<td>3,320</td>
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<tr>
<td>Kenoshia</td>
<td>2,880</td>
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<tr>
<td>La Crosse</td>
<td>11,970</td>
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<tr>
<td>Lafayette</td>
<td>3,500</td>
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<tr>
<td>Langlade</td>
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<tr>
<td>Lincoln</td>
<td>4,140</td>
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<tr>
<td>Manitowoc</td>
<td>12,000</td>
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<tr>
<td>Marathon</td>
<td>12,380</td>
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<tr>
<td>Marinette</td>
<td>6,260</td>
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<tr>
<td>Marquette</td>
<td>1,820</td>
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<tr>
<td>Milwaukee</td>
<td>170,490</td>
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<tr>
<td>Monroe</td>
<td>5,370</td>
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<tr>
<td>Oconto</td>
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<tr>
<td>Oneida</td>
<td>12,530</td>
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<tr>
<td>Outagamie</td>
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<tr>
<td>Ozaukee</td>
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<tr>
<td>Pepin</td>
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<td>Polk</td>
<td>4,560</td>
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<td>Portage</td>
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<tr>
<td>Price</td>
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<tr>
<td>Racine</td>
<td>20,470</td>
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<tr>
<td>Richland</td>
<td>3,610</td>
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<tr>
<td>Rock</td>
<td>17,340</td>
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<tr>
<td>Rush</td>
<td>2,760</td>
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<tr>
<td>St. Croix</td>
<td>4,660</td>
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<tr>
<td>Sauk</td>
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<tr>
<td>Sawyer</td>
<td>1,570</td>
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<tr>
<td>Shawano</td>
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<tr>
<td>Sheboygan</td>
<td>15,920</td>
</tr>
<tr>
<td>Taylor</td>
<td>2,800</td>
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<tr>
<td>Trempealeau</td>
<td>4,140</td>
</tr>
<tr>
<td>Vernon</td>
<td>5,050</td>
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<tr>
<td>Vilas</td>
<td>1,360</td>
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<tr>
<td>Walworth</td>
<td>6,980</td>
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<tr>
<td>Washburn</td>
<td>1,980</td>
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<tr>
<td>Washington</td>
<td>5,140</td>
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<tr>
<td>Waukesha</td>
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<tr>
<td>Waupaca</td>
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<tr>
<td>Waushara</td>
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<tr>
<td>Winnebago</td>
<td>17,220</td>
</tr>
<tr>
<td>Wood</td>
<td>7,290</td>
</tr>
</tbody>
</table>

WEAU, EAU CLAIRE

Operator: Central Broadcasting Company, 203 S. Barstow Street. Phone: 5312. Power: 1,000 watts on 1050 kc. (daytime). Affiliation: None. Opened: April 19, 1937. (Note: This station is newspaper-affiliated with the Eau Claire Telegram and Leader, and the Superior Telegram.)


Rep: George P. Hollingbery Co. News: UP. Seating facilities: None. Merchandising: None. Foreign language programs: None at present, but will accept with same restrictions as other advertising. Artistic bureau: None. Base rate: $60.

Copy restrictions: Accept beer, wine and liquor advertising accepted; will not accept outside advertising competitive to local merchants; all copy must conform to station policies and government regulations.

KFIZ, FOND DU LAC

Operator: Reporter Printing Co., 18 W. First St. Phone: 356. Power: 100 watts on 1420 kc. Affiliation: Wisconsin Radio Network. Opened: 1922. (Note: This station is newspaper owned by the Fond du Lac Commonwealth Reporter.)


Copy restrictions: Beer, wine and liquor advertising accepted; will not accept outside advertising competitive to local merchants; all copy must conform to station policies and government regulations.

WHBY, GREEN BAY


WTAQ, GREEN BAY


No other information available after repeated requests.

WCLO, JANESVILLE

Operator: Gazette Printing Company, 200 E. Milwaukee Street. Phone: 2500.
WISCONSIN STATIONS—Continued

**WISCONSIN STATIONS**

**Power:** 250 and 100 watts on 1200 kc. **Affiliation:** None. **Opened:** August 1, 1930. (Note: This station is newspaper-owned by the Janesville Daily Gazette).

**General and station manager:** Sidney H. Bliss. **Commercial manager:** Valentine Weber. **Program director:** John Dixon. **Chief engineer:** Charles Brannen. **Musical director:** Jean Weirick. **Publicity director:** Villette DuCray.

**Rep:** Small & Brewer, Inc. **News:** Transradio. **Seating facilities:** Studios A and B, seating 30 persons each; observation reception room, seating 150. **Merchandising:** Complete service offered, including publicity in Janesville Daily Gazette and Beloit Weekly, window displays, inside show cards, personnel promotion and direct mail; weekly drug and grocery bulletins are issued throughout territory. **Foreign language programs:** No rules; foreign population very small, and no requests for such programs have been received to date. **Artists bureau:** None. **Base rate:** $55.

**Copy restrictions:** Beer accepted; no hard liquors; patent medicines thoroughly investigated before being accepted; no copy that would be offensive if heard by an "ordinary social group," and no exaggerated claims; commercials, alone or as part of a program, limited to 100 words each.

**WKBH, LA CROSSE**

**Operator:** WKBH, Inc., Radio Building. **Phone:** 450. **Power:** 1,000 watts on 1380 kc. **Affiliation:** CBS. **Opened:** 1923.

**President, station manager:** Otto M. Schlabach. **Commercial manager:** Charles F. Callaway. **Program director:** Berneice Callaway. **Chief engineer:** Al Leeman.

**Rep:** Small & Brewer, Inc. **News:** Transradio. **Seating facilities:** Not listed. **Merchandising:** Salesmen call on the trade locally, while letters are written to dealers outside the city. **Foreign language programs:** Accepted under regular commercial regulations. **Artists bureau:** None. **Base rate:** $95.

**Copy restrictions:** None indicated aside from standard rate card clauses.

**WHA, MADISON**

**Operator:** University of Wisconsin, State of Wisconsin, at Radio Hall. **Phone:** University 779. **Power:** 5,000 watts on 940 kc (to local sunset). **Opened:** March-April, 1917.

This station is non-commercial; state-university owned.

**WIBA, MADISON**

**Operator:** Badger Broadcasting Co., Inc., 111 King St. **Phone:** Fairchild 8800. **Power:** 5,000 and 1,000 watts on 1280 kc. **Affiliation:** NBC Northcentral Group. **Opened:** 1924. (Note: This station is newspaper-owned—Madison Capital-Times and Wisconsin State Journal.)

**President:** William T. Evjue. **Station manager, commercial manager:** W. E. Walker. **Program director, publicity director:** K. F. Schmitt. **Chief engineer:** M. F. Chapin.

**Rep:** Small & Brewer, Inc. **News:** UP. **Seating facilities:** None. **Merchandising:** No information given. **Foreign language programs:** No information given. **Artists bureau:** None. **Base rate:** $150.

**Copy restrictions:** Beer and wine accepted; no hard liquors. Continuity must be furnished 24 hours in advance for political and controversial talks. Other copy restrictions upon application.

**WOMT, MANITOWOC**

**Operator:** Francis M. Kadow, 1110 Washington St. **Phone:** 167. **Power:** 100 watts on 1210 kc. **Affiliation:** Wisconsin Radio Network. **Opened:** 1926.

**Station manager, publicity director:** Francis M. Kadow. **Commercial manager:** Albert Gale. **Program director, artists bureau head:** Norman Pierce. **Chief engineer:** Wincel Dubin.

**Rep:** None. **News:** UP. **Seating facilities:** None. **Merchandising:** None. **Foreign language programs:** Not accepted. **Artists bureau:** Setup nominal only. **Base rate:** $60.

**Copy restrictions:** None listed.

**WEMP, MILWAUKEE**

**Operator:** Milwaukee Broadcasting Company, 711 Empire Bldg. **Phone:** Marquette 7722. **Power:** 100 watts on 1310 kc (day-time). **Affiliation:** None. **Opened:** October 15, 1935.

**General and station manager:** C. J. Lanphier. **Commercial manager:** Gene T. Dyer*. **Program director:** Charles LaForce. **Chief engineer:** E. W. Jacker. **Artists bureau head:** Florence Kelly. **Musical director:** Arnold Kreuger. **Publicity director:** Alfred Meltzer.

**Rep:** Weston, Frykman & Allen. **News:** UP. **Seating facilities:** None. **Merchandising:** Special division maintained; no specific services listed. **Foreign language programs:** Will accept, provided translation is furnished in advance and program is broadcast in English as well as foreign languages.

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* Gene T. Dyer operates WCBD, WGES and WSBC in Chicago as well.

Copy restrictions: All copy subject to station approval and governmental regulations.

WISN, MILWAUKEE

Operator: Hearst Radio, Inc., 123 W. Michigan Street. Phone: Daly 3900. Power: 1,000 and 250 watts on 1120 kc. Affiliation: CBS. Opened: July, 1922. (Note: This station is affiliated with the Milwaukee News and Milwaukee Sentinel).


Copy restrictions: Beer and wine accepted any time; liquor advertising after 10:30 p.m., and must be live talent show.

WTMJ, MILWAUKEE


Rep: Edward Petry and Co., Inc. News: UP. Seating facilities: Audiences are limited to 25 persons. Merchandising: Work undertaken for client at cost. Foreign language programs: No announcements; no others as a rule, "only when the content is of genuine public interest." Artists bureau: None, musical units on personal appearance tours do so on own contracts. Base rate: $320.

Copy restrictions: Beer accepted; no hard liquor; internal medicines accepted only on approval of management; no copy with comparative prices, disparaging of other products, superlatives or exaggerates claims, personal endorsements by announcers, or simulating news style with "flash," "bulletin," etc.; no vulgarity or suggestiveness, discussion of certain bodily functions, controversial topics, or fortune-telling, etc.; 5-minute programs have 150-word commercial maximum; 10-minutes, 225 words; 15-minutes, 300 words; 30-minutes, 500 words; 60-minutes, 750 words.

WIBU, POYNETTE


Rep: None. News: Transradio. Seating facilities: No special facilities, though all studios could accommodate an unspecified number of program-viewers. Merchandising: Will distribute window cards and tie-up posters in five cities (see list of studios above) without cost; other services at cost on application. Foreign language programs: No set policy indicated; such programs not needed in this area. Artists bureau: None. Base rate: $35.

Copy restrictions: "Good taste" and station approval are the only restrictions mentioned.

WRJN, RACINE

Operator: Racine Broadcasting Corp., American Bank Bldg. Phone: Jackson 290. Power: 250 and 100 watts on 1370 kc. Affiliation: None. Opened: December, 1926. (Note: This station is newspaper-owned by the Racine Journal-Times; also maintains studios in Kenosha, South Milwaukee and Burlington, Wis.)


WISCONSIN STATIONS—Continued

Danish Capital of America, and program in that language has been aired weekly since 1927. Artists bureau: None. Base rate: $80.

Copy restrictions: Beer and wine accepted any time; liquor advertising after 9 p.m.; patent medicines subject to federal regulations; commercial copy limited to 3½ minutes per half-hour show.

WJMC, RICE LAKE
At press time this station had a construction permit only.

WHBL, SHEBOYGAN


Copy restrictions: Beer, wine and liquor advertising accepted; latter must be part of one 15-minute program weekly, two 10-minute programs or five 5-minute programs weekly, after 9 p.m.; all copy subject to station approval and governmental regulations.

WLBL, STEVENS POINT
Operator: State of Wisconsin Department of Agriculture and Markets.
Power: 5,000 watts on 900 kc. (day time).
This station is non-commercial; owned by the state.

WDSM. SUPERIOR
At press time this station had a construction permit only.

WSAU, WAUSAU


Copy restrictions: Beer, wine, liquor and patent medicines accepted if copy gains written approval of station management.

WYOMING
(49,800 radio homes)

<table>
<thead>
<tr>
<th>Radio Homes by Counties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany .......... 2,950</td>
</tr>
<tr>
<td>Big Horn .......... 2,180</td>
</tr>
<tr>
<td>Campbell .......... 1,350</td>
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<tr>
<td>Carbon .......... 2,620</td>
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<tr>
<td>Converse .......... 1,500</td>
</tr>
<tr>
<td>Crook .......... 1,020</td>
</tr>
<tr>
<td>Fremont .......... 2,310</td>
</tr>
<tr>
<td>Goshen .......... 2,180</td>
</tr>
<tr>
<td>Hot Springs .......... 1,370</td>
</tr>
</tbody>
</table>

KDFN, CASPER

Owner-manager: Donald L. Hathaway. Rep: Walter Biddick Co. (Pacific Coast); Sears and Ayer (Chicago); George P. Hollarbery Co. (New York). News: Trans-radio; RNA. Seating facilities: Studio, 50 persons; auditorium seating 1,800 available. Merchandising: Service is “equipped to carry advertising programs through the dealer”; but no consumer merchandising.

897
ING STATIONS—Continued

Foreign language programs: Can be handled; population, however, is less than 1% foreign. Artists bureau: None. Base rate: $40.

Copy restrictions: Beer and wines accepted; no hard liquors; patent medicines accepted at discretion of station; FCC and Federal Trade Commission rules govern in restriction of copy; price mentions permitted.

KVRS, ROCK SPRINGS
Operator: Wyoming Broadcasting Co. Power: 250 and 100 watts on 1370 kc. At press time this station had a construction permit only.

KWYQ, SHERIDAN


Rep: Walter Biddick; Cox and Tanz. News: Transradio. Seating facilities: None. Merchandising: Supply publicity, work out window displays, etc.; all services rendered free. Foreign language programs: Will accept, but reserve right to refuse or discontinue any program for reasons satisfactory to the station; very large foreign audience in territory includes Poles, Bohemians, Germans, Italians, etc. Artists bureau: Setup nominal only. Base rate: $36 (½ hr.).

Copy restrictions: Accept beer; no other alcoholic beverages; all copy subject to station approval or revision.

ALASKA

KFDQ, ANCHORAGE

General and station manager, publicity director: R. E. McDonald. Program and musical director: Ken Laughlin. Chief engineer: W. J. Wagner.


Copy restrictions: Advertising of alcoholic beverages accepted on approval; all copy is subject to station standards.

KINY, JUNEAU


Copy restrictions: No liquor advertising accepted.

KGBU, KETCHIKAN

Base rate: $60.

No other information available after repeated requests.
KHBC, HILO

Operator: Honolulu Broadcasting Co., Ltd., 1129 Kapiolani Blvd. Phone: 2323. Power: 250 watts on 1400 kc. Affiliation: CBS; Mutual Broadcasting System. Opened: March 15, 1930. (Note: This station is sold in combination with KGMB, Honolulu; both under same operator.)


KGMB, HILO


KGU, HONOLULU

Operator: Advertiser Publishing Co., Ltd., Kapiolani Blvd. and South Street. Phone: 2311. Power: 2,500 watts on 750 kc. Affiliation: Special NBC Hawaiian service, available for use with NBC Pacific Coast Red or Blue. Opened: May 11, 1922. (Note: This station is newspaper-owned by the Honolulu Advertiser.)


Rep: The Katz Agency; Walter Biddick Co., Pacific Coast. News: Transradio. Seating facilities: Studio 1, seating 50 persons; Studio 2, seating 100; Auditorium, seating 500. Merchandising: Complete news and merchandising service offered in co-operation with the Honolulu Advertiser. Foreign language programs: Accept at regular rate card rates plus a 40c or 75c translation charge for each announcement depending on its length; limited number of Japanese, Filipino and Chinese programs current. Artists bureau: None. Base rate: $75.

Copy restrictions: Accept beer and wine and a limited amount of liquor and patent medicine advertising; all copy subject to station approval and FCC rules and regulations.

HAWAII

Chicago; C. P. MacGregor, Los Angeles; KGMB, San Francisco office, Hotel California. News: UP. Seating facilities: main studio, seating 200 persons; Princess Theatre, 1,800; Hawaii Theatre, 1,200 (used after regular performances). Merchandising: dealer contacts by personal call - phone; follow-up work and co-operation in complete merchandising program. Foreign language programs: Accept limited number of announcements for participating Japanese, Chinese and Filipino programs. Artists bureau: Operate a clearing house for local talent, but have no artists under contract. Base rate: $67.50; with KGMB, $90.

Copy restrictions: Accept beer and light wines, but no hard liquor; accept certain patent medicines, subject to advice of station attorneys; forbid excessive claims, such as use of the words "the best"; forbid use of "guaranteed" unless inspection bears out guarantee; no mail order or "per piece" advertising; forbid excessive claims, such as "the best" and use of "guaranteed" unless inspection bears out guarantee; all copy must conform to NAB and Federal Trade Commission regulations.
CANADA

ALBERTA

CFAC, CALGARY

Operator: Taylor, Pearson & Carson Broadcasting Co., Ltd., Southam Bldg. Phone: R 1036. Power: 1,000 watts on 930 kc. Affiliation: Canadian Broadcasting Corp.; foothills Network. Opened: May 12, 1922. (Note: This station is newspaper-owned by the Calgary Herald.)


Rep: All-Canada Radio Facilities, Ltd., Toronto; Weed & Co., U. S. News: Canadian Press. Seating facilities: None. Merchandising: Newspaper and magazine publicity, window displays, display cards, etc.; all services rendered free. Foreign language programs: No rules; requests for commercial programs have never been made, though sustaining features have been presented. Artists bureau: None, as such, but maintains talent register; no charge made for registration; talent charged to accounts at cost. Base rate: $90.

Copy restrictions: No beer, wine or liquor accepted; no price mentions permitted; spot announcements restricted to 100 words and not accepted after 7:30 p.m.

CFCN, CALGARY


Copy restrictions: Advertising of beer, wine or liquor prohibited by government; patent medicines accepted if approved by government Department of Health; all copy subject to station approval and regulations of the Canadian Broadcasting Corp.

CJCJ, CALGARY

Operator: Albertan Publishing Co., Ltd., Ninth Ave., W. Phone: M 5858. Power: 100 watts on 690 kc. Affiliation: Dominion Broadcasting Co. Opened: No date given. (Note: This station is newspaper-owned by the Calgary Albertan.)


Copy restrictions: Conform to rules and regulations of Canadian Broadcasting Corp.

CFRN, EDMONTON


Copy restrictions: No alcoholic beverages of any type; all patent medicine copy must be checked by Dept. of Health, Ottawa; no defamatory or highly exaggerated statements; no price quotations; spot announcements limited to 100 words and not accepted after 7:30 p.m.
**CANADIAN STATIONS—Continued**

**CJCA, EDMONTON**
Operator: Taylor & Pearson Broadcasting Co., Ltd., Birk's Bldg. Phone: 26131. Power: 1,000 watts on 730 kc. Affiliation: Canadian Broadcasting Corp.; Foothills Network. Opened: May 1, 1922. (Note: this station is owned by the Edmonton Journal, but operated by the above-named firm.)
Rep: Weed & Co. (U.S.); All-Canada Radio Facilities, Ltd. (Canada). News: Canadian Press. Seating facilities: Observation room accommodates about 100. Merchandising: Direct mail, personal contact work, window and outdoor displays, and publicity to 15 newspapers on contracts of 26 or more programs. Foreign language programs: Station carries two such programs. Artists bureau: Yes; lists 30 artists, script writers, orchestras, producers and announcers. Base rate: $90.
Copy restrictions: See regulations of the Canadian Broadcasting Corp.

**CKUA, EDMONTON**
Operator: University of Alberta. Power: 500 watts on 580 kc. This station does not sell time—university-owned.

**CFGP, GRANDE PRAIRIE**
Base rate: $20.
No further information available.

**CJOC, LETHBRIDGE**
Copy restrictions: Beer, wine or liquor advertising not permitted by Provincial Government; patent medicine copy must be approved by Provincial Government; all copy must conform to station standards and Canadian Broadcasting Corp. rules and regulations.

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**BRITISH COLUMBIA**

**CHWK, CHILLIWACK**
Copy restrictions: No beer, wine or liquor advertising; no contracts accepted for mail order houses, chain stores, taverns, Sunday sports or amusements; all copy must conform to Canadian Broadcasting Corp. or other government regulations and is subject to station approval or revision.

**CFJC, KAMLOOPS**
Operator: Kamloops Sentinel, Ltd., 209 Victoria St. Phones: 1018; 1000; 1001. Power: 1,000 watts on 880 kc. Affiliation: Canadian Broadcasting Corp. Opened: 1926. (Note: this station is newspaper-operated by the Kamloops Sentinel.)
Rep: Joseph Hershey McGillvra (U.S.) News: Canadian Press. Seating facilities: None. Merchandising: Merchandising arrangements furnished on request. Foreign language program: Subject to CBC ap-
These Stations Offer You Blanket Coverage in Western Canada Without Waste or Duplication

Joseph Hershey McGillvra

National Representative

New York Chicago Toronto Los Angeles San Francisco

In VANCOUVER, choose CJOR —covering 85% of British Columbia's radio homes, population, buying power. Good coverage, sufficient power without waste.

In CALGARY, choose CFCN —blanketing lower Alberta and South-eastern British Columbia, day and night. A MUST buy in a prosperous territory.

In EDMONTON, choose CFRN —serving the concentrated population of Greater Edmonton, avoiding the poorly populated bush territory. Priced right for its market.

In REGINA, choose CJRM —offering the finest day and night coverage of any station of its power on the entire continent. Tailored to the far-flung prairie farm market.

In SASKATOON, choose CFQC —reaching a territory served by no other broadcaster. One of Canada's oldest and most progressive stations.

In YORKTON, choose CJGX —concentrating in one of Saskatchewan's steadiest markets. Worth considering in any western campaign. Worth USING in ANY campaign.

In WINNIPEG, choose CJRC —delivering 95% of all radio homes in Manitoba, day and night—followed consistently as Manitoba's favorite broadcaster.

Copy restrictions: See CBC regulations.

CKOV, KELOWNA


Base rate: $30. Copy restrictions: See CBC regulations.

(Note: At press time this station was preparing for an increase in wattage to 1000 watts, effective in September, 1938; all details of operation and service are consequently omitted in this issue of the Directory, because they are subject to change).

CJAT, TRAIL


Copy restrictions: Conform to rules and regulations of the Canadian Broadcasting Corp.

CFPR, PRINCE RUPERT


No other information available.

CBR, VANCOUVER


Manager: J. R. Radford.

Base rate: $110.

Copy restrictions: See regulations of the CBC.

No other information available.

CJOR, VANCOUVER


Rep: Joseph Hershey McGillivra. News: Transradio; British UP. Seating facilities: Can accommodate about 100 in the studio; theatre and auditorium available by direct wire, seating 1,000.

Merchandising: Station issues a monthly publication, containing data on nationally advertised products on station, which is sent to dealers; publicity releases sent to 25 papers; window displays, mailings, and special events broadcasts tied in with client’s programs; no charge for service, but client or agency is to supply the window cards. Foreign language programs: Accepted, if full literal translation is submitted; if a special announcer is required, an added fee is charged. Artists bureau: Yes; lists about 10 musicians, actors, orchestras, script writers and announcers. Base rate: $75.

Copy restrictions: See regulations of the Canadian Broadcasting Corp.

CKCD, VANCOUVER

Operator: Pacific Broadcasting Co., Ltd., 198 W. Hastings St. Phone: Seymour 2750. Power: 100 watts on 1010 kc. Affiliation: None. Opened: No date given. (Note: This station is owned by the Vancouver Daily Province.)


Copy restrictions: See CBC regulations.

CKFC, VANCOUVER


No further information after repeated requests.

905
CKMO, VANCOUVER
Copy restrictions: Conform to rules and regulations of CBC; no liquor advertising; limited acceptance of patent medicines; no price quoting permitted.

CKWX, VANCOUVER
Copy restrictions: Operate under rules of Canadian Broadcasting Corp.; no beer, wine or liquor advertising permitted; patent medicines accepted under government supervision.

CFCT, VICTORIA
General and commercial manager: G. W.

Rep: Joseph Hershey McGillvra. News: Transradio. Seating facilities: None. Merchandising: Supply newspaper publicity, market data and coverage; contact dealers; mail announcements; window displays; etc. Foreign language programs: Will accept; translation must be furnished in advance and is strictly censored. Artists bureau: Yes. Base rate: $80. Copy restrictions: All copy subject to rules and regulations and permission of the CBC.

CKX, BRANDON


CFAR, FLIN FLON


CJRC, WINNIPEG

Rep: Weed & Co. (U. S.); All-Canada Radio Facilities, Ltd. (Canada). News: Canadian Press. Seating facilities: 100 per-
CANADIAN STATIONS—Continued

sons. Merchandising: Maintain a "travel sign" on one of city's principal streets to advertise selected programs; sign is changed weekly; offer full cooperation to the extent of facilities. Foreign language programs: Will accept, but no requests received to date. Artists bureau: None. Base rate: $120.

Copy restrictions: No liquor advertising; no price quoting.

NEW BRUNSWICK

CFNB, FREDERICTON


No further information available.

CKCW, MONCTON

Operator: Moncton Broadcasting Co., Ltd., K. of P. Bldg. Phone: 1302. Power: 100 watts on 1370 kc. Affiliation: Canadian Broadcasting Corp. Opened: Dec. 17, 1934. (Note: This station is affiliated with the Moncton Times, Moncton Transcript and the New Brunswick Publishing Co.)


Copy restrictions: See CBC regulations.

CHSJ, SAINT JOHN

Operator: New Brunswick Broadcasting Co., Ltd., Admiral Beatty Hotel. Phone: 3-2307. Power: 100 watts on 1120 kc. Affiliation: Canadian Broadcasting Corp. Opened: February, 1934. (Note: This station is associated with the St. John Telegraph-Journal and Times-Globe.)


Copy restrictions: Conform to rules and regulations of CBC; spot announcements are limited to 100 words and are not accepted after 7:30 p.m. nor on Sunday; no price quoting permitted; all copy subject to station approval and government regulations.

NOVA SCOTIA

CHNS, HALIFAX

Operator: Maritime Broadcasting Co., Ltd., Lord Nelson Hotel. Phone: B-8319. Power: 1,000 watts on 930 kc. Affiliation: Maritime Network; Canadian Broadcasting Corp. Opened: May 12, 1926. (Note: CHNS is associated with the Halifax Herald and Halifax Mail for news.)


Seating facilities: Auditorium of School for Blind; ballroom of Lord Nelson Hotel; Theatre Arts Guild Playhouse; Casino Theatre; Capitol Theatre; at theatres regular admission charged—other locations admission free. Merchandising: Supply information for sponsors; send out a house organ; newspaper schedules printed with sponsor's name. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $55.

Copy restrictions: No alcoholic beverage advertising; patent medicines must be approved by Department of Health; abides by Canadian Broadcasting Corp. rules and regulations.

CJCB and CJCX, SYDNEY


Rep: Joseph Hershey McGillvra, New York. News: Transradio; British United Press. Seating facilities: Limited; no figure given. Merchandising: Services, rendered free, include publicity, window displays, etc. Foreign language programs: Accepted between 2 and 4 p.m. weekdays. Artists bureau: None. Base rate: $60.

Copy restrictions: No alcoholic beverages accepted; all copy subject to station approval and government regulations.

CKIC, WOLFVILLE

Operator: Acadia University. Power: 50 watts on 1010 kc.

This station does not sell time—university-owned.

CJLS, YARMOUTH


Copy restrictions: See CBC regulations.

ONTARIO

CKPC, BRANTFORD

Operator: Telephone City Broadcast, Ltd. Power: 100 watts on 930 kc. Affiliation: Dominion Broadcasting Co.

Base rate: $40.

No further information available after repeated requests.

CFCO, CHATHAM

Operator: John Beardall, William Pitt Hotel (operated as Western Ontario's Community Station). Phone: 2626. Power: 100 watts on 630 kc (licensed to operate fulltime; actual operating schedules: 8 a.m. to 1:30 p.m. and 5:15 to 11 p.m. daily; Sunday, 9:30 a.m. to 10:30 p.m.). Affiliation: Canadian Broadcasting Corp. Opened: 1925.


Rep: Associated Broadcasting, Ltd.; All-Canada Radio Facilities, Ltd.; Whitehall Broadcasting. News: Have own correspondents; CBC News; Christian Science Monitor. Seating facilities: None in studios; have permanent remote wires to 22 points. Merchandising: Cooperate in obtaining distribution, window displays and advertisements, newspaper listings; keep local retail merchants posted on what products are being advertised; contact dealers in outlying territories. Foreign language programs: Accepted, subject to regulations of CBC. Artists bureau: Yes; handles only local non-pro talent. Base rate: $30.

Copy restrictions: No alcoholic beverages accepted; all patent medicine accounts must be paid in advance, by the week, unless placed by recognized agency; all advertising matter must conform to governmental regulations.
CKMC, COBALT
No further information available.

CKPR, FORT WILLIAM & PORT ARTHUR
Copy restrictions: No alcoholic beverage advertising of any kind whatsoever; spot announcements can't exceed 100 words, and will not be accepted after 7:30 p.m.

CHML, HAMILTON
Copy restrictions: Commercials may not exceed 10% of total program time; provincial ruling prohibits advertising of intoxicating beverages; see CBC regulations.

CKOC, HAMILTON
Rep: Weed & Co. (U. S.); All-Canada Radio Facilities, Ltd. (Canada). News: Transradio. Seating facilities: Studio A, 10 persons; Studio C, 25 persons; concert studio, 150; Royal Connaught Hotel, 500; Capitol Theatre, 3,000. Merchandising: Arrange for program listings in newspapers, and advertise feature programs and sponsors in trade magazines; market surveys, sales checks, window displays, gift offerings and commercial tie-ins planned; all services gratis. Foreign language programs: Accepted; station reserves the right to limit daily quota. Artists bureau: Yes; lists about 25 artists. Base rate: $80.
Copy restrictions: No beer, wine or liquor copy accepted; no price quotations; no spot announcements between 7:30 and 11 p.m. or Sundays; spot announcements must not exceed 70 words; see CBC regulations.

CFRC, KINGSTON
Operator: Queen's University, Whig Standard Bldg. Phone: 616. Power: 100 watts on 1510 kc. Affiliation: Canadian Broadcasting Corp. Opened: June 29, 1936. (Note: This station is operated on partnership basis with the Kingston Whig-Standard.)
Station head, program and advertising director: James Annand. Chief engineer: H. Stewart.
Copy restrictions: No alcoholic beverage or patent medicine advertising accepted.

CJKL, KIRKLAND LAKE
Operator: Northern Broadcasting Co., Sky Arcade. Phone: 27. Power: 100 watts on 1310 kc. Affiliation: Canadian Broadcasting Corp. Opened: 1933. (Note: This station is under the same operator as CFCH and CKGB; affiliated with the Timmins Press).
Rep: Jack Cooke (Toronto); Don Bassett (Montreal); Weed & Co. (U. S.). News: Transradio; Canadian Press. Seating facilities: Arrangements with various halls and theatres for such facilities. Merchandising: Complete department; arrange dealer cooperation, window cards, displays,
counter displays, special publicity, etc.; small fee is charged. Foreign language programs: French accepted; extra charge is made for services of a French announcer.

Artists bureau: None. Base rate: $30.
Copy restrictions: No alcoholic beverages; see CBC regulations.

**CKCR, KITCHENER**


Rep: Ontario-Dominion Broadcasting Co. News: Christian Science Monitor. Seating facilities: Medium-sized studio; capacity not listed. Merchandising: Cooperate with advertisers to "fullest extent." Foreign language programs: No requests have ever been received, but German programs would be acceptable in territory. Artists bureau: None. Base rate: $35.

Copy restrictions: Beer, wine and liquor advertising prohibited by policy of Canadian Broadcasting Corp., by which station operates; accept patent medicines; all copy subject to station approval.

**CFPL, LONDON**

Operator: London Free Press Publishing Co., 442 Richmond St. Phone: Metcalfe 5200. Power: 100 watts on 730 kc. Affiliation: Canadian Broadcasting Corp. Opened: Sept. 26, 1933 (as successor to CJGC, which opened in 1922). (Note: this station is newspaper-owned by the London Free Press.)

Station manager: Philip Morris. Chief engineer: Lloyd Yorke.


Copy restrictions: See regulations of the Canadian Broadcasting Corp.

**CFCH, NORTH BAY**

Operator: Northern Broadcasting Co., Capitol Theatre Bldg. Phones: 374; 837. Power: 100 watts on 930 kc. Affiliation: Canadian Broadcasting Corp. Opened: 1931. (Note: This station is under the same operator as CJKL and CKGB; affiliated with the Timmins Press).


Rep: Jack Cooke (Toronto); Don Basset (Montreal); Weed & Co. (U.S.). News: Transradio; Canadian Press. Seating facilities: Arrangements with various halls and theatres for such facilities. Merchandising: Complete department; arrange dealer cooperation, window cards, displays, counter displays, special publicity, etc.; small fee is charged. Foreign language programs: French accepted; extra charge is made for services of a French announcer. Artists bureau: None. Base rate: $30.

Copy restrictions: No alcoholic beverages; see CBC regulations.

**CBO, OTTAWA**

Operator: Canadian Broadcasting Corp., Chateau Laurier Hotel. Phones: 2-1151, 2. Power: 1,000 watts on 890 kc. Affiliation: Canadian Broadcasting Corp. Opened: Feb. 27, 1934. (Note: Until recently the call letters of this station were CRCO).


Copy restrictions: See CBC regulations.

**CJCU, OTTAWA**

Operator: Department of Mines and Resources, Lands, Parks and Forests Branch (Bureau of Northwest Territories and Yukon Affairs). Power: 50 watts on 1210 kc.

**CKCO, OTTAWA**


Canadian Stations—Continued


Copy restrictions: Abide by rules and regulations of the CBC; accept beer, wine, patent medicines, but no hard liquors; spot announcements limited to 75 words and are not accepted between 7:30 and 11 p.m.; all copy subject to station approval.

CFLC, Prescott


Copy restrictions: Advertising of any alcoholic beverages and price mentions prohibited by government; all copy subject to approval of the Canadian Radio Corporation; no alcoholic beverages of any type whatsoever; patent medicine continuity subject to approval of the Department of Health.

CJIC, Sault Ste. Marie


CONE-THIRD of Canada's Buying Power
Covered Intensively by

CFRB
Toronto

Affiliate: Columbia Broadcasting System

National Representative—JOSEPH HERSHEY McGillvra


Copy restrictions: No beer, wines or alcoholic beverages; patent medicines subject to station approval and regulations.

CJCS, STRATFORD


Copy restriction: All copy subject to rules and regulations of Canadian Broadcasting Corp.

CKSO, SUDbury

Operator: Sudbury Star, Ltd., 21 Elgin St. Phone: 280. Power: 1,000 watts on 780 kc. Affiliation: Canadian Broadcasting Corp. Opened: August, 1935. (Note: This station is newspaper-owned: The Sudbury Star.)


Copy restrictions: Medicinal copy accepted; no liquors or wines.

CKGB, TIMMINS

Operator: Northern Broadcasting Co., Ltd., Daily Press Bldg. Phone: 500. Power: 100 watts on 1420 kc. Affiliation: Canadian Broadcasting Corp. Opened: December 7, 1933. (Note: This station is newspaper-affiliated with the Timmins Daily Press.)


Copy restrictions: No liquor advertising permitted in this province; patent medicines must be approved by CBC.

CBL, TORONTO

Operator: Canadian Broadcasting Corp., 805 Davenport Rd. Phone: La. 2817. Power: 50,000 watts on 840 kc. Affiliation: Canadian Broadcasting Corp.; NBC Red and Blue Canadian Group; Mutual. Opened: Dec. 25, 1937. (Note: This station supersedes CRCT, which previously occupied the 840 kc. channel.) (Commercial department of the station is located at No. 1 Hayter St.)


Copy restrictions: See regulations of the Canadian Broadcasting Corp.

CFRB, TORONTO


Copy restrictions: No alcoholic beverages accepted; patent medicine advertising must be passed by National Board of Health.

CFRX, TORONTO

Operator: Rogers Radio Broadcasting Co., Ltd. Power: 1,000 watts on 6070 kc. (Note: This is a shortwave station).
CANADIAN STATIONS—Continued

CKCL, TORONTO


Rep: None. News: Transradio. Seating facilities: Century and Lansdowne Theatre tie-ups; both about 1,500 capacity. Merchandising: Arrange window displays; newspaper tie-ups; public address system tie-ups (station owned). Foreign language programs: Have Jewish program; 76,000 Jews claimed to be in the City of Toronto. Artists bureau: Yes; artists available to sponsors; no booking charge leveled against artists. Base rate: $60.

Copy restrictions: No alcoholic beverage advertising of any type; abide by rules of CBC; spot announcements limited to 75 words and not accepted between 7:30 and 11 p.m.

CRCX, TORONTO

Operator: Canadian Broadcasting Corp. Power: 1,000 watts on 6090 kc.

(Note: This is a shortwave station).

CRCY, TORONTO


Copy restrictions: See CBC regulations.

CKCR, WATERLOO

See Kitchener, Ontario.

CKLW, WINDSOR

See Detroit, Michigan.

CKNX, WINGHAM


Rep: Joseph Hershey McGillvra. News: Have own correspondents in four cities. Seating facilities: Main studio, 50; Community Hall, 500; Wingham Armories, 2,000. Merchandising: Pre-plug programs and send out newspaper publicity; contact dealers for displays and counter-cards in Huron, Bruce, Grey, Perth and Wellington counties; distribution arranged as feasible; all service gratis, and in charge of Harry J. Boyle, merchandising manager. Foreign language programs: German only accepted. Artists bureau: Yes; lists several musical units and singers. Stock: Owned by W. T. Cruickshank and B. Howard Bedford. Base rate: $30.

Copy restrictions: See regulations of the Canadian Broadcasting Corp.

PRINCE EDWARD ISLAND

CFCY, CHARLOTTETOWN


Rep: None. News: Transradio. Seating facilities: 75 persons. Merchandising: Contact dealers; place window display and counter material; advise local dealers of the campaign when it is under way, with the client or agency to assume the cost of postage; newspaper publicity; pre-program announcements; service rendered to clients buying programs of five-minute or greater length; spot announcement campaigns are rendered a different service, not described. Foreign language programs: Accepted; if programs are not recorded, there is a
special announcer's fee. Artists bureau: Yes; talent not listed. Base rate: $60.

Copy restrictions: No beer, wines or whiskey; no announcements after 7:30 p.m.; patent medicine copy accepted if continuities approved by Dominion authorities; spot announcements limited to 75 words; commercials limited to 250 words per quarter-hour; station reserves right to reject any continuity.

**CHCK, CHARLOTTETOWN**

**CHGS, SUMMERSIDE**

**QUEBEC**

**CRCS, ChICOUTIMI**
In charge of all departments: V. Fortin.
Chief engineer: J. E. Roberts.
Rep: Canadian Broadcasting Corp. News: From the newspaper Le Progres du Saguenay. Seating facilities: None. Merchandising: None. Foreign language programs: Station uses French almost entirely; English population of area is only about 2%. Artists bureau: None. Stock: Canadian Marconi Co. owns this station; CBC is operator. Base rate: $25.
Copy restrictions: Accept patent medicine advertising, but refuse beer, wines and alcoholic beverages; see regulations of the CBC.

**CKCH, HULL**
Rep: None. News: Canadian Press. Seating facilities: Laurier Theatre; Imperial and Capitol theatres (Ottawa); seating capacities not listed. Merchandising: No service listed. Foreign language programs: Accepted at a slight additional cost to pay for announcer; station is bilingual (French-English). Artists bureau: Has complete roster of artists; latter are not under contract to station, however. Stock: Principally held by Josaphat Pharand. Base rate: $40.
Copy restrictions: Accept advertising for beer, wines and patent medicines; no announcements between 7 and 11 p.m.

**CBF, MONTREAL**

Copy restrictions: See regulations of the CBC.

**CBM, MONTREAL**
Operator: Canadian Broadcasting Corp., 1231 St. Catherine St., W. Phone: Mar-


Rep: Canadian Broadcasting Corp. News: Canadian Press. Seating facilities: None. Merchandising: None. Foreign language programs: No rules given. Artists bureau: None. Base rate: $150. Copy restrictions: No beer, wines or alcoholic beverages; patent medicines accepted subject to approval of Dominion Health Board; see regulations of the CBC.

**CFCF, MONTREAL**

Operator: Canadian Marconi Co., Ltd., Mount Royal Hotel. Phone: Marquette 7086. Power: 500 watts on 600 kc. Affiliation: NBC Blue Canadian Group. Opened: September, 1918. (Note: This station also operates shortwave CFCX).

General sales manager: M. M. Elliott. Station manager: V. F. Nielsen. Program director: James Shaw. Chief engineer: K. R. Paul. Publicity director: E. H. Smith. Rep: All-Canada Radio Facilities, Ltd. (Canada); Weed & Co. (U. S.). News: Transradio; Canadian Press. Seating facilities: Tudor Hall, 250; Knights of Columbus Hall, 1,200; Salle D'Oree in Mount Royal Hotel, 400; York Room in Windsor Hotel, 200. Merchandising: Pre-plug programs over the air, release publicity to metropolitan newspapers, and (within certain limits) will contact dealers and distributors on request; window cards are not distributed in this service. Foreign language programs: Not accepted. Artists bureau: None. Base rate: $125. Copy restrictions: Beer and wine accepted, but not with time signals, and other services, and copy must not tend to promote the further use of such beverages; no hard liquor; spot announcements limited to 75 words and chain breaks to 20 words; see regulations of the CBC.

**CHLP, MONTREAL**


No further information available after repeated requests.
CKAC, MONTREAL

Operator: La Compagnie de Publication de la Presse Limitée, 980 St. Catharine St. West. Phone: Marguette 3611. Power: 5,000 watts on 730 kc. Affiliation: CBS. Opened: June, 1922. (Note: This station is newspaper-owned—La Presse.)


Rep: Joseph Hershey McGillvra. News: British United Press. Seating facilities: Three theatres, 800, 1,100 and 1,500. Merchandising: Complete listings in La Presse and all papers through publicity department. Foreign language programs: Station is bilingual; most announcements are given in French as well as English. Artists bureau: No information given. Base rate: $165.

Copy restrictions: Advertising limited to 15% of time used; accept beer and wines; no hard liquors; spot announcements limited to 100 words maximum.

CHGC, NEW CARLISLE


Copy restrictions: Beer and wine accepted; no hard liquor; patent medicine copy must be approved by station; all continuities and commercials must conform to station standards and C.B.C. rules and regulations.

CHRC, QUEBEC


Rep: Joseph Hershey McGillvra. News: Gathered locally by station. Seating facilities: Accommodations for 600; admission free; sponsor pays so much per show. Merchandising: Complete service; surveys; interviews; investigation as to market for product, and competitor lines in both wholesale and retail field. Foreign language programs: Territory is bilingual; programs taken in French or English; no other languages. Artists bureau: Yes; handle over 100 artists per week. Stock: Principal holders are the Hon. Senator L. Moraud, Maj. Ed. Flynn, Emile Fontaine, Capt. J. H. Baribeau and J. N. Thivierge. Base rate: $40.

Copy restrictions: Refuse all objectionable drug, toilet or other copy; accept beer and wines; no hard liquor. 1926.

CKCV, QUEBEC


Copy restrictions: Abide by the rules of Canadian Broadcasting Corp.

CRCK, QUEBEC


Rep: CBC. News: Canadian Press. Seating facilities: Following facilities in the various public halls of the Chateau Frontenac: Convention Hall, 800; Jacques Cartier Room, 150; Riverview, 300; Dining Room, 175. Merchandising: Program schedules and special publicity sent to all newspapers in the area gratis. Foreign language programs: Coverage area of station is 96.3% French; see CBC rules. Artists bureau: None. Base rate: $70.

Copy restrictions: See regulations of the Canadian Broadcasting Corp.
Canadian Stations—Continued

CJBR, Rimouski
Base rate: $60.
No further information available.

CHLT, Sherbrooke
Operator: La Tribune, Ltd., 3 Marquette St. Phone: 2071. Power: 100 watts on 1210 kc. Affiliation: None. Opened: June 27, 1937. (Note: This station is operated by the French-language newspaper La Tribune.)

Saskatchewan

CHAB, Moose Jaw
Copy restrictions: No beer, wine or alcoholic beverages of any type; patent medicine copy under supervision of Food and Drug act; commercial copy subject to restrictions of the Canadian Broadcasting Corp.

CKBI, Prince Albert
Operator: L. E. Moffat and R. E. Price, Sanderson Block, Central Ave. Phone: 3133. Power: 100 watts on 1210 kc (will be increased to 1,000 watts in fall, 1938). Affiliation: Canadian Broadcasting Corp. Opened: Feb. 1, 1934 (as a commercial station; previously dates back to 1924).
Copy restrictions: See regulations of the CBC.

CJRM, Regina
Copy restrictions: No beer, wines or alcoholic beverages; all copy subject to regulations of the CBC.

CKCK, Regina
Operator: Leader-Post, Ltd., Leader-Post Bldg. Phone: 8525. Power: 1,000 watts on 1010 kc. Affiliation: Canadian Broadcasting Corp. Opened: April, 1922. (Note: This station is owned by the Regina Leader-Post.)
General manager: M. V. Chesnut. Com-
CANADIAN STATIONS—Continued

mercial manager: A. J. Balfour. Program
director, artists bureau head: W. A. Speers.
Rep: Weed & Co. (U.S.); All-Canada
Seating facilities: 300 persons. Merchandis-
ing: Supply listings and publicity through Leader-Post; make dealer con-
tacts; cooperate in placing window dis-
plays, etc.; all services rendered gratis. For-

gien language programs: No set rules,
as no requests have been received to date.
Artists bureau: Setup nominal only. Base
rate: $80.
Copy restrictions: Conform to rules and
regulations of Canadian Broadcasting

CFQC, SASKATOON
Operator: A. A. Murphy & Sons, Ltd.,
216 First Avenue, N. Phones: 7282; 5374.
Power: 1,000 watts on 840 kc. Affiliation:
Canadian Broadcasting Corp. Opened:
July, 1923.
Owner, general and station manager: A.
A. Murphy. Commercial manager, pro-
gram director: Vernon Dallin. Chief engi-
eer: S. Clifton. Musical director: C.
Cairns.
Rep: Joseph Hershey McGillvra. News:
Canadian Press. Seating facilities: None
listed. Merchandising: No information
given. Foreign language programs: No in-
formation given. Artists bureau: None. Base
rate: $80.
Copy restrictions: Abide by rules and
regulations of Canadian Broadcasting
Corp.

CJGX, YORKTON
Operator: James Richardson & Sons,
Ltd., Yorkton, Sask. Phone: 324. Power:
100 watts on 1390 kc. Affiliation: Cana-
dian Broadcasting Corp. Opened: Au-
 gust, 1927. (Note: This station is operated
from the studios of CJRC, Winnipeg; spe-
cial events by remote are covered by the
local commercial representative, Archie
Olson).
General manager: H. R. McLaughlin
(general manager of the radio division,
James Richardson & Sons, Ltd.). Com-
mercial manager: J. L. C. McPherson.
Program and musical director: Harold
Green. Chief engineer: Sam Haggerty.
Publicity director: Norman R. Chamber-
lin.
Rep: Joseph Hershey McGillvra. News:
Transradio; Canadian Press. Seating fa-
cilities: Local theatre, 850; Main Dining
Room of Yorkton Hotel, 250. Merchan-
dising: Contact local merchants and dis-
tribute cards; slight charge made for
extra expenses. Foreign language pro-
grams: Not accepted. Artists bureau: See
Copy restrictions: See CBC regulations.

FOOTNOTE ON CANADA

The total land area of Canada is 3,466,566 square miles; the population is 10,380,000.
Radio sets in Canada are subject to a tax amounting to $2.50 per annum. As of
March 31, 1937, some 1,038,000 taxes were paid. Admittedly, however, this figure does
not show the total set ownership of Canada. Reputedly tax collections in some of the
agricultural provinces have been incomplete, and in other instances multiple set own-
ership was not shown in the tax collection statistics. The radio set builders of Canada
believe that the ownership is about 1,672,000 sets. There are an estimated 56,000 auto
radios.

Continual references are made in the station information (pages 901-919) to "CBC
regulations" or "CBC rules." This means that the stations adhere to the rules of conduct
laid down by the Canadian Broadcasting Corp. For a verbatim copy of these rules, see
pages 570-577.
FOR DETAILS ON NATIONS, CITIES AND INDIVIDUAL STATIONS, SEE THE INDIVIDUAL MAPS
SOUTH AND CENTRAL AMERICAN STATIONS

Compiled Under the Supervision of
ELLEN L. DAVIS
VARIETY RADIO DIRECTORY STAFF

(Note: Each dot on the color map on the preceding two pages indicates a city having one or more radio stations.)

There are approximately 510 radio stations in South and Central America (as compared to 730-odd U. S. stations and some 85 Canadian stations). No compilation of their rates, facilities, etc., has been available prior to the listing in the following pages. Because the policies of these stations differ widely from accepted U. S. policies, the following should be borne in mind:

Wattage

The given wattage of virtually all stations is subject to change. It seems apparent to the VARIETY RADIO DIRECTORY that the stations do not monitor their wattage as exactly as U. S. stations do, and that transmitter capacity largely determines maximum wattage.

Announcements

Whereas U. S. stations simply classify “spot” announcements as “spot,” or “chain-breaks,” the South and Central American stations have a multitude of breakdowns. The major divisions in this multitude are as follows: (a) spot announcements in the accepted U. S. sense of the word; and (b) “classified” spot announcements, or announcements strung together verbally in the fashion of a newspaper classified advertising page. Other breakdowns are indicated in the individual station information as best possible.

Program Types

To familiarize the reader with popular program types, each station was asked to submit a list of programs judged most popular on the basis of fan mail. When such lists were returned, the programs are noted in exact order of popularity.

Representation

Exclusive representation, in the U. S. and Canadian sense, is apparently unknown to many Central and South American stations. The representatives designated for these stations are the ones they claim as their official sales people, although the representatives are prone to dispute over the matter.

Omissions

Stations which failed to reply to questionnaires, or whose representatives had no suitable information, are omitted, except on the maps. These omissions were not made in the interests of conserving space, but because there was a strong suspicion in many cases that the stations were no longer in operation.

Miscellaneous

Data on languages, area of nations, etc., precedes each nation.

922
**ARGENTINE**

**Official language:** Spanish.  **Money:** Peso.  **Area:** 1,078,278 square miles.  **Population:** 12,561,361.  **Estimated number of receiving sets:** 1,000,000.  **Tax or registration:** Sets are required to be registered at post office; no tax.

**Duty on transcriptions and records:** On phonograph discs up to 25 centimeters, the official valuation is 6.40 gold pesos per dozen, on which the duty is 25%; plus a surtax of 17%, making a total tax of 42%. On discs up to 30 centimeters, the official valuation is 9.60 gold pesos per dozen, and the rate of duty is the same. On discs over 30 centimeters, the official valuation is 12.80 gold pesos per dozen, rate of duty the same. On blank discs there is a reduction of 50% in the official valuation, making the duty one-half.

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**LU2, BAHIA BLANCA**

**Operator:** Radio Bahia Blanca.  **Address:** Donado 25, Bahia Blanca.  **Power:** 6,500 watts on 900 kc.  **Affiliation:** Argentine Blue and White Network, including LRI, LRU, LRX, LT5, LU4, LU12, LT9, LV5, LV7, LT3 and LU2 (key station is long-wave LRI, with its affiliated short-wave stations LRI and LRX).  **Opened:** Jan. 1, 1929.

**Owner-manager:** Camilo V. Bertorini.  **Station manager:** Norberto Parenti.  **Commercial manager, publicity director:** Aurelio Sueiro.  **Program director:** M. Justini- ano.  **Musical director, artists bureau head:** Juan L. Cornejo.

**Rep:** Own offices at Florida 229, Buenos Aires.  **News:** Obtained by own reporters from radio bulletins.  **Merchandising:** Offer space in offices in Bahia Blanca for display purposes, and publicize programs by means of a loudspeaker-equipped automobile; services are free on long-term contracts.  **Foreign language programs:** Accept English, French, Italian and German programs.

**Electrical transcriptions:** Have a library of 5,000 records of unspecified make. Turn-tables take records at 33 1/3 and 78 r.p.m.  **Best programs:** Argentine native orchestras, singers of national Argentine songs, international classical orchestras, tenor soloists.  **Artists bureau:** Yes; lists 84 artists.

**Rates:** Quarter-hour, 8 to 10 a.m., $22; 10 to 11 a.m., $25; 11 a.m. to noon, $30; noon to 1:30 p.m., $35; 1:30 to 2 p.m., $30; 2 to 5 p.m., $25; 5 to 6 p.m., $30; 6 to 8 p.m., $35; 8 to 10 p.m., $40; 10 to 11 p.m., $30.  **Fifteen quarter-hour programs earn 10% discount.** Ten sentences of 10 words each, $350 per month; 5 sentences of 20 words each, $300; 10 sentences of 20 words each, $500; 15 sentences of 20 words each, $650; 20 sentences of 20 words each, $750.  **Contracts for 3 or more months earn 10% discount.**

**Copy restrictions:** All advertising must adhere strictly to the rules of the Argentine Radio Communication Law.

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**LU7, BAHIA BLANCA**

**Operator:** Julio & Gennari.  **Address:** Sarimento 54, Bahia Blanca.  **Power:** 5,000 watts on 1240 kc.  **Affiliation:** Argentine Broadcasting Chain.  **Opened:** 1932.

(Note: The co-proprietor of LU7, D. Enrique Julio, is owner and manager of the newspaper La Nueva Provincia.)

**General director:** Nestor E. Julio.  **Station manager:** G. Esmoris.  **Chief engineer:** Norberto Parenti.  **Publicity director:** E. Arguelles.

**Rep:** None.  **News:** Taken from local paper, La Nueva Provincia.  **Merchandising:** None.  **Foreign language programs:** Not accepted.

**Electrical transcriptions:** Have RCA Victor and Odeon records; turntables take 33 1/3 and 78 r.p.m.  **Best programs:** Popular Argentine music, popular Spanish music, classical music, and dramatic programs.  **Artists bureau:** None.

**Rates:** Quarter-hour program, one time, $25; half-hour, $50; full hour, $100.  **Quarter-hour daily for one month, $400; half- hour, $700; full hour, $1,200.** Five daily spot announcements, up to 20 words, $100 per month; 15 daily spot announcements, $240; 30 daily spot announcements, $400; 50 daily spot announcements, $540.

**Copy restrictions:** Commercials must not exceed 100 words.

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**LRI-LRX-LRU, BUENOS AIRES**

**Operator:** Editorial Haynes, Ltd.  **Address:** Maipu 555, Buenos Aires.  **Power:** LRI, 60,000 watts on 1070 kc; LRX, 7,000 watts on 9660 kc; LRU, 7,000 watts on 15,280 kc.

**Affiliation:** Cadena Azul y Blanca (the Blue and White Network).  **Opened:** Nov. 29, 1935. (Note: Editorial Haynes, Ltd., also publish El Mundo, an illustrated daily, and El Hogar and Mundo Argentino, weeklies.)

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**Note:** Unless otherwise stated, all rates are in Argentine Pesos.
ARGENTINE STATIONS—Continued


Electrical transcriptions: Have turntables and recording equipment but policy is not to accept transcribed programs. Best programs: Tango music and singers, humor, radio theatre, musical variety. Artists bureau: None.

Rates: From 7 to 10:30 p.m. only half-hour programs accepted. Prices cover quarter-hour programs and are for a minimum of 2 programs a week of 15 minutes each, or their equivalent. Orders for programs under that minimum bear an overcharge of 20%. Eight to 11 a.m., $60; 11 a.m. to 12 noon, $120; 12 to 12:30 p.m., $160; 12:30 to 1:30 p.m., $180; 1:30 p.m. to 2 p.m., $140; 2 to 2:30 p.m., $100; 2:30 to 5 p.m., $80; 5 to 6 p.m., $120; 6 to 7 p.m., $140; 7 to 8 p.m., $160; 8 to 8:30 p.m., $220; 8:30 to 10 p.m., $250; 10 to 10:30 p.m., $220; 10:30 to 11 p.m., $150; 11 p.m. to midnight, $100.

Rates quoted are for station time with advertiser's own program or with standard station programs (list of which will be furnished on request). Special charges made for special programs or special artists.

Copy restrictions: Accept alcoholic beverages; local regulations prohibit broadcasting medical lectures, advice on health, hygiene, therapeutics or disease prevention, medical or curative prescriptions and medicinal formulae. Between 7 and 10:30 p.m. only half-hour programs are accepted.

LR3, BUENOS AIRES

Operator: Jaime Yankelevich. Address: Belgrano No. 1841, Buenos Aires. Power: 50,000 watts on 950 kc. Affiliation: Belgrano Network, including stations LT1, Rosario; LV3, Cordoba; LV1, San Juan; LV12, Tucuman; LV4, San Rafael; LU7, Bahia Blanca; LV10, Mendoza; LV11, Santiago del Estero; LT7, Corrientes. Opened: 1924.


Electrical transcriptions: No recorded music broadcast. Best programs: Typical national music, radio theatre, jazz and classical music. Artists bureau: None.

Rates: Fourteen-minute program, one time, 9 to 11 a.m., $100; one month, $3,000; 11 a.m. to 12:30 p.m., one time, $130; one month, $3,900; 2 to 5 p.m., one time, $150; one month, $4,500; 5 to 8 p.m., one time, $200; one month, $6,000; 8 to 10:45 p.m., one time, $350; one month, $10,500; 10:30 p.m. to 1 a.m., one time, $200; one month, $6,000. One 20-word announcement, $300 per month; 2 announcements, $600; 3 announcements, $900; 4 announcements, $1,200; 5 announcements, $1,500; 10 announcements, $3,000 per month. One 10-word announcement, $200 per month; 2 announcements, $400; 3 announcements, $600; 4 announcements, $800; 5 announcements, $1,000; 10 announcements, $2,000. Daily announcement, live or recorded, of not more than 30 seconds, $500 per month; 2 announcements, $1,000; 3 announcements, $1,500; 4 announcements, $2,000; 5 announcements, $2,500; 10 announcements, $5,000 per month. Announcements, live or recorded, of not more than 30 seconds, $20 each time. Prices quoted are for regular station programs; special programs carry no increased rate, but are subject to station approval and the regulations of the Post Office and Telegraph Department. Rates for Belgrano Network: Charges are total of each station's

LR2, BUENOS AIRES


(Note: This station is affiliated with LS2, Buenos Aires, operated by Teodoro Prieto, manager of this station. S. A. Radio Prieto also manufactures receiving sets, transmitters, dry and storage batteries.)


Electrical transcriptions: Have 2,500 records of various make. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Popular Argentine music, radio theatre, sports broadcasts. Artists bureau: None.

Rates: No information given. Copy restrictions: None.
ARGENTINE STATIONS—Continued

rates, except during the following time segments, when there is an additional charge of $150 per quarter-hour—10 to 11 a.m., 12.30 to 2 p.m., 4 to 5 p.m. and 8 to 10.45 p.m.

Copy restrictions: All copy must adhere to the regulations of radio communication of the Argentine Republic.

LR4, BUENOS AIRES

Operator: Devoto & Gache, "Radio Splendid." Address: Calle Ayacucho 1556, Buenos Aires. Power: 15,000 watts on 990 kc. Affiliation: Key station of a chain, which operates on occasion, including stations in Rosario, Cordoba and Bahia Blanca. Opened: June 9, 1924.


Electrical transcriptions: Use NBC The-saurus transcriptions when requested by advertiser. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: Fourteen minute programs, 8 to 11 a.m. and 3 to 5 p.m., $70 each; 11 a.m. to 3 p.m. and 5 to 7 p.m., $100; 7 to 11 a.m., $200; 11 p.m. to sign off, $100. Broadcasts with special programs subject to an extra proportional charge. Twenty-word announcements, 8 to 11 a.m. and 3 to 5 p.m., $10 one time, $150 per month; 11 a.m. to 3 p.m. and 5 to 7 p.m., $15 one time, $200 per month. Spot announcements not accepted after 7:30 p.m.

Copy restrictions: Accept alcoholic beverages and patent medicines. All copy must be in good taste.

LR5, BUENOS AIRES

Operator: Radio Excelsior. Address: Av. de Mayo 821. Power: 33,000 watts on 830 kc. Affiliation: None, other than a chain arrangement with its subsidiary station, LT8, in Rosario, Argentina. Opened: 1922. (Note: Station is part of an organization exploiting advertising rights of most street car companies in the Argentine.)

Managing proprietor: A. B. Dougall. Station manager: Ing. Orzabal de la Quin-
A Trade Paper of International Reputation

Maintaining its own news-gathering organization throughout the world

For more than thirty years the acknowledged authority of international show business

$6 the Year 15c the Copy

HOLLYWOOD 1708 N. Vine St. NEW YORK 154 W. 46th St. CHICAGO 54 W. Randolph

LONDON 8 St. Martins Pl., Trafalgar Sq.
Ihe

For the American Film Colony

WB, PARSONS AND FIDLER SUED

UGETS FRESH $1,000,000 BANKROLL—-

New York, May 24—Un-
expectedly wealthy, $1,000,000 banks were se-
ized and put under seal last night in U.S. Federal
Court. The collapse of a stock market was
reported to be the cause.

JUDY GARLAND BADLY HURT IN WILSHIRE BLVD. AUTO CRASH

Judy Garland, famous movie singer, currently appearing in the Warner Bros. picture "The Great Lie," was seriously injured yesterday when her car spun out of control on an incline. She is said to be unconscious. Doctors at the Hollywood Memorial Hospital are attending her.

PLAN OKLAHOMA EXCHANGE LEVY—

New York, May 24—The
state legislature is expected to authorize the
creation of the Oklahoma Exchange, a new
stock exchange, in a special session to be held
this summer. The exchange will be modeled on
the New York Stock Exchange and is expected
to attract much business.

KORDA WILL MAKE 3 QUOTA PICTURES FOR COL IN BRITAIN

London, May 24—Alexander Korda will make three pictures for Columbia Pictures, Inc. The films are being produced between Korda and Joe

Pat O'Brien is center of 250G action

Wage and Hour Bill Passes With Child Film Actors Exempt

Washington, May 24—Contending the so-called "baiting" regulations of the new Federal Wages and Hours Bill will not affect child actors, the producers of Hollywood that Federal authorities cannot stop the work of child actors by the act. The regulations will only apply to the work of adults.

Meredith May Produces Pic On a Legs

New York, May 24—Meredith May is producing a picture the story of which is based on the life of a woman who became famous in the world of dance and is now producing a picture of the same story.

Takai On Way Here To Make Crime Serial

New York, May 24—Takai, the famous Japanese detective, is on his way to New York to make a crime serial. He is expected to arrive in a few days.

Myron Selznick Quits Chicago For London

Chicago, May 24—Myron Selznick, the famous producer, has left Chicago for London, where he is expected to work on a new picture.

RKO REORG SPRINT URGED AT MEET

New York, May 24—RKO
seeks to reorganize its entire operation, it was
announced last night. The company is expected
to announce its plans at a meeting.

One Skinner Sticks

New York, May 24—One
Skinner, a labor union activist, is expected to
join the staff of the New York Times. He is
expected to be a key figure in the union's fight
for better wages and working conditions.

PUBLISHED IN HOLLYWOOD CAL.
AT 1708 NO. VINE STREET

$10.00
PER YEAR

I Additional for Foreign Postage
MORE 'N' MORE RADIO GAMES

NITERY-GOLF COCKTAIL

BUT NO. 1 GAME IS: WHO WAS FIRST?

SOCIETY AND IDEAS PROGRAMS OF ALL KINDS, BUT MANY CARBON COPIES—MULTIPLY THE SUSTAINING OPEN SEASON LAST IN

CONFLOCTIONS

AIDING mutual programming and the whole field of variety shows, that emphasis of all programs, that aspect of the variety show is being increased. This type of variety, in which the elements in the program are on the same lines as those in the variety, is most popular. Small scale acts that are not as well known as others, but that are appreciated in the same way, are being used. The emphasis on the variety show is the same as that in other forms of entertainment. Several programs are scheduled for the next season. The variety show is a very popular form of entertainment. Several programs are planned for the next season. (Continued)

SONG COS. SANS PROFI DEPS?

A radical economy idea being taken up in the motion picture industry. The idea being that the company should be run by the employees themselves. The idea is being tried out in some places and has been successful in some cases. (Continued on next page)

Mummy Case', Television's Equivalent Of 'Great Train Robbery', Shown in N. Y.

By BOB LINDSEY

Television Warning

In connection with the recent development by NBC of a television studio in New York City, an effort is being made to build up an audience for the new medium. This effort includes the production of a series of television programs, including the "Mummy Case," a mystery serial, which is scheduled to air on NBC. This serial is described as a "great train robbery" that will be shown on television. The serial is expected to run for several weeks and will be broadcast live. The "Mummy Case" is intended as an experiment in television drama and is expected to attract a large audience. The serial will be produced by a team of experienced producers and is expected to be well-received.
U.S. REALLOCATION WILL WAIT UNTIL MEXICO, SOUTH AM. WAVES SMOOTHED

Havana Conference Seen as Pressuring Mexican Sharing of Certain Yankee Broker Channels—Washington Censors News

Washington March 31—Bolittage proposals of satisfactory Washington was on today's agenda with the Mexican and the agreement of the United States, the Foreign Office said, to give the Mexican government the same opportunity to purchase them to try to purchase the United States.

SSTTOGG TO SPILL AT ANA CONAB

ASCAP Challenge in Washington Heard

Broadcasters Assn. Defends Law Which Permits
Performing Rights Soc. To Collect Unconstitutional

More Quotes On Convention

EDWIN W. CRAIG
Washington

Believe that substantial benefits may be secured by industry is certain fundamental considerations and views on various problems of the convention.

STANLEY HUBBARD
KSTP, St. Paul

Convention was sound, despite the funny face that was on a number of faces, but the convention was still in operation.

WILLIAM GILLESPIE
KFWB, San Francisco

It is not possible to say how much the convention was worth, whether it was worth the money, or whether it was worth the time.

SOSNICK TO HOLLYWOOD
WITH MCA OFFICIAL

HARRY SOSNICK

Sosnicks is to join the company, who is in Hollywood with a big production company.

Writers, Broadcasters, Unions, COMMISSION

The union and the producers have been working closely together.

Authors League Expects 100 Radio Writers, No Union Connections, Standard Contract an Objective

Wednesday, June 2, 1937

FARM VERSUS CITY RADIO LIKES

FARMS

BENNY GOLDBERG

Wireless Broadcasting Bureau

Report on the effects of radio on the farmers and the cities.

JOE MCNAB

Cantor Theatre, Chicago

Survey on the effects of radio on the farmer and the city.

RUDY ROBERTS

RKO, Hollywood

Survey on the effects of radio on the farmer and the city.

ADAMS BROTHERS

Budweiser

Survey on the effects of radio on the farmer and the city.

BING CROSBY

RKO, Hollywood

Survey on the effects of radio on the farmer and the city.

UNIONS WHICH MAY AFFECT RADIO

American Federation of Musicians

Agreement reached with the American Federation of Musicians.

OLDEST LOCAL COMMERCIAL IN LOUISVILLE?

PETRILLO STIRS UP ALL U. S. A. LOCALS; WANTS STANDBY RULE ON DISKS

Stations Would Have to Employ Same Number of Musicians as Made Recorded Program—Many Locals Promise to Enforce Such Rules
ARGENTINE STATIONS—Continued

ment daily (30 monthly), $60. Five daily announcements (150 monthly), $280; 10 daily announcements (300 monthly), $550; 15 daily announcements (450 monthly), $800; 20 daily announcements (600 monthly), $1,000.

Copy restrictions: Commercials must not exceed 100 words, and must be within the moral standards. Patent medicines must be approved by the Buenos Aires Board of Health.

LS1, BUENOS AIRES


Foreign language programs: Accept musical programs in any language, but commercials must be in Spanish.

Electrical transcriptions: Use RCA Victor, Odeon, Polydor and other records, have 2,500 records; turntables run at 33⅓ and 78 r.p.m. Also have a Kalee Indomitable sound-on-film projector. Best programs: Typical Argentine music and singers, folklore music, jazz, Viennese and international music, comic sketches, current events and classical music. Artists bureau: None.

Rates: Quarter-hour program, 8 to 10 a.m., $50.00; 10 to 11 a.m., $60.00; 11 a.m. to noon, $100.00; noon to 12:30 p.m., $150.00; 12:30 to 1:30 p.m., $180.00; 1:30 to 2:30, $130.00; 2:30 to 5 p.m., $75; 5 to 6:30 p.m., $100.00; 6:30 p.m. to 8 p.m., $140.00; 8 to 8:30 p.m., $220.00; $8:30 to 10 p.m., $250.00; 10 to 10:30 p.m., $220.00; 10:30 to 11 p.m., $140.00; 11 p.m. to midnight, $90.00; two broadcasts weekly minimum contract for quarter-hour programs; between 8 and 10 p.m. only half-hour broadcasts are taken. Spot announcements of one sentence, $150.00 per month on an hourly schedule, except between noon and 2 p.m., and 7:30 to 10:30 p.m.

Copy restrictions: Accept patent medicines, except those for social diseases; no other restrictions on products or advertising except that it be in good taste, and commercials do not exceed 100 words.

LS2, BUENOS AIRES


ekie Schmidt. Musical director: Guiller
mero Bajadoni. Publicity director: Alber
to Armengol.


Foreign language programs: Accept programs in any language.

Electrical transcriptions: Have 4,500 records of various make. Turntables take recordings at 33⅓ and 78 r.p.m. Best programs: Popular Argentine music, international music, particularly Spanish and Italian, radio theatre. Artists bureau: Yes; lists 220 artists.

Rates: No information given.

Copy restrictions: None.

LS8, BUENOS AIRES


Foreign language programs: Accept English, French, Italian and German programs.

Electrical transcriptions: Use RCA Victor and Odeon records. Turntables take records at 33⅓ and 78 r.p.m. Best programs: Plays adapted from novels, stories, etc., and comedy sketches. Artists bureau: None.

Rates: Prices quoted are for a quarter-hour, with or without studio program: 9 to 11 a.m., 2 to 6 p.m. and 10:30 p.m. to midnight, $75; 11 a.m. to 2 p.m. and 6 to 10:30 p.m., $125.

Copy restrictions: All copy must adhere to government rules and regulations.

LV2, CORDOBA

Operator: Luis Mauñier. Address: San Jeronimo 362. Power: 5,000 watts on 960 kc. Affiliation: Blue and White Network. formed and operated by Radio El Mundo, and consisting of LR1, LRU and LRX, of Buenos Aires (all owned by Radio El Mundo); LT3, Rosario; LU2, Bahia Blanca; LV7, Tucuman; LV5, San Juan; LT5, Re-
ARGENTINE STATIONS—Continued

Cordoba, Radio hia wave 1930.


Electrical transcriptions: None used. Best programs: No list available. Artists bureau: None.

Rates: None available; will be furnished advertisers on request.

Copy restrictions: Accept alcoholic beverages; patent medicines subject to approval. No political advertising. Government restrictions prohibit talks on hygiene, medicine, diseases or curative methods, etc.

(Note: This information was supplied by Universal Publishers Representatives, Inc., U. S. representative of Radio El Mundo, operators of the Blue and White Network, and not by the station direct.)

LV3, CORDOBA

Operator: Ing. Alberto P. Brouard. Address: San Martin 74, Cordoba. Power: 2,500 watts on 620 kc. Affiliation: First Broadcasting Chain, comprising Radio Belgrano; Radio General San Martin, of Bahia Blanca; Rural Wheat Growers Radio, of Rosario; Radio Norte, of Santiago del Estero; Radio Aconquija, of Tucuman; Radio Roca, of Santa Fe; Radio Cuy, of Mendoza; Radio Atlantica, of Mar del Plata, Radio Chaco, of Chaco, and XXA8, short-wave from Montevideo. Opened: October, 1930.


Electrical transcriptions: Have large library of RCA Victor, Columbia, Polydor, Odeon and other records. Also have RCA turntables for any size record, at 33⅓ and 78 r.p.m. and Western Electric amplifiers. Best programs: Dance music, folklore, operettas, grand opera and concert music. Artists bureau: None.

Rates: One quarter-hour, $40; 15 quarter-hours per month, $550; daily quarter-hours for one month, $1,000. All rates for larger time segments—half-hour and hour—are in direct proportion. Ten-word announcement, $1.50 each time. No discounts of any kind—including agency—allowed.

Copy restrictions: Accept all alcoholic beverages. Patent medicine copy strictly censored for misleading or untruthful statements. Announcements must not exceed 100 words between musical selections.

LS11, LA PLATA


Station manager, chief engineer: Juan Pablo Arnaud.

This station is non-commercial; owned and operated by the provincial government of Buenos Aires.

LT5, RESISTENCIA

Operator: Jose M. Noveri. Address: Radio Chaco, Resistencia. Power: 5,000 watts on 1080 kc. Affiliation: Frequently broadcast programs of El Mundo of Buenos Aires (key station of the Blue and White Network of Argentine), formed and operated by Radio El Mundo, and consisting of LR1, LRU and LRX of Buenos Aires (all owned by Radio El Mundo); LT5 Rosario; LT2, Bahia Blanca; LV7, Tucuman; LV5, San Juan; LU4, Rivadavia; LU12, Rio Gallegos; LT9, Santa Fe; LV2, Cordoba. Opened: Feb. 1, 1933. (Note: Jose M. Noveri is also a manufacturer.)


Electrical transcriptions: Have 6,000 records of various make, principally RCA Victor. Turntables take recordings at 33⅓ and 78 r.p.m. Best programs: Popular Argentine music, folk music and light classical music of northern Argentine and Paraguayan region, theatrical broadcasts, including singers. Artists bureau: None.

Rates: Programs at a fixed time: 10 quarter-hours per month, $280; 20 per month, $500; 30 per month, $700. Ten half-hours
ARGENTINE STATIONS—Continued

per month, $500; 20 per month, $900; 30 per month, $1,200.

Announcements on a rotary schedule: 20 daily announcements of 5 words each, $350 per month; 10 announcements of 10 words each, $300; 5 announcements of 20 words each, $250; 10 announcements of 20 words each, $400; 15 announcements of 20 words each, $550; 20 announcements of 20 words each, $670. For fractions, 20% overcharge. Prices to be agreed upon for rebroadcasts.

Copy restrictions: All copy must adhere to the radio regulations of Argentine.

LU12, RIO GALLEGOS

Operator: Cia. Broadcasting de la Patagonia S. A. Address: San Martin 50, Buenos Aires. Power: Will operate on 680 kc.; wattage not yet assigned. Affiliation: Blue and White Network, formed and operated by Radio El Mundo, and consisting of LR1, LRU and LRX, of Buenos Aires (all owned by Radio El Mundo); LT3, Rosario; LU2, Bahia Blanca; LV7, Tucuman; LV5, San Juan; LT3, Resistencia; LV2, Cordoba; LT9, Santa Fe; and LU4, Rivadavia (also owned by Cia. Broadcasting de la Patagonia S. A.).

(Note: At press time, this station had not yet begun to operate, hence no more specific data is available. The information given above was supplied by Universal Publishers Representatives, Inc., the U. S. representative of Radio El Mundo, operators of the Blue and White Network, and not by the station direct.)

LU4, RIVADAVIA

Operator: Cia. Broadcasting de la Patagonia S. A. Address: San Martin 50, Buenos Aires. Power: Will operate on 640 kc.; wattage not yet assigned. Affiliation: Blue and White Network, formed and operated by Radio El Mundo, and consisting of LR1, LRU and LRX, of Buenos Aires (all owned by Radio El Mundo); LT3, Rosario; LU2, Bahia Blanca; LV7, Tucuman; LV5, San Juan; LT3, Resistencia; LT9, Santa Fe; and LU12, Rio Gallegos (also owned by Cia. Broadcasting de la Patagonia S. A.).

(Note: At press time, this station had not yet begun to operate, hence no more specific data is available. The information given above was supplied by Universal Publishers Representatives, Inc., the U. S. representative of Radio El Mundo, operators of the Blue and White Network, and not by the station direct.)

LTI, ROSARIO

Operator: Fernando Maliani. Address: Cordoba 1169, Rosario. Power: 10,000 watts on 780 kc. Affiliation: “Primera Cadena Argentina de Broadcastings” (First Argentine Broadcasting Chain), consisting of LR3 and CXA8, Buenos Aires; LV3, Cordoba; LU17, Bahia Blanca; LV10, Mendoza; LV1, San Juan; LV11, Santiago del Estero, and LT17, Corrientes. Opened: 1932.


Electrical transcriptions: Equipped to handle recordings at 33½ and 78 r.p.m. Best programs: Radio theatre, symphony orchestra, typical orchestra and popular singers, pianists and instrumentalists. Artists bureau: Yes; lists 50 to 60 artists.

Rates: Quarter-hour, m$n. 45; one announcement, up to 20 words, every other day, m$n. 3 each time; 2 to 10 announcements, m$n. 2 each. Rates quoted are for usual station programs; prices to be agreed upon for special broadcasts, lectures, etc. For broadcasts at stated hours, add 20%.

Copy restrictions: All copy must adhere to the rules and regulations of the General Department of Posts and Telegraphs of the Argentine Republic.

LT8, ROSARIO


(Note: This station is part of an organization which exploits the advertising rights of most Argentine street car companies.)


Rep: Broadcasting Abroad, Ltd., New York City. News: Obtained from local newspaper. Merchandising: No special department; assist in placing sponsor’s product in local market, and cooperate with independent companies rendering such service. Foreign language programs: Accept programs in any language, but all commercials must be given in Spanish.

Electrical transcriptions: Have about 10,000 records, chiefly manufactured by U. S. concerns. Turntables take recordings at
ARGENTINE STATIONS—Continued

33 1/2 and 78 r.p.m. Best programs: Tango, orchestral and semi-classical music. Artists bureau: None.

Rates (for LT8 only): Quarter-hour, 8 to 11 a.m., $20; 11 a.m. to 12 noon, $30; noon to 2 p.m., $50; 2 to 7 p.m., $40; 7 to 8 p.m., $50; 8 to 10 p.m., $60; 10 p.m. to midnight, $40. Announcements up to 20 words, $2. For LT8 and LR5 combined: Quarter-hour, 8 to 11 a.m., $90; 11 a.m. to 12 noon, $100; noon to 2 p.m., $160; 2 to 7 p.m., $140; 7 to 8 p.m., $160; 8 to 10 p.m., $250; 10 p.m. to midnight, $170.

Copy restrictions: Commercials limited to 100 words. No advertising which might reflect upon the station's "credit, prestige and good taste."

LV5, SAN JUAN

Operator: Candido Rodriguez Vila & Co., Ltd. Address: Laprida 837, San Juan. Power: 5,000 watts on 1090 kc. Affiliation: Blue and White Network, formed and operated by Radio El Mundo, and consisting of LR1, LRU and LRX, of Buenos Aires (all owned by Radio El Mundo); LT3, Rosario; LU2, Bahia Blanca; LV7, Tucumán; LV2, Cordoba; LT5, Resistencia; LU4, Rivadavia; LU12, Rio Gallegos. Opened: June 24, 1924. (Note: Roca & Co. also own a department store in the city of Santa Fe.)


Electrical transcriptions: Use transcriptions and RCA Victor, Odeon, Columbia, Parlophon and Nacional records. Turntables take recordings at 33 1/2 and 78 r.p.m. Best programs: No list available. Artists bureau: None.

Rates: None available; will be furnished advertisers on request.

Copy restrictions: Accept alcoholic beverages; patent medicines subject to approval. No political advertising. Government restrictions prohibit talks on hygiene, medicine, diseases or curative methods, etc.

Note: This information was supplied by Universal Publishers Representatives, Inc., U. S. representative of Radio El Mundo, operators of the Blue and White Network, and not by the station direct.)

LT10, SANTA FE


Station manager: V. T. Rigonelli.

This station is non-commercial; owned by the National Sea Coast University.

LV11, SANTIAGO DEL ESTERO

Operator: El Liberal Sociedad Anonima. Address: Calle Libertad 251. Power: 2,000 watts on 1170 kc. Affiliation: Belgranito Network, of which LR3, in Buenos Aires, is the key station. Opened: August 5, 1937. (Note: This station is newspaper owned and operated by El Liberal.)


Rep: None in the U. S.; Agencia Andi,
ARGENTINE STATIONS—Continued


Electrical transcriptions: Have RCA Victor, Odeon, Accort and other records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Tangos, folkloric, classical music, jazz and waltzes. Artists bureau: Yes; lists about 30 artists.

Rates: Quarter-hour, on rotary basis, $20; at fixed hour, $25. Quarter-hour, daily for one month, on rotary basis, $300; at fixed hour, $400. One 20-word announcement daily, on rotary basis, $40 per month; 2 announcements daily, $70; 3 announcements daily, $90; 5 announcements daily, $120; 10 announcements daily, $200; One 20-word announcement daily, at fixed hour, $50 per month; 2 announcements daily, $80; 3 announcements daily, $100; 5 announcements daily, $140; 10 announcements daily, $240 per month. Single announcements, $3 to $5. For announcements up to 10 words, one-half of prices quoted; up to 40 words, double prices quoted. Agency commission, 20%.

Copy restrictions: All advertising must abide by the government rules and regulations.

LV7, TUCUMAN
Operator: Munoz y Cia. Address: Mendoza 437, Tucuman. Power: 2,500 watts on 820 kc. Affiliation: Blue and White Net-work, formed and operated by Radio El Mundo, and consisting of LRI, LRU and LRX, of Buenos Aires (all owned by Radio El Mundo); LT3, Rosario; LU2, Bahia Blanca; LV5, San Juan; LT5, Resistencia; LU4, Rivadavia; LU12, Rio Gallegos; LT9, Santa Fe; LV2, Cordoba. Opened: Nov. 25, 1928.


Electrical transcriptions: Have a library of musical records of various make (78 r.p.m.). Turntables take records at 33 1/3 and 78 r.p.m. Best programs: Radio Theatre, typical orchestras, classical orchestras, popular singers and commentators. Artists bureau: None, but can supply talent on request.

Rates: Quarter-hour, 8 to 10 a.m., $15; 10 to 11 a.m., $18; 11 a.m. to noon, $25; noon to 1 p.m., $30; 4 to 6 p.m., $15; 6 to 7 p.m., $25; 7 to 9 p.m., $30; 9 to 10 p.m., $40. Price for announcements on rotary schedules (no fixed arrangement made): 30 a month, $45; 60 a month, $72; 90 a month, $99.

Copy restrictions: None listed.

BOLIVIA


Duty on transcriptions and records: Discs, cylinders and other mediums for reproducing sounds on phonographs, talking machines, etc., except those intended for teaching languages, 1.50 bolivianos per legal kilo; surtax, 20% of basic duty; currency depreciation tax, 38% of basic duty. In addition, there is a tax of 10% ad valorem. Discs and cylinders of metal, cut or perforated for automatic or mechanical reproduction of music, 1.25 bolivianos per legal kilo; surtax, 20% of basic duty; currency depreciation tax, 38% of basic duty. Blank cylinders and discs, 10% ad valorem; surtax, 20% of basic duty; currency depreciation tax, 38% of basic duty.

CPX-CP3, LA PAZ


Note: Unless otherwise stated, all rates are in Bolivianos.

935
BOLIVIA STATIONS—Continued


Electrical transcriptions: Use transcriptions and records manufactured by RCA, Radio Recordings, Inc., Decca, etc. Turntables take 10, 12 and 16 inch records at 33⅓ and 78 r.p.m. Best programs: Native music, popular songs, semi-classical music, comedy and dance music. Artists bureau: Yes; number of artists not listed.

Rates: One hour, 12 noon to 1:30 p.m., $415; half-hour, $242; quarter-hour, $130; 5 minutes, $52; one minute, $12. One hour, 7 to 10 p.m., $460; half-hour, $265; quarter-hour, $145; 5 minutes, $57; one minute, $13.50. One hour, 10 to 11:30 p.m., $435; half-hour, $255; quarter-hour, $137.50; 5 minutes, $55; one minute, $12.75. Discounts: 5 to 10 times, 5%; 10 to 15, 10%; 15 to 20, 15%; 20 or more times, 20%. Five minutes daily for one month, 12 noon to 1:30 p.m., $375; 7 to 10 p.m., $420; 10 to 11:30 p.m., $395. One minute daily for one month, 12 noon to 1:30 p.m., $210; 7 to 10 p.m., $230; 10 to 11:30 p.m., $220. Discounts: More than one month and less than 3 months, 5%; more than 3 and less than 6, 10%; more than 6 and less than a year, 15%. Agency commission, 30%.

Copy restrictions: None.

BRAZIL

Official language: Portuguese. Money: Milreis. Area: 3,285,319 square miles. Population: 45,332,660. Estimated number of receiving sets: 400,000. Tax or registration: Law provides that sets are to be registered at Federal post and telegraph offices and a stamp tax of 2 milreis paid (as no penalty is provided for failure to comply, the law is virtually inoperative).

Duty on transcriptions and records: Blank discs, 6.270 milreis per legal kilo; with music on one side, 9.405 milreis; with music on both sides, 15.675 milreis. In addition, there is a surtax of 2% ad valorem, and an internal tax, as follows: Discs up to 20 centimeters, with music on one side, 0.110 milreis each; over 20 and up to 30 centimeters, 0.220 milreis; over 30 and up to 40 centimeters, 0.330 milreis; over 40 centimeters, 0.550 milreis. Discs up to 20 centimeters, with music on both sides, 0.220 milreis; over 20 and up to 30 centimeters, 0.440 milreis; over 30 and up to 40 centimeters, 0.660 milreis; over 40 centimeters, 1.100 milreis.

PRA4, BAHIA
(Cidade do Salvador)

Operator: Radio Sociedade da Bahia, S. A.
Address: Cidade do Salvador, Bahia.
Power: 10,000 watts on 740 kc. Affiliation: None. Opened: May, 1934.
Manager and general department head: Wilfred Ferreira. Artists bureau head: Pedro Jatoba.

Electrical transcriptions: Have RCA Victor, Odeon, Telefunken and other records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Popular songs and music, Brazilian waltzes, classical music. Artists bureau: Yes; lists 25 artists.

Rates: One hour, 10 a.m. to 12 noon, 400$000; half-hour, 200$000; quarter-hour, 100$000. One hour, noon to 1 p.m., 600$000; half-hour, 300$000; quarter-hour, 150$000. One hour, 1 to 2 p.m., 400$000; half-hour, 200$000; quarter-hour, 100$000. One hour, 4 to 6 p.m., 600$000; half-hour, 300$000; quarter-hour, 150$000. One hour, 6 to 7.30 p.m., 1000$000; half-hour, 500$000; quarter-hour, 250$000. One hour, 7.30 to 10.30 p.m., 1250$000; half-hour, 650$000; quarter-hour, 325$000. Twenty-word announcements 10 a.m. to 12 noon, one to 14 times per month, 10$000 each time; 15 to 29 times, 9$000; 30 or more times, 7$000. Twenty-word announcements, noon to 1 p.m., one to 14 times per month, 15$000 each time; 15 to 29 times, 14$000; more than 30 times, 12$000.

Note: Unless otherwise stated, all rates are in Milreis.
Twenty-word announcements, 1 to 2 p.m., one to 14 times, 10$000; 15 to 29 times, 9$000; more than 30 times, 7$000. Twenty-word announcements, 4 to 6 p.m., one to 14 times, 15$000; 15 to 29 times, 14$000; more than 30 times, 12$000. Twenty-word announcements, 6 to 7.30 p.m., one to 14 times, 25$000; 15 to 29 times, 22$000; more than 30 times, 20$000. Twenty-word announcements, 7.30 to 10.30 p.m., one to 14 times, 30$000; 15 to 29 times, 27$000; more than 30 times, 24$000. Twenty-word announcements, 10.30 to 11 p.m., one to 14 times per month, 22$000 each time; 15 to 29 times, 20$000; more than 30 times, 18$000.

Copy restrictions: Accept alcoholic beverages and patent medicines; government regulations state that commercials must not exceed 20% of the program time devoted to music.

**PRC5, BELEM**


Electrical transcriptions: Turntables take records at 33½ and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: One announcement. one time, noon to 1:30 p.m. and 6 to 10 p.m., 10$000; twice, 15$000; 3 times, 20$000. Announcements once in each daily program, noon to 1:30 p.m., 15$000 per month; 6 to 10 p.m., 20$000 per month. Announcements once in each program on alternate days, noon to 1:30 p.m., 80$000 per month; 6 to 10 p.m., 120$000 per month. Ten or more sentences daily (minimum, ten days), price is calculated at the rate of $3500 per sentence; for more than 10 days, at $3000 per sentence; both morning and evening hours. One hour, 330$000; half-hour, 180$000, quarter-hour, 100$000. Rates include station time only. Contracts of 6 months or more earn 10% discount.

Copy restrictions: None listed.

**PRC9, CAMPINAS**


Electrical transcriptions: Have library of 2,448 records made by Odeon, Victor and Telefunken; turntables take 78 and 33½ r.p.m. Best programs: Amateur hours, humor. Artists bureau: Yes; lists 24 artists.

Rates: One sentence of 15 words, daily, per month, between 10:30 a.m. and 1 p.m., 200$000; between 5 and 5:30 p.m., 160$000; between 5:30 and 6 p.m., 180$000; between 6 and 6:45 p.m., 200$000; between 7:30 and 9:30 p.m., 250$000; between 10:30 and 11 p.m., 150$000; for two sentences on same basis, add 20%; for three sentences on same basis, add 30%; for four sentences, add 40%; for five sentences, add 50%; for more than six sentences, add 60%. Quarter-hour, 10:30 a.m. to 1 p.m., 80$000; 7:30 and 9:30 p.m., 250$000; all other times, 50$000. Three months contract earns 8% discount; six months, 15%; 12 months, 20%.

Copy restrictions: None listed.

**PRE9, FORTALEZA**


Electrical transcriptions: Equipped to handle recordings at 33½ and 78 r.p.m. Best programs: No information available. Foreign language programs: No information available.

Rates: One hour, 600$000; half-hour, 350$000; quarter-hour, 200$000. Twenty-word announcements, 11:30 a.m. to 12:30 noon, 10$000; 8 to 10 p.m. (Saturdays to 11 p.m.), 15$000; 4 to 6 p.m. (Sundays only), 15$000.
BRAZIL STATIONS—Continued

Copy restrictions: No information available.
(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

PRG7, JAHU
Rep: None. News: None. Merchandising: None. Foreign language programs: Accept Portuguese programs only. (Portuguese is national language of Brazil.)
Electrical transcriptions: Have 2,000 records of unspecified make. Turntables take standard size records at 33⅓ and 78 r.p.m. Best programs: Popular and regional music. Artists bureau: Yes; number of artists not given.
Rates: Quarter-hour, with records, one time, 100$000; 10 times, 70$000 each; 15 times, 60$000 each; 30 times, 50$000 each. Half-hour, with records, one time, 180$000; 10 times, 130$000 each; 15 times, 110$000 each; 30 times, 90$000 each. Programs, with orchestra (national or regional music), add 30% to foregoing prices.
One 20-word announcement, 10$000; 5 announcements, 40$000; 10 announcements, 70$000; 15 announcements, 90$000. Announcements up to 20 words, on basis of 30 times per month, $4500 each; 60 times, 4$000; 90 times, 3$700; 120 times, 3$400; 150 times, 3$200; 180 times, 3$000; 300 times, 2$800; 450 times, 2$600; 600 times, 2$400. Words up to 3 letters not counted; announcements up to 10 words, 30% discount. Three-month contracts earn 10% discount; six-month, 20%; one year, 25%.
Copy restrictions: None, other than regulations governing political, religious and moral matters.

PRI2, MARILIA
Electrical transcriptions: Use RCA Victor, Columbia, Odeon, Polydor, Telefunken and other records. Turntables take recordings at 33⅓ and 78 r.p.m. Best programs: Brazilian and international music, children's programs, chamber music, regional music. Artists bureau: None.
Rates: Announcements, up to 20 words, 9 a.m. to 2 p.m. and 5 to 11 p.m.—up to 30 times, $4000 each time; up to 60 times, $3500 each time; up to 90 times, $3700 each time; up to 120 times, $3600 each time; up to 180 times, $3500 each time; up to 300 times, $3400 each time; up to 600 times, $3334 each time. For announcements at a specified time, add 10%. Quarter-hours, 10.30 a.m. to 1 p.m. and 5 to 11 p.m.—one time, 120$000; up to 4 times, 110$000 each time; up to 8 times, 100$000 each time; up to 12 times, 80$000 each time; up to 16 times, 70$000 each time.
Copy restrictions: None listed.

PRC2, PORTO ALEGRE
Rep: None. News: None. Merchandising: None. Foreign language programs: Station states a recent decree of Minister of the Interior prohibits such programs.
Rates: Twenty-word announcements, 11 a.m. to 12 noon, 5$000; noon to 2 p.m., 10$000; 2 to 6.45 p.m., 5$000; 7.30 to 11 p.m., 12$000. Quarter-hour, 11 a.m. to 12 noon, 80$000; noon to 2 p.m., 120$000; 2 to 6.45 p.m., 80$000; 7.30 to 11 p.m., 150$000. Half-hour, 11 a.m. to 12 noon, 150$000; noon to 2 p.m., 240$000; 2 to 6.45 p.m., 150$000; 7.30 to 11 p.m., 300$000. Discounts on 10-month contracts up to 5:000$, 10%; more than 10:000$, 15%; more than 20:000$, 20%. Twelve-month contracts for announcements at any hour (no discounts); 5,000 words, 2:500$000; 10,000 words, 4:500$000; 20,000 words, 8:000$000.
Copy restrictions: None.

PRF9, PORTO ALEGRE
President: Arthur Pizzol. Station and
BRAZIL STATIONS—Continued

PRASS, RECIFE


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs and artists bureau: No information available.

Rates: One hour, 7 a.m. to 6 p.m., 650$000; half-hour, 350$000; quarter-hour, 200$000. One hour, 6 p.m. to midnight, 1$000$000; half-hour, 650$000; quarter-hour, 350$000. One-minute announcements (100 words) per month: daily, 7 to 11 a.m. and 2 to 5 p.m., 300$000; alternate days, 225$000; every other week day, 200$000. Daily, 11 a.m. to 1 p.m. and 11 p.m. to midnight, 600$000; alternate days, 450$000; every other week day, 400$000. Daily 5 to 7 p.m. and 10 to 11 p.m., 900$000; alternate days, 675$000; every other week day, 600$000. Daily, 7 to 10 p.m., 1$000$000; alternate days, 1$350$000; every other week day, 1$200$000. Artists’ services not included in above rates.

Copy restrictions: Electrical transcriptions and recorded music must be announced as such. Government regulations stipulates that no more than 10% of program time (quarter-hour or longer) be devoted to commercials; commercials must be distributed throughout the program, and each must not exceed one minute. Continuous repetition of slogans prohibited. All programs and copy subject to station approval.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

PRA7, RIBEIRAO PRETO

Operator: Radio Club de Ribeirao Preto. Address: Rua Tybirica 26, Ribeirao Preto, Sao Paulo. Power: 1,000 watts on 670 kc. Affiliation: Green and Yellow Network. Opened: Nov. 10, 1925. (Note: The owners of this station, Louzada, Bueno & Cia., also own stations PRB8, PRG4 and PRH7).


Electrical transcriptions: Have 4,000 records of various make. Turntables take 10 and 12-inch recordings at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: Yes; lists 28 artists.

Rates: Quarter-hour, one time, 10:30 a.m. to 1 p.m. and 5 to 11 p.m., 140$000; quarter-hour up to 4 times per month, 130$000 each time; up to 8 times per month, 120$000 each time; up to 12 times per month, 100$000 each time; up to 16 times per month, 90$000 each time. Twenty-word announcements up to 30 times per month, 10:30 a.m. to 1 p.m. and 5 to 11 p.m., 600$000 each time; up to 60 times per month, 580$000; up to 120 times, 540000 each time; up to 150 times, 520000 each time; up to 180 times, 580000 each time; up to 300 times, 480000 each time; up to 450 times, 460000 each time; up to 600 times per month, 440000 each time. Words up to 3 letters not counted; name of product, place and advertiser counted as one word each. Contracts for 3 months earn 10% discount; 6 months, 20%.

Copy restrictions: None.

PRA3, RIO DE JANEIRO


BRAZIL STATIONS—Continued

None. Foreign language programs: Accept programs in any language.

Electricity transcriptions: Have General Electric sound reproducing system, double turntables for recordings at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: None; will furnish lists of talent on request.

Rates: One hour, 7:30 a.m. to noon, $800; noon to 6 p.m., $400; 6 to 9 p.m., 9 p.m. to midnight, and Sundays, 1,000. Half-hour, 7:30 a.m. to noon, 350; noon to 6 p.m., 450; 6 to 8 p.m., 9 p.m. to midnight, and Sundays, 600; 8 to 9 p.m., 900. Quarter-hour, 7:30 a.m. to noon, 200; noon to 6 p.m., 250; 6 to 8 p.m., 9 p.m. to midnight, and Sundays, 350; 8 to 9 p.m., 500. One-minute announcements, 7:30 to 10 a.m., 5 or more times, 16; noon to 2 p.m., and 11 p.m. to midnight, 40; 2 to 6 p.m., 20; 6 to 7 p.m. and 10 to 11 p.m., 60; 7 to 7:30 p.m. and 9 to 10 p.m., 80; 8 to 9 p.m., 120. Six-month contract for announcements earns 10% discount. Artists' services not included in above rates. Minimum time sold: 20 words.

Copy restrictions: Brazilian law restricts commercials to 10% of contracted time on programs of 15 or more minutes. Commercials must be distributed throughout the program, with each limited to one minute. Continuous repetition of slogans not permitted. All copy subject to station approval.

PRAR, RIO DE JANEIRO


Electricity transcriptions: Equipped to handle lateral cut recordings at 33⅓ and 78 r.p.m. Best programs: Radio theatre, novelty programs, singers, popular and concert orchestras, commentators, comedy. Artists bureau: Yes; lists 63 artists.

Rates: Half-hour, up to 6 p.m., 650; after 6 p.m., 1,000. Quarter-hour, up to 6 p.m., 380; after 6 p.m., 600. Twenty-word announcements, up to 6 p.m., 20; after 6 p.m., 50.

Copy restrictions: All advertising must be in Portuguese. Commercials limited to 60 seconds each and time devoted to them must not exceed 20% of the program.

PRC8, RIO DE JANEIRO


Electricity transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: Yes; number of artists not given. Rates: No information given.

Copy restrictions: None.

PRE2, RIO DE JANEIRO


Electricity transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: None. Rates: No information given.

Copy restrictions: None.

PRH8, RIO DE JANEIRO


Electricity transcriptions: Use RCA Victor, Polydor, Telefunken and other records. Turntables take any type recording at 33⅓ and 78 r.p.m. Best programs: Argentine programs (vangos, rancheras, Argentine songs, etc.), orchestral programs. Artists bureau: None.

Rates: No information given.

Copy restrictions: Commercials must not exceed 20% of program time. All copy subject to government regulations.
PRBS, RIO PRETO

Operator: Radio Rio Preto, S. A. (Louzada, Bueno & Cia.). Address: Rua Siqueira Campos 1308, Rio Preto, S. Paulo. Power: 1,000 watts on 690 kc. Affiliation: This station is affiliated with PRG4, of Jaboticabal, PRA7 and PRH7, of Ribeirao Preto, also controlled by Louzada, Bueno & Cia. Opened: Dec. 1, 1936.


Electrical transcriptions: Have 2,482 records of various makes, 10 and 12-inch, at 33 1/3 and 78 r.p.m. Best programs: Popular music, humor, national songs. Artists bureau: Yes; lists 15 artists.

Rates: Quarter-hour, one time, 140$000; quarter-hour up to 4 times a month, 130$000 each time; up to 8 times. 120$000; up to 12 times, 100$000; up to 16 times, 90$000. Twenty-word announcements, up to 30 times a month, 6$000 each time; up to 60 times, 5$800; up to 90 times, 5$600; up to 120 times, 5$400; up to 150 times, 5$200; up to 180 times, 5$00; up to 300 times, 4$800; up to 450 times, 4$60; up to 600 times, 4$400. For announcements at stated times, add 10%. Contracts for 3 months earn 10% discount; 6 months, 20% discount.

Copy restrictions: None.

PRG5, SANTOS


Rep: Organizacao Publicitas, Sao Paulo; A. Fonseca, P. O. Box 3098, Rio de Janeiro. News: Obtained via local paper, Tribuna. Merchandising: Distribute pamphlets and samples of advertisers’ products, and contact dealers by phone; all services rendered at cost. Foreign language programs: Accept programs in any language.

Electrical transcriptions: Have 8,000 transcriptions and records of various makes, including RCA, Brunswick, Decca, Perfect, Columbia, English Parlophone, Odeon, Telefunken, etc. Turntables take records up to 24 inches, at 33 1/3 and 78 r.p.m. Best programs: Liars Club, Radio Theatre of the Air. Artists bureau: Yes; lists 38 artists.

Rates: Quarter-hour studio program, before 6 p.m., $375; after 6 p.m., $400. Recorded quarter-hour program before 6 p.m., $300; after 6 p.m., $375. Spot announcement, 30 words, before 6 p.m., $20; after 6 p.m., $35.

Copy restrictions: None, other than limiting commercials to 120 seconds during the day, 60 seconds at night.

PRA5, SAO PAULO

Operator: Radio Sao Paulo. Address: Rua 7 de Abril 39, Sao Paulo. Power: 10,000 watts on 1260 kc. Affiliation: State key station for the National Brazilian Hour, broadcast to 25 other stations daily, 6:45 to 7:30 p.m. Opened: June, 1924.


Electrical transcriptions: Have records only, totalling 14,193 selections, at 33 1/3 and 78 r.p.m. Best programs: Dramatic programs, Italian Hour, Alarm Clock programs. Artists bureau: Yes; lists 58 artists.

Rates: Quarter-hour, 3 to 6 months, 500$000 for studio program; 400$000 for recorded program. Quarter-hour, 6 to 12 months, 400$000 for studio program; 320$000 for recorded program. Half-hour, 3 to 6 months, 900$000 for studio program; 720$000 for recorded program. Half-hour, 6 to 12 months, 720$000 for studio program; 580$000 for recorded program. Spot announcement of 25 words: 7 to 11 a.m., 10$000; 2 to 6 p.m. and 11 p.m. to midnight, 15$000; 11 a.m. to 2 p.m., and 6 to 7 p.m., 20$000; 7 to 11 p.m., 30$000.

Copy restrictions: All advertising must adhere to laws of the country which prohibit “broadcasts of immoral subjects.”

PRB9, SAO PAULO

Operator: Paulo M. Carvalho. Address: Praca da Republica, 15, Sao Paulo. Power:
BRAZIL STATIONS—Continued

20,000 watts on 1000 kc. Affiliation: None. Opened: June 11, 1932.


Rep: None in the U. S.; Pedro Marinho, Natal Hotel, Rua Alvaro Alvim, in Rio de Janeiro. News: Obtained through own reporters. Merchandising: No special service; will cooperate with advertisers, if length of contract warrants, without charge. Foreign language programs: Accept programs in any language, but commercials must be given in Portuguese.

Electrical transcriptions: Have 4 turntables, one at 33 1/3 r.p.m., 3 at 78 r.p.m. Best programs: Police serials, humor, Brazilian music, American music, radio theatre. Italian music and sports broadcasts. Artists bureau: Yes; lists 12 artists.

Rates: Half-hour, 800$000; quarter-hour, 450$000. Ten-word announcements, 8:30 to 9:30 a.m., 2 to 10 days a month, 125$000; more than 10 days a month, 10$000; for 3 months, 8$000; 6 months, 5$000. Ten-word announcements, 11 a.m. to 12 noon, 2 to 10 days a month, 15$000; more than 10 days a month, 12$000; for 3 months, 10$000; 6 months, 8$000. Ten-word announcements, 12 noon to 6 p.m., 2 to 10 days a month, 20$000; more than 10 days a month, 18$000; for 3 months, 15$000; 6 months, 13$000. Ten-word announcements, 6 to 11 p.m., 2 to 10 days a month, 30$000; more than 10 days a month, 27$000; for 3 months, 24$000; 6 months, 22$000. Ten-word announcements, 11 p.m. to 12:30 a.m., 2 to 10 days a month, 17$000; more than 10 days a month, 15$000; for 3 months, 12$000; 6 months, 10$000. Thirty-word announcements, 8:30 to 9:30 a.m., 2 to 10 days a month, 24$000; more than 10 days a month, 20$000; for 3 months, 16$000; 6 months, 12$000. Thirty-word announcements, 11 a.m. to 12 noon, 2 to 10 days a month, 25$000; more than 10 days a month, 24$000; for 3 months, 20$000; 6 months, 16$000. Thirty-word announcements, 12 noon to 6 p.m., 2 to 10 days a month, 35$000; more than 10 days a month, 31$000; for 3 months, 27$000; 6 months, 24$000. Thirty-word announcements, 6 to 11 p.m., 2 to 10 days a month, 56$000; more than 10 days a month, 54$000; for 3 months, 48$000; 6 months, 44$000. Thirty-word announcements, 11 p.m. to 12:30 a.m., 2 to 10 days a month, 27$000; more than 10 days a month, 25$000; for 3 months, 23$000; 6 months, 20$000.

Copy restrictions: No religious programs accepted. No advertising offensive to morals or good taste. Only one minute commercials allowed between 3 or 4 minutes of music.

PRF3, SAO PAULO


Electrical transcriptions: Have 8,000 records of unspecified make, and 4 turntables taking records up to 20 inches at 33 1/3 and 78 r.p.m. Best programs: Health programs and musical programs. Artists bureau: None.

Rates: Following prices are quoted for 15-minute periods; longer periods are pro rata. From 10 to 11 a.m., 4 to 6 p.m., and 11 p.m. to 12 midnight, from 4 to 8 times monthly, 100$000; from 9 to 12 times, 90$000; from 13 to 16 times, 80$000; from 17 to 19 times, 70$000; more than 20 times, 50$000. From 11 a.m. to 2 p.m., and 6 to 7 p.m., from 4 to 8 times monthly, 150$000; from 9 to 12 times, 135$000; from 13 to 16 times, 120$000; from 17 to 19 times, 105$000; more than 20 times, 90$000. From 7 to 11 p.m., from 4 to 8 times monthly, 360$000; from 9 to 12 times, 340$000; from 13 to 16 times, 320$000; from 17 to 19 times, 300$000; more than 20 times, 280$000. Artists' services extra. Minimum time sold: 2 words.

Copy restrictions: Brazilian Radio Law restricts commercials to 10% of contracted time on programs of 15 minutes or more. Commercials must be distributed throughout program, and each limited to one minute. Continuous repetition of slogans prohibited. All copy subject to station approval.

PRG2, SAO PAULO


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: Variety programs. Artists bureau: Yes; lists 40 artists.

Rates: Quarter-hour, 10 to 11 a.m., 2 to 6 p.m., 11 p.m. to midnight, more than 4 times per month, 100$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 150$000; 7 to 11 p.m., 360$000. Quarter-hour, more than 9 times per month, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 90$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 135$000; 7 to 11 p.m., 340$000. Quarter-hour, more than 13 times, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 80$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 120$000; 7 to 11 p.m., 320$000. Quarter-hour, more than 17 times, 10 to 11 a.m., 2 to 6 p.m., 11 p.m. to midnight, 70$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 105$000; 7 to 11 p.m., 300$000. Quarter-hour, more than 20 times per month, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 50$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 90$000; 7 to 11 p.m., 280$000. For half-hour programs, double quarter-hour prices; for full hour programs, multiply quarter-hour rates by four. More than 30 announcements per month, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 65$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 150$000; 7 to 11 p.m., 125$000. More than 120 announcements per month, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 55$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 7$400; 7 to 11 p.m., 115$000. More than 180 announcements per month, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 5$200; 11 a.m. to 2 p.m. and 6 to 7 p.m., 6$800; 7 to 11 p.m., 10$000. More than 210 announcements per month, 10 to 11 a.m., 2 to 6 p.m. and 11 p.m. to midnight, 5$000; 11 a.m. to 2 p.m. and 6 to 7 p.m., 6$500; 7 to 11 p.m., 9$000. Contracts for 3 months earn 10% discount; 6 months, 15%; 12 months, 20%.

Copy restrictions: None.

**PRH9, SAO PAULO**


Electrical transcriptions: Have 800 records of various make. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Popular Brazilian music, jazz and fox trots, orchestras. Artists bureau: Yes; lists 23 artists.

Rates: One hour, nighttime 1:200$000; half-hour, 600$000; quarter-hour, 300$000. One hour, daytime, 600$000; half-hour, 300$000; quarter-hour, 150$000. Spot announcements (20-word maximum), nighttime, 15$000; daytime, 9$000.

Copy restrictions: None listed.
SANTIAGO DE CHILE
CB57 CB93 CB126 CB960
CB62 CB97 CB134 CB1170
CB73 CB101 CB138 CB1180
CB78 CB106 CB150 CB1185
CB82 CB114 CB615 CB144B
CB89 CB118 CB954 CB144C
CB144D

ANTOFAGASTA
CA127

SAN FELIPE
CB146

QUILLOTA
CB113

VALPARAISO
CB68 CB116
CB76 CB120
CB84 CB124
CB90 CB132

SAN ANTONIO
CB140

TALCAHUANO
CC84

CONCEPCION
CC64 CC117
CC141

RANCAGUA
CC109 CC145

CURICO
CC96

TALCA
CC143

VALDIVIA
CD132

OSORNO
CD112 CD121

VINA DEL MAR
CB64
CB68
CB111

MAGALLANES
CD103 CD136

PUNTA ARENAS
CD111
CHILE


Duty on transcriptions and records: Finished transcriptions, cylinders and discs for phonographs and similar uses, 80 paper pesos per legal kilo; blank, 20 paper pesos per legal kilo. Sales tax, 5% of duty paid value; statistical tax, 3½%. In addition, there is an internal tax: 0.50 pesos when the price does not exceed one gold peso (4 paper pesos equal one gold peso); 1 pesos when the price is from 5 to 15 gold pesos; 2 pesos when the price is from 15 to 25 gold pesos; 3 pesos when the price is from 25 to 35 gold pesos; when the price is over 35 gold pesos, 0.50 pesos for each 10 pesos or fraction of excess.

CC64, CONCEPCION


Electrical transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One announcement daily, $70 per month; 2 announcements daily, $110 per month; 3 announcements daily, $180 per month. One announcement, after each musical number, during one hour daily, $300 per month. Quarter-hour daily, $400 per month; half-hour daily, $700 per month; three-quarter-hour daily, $1,000 per month; full hour daily, $1,200 per month. On contracts for 15 days. 25% increase; 8 days, 40% increase. On contracts for 6 months, advertiser will receive one extra month's broadcast gratis.

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

CD112, OSORNO

Operator: Radio Difusora Cia., “Cervecerias Unidas.” Address: Casilla 724. Power: 250 watts on 1120 kc. Affiliation: No network, but station states it is affiliated with a station in Puerto Montt. Opened: 1933. (Note: Radio Difusora Cia. “Cervecerias Unidas” also engages in the sale of radio sets and electric lighting systems.)


Electrical transcriptions: Turntables take recordings at 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: Daily quarter-hour, 12:15 to 1 p.m. and 8:30 to 10 p.m., $240 per month. Quarter-hour, Monday, Wednesday, Friday and Sunday, 1 to 1:45 p.m. and 7:30 to 8:30 p.m., $200 per month. Quarter-hour, Tuesday, Thursday and Saturday, 1 to 1:45 p.m. and 7:30 to 8:30 p.m., $160 per month. Three daily announcements in following time segments: 12 noon to 12:15 p.m., 1:45 to 2:30 p.m., 4 to 7:30 p.m., and 10 to 11 p.m., $80 per month; 6 daily announcements, $120; 9 daily announcements, $180 per month. Announcements must not exceed 30 words; additional words, 30% extra.

Copy restrictions: None listed.

CD111, PUNTA ARENAS

Operator: Turina y Cia. Address: Casilla 206, Punta Arenas. Power: 100 watts on 1110 kc. Affiliation: None. Opened: 1931. (Note: Turina y Cia. also act as forwarding agents in Valparaiso, Natales and Punta Arenas.)


Electrical transcriptions: Have a library of RCA Victor and Odeon records. Turntables take recordings at 78 r.p.m. Best programs: Select music, waltzes, Chilean

Note: Unless otherwise stated, all rates are in Pesos. 947
CHILE STATIONS—Continued

popular music, typical Argentine music, classical, chamber and operatic music. Artists bureau: Yes; lists 9 artists.

Rates: One announcement daily (up to 25 words), noon to 2 p.m., $75; 4 to 6 p.m., $30; 8 p.m. to midnight, $60. Two announcements daily, noon to 2 p.m., $100; 4 to 6 p.m., $45; 8 p.m. to midnight, $75. Three announcements daily, noon to 2 p.m., $125; 4 to 6 p.m., $60; 8 p.m. to midnight, $100. Four announcements daily, noon to 2 p.m., $150; 4 to 6 p.m., $100; 8 p.m. to midnight, $125. For announcements exceeding 25 words, add 10%. Ten minutes, daily, noon to 2 p.m., $350; 4 to 6 p.m., $100; 8 p.m. to midnight, $300. Quarter-hour daily, noon to 2 p.m., $550; 4 to 6 p.m., $125; 8 p.m. to midnight, $500. Twenty minutes daily, noon to 2 p.m., $3,150; 4 to 6 p.m., $400; 8 p.m. to midnight, $1,200. One hour, noon to 2 p.m., $2,000; 4 to 6 p.m., $700; 8 p.m. to midnight, $1,500. On Sundays, no advertising accepted during evening hours. Contract advertising is broadcast from 4 to 8 p.m. on weekdays only; programs at stated hours take next highest rate.

Copy restrictions: None.

CB140, SAN ANTONIO


Rep: At press time, this station had just organized its business offices, and no representatives had been chosen. News: Obtained from local press. Merchandising: None. Foreign language programs: Not accepted.

Electrical transcriptions: Use recordings at 33 1/3 and 78 r.p.m. Best programs: Chilean folk songs and tunes, Spanish and American music. Artists bureau: At press time had not been completely set up.

Rates: Prices for foreign advertising—quarter-hour midday, $30; afternoon, $40; nighttime, $50. One announcement daily, midday, $10; afternoon, $15; nighttime, $20; Two announcements daily, midday, $15; afternoon, $20; nighttime, $25. One announcement in each broadcast (totalling 3 announcements daily), $35; 2 announcements in each broadcast, $50. Contracts for 6 months or more earn 10% discount; 12 months or more, 15%.

Copy restrictions: Accept alcoholic beverages; patent medicines must be approved by the Board of Health. No political advertising, and none offensive to public morals. Copy must be in Spanish and maximum for commercials is 35 words.

CB57-CB1180, SANTIAGO DE CHILE

Operator: Sociedad de Broadcasting Sociedad Nacional de Agricultura y Cia., Ltda. Address: Tenderini 187, Santiago de Chile. Power: CB57, 15,000 watts on 570 kc.; CB1180, 2,500 watts on 11,800 kc. Affiliation: None. Opened: CB57, 1936; CB1180, 1938. (Note: These stations are owned by the National Agricultural Society, a corporation promoting agriculture.)


Electrical transcriptions: Use NBC Theasaurus transcriptions. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: National music, select music by symphonic orchestras, dance music, comedy. Artists bureau: Yes; lists 50 artists.

Rates: One minute, from 12 noon to 3 p.m., $50 daily; 3 to 8 p.m., $25; 8 p.m. to midnight, $100. Minimum contract, 15 minutes monthly for 6 months.

Four 25-word announcements daily, one from 8 a.m. to 12 noon, one from noon to 5 p.m., one from 5 to 8 p.m. and one from 8 p.m. to midnight, $850 per month. Each announcement in excess of the foregoing schedule has a rate of: One 25-word announcement, 8 a.m. to 12 noon, $75 per month; 12 noon to 3 p.m., $200; 3 to 8 p.m., $100; 8 p.m. to midnight, $300. Minimum contract, three months.

Thirteen-minute program, 7 a.m. to 12 noon, $40 each; noon to 3 p.m., $100; 3 to 6:30 p.m., $40; 6:30 to 7:45 p.m., $60; 8 to 8:45 p.m., $150; 9 to 10:30 p.m., $300; 10:45 to 11 p.m., $200; 11 p.m. to sign-off, $150. Regular programs, as just quoted, sold only on the basis of a minimum of 13 programs per month.

Copy restrictions: Copy must not be offensive to morals, or contain exaggerated or untruthful claims.

CB78, SANTIAGO

Operator: La Cooperativa Vitalicia. Address: Casilla No. 37, Valparaiso. Power: 5,000 watts on 780 kc. Affiliation: None. Opened: Feb. 18, 1935. (Note: This company also owns CB76, Valparaiso, with
CHILE STATIONS—Continued

which it operates simultaneously during certain hours.)


Rep: Station states it is represented, in the U. S., by an advertising company, but name is not given. News: UP, and the Valparaiso and Santiago daily, El Mercurio. Merchandising: Services rendered at special charge of 25% of time price. Foreign language programs: Not accepted.


Rates: CB78 operates simultaneously with CB76 from 9 to 11 p.m., hence rates quoted are for both stations:

One hour daily, $550; half-hour, $325; quarter-hour, $175.

One announcement up to 25 words, $40; one announcement daily for one month, $320; 2 daily, $520; 4 daily, $975; 6 daily, $1,365; 8 daily, $1,820; 10 daily, $2,275.

Half-hour daily for one month, $8,550; quarter-hour, $4,550.

Prices are for regular station programs now current. Special programs arranged by agreement. Six-month contracts earn 7% discount, 12-month, 11%. A legal tax of 2½% is not included in rates quoted. (During the day, and certain hours of the night, this station does not operate. Broadcasts are carried over CB76, and rates are quoted under that station—q.v.).

Copy restrictions: Accept alcoholic beverages and patent medicines, provided copy is in good taste and not offensive to public morals.

CB82, SANTIAGO DE CHILE

Operator: Radio El Diario Ilustrado. Address: Moneda 1158. Power: 1,000 watts on 820 kc. Affiliation: Hookup with CB114 and CB960, both of Santiago (their representative, Conquest Alliance Co., of New York, will also undertake to organize, at cost, any hookup desired by advertiser). Opened: 1931. (Note: This station is newspaper-owned by El Diario Ilustrado, but is operated by Spencer & Vivado, Ltda., owners of CB114, with which it has a network affiliation as noted above.)

Station head, chief engineer: Ricardo Vivado O. Station manager: Jorge Quintero T. Program and musical director: Carlos Huidobro V. Publicity director: O. Morelle.


Electrical transcriptions: Have two turntables for records at 33⅓ and 78 r.p.m. Best programs: Classical music, comedy, dance music and semi-classical music. Artists bureau: None.

Rates: One hour, one time, 11:30 a.m. to 6 p.m., $3.42; 13 times, $3.08; 26 times, $2.89; 52 times, $2.74. Half-hour, one time, $1.85; 13 times, $1.62; 26 times, $1.58; 52 times, $1.48. Quarter-hour, one time, $1.04; 13 times, $.93; 26 times, $.91; 52 times, $.83. One hour, one time, 6 to 11:30 p.m., $4.62; 13 times, $.41; 26 times, $.39; 52 times, $.33. Half-hour, one time, $2.78; 13 times, $.25; 26 times, $.23; 52 times, $.22. Quarter-hour, one time, $.67; 13 times, $.50; 26 times, $.43; 52 times, $.34. One-minute announcements daily, $12 per month; every other week day, $6 per month. Rates quoted do not include artists' services; electrically transcribed programs, regular time rate. (Note: These prices are in U. S. A. currency.)

Copy restrictions: A recent government ruling prohibits the broadcasting of musical programs which may be construed as propaganda, or in which the theme of a song has reference to some definite propaganda.

CB89-CB1170, SANTIAGO


Rep: None. News: Obtained through own reporters and from the daily La Nacion. Merchandising: None. Foreign language programs: Accept German and English programs.

Electrical transcriptions: Use RCA Victor, Odeon, Brunswick, Columbia, Electrola, Telefunken, Polydor, Gramophon and other records. Turntables take records at
CHILE STATIONS—Continued

33 1/3 and 78 r.p.m. Best programs: Select music, international dance music, theatre programs, police theatre and serials. Artists bureau: Yes; number of artists not given.

Rates: No information given.

Copy restrictions: All copy must conform to the rulings of the General Electrical Service Administration.

CB93, SANTIAGO DE CHILE


Electrical transcriptions: Use RCA Victor, Columbia, Pollydor and other records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Comedy, dance music, Chilean music, operettas, Italian music and songs. Artists bureau: Yes; lists 18 artists.

Rates: No information given.

Copy restrictions: None.

CB114, SANTIAGO DE CHILE

Operator: Radio del Pacifico. Address: Huerfanos 1153, Santiago. Power: 5,000 watts on 1140 kc. Affiliation: Hookup with CB82 and CB960, both of Santiago (their representative, Conquest Alliance Co., of New York, will also undertake to organize, at cost, any hookup desired by advertiser). Opened: 1934. (Note: Spencer & Vivado, Ltda., owners of this station, also operate but do not own station CB82, with which it has a network hookup shown under affiliation, and also engage in the repair of radio sets, manufacture of sound equipment for theatres, talking films and radio transmitters.)


CB138-CB185, SANTIAGO DE CHILE

Operator: Empresa Periodistica “El Mercurio” Compania. Address: 1288, Santiago, Santiago de Chile. Power: CB138, 10,000 watts on 1380 kc.; CB1185, 2,500 watts on 11,850 kc. (operating on trial). Affiliation: None. Opened: CB138, May 21, 1925; no date given for CB1185. (Note: This station is newspaper-owned by the daily El Mercurio).


Electrical transcriptions: Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Police news, amateur hour, variety. Artists bureau: Yes; lists 28 artists.

Rates: Quarter-hour, minimum of twice weekly, $300 per week; half-hour, minimum of twice weekly, $700 per week. Six-
CHILE STATIONS—Continued

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 Electrical transcriptions: Use RCA Victor and Columbia records. Have three turntables at 78 r.p.m. Best programs: No list given. Artists bureau: None.

 Rates: One Hour, one time, $30; half-hour, $45; quarter-hour, $25; five minutes, $10. Half-hour daily for one month, $35 each; for 3 months, $60; 6 months, $25; 12 months, $20. Quarter-hour daily for one month, $20 each; 3 months, $18; 6 months, $16; 12 months, $14. Five minutes daily for one month, $4 each; 3 months, $7; 6 months, $6; 12 months, $5. Daily announcements up to 20 words, $100 per month. Daily announcements for 3 months, $90 per month; 6 months, $80; 12 months, $70.

 Copy restrictions: None.

 CB76, VALPARAISO

 Operator: La Cooperativa Vitalicia. Address: Casilla No. 37, Valparaiso. Power: 10,000 watts on 760 kc. Affiliation: None. Opened: Feb. 18, 1935. (Note: This company also owns CB78, Santiago, with which it operates simultaneously during certain hours.)


 Rep: Station states it is represented, in the U. S., by an advertising company, but name is not given. News: UP and the Valparaiso and Santiago daily, El Mercurio.

 Merchandising: Services rendered at special charge of 25% of time price. Foreign language programs: Not accepted.

 Electrical transcriptions: Use RCA Victor, Columbia, Viva Tonal and Odeon records. Turntables take recordings at 331/3 and 78 r.p.m. Best programs: Popular songs, waltzes, operettas, select music, classical music, comedy, dance music. Artists bureau: Yes; lists about 70 artists.

 Rates: From 8 to 9:30 a.m., noon to 2 p.m., 4 to 9 p.m. and 11 p.m. to midnight, prices quoted are for CB76 only. From 9 to 11 p.m., CB76 operates simultaneously with its affiliate station, CB78, and prices quoted are for both stations.

 One hour daily, 8 to 9:30 a.m. and noon to 2 p.m., $420; 4 to 8 p.m., $410; 8 to 9 p.m. and 11 p.m. to midnight, $420; 9 to 11 p.m. (stations operating together), $550. Half-hour daily, 8 to 9:30 a.m. and noon to 2 p.m., $220; 4 to 8 p.m., $220; 8 to 9 p.m. and 11 p.m. to midnight, $250; 9 to 11 p.m. (both stations), $325. Quarter-hour daily, 8 to 9:30 a.m., noon to 2 p.m., and 4 to 8 p.m., $120; 8 to 9 p.m. and 11 p.m. to midnight, $135; 9 to 11 p.m. (both stations), $175.

 Announcements from 8 to 9:30 a.m., 12 noon to 2 p.m., 4 to 9 p.m. and 11 p.m. to 12:30 a.m., CB76 only: One announcement up to 25 words, $25; one daily for one month, $250; 2 daily, $400; 4 daily, $750; 6 daily, $1,050; 8 daily, $1,400; 10 daily, $1,750. Announcements from 9 to 11 p.m., both stations operating simultaneously: One announcement up to 25 words, $40; one daily for one month, $320; 2 daily, $520; 4 daily, $975; 6 daily, $1,365; 8 daily, $1,920; 10 daily, $2,275.

 Half-hour daily for one month, 8 to 9:30 a.m. and noon to 2 p.m., $4,800; 4 to 8 p.m., $5,500; 8 to 9 p.m. and 11 p.m. to midnight, $6,800; 9 to 11 p.m. (both stations), $8,550. Quarter-hour daily for one month, 8 to 9:30 a.m. and noon to 2 p.m., $2,500; 4 to 8 p.m., $2,900; 8 to 9 p.m. and 11 p.m. to midnight, $3,500; 9 to 11 p.m. (both stations), $4,550.

 Prices for broadcasts are for regular station programs now current. Special programs arranged by agreement. Six-month contracts earn 7% discount; 12-month, 11%. A legal tax of 2 1/2% is not included in rates quoted.

 Copy restrictions: Accept alcoholic beverages and patent medicines, provided copy is in good taste and not offensive to public morals.

 CBI24, VALPARAISO


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Opened: 1936. (Note: This station also cooperates with all Chilean newspapers and will accept orders for advertising in them.)

**Director and commercial manager:** Ramon Garcia B.  **Station manager:** Rafael Garcia B.  **Chief engineer:** Ricardo Volkman.  **Program director:** Sam Nagel.  **Musical director:** Fernando Garcia.  **Publicity director and artists bureau head:** Rebelde Valente.

**Rep:** None.  **News:** Local papers, El Mercurio, La Hora and L’Italia.  **Merchandising:** Complete service rendered at actual cost.  **Foreign language programs:** Accept English, German, French and Italian programs, with Italian and German hours current. Suggests that Spanish be used, however, as it is more suitable to the territory.

**Electrical transcriptions:** Have 3,500 RCA Victor and Odeon records, 10 and 12 inches, at 78 r.p.m.  **Best programs:** Humorous character sketches, Spanish and Spanish-American folklore, police serials, theatrical broadcasts, amateur hour and dance music.  **Artists bureau:** Yes; lists 23 artists.

**Rates:** Daily daytime musical quarter-hour, $300.00 per month; nighttime, $600.00 per month. Combination price of $400.00 per month is quoted for a daily broadcast in each of the following time segments: Noon to 2:30 p.m.; the “domestic hour” (4 to 5 p.m.); the “popular hour” (7 to 8 p.m.) and “night” (8 p.m. to midnight). Spot announcements of one sentence at each broadcast, $200.00 per month.

**Copy restrictions:** Any article or product may be advertised, providing copy is in good taste and avoids political allusions or extremist propaganda.

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**CB68, VINA DEL MAR**

**Operator:** Renard y Garcia Tello, Ltda.  **Address:** Casilla 325, Vina del Mar, Valparaíso.  **Power:** 5,000 watts on 680 kc.  **Affiliation:** None, but exchanges programs with the stations in Santiago, the capital.  **Opened:** Sept. 25, 1936. (Note: Renard y Garcia Tello, Ltda., also engages in the sale and repair of radio sets and construction of radio telephone transmitters).

**Station head, commercial manager, chief engineer:** Raul Renard S.  **Program director:** V. Silva C.  **Musical director:** Ricardo Braga.  **Publicity director:** L. Montecinos.  **Rep:** None.  **News:** Obtained through own reporters and the daily El Mercurio.  **Merchandising:** None.  **Foreign language programs:** Not accepted at present due to recommendation by the government that foreign languages be banned in order to avoid dissemination of political propaganda.

**Electrical transcriptions:** Have about 2,000 RCA Victor, Brunswick, Odeon and other records. Also have RCA High Fidelity equipment at 33 1/3 and 78 r.p.m.  **Best programs:** Chamber music, operettas, light music, folklore music, jazz, classical music, symphonic music and operatic selections.  **Artists bureau:** None; program director can supply talent on request.

**Rates:** No information given.

**Copy restrictions:** Accept alcoholic beverages, but reserve right to censor advertising approach used; political advertising is subject to certain restrictions set forth by the government; no copy must be contrary to the usage and custom of the country.
COLOMBIA


Duty on transcriptions and records: Recordings containing commercial announcements, 10 pesos per legal kilo; without commercial announcements, .50 pesos per legal kilo. (These rates were supplied by Conquest Alliance Co., Inc.; those furnished by the Department of Commerce and defined as duty on separate parts of musical instruments, including records, cylinders, etc., are .025 pesos per gross kilo under a trade agreement; regular duty, 1.50 pesos per gross kilo.)

HJIABA-HJIABB, BARRANQUILLA

Station head: Elias J. Pellet B.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, one time, $15; half-hour, $9; quarter-hour, $5; five minutes, $2.50; one minute, $1.25. Frequency discounts: 27 to 52 times, 5%; 53 to 104 times, 10%; more than 104 times, 15%. One minute daily, $2.5 per month; five minutes daily, $70. Frequency discounts: 6 months, 5%; 12 months, 10%. (Note: These rates are quoted in U. S. A. currency.)

Copy restrictions: Commercials must not exceed 100 words. Patent medicine advertising subject to approval of Department of Health.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

HJ1ABH-HJ1ABG, BARRANQUILLA

Operator: Emisora Atlantico. Address: Apartados Aereo, No. 174, Barranquilla, Atlanticco. Power: HJ1ABH, 1,000 watts on 1080 kc; HJ1ABG, 1,000 watts on 6040.3 kc. Affiliation: None.
Owner: M. A. Blanco.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: Five minutes, 3 times weekly, for 26 weeks, $12 per week; for 52 weeks, 10% discount. Five minutes, 6 times weekly for 26 weeks, $22.80 per week; for 52 weeks, 10% discount.

Copy restrictions: Patent medicine advertising subject to approval of Department of Health.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

HJ3ABD-HJ3ABB, BOGOTA


Electrical transcriptions: Have over 4,100 RCA Victor, Columbia, Odeon, Perfect, Pathe, Telefunken and other records (all 10 or 12 inches at 78 r.p.m.). Turntables take 10, 12 and 16-inch records at 33 1/3 and 78 r.p.m. Best programs: Children's hour, program of old and modern musical masterpieces, with explanations and biographies of their composers. Popular Colombian music. Artists bureau: Yes; lists eight artists.

Rates: Quoted for one broadcast daily,

Note: Unless otherwise stated, all rates are in Pesos.

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except Sundays, for one month. One hour, 8 to 11 a.m., $400; 12 noon to 3 p.m., $600; 5 p.m. to midnight, $1,000. Half-hour, 8 to 11 a.m., $200; noon to 3 p.m., $300; 5 p.m. to midnight, $500. Quarter-hour, 8 to 11 a.m., $100; noon to 3 p.m., $150; 5 p.m. to midnight, $250. One daily announcement, for one month, up to 50 words, 8 to 11 a.m., $15; noon to 3 p.m., $20; 5 p.m. to midnight, $30. For contracts over 3 months, 10% discount. Special rates may be obtained by using a combination of all Bogota stations.

Copy restrictions: None.

**HJ3ABH-HJ3ABI, BOGOTA**

Operator: Almacenes Victor, Manuel J. Gaitan. Address: Carrera 8a No. 10-45, Bogota. Power: HJ3ABH, 1,000 watts on 4970 kc; HJ3ABH, 1,000 watts on 1160 kc. Affiliation: No network, but station is affiliated with HJ3ABJ. Opened: 1933. (Note: The operators of this station also serve as RCA Victor distributor.)


Electrical transcriptions: Use RCA Victor records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Concert orchestra, German orchestra, native music, humor, news bulletins, opera. Artists bureau: None; will supply talent on request.

Rates: Daily quarter-hour, noon to 6 p.m., $150 per month; every other day, $80 per month. Daily quarter-hour, 6 to 7 p.m., $200 per month; every other day, $110 per month. Daily quarter-hour, 7 to 10 p.m., $250 per month; every other day, $130 per month. Daily quarter-hour, 10 p.m. to midnight, $150 per month; every other day, $80 per month. Daytime quarter-hour, one time, $10; nighttime, $12.50. Daily fifty-word announcements, 9 a.m. to 12 noon, $15 per month; noon to 6 p.m., $20; 6 to 7 p.m., $25; 7 to 9:30 p.m., $35; 9:30 to 10 p.m., $30; 10 p.m. to midnight, $20 per month.

Copy restrictions: No patent medicines of any kind accepted. Commercialists must not exceed 15% of program time.

**BUCARAMANGA**


Station head: Hijos de B. Bueno Sues.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 11 a.m. to 1 p.m., one time, $40; per month, $180; 5 to 8 p.m., one time, $50; per month, $500; 8 to 11 p.m., one time, $60; per month, $750. Half-hour, 11 a.m. to 1 p.m., one time, $25; per month, $100; 5 to 8 p.m., one time, $50; per month, $300; 8 to 11 p.m., one time, $30; per month, $400. Quarter-hour, 11 a.m. to 1 p.m., one time, $15; per month, $60; 5 to 8 p.m., one time, $25; per month, $180; 8 to 11 p.m., one time, $30; per month, $240. Five minutes, 11 a.m. to 1 p.m., one time, $8; per month, $25; 5 to 8 p.m., one time, $12; per month, $70; 8 to 11 p.m., one time, $15; per month, $100. One minute, 11 a.m. to 1 p.m., one time, $2; per month, $6; 5 to 8 p.m., one time, $3; per month, $15; 8 to 11 p.m., one time, $4; per month, $25. Frequency discounts: three to five broadcasts, 5%; five to eight, 10%; eight to 12, 15%; 12 to 20, 20%; 20 to 30, 25%. One to three months, 5%; three to six, 10%; six to 12, 15%; 12 or more months, 20%. Each 30 broadcasts counted as one month.

Copy restrictions: Patent medicines must be approved by the Department of Health. (This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

**HJU, BUENAVENTURA**


(Note: This station is operated by the Board of Directors of the Ferrocarriles Nacionales (National Railways) and is used exclusively to advertise its railways.

*This station was recently rebuilt; call letters have not yet been assigned.*
and to spread a knowledge of the country. Since June, 1937, it has worked only on maritime and domestic radio telegraphy, but plans to begin broadcasting again during 1938.)

**HJ5ABC, CALI**

Operator: Rafael Angulo. Address: Carrera 3, No. 14-36, Cali (Valle). Power: 300 watts on 1300 kc. Affiliation: None. Opened: Feb. 1, 1934. (Note: Rafael Angulo is also a distributor for Crosley radios.)


Electrical transcriptions: Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Popular songs, dance music and select music. Artists bureau: Yes; lists 14 artists.

Rates: Special quarter-hour program each night, $50 per month. Fifteen-word announcements, every quarter-hour, $100 per month. Fifteen-word announcements, every half-hour, $50 per month. Announcements up to 100 words, 4 times daily, $25 per month. Prices quoted do not include the commission of advertising agencies nor discounts for long-term contracts.

Copy restrictions: Certain types of medicines for internal use are prohibited.

**HJ5ABD, CALI**


Operators: Cordoba & Rivas.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 11 a.m. to 7 p.m., $20; 7 to 11 p.m., $25. Half-hour, 11 a.m. to 7 p.m., $15; 7 to 11 p.m., $20. Quarter-hour, 11 a.m. to 7 p.m., $10; 7 to 11 p.m., $15. Five minutes, 11 a.m. to 7 p.m., $5; 7 to 11 p.m., $7.50. One minute, 11 a.m. to 7 p.m., $2.25; 7 to 11 p.m., $2.50. Frequency discounts: 53 to 104 times, 5%; 104 to 156 times, 10%; 156 to 260 times, 15%; more than 260 times, 20%.

Copy restrictions: Patent medicine advertising subject to approval of Department of Health.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

**HJ5ABE, CALI**

Operator: Cia. Radiodifusora Colombiana, S. A. Address: Apartado No. 50, Cali. Power: 1,000 watts on 1090 kc. Affiliation: None. Opened: Jan. 10, 1933. (Note: Cia. Radiodifusora Colombiana, S. A. also sells radio sets, supplies, etc.)


Electrical transcriptions: Have over 2,000 Columbia records. Also have four turntables which take any size record, two at 33 1/3 and two at 78 r.p.m. Best programs: Comedy, news, drama and variety. Artists bureau: None.

Rates: One hour, 12 noon to 2 p.m. and 7 to 9 p.m., $15. One hour at any other time, $12. Fractions of hour add 20% to fractional price. One 100-word announcement, $0.50.

Copy restrictions: Accept alcoholic beverages. Patent medicines for social diseases not accepted; all other patent medicines must be approved, and the copy must not be misleading or exaggerated.

**HJ1ABD, CARTAGENA**


Station head: Ignacio de Villarreal.


Electrical transcriptions: None. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, $30; three-quarter hour, $23; half-hour, $17.50; quarter-hour, $10. (Time not available on foregoing rates Monday evening between 7:30 and 8:30 and Wednesday evening between 7:30
and 9 p.m.) One hundred word announcements, $2.50; 75 words, $2.25; 50 words, $1.75; 25 words, $1. Frequency discounts: 5 to 10 times, 10%; 10 to 20 times, 15%; 20 to 30 times, 20%.

Copy restrictions: Patent medicines must be approved by Department of Health.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

**HJIABE-HJIABF, CARTAGENA**

**Operator:** Laboratorios Fuentes, S. A. **Address:** Apartado Aereo No. 91, Cartagena. **Power:** HJIABE, 1,000 watts on 4800 kc; HJIABF, 500 watts on 1240 kc. **Affiliation:** “Costa a Costa”—(coast-to-coast radio chain) with HJFABE, Medellin; HJ3ABD, Bogota; HJ4ABU, Pereira; HJ5ABD, Cali; and HJ7ABD, in Bucaramanga. **Opened:** 1933. (Note: Laboratorios Fuentes, S. A., also manufacture pharmaceuticals.)

**General manager:** Ant. J. Fuentes. **Station manager:** Ramon Mendez V. **Commercial manager:** Rafael Fuentes. **Chief engineer:** Guillermo Liano. **Program director:** R. Simmonds. **Musical director:** Victor Pareja, Jr. **Publicity director:** Julio Cantillo Najera.

**Rep:** Conquest Alliance Co., Inc., New York City. **News:** Obtained from local paper, a news service, and from U. S. and European broadcasts. **Merchandising:** By special arrangement, advertisers may have station handle direct mail, posters and newspaper advertising. **Foreign language programs:** Accept English and French programs.

**Electrical transcriptions:** Have library of U. S. and German transcriptions, and 2 turntables which take 12-inch records at 33 1/3 and 78 r.p.m. **Best programs:** Cuban music with orchestra and singers, Hawaiian music, select orchestral music, guitar music, quita (typical local instrument) music, and U. S. music. **Artists bureau:** None.

**Rates:** One hour once a month, $15; 5 times a month, $13; 10 times a month, $11; 15 times, a month, $10; 20 times a month, $8; thirty times a month, $6. Half-hour once a month, $10; 5 times a month, $9; 10 times a month, $8; 15 times a month, $7; 20 times a month, $5; 30 times a month, $4. Quarter-hour once a month, $6; 5 times a month, $5; 10 times a month, $4; 15 times a month, $3.50; 20 times a month, $3; 30 times a month, $2. One announcement daily, $15 per month; 2 daily, $20; 3 daily, $25; 4 daily, $30; 6 daily, $38; 8 daily, $48; 10 daily, $57; 12 daily, $65 per month. All prices are for time only; talent extra.

**Copy restrictions:** Accept alcoholic beverages and patent medicines. Commercials must not exceed one minute each in a quarter-hour program nor total more than four minutes altogether, and all copy must be in good taste.

**HJIABP-HJIABR, CARTAGENA**

**Operator:** Radio Cartagena, S. A. **Address:** P. O. Box 37, Cartagena. **Power:** HJIABP, 1,000 watts on 9600 kc; HJIABR, 1,000 watts on 1400 kc. **Affiliation:** None. **Opened:** April, 1936. (Note: Operators of these stations also engage in the dairy products and furniture business, being proprietors of Lequerica Hermanos)

**General and commercial manager:** Manuel Lequerica. **Station manager:** Id. Franco. **Chief engineer:** Roberto Troncaso N. **Program and publicity director,** artists bureau head: J. Balthazar.

**Rep:** None. **News:** Obtained from local daily, El Figaro. **Merchandising:** None. **Foreign language programs:** Accept English programs. **Electrical transcriptions:** Use transcriptions of “various American and German make”; turntables take any type recording at 33 1/3 r.p.m. **Best programs:** Musical programs, with orchestra and singers, amateur hour, American Hour (for English-speaking listeners). **Artists bureau:** Yes; lists 10 artists.

**Rates:** Vary according to type of advertising; minimum charge per month, $20; maximum, $120.

**Copy restrictions:** Accept alcoholic beverages and patent medicines; no advertising accepted from saloons, gambling houses, etc.; restrictions are imposed on the number of words in commercials.

**HJ6ABC, IBAGUE**

**Operator:** Lamus & Rivera. **Address:** Carrera 2a con calle 11, Ibague. **Power:** 1,000 watts on 4740 kc. **Affiliation:** Cadena Indo-Latina (Indo-Latin Chain). **Opened:** June, 1935.

(Note: Lamus & Rivera are also importers.)

**Rep:** Conquest Alliance Co., Inc., New York City. **News:** No information available. **Merchandising:** No information available. **Foreign language programs:** No information available.

**Electrical transcriptions:** Equipped to handle recordings at 33 1/3 and 78 r.p.m. **Best programs:** No list available. **Artists bureau:** No information available.

**Rates:** Daytime prices: One announcement, every other day, $15 per month; one announcement daily, $25 per month. Quarter-hour once a week, $40 per month; quarter-hour, twice a week, $70 per month; quarter-hour, 3 times a week, $90 per
month. Short announcements, 2 or more every day, $7.50 each. Nighttime prices (7 to 11 p.m.): One announcement, every other day, $20 per month; one announcement daily, $30 per month. Quarter-hour once a week, $80 per month; quarter-hour, twice a week, $120 per month; quarter-hour, 3 times a week, $150 per month. Short announcements, 2 or more every day, $10 each. Three-month contract earns 10% discount; 6 or more months, 15%.

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

HJ6ABB-HJ6ABD, MANIZALES


Electrical transcriptions: Have NBC The-saurus transcriptions, and over 4,000 American and European records. Turn-tables take recordings at 33 1/3 and 78 r.p.m. Best programs: Latin-American music, semi-classical music, drama and comedy. Artists bureau: Yes; lists 20 artists.
Rates: One hour, $25, with artists' services extra. (Note: Price quoted in U. S. currency.)
Copy restrictions: Patent medicines for social diseases not accepted.

HJ4ABA, MEDELLIN

Operator: Francisco Cuartas P. Address: Cundinam x Av. de Greiff, Medellin. Power: 750 watts on 1360 kc. Affiliation: None.
Station head: Francisco Cuartas.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: Popular Colombian music. Artists bureau: None.

Rates: One hour, with recorded music up to 6 p.m., $40. One hour, with live talent musical ensemble, 6 to 11 p.m., $60. Thirty-word announcements, up to 6 p.m., $15 per month; after 6 p.m., $20 per month.
Copy restrictions: None listed.

HJ4ABK-HJ4ABE, MEDELLIN

Operator: La Voz de Antioquia. Address: Carrera Jurin No. 52-78, Medellin. Power: HJ4ABK, 300 watts on 1250 kc; HJ4ABE, 750 watts on 6097 kc. Affiliation: None.
Manager: Luis Ramos H.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, $40 per broadcast weekly; half-hour, $25; quarter-hour, $15. Frequency discounts: Quarter-hour once weekly for 26 weeks, 5%; 52 weeks, 10%. Half-hour once weekly for 13 weeks, 5%; 26 weeks, 10%; 39 weeks, 15%; 52 weeks, 20%. Hour discounts same as those for half-hour periods. In the case of two quarter-hours weekly for 52 weeks, the discount is the same as for half-hours over a similar period (20%). One-minute recorded announcement, daily for a period of 13 weeks, $70 per month; two-minute announcements, $100; 3 minutes, $135; 5 minutes, $200. Frequency discounts: 26-week contract, 5%; 39 weeks, 10%; 52 weeks, 15%.
Copy restrictions: Patent medicines must be registered with the Department of Health.

(THIS INFORMATION WAS SUPPLIED BY BROADCASTING ABROAD, LTD., AND NOT BY THE STATIONS DIRECT.)

HJ4ABQ-HJ4ABP, MEDELLIN

Operator: Emisora Philco. Address: Medellin. Power: HJ4ABQ, 500 watts on 1320 kc; HJ4ABP, 1,000 watts on 6030 kc. Affiliation: None.
Station head: Cristobal Garcia P.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, one time, $55; half-hour, $30; quarter-hour, $15. One minute daily, $55 per month; quarter-hour daily, $280 per month; quarter-hour, three times weekly, $145 per month. Contracts for 4 to 6 months earn 5% discount; 6 to 12 months, 10%.
Copy restrictions: Patent medicine ad-
COLOMBIA STATIONS—Continued

vertising must be approved by Department of Health.
(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

HIJ6ABA, PEREIRA

Electrical transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour daily, 7 to 10 p.m., $1,000 per month; half-hour daily, $600; quarter-hour daily, $360; five minutes daily, $100; one minute daily, $70 per month. (Thirty broadcasts considered one month).

Copy restrictions: Patent medicine advertising must be approved by Department of Health.
(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

COSTA RICA


Duty on transcriptions and records: 1.00 colones per gross kilo, plus a surtax of 4% of basic duty. Wharfage charge, 0.02 per gross kilo; additional wharfage charge, 0.005 per gross kilo. There is a surcharge of 5% of basic duty in the Province of Limon; 2% in San Jose, Cartage, Heredia and Alajuela.

TIWX-TI4WX, HEREDIA
Opened: Dec., 1933.
Manager: Marcial Pachecco R.

Electrical transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: Fifty-word announcements: 2 daily, 22.00 Colones per month; 3 daily, 30.00 Colones per month; 6 daily, 43.00 Colones per month; 9 daily, 57.00 Colones per month; 12 daily, 75.00 Colones per month. One-minute announcements: 2 daily, 30.00 Colones per month; 4 daily, 50.00 Colones per month; 6 daily, 65.00 Colones per month; 12 daily, 100.00 Colones per month.

Copy restrictions: No information available.
(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

TIPG, SAN JOSE
Owner: Perry Girton.

Electrical transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, $5; one hour, twice a week, $4.50; 3 times a week, $4; 4 times a week, $3.50; 6 times a week, $3; 7 times a week, $2.50. Half-hour, $3; half-hour, twice a week, $2.60; 3 times a week, $2.40; 4 times a week, $2.10; 6 times a week, $1.80; 7 times a week, $1.50. Quarter-hour, $2; quarter-hour, twice a week, $1.80; 3 times a week, $1.60; 4 times a week, $1.40; 6 times a week, $1.20; 7 times a week, $1. One-minute announcements, 7 times a week, $2.25 per week. Thirteen-week contract

Note: Unless otherwise stated, all rates are in Colones.
COSTA RICA STATIONS—Continued

earns 5% discount; 26 weeks, 10%; 39 weeks, 15%; 52 weeks, 20%. (Note: These rates are quoted in U.S. currency.)

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

TIGPH, SAN JOSE


Manager: P. F. Saborio.


Electrical transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 34.00 Colones; one hour, 6 times weekly, 400.00 Colones per month. Half-hour, 17.00 Colones; half-hour, 6 times weekly, 200.00 Colones per month. Quarter-hour, 8.50 Colones; quarter-hour, 6 times weekly, 100.00 Colones per month. Two announcements daily, except Sunday, 100 words or one minute, 40.00 Colones per month.

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

CUBA


Duty on transcriptions and records: Phonograph discs, $0.07 each. (This is the rate to the U. S., and is payable in Cuban pesos or U. S. dollars.)

CMHD, CAIBARIEN

Operator: Manuel Alvarez. Address: Box 155, Caibarien. Power: 250 watts on 1270 kc. Affiliation: None. Opened: 1922. (Note: Manuel Alvarez also engages in the sale of radio and electrical goods.)

Station and commercial manager, chief engineer: Manuel Alvarez. Program, musical and publicity director, artists bureau chief: Olimpia Casado.


Electrical transcriptions: Have a library of popular records. Turntables take recordings at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: Yes; number of artists not given.

Rates: One hour daily, $180 per month; half-hour, $100; quarter-hour, $50. Special hours, with artists, $15 per hour; with recorded music, $6 per hour. Recorded music with announcements, $10 per month.

Copy restrictions: Price mention prohibited.

CMJA-COJQ, CAMAGUEY

Operator: Rafael Valdes Jimenez. Address: Maceo No. 1, Camaguey. Power: CMJA, 300 watts on 1010 kc; COJQ, 300 watts on 8665 kc. Affiliation: None. (The management, cooperating with Conquest Alliance, will undertake to organize, at cost, any hookup desired by advertiser). Opened: 1923.


Electrical transcriptions: Use RCA Victor and Columbia records. Turntables take records up to 16 inches, at 33⅓ and 78 r.p.m. Best programs: News and dance orchestras. Artists bureau: Yes; lists 20 artists.

Rates: One hour, once weekly, 7 to 10 p.m., $10; twice weekly, $8; 3 times weekly, $7; 6 times weekly, $5. One hour, once weekly, 8 a.m. to 7 p.m. and 11 p.m. to midnight, $5; twice weekly, $4; 3 times weekly, $3.50; 6 times weekly, $2.50.

Note: Unless otherwise stated, all rates are in Pesos.

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CUBA STATIONS—Continued

Half-hour, once weekly, 7 to 10 p.m., $6; twice weekly, $4.80; 3 times weekly, $4.20; 6 times weekly, $3. Half-hour, once weekly, 8 a.m. to 7 p.m. and 11 p.m. to midnight, $3; twice weekly, $2.40; 3 times weekly, $2.10; 6 times weekly, $1.50.
Quarter-hour, once weekly, 7 to 10 p.m., $4; twice weekly, $3.20; 3 times weekly, $2.60; 6 times weekly, $2. Quarter-hour, once weekly, 8 a.m. to 7 p.m. and 11 p.m. to midnight, $2; twice weekly, $1.60; 3 times weekly, $1.40; 6 times weekly, $1.
One daily announcement, 6 to 11 p.m. (1 minute recorded or 100 words), $7.20 monthly; 2 daily spots, $12; 4 daily spots, $19.20; 8 daily spots, $36 per month. 26-week contract earns 10% discount, 52-week, 20%. Artists' services are not included in above rates. (Note: These rates are quoted in U. S. A. currency).

Copy restrictions: Government regulations prohibit price mention, spot announcements on Sunday and news broadcasts from 11 a.m. Sunday to 11 a.m. Monday. Sunday programs must not be less than a quarter-hour, with announcements at the start and ending, and one during program. All copy subject to station approval.

CMJF, CAMAGUEY

Operator: John L. Stowers. Address: Republica, No. 88, Camaguey. Power: 500 watts on 1150 kc. Affiliation: CMJF is affiliated with CMBG, Havana, both being under the same ownership. (Note: John L. Stowers also manufactures pianos, distributes radios and accessories, phonographs and records, and owns several retail stores.)


Electrical transcriptions: Use RCA Victor and Columbia records, 12 and 18-inch size; turntables of 33 1/3 and 78 r.p.m.; also have a large stock of records. Best programs: Popular Cuban music. Artists bureau: None.

Rates: Daily quarter-hour with orchestra, during daytime periods, $25; every other day, $15; daily with recorded music, $18; every other day, with recorded music, $10. Daily quarter-hour, nighttime, with orchestra, $35; every other day, $20; daily quarter-hour with recorded music, $22; every other day, $15. Daily half-hour with orchestra, daytime, $45; every other day, $25; daily, with recorded music, $32; every other day, $18. Daily half-hour with orchestra, nighttime, $65; every other day, $35; daily with recorded music, $42; every other day, $26. Daily hour with orchestra, daytime, $80; every other day, $50; daily, with recorded music, $60; every other day, $37. Daily hour with orchestra, nighttime, $120; every other day, $65; daily, with recorded music, $80; every other day, $45. Two-minute announcements, live or recorded, during daytime hours (9 a.m. to 6 p.m.), $10; during evening hours, $12.50.

Copy restrictions: All copy must be in good taste.

CMJK-COJK, CAMAGUEY

Operator: Jones, Castrillon & Cia. Address: Finlay No. 3 (Altos), Camaguey. Power: CMJK, 200 watts on 780 kc; COJK, 1,000 watts on 8664 kc. Affiliation: None. Opened: June 1, 1937 (COJK only; no date given for CMJK.)

General manager: Juan B. Castrillon. Station manager: Vincent P. Jones. Chief engineers: Vincent P. Jones (CMJK); Felix Isaac (COJK).


News: Obtained from the newspaper El Camagueyano, with which CMJK has a commercial tie-in. Merchandising: None. Foreign language programs: No information given.

Electrical transcriptions: RCA Victor used principally; use two turntables—one crystal pick-up, and one RCA pick-up—both taking 33 1/3 and 78 r.p.m. Best programs: News, dance music, and musical programs. Artists bureau: None.

Rates: One quarter-hour per week, $4; per month, $16. Two quarter-hours per week, $4 each; per month, $32. Three quarter-hours per week, $4 each; per month, $48. Six quarter-hours per week, $4 each; per month, $96. One 30-word announcement daily, 10 to 11.30 a.m., $5 per month; three 30-word announcements daily, $12.50 per month. One 30-word announcement daily, 8 to 11 p.m., $7.50 per month; three 30-word announcements daily, $20 per month. One 20-word announcement daily in Select Social Hour, 11.30 to 12.30 p.m., or in the Select Hour, 7 to 8 p.m., $10 per month; three 20-word announcements daily, $25 per month. When more than three announcements are desired over several hours of broadcasting, each announcement costs $0.35. Sunday
and hourly prices not indicated above will be supplied upon request.

Copy restrictions: CMJK notes that no mention of prices is allowed.

CMGE, CARDENAS


Electrical transcriptions: Have records of unspecified make. Turntables take 10, 12 and 18 inch records at 33 1/2 and 78 r.p.m. Best programs: Typical Cuban music, jazz, Cuban, Mexican and Argentine trios, Argentine tango music, creole songs and amateurs. Artists bureau: Yes; lists about 50 artists.

Rates: One hour, $3; one hour every weekday, $75 per month. Two daily announcements, up to 40 words, $3 per month; 4 daily announcements, $5; 10 daily announcements, $10; 24 daily announcements, $20. Add 50% to above rates if sponsor wants to use his own transcriptions.

Copy restrictions: Accept any product or article except hard liquor. No price mention is allowed, though percentage may be stated. Commercials must be an average 40 to 50 words.

CMJH, CIEGO DE AVILA


Station and general department head: Luis Marauri Mendoza. Musical director: Professor Lombida.


Electrical transcriptions: Use RCA Victor records. Turntables take recordings at 33 1/2 and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: No information given.

Copy restrictions: None.

CMJO, CIEGO DE AVILA

Operator: Benito Rodrigalvarez y Hermo. Address: Cuba 100, Ciego de Avila. Power: 100 watts on 1180 kc. Affiliation: None. Opened: 1928. (Note: Benito Rodrigalvarez y Hermo are proprietors of the book store, Renacimiento, in Ciego de Avila.)


Electrical transcriptions: Turntables take records at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: Yes; number of artists not given.

Rates: One hour, $90 per month; half-hour, $18; quarter-hour, $10. One daily announcement, $2 per month; 2 daily announcements, $3.50; 3 daily announcements, $4; 4 daily announcements, $4.50; 5 daily announcements, $5 per month.

Copy restrictions: None listed.

CMHJ, CIEFUEGOS


Electrical transcriptions: Have RCA Victor and Oriole records. Turntables take records up to 16 inches, at 33 1/2 and 78 r.p.m. Best programs: Classical music, popular Cuban and American music, comedy and dance music. Artists bureau: Yes; lists 103 artists.

Rates: One hour, once a week, 8 to 10 p.m., $4.00; twice a week, $3.50; 3 times weekly, $3.00; 6 times weekly, $2.50. One hour, once a week, 7 to 8 p.m., $3.50; twice weekly, $3.00; 3 times weekly, $2.50; 4 times weekly, $2.00. One hour, once a week, 12 noon to 2 p.m., 6 to 7 p.m., and 10 p.m. to midnight, $3.00; twice weekly, $2.50; 3
CUBA STATIONS—Continued

times weekly, $2.00; 6 times weekly, $1.50. One hour, once a week, 7 a.m. to 12 noon and 2 to 6 p.m., $2.50; twice weekly, $2.00; 3 times weekly, $1.50; 6 times weekly, $1. Half-hour program is 60% of hour rate; quarter-hour is 40%. One daily announcement, $2.50 per month; 12 daily announcements, $22.80; 20 daily announcements, $37.50 per month.

Copy restrictions: Commercial programs of less than 15 minutes not permitted between 11 a.m. Sunday and 11 a.m. Monday. Commercials must not exceed 2 minutes per quarter-hour.

CMHM, CIENFUEGOS

Operator: Jose Ramon Femenias. Address: D'Clouet 33, CIENFUEGOS. Power: 250 watts on 1450 kc. Affiliation: None, but occasionally has hookup with local or Havana stations. Opened: 1935.


Electrical transmissions: Use RCA Victor and Pathe 10 and 12 inch records. Turntables take records at 33 1/3 and 78 r.p.m. Best programs: Typical dance and tango music. Artists bureau: Yes; lists 48 artists.

Rates: Exclusive programs range from $120 to $500 per month; minimum rate for spots, $5 each; no rate card.

Copy restrictions: No commercial broadcasting permitted on Sunday; no price mentions. Political broadcasts and special campaigns must be paid for in advance.

CMHK, CRUCES

Operator: Virgilio Villanueva Fernandez. Address: Apartado 79, CRUCES. Power: 500 watts on 1330 kc. Affiliation: None. (Note: Virgilio Villanueva Fernandez also engages in retail of electrical appliances, hardware, toys and stationery.)


Rep: Messrs. Humara y Lastra, 5, en C., Apartado 508, Havana, Cuba. News: Obtained from reporters and newspapers. Merchandising: Offer premises for display purposes; other services also available. Foreign language programs: Accept programs in any language required.

Electrical transmissions: Use 10 and 12 inch records, obtained from representative in Havana. Have 3 turntables at 33 1/3 and 78 r.p.m. Best programs: Cuban music and songs with guitar and trio accompaniment; singers with orchestra. Artists bureau: None.

Rates: Two announcements daily, $5; 4 daily, $9; 8 daily, $16; 12 daily, $20; 20 daily, $30.

Copy restrictions: None.

CMBC-COBC, HAVANA


Director: Luis Aragon. Administrator: Manuel Fernandez.


Electrical transmissions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour weekly, 8 to 10 a.m., 2 to 5 p.m. and 11 p.m. to midnight, $8; twice weekly, $6.60; three times weekly, $5.50; six times weekly, $4.50. One hour weekly, 10 to 11 a.m., and 5 to 6 p.m., $12; twice weekly, $10; three times weekly, $8.50; six times weekly, $7. One hour weekly, 11 a.m. to 2 p.m., 6 to 8 p.m., 10 to 11 a.m., $22; twice weekly, $18; three times weekly, $15; six times weekly, $12. One hour weekly, 8 to 10 p.m., $30; twice weekly, $24; three times weekly, $20; six times weekly, $17. Half-hour period, 60% of hour rate; quarter-hour, 40%. Contracts for 13 to 26 weeks earn 5% discount; more than 26 weeks, 10%. Forty-word announcements on a rotative schedule: two daily, $23.40 per month (30 days); five daily, $52.50; 10 daily, $96; 15 daily, $130.65; 20 daily, $156; 30 daily, $216; 40 daily, $264; 50 daily, $300. Announcements at fixed times during the day, add 10%; nighttime, add 30%. Announcements with sound effects (not more than 30 seconds), add 30%; with records (not more than one minute), add 50%. Contracts for more than three months earn 5% discount; more than six months, 10%; more than one year, 15%. (Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: Accept alcoholic bev-
erages. Patent medicines must be approved by the Department of Health. 
(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

**CMBS, HAVANA**

Electrical transmissions: Use records distributed by Cia. Cubana de Fonografos; no further details given. Best programs: No list given. Artists bureau: None.
Rates: $7 per announcement per month.
Copy restrictions: Price mentions not allowed.

**CMBX-COBX, HAVANA**

Electrical transmissions: Have RCA Victor and Columbia records, 10 and 12 inches at 33⅛ and 78 r.p.m. Best programs: None listed. Artists bureau: None.
Rates: Quarter-hour live talent program, 8 a.m. to 5 p.m., $60; recorded program, $40. Quarter-hour live talent program, nighttime, $75; recorded program, $60. Programs over a quarter-hour earn 15% discount on the regular rate progression. These prices are for CMBX, COBX, and affiliate Station CMKL.
Copy restrictions: No subversive advertising, nor any which is not in good taste.

**CMBZ-COBZ, HAVANA**


Electrical transmissions: Use RCA Victor records at 33⅛ and 78 r.p.m. Best programs: Popular Cuban music. Artists bureau: None.
Rates: One announcement every commercial hour, 7:45 to 10 a.m., 11 a.m. to 12 noon, 4 to 5 p.m. and 8 to 9 p.m., $30. One announcement from 4 to 5 p.m. at the commencement of every musical number, $60; from 11 a.m. to noon, at the commencement of every musical number, $60; from 8 to 9 p.m., at the commencement of every musical number, $100. Ten announcements at different times from 7:45 a.m. to 12:30 a.m., $60; 20 announcements, $100. One station break from 7:45 a.m. to sign-off, $175. Two announcements during commercial hours before 12 noon, $20. Thirty-five announcements at fixed times from 8:15 a.m. to 8:45 p.m., $250 on 3 month contract. All above prices presume a 3-month contract. Announcements with sound effects, 25% extra.
Copy restrictions: Price mentions not permitted.

**CMCF-COCH, HAVANA**
Operator: General Broadcasting Co. Address: P.O. Box 41, Havana. Power: CMCF, 5,000 watts on 810 kc.; COCH, 5,000 watts on 9437 kc. Affiliation: None. Opened: 1924.

Electrical transmissions: Have RCA Victor records, 33⅛ and 78 r.p.m. Best programs: Cuban dance music, American dance music, comedy and drama. Artists bureau: Yes; number of artists not listed.
Rates: Quarter-hour, 8 a.m. to 12 noon, $15; 12 noon to 2 p.m., $30; 2 to 5 p.m., $15; 5 to 7 p.m., $30; 7 to 10 p.m. $50; 10 p.m. (continued)
CUBA STATIONS—Continued

Four noon, $8.10; p.m. $35; available. 35-word announcements, 2 daytime, 2 nighttime, $70 per month; twenty 35-word announcements, 12 daytime, 8 nighttime, $270 per month; forty 35-word announcements, 24 daytime, 16 nighttime, $395 per month.

Copy restrictions: None listed.

CMCD-COCD, HAVANA


Manager: J. Benitez.


Electrical transcriptions: No information available. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 8 to 10 p.m., $18.50; one hour, twice a week, $13.50; 3 times a week, $10.50; 6 times a week, $9. Half-hour, 8 to 10 p.m., $11.10; twice a week, $8.10; 3 times a week, $6.30; 6 times a week, $5.40. Quarter-hour, 8 to 10 p.m., $7.40; quarter-hour, twice a week, $5.40; 3 times a week, $4.20; 6 times a week, $3.60. One hour, 7 to 8 p.m., $13; twice a week, $10; 3 times a week, $8; 6 times a week, $7. Half-hour, 7 to 8 p.m., $7.80; twice a week, $6; 3 times a week, $4.80; 6 times a week, $4.20. Quarter-hour, 7 to 8 p.m., $5.20; twice a week, $4.00; 3 times a week, $3.20; 6 times a week, $2.80. One hour, 12 noon to 2 p.m., 6 to 7 p.m. and 10 p.m. to 1 a.m., $10; twice a week, $8.50; 3 times a week, $7; 6 times a week, $6. Half-hour, $6; twice a week, $5.10; 3 times a week, $4.20; 6 times a week, $3.60. Quarter-hour, $4; twice a week, $3.40; 3 times a week, $2.80; 6 times a week, $2.40. One hour, 7 a.m. to 12 noon and 2 to 6 p.m., $10; twice a week, $7.50; 3 times a week, $6; 6 times a week, $5. Half-hour, $6; twice a week, $4.50; 3 times a week, $3.60; 6 times a week, $3. Quarter-hour, $4; twice a week, $3; 3 times a week, $2.40; 6 times a week, $2. Announcements (not exceeding 40 words): 2 daily, one day, one night, $16 per month; 4 daily, 2 daytime, 2 nighttime, $29 per month; 6 daily, 4 daytime, 2 nighttime, $39 per month; 8 daily, 5 daytime, 3 nighttime, $50 per month; 14 daily, 8 daytime, 6 nighttime, $78 per month; 20 daily, 12 daytime, 8 nighttime, $112 per month; 30 daily, 18 daytime and 12 nighttime, $150 per month; 15 daily, in change of every program, $120 per month. Announcements (one-minute, recorded or spoken): Four daily, 2 daytime, 2 nighttime, $50 per month; 6 daily, 4 daytime, 2 nighttime, $70 per month; 8 daily, 5 daytime, 3 nighttime, $85 per month; 14 daily, 8 daytime, 6 nighttime, $140 per month; 20 daily, 12 daytime, 8 nighttime, $192 per month; 30 daily, 18 daytime, 12 nighttime, $275 per month; 15 daily, in every program change, $240 per month.

(Note: These rates are quoted in U.S. currency.)

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

CMCQ, HAVANA


Rep: None. News: Domestic news obtained from representatives in the chief agencies; foreign news from foreign papers. Merchandising: Services rendered at cost. Foreign language programs: Accent English, French, German, Italian and Chinese programs.

Electrical transcriptions: Have 2,000 records of unspecified make. 10 and 12 inch Turntables take 33⅓ and 78 r.p.m. Best programs: Popular dance music, typical and comic songs, and Argentine music. Artists bureau: Setup is nominal only; number of artists not given.

Rates: One hour, $180; half-hour, $100; quarter-hour, $50. Spot announcements, $5 each; 10 times or more, $4.50 each.

Copy restrictions: Price mention not permitted; all copy must be in good taste, and adhere to government regulations and standards of decency.

CMCR, HAVANA


Owner, and director of most departments: Juan Gonzales. Chief engineer: Oscar Montenegro.

Rep: None. News: None. Merchandising: Services rendered for a fee, which
is in proportion to contract. Foreign language programs: Accept programs in any language.

Electrical transcriptions: Have 3,500 to 4,000 records of various make. Turntables take recordings at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: No information given.
Copy restrictions: None.

CMCU, HAVANA


Electrical transcriptions: Have 3,000 RCA Victor, Columbia and Perfect records, at 33 1/3 and 78 r.p.m. Best programs: Popular songs and typical dance music. Artists bureau: Yes; number of artists not listed.

Rates: No information given.
Copy restrictions: Price mention not permitted.

CMCW, HAVANA


Electrical transcriptions: Have 500 RCA Victor, Columbia and other records. Use 10 and 12 inch records at 78 r.p.m. (though turntables can also take 33⅓ r.p.m.). Best programs: Cuban and Argentine music, singing troubadours, etc. Artists bureau: Yes; number of artists not listed.

Rates: Vary according to number of spots, type of advertising desired, etc.; basic price is $10 per spot announcement, one each day for a month, with discount allowed on a quantity basis.
Copy restrictions: Price mention prohibited by the Cuban government; accept all patent medicines except those for social diseases.

CMCY, HAVANA
Operator: Autran & Carbo, Ltd. Address: Ave. de los Presidentes, No. 125, Vedado, Havana. Power: 15,000 watts on 570 kc. (station states that it will change to 590 kc., an international clear channel assigned during the first Inter-American Radio Conference). Affiliation: None (on completion of its short-wave station, will have a wireless hookup with stations in Matanzas, Santa Clara, Camaguey and Santiago de Cuba).


Electrical transcriptions: Recorded programs used rarely; turntables take recordings up to 16 inches, lateral and vertical cut, at 33⅓ and 78 r.p.m. Best programs: Cuban dance music with singers, news bulletins, variety musical programs with orchestras and guest stars, amateur programs. Artists bureau: Yes; lists 18 artists.

Rates: One hour once a week, 8 to 10 p.m. (Class “A”), $22.50; 12 noon to 2 p.m., 6 to 7 p.m., 10 p.m. to 1 a.m. (Class “B”), $15; 7 a.m. to 12 noon and 2 to 6 p.m. (Class “C”), $12. Half-hour once a week, Class “A,” $13.50; Class “B,” $9; Class “C,” $7.20. Quarter-hour, once a week, Class “A,” $9; Class “B,” $6; Class “C,” $4.80. Rates diminish when programs are broadcast more than once a week. From 7 to 8 p.m. only spots on the National Radio Forum are sold: One announcement, $25; 2, $45; etc. Two regular announcements, one daytime, one nighttime, for 40 broadcasts, $14; etc. on sliding scale. If a specific hour is desired for a program there is an extra charge of 25%.
Copy restrictions: Accept alcoholic beverages; all patent medicines must be approved by the Board of Health; copy subject to station approval.
CUBA STATIONS—Continued

CMOX, HAVANA
Electrical transcriptions: Use RCA Victor records; turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: American dance music, Cuban dance music, popular Latin American songs, vocal select music and classical music. Artists bureau: None.
Rates: No information given.
Copy restrictions: No mention of prices, and no political broadcasts permitted.

CMQ-COCQ, HAVANA
Operator: Cambo y Gabriel, S. A. Address: Monte y Prado. Power: CMQ, 25,000 watts on 600 kc; COCQ, 5,000 watts on 9740 kc. Affiliation: None.
Electrical transcriptions: Records own programs or uses those sent to them by advertisers. Have two RCA turntables which take vertical and lateral recordings. Best programs: Musical programs and news bulletins. Artists bureau: Yes; lists 150 artists.
Rates: One hour, once a week, 7 a.m. to 12 noon, 2 to 5 p.m. and 10 p.m. to 1 a.m., $50.00; 12 noon to 2 p.m. and 5 to 7 p.m., $100.00; 7 to 10 p.m., $175.00. Half-hour, once a week, 7 a.m. to 12 noon, 2 to 5 p.m., and 10 p.m. to 1 a.m., $30; 12 noon to 2 p.m. and 5 to 7 p.m., $60; 7 to 10 p.m., $105.00. Quarter-hour, once a week, 7 a.m. to 12 noon, 2 to 5 p.m. and 10 p.m. to 1 a.m., $20.00; 12 noon to 2 p.m. and 5 to 7 p.m., $40.00; 7 to 10 p.m., $70.00. Four daily announcements (up to 35 words), 2 daytime, 2 nighttime, $100.00 per month. Twenty daily announcements, 12 daytime, 8 nighttime, $380.00 per month. Forty daily announcements, 24 daytime, 16 nighttime, $560.00 per month. Payment must be made in advance.

Copy restrictions: Price mentions prohibited.

CMW, HAVANA
Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs and artists bureau: No information available.
Rates: One hour, 8 to 10 p.m., once a week, $15; twice a week, $13.50; 3 times a week, $10; 6 times a week, $7. One hour, 7 to 8 p.m., once a week, $8; twice a week, $7; 3 times a week, $6; 6 times a week, $5.50. One hour, 12 noon to 2 p.m., 6 to 7 p.m., and 10 p.m. to 1 a.m., once a week, $6; twice a week, $5; 3 times a week, $3.50; 6 times a week, $3. One hour, 7 a.m. to 12 noon and 2 to 6 p.m., once a week, $5; twice a week, $4; 3 times a week, $3; 6 times a week, $2.50. Half-hour, 8 to 10 p.m., once a week, $9; twice a week, $8.10; 3 times a week, $6; 6 times a week, $4. Half-hour, 7 to 8 p.m., once a week, $4.80; twice a week, $4.20; 3 times a week, $3.60; 6 times a week, $3.50. Half-hour, 12 noon to 2 p.m., 6 to 7 p.m. and 10 p.m. to 1 a.m., once a week, $3.60; twice a week, $3; 3 times a week, $2.10; 6 times a week, $1.80. Half-hour, 7 a.m. to 12 noon and 2 to 6 p.m., once a week, $3; twice a week, $2.40; 3 times a week, $1.60; 6 times a week, $1.50. Quarter-hour, 8 to 10 p.m., once a week, $6; twice a week, $5.40; 3 times a week, $4; 6 times a week, $2.80. Quarter-hour, 7 to 8 p.m., once a week, $3.20; twice a week, $2.80; 3 times a week, $2.40; 6 times a week, $2.20. Quarter-hour, 12 noon to 2 p.m., 6 to 7 p.m. and 10 p.m. to 1 a.m., once a week, $2.40; twice a week, $2; 3 times a week, $1.40; 6 times a week, $1.20. Quarter-hour, 7 a.m. to 12 noon and 2 to 6 p.m., once a week, $2; twice a week, $1.60; 3 times a week, $1.20; 6 times a week, $1. Announcements up to 40 words: 2 daily, 1 daytime, 1 nighttime, $12.50 per month; 4 daily, 2 daytime, 2 nighttime, $22.50 per month; 6 daily, 4 daytime, 2 nighttime, $30 per month; 8 daily, 5 daytime, 3 nighttime, $38.50 per month. One-minute recorded announcements: 4 daily, 2 daytime, 2 nighttime, $45 per month; 6 daily, 4 daytime, 2 nighttime, $60 per month; 8 daily, 5 daytime, 3 nighttime, $77 per month. If announcements are desired...
CUBA STATIONS—Continued

at specified hours, there will be a surcharge of 25%. Announcements every other day, deduct 30% of the gross rates. Artists and announcers’ services not included in rates quoted. Frequency discounts: more than 13 and less than 26 weeks, 5%; 26 weeks or more, 10%.

(Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: Government regulations prohibit price mention, spot announcements on Sunday, news bulletins from 11 a.m. Sunday to 11 a.m. Monday, Sunday programs of less than a quarter-hour. All copy subject to station approval.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

CMX-COCX, HAVANA


Electrical transcriptions: Have 8,000 RCA Victor records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Typical Cuban music, jazz, Argentine and Spanish music and troubadors. Artists bureau: Yes; lists 50 artists.

Rates: Two daily announcements, one daytime, one nighttime, $14 per month. Four daily announcements, 2 daytime, 2 nighttime, $24.50 per month. Eight daily announcements, 5 daytime, 3 nighttime, $45.40 per month. Twenty daily announcements, 12 daytime, 8 nighttime, $91 per month. Thirty daily announcements, 18 daytime, 12 nighttime, $122.50 per month. Station-break announcements, $122.50 per month. One daily announcement up to 35 words, $0.50. Announcements considered to contain no more than 40 words; if specified for broadcast at a stated hour, add 25% to above prices. Transcribed announcements (minimum of 4 daily) add 50% to above prices. Announcements with sound effects, up to 14 times, add 30%; more than 14 times, add 20%.

Copy restrictions: Price mentions prohibited. No spot announcements between 11 a.m. Sunday and 11 a.m. Monday, during which time commercials must be a part of quarter, half or full hour programs.

CMKF, HOLGUIN


Rep: None. News: Obtained from broadcasts throughout the world. Merchandising: Have available an exhibition room in its office building; arrangements made for rental, decoration, lighting, etc. Foreign language programs: Will accept English programs, though Spanish is preferred.

Electrical transcriptions: Have standard make records and transcriptions supplied by advertisers. Turntables take any size record, at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: None. Rates: One hour, 8 to 11 a.m. and 2 to 5 p.m., $5; half-hour, $3; quarter-hour, $2. One hour, 11 a.m. to 2 p.m. and 5 to 7 p.m., $10; half hour, $6; quarter-hour, $4. One hour, 7 to 10 p.m., $17.40; half-hour, $10.50; quarter-hour, $7. These prices are for one broadcast a week. Three broadcasts a week earn 10% discount; daily for one month, 20%. One 50-word announcement, day or night, $7 per month; 2 announcements, 1 daytime, 1 nighttime, $11; 8 announcements, 5 daytime, 3 nighttime, $19.60; 15 announcements, 10 daytime, 5 nighttime, $34; 30 announcements, 20 daytime, 10 nighttime, $57. Seven station-break announcements from 8 a.m. to 10 p.m., $16 per month; 15 announcements, $30. Announcements in news bulletins: Once in the morning, $5 per month; once in the afternoon, $8; two announcements, one in each edition, $10; 4 announcements, 2 in each edition, $16 per month.

Copy restrictions: Price mention prohibited by Cuban government; all copy must be in good taste.

CMKM, MANZANILLO


Station manager, co-proprietor: Raimundo Comas Soler. Chief engineer, musical, program and publicity director, co-proprietor: Jesus Armesto Branas. Artists bureau head: Professor Julio Gutierrez.

Rep: None. News: Obtained through other stations. Merchandising: Arrange
CUBA STATIONS—Continued

for poster displays, handle direct mail, etc.; charge varies according to service performed. Foreign language programs: Not accepted.

Electrical transcriptions: Recorded programs used rarely; have no library. Turntables take records at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: Yes; lists 32 artists.

Rates: Prices quoted are on the basis of a month's continuous run, Sunday excepted. Station operates from 9 a.m. to 12 noon and from 7 to 10 p.m. One hour daily, including music and announcer, $100; half-hour, $55; quarter-hour, $30. One announcement daily, $3; 2 daily, $6; 4 daily, $10; 8 daily, $18; 12 daily, $26; 15 daily, $32; 20 daily, $42. Programs of station are mainly musical with newscasts interspersed. (Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: Price mention prohibited by the Cuban government.

CMGF-COGF, MATANZAS


Owner, station manager and chief engineer: Bernabe de la Torre. Commercial manager and program director: Salvador de la Torre. Publicity director: L. Villa bella.


Electrical transcriptions: Have 5,000 RCA Victor records. One turntable takes records at 33 1/3 r.p.m.; two others take 78 r.p.m. Best programs: Typical music, Cuban songs and classical music. Artists bureau: None.

Rates: No information given.

Copy restrictions: None listed.

CMGH, MATANZAS

Operator: Manuel Garcia Alvarez. Address: Blanchet No. 25, Matanzas. Power: 500 watts on 790 kc. Affiliation: None. Opened: Jan. 19, 1936. (Note: M. Garcia Alvarez is also owner of the Rialto, a dress factory, and La Estrella, a retail house, in Matanzas, Cuba.)


Rep: None. News: Obtained by special reporter and editorial service. Merchandising: Can arrange with advertiser to organize displays, place posters in the studio building, etc. Foreign language programs: Not accepted.

Electrical transcriptions: Have 1,000 RCA Victor records. Turntable with double plate takes records at 78 r.p.m. Best programs: Children's programs, orchestra music, Cuban and Spanish programs. Artists bureau: None.

Rates: Two daily announcements, 6:45 a.m. to 12:30 p.m., 5 to 6 p.m. and 7 to 11 p.m., $5. Three daily announcements, 1:30 to 4 p.m. and 11 p.m. to midnight, $5. Eight daily announcements, 6:45 a.m. to 12:30 p.m., 5 to 6 p.m. and 7 to 11 p.m., $16. Nine daily announcements, 1:30 to 4 p.m. and 11 p.m. to midnight, $16. Higher frequency of announcements earns rate reductions.

Copy restrictions: All advertising must conform to the regulations of the Cuban government.

CMAB, PINAR DEL RIO


Rep: None. News: Obtained from newspapers. Merchandising: Services offered; charges vary according to type and amount of advertising. Foreign language programs: Accept English programs.

Electrical transcriptions: Have records of unspecified make, at 33 1/3 and 78 r.p.m. Best programs: Popular Cuban music, troubadours and dance music. Artists bureau: None.

Rates: One hour, 6 a.m. to 5 p.m., $50.00 per month; 5 to 8 p.m. and 10 p.m. to midnight, $75.00; 8 to 10 p.m., $150.00. Half-hour program is 60% of these prices, quarter-hour, 40%. Two daily spot announcements up to 40 words, 8 to 10 p.m., $6.50 per month; 20 daily announcements, 8 to 10 p.m., $52; 2 daily announcements, 5 to 8 p.m. and 10 p.m. to midnight, $5 per month; 20 daily announcements, $42; 2 daily announcements, 6 a.m. to 5 p.m., $4.00 per month; 20 daily announcements, $28.00. Prices for participation in Radio Theatre Hour and other special programs "to be agreed upon." Payment must be made in advance.

Copy restrictions: Alcoholic beverages not accepted.

CMHB-CO9WR, SANCTI-SPIRITUS

CUBA STATIONS—Continued

kc; CO9WR, 250 watts on 11,800 kc. Affiliation: With COBZ, CBMZ, CMGH, CMHW, CMJA, CMKR, CMQ, COCQ, CMHI, CMHK, CMJK and CMKD. Opened: April 1, 1934. (Note: Weiss & Ramirez are also representatives for Neon advertising signs.)


Electrical transcriptions: Have 2,500 RCA Victor records. Turntables take records up to 16 inches, at 33¼ and 78 r.p.m. Best programs: Typical Cuban music. Artists bureau: Yes; lists 120 artists.

Rates: For CMHB: One hour, one time, $10; half-hour, $6; quarter-hour, $4. One hour per week for one month, $20; 2 hours per week, $30. Daily hour, $80 per month; half-hour, $45; quarter-hour, $25. One announcement, $3; 2 announcements, $5; 5 announcements, $10. For CO9WR: One hour one time, $20; half-hour, $15; quarter-hour $10. One hour per week for one month, $50; 2 hours per week, $80. Daily hour, $150 per month; half-hour, $85; quarter-hour, $55. One announcement, $5; 2 announcements, $10; 5 announcements, $20. For both stations combined: one hour, one time, $25; half-hour, $18; quarter-hour, $12. One hour per week for one month, $60; 2 hours per week, $100. Daily hour, $200 per month; half-hour, $100; quarter-hour, $60. One announcement, $8; 2 announcements, $12; 5 announcements, $25.

Copy restrictions: No price mentions.

CMHI, SANTA CLARA

Operator: Laviz y Paz. Address: Independencia 34, Santa Clara. Power: 500 watts on 1210 kc. Affiliation: None. (Note: Laviz y Paz are also agents for RCA Victor radios, Kodaks and electrical appliances.)


Electrical transcriptions: Have RCA Victor records, 33⅓ and 78 r.p.m. Best programs: Dance music and popular songs. Artists bureau: None.

Rates: One hour daily, with orchestra, $250 per month ($10 one time); half-hour, $140 per month ($5.50 one time); quarter-hour, $75 per month ($3 one time). One hour transcribed program daily, $120 per month; half-hour, $70; quarter-hour, $40. One hour daily program, baritone with piano accompaniment, $150 per month; half-hour, $90; quarter-hour, $60. One 35-word spot announcement daily, $5 per month; two announcements daily, $9; 3 announcements daily, $12 per month.

Copy restrictions: None listed.

CMHW, SANTA CLARA


Electrical transcriptions: Use records manufactured by British-American Productions, Inc., American Record Corp., Oriole and RCA Victor. Turntables take 12, 14 and 16 inch records at 33⅓ and 78 r.p.m. Best programs: Typical Cuban and Argentine music, and American jazz music. Artists bureau: None.

Rates: One announcement daily, $8 per month; 4 announcements daily, $26 per month; 8 announcements daily, $36 per month. One hour live talent musical program, $20; one hour transcribed program, $10. Contracts for more than 6 months earn 10% discount. Transcribed commercials are billed at 30% extra. (Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: No price mentions.

CMKC, SANTIAGO DE CUBA

CUBA STATIONS—Continued

on 1250 kc. Affiliation: None. Opened: March 13, 1931. (Note: Juan Pinol is a member of Pinol Ballte & Co., which own the fur store, La Opera, and the silk store, La Creacion, in Santiago de Cuba).

Director, commercial manager, program and publicity director: M. Arroyo Torres. Station manager and chief engineer: Ramon Duran.

Rep: Conquest Alliance Co., Inc., New York City; Rene Canizares, Edificio Metropolitana, Havana. News: Obtained by own reporters. Merchandising: Fee for service varies with size of contract; put up posters in the city, contact distributors, etc. Foreign language programs: Accept English programs, provided broadcast is not less than one hour.

Electrical transcriptions: Have records of unspecified make. Turntables take standard size records at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: One daytime hour, one time, $5; half-hour, $3; quarter-hour, $2 (talent extra; evening rates are double). One hour 3 times a week, 8 a.m. to 6 p.m., without artists, $50 per month; half-hour, $30; quarter-hour, $18. One hour 6 times a week, 8 a.m. to 6 p.m., without artists, $90 per month; half-hour, $50; quarter-hour, $30. One hour studio program, $250 per month; half-hour, $160; quarter-hour, $90; 3-month contract earns 10% discount. Half-hour recorded program, $80 per month; quarter-hour, $50; 3-month contract earns 10% discount. Two announcements daily, $10 per month; 4 announcements daily, $15; 3-month contract of 4 or more daily announcements earns 10% discount. Participation program, $3 per day.

Copy restrictions: Price mentions not permitted.

CMKD, SANTIAGO DE CUBA


Electrical transcriptions: Have RCA Victor and Radio Recorders, Inc., transcriptions; two turntables take 33 1/3 r.p.m., two others take 78 r.p.m. Best programs: Dance music, popular creole music, Cuban and Spanish radio theatre, detective, dramatic and comic programs and news bulletins. Artists bureau: None.

Rates: Quarter-hour before 6 p.m., one time, $3.00; after 6 p.m., $4.00; quarter-hour before 6 p.m., 25 times, $2; after 6 p.m., $2.65. Talent extra. Spot announcements of 40 words, 4 times a day before 6 p.m., $20.00 per month; after 6 p.m., $25.00; spot announcements of 40 words, 25 times a day before 6 p.m., $100.00 per month; after 6 p.m., $125.00. Discount of 2% for advance payments. Agency commission: 30%.

Copy restrictions: Prohibit advertising of patent medicines for social diseases and price mention of any product.

CMKG-COKG, SANTIAGO DE CUBA


General director, station manager and publicity director: Emilio Grau M. Chief engineer: Manuel Grau Medina. Program director: Ludia Giro M.

Rep: None. News: Inter-American news service and local daily paper, Oriente. Merchandising: None. Foreign language programs: English programs accepted on COKG.

Electrical transcriptions: Have RCA Victor records of all sizes, 33 1/3 and 78 r.p.m. Best programs: Cuban music. Artists bureau: None.

Rates: Quarter-hour program every weekday, $45.00 per month; one hour every weekday, $150.00 per month. Spot announcement every weekday, $15.00 per month; 6 spot announcements every weekday, $40.00 per month. CMKG adds 50% to these prices. Talent extra on both stations.

Copy restrictions: Do not accept alcoholic beverage advertising. All other copy accepted.

CMKW, SANTIAGO DE CUBA


Rep: None in the U. S. News: Obtained through own reporters. Merchandising:
CUBA STATIONS—Continued

None. Foreign language programs: Not accepted.

Electrical transcriptions: Use records of unspecified make. Turntables take 8 to 14 inch recordings at 33⅓ and 78 r.p.m. Best programs: Popular dance music and singers of popular songs. Artists bureau: Yes; lists 35 artists.

Rates: One hour, daytime or nighttime, $100 (special rate of $70 if broadcast at noon); half-hour, with orchestra, quintet or trio, daytime or nighttime, $60 (at noon, $40); quarter-hour daytime or nighttime, $40 (at noon, $30). Three announcements daily, $10; 5 daily, $12; 8 daily, $15; 12 daily, $20; 15 daily, $25. Announcements at program changes (minimum of 15 daily), $20 on 3-month contract.

Copy restrictions: Commercials limited to 40 words, and price mention prohibited. All copy must adhere to government regulations, and is subject to station approval.

CMKX, SANTIAGO DE CUBA

Operator: Radiodifusion Vidal. Address: C. Nro. 3 R. Ensanche Fomento, Santiago de Cuba. Power: 250 watts on 1190 kc. Affiliation: Eastern Radio Chain, to which most of the stations of the province belong; RCA Victor Chain, with programs originating at CMQ-COCQ, Havana. Opened: 1934. (Note: Radiodifusion Vidal is also a publicity and advertising agency).


Electrical transcriptions: Use RCA Victor records at 33⅓ and 78 r.p.m. Best programs: Dance music with orchestra, songs and tangos, comedy and drama, select music, children's programs, literature and poetry, ancient music, religious broadcasts. Artists bureau: None.

Rates: One hour program any day except a holiday, $4; Sunday, $5; one hour daily for one month, $60; half-hour, $35; quarter-hour, $20; one hour every other day for one month, $35; half-hour, $20; quarter-hour, $13. Two announcements daily for one month, $10; with records, $15. Ten announcements daily for one month, $40; with records, $45. Twenty announcements daily for one month, $70; with records, $78. Prices quoted do not include artists.

Copy restrictions: Accept alcoholic beverages and patent medicines; price mention not permitted.
DOMINICAN REPUBLIC


Duty on transcriptions and records: 15% ad valorem, plus a use and consumption tax, which varies.

H6H, TRUJILLO


Rep: None. News: None. Merchandising: None. Foreign language programs: Accept programs in any language, but suggests Spanish as being more effective in the territory.

Electrical transcriptions: Use RCA Victor and Columbia records. Turntables take 10 and 12 inch records at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: None.

(Note: This station has suspended operation temporarily, hence no rates are available.)

Copy restrictions: None.

H16Y, TRUJILLO


Owner and station manager: Alfonso Cuervo.


Rates: Forty-word announcements 2 or 3 times daily, $4 per month; on contracts for several months, $3.50 per month. Prices to be agreed upon for quarter, half and full hour programs. (Station operates for 3 hours daily—12:30 to 2 p.m. and 7 to 8:30 p.m.).

Copy restrictions: Accept alcoholic beverages and patent medicines; no copy restrictions mentioned.

H16Q, TRUJILLO


Electrical transcriptions: Have about 5,000 records, made by RCA Victor, Columbia, Decca, Odeon, etc., at 78 r.p.m. Best programs: Dominican and Cuban songs and boleros, Argentine tangos and songs, typical Dominican music, and classical symphonic music. Artists bureau: Yes; lists 16 artists.

Rates: One hour daily, $120 per month; quarter-hour daily, $30 per month. Fifty-word announcement, twice a day, $10 per month.

Copy restrictions: Accept any article or product; no restrictions are listed.

H16G, TRUJILLO


Electrical transcriptions: Have 2,000 RCA Victor and Columbia records. Turntables take records up to 16 inches at 33⅓ and 78 r.p.m. Best programs: Dance music, chamber music, comedy sketches and recorded music. Artists bureau: None, but can supply talent.

Rates: One hour, once a week, 12:30 to
DOMINICAN REPUBLIC

2 p.m. and 7 to 9 p.m., $5; half-hour, $3; quarter-hour, $1.75. One hour twice a week, $4; half-hour, $2.50; quarter-hour, $1.50. One hour, 3 times weekly, $3.50; half-hour, $2; quarter-hour, $1.25. One hour, 4 to 7 times a week, $3; half-hour, $1.75; quarter-hour, $1.00. One announcement daily, up to 50 words, in programs with artists paid by the station and with popular records, $5 per month; twice daily, $9; 4 times, $16; 6 times, $23. One-minute announcement (recorded or spoken), once daily, $15 per month; twice daily, $25; 4 times, $40; 6 times, $50. One hour, once a week, 7 to 9 a.m., 2 to 3 p.m., 4 to 7 p.m. and 9 to 10 p.m., $4 per week; half-hour, $2; quarter-hour, $1.25. One hour, twice weekly, $2.50; half-hour, $1.75; quarter-hour, $1.00. One hour, 3 times weekly, $2.25; half-hour, $1.40; quarter-hour, $.80. One hour, 4 to 7 times weekly, $2; half-hour, $1.25; quarter-hour, $.60. One announcement daily, up to 50 words, in programs with artists paid by the station and with popular records, $3 per month; twice daily, $5; 4 times, $10; 6 times, $15. One-minute announcement (recorded or spoken), once daily, $10 per month; twice daily, $15; 4 times, $20; 6 times, $23. Prices quoted include station time and announcer; artists' fees for special programs must be paid by advertiser; recorded programs add 25%; when records are supplied by advertiser, add 10%. Saturday night there is an additional charge of 25%. Advertisers desiring one-minute announcements at a definite time, add 25%.

Copy restrictions: Commercials must not exceed 75 words.

HIT, TRUJILLO


Electrical transcriptions: Have over 600 records at 33 1/3 and 78 r.p.m. Best programs: Dance music, typical music, popular songs, talks, etc. and religious programs. Artists bureau: Yes; lists 17 artists.

Rates: Daily quarter-hour, $16 per month; quarter-hour every other day, $9 per month. Daily half-hour, $30 per month; half-hour, every other day, $16 per month. One minute, twice a day, $5 per month. Live talent musical programs add 100% to foregoing rates. Station operates daily, except Sunday, from 12:30 to 2 p.m. and from 6 to 9 p.m.

Copy restrictions: Accept alcoholic beverages and patent medicines, provided copy is in good taste. Commercials must not exceed 75 words, and no comparison may be made between price of advertiser's product and those of competitors.

HIZ, TRUJILLO


Owner: Frank Hutton.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs and artists bureau: No information available.

Rates: One hour, 13 times, 11 a.m. to 11 p.m., $10.75; 26 times, $10; 52 times, $9.50; 104 times, $9. Half-hour, 13 times, $5.75; 26 times, $5.40; 52 times, $5; 104 times, $4.75. Quarter-hour, 13 times, $3; 26 times, $2.90; 52 times, $2.70; 104 times, $2.50. One-minute daily announcements, $7.50 per month. Artists' services not included in above rates.

Copy restrictions: All programs and copy subject to station approval. Electrical transcriptions and recorded music must be announced as such.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

HISU, SANTIAGO


Electrical transcriptions: Have records of
DOMINICAN REPUBLIC

unspecified make, but station broadcasts studio programs almost exclusively. Best programs: News bulletins and dance and classical music. Artists bureau: Yes; lists 20 artists.

Rates: One hour daily, $70 per month; half-hour daily, $40; quarter-hour daily, $25. One announcement a day in El Noticiero del Aire (news program), $3 per month. One announcement in each of station's broadcasts, $5 per month. One announcement every quarter-hour, $15 per month. One announcement at the beginning or end of every musical score, $40 per month.

Copy restrictions: Commercials must not exceed 75 words.

STATIONS—Continued

HI9B, SANTIAGO


Electrical transcriptions: None. Best programs: Dance music and classical music. Artists bureau: None.

Rates: No information given.

Copy restrictions: None listed.

EL SALVADOR


Duty on transcriptions and records: Phonograph discs, with music or recitation, 18.60 colones per 100 kilos (treaty rate; regular rate is 75 colones per 100 kilos).

YSS-YSD, ALMA CUSCATLECA


Manager: F. Albayeros-Sosa.


Electrical transcriptions: Equipped to handle recordings at 33 1/2 and 78 r.p.m. Best programs and artists bureau: No information available.

Rates: One hour, 13 times, $30; 26 times, $28.50. Half-hour, 13 times, $16; 26 times, $15.20. Quarter-hour, 13 times, $9; 26 times, $8.55. Five minutes, 13 times, $4; 26 times, $3.80. One-minute announcements, $1; 26 times, $.95. Prices are for broadcasts between 7 and 10 p.m. and do not include artists' services. (Note: These rates are quoted in U.S. currency.)

Copy Restrictions: Electrical transcriptions and recorded music must be announced as such. All programs and copy subject to station approval.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

ECUADOR

Official language: Spanish. Money: Sucre. Area: Estimated at 337,392 square miles (no exact figures available; frontier east of the Upper Amazon is completely unexplored, mostly unexplored; claims by Ecuador, Peru, Colombia and Brazil conflict). Population: 2,701,662. Estimated number of receiving sets: 6,000. Tax or registration: 10 sucres per annum.

Duty on transcriptions and records: Discs, cylinders and other mediums for reproducing sounds for phonographs and talking machines in general, except those intended for teaching languages: 7.00 sucres per dozen (U. S. preferential rate; regular rate, 10.00 sucres per dozen), plus 7% ad valorem (regular rate, 10%). In addition, there is a surtax of 5% of F.O.B. value at port of export. Import permits required on all items.
Ecuador Stations—Continued

HC2AW-HC2CW, Guayaquil
Operator: A. E. Wilmot & Cia. Address: P. O. Box 1166, Guayaquil. Power: HC2AW, 200 watts on 1350 kc; HC2CW, 100 watts on 9300 kc. Affiliation: None. Opened: August 2, 1936. (Note: A. E. Wilmot & Cia. are also representatives).


Rep: None. News: AP.

Merchandising: Advertising department submits estimates for complete campaigns in various media to be used in conjunction with radio; charge advertiser a fee, and any newspaper used a commission. Foreign language programs: Accept English programs.

Electrical transcriptions: Use 8, 12 and 24 inch records at 33 1/3 and 78 r.p.m.

Best programs: Comedy, national music, foreign dance music, classical music. Artists bureau: None, but can supply talent on request.

Rates: No information given.

Copy restrictions: None.

HC2ER-HC2JSB, Guayaquil


Electrical transcriptions: Have RCA transcriptions and RCA Victor, Odeon, Columbia and Telefunken records; turntables take 33 1/3 and 78 r.p.m. Best programs: Typical national music and dance music. Artists bureau: Yes; lists 19 artists.

Rates: Quarter-hour daytime program; 3 times a week, S/ 100 per month; 6 times a week, S/ 170 per month. Quarter-hour nighttime program, 3 times a week, S/ 140 per month; 6 times a week, S/ 240 per month. Spot announcement in each quarter-hour program from 11 a.m. to 1:30 p.m., S/ 120 per month; in each quarter-hour program from 4 p.m. to 11 p.m., S/ 300 per month.

Copy restrictions: Accept alcoholic beverages and patent medicine advertising, provided copy is in good taste.

HC2RB, Guayaquil

Director and station manager: Eric Williams.

Rep: Conquest Alliance Co., Inc., New York City and Chicago. News: Obtained through own correspondents. Merchandising: Distribute booklets by mail, arrange window displays, etc. Fee depends on amount of labor involved and includes actual cost. Foreign language programs: Will accept programs in any language, but Spanish is preferable for the territory.

Electrical transcriptions: Have about 4,000 RCA Victor, Columbia, Decca and other records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Comedy, drama, Hollywood news, music (jazz, waltzes, rhumbas, tangos and local). opera. Artists bureau: Yes; lists 15 to 25 artists.

Rates: One hour, $6; half-hour, $3; quarter-hour, $1.50. One-minute announcements, daily, $3 per month. Prices do not include artists' services; transcribed programs take regular rates. Six-month contracts earn 10% discount.

Copy restrictions: No tobacco, wine, beer, liquor, narcotic or political advertising accepted.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

HC2RL, Guayaquil

Manager, chief engineer and program director: Dr. Roberto Levi. Musical director: Mrs. Maria Piedad de Levi.

This station is non-commercial; operates only as a "goodwill station" between Ecuador and other parts of the world. Hours of broadcast: Sunday, 5:45 to 7:45 p.m.; Tuesday, 9:15 to 11:15 p.m., EST.

HC2ROZ, Guayaquil
Operator: Radio-Emisora Ortiz. Address: Casilla 1077, Guayaquil. Power:

Note: Unless otherwise stated, all rates are in Sucres.


Electrical transcriptions: Use RCA Victor. Odeon and Decca records. Turntables take any recording at 33 1/3 and 78 r.p.m. Best programs: Sports broadcasts and women's programs. Artists bureau: Yes; lists 6 artists.

Rates: Quarter-hour in morning and afternoon periods, $0.05 per month; during evening periods, $0.10 per month; morning, afternoon and evening, $0.15 per month. One announcement during the morning, $0.25 per month; afternoon, $0.25 per month; evening, $0.40 per month. Three announcements daily, $0.60 per month. Announcements each quarter-hour, in all broadcasts during day, $0.20 per month.

Copy restrictions: Patent medicines must be registered with the government; all copy must be in good taste, containing nothing offensive to morals or social standards; restrictions are maintained on political propaganda, domestic and international.

HCIRV, QUITO


Rates: S/ 1.50 per minute for announcements inserted in a series of 30 daily participation programs. S/ 10.00 for 4 minutes once a week; S/ 20.00 for 5 minutes. Talent extra. Payment must be made in advance.

Copy restrictions: Accept alcoholic beverages and patent medicines, with copy edited for “honesty, truth and morality”; no international advertising harmful to the country accepted.

HCJB, QUITO

Operator: La Voz de los Andes. Address: Casilla 691, Quito. Power: 1,000 watts on 8831 kc; 200 watts on 4107 kc; 50 watts on 974 kc. Affiliation: No network; have hook-up with HCJB4, in Portoviejo, installed as an experimental station in Oct., 1937. Opened: Dec. 25, 1931.


Rep: Conquest Alliance Co., Inc., New York City; Pan American Broadcasting Co., New York City. News: Obtained from local dailies, El Comercio and El Dia; station is also official organ for the Air College, organized by the Ministry of Education. Merchandising: None. Foreign language programs: Accept English and French programs.

Electrical transcriptions: Use RCA Victor and Columbia records. Turntables take recordings up to 16 inches at 33 1/3 and 78 r.p.m. Best programs: Classical music and cultural programs, light music and popular songs (native and foreign), drama, comedy. Artists bureau: None, but supply talent on request.

Rates: Station states that on foreign contracts Schedule A, as follows, applies: S/ 1.50 per minute of broadcast; minimum nighttime period, 15 minutes. Special broadcasts, S/ 2.00 per minute. Contracts for 5 broadcasts per week include Tuesday to Saturday; 3 times per week, Tuesday, Thursday and Saturday; twice a week. Wednesday and Friday. Rates include services of announcers and musical staff, recorded music of the station or as supplied by the advertiser. Contracts from 3 to 12 months earn 2% discount.

Copy restrictions: No beer or other alcoholic beverages, tobacco, drugs, cabaret, motion picture or political advertising.
GUATEMALA

Official language: Spanish. Money: Quetzal. Area: 45,452 square miles. Population: 2,420,273. Estimated number of receiving sets: 12,000. Tax or registration: Receiving licenses are required; change in ownership of receivers to be reported; applications and notices to be on 10-cent stamped paper. Tax of $3.00 per annum is levied.

Duty on transcriptions and records: 0.50 quetzales per gross kilo.

TGW-TGWA, GUATEMALA

Operator: The Guatemalan Government. Address: Guatemala City. Power: TGW, 1,000 watts on 1210 kc; TGWA, 10,000 watts on 9,685, 11,760, 15,170 and 17,800 kc. Affiliation: No information available.

Director: L. Schlesinger Carrera.


Electrical transcriptions, best programs and artists bureau: No information available.

Rates: TGW only; Class A (12 noon to 2 p.m. and 6:30 to 11 p.m.)—$5.00 Quetzales; three-quarter hour, 49.50; half-hour, 33.20; quarter-hour, 17.50; 5 minutes, 6.50. One hour, 26 times, 55.00 Quetzales; three-quarter hour, 42.30; half-hour 28.00; quarter-hour, 14.30; 5 minutes, 5.50. One hour, 104 times, 49.00 Quetzales; three-quarter hour, 37.00; half-hour, 24.70; quarter-hour, 12.30; 5 minutes, 4.90. Class B (2 to 6:30 p.m.), same rates as above, less 15%. Class C (8 a.m. to 12 noon), same rates as above, less 30%. One minute announcements of 120 words, Class A, 26 times, 1.92 Quetzales; 52 times, 1.84; 79 times, 1.76; 104 times, 1.66; 156 times, 1.60. Class B, same rates as above, less 15%; Class C, same rates as above, less 30%. Rates for TGW and TGWA jointly: Class A—One hour, 260.00 Quetzales; three-quarter hour, 198.00; half-hour, 132.80; quarter-hour, 70.00; 5 minutes, 26.00. One hour, 26 times, 220.00 Quetzales; three-quarter hour, 169.20; half-hour, 112.00; quarter-hour, 57.20; 5 minutes, 22.00. One hour, 104 times, 196.00 Quetzales; three-quarter hour, 148.00; half-hour, 98.80; quarter-hour, 49.20; 5 minutes, 19.60. Class B, same rates as above, less 15%; Class C, same rates as above, less 30%. One-minute announcements of 120 words, Class A, 26 times, 7.68 Quetzales; 52 times, 7.36; 79 times, 7.04; 104 times, 6.64; 156 times, 6.40.

Copy restrictions: No information available.

(As supplied by Conquest Alliance Co., Inc., and not by the station direct.)

TGX, GUATEMALA


Owner: M. A. Mejicano Novales.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 7 to 11 a.m. and 2 to 3 p.m., $17; half-hour, $9.25; quarter-hour, $5; 5 minutes, $1.75. One hour, 7 to 8 p.m. and 10 to 11 p.m., $20; half-hour, $11; quarter-hour, $6; 5 minutes, $2.25. One hour, 12 noon to 2 p.m., 8 to 9 p.m. and 9 to 10 p.m., $25; half-hour, $13; quarter-hour, $8; 5 minutes, $2.50. One hour, Sunday, 1 to 3 p.m. only, $25; half-hour, $13; quarter-hour, $8; 5 minutes, $2.50. One-minute announcements, 7 to 11 a.m. and 2 to 3 p.m., $0.50; 7 to 8 p.m. and 10 to 11 p.m., $0.55; 12 noon to 2 p.m., 8 to 9 p.m., 9 to 10 p.m. and Sunday, $0.65. Contracts for 14 to 26 times earn 5% discount; 27 to 52 times, 10%; 53 to 104 times, 15%; 105 or more times, 20%. Prices quoted are for station time and announcer only. Prices quoted for announcements apply to spots on a rotative schedule; announcements at a fixed time earn no frequency discount. (Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: Accept alcoholic beverages. Patent medicines must be approved by Department of Health. Commercials limited to 120 words in one-minute period; three minutes in five-minute period; four minutes in quarter-hour period; seven minutes in half-hour period, and 13 minutes in full hour. Only one product may be mentioned in a one-minute announcement.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

Note: Unless otherwise stated, all rates are in Quetzales.
GUATEMALA
HAITI

Official language: French. Money: Gourde. Area: Approximately 10,200 square miles. Population: 3,000,000. Estimated number of receiving sets: 3,000. Tax or registration: One gourde per annum (those installed in public places, such as cafes and restaurants, are taxed 1.50 gourdes per annum per tube).

Duty on transcriptions and records: 30% ad valorem, based on C.I.F. value. Surtax, 20% of the duty.

No stations in Haiti answered questionnaires, or supplied any suitable information. For a map of Haiti, see page 972.

HONDURAS


Duty on transcriptions and records: Discs for phonographs, 0.20 lempiras per gross kilo. Surtax, 10% of the duty.

HRD, LA CEIBA


Rep: Has representation in the important cities of Honduras. News: Obtained from local weekly paper, El Pais; the Diario Comercial, of San Pedro Sula; and from the office of the Honduran Press, of Tegucigalpa. Merchandising: Service offered to all advertisers, with charges for special services; an exhibition room is also available, gratis. Foreign language programs: Accept French and English programs, provided commercials are also given in Spanish.

Electrical transcriptions: Use RCA transcriptions; turntables take 33⅛ and 78 r.p.m. Best programs: Orchestral music and songs, Marimba dance music, classical and semi-classical music, drama, comedy and romances. Artists bureau: Yes; lists 15 artists.

Rates: One announcement 3 times a week for 4 weeks, L. 15; one announcement twice a week for 4 weeks, L. 10; one announcement once a week for 4 weeks, L. 5. Prices to be agreed upon for special programs and foreign advertising.

Copy restrictions: Accept alcoholic beverages and patent medicine advertising.

HRP1, SAN PEDRO SULA


Electrical transcriptions, best programs and artists bureau: No information available.

Rates: One-hundred word announcements, one day a week, L. 10.00 per month; once daily, 2 days a week, L. 15.00 per month; once daily, 3 days a week, L. 20.00; once daily, 6 days a week, L. 40.00. Quarter-hour, once a week, L. 40.00; twice a week, L. 75.00; 3 times a week, L. 110.00. One-minute announcements, L. 1.00; 5-
HONDURAS STATIONS—Continued

minute announcements, L. 4.00; 10-minute announcements, L. 7.00.

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

HRN, TEGUCIGALPA


Rep: Conquest Alliance Co., Inc., New York City. News: Obtained through own correspondents. Merchandising: Service rendered at cost. Foreign language programs: Station states that "this matter is subject to study."

Electrical transcriptions: Have a library of 4,000 records. Turntables take 10, 12 and 18 inch records at 33⅓ and 78 r.p.m. Best programs: News, Marimba concerts, local artists. Artists bureau: Yes; states number of artists is variable.

Rates: One hour, one week, 40.80 Lempiras; 5 weeks, 37.94; 9 weeks, 35.28; 13 weeks, 32.81; 17 weeks, 30.51; 21 weeks, 28.37; 25 weeks, 26.38. Half hour, one week, 30.60 Lempiras; 5 weeks, 29.45; 9 weeks, 26.39; 13 weeks, 24.67; 17 weeks, 22.92; 21 weeks, 21.32; 25 weeks, 19.82. Quarter-hour, one week, 20.55 Lempiras; 5 weeks, 19.11; 9 weeks, 17.77; 13 weeks, 16.53; 17 weeks, 15.37; 21 weeks, 14.29; 25 weeks, 13.30. These rates are applicable to the number of minutes per week; for example, 60 minutes a week may be divided into two half hours, four quarter hours, 12 five minutes, or any other way suitable to the advertiser. They do not include artists' services. Electrically transcribed programs, regular time rate. Agency commission (on time charges only) 15% to recognized agencies. No cash discount. Time segments of 37, 22, 14 and 7 minutes available.

Copy restrictions: No political advertising, except from official sources in Honduras; no exaggerated or unprovable claims; all copy must be in good taste and is subject to station approval, electrical transcriptions and recorded music must be announced as such.

MEXICO


Duty on transcriptions and records: Blank discs, 0.60 pesos per legal kilo. Phonograph discs, not specified, 1.20 pesos per legal kilo. Phonograph discs recorded in Spanish or with music, intended for use with synchronized film, 25 pesos each; in any language other than Spanish, 50 pesos each. Surtax on all of above, 3% of duty.

XEBl, AGUASCALIENTES


Rep: None. News: None. Merchandising: None. Foreign language programs: Accept English programs, but translations must also be broadcast.

Electrical transcriptions: Turntables take 16 or 18-inch recordings at 33⅓ and 78 r.p.m. Best programs: Remote control programs from film house and children's programs with stories. Artists bureau: Yes; lists several orchestras and a number of singers.

Rates: $4.00 per quarter-hour program. Sixty cents per spot announcement, up to 50 words. Spot announcements on monthly schedule: $30.00.

Copy restrictions: No wines or alcoholic beverages accepted; no religious or polit-
MEXICO STATIONS—Continued

Merchandising: broadcasts; patent medicine advertising supervised by the Board of Health.

XEBU, CHIHUAHUA


Rep: None in the U. S.; Anuncios, S. A., in Mexico City. News: Obtained by own reporters (station states it serves as cable and news correspondent for various local and foreign stations). Merchandising: None. Foreign language programs: Accept English, French, German and other language programs; government requires that text be given first in Spanish.

Electrical transcriptions: Use RCA Victor records. Turntables take 10, 12 and 15-inch recordings at 33⅓ and 78 r.p.m. Best programs: Select music and news. Artists bureau: Talent obtained through Sindicato de Filarmonicos (Philharmonic Syndicate).

Rates: No information given.

Copy restrictions: Accept light wines, but no hard liquor; patent medicines must be registered with the Department of Health. Commercials must not exceed two minutes.

XEE, DURANGO


Rep: RCA Victor Mexicana, S.A., 196 Calzada Velleronquin, Mexico, D.F. News: Obtained from Station XEW, of Mexico, D.F. Merchandising: None. Foreign language programs: Not accepted; all programs and commercials must be in Spanish.

Electrical transcriptions: Use transcriptions sent them by advertisers. Turntables take 33⅓ and 78 r.p.m. Best programs: Mexican songs, Mexican cowboy songs, Mexican dance music, American dance music, chamber and classical music. Artists bureau: None.

Rates: Fourteen-minute program once daily except Sunday, before 1 p.m. or after 3.30 p.m., $60 per month, 3 times a week except Sunday, before 1 p.m. or after 3.30 p.m., $90; once daily except Sunday, between 1 p.m. and 3.30 p.m., $90 per month; 3 times a week except Sunday, before 1 p.m. or after 3.30 p.m., $50; minimum contract, 3 months. Twenty-eight-minute program once daily except Sunday, before 1 p.m. or after 3.30 p.m., $120 per month; 3 times a week, before 1 p.m. or after 3.30 p.m., $60; once daily except Sunday, between 1 and 3.30 p.m., $180 per month; 3 times a week between 1 and 3.30 p.m., $90 per month; minimum contract, 3 months. Classified announcements up to 50 words daily except Sunday, before 1 p.m. or after 3.30 p.m., $10 per month; spot announcements up to 20 words daily except Sunday, between 1 and 3.30 p.m., $15 per month. One 14-minute program, one time, $10; one 28-minute program, one time, $15; one 56-minute program, one time, $25; one classified announcement, $1.

Copy restrictions: Accept beer and wine only; patent medicines must be approved by Department of Public Health.

XED-XEDQ, GUADALAJARA
Operator: Radiofonografica de Guadalajara, S. A. Address: 16 de Septiembre 170, Guadalajara. Power: XED, 2,500 watts on 1160 kc; XEDQ, 500 watts on 9520 kc. Affiliation: None.


Rates: 14-minute program, 11 a.m. to 1 p.m. and 7 to 8.30 p.m., $15; 29-minute program, $30; 59-minute program, $50. Fourteen-minute program, 1 to 3.30 p.m. and 8.30 to 11 p.m., $20; 29-minute program, $35; 59-minute program, $60. Eighty-word spot announcements, 1 to 10 times, 11 a.m. to 1 p.m. and 7 to 8.30 p.m., $1.50; 1 to 3.30 p.m. and 8.30 to 11 p.m., $2. Eighty-word announcements, 11 to 25 times, 11 a.m. to 1 p.m. and 7 to 8.30 p.m., $1.25; 1 to 3.30 p.m. and 8.30 to 11 p.m., $1.50. Eighty-word announcements, 26 to 50 times (minimum of two daily), 11 a.m. to 1 p.m. and 7 to 8.30 p.m., $1; from 1 to 3.30 p.m. and 8.30 to 11 p.m., $1.25. Eighty-word announcements, 51 to 100 times (minimum of three daily), 11 a.m. to 1 p.m. and 7 to 8.30...
p.m., $0.85; from 1 to 3:30 p.m. and 8:30 to 11 p.m., $1. Eighty-word announcements, 101 or more times (minimum of four daily), 11 a.m. to 1 p.m. and 7 to 8:30 p.m., $0.75; from 1 to 3:30 p.m. and 8:30 to 11 p.m., $0.85. Announcements between concerts and musical signatures at any hour: 1 daily, $75 per month; 2 daily, $120; 3 daily, $135; 4 daily, $150; 5 daily, $165 (to be paid each month). Contracts for 11 to 25 times earn 10% discount; 26 to 50 times, 15%; 51 or more times, 20%, except on spot and signature announcements which earn no discount.

Copy restrictions: Accept beer and light wines, but no hard liquor; patent medicines must be approved by the Department of Public Health.

XEBA, GUZMAN


Station head, commercial manager, chief engineer, publicity director: Xavier Velasco. Musical director, artists bureau head: Joaquin Vera.


Electrical transcriptions: Have RCA High Fidelity equipment at 78 r.p.m., and use records of various make. Best programs: Native cowboy music, native music of modern composers, national and American dance music, semi-classical and classical music. Artists bureau: Setup nominal only; supply talent.

Rates: No information given.

Copy restrictions: Accept beer and wine, but no hard liquor; patent medicines must be registered at the Mexican Department of Health; all script and commercials must be in Spanish.

XEBH-XEBR, HERMOSILLO


Station head and program director: Luis Hoeffler. Station and commercial manager, chief engineer: Jose Remigio Agraz. Musical director: Armando Portugal. Publicity director: Jose Gallegos.


Electrical transcriptions: Use RCA Victor, Columbia, Brunswick, Decca, Bluebird, Peerless, Polydor and other records. Turntables take any size records, at 33 1/3 and 78 r.p.m. Best programs: Popular Mexican songs, Mexican cowboy songs, chamber music, selected airs, classical music, opera, drama and dialogue. Artists bureau: None.

Rates: One hour, one time, $30; half-hour, $18; quarter-hour, $10; 10 minutes, $7.50; 5 minutes, $5. Thirty-word announcement, once daily, $18 per month; 4 times daily, $40; 10 times daily, $100. Fifty-word announcement, once daily, $22 per month; 4 times daily, $45; 10 times daily, $110. Hundred-word announcement, once daily, $25 per month; 4 times daily, $50; 10 times daily, $120. Local remote control program, $30, plus time used. Prices do not include artists.

Copy restrictions: Accept beer, but no other alcoholic beverages. Patent medicines must be approved by the Department of Health. (Station broadcasts from 12 to 3 and 8 to 11 p.m.)

XEBO, IRAPUATO


Rep: None. News: Obtained from local paper, Evolucion. Merchandising: Arrange for counter displays, etc.; fee varies according to amount of work and time involved. Foreign language programs: Accept English programs.

Electrical transcriptions: Use RCA Victor and Peerless records. Turntables take 6 to 25-inch records at $25 and 78 r.p.m. Best programs: Amateurs and musical concerts. Artists bureau: None.

Rates: One hour, 30 times, noon to 3 p.m. and 7 to 10 p.m., $150; 15 times, $110; 9 times, $65; 4 times, $32. Three-quarter hour, 30 times, noon to 3 p.m. and 7 to 10 p.m., $120; 15 times, $85; 9 times, $50; 4 times, $25. Half-hour, 30 times, 12 noon to 3 p.m. and 7 to 10 p.m., $90; 15 times, $60; 9 times, $35; 4 times, $18. Quarter-hour, 30 times, noon to 3 p.m. and 7 to 10 p.m., $50; 15 times, $35; 9 times, $20; 4 times, $10. Ten-minute program, 30 times, $40; five-minute program, 30 times, $25. One daily classified announcement up to 50 words, $20 per month. Two-month contract for announcements earns 3% discount; 3 months, 5%; 4 months, 7%; 5

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MEXICO STATIONS  Continued

months, 10%; 6 months, 15%. Prices quoted include announcer and transcribed music; artists, remote control, etc., extra.

Copy restrictions: Patent medicines must be approved by the Board of Health, and all copy must comply with government regulations.

XEF, JUAREZ


Electrical transcriptions: Use standard records; no further details given. Best programs: Domestic hour, novelty and variety, news bulletins. Artists bureau: Yes; lists 11 artists.

Rates: One hour, 11 a.m. to 3 p.m., $7; half-hour, $3.75; quarter-hour, $2. One hour, 6 to 8 p.m., $6; half-hour, $3.50; quarter-hour, $2. Contracts from 1 to 3 months (30 programs to the month): Five minutes, $14 per month; 10 minutes, $25; 15 minutes, $37.50; 30 minutes, $70. Weekly contracts (7 programs a week): Five minutes, $4 per week; 10 minutes, $7; 15 minutes, $10; 30 minutes, $19. Fifty-word announcements, per month: One daily, $6; 2 daily, $10; 3 daily, $14; 4 daily, $18. Special discounts earned on 6-month and 1-year contracts.

Copy restrictions: Alcoholic beverages not accepted.

XEFV, JUAREZ


Rates: Half-hour, one time, $5; daily half-hour, $36 per week; $60 per fortnight; $100 per month. Quarter-hour, one time, $3; daily quarter-hour, $20 per week; $35 per fortnight; $60 per month. One 1-min-

ute announcement, $1; daily announce-

ment, $5 per week; $10 per fortnight; $15 per month. Two 1-minute announcements, $1.50; 2 daily announcements, $7.50 per week; $15 per fortnight; $22.50 per month.

Copy restrictions: Accept beer and wine, but no hard liquor. Patent medicines must be approved by the Department of Health.

XEJ, JUAREZ


Electrical transcriptions: Use transcriptions manufactured by C. P. MacGregor, Hollywood, Calif.; Peerless and RCA Victor records. Turntables take recordings up to 16 inches at 33⅓ and 78 r.p.m. Best programs: Ancient music, by string orch-

estras; cowboy singers, with guitar accom-

paniment; popular Mexican music; music by modern Mexican composers; news; comedy; adventure programs; classical music. Artists bureau: Yes; lists 12 artists.

Rates: "Economical" announcements (50 words in each language, English and Span-

ish, between musical selections at any time from sign-on time to 12 noon and from 3 to 6 p.m., daily except Sunday); once daily, $12.50 per month; twice daily, $22.50; 3 times daily, $32; 4 times daily, $40; 5 times daily, $45: 6 or more times daily, prices in proportion.

Quarter-hour, from sign-on to 12 noon, 3 times a week, $20 per month; half-hour, $35; full hour, $60; quarter-hour, daily except Sunday, $35 per month; half-hour, $60; full hour, $90. Quarter-hour, 12 noon to 3 p.m., 3 times a week, $25 per month; half-

hour, $45; full hour, $75; quarter-hour, daily except Sunday, $45 per month; half-

hour, $80; full hour, $130. Quarter-hour, 6 p.m. to sign-off, 3 times a week, $40; half-

hour, $75; full hour, $120; quarter-hour, daily except Sunday, $75 per month; half-

hour, $130; full hour, $225.

Prices for Sunday programs (no economi-

cal announcements permitted): Quarter-

hour, one time, until 12 noon, $2.50; 4 times, $9; half-hour, one time, $4.50; 4 times, $16.50; full hour, one time, $9; 4 times, $30. Quarter-hour, one time, noon to 6 p.m.,
MEXICO STATIONS—Continued

$4.50; 4 times, $16.50; half-hour, one time, $7; 4 times, $24; full hour, one time, $12.50; 4 times, $40. Quarter-hour, one time, 6 p.m. to sign-off, $7; 4 times, $24; half-hour, one time, $12; 4 times, $40; full hour, one time, $20; 4 times, $60. Two-month contracts earn 5% discount, 3-month, 10%; 6-month, 15%; 9-month, 20%; 12-month, 25%. Cash discount is 2%. (Note: These prices are in U. S. currency.)

Copy restrictions: Accept beer and wine, but no hard liquor; patent medicines must be registered with the Board of Health. Fortune telling, magic, astrology, etc., strictly prohibited. All copy subject to station approval and regulations of the Mexican government.

XEP, JUAREZ


Electrical transcriptions: Have transcriptions and records of various make. Turntables take 10, 12 and 16-inch records at 33⅓ and 78 r.p.m. Best music: Popular Mexican music, select programs, popular dance music and sketches. Artists bureau: None.

Rates: Quarter-hour programs, 12 monthly, $75; 30 monthly, $150. Half-hour programs, 12 monthly, $150; 30 monthly, $225. One minute, 30 times monthly, $20. One announcement, one time, $0.50. One announcement daily, $10 per month; 2 daily, $17.50; 3 daily, $25; 4 daily, $32.50; 5 daily, $40 per month. Prices are for station time only; artists and transcriptions extra.

Copy restrictions: Accept beer and wine, but no hard liquor. Patent medicines accepted, provided they have been registered in Mexico City and a permit obtained. No religious or political broadcasts.

XEAG, CORDOBA

Operator: Diodoro Zuniga. Address: Avenida 1, No. 135, Cordoba de Veracruz. Power: 10 watts on 1310 kc. Affiliation: None, but is a member of the Mexican Association of Commercial Broadcasting Stations. Opened: 1935. (Note: Diodoro Zuniga is also engaged in the jewelry and watch making business.)


Electrical transcriptions: Use RCA Victor, Columbia, Peerless and Polydor records. Turntables take 10, 12 and 16 inch records at 33⅓ and 78 r.p.m. Best programs: Popular sectional music, singers, dance and select music. Artists bureau: Yes; lists 18 artists.

Rates: One hour, 1 to 3 times, 10 a.m. to 2 p.m. and 7 to 8 p.m., $10 each; half-hour, $5.25; quarter-hour, $2.75; 10 minutes, $2; 5 minutes, $1.25. One hour, 4 to 15 times, $8 each; half-hour, $4.20; quarter-hour, $2.20; 10 minutes, $1.60; 5 minutes, $1. One hour, 16 to 30 times, $5 each; half-hour, $3.15; quarter-hour, $1.65; 10 minutes, $1.20; 5 minutes, $0.75. One hour, 1 to 3 times, 8 to 11 p.m., $15 each; half-hour, $8; quarter-hour, $4.25; 10 minutes, $3; 5 minutes, $1.75. One hour, 4 to 15 times, $12; half-hour, $6.40; quarter-hour, $3.40; 10 minutes, $2.40; 5 minutes, $1.40. One hour, 16 to 30 times, $9; half-hour, $4.90; quarter-hour, $2.50; 10 minutes, $1.80; 5 minutes, $1. Classified advertising of 15 words, 1 to 10 times, $0.25 each; 40 words, $0.50; 100 words, $1; 15 words, 11 to 30 times, $0.20; 40 words, $0.40; 100 words, $0.80; 15 words, 31 or more times, $0.15; 40 words, $0.30; 100 words, $0.60. Thirty-word announcements, 1 to 10 times between 8 and 11 p.m., $1 each; during other hours, $0.80; 11 to 30 times, $0.80 and $0.65; 31 or more times, $0.60 and $0.45. Hundred-word announcements, 1 to 10 times, $2 each; 11 to 30 times, $1.60; 31 or more times, $1.20. Prices do not include artists.

Copy restrictions: Accept beer and wine, no hard liquor; patent medicines accepted if approved by the federal public health offices; advertising must abide by regulations issued by the Secretary of Communications and Public Works.

XEBL, MAZATLAN


MEXICO STATIONS—Continued


Electrical transcriptions: Turntables take records at 33 1/3 and 78 r.p.m. Best programs: Popular Mexican music—with orchestra, with singers or on records; select music. Artists bureau: None.

Rates: Half-hour program with orchestra and ensemble, $15 one time; daily, including Sunday, $400 per month. Half-hour, with piano and singers, $11 one time; $300 per month. Half-hour with transcribed music, $8 one time; $30 per month. Ten announcements a day for one day, $1; daily for one month, including Sunday, $30. Special prices for 4-month contracts: Half-hour daily, including Sunday, with orchestra or ensemble, $350 per month. Half-hour, with piano and singers, $250 per month. Half-hour of transcribed music, daytime, $100 per month; nighttime, $150 per month. For 30 announcements daily, including Sunday, $60 per month and half-hour a week gratis.

Copy restrictions: Accept beer, but no hard liquor; patent medicines must be approved by the Department of Health.

XEFC, MERIDA

Operator: Julio Molina Font. Address: 59-517, Merida de Yucatan. Power: 250 watts on 550 kc. Affiliation: Mexican Broadcasting Chain, Mexico, D. F. Opened: 1929. (Note: Station operator is also manager of the commercial house of Julio Molina Font S. en C., of Merida.)


Rep: Broadcasting Abroad, Ltd., New York City; Conquest Alliance Co., Inc., New York City. News: Obtained from local daily, Periódico Diário del Sureste. Merchandising: Will undertake to render any services requested; handle newspaper, magazine and billboard advertising; distribute pamphlets, etc. Foreign language programs: Accept English and Spanish programs only.

Electrical transcriptions: Have 6,000 RCA Victor records. Turntables take records at 33 1/3 and 78 r.p.m. Best programs: Those from theatres and film houses. Artists bureau: Yes; lists two orchestras and five singers.

Rates: One hour, 8 a.m. to 5 p.m., $6; 5 to 10 p.m., $8; 10 p.m. to midnight, $3. Half-hour, 8 a.m. to 5 p.m., and 10 p.m. to midnight, $3.30; 5 to 10 p.m., $4.40. Quarter-hour, 8 a.m. to 5 p.m. and 10 p.m. to midnight, $2; 5 to 10 p.m., $2.50. Five minutes, 8 a.m. to 5 p.m. and 10 p.m. to midnight, $0.40; 5 to 10 p.m., $0.50. One-minute, 2 to 5 p.m., $0.10. Forgoing rates earn these discounts: 14 to 26 times, 5%; 27 to 52 times, 10%; 53 to 104 times, 15%; 105 times or more, 20%. Five minutes daily, 2 to 5 p.m., $0.25; one-minute daily, 2 to 5 p.m., $0.05, with following discounts: 61 to 180 times, 5%; 181 to 360 times, 10%; 361 times or more, 15%. Fifteen percent commission to recognized advertising agencies. All prices quoted include station time and announcer. (Note: These rates are in U. S. A. currency.)

Copy restrictions: Accept advertising for beer, wine, cognac, champagne and vermouth. Patent medicines must be approved by the Department of Public Health.

XEAO, MEXICALI


Electrical transcriptions: Use RCA Victor records; turntables take records up to 16 inches, at 33 1/3 r.p.m. Best programs: News bulletins. Artists bureau: Yes; lists 5 artists.

Rates: No information given.
Copy restrictions: None indicated.

XEB-XEBT, MEXICO CITY

Operator: El Buen Tono, S. A. Address: Calle del Buen Tono No. 6. Power: XEB, 10,000 watts on 1030 kc; XEBT, 1,000 watts on 6100 kc. Affiliation: No information available.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 9 a.m. to 12 noon, $140;
This station is non-commercial. Its function is to broadcast news of the international relations between Mexico and other nations, by means of lectures on culture, art and politics.

**XEDP-XEXA, MEXICO CITY**

*Operator:* Information Bureau of the Mexican Government. *Address:* Mexico, D. F. *Power:* XEDP, 1,000 watts on 1080 kc.; XEXA, 500 watts on 6130 kc. (simultaneous operation weekdays from 7:30 to 10 a.m., 1:30 to 4:30 p.m., and 6 to 11 p.m.; Sundays, 6 to 11 p.m. only.)

*Director:* Augustin Arroyo Ch. (head of the Independent Department of Press and Publicity). *Station manager,* program director: Guillermo Morales B. *Chief engineer:* Fernando Leon Grajales. *Publicity director:* Quintin Rueda.

These stations are non-commercial. Their function is to inform the people of government work in all branches of public administration.

**XEFO-XEUX, MEXICO CITY**

*Operator:* Partido de la Revolucion Mexicana. *Address:* Av. Cincode Mayo No. 21, Mexico, D. F. *Power:* XEFO, 5,000 watts on 940 kc; XEUX, 1,000 watts on 6200 kc. *Affiliation:* None. *Opened:* 1930.


*Electrical transcriptions:* None. *Best programs:* No list given. *Artists bureau:* Yes; no details given.

*Rates:* One hour, 9 a.m. to noon and midnight to 1 a.m., $75; half-hour, $40; quarter-hour, $22.50. One hour, noon to 1:30 p.m., $100; half-hour, $55; quarter-hour, $30. One hour, 3 to 7 p.m., $110; half-hour, $60; quarter-hour, $35. One hour, 11 p.m. to midnight, $125; half-hour, $65; quarter-hour, $35. One hour, 1:30 to 3 p.m., 7 to 8 p.m. and 10 to 11 p.m., $150; half-hour, $80; quarter-hour, $45. One hour, 8 to 10 p.m., $200; half-hour, $110; quarter-hour, $60. Classified announcements, 9 a.m. to 12 noon and midnight to 1 a.m., $1; 12 noon to 1:30 p.m., $1.25; 3 to 8 p.m. and 10 p.m. to midnight, $1.50; 1:30 to 3 p.m., $2; 8 to 10 p.m., $2.50. Spot announcements, 9 a.m. to 12 noon, 3 to 7 p.m. and midnight to 1 a.m., $3; noon to 1:30 p.m. and 11 p.m. to midnight, $3.50; 1:30 to 3 p.m., 7 to 8 p.m., and 10 to 11 p.m., $4; 8 to 10 p.m., $6.
Prices do not include artists. Rates for remote control programs: Five dollars for transportation, $30 for equipment.

Copy restrictions: Accept alcoholic beverages, provided alcoholic content is not excessive. Patent medicines must be approved by the Department of Health. All commercials must be accompanied by a musical selection.

**XEW-XEWW, MEXICO CITY**

*Operator:* Cadena Radiodifusora Mexicana, S. A.  
*Address:* P. O. Box 2516, Mexico, D. F.  
*Power:* XEW, 100,000 watts on 880 kc; XEWW (authorized power), 10,000 watts on 8500 kc.  
*Affiliation:* Mexican Radio Chain, totalling 14 stations.  
*Opened:* 1930.  
*President:* E. Azcarraga.  
*Station and commercial director:* O. M. Velez.  
*Chief engineer:* J. de la Herran.  
*Program and musical director:* W. Rademann.  
*Artists bureau head:* Emilio Balli.  
*Publicity director:* L. Samaniego.

*Rep:* V. E. Creighton, P. O. Box 1161, San Antonio, Tex.  
*News:* AP.  
*Foreign language programs:* Programs in languages other than Spanish are accepted, subject to station approval.

*Electrical transcriptions:* Use NBC Thesaurus, World Broadcasting System and Standard transcriptions. RCA turntable takes recordings at 33 1/3 and 78 r.p.m., vertical and lateral cut.  
*Best programs:* Symphonic Mexican popular music, semi-classical, Cuban and classical music, American popular music and sketches.  
*Artists bureau:* Yes; lists 150 artists.

*Rates:* 28-minute program, 12.01 a.m. to 2 a.m., $125.00; 2 a.m. to 12.30 p.m., $75.00; 12.30 to 1.30 p.m., $100.00; 1.30 to 3 p.m., $162.50; 3 to 6 p.m., $106.25; 6 to 7 p.m., $137.50; 7 to 7.30 p.m., $175.00; 7.30 to 8 p.m., $212.50; 8 to 8.30 p.m., $262.50; 8.30 to 9 p.m., $281.25; 9 to 10 p.m., $312.50; 10 to 10.30 p.m., $262.50; 10.30 to 11 p.m., $218.75; 11 p.m. to midnight, $156.25; thirty-five-word announcements, 12.01 a.m. to 12.30 p.m., $9.00; 75 words, $13.50; 150 words, $18.00; 35-word announcements, 12.45 to 3 p.m., $21.00; 75 words, $31.50; 150 words, $42.00; 35-word announcements, 3.15 to 5.45 p.m., $12.00; 75 words, $18.00; 150 words, $24.00; 35-word announcements, 6 to 6.45 p.m., $15.00; 75 words, $21.00; 150 words, $27.00; 35-word announcements, 7 to 10.30 p.m., $60.00; 50 words, $90.00; 35-word announcements, 11 p.m. to midnight, $27.00; 50 words, $37.50; 40-word announcements before news bulletin, 12.01 a.m., to 12 noon, $15.00; after news bulletin, 40-word announcements, $12.00; 40-word announcements before news bulletin, 12 noon to 6 p.m., $37.50; after news bulletin, 40-word announcements, $30.00; 40-word announcements before and after news bulletin, 6 to 8 p.m., $60.00; 40-word announcements before news bulletin, 8 p.m. to midnight, $75.00; 40-word announcements after news bulletin, 8 p.m. to midnight, $80.00.

Copy restrictions: All copy must be approved by the Department of Health; English announcements may only be made with official permission.

**XEWI, MEXICO CITY**

*Operator:* Institucion Mundial de la Vida Impersonal.  
*Address:* Mina 56, Mexico, D. F.  
*Power:* 450 watts on 11,900 kc.  
*Affiliation:* None.  
*Opened:* Aug. 21, 1935.  
*General manager:* L. Gonzalez Burns.  
*Station manager:* Manuel E. Gonzalez.  
*Chief engineer:* Andres Reynoso.  
*Artistic director:* Francisco C. Alvarado.

This station is non-commercial; owned and operated by the World Impersonal Life Institute.

**XEBF, MONTERREY**

*Operator:* Jesus Quintanilla.  
*Address:* 5 de Mayo 112 Oriente, Monterrey, Nuevo Leon.  
*Power:* 200 watts on 870 kc.  
*Affiliation:* None.  
*Opened:* 1931.

*General manager:* Jesus Quintanilla.  
*Station and commercial manager:* Mario Quintanilla.  
*Chief engineer:* Gilberto Quintanilla.  
*Program director:* Rodolfo Estrada.  
*Musical director and artists bureau head:* Humberto Calderon.  
*Publicity director:* Manuel Rodriguez.

*Rep:* Publicidad Reachi, Mexico City; Conquest Alliance Co., Inc., New York City.  
*News:* Obtained from local daily papers.  
*Merchandising:* None.  
*Foreign language programs:* Accept programs in any language.

*Electrical transcriptions:* Have 5,000 transcriptions and records of unspecified make. Turntables take any size record at 33 1/3 and 78 r.p.m.  
*Best programs:* News, classical music, sports broadcasts, national folklore programs.  
*Artists bureau:* Yes; lists 50 artists.

*Rates:* One hour, 7 to 11 a.m. and 2 to 6 p.m., $30; half-hour, $15; quarter-hour, $8; 10 minutes, $6; 5 minutes, $3.  
*One hour, 11 a.m. to 3 p.m.* and 6 p.m. to midnight, $34; half-hour, $18; quarter-hour, $10; 10 minutes, $8; 5 minutes, $4.  
*One announcement, 11 a.m. to 2 p.m. and 6 p.m. to midnight, $2.50; 7 to 11 a.m. and 2 to 8 p.m., $2.

Copy restrictions: Advertising of cabarets and alcoholic beverages not accepted. Patent medicines must be approved by the Board of Health.
MEXICO STATIONS—Continued

XET, MONTERREY
Operator: El Pregonero del Norte, S. A. Address: P. O. Box 203, Monterrey. Power: 5,000 watts on 690 kc. Affiliation: None. (Note: Also owns and operates short-wave station XET in Mexico City. Rates are the same for both stations.)
Electrical transcriptions: Have 5,000 records—RCA Victor, Vocalion, Columbia, Telefunken, etc. Turntables take 10 and 12-inch records, at 33⅓ and 78 r.p.m. Best programs: Typical Mexican music and comedy. Artists bureau: Yes; lists 35 artists.
Rates: Twenty-five minute program, 7 to 7:25 p.m. and 11 to 11:25 p.m., $30.00; 8 to 8:25 p.m. and 10 to 10:25 p.m., $40.00; 9 to 9:25 p.m., $50.00. Thirty 25-minute programs within 60 days, $1,500.00, including artists. Four-minute program, 7:25 to 7:29 p.m. and 11:25 to 11:29 p.m., $10 without artists, $15.00 with artists; 8:25 to 8:29 p.m. and 10:25 to 10:29 p.m., $12.50 without artists, $18.75 with artists; 9:25 to 9:29 p.m., $15.00 without artists, $22.50 with artists. Announcement up to 15 words, 7:29 to 7:30 p.m. and 11:29 to 11:30 p.m., $3.00; 8:29 to 8:30 p.m. and 10:29 to 10:30 p.m., $5.00; 9:29 to 9:30 p.m., $7.50. Cost of artists varies between $25.00 and $50.00 per twenty-five minute program.
Copy restrictions: Do not accept alcoholic beverages. All commercials must be made in Spanish.

XEAF, NOGALES
Electrical transcriptions: Use RCA Victor records. Turntables take recordings at 33⅓ and 78 r.p.m. Best programs: Typical Mexican music, select music, American dance music and Latin songs. Artists bureau: Yes; lists 20 artists.
Rates: One hour, one to 11 times, 6 p.m. to midnight, $60 per hour; 12 to 25 times, $54; 26 to 51 times, $48; 52 to 103 times, $42; 104 to 299 times, $36; 300 or more times, $30. Half-hour, one to 11 times, $36; 12 to 25 times, $32.40; 26 to 51 times, $28.80; 52 to 103 times, $25.20; 104 to 299 times, $21.60; 300 or more times, $18. Quarter-hour, one to 11 times, $24; 12 to 25 times, $21.60; 26 to 51 times, $19.20; 52 to 103 times, $16.80; 104 to 299 times, $14.40; 300 or more times, $12. One hour, one to 11 times, 11 a.m. to 2 p.m., $40 per hour; 12 to 25 times, $36; 26 to 51 times, $32; 52 to 103 times, $28; 104 to 299 times, $24; 300 or more times, $20. Half-hour, one to 11 times, $24; 12 to 25 times, $21.60; 26 to 51 times, $19.20; 52 to 103 times, $16.80; 104 to 299 times, $14.40; 300 or more times, $12. Quarter-hour, one to 11 times, $16; 12 to 25 times, $14.40; 26 to 51 times, $12.80; 52 to 103 times, $11.20; 104 to 299 times, $9.60; 300 or more times, $8. One hour, one to 11 times, midnight to 11 a.m. and 2 to 6 p.m., $30; 12 to 25 times, $27; 26 to 51 times, $24; 52 to 103 times, $21; 104 to 299 times, $18; 300 or more times, $15. Half-hour, one to 11 times, $18; 12 to 25 times, $16.20; 26 to 51 times, $14.40; 52 to 103 times, $12.60; 104 to 299 times, $10.80; 300 or more times, $9. Quarter-hour, one to 11 times, $12; 12 to 25 times, $10.80; 26 to 51 times, $9.60; 52 to 103 times, $8.40; 104 to 299 times, $7.20; 300 or more times, $6.
Ten-word announcements, one to 10 times, $0.80; 11 to 30 times, $0.72; 31 to 90 times, $0.64; 91 to 180 times, $0.56; 181 to 360 times, $0.48; more than 360 times, $0.40. Twenty-five word announcements, one to 10 times, $1.80; 11 to 30 times, $1.62; 31 to 90 times, $1.44; 91 to 180 times, $1.26; 181 to 360 times, $1.08; more than 360 times, $0.90. Fifty-word announcements, one to 10 times, $3; 11 to 30 times, $2.70; 31 to 90 times, $2.40; 91 to 180 times, $2.10; 181 to 360 times, $1.80; more than 360 times, $1.50. One hundred-word announcements, one to 10 times, $5; 11 to 30 times, $4.50; 31 to 90 times, $4; 91 to 180 times, $3.50; 181 to 360 times, $3; more than 360 times, $2.50. Prices quoted include time and announcer; artists' services extra.
Copy restrictions: No liquor or advertising of a political-religious nature accepted. Station reserves right to reject any copy.

XEDF, NUEVO LAREDO
MEXICO STATIONS—Continued


Electrical transcriptions: Have 1,238 RCA Victor, Decca, Brunswick and Columbia records. Turntables take records at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: Six quarter-hours, 10 a.m. to 7 p.m., $10; 6 half-hours, $20; 6 full hours, $35. One daily announcement for 6 days, $2.50; 2 daily announcements, $3.50; 3 daily announcements, $5; 4 daily announcements, $6; 6 daily announcements, $8; 8 daily announcements, $10. Rates quoted include station time and announcer, but do not include artists' services, remote control, etc.

Copy restrictions: Accept table wines, but no hard liquor; no advertising accepted from gambling establishments. No political propaganda, specifically of the war in Spain.

XEAP, OBREGON

Operator: Emilio Manzanilla. Address: Veracruz 83, Obregon, Sonora. Power: 400 watts on 1340 kc. Affiliation: None. (Note: Emilio Manzanilla also owns a radio store and shop, and a women's clothing store.)


Rep: None. News: Obtained from newspapers. Merchandising: Can handle printed and billboard advertising, charging for the number of copies and the size and cost of the posters. Foreign language programs: Accept English and German programs.

Electrical transcriptions: Use 10 and 12-inch records of unspecified make, at 33⅓ and 78 r.p.m. Best programs: No list given. Artists bureau: None.

Rates: One hour, one time, $50. Half-hour, one time, $30. One hour daily for one month, $200. Half-hour daily for one month, $125. Quarter-hour daily for one month, $75. Announcements up to 60 words, 16 times a day, $60 per month. Announcements up to 40 words, 8 times a day, $40 per month; classified announcements, 4 times a day, $20; twice a day, $10. Prices for talks to be arranged. Remote control broadcasts add 20% to prices quoted.

Copy restrictions: Accept beer, wines and patent medicines, but no hard liquor.

XEPN, PIEDRAS NEGRAS

Operator: Piedras Negras Broadcasting Co. Address: Apartado 3, Piedras Negras, Coah. Power: 100,000 watts on 730 kc. Affiliation: None. (Note: This company also owns and operates XELO in Tijuana, Baja California, Mexico, and the electric light plant in Piedras Negras.)


Rep: Piedras Negras Broadcasting Co., P. O. Box 360, Eagle Pass, Texas. News: None; though news broadcasting may be purchased for regular time charge plus cost of obtaining service. Merchandising: Publicity and merchandising service available upon request; special services rendered at cost. Foreign language programs: Accept English programs.

Electrical transcriptions: Have C. P. MacGregor and Titan Production Co. transcriptions, lateral cut, at 33⅓ and 78 r.p.m. Best programs: Hillbilly music, cowboy singers, Hawaiian, organ and dance music. Artists bureau: None.

Rates: One hour program, 7 to 11 p.m., $210; 6 to 7 p.m. and 11 p.m. to midnight, $157.50; midnight to 6 p.m., $105; one 2-minute announcement, 7 to 11 p.m., $90; 6 to 7 p.m. and 11 p.m. to midnight, $22.50; midnight to 6 p.m., $15; one 1-minute announcement, 7 to 11 p.m., $20; 6 to 7 p.m. and 11 p.m. to midnight, $15; midnight to 6 p.m., $10.

Copy restrictions: Accept beer and light wines, but no other alcoholic beverages; no religious broadcasts; patent medicines and cosmetics must be registered with, and copy approved by, the Department of Public Health of the Mexican Government; all programs subject to station approval and regulations of the Department of Communications of the Mexican National Government; advertisers must also adhere to the Federal Trade and Postal Laws of the U. S.; do not accept announcements on a percentage basis.

XETH, PUEBLA


General, station and commercial manager, chief engineer: Ramon Huerta. Musical director and artists bureau head: Professor Fidel Barragan. Publicity director: Luis M. Rueda.
MEXICO STATIONS—Continued


Electrical transcriptions: Use RCA Victor, Columbia, Peerless, Vocalion, Brunswick, Bluebird, Decca, OK and Electro-Vox records, at 78 r.p.m. Best programs: Broadcasts based on contests, old Mexican music, songs and Mexican music in general. Artists bureau: None.

Rates: Regular station programs—concerts, lectures, etc.—with announcements interposed: One hour, $10; half-hour, $5; quarter-hour, $2.75; ten minutes, $2; five minutes, $1.25. Contracts for more than 30 broadcasts earn 10% discount. Classified announcements up to 50 words, 30 times, $.40 each time; 90 times, $.35; 120 times, $.30; 300 times, $.25 each time. Four daily announcements, up to 30 words, $20 per month. Prices quoted include time and announcer; artists and remote control, when desired, must be furnished by advertiser.

Copy restrictions: Alcoholic beverages and patent medicines must be registered with the Board of Health of Mexico City. No religious or political propaganda.

**XEBX, SABINAS**


**XEAS, SALTILLO**


Station and commercial manager, program and publicity director: P. Froylan Mier Narro. Chief engineer: Fernando Barragan. Musical director: Professor Antonio Cuavas.


**XEFW, TAMPAICO**

Operator: Jose Expedito Martinez. Address: Ave. Madero 10, Oriente, Tampico. Power: 500 watts on 1310 kc. Affiliation: None. Opened: 1932. (Note: This station has permanent hookup with short-wave station XETW, and prices quoted under rates are for both stations).

Operator and general department head: Jose Expedito Martinez. Musical director, artists bureau head: Checo Lopez y Ocampo.

Rep: Dr. Luis de la Rosa, Mexico. News: Obtained from newspapers of Mexico, D.F. Merchandising: None. Foreign language programs: Not accepted.

**XEAS, SALTILLO**


Station and commercial manager, program and publicity director: P. Froylan Mier Narro. Chief engineer: Fernando Barragan. Musical director: Professor Antonio Cuavas.


**XEAS, SALTILLO**


Station and commercial manager, program and publicity director: P. Froylan Mier Narro. Chief engineer: Fernando Barragan. Musical director: Professor Antonio Cuavas.
XES, TAMPICO


Rep: Export Advertising Agency, Inc., New York City; Broadcasting Abroad, Ltd., New York City. News: UP and service. Merchandising: Station also owns the sole advertising agency in the vicinity; will work out merchandising schemes for 10% on the cost of the outlay (apart from commissions obtained from other media which may be used). Foreign language programs: Not accepted.

Electrical transcriptions: Have 200 records at 33 1/2 r.p.m., and 3,000 at 78 r.p.m. Best programs: Popular and classical music, Mexican songs, and children’s programs. Artists bureau: Yes; lists 18 artists.

Rates: 14-minute studio program, $15; 14-minute transcribed musical program, $6; with special transcribed music, $12. 14-minute program, 30 times at any available time, $117; 60 times, $280. Five-minute program, at any available time, $2.50; at a special time, $5. Thirty-word announcement, at any available time, $80; at a special time, $1.50. Classified 60-word announcement, at any available time, $60.

Copy restrictions: No alcoholic beverages; patent medicines must be approved by the Board of Health. Commercials may not exceed 20% of program time, and must be given in Spanish.

XETW, TAMPICO

Operator: Flores y Martinez. Address: Ave. Madero 10, Oriente, Tampico. Power: 100 watts on 6045 kc. Affiliation: None. Opened: 1936. (Note: This station has permanent hookup with XEFW, and prices quoted under rates are for both stations).


Rep: Dr. Luis de la Rosa, Mexico. News: Obtained from newspapers of Mexico, D.F. Merchandising: None. Foreign language programs: Not accepted.

Electrical transcriptions: Use transcriptions furnished by advertising agency; turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Singers and orchestras. Artists bureau: Yes; lists 33 artists.

Rates: One hour, one to 9 times, $28; 10 or more times, $25. Half-hour, one to 9 times, $15; 10 or more times, $13. Quarter-hour, one to 9 times, $10; 10 or more times, $8. Five minutes, one to 9 times, $3.50; 10 or more times, $3. Announcements up to 50 words, one to 9 times, $1.25 each time; 10 or more times, $1.10. These prices are for station time and announcer, but do not include artists' service, remote control facilities, etc.

Copy restrictions: Accept beer and wine, but no hard liquor; patent medicines must be registered by the government.

XEC, TIJUANA


Rep: J. M. Macias, 14th and Market Sts. San Diego, Calif. News: Obtained from special correspondents. Merchandising: None. Foreign language programs: Accept programs in any language, provided commercials are also given in Spanish. (Copy must be approved by a member of the station staff, assigned by the Federal Government.)

Electrical transcriptions: Turntables take records of any size, at 33 1/2 and 78 r.p.m. Best programs: Humorous dialogue, press-reports, radio news, drama and live talent music. Artists bureau: Yes, lists 10 artists.

Rates: One announcement, up to 90 words, $0.50.

Copy restrictions: Accept beer and wine, but no hard liquor. Patent medicines must be approved by, and doctors registered with, the Department of Health, before advertising may be accepted. No political or religious programs.

XEMO, TIJUANA


provided Spanish translation is submitted.

Electrical transcriptions: Have a library of recorded programs of unspecific make. Turntables take records at 33 1/3 and 78 r.p.m. Best programs: Dance music, cowboy songs, folklore and semi-classical music. Artists bureau: None. (Program director will supply talent when required.)

Rates: No information given. Station states it sends price lists “when required.”

Copy restrictions: Accept beer and wines but no hard liquor, nor any establishment selling same, such as bars, casinos, cabarets, etc. No religious or political broadcasts. All copy subject to government regulations.

XETF-XEFT, VERACRUZ

Operator: Jose Rodriguez Lopez. Address: Independencia No. 28, Veracruz. Power: XETF, 12 watts on 1220 kc; XEFT, 12 watts on 9550 kc. Affiliation: None. Opened: September, 1934. (Note: Jose Rodriguez Lopez also has a store for the sale and repair of radio sets.)


Rep: None. News: Obtained from Station XEB and XEBT, Mexico City, which uses news from the daily El Universal. Merchandising: None. Foreign language programs: Accept programs in any language provided commercials are first given in Spanish.

Electrical transcriptions: Have about 5,000 records of unspecific make, at 33 1/3 and 78 r.p.m. Best programs: Dance music and typical Mexican songs. Artists bureau: Yes; number of artists not given.

Rates: One hour, 1 to 11 times, 12 noon to 2 p.m. and 8 to 10 p.m., $18; 12 to 25 times, $14.50; 26 to 50 times, $13; 51 to 100 times, $12; 101 to 300 times, $10. Half-hour, 1 to 11 times, 12 noon to 2 p.m. and 8 to 10 p.m., $10; 12 to 25 times, $7.50; 26 to 50 times, $6.75; 51 to 100 times, $6.50; 101 to 300 times, $6. Quarter-hour, 1 to 11 times, 12 noon to 2 p.m. and 8 to 10 p.m., $7; 12 to 25 times, $6; 26 to 50 times, $5; 51 to 100 times, $4.50; 101 to 300 times, $4. Five minutes, 1 to 11 times, 12 noon to 2 p.m. and 8 to 10 p.m., $3; 12 to 25 times, $2.75; 26 to 50 times, $2.50; 51 to 100 times, $2; 101 to 300 times, $1.75. Broadcasts from 7 to 8 p.m. and 10 to 11 p.m., earn 10% discount on foregoing prices; from 10:30 a.m. to 12 noon, 12%. Announcements, to be given in commercial hours from 10:30 a.m. to 12 noon, 2 to 3 p.m., 6:30 to 8 p.m. and 10 to 11 p.m., $0.03 per word. Contracts for 31 to 90 announcements earn 10%; 91 or more, 15%. Prices for announcements at any fixed time given on request. Artists’ services extra.

Copy restrictions: No alcoholic beverages; no religious or political broadcasts. Patent medicines must be approved by the Board of Health.

XEU-XEUV, VERACRUZ

Operator: Fernando Pazos Sosa y Cia. Address: Ave. Independencia 98, Veracruz. Power: XEU, 250 watts on 1010 kc; XEUV, 20 watts on 6020 kc. Affiliation: None. Opened: 1930. (Note: Fernando Pazos Sosa is also head of the radio and hardware store, Casa Pazos.)

Director and head of all station departments: Fernando Pazos Sosa.

Rep: None. News: Obtained from the newspaper, El Excepcional. Merchandising: Service offered varies according to amount of advertising. Foreign language programs: Accept programs in any language, provided Spanish translation is also given.

Electrical transcriptions: Have 5,500 RCA Victor records, 10 and 12 inches, at 78 r.p.m. Turntables can also handle recordings up to 16 inches at 33 1/3 r.p.m., if furnished by advertiser. Best programs: Tropical music and Mexican songs. Artists bureau: Yes; lists 43 artists.

Rates: 28-minute program, 7 to 9:30 a.m., 3 to 5:30 p.m. and 11 p.m. to midnight, $8; 10 to 11:30 a.m. and 6 to 6:30 p.m., $7; noon to 12:30 p.m., 2 to 2:30 p.m., 7 to 7:30 p.m. and 10 to 10:30 p.m., $8; 1 to 1.30 p.m. and 8 to 9:30 p.m., $10. Forty-word announcements, 7 to 9:30 a.m., 3.30 to 5.30 p.m. and 11:30 to midnight, $0.60; 80 words, $0.90; 150 words, $1.20. Forty-word announcements, 10 to 11.30 a.m. and 6 to 6:30 p.m., $0.70; 80 words, $1.05; 150 words, $1.40. Forty-word announcements, noon to 12:30 p.m., 2.30 to 3 p.m., 7 to 7:30 p.m. and 10:30 to 11 p.m., $0.80; 80 words, $1.20; 150 words, $1.60. Forty-word announcements, 1 to 2 p.m. and 8 to 10 p.m., $1; 80 words, $1.50; 150 words, $2. Classified announcements per day; 20 words for $0.30; 50 words for $0.60; 100 words for $1; 150 words for $1.25.

Copy restrictions: All advertising must adhere to the sanitary code and the communication, laws of the Mexican government.
NICARAGUA

Official language: Spanish. Money: Cordoba. Area: 49,200 square miles. Population: 750,000. Estimated number of receiving sets: 4,000. Tax or registration: None. Duty on transcription and records: 30% ad valorem, plus an additional tax of 0.10 cordobas on each record. Surtax, 37\(\frac{1}{2}\)% of duty.

YNIGG, MANAGUA


Electrical transcriptions: Use standard type records on turntables of 33\(\frac{1}{2}\) and 78 r.p.m. Best programs: Regional music, songs with guitar accompaniment, dance music and select music by station's orchestra. Artists bureau: Yes; lists 14 artists.

Rates: One hour, $20; half-hour, $12; quarter-hour, $7; 10 minutes, $5; 5 minutes, $3; one minute, $.60. Announcements 30 times a day, $30 per month. Hours of broadcast are from 12 noon to 2 p.m. and 7 to 10 p.m. daily, except Sunday. Contracts for 6 months or more earn 10% discount. Prices quoted are gross rates: for net rate subtract 30%. (Note: These prices are in U. S. gold currency.)

Copy restrictions: Certain restrictions are placed on political broadcasts.

YNLG, MANAGUA

Operator: Labayo Guerra & Cia. Address: 5a Calle Noroeste No. 207. Power: 1,000 watts on 6610 kc. Affiliation: None. Opened: February, 1934. (Note: Labayo Guerra & Cia. also maintain a repair shop for radios and electrical equipment.)

General and commercial manager, chief engineer: Benjamin J. Guerra L. Program director: Cesar Guerra L. Musical director, artists bureau head: Luis A. Delgadillo. Publicity director: Manuel Morales F.


Electrical transcriptions: Use RCA Victor, Columbia and Decca records. Turntables take any size recording at 33\(\frac{1}{2}\) and 78 r.p.m. Best programs: Classical music, typical Mexican music, singers, American dance music. Artists bureau: Yes; lists 10 artists.

Rates: One hour, $20; half-hour, $12; quarter-hour, $7.25; 10 minutes, $4.75; 5 minutes, $2.35; one minute, $.50. (Note: These rates are quoted in U. S. A. currency.)

Copy restrictions: All advertising subject to the regulations of the radio control board.

YNOD, MANAGUA


Station manager and general department head: Octavio Delgado. Chief engineer: Humberto Salvo.

Rep: None. News: Obtained from radio broadcasts, foreign newspapers, etc. Merchandising: None. Foreign language programs: Not accepted.

Electrical transcriptions: None. Best programs: Popular songs, poetry, short select prose, scientific news. Artists bureau: None.

Rates: At press time this station had temporarily suspended operations, hence no rates are available. Plans are under way to "reopen shortly."

Copy restrictions: No political advertising unfavorable to the government and its institutions.

YNOP, MANAGUA


Note: All rates for this nation are quoted in U. S. Dollars.

1001
NICARAGUA STATIONS—Continued


Electrical transcriptions: Have RCA Victor and other records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Dance music, amateur hour, children’s hour, martial music. Artists bureau: Yes; lists 32 artists.

Rates: One hour, $22; half-hour, $12.50; quarter-hour, $7; 5 minutes, $2.50. Frequency discounts: 14 to 26 times, 5%; 27 to 52 times, 10%; 53 to 104 times, 20%. (Note: These rates are quoted in U. S. A. currency.) Copy restrictions: None.

YPFR, MANAGUA


Electrical transcriptions: No list given. Artists bureau: Yes; lists an orchestra of 10 members and several singers.

Rates: No information given. Copy restrictions: None.

PANAMA


Duty on transcriptions and records: None. There is, however, a consular fee on duty-free goods, totalling 8% of F.O.B. value at port of export.

HP50-HP5K, COLON

Operator: Jose Jaen J. & Cia, Ltd. Address: Apartado 33, Colon. Power: HP50, 250 watts on 1440 kc; HP5K, 250 watts on 6005 kc. Affiliation: None. Opened: July, 1935. (Note: Jose Jaen J. & Cia, is also an electrical supply house.)

Manager: Jose Jaen y Jaen.

Rep: Station states it has various representatives in the U. S.; no names listed.


Electrical transcriptions: Have NBC Thesaurus transcriptions and two RCA turntables. Best programs: No list given. Artists bureau: None.

Rates: One hour, 7 to 9 a.m. and 11:30 a.m. to 1:30 p.m., $30; 6 to 11 p.m., $40. Half-hour, 7 to 9 a.m. and 11:30 a.m. to 1:30 p.m., $17.50; 6 to 11 p.m., $22.50. Quarter-hour, 7 to 9 a.m. and 11:30 a.m. to 1:30 p.m., $10; 6 to 11 p.m., $12.50. Prices are for station time and announce only. NBC Thesaurus programs: One hour, 7 to 9 a.m. and 11:30 a.m. to 1 p.m., $40; 6 to 11 p.m., $50. Half-hour, 7 to 9 a.m. and 11:30 a.m. to 1 p.m., $22.50; 6 to 11 p.m., $27.50. Quarter-hour, 7 to 9 a.m. and 11:30 a.m. to 1 p.m., $12.50; 6 to 11 p.m., $15. Prices for station time and announce in Transradio news bulletins: 15 minutes, 7 to 9 a.m. and 11:30 a.m. to 1 p.m., $15; 6 to 11 a.m., $20. 10 minutes, 7 to 9 a.m. and 11:30 a.m. to 1 p.m., $12.50; 6 to 11 a.m., $17.50. 5 minutes, 7 to 9 a.m. and 11:30 a.m. to 1 p.m., $10; 6 to 11 a.m., $15. Daily announcements, once in the morning in English and once at noon in Spanish, $40 per month; twice morning and noon, $60 per month. Three-month contracts earn 5%; 6-month, 10%; 12-month, 15%. (Note: These prices are in U. S. currency.)

Copy restrictions: Station mentions there are no legal restrictions.

HP5C-HP5B, PANAMA

Operator: Emisora Miramar. Address: Apartado 910, Panama. Power: HP5C, 100 watts on 730 kc; HP5B, 100 watts on 6030 kc. Affiliation: None.

Station head: Gmo. Endara P.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: one hour, $40; half-hour, $25; quarter-hour, $15; five minutes, $8; one
PANAMA STATIONS—Continued

minute, $2.50. Frequency discounts: five to 13 times, 5%; 13 to 26 times, 10%; 26 to 52 times, 15%; more than 52 times, 20%. Five-minute spot announcements daily, $190 per month; one minute daily, $60. Frequency discounts: one or two months, 5%; three or four months, 10%; five or six months, 15%. (Stations broadcast daily from 7 to 10:45 p.m., Sunday, 10:45 a.m. to 1 p.m. and 8 to 10:45 p.m.). (Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: None.
(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

HP6J-HP5J, PANAMA
Owner: Manuel Diaz Doce.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: None. Artists bureau: No list available. Artists
Rates: One hour, $40; half-hour, $25; quarter-hour, $15; five minutes, $8; one minute, $2.50. Frequency discounts: five to 13 times, 5%; 13 to 26 times, 10%; 26 to 52 times, 15%; more than 52 times, 20%. Five-minute spot announcements daily, $190 per month; one minute daily, $60. Frequency discounts: one or two months, 5%; three or four months, 10%; five or six months, 15%. (Note: These rates are quoted in U.S.A. currency.)

Copy restrictions: None.
(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

PARAGUAY

Official language: Spanish. Money: Peso. Area: Paraguay proper, 61,647 square miles (claims an additional area of 100,000 square miles, known as the Gran Chaco, part of which is also claimed by Bolivia). Population: 926,580 (exclusive of the Chaco region). Estimated number of receiving sets: 10,000.

Tax or registration: None.

Duty on transcriptions and records: Discs for phonographs, 1.80 Argentine gold pesos per dozen, plus 15% ad valorem. In addition, there is a surtax of 6.5% ad valorem.

ZP1, ASUNCION
(Pro: Isern & Saccarello also engage in the sale of radio parts.)


Rates: No information given.
Copy restrictions: None.

ZP3, ENCARNACION
Operator: Julio Cormillot e Hijos. Address: Radio Bouquet, Encarnacion. Power: 250 watts on 900 kc. Affiliation: None, but also has a studio in Posadas, Argentine, with which it is connected by lines under the Parana River, and can hook up with all the Americas by means of two telephone lines. Opened: Dec. 17, 1935.

Station head, commercial manager, chief engineer: Julio Cormillot. Station manager: Horacio Cormillot. Publicity director: A. Andres Cormillot.
Rep: None. News: Uses local bulletins only, obtained from northern Argentine. Merchandising: None. Foreign language programs: Accept programs in any language, if announcer and copy is supplied.

Electrical transcriptions: Uses records

Note: Unless otherwise stated, all rates are in Pesos.

1005
PARAGUAY STATIONS—Continued

doing: None. Foreign language programs: Accept programs in any language, provided advertiser supplies announcer.

Electrical transcriptions: Have 6,000 records of unspecified make. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Paraguayan, Argentinian, Brazilian and U. S. music. Artists bureau: None. (Note: These rates are quoted in U. S. A. currency.)

Rates: Quarter-hour daily for one month, $150. Contracts for more than one month, 10% discount; for less than one month, add 10%.

Copy restrictions: None, except that commercials be "simple and clear."

PERU

Official language: Spanish. Money: Sol. Area: 482,133 square miles (official estimate; includes territory which has been in dispute and for which boundaries are undetermined). Population: 6,500,000. Estimated number of receiving sets: 40,000. Tax or registration: None.

Duty on transcriptions and records: Finished discs and cylinders for phonographs and similar apparatus, 1.50 soles per gross kilo; blank discs, 0.70 soles per gross kilo. Surtax: 2% of import duty at the ports of Pisco, Talara, Chimbotte and Palta; 1% at Callao; 1% of C.I.F. value, custom house of entry on all shipments.

OAX7A, CUZCO


Rates: One hour, 8 a.m. to 7 p.m., S/ 20; half-hour, S/ 13; quarter-hour, S/ 10. One hour, 7 to 9 p.m., S/ 23; half-hour, S/ 15; quarter-hour, S/ 11. One hour, 9 p.m. to midnight, S/ 25; half-hour, S/ 16; quarter-hour, S/ 12. Prices quoted include time and announcer only; programs with orchestra or string ensemble of not more than four artists, add S/ 12 per hour.

One daily announcement up to 20 words, 11 a.m. to 1 p.m., S/ 20 per month; one announcement on alternate days, S/ 13 per month. One daily announcement, 7 to 9 p.m., S/ 28 per month; on alternate days, S/ 16 per month. One daily announcement, 9 p.m. to midnight, S/ 30 per month; on alternate days, S/ 22 per month. Contracts for more than one month earn 20% discount for each additional month.

Copy restrictions: No advertising which might undermine public morals, and no political propaganda disturbing to public order.

OAX5B-OAX5C, ICA


Rep: Conquest Alliance Co., Inc., New York City. News, merchandising and for-
eign language programs: No information available.

Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m.  
Best programs and artists bureau: No information available.

Rates: Quarter-hour, $6.75; half-hour, $10; full hour, $15. Frequency discounts: 13 times, 5%; 26 times, 10%. (Note: These rates are quoted in U.S. currency.)

Copy restrictions: No information available.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

OAX4A-OAX4T-OAX4Z, LIMA

Operator: Radio Nacional Del Peru. Address: Avenida Petit Thouars, Lima. Power: OAX4A, 10,000 watts on 854 kc; OAX4T, 14,000 watts on 6062 kc; OAX4Z, 12,000 watts on 9562 kc. Affiliation: No information available.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 9 p.m. to midnight, $150; one hour, 13 times, $142; 26 times, $135; 52 times, $127.50; 104 times (within one year), $120. Half-hour, 9 p.m. to midnight, $90; half-hour, 13 times, $83.50; 26 times, $81; 52 times, $76.50; 104 times, $72. Quarter-hour, 9 p.m. to midnight, $54; quarter-hour, 13 times, $51.30; 26 times, $48.60; 52 times, $45.90; 104 times, $43.20. One hour, 7 to 9 p.m., $120; one hour, 13 times, $114; 26 times, $108; 52 times, $102; 104 times (within one year), $96. Half-hour, 7 to 9 p.m., $72; half-hour, 13 times, $68.40; 26 times, $64.80; 52 times, $61.20; 104 times, $57.60. Quarter-hour, 7 to 9 p.m., $43.20; quarter-hour, 13 times, $41.05; 26 times, $38.90; 52 times, $36.70; 104 times, $34.55. (Note: These rates are quoted in U.S. A. currency.)

Copy restrictions: Patent medicines must be approved by the Department of Health.  
(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

OAX4B-OAX4G, LIMA


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 11 a.m. to 2 p.m., less than 10 times, $58; 10 to 19 times, $56; 20 to 29 times, $49.50; 30 or more times, $46.75. One hour, 5 to 11.30 p.m., less than 10 times, $56; 10 to 19 times, $52; 20 to 29 times, $58.50; 30 or more times, $55. Half-hour, 11 a.m. to 2 p.m., less than 10 times, $31; 10 to 19 times, $29; 20 to 29 times, $27.50; 30 or more times, $26. Half-hour, 5 to 11.30 p.m., less than 10 times, $34; 10 to 19 times, $32.20; 20 to 29 times, $30.50; more than 30 times, $28.50. Quarter-hour, 11 a.m. to 2 p.m., less than 10 times, $16; 10 to 19 times, $15; 20 to 29 times, $14.50; 30 or more times, $13.75. Quarter-hour, 5 to 11.30 p.m., less than 10 times, $18; 10 to 19 times, $17; 20 to 29 times, $16; 30 or more times, $15.35. Ten minutes, 11 a.m. to 2 p.m., less than 10 times, $11.50; 10 to 19 times, $10.40; 20 to 29 times, $9.75; 30 or more times, $10.35. Ten minutes, 5 to 11.30 p.m., less than 10 times, $13; 10 to 19 times, $11.80; 20 to 29 times, $11; 30 or more times, $10.35. Five minutes, 11 a.m. to 2 p.m., less than 10 times, $5.75; 10 to 19 times, $5.20; 20 to 29 times, $4.90; 30 or more times, $4.60. Five minutes, 5 to 11.30 p.m., less than 10 times, $6.50; 10 to 19 times, $5.90; 20 to 29 times, $5.30; 30 or more times, $5.25. One minute, 11 a.m. to 2 p.m., less than 10 times, $1.90; 10 to 19 times, $1.70; 20 to 29 times, $1.60; 30 or more times, $1.55. One minute, 5 to 11.30 p.m., less than 10 times, $2; 10 to 19 times, $1.90; 20 to 29 times, $1.80; 30 or more times, $1.70. (Note: These rates are quoted in U. S. A. currency.)

Copy restrictions: Patent medicines must be approved by the Department of Health.  
(This information was supplied by Broadcasting Abroad, Ltd., and not by the stations direct.)

OAX4J-OAX4I, LIMA

Operator: Radio Internacional S. A. Address: Mineria Bldg., 6th floor, P. O. Box 1166, Lima. Power: OAX4J, 500 watts on 1100 kc.; OAX4I, 500 watts on 9520 kc. Affiliation: None at present; station expects to become affiliated with Radio Agricultura, Santiago, Chile, and Radio Splendid, Buenos Aires, Argentina. Opened: June 1, 1935. (Note: Radio Internacional S. A. are also artists' representatives, and
engages in the sale of records and transcriptions.)


Electrical transcriptions: Have large library of records of various make. Also have 4 turntables which take 6 to 18-inch recordings at 33⅓ and 78 r.p.m. Best programs: Spanish operettas, Peruvian folklore music, classical music, operas, Spanish comedies, dance music, South American folklore, Central American songs, detective serials. Artists bureau: Yes; lists 63 artists.

Rates: One daily announcement, noon to 1 a.m. (up to 25 words) $3; per month, $30; two daily announcements, $5.50; per month, $55; 3 daily announcements, $7.50; per month, $75; 4 daily announcements, $9; per month, $90; 5 daily announcements, $10; per month, $100; 10 daily announcements, $20; per month, $300. Ten daily announcements, noon to 1 a.m. (up to 15 words), $15; per month, $150; 15 daily announcements, $21; per month, $210; 20 daily announcements, $25; per month, $250; 30 daily announcements, $35; per month, $350. Ten daily announcements, noon to 1 a.m. (up to 10 words), $12; per month, $120; 15 daily announcements, $16; per month, $160; 20 daily announcements, $19; per month, $190; 30 daily announcements, $27; per month, $270. Announcements on the above scales, but broadcast specifically between 5 p.m. and 1 a.m., add 20%; between 7 p.m. and 11 p.m., add 50%. Prices for programs currently on station; minimum period, 15 minutes: Noon to 3 p.m., $1 per minute; 3 p.m. to 1 a.m., $1.50 per minute; 7 p.m. to 1 a.m., $2 per minute; programs at a specific hour, $3 per minute; programs with special artists, $1.50 per minute, plus cost of artists' services. All rates are subject to a 10% tax. (Note: These prices are quoted in U.S.A. currency.)

Copy restrictions: All patent medicine advertising must be approved by the Department of Health.

OAX4L, LIMA


Electrical transcriptions: Have a library of 15,000 RCA Victor, Columbia, Decca, Perfect, Odeon, Telefunken and other records. Turntables take 10, 12 and 16-inch recordings at 33⅓ and 78 r.p.m. Best programs: Sports broadcasts, American dance music and Hollywood gossip. Artists bureau: Yes; lists 50 artists.

Rates: No information given.

Copy restrictions: Patent medicines must be approved by the Department of Health.

PUERTO RICO


Duty on transcriptions: None. There is, however, a 10% ad valorem Internal Revenue Tax. (Note: Stations in this nation are governed by the U.S. Federal Communications Commission; releases on restricted musical selections must be obtained from ASCAP.)

WPRA, MAYAGUEZ


You've provided a page of text that appears to be a continuation of a document about Puerto Rico stations. The text includes details about station operations, rates, and programming. Here is a structured representation of the content:

**PUERTO RICO STATIONS—Continued**

**WPRP, PONCE**


*Rates:* Following rates are quoted for quarter-hour periods. Six to 8 p.m., 7 times weekly, $25 per week; 4 times, $23; 3 times, $20; 2 times, $15; 1 time, $8. Eight to 11 p.m., quarter-hour, 7 times weekly, $20 per week; 4 times, $15; 3 times, $12; 2 times, $10; once, $6. From 11 p.m. to midnight not less than half-hour periods sold; prices on request. Eleven a.m. to 1 p.m., quarter-hour, 7 times weekly, $25 per week; 4 times, $23; 3 times, $20; 2 times, $15; once, $8. From 7:30 to 8:30 a.m. and 11 a.m. to noon, quarter-hour, 7 times weekly, $20 per week; 4 times, $15; 3 times, $12; 2 times, $10; once, $6. Half-hour rates multiply by 2 the figures given and deduct 10%; full hour, multiply by 4 and deduct 15%. Prices for announcements by the month run from $50 to $150, depending on length of text and number of announcements per day. Station supplies all facilities, including announcer. Frequency discount, 10% after termination of second month.

*Copy restrictions:* Station adheres to the same general regulations as are followed in the U.S.

**WKAQ, SAN JUAN**


*Station head:* J. W. G. Ogilvie.


*Electrical transcriptions:* Equipped to handle recordings at 33 1/3 and 78 r.p.m. *Best programs:* No list available. *Artists bureau:* No information available.

*Rates:* One hour, 7 a.m. to 6 p.m., $25; half-hour, $12.50; quarter-hour, $7.50; one-minute, $2.50. One hour, 6 p.m. to midnight, $50; half-hour, $25; quarter-hour, $15; one minute, $5. Frequency discounts: 13 to 25 times, 5%; 26 to 51 times, 10%; 52 to 103 times, 15%; 104 to 311 times, 20%; 312 or more times, 25%. Fifteen seconds at beginning and at end of program reserved for station announcement. One-minute spots after 6 p.m. sold only on the full hour.

*Copy restrictions:* Since Puerto Rico is a U.S. possession, all copy is subject to the usual FCC and FTC rules and regulations.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct).

**WNEL, SAN JUAN**


*Rep:* Broadcasting Abroad, Ltd., 119
URUGUAY


Duty on transcriptions and records: On discs up to 26 centimeters the official valuation is 1.80 pesos per dozen, and tax is 52% of official valuation. On discs up to 31 centimeters the official valuation is 2.30 pesos per dozen, and the tax is also 52%. On discs over 31 centimeters the official valuation is in proportion. In addition, there is a surtax of 0.20 pesos per record. (Duty is collectable 25% in gold pesos. Since there is no gold, additional paper pesos must be paid, increasing the duty about 42%.)

CW25, DURAZNO

CX6-CXA4, MONTEVIDEO
Operator: Servicio Official de Difusion Radio Electrica (S.O.D.R.E.). Address: Mercedes 223, Montevideo. Power: CX6, 25,000 watts on 650 kc; CXA4, 1,000 watts on 6125 kc. Affiliation: No network; operated by the government, which also has the following stations under construction: CXA6, CX38 and CXA (call letters, CXA, not certain). President: Carlos Reyes. General manager: Hector M. Laborde. Technical director: Dante Tartaglia. (Note: These stations are non-commercial; owned and operated by the government of Uruguay for cultural purposes.)

CX4, MONTEVIDEO
Operator: Ministerio de Ganaderia y Agricultura, Direccion de Agronomia (Ministry of Cattle-Raising and Agriculture, Department of Farming). Address: Calle Uruguay 821. Montevideo. Power: 1,000 watts on 610 kc. This station is owned and operated by the government, and is non-commercial.

CX12, MONTEVIDEO
URUGUAY STATIONS—Continued

fer limited service. Foreign language programs: No information available.

Electrical transcriptions: Have 2 turntables, at 33⅓ and 78 r.p.m. Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 8 a.m. to 12 noon, $60; noon to 2 p.m., $72; 2 to 5 p.m., $60; 5 to 8 p.m., $65; 8 to 10 p.m., $72; 10 p.m. to midnight, $65. Half-hour, 8 a.m. to 12 noon, $33; noon to 2 p.m., $40; 2 to 5 p.m., $33; 5 to 8 p.m., $36; 8 to 10 p.m., $40; 10 p.m. to midnight, $36. Quarter-hour, 8 a.m. to 12 noon, $18; noon to 2 p.m., $22; 2 to 5 p.m., $18; 5 to 8 p.m., $29; 8 to 10 p.m., $22; 10 p.m. to midnight, $20. Five minutes, 8 a.m. to 12 noon, $9; noon to 2 p.m., $11; 2 to 5 p.m., $9; 5 to 8 p.m., $10; 8 to 10 p.m., $11; 10 p.m. to midnight, $10. One minute, 8 a.m. to 12 noon, $2.25; noon to 2 p.m., $2.75; 2 to 5 p.m., $2.25; 5 to 8 p.m., $2.50; 8 to 10 p.m., $2.75; 10 p.m. to midnight. $2.50. For less than 13 broadcasts, add 10%. Frequency discounts: 26 to 51 times, 10%; 52 or more times, 15%. Five minutes daily, 8 a.m. to 12 noon, $225 per month; noon to 2 p.m., $275; 2 to 5 p.m., $225; 5 to 8 p.m., $250; 8 to 10 p.m., $275; 10 p.m. to midnight, $250. One minute daily, 8 a.m. to 12 noon, $60 per month; noon to 2 p.m., $65; 2 to 5 p.m., $60; 5 to 8 p.m., $62.50; 8 to 10 p.m., $65; 10 p.m. to midnight, $62.50 per month. Frequency discounts: 2 to 3 months, 5%; 4 to 6 months, 10%; 7 to 12 months, 15%.

Copy restrictions: Patent medicine copy must be free of exaggerated or untrue claims.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

CX14-CX18, MONTEVIDEO

Operator: Difusoras El Espectador, Ltda. Address: Olimar 1364, Montevideo. Power: CX14, 10,000 watts on 810 kc; CX18, 10,000 watts on 890 kc. Affiliation: None. Opened: Nov. 1, 1933. (Note: CX14, "El Espectador," devotes its time chiefly to information and news programs; CX18, "Radio Sport," chiefly to sports activities.)


Electrical transcriptions: Have about 10,000 RCA Victor, Columbia, Brunswick, Polydor, Odeon, National and Telefunken records. Turntables take records at 33⅓ and 78 r.p.m. Best programs: General and sports news, musical programs, and theatrical broadcasts. Artists bureau: Yes; lists 15 artists.

Rates: CX14—One daily announcement, $15 per month; 3 daily announcements, $40; 5 daily announcements, $60; 8 daily announcements, $85; 10 daily announcements, $110; 15 daily announcements, $160; 20 daily announcements, $190. (Foregoing prices govern announcements without selection of hour; preferred hours from noon to 2.30 p.m. and 7 to 9 p.m., add 20%). One announcement every 30 minutes, $160 per month; every 20 minutes, $220; every 15 minutes, $270. CX18—One daily announcement, $10 per month; 3 daily announcements, $25; 5 daily announcements, $40; 8 daily announcements, $60; 10 daily announcements, $70; 15 daily announcements, $100; 20 daily announcements, $120. (Foregoing prices govern announcements without selection of hour; preferred hours from noon to 2.30 p.m. and 7 to 9 p.m., add 20%). One announcement every 30 minutes, $90 per month; every 20 minutes, $140; every 15 minutes, $170. Announcements on CX14 and CX18, alternately: Once daily, $15 per month; 3 times daily, $35; 5 times, $55; 8 times, $75; 10 times, $95; 15 times, $135; 20 times, $160. (Foregoing prices govern announcements without selection of hour; preferred hours from noon to 2.30 p.m. and 7 to 9 p.m., add 20%). One announcement every 30 minutes, $130 per month; every 20 minutes, $190; every 15 minutes, $230. Announcements on both stations earn 5% discount. Contracts for 3 or more months earn 5% discount; 6 or more months, 10%. Prices for announcements in local sports events, CX18: One announcement in each event (10 words, maximum), $15 per month; 3 announcements, $36; 5 announcements, $50; 10 announcements, $90; 20 announcements, $160.

Copy restrictions: Accept alcoholic beverages and patent medicines; all copy subject to local broadcasting regulations.

CX26, MONTEVIDEO


Electrical transcriptions: Equipped to handle recordings at 33⅓ and 78 r.p.m. Best programs and artists bureau: No information available.

Rates: One hour, 13 times, 10 a.m. to
URUGUAY STATIONS—Continued

6 p.m., $53.20; 26 times, $50.40; 52 times, $47.60; 104 times, $44.60. Half-hour, 13 times, $31.90; 26 times, $30.20; 52 times, $28.60; 104 times, $26.90. Quarter-hour, 13 times, $19.20; 26 times, $18.10; 52 times, $17.20; 104 times, $16.10. One hour, 13 times, 6 to 11 p.m., $76; 26 times, $72; 52 times, $68; 104 times, $64. Half-hour, 13 times, $45.60; 26 times, $43.20; 52 times, $40.80; 104 times, $38.40. Quarter-hour, 13 times, $27.40; 26 times, $25.90; 52 times, $24.50; 104 times, $23. One-minute announcements, daily, $60 per month. Above rates do not include artists' services.

Copy restrictions: Electrical transcriptions and recorded music must be announced as such. All programs and copy subject to station approval.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

CX34, MONTEVIDEO


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m.

Best programs and artists bureau: No information available.

Rates: One hour, 13 times, 12 noon to 6 p.m., $37.30; 26 times, $35.30; 52 times, $33.30; 104 times, $31.40. Half-hour, 13 times, $22.30; 26 times, $21.10; 52 times, $20; 104 times, $18.80. Quarter-hour, 13 times, $13.40; 26 times, $12.70; 52 times, $12; 104 times, $11.30. One hour, 13 times, 6 to 11 p.m., $53.20; 26 times, $50.40; 52 times, $47.60; 104 times, $44.60. Half-hour, 13 times, $31.90; 26 times, $30.20; 52 times, $28.60; 104 times, $26.90. Quarter-hour, 13 times, $19.20; 26 times, $18.10; 52 times, $17.20; 104 times, $16.10. One-minute announcements daily, $40 per month. Above rates do not include artists' services.

Copy restrictions: Electrical transcriptions and recorded music must be announced as such. All programs and copy subject to station approval.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

CX36, MONTEVIDEO


Station heads: Vazquez & Walder.


Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m.

Best programs: No list available. Artists bureau: No information available.

Rates: One hour, 8 a.m. to 12 noon, $37.50; noon to 2 p.m., $45; 2 to 5 p.m., $37.50; 5 to 8 p.m., $40.65; 8 to 10 p.m., $45; 10 p.m. to midnight, $40.65. Half-hour, 8 a.m. to 12 noon, $20.65; noon to 2 p.m., $25; 2 to 5 p.m., $20.65; 5 to 8 p.m., $22.50; 8 to 10 p.m., $25; 10 p.m. to midnight, $22.50. Quarter-hour, 8 a.m. to 12 noon, $11.25; noon to 2 p.m., $13.75; 2 to 5 p.m., $11.25; 5 to 8 p.m., $12.50; 8 to 10 p.m., $13.75; 10 p.m. to midnight, $12.50.

Five minutes, 8 a.m. to 12 noon, $6.65; noon to 2 p.m., $6.90; 2 to 5 p.m., $6.65; 5 to 8 p.m., $6.25; 8 to 10 p.m., $6.90; 10 p.m. to midnight, $6.25. One minute, 8 a.m. to 12 noon, $1.40; noon to 2 p.m., $1.75; 2 to 5 p.m., $1.40; 5 to 8 p.m., $1.55; 8 to 10 p.m., $1.75; 10 p.m. to midnight, $1.55.

For less than 13 broadcasts add 10%. Frequency discounts: 26 to 51 times, 10%; 52 or more times, 15%. Five minutes daily, 8 a.m. to 12 noon, $140 per month; noon to 2 p.m., $175; 2 to 5 p.m., $140; 5 to 8 p.m., $155; 8 to 10 p.m., $175; 10 p.m. to midnight, $155. One minute daily, 8 a.m. to 12 noon, $37.50 per month; noon to 2 p.m., $45; 2 to 5 p.m., $37.50; 5 to 8 p.m., $39.10; 8 to 10 p.m., $45; 10 p.m. to midnight, $39.10. Frequency discounts: 2 to 3 months, 5%; 4 to 6 months, 10%; 7 to 12 months, 15%. Copy restrictions: Patent medicine copy must be free of exaggerated or untrue claims.

(This information was supplied by Broadcasting Abroad, Ltd., and not by the station direct.)

CX38, MONTEVIDEO

Operator: Servicio Oficial de Difusion Radio Electrica (S.O.D.R.E.). Address: Mercedes 823, Montevideo. Power: 5,000 watts on 1290 kc. Affiliation: No network; owned by the government, as are CX6, CXA4, CXA6 and CXA (the last two are under construction and the call letters, CXA, are uncertain).


(Note: This station is under construction by the government of Uruguay, to be operated as a non-commercial station for cultural purposes.)

1016
URUGUAY STATIONS—Continued

CXA, MONTEVIDEO
Operator: Servicio Oficial de Difusion Radio Electrica (S.O.D.R.E.). Address: Mercedes 823, Montevideo. Power: 1,000 watts; kilocycles not determined. Affiliation: No network; owned by the government, as are CX6, CXA4, CXA6 and CX38 (the last two are under construction).
(Note: This station is under construction by the government of Uruguay, to be operated as a non-commercial station for cultural purposes; the call letters CXA are uncertain.)

CXA6, MONTEVIDEO
Operator: Servicio Oficial de Difusion Radio Electrica (S.O.D.R.E.). Address: Mercedes 823, Montevideo. Power: 20,000 watts on 9550 kc. Affiliation: No network; operated by the government, as are CX6, CXA4, CX38 and CXA (the last two are under construction, and the call letters CXA are not certain).
(Note: This station is under construction by the government of Uruguay, to be operated as a non-commercial station for cultural purposes.)

CW35, PAYSANDU
Operator: Paysandu Broadcasting. Address: 18 de Julio 1044, Paysandu. Power: 250 watts on 1240 kc. Affiliation: None. Opened: 1925. (Note: This station is also owner of the publicity bureau Mercurio.)
Electrical transcriptions: Have a library of 4,000 RCA Victor, National and Columbia records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: Typical or folklore music, radio theatre, sports broadcasts, select music, literature. Artists bureau: Yes. Lists 12 artists.
Rates: Quarter-hour daily, $35 per month; half-hour daily, $60 per month; one hour daily, $100 per month. Four daily announcements, $8 per month; eight daily, $15; 10 daily, $17; 15 daily, $25; 20 daily, $30; 30 daily, $40 per month. Ten-word announcements daily in all broadcasts, except exclusive programs (averaging 60 to 70 announcements daily), $35 per month.
Copy restrictions: All copy must adhere to the regulations of the official radio service of the Republic of Uruguay.

VENEZUELA
Duty on transcriptions, and records: Accessories for phonographs, including discs, 1.00 bolivares per gross kilo.

YY3RA-YY3RB-YY3RC, BARQUISIMETO
Operator: Sigala & Ramos. Address: Barquisimeto. Power: YY3RA, 300 watts on 1270 kc; YY3RB, 500 watts on 5880 kc; YY3RC, 500 watts on 9565 kc. Affiliation: Stations state they are forming a network, but at the present time plans are not completed. (Note: Hermanos Sigala, one of the operators of these stations, also owns medical laboratories and the Sigala Drug Store.)
Electrical transcriptions: Equipped to handle recordings at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: No information given.
Rates: Quarter-hour with orchestra, Bs. 35 daily; with singers, Bs. 30; with records, Bs. 25. When quarter-hours are broadcast several times a week, there is

Note: Unless otherwise stated, all rates are in Bolivares.
VENEZUELA STATIONS—Continued

a discount of 20%. One announcement daily, Bs. 60 per month; 3 announcements daily, Bs. 160 per month; 5 announcements daily, Bs. 250 per month. Contracts for three or more months earn 20% discount.

Copy restrictions: None listed.

**YV6RA-YV6RB, BOLIVAR**


Electrical transcriptions: Have two turntables at 33 1/3 and 78 r.p.m. Best programs: Creole music, comedy, dialogue, dance music. Artists bureau: Yes; lists 12 artists.

Rates: One hour, once a month, 120.00 Bolivares; half-hour, 65.00; quarter-hour, 35.00. One hour, 2 to 4 times a month, 114.00 Bolivares; half-hour, 62.00; quarter-hour, 33.00. One hour, 5 to 9 times a month, 108.00 Bolivares; half-hour, 59.00; quarter-hour, 32.00. One hour, 10 to 15 times a month, 102.00 Bolivares; half-hour, 55.00; quarter-hour, 30.00. One hour, 16 to 30 times a month, 96.00 Bolivares; half-hour, 52.00; quarter-hour, 28.00. One hour, 31 or more times a month, 90.00 Bolivares; half-hour, 47.50; quarter-hour, 26.00. Sixty-word announcements, 15 times a month, 60.00 Bolivares; 15 times a month for 3 months, 54.00 per month; for 6 months, 48.00 per month. Sixty-word announcements, 30 times a month, 100.00 Bolivares; 30 times a month for 3 months, 90.00 per month; for 6 months, 80.00 per month.

Copy restrictions: None.

**YV5RA-YV5RC, CARACAS**

Operator: Almacen Americano. Address: P. O. Box 2009, Caracas. Power: YV5RA, 5,000 watts on 1200 kc; YV5RC, 1,000 watts on 6112 kc. Affiliation: None. Opened: Nov. 12, 1930. (Note: Almacen Americano is also a distributing agency for U. S. firms.)


Rep: Conquest Alliance Co., Inc., New York City. News: Obtained from local newspapers. Merchandising: Cooperation of personnel in arranging and presenting programs available without charge; other services can also be rendered on request. Foreign language programs: Not accepted.

Electrical transcriptions: Turntables take records at 33 1/3 and 78 r.p.m. (Such programs are the exception, however, as nearly all broadcasts use local talent.) Best programs: Comedy, national popular music, mystery, semi-classical and popular music. Artists bureau: Yes; lists 23 artists.

Rates: One hour, 6 to 11 p.m., Bs. 400; 11 a.m. to 2 p.m. and 4 to 6 p.m., Bs. 300. Half-hour, 6 to 11 p.m., Bs. 220; 11 a.m. to 2 p.m. and 4 to 6 p.m., Bs. 165. Quarter-hour, 6 to 11 p.m., Bs. 120; 11 a.m. to 2 p.m. and 4 to 6 p.m., Bs. 90. Contracts for 13 to 24 times earn 5% discount; 25 to 49 times, 10%; 50 to 99 times, 15%; 100 or more times, 20%. Commission of 15% to recognized advertising agencies on net charges for station time. Additional charges are made for programs originating outside the studios, or requiring special production.

Copy restrictions: Accept alcoholic beverages and patent medicines, provided copy is not misleading or exaggerated.

**YV5RB—YV5RD, CARACAS**


Electrical transcriptions: Have 10,087 lateral cut records. Turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: No list given. Artists bureau: Yes; lists 40 artists.

Rates: Fourteen-minute programs, 13 times over a period of one to 3 consecutive months, 11 a.m. to 5 p.m., $9.50 each; 5 to 7 p.m., $10.75; 7 to 9 p.m., $22.90; 9 to 11 p.m., $15.75. Twenty-eight minute pro-
VENEZUELA STATIONS—Continued

YV5RE-YV5RF, CARACAS


Electrical transmissions: Have 280 records of unspecified make, and one turntable. Best programs: Comedy, creole music, commentators (gossip), songs and Cuban music. Artists bureau: Yes; lists 32 artists.

Rates: No information given.

Copy restrictions: Stations apparently do not accept alcoholic beverages, since they state they broadcast the anti-alcohol and good health campaign sponsored by the Ministry of Public Health and Social Welfare.

YV5RI-YV5RJ, CARACAS

Operator: Suegart & Co. Address: Padre Sierra a Munoz, 3, Caracas. Power: YV5RI, 500 watts on 1370 kc; YV5RJ, 1,000 watts on 6250 kc. Affiliation: None. Opened: May 21, 1937. (Note: Suegart & Co. also owns La Esfera, a daily newspaper.)


Electrical transmissions: Have 6,200 RCA Victor. Odeon, Columbia, Decca, Perfect, Excelsius and other records, 33 1/3 and 78 r.p.m. Best programs: Popular music, creole music with guitar ensemble, dance music, dramatic and children’s programs, symphonic and operatic programs. Artists bureau: Yes; lists 184 artists.

Rates: On occasional broadcasts, one hour or more, 8 a.m. to 6 p.m., Bs. 300; 6 to 11 p.m., Bs. 300. Half-hour, 8 a.m. to 6 p.m., Bs. 165; 6 to 11 p.m., Bs. 214.50. Quarter-hour, 8 a.m. to 6 p.m., Bs. 90; 6 to 11 p.m., Bs. 117. On contract broadcasts (within one year), 13 to 25 hours, 8 a.m. to noon, Bs. 280 per hour: 26 to 50 hours, Bs. 240; 50 to 100 hours, Bs. 220; 13 to 25 hours, 12 noon to 6 p.m., Bs. 300; 26 to 50 hours, Bs. 275; 50 to 100 hours, Bs. 250; 13 to 25 hours, 6 to 11 p.m., Bs. 360; 26 to 50 hours, Bs. 330; 50 to 100 hours, Bs. 300. Special discount of 10% allowed advertisers using the pages of La Esfera in conjunction with their radio advertising. Commission to recognized agencies, 10%.

Copy restrictions: Accept patent medicines, provided copy is truthful and in good taste; all advertising must be approved by station and adhere to government regulations.

YVIRA-YVIRB, MARACAIBO


Co-owner, program and musical director, artists bureau head: L. Garcia Nebot. Co-owner, commercial manager and publicity director: Juan Suarez C. Chief engineer: Manuel A. Arraez.


Electrical transmissions: Have 3,500 records of unspecified make. Turn-
VENEZUELA STATIONS—Continued

Tables, manufactured in the U. S., take records at 33 1/3 and 78 r.p.m. Best programs: Variety, adventure, comedy and drama, opera and comic-opera music, semi-classical and classical music, symphonic music. Artists bureau: Yes; lists about 60 artists.

Rates: One hour. Bs. 116; half-hour. Bs. 62; quarter-hour. Bs. 32. Thirteen programs, one weekly for 13 weeks, earn 5% discount; 13 programs, 2 weekly, 7½%; 26 programs, 1 weekly for 26 weeks. 7½%; 52 programs, one weekly for 52 weeks. 12%. One announcement daily except Sunday. Bs. 80 per month. One announcement in News Bulletin, daily except Sunday. Bs. 125 per month: 2 announcements. Bs. 200. Six-month contract earns 5% discount; 12-month. 10%.

Copy restrictions: Patent medicine advertising must not be misleading or exaggerated.

**YVIRD-YVIRE, MARACAIBO**

**Operator:** Radiodifusora Maracaibo. **Address:** Maracaibo. **Power:** Stations operate on 6070 and 1153 kc.: no wattage given.

**Rates:** One-minute announcements, one time. 4.00 Bolivares: for 15 consecutive days. 45.00: for one month. 75.00. Three-month contracts earn 5% discount; 6-month. 10%; 12-month. 20%. Quarter-hour, once a month. 30.00 Bolivares. 4 times a month, 110.00: 15 times a month, 375.00: every day for one month. 600.00. Half-hour, once a month. 60.00 Bolivares; 4 times a month. 200.00: 15 times a month. 700.00. One hour, once a month. 100.00 Bolivares; 4 times a month. 360.00.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

**YVIRF-YVIRH, MARACAIBO**

**Operator:** Nicolas Vale Quintero. **Address:** P. O. Box 261, Maracaibo. **Power:** YVIRF. 1000 watts on 1120 kc; YVIRH. 360 watts on 6360 kc. **Affiliation:** None. **Opened:** Oct. 1, 1936.

**Owner and station manager:** Nicolas Vale Quintero. **Commercial manager:** J. A. Garcia. **Chief engineer:** Gustavo Nouel. **Program director and artists bureau head:** O. Riera. **Musical director:** Leopoldo Lugo. **Publicity director:** L. G. Rosales.

**Rep:** Dario Salas De Lima, Curazao; Alberto Vale Quintero. **Caracas, Venezuela:** Pan-American Broadcasting Co., New York City. **News:** Obtained from local press and cables. **Merchandising:** None. **Foreign language programs:** Accept Spanish programs only.

**Electrical transcriptions:** Have 1.000 records of American and European make. Turntables take records up to 18 inches, at 33 1/3 and 78 r.p.m. Best programs: Classical music, domestic and foreign news, national dance music, Cuban and Argentine music, drama, comedy, sports. American music. **Artists bureau:** Yes; lists 24 artists.

**Rates:** One full hour once a month. Bs. 120: half-hour. Bs. 65: quarter-hour. Bs. 35. Two to 4 full hours a month. Bs. 114 each time: half-hour. Bs. 62; quarter-hour. Bs. 33. Five to 9 full hours 1-month. Bs. 108 each time: half-hour. Bs. 59: quarter-hour. Bs. 32. Ten to 15 full hours a month. Bs. 102 each time; half-hour. Bs. 55: quarter-hour. Bs. 30. Sixteen to 30 full hours a month. Bs. 96 each time: half-hour. Bs. 52: quarter-hour. Bs. 28. Thirty-one or more full hours a month. Bs. 90 each time; half-hour. Bs. 47.50: quarter-hour. Bs. 26. One announcement once a month. Bs. 4 per month: on 3-month contracts. Bs. 3.60 per month: 6-month contracts. Bs. 3.20 per month. Two announcements a month. Bs. 8 per month: on 3-month contracts. Bs. 7.20 per month: 6-month contracts. Bs. 6.40 per month. Four announcements a month. Bs. 16 per month: on 3-month contracts. Bs. 14.40 per month: 6-month contracts. Bs. 12.80 per month. Eight announcements a month. Bs. 32 per month: 3-month contracts. Bs. 28.80 per month: 6-month contracts. Bs. 25.60 per month. Fifteen announcements a month. Bs. 60 per month: 3-month contracts. Bs. 54 per month: 6-month contracts. Bs. 48 per month. Thirty announcements a month. Bs. 100 per month: 3-month contracts. Bs. 90 per month: 6-month contracts. Bs. 80 per month. (Announcements must not exceed 60 words.)

**Copy restrictions:** Announcements must be in Spanish and only three may be given between musical selections. Accept beer, but no hard liquor. Patent medicines must be approved by the Board of Health.

**YVIRD-YVIRG, MARACAY**

**Operator:** Humberto y Oscar Croquer. **Address:** Avenida La Barraca, Maracay. **Power:** YVIRG. 250 watts on 1150 kc; YVIRG. 200 watts on 6300 kc. **Affiliation:** Hookup with YV4RE and YV4RH in Valencia (operated by Luis Croquer). **Opened:** Dec. 19, 1935.

**Station head:** Humberto Croquer. **Station manager:** Oswaldo Paz Castillo. **Commercial manager, publicity director:** Oscar Croquer. **Chief engineer:** Atlhio Ormezana. **Program director:** Tomas R. Pino. **Musical director:** Pepe Croquer. **Artists bureau head:** Jose Eduardo Mendoza.

**Rep:** None. **News:** Obtained from La Voz de Aragua, a radio station, and domestic and foreign newspapers. **Merchandising:** Render services, including placing of posters, distribution of products, etc.
free of charge on contracts of 6 months or more. Foreign language programs: Not accepted.

Electrical transcriptions: Use RCA Victor, Columbia, Odeon, Decca and Peerless records. Double turntable takes recordings at 78 r.p.m. Best programs: Humor, dramatic, scientific and creole comedy, singers, poetry, typical Venezuelan songs, cowboy ensembles, amateur programs, guitar ensembles, news bulletins, theatre broadcasts and orchestras. Artists bureau: Yes; lists 40 artists.

Rates: Regular station broadcasts—concerts, lectures, etc.—with announcements interposed: One hour, 12 noon to midnight, $40 per month; half-hour, $25; quarter-hour, $15. Announcements up to 20 words, $7.50 per month. Prices quoted include time and announcer, but not artists' services. Station states that prices are the "maximum to be charged, but the firm may give lower prices on special arrangement."

Copy restrictions: Commercials may not exceed 40 words, and only three commercials may be given in each broadcast.

**VENEZUELA STATIONS—Continued**

**YV2RR-YV2RA, SAN CRISTOBAL**

Operator: Jesus M. Diaz Gonzalez, "La Voz del Tachira." Address: Calle Barbula 39 y 41, San Cristobal. Power: YV2RB, 1,000 watts on 980 kc; YV2RA, 1,000 watts on 5755 kc. Affiliation: None. Opened: Nov. 15, 1935. (Note: Jesus M. Diaz Gonzalez is also a radio technician and merchant.)


Rep: None. News: Obtained through local press and broadcasts of foreign stations. Merchandising: No special service; will handle advertising in other media if advertiser desires. Foreign language programs: Not accepted.

Electrical transcriptions: Use Columbia and Odeon records. Turntables take records at 33 1/3 and 78 r.p.m. Best programs: News bulletins, band concerts, operatic selections, recorded music. Artists bureau: Yes; lists 15 artists.

Rates: One hour, one time, Bs. 80; one hour, twice weekly, Bs. 144 per week; 3 times weekly, Bs. 201.60; 4 times weekly, Bs. 253.44; 6 times weekly; Bs. 357.70; daily, Bs. 393.93 per week. Half-hour, one time, Bs. 44; twice weekly, Bs. 79.20 per week; 3 times weekly, Bs. 110.88; 4 times weekly, Bs. 139.40; 6 times weekly, Bs. 196.74; daily, Bs. 216.67 per week. Quarter-hour, one time, Bs. 24.20; twice weekly, Bs. 43.56 per week; 3 times weekly, Bs. 60.99, 4 times weekly, Bs. 76.68; 6 times weekly, Bs. 108.22; daily, Bs. 119.18 per week. One minute, one time, Bs. 10; one minute, twice weekly, Bs. 18; 3 times weekly, Bs. 25.20; 4 times weekly, Bs. 31.68; 6 times weekly, Bs. 44.72; daily, Bs. 49.25 per week. Prices quoted are for programs between 7 and 9:30 p.m. and include station time and artists' services; for time and announcer, deduct 15%. for time only, deduct 20%. For programs between 11 a.m. and 1 p.m., 5:30 to 7 p.m. and 9:30 to 10:30 p.m., deduct 15%. Contracts for 2 to 13 weeks earn 5% discount; 13 to 26 weeks, 10%; 26 to 39 weeks, 15%; 39 to 52 weeks 20%.

Copy restrictions: Commercials limited to 100 words per musical selection; patent medicines must be approved by the local Board of Health; all copy must adhere to National Radio Regulations.

**YV4RB-YV4RA, VALENCIA**


Rates: One-minute announcements, 11 a.m. to 2 p.m., 4.80 Bolivares; 5 to 7 p.m., 6.00; 7 to 10 p.m., 8.40. Quarter-hour, 11 a.m. to 2 p.m., 17.20 Bolivares; 5 to 7 p.m., 21.60; 7 to 10 p.m., 32.40. Half-hour, 11 a.m. to 2 p.m., 28.80 Bolivares; 5 to 7 p.m., 36.00; 7 to 10 p.m., 60.00.

(This information was supplied by Conquest Alliance Co., Inc., and not by the station direct.)

**YVIRG, VALERA**


Director: Jose M. Isaacs Ch. Station head, program and musical director: Jorge Luis Febres Jelambi. Station and commercial manager, publicity director: Pedro Febres J. Chief engineer: Temple Lee.

Rep: None. News: Obtained from newspapers. Merchandising: Not such service has been rendered to date; station states it would be willing to cooperate with advertisers, in proportion to length of contract. Foreign language programs: Not accepted.

Electrical transcriptions: Have library of records of unspecified make; turntables take recordings at 33 1/3 and 78 r.p.m. Best programs: String music and local music. Artists bureau: None.

Rates: No information given.

Copy restrictions: Alcoholic beverages must be advertised "moderately," and all programs and commercials must be in Spanish.
NATIONAL ASSOCIATION OF BROADCASTERS

On February 14 and 15, 1938, the National Association of Broadcasters, holding its sixteenth annual convention in Washington, D. C., unanimously approved a plan for reorganization, thus climaxing a move that had been discussed and planned for two years in the interests of strengthening the industry's trade association.

Four major changes are effected by the reorganization:

1. Creation of the position of paid president.
2. Creation of a Board of 17 directors, each elected from his own district, plus six directors-at-large chosen by vote of all active N. A. B. members.
3. Creation of an Executive Committee from within the membership of the Board of 23. The Committee's functions are the transaction of business between Board meetings.
4. Creation of a revised system of membership dues.

Revision of the structure of the N. A. B. was in the hands of a committee comprised of Edward A. Allen (WLVA, Lynchburg, Va.), Edwin W. Craig (WSM, Nashville, Tenn.), E. B. Craney (KGF, Butte, Mont.), Walter J. Damm (WTMJ, Milwaukee, Wis.), John Shepard III (Yankee and Colonial Networks, Boston, Mass.), Mark Ethridge (advisory member; WHAS, Louisville, Ky.), and Phillip G. Loucks, counsel.

Named as new N. A. B. paid president (in June) was Neville Miller, former mayor of Louisville, Ky.

Quoted below are excerpts from the new N. A. B. by-laws outlining the organization's revision. (Note: The excerpts do not follow the same order they occupy in the by-laws):

I. PRESIDENT

The Board of Directors by a two-thirds vote of the members present shall elect a President... and shall have power to fix (his) term of service, duties and salary, and enter into contracts for such purpose.

The President shall be the executive officer of the Association and shall preside at meetings of the Association and of the Board of Directors and of the Executive Committee, and shall be a member ex-officio, with right to vote, of all committees except the Nominating Committee. He shall also, at the annual meeting of the Association and at such other times as he shall deem proper, communicate to the Association or to the Board of Directors such matters and make such suggestions as may in his opinion tend to promote the welfare and increase the usefulness of the Association, and shall perform such other duties as are necessarily incident to the office of the President of the Association or as may be prescribed by the Board of Directors or the Executive Committee.

II. DIRECTORS

The business and affairs of the Association shall be managed by and under the direction of a Board of Directors of twenty-three members, to be selected as hereinafter provided, each of whom shall be an Active Member of the Association or a representative actually engaged in the business of an Active Member.

There shall be one Director from each District, referred to hereinafter for purposes of convenience as District Directors. There shall be six additional Directors, referred to hereinafter for purposes of convenience as Directors-at-Large, two of which shall be representative of large stations, two of which shall be representative of medium stations, and two of which shall be representative of small stations, operating power to govern these classifications.

At least sixty days prior to the expiration of any District Director's term of
office, such District Director shall fix a time and place, and give proper notice thereof, for a meeting of all Active Members having their main studios in such District, at which meeting there shall be elected by majority vote one such Active Member as District Director for the ensuing two-year term. Such meeting shall be held at least thirty days prior to the next annual membership meeting.

The name of the Director so elected shall be certified to the Secretary-Treasurer of the Association immediately upon his election. In addition to his duties as a member of the Board of Directors, each District Director shall preside at all meetings of members of his District and report to the Secretary-Treasurer all actions taken at such meetings.

The District Directors shall constitute a Nominating Committee, which Committee shall meet in advance of the annual membership meeting and shall nominate two persons, for each of the six Directors-at-Large...Such nominations shall be reported to the membership during the first session of the annual meeting.

Election of Directors-at-Large shall proceed as follows:

A. The President shall appoint an Elections Committee of three persons.

B. The Elections Committee shall prepare ballots upon which there shall be arranged the names of the twelve nominees for Directors-at-Large in six groups of two names each.

C. The Elections Committee shall compile a list of Active Members eligible to vote in the elections.

D. The Elections Committee shall distribute ballots.

E. The Elections Committee shall on the second day of the membership meeting announce a time and place for balloting and shall supervise such balloting.

F. Immediately after the conclusion of balloting, the Elections Committee shall proceed to count ballots and announce the results.

G. The nominee receiving the highest number of votes in each of the six groups shall be declared elected.

All Directors-at-Large shall be elected to hold office until the conclusion of the membership meeting to be held next after their election. District Directors shall assume office at the first meeting of the Board of Directors following the meeting of the membership held after their election, and shall hold office until the close of the second annual meeting after assuming office; provided that: District Directors elected at the 1938 annual membership meeting by District 1, District 3, District 5, District 7, District 9, District 11, District 13, District 15 and District 17, shall serve until the close of the 1939 membership meeting, and that District Directors elected at the 1938 annual membership meeting by District 2, District 4, District 6, District 8, District 10, District 12, District 14, and District 16, shall serve until the close of the 1940 membership meeting.

The Board of Directors shall meet at least three times a year, one of which meetings shall be held immediately following the annual meeting. The President may, when he deems necessary, or the Secretary-Treasurer shall, at the request in writing of seven members of the Board, issue a call for a special meeting of the Board, and only five days' notice shall be required for such special meetings.

The Active Members shall be divided into seventeen groups, which groups shall be designated District 1 to District 17, both inclusive. The seventeen Districts shall include, respectively, those Active Members of the Association having their main studios in the following areas:

District 1: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

District 2: New York.

District 3: Delaware, New Jersey and Pennsylvania.
District 4: District of Columbia, Maryland, North Carolina, South Carolina, Virginia and West Virginia.
District 5: Alabama, Florida, Georgia and Puerto Rico.
District 6: Arkansas, Louisiana, Mississippi and Tennessee.
District 7: Kentucky and Ohio.
District 8: Indiana and Michigan.
District 9: Illinois and Wisconsin.
District 10: Iowa, Missouri and Nebraska.
District 11: Minnesota, North Dakota and South Dakota.
District 12: Kansas and Oklahoma.
District 13: Texas.
District 15: California (excluding the counties of San Luis Obispo, Kern, San Bernardino, Santa Barbara, Ventura, Los Angeles, Orange, Riverside, San Diego and Imperial), Nevada and Hawaii.
District 16: Arizona, California (including the counties of San Luis Obispo, Kern, San Bernardino, Santa Barbara, Ventura, Los Angeles, Orange, Riverside, San Diego and Imperial), and New Mexico.
District 17: Alaska, Oregon and Washington.

III. EXECUTIVE COMMITTEE

There shall be an Executive Committee composed of the President and six Directors, who shall be elected from and by the Board of Directors at the annual meeting of the Board. The President shall act as Chairman of the Committee and shall preside at all meetings. Vacancies shall be filled as they occur by elections from and by the Board. Two members of the Committee shall be representatives of large stations; two members of medium stations; and two of small stations. Not more than one representative of any one member shall be included in the membership of the Committee at any one time. The Committee shall, in the intervals between meetings of the Board, have and exercise the powers of the Board in the management of the business and affairs of the Association.

IV. MEMBERSHIP DUES

After March 1, 1938, each active member shall pay dues on net receipts from the sale of time received during the previous calendar year.

<table>
<thead>
<tr>
<th>Class</th>
<th>Range of Income</th>
<th>Monthly Dues</th>
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<tbody>
<tr>
<td>A</td>
<td>0-15,000</td>
<td>$ 5.00</td>
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<tr>
<td>B</td>
<td>15,001-36,000</td>
<td>10.00</td>
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<tr>
<td>C</td>
<td>36,001-60,000</td>
<td>15.00</td>
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<tr>
<td>D</td>
<td>60,001-80,000</td>
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<td>E</td>
<td>80,001-120,000</td>
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<td>F</td>
<td>120,001-160,000</td>
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<td>H</td>
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<tr>
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<td>M</td>
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</tr>
<tr>
<td>N</td>
<td>1,000,001-2,000,000</td>
<td>400.00</td>
</tr>
<tr>
<td>O</td>
<td>Over 2,000,000</td>
<td>500.00</td>
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</table>
N.A.B. DIRECTORS AND COMMITTEES

N.A.B. Board of Directors

Edward A. Allen, President
Radio Station WLVA
Lynchburg, Va.

Ralph R. Brunton, General Manager
Radio Station KJES
San Francisco, Calif.

Edwin W. Craig, Vice-President
Radio Station WSM
Nashville, Tenn.

Walter J. Damm, Managing Director
Radio Station WTMJ
Milwaukee, Wis.

John Elmer, President
Radio Station WCBM
Baltimore, Md.

Mark Ethridge
Radio Station WHAS
Louisville, Ky.

John E. Fefer, President
Radio Station WKZO
Kalamazoo, Mich.

Earl H. Gammons, Vice-President
Radio Station WCCO
Minneapolis, Minn.

John J. Gillin, Jr., Manager
Radio Station WOW
Omaha, Neb.

Herbert Hollister, General Manager
Radio Station KANS
Wichita, Kans.

Harold Hough, General Manager
Radio Station WBAP
Fort Worth, Tex.

Lambdin Kay, Director
Radio Station WSB
Atlanta, Ga.

John A. Kennedy, President
Radio Station WCHS
Charleston, W. Va.

Clair McCollough, General Manager
Radio Station WGAL
Lancaster, Pa.

C. W. Myers, President
Radio Station KOIN
Portland, Ore.

Eugene P. O'Fallon, President
Radio Station KFEL
Denver, Colo.

Elliott Roosevelt, President
Hearst Radio, Inc.
New York City

Frank M. Russell, Vice-President
Radio Station WRC
Washington, D. C.

John Shepard, III, President
Yankee Network
Boston, Mass.

O. L. Taylor, General Manager
Radio Station KGNC
Amarillo, Tex.

Donald W. Thornburgh, Vice-President
Radio Station KNX
Los Angeles, Calif.

W. Walter Tison, Director
Radio Station WFLA
Tampa, Fla.

Harry C. Wilder, President
Radio Station WSYR
Syracuse, N. Y.

N.A.B. Executive Committee

Mark Ethridge
Radio Station WHAS
Louisville, Ky.

Edwin W. Craig, Vice-President
Radio Station WSM
Nashville, Tenn.

Frank M. Russell, Vice-President
Radio Station WRC
Washington, D. C.

Walter J. Damm, Managing Director
Radio Station WTMJ
Milwaukee, Wis.

John Elmer, President
Radio Station WCBM
Baltimore, Md.

Herbert Hollister, General Manager
Radio Station KANS
Wichita, Kans.

N.A.B. Legislative Committee

John Kennedy
Radio Station WCHS
Charleston, W. Va.

Edwin W. Craig
Radio Station WSM
Nashville, Tenn.

Luther Hill
Radio Stations KRNT—KSO
Des Moines, Ia.

William Dolph
Radio Station WOL
Washington, D. C.
E. B. Craney
Radio Station KGIR
Butte, Mont.

Frank M. Russell
Radio Station WRC
Washington, D. C.

Harry Butcher
Radio Station WJSV
Washington, D. C.

Theodore C. Streibert
Radio Station WOR
New York City

John Elmer
Radio Station WCBM
Baltimore, Md.

Paul deMars
Radio Station WNAC
Boston, Mass.

Herbert Hollister
Radio Station KANS
Wichita, Kans.

N.A.B. Accounting Committee

Harry C. Wilder (Committee Head)
Radio Station WSYR
Syracuse, N. Y.

E. M. Stoers
Hearst Radio
New York City

Frank White
Columbia Broadcasting System
New York City

Mark Woods
National Broadcasting Co.
New York City

Ted Hill
Radio Station WORC

L. A. Benson
Radio Station WIL
St. Louis, Mo.

Harold Wheelahan
Radio Station WSMB
New Orleans, La.

N.A.B. Representatives on the Joint Committee on Radio Research

Arthur B. Church
Radio Station KMBC
Kansas City, Mo.

H. K. Boice
Columbia Broadcasting System
New York City

Roy C. Witmer
National Broadcasting Co.
New York City

J. O. Maland
Radio Station WHO
Des Moines, Ia.

Philip G. Loucks (N. A. B. Counsel)
Washington, D. C.

N.A.B. Representatives on the Federal Radio Education Committee

Philip G. Loucks (N. A. B. Counsel)
Washington, D. C.

John F. Royal
National Broadcasting Co.
New York City
N. A. B. COMMITTEES—Continued

Fred Willis
Columbia Broadcasting System
New York City

N.A.B. Bureau of Copyrights Committee

John Elmer
Radio Station WCBM
Baltimore, Md.

John J. Gillin, Jr.
Radio Station WOW
Omaha, Neb.

Harold Hough
Radio Station WBAP
Fort Worth, Tex.

N.A.B. Committee on Associate Memberships

John J. Gillin, Jr.
Radio Station WOW
Omaha, Neb.

Eugene P. O'Fallon
Radio Station KFEL
Denver, Colo.

Earl H. Gammons
Radio Station WCCO
Minneapolis, Minn.

N.A.B. Labor Committee

Samuel R. Rosenbaum
Radio Station WFIL

Lloyd C. Thomas
Radio Station WROK
Rockford, Ill.

George W. Norton, Jr.
Radio Station WAVE
Louisville, Ky.

Ralph R. Brunton
Radio Station KJBS
San Francisco, Calif.

Earl J. Glade
Radio Station KSL
Salt Lake City, Utah

Don S. Elias
Radio Station WWNC
Asheville, N. C.

J. Harold Ryan
Radio Station WSPD
Toledo, O.

N.A.B. Sales Managers Committee

Lew Avery (Chairman)
Radio Stations WGR—WKBW
Buffalo, N. Y.

Frank Bishop
Radio Station KFEL
Denver, Colo.

Charles C. Caley
Radio Station WMBD
Peoria, Ill.

K. W. Church
Radio Station KMOX
St. Louis, Mo.

William R. Cline
Radio Station WLS
Chicago, Ill.

E. Y. Flanigan
Radio Station WSPD
Toledo, O.

Purnell Gould
Radio Station WFBR
Baltimore, Md.

Herbert Hollister
Radio Station KANS
Wichita, Kans.

Craig Lawrence
Radio Stations KSO-KRNT
Des Moines, Ia.

J. Buryl Lottridge
Radio Station KTUL
Tulsa, Okla.

N.A.B. PRESIDENTS, 1923-1938

Eugene F. McDonald, Jr. (WJAZ, Chicago, Ill.) 1923-1925

Frank W. Elliot (WHO, Des Moines, Ia.) 1925-1926

Earle C. Anthony (KFI, Los Angeles, Calif.) 1926-1928

William S. Hedges (WMAQ, Chicago, Ill.) 1928-1930

Walter J. Damm (WTMJ, Milwaukee, Wis.) 1930-1931

Harry Shaw (WMT, Cedar Rapids, Ia.) 1931-1932

J. Truman Ward (WLAC, Nashville, Tenn.) 1932-1933

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N. A. B. PRESIDENTS—Continued

Alfred J. McCosker (WOR, New York City) .................................. 1933-1935
Leo Fitzpatrick (WJR, Detroit) .................................................. 1935-1936
Charles W. Myers (KOIN, Portland, Ore.) ................................. 1936-1937
John Elmer (WCBM, Baltimore, Md.) ........................................ 1937-1938
Phillip G. Loucks (counsel) ..................................................... 1938-
Mark Ethridge (WHAS, Louisville, Ky.) ...................................... 1938
Neville Miller (ex-mayor, Louisville, Ky.) ................................. 1938

N.A.B. CONVENTIONS, 1923-1938

Sixteen annual conventions, plus one special session, have been held in the history of
the National Association of Broadcasters. Exact dates on the first four are not available
from the N.A.B.:

First annual convention, 1923 .................................................. Chicago, Ill.
Second annual convention, 1924 .............................................. New York City
Third annual convention, 1925 .................................................. New York City
Fourth annual convention, 1926 .............................................. New York City
Fifth annual convention, Sept. 19-21, 1927 ................................ New York City
Sixth annual convention, Oct. 15-17, 1928 ................................ Washington, D. C.
Seventh annual convention, Nov. 3-6, 1929 ................................ West Baden, Ind.
Eighth annual convention, Nov. 17-19, 1930 ................................ Cleveland, O.
Tenth annual convention, Nov. 14-16, 1932 ................................ St. Louis, Mo.
Twelfth annual convention, Sept. 17-19, 1934 ............................. Cincinnati, O.
Thirteenth annual convention, July 8-11, 1935 .............................. Colorado Springs, Colo.
Fourteenth annual convention, July 5-8, 1936 .............................. Chicago, Ill.
Fifteenth annual convention, June 20-23, 1937 .............................. Chicago, Ill.
Special convention, Oct. 12-13, 1937 ........................................ New York City
It HELPS radio stars to shine their brightest!

Right from the start of broadcasting, Western Electric has pioneered in making broadcasting equipment to put radio stars on the air at their best!

Continued leadership is maintained with such recent contributions by Bell Telephone Laboratories and Western Electric as the 8-Ball and Salt-Shaker mikes—the 110A Program Amplifier—stabilized feedback—the Doherty Circuit used in new 5 and 50 KW transmitters.

You can always count on Western Electric equipped stations for a good send-off!

Distributors:
ENGINEERING

ENGINEERING-EQUIPMENT MANUFACTURERS

In the lists which follow, manufacturers supplying services, accessories, and products necessary for the physical maintenance of broadcast plants are classified in two ways:

1. Informatively as to their personnel, address, phone number, etc.
2. By the products they manufacture.

The intention in making this listing has been to stay strictly within the limits of products most needed in stations. Any lists aiming at a wider field than the one attempted here would necessitate an entire book of no small dimensions.

ACME SOUND CO. (and VIBRO-MASTER CO.), 2744 Broadway, New York City.
Phone: Academy 1-5130. Executives: H. N. Broyles, in charge of sales.

AEROVOX CORP., 70 Washington St., Brooklyn, N. Y.
Phone: Cumberland 6-0110. Executives: Charles Golenpaul, in charge of sales to the jobbing and servicing trade. Equipment: Resistors and condensers (oil, paper, electrolytic, mica, etc.). Trade name: "Aerovox."

ALLIED PHONOGRAPH & RECORD MFG. CO., 1041 N. Las Palmas Ave., Hollywood, Cal.
Equipment: Blank records, portable electrical reproducers, public address systems for same. Trade names: "Radio-Disc," "Port-Elec."

ALLIED RADIO CORP., 833 W. Jackson Blvd., Chicago, Ill.
Phone: Haymarket 6800. Executives: A. D. Davis, president. Equipment: Amplifiers, phone players, transcription reproducers; distribute recording equipment, microphones, phonograph motors and pickups, station chimes, transmitting tubes, communications receivers, transmitting and receiving parts and accessories, relay racks and panels, meters, tools, and hardware. Trade name: "Knight."

ALLIED RECORDING PRODUCTS CO., 126 W. 46th St., New York City.

AMERICAN MICROPHONE CO., 1915 South Western Ave., Los Angeles, Cal.
Equipment: Dynamic, crystal, carbon and electrostatic microphones and condensers. Trade name: "American."

AMERICAN PIEZO SUPPLY CO., 3921 Agnes Ave., Kansas City, Mo.

AMERICAN TRANSFORMER CO., 178 Emmet St., Newark, N. J.
Equipment: Audio transformers and reactors, plate transformers and reactors, filament transformers and reactors, modulation transformers and reactors, voltage regulators, and rectifiers. Trade names: "AmerTran" and "Transtat."
RCA Gives You a Complete Line of Broadcast Equipment for Every Purpose—in the Station or Studios

RCA equipment gives you more for your money because years of experience in every phase of radio . . . progressive research and sound engineering . . . modern factory facilities and skilled workers . . . a cooperative and friendly field organization—all these important factors combine to produce first-class products at reasonable prices.

That’s why it will pay you to follow the lead of hundreds of other stations—go RCA All The Way for better broadcasting.

Use RCA Transmitting Tubes, the tubes which help reduce operating costs.

AMPERITE CO., 561 Broadway, New York City. Phone: Canal 6-1446. Equipment: Velocity microphones (contact, hand, lapel, etc.), microphone floor and desk stands, boom stands, pre-amplifiers, input transformers. Trade name: “Amperite.”

AMPLIFIER CO. OF AMERICA, 30 W. 20th St., New York City. Phone: Watkins 9-0916. Executives: J. J. Sloane, president; C. R. Shaw, vice-president; A. C. Shaney, general manager; J. J. Sloane, export manager; H. S. Manney, treasurer. Equipment: Pre-amplifiers, recording amplifiers, voltage amplifiers, power transformers, power amplifiers, audio transformers, modulators, check coils, compressors, equalizers, filters (low-pass, band-pass and high pass), and specialized electronic equipment. Trade names: “ACA” and “Gold Medal.”


AUDIO PRODUCTS CO., 1017 N. Syca- more, Los Angeles, Cal. Phone: Hl-2605. Executives: A. J. Edgcomb, owner. Equipment: Mixer controls, attenuators, potentiometers, V. I. net works, pre- cision resistors, special equipment of all types for broadcast and sound recording; also special instrument work and manufacture of precision equipment.
EQUIPMENT MANUFACTURERS—Continued


JOHN F. BEASLEY CONSTRUCTION CO., Manhattan Bldg., P. O. Box 1624, Muskogee, Okla. Phone: 4762. Executives: John F. Beasley, sole owner. Equipment: Erection of radiators (do not manufacture any equipment).


CARL HENRY BOLLER, 4933 Pasadena Ave. Terrace, Los Angeles, Cal. Phone: Cleveland 65961. Services: Radio station and auditorium design.


BOONTON RADIO CORP., Fanny Road, Boonton, N. J. Phone: Boonton 8-0795. Executives: W. D. Loughlin, president; W. H. Albert, secretary and treasurer. Equipment: Type 100-a Q Meter, 106-a dielectric unit, 110-a QX-checker, 140-a beat frequency generator.


BRUNO LABORATORIES, INC., 30 W. 15th St., New York City. Phone: Gramercy 7-2940. Equipment: Velocity microphones (magnetic type), no voltage velotrons, voltage velotrons, cable assemblers with connectors, stands. Trade name: “Bruno.”


BURGESS BATTERY CO., Freeport, Ill. Phone: Main 3300. Executives: Dr. C. F. Burgess, chairman of the board; D. W. Hilttle, president; O. W. Storey, secretary; D. Teare, treasurer. Branch offices and officers: 500 W. Huron St,
EQUIPMENT MANUFACTURERS—Continued

Chicago, Ill., D. W. Hirtle; 202 E. 44th St., New York City, L. Moffatt; E. Main St. and Brearly, Madison, Wis., B. S. Reynolds. Equipment: Dry cell A, B and C batteries. Trade names: “Burgess” and “Power House.”

WM. W. L. BURNETT RADIO LABORATORY, 4614 Idaho St., San Diego, Cal. Phone: Hilerest 6350-R. Executives: Wm. W. L. Burnett, engineer in charge. Equipment: All types of Piezo-electric crystals, crystal holders, ovens for crystal oscillator units, crystal oscillator units for frequency controlling devices and monitoring use, frequency measuring service, and laboratory and engineering service.


EQUIPMENT MANUFACTURERS—Continued

CLAROSTAT MANUFACTURING CO., INC., 285-7 N. Sixth St., Brooklyn, N. Y. Phone: Evergreen 8-6770. Executives: John Mucher, president; Stephen Mucher, vice-president; Jacob Mucher, treasurer and secretary. Representatives: In all principal cities. Equipment: Controls for amplifiers, both wire-wound and composition element, fixed resistors, L-pads, T-pads, attenuators. Trade name: "Clarostat."


COMMERCIAL RADIO EQUIPMENT CO., 7134-36 Main St., Kansas City, Mo. Phone: Jackson 5302. Executives: Everett L. Dillard, president and general manager; Herbert Steinmetz, assistant manager; Robert Wolfskill, sales manager; Paul Martin, advertising manager. Equipment: FC-2 frequency control units, precision frequency measurements, heater oven, low drift crystals, variable air-gap holders, and metal boxes. Trade name: "Tru-Axis."

COMPO-BOARD CO., 4400 Lyndale Ave., No., Minneapolis, Minn. Phone: Cherry 2724. Equipment: Wall board for studio construction.


CURTIS CONDENSER CORP., 3088 W. 106th St., Cleveland, O. Phone: Clearwater 1257. Branch offices: Represented by various manufacturer's representatives; Continental Carbon of Canada, 54 Sumach St., Toronto; Technical Products International, 135 Liberty St., New York City (export trade). Equipment: Electrolytic condensers. Trade names: "Curtis," "Marvel," also several private brand names.

DAVEN CO., 158 Summit St., Newark, N. J. Phone: Market 2-2468. Executive: Lewis Newman, president. Equipment: Single and dual potentiometers, special rotary switches, filament rheostats, mixer panels, variable and fixed attenuators, faders, volume indicators, output meters, line equalizers, attenuation boxes, multipliers, laboratory equip-
EQUIPMENT MANUFACTURERS—Continued

ment, speech input control apparatus, decade resistances, resistances, gain sets, power output meters, special test equipment.

MICHAEL J. DE ANGELIS, Investment Bldg., Pittsburgh, Pa. Executives: M. J. De Angelis; Mortimer Bacon; Michael LaRose; Herbert Lawrence. Branch offices: Chicago and Detroit (no addresses given). Services: Studio design, interior designing, and equipment designing.


JOHN E. FAST & CO., 3123 N. Crawford Ave., Chicago, Ill. Phone: Pensacola 7160. Equipment: Condensers and capacitors (paper type with both oil and wax impregnation). Trade name: “Fast.”

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EQUIPMENT MANUFACTURERS—Continued

FEDERAL TELEGRAPH CO., 200 Mt. Pleasant Ave., Newark, N. J. Phone: Humboldt 2-7000. Executives: Admiral L. McNamee, president; St. George Lafitte, vice-president; T. E. Nivison, assistant vice-president; James E. Walen, comptroller; James C. Phelps, secretary; Charles R. Rimpo, treasurer; W. F. Fischer, assistant comptroller; William J. Pallas, assistant secretary. Equipment: Transmitting equipment, transmitting tubes, rectifiers and amplifiers.


GENERAL COMMUNICATION PROD-
UCTS, INC., 6245 Lexington Ave., Holly-
wood, Cal. Phone: Granite 6181. Execu-

GENERAL ELECTRIC CO., 1 River Road, Schenectady, N. Y. (Branch offices and representatives in all principal U. S. cities). Equipment: Police radio apparatus (medium high-frequency one-way, ultra high-frequency one-way and two-
way, and medium high-frequency-ultra-
high frequency combination two way), and radio apparatus for all branches of the U. S. Government. Trade name: "G. E."

GENERAL ENGINEERS, 2241 Garrett Road, Drexel Hill, Pa. Phone: Clear-
brook 878. Executives: Alfred S. Burke; Theodore Leaf. Equipment: Remote amplifiers, speech input equipment, transmitters, and all types of special radio equipment custom built.

GENERAL RADIO CO., 30 State St., Cam-

GOULD STORAGE BATTERY CORP., 35 Neoga St., Depew, N. Y. Phones: Jef-
fferson 7907; Lancaster 322. Executives: A. H. Daggett, president; H. J. McKay, vice-president in charge of production; Herbert King, vice-president in charge of sales. Factory points: 12th and McKinley Sts., Chicago Heights, Ill.; 1601 Oakland Ave., Kansas City, Mo.; 2678 Lacy St., Los Angeles, Cal.; 955 39th St., North Bergen, N. J.; 4835 Cass St., Dallas, Tex.; 1060 Murphy Ave., S. W., At-
tanta, Ga.; 1728 Roblyn Ave., St. Paul, Minn. Equipment: Storage batteries of all types.

GRAYBAR ELECTRIC CO., INC., Graybar Bldg., New York City. Phone: Mohawk 4-4000. Offices and managers: 420 Lexing-
phones, tubes of all types, frequency monitors, amplifiers, rectifiers, meters, resistances, transformers, motor generators, and associated apparatus; police equipment. Trade name: "Western Electric."


HARTENSTINE-ZANE CO., INC., 225 Broadway, New York City. Phone: Barclay 7-8390. Executives: H. J. Zane, Jr., president and treasurer; Charles J. Hartenstine, vice-president and secretary; M. A. Hartenstine, assistant secretary. Equipment: Installation of radio towers, tower erection, tower painting and lighting, and installation of radial ground systems and counterpoise work.


EQUIPMENT MANUFACTURERS—Continued

Trade name: ‘Ideco.’ (Note: This firm is a division of the International-Stacey Corp.).


JACOBS, CHARLES F., 270 Lafayette St., New York City. Phone: Canal 6-0715. Executives: Charles F. Jacobs. Equipment: Antenna spreader for 4, 6 or 8 wire cage systems; adjustable separator for construction of two-wire open R. F. feedlines used in connection with Hertz antenna systems.


LAPP INSULATOR CO., INC., Le Roy, N. Y. Phone: 385. Executives: Brent Mills, sales manager. Equipment: Radio standoff insulators, dead-end insulators, transmission line insulators, entrance insulators, radio structure insulators (for both guyed and self-supporting masts); also porcelain water coils for cooling transmitter tubes.

JOHN LATENSER & SONS, INC., 1307 Farnam St., Omaha, Neb. Phone: Jackson 2394. Executives: Frank Latenser, secretary and treasurer. Services: All types of architectural work for broadcast stations.

LEFEBURE CORP., 3117 First Ave., Cedar Rapids, Ia. Phone: 6541. Executives: E. D. Greedy, general manager; L. T. LeFebure, sales manager; R. T. Ackerman, radio equipment sales. Pacific Coast representative: Don C. Wallace, 4214 Country Club Drive, Long Beach, Cal. Equipment: Steel transmitter and relay rack cabinets, steel and aluminum panels for same, custom built steel equipment for broadcast stations including control desks, transcription-record-
ing-sound effects trucks and desks, etc., and accounting systems, engineers' reports, station logs, etc.


LIFETIME CORP., 1010-1012 Madison Ave., Toledo, O. Phone: Main 5643. Executives: Wm. H. Manoff, president; F. L. Church, vice-president and chief engineer. Equipment: Carbon, dynamic and velocity microphones, microphone stands and accessories, speakers, trumpets, baffle, portable electric turntables, microphone and power transformers, and cable. Trade names: "Lifetime" and "Conversafone."

JOHN E. LINGO AND SON, INC., 28th St. and Van Buren Ave., Camden, N. J. Phone: Camden 487. Executives: A. E. Lingo, president; E. Pitou, vice-president; J. E. Lingo, secretary; H. Davidson, treasurer; Wesley Thompson, engineer. Equipment: Vertical radiators, and portable vertical radiators for field use. Trade name: "Lingo."


MIRROR RECORD CORP., 58 W. 25th St., New York City. Phone: Chelsea 3-2222. Executives: P. K. Trautwein, president. Equipment: Plain aluminum discs, acetate coated blank discs; cutting and playback needles; other recording accessories. Trade name: "Mirror."


EQUIPMENT MANUFACTURERS—Continued

W. Atlanta, Ga.; M. F. Taylor, regional manager. Equipment: Cathode ray tubes, photo electric cells, exciter lamps, panel lamps. Trade name: "National Union."


NORTHERN ELECTRIC CO., LTD., 1261 Shearer St., Montreal, Que., Canada. Phone: Wilbank 3131. Executives: F. F. Fulton, special products general sales manager. Branch offices and managers: 131 Simcoe St., Toronto; W. R. Ostrom. 65 Rorie St., Winnipeg; W. T. Hunt. 150 Robson St., Vancouver; T. C. Clarke. 86 Hollis St., Halifax; F. W. Johnson. Equipment: Transmitters, speech input equipment, microphones, vacuum tubes, vertical radiators.

OAK MANUFACTURING CO., 711 W. Lake St., Chicago, Ill. Phone: Monroe 6680. Executives: Edward F. Bessey, president. Equipment: Rotary and push button switches, and synchronous, non-synchronous and split reed type vibrators.


W. L. PEREIRA, 221 N. La Salle St., Chi- cago, Ill. Phone: Franklin 3920. Serv- ices: Architecture and interior design.


PREMIER CRYSTAL LABORATORIES, INC., 53-63 Park Row (Pulitzer Bldg.), New York City. Phone: Beekman 3-2514. Equipment: Quartz crystals, all types of crystal holders, crystal holders with automatic temperature controls, high frequency inductances and mounting bases, pilot lamp indicators, microdials, visual capacity meters, reactance meters, crystal oscillators and buffer amplifiers with temperature control. Trade name: "Premier."

PRESTO RECORDING CORP., 139 W. 19th St., New York City. Phone: Chelsea 2-6425. Executives: R. C. Powell. Representatives: Morris F. Taylor, 440 W. Peachtree St., N. W., Atlanta, Ga.; Henry M. Lane, 350 Lake St., Belmont, Mass.; Brock-Forsythe Co., Michigan Square Bldg., Chicago, Ill.; Ernest P. Scott Sales Co., 1836 Euclid Ave., Cleveland, O.; J. Earl Smith, P. O. Box 1805, Dallas, Tex.;
EQUIPMENT MANUFACTURERS—Continued


RADIO RECEPTOR CO., INC., 251 W. 19th St., New York City. Phone: Chelsea 3-1382. Executives: Ludwig Arinson, sales manager. Equipment: Constant output amplifiers for modulator systems; phase branching equipment and tuning houses for directional broadcasting; remote control equipment; amplifiers; monitoring equipment.

RADIO SPECIALTIES CO., 20th and Figueroa St., Los Angeles, Cal. Phone: Prospect 7271. Executives: Pat Marinack and Preston Dooley. Equipment: Jobbers only; can supply anything used in radio. Trade name: “Fidelity.”


RADIO TRANSCEIVER LABORATORIES, 8627 115th St., Richmond Hill, N. Y. Phone: Virginia 7-6428. Executives: Frank Jacobs, owner and chief engineer. Branch offices and offices: 43 E. Ohio St., Chicago, Ill., Fred E. Garner; 4214 Country Club Drive, Long Beach, Cal.; Don Wallace; 6030 Christian St., Philadelphia, Pa., Martin Friedman. Equipment: Pack transmitters and receivers; master and crystal oscillators for same; power amplifiers for same.
EQUIPMENT MANUFACTURERS—Continued


REA MAGNET WIRE CO., INC., East Pontiac St., Fort Wayne, Ind. Executives: V. F. Rea, president; A. H. Perfect, vice-president; J. F. Boeshore, secretary-treasurer; E. Snyder, chief engineer; R. L. Whearley, sales manager. Equipment: Magnet wire, enamelled and cotton and silk insulated. Trade name: "REA."


SOUND APPARATUS CO., 150 W. 46th St., New York City. Phone: Bryant 9-8776. Executives: Arthur W. Niemann, owner; M. Filon, sales manager. Equipment: Complete wax recording machines; recording machines for direct playbacks; automatic high speed power level recorders; reproducing tables; equalizers and filters; synchronous recording motors; recording amplifiers; disc materials; oil damped cutting heads.

EQUIPMENT MANUFACTURERS—Continued

producers (records from 6 in. to 17 in., both speeds, AC or DC). Trade name: "Speak-O-Phone."

STANDARD TRANSFORMER CORP., 850 Blackhawk St., Chicago, Ill. Phone: Lincoln 5600. Executives: Jerome J. Kahn, general sales manager; Everett E. Gramer, manufacturers' sales; C. L. Pugh, distributors' sales. Equipment: Power transformers; filament transformers, audio transformers, filter and swinging chokes. Trade name: "Stancor."

STARK, SHELDON & SCHNEIDER, INC., 8 So. Carroll St., Madison, Wis. Executives: H. A. Schneider, secretary and treasurer. Services: Building design.


SUNDT ENGINEERING CO., 4238 Lincoln Ave., Chicago, Ill. Phone: Bittersweet 2333. Executives: E. V. Sundt, general manager. Equipment: Neobeam oscilloscopes, public address equipment, neon voltage indicators, pocket testers, sound systems and amplifiers, gaseous discharge tubes. Trade name: "Sunco." (Note: This company is an affiliate of Littelfuse Laboratories.)


TRANSUDER CORP., 30 Rockefeller Plaza, New York City. Phone: Circle 7-5895. Executives: G. M. Giannini, president; E. Moxham, Jr., treasurer. Equipment: Microphones, low capacity cable, and loud speaking telephones. Trade name: "Bullet" and "Co-X."


EQUIPMENT MANUFACTURERS—Continued


chines, needles and stylii, amplifiers, inter-communicating phone systems. Trade name: “Universal.”


WASHINGTON INSTITUTE OF TECHNOLOGY, McLachlen Bldg., Washington, D. C. Phone: District 1518. Equipment: Tuning and phasing equipment for directional and non-directional arrays.


WESTINGHOUSE ELECTRIC & MANUFACTURING CO. Equipment and factories: Meters and instruments (Newark, N. J., plant); capacitors, motors, generators and controls (East Pittsburgh, Pa., plant); transformers and reactors (Sharon, Pa., plant); tower lighting equipment and station and studio lighting (Cleveland, O., plant). Trade name: “W.”


WRIGHT’S ELECTRICAL INSTRUMENT LABORATORY, Reed College, Portland, Ore. Phone: Sellwood 1234. Executives: John Wright. Equipment: Electrical indicating instruments to customer specifications, and instrument repair services.
EQUIPMENT—Continued

AMPLIFYING EQUIPMENT

Amplifiers.  
Compressors.  
Electric equipment.  
Equalizers.  
Inter-communicating systems.  

Miles Reproducer Co., Inc. Amplifiers; inter-office communication devices.  
Northern Electric Co. Speech input equipment.  
Pacent Engineering Corp. Phono pick-ups; amplifiers; complete sound systems; magnaphone intercommunication systems.  
RCA Manufacturing Co., Inc. Centralized sound systems; speech input equipment and associated apparatus of all types; public address systems.  
Radio Engineering and Manufacturing Co. Portable remote amplifiers.  
Radio Receptor Co., Inc. Remote control equipment; constant output amplifiers for modulator systems; amplifiers.  
Radio Television Industries Corp. Studio amplifiers.  
Remler Co., Ltd. Speech input equipment; portable broadcast amplifiers; public address equipment.  
Hector R. Skifter. Speech input equipment.  
Stromberg-Carlson Telephone Mfg. Co. Amplifiers; sound systems.  
Sundt Engineering Co. Public address systems; amplifiers.  
Thordarson Electric Manufacturing Co. Amplifiers.  
Transducer Corp. Loud speaking telephones.  
United Sound Engineering Co. Pre-amplifiers.  
United Transformer Corp. Amplifier kits; equalizers.  
Universal Microphone Co., Ltd. Inter-communicating phone systems.  
Upco Engineering Laboratories, Inc. Magnetic pick-ups.  
Webster Electric Co. Audio amplifiers; magnetic phonograph pick-ups; crystal phonograph pick-ups; centralized sound systems; electronic inter-communication systems; sound equipment.  

Allied Phonograph & Record Mfg. Co. Public address systems for use with this firm’s portable electrical reproducers.  
Allied Radio Corp. Amplifiers.  
Allied Recording Products Co. Recording amplifiers.  
Amperite Co. Pre-amplifiers.  
Amplifier Co. of America. Pre-amplifiers; recording amplifiers; voltage amplifiers; power amplifiers; compressors; equalizers; specialized electronic equipment.  
Bell Sound Systems, Inc. Inter-communicating systems; amplifiers.  
Canadian Marconi Co. R.F. amplifiers; studio amplifier assemblies; portable remote control amplifiers; repeat amplifiers; monitor amplifiers.  
Centralab. Sound projection controls.  
Collins Radio Co. Pre-amplifiers; portable remote pick-up amplifiers; bridging amplifiers; power amplifiers; program amplifiers; recording amplifiers; monitoring amplifiers; volume limiting amplifiers; line equalizers; studio speech input assemblies (rack mounted); transmitter speech input assemblies (rack mounted); contract manufacture of equipment.  
Daven Co. Speech input control apparatus; line equalizers.  
Emar Instrument Corp. Recording amplifiers; equalizers.  
Epiphone, Inc. Amplifiers for musical instruments; amplifiers for public address systems.  
Fairchild Aerial Camera Corp. Recording amplifiers.  
Federal Telegraph Co. Amplifiers.  
Gates Radio & Supply Co. Remote control equipment; public address systems; speech input equipment; amplifiers; audio compressors (type 17B).  
General Engineers. Remote amplifiers; speech input equipment.  
Graybar Electric Co. Amplifiers; speech input equipment.  
Insuline Corp. of America. Amplifier chasses.  

Pickups.  
Public address systems.  
Remote control equipment.  
Sound systems.  
Speech input assemblies.
EQUIPMENT—Continued

ANTENNAS

Antenna construction.
Antenna design.
Painting and lighting.

Radial and counterpoise systems.
Radiators.
Towers.

American Bridge Co. Radio towers.
John F. Beasley Construction Co. Erection of radiators.
Blaw-Knox Co. Vertical radiators.
Hartenstine-Zane Co., Inc. Installation of radio towers; tower erection; tower painting and lighting; installation of radial ground systems and counterpoise work.
Hoke Vertical Radiator Co. Vertical radiators (manufacture and erection).
International Derrick and Equipment Co. Self-supporting vertical radiators; uniform cross-section guyed type radiators.
Lehigh Structural Steel Co. Vertical radiators; radiator towers.
John E. Lingo and Son, Inc. Vertical radiators; portable vertical radiators for field use.
New Jersey Erectors. Erection of broadcast antennae; foundations; ground systems; painting and lighting.
Northern Electric Co., Ltd. Vertical radiators.
Hector R. Skifter. Antenna designs.
Truscon Steel Co. Uniform cross-section, guyed type vertical radiators; self-supporting vertical radiators.
Westinghouse Electric & Manufacturing Co. (Cleveland, O., plant). Tower lighting equipment.

ANTENNA SPREADERS

Charles F. Jacobs. Antenna spreaders for construction of 4, 6 or 8 wire cage systems.

ATTENUATORS

Audio Products Co. Attenuators.
Clarostat Manufacturing Co., Inc. Attenuators.
Collins Radio Co. Attenuators.

Daven Co. Variable and fixed attenuators; attenuation boxes.
General Radio Co. Adjustable attenuators.
Remler Co., Ltd. Attenuators.

BATTERIES AND CHARGERS

Bond Electric Corp. Radio “A,” “B” and “C” batteries.
Bright Star Battery Co. “A,” “B” and “C” batteries, dry cell type.
Burgess Battery Co. Dry cell “A,” “B” and “C” batteries.
Gould Storage Battery Corp. Storage batteries of all types.
National Battery Co. Storage batteries of all types.

Philco Radio & Television Corp. Heavy duty glass and rubber jar storage batteries.
Ray-O-Vac Co. Dry batteries of all types.
Raytheon Manufacturing Co. Automatic, self-regulating type battery chargers.
Universal Battery Co. Batteries.
Willard Storage Battery Co. Storage batteries.

CONDENSERS

Capacitors.

Aerovox Corp. Oil, paper, electrolytic, mica, etc., condensers.
American Microphone Co. Condensers.
Bud Radio, Inc. Transmitting condensers.

Allen D. Cardwell Mfg. Co. Fixed and variable air and oil dielectric capacitors for any transmitter power.
Continental Carbon Co. Paper condensers;
transmitting condensers; general service capacitors.
Cornell-Dubilier Electric Corp. Capacitors.
Henry E. Crowley & Co., Inc. Condensers.
Curtis Condenser Corp. Electrolytic condensers.
Tobe Deutschman Corp. Paper replacements for electrolytic condensers; transmitting condensers; capacitors.
John E. Fast & Co. Condensers and capacitors (paper type with both oil and wax impregnation).
Hammarlund Manufacturing Co., Inc. Variable transmitting neutralizing condensers (aluminum disc type).
Heintz & Kaufman, Ltd. Compressed gas condensers.
E. F. Johnson Co. Pressure and air condensers.
RCA Manufacturing Co., Inc. Mica condensers; faradon condensers.
RCA Victor Co., Ltd. Faradon condensers.

CONTROL EQUIPMENT

Controls.
Line-voltage reducers.

American Transformer Co. Voltage regulators; rectifiers.
Clarostat Manufacturing Co., Inc. Controls for amplifiers, both wire-wound and composition element.
General Radio Co. Adjustable transformers for line-voltage control; volume controls.
Ideal Commutator Dresser Co. Voltage, current and speed regulators.
International Resistance Co. Volume controls.

Radio Television Industries Corp. Control equipment.
Ward Electric Co. Line-voltage reducers; relays for automatic control.
Westinghouse Electric & Manufacturing Co. (East Pittsburgh, Pa., plant). Control equipment.
United Transformer Corp. Voltage regulators.
Utah Radio Products Co. Volume and tone controls.

Voltage regulators.
Volume and tone controls.

CRYS'TALS

Crystals of all types.
Crystal holders.

American Piezo Supply Co. Quartz crystals and crystal mountings of all types.
Wm. W. L. Burnett Radio Laboratory. All types of Piezo-electric crystals; crystal holders; ovens for crystal oscillator units.
Bliley Electric Co. Quartz crystals; crystal holders; crystal ovens.
Commercial Radio Equipment Co. Heater ovens; low drift crystals; variable air-gap holders; metal boxes.
Graybar Electric Co. Crystals.
Hipower Crystal Co. Filter crystals; crystal holders; frequency standard crystals.
Hollister Crystal Co. Crystals; crystal mountings.

Heater ovens.
Mountings.

Precision Piezo Service. Quartz crystals; crystal holders; temperature controlled ovens.
Premier Crystal Laboratories, Inc. High frequency inductances and mounting bases; quartz crystals; all types of crystal holders; crystal holders with automatic temperature controls; crystal oscillators and buffer amplifiers with temperature control.
RCA Manufacturing Co., Inc. Crystals.
Scientific Radio Service. Piezo electric crystals and holders for same.

FAKERS

Daven Co. Faders.

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FIELD INTENSITY EQUIPMENT


RCA Manufacturing Co., Inc.  Meters.

FUSES

Littelfuse Laboratories.  Instrument fuses; aircraft anti-vibration fuses; radio fuses; fuse mountings.

GENERATORS (MOTOR)


GENERATORS (SIGNAL)

Clough-Brengle Co.  Signal generators.

General Radio Co.  Signal generators.

Supreme Instruments Corp.

RCA Manufacturing Co., Inc.  Signal generators.

HARDWARE

Alloy.

Cabinets.

Chasses.

Coil forms.

Connectors.

Dials.

Indicators.

Keys.

Jacks.

Mounting plates.

Panels.

Plugs.

Racks.

Sockets.

Strippers.

Switches.

Tools.

Vibrators.

Allied Radio Corp.  Relay racks; panels; tools; hardware.

Bud Radio, Inc.  Relay racks; panels; chasses; cabinets; sockets; plugs.

Canadian Marconi Co.  Switching panels.

Centralab.  Selector switches.

Cinaudagraph Corp.  Magnet alloy.

Collins Radio Co.  Volume indicator panels; mixing panels.

Daven Co.  Special rotary switches; mixer panels.

Graybar Electric Co., Inc.  Keys; plugs; jacks; racks; panels; mounting plates.

Hammarlund Manufacturing Co., Inc.  Sockets; coil forms; and coil and tube shields.

Ideal Commutator Dresser Co.  Wire; solderless, tapeless connectors; wire strippers.

Insuline Corp. of America.  Jacks; plugs; bakelite sockets; coil plugs; coil forms; dials; panels.

Oak Manufacturing Co.  Rotary and push button switches; synchronous, non-synchronous and split reed type vibrators.

Premier Crystal Laboratories, Inc.  Pilot lamp indicators; micro-dials.

Remler Co., Ltd.  Connectors.

Stromberg-Carlson Telephone Mfg. Co.  Keys; plugs; jacks.

Utah Radio Products Co.  Switches; jacks; plugs.
HEADPHONES

Brush Development Co. High fidelity crystal headphones.

C. F. Cannon Co. Headphones.

INDUCTORS AND REACTORS

General Radio Co. Inductors.
Insuline Corp. of America. Couplers.
E. F. Johnson Co. Inductors.

Kenyon Transformer Co. Reactors for broadcast transmitters.
United Transformer Corp. Reactors.

INSULATORS

Corning Glass Works. Insulators.
Henry L. Crowley & Co., Inc. Ceramic insulation.
Insuline Corp. of America. Stand-off insulators.
Isolanite, Inc. Ceramic insulators.
E. F. Johnson Co. Antenna insulators; stand-off and lead-in insulators.

Lapp Insulator Co., Inc. Porcelain water coils for cooling transmitter tubes; radio stand-off insulators; dead-end insulators; transmission line insulators; entrance insulators; radio structure insulators (for both guyed and self-supporting masts).
Locke Insulator Corp. Tower base insulators; antenna insulators; guy insulators; lead-in and stand-off insulators; transmission line insulators; special porcelains.

LOUD SPEAKERS

Cinaudagraph Corp. Loudspeakers.
Gates Radio & Supply Co. Loudspeakers.
Jensen Radio Manufacturing Co. Monitoring and audition loudspeakers.
Lifetime Corp. Speakers; trumpets; baffles.
Magnavox Co. Loudspeakers.

Miles Reproducer Co., Inc. Speakers; voice coils; baffles.
Pacent Engineering Corp. High fidelity speaker systems.
RCA Manufacturing Co., Inc. High fidelity broadcast monitoring loudspeakers.
Utah Radio Products Co. Loudspeakers.
Webster Co. Loudspeakers.

METERS

Meters of all types.

Pocket testers.

Allied Radio Corp. Meters (distribute same, but do not manufacture).
Clough-Brengle Co. Meters.
Daven Co. Output meters; power output meters; volume indicators.
Doolittle & Falknor, Inc. Modulation meters; field strength meters.
General Radio Co. Distortion and noise meters (for measuring carrier noise and harmonic distortion).
Graybar Electric Co., Inc. Meters.
Premier Crystal Laboratories, Inc. Visual capacity meters; reactance meters.

Sundt Engineering Co. Pocket testers.
Triplett Electrical Instrument Co. Volt-ohm milliammeters; vacuum tube voltmeters.
Weston Electrical Instrument Corp. Panel instruments; ohmmeters; volt-ohm milliammeters; voltimeters; volt-ohm meters; capacity meters; pocket tester volt-ohm milliammeters; output meters; power level meters; volt-meters; ohmmeters; volt-ohmmeters, and capacity meters; testers and meters of all types.
EQUIPMENT—Continued

MICROPHONES AND ACCESSORIES

Allied Radio Corp. Microphones (distribute same, but do not manufacture).
American Microphone Co. Dynamic, crystal, carbon and electrostatic microphones; microphone accessories.
Amperite Co. Velocity microphones (contact, hand, lapel, etc.); microphone stands (desk, floor, boom, etc.).
Astatic Microphone Laboratory, Inc. Crystal microphones and pickups.
Bruno Laboratories, Inc. Velocity microphones (magnetic type); cable assemblies with connectors; stands; no voltage velotrons; voltage velotrons.
Brush Development Co. Crystal sound cell microphones of all types.
Eastern Mike-stand Co. Microphone stands of all types.
Epiphone, Inc. Microphones with volume controls on the mike.
Graybar Electric Co., Inc. Microphones.
Lifetime Corp. Carbon, dynamic and velocity microphones; microphone stands and accessories.
Miles Reproducer Co., Inc. Microphones; microphone stands.
RCA Manufacturing Co., Inc. Microphones.
RCA Victor Co., Ltd. Microphones and associated equipment.
Radio Television Industries Corp. Microphones; microphone stands.
Remler Co., Ltd. Microphones.
Transducer Corp. Microphones.
Turner Co. All types of crystal microphones; stands and accessories.
Universal Microphone Co., Ltd. Microphones.
Webster Co. Microphones.

MIXING EQUIPMENT

Audio Products Co. Mixer controls.
Canadian Marconi Co. Mixers.
Collins Radio Co. Mixing equipment.
Daven Co. Mixers.
Gates Radio & Supply Co. Mixing equipment.
Graybar Electric Co., Inc. Mixing equipment.

RCA Manufacturing Co., Inc. Mixing equipment.
Radio Television Industries Corp. Mixers.
Remler Co., Ltd. Mixing equipment.
Webster Electric Co. Four-position electronic mixers.

MONITORING EQUIPMENT

Frequency controls and measurements. Phase monitors.
Monitors of all types. Radio and phonos for monitoring.

Victor J. Andrew. Phase monitors for directional antennas.
Wm. W. L. Burnett Radio Laboratory. Crystal oscillator units for frequency controlling devices and monitoring use; frequency measuring service.
Canadian Marconi Co. Monitoring equipment.
Commercial Radio Equipment Co. FC-2 frequency control units; precision frequency measurements.
Doolittle & Falknor, Inc. Frequency measuring devices; frequency controlling devices.

Gates Radio & Supply Co. Monitor systems.
General Radio Co. Broadcast frequency monitors; frequency-limit monitors (for high-frequency broadcasts); modulation monitors; power level indicators.
Graybar Electric Co., Inc. Frequency monitors.
Pacent Engineering Corp. High fidelity radio and phono radios for monitoring.
RCA Manufacturing Co., Inc. Frequency monitors; modulation monitors.
Radio Receptor Co., Inc. Monitoring equipment.

MULTIPLIERS
Daven Co. Multipliers.

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Allen B. Du Mont Laboratories, Inc. Oscillographs; cathode ray oscillographs.
RCA Manufacturing Co., Inc. Cathode ray oscillographs.
Sundt Engineering Co. Neobeam oscilloscopes.

Supreme Instruments Corp. Cathode ray oscilloscopes.
Triplett Electrical Instrument Co. Oscilloscopes.
United Sound Engineering Co. Oscilloscopes.

EQUIPMENT—Continued

OSCILLOSCOPES

Allied Phonograph & Record Mfg. Co. Blank records; portable electrical reproducers; public address systems for same.
Allied Radio Corp. Phono players; transcription producers. Also distribute recording equipment, phonograph motors and pickups.
Allied Recording Products Co. Blanks for recordings; recording machines.
Amplion Products Corp. Recording equipment.
Ansley Radio Corp. Playback equipment for 16-inch transcriptions.
Audak Co., Inc. Electro-chromatic pickups and cutting heads.
Audio Products Co. Special equipment for sound recording.
Bell Sound Systems, Inc. Electric phonograph units.
Brush Development Co. High fidelity phonograph pickups, both lateral and hill-and-dale (types PL-12 and PV-12).
Cellutone Record Manufacturing Co. Portable 13½-inch recording outfits; recording heads; reproducing heads; reproducing needles (sapphire and steel); cutting stylii; instantaneous blanks; hold-down rings.
Conquest Alliance Co., Inc. Portable audition units; portable radio receivers and playback combinations.
Electrical Research Products, Inc. Turntables.
Emar Instrument Corp. Sound recorders for disc recording; reproducers for disc recording; associated recording equipment.
Fairchild Aerial Camera Corp. Portable recording equipment; lateral recording heads; lateral pickups.
Gates Radio & Supply Co. Transcription turntables.
General Communication Products, Inc. Recording equipment; oil damped cutting heads; 24-hour recorders.
Lifetime Corp. Portable electric turntables.
Miles Reproducer Co., Inc. Recording machines; sound-on-film.
Mirror Record Corp. Plain aluminum discs; acetate coated blank discs; needles; recording accessories.
Poinsetta, Inc. Sound recording wax.
Presto Recording Corp. Instantaneous recording machines; equalizing amplifiers; transcription turntables; overhead cutting mechanisms; cutting heads; microscopes; TRF radio tuners; cellulose coated discs; cutting and playback needles.
B. A. Proctor Co. Recording cutter heads; pickups; recording turntables; transcription turntables; recording machines.
RCA Manufacturing Co., Inc. Transcription turntables.
Radio Engineering and Manufacturing Co. Portable transcription reproducers; portable turntables; portable sound effects equipment.
Radiotone, Inc. Single and dual turntable recording machines; acetate discs; needles; accessories.
Rangerlone, Inc. Acetate recording needles; recording heads.
Recoton Corp. Transcription needles; sapphires for cutting acetate; steel cutting needles for acetate; recording motors; automatic needle dispensers; grease.
Remler Co., Ltd. Transcription units.
Sound Apparatus Co. Complete wax recording machines; recording machines for direct playbacks; automatic high-speed power level recorders; reproducing tables; equalizers and filters; synchronous recording motors; recording amplifiers; disc materials; oil-damped cutting heads.
Speak-O-Phone Recording & Equipment Co. Instantaneous recording equipment for off-the-air work on acetate; high fidelity portable reproducers (records from 6 to 17 inches at both speeds, AC or DC).
Universal Microphone Co., Ltd. Blank records; recording machines; needles and stylii; amplifiers.
Upco Engineering Laboratories, Inc. Phonograph reproducers.
EQUIPMENT—Continued

RESISTORS

Interference suppressors.
L-pads.
Potentiometers.

Resistors of all types.
Rheostats.
T-pads.

Aerovox Corp. Resistors.
Allen-Bradley Co. Resistors; L-pads; T-pads.
Atlas Resistor Co. Wire-wound resistors.
Audio Products Co. Potentiometers; precision resistors.
Centralab. Variable and fixed resistors.
Continental Manufacturing Co., Inc. Fixed resistors; L-pads; T-pads.
Carbon resistors (1/4 to 5 watts); precision and semi-precision resistors; interference suppressors; interference filter units.
Henry L. Crowley & Co., Inc. Resistors; magicores.

Daven Co. Decade resistances; resistances; single and dual potentiometers; filament rheostats.
Graybar Electric Co., Inc. Resistors.
Hardwick, Hinde, Inc. Fixed resistors; tapped resistors; adjustable resistors; power rheostats.
International Resistance Co. Insulated metallized resistors; power wire-wound resistors; precision resistors.
Micamold Radio Corp. Resistors.
Utah Radio Products Co. Resistors.
Ward Electric Co. Wire-wound fixed resistors; heavy duty resistors; adjustable resistors; ring type rheostats; plaque resistors.

STATION ACCESSORIES AND SERVICES

Acoustical devices and services.
Architectural services.
Cabinets and racks.
Chimes.
Consoles.

Allied Radio Corp. Station chimes; communications receivers (distribute same, but do not manufacture).
Armstrong Cork Products Co. Linoleum; cork products.
Balch & Lippert. Studio design and building engineering.
Carl Henry Boller. Radio station and auditorium design.
Celotex Corp. Structural insulation for walls and ceilings; acoustical materials; fill insulation for walls and ceilings.
Collins Radio Co. Transmitter control consoles; studio control consoles.
Compo-Board Co. Wall board.
Michael J. De Angelis. Studio design; interior design; equipment designing.
Epiphone, Inc. Electronic musical instruments.
Evanston Sound Proof Door Co. Sound proof doors.
Gates Radio & Supply Co. All apparatus for studio; accessories; rack cabinets, loudspeaker cabinets, etc.
Hammarlund Manufacturing Co. Commercial receivers.

Ideal Commutator Dresser Co. Portable electric blowers; portable electric vacuum cleaners.
Insuline Corp. of America. Steel cabinets.
Insulite Co. Building board; lock-joint laths; plaster base; tile board; interior finish planks; acoustical correction materials; hard board products.
Krokyn & Browne. Architectural designing.
Thomas W. Lamb, Inc. Architectural designing.
John Latenser & Sons, Inc. All types of architectural work for broadcast stations.
Lefebure Corp. Steel transmitter and receiver rack cabinets; steel and aluminum panels for same; custom built steel equipment for broadcast stations including control desks, transcription-recording-sound effects trucks and desks, etc.; accounting systems; engineer's reports; station logs, etc.
Truemann E. Martinie. Interior and exterior designing; construction; acoustical engineering.

Masonite Corp. Insulation.
EQUIPMENT—Continued

Oppenhamer & Obel. Architectural and engineering work for broadcast stations.
W. L. Pereira. Architecture and interior design.
RCA Manufacturing Co., Inc. Studio construction equipment.
RCA Victor, Ltd. Studio construction equipment.
Rangertone, Inc. Signal chimes.
C. W. & George L. Rapp, Inc. All types of broadcast station designing.

Starck, Sheldon & Schneider, Inc. Building design.
United States Gypsum Co. Acoustical construction; acoustical analyses and engineering data; sound absorptive materials; sound insulation for walls, floors, ceilings, etc.; sound insulative bases for machinery.
Westinghouse Electric & Manufacturing Co. (Cleveland, O., plant). Station and studio lighting equipment.

TEST AND LABORATORY EQUIPMENT

Analyzers.
Beat frequency generators.
Checkers.
Condenser bridges.
Laboratory, engineering equipment.
Laboratory and engineering services.

Audio Products Co. Special instruments.
Boonton Radio Corp. Type 100-a Q meter; 106-a dielectric unit; 110-a QX checker; 140-a beat frequency generator (cabinet or rack mounted).
Wm. W. L. Burnett Radio Laboratory. Laboratory and engineering service.
Clough-Brengle Co. Oscillators.
Daven Co. Gain sets; laboratory equipment; special test equipment.
Tobe Deutschmann Corp. Condenser bridges and analyzers.
General Radio Co. Wave analyzers for harmonic distortion measurement; all types of oscillators; test equipment.
Insuline Corp of America. Pencil type test leads.
International Resistance Co. Resistance analyzers.
Littelfuse Laboratories. Neon test lamps.
Precision Apparatus Corp. Oscillators; multi-range test equipment; AC-DC volt-

Multimeters.
Neon test lamps.
Oscillators.
Special instruments.
Test equipment of all types.
Test leads.

Audio products Co., Inc. Audio oscillators.
Weston Electrical Instrument Corp. Test oscillators; tube checkers.
Wright's Electrical Instrument Laboratory. Electrical indicating instruments to customer specifications; instrument repair services.

TRANSFORMERS AND CHOKEs

American Transformer Co. Audio transformers and reactors; plate transformers and reactors; filament transformers and reactors; modulation transformers and reactors.
Amperite Co. Input transformers.

Amplifier Co. of America. Power transformers; audio transformers.
Bud Radio, Inc. R.F. chokes.
Ferranti Electric. Transformers.
Graybar Electric Co., Inc. Transformers.
EQUIPMENT—Continued

Insuline Corp. of America. Transmitting chokes.
E. F. Johnson Co. Tower lighting chokes; radio frequency chokes.
Kenyon Transformer Co. Audio and power transformers.
Lifetime Corp. Microphone and power transformers.
Newark Transformer Co. Power transformers and reactors.
Raytheon Manufacturing Co. Transformers; chokes.
Standard Transformer Corp. Power transformers; filament transformers; audio transformers; filter and swinging chokes.
Thordarson Electric Manufacturing Co. Transformers.
United Transformer Corp. Transformers of all types.
Westinghouse Electric & Manufacturing Co. (Sharon, Pa., plant). Transformers; reactors.

TRANSMITTERS

Allied Radio Corp. Transmitting parts and accessories (distribute same, but do not manufacture).
Victor J. Andrew. Custom built equipment.
Canadian Marconi Co. Long and short wave broadcast transmitters.
Doolittle & Falknor, Inc. Transmitters.
Federal Telegraph Co. Transmitting equipment.
General Electric Co. Police radio apparatus (medium high-frequency one-way, ultra-high-frequency one-way and two-way, and medium high-frequency, ultra-high-frequency combination two-way); radio apparatus for all branches of the U. S. government.
General Engineers. Transmitters.
Graybar Electric Co., Inc. Transmitters.
Insuline Corp. of America. Transmitter chasses.
Northern Electric Co., Ltd. Transmitters.
RCA Manufacturing Co., Inc.
RCA Victor Co., Ltd. Transmitters.
Radio Engineering and Manufacturing Co. Portable radio transmitting equipment of all types.
Radio Television Industries Corp. Transmitters.
Radio Transceiver Laboratories. Pack transmitters-receivers, master and crystal oscillators for pack transmitter-receivers.
Hector R. Skifter. Transmitting components for broadcast stations.
United Transformer Corp. Transmitter kits.

TRANSMISSION LINE EQUIPMENT

Antenna coupling units.
Cable of all kinds.
Coaxial cable.
Check coils.

Amplifier Co. of America. Low-pass, band-pass and high-pass filters; modulators; check coils.
Victor J. Andrew. Radiator lighting filters; antenna coupling units; coupling equipment for directional antennas; coaxial cable and fittings.
Doolittle & Falknor, Inc. Antenna coupling units; coaxial cable.
Heintz & Kaufman, Ltd. Concentric transmission lines.
Isolanite, Inc. Coaxial type transmission lines.

Filters.
Modulators.
Phasing and tuning equipment.
Tuning houses.

E. F. Johnson Co. Antenna coupling equipment; concentric lines.
Lifetime Corp. Cable.
Radio Receptor Co., Inc. Tuning houses for directional broadcasting; phase branching equipment.
Transducer Corp. Low capacity cable.
United Transformer Corp. Filters.
Washington Institute of Technology. Phasing and tuning equipment for directional and non-directional arrays.
EQUIPMENT—Continued

TUBES

Allied Radio Corp. Transmitting tubes (distribute same, but do not manufacture).

Amperex Electronic Products, Inc. Power transmitting tubes and rectifiers, both air and water cooled.

Allen B. Du Mont Laboratories, Inc. Cathode ray tubes.

Eitel-McCullough, Inc. Grid control rectifiers (Ky21), triodes (types 35T, 100T, 250T, 450T, 750T, 1000UFH), plain rectifiers (type RX21).

Federal Telegraph Co. Transmitting tubes; rectifiers.

Gates Radio & Supply Co. All types of transmitting tubes.

Graybar Electric Co., Inc. Tubes of all types; rectifiers.

Heintz & Kaufman, Ltd. Gammatron transmitting tubes.

Isolanite, Inc. Vacuum tube bases.

National Union Radio Corp. Panel lamps; exciter lamps; cathode ray tubes.

Northern Electric Co., Ltd. Vacuum tubes.

RCA Manufacturing Co., Inc. Tubes of all types.

Raytheon Manufacturing Co. High and low voltage rectifiers; voltage stabilizers; transmitting tubes.

Sundt Engineering Co. Discharge tubes.

Taylor Tubes, Inc. Air-cooled transmitting tubes.

United Electronics Co. Broadcasting tubes; mercury vapor tubes.

WIRE

Driver-Harris Co. Wire and various types of special alloys.

Rea Magnet Wire Co., Inc. Magnet wire, enameled and cotton and silk insulated.

EQUIPMENT TRADE NAMES

(This list identifies the names stamped on various pieces of equipment to distinguish the manufacturer)

A

ACA: Amplifier Co. of America.
Absorbex: Celotex Corp.
Acme: Acme Sound Co.
Acoustic: Recoton Corp.
Acousti-Celotex: Celotex Corp.
Acoustigraph: General Communication Products, Inc.
Acousticite: Insulate Co.
Acoustone: United States Gypsum Co.
Aerovox: Aerovox Corp.
Allied Clean-Cut: Allied Recording Products Co.
Allied Professional: Allied Recording Products Co.
American: American Microphone Co.
AmerTrans: American Transformer Co.
Amperex: Amperex Electronic Products, Inc.
Amperite: Amperite Co.
Ampsilon: Amplosion Products Corp.
Astatic: Astatic Microphone Laboratory, Inc.
Audax: Audax Co., Inc.

B

Belfone: Bell Sound Systems, Inc.
Bell: Bell Sound Systems, Inc.
Bildrite: Insulate Co.
Bliley Crystals: Bliley Electric Co.
Bond: Bond Electric Corp.
Bright Star: Bright Star Battery Co.
Bruno: Bruno Laboratories, Inc.
Brush Piezo Electric Devices: Brush Development Co.
Bud: Bud Radio, Inc.
Bullet: Transducer Corp.
Burgess: Burgess Battery Co.

C

C-X Texboard: Celotex Corp.
Calicel: Celotex Corp.
Calistone: Celotex Corp.
Cannon Ball: C. F. Cannon Co.
EQUIPMENT TRADE NAMES—Continued

Cellutone: Cellutone Record Manufacturing Co.
Cemesto Board: Celotex Corp.
Cinaudagraph: Cinaudagraph Corp.
Clarostat: Clarostat Manufacturing Co., Inc.
Co-X: Transducer Corp.
Conquest: Conquest Alliance Co., Inc.
Conversafone: Lifetime Corp.
Crolite: Henry L. Crowley & Co., Inc.
Cub: Cornell-Dubilier Electric Corp.
Curtis: Curtis Condenser Corp.
Dykanol: Cornell-Dubilier Electric Corp.
Dynaphone: Ansley Radio Corp.
Eastern: Eastern Mike-Stand Co.
Eimac: Eitel-McCullough, Inc.
Electar: Epiphone, Inc.
Epiphone: Epiphone, Inc.
Fast: John E. Fast & Co.
Fidelity: Radio Specialties Co.
Filmograph: Miles Reproducer Co., Inc.
Filter-Mite: Tobe Deutschmann Corp.
Filternoys: Continental Carbon, Inc.
Flexcell: Celotex Corp.
G
G. E.: General Electric Co.
Gold Medal: Amplifier Co. of America.
Graylite: Insulite Co.
Hipower: Hipower Crystal Co.
Hoke: Hoke Vertical Radiator Co.
I
ICA: Insuline Corp. of America.
Ideal: Ideal Commutator Dresser Co.
Ideco: International Derrick & Equipment Co.
Ins-Light: Insulite Co.
Isolanite: Isolanite, Inc.
J
Jensen High Fidelity: Jensen Radio Manufacturing Co.
Kenyon: Kenyon Transformer Co.
Knight: Allied Radio Corp.
L
Lifeitime: Lifetime Corp.
Lingo: John E. Lingo and Son, Inc.
Littelfuse: Littelfuse Laboratories.
Lok-Joint: Insulite Co.
Losimol: Recoton Corp.
M
Magic: Cinaudagraph Corp.
Marconi: Canadian Marconi Co.
Marvel: Curtis Condenser Corp.
Micadon: Cornell-Dubilier Electric Corp.
Micamold: Micamold Radio Corp.
Miles: Miles Reproducer Co., Inc.
Mih-Flor Traffic Top: Celotex Corp.
Mirror: Mirror Record Corp.
N
National: National Battery Co.
National Union: National Union Radio Corp.
Nichrome: Driver-Harris Co.
Nipermag: Cinaudagraph Corp.
O
Oscillotrons: Allen B. Du Mont Laboratories, Inc.
P
Perfatile: United States Gypsum Co.
Phasmajectors: Allen B. Du Mont Laboratories, Inc.
Philco: Philco Radio & Television Corp.
Pluggin: Tobe Deutschmann Corp.
Port-Elec: Allied Phonograph & Record Mfg. Co.
Power House: Burgess Battery Co.
Powertype: American Piezo Supply Co.
Precision: Precision Apparatus Corp.
Premier: Premier Crystal Laboratories, Inc.
Presto: Presto Recording Corp.
Privaphone: Miles Reproducer Co., Inc.
Proctor: B. A. Proctor Co.
Promenade Traffic Top: Celotex Corp.
Q
Q-T-Ductliner: Celotex Corp.
Quietile: United States Gypsum Co.
Quietone: Cornell-Dubilier Electric Corp.
R
RCA: RCA Manufacturing Co., Inc.
RTI: Radio Television Industries Corp.
EQUIPMENT TRADE NAMES—Continued

Radio-Disc: Allied Phonograph & Record Manufacturing Co.
Radiohme: Centralab.
Radiohome: Radiotone, Inc.
Rangertone: Rangertone, Inc.
Ray-O-Vac: Ray-O-Vac Co.
Raytheon: Raytheon Manufacturing Co.
REA: Rea Magnet Wire Co., Inc.
Recordrite: Rangertone, Inc.
Recoton: Recoton Corp.
Recti ChargeR: Raytheon Manufacturing Co.
Recti FilteR: Raytheon Manufacturing Co.
Remco: Radio Engineering and Manufacturing Co.
Remler: Remler Co., Ltd.

S
Saja: Recoton Corp.
Sapphi: Rangertone, Inc.
Simplat: Recoton Corp.
Speak-O-Phone: Speak-O-Phone Recording & Equipment Co.
Stancer: Standard Transformer Corp.
Stelli: Rangertone, Inc.
Sunco: Sundt Engineering Co.
Superior: Recoton Corp.
Super-Pro: Hammerlund Manufacturing Co., Inc.
Supreme: Supreme Instruments Corp.
Symphonote: Webster Electric Co.

T
TCO: Turner Co.
Tattelite: Littelfuse Laboratories
Taylor: Taylor Tubes, Inc.
Teletalk: Webster Electric Co.
Teletrons: Allen B. Du Mont Laboratories, Inc.
Thermax: Celotex Corp.
Thordarson: Thordarson Electric Manufacturing Co.

CONSULTING ENGINEERS

Appleby & Appleby
Jasper & Winchester Avenues
Atlantic City, N. J.
Andrews, Victor J.
7221 S. San Francisco Avenue
Chicago, Ill.

Barron, John H.
Earle Building
Washington, D. C.
Burnett, Wm. W. L.
Wm. W. L. Burnett Radio Laboratory
4814 Idaho Street
San Diego, Calif.

U
UTC: United Transformer Corp.
Uneedit: Bright Star Battery Co.
United: United Electronics Co.
Universal: Universal Microphone Co., Ltd.
Upco: UPCO Engineering Laboratories, Inc.

V
V.L.T.I.: Celotex Corp.
Vapor-Seal: Celotex Corp.
Variac: General Radio Co.
Varimatch: United Transformer Corp.
Varitap: United Transformer Corp.
Varitran: United Transformer Corp.
Varitone: United Transformer Corp.
Vibrafram: Celotex Corp.
Vibro-Master: Vibro-Master Co. (see Acme Sound Co.).
Vocaphone: Miles Reproducer Co., Inc.

W
W: Westinghouse Electric & Manufacturing Co.
Webster-Chicago: Webster Co.
Webster Electric: Webster Electric Co.
Western Electric: Graybar Electric Co., Inc.
Weston: Weston Electrical Instrument Corp.
CONSULTING ENGINEERS—Continued

Clarke Engineering Service
4236 45th Street, N. W.
Washington, D. C.

Cohen, Louis (Dr.)
4701 Connecticut Avenue
Washington, D. C.

Commercial Radio Equipment Co.
216 E. 74th Street
Kansas City, Mo.

Cullum, A. Earl, Jr.
2935 North Henderson Ave.
Dallas, Texas.

do Mars, Paul A.
21 Brookline Avenue
Boston, Mass.

De Witt, J. H.
In care of Station WSM
7th and Union Streets
Nashville, Tenn.

Doolittle & Falknor, Inc.
1306-08 West 74th Street
Chicago, Illinois

Edwards & Martin
Union Guardian Bldg.
Detroit, Mich.

Everitt, W. L. (E. E., Ph.D.)
Communication Laboratory
The Ohio State University
Columbus, Ohio

Feikert, Grant S.
Oregon Agricultural College
Corvallis, Oregon

Felix, Edgar H.
32 Rockland Pl.
New Rochelle, N. Y.

Foss, William L.
Tower Building
Washington, D. C.

Gillet, Glenn D.
National Press Building
Washington, D. C.

Godfrey, Paul F.
Montclair, New Jersey

Goldsmith, Dr. Alfred N.
444 Madison Avenue
New York, N. Y.

Grimwood, Fred O.
Evansville, Indiana

Hillard, William P.
801 Clyde Avenue
Chicago, Illinois

Hogan, John V. L.
41 Park Row
New York, New York

Jansky, C. M., Jr., and Bailey, Stuart L.
National Press Building
Washington, D. C.

Kiebert, Martin V.
66 Cobb Building
Seattle, Washington

McCready, Harold J.
Bankers Bldg.
Chicago, Ill.

McNary & Chambers
National Press Building
Washington, D. C.

Marriott, Capt. Robert H.
1470 East 18th Street
Brooklyn, New York

Mashbir, Col. Sidney F.
Washington Institute of Technology
College Park, Maryland, or
McLachlen Building
Washington, D. C.

Page, E. C., and Davis, Geo. C.
1311 Livingston Street
Evanston, Illinois, or
Munsey Building
Washington, D. C.

Parrish, Robert B.
5155 South Grammercy Place
Pacific Engineering Laboratory Co.
Los Angeles, Calif.

Peterkin, Ernest P.
Peterkin Radio Laboratories
13176 Manor Avenue
Detroit, Michigan

Pickard, Dr. Greenleaf Whittier
Seabrook Beach, N. H.

Singleton, H. C.
In care of Station KGW
615 Alder Street
Portland, Oregon

Skifter, Hector R.
St. Paul Hotel
St. Paul, Minn.

Steele, W. Arthur
56 Sparks Street
Ottawa, Ont., Canada

Van Nostrand, W.
Van Nostrand Radio Engineering Service,
P. O. Box 50, Station E
Atlanta, Georgia

Wilmotte, Raymond M.
3220 Connecticut Ave., N. W.
Washington, D. C.

Wilson, H. L. (Dr.)
260 East 161st Street
New York, New York

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**TELEVISION: 1938**

Developments in visual broadcasting since the appearance of Vol. I of the VARIETY RADIO DIRECTORY (see pages 778-784) have been of a type which would primarily interest engineers and research workers. While some changes in apparatus are reported, it cannot be authoritatively stated whether these changes are significant from the viewpoint of permanency. Consequently this volume of the DIRECTORY omits a television survey on the grounds that such a survey lacks general usefulness.

Listed below are television licensees in the U. S. as indicated on Federal Communications Commission records. As throughout the rest of the world, television broadcasting in this nation is entirely experimental.

<table>
<thead>
<tr>
<th>Licensee and Location</th>
<th>Call Letters</th>
<th>Frequency (kc) or Group</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Visual</td>
<td>Aural</td>
</tr>
<tr>
<td>Columbia Broadcasting System, Inc., New York, N. Y.</td>
<td>W2XAX</td>
<td>B, C</td>
<td>50 w</td>
</tr>
<tr>
<td>Don Lee Broadcasting System, Los Angeles, Calif.</td>
<td>W6XAO</td>
<td>B, C</td>
<td>150 w</td>
</tr>
<tr>
<td>Farnsworth Television, Incorporated of Pa., Springfield, Pa.</td>
<td>W3XPF</td>
<td>B, C</td>
<td>4 kw</td>
</tr>
<tr>
<td>First National Television, Inc., Kansas City, Mo.</td>
<td>W9XAL</td>
<td>B, C</td>
<td>300 w</td>
</tr>
<tr>
<td>General Television Corporation, Boston, Mass.</td>
<td>W1XG</td>
<td>B, C</td>
<td>500 w</td>
</tr>
<tr>
<td>The Journal Company, Milwaukee, Wisconsin</td>
<td>W9XD</td>
<td>B, C</td>
<td>500 w</td>
</tr>
<tr>
<td>Kansas State College of Agriculture and Applied Science, Manhattan, Kansas...</td>
<td>W9XAK</td>
<td>A</td>
<td>125 w</td>
</tr>
<tr>
<td>National Broadcasting Co., Inc., New York, N. Y.</td>
<td>W2XBS</td>
<td>B, C</td>
<td>12 kw</td>
</tr>
<tr>
<td>National Broadcasting Co., Inc., Portable (Camden, N. J., and New York, N. Y.)...</td>
<td>W2XBT</td>
<td>D (92,000 and 175,000-180,000)</td>
<td>400 w</td>
</tr>
<tr>
<td>Philco Radio &amp; Television Corp., Philadelphia, Pa.</td>
<td>W3XP</td>
<td>D (204,000-210,000)</td>
<td>15 w</td>
</tr>
<tr>
<td>Purdue University, West Lafayette, Ind.</td>
<td>W9XG</td>
<td>A</td>
<td>1500 w</td>
</tr>
<tr>
<td>Radio Pictures, Inc., Long Island City, N. Y.</td>
<td>W2XDR</td>
<td>B, C</td>
<td>1 kw</td>
</tr>
<tr>
<td>RCA Manufacturing Co., Inc., Portable (Building No. 8 of Camden Plant)</td>
<td>W3XAD</td>
<td>D (124,000 to 130,000)</td>
<td>500 w</td>
</tr>
<tr>
<td>RCA Manufacturing Co., Inc., Camden, N. J.</td>
<td>W3XEP</td>
<td>B, C</td>
<td>30 kw</td>
</tr>
<tr>
<td>RCA Manufacturing Co., Inc., Portable-Mobile</td>
<td>W10XX</td>
<td>B, C</td>
<td>50 w</td>
</tr>
<tr>
<td>The Sparks-Withington Company, Jackson, Michigan</td>
<td>W8XAN</td>
<td>B, C</td>
<td>100 w</td>
</tr>
<tr>
<td>University of Iowa, Iowa City, Iowa</td>
<td>W9KK</td>
<td>A</td>
<td>100 w</td>
</tr>
<tr>
<td>University of Iowa, Iowa City, Iowa</td>
<td>W9XUI</td>
<td>B, C</td>
<td>100 w</td>
</tr>
<tr>
<td>Dr. George W. Young, Minneapolis, Minnesota</td>
<td>W9XAT</td>
<td>B, C</td>
<td>500 w</td>
</tr>
</tbody>
</table>

**Group A**—2,000 to 2,100 kc.

**Group B**—42,000 to 56,000 kc.

**Group C**—60,000 to 86,000 kc.

**Group D**—Any 6,000 kc frequency band above 110,000 kc excluding 400,000 to 401,000 kc.

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## INTERNATIONAL BROADCAST STATIONS IN THE U. S.

<table>
<thead>
<tr>
<th>Licensee and Location</th>
<th>Call Letters</th>
<th>Frequency (kc)</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago Federation of Labor, York Township, Illinois</td>
<td>W9XAA</td>
<td>6,080, 11,830, 17,780</td>
<td>500 w</td>
</tr>
<tr>
<td>Columbia Broadcasting System, Inc., Near Wayne, New Jersey</td>
<td>W2XE</td>
<td>6,120, 11,830, 15,270, 17,760, 21,520, 9,590</td>
<td>10 kw</td>
</tr>
<tr>
<td>The Crosley Radio Corp., Mason, Ohio</td>
<td>W8XAL</td>
<td>6,060, 9,590</td>
<td>10 kw</td>
</tr>
<tr>
<td>General Electric Co., South Schenectady, N. Y.</td>
<td>W2XAD</td>
<td>15,330, 21,500, 9,550</td>
<td>25 kw</td>
</tr>
<tr>
<td>General Electric Co., South Schenectady, N. Y.</td>
<td>W2XAF</td>
<td>9,530</td>
<td>40 kw</td>
</tr>
<tr>
<td>General Electric Co., Near Belmont, California</td>
<td>W6XBE</td>
<td>9,530, 15,330</td>
<td>20 kw</td>
</tr>
<tr>
<td>Isle of Dreams Broadcasting Corp., Miami, Florida</td>
<td>W4XB</td>
<td>6,040</td>
<td>2.5 kw</td>
</tr>
<tr>
<td>National Broadcasting Co., Inc., Bound Brook, N. J.</td>
<td>W3XAL</td>
<td>6,100, 17,780</td>
<td>35 kw</td>
</tr>
<tr>
<td>National Broadcasting Co., Inc., Downers Grove, Ill.</td>
<td>W9XF</td>
<td>6,100, 17,780</td>
<td>10 kw</td>
</tr>
<tr>
<td>WCAU Broadcasting Co., Newtown Square, Pa.</td>
<td>W3XAU</td>
<td>6,060, 9,590, 21,520</td>
<td>10 kw</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Manufacturing Co., Millis, Mass.</td>
<td>W1XK</td>
<td>9,570</td>
<td>10 kw</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Manufacturing Co., Saxonburg, Pa.</td>
<td>W8XK</td>
<td>6,140, 9,570, 11,870, 15,210, 17,780, 21,540</td>
<td>40 kw</td>
</tr>
<tr>
<td>World Wide Broadcasting Corp., Boston, Mass.</td>
<td>W1XAL</td>
<td>6,040, 11,790, 15,250, 21,460, 11,730, 15,130</td>
<td>20 kw</td>
</tr>
</tbody>
</table>

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## FACSIMILE

Stations dealing experimentally in facsimile broadcasting are of two classes—those using regular (long wave) frequencies: and those using high frequencies (short wave). The latter class has been conducting experiments over a period of years, whereas the experimenters utilizing regular broadcast frequencies have newly arisen since the appearance of Vol. I of the VARIETY RADIO DIRECTORY.

This new type of facsimile station has been given encouragement by the Federal Communications Commission so that it might be determined what public interest there is in the facsimile process. As of May 1, 1938, there were 11 stations in the new regular-frequency class. However, inasmuch as their work is largely a matter of the future, discussion of it will have to be postponed to forthcoming editions.

### FACSIMILE BROADCAST STATIONS USING REGULAR FREQUENCIES

<table>
<thead>
<tr>
<th>Station</th>
<th>Licensee and Location</th>
<th>Frequency (kc)</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFBK</td>
<td>McClatchy Broadcasting Co., Sacramento, Cal.</td>
<td>1490</td>
<td>5 kw</td>
</tr>
<tr>
<td>KGW</td>
<td>Oregonian Publishing Co., Portland, Ore.</td>
<td>620</td>
<td>1 kw</td>
</tr>
<tr>
<td>KMJ</td>
<td>McClatchy Broadcasting Co., Fresno, Cal.</td>
<td>580</td>
<td>1 kw</td>
</tr>
<tr>
<td>KSD</td>
<td>Pulitzer Publishing Co., St. Louis, Mo.</td>
<td>550</td>
<td>1 kw</td>
</tr>
<tr>
<td>WGH</td>
<td>Hampton Roads B'casting Co., Newport News, Va.</td>
<td>1310</td>
<td>100 w</td>
</tr>
</tbody>
</table>

1063
### FACSIMILE—Continued

<table>
<thead>
<tr>
<th>Station</th>
<th>License and Location</th>
<th>Frequency (kc)</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGN</td>
<td>WGN, Inc., Chicago, Ill.</td>
<td>720</td>
<td>50 kw</td>
</tr>
<tr>
<td>WHK</td>
<td>Radio Air Service Corp., Cleveland, O.</td>
<td>1390</td>
<td>1 kw</td>
</tr>
<tr>
<td>WHO</td>
<td>Central Broadcasting Co., Des Moines, Ia.</td>
<td>1000</td>
<td>50 kw</td>
</tr>
<tr>
<td>WIND</td>
<td>Johnson-Kennedy Radio Corp., Gary, Ind.</td>
<td>560</td>
<td>1 kw</td>
</tr>
<tr>
<td>WOR</td>
<td>Bamberger B'casting Service, Inc., Newark, N. J.</td>
<td>710</td>
<td>5 kw</td>
</tr>
<tr>
<td>WSM</td>
<td>Natl. Life and Accident Ins. Co., Nashville, Tenn.</td>
<td>650</td>
<td>50 kw</td>
</tr>
</tbody>
</table>

### FACSIMILE BROADCAST STATIONS USING HIGH FREQUENCIES

<table>
<thead>
<tr>
<th>Licensee and Location</th>
<th>Call Letters</th>
<th>Frequency (kc)</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pulitzer Publishing Co., St. Louis, Missouri</td>
<td>W9XZY</td>
<td>31,600, 35,600, 38,600, 41,000</td>
<td>100 w</td>
</tr>
<tr>
<td>Radio Pictures, Inc., Long Island City, N. Y.</td>
<td>W2XR</td>
<td>1614, 2012, 2398, 23,100, 41,000, 86,000-400,000</td>
<td>1 kw</td>
</tr>
<tr>
<td>The Yankee Network, Inc., Sargents Purchase, New Hampshire</td>
<td>W1XMX</td>
<td>41,000</td>
<td>500 w</td>
</tr>
<tr>
<td>Bamberger Broadcasting, Inc., New York City</td>
<td>W2XUP</td>
<td>31,600, 35,600, 38,600, 41,000</td>
<td>110 w</td>
</tr>
<tr>
<td>Radio Air Service, Cleveland, Ohio</td>
<td>W8XE</td>
<td>31,600, 35,600, 38,600, 41,000</td>
<td>50 w</td>
</tr>
<tr>
<td>Star Times Publishing Co., St. Louis, Mo.*</td>
<td>W9XSP</td>
<td>31,600, 35,600, 38,600, 41,000</td>
<td>100 w</td>
</tr>
</tbody>
</table>
STATION REPRESENTATIVES

Information on the personnel and offices of the various U. S., Canadian, and foreign station representatives is given below.

Those firms, whose names bear a star (*), also represent newspapers or other printed media as well as radio stations.

It must be borne in mind that no comparisons anent the relative size of firms can be made from a sheer personnel listing. In the case of newspaper-radio representatives, for instance, the joint representation of two media necessitates comparatively more personnel. The purpose of this list in no way is to create any ideas of relative size or efficiency as regards any firm or firms.

All-Canada Radio Facilities, Ltd. Officers: Dawson Richardson, president; H. R. Carson, managing director; A. R. Gibson, secretary. Winnipeg office: 171 McDermot Ave.; Dawson Richardson, president (phone 92 531); P. H. Gayner, c/o Station CKY, representative (phone 92 191). Calgary office: Southam Bldg. (R. 2021); F. W. Cannon, manager. Montreal office: Dominion Square Bldg. (LA 6400); Burt Hall, manager. Toronto office: 305 Victory Bldg. (Elgin 2464); G. F. Herbert, manager. Vancouver office: 541 W. Georgia St. (Trinity 1391); J. E. Baldwin, manager. (Note: This firm also serves as Canadian distributors for various American transcription producers, and is an amalgamation of the former All-Canada Broadcasting System and United Broadcast Sales, Ltd.)


Associated Broadcasting Co., Ltd. Toronto office: Hermant Bldg (Elgin 3345); E. A. Byworth, president; D. H. Copeland, vice-president; Frederick Helson, traffic manager. Montreal office: Dominion Square Bldg. (Belair 3325); M. Maxwell, vice-president; W. A. Eversfield, secretary-treasurer.


“Maybe I should have called FREE & PETERS!”

When you’re faced with any kind of problem in radio research, by all means call Free & Peters!

Not only because we have almost every conceivable bit of printed data you might want—but ALSO because we have a lot of unprinted information that is often more helpful than the library dope itself:

What kind of “stuff” the announcers put into their commercials, for example. Or the results that various stations have gotten for various clients. Or what the coverage map really means at 8 A.M. in Pascaloosa. . . Give us a chance to help you. That’s the only favor we crave.

Exclusive Representatives:

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<th>Region</th>
<th>Cities</th>
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<td>Southeast</td>
<td>WCSSC Charleston</td>
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<tr>
<td></td>
<td>WIS Columbus</td>
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<td></td>
<td>WPTF Raleigh</td>
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<td></td>
<td>WDBJ Roanoke</td>
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<td></td>
<td>KTAT Ft. Worth</td>
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<td></td>
<td>KTUL Tulsa</td>
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<tr>
<td>Pacific Coast</td>
<td>KOIN-KALE Portland</td>
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<tr>
<td></td>
<td>KSFQ San Francisco</td>
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<td></td>
<td>KVY Seattle-Tacoma</td>
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<tr>
<td>Southwest</td>
<td>WGR-WKDW Buffalo</td>
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<td></td>
<td>WCKY Cincinnati</td>
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<td>WDAY Fargo</td>
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<td>WOWO-WGL Ft. Wayne</td>
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<td>KMRC Kansas City</td>
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<td>WAVE Louisville</td>
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<td>WTVC Minneapolis-St. Paul</td>
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<td>WMBD Peoria</td>
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<td>KSD St. Louis</td>
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SPORTS

COLLEGE SPORTS SYMPOSIUM, 1937-1938

The college sports broadcast records, noted herewith, include the great majority of all institutions of higher learning having a student body of 500 or more members. Information for this section was gathered in March, a fact that should be somewhat underscored because it is possible that a number of the colleges will (or already have) removed the vagueness from their 1938 plans.

Records for the sports are complete insofar as the past school year (1937) is concerned. By "1938" is meant the new school year which begins with the coming September.

ALABAMA CHRISTIAN COLLEGE, Abilene, Tex. Co-ed; 636 students. 1937: Home football games broadcast over KRBC, Abilene, under sponsorship of Coca Cola. Basketball games broadcast over same station on sustaining basis. Will allow 1938 games to be sponsored, except by tobacco or liquor concerns. To date, no charge has been made for rights.

AKRON, UNIVERSITY OF, Akron, O. Co-ed; 3,206 students (1,528 day; 1,678 evening). 1937: All home football games broadcast over WJW, Akron, on sustaining basis. Contracts have been made for broadcasting privileges of all home games for 1938 football season. Reserves right to endorse any sponsor, to select adequate broadcasting service at the game, and to arrange pre-game broadcasts.

ALABAMA, UNIVERSITY OF, Tuscaloosa, Ala. Co-ed; 5,200 students. 1937: All football games played in Alabama were broadcast over various stations in the state. The Rose Bowl game at Pasadena, Calif., Jan. 1, 1938, was also broadcast. At time of inquiry, university had not announced its policy on broadcasts for the 1938 season.

ALABAMA POLYTECHNIC INSTITUTE (Auburn), Auburn, Ala. Partly co-ed; 2,890 students. 1937: Football games broadcast by "all stations desiring same except in the city where Auburn was playing." Will allow 1938 games to be broadcast; at time of inquiry definite policy had not been outlined.

ALBION COLLEGE, Albion, Mich. Co-ed; 736 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

ALFRED UNIVERSITY, Alfred, N. Y. Co-ed; 650 students. 1937: No sports broadcast. Will allow 1938 games to be broadcast commercially; rights for four home games set at $1,500. No liquor sponsorship permitted.

ALLEGHENY COLLEGE, Meadville, Pa. Co-ed; 650 students. 1937: No sports broadcast. None contemplated during 1938, though no restrictions against such broadcasts are listed.


AMHERST COLLEGE, Amherst, Mass. Male; 850 students. 1937: No sports broadcast. Would allow commercial broadcasts of any sports in 1938, provided product advertised is approved by the dean of the college.

ARIZONA, UNIVERSITY OF, Tucson, Ariz. Co-ed; 2,900 students (resident). 1937: Two football games broadcast on sustaining basis by local stations. None contemplated during 1938; no regular policy, but have allowed broadcasts to be made from stadium only on several occasions in past few years.

ARKANSAS, UNIVERSITY OF, Fayetteville, Ark. Co-ed; 2,300 students. 1937: All football games of the Southwest Conference, of which Arkansas is a member, were broadcast over a Texas network that varied weekly, under sponsorship of Humble Oil & Refining Co. Other football games (non-conference) broadcast under sponsorship of Lion Oil of El Dorado, Ark. Rights of Southwest Conference 1938 games have also been taken by Humble Oil.

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ARMOUR INSTITUTE OF TECHNOLOGY, Chicago, Ill. Male; 3,100 students (1,100 day; 2,000 evening). 1937: No sports broadcast. Institute has no football team, but is interested in commercial broadcasts of basketball during the winter of 1938 and the spring of 1939.

BALDWIN WALLACE COLLEGE, Berea, O. Co-ed; 750 students. 1937: Football game with Akron was broadcast. There are no restrictions against commercial sponsorship of 1938 games.

BATES COLLEGE, Lewiston, Me. Co-ed; 650 students. 1937: No sports broadcast. No definite policy has been arranged for 1938 games, as there has been no occasion to date for any rules.

BAYLOR UNIVERSITY, Waco, Tex. Co-ed; 2,083 students. 1937: Football games broadcast regularly under sponsorship of Humble Oil & Refining Co., over a Texas Network that varied weekly. Baylor-Texas game was also carried by CBS on sustaining. Rights of Southwest Conference 1938 games have also been taken by Humble Oil.

BELLOT COLLEGE, Beloit, Wis. Co-ed; 600 students. 1937: Football games broadcast over WCLO, Janesville, and WROK, Rock Island, under sponsorship of local merchants. Will allow 1938 games to be broadcast; at time of inquiry prices had not been set.

BOSTON COLLEGE, Chestnut Hill, Mass. Male; 1,400 students. 1937: Football broadcast over WBZ, Boston, under sponsorship of Atlantic Refining. Will permit 1938 games to be broadcast commercially, provided sponsor is approved by college authorities.

BOSTON UNIVERSITY, Boston, Mass. Co-ed; 12,000 students. 1937: Football games with Boston College and Villanova broadcast under sponsorship of Atlantic Refining, through arrangement with opponents. Game with Washington U. was carried by two St. Louis stations, on sustaining. Will allow commercial sponsorship of 1938 games; details to be decided by Dr. John M. Harmon, director of athletics.

BOWDOIN COLLEGE, Brunswick, Me. Male; 610 students. 1937: No sports broadcast. None contemplated during 1938. College has no formal policy, but there would probably be no objection to such broadcasts.

BRADLEY POLYTECHNIC INSTITUTE, Peoria, Ill. Co-ed; 1,800 students. 1937: Five home football games broadcast over WMBD, Peoria, under sponsorship of Alliance Life Insurance Co. Two out-of-town games, with Iowa and Washington, also broadcast. Basketball game with Northwestern broadcast over WMBD, under sponsorship of Alliance Life Insurance; out-of-town game with Temple carried by the same station under sponsorship of Caterpillar Tractor Co. Will allow 1938 games to be broadcast commercially. No fee asked for rights and only regulation is that Bradley be "fairly represented to the audience." WMBD will undoubtedly carry home games, though at time of inquiry, no definite arrangements have been made.

BRIGHAM YOUNG UNIVERSITY, Provo, Utah. Co-ed; 2,400 students. 1937: No sports broadcast. Would allow any 1938 sports to be broadcast commercially; prices to be set when and if inquiries are received.

BROOKLYN POLYTECHNIC INSTITUTE OF, Brooklyn, N. Y. Male; 505 students (day), 1,467 (evening), 414 (graduate). 1937: No sports broadcast. None contemplated during 1938, though apparently there are no rules against such broadcasts.

BUCKNELL UNIVERSITY, Lewisburg, Pa. Co-ed; 1,280 students. 1937: Bucknell-Temple football game broadcast over WIP, Philadelphia, under sponsorship of Atlantic Refining. Three out-of-town games were also broadcast. No fixed policy on broadcasts of athletic events, except that requests for sponsorship be passed on by Athletic Council. At time of inquiry, no prices had been fixed or games signed for 1938 season. Each individual request is considered as it is made.

CALIFORNIA, UNIVERSITY OF, Berkeley, Calif. Co-ed; 14,694 students. 1937: Football and basketball games, crew, track, rugby and other sports events broadcast under sponsorship of Associated Oil. Same sponsor has contract to broadcast 1938 sports.

CALIFORNIA, UNIVERSITY OF, AT LOS ANGELES, Los Angeles, Calif. Co-ed; 7,200 students. 1937: Football games broadcast over NBC and CBS under sponsorship of Associated Oil, Mutual Broadcasting System; KPAC and KRKD, Los Angeles, also carried games on sustaining. Big 10-Pacific Coast Conference track meet broadcast coast-to-coast by Mutual, sustaining basis. Basketball
COLLEGE SPORTS—Continued

games broadcast over KFAC, Los Angeles. Associated Oil will also sponsor 1938 football. University allows three Los Angeles chain stations—KFI, KJH and KNX—and any newspaper affiliated station to carry sports broadcasts.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena Calif. Male; 625 students. 1937: Football broadcast over KMPC, Beverly Hills, under sponsorship of Associated Oil. Only broadcasts of sports are those arranged for by opponents in out-of-town games; no local contests have been broadcast in recent years.

CANISIUS COLLEGE, Buffalo, N. Y. Male; 725 students. 1937: Basketball games broadcast over WGR and WBNY, Buffalo, on sustaining basis. College has broadcasts of 1938 home football games under consideration, but at time of inquiry, no decision had been reached.

CAPITAL UNIVERSITY, Columbus, O. Co-ed; 725 students. 1937: No sports broadcast. Will permit 1938 games to be broadcast commercially, except by liquor or tobacco concerns. Rights tentatively set at $1,000 per game; line connections are installed.

CARLETON COLLEGE, Northfield, Minn. Co-ed; 800 students. 1937: No sports broadcast. None contemplated in 1938, though there are no restrictions against such broadcasts.


CARROLL COLLEGE, Waukesha, Wis. Co-ed; 600 students. 1937: No sports broadcast. None contemplated during 1938, though no rules against such broadcasts are listed.

CENTENARY COLLEGE, Shreveport, La. Co-ed; 720 students. 1937: Football games broadcast over KW KH, KTBS and KRMD, Shreveport, under sponsorship of local merchant. Basketball and boxing broadcast on sustaining basis. Will permit 1938 sports to be broadcast commercially, except by liquor sponsor.

CENTRAL COLLEGE, Fayette, Mo. Co-ed; 650 students. 1937: No sports broadcast. Sports will probably be broadcast during 1938. In general, hard liquor and tobacco sponsorship is rejected, but each individual case is considered on its own merits.

CENTRE COLLEGE, Danville, Ky. Male and co-ed divisions separate; 350 students. 1937: Football game with Transylvania broadcast over WLAP, Lexington; game with Marshall over WSAZ, Huntington. Will permit 1938 sports to be broadcast; prices subject to negotiation.

CHATTANOOGA, UNIVERSITY OF, Chattanooga, Tenn. Co-ed; 600 students. 1937: Two out-of-town football games broadcast and sponsored by station WDOD, Chattanooga. Will allow 1938 out-of-town games to be sponsored, except by alcoholic beverage or patent medicine concerns.

CHICAGO, UNIVERSITY OF, Chicago, Ill. Co-ed; 6,000 students. 1937: Football game with Princeton broadcast over WOR, New York; game with Ohio State over WHK, Cleveland; WHKC, Columbus; WADC, Akron, and WKBN, Youngstown. Sponsored by Atlantic Refining. Home games were carried by WHIP, Hammond, Ind., on sustaining. Will allow 1938 games to be broadcast; prefer sustaining programs, but would consider commercial sponsors (with exception of liquor concerns) at 1.3 times the rate card fee on stations outside the Chicago area.

CINCINNATI, UNIVERSITY OF, Cincinnati, O. Co-ed; 10,500 students. 1937: All football games broadcast over WSAI, and WCKO, Cincinnati; some games over WKRC, Cincinnati. Will broadcast 1938 games if remuneration is received for rights; price will probably be determined by highest bid offered.

CITADEL, THE (MILITARY COLLEGE OF SOUTH CAROLINA), Charleston, S. C. Male; 987 students. 1937: All home football and several basketball games broadcast. Sports will again be broadcast during 1938. State law makes it obligatory to permit such broadcasts gratis; college requests that stations do not accord excessive publicity to schedules broadcasts.

CLARKSON COLLEGE, Potsdam, N. Y. Male; 400 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

CLEMSON COLLEGE, Clemson, S. C. Male; 1,890 students. 1937: Two football
games broadcast over WFBC, Green-ville, and WAIM, Anderson. State law requires that all state institutions allow sports broadcasts without remuneration; radio stations may sell the broadcasts to sponsors. WFBC and WAIM will again carry football games in 1938.

**COE COLLEGE**, Cedar Rapids, Ia. Co-ed; 650 students. 1937: No sports broadcast. None planned for 1938, though there are no rules against such broadcasts.

**COLBY COLLEGE**, Waterville, Me. Co-ed; 600 students. 1937: Football and basketball broadcast over WLBJ, Bangor. Plans for 1938 not complete at time of inquiry; policy prohibits sponsorship by liquor concerns.

**COLGATE UNIVERSITY**, Hamilton, N. Y. Male; 1,000 students. 1937: Football games sponsored by Atlantic Refining included those with Cornell, Tulane, Duke, Holy Cross and Syracuse. Will have commercial broadcasts of 1938 games.

**COLORADO COLLEGE**, Colorado Springs, Colo. Co-ed; 600 students. 1937: Five football games broadcast over KVOR, Colorado Springs. Permission has been given to KVOR to broadcast 1938 football, but it is not exclusive. Conference rules that if there is any sponsored broadcasting it be agreeable to management of both teams.


**COLORADO, UNIVERSITY OF**, Boulder, Colo. Co-ed; 4,000 students. 1937: Football games broadcast on sustaining basis; three over KLZ, Denver; one over KVOR, Colorado Springs; Rice-Colorado game over KLZ; KVOR; KOA, Denver; WFAA, Dallas, and the Texas Quality Network; plus 115 CBS stations. To date have preferred sustaining broadcast, but may sell rights for 1938 home games as requests have been received from sponsors and stations. Reserve right to pass on sponsor; prefer no cigarette concern, but would definitely reject any liquor sponsorship.

**COLUMBIA UNIVERSITY**, New York, N. Y. Co-ed; 31,000 students (total of all schools, day, evening, etc.; 2,000 undergraduates). 1937: All home football games broadcast over WNYC and WNEW on sustaining basis. At time of inquiry, no decision had been reached on 1938 policy.

**CONNECTICUT STATE COLLEGE**, Storrs, Conn. Co-ed; 850 students. 1937: Out-of-town game with Broadnaco. No home games will be broadcast during 1938, though there are no rules against such broadcasts.

**CORNELL UNIVERSITY**, Ithaca, N. Y. Co-ed; 6,100 students. 1937: Football games with Penn State, Colgate, Syracuse and Columbia broadcast under sponsorship of Atlantic Refining. Same company will sponsor 1938 games. No restrictions on sports broadcasts provided they are approved by the president of the university.

**CREIGHTON UNIVERSITY**, Omaha, Nebr. Co-ed; 2,465 students. 1937: Two football games broadcast over WAAW, Omaha, under sponsorship of Uncle Sam Breakfast Food Co. Same company will sponsor 1938 games over WAAW, but rights are not exclusive and other sponsors may secure broadcast rights over other stations. Price asked is about $500 for entire season of five home games.

**DARTMOUTH COLLEGE**, Hanover, N. H. Male; 2,500 students. 1937: Dartmouth-Cornell football game broadcast over NBC under sponsorship of Atlantic Refining; two other games were on sustaining basis, one of them over WNAC, Boston. Will allow commercial broadcasts during 1938 season.

**DAVIDSON COLLEGE**, Davidson, N. C. Male; 700 students. 1937: Football games broadcast over WBT and WSOE, Charlotte, under sponsorship of Atlantic Refining. Will allow 1938 games to be broadcast, with sponsor to be approved by college authorities. At time of inquiry, no contracts had been made.

**DAYTON, UNIVERSITY OF**, Dayton, O. Co-ed; 1,171 students. 1937: All but one home football game broadcast, one over WHIO, Dayton, under sponsorship of Coca Cola; others sustaining. Football games will probably be broadcast in 1938; no prices had been set at time of inquiry.

**DE PAUL UNIVERSITY**, Chicago, Ill. Co-ed; 6,005 students. 1937: Football games
sent by direct wire to a station in Kansas, which carried them for four sponsors. Basketball game with Loyola carried by WGN, Chicago, on sustaining. At time of inquiry, no plans had been made or prices set for 1938 games.

DELAWARE, UNIVERSITY OF, Newark, Del. Male; 475 students. 1937: Football game broadcast over WDEL, Wilmington, under sponsorship of Atlantic Refining. Same company will sponsor 1938 games.

DENISON UNIVERSITY, Granville, O. Co-ed; 891 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

DENVER, UNIVERSITY OF, Denver, Colo. Co-ed; 4,000 students. 1937: Football games broadcast over KLZ, Denver, under sponsorship of Kellogg. Will allow 1938 games to be broadcast if agreeable to other institutions involved.


DICKINSON COLLEGE, Carlisle, Pa. Co-ed; 570 students. 1937: Season's football games broadcast over WDEL, Wilmington, and WKBO, Harrisburg; latter station also carried home basketball games. Football will probably be broadcast again in 1938; no beer or liquor sponsor considered.

DRAKE UNIVERSITY, Des Moines, Ia. Co-ed; 1,500 students. 1937: Drake-Tulsa football game broadcast over KSO, Des Moines, and KVOO, Tulsa; game with Notre Dame over NBC Blue; game with Iowa State over KRNT, Des Moines, Ia., and WOI, Ames, Ia. Drake-Kansas Cross Country track meet broadcast over KRNT; Drake Relays in April, 1938, over NBC, CBS, Mutual and regional networks. Various basketball games over Iowa Broadcasting System and WOI. All broadcasts were on sustaining basis. 1938 sports of general interest will again be broadcast during 1938; schedule will probably be comparable to that of 1937.

DREXEL INSTITUTE OF TECHNOLOGY, Philadelphia, Pa. Co-ed; 1,750 students. 1937: Football games broadcast on sustaining basis over WNAS, Philadelphia, and WDEL, Wilmington, Del. During 1938 will allow rights to any station free of charge and will furnish power lines, etc.

DUKE UNIVERSITY, Durham, N. C. Co-ed; 3,400 students. 1937: All football games broadcast under sponsorship of Atlantic Refining, and also carried independently by WPTF, Raleigh. Basketball games broadcast over WPTF and local station WDNC. At time of inquiry, 1938 plans were not announced.

DUQUESNE UNIVERSITY, Pittsburgh, Pa. Co-ed; 3,048 students. 1937: Football games at Pittsburgh Stadium with Carnegie Tech and Pitt, and out-of-town games with Texas Tech and Mississippi State broadcast. University has no restrictions against commercial broadcasts, but owner of Forbes Field (Pittsburgh Pirate Baseball Club), at which all home games are played prohibits broadcasts from that field.

FLORIDA, UNIVERSITY OF, Gainesville, Fla. Male; 3,278 (co-ed during summer session only). 1937: Football games broadcast under sponsorship of Atlantic Refining. Baseball, basketball, track and tennis broadcast on sustaining basis. Will permit 1938 games to be broadcast commercially. Any sports event may be carried by a station, on sustaining basis, on payment of line charges.

FORDHAM UNIVERSITY, New York, N. Y. Co-ed; 6,144 students. 1937: Football games sponsored by Kellogg over WINS, New York. 1938 games will also be broadcast by sponsor meeting approval of university authorities; price asked, $15,000.

FORT HAYS KANSAS STATE COLLEGE, Hays, Kans. Co-ed; 850 students. 1937: No sports broadcast. Will allow 1938 sports to be broadcast, though at time of inquiry no definite plans had been made.

FURMAN UNIVERSITY, Greenville, S. C. Co-ed; 940 students. 1937: Football games broadcast over WFBC, Greenville; WIS, Columbia, and WAIM, Anderson, under sponsorship of Coca Cola Bottling Co. 1938 football will probably be broadcast by the same sponsor. University receives no fee for rights, and has no restrictions on broadcasts other
COLLEGE SPORTS—Continued

...than those prohibiting advertising of alcoholic beverages.


GEORGE WASHINGTON UNIVERSITY, Washington, D. C. Co-ed; 7,500 students. 1937: Football games with North Dakota State, Arkansas and West Virginia broadcast over WJSV, Washington, under sponsorship of General Mills for Wheaties. Game with Alabama broadcast commercially over WAPI and WSGN, Birmingham, with arrangements made by opponents. No money has been accepted for commercial sponsorship. Will permit 1938 out-of-town games to be carried commercially or on sustaining basis. Will not permit broadcasts of major home games "unless sponsor would pay what we believe would make up for loss at gate caused by such broadcasts."

GEORGETOWN UNIVERSITY, Washington, D. C. Male; 3,000 students. 1937: Football games broadcast during November over WBAL, Baltimore, under sponsorship of Atlantic Refining. Will allow 1938 games to be broadcast commercially; price set is $500 per game.


HAMLINE UNIVERSITY, St. Paul, Minn. Co-ed; 618 students. 1937: Basketball games broadcast by WMIN, Minneapolis-St. Paul, under sponsorship of local clothing concern. Plans for 1938 indefinite at time of inquiry; no liquor or tobacco sponsorship considered.

HAMPTON INSTITUTE, Hampton, Va. Co-ed; 1,000 students. (Note: This school is for Negroes only.) 1937: No sports broadcast. None planned for 1938, though there are no rules against such broadcasts.

HARVARD UNIVERSITY, Cambridge, Mass. Male; 8,263 students. 1937: Sports broadcasts were on sustaining basis and included the Harvard-Yale football game (carried by NBC, CBS and Yankee Network), one basketball game, one swimming meet, three track meets and the Harvard-Yale baseball game. Broadcasts of 1938 sports will also be on sustaining.

HOLY CROSS COLLEGE, Worcester, Mass. Male; 1,500 students. 1937: All home football games broadcast. Will allow 1938 games to be sponsored; commercials must be dignified and avoid excessive wordage.

HOWARD COLLEGE, Birmingham, Ala. Co-ed; 700 students. 1937: No sports broadcast. None contemplated during 1938; Dixie Conference prohibits broadcasting home games.

HOWARD PAYNE COLLEGE, Brownwood, Tex. Co-ed; 1,230 students. 1937: No sports broadcast. None signed for 1938, though there are no rules against commercial broadcasts.

HOWARD UNIVERSITY, Washington, D. C. Co-ed; 1,890 students. 1937: Football game with Hampton Institute broadcast from Howard University Stadium on sustaining basis. Will permit 1938 games to be commercially sponsored.


ILLINOIS, UNIVERSITY OF, Urbana, Ill. Co-ed; 16,865 (resident) students. 1937: Football games broadcast over KMOX, St. Louis, under sponsorship of Chrysler Corp.; WMBD, Peoria, under sponsorship of Alliance Life Insurance Co.; WFAM, South Bend, and WDWS, Champaign, under sponsorship of local merchants; over WLW, Cincinnati; WGN, Chicago; WMAQ, Chicago; WWJ, Detroit; WHIP, Hammond, and WILL, Urbana (non-commercial station owned by the university) on sustaining basis. Basketball games were also broadcast over WILL. Sports broadcasts will be permitted during 1938, but at time of inquiry policy regarding commercial sponsorship had not been determined. In the past, sponsorship by tobacco, patent medicine, beer or liquor concerns has been prohibited.
INDIANA UNIVERSITY, Bloomington, Ind. Co-ed; 5,700 students. 1937: Football broadcast over WFBM and WIRE, Indianapolis; WBOW, Terre Haute; WGBF, Evansville; and WIND, Gary, under sponsorship of local merchant and Station WFBM. Basketball broadcast over WIRE on sustaining. To date, no charges have been made for sustaining programs. On commercials, 50-50 split of net proceeds of advertising rate (after deduction of long distance wire charges). Reserves right to pass on sponsor; no liquor concerns considered.

IOWA STATE COLLEGE, Ames, Ia. Co-ed; 5,600 students. 1937: All home and majority of out-of-town football games broadcast over WOI, Ames, KMA, Shenandoah; KRNT and WHO, Des Moines, also carried some of the games. All broadcasts were sustaining. Will allow 1938 sports to be broadcast commercially, except by cigarette, tobacco or liquor sponsor.

IOWA, STATE UNIVERSITY OF, Iowa City, Ia. Co-ed; 6,500 students. 1937: Football games broadcast over WHO, Des Moines, under sponsorship of Brown & Williamson Tobacco Corp. KSO, Des Moines, WMT, Waterloo, and WOC, Davenport, also carried games on sustaining (paying 150% of their regular time charges for the privilege). Other sports broadcast over WSUI, Iowa City, non-commercial station owned by the university. 1938 football games may be broadcast commercially; sponsor and product must be approved by Board in control of Athletics and State Board of Education.

JOHNS HOPKINS UNIVERSITY, Baltimore, Md. Male; 880 students. 1937: No sports broadcast. None contemplated during 1938. Though there are no set rules prohibiting such broadcast, Johns Hopkins has a policy of no admission charges to games and has attempted to eliminate all commercial aspects.

KANSAS, UNIVERSITY OF, Lawrence, Kans. Co-ed; 5,000 students. 1937: Football broadcast on sustaining basis; games with Iowa State and Kansas State over KFKU, Lawrence; game with U. of Missouri over KFKU, Lawrence, and WDAF, KMBC and WHB, Kansas City. During 1938 season will probably follow last year's policy which prohibited alcoholic, cigarette or patent medicine sponsorship; charges to stations for rights, $100 a game.

KANSAS STATE COLLEGE, Manhattan, Kans. Co-ed; 3,875 students. 1937: All four home football games broadcast over KSAC, Manhattan. Will allow 1938 games to be broadcast commercially, with sponsor to be approved by Athletic Council. Straight charge of $100 each game to each station (not exclusive).

KENT STATE UNIVERSITY, Kent, O. Co-ed; 2,000 students. 1937: No sports broadcast. Would allow commercial sponsorship of 1938 sports.

KENTUCKY, UNIVERSITY OF, Lexington, Ky. Co-ed; 3,600 students. 1937: Various basketball games broadcast over WLAP, Lexington, under sponsorship of local merchants. State basketball tournament in March, 1938, broadcast commercially over WHAS, Louisville (name of sponsor not given). At time of inquiry no further arrangements or commitments had been made for 1938 events. An agreed amount must be paid for any sponsored programs from campus, with entire contents of broadcast subject to approval of university's radio director. No liquor, beer or cigarette sponsorship considered.

KNOX COLLEGE, Galesburg, Ill. Co-ed; 650 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

LAFAYETTE COLLEGE, Easton, Pa. Male; 925 students. 1937: All home football games broadcast over WEST, Easton, under sponsorship of Atlantic Refining; 3 out-of-town games were also broadcast. Atlantic Refining will again sponsor games during 1938.

LAWRENCE COLLEGE, Appleton, Wis. Co-ed; 1,000 students. 1937: St. Norbert-Lawrence basketball broadcast over WHBY, Green Bay, on sustaining. No restrictions against commercial broadcasts of 1938 sports.

LEHIGH UNIVERSITY, Bethlehem, Pa. Male; 1,736 students. 1937: Lehigh-Lafayette football game broadcast over WEST, Easton, Pa. Athletic department would be interested in having 1938 games broadcast commercially; no whiskey concerns considered.

LINFIELD COLLEGE, McMinnville, Ore. Co-ed; 600 students. 1937: One football game broadcast from Tacoma, Wash. Will allow 1938 games to be sponsored, except by a liquor or cigarette concern.
LONG ISLAND UNIVERSITY, Brooklyn, N. Y. Co-ed; 904 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

LOUISIANA STATE UNIVERSITY, Baton Rouge, La. Co-ed; 8,045 students. 1937: All football games broadcast under sponsorship of Coca-Cola. State-wide network used included WJBO, Baton Rouge; WDSU, New Orleans; KRMD. Shreveport; KMLB, Monroe; KVOL, Lafayette; KPLC, Lake Charles; KALB, Alexandria. Will allow 1938 football to be broadcast; price for rights to depend on number of stations carrying games.

LOUISVILLE, UNIVERSITY OF, Louisville, Ky. Co-ed; 3,200 students. 1937: No sports broadcast. Will allow 1938 games to be broadcast commercially; at time of inquiry no sponsor had been signed.

LOYOLA UNIVERSITY, Chicago, Ill. Co-ed; 6,000 students. 1937: Several basketball games broadcast over WGN, Chicago. Will allow 1938 sports to be broadcast commercially.

LOYOLA UNIVERSITY OF THE SOUTH, New Orleans, La. Co-ed (in the arts only); 1,800 students. 1937: Two out-of-town football games broadcast on sustaining basis over WWL, New Orleans, owned and operated (commercially) by the university. At time of inquiry plans for 1938 had not been decided. There are no conference restrictions.

MACALESTER COLLEGE, St. Paul, Minn. Co-ed; 700 students. 1937: No sports broadcast. Will permit 1938 games to be broadcast, either on sustaining or commercial basis.

MAINE, UNIVERSITY OF, Orono, Me. Co-ed; 1,700 students. 1937: No sports broadcast. At time of inquiry, no games had been signed for broadcasting during 1938. Present policy would require clearance through radio committee as well as Board of Trustees, if sponsorship is desired; faculty manager of athletics may grant permission to broadcast any sport on a sustaining basis.

MANHATTAN COLLEGE, New York, N. Y. Male; 1,250 students. 1937: One football game broadcast over WINS, New York City, under sponsorship of Kellogg's Cornflakes; another over WNYC, New York City, on sustaining. Will permit 1938 broadcasts provided new administration does not effect a change in policy. Prices vary with each game, and products promoted must be approved by college authorities.

MARQUETTE UNIVERSITY, Milwaukee, Wis. Co-ed; 3,000 students. 1937: All at home and out-of-town football games broadcast over WISN, Milwaukee, under sponsorship of Wadham's Oil Co.; Marquette-Wisconsin basketball game over WTMJ, Milwaukee, under same sponsorship. 1938 games will be available to any station, without charge, provided sponsor is approved by the athletic board. At time of inquiry, negotiation had not been completed, but Wadham's Oil will probably again sponsor games over WISN.

MARYLAND, UNIVERSITY OF, College Park, Md. Co-ed; 2,400 students. 1937: Football games broadcast under sponsorship of Atlantic Refining; one game under sponsorship of Kellogg. Agreement has been made for broadcasts of 1938 games. Script subject to approval of university authorities; commercials limited to periods between halves and time out.

MARYVILLE COLLEGE, Maryville, Tenn. Co-ed; 800 students. 1937: No sports broadcast. Will permit 1938 sports to be broadcast, either on sustaining or commercial basis.

MIAMI, UNIVERSITY OF, Coral Gables, Fla. Co-ed; 1,150 students. 1937: One football game a week broadcast from Oct. to Dec. over WQAM, Miami, under local sponsorship. At time of inquiry policy for 1938 was undecided.

MIAMI UNIVERSITY, Oxford, O. Co-ed; 3,000 students. 1937: One football game broadcast over WLW, Cincinnati, on sustaining. Will allow 1938 games to be broadcast commercially, except by a liquor concern.

MICHIGAN STATE COLLEGE, East Lansing, Mich. Co-ed; 5,000 students. 1937: All football games broadcast over WKAR (owned by the college) on sustaining basis; games also sent over Michigan Radio Network under sponsorship of Oldsmobile. Baseball, track and tennis home games broadcast over WKAR. 1938 football will be broadcast on same basis as 1937 games, one being taken by Oldsmobile. WKAR must broadcast all games before other stations or commercial sponsors are considered and latter must be approved by the college.
COLLEGE SPORTS—Continued

MICHIGAN, UNIVERSITY OF, Ann Arbor, Mich. Co-ed; 11,000 students. 1937: Home and out-of-town football games broadcast on commercial and sustaining basis over WWJ, Detroit; WKAR, East Lansing; WJIM, Lansing, and various networks. Principal sponsors: Olds Motor Works, Atlantic Refining. Basketball games carried by WJBK, Detroit, on sustaining; hockey games on same basis by WMBC, Detroit. 1938 home games with Michigan State, Chicago, Illinois, Pennsylvania and Northwestern available for sale to sponsor. Reserves right to censor commercials on basis of frequency, wording and compatibility with university atmosphere. No complimentary tickets given sponsor, but supply publicity and merchandising service. Does not participate in receipts from sponsors on out-of-town games or attempt to negotiate on them, except to supply one Detroit outlet to supply local territory.


MICHIGAN, UNIVERSITY OF, Minneapolis, Minn. Co-ed; 14,000 students. 1937: Football games broadcast over NBC, CBS, WCCO, KSTP and WTCN, Minneapolis-St. Paul. Basketball games over WTCN. Will not permit any 1938 sports to be broadcast commercially, though certain football games and track meets will be carried on a sustaining basis by national chains.


MONTANA STATE COLLEGE, Bozeman, Mont. Co-ed; 1,500 students. 1937: Football game broadcast over KGHL, Billings, under sponsorship of Yale Oil. Will permit 1938 games to be broadcast; prices not set; rights usually gratis.

MORAVIAN COLLEGE, Bethlehem, Pa. Male; 180 students. 1937: No sports broadcast. None contemplated during 1938; college has not considered such broadcasts to date, hence has no rules.

MORNINGSIDE COLLEGE, Sioux City, Ia. Co-ed; 600 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

MOUNT UNION COLLEGE, Alliance, O. Co-ed; 750 students. 1937: No sports broadcast. Will allow 1938 football games to be broadcast commercially or on sustaining basis; no rights asked. Basketball game in Feb., 1938, broadcast over WHBC, Canton, under local sponsorship.

MUSKINGUM COLLEGE, New Concord, O. Co-ed; 750 students. 1937: No sports broadcast. Will allow commercial broadcasts of 1938 games; no liquor or tobacco sponsorship considered.

NEBRASKA, UNIVERSITY OF, Lincoln, Nebr. Co-ed; 6,587 (undergraduate) students. 1937: Football games broadcast over KFAB, Lincoln, on sustaining basis. Basketball over KFOR, Lincoln, also on sustaining. Expect to allow 1938 football and basketball to be broadcast non-commercially.

NEVADA, UNIVERSITY OF, Reno, Nev. Co-ed; 1,040 students. 1937: Football games broadcast over KOH, Reno, on sustaining basis. Will allow 1938 sports to be broadcast; rights are free.

NEW HAMPSHIRE, UNIVERSITY OF, Durham, N. H. Co-ed; 1,762 students. 1937: Football games broadcast over WHRB, Portsmouth, under sponsorship of Socony Vacuum Oil. Will allow 1938 football to be broadcast; only restriction is that commercials be handled from the studio, as none are allowed at Lewis Field Stadium.

NEW YORK, COLLEGE OF THE CITY OF, New York, N. Y. Male (except in evening and commercial divisions); 30,000 students. 1937: Football game with Albright College was broadcast in Pennsylvania. One other game was sent out via Teleflash. Commercial broadcasts of 1938 games would be permitted; prices...
and privileges to be decided upon request for such sponsorship.

NEW YORK UNIVERSITY, New York, N. Y. Co-ed; 35,000 students. 1937: Interscholastic Fencing Tournament broadcast over WNYS, New York City (non-commercial). No football broadcasts will be permitted in 1938; policy prohibits commercial broadcasts of sports.

NIAGARA UNIVERSITY, Niagara Falls, N. Y. Male; 550 students (undergraduates.) 1937: No sports broadcast. None contemplated during 1938, though there are no set rules. It is probable that Board of Athletic Control would not favor such broadcasts.

NORTH CAROLINA, UNIVERSITY OF, Chapel Hill, N. C. Co-ed; 3,200 students. 1937: WPTF, Raleigh; WDNC, Durham; WBIG, Greensboro; WBT and WSO, Charlotte, carried football on sustaining basis. Games with Fordham, Tulane and Virginia were broadcast, as were basketball games with Duke and New York University. Football and basketball games will probably be broadcast during 1938. Rights are free to all stations, providing broadcasts are not commercially sponsored.

NORTH CAROLINA STATE COLLEGE, Raleigh, N. C. Male; 2,100 students. 1937: No sports broadcast. None contemplated for 1938; commercial broadcasts prohibited.

NORTH DAKOTA STATE COLLEGE, Fargo, N. D. Co-ed; 1,500 students. 1937: Football and basketball games broadcast. No plans for sports broadcasts during 1938 listed, nor any restrictions against such broadcasts.

NORTH DAKOTA, UNIVERSITY OF, Grand Forks, N. D. Co-ed; 1,700 students. 1937: Football games broadcast under sponsorship of Glueck’s Beer; basketball under sponsorship of Wholesome Bread. Will permit 1938 sports to be broadcast “if favorable arrangements can be made.” Prefer no tobacco or liquor sponsorship.

NORTH TEXAS STATE TEACHERS COLLEGE, Denton, Tex. Co-ed; 2,400 students. 1937: No sports broadcast. Will allow 1938 games to be broadcast commercially.

NORTHEASTERN UNIVERSITY, Boston, Mass. Male; 1,880 students. 1937: Football game with Boston College was broadcast. Would permit 1938 sponsorship; prices subject to negotiation.

NORTHEASTERN UNIVERSITY, Evanston, Ill. Co-ed; 5,733 students. 1937: Football games broadcast over WBBM, Chicago, under sponsorship of Kellogg; over WJJD, Chicago, under sponsorship of Northwestern Railroad; over WGN, Chicago, on sustaining. Basketball games over WINW, Gary, under sponsorship of local motor sales Co. Will permit commercial broadcasts of 1938 games; reserves right to pass on sponsor.

NORWICH UNIVERSITY, Northfield, Vt. Male; 300 students. 1937: Basketball game broadcast commercially over WCAX, Burlington. Will permit 1938 sports to be sponsored, with price to be negotiated.

NOTRE DAME, UNIVERSITY OF, Notre Dame, Ind. Male; 3,000 students. 1937: All football games broadcast on sustaining basis. NBC took home games with Drake, Navy, Pitt and Southern California, plus out-of-town games with Army and Minnesota. CBS also took Army and Minnesota games. Mutual took Navy, Southern California, Carnegie Tech, Army and Northwestern games, while the WLW line carried all games except those with Illinois and Army. Several home and out-of-town basketball games were also broadcast, one over WHBU, Muncie. Will allow any station or network to broadcast 1938 games, provided it is on a strictly sustaining basis.

OCCIDENTAL COLLEGE, Los Angeles, Calif. Co-ed; 750 students. 1937: No sports broadcast. Will allow 1938 games to be broadcast; at time of inquiry no commercial sponsors had been signed.

OHIO STATE UNIVERSITY, Columbus, O. Co-ed; 13,267 students. 1937: Football games broadcast over WTAM, Cleveland, and WBNS, Columbus, under sponsorship of Kellogg; over WHKC, Columbus, WHK, Cleveland, and other Ohio stations, under sponsorship of Atlantic Refining; over WCOL, Columbus, under sponsorship of Griffin Shoe Polish. NBC, CBS, Mutual, and WOSU, Columbus, also carried games on sustaining. Atlantic Refining has signed to sponsor 1938 games. Rights are 1.5 times the one-time, daytime hourly rate of station or stations used. Reserves right to cancel contract; no beer, liquor or patent medicine sponsorship considered.

OHIO WESLEYAN UNIVERSITY, Delaware, O. Co-ed; 1,400 students. 1937: No sports broadcast. Will permit 1938
sports to be broadcast, for a fee; at time of inquiry no sponsors had been signed.

OKLAHOMA, UNIVERSITY OF, Norman, Okla. Co-ed; 6,000 students. 1937: All football games broadcast over WKY, Oklahoma City, under sponsorship of Kellogg’s Corn Flakes. Part of two basketball games also broadcast, one over WREN, Lawrence, the other over WNAD, Norman (non-commercial station owned by the university). Will permit 1938 football to be broadcast commercially.

OKLAHOMA CITY UNIVERSITY, Oklahoma City, Okla. Co-ed; 750 students. 1937: Football games broadcast on sustaining and commercial basis. Will allow 1938 games to be broadcast; $100 per game. (Broadcasts for sustaining purposes only not permitted).


OREGON STATE COLLEGE, Corvallis, Ore. Co-ed; 4,200 students. 1937: Football and basketball games broadcast over Pacific Coast hookups under sponsorship of Tide Water Associated Oil. KOAC, Corvallis (non-commercial station owned by Oregon State Agricultural College) also carried some games. Tide Water Associated Oil has contract to broadcast 1938 sports.

OREGON, UNIVERSITY OF, Eugene, Ore. Co-ed; 3,000 students. 1937: Football games broadcast over NBC, CBS and Mutual Networks. Out-of-town basketball broadcast over KKL, Portland; KORE, Eugene; KRSC, Seattle, and other northwest stations. Tide Water Associated Oil sponsored all 1937 athletic events of Pacific Coast Conference, of which this university is a member, and will do so again in 1938. Only restriction is that home town basketball games may not be broadcast.

PACIFIC, COLLEGE OF THE, Stockton, Calif. Co-ed; 350 students. 1937: Football game with St. Mary’s broadcast over KGDM, Stockton, under sponsorship of Associated Oil. Will permit 1938 games to be broadcast, either on sustaining or commercial basis; no fee asked for rights.

PENNSYLVANIA MILITARY COLLEGE, Chester, Pa. Male; 160 students. 1937: Football game with Villanova broadcast over KYW, Philadelphia, under sponsorship of Atlantic Refining (which company had contract for all Villanova games). Will allow any 1938 sports to be broadcast, either on sustaining or commercial basis.

PENNSYLVANIA STATE COLLEGE, State College, Pa. Co-ed; 6,648 students. 1937: No sports broadcast. Atlantic Refining will probably sponsor 1938 football games, though at time of inquiry negotiations were not complete.

PENNSYLVANIA, UNIVERSITY OF, Philadelphia, Pa. Co-ed; 4,000 students. 1937: Season’s football games broadcast under sponsorship of Atlantic Refining. Station setup varied slightly each week, but principal stations were WCAU, Philadelphia; WBRE, Wilkes-Barre, Pa.; WRAK, Williamsport, Pa.; WGBI, Scranton, Pa.; WHP, Harrisburg, Pa.; WOK, Sunbury, Pa.; WTC, Hartford, Conn.; WJAR, Providence, R. I. Commercial sponsorship of games will be allowed again in 1938.

PHILLIPS UNIVERSITY, Enid, Okla. Co-ed; 718 students. 1937: No sports broadcast. No football broadcasts planned for 1938, though there are no restrictions against them.

PITTSBURGH UNIVERSITY OF, Pittsburgh, Pa. Co-ed; 10,000 students. 1937: Football broadcast from September to November. Will allow 1938 games to be broadcast; reserves right to approve announcer, limit number of commercials, and to revoke rights at any time if broadcasts are not in accord with university’s standards.

POMONA COLLEGE, Claremont, Calif. Co-ed; 750 students (limited). 1937: No sports broadcast. College states it “does not wish to broadcast.”

PRINCETON UNIVERSITY, Princeton, N. J. Male; 2,388 (undergraduate) students. 1937: Invitation Track Meet, June 19, and Oxford-Cambridge Meet, July 10, broadcast over NBC, CBS and Mutual. Football game with Dartmouth broadcast over NBC, games with Harvard and Navy over WNEW, New York. All broadcasts were on sustaining. Will grant permission for sustaining broadcasts of 1938 sports; all offers of commercial sponsorship have been refused.

PROVIDENCE COLLEGE, Providence, R. I. Male; 820 students. 1937: Out-of-town football games were broadcast only. Would consider commercial sponsorship of games in 1938.

PUGET SOUND, COLLEGE OF, Tacoma, Wash. Co-ed; 650 students. 1937: No
sports broadcast. Will permit 1938 sports to be broadcast, except by liquor or cigarette sponsor. Rights for 1938 football season, $500.

**PURDUE UNIVERSITY**, Lafayette, Ind. Co-ed; 6,176 students. 1937: Football games broadcast commercially over WHO, Des Moines; WIRE and WFBM, Indianapolis; WOWO, Fort Wayne; on sustaining over WBAA, owned by Purdue. Basketball broadcast on sustaining over WBAA; WIND, Gary; WILL, Urbana (owned by the University of Illinois). Will allow sustaining or commercial broadcasts of 1938 sports; sponsor subject to approval and any restrictions which may be established by the Radio Committee. To date, no charges have been made for rights.

**RANDOLPH MACON COLLEGE**, Ashland, Va. Male; 315 students. 1937: No sports broadcast. None contemplated during 1938, though any station desiring to carry games may do so.

**REDLANDS, UNIVERSITY OF**, Redland, Calif. Co-ed; 655 students. 1937: No sports broadcast. None contemplated during 1938, though there are no restrictions to date against such broadcasts.

**RENSSELAER POLYTECHNIC INSTITUTE**, Troy, N. Y. Male; 1,400 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

**RHODE ISLAND STATE COLLEGE**, Kingston, R. I. Co-ed; 1,150 students. 1937: No sports broadcast. Would be willing to have "one of leading games" broadcast in 1938; price for rights subject to negotiation.

**RICE INSTITUTE**, Houston, Tex. Co-ed; 15,000 students. 1937: Football games broadcast under sponsorship of Humble Oil & Refining. The same sponsor has again purchased rights to the games of the Southwest Conference, of which this school is a member.

**ROCHESTER, UNIVERSITY OF**, Rochester, N. Y. Co-ed; 2,500 students. 1937: Rochester-Michigan basketball game broadcast over WHAM, Rochester, on sustaining. Sports broadcasts will be allowed in 1938, but probably not on commercial basis.

**ROANOKE COLLEGE**, Salem, Va. Co-ed; 400 students. 1937: No sports broadcast. Will consider sponsors for 1938 games, with exception of beer or liquor concerns.

**RUTGERS UNIVERSITY**, New Brunswick, N. J. Male; 1,550 students. 1937: Rutgers-Delaware football game broadcast over WDEL, Wilmington, on sustaining basis. Would permit 1938 games to be broadcast commercially.

**ST. JOSEPH’S COLLEGE**, Philadelphia, Pa. Male; 1,440 students (490 day, 950 night). 1937: Four home basketball games broadcast commercially over WCAU, Philadelphia. College received no fee for rights. Will allow 1938 sports to be broadcast, either commercially or on sustaining basis.

**ST. LAWRENCE UNIVERSITY**, Canton, N. Y. Co-ed; 675 students. 1937: Football and baseball games broadcast. University owns WCAD, a non-commercial station, which broadcasts home games direct from the athletic field.

**ST. LOUIS UNIVERSITY**, St. Louis, Mo. Co-ed; 6,000 students. 1937: Football games broadcast over KFBU, Columbia, Mo.; WLW, Cincinnati; KWK, KMOX and KSD, St. Louis. Broadcasts of football and basketball will probably be permitted during 1938, with no charge to stations. Reserves right to pass on sponsor and announcers.

**ST. MARY’S COLLEGE**, St. Mary’s, Calif. Male; 511 students. 1937: All football games broadcast under sponsorship of Associated Oil (with exception of Fordham game, which was broadcast, but handled by that school); 12 basketball games also broadcast by same sponsor over KYA, San Francisco, and KLX, Oakland. Associated Oil has contract for all rights of 1938 sports.


**ST. OLAF COLLEGE**, Northfield, Minn. Co-ed; 1,067 students. 1937: No sports broadcast. There are no rules restricting such broadcasts during 1938, and games will probably be carried by WCAL, a non-commercial station owned by the college.

**ST. THOMAS COLLEGE**, St. Paul, Minn. Male; 700 students. 1937: No sports broadcast. Will allow 1938 games to be broadcast; no charge for rights.
SIMPSON COLLEGE, Indianola, Ia. Co-ed; 500 students. 1937: No sports broadcast. None contemplated for 1938, though there are no rules against such broadcasts.

SOUTH DAKOTA, UNIVERSITY OF, Vermilion, S. D. Co-ed; 800 students. 1937: Five football games broadcast over WNAK, Yankton, and six basketball games over KUSD, Vermilion, on sustaining basis. Athletic Association will quote prices for 1938 games, which may be broadcast commercially.

SOUTHERN CALIFORNIA, UNIVERSITY OF, Los Angeles, Calif. Co-ed; 14,000 students. 1937: Football and basketball games broadcast under sponsorship of Associated Oil. Various stations used included KFI, KHJ, KNX and KFAC, Los Angeles. KRKD, Los Angeles, also carried football on sustaining basis. Associated Oil will again have exclusive sponsorship of games in 1938.

SOUTHERN METHODIST UNIVERSITY, Dallas, Tex. Co-ed; 2,000 students. 1937: Football games broadcast under sponsorship of Humble Oil & Refining. Texas Quality Network carried some games; others broadcast locally. Same company has contract to broadcast 1938 football of entire Southwest Conference, of which this university is a member.

SOUTHWESTERN UNIVERSITY, Georgetown, Tex. Co-ed; 450 students. 1937: Football games with Baylor and Abilene Christian College broadcast. Stations may broadcast any games without charge; conference has no restrictions against commercial broadcasts.

SOUTHWESTERN LOUISIANA INSTITUTE, Lafayette, La. Co-ed; 1,526 students. 1937: Two football games broadcast over KVOL, Lafayette, under local sponsorship. Will permit 1938 games to be broadcast commercially.


STANFORD UNIVERSITY, Stanford University, Calif. Co-ed; 4,100 students. 1937: Basketball, track and several rugby games broadcast under sponsorship of Associated Oil. All football games of the Pacific Coast Conference, of which Stanford is a member, will be broadcast in 1938 under sponsorship of Associated Oil.

SWARTHMORE COLLEGE, Swarthmore, Pa. Co-ed; 700 students. 1937: No sports broadcast. None contemplated during 1938. Due to the small male student body (350), there has never been occasion to establish a policy on sports broadcasts.

SYRACUSE UNIVERSITY, Syracuse, N. Y. Co-ed; 5,900 students. 1937: Football games broadcast under sponsorship of Atlantic Refining. Carried over WSYR, Syracuse; WHAM, Rochester; WBEN, Buffalo, and WGY, Schenectady, with other stations added for certain games. 1938 football will again be sponsored by Atlantic Refining.

TEMPLE UNIVERSITY, Philadelphia, Pa. Co-ed; 12,000 students. 1937: All at home and out-of-town football games broadcast under sponsorship of Atlantic Refining. Same arrangement has been made for 1938 games. Reserves right to limit length of commercials and to change announcer if deemed advisable; no beer or liquor sponsorship considered.

TEXAS, AGRICULTURAL & MECHANICAL COLLEGE OF, College Station, Tex. Male; 5,000 students. 1937: All football games broadcast over Texas Quality Network, under sponsorship of Humble Oil & Refining. Baseball games also broadcast over WTAW, non-commercial station owned by the college. Humble Oil & Refining again has contract to broadcast all football games of the Southwest Conference, of which this school is a member, during 1938.

TEXAS, UNIVERSITY OF, Austin, Tex. Co-ed; 10,038 students. 1937: Football broadcast over major southwest stations under sponsorship of Humble Oil & Refining. 1938 games will also be sponsored by Humble Oil, which has purchased rights of all Southwest Conference games, of which this university is a member.

TEXAS CHRISTIAN UNIVERSITY, Fort Worth, Tex. Co-ed; 1,598 students. 1937: Season's football games broadcast under sponsorship of Humble Oil & Refining; stations varied, but usually was one or more of the Texas Quality Group. One basketball game broadcast over KATJ.
Fort Worth, on sustaining. Football will probably be broadcast during 1938, under same sponsorship as last year.

TEXAS TECHNOCAL COLLEGE, Lubbock, Tex. Co-ed; 3,490 students. 1937: No sports broadcast. Will allow 1938 football to be broadcast commercially, except by liquor concern, at $500 per game.

TOLEDO, UNIVERSITY OF, Toledo, O. Co-ed; 1,500 students. 1937: Two football games broadcast over WSPD, Toledo. Will permit 1938 games to be broadcast commercially.

TUFTS COLLEGE, Medford, Mass. Co-ed; 2,000 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts, either on sustaining or commercial basis.

TULANE UNIVERSITY, New Orleans, La. Co-ed; 3,500 students. 1937: Home football games broadcast over WSMR, New Orleans, under sponsorship of Coca-Cola. Football will probably be sponsored by Coca-Cola again in 1938, though university states it is "interested in other bids." Any bid must specify that Tulane Athletic Council will net $5,000 for season's broadcasts.

VANDERBILT UNIVERSITY, Nashville, Tenn. Co-ed; 1,600 students. 1937: Eight of season's nine football games broadcast over WSM, Nashville, under sponsorship of Kellogg's cereals. NBC also carried the Louisiana State and Alabama games on sustaining. WSM has broadcast Vanderbilt football games for 7 or 8 years, and will doubtless do so during 1938, with rights probably purchased by Kellogg. National chains desiring to broadcast games are given rights gratis.

VILLANOVA COLLEGE, Villanova, Pa. Male; 1,100 students. 1937: All football games, at home and away, broadcast over KYW, Philadelphia, under sponsorship of Atlantic Refining. At time of inquiry, negotiations were under way for Atlantic Refining to sponsor all 1938 football.

VIRGINIA POLYTECHNIC INSTITUTE, Blacksburg, Va. Co-ed; 2,117 students. 1937: Two football games broadcast commercially, with arrangements made by the opponents in each case. School is "willing, but not eager," that several 1938 sports events be broadcast; no price has been set.

VIRGINIA, UNIVERSITY OF, Charlottesville, Va. Predominately male; 2,700 students (total, about 100 co-eds). 1937: Football games broadcast over Virginia Broadcasting System under sponsorship of Atlantic Refining; boxing meets over WCHV under local sponsorship. 1938 boxing meets also sponsored locally. 1938 football games being negotiated for by Virginia Broadcasting System, and will probably be sponsored by Atlantic Refining. Games with Navy, Columbia and Harvard will be subject to regulations of those institutions.

VIRGINIA STATE COLLEGE FOR NEGROES, Ettrick, Va. Co-ed; 1,000 students. 1937: No sports broadcast. None contemplated during 1938, though there are no rules against such broadcasts.

WAKE FOREST COLLEGE, Wake Forest, N. C. Male; 1,000 students. 1937: Football game broadcast over WPTF, Raleigh, under sponsorship of B. C. Company. Will allow 1938 sports to be broadcast commercially.

WASHINGTON, STATE COLLEGE OF, Pullman, Wash. Co-ed; 4,000 students. 1937: Football and basketball broadcast under sponsorship of Associated Oil. Football, basketball, track and baseball also broadcast over KWSC, non-commercial station, owned by the college, Football will again be sponsored by Associated Oil during 1938.


WASHINGTON UNIVERSITY, St. Louis, Mo. Co-ed; 7,437 students. 1937: Football games broadcast over KSD, WEW, KMOX, WIL and KWK, St. Louis; some on sustaining basis, others under sponsorship of Manhattan Coffee, and, cooperatively, of Adam Hat Stores, Old Vienna Products, and Hamlin Mfg. Co. At time of inquiry, no policy had been set, but university stated it would "probably" allow commercial broadcasts of 1938 football games. Rights were free to local stations in 1937.
WASHINGTON, UNIVERSITY OF, Seattle, Wash. Co-ed; 10,725 students. 1937: Football games broadcast over KOMO, Seattle, under sponsorship of Associated Oil; Pacific Coast basketball over KRSC, Seattle. Associated Oil will also sponsor 1938 football. Reserves right to pass on sponsor; prohibits advertising of any product which might be interpreted as harmful to an athlete by the listener.

WAYNE UNIVERSITY, Detroit, Mich. Co-ed; 11,251 students. 1937: Football game with Michigan broadcast from Macklin Field, East Lansing, over WXYZ, Detroit. Basketball games with Centenary College, Long Island University and Western State Teachers College broadcast over WJBK, Detroit, on sustaining basis. At press time, no plans had been made for 1938. University states it is a municipal institution "and as such has not sought broadcasts of athletic contests."

WESTERN MARYLAND COLLEGE, Westminster, Md. Co-ed; 600 students. 1937: Football games with Maryland, West Virginia and Boston College broadcast over WBAL, Baltimore, under sponsorship of Atlantic Refining. Will allow 1938 games to be broadcast commercially, except by a liquor concern.

WESTMINSTER COLLEGE, New Wilmington, Pa. Co-ed; 500 students. 1937: No sports broadcast. None planned for 1938, though there are no rules against such broadcasts.

WHEATON COLLEGE, Wheaton, Ill. Co-ed; 1,200 students. 1937: No sports broadcast. Would be interested in having such broadcasts during 1938; rights are free.

WICHITA, UNIVERSITY OF, Wichita, Kans. Co-ed; 1,400 students. 1937: Football games broadcast over KFH and KANS, Wichita. Plans for 1938 indefinite, but will probably let one of above stations handle football games.

WILLIAMETTE UNIVERSITY, Salem, Ore. Co-ed; 835 students. 1937: All football games broadcast on sustaining with exception of Williamette-U, of Portland game, which was sponsored by Associated Oil. Stations used included KOIN and KEX, Portland; KSLM, Salem. Will allow 1938 games to be sponsored; single game, $100; seven games, $500.

WILLIAM AND MARY, COLLEGE OF, Williamsburg, Va. Co-ed; 1,200 students. 1937: Two football games broadcast over Virginia Broadcasting System, under sponsorship of Atlantic Refining. Commercial broadcasts of football games will be allowed in 1938; at time of inquiry no prices had been set.

WILLIAMS COLLEGE, Williamstown, Mass. Male; 800 students. 1937: No sports broadcast. Would consider such broadcasts in 1938, but have no plans for them at present.

WISCONSIN, UNIVERSITY OF, Madison, Wis. Co-ed; 10,500 students. 1937: All football games and all home basketball games broadcast over WTMJ, Milwaukee, under sponsorship of Wadham Oil. All home football and basketball games also carried by WIBA, Madison, and WIBU, Poynette; some under local sponsorship, others on sustaining basis. In the last two years, no charge has been made for rights; no change contemplated during 1938, though at time of inquiry no definite plans had been made. Regulations forbid any form of advertising announcements from stadium or any university building, except a simple statement of sponsorship. Commercials must come from studios of station carrying games.

COLLEGE SPORTS—Continued

WOFFORD COLLEGE, Spartanburg, S. C. Male; 500 students. 1937: All home football games broadcast. Home football games will again be broadcast during 1938 by local station (WSPA) and any others that want to participate. No fee for rights. No sponsorship by manufacturers of alcoholic beverages or other products “of obnoxious nature.”


XAVIER UNIVERSITY, Cincinnati, O. Male; 1,250 students. 1937: Football game with University of Kentucky broadcast over WLAP, Lexington, on sustaining basis. At time of inquiry policy for 1938 was undecided. (University adds that during 1936 its restrictions allowed no commercials or spot announcements during course of broadcast from field; no remuneration received).

YALE UNIVERSITY, New Haven, Conn. Male; 3,143 students. 1937: All football games broadcast over Yankee Network, under sponsorship of Socony Vacuum Oil. Plans for 1938 are not announced until midsummer. Football is the only sport broadcast.

BASEBALL 1938: GENERAL MILLS AND CO-SPONSORS

Biggest of all baseball sponsors is General Mills (for Wheaties). Within the past several years this sponsor has adopted the policy of buying baseball rights largely in conjunction with other sponsors, costs and facilities being shared conjointly.

Herewith is the General Mills baseball schedule, with particulars as of the start of the 1938 season. This schedule was placed for General Mills by Knox Reeves Advertising, Inc. Where the broadcasts are shared with Socony-Vacuum, the latter’s schedule is underwritten by J. Stirling Getchel, Inc.; the B. F. Goodrich Co.’s share is underwritten by Ruthrauff & Ryan, Inc.; and Procter & Gamble’s share by Compton Advertising, Inc. In certain Western cities, the Westco Advertising Agency carried the primary responsibility for General Mills, in co-operation with Knox Reeves. These cities are: Bellingham, Wash.; Denver, Colo.; Los Angeles, Calif.; Oakland, Calif.; Portland, Ore.; San Francisco, Calif.; Seattle, Wash.; Spokane, Wash.; Tacoma, Wash.; Wenatchee, Wash., and Yakima, Wash.

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<td></td>
<td>WKBW</td>
<td>Wm. Simon Brewing*</td>
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* WGR only.
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<tr>
<th>CITY</th>
<th>STATION</th>
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<th>ANNOUNCER</th>
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<tr>
<td>Chattanooga, Tenn</td>
<td>WAPO</td>
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<td>Chicago, Ill.</td>
<td>WBBM</td>
<td>(General Mills, Socony-Vacuum)</td>
<td>Pat Flanagan</td>
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<td>Chicago (Gary), Ill.</td>
<td>WIND</td>
<td>General Mills</td>
<td>(Russell Hodges, James Dudley, Red Barber)</td>
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<td>Cleveland, O.</td>
<td>WCPO</td>
<td>(General Mills, Socony-Vacuum)</td>
<td>Harry Hartman</td>
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<td>Columbus, O.</td>
<td>WBNS</td>
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<td>John F. Neblett</td>
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<td>Dallas, Tex.</td>
<td>WRR</td>
<td>(General Mills, Coca Cola)</td>
<td>(Charlie Jordan, Jack Mitchell, Jack Fitzpatrick, Wm. H. Brown)</td>
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<td>Denver, Colo.</td>
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<td>WHO</td>
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<td>(Harry Johnson, Gene Shumate)</td>
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<td>Iowa Network</td>
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<td>General Mills</td>
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<td>Duluth, Minn.</td>
<td>KDAL</td>
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<td>Bill Harrington</td>
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<td>Grand Forks, N. D.</td>
<td>KFJM</td>
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<td>Indianapolis, Ind.</td>
<td>WIRE</td>
<td>(General Mills, Socony-Vacuum)</td>
<td>Norman Perry</td>
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<td>Jacksonville, Fla.</td>
<td>WJAX</td>
<td>General Mills, Goodrich</td>
<td>Jack Rathbun</td>
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<td>Jonesboro, Ark.</td>
<td>KBTM</td>
<td>General Mills</td>
<td>Dick Altman</td>
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<td>Kansas City, Mo.</td>
<td>KXBY</td>
<td>(General Mills, Socony-Vacuum)</td>
<td>Walt Lochman</td>
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<td>KLRA</td>
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<td>KFAC</td>
<td>(General Mills, Goodrich)</td>
<td>Mike Frankovich</td>
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<td>WHAS</td>
<td>(General Mills, Standard Oil of Ky.)</td>
<td>Wm. Allen Stout</td>
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<td>WISN</td>
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<td>Alan Hale</td>
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<td>WCCO</td>
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<td>Morgan Sexton</td>
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<td>New York City</td>
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<td>Joe Bolton</td>
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<td>New York City</td>
<td>WNEW</td>
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<td>Earl Harper</td>
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<td>(General Mills, Procter &amp; Gamble)</td>
<td>Vic Lund</td>
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<td>(General Mills, Procter &amp; Gamble)</td>
<td>Ted Andrews</td>
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<td>Oakland, Cal.</td>
<td>KROW</td>
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<td>Herb Allen</td>
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### BASEBALL: 1938—Continued

<table>
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<td>WHAM</td>
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<td>Harry McTigue</td>
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<td>KMOX</td>
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<td>KGO</td>
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<td>Tacoma, Wash</td>
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<td>WSPD</td>
<td>General Mills</td>
<td>Connie Desmond</td>
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<td>Tulsa, Okla</td>
<td>KTUL</td>
<td>General Mills</td>
<td>Eddie Gallaher</td>
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<td>WJSV</td>
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<td>Arch McDonald</td>
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<td>Wenatchee, Wash</td>
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<td>Yakima, Wash</td>
<td>KIT</td>
<td>General Mills</td>
<td>Art Cheyne</td>
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### STATION RECORDS ON SPONSORED SPORTS: SUMMER 1937 TO SPRING 1938

Sports sponsored over individual stations or regional hookups (but not over national networks) are noted below. No sustaining sports are included. In the case of local sponsorship, the sponsor is described as "local sponsor"; national sponsors are named.

This data was compiled via questionnaires to all U. S. and Canadian stations. In tabulating replies, it was assumed that the sports were sponsored only if a definite notation to that effect was made. Where such notation was lacking, the sporting event was omitted from this list.

KABC, San Antonio, Tex. Texas league baseball direct from field and by wire for the Kellogg Co. High school football for Coca Cola, Zenith, and local sponsors. Wrestling, tennis and bowling locally sponsored.

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SPORTS BY STATIONS—Continued

KABR, Aberdeen, S. Dak. .......... Fifth annual South Dakota state amateur baseball tournament (25 games) for 116 local sponsors and Socony-Vacuum Oil (three games); five Northern State Teachers College football games and seven basketball games for local sponsors; one Aberdeen High School football game for local sponsors; South Dakota state class "B" basketball tourney and class "A" tourney, former for 57 local merchants and latter for 61 local merchants.

KADA, Ada, Okla. .................. All home football games of Central State Teachers College for local sponsor (five games).

KALE, Portland, Ore. ............. Six Pacific Coast conference football games, and the East vs. West game for Associated Oil.

KANS, Wichita, Kans. ............. Semi-pro baseball, football, wrestling, basketball, American Assn. hockey, boxing—about 25% of which were sponsored locally.

KARK, Little Rock, Ark. .......... All football games of University of Arkansas direct from field (fed to Arkansas Network); Arkansas State Teachers vs. Fresno Teachers from Los Angeles via WU wire; for Lion Oil Refining Co.

KAWM, Gallup, N. Mex. .......... High school football and basketball for local sponsors.

KBST, Big Spring, Tex. .......... Eleven football games (teams not mentioned), seven sponsored locally, two by Texas Coca-Cola Bottling, and two by Magnolia Petroleum; 35 wrestling matches for local sponsors; three boxing matches for local and regional advertisers.

KBTM, Jonesboro, Ark. .......... All out-of-town local high school football games for local sponsor; high school state basketball tourney for Nehi Bottling.

KCKN, Kansas City, Kans. ........ High school football, Golden Gloves boxing tourney, and American Legion-Veterans of Foreign Wars wrestling locally and regionally sponsored.

KCMC, Texarkana, Tex. .......... Out-of-town baseball games of Texarkana Liners (East Texas League) for local and national sponsors on participation basis (70 games).

KCRC, Enid Okla. .................. Eason Oilers baseball (semi-pro; 93 games) and weekly wrestling locally sponsored.

KDAL, Duluth, Minn. ............. All University of Minnesota football games for Dodge dealers.

KDB, Santa Barbara, Cal. .......... Two Santa Barbara State College football games locally sponsored.


KDON, Monterey, Cal. .......... Eleven Pacific Coast conference football games and the East vs. West game for Associated Oil; one Monterey High School game locally sponsored.

KDYL, Salt Lake City, Utah ...... Bowling locally sponsored.

KEHE, Los Angeles, Cal. .......... Six football games (involving either Loyola or Santa Clara) for Associated Oil; six Los Angeles Bulldogs games (Sundays) locally sponsored.

KELD, El Dorado, Ark. .......... All baseball games of El Dorado Lions (Cotton States League) for local sponsors; all El Dorado High School football games for local sponsors; weekly wrestling for local sponsors.

KERN, Bakersfield, Cal. .......... Eight weeks of Pacific Coast conference football for Associated Oil.
SPORTS BY STATIONS—Continued

KEX, Portland, Ore. ................. Pacific Coast League baseball for General Mills (Wheaties); Pacific Coast Conference football for Associated Oil; wrestling locally sponsored.

KFAC, Los Angeles, Calif. ......... Pacific Coast League baseball for General Mills (Wheaties) and Goodrich Tires; Pacific Coast Conference football and basketball for Associated Oil.

KFBB, Great Falls, Mont. ......... Great Falls-Butte state championship football game for local sponsor.

KFBLK, Sacramento, Calif. ........ Pacific Coast Conference football for Associated Oil; American Legion baseball for local sponsors.

KFDN, Beaumont, Tex. ............. Games of local baseball team in Texas Baseball Assn. for local and regional sponsors; ditto football.

KFEL, Denver, Colo. ............... Golden Gloves boxing, semi-final state high school championship football game; Elks boxing tourney, state high school basketball championship, all for local sponsors. In 1938 (beginning April 18) Kellogg is sponsoring play-by-play baseball of major league games via leased wire reports.

KFH, Wichita, Kans. ............... State and National semi-pro baseball tournaments for Mobilgas.

KFIO, Spokane, Wash. ............. Four Gonzaga University football games for Associated Oil.

KFIZ, Fond du Lac, Wis. .......... Semi-monthly wrestling bouts, high school basketball and local hockey, all locally sponsored.

KFJB, Marshalltown, Ia. .......... Four Marshalltown High School football games for local sponsor; county, sectional and district basketball for various local sponsors.

KFPW, Fort Smith, Ark. .......... Arkansas University football games for Lion Oil.

KFPY, Spokane, Wash. ............. Three Pacific Coast Conference football games, and complete schedule of Pacific Coast Conference basketball games for Associated Oil.

KFRC, San Francisco, Calif. .... Pacific Coast Conference football games and track meets, plus East vs. West football game for Associated Oil.

KFRU, Columbia, Mo. ............. Entire University of Missouri football schedule (either from field or by WU wire) for local sponsors (participating).

KFRO, Longview, Tex. ............. Football (college or school not given) for East Texas Refining and Magnolia Petroleum.

KFXJ, Grand Junction, Colo. ..... One Western State football game for alumni; station has 1938 rights to Western State football games.

KFXR, Oklahoma City, Okla. .... Oklahoma City Indians baseball games for General Mills (Wheaties); Capitol Hill High School football games, Missouri Valley AAU basketball, weekly wrestling, Golden Gloves fights, and Oklahoma City Rodeo, all for local sponsors.

KFYO, Lubbock, Tex. ............... Four Texas Tech football games for local merchants.

KFYR, Bismarck, N. D. ............. North Dakota state high school basketball tournament for local sponsor.

KGEZ, Kalispell, Mont. .......... 34 City League basketball games, seven high school and University of Montana football games, eight high school basketball games, three fight and six wrestling cards locally sponsored.

KGFF, Shawnee, Okla. .......... Shawnee High School and Oklahoma Baptist University football games, plus Inter-City boxing meets, sponsored locally and by Old King Beer.

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SPORTS BY STATIONS—Continued


KGHF, Pueblo, Colo. Eight Colorado State baseball tournament games locally sponsored; two Safeway Piggly Wiggly vs. Western State College basketball games locally sponsored.

KGHL, Billings, Mont. American Junior League baseball, college and high school football, and 50 college and high school basketball games sponsored by Yale Oil Corp.

KGKB, Tyler, Tex. 10 high school football games locally sponsored; one high school play-off game locally sponsored; three high school play-off games for Magnolia Petroleum; Mississippi State vs. Texas A & M for Humble Oil.

KGBX, Springfield, Mo. Baseball for General Mills (Wheaties); football, basketball, boxing and wrestling locally sponsored. (No list of actual sports contestants furnished).

KGKL, San Angelo, Tex. Local high school football for local sponsor; one Southwest Conference football game for Humble Oil; three high school state championship football games for Magnolia Petroleum.

KGKY, Scottsbluff, Nebr. All local high school home football games for local sponsor.

KGLO, Mason City, Ia. High school and junior college football games locally sponsored; high school basketball locally sponsored.


KGNO, Dodge City, Kans. Eight Dodge City High School and Junior College football games for local sponsor.

KGO, Missoula, Mont. Five University of Montana football games from field or by wire for Associated Oil; wrestling locally sponsored; University of Montana basketball schedule for Associated Oil.

KGW, Portland, Ore. Pacific Coast Conference football for Associated Oil.

KHQ, Spokane, Wash. Pacific Coast Conference football for Associated Oil; pro wrestling for local sponsor; ditto hockey.

KHSI, Chico, Calif. Six Pacific Coast Conference football games for Associated Oil.

KICA, Clovis, N. Mex. Eight Clovis High School football games for local cooperative sponsorship; ditto Eastern New Mexico Junior College vs. New Mexico Military Institute.

KIDO, Boise, Idaho. Local football, baseball, track, basketball, fights and bowling, locally sponsored.

KIEM, Eureka, Calif. Eleven Pacific Coast Conference football games (sponsor not named, but apparently Associated Oil); local high school football games (sponsor not named).


KIT, Yakima, Wash. Yakima Club baseball (Western International League) for local sponsor; Pacific Northwest American Legion Junior baseball playoffs for local sponsors; Pacific Coast Conference football and East vs. West football game for Associated Oil; local wrestling for local sponsors.
SPORTS BY STATIONS—Continued

KIUL, Garden City, Kans.................. High school football and junior college basketball games locally sponsored.

KJBS, San Francisco, Calif............. Pacific Conference basketball and track for Associated Oil.

KLPM, Minot, N. D....................... Class B North Dakota basketball tourney for local sponsors.

KLZ, Denver, Colo....................... All Denver University Conference football games, two Colorado University football games, and Cotton Bowl game for Kellogg; semi-finals and finals of Elks annual boxing tourney locally sponsored.

KMBC, Kansas City, Mo................. Five University of Missouri, two University of Nebraska, and one Kansas University football games for Kansas City Chrysler Co.

KMLB, Monroe, La....................... Complete Louisiana State University football schedule for Coca-Cola Bottling.

KMO, Tacoma, Wash...................... Ninety-eight semi-pro baseball games for group of local sponsors; pro football (N. W. League) and wrestling for local sponsor; all fights for Hop Gold Beer.

KMOX, St. Louis, Mo.................... Eight major college football games for Chevrolet.

KMPC, Beverly Hills, Calif............. Eastern major league baseball on WU wire for Gilmore Oil Co.

KMTR, Los Angeles, Calif.............. Local bowling for local sponsor.

KNEL, Brady, Tex....................... Brady High School football games locally sponsored.

KNX, Los Angeles, Calif.............. Ten Pacific Coast Conference football games for Associated Oil.

KOB, Albuquerque, N. Mex............. All home football games of University of New Mexico for local Chrysler distributor.

KOBH, Rapid City, S. D................. House of David and Owens Olympians basketball for local sponsor.

KOH, Reno, Nev......................... Two University of Nevada football games for local Pontiac dealer.

KOMO, Seattle, Wash................... Nine Pacific Coast Conference football games for Associated Oil.

KOOS, Marshfield, Ore............... Pacific Coast Conference football for Associated Oil.

KORE, Eugene, Ore..................... One Pacific Coast Conference football game and several basketball games for Associated Oil.

KOTN, Pine Bluff, Ark.................. All Sunday and night baseball games of Pine Bluff Judges (Cotton States Baseball League) for various local and regional advertisers.

KOVC, Valley City, N. D.............. All local football and basketball, plus Barnes County and State Consolidated basketball tourneys for local sponsor.

KPDN, Pampa, Tex....................... District High School football games for group of local sponsors.

KQV, Pittsburgh, Pa................... Out-of-town major league baseball (various clubs, but mainly Pittsburgh) for Cramer Clothes; ditto Pittsburgh pro football; six college football games for Kellogg.

KRBC, Abilene, Tex.................... Lengthy schedule of college and high school football sponsored by West Texas Coca-Cola Bottling Co., or Humble Oil, or Magnolia Petroleum, or locally.
SPORTS BY STATIONS—Continued

**KRGV, Weslaco, Tex.** Sixteen baseball games (training) between Kansas City Blues and Toledo Mud Hens cooperatively sponsored by regional merchants and Duncan Coffee; 29 football games, Southwest Conference games being sponsored by Humble Oil, state high school championships by Magnolia Petroleum, and local sponsorship on regular high school games.

**KRLC, Lewiston, Idaho.** Western International League baseball, and local high school and Lewiston Normal School football for local sponsors; Northern Division Pacific Coast Conference basketball for Associated Oil; high school basketball for local sponsors.

**KRLD, Dallas, Tex.** Southwest Conference football for Humble Oil; high school football finals for Magnolia Petroleum.

**KRMC, Jamestown, N. D.** Northern League road and home games for Northern Auto Co.; same sponsor had high school and college football, and high school and Jamestown College basketball.

**KRMD, Shreveport, La.** All Louisiana State football games for Coca-Cola Bottling Companies of Louisiana; local high school football for several local sponsors; local soft ball championship for local sponsors.

**KRNR, Roseburg, Ore.** Pacific Coast Conference football for Associated Oil; high school football and basketball locally sponsored.

**KRNT, Des Moines, Ia.** University of Iowa and Iowa State College mixed football schedule for Des Moines Register & Tribune.

**KROC, Rochester, Minn.** American Association baseball for General Mills (Wheaties); University of Minnesota football, and local boxing and wrestling, locally sponsored.

** KRSC, Seattle, Wash.** Pacific Coast Conference basketball games for Associated Oil; high school football, Pacific Coast League hockey, golf and state tennis tournaments for various local and regional sponsors.

**KSEI, Pocatello, Idaho.** Three University of Idaho football games locally sponsored.

**KSFO, San Francisco, Calif.** Eleven Pacific Coast Conference football games for Associated Oil.

**KSL, Salt Lake City, Utah.** Sun Valley Rodeo for Union Pacific Railroad.

**KSLM, Salem, Ore.** Four Willamette University football games for Associated Oil; college football, local and state soft ball, state basketball, and boxing and wrestling locally sponsored.

**KSOO, Sioux Falls, S. D.** Football schedule of Augustana College for local sponsor, as also basketball.

**KSRO, Santa Rosa, Calif.** One local football game locally sponsored.

**KSTP, St. Paul-Minneapolis, Minn.** All University of Minnesota football games for Twin City Dodge Dealers.

**KTAR, Phoenix, Ariz.** Four Pacific Coast Conference football games for Associated Oil.

**KTAT, Fort Worth, Tex.** Interscholastic high school football play-offs for Magnolia Petroleum; six Southwest Conference football games for Humble Oil; 24 high school football games locally sponsored; three other football games for Bowen Lines.

**KTBS, Shreveport, La.** One Centenary College football game for local sponsor.

**KTEM, Temple, Tex.** Local baseball and football for local sponsors; three football games for Magnolia Petroleum.
SPORTS BY STATIONS—Continued

KTFI, Twin Falls, Idaho............. High School District basketball tourney (10 games) for local participating sponsorship.

KTKC, Visalia, Calif.................. Pacific Coast Conference football for Associated Oil.

KTOK, Oklahoma City, Okla........... Two Classen High School football games for local sponsors; five midget auto races for Black Dallas Beer; AAU boxing for Old King Beer; Fat Stock Show (rodeo) for Fat Stock Assn.

KTSA, San Antonio, Tex.............. Texas League baseball for General Mills (Wheaties) and Goodrich Rubber; Southwest Conference football for Humble Oil; interscholastic high school football for Magnolia Petroleum.

KTSM, El Paso, Tex.................. El Paso High School, Austin High and Sun Bowl football for 7-Up Bottling Co. and Standard Oil; baseball play-offs locally sponsored.

KTUL, Tulsa, Okla.................. Texas League baseball for General Mills (Wheaties) and Goodrich Rubber; American Assn. hockey for local sponsor; ditto wrestling; Tulsa University football for Sears, Roebuck Co.

KUMA, Yuma, Ariz.................. Local boxing and wrestling locally sponsored.

KVEC, San Luis Obispo, Calif...... Pacific Coast Conference football for Associated Oil.

KVGB, Great Bend, Kans............. All Great Bend football games, all soft ball games, baseball, and some bowling for various local sponsors.

KVI, Tacoma, Wash.................. Nine Pacific Coast Conference football games for Associated Oil; two Freddie Steele boxing bouts for local sponsors.


KVOL, Lafayette, La................ Seventy Evangeline League baseball games for local sponsors and Old Union Brewing Co.


KVOS, Bellingham, Wash............. Pacific Coast Conference football for Associated Oil; some local football for local sponsors. In 1938 Western International League baseball will be sponsored by General Mills (Wheaties).

KVOX, Moorhead, Minn................ Three football and three basketball games (college and high school) for local sponsors.

KVSO, Ardmore, Okla................. Ardmore-Wilson football game for local sponsor; A. A. U. inter-city bouts from Oklahoma City for Old King Beer.

KWBG, Hutchinson, Kans............. Western Association baseball co-sponsored locally.

KWK, St. Louis, Mo.................. Football (contestants not given) for Manhattan Coffee; hockey, bowling, wrestling and boxing for Hyde Park Beer.

KWKH, Shreveport, La................. National League baseball for General Mills (Wheaties) and Goodrich Rubber; all (except one) Centenary College football games for local sponsor.

KWTN, Watertown, S. D.............. South Dakota State baseball games (24), Clark (S. D.) annual baseball tourney, and district and regional basketball, all for local sponsors.

KWTO, Springfield, Mo.............. Western Association baseball for General Mills (Wheaties); Springfield Teachers College, and Springfield and Greenwood High School football for local sponsors; ditto college and high school basketball, boxing (including Golden Gloves tourney) and wrestling.
SPORTS BY STATIONS—Continued

KXA, Seattle, Wash. University of Washington baseball for Associated Oil; local wrestling for local sponsor.

KXYB, Kansas City, Mo. All baseball games of Kansas City Blues for General Mills (Wheaties) and Socony-Vacuum Oil; nine other baseball games locally sponsored; one Rockhurst College football game and two St. Benedict games locally sponsored; two Missouri football games for Skelly Oil; wrestling matches and fights locally sponsored; Golden Gloves bouts for Skelly Oil.

KXL, Portland, Ore. Pacific Coast Conference basketball for Associated Oil; local pro wrestling for Blitz-Weinhard Brewery.

KXRO, Aberdeen, Wash. Pacific Coast Conference football for Associated Oil; local high school football and basketball for Sears, Roebuck and local sponsors.

KYA, San Francisco, Calif. All baseball games from Seals Stadium for General Mills (Wheaties).

KYOS, Merced, Calif. Three high school football games for local sponsors.

WAAB, Boston, Mass. Home baseball games of Boston Bees and Red Sox, alternately for Socony-Vacuum Oil and General Mills (Wheaties); last period of Boston Bruins home hockey games for Radbill Oil.

WABY, Albany, N. Y. Albany Senators at-home and out-of-town games (latter by telephone) for General Mills (Wheaties) and Goodrich Rubber; Yale football games for Socony-Vacuum Oil.

WADC, Akron, O. Soap Box Derby for local sponsor; Goodyear Zeppelin Rifle Club for Goodyear Tire & Rubber.

WAGA, Atlanta, Ga. None during 1937. During 1938 baseball games will be sponsored by General Mills (Wheaties).

WAGF, Dothan, Ala. All football games in which either Alabama University or Alabama Polytechnic Institute (Auburn) took part in for Dixie Baking and Malone-Slingluff Insurance.

WAGM, Presque Isle, Me. County baseball and basketball for local sponsors.

WAIM, Anderson, S. C. Six college football games (Erskine and Clemson), and seven high school football games for unnamed sponsors; Clemson vs. Erskine baseball game in 1938 for Coca-Cola Bottling.

WALA, Mobile, Ala. University of Alabama and Auburn football games for Kellogg; out-of-town Southeastern League baseball (wire reports) for General Mills (Wheaties); 1938 baseball, same as described above, for Kellogg.

WAPI, Birmingham, Ala. University of Alabama and Alabama Polytechnic Institute football games for local sponsor.

WAVE, Louisville, Ky. Calvert Marine Derby (boat races of all classes at derby time in Louisville) for Calvert.

WAYX, Waycross, Ga. Waycross Bulldogs' football games for local sponsors.

WAZL, Hazleton, Pa. Hazleton baseball games (140) in New York-Pennsylvania League for Atlantic Refining; 20 high school and one college football games for various local sponsors and Atlantic Refining (college game); 47 high school and pro basketball games for various local sponsors; amateur boxing for local sponsors.

WBAL, Baltimore, Md. Eleven college football games for Atlantic Refining.

WBAP, Fort Worth, Tex. Two T.C.U. football games for Humble Oil.
SPORTS BY STATIONS—Continued

WBAX, Wilkes-Barre, Pa. .............. Professional and sandlot baseball, pro and scholastic basketball, and boxing for local sponsors.

WBCM, Bay City, Mich. ............... Detroit Tigers baseball for General Mills (Wheaties) and Socony-Vacuum Oil; Michigan State football games for Oldsmobile.

WBIG, Greensboro, N. C. .............. Twenty semi-pro baseball games for Nehi Bottling Co.; three regional football games for local sponsors; five Duke football games for Atlantic Refining; Carolina-Fordham football game for B. C. Remedy.

WBLK, Clarksburg, W. Va. ............ Twelve football games for local sponsors.

WBNS, Columbus, O. .................. American Association baseball (from field and by telegraph), plus Little World Series for General Mills (Wheaties); Ohio State University at-home football for Kellogg.

WBRB, Red Bank, N. J. ................. Red Bank, Freehold and Neptune High School football games (last-named, night games) for Jersey Central Power & Light.

WBRC, Birmingham, Ala. ............. Out-of-town Birmingham Barons baseball games for General Mills (Wheaties); Alabama and Auburn football games for local sponsor.

WBRE, Wilkes-Barre, Pa. ............. University of Pennsylvania football for Atlantic Refining; one high school football game and one P.I.A.A. basketball game for Stegmaier Brewing. In 1938 Atlantic Refining is sponsoring all games of the Wilkes-Barre baseball team in the Eastern League.

WBRY, Waterbury, Conn. ............. All professional boxing and wrestling matches from New Haven Arena for Hull Brewing.


WCAX, Burlington, Vt. ............... Northern League baseball for Socony-Vacuum Oil; Yale home football games for Socony-Vacuum Oil; University of Vermont basketball for RCA-Victor (paid for by distributors); high school basketball for local sponsors.

WCAU, Philadelphia, Pa. ............ All home baseball games of the Philadelphia Athletics and Phillies (and occasional telegraphic play-by-play on out-of-town games) for General Mills (Wheaties) and Socony-Vacuum Oil on alternating basis.

WCBM, Baltimore, Md. ............... Baltimore Orioles baseball games for General Mills (Wheaties).

WCBS, Springfield, Ill. .............. Local and regional high school football games for local sponsors; Muny League basketball and bowling for Griesedieck Bros. Brewery.

WCCO, Minneapolis-St. Paul, Minn. Daily except Sunday baseball (Minneapolis Millers) for General Mills (Wheaties).

WCFL, Chicago, Ill. .................. White Sox and Cubs baseball for the Texas Co. Same sponsor has commitment for 1938.

WCHV, Charlottesville, Va. .......... Football games (mainly University of Virginia) for Atlantic Refining; University of Virginia Intercollegiate boxing bouts for local sponsor.

WCMJ, Ashland, Ky. .................. High school football games for local sponsors.

WCOA, Pensacola, Fla. ............... Pensacola Fliers' games for local sponsor.
<table>
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<tr>
<th>STATION</th>
<th>CITY</th>
<th>PROGRAMS</th>
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<tbody>
<tr>
<td>WCOL, Columbus, O</td>
<td>Ohio State at-home football games for Griffin (ABC shoe polish).</td>
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<tr>
<td>WCSC, Charleston, S. C</td>
<td>All football games of The Citadel, and the Citadel-South Carolina boxing bouts for Leland Moore Paint &amp; Oil Co.</td>
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<tr>
<td>WDAS, Philadelphia, Pa</td>
<td>Wrestling for local sponsor.</td>
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<tr>
<td>WDBJ, Roanoke, Va</td>
<td>Ten major college football games for Atlantic Refining.</td>
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<tr>
<td>WDBO, Orlando, Fla</td>
<td>One Stetson University football game for local sponsor.</td>
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<tr>
<td>WDEL, Wilmington, Del</td>
<td>All University of Delaware football games for Atlantic Refining.</td>
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<tr>
<td>WDEV, Waterbury, Vt</td>
<td>Northern League baseball (Saturdays) for Fisk Tire; junior and senior high school basketball tourneys for Frigidaire. (Note: Station does not mention whether sponsors were distributors or parent companies.)</td>
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<tr>
<td>WDNC, Durham, N. C</td>
<td>College football for Atlantic Refining.</td>
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<tr>
<td>WDWS, Champaign, Ill</td>
<td>Eastern Illinois and Cornbelt League baseball, and all University of Illinois football games for local sponsors.</td>
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<tr>
<td>WDZ, Tuscola, Ill</td>
<td>Three football games and one basketball game for local sponsors.</td>
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<tr>
<td>WEBC, Duluth, Minn</td>
<td>Big Ten football for Chevrolet Dealers; state and regional basketball tourney for local sponsor; International League hockey for local sponsor.</td>
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<tr>
<td>WEEL, Boston, Mass</td>
<td>Holy Cross football schedule (10 games) for Atlantic Refining.</td>
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<tr>
<td>WELL, Battle Creek, Mich</td>
<td>Detroit Tigers baseball for General Mills (Wheaties) and Socony-Vacuum Oil; high school football and swimming meets for local sponsors; Battle Creek college basketball and swimming for local sponsors; Golden Gloves bouts for local sponsor; Michigan State College football games for Oldsmobile.</td>
<td></td>
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<tr>
<td>WEOA, Evansville, Ind</td>
<td>Night soft ball games, high school and Evansville College football, high school basketball, and boxing and wrestling, all for local sponsors.</td>
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<tr>
<td>WEST, Easton, Pa</td>
<td>All Lafayette College football games for Atlantic Refining</td>
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<tr>
<td>WEW, St. Louis, Mo</td>
<td>All home football games of St. Louis University and Washington University for joint local sponsorship.</td>
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<tr>
<td>WFBA, Dallas, Tex</td>
<td>Eleven major college football games for Humble Oil; two high school football games for Kellogg; one exhibition table tennis match for Brown &amp; William-son Tobacco.</td>
<td></td>
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<tr>
<td>WFAS, White Plains, N. Y</td>
<td>Yale football games for Socony-Vacuum Oil; four local football games for local sponsors; bowling for local sponsors.</td>
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<tr>
<td>WFBC, Greenville, S. C</td>
<td>College football games for Atlantic Refining; textile basketball tourney for local sponsor.</td>
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<tr>
<td>WFBM, Indianapolis, Ind</td>
<td>Two University of Indiana football games for local sponsor.</td>
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<tr>
<td>WFIL, Philadelphia, Pa</td>
<td>Yale-Penn football game for Socony-Vacuum Oil.</td>
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</table>
**SPORTS BY STATIONS—Continued**

W GAL, Lancaster, Pa. ........... "All-Lancaster" pro baseball team's games for Richfield Oil; Lancaster high school football for local sponsor; all Franklin and Marshall College football games for Atlantic Refining; professional wrestling for J. A. Bachman Chocolate Co.

WG AR, Cleveland, O .......... All games of the pro Cleveland Rams football club for Standard Oil of Ohio.

WGBF, Evansville, Ind. .......... Indiana-Purdue football game for Mid-Continent Petroleum; night soft ball, high school and Evansville College football, high school basketball, and boxing and wrestling for local sponsors.


WGCM, Mississippi City, Miss. .... Southern Association baseball for General Mills (Wheaties).


WGL, WOWO, Fort Wayne, Ind. ...... State high school basketball tourney, Golden Gloves bouts, fight cards at GE Gym, local high school basketball, all for local sponsors; Indiana State Catholic High basketball for Northern Indiana Public Service.

WGN, Chicago, Ill. .......... Major league baseball for Old Golds.

WGPC, Albany, Ga. .......... Local high school football and local basketball games for local sponsors.

WGST, Atlanta, Ga. .......... Three Georgia Tech football games for local sponsor.

WGTM, Wilson, N. C. .......... Local high school baseball and football, local horse show, and auto races, all for local sponsors.

WHAS, Louisville, Ky .......... Football scores for Ohio Oil Co.

WHBB, Selma, Ala. .......... Football games for Kellogg.

WHBC, Canton, O .......... McKinley and Lehman High School football and basketball games for local sponsor.

WHBQ, Memphis, Tenn. .......... Forty-five college and prep football games, weekly wrestling, semi-monthly boxing, and weekly handball and bowling for Coca-Cola Bottling Co. of Memphis; same setup for 1938 with addition of road games of the Memphis baseball club.

WHDL, Olean, N. Y. .......... Local high school football, and college football on remote from Buffalo, N. Y., for local sponsors.


WHEC, Rochester, N. Y. .......... Rochester Red Wings baseball games for Kellogg; Cornell football games for Atlantic Refining; handball tournament for local sponsor.

WHEF, Kosciusko, Miss. .......... Southeastern League ball games for Coca-Cola Bottling.

WHIO, Dayton, O .......... All Cincinnati Reds baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; University of Dayton football games for Coca-Cola and Kellogg.

WHLB, Virginia, Minn. .......... Nine high school and college football games, 14 similar basketball games, 20 hockey games, all for local sponsors; 12 district and regional high school basketball tourneys for Firestone Tire. (Note: Station does not mention whether this Firestone is a distributor or parent firm.)
SPORTS BY STATIONS—Continued

WHN, New York City. Jersey City Giants home and away baseball games for General Mills (Wheaties); boxing matches from five major arenas for Adam Hats.

WHO, Des Moines, Ia. All Iowa State football games for L. L. Coryell Oil.

WHP, Harrisburg, Pa. All University of Pennsylvania home football games for Atlantic Refining.

WIBA, Madison, Wis. All University of Wisconsin football games for Wadham's Oil; all University of Wisconsin basketball and some boxing matches for local sponsors.

WIBM, Jackson, Mich. All Detroit Tigers baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; Michigan State football games for Oldsmobile; Jackson High home football games for local sponsor. 1938 Detroit Tigers schedule will be co-sponsored by Socony-Vacuum Oil and Kellogg.

WIBU, Poynette, Wis. University of Wisconsin's home football games, all basketball games, and the football and basketball games of the Madison (Wis.) High School for local sponsors.

WIBX, Utica, N. Y. Cornell, Colgate and Syracuse football games for Atlantic Refining.

WIL, St. Louis, Mo. Wrestling and boxing matches by the score for Griesedieck Bros. Brewery; football for local sponsors; football, soccer, wrestling, boxing and hockey matches by the score for Hyde Park Beer.

WIND, Gary, Ind. Notre Dame football games for Kellogg; pro Cardinals football series for Metropolitan Chevrolet Dealers; Northwestern University basketball for Felz Motors.

WIOD, Miami, Fla. Miami Biltmore Open golf tourney and local softball for Florida Power & Light.

WIRE, Indianapolis, Ind. Indianapolis Indians baseball for General Mills (Wheaties) and Socony-Vacuum Oil; five local high school basketball games and finals of state tourney for Bond Bread; eight co-sponsored football games.

WIS, Columbia, S. C. Road games of Columbia team in South Atlantic baseball league for General Mills (Wheaties); entire University of South Carolina football schedule for RCA-Victor (does not mention whether distributor or parent firm).

WisN, Milwaukee, Wis. Milwaukee Brewers' baseball games for General Mills (Wheaties) and Wadham's Oil; Marquette University football games for General Mills (Wheaties) and Wadham's Oil.


WJDX, Jackson, Miss. Two Ole Miss football games for Lion Oil; two Ole Miss and one Mississippi State football games sponsored by Mississippi Power & Light and various local sponsors.
SPORTS BY STATIONS—Continued

WJEJ, Hagerstown, Md. .................. Football games for Atlantic Refining.

WJIM, Lansing, Mich .................... All Detroit Tigers baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; all Michigan State football games for Oldsmobile; wrestling matches locally sponsored.

WJJD, Chicago, Ill ...................... White Sox and Cubs home baseball games for Kellogg; all Northwestern University football games for Chicago & Northwestern R. R.; all pro Chicago Bears football games for Oldsmobile Dealers of Chicago.

WJMS, Ironwood, Mich .................. Entire University of Minnesota football schedule for Chevrolet Dealers; Green Bay Packer’s pro football schedule for Wadhams Oil; some games of Luther L. Wright High School (night games) for local sponsor.

WJR, Detroit, Mich ...................... Daily play-by-play story of Detroit Tigers’ home and road games for Dodge Motors and Penn Tobacco (also in 1938).

WJRD, Tuscaloosa, Ala ................. Nine University of Alabama and one University of Georgia football games for Kellogg.

WJSV, Washington, D. C ............... George Washington, Catholic University, and University of Maryland football for Kellogg. All Washington Senators’ baseball games in 1938 (except on Sundays and holidays) to be broadcast for General Mills (Wheaties).

WJW, Akron, O ......................... All baseball games of Akron Yankees in Mid-Atlantic League for General Mills (Wheaties) and Socony-Vacuum Oil.

WKBO, Harrisburg, Pa .................. Ten high school football games for Pennsylvania Milk Marketing Committee; Harrisburg Kipona Celebration (water sports) for Sears, Roebuck.

WKOK, Sunbury, Pa ..................... Nine major college football broadcasts for Atlantic Refining; four high school football games for local sponsors.

WKRC, Cincinnati, O .................. Indiana vs. Ohio football game for Willys-Knight distributor.

WKY, Oklahoma City, Okla ........... University of Oklahoma football games for Kellogg.

WKZO, Kalamazoo, Mich ............... Western State-De Paul football game for local sponsor.

WLAK, Lakeland, Fla ................... Local football for Westinghouse Electric Co. (Note: Station does not mention whether for distributor or parent firm.)

WLBC, Muncie, Ind ..................... Ball State football and basketball, high school football and basketball, and Burris Owls basketball games, all for local sponsors.

WLLH, Lowell, Mass ................... Boston Bees and Red Sox baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; Yale home football games for Socony-Vacuum Oil; Lowell High School vs. Lawrence High School football for local sponsor.

WLVA, Lynchburg, Va ................. Ten major college football games for Atlantic Refining; 18 local baseball games and national marbles tournament (21 broadcasts) for local sponsors.

WMAS, Springfield, Mass ............. Horse racing for Agawam Racing & Breeders Assn.; motorcycle races and wrestling for local sponsor; Holy Cross football for Atlantic Refining.

WMBC, Detroit, Mich .................. Weekly wrestling matches for local sponsor.
SPORTS BY STATIONS—Continued

WMBH, Joplin, Mo...................... Joplin High School football games for local sponsor.
WMBO, Auburn, N. Y.................... Bowling for local sponsors.
WMFF, Plattsburgh, N. Y................. Northern League baseball games in Plattsburgh, Burlington (Vt.), Malone (N. Y.), and Saranac Lake (N. Y.) for local sponsors; high school, prep school and normal school basketball for local sponsor.
WMFG, Hibbing, Minn.................... Baseball, football (local and University of Minnesota), hockey, high school and junior college basketball, and wrestling for local sponsors.
WMFJ, Daytona Beach, Fla.............. St. Louis Cardinals spring training for Kellogg; Daytona Beach Islanders baseball games; high school football games, high school basketball, softball, and state baseball tourney of National Semi-Pro Baseball Congress for various local sponsors.
WMMN, Fairmont, W. Va............... College football, nine games, for various local sponsors.
WMPS, Memphis, Tenn................... Out-of-town baseball games of Memphis Chicks (Southern Assn.) for Coca-Cola Bottling Co. of Memphis.
WMT, Cedar Rapids, Ia.................. Western League night baseball at Cedar Rapids and Waterloo parks for participating local sponsors; state basketball tourney for unnamed sponsors; national corn husking contest for Allis-Chalmers.
WNAC, Boston, Mass..................... Yale home football games (nine contests) for Socony-Vacuum Oil.
WNBF, Binghamton, N. Y................. Baseball play-off games of Binghamton team in New York-Pennsylvania League, also major college football games, both for Atlantic Refining. During 1938 Atlantic Refining is sponsoring play-by-play baseball of Binghamton Club in Eastern League.
WNEW, New York City................... Dartmouth-Cornell football game for Atlantic Refining.
WNLC, New London, Conn.............. Boston Bees and Red Sox baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; Yale football games for Socony-Vacuum Oil.
WNOX, Knoxville, Tenn................ Out-of-town Southern League baseball games for General Mills (Wheaties). During 1938 same sponsor will broadcast both home and away baseball games.
WOAI, San Antonio, Tex............... Twelve major college football games and two Texas inter-scholastic high school football contests for Humble Oil.
WOKO, Albany, N. Y................... Albany Senators baseball games (out-of-town games by telegraph) for General Mills (Wheaties) and Goodrich Rubber; major college football (mostly Cornell games) for Atlantic Refining; play-by-play local bowling for local sponsor.
WOMI, Owensboro, Ky.................. District basketball tourney for local sponsors.
WOMT, Manitowoc, Wis.................. Football, basketball and baseball (no further details) for local sponsors.
WORC, Worcester, Mass............... Eleven major college football games (mostly Holy Cross) for Atlantic Refining.
WPG, Atlantic City, N. J................ University of Pennsylvania home football games for Atlantic Refining.
WPTF, Raleigh, N. C.................... Four Duke University football games for B. C. Remedy Co.
WQDM, St. Albans, Vt................ Thirty baseball games for local sponsors; 12 basketball games for RCA-Victor. (Note: Station does not mention whether RCA-Victor is distributor or parent company.)
WRAK, Williamsport, Pa. ................. New York-Pennsylvania baseball games for Atlantic Refining; local football and basketball for local sponsors; three major college football games for Atlantic Refining.

WRDO, Augusta, Me. ....................... Boston Red Sox and Bees baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; Yale football games for Socony-Vacuum Oil; Cony High School and Colby College basketball games for local sponsors.

WRDW, Augusta, Ga. ....................... Baseball for General Mills and B. F. Goodrich; football for Atlantic Refining; basketball locally sponsored; Augusta National Golf tourney for Flowing Wells Water Co.

WRNL, Richmond, Va. ..................... Major college football games for Atlantic Refining.

WROK, Rockford, Ill. ..................... Rockford High School home football and basketball games for local sponsors.

WROL, Knoxville, Ten. ................... University of Tennessee football games, and football games of two local high schools for various local sponsors.

WRR, Dallas, Tex. ......................... Dallas Club baseball games (Texas League) for General Mills (Wheaties) and Coca-Cola Bottling of Dallas alternately; 25 high school football games, boxing and wrestling for local sponsors; Golden Gloves bouts for Schepps Brewing Corp. Baseball in 1938 has same setup and sponsors as in 1937.

WRVA, Richmond, Va. ..................... Five University of Richmond, and one Washington and Lee football games for Atlantic Refining.

WSAI, Cincinnati, O ...................... Cincinnati Reds' baseball games for General Mills (Wheaties) and Socony-Vacuum; National AAU Junior Championship boxing for local sponsor.

WSAR, Fall River, Mass ................... Home games of Boston Bees and Red Sox for General Mills (Wheaties) and Socony-Vacuum Oil; Yale home football games for Socony-Vacuum Oil.

WSAU, Wausau, Wis. ....................... Pro Green Bay Packers football games for Wadham's Oil; local high school football, basketball and hockey games for local sponsors; Wausau Vets home hockey games for local sponsors.


WSBT, South Bend, Ind .................... Three Notre Dame football games for local sponsor and Northern Indiana Public Service Co.

WSFA, Montgomery, Ala .................. Twelve Southeastern Conference football games for local sponsors.

WSGN, Birmingham, Ala .................. All out-of-town baseball games of the Birmingham Barons and play-by-play replay of home games for Kellogg; University of Alabama football games for Kellogg.

WSMB, New Orleans, La ................... All New Orleans Southern baseball games played away from home in daytime for Louisiana Coca-Cola Bottling Co.; same sponsor bought all Tulane football games.

WSOC, Charlotte, N. C ................... Charlotte Hornet baseball games (out-of-town games via WU wire) for General Mills (Wheaties); same sponsor bought American Legion Junior baseball games; all Davidson College home football games for local sponsor.
SPRINTS BY STATIONS—Continued

WSPA, Spartanburg, S. C. Home football games of Wofford College and Spartanburg High School sponsored by local Coca-Cola bottling company; Clemson vs. University of South Carolina football game, sponsored by Nehi; one Winston-Salem Orphanage football game locally sponsored.

WSPD, Toledo, O. All Toledo Mud Hens baseball games for General Mills (Wheaties) and Socony-Vacuum Oil.


WSVA, Harrisonburg, Va. Ten major college football games for Atlantic Refining.

WSYR, Syracuse, N. Y. Syracuse University football games for Atlantic Refining; re-creation of Syracuse (International League) ball games for General Mills (Wheaties) and Socony-Vacuum Oil; one high school football game for local sponsor.

WTAD, Quincy, Ill. No sports mentioned for the 1937 season. Station states that play-by-play descriptions of St. Louis Cardinals ball games are being sponsored in 1938 by General Mills (Korn Kix).


WTCN, Minneapolis-St. Paul, Minn. St. Paul baseball team games for General Mills (Wheaties) and Socony-Vacuum Oil; basketball, football, boxing, wrestling, hockey, golf and midget auto races (all local) for local sponsors.

WTHT, Hartford, Conn. Boston Bees and Braves baseball games for General Mills (Wheaties) and Socony-Vacuum Oil; Yale football games for Socony-Vacuum Oil. In 1938 the local games, and re-creation of away games, of the Hartford baseball team in the Eastern League will be broadcast for Atlantic Refining.

WTIC, Hartford, Conn. Nine major college football games for Atlantic Refining.

WTJS, Jackson, Tenn. Auto races at West Tennessee Fair for local sponsor; three Jackson High School football games for local sponsor.

WTMJ, Milwaukee, Wis. All University of Wisconsin football and basketball games, all pro Green Bay Packers football games, Wisconsin Amateur Golf championship, Golden Gloves bouts finals, and World's Championship Match Game bowling for Wadhams Oil; six day bike races (Milwaukee) for Husting Oil.

WTMV, East St. Louis, Ill. East St. Louis High School football games for local sponsor; ditto regional basketball tournament.

WTRC, Elkhart, Ind. Play-by-play baseball (teams not mentioned) for C. G. Conn, Ltd.; all Elkhart High School football and basketball games for local sponsor.


WWNC, Asheville, N. C. All baseball games of Asheville Tourists (Piedmont League) (play-by-play and reconstruction) for Kellogg.

WWSW, Pittsburgh, Pa. Pittsburgh Pirates out-of-town baseball games, and re-creation of home games for Atlantic Refining; Pittsburgh Pirates pro football games (out-of-town) for Oldsmobile; Duquesne University out-of-town football games for Atlantic Refining.
SPORTS BY STATIONS—Continued

WXYZ, Detroit, Mich......................... All Detroit Tigers baseball games for General Mills (Wheaties) and Soony-Vacuum Oil; all Michigan State college football games for Oldsmobile.

CBF, Montreal, Que.......................... National League hockey games for Imperial Oil.

CBL, Toronto, Ont............................ National League hockey games for Imperial Oil; football for National Brewers and Alka-Seltzer.

CBO, Ottawa, Ont............................. Big Four football games for N. B. Yeast; hockey games for Imperial Oil.

CFAC, Calgary, Alta.......................... Two Western Canada finals rugby matches for Calgary Brewing and Malting; National League hockey games for Imperial Oil; local hockey for Union Harvester and Tractor Co.

CFAR, Flin Flon, Man.......................... Hockey for local sponsors.

CFCF, Montreal, Que.......................... Canadian University football for Imperial Tobacco; National League hockey for Imperial Oil.

CFCH, North Bay, Ont.......................... Toronto Maple Leafs home hockey games for Imperial Oil.

CFCN, Calgary, Alta........................... National League hockey games for Imperial Oil.

CFCO, Chatham, Ont........................... Night baseball for Imperial Tobacco; Michigan-Ontario League hockey games for local sponsor; Standard auto races for Hudson Motors of Canada.

CFCT, Victoria, B. C.......................... Semi-pro baseball throughout season; four International League baseball games; one soccer game; one fight; Western Canada championship track meet; Western Canada championship bicycle race; weekly wrestling; twice-weekly basketball; two weeks of horse racing; all for local sponsors.

CFCY, Charlottetown, P. E. I................. Play-by-play of Maritime hockey finals for local sponsors.

CFRC, Kingston, Ont.......................... All football games of Queen’s University and Canadian colleges for Dawes Brewery Yeast Co.; all National League hockey games for Imperial Oil.

CFRN, Edmonton, Alta........................ Basketball between Edmonton Commercial Grads and four U. S. teams for Blue Ribbon, Ltd.; junior and senior hockey for local sponsors.

CHAB, Moose Jaw, Sask........................ Home games of Moose Jaw Senior hockey club for local sponsors.

CHLT, Sherbrooke, Que........................ Baseball and hockey (no league mentioned) for local sponsor.

CHML, Hamilton, Ont.......................... Baseball and Canadian Open Golf Championship for Taylor & Tate Brewery; football for local sponsor.

CHNC, New Carlisle, Que...................... Montreal pro hockey games for Imperial Oil.

CHNS, Halifax, N. S........................... Nova Scotia baseball play-offs for Halifax Herald; exhibition horse races and three wrestling matches for MacDonald Tobacco; National League hockey games for Imperial Oil.

CHRC, Quebec, Que............................ Three local championship baseball games for Champlain Brewery; all local games of Quebec Senior Hockey League for Imperial Tobacco Sales.

CHSJ, Saint John, N. B...................... National League hockey for Imperial Oil.

CHWK, Chilliwack, B. C...................... Twelve baseball games from local park for local sponsors; National League hockey games for Imperial Oil.

SPORTS BY STATIONS—Continued

CJKL, Kirkland Lake, Ont. .......... Toronto Maple Leafs home hockey games for Imperial Oil.
CJOC, Lethbridge, Alta. .......... Four hockey games for local sponsor.
CJOR, Vancouver, B. C. .......... Baseball, box lacrosse and wrestling for local sponsors.
CJRC, Winnipeg, Man. .......... Winnipeg vs. Calgary (two rugby matches) for local sponsors.
CJRM, Regina, Sask. .......... Rugby matches for Great West Coal; various baseball games for various regional sponsors; curling, horse racing and hockey for local sponsors.
CKBI, Prince Albert, Sask. .......... Six local baseball games for local sponsors; National Hockey League games for Imperial Oil; local hockey for local sponsors.
CKCK, Regina, Sask. .......... All senior rugby football games in which Regina teams played, for Great West Coal Co.; Maple Leafs hockey and Stanley Cup playoffs for Imperial Oil.
CKCL, Toronto, Ont. .......... Inter-provincial and inter-collegiate out-of-town senior football games for Eno Fruit Salts; National Hockey League games for Imperial Oil; Canadian professional bantam boxing championships for Sheaffer Pen Co.; wrestling for various sponsors.
CKCR, Kitchener, Ont. .......... Local Kitchener and Waterloo baseball games twice-weekly plus playoffs, also local hockey, both for local sponsors and Canada Starch Co., Ltd.
CKCV, Quebec, Que. .......... Quebec Senior hockey games sponsored by Boswell Brewery, Ltd.
CKCW, Moncton, N. B. .......... Hockey sponsored by Imperial Oil (participating).
CKGB, Timmins, Ont. .......... Toronto Maple Leafs home hockey games for Imperial Oil.
CKLW, Detroit-Windsor .......... National League hockey for Imperial Oil.
CKMO, Vancouver, B. C. .......... Professional boxing weekly for local sponsors.
CKNX, Wingham, Ont. .......... Senior amateur baseball and hockey, Ontario amateur hockey, and exhibition hockey for local sponsor and St. Lawrence Starch.
CKOC, Hamilton, Ont. .......... Big Four in the provincial Rugby Series for Dawes Brewery.
CKSO, Sudbury, Ont. .......... Nickel Belt League games and playoffs (two games per week) for Imperial Tobacco (Sweet Caporal).
CKTB, St. Catharines, Ont. .......... Lacrosse playoffs, hockey and wrestling for local sponsor.
CKX, Brandon, Man. .......... Hockey games for Imperial Oil; also hockey for local sponsors.
CRCK, Quebec, Que. .......... National League hockey for Imperial Oil; provincial amateur hockey playoffs for Boswell's Brewery, Ltd.

1108
NEWS - PUBLICITY

RADIO EDITORS AND POLICIES
OF 1,000 NEWSPAPERS

Newspaper radio columns and logs, according to available research, now surpass Hollywood columns, news, etc., in readership. A poll conducted by Dr. George Gallup for Young & Rubicam, Inc., last winter (1937-38) in 40 cities showed the following:

Radio Log Readership

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<tbody>
<tr>
<td>Women</td>
<td>40%</td>
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<tr>
<td>Men</td>
<td>30%</td>
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Radio Column Readership

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<tbody>
<tr>
<td>Women</td>
<td>27%</td>
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<td>Men</td>
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Hollywood Column Readership

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<tr>
<td>Women</td>
<td>24%</td>
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<td>Men</td>
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Because such a level of readership means that advertising agencies, etc., have a similar level of interest in radio editors and newspaper radio policies, the Variety Radio Directory undertook a survey lasting six months on this subject (November, 1937, to April, 1938). Virtually every newspaper in the U. S. and Canada was contacted via mail and questionnaires.

Key to the symbols is: (m, e, S) indicates whether a paper is published mornings, evenings, Sundays, or on all three occasions; (W), weekly. The radio editor's name is in bold face type. The symbols N, C, R indicate the content of a radio column—N signifying straight news; C signifying "chatter" or informal, gossipy news, and R signifying "review" or a critical attitude toward programs. The order in which these symbols appear is the exact order of importance. (B) identifies the radio editor's birthday. (E) lists the college or university attended by the editor. (M) indicates the editor's membership in fraternities, lodges, clubs, etc.

ALABAMA

BIRMINGHAM NEWS & AGE-HERALD (m.e.S), Birmingham, Ala. Turner Jordan (also telegraph editor). Uses one column weekdays, half-page Sunday—N.C.R. Also uses several half-column cuts every issue. Lists NBC, CBS, WSGN, WBRC, WAPI. (B) June 16. (E) Howard.


MOBILE PRESS-REGISTER, (m.e.S), Mobile, Ala. No radio editor. Carries program listings of NBC and CBS, obtained by mail from these networks.

MOBILE TIMES (e.S), Mobile, Ala. Carolee Borden. Uses 20 inches weekdays, including log; 40 to 50 inches Sunday, not including log—N.C. No art work. Lists NBC, CBS, WALA.
ALABAMA JOURNAL (e), Montgomery, Ala. No radio editor. Carries daily program schedules obtained from AP and local staff.

MONTGOMERY ADVERTISER (m,S), Montgomery, Ala. No radio editor. Lists NBC and CBS programs daily, obtaining information from local station WSFA.

SELMA TIMES-JOURNAL (e, except Saturday, S), Selma, Ala. No radio editor. Occasionally uses condensed AP listings.

ARIZONA

ARIZONA REPUBLIC (m,S), Phoenix, Ariz. Francis E. Ross (also staff writer; Arizona correspondent, Reuter News Service; Phoenix correspondent, Philadelphia Record). Uses periodical, varying amount of space—N. Art work is run on basis of Arizona news value. Daily listings (paid space) of KTAR and KOY. (B) May 23. (E) London Central Collegiate Institute. (M) Royal Society of Literature (England); Arizona Press Club; American Assn. of Engineers (honorary member); International Assn. of Printing House Craftsmen (honorary member).

PRESCOTT COURIER (e), Prescott, Ariz. No radio editor. Carries very small, infrequent amount of news on radio. Source unspecified.

ARIZONA DAILY STAR (e,S), Tucson, Ariz. Fitz Turner (also reporter; uses by-line "Marion Mitchell.") Uses one and three-quarter columns daily, full page Sunday—N,R,C. Also uses a half-column mat daily, several mats on Sunday. Lists NBC, CBS, Mutual, KVOA, KGAR, KNX, KRLD, KSL, KFRC, WLW, KFSD, KGO, KFI, KFO, KOA, KTAR, WFAA and WBAP. (B) Aug. 21. (E) U. of Arizona.

YUMA DAILY SUN (e), Yuma, Ariz. No radio editor. Carries small, infrequent amount of news which generally must have a local angle. Source unspecified.

ARKANSAS

DE QUEEN DAILY CITIZEN (e), De Queen, Ark. No radio editor. Carries very small amount of radio news, and latter must be of local interest. Obtained from local sources.

SOUTHWEST-TIMES RECORD (e), Fort Smith, Ark. No radio editor. Carries AP program listings.

HELENA WORLD (e, except Saturday, S), Helena, Ark. No radio editor. Carries AP material.

HOT SPRINGS NEW ERA (e) & SENTINEL RECORD (m,S), Hot Springs, Ark. No radio editor. Carries daily column, obtained from AP and locally.

ARKANSAS DEMOCRAT (e,S), Little Rock, Ark. Harlan Hobbs (also film editor, Hollywood columnist, dramatic critic). Uses one-half to three-quarter column daily; full page devoted to screen and radio Sundays—N,C,R. Also uses about six columns of art work weekly. Lists NBC, CBS, Mutual, WLW, KARK, KLRA. (Note: Art and features for Sunday page should arrive at least six days prior to publication; spot news by air mail. Prefers half-column, one and two-column mats; photos used occasionally. News and features with Arkansas angle stressed). (B) August 27. (E) Little Rock Junior College, U. of Arkansas. (M) Little Rock Safety Council, Little Theatre, Masquers Club, Quill & Scroll.

MENA STAR (e), Mena, Ark. No radio editor. Paper claims it carries news only of Lum and Abner.

PINE BLUFF COMMERCIAL (e), Pine Bluff, Ark. No radio editor. Carries daily NBC and CBS programs supplied by the AP. Occasionally carries the AP column of highlights of the day's programs.

PINE BLUFF DAILY GRAPHIC (m, except Monday), Pine Bluff, Ark. No radio editor. Carries unspecified amount of radio material daily, obtained from the AP.

COURIER-DEMOCRAT (e), Russellville, Ark. No radio editor. Carries occasional radio news, but has no department. News obtained from unspecified sources.

SEARCY DAILY CITIZEN (e), Searcy, Ark. No radio editor. Carries occasional radio news, obtained from unspecified sources.

SILOAM SPRINGS HERALD-DEMOCRAT (e), Siloam Springs, Ark. No radio editor. Carries an occasional half-column, obtained from clippings and press releases.

TEXARKANA GAZETTE (m,S), & NEWS (e), Texarkana, Ark. No radio editor.
RADIO EDITORS—Continued

Carries daily AP program schedules and programs of KCMC (owned by the paper). (Note: it is strictly against the policy of this paper to run news on chain programs which are sponsored; no free publicity accorded programs of paper's advertisers; no personalities promoted in any way).

CALIFORNIA

ALAMEDA TIMES-STAR (e), Alameda, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

ALHAMBRA POST-ADVOCATE (e), Alhambra, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

ANTIQUOCH DAILY LEDGER (e, except Saturday), Antioch, Calif. No radio editor. Carries 12 column-inches daily, news being obtained by staff members. (Note: paper's policy is against press releases).

ARCADIA TRIBUNE (e, except Saturday), Arcadia, Calif. No radio editor. Carries about ten inches of programs and gossip daily obtained via mail from stations.

BAKERSFIELD CALIFORNIAN (e), Bakersfield, Calif. Ralph F. Kreiser (also aviation editor, staff photographer). Uses quarter to half-column daily—N.R. Art work is used infrequently. Lists KPMC, KERN, KNX, KPO and KFI. (B) Feb. 22. (E) U. of California at Los Angeles.

BERKELEY DAILY GAZETTE (e), Berkeley, Calif. Helane Peters. Uses one column Monday to Friday, two columns Saturday, not including program log—N.C.R. Usually runs a two-column cut and a thumbnail or single-column inset cut daily. Lists KGO, KPO, KFRC, KSFO, KYA, KLX, KROW and Kre completely; highlights of KLS, KGGC and KJBS. (B) June 1. (E) U. of California. (M) Berkeley Women's City Club.

BURLINGAME ADVANCE (e), Burlingame, Calif. William B. Pedigo (also city editor). Uses about 15 inches daily—N.C.R. Also about two photos per week. Lists KSFO, KPO, KGO, KFRC, CBS, NBC, Mutual, KYA, California Radio Network. (B) July 5. (E) Wyoming.

COLTON DAILY COURIER (e), Colton, Calif. No radio editor. Carries skeleton schedule of the day's programs from 5 p.m. Source not specified.

COLUSA DAILY TIMES (e), Colusa, Calif. No radio editor. Carries small amount of radio news sent in by national advertisers.

CORONA INDEPENDENT (e), Corona, Calif. No radio editor. Carries daily program listings of KFI, KNX, KJH and KECA, obtained by clipping. Also carries syndicated column by Earle Ferris once a week.

CULVER CITY STAR NEWS (e), Culver City, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

ESCONDIDO TIMES-ADVOCATE (e), Escondido, Calif. No radio editor. Carries three or four inches of radio material, obtained by clipping.

FRESNO BEE (e, S), Fresno, Calif. Arthur J. Welter. Uses 1½ to 2 columns daily and Sunday, 8 columns on Saturday—N.C. Also uses single or double-column cut daily. Lists KMI, KPO, KGO, KNX, KARM and U. S. and foreign short-wave stations. (B) July 10.

FULLERTON NEWS TRIBUNE (e), Fullerton, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

GLENDALE, CALIF. Homer Canfield. Free lance radio column: Radiologic, totalling four 19-inch columns—N.R.C. Also uses one or two columns of art work. Column appears daily in the Watsonville Pajaronian, Palo Alto Times, Richmond Independent, Valley Times-Herald, Alameda Times-Star, San Mateo Times, Stockton Independent, Redwood City Tribune, Santa Cruz Evening News, San Jose Mercury Herald (all northern California editions), and in the Glendale News-Press, Alhambra Post Advocate, Santa Monica Outlook, Culver City Star-News, Inglewood Daily News, Ventura Star-Free Press, Venice Evening Van-
LONG BEACH SUN (m), Long Beach, Calif. David R. Lewis. Uses four columns Monday to Friday—N,C,R. Also uses single-column photo every issue. Lists KFI, KECA, KNX, KEHE, KFWB, KFAC, KPMC, KMTR, KFOX and KGER. (B) Oct. 2. (E) Long Beach Junior College.

LOS ANGELES EXAMINER (m, S), Los Angeles, Calif. No information after repeated requests. Previous information (1937) showed Bernie Milligan to be radio editor, using four columns daily.

LOS ANGELES HERALD & EXPRESS (e), Los Angeles, Calif. Raine Bennett (also news commentator). Uses full page daily, including two or three columns of program schedules with incidental comment and salutes to individual work of outstanding merit—N,C (local only). R. Also uses one photo (must be head picture) daily; more often on special occasions. Lists KEHE, KNX, KFI, KJH, KECA, KFWB, KFAC, KPMC, KGFJ, KMTR, KRKD, KFOX, KGER and KIEV. (B) Oct. 23. (E) Stanford U. (M) Theta Delta Chi, Bohemian Club, The Islanders.

LOS ANGELES NEWS (m, e), Los Angeles, Calif. No information after repeated requests. Previous information (1937) showed James Harper to be radio editor, using full column in both papers daily, plus two columns of program listings.

LOS ANGELES TIMES (m, S), Los Angeles, Calif. Dale Armstrong. Uses one column daily, full page Sunday, including program schedules—R,N,C. Also uses about eight inches of art work daily, 30 inches Sunday. Lists KMTR, KFSD, KFI, KPMC, KEHE, KIEV, KJH, KFWB, KFVD, KNX, KFSG, KRKD, KGFJ, KPMC, KFOX, KFAC, KGB, KGER, KERN, KECA, KVOE, KPMC. (B) Sept. 28. (E) Spring Hill, Loyola.

MADERA DAILY TRIBUNE (e), Madera, Calif. No radio editor. Carries news of KYOS.

MARYSVILLE APPEAL-DEMOCRAT (e), Marysville, Calif. No radio editor. Carries daily program listings only. Source not specified.

MODESTO BEE (m, e, except Sunday and Monday), Modesto, Calif. Carries program listings sent in by stations.
RADIO EDITORS—Continued

MONROVIA NEWS-POST (e), Monrovia, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

NAPA JOURNAL (m, except Monday, S), Napa, Calif. No radio editor. Carries varying amount of radio material, obtained from network releases.

OAKLAND POST-ENQUIRER (e), Oakland, Calif. Don Logan. Uses full column weekdays, including art work—C,R,N. Runs two single-column cuts, or equivalent, every issue. Lists KYA, KPO, KGO, KFRC, KSFO, KRE, KLS, KLX and KROW. (B) Dec. 18. (E) William and Mary.

OAKLAND TRIBUNE (e, S), Oakland, Calif. No information after repeated requests. Previous information (1937) showed Jack Burroughs to be radio editor, using 22 column-inches daily.

OCEANSIDE BLADE-TRIBUNE (e), Oceanside, Calif. No radio editor. Carries brief, selected listings of KNX and KFI daily. Source not specified.

OROVILLE MERCURY (e), Oroville, Calif. No radio editor. Carries three inches of radio material daily, obtained from listings in metropolitan papers.

OXNARD EVENING PRESS (e), Oxnard, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

PALO ALTO TIMES (e), Palo Alto, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.


PASADENA STAR-NEWS & POST (m,e) S), Pasadena, Calif. Reg Warren (also real estate and automobile editor). Uses one column daily in Star-News, exclusive of program log—N,C,R. No art work. Program schedules are run daily in both papers and list KECA, KGER, KFAC, KFOX, KPPC, KRKD, KNX, KFVD, KFWB, KHJ, KEHE, KMPY, KFI, KMTR, KIEV. (B) March 23. (E) Amherst.

PETALUMA ARGUS-COURIER (m, e, except Saturday), Petaluma, Calif. Elwood F. Owen. Uses two columns daily —N. No art work. Lists KPO, KGO, KSFO, KFRC. (B) Sept. 12. (E) Stanford U.

PLACERVILLE REPUBLICAN (e), Placerville, Calif. No radio editor. Carries daily program listings clipped from advance editions of metropolitan Sunday supplements.

POMONA PROGRESS-BULLETIN (e), Pomona, Calif. No radio editor. Carries three-quarter column of radio material daily. Source not specified.

REDDING INDEPENDENT (m, except Monday, S), Redding, Calif. T. B. Kendall. Uses one to two columns daily except Monday—N,C,R. Also uses one or two column cuts “as needed.” Lists KVCA. (B) Dec. 3. (E) Iowa.

SOUTH BAY DAILY BREEZE (e), Redondo, Calif. No radio editor, Carries Homer Canfield's “Radiologic,” for details of which see his listing under Glendale, Calif.

REDWOOD CITY TRIBUNE (e), Redwood, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

RICHMOND INDEPENDENT (e), Richmond, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

SACRAMENTO BEE (e), Sacramento, Calif. Ronald D. Scofield. Uses one column daily—N,C. Also uses a single column or double-column cut every day. Lists KFBK, KPO, KGO, KSFO and KFRC. (B) Nov. 29.

SACRAMENTO UNION (m, S), Sacramento, Calif. No information after repeated requests. Previous information (1937) showed William R. Richards to be radio editor, using three-quarter column daily.

SALINAS INDEX-JOURNAL (e) & POST (m, except Monday, S), Salinas, Calif.

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SAN DIEGO SUN (e, S), San Diego, Calif. No radio editor. Carries daily program log and notes. Lists KFSD, KFI, KGB, KNX, KFWB and KECA.

SAN DIEGO UNION (m, S) & SAN DIEGO SUN (e, S), San Diego, Calif. No information after repeated requests. Previous information (1937) showed Maurice W. Savage to be radio editor, using 750 words daily in both papers.

SAN FRANCISCO CALL-BULLETIN (e), San Francisco, Calif. Robert Ziegler Hall (also newscaster; by-line “Bob Hall.”) Uses full page daily, including program log, art work, etc.—N,C,R. Also uses several photos daily in layout, larger layout and as many as 15 photos on Saturday. Special features, contributed articles, jingles, etc., are run. Lists KPO, KGO, KSFO, KFRC, KJBS, KGW, KYA, KGGC, KRE, KLX and KROW. (B) March 11. (E) San Jose State.

SAN FRANCISCO CHRONICLE (m, S), San Francisco, Calif. Herb Caen. Uses 1,500 words daily, three tabloid pages on Sunday—R,C,N. Also uses two columns of art work daily, nine columns on Sunday. Lists KSFO, KFRC, KPO, KGO, KLX, KROW, KJBS, KLS, KRE, KGGC and KYA. (B) April 3. (E) Sacramento Junior College.

SAN FRANCISCO EXAMINER (m,S), San Francisco, Calif. Darrell Donnell. Uses one column daily and Sunday—C,R. Also uses photos on Sundays. Lists KPO, KGO, KFRC, KSFO, KJBS, KYA, KLX, KRE, KROW, KGGC, KGQW. (B) April 24. (E) U. of California. (M) Sigma Nu, Caen’s Chowder and Bicycle Boys.

SAN FRANCISCO NEWS (e), San Francisco, Calif. Geoffrey Archer (Claude Archer La Belle) (also drama critic and amusement editor.) Uses one-column lead daily, two columns of logs, and one column of chatter—C,N,R. Also several cuts daily, and six columns by half-page art work on Saturdays. Lists KPO, KGO, KSFO, KFRC, KJBS, KGGC, KLX, KLS, KYA, KRE. (E) Colby, Boston University Law School. (M) Delta Upsilon, Shrine, San Francisco Press Club.

SAN FRANCISCO NEWS (e), San Francisco, Calif. Emilia Hodel, assistant radio editor. (See above).

SAN JOSE MERCURY HERALD (m, S), San Jose, Calif. No radio editor. Carries Homer Canfield’s, “Radiologic,” for details of which see his listing under Glendale, Calif.

SAN MATEO TIMES (e), San Mateo, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

SANTA ANA JOURNAL (e), Santa Ana, Calif. Thomas E. Danso (also daily newscaster). Uses one-half to three-quarter column daily—R,C,N. Also uses art work “as often as possible.” Lists KVOE, KNX, KJH, KFWB, KFOX, KFI, KECA, KEHE, KMPC. (B) May 25. (E) U. of Southern California. (Note: Column is syndicated; carried by Anaheim Bulletin and Whittier News).

SANTA ANA DAILY REGISTER (e), Santa Ana, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

SANTA BARBARA NEWS-PRESS (m, e, S), Santa Barbara, Calif. Elmer Hayes. Uses a column and a half daily—R,N,C. Also uses about three pieces of art work a week. Lists KTMS (the News-Press station), KNX, KFI and KDB.

SANTA CRUZ NEWS (e), Santa Cruz, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

SANTA MARIA TIMES (e), Santa Maria, Calif. No radio editor. Lists programs of NBC and CBS on KNX and KFI. Obtained by clipping morning papers.

SANTA MONICA OUTLOOK (e), Santa Monica, Calif. No radio editor. Carries Homer Canfield’s “Radiologic,” for details of which see his listing under Glendale, Calif.

SANTA PAULA CHRONICLE (e), Santa Paula, Calif. No radio editor. Carries four inches of radio material daily, obtained by clipping.

SANTA ROSA PRESS-DEMOCRAT (m, except Monday, S), Santa Rosa, Calif. Russell F. Bjorn (also manager of KSRO, owned by the Press-Democrat). Uses column and a half daily—N,R,C. Also uses unspecified amount of art work.
RADIO EDITORS—Continued

daily. Lists KSRO, KPO, KGO, KSFO, KJBS, KRE, KQW, KGHC, KYA, KROW, KROY, KLX, KFI. (B) July 17. (M) Elks, Masons, American Legion.

STOCKTON INDEPENDENT (m), Stockton, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

STOCKTON RECORD (e), Stockton, Calif. Rossi Reynolds. Uses 10 or 12 inches weekdays—N,R,C. Also uses a single-column cut each issue. Lists KWG, KGDM, KGO, KPO, KSFO completely; night programs of KFRC. (B) July 13. (E) College of the Pacific, Cornell.

DAILY MIDWAY DRILLER (e), Taft, Calif. No radio editor. Carries half-column of radio material daily. Obtained from stations.

TULARE TIMES (m, except Monday, S), & ADVANCE-REGISTER (e), Tulare, Calif. No radio editor. Carries material on KTKC only.

TURLOCK DAILY JOURNAL (e), Turlock, Calif. No radio editor. Carries daily program listings only. Source not specified.

VALLEJO TIMES-HERALD (m, except Monday, S), Vallejo, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

VENICE EVENING VANGUARD, Venice, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

VENTURA STAR-FREE PRESS (e), Ventura, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif.

VISALIA TIMES-Delta (e), Visalia, Calif. No radio editor. Carries from one to two columns daily, material being obtained from local station and NBC and CBS press departments.

WATSONVILLE PAJARONIAN (e), Watsonville, Calif. No radio editor. Carries Homer Canfield's "Radiologic," for details of which see his listing under Glendale, Calif. Also carries local items received from KHUB.

WILMINGTON DAILY PRESS (e), Wilmington, Calif. No radio editor. Carries Homer Canfield’s "Radiologic," for details of which see his listing under Glendale, Calif.

WOODLAND DAILY DEMOCRAT (e), Woodland, Calif. Lucille Evans (also woman's page editor, feature writer). Uses about one column daily—R,N. Space allows "very little" art work. Lists KPO, KGO, KFI, KFRC, KSFO, KWG, KFBK, KROW, KNX. (B) August 7.

COLORADO

BOULDER DAILY CAMERA (e), Boulder, Colo. Catherine Turman. Uses daily program listings, plus over one-third column Saturdays—N,R. (Column appears occasionally during the week, when special programs warrant it). No art work. Lists KOA, KLZ, and KFEL. (B) Oct. 21. (E) U. of Colorado. (M) Alpha Phi, Theta Sigma Phi, A.A.U.W.

COLORADO SPRINGS GAZETTE-TELEGRAPH (S), Colorado Springs, Colo. (Miss) Wauhillau LaHay (also program, production and publicity director, KVOR). Uses over 2 columns every Sunday—C,N,R. Also uses a single-column mat each week. Lists KVOR, KLZ and KOA. (B) July 14. (E) Oklahoma State. (M) Kappa Alpha Theta.

DELTA DAILY INDEPENDENT (e), Delta, Colo. No radio editor. Carries daily news column written by a staff member, plus program listings of KOA and KSL; full week's programs run on Saturday. Material obtained from stations.

ROCKY MOUNTAIN NEWS (m,S), Denver, Colo. James H. Briggs (also film editor). Uses 2 columns daily—N,C. Also uses about 3 columns of radio-movie art daily. Lists NBC, CBS, KLZ, KOA, KVOD and KFEL. (B) Aug. 24.

FLORENCE CITIZEN (e), Florence, Colo. No radio editor. Carries small amount of news on unspecified, infrequent schedule. Sources unspecified.

FORT MORGAN TIMES (e), Fort Morgan, Colo. No radio editor. Carries small amount of radio material, obtained by contributions.
RADIO EDITORS—Continued

HERALD DEMOCRAT (e), Leadville, Colo. No radio editor. Carries two or three stories on radio weekly, generally obtained from the paper’s advertisers.

LONGMONT TIMES-CALL (e), Longmont, Colo. No radio editor. Carries feature stories on radio, usually obtained from paper’s advertisers.

PUEBLO STAR-JOURNAL (e,S), Pueblo, Colo. Phil Kerby. Uses daily program listings of KOA, KLZ, and KGHF only. No art work.

ROCKY FORD DAILY GAZETTE (e, except Saturday), Rocky Ford, Colo. No radio editor. Carries about 2 columns of radio material weekly, including art work, obtained from the Radio Feature Service.

SALIDA DAILY MAIL (e), Salida, Colo. No radio editor. Carries some program listings and feature stories on radio, obtained from paper’s advertisers.

TRINIDAD CHRONICLE-NEWS (e), Trinidad, Colo. No radio editor. Carries small amount of radio material, obtained via clipping and direct notice.

CONNECTICUT

BRIDGEPORT HERALD (S), Bridgeport, Conn. Leo Miller (also film editor and correspondent for Variety). Uses 3 pages on Sunday—N,R,C. About 25 per cent of department is devoted to art work. Lists NBC, CBS, Mutual, Inter-City, Yankee and Colonial Networks; WICC, WTIC, WDRC, WTHT, WBRY, WELI, WNLC, WMCA, WHN, WATR, WNBC, and occasionally WQXR and WNEW. (B) April 12. (E) Syracuse U. (M) Zeta Beta Tau, Beta Gamma Sigma, Sigma Delta Chi, International Radio Club.

BRIDGEPORT POST (e,S), Bridgeport, Conn. W. Rockwell Clark, Jr. (also Sunday editor; by-line, “Rocky Clark”). Uses one column daily, full page Sunday—N,C,R. Also uses single-column photo daily, 2 or 3 singles and doubles Sunday. Lists WEAJ, WJZ, WABC, WOR, WICC, WELI, WMCA, and WHN completely; highlights of WBYR, WBZ, WEVD, WGN, WHAM, WHO, WLB, WNEW, WNYC, WPQ, WQXR, WSN, WTAM and WTIC. (B) Aug. 16. (E) Yale. (M) Alpha Chi Rho, Appalachian Mountain Club, Yale Alumni Assn. of Fairfield County.

BRIDGEPORT TIMES-STAR (e), Bridgeport, Conn. Frederic Thomas (also conducts Times-Star Santa Claus program over WICC every year, to collect toys for needy children). Uses a full column daily, 1 1/2 to 2 columns on Sunday, not including programs—R,N,C. Also uses one or 2 single or double column cuts daily. Lists WEAJ, WJZ, WABC, WOR, WHN, WMCA, WICC, WELI. (B) Feb. 8. (E) Colgate and Stanford. (M) Pi Delta Epsilon, Corinthian Lodge, Corinthian Fellowcraft Association, Colgate Club of Southern Connecticut.

BRISTOL PRESS (e), Bristol, Conn. No radio editor. Carries 3 columns of radio material, obtained from the AP and radio stations.

DANBURY NEWS-TIMES (e), Danbury, Conn. Warren C. Rockwell (also feature writer). Uses about 10 inches double column besides program listings daily (feature material usually supplied by news services)—N,C. Also occasional service mats. Lists WJZ, WEAJ, WABC, WOR, WICC. (B) Aug. 28.

GREENWICH PRESS (Thursday), Greenwich, Conn. No radio editor. Carries radio news only when Greenwich residents are concerned.

GREENWICH TIME (e), Greenwich, Conn. Bernard Yudain (also municipal and general reporter). Uses over one column daily, except Sunday—R,N,C. Also runs in Stamford (Conn.) shopping publication issued weekly. Uses unspecifed number of mats, space alternating between radio and the theatre. Lists WEAJ, WJZ, WABC, WOR, WMCA, WICC, WHN. (B) July 18.

HARTFORD TIMES (e), Hartford, Conn. Harold B. Waldo (also Grange news editor, general farm news, luncheon club reporter). Uses 3 columns Monday to Friday, 4 on Sunday—C,N. Also uses a three-quarter column cut each issue. Lists WTHT (owned by the paper), WEAJ, WJZ, WABC, WOR, WTIC, WDRC, WNBC (listings for Sunday and to 2.15 p.m. Monday run in Saturday edition). (B) June 7. (M) 32d Degree Mason; Venerable Master, Masonic Assn. of Connecticut; Connecticut State Grange.

NEW BRITAIN HERALD (e), New Britain, Conn. Kenneth James Saunders (also scholastic sports writer.) Uses an average of 15 inches, Monday to Friday; 35 inches Saturday—C,R,N. No art work.
LISTS WEAF, WJZ, WABC, WTIC and WDRC regularly; other stations occasionally. (B) June 12. (M) New Britain Press Club, Connecticut Sport Writers Football Board, Irish-American Club.

NEW HAVEN REGISTER (e), New Haven, Conn. Colby Driessens (also copyreader). Uses 3 columns, 14 inches deep, on Sunday—N.R.C. Also uses one photo each week. Lists NBC, CBS, Mutual. Colonial and Inter-City networks, including “best bets” for the week. (B) Aug. 23.

NORWALK HOUR (e), Norwalk, Conn. No radio editor. Carries program listings and highlights daily, obtained from the AP and radio station press material; plus stories in varying amounts. Also “outstanding mats” often.

SOUTH NORWALK SENTINEL (e), South Norwalk, Conn. Le Roy D. Downs. Uses unspecified amount of space daily—N. Also uses varying number of photos daily. Lists WEAF, WJZ, WABC, WOR, WMCA and WICC. (B) April 11.

STAMFORD ADVOCATE (e), Stamford, Conn. Leonard S. Massell (also reporter). Uses 16 to 18 inches daily—N.C.R. No art work. Lists WEAF, WJZ, WABC, WOR and WICC completely; highlights of WMCA, WHN and WINS. (B) March 28. (E) New York U. (M) Chi Sigma Pi.

Torrington Register (e), Torrington, Conn. John H. Thompson (also managing editor). Uses about three-quarter column daily—N.C. Art work used only on rare occasions. Lists WEAF, WJZ, WOR, WTIC and WORC. (B) June 6.

WATERBURY DEMOCRAT (e), Waterbury, Conn. No information after repeated requests. Previous information (1937) showed Ray Fitzpatrick to be radio editor, using up to two-thirds of a page daily.

WATERBURY REPUBLICAN (m, S), Waterbury, Conn. William J. Slator (also city editor). Uses 3 columns weekdays, including program log: 4 to 5 columns Sunday—N.C. Also uses one or two-column cuts and mats daily, chiefly local. Lists WBRY (owned and operated by the Republican-American), WATR, WICC, WTIC, WDRC, WEAF, WJZ, WABC and WOR. (Note: Section also contains brief column by E. Christy Erk, radio editor of Waterbury American. See listing under Waterbury Republican-American).

WATERBURY REPUBLICAN-AMERICAN (m,e,S), Waterbury, Conn. E. Christy Erk (Also commentator and forum conductor over WBRY, owned and operated by the papers). Uses space daily in both papers—5 columns (double-measure) in American, 3 to 4 columns (single) in Republican; slightly more space in Sunday Republican—N.C.R. Also uses varying number of photos daily, depending on news value. Lists WEAF, WJZ, WABC, WOR, WBRY, WTIC, WICC, WATR and WDRC. (B) Oct. 5. (M) Masons, American Legion, Yankee Division Veterans Assn., Disabled American Veterans. (Also see listing under Waterbury Republican.

WILLIMANTIC CHRONICLE (e), Willimantic, Conn. No radio editor. Carries small amount of radio material on unspecified schedule. Material obtained from contributions, press releases, etc.

WINSTED EVENING CITIZEN, Winsted, Conn. No radio editor. Carries small amount of radio material on unspecified schedule, obtained chiefly from local advertisers.

DELAWARE


DISTRICT OF COLUMBIA

WASHINGTON HERALD-TIMES (m, e), Washington, D. C. Bernard Harrison. Uses one column, exclusive of log, in each paper weekdays; full page, including log, art work, etc., in combined Sunday edition—N.C.R. Also uses one column photos in daily Herald, eight column strip in Sunday Herald-Times; no art work in daily Times. Lists WMAL, WRC, WOL, WJSV. (B) Sept. 2. (E) Wilson Teachers College. (M) Phi Sigma Pi.
WASHINGTON DAILY NEWS (e), Washington, D. C. No information after repeated requests. Previous information (1937) showed Leo A. Fitzgerald to be radio editor, using listings and highlights daily (Sunday listings in Saturday edition).

WASHINGTON STAR (e, S), Washington, D. C. Chris Aubrey Mathisen (also assistant to drama editor; associate correspondent, Motion Picture Daily and Motion Picture Herald; publicity representative, Rialto and Little theatres). Uses about half-column daily, exclusive of programs—N,C,R. Full page of comments and program highlights on Sunday. Also uses occasional half-column cut during the week; four column layout Sunday. Lists WRC, WMAL, WJSV and WOLB, plus short-wave highlights. (B) March 21. (M) American Newspaper Guild.

WASHINGTON TRIBUNE, Washington, D. C. Samuel H. Lacy (also sports and theatrical editor). Uses full column once a week—N,C,R. Also uses about one column of photos during a month.

FLORIDA

DAYTONA BEACH NEWS-JOURNAL (S), Daytona Beach, Fla. No radio editor. Carries brief program listings, obtained from the AP and Florida stations.

DAYTONA BEACH SUN RECORD (m, S), Daytona Beach, Fla. No information after repeated requests. Previous information (1937) showed Elizabeth E. Wade to be radio editor, using 18 inches daily.

FORT PIERCE NEWS-Tribune (e, except Saturday, S), Fort Pierce, Fla. No radio editor. Carries unspecified amount of radio material obtained from the AP and direct mail.

FLORIDA TIMES-UNION (m, S), Jacksonville, Fla. Richard G. Moffett (also film editor, special writer). No regular column or art work. Uses AP listings and service on short-wave programs. (B) Jan. 18.


MIAMI DAILY NEWS (e, S), Miami, Fla. Boorman Byrd (also city desk rewrite). Uses about 14 inches, with two-column head, daily and Sunday—N,C,R. Also uses photos “whenever news value warrants.” Lists WIOD, WQAM, WKAT and WJNO. (B) Aug. 11. (E) U. of Florida. (M) Sigma Delta Chi.

NEW SMYRNA NEWS (e), New Smyrna, Fla. No radio editor. Carries daily listings of WMFJ and WDBO, obtained from the stations.

OCALA BANNER (m, except Monday, S), Ocala, Fla. Helen Newsom (also bookkeeper). Uses daily program schedules only. Lists NBC and CBS. (B) Oct. 3. (E) Florida State. (M) Pilot Club, Democratic Women.

OCALA STAR (e), Ocala, Fla. No radio editor. Carries daily programs of NBC, CBS and Mutual, with occasional feature articles, such as “special programs by some outstanding star.” Listings obtained by clipping.

PANAMA CITY NEWS-HERALD (e), Panama City, Fla. No radio editor. Carries WCOA programs.

PENSACOLA JOURNAL (m, S) & NEWS (e), Pensacola, Fla. No radio editor. Carries one to two pages per week, information being obtained from WCOA, owned by this paper.

ST. AUGUSTINE RECORD (e, except Saturday, S), St. Augustine, Fla. No radio editor. Carries a column of radio material, sent in by Jacksonville and local stations.

ST. PETERSBURG INDEPENDENT (e), St. Petersburg, Fla. William G. Dunlap (also reporter-photographer). Uses daily program chart only. Art work is run occasionally. Lists NBC, WDAE and WSUN-WFLA. (B) Sept. 24. (E) St. Petersburg Junior College.

ST. PETERSBURG TIMES (m, S), St. Petersburg, Fla. No radio editor. Carries program highlights and listings, obtained from stations and networks.

SARASOTA HERALD (m, except Monday, S), Sarasota, Fla. No radio editor. Carries column of program listings and incidental news, obtained from “pick up” sources.
RADIO EDITORS—Continued

SARASOTA DAILY TRIBUNE (e, except Saturday, S), Sarasota, Fla. Barbara D. Halton. Uses daily program listings, with as much feature material as space allows—N.C. Also uses occasional mats. Lists WFLA, WSUN, WDAE, WLW.

TAMPA DAILY TIMES (e), Tampa, Fla. Virginia L. James (also secretary to manager of WDAE, owned by the paper). Uses about 30 inches daily—N. Also uses art work once a week. Lists WDAE, WFLA, WSUN and WLAK. (B) Sept. 17.

TAMPA TRIBUNE (m, S), Tampa, Fla. Carleton Johnson. Uses one to one and a half columns weekdays, nearly a page Sunday—N,R,C. Several single column cuts and some eight column strips used Sunday. Lists WEAF, WJZ, WABC, WFLA, WSUN and WDAE, plus short-wave schedules of principal stations. (B) Feb. 23. (E) U. of Illinois. (M) Alpha Chi Rho.

WINTER HAVEN CHIEF (e), Winter Haven, Fla. No radio editor. Carries daily program listings only. Source not specified.

GEORGIA

ALBANY HERALD (e, except Saturday, S), Albany, Ga. Jimmy Robinson (also theatre editor, assistant sports editor). Uses 2 columns every Sunday—R,N,C. Also uses one cut of a radio star. Lists NBC, CBS, WGPC, WPAX. (B) Oct. 25. (M) Lions.

ATLANTA CONSTITUTION (m, S), Atlanta, Ga. Howell M. Jones. Uses half-column weekdays, three-quarter column Sunday—N. Also uses one column of art work Sunday. Lists WGST, WSB, WAGA and WATL. (B) Jan. 30.

ATLANTA GEORGIAN (e) & SUNDAY AMERICAN, Atlanta, Ga. Tom Ham (also assistant picture editor). Uses about 18 inches weekdays, 24 inches Sunday—C.R.N. Also uses 8 by 18 em insets daily; one, 2, 3 and 4-column pieces Sunday. Lists WGST, WSB, WAGA, WATL, WLW, WRGA, WRDW, WPAX, WRBL and WAYX daily, plus WMFJ, WAIM and WCSC in bulldog edition of Sunday paper. (B) Oct. 5. (E) U. of Georgia.

COLUMBUS LEDGER & ENQUIRER (m, e,S) Columbus, Ga. No radio editor. Carries unspecified amount of radio material, obtained from the AP.

CORDELE DISPATCH (e, except Saturday, S), Cordele, Ga. No radio editor. Carries a column of material obtained from the AP.

DUBLIN COURIER-HERALD (e), Dublin, Ga. No radio editor. Carries amount of radio material on unspecified schedules. No source given.

MACON NEWS-TELEGRAPH (m, e, S), Macon, Ga. Holt J. Gewinner, Jr. (also newscaster on WMAZ, Macon). Uses about one column daily—N,R,C. No art work. Lists WABC, CBS, NBC, WMAZ, WLW, Mutual. (B) March 27. (E) Mercer.

MARIETTA JOURNAL (e, except Saturday), Marietta, Ga. No radio editor. Carries 20 type-lines of radio material, obtained via re-writes.

MILLEDGEVILLE TIMES (e, except Saturday), Milledgeville, Ga. No radio editor. Carries occasional news items and mats of radio stars, obtained from press releases and clip sheets.

ROME NEWS-TRIBUNE (e, except Saturday, S), Rome, Ga. No radio editor. Carries daily program listings only. Source not specified.

SAVANNAH NEWS (m), Savannah, Ga. No radio editor. Carries program listings, obtained from the AP and local stations.

THOMASVILLE TIMES-ENTERPRISE (e), Thomasville, Ga. No radio editor. Carries program listings, obtained from the AP.

WAYCROSS JOURNAL-HERALD (e, S), Waycross, Ga. Liston Elkins (also city editor). Uses about 21 inches daily—N,R,C. Also uses art work occasionally. Lists WAYX and network features. (B) June 8. (E) Davidson. (M) Rotary, Pi Kappa Alpha.

BLACKFOOT DAILY BULLETIN (e), Blackfoot, Idaho. No radio editor. Carries “limited” amount of news sent in from unsolicited sources.

IDAHO STATESMAN (m, S), Boise, Idaho. No radio editor. Carries news program box obtained from Radio Guide.
Caldwell News-Tribune (e), Caldwell, Idaho. No radio editor. Carries 60 inches of radio material per week, obtained from KFXD.

Idaho Falls Post-Register (e, except Saturday, S), Idaho Falls, Idaho. No radio editor. Carries “some” radio material on national programs and “celebrities” obtained from the AP and NEA Service.

Lewiston Tribune (m, S), Lewiston, Idaho. No radio editor. Carries news “only on non-commercial national broadcasts of unusual importance.”

Pocatello Tribune-Journal (m, except Monday, e, except Saturday, S), Pocatello, Idaho. No radio editor. Carries small amount of unspecified radio material, obtained locally.

Illinois

Illinoisan-Star (e), Beardstown, Ill. No radio editor. Carries 20 inches of radio material daily, obtained from “various sources.”

Belleville News-Democrat (e), Belleville, Ill. No radio editor. Carries a minimum amount of radio material; lists St. Louis programs only.

Belvidere Daily Republican (e), Belvidere, Ill. Frank E. Loomis (also city editor). Uses about one column daily—N,C,R. Also art work “as much as possible.” Lists Chicago and Rockford stations. (B) March 3. (M) Elks.

News-Gazette (e, S), Champaign-Urbana, Ill. John Hillis MacAleeney (also military editor and staff writer). Uses column twice weekly amounting to about 2 columns per week; plus daily listing of program schedules and “best bets”—R,C,N. Also “important” radio stories in news columns. Uses certain amount of art work, not subject to estimate. Lists WDWS (owned by the News-Gazette), and all NBC, Mutual and CBS stations “within reasonable distance.” (B) May 31. (E) U. S. Marine Corps Institute. (M) Upsilon Sigma Alpha, Phi Lambda Omega, Saber & Spur, Episcopal Service Club.


Chicago Herald & Examiner (m, S), Chicago, Ill. Ulmer Turner (also newscaster). Uses one column daily, not including program logs—R,N,C. Also uses one or two columns of art work daily. Lists WENR, WMAQ, WBBM, WGES, WSBC, WIND, WJJD, WAAF, WHIP, WWAE and WLS. (E) U. of South Carolina.

Chicago Dailys News (e), Chicago, Ill. Charles J. Gilchrest. Uses three-quarter column weekdays—R,C,N. Art work is used as often as space permits, which is rarely. Lists WMAQ, WAAF, WBBM, WCFL, WEDC, WENR, WGES, WGN, WIND, WJJD, WLS, WMBI, WCBQ, WSBC, WWAE. (B) Nov. 16. (E) Illinois. (M) Phi Psi.

Chicago Daily Times (e, except Saturday, S), Chicago, Ill. No information after repeated requests. Previous information (1937) showed William Irvin to be radio editor, using one column in tabloid page daily.

Chicago Tribune (m, S), Chicago, Ill. Larry Wolters. Uses half-column weekdays, full column Sunday—N,C,R. Also uses 6 photos a week. Lists WAAF, WBBM, WCBQ, WCFL, WCRW, WEDC, WENR, WGES, WGN, WIND, WJJD, WLS, WMAQ, WMBI, WSBC. (B) Oct. 17. (E) U. of Iowa. (M) Sigma Alpha Epsilon, Sigma Delta Chi.

Down Beat (monthly), Chicago. Harold Jovien (writes general and orchestral news occasionally). Uses three-quarter to full page in Down Beat, a music trade publication, every month—C,R,N. Also uses varying amount of art work. Lists NBC, CBS, Mutual, Don Lee. California Radio System, WBBM, WGN, WENR, WMAQ, WIND, WAAF, WWAE, WCFL, WL, WDAS, KNX, KXBY, WHB, KWK, WATAM, KYW, WHN, WUL, KEHE, WSM, WNEW, WDSU, KDKA, WMCA, WTMJ, WIP, WGY, KMOX, WLW, WXYZ, WSAI, WSMB. (B) Jan. 28. (As free lance radio editor, writes column on broadcasts engaging colored personalities only, for Associated Negro Press Syndicate, issued to over 70 weekly and weeklies; a gossip, news and review column for the Brighton Park Life, a weekly).
RADIO EDITORS—Continued

DANVILLE COMMERCIAL-NEWS (e, S), Danville, Ill. No radio editor. Carries half-column daily, obtained from "miscellaneous" sources.

DECATUR HERALD & REVIEW (m, e, S), Decatur, Ill. E. Jane Pahmeyer. Uses one column weekly—N. Art usually consists of 2 cuts. Lists full schedules of WJBL, selected features of KMOX, WLW, WLS, WMAQ, WGN, WBBM, WENR, WCCO, KSD. (B) Dec. 4. (E) James Milliken U.

DUQUOIN DAILY NEWS (e), Duquoin, Ill. No radio editor. Carries radio material “when needed,” supplied in mat form by advertisers. Usually runs one or 2 columns, 3 to 5 inches deep.

EDWARDSVILLE INTELLIGENCER (e), Edwardsville, Ill. No radio editor. Carries program listings of St. Louis stations, obtained from the latter.

ELGIN COURIER-NEWS (e), Elgin, Ill. Dick Lea (also covers courts and politics). Uses 2 columns daily including program listings—N,C. No art work. Lists all Chicago outlets of CBS, Mutual and NBC; and WAAF, WIND, WJJD. (B) March 26. (E) Northwestern.

FREEPORT JOURNAL-STANDARD (e), Freeport, Ill. Grace Leone Barnett (also theatre editor, advertising copyreader). Uses from three-quarter to a column and a half daily—N,C. Also uses a single or double-column mat daily. Lists WBBM, WMAQ, WLS, WENR, WIND and WJJD. (B) May 24. (E) Rockford, U. of Chicago.

GALENA GAZETTE (e), Galena, Ill. No radio editor. Carries varying amount of radio news, sent in direct by stations.

HARRISBURG REGISTER (e), Harrisburg, Ill. No radio editor. Carries unspecified amount of radio material “only of local interest.” No sources given.

KANKAKEE REPUBLICAN-NEWS (e), Kankakee, Ill. No radio editor. Carries program listings, obtained from Radio Guide.

MARION DAILY REPUBLICAN (e), Marion, Ill. No radio editor. Carries “some” radio material, “if news.” Source: “gather what we want.”

MARION EVENING POST (e), Marion, Ill. No radio editor. Carries small amount of radio material, generally obtained from paper’s advertisers.

MURPHYSBORO DAILY INDEPENDENT (e), Murphysboro, Ill. No radio editor. Carries small, irregular amount of radio material, generally obtained by press wire.

OLNEY DAILY MAIL (e), Olney, Ill. No radio editor. Carries radio material “only occasionally,” obtained “generally through advertisers.”

OTTAWA DAILY REPUBLICAN-TIMES (e), Ottawa, Ill. No radio editor. Carries half-column of radio material, obtained from the AP.


PEORIA STAR (e, S), Peoria, Ill. Frederic Russell Oakley (also drama and literary critic, general columnist). Uses a column and a half daily—N,C,R. Also uses a varying amount of art work. Lists NBC, CBS, WGN, WLW, WMBD. (B) Dec. 30. (E) Knox, Wesleyan Law. (M) University Club, North Shore Country Club, Sigma Chi.

PERU DAILY NEWS-HERALD (e), Peru, Ill. Hayden E. Reece (also news reporter). Uses program log only. No art work. Lists WGN, WBBM, WMAQ, WLS, WENR, WLW, WJJD, WIND weekdays; Sunday’s programs in Saturday edition.

ROCK ISLAND ARGUS (e), Rock Island, Ill. J. W. Ramsey (also copyreader, columnist). Uses about half-column weekdays, including programs—N. No art work. Lists “main programs” of WQFB, WOC, WMAQ, WGN, WBBM, WLS, WENR and WMT regularly; WJJD and WSUI occasionally. (B) July 21. (E) Washington U., Cumberland U.

ROCKFORD REGISTER-REPUBLIC (e), Rockford, Ill. Jean Conklin Grimm (also state news department). Uses from 1 to 1½ columns of news and gossip daily, plus 2 columns of program listings in 6-point type—N,C. Also generally a 1-column cut daily. Lists WROK, WBBM, WGN, WMAQ, WCFL, WTMJ, WENR.
WLS, WJJJD; and NBC, CBS and Mutual schedules. (B) June 10. (E) Rockford.

ILLINOIS STATE JOURNAL (m), Springfield, Ill. Harry W. Moody (also feature editor). Uses about 3 columns daily—N.C.R. Also uses about 30-40 inches of art work per week. Lists CBS, NBC, Mutual, WMAQ, WENR, WLS, KMOX, WBBM, WOC, WCCO, WCBS, WLW, KSD, KWK, WCFL, WGN, WTMJ, WJR. (B) May 6. (E) Illinois.

STREATOR TIMES-PRESS (e), Streator, Ill. No radio editor. Carries one column of radio material weekly, plus program listings of Chicago stations. Obtained from press releases and clippings.

WAUKEGAN NEWS-SUN (e), Waukegan, Ill. William H. Thomas (also police reporter). Uses 40 to 60 column inches daily—N.C. Also uses one and 2-column cuts. Lists NBC, WBBM, WCBD, WCFL, WGN, WIND, WJJD, WLS, WENR, WMAQ. WILL. (B) Sept. 13. (E) Northwestern U.

WHEATON DAILY JOURNAL (e), Wheaton, Ill. No radio editor. Carries daily program listings of Chicago stations, running to three-quarter column, obtained by clipping.

INDIANA

ANDERSON HERALD (m, except Monday, S), Anderson, Ind. C. T. Jewett (also local correspondent, Associated Press). Uses 12 to 15 inches weekdays, 30 to 40 inches Sunday—N.C.R. Also uses 2 or 3 news photos a week. Lists NBC, CBS, WHBU. (B) Oct. 17. (E) Simpson. (M) Kiwanis, Youth Leadership, Illinois Society of 1812.

ATTICA LEDGER-TRIBUNE (e, except Saturday, S), Attica, Ind. No radio editor. Carries 3 columns per week; material obtained from stations.

BEDFORD DAILY MAIL (e), Bedford, Ind. No radio editor. Carries “very little” radio news, obtained from "everywhere."

BEDFORD DAILY TIMES (e), Bedford, Ind. No radio editor. Carries AP daily radio column; uses free mats.

BLOOMINGTON DAILY TELEPHONE (e), Bloomington, Ind. No radio editor. Carries “very little” radio material, obtained from press wires.

BLOOMINGTON WORLD (e), Bloomington, Ind. No radio editor. Uses minimum, occasional amount of material, generally obtained through an advertising tie-up.

COLUMBIA CITY COMMERCIAL MAIL (e), Columbia City, Ind. No radio editor. Carries radio news apparently only when it refers to some local person or event.

COLUMBIA CITY POST (e), Columbia Ind. No radio editor. Carries radio news only when it has “local interest.”

COLUMBUS HERALD (e), Columbus, Ind. No radio editor. Carries limited amount of radio material, obtained by letters.

CONNERSVILLE NEWS-EXAMINER (e), Connersville, Ind. No radio editor. Carries regular AP radio service.

DECATUR DAILY DEMOCRAT (e), Decatur, Ind. No radio editor. Carries occasional, small amount of radio material, obtained from WOWO.

ELKHART DAILY TRUTH (e), Elkhart, Ind. Dan Albrecht. Uses daily program listings, with comments. Art work supplied by feature services. Lists WGN, WCFL, WMAQ, WBBM, WENR, WLS, WIND, and WTRC. (B) Nov. 5. (E) U. of Wisconsin. (M) University Club.

ELWOOD CALL LEADER (e), Elwood, Ind. No radio editor. Carries 4 to 5 inches daily, culled from WLW press releases.

EVANSVILLE COURIER (m, S), Evansville, Ind. Guy A. Bowsher, Jr. Uses one column Sunday—N.C.R. Also uses 2 to 3 columns of mats on Sunday. Program log is run daily and Sunday and lists all key stations of the NBC Red and Blue and CBS networks, plus local stations WGBF and WEOA. (B) June 11.

EVANSVILLE PRESS (e, S), Evansville, Ind. Clifton C. Brooks (also Sunday editor). Uses one and a half to 2 columns once a week—C.R.N. Also uses about a quarter-page of art work weekly. Lists WLW, WSM, WGN, WENR, WHAS, WBT, WABP, WFAA, WSB, WJR and WMAQ. (B) Dec. 18.

FORT WAYNE JOURNAL-GAZETTE (m, S), Fort Wayne, Ind. Chester Ray Brown (also theatre editor; Variety corre-
FORT WAYNE NEWS-SENTINEL (e), Fort Wayne, Ind. John Gregory Koebl. Uses 2 columns daily—N, C, R. Also uses a single column cut daily, 4 or 5 on Sunday. Lists WOWO, WGL, WLW, WTAM, WMAQ, WGN and WJR. (B) June 30.

GOSHEN NEWS-DEMOCRAT (e), Goshen, Ind. Herbert Swartz (also sports editor and columnist, feature writer). Uses column and a half Monday to Friday, 2 columns Saturday, including program schedules—R, N, C. Also uses at least one single-column mat daily. Lists NBC, CBS, Mutual, WTRC, WBBM, WOWO, WSBT, WLS, WIND, WJJD, WCFL, WGN, WLW, WJR and WFBM. (B) Sept. 15. (M) Delta Sigma Upsilon.

GREENSBURG DAILY NEWS (e), Greensburg, Ind. No radio editor. Carries radio news only when it concerns local people.

HAMMOND TIMES (e, except Saturday, S), Hammond, Ind. Paul Knox Damai (also radio editor of “Down Beat,” musicians’ trade monthly). Uses 1,500 words Wednesday and Sunday (1,000 words in Down Beat)—R, N, C. Also uses 2 half-column mats weekly. Lists NBC, CBS, Mutual, WBBM, WLW, WGN, WAAF, WIND, WJJD, WMAQ, WLS, WENR, WCFL, WJR, WWAE and WHIP. (B) June 7.

HUNTINGTON NEWS (e), Huntington, Ind. No radio editor. Carries news items and cuts of radio stars, obtained from advertising agencies.

INDIANAPOLIS, IND. John C. Spears. Free lance daily and weekly column and features for the Lebanon (Ind.) Reporter and other papers. Uses one to two columns daily—C, R, N. Also uses one to 3 mats daily. Lists NBC, CBS, Mutual, WBBM, LGSA, WOWO, WLS, WMAQ and WENR; others occasionally. (B) March 21. (E) De Pauw U. (M) Delta Upsilon. (Note: All mail should be addressed to P. O. Box 5013, Indianapolis).

INDIANAPOLIS NEWS (e), Indianapolis, Ind. Herbert P. Kenney. Uses about 12 inches weekdays—N, C, R. No art work. Lists WIRE, WFBM, WHAS, WENR, WMAQ, WLW. (B) Sept. 12. (E) Butler U. (M) Varsity Club, Sigma Delta Chi, Blue Key.

INDIANAPOLIS STAR (m, S), Indianapolis, Ind. No information after repeated requests. Previous information (1937) showed Earl R. Holland to be radio editor, using 2 columns daily, 6 columns Sunday, including listings, features, etc.

INDIANAPOLIS TIMES (e), Indianapolis, Ind. Lawrence E. Hill. Uses one column daily—R, C, N. Also uses 2 columns of art work daily. Lists WFBM, WIRE, WLW, WGN, WJZ, WOWO, WENR, WLS, WTK, WMAQ, WABC, WJR, WHAS, KMOX, WBBM, WOR, WKB, WHKC, CKLW and WSM. (B) June 28. (E) Butler U., Indiana Law School.

JEFFERSONVILLE NEWS (e), Jeffersonville, Ind. No radio editor. Carries mats mostly, generally obtained through the mail from radio stations.

KOKOMO TRIBUNE (e), Kokomo, Ind. Don Hall. Uses one column daily—N, C, R. Also uses 2 or 3 mats a week. Lists WLW, WENR, WJR and WMAQ. (B) May 15. (E) Fargo, U. of Paris. (M) Kiwanis, American Legion, Walton Club.

LA PORTE HERALD-ARGUS (e), La Porte, Ind. No radio editor. Carries program listings obtained from the Chicago Herald and Examiner.

LAFAYETTE JOURNAL & COURIER (e), Lafayette, Ind. Richard M. Greenwood (also assistant Journal & Courier Magazine editor, and feature writer). Uses 42 column-inches Monday through Friday, and 81 inches on Saturday—R, C, N. Also single column mat daily, and 3 column mat in magazine section. Lists CBS, NBC, Mutual, WLW-Line, WMAQ, WCFL, WLS, WENR, KMOX, WBBM, WLW, WJJD, WIND, WFBM, WIRE, WHAS, WISN. (B) June 21. (E) De Pauw. (M) Sigma Tau Gamma, Beta Phi Sigma, Kappa Phi Sigma.

LEBANON REPORTER (e), Lebanon, Ind. Carries column syndicated by John C. Spears, free lance. See listing under Indianapolis, Ind.

MADISON COURIER (e), Madison, Ind. No radio editor. Carries half-column of program listings, obtained from the AP.
MICHIGAN CITY NEWS (e), Michigan City, Ind. No radio editor. Carries 2 columns daily, obtained from news and feature services.

MONTICELLO JOURNAL (e), Monticello, Ind. No radio editor. Carries "local news of radio only, except when there is some unusual broadcast." Source not specified.

NOBLESVILLE LEDGER (e), Noblesville, Ind. No radio editor. Carries no definite schedules; material used is obtained from contributions, press releases, etc.

PRINCETON CLARION-NEWS (e), Princeton, Ind. No radio editor. Carries 12 inches of radio material daily, obtained from various sources.

RUSHVILLE REPUBLICAN (e) and TELEGRAM (m), Rushville, Ind. No radio editor. Carries AP material.

SOUTH BEND NEWS-TIMES (e,S), South Bend, Ind. Edward Fischer. Uses one column daily—N,R,C. Also uses half-column cuts daily. Lists WIND, WMAQ, WLW, WGN, WJB, WBBM, WENR, WLS, WAAF, WCFL, WJJD, WOWO, WFAM, WTRC, WSBT; occasionally others. (B) Aug. 17. (E) Notre Dame.

SOUTH BEND NEWS-TIMES ( e,S), South Bend, Ind. Mary Sabina Stockdale (also handles publicity for WSBT-WFAM, owned and operated by the paper). Uses daily program schedules, plus news stories on day's programs. Also uses at least one mat daily. Lists WFAM, WSBT, WENR, WGN, WIND, WCFL, WMAQ, WBBM, WLS. (B) Nov. 9. (E) Kansas State, St. Mary's at Notre Dame. (M) St. Mary's Club.

SULLIVAN DAILY TIMES (e), Sullivan, Ind. No radio editor. Carries about one-third column of program listings daily, with occasional news items from press associations. Lists NBC, CBS and Mutual programs, obtained from Radio Guide.

TERRE HAUTE STAR (m), Terre Haute, Ind. No radio editor. Carries AP program listings.

UNION CITY GAZETTE (m), Union City, Ind. No radio editor. Carries daily program listings, with a "little art," totalling about one column. Obtained from "various sources."

UNION CITY TIMES (e, except Saturday), Union City, Ind. James J. Patchell (also editor). Uses one column once a week—R,C,N. Also uses a varying amount of art work. Lists WLW, WOWO, and WIRE. (B) May 29. (E) Eastman. (M) B.P.O. Elks.

VINCENNES POST (m, except Monday, S), Vincennes, Ind. A. S. Broulllette (also feature and telegraph editor). Uses column and a half daily—R. Usually runs a single-column cut. Lists most programs of NBC, CBS, WLW; highlights of Mutual. (B) Oct. 19.

VINCENNES SUN-COMMERCIAL (e, S), Vincennes, Ind. No radio editor. Carries half-column of AP material.

WABASH PLAIN DEALER (e) & TIMES STAR (m), Wabash, Ind. Lloyd Hippenstein. Uses about half-column daily—program schedules only. No art work. Lists NBC, CBS, WLW, WOWO, WTAM, WENR, WLS, WBBM, WMAQ, WJR, KDKA. (B) July 12.

WARSAW TIMES (e), Warsaw, Ind. No radio editor. Carries daily NBC and CBS program listings, obtained from the networks.

IOWA

ATLANTIC NEWS-TELEGRAPH (e), Atlantic, Ia. No radio editor. Carries occasional news "in connection with nationwide broadcasts of outstanding importance."

CEDAR FALLS DAILY RECORD (e), Cedar Falls, Ia. No radio editor. Carries daily program listings of 3 nearby stations.

CENTERVILLE IOWEGIAN (e), Centerville, Ia. No radio editor. Carries limited amount of radio news, obtained from paper's advertisers.


DAVENPORT DEMOCRAT (e, S), Davenport, Ia. Ina B. Wickham (also music editor). Uses 30 to 40 inches daily, full
RADIO EDITORS—Continued

page Sunday, including programs—N,R,C. Also uses a number of single- and double-column cuts on Sunday. Lists WOC, WHO, WMAQ, WLW, KMOX, WGN, WENR, WLS, KOA and WMT. (B) Nov. 10. (E) Augustana Conservatory of Music. (M) Women's Press Club; Lend a Hand Club.

DES MOINES REGISTER (m, S) & TRIBUNE (e), Des Moines, Ia. Mary Little. Uses 6 columns daily in both papers, full page Sunday in the Register, including program schedules—N,C,R. Also uses about 100 cuts per week. Lists NBC, CBS and Mutual; WMT, KSO, KRNT, WHO. (B) Oct. 1.

CATHOLIC DAILY TRIBUNE (e, except Monday, S), Dubuque, Ia. Carl Ochs (also sports editor). Uses one column daily—C,R,N. Also uses varying amount of art work. Lists NBC, CBS, WHO, WGN, WMAQ, WENR, WLW, WCCO and WMT from 6 p.m. (B) June 6. (E) Marquette U.

DUBUQUE TELEGRAPH-HERALD (e, except Saturday, S), Dubuque, Ia. No radio editor. Carries AP program listings.

ESTHERVILLE DAILY NEWS (e), Estherville, Ia. No radio editor. Carries NBC and CBS program listings obtained from the AP.


IOWA CITY PRESS-CITIZEN (e), Iowa City, Ia. No radio editor. Carries one column of radio material daily, obtained from stations.

MASON CITY GLOBE-GAZETTE (e), Mason City, Ia. Henry Bernard Hook (also newscaster for KGLO, owned by the Globe-Gazette). Uses 2 full columns daily including 1¼ columns of station schedules; full radio page Saturdays—N (50%), C (40%), R (10%). Uses “all good” photos of performers appearing on KGLO or CBS (with which the station is affiliated). Lists WHO, KGLO, WMT. (B) Dec. 23. (E) U. of Iowa. (M) Delta Upsilon, Masonic Lodge, Sigma Delta Chi.

MISSOURI VALLEY TIMES (e), Missouri Valley, Ia. No radio editor. Carries 10 inches of radio material daily, obtained from WHO.

MOUNT PLEASANT NEWS (e), Mount Pleasant, Ia. No radio editor. Carries limited amount of radio material, obtained from paper's advertisers.

MUSCATINE JOURNAL (e), Muscatine, Ia. No radio editor. Carries half-column of program listings, obtained from Radio Guide.

NEWTON DAILY NEWS (e), Newton, Ia. No radio editor. Carries half column of radio material daily, obtained direct from Iowa stations.

SHENANDOAH SENTINEL (e), Shenandoah, Ia. No radio information after repeated requests. Previous information (1937) showed R. K. Tindall to be radio editor, using half-column weekly.


SIoux City TRIBUNE (e), Sioux City, Ia. No radio editor. Carries daily column and 2-column Saturday feature, obtained from the AP and NEA Service.

SPENCER REPORTER (e), Spencer, Ia. No radio editor. Carries occasional amount of radio news, obtained from unspecified sources.

WEBSTER CITY FREEMAN-JOURNAL (e), Webster City, Ia. No radio editor. Carries such radio stories as are sent out by the AP.

KANSAS

ABILENE DAILY CHRONICLE (m, except Monday, S), Abilene, Kans. No radio editor. Carries daily programs of KFBI only.

ABILENE REFLECTOR (e), Abilene, Kans. No radio editor. Carries AP radio material, and news of KFBI, local station.

ATCHINSON DAILY GLOBE (e), Atchison, Kans. No radio editor. Carries two-third column of radio material daily, obtained from stations.

BELOIT DAILY CALL (e), Beloit, Kans. No radio editor. Carries occasional radio material, obtained via mail.
RADIO EDITORS—Continued

CANEY CHRONICLE (e), Caney, Kans. No radio editor. Carries "very little" radio material. Source unspecified.

COFFEYVILLE DAILY JOURNAL (e), Coffeyville, Kans. Clair A. Foster. Uses one column daily—C,R,N. Also uses cuts of Mutual Network artists, local artists and featured speakers twice a week. Lists Mutual only. (B) Feb. 12. (E) U. of Kansas. (M) University Players, German Club, Men's Glee Club, Sinfonia.

COLUMBUS ADVOCATE (e), Columbus, Kans. No radio editor. Carries small amount of radio material, obtained from press releases.

CONCORDIA BLADE-EMPIRE (e), Concordia, Kans. No radio editor. Carries small amount of radio material, obtained through the AP.

DODGE CITY DAILY GLOBE (e), Dodge City, Kans. Jay B. Baugh (also general reporting and films). Uses stories in general columns of the paper in preference to a straight daily radio column—N. Also uses some art work on unscheduled columns. Lists KGNO (affiliated with the paper). (B) Aug. 15.

EL DORADO TIMES (e), El Dorado, Kans. No radio editor. Carries 2 columns of radio material daily. Source not specified.

EMPORTIA GAZETTE (e), Emporia, Kans. No radio editor. Carries program listings, obtained from the AP.

FORT SCOTT HERALDette (m,e), Fort Scott, Kans. No radio editor. Carries small amount of radio news, usually if there is a local tie-up.

FORT SCOTT TRIBUNE (e), Fort Scott, Kans. No radio editor. Carries small amount of radio news (content unspecified), obtained locally.

GOODLAND NEWS (e), Goodland, Kans. No radio editor. Carries news of programs when broadcasts are "important" or people known locally appear.

HIAWATHA WORLD (e), Hiawatha, Kans. No radio editor. Carries occasional radio material, obtained from press releases and announcements.

KANSAS CITY KANSAN (e, S), Kansas City, Kans. C. H. Nohe. Uses half to full column daily—N,C. Also uses photos 3 or 4 times a week. Lists WIBW, WDAF, WREN, KMBC, WHB, KXBY, KCMO and KCKN. (B) July 19. (E) Michigan U., Denver U., Kansas U.

LAWRENCE JOURNAL-WORLD (e), Lawrence, Kans. No radio editor. Carries limited, short items, obtained from press releases of nearby stations.

MANHATTAN CHRONICLE (m, except Monday, S) & MERCURY (e), Manhattan, Kans. No radio editor. Carries AP program listings.

SALINA JOURNAL (e), Salina, Kans. No radio editor. Newspaper owns KSAL, and sells latter advertising space for promoting the station's advertisers and programs.

TOPEKA DAILY CAPITAL (m, S), Topeka, Kans. E. D. Keilmann. Uses half to three-quarter column weekdays and Sunday, not including program schedules—N,C,R. Also uses 2 columns of art work weekly. Lists WDAF, WREN, KOAM, WIBW, WFAB, WHB, KOIL, KMBC, KFH, WOW and WLW. (B) March 13. (E) Kansas U. (M) Shrine, Sigma Delta Chi, Guild.

TOPEKA STATE JOURNAL (e), Topeka, Kans. George Hilleyer (also reporter). Uses about a column daily (slightly more Saturday) of program listings and comment. Art work rarely used. Lists WIBW, KMBC, WDAF and WREN. (B) May 26. (E) U. of Denver. (M) Lambda Chi Alpha, Kiwanis.

WICHITA DAILY BEACON (e, S), Wichita, Kans. Sidney Andrew Coleman. Uses one and a half columns daily, 4 on Sunday—N,C. Special articles are also run at intervals, promoting short-wave and amateur radio and noting radio advancement. About 2 columns of engravings and mats run weekly. Lists NBC and CBS; KANS, KFH, and foreign short-wave stations. (B) Nov. 3. (M) Crestview Country Club, Wichita Rotary Club, Wichita Chamber of Commerce.

WINFIELD DAILY COURIER (e), Winfield, Kans. No radio editor. Carries daily program listings, with "notes of particular interest locally, as reported to us."

KENTUCKY

ASHLAND INDEPENDENT (e, S), Ashland, Ky. No radio editor. Carries 1½ to 2 columns of radio material daily, obtained from AP and local station.
RADIO EDITORS—Continued

PARK CITY NEWS (e, except Saturday, S), Bowling Green, Ky. No radio editor. Carries half-column of radio material daily, obtained from the AP.

KENTUCKY POST (e), Covington, Ky. No radio editor; but the Cincinnati Post (q.v.) is part of the Kentucky Post editions, and the former has a radio editor.

DANVILLE MESSENGER (e, except Saturday), Danville, Ky. No radio editor. Carries occasional radio items. Source unspecified.

GLASGOW NEWS (e), Glasgow, Ky. No radio editor. Carries radio material 3 times a week (totals from 60 to 100 column-inches). Use publicity received from advertisers, especially when in mat form, plus a regular “free release” titled “Right Out of the Air.” No program listings. All material received in the mail from advertisers, colleges, etc.

HARLAN ENTERPRISE (e, except Saturday, S), Harlan, Ky. No radio editor. Carries radio news “sometimes.” No source specified.

LEXINGTON HERALD (m), Lexington, Ky. No information after repeated requests. Previous information (1937) showed Olin E. Hinkle to be radio editor, using 2 columns daily, including tie-ups with WLAP, jointly owned by the Herald.

LOUISVILLE COURIER-JOURNAL (m, S), Louisville, Ky. Bill Bryan (also staff announcer for WHAS, owned by the papers). Uses 500 words weekdays—C.R.N. No art work or program listings. (B) March 6. (E) U. of Florida.

PADUCAH SUN-DEMOCRAT (e, except Saturday, S), Paducah, Ky. No radio editor. Carries listings of local and network programs, obtained locally and from the AP.

RICHMOND REGISTER (e), Richmond, Ky. No radio editor. Carries half-column of radio material, obtained from the AP state wire.

LOUISIANA

ALEXANDRIA DAILY TOWN TALK (e), Alexandria, La. No radio editor. Carries unspecified amount of radio material, obtained from local station and “general news sources.”

BATON ROUGE MORNING ADVOCATE & STATE-TIMES (e), Baton Rouge, La. No radio editor. Listings are run daily in both papers: Morning Advocate carries day’s programs of WJBO; State-Times carries evening programs of NBC and CBS, evening and following day’s programs of WJBO. Both papers carry comment on shows sponsored by local merchants over WJBO.

LAKE CHARLES AMERICAN PRESS (e), Lake Charles, La. No radio editor. Carries AP program listings.

ITEM-TRIBUNE (m, e, S), New Orleans, La. Augustus (Gus) N. Koorie (also edits children’s page for Sundays and church page for Saturdays). Uses column and a half seven days per week in the Tribune (morning), and a column and a half six days per week in the Item (afternoon)—N.C.R. Also art work on Sundays, limited to 12 column inches. Lists WSMB, WDSU, WWL. (B) Aug. 14. (M) Footlight Players.

TIMES-PICAYUNE & NEW ORLEANS STATES (m, e, S), New Orleans, La. Orleania Stafford (also secretary to the editor of the New Orleans States). Uses about one column daily, and 2 columns on Sunday—N. Also one 2-column photo Sundays. Lists CBS, NBC. (B) March 29.

SHREVEPORT JOURNAL (e), Shreveport, La. Tom Ashley. Uses 2 to 4 columns daily—N.R.C. Also uses small amount of art work. Lists NBC, CBS, KWKH, KTBS, KRMD and WLW. (B) Jan. 5. (E) Louisiana State U.

SHREVEPORT TIMES (m, S), Shreveport, La. Ewing Canaday (also merchandising manager and publicity director of KWKH-KTBS, owned by the Times). Uses from one to one and a half columns daily, full page Sunday—N.R.C. Also uses one photo daily, about 7 on Sunday. Lists NBC, CBS, KWKH, KTBS. (B) Sept. 24. (M) Ark-La-Tex Camera Club, Shreveport Camera Club.

MAINE

BANGOR DAILY COMMERCIAL (e), Bangor, Me. No radio editor. Carries 2 columns daily, obtained from the AP and local stations.

BANGOR DAILY NEWS (m), Bangor, Me. No radio editor. Carries program.

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RADIO EDITORS—Continued

listings, obtained from the New York Herald-Tribune and locally.

BATH TIMES (e), Bath, Me. No radio editor. Carries brief program listings daily. Source not specified.

LEWISTON SUN-JOURNAL (m, e), Lewiston, Me. No radio editor. Carries 2 columns of radio material daily. Source not specified.

PORTLAND EVENING EXPRESS, Portland, Me. No radio editor. Carries "very little" radio material, obtained from wire services and syndicates.

PORTLAND EVENING NEWS, Portland, Me. Albert H. Ward, Jr. Uses 2 columns daily, including programs—N.C. Also uses 3 to 6 mats a week, one and 2 columns. Lists WEAF, WJZ, WABC, WCHS, WLBZ, WAAB, WNAC, WEEI, WBZ. (B) March 29. (E) Boston U.

SUNDAY TELEGRAM, Portland, Me. Harold Edgerly Cram (also editor of the paper). Uses full page, including program schedules, every Sunday—R.C.N. Also uses one-half and 3-column cuts and layouts when space permits. Lists WEAF, WJZ, WABC, WCHS, WLBZ, WOR and short-wave stations. (B) June 27. (E) Erie Pape School of Art.

ROCKLAND COURIER-GAZETTE (m, Tues., Thurs., Sat.), Rockland, Me. No radio editor. Carries varying amount of radio material. Obtained via "ears and shears."

MARYLAND

ANNAPOLIS CAPITAL (e), Annapolis, Md. No radio editor. Carries half-column daily, obtained from the AP.

Baltimore Evening Sun, Baltimore, Md. George H. Steuart, Jr. (also copy editor, headline writer). Uses one and two-third columns daily—N.C. Also uses art work occasionally. Lists NBC, CBS, Inter-City and Mutual programs having Baltimore outlet; WCAO, WFBR, WBAL, WCBM. (B) Feb. 29. (E) St. Joseph's. (M) Charcoal Club, American Legion, U. S. Naval Reserve.

Baltimore News-Post (e) and Sunday American, Baltimore, Md. J. Hammond Brown. Daily and Sunday columns total 16 to 20 columns a week—N.C.R. Also uses 2 to 4 cuts on Sunday. Lists WBAL, WFBR, WCAO, WCBM, WFMD and WJEJ daily, plus WEAF, WJZ, WABC, WMAL and WRC on Sunday. (B) Jan. 18. (E) Richmond U., Kentucky U., Princeton.

SUNDAY SUN, Baltimore, Md. Harry Haller (also film and drama editor). Uses one column a week—C.N.R. Also uses one or two photos a week. "Radio Highlights," running one column, lists picked programs of WEAF, WJZ, WABC, WBAL, WFBR, WCAO and WCBM. (B) Jan. 14. (E) Princeton.

CUMBERLAND DAILY NEWS (m), Cumberland, Md. No radio editor. Carries half-column of AP material.

SALISBURY TIMES (e), Salisbury, Md. No radio editor. Carries three-quarter column daily, obtained from the AP.

MASSACHUSETTS

ATHOL DAILY NEWS (e), Athol, Mass. No radio editor. Carries unspecified amount of program listings, obtained from station press releases.

BOSTON EVENING AMERICAN & SUNDAY ADVERTISER, Boston, Mass. No information after repeated requests. Previous information (1937) showed Newcomb F. Thompson to be radio editor, using full column daily, 2 columns Sunday.


BOSTON POST (m, S), Boston, Mass. Howard Fitzpatrick. Uses half-column daily, 4 columns Sunday, not including programs—N.C.R. No art work. Lists WCAO, WJZ, WABC, WBZ, WNAC, WEEI, WAAB, WMEX, WHDH, WCOP, WORL, WLLH, WCHS, WEAN, WJAR, WORC, WTAG and WTIC. (B) Nov. 1. (M) Knights of Columbus.

BOSTON DAILY RECORD (m), Boston, Mass. No information after repeated requests. Previous information (1937) showed Stephen E. Fitzgibbon, Jr., to
be radio editor, using 3 columns daily, including listings.

BOSTON TRANSCRIPT (e), Boston, Mass. Frederick W. Hobbs, Jr. Uses one column daily, 2 Saturday—N,C,R. Also uses one cut every day, 2 on Saturday. Lists WBZ, WEEI, WNAC, WAAB, WMEX, WHDH and short-wave stations. (B) Oct. 2.

CHRISTIAN SCIENCE MONITOR (e), Boston, Mass. Albert D. Hughes. Uses full column weekly—R,N,C. Also uses varying number of layouts. Lists WEEI, WBZ, WNAC, WAAB and WMEX. (B) April 23. (E) Boston U.

MICROPHONE (w), Boston, Mass. George Carleton Pearl. 16-page weekly newspaper, tabloid size, devoted entirely to radio; Educational news, Washington news, short-wave news, fan material, programs, comment columns, program reviews and editorial criticism. Also uses about 30 photos and drawings per week. Lists all major networks, approximately 100 stations, affiliates and independent; 7 pages of programs in 12 editions, (B) Sept. 15. (E) Williams. (M) University Club.

CLINTON ITEM (e), Clinton, Mass. No radio editor. Carries a weekly column, "Sound, Shadow and Stage" written by Clinton Hall (a member of the staff), in which a varying amount of radio material is used.

FITCHBURG SENTINEL (e), Fitchburg, Mass. No radio editor. Carries AP program listings.

GREENFIELD RECORDER-GAZETTE (e), Greenfield, Mass. No radio editor. Carries about 3 inches of AP material daily.

HAVERHILL GAZETTE (e), Haverhill, Mass. No radio editor. Carries NEA weekly feature story, averaging 2 columns with cuts; also daily program listings, amounting to one column, compiled from morning papers and edited to suit.

HOLYOKE DAILY TRANSCRIPT-TELEGRAM (e), Holyoke, Mass. Michael O'Connor (also news editor). Uses a column and a half daily—N,C,R. Art work used occasionally. Lists WBZA, WMAS, WSPR, WOR and WTIC regularly; chief features of NBC, CBS and Mutual. (B) Feb. 6. (E) Catholic U.

LAWRENCE EAGLE & TRIBUNE (m, e), Lawrence, Mass. Sebastian Bartolotta (also reporter). Uses 2 to 3 columns daily—N,C. Also uses cuts and mats of "unusual interest." Lists WLAW (owned by the papers), WBZ, WEEI, WMEX, WNAC, WAAB, WHDH, CKAC and short-wave stations. (B) March 12.

LOWELL LEADER (e), Lowell, Mass. Ethel Kelcey-Billings (also writes theatre page, including "Spotlight on Hollywood" column, correspondent for Boston Post). Uses one and a half columns daily—N,C,R. Also uses "considerable" art work, amount depending on space available. Lists NBC, CBS, Mutual. Colonial and Yankee Networks; WEEI, WBZ, WNAC, WAAB, WLAW and WLLH. (B) Jan. 17.

LOWELL SUN (e), Lowell, Mass. Charles G. Sampas (also film editor and reviewer). Uses full column daily—N,R,C. Also uses glossies several times a week. Lists WNAC, WEEI, WBZ and WLLH. (Listings include "Best Bets" of the day and "Dancing Rhythms," noting times when dance orchestras are on the air). (B) Aug. 23. (E) Boston U.

LOWELL SUNDAY TELEGRAM, Lowell, Mass. Elizabeth L. Pouzzner (also reviews books, fashions, society, films, theatre, music, etc.). Uses news items scattered throughout section; rarely exceeds quarter-page. Also uses 10 or more cuts and mats each week. No regular program listings. (E) Radcliffe. (M) French Club, Choral Club, Liberal Club.

DAILY ITEM (e), Lynn, Mass. Hazel Ann-Mallett Anderson (also secretary). Uses one-third column daily, exclusive of programs—N,C,R. Art work only occasionally. Lists complete programs of WEEI, WNAC, WAAB, WTIC; call letters only of WMEX, WHDH, WOR, WORL and WLAW. (B) April 1. (E) Burdett. (M) Lynn Press Club (financial secretary).

LYNN TELEGRAM-NEWS (e, S), Lynn, Mass. No radio editor. Carries one column of program listings daily, obtained by clipping.

MALDEN NEWS (e), Malden, Mass. Samuel Sayward. Uses 2 columns daily, including program log—R. No art work. Lists WNAC, WEEI, WBZ and WAAB. (B) June 26.

MEDFORD MERCURY (e), Medford, Mass. No radio editor. Carries 2 to 3 columns of radio material daily, obtained from stations.

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NEW BEDFORD MERCURY & STANDARD-TIMES (m, e, S), New Bedford, Mass. Paul F. Williams (also police reporter on the Mercury). Uses about one and a quarter columns once a week—N.C. No art work. Program log is run daily and lists NBC, CBS, Mutual, WNBH, WEEI, WJAR, WEAN and WNAC. (B) April 20. (E) Boston U. (M) Edinburgh Fencing Club, The Dialectic Society. (Radio in Sunday Standard-Times is handled by Hayden Estey, q.v.)

NEW BEDFORD STANDARD-TIMES (e, S), New Bedford, Mass. Hayden Estey (also acting Sunday editor, waterfront reporter). Uses full page in Sunday edition, including program log, art work. etc.—N.C. Also uses a layout about 14 inches deep by 5 columns wide. Lists WEAF, WJZ, WABC, WOR, WNBH, WBZ-WBZA, WEEI, WJAR, WEAN, CKAC. (B) Aug. 16. (E) Harvard. (M) Hasty Pudding Club, Institute of 1770, Phoenix S.K. (Radio editor of daily Mercury and Standard-Times is Paul F. Williams, q.v.)

NEWBURPORT DAILY NEWS (e), Newburyport, Mass. No radio editor. Carries daily program listings of Boston stations, obtained from the stations’ press releases.

NORTH ADAMS TRANSSCRIPT (e), North Adams, Mass. David T. Williams (also circulation manager). Uses 2 columns of program listings and highlights daily. No art work. Lists WEAF, WJZ, WABC and WGY.

DAILY HAMPSHIRE GAZETTE (e), Northampton, Mass. No radio editor. Carries daily news items, obtained from the AP, plus program listings for WEAF, WJZ, WABC, WOR, WBZA, WMAS, WTIC and WDRC, obtained by clipping.

BERKSHIRE EAGLE (e), Pittsfield, Mass. Kingsley R. Fall. Uses about a column daily, including program listings—N. Also uses single column cuts 3 or 4 times a week. Lists WEAF, WJZ, WABC, WOR and WGY. (E) Dartmouth.

SALEM NEWS (e), Salem, Mass. No radio editor. Carries daily program listings of WEEI, WNAC, WBZ, WAAB, obtained from stations’ press releases.

SOUTHBRIDGE NEWS (e), Southbridge, Mass. No radio editor. Carries program listings (unspecified amount), obtained from stations.

SPRINGFIELD REPUBLICAN & NEWS (m, e) and UNION & REPUBLICAN (S), Springfield, Mass. Benjamin Buxton. Uses about 4 columns daily, full page Sunday—N. Also one or 2 cuts in the Sunday paper. Lists WBZ, WMAS, WSPR, WTIC, WDRC, WJZ, WEAF, WABC, WGY, WOR. (B) March 10.

SPRINGFIELD UNION (m, e), Springfield, Mass. Henry P. Lewis (also columnist and assignment editor). Uses 500 to 700 words daily in evening edition—R,C,N. Also uses occasional mats. Lists WBZ, WMAS, WSPR, WTIC, WDRC and WOR.


WOBURN DAILY TIMES (e), Woburn, Mass. No radio editor. Carries unspecified amount of radio material, obtained from radio stations.


WORCESTER POST (e) Worcester, Mass. Edward H. Eaton. Uses 16 inches daily, not including programs—R,C,N. Also uses 1, 2 and 3 column cuts every day. Lists WORC, WTAG, WOR, WEEI, WEAN, WBZ. (B) Oct. 22. (M) Knights of Columbus, Worcester Fish and Game Assn., Worcester Fox Club.

WORCESTER SUNDAY TELEGRAM, Worcester, Mass. Frederick L. Rushton (also feature writer). Uses 2 pages weekly, including art, log, etc.—N,C. Also uses half-page of art work (pictures of stars heard in NBC programs over WTAG preferred). Lists WTAG, WORC, WNAC, WBZ, WOR, WEEI. (B) Nov. 21. (E) Holy Cross.

MICHIGAN

ADRIAN DAILY TELEGRAM (e), Adrian, Mich. Allen J. Purvis (also reporter). Uses 2 columns daily—program schedules only. No art work. Lists WJR, WWJ, WLW, WTAM, CKLW. (B) Feb. 12. (E) Indiana U. (M) Sigma Delta Chi.

ANN ARBOR NEWS (e), Ann Arbor, Mich. E. N. Stanger (also photographer). Program listings of WWJ, WJR, CKLW
and WXYZ only. Some art work used on an irregular schedule. (B) May 20. (E) Michigan. (M) Phi Sigma Kappa.

BATTLE CREEK ENQUIRER & NEWS (e, S), Battle Creek, Mich. John C. F. Healey (also film editor, assistant city editor). Uses 20-inch column weekly—N,C,R. Also uses photos with spot news stories 2 or 3 times a week. Lists NBC and WEL (the Enquirer & News station) completely; highlights of CBS. (B) Nov. 7. (E) U. of Michigan. (M) Alpha Delta Phi, Reserve Officers Assn., Athelstan, U. of Michigan Club, Sigma Delta Chi.

BATTLE CREEK MOON-JOURNAL (e, S), Battle Creek, Mich. J. Ray Simmons. Uses daily a “Radio Riddle,” with paragraph about artist pictured. Question on artist appears on another page. Lists NBC, CBS and Mutual weekdays and Sunday, with box of best features of the day. (B) April 8.

BAY CITY TIMES (e, S), Bay City, Mich. Alice M. Zingg. Uses half-column daily, exclusive of program log and highlights—N,C. Art work is used on Sunday only. Lists WWJ, WJR, WLW and WGN. (B) Dec. 23. (E) U. of Michigan. (M) Theta Sigma Phi.

BENTON HARBOR NEWS-PALLADIUM (e), Benton Harbor, Mich. No radio editor. Carries half-column of program listings, obtained from the AP and “other sources.”

CALUMET NEWS (e), Calumet, Mich. No radio editor. Carries a galley of radio material daily, obtained from the AP and syndicate services.


DETROIT NEWS (e, S), Detroit, Mich. Herschell Hart. Uses “Air Gossip” column daily and Sunday, running 12 inches, exclusive of features, program log, etc.—N,C,R. Full radio page Sunday. Also uses one column of art work daily, considerably more in Sunday issue. Lists WWJ, WJR, WXYZ, CKLW, CBW, WMBC, WJBK, WEXL. (B) April 6. (E) Indiana U. (M) Sigma Alpha Epsilon.


DETROIT TIMES (e, S), Detroit, Mich. No information after repeated requests. Previous information (1937) showed Pat Dennis to be radio editor, using one column daily, 2 on Sunday.

FLINT JOURNAL (e, S), Flint, Mich. Arthur Charles Pamerleau. Uses 2 columns daily, 8 on Sunday—R,C,N. Also two 2-column and several single column cuts weekly. Lists WWJ, WJR, WLW, NBC, CBS. (B) June 2. (M) Quill and Scroll, Michigan Press Assn.


HILLSDALE DAILY NEWS (e), Hillsdale, Mich. No radio editor. Carries one column daily, obtained from the AP, Radio Guide, and station press releases.

KALAMAZOO GAZETTE (e, S), Kalamazoo, Mich. R. A. Patton (also Sunday editor). Uses about a column of program listings and program highlight notes throughout the week (Friday column carries programs for Saturday and Sunday). No art work. Lists WEAF, WTAM, WTMJ, WGY, WLW, WSM, WMAQ, WWJ, WJZ, WLS, WXYZ, WABC, WJR, WHAS, WWBM, WGN, CKLW, WOR and short-wave stations. (B) Feb. 11. (E) Lawrence, Missouri U. (M) Old Wayne, Detroit.

KALAMAZOO NEWS ADVERTISER (w), Kalamazoo, Mich. Merlin Stonehouse. Uses “Static” column running 36 to 50 inches per week; “Ad-Visor” column running 12 inches—N,R,C. Also uses unspecified amount of art work each issue. Lists WKZO, MRN, NBC, Canadian Broadcasting Corp.

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LUDINGTON DAILY NEWS (e), Ludington, Mich. No radio editor. Carries quarter-column of AP material daily.

MARQUETTE MINING JOURNAL (m), Marquette, Mich. No radio editor. Carries brief daily program listings, obtained from the AP.

MENOMINEE HERALD-LEADER (e), Menominee, Mich. No radio editor. Carries half-column daily, obtained from the AP and "other services."

MIDLAND DAILY NEWS (e), Midland, Mich. No radio editor. Carries brief column of program listings, obtained from 5 stations.

MONROE NEWS (e), Monroe, Mich. C. E. Lorraine. Uses about half column on irregular schedule, plus program listings—C.N. No art work. Lists WWJ, WJR, WXYZ, WSPD, CKLW. (B) May 11. (E) Adrian.

MOUNT CLEMENS DAILY LEADER (e), Mount Clemens, Mich. No radio editor. Carries one column of radio material daily, obtained from press association.

PETOSKEY NEWS (e), Petoskey, Mich. No radio editor. Carries daily program listings, with occasional news items about "extraordinary broadcasts." No source specified.

PONTIAC DAILY PRESS (e), Pontiac, Mich. No radio editor. Carries "very little" radio material, mailed in by stations.

PORT HURON TIMES HERALD (e, S), Port Huron, Mich. No radio editor. Carries 1½ columns of program listings daily, obtained from stations.

ROYAL OAK DAILY TRIBUNE (e), Royal Oak, Mich. No radio editor. Carries program listings of WWJ, WXYZ, WJR, CKLW and WEXL, obtained from the stations.

SAGINAW NEWS (e, S), Saginaw, Mich. Leslie A. Wahl (also picture and church editor, assistant state editor). Uses 24 to 48 inches daily, including program schedules—N,R,C. Also uses art work about twice a week. Lists WBCM, WGN, WJR, WLW and WMAQ. (B) Nov. 20.

SAULT STE. MARIE NEWS (e), Sault Ste. Marie, Mich. No radio editor. Carries important radio programs, obtained from the AP.

SOUTH HAVEN TRIBUNE (e), South Haven, Mich. No radio editor. Carries daily program listings of WMAQ, WGN, WBBM, WLS, WLW, WENR, WCFL, obtained from NBC, CBS and Mutual press releases.

THREE RIVERS COMMERCIAL (e), Three Rivers, Mich. No radio editor. Carries program listings, obtained by clipping.

WYANDOTTE DAILY NEWS (e), Wyandotte, Mich. Clarence A. Liebelt (also city editor). Uses 10 column-inches daily, exclusive of program listings—N,R,C. Also uses art work at least once a week. Lists WWJ, WXYZ, WJR and CKLW. (B) March 25.

MINNESOTA

AUSTIN DAILY HERALD (e), Austin, Minn. Richard R. Riedel (also aviation and photo editor, reporter). Uses half to full column twice a week—N. Photos run daily. Program log is run daily and lists NBC, CBS, KGLO, KATE, WCCO, KSTP, WTCN. (B) Dec. 26.

DULUTH HERALD (e) & NEWS-TRIBUNE (m, S), Duluth, Minn. James T. Watts (also Variety correspondent). Uses half column in both papers Monday to Friday, two columns in Sunday News-Tribune—C.N.R. In addition, runs special feature stories. Also uses photos daily in the Herald, layouts and single cuts or mats of all sizes in Sunday News-Tribune. Lists NBC, CBS, WEBC, KDAL, WMFG and WHLB. (B) Aug. 25. (E) U. of Minnesota.

FARIBAULT DAILY NEWS (e), Faribault, Minn. No radio editor. Carries about a column daily, obtained from the AP and press services.

INTERNATIONAL FALLS DAILY JOURNAL (e), International Falls, Minn. Carries one-third column of program listings daily, obtained from NBC and CBS.

MANKATO FREE PRESS (e), Mankato, Minn. No radio editor. Carries varying amount of radio space; lists KSTP and WCCO programs daily; AP highlights and wire story; also some feature stories.

MARSHALL MESSENGER (e), Marshall, Minn. No radio editor. Carries daily
listings of WCCO, KSTP, obtained by clipping Minneapolis Tribune.

MINNEAPOLIS STAR (e), Minneapolis, Minn. Eleanor M. Shaw (also assistant to promotion manager). Uses Radio Guide listings daily; news items appear now and then in story form. Also uses news photos 3 times a week. Lists NBC, CBS and Mutual; WCCO, KSTP, WTCN, WDGY and WMIN daily and Sunday. (B) Dec. 4. (E) U. of Minnesota.

MINNEAPOLIS TRIBUNE (m, e, S), Minneapolis, Minn. Enar A. Ahlstrom (also stock market editor). No regular column; space confined strictly to news stories. Uses 4 or 5 single-column cuts weekdays, 2-column cut Sunday. Lists WTCN (the Tribune-St. Paul Dispatch station), WCCO, KSTP, WDGY, WMIN, WLB and WCAL. (B) July 11.

NEW ULM DAILY JOURNAL (e), New Ulm, Minn. No radio editor. Carries 20 inches daily, obtained "by letter."

OWATONNA JOURNAL-CHRONICLE (e), Owatonna, Minn. No radio editor. Carries 1½ columns daily, obtained from station schedules.

RED WING DAILY EAGLE (e), Red Wing, Minn. No radio editor. Carries unspecified amount of program listings, obtained by clipping.

RED WING DAILY REPUBLICAN (e), Red Wing, Minn. No radio editor. Carries half-column daily, obtained by mail and from the UP.

ST. CLOUD TIMES-JOURNAL (e), St. Cloud, Minn. No radio editor. Carries two-thirds column daily, obtained from stations and the AP.

ST. PAUL DISPATCH (e) & PIONEER PRESS (m, S), St. Paul, Minn. No radio editor. Carries an average of 7 columns of radio material weekly, exclusive of program listings, with about 4 cuts in the Sunday Cosmopolitan Sec-
tion. Lists WMIN, WDGY, WTCN, KSTP, WCCO, and short-wave stations. Material obtained from "various sources."

ST. PAUL DAILY NEWS (e), St. Paul, Minn. No radio editor. Averages 5 inches of radio material daily, obtained through local stations.

STILLWATER DAILY GAZETTE (e), Stillwater, Minn. No radio editor. Carries program listings for nearby stations, obtained by clipping Twin City papers.

VIRGINIA DAILY ENTERPRISE (e), Virginia, Minn. No radio editor. Carries 6 to 10 inches daily, obtained from the AP.

WILLMAR DAILY TRIBUNE (e), Willmar, Minn. No radio editor. Carries only WCCO program listings.

WINONA REPUBLICAN-HERALD (e), Winona, Minn. H. R. Wiecking. Uses daily program listings, plus new program notes several times weekly, on local station KWNO. No art work. (E) U. of Minnesota.

MISSISSIPPI

BILOXI-GULFPORT DAILY HERALD (e), Biloxi, Miss. Audrey Jeanne Wilkes. Uses half to three-quarter column daily —N. No art work noted. No listings. (B) Dec. 13.

CLARKSDALE DAILY REGISTER (e, except Saturday, S), Clarksdale, Miss. Johanna Serio (also film editor). Uses 2 pages Sundays—N.R.C. Also large amount of photos and mats. No stations listed. (B) July 30. (M) Business and Professional Women, King's Daughters, Woman's Club, Catholic Club.

GRENADE DAILY STAR (e), Grenada, Miss. No radio editor. Carries radio material occasionally, as sent in or requested by paper's advertisers.

MC COMB DAILY ENTERPRISE (e, except Saturday), McComb, Miss. No radio editor. Carries small, unspecified amount of radio material. No sources given.

MERIDIAN STAR (e, S), Meridian, Miss. No radio editor. Carries program listings and occasional pictures and items, obtained from the AP and NEA Service.

TUPELO DAILY JOURNAL (m), Tupelo, Miss. Donald H. Lilly (also sports and

VICKSBURG POST (e), Vicksburg, Miss. No radio editor. Carries about half-column daily, principally about programs of WQBC, owned by the paper.

MISSOURI

CARROLLTON DEMOCRAT (e), Carrollton, Mo. No radio editor. Carries one-quarter to one-half column of news daily, and "some articles sent us." No program listings.

CARTHAGE PRESS (e), Carthage, Mo. No radio editor. Carries unspecified amount of radio material, obtained from the AP and the paper's staff.

EXCELSIOR SPRINGS DAILY STANDARD (e, except Saturday, S), Excelsior Springs, Mo. Frank E. Miller. Uses one-half to full column daily—N.C. Also small amount of art work once weekly. Lists WDAF, KMBC, WHB, WREN. (B) June 24. (E) Wooster. (M) Kiwanis, Elks, Masons.

INDEPENDENCE EXAMINER (e), Independence, Mo. No radio editor. Carries program listings, obtained from stations.

JEFFERSON CITY NEWS & TRIBUNE (m, except Monday; e, except Saturday, S), Jefferson City, Mo. A. B. Jackson, Jr. (also sports editor and news reporter on station KWOS, owned by the papers). Uses program listings only daily; full column Sundays—C,N,R. Also uses about 2 cuts weekly. Lists KWOS (space devoted almost exclusively to this station). (B) Aug. 27. (E) Missouri Valley, Missouri U. (M) Sigma Delta Chi.

JOPLIN GLOBE (m, exception Monday, S), Joplin, Mo. No radio editor. Carries AP program listings.

KANSAS CITY JOURNAL-POST (e, S), Kansas City, Mo. John C. Swayeze (also daily newscaster over WHB). Uses 1,000-word column weekdays, each being devoted to a single important personality—frequently, but not always, a radio personality. Uses a full page Sunday—N,C,R. Also uses a layout of 4 to 6 photos on Sunday. Lists WHB, KMBC, WREN and WDAF completely; highlights of KMCO and KXBY. (B) April 4. (E) U. of Kansas.

KANSAS CITY STAR (e, S), Kansas City, Mo. H. Dean Fitzler. Uses varying amount of space in Sunday radio section—C.N. Also uses as much art work as space permits. Program log is run daily and lists WDAF (owned by the paper), WREN, KMBC, WHB, KXBY, KCMO, KCKN. (B) July 22. (E) U. of Kansas.

NEVADA DAILY MAIL & POST (e), Nevada, Mo. No radio editor. Carries unspecified amount of radio material occasionally, which is "sent to us in news reports."

OSCEOLA DAILY DEMOCRAT (e), Osceola, Mo. No radio editor. Prints "an occasional item." No sources given.

ST. JOSEPH GAZETTE (m), St. Joseph, Mo. Major Dow Mooney (also new editor, newscaster over KFEQ). No regular column carried by paper at present. (B) Feb. 10. (E) Oklahoma Baptist U. (M) Shrine, American Legion.

ST. JOSEPH NEWS-PRESS (e, S), St. Joseph, Mo. Sargent Prentiss Mooney (also acting state editor; newscaster over KFEQ twice daily). Uses column of program listings only, daily, including Sunday. No art work. Lists KFEQ, WHO, WOW, WDAF, KMBC, KFAB, WHB. (B) July 18. (E) Oklahoma U., Oklahoma Baptist U. (M) Sigma Chi, Chi Chi Chi, Theta Nu Epsilon, D.D.M.C., Dramatic Society, Mokus Club, St. Joseph Junior Chamber of Commerce.

ST. LOUIS GLOBE DEMOCRAT (m, S), St. Louis, Mo. Harry E. LaMertha. Uses 2 columns daily, full page Sunday—N.C. Also uses an average of 3 photos on Sunday. Lists KMOX, KWK, KSD, WIL, WET, KFUO and WLW regularly, WMAQ occasionally. (B) March 5. (M) Military Order of the World War, American Legion, Veterans of Foreign Wars, Forty & Eight.

ST. LOUIS STAR TIMES (e), St. Louis, Mo. No information after repeated requests. Previous information (1937) showed Ray V. Hamilton to be radio editor, using 20 column-inches daily.

SPRINGFIELD LEADER & PRESS (e) and NEWS & LEADER (S), Springfield,
RADIO EDITORS—Continued

Mo. Dick Terry (also film editor, columnist). Daily about-town-column covers radio; Sunday radio and amusement section runs 2 pages—N.C. Uses about 100 inches of art work on Sunday. Lists KWTO and KGBX. (B) Dec. 3.

TRENTON REPUBLICAN-TIMES (e), Trenton, Mo. No radio editor. Carries small, occasional amount of radio material, obtained from unspecified sources.

WARRIENSBURG STAR-JOURNAL (e), Warrensburg, Mo. No radio editor. Carries unspecified amount of radio material, obtained “through mail from sponsors.”

WEBB CITY DAILY LEADER (e), Webb City, Mo. No radio editor. Carries chiefly radio cuts. No sources or schedules given.

WEBB CITY SENTINEL (e), Webb City, Mo. No radio editor. Carries small amount of radio material, obtained from press releases.

MONTANA

MILES CITY STAR (e, except Saturday, S), Miles City, Mont. No radio editor. Carries unspecified amount of radio material “occasionally.” No source given.

WHITEFISH PILOT (e, except Monday), Whitefish, Mont. No radio editor. Carries radio material on a small scale in cooperation with advertising campaigns.

NEBRASKA

BEATRICE DAILY SUN (e, except Saturday, S), Beatrice, Nebr. Jeanne Marvin. Uses one column daily—N. Also uses unspecified number of photos. Lists NBC and CBS. (B) July 24.

FREMONT DAILY TRIBUNE (e), Fremont, Nebr. Lynn Fenstermacher (also reporter, feature writer). Uses about 10 inches weekdays, exclusive of log—N.C.R. Also uses a single or double-column mat daily. Lists KFAB, KOIL, WOW. (B) Oct. 30. (E) Midland.

HASTINGS SPOTLIGHT (m, except Monday), Hastings, Nebr. No radio editor. Carries a “little” radio material, obtained from “pick ups.”

NORFOLK DAILY NEWS (e), Norfolk, Nebr. No radio editor. Carries 6 to 10 inches of radio material daily. Source not specified.

NORTH PLATTE TELEGRAPH (e), North Platte, Nebr. No radio editor. Carries unspecified amount of AP material.

OMAHA WORLD-HERALD (m, e, S), Omaha, Nebr. Keith Wilson. No regular column or art work. Uses daily program log, with day’s highlights. Lists KFAB, KOIL, WAAW, WOW, and shortwave stations. (E) Creighton U.

YORK DAILY NEWS-TIMES (e), York, Nebr. No radio editor. Carries material of local interest, obtained through press releases, etc., and correspondents.

NEVADA

NEVADA STATE JOURNAL (m, S), Reno, Nev. Ivy Freeman. Uses 2 columns weekly—C.N.R. Also uses 2 photos each week. Lists NBC, CBS, KSL, KNX, KPO, KGO. (B) May 31. (E) U. of Nevada.

NEW HAMPSHIRE

CLAREMONT DAILY EAGLE (e), Claremont, N. H. No radio editor. Carries radio material when it is “actual news.” Obtained from the AP.

CONCORD MONITOR & PATRIOT (e), Concord, N. H. Richard H. Keeler (also police and fire reporter). Uses varying amount of space weekdays. Art work used occasionally. Lists NBC, CBS, Mutual, WFEA, WLHN, WHEB. (B) July 2. (M) South Church Philatelic Society (secretary).

LACONIA CITIZEN (e), Laconia, N. H. No radio editor. Lists local station programs (WLHN), obtained from the station.

NEW JERSEY

ASBURY PARK PRESS (m, S), Asbury Park, N. J. No radio editor. Carries small amount of radio material, obtained from releases.

ATLANTIC CITY PRESS-UNION (m, e, S), Atlantic City, N. J. Howard P. Dismen (also amusement editor, film critic). Uses program schedules, with highlights,
weekdays and Sunday. No art work. Lists WEAF, WJZ, WABC, WOR and WPG. (B) Dec. 9. (M) Masons, Press Club.

BURLINGTON ENTERPRISE (e), Burlington, N. J. No radio editor. Carries daily program listings only. Source not specified.

CAMDEN COURIER-POST (e, m), Camden, N. J. Isabelle Bendinger. Uses one column in both papers weekly—C,N,R. Also uses art work about twice a week. Lists WEAF, WJZ, WABC, WOR, WFIL, KYW, WCAU, WIP and WPG. (B) March 25.

BERGEN EVENING RECORD, Hackensack, N. J. Justin Gilbert (also editor of Police Call, national police organ). Uses a daily Broadway column, running about 20 inches—C,N,R. Personality stories on artists acceptable only if they have Broadway angle. Frequently uses mats to illustrate column. Lists WEAF, WJZ, WABC, WOR, WMCA, WNEW, WHN. (B) April 1.

JERSEY JOURNAL (e), Jersey City, N. J. C. J. Ingram (also financial editor; gives daily newscasts over WAAT and has Sunday show, “Star Dust”). Uses full column daily—C,R. Also uses one cut daily. Lists WEAF, WJZ, WABC, WOR, WAAT, WHOM, WMCA, WHN and WNEW. (B) Nov. 8.

LAKEWOOD DAILY TIMES (e), Lakewood, N. J. No radio editor. Carries daily program listings on 4 major stations, and some short radio articles. Obtained from “various sources.”

MORRISTOWN RECORD (e), Morristown, N. J. No radio editor. Carries ‘some’ radio material, obtained from press releases.

NEWARK EVENING NEWS, Newark, N. J. Hubert R. Edes. No column; art work occasionally. Lists evening and following morning’s programs of WEAF, WJZ, WABC, WOR, WQXR, WMCA, WINS, WNEW, WAAT, WHN, WCAP and short-wave stations. (B) Nov. 14. (E) Brown U.

NEWARK LEDGER (m, S), Newark, N. J. Jack Shafer [also associated with the Long Island Press (e, S) and the Staten Island Advance (e)]. Uses 700 words daily, 1,000 words Sunday—C,R,N. Art work is run occasionally. Lists WEAF, WJZ, WABC, WOR, WEVD, WHN, WQXR, WINS, WMCA and WNEW. (B) Dec. 24. (E) Columbia U.


DAILY HOME NEWS (e) & SUNDAY TIMES, New Brunswick, N. J. Will Bal- tin (also theatre and television editor). Uses a full page daily, including one column of program schedules and highlights—N,C,R. On Sunday runs, in addition, regular television column and an occasional feature article on radio. Uses single-column cut daily; additional ones Sunday. Lists WEAF, WJZ, WABC and WOR regularly; WMCA, WHN, WQXR and WAWZ occasionally. (B) Oct. 17. (M) Mu Sigma, Y.M.H.A. Park Men’s Club.


PASSAIC HERALD-NEWS (e), Passaic, N. J. Carl Ek. Uses daily program log and list of the day’s best features. Lists WEAF, WJZ, WABC, WOR, WMCA.

PERTH AMBOY NEWS (e), Perth Amboy, N. J. No radio editor. Carries daily program listings. Source not specified.

PLAINFIELD COURIER-NEWS (e), Plainfield, N. J. A. Wallace Gray. Uses pro-
gram schedules only. Lists WEAF, WJZ, WABC, WOR daily. (B) Feb. 16. (M) Plainfield Art Assn., Little Theatre clubs.

TRENTON TIMES-ADVERTISER (e, S), Trenton, N. J. No radio editor. Carries skeleton listing of daily programs. Source not specified.

VINELAND TIMES (e), Vineland, N. J. No radio editor. Carries program listings only, obtained from press agents.

WILDWOOD LEADER (w), Wildwood, N. J. No radio editor. Carries half-column every Thursday, obtained from the AP.

NEW MEXICO

ALBUQUERQUE JOURNAL (m, S), Albuquerque, N. Mex. Paul R. Weeks (also local correspondent, Transradio News Service). Uses half-column weekly—N.R.C. Art work appears very seldom. Lists KOB and its NBC programs. (B) Dec. 9. (E) U. of New Mexico.

ALBUQUERQUE TRIBUNE (e), Albuquerque, N. Mex. No radio editor. Carries program listings and special announcements pertaining to, and obtained from, KGGM.

SILVER CITY DAILY PRESS (e, except Saturday), Silver City, N. Mex. No radio editor. Carries brief announcements of programs daily. Source not specified.

TUCUMCARI DAILY NEWS (e, except Saturday), Tucumcari, N. Mex. No radio editor. Carries 10 inches of radio material per week, obtained from “free news service.”

NEW YORK

KNICKERBOCKER NEWS (e), Albany, N. Y. Mary O’Neill. Uses two columns once a week—R.C.N. Two or three pieces of art accompanies weekly column; photos rarely run daily. Lists WGY, WOKO and WABY. (B) Dec. 4.

ALBANY TIMES-UNION (m, S), Albany, N. Y. Douglas Dahm (also financial editor). Uses nearly two columns daily—C.N. Also uses unspecified number of photos each day. Lists WGY, WABY, WOKO. (B) Sept. 8.

AUBURN CITIZEN-ADVERTISER (e), Auburn, N. Y. Victor J. Callaman. Uses daily AP listings (plus local station WMBO) and program highlights. No art work.

BALLSTON DAILY JOURNAL (e), Ballston Spa, N. Y. No radio editor. Carries half-column of material, obtained from WGY.

BINGHAMTON SUN (e), Binghamton, N. Y. Letitia J. Lyon (also women’s editor). Uses 2 columns, 16 inches deep daily—N,C,R. Also uses photo of a performer occasionally. Lists NBC, CBS, WNBG and WGY. (B) Oct. 27. (M) Business and Professional Women’s Club, Junior League.

BUFFALO NEWS (e), Buffalo, N. Y. Rod Reed. Uses full column daily—N,R,C. Half-column of art work used daily except Saturday, when space runs 4 to 6 columns. Lists NBC, CBS, WGR, WBEN, WKBW, WEBR, WBNY, WSVS, CFRB and W9XH. (B) April 15.

BUFFALO TIMES (e, S), Buffalo, N. Y. Don Tranter. Uses one column daily, including Sundays—R.N.C. Also uses one-column cut daily, 2-column cut Sunday. Lists WGR, WKBW, WBEN, WEBR, WBNY. (B) Sept. 30. (E) Penn State.

POLISH EVERYBODY'S DAILY (e), Buffalo, N. Y. Casimer Zwierzynski (also feature editor). Uses 2 columns Monday to Friday, tabloid page in Saturday magazine section—N,C,R. Also uses about 4 columns of art work weekly. Lists NBC, CBS and Mutual, WGR, WKBW, WBEN, WEBR, and WBNY, plus weekly schedule of short-wave broadcasts from Poland. (B) Dec. 6. (E) Canisius College. (M) Buffaloge Athletic Assn., Musical Assn., Camera Club.

CANANDAIGUA DAILY MESSENGER (e), Canandaigua, N. Y. No radio editor. Carries daily program listings, obtained from stations.

CATSKILL DAILY MAIL (e), Catskill, N. Y. No radio editor. Carries unspecified amount of radio material, obtained from the New York Times.

CORNING LEADER (e), Corning, N. Y. No radio editor. Carries 2 columns of AP material.

CORTLAND STANDARD (e), Cortland, N. Y. No radio editor. Carries AP program listings.
DUNKIRK OBSERVER (e), Dunkirk, N. Y. No radio editor. Carries half-column of selected programs, source not given.

GLENS FALLS POST-STAR (m), Glens Falls, N. Y. Florence Webster (also society, church and theatre editor, and general reporter). Uses one and a half columns daily, boxed—program listings only. No art work. Lists WEAF, WJZ, WABC, WOR, WGY. (B) March 1. (E) Wellesley.

NORTH SHORE DAILY JOURNAL (e), Flushing, N. Y. No radio editor. Carries small amount of radio material, obtained through paper’s advertisers.

HUDSON REGISTER (e), Hudson, N. Y. No radio editor. Carries from one to 2 columns, obtained from the AP and “direct.”

HUDSON DAILY STAR (m), Hudson, N. Y. No radio editor. Carries WGY program listings, obtained from the station.

CORNELL DAILY SUN (m), Ithaca, N. Y. Daniel Kops. (Also managing editor of the Sun, a college paper.) Uses daily entertainment column, running about 12 inches, which contains radio material—C.N. Also uses cuts of radio stars. Lists WEAF, WJZ, WABC and WESG. (B) Aug. 7. (E) Cornell (undergrad). (M) Sigma Delta Chi.

ITHACA JOURNAL (e), Ithaca, N. Y. No radio editor. Carries one to 1½ columns, obtained from the AP.

QUEENS EVENING NEWS, Jamaica, N. Y. George Holden. Uses 2 columns daily—R.C.N. Also uses 8 square inches of art work daily. Lists WEAF, WJZ, WABC, WOR, WQXR, WHN, WMCA, WNYC. (B) July 27. (E) U. of Michigan.

JAMESTOWN JOURNAL (e), Jamestown, N. Y. No radio editor. Carries “only news justified by facts, together with daily programs.” Source not specified.

JAMESTOWN POST (m), Jamestown, N. Y. No radio editor. Carries daily AP program listings, plus complete schedules for local station WJTN. Also carries the special program features sent out by AP.

LOCKPORT UNION-SUN & JOURNAL (e), Lockport, N. Y. No radio editor. Carries 3 columns of radio material daily, which is obtained from “various sources.”

MIDDLETOWN TIMES HERALD (e), Middletown, N. Y. No information after repeated requests. Previous information (1937) showed Raymond J. Dulye to be radio editor, using about three-quarter column daily, plus full page weekly devoted to radio and the stage.

NEWBURGH NEWS (e), Newburgh, N. Y. No radio editor. Carries program listings and filler, obtained from the NEA Service.


BRONX HOME NEWS (e, S), The Bronx, N. Y. William F. Germain (also feature editor). Uses 2 to 2½ columns daily—N. Also cuts of local artists. Lists “major network stations and a few of the lower band stations.” (B) Aug. 19. (M) American Legion.

BROOKLYN CITIZEN (e), Brooklyn, N. Y. Murray Rosenberg. Uses full column weekdays—C.N. Also runs biographical material occasionally under title “Air Aces.” Uses single-column mat or cut daily. Lists WEAF, WJZ, WABC, WOR, WHN, WNYC and WMCA. (B) April 28. (E) Brooklyn College. (M) Century Lodge (associate editor of Lodge’s semi-monthly, “Century Sentinel”).

LONG ISLAND PRESS (e, S), Jamaica, N. Y. No radio editor. Carries several columns of syndicate matter and column by Jack Shafer. (See his listing under Newark (N. J.) Ledger.)

LONG ISLAND DAILY STAR (e), Long Island City, N. Y. No radio editor. Carries quarter-column weekly, material being obtained from press releases.

JEWISH DAILY FORWARD (e, S), New York, N. Y. Joseph P. Katz. Uses one column weekdays, 5 on Sunday—N.C.R. Also uses 3 columns of art work weekly. Lists WEAF, WJZ, WABC, WOR, WNYC, WEVD and WQXR.

NEW YORK JOURNAL-AMERICAN (S), New York, N. Y. Tom A. Brooks. Uses full page weekly, syndicated to all Hearst Sunday papers, except Chicago—N.C. Also uses varying amount of art work. Lists coast-to-coast networks only. (B) Dec. 11. (E) New York U., Fordham. (M) ARRL, I.R.E. (Note: Page is made up and matted in New York 3 weeks in advance.)
NEW YORK JOURNAL-AMERICAN (e, S.), New York, N. Y. Joseph Edward Doyle (by-line "Dinty Doyle"); also radio columnist, Hearst newspapers. Uses one to 1½ columns daily; Sunday 2 columns, in syndicate—C.N.R. Also uses a varying amount of art work. Lists WEAF, WJZ, WABC, WOR, WMCA, WNYC, WHN, WEVD and WQXR. (B) Aug. 23. (E) Colgate U.; Harvard Graduate School of Business Administration. (M) Harvard Club of New York, Institute of Radio Engineers, Sigma Nu.

NEW YORK DAILY MIRROR (m, S.), New York, N. Y. Nick A. Kenny. Uses 3 columns weekdays and Sunday—C.N.R. Also uses 2 or 3 cuts each issue. Lists WEAF, WJZ, WABC, WOR, WINS, WMCA, WNEW, WHN, WVO, WWBC, WOV, WLTH, WBL, WARD, WQXR and WBNX. (B) Jan. 20. (E) U. of Maine. (M) Theta Chi, Knights of Columbus, Elks.

NEW YORK DAILY NEWS (m, S.), New York, N. Y. Ben S. Gross. Uses full column daily—R.N.C. Also uses half-column vignettes. Program log is changed for 3 editions to keep up with programs, and lists WEAF, WJZ, WABC, WOR, WHN, WNYC, WMCA, WINS, WQXR, WLTH and WEVD. (B) Nov. 24. (E) U. of Alabama, Tulane U.

NEW YORK POST (e), New York, N. Y. Leonard Carlton. Uses up to 600 words daily—R.N.C. Uses very little art work. Lists WEAF, WJZ, WABC, WOR, WMCA, WHN, WNEW, WNYC, WQXR and WNEW. (B) Sept. 12.

NEW YORK SUN (e), New York, N. Y. E. L. Bragdon. Uses 8 to 12 columns on Saturday only—R.N.C. Also uses about 2 columns of art work. Lists NBC, CBS, Mutual, WMCA, WHN and WQXR. (B) Jan. 3. (E) Worcester Polytechnic. (Specializes in technical aspects of television, short-wave, and home construction and repair of radio apparatus.)

NEW YORK MORNING TELEGRAPH (m, S.), New York, N. Y. Melvin Sniegel. Uses two 8-inch columns daily, including Sunday—C.N.R. No art work. Lists WEAF, WJZ, WABC, WOR, WMCA, WHN and WQXR. (B) Feb. 18. (E) Brooklyn, New York U.

NEW YORK TIMES (m, S.), New York, N. Y. Orrin E. Dunlap, Jr. Uses program listings and "Outstanding Events of All Stations" daily. Two and a half pages Sunday, including programs—R.N.C. Also uses varying amount of art work. Lists WEAF, WJZ, WABC, WOR, WMCA, WNYC, WHN, WEVD and WQXR. (B) Aug. 23. (E) Colgate U.; Harvard Graduate School of Business Administration. (M) Harvard Club of New York, Institute of Radio Engineers, Sigma Nu.

NEW YORK WORLD-TELEGRAM (e), New York, N. Y. Alton Cook. Uses approximately one column Monday to Friday, a little more on Saturday—C.N.R. Also uses large picture spread Saturday. Lists WEAF, WJZ, WABC, WOR, WMCA, WNYC, WHN, WNEW, WEVD, WQXR. (B) Jan. 31.

NEW YORKER STAATS-ZEITUNG UND HEROLD (m, S.), New York, N. Y. Henry Marx. Uses about 2 columns of program listings daily—WEAF, WJZ, WABC, WOR, WNYC, WHN, WNEW and WEVD. No art work. (B) Nov. 3.

RADIO MIRROR (monthly). New York, N. Y. Fred R. Sammis (also on editorial staff of Photoplay and Movie Mirror). Monthly magazine devoted entirely to radio.


LA SALLE NEWS (w), Niagara Falls, N. Y. Helen J. Thomson Lane (by-line "Niagara Nell, Ye Radio Raver"). Uses about 2 columns, including cuts, every Thursday—C.N.R. Also uses 4 to 6 mats per issue. No regular program listings: mentions programs of "major webs of New York and Canada, and Buffalo. N. Y.; St. Catherines and Toronto, Ont., stations." (B) Mar. 22. (E) Skidmore, Albright Art School. (M) D.A.R.

NYACK JOURNAL-NEWS (e), Nyack, N. Y. No radio editor. Carries daily program listings of WEAF, WJZ, WABC, WMCA, WOR, WNYC, WHN. Source not specified.

ONEONTA STAR (m), Oneonta, N. Y. No radio editor. Carries daily program listings, obtained from the AP.

PEEKSILL PRESS-UNION (e), Peekskill, N. Y. Fred E. Michelsen (also staff writer). Uses one to 2 columns daily—R.N.C. Also at least one cut daily. Lists
RADIO EDITORS—Continued

WEAF, WJZ, WMCA, WGY, WLW, WABC, WNEW, WOR. (B) Sept. 9.

PEEKSKILL STAR (e), Peekskill, N. Y. No radio editor. Carries program listings and Central Press Assn. releases, obtained from nearby papers and the Central Press Assn.

PLATTSBURGH REPUBLICAN (m), Plattsburgh, N. Y. Carries 2 columns of program listings, obtained from WMFF, CKAC, CBM, CF CF.

PORT JERVIS UNION-GAZETTE (e), Port Jervis, N. Y. No radio editor. Carries daily program listings. Source not specified.

LONG ISLAND DAILY ADVOCATE (e, except Saturday), Ridgewood, N. Y. Robert E. Ellsworth. Uses 10 column-inches daily—C,R,N. Also at least one cut daily. Lists programs of all metropolitan stations. (B) May 17. (E) Columbia U. (M) Spring Class of 1970, Queens Newspapersmen's Club.

ROCHESTER DEMOCRAT & CHRONICLE (m, S), Rochester, N. Y. W. DeWitt Manning (also fraternal, religious and literary editor). Uses varying amount of space in Sunday news and magazine sections—N,C. Also uses photos in Sunday features. Lists WEAF, WJZ, WABC, WHAM, WHEC, WSAY, WBEN and CBL daily. (Daily listings arranged in cooperation with Rochester Times-Union.) (B) Oct. 30. (E) Syracuse U. (M) Automobile Club of Rochester.

ROCHESTER ABENDPOST (e), Rochester, N. Y. No radio editor. Carries 2 to 3 columns of material, obtained from WHAM, WHEC, WSAY, and German short-wave stations.

ROCHESTER DAILY RECORD (m), Rochester, N. Y. E. Willis Stratton (also associate editor). Uses column and a half weekly (plus daily news stories)—N,C. Also uses mats. Lists NBC, CBS, WHAM, WHEC and WSAY. (B) Sept. 25. (E) U. of Rochester. (M) Delta Upsilon, American Newspaper Guild.

ROME SENTINEL (e), Rome, N. Y. No radio editor. Carries 1 1/2 to 2 columns daily, obtained from the AP.

SALAMANCA REPUBLICAN PRESS (e), Salamanca, N. Y. No radio editor. Carries AP program listings.

SAUGERTIES DAILY POST (e), Saugerties, N. Y. No radio editor. Carries "some" radio material which has been "mailed to us."

SCHENECTADY GAZETTE (m) Schenectady, N. Y. Donn Hale Munson. Uses half to full page daily—N,C—with accent on straight news and features. About 35% of space devoted to art work. Lists WEAF, WJZ, WGY, WOKO, WABY, WBZ-WBZA. (B) January 15. (E) New York Military Academy. (M) Mohawk C.D. School.

SCHENECTADY SUNDAY SUN, Schenectady, N. Y. No radio editor. Carries a page of material, obtained from press releases of NBC, CBS and local stations.

SYRACUSE HERALD (e, S), Syracuse, N. Y. Robert M. Hofmann. Uses half-column weekdays; full column Sunday—N,C,R. Also uses art work. Lists WEAF, WJZ, WABC, WSYR and WFBL. (B) Jan. 4.

SYRACUSE JOURNAL (e, S) & SUNDAY AMERICAN, Syracuse, N. Y. No information after repeated requests. Previous information (1937) showed E. R. Vadeboncoeur to be radio editor, using half to three-quarter column daily, full column Sunday.

SYRACUSE POST-STANDARD (m, S), Syracuse, N. Y. Jack Stuart Baker (also copy desk). Uses up to a column and a half in Sunday edition—N. No art work. Lists NBC Red, WFBL, WSYR. (B) Aug. 19. (E) Hamilton. (M) Delta Kappa Epsilon.

TARRYTOWN DAILY NEWS (e), Tarrytown, N. Y. No radio editor. Carries 2 columns of radio material daily. Obtained from the Westchester Group, of which this paper is a member.

TROY OBSERVER-BUDGET (S), Troy, N. Y. No radio editor. Carries program listings, obtained from WHAZ.

UTICA OBSERVER-DISPATCH (e, S), Utica, N. Y. No radio editor. Carries 2 columns daily, obtained from the AP and various stations.

WATERTOWN DAILY TIMES (e), Watertown, N. Y. Dominie Pepp (also general and amusement reporter). Uses about 2 3/4 inches over a 2-column spread daily, devoted to comment on network programs. No art work. Lists NBC, CBS and Mutual. (B) May 28.

HERALD OF WESTCHESTER, THE (w), White Plains, N. Y. J. Spencer Gray (also editor). Uses about a quarter-page of program schedules only, every Friday. Lists WABC, WEAF, WJZ, WOR, WMCA.

WHITE PLAINS DAILY REPORTER (e), White Plains, N. Y. No radio editor. Carries daily program listings and a "little news," which is contributed.
NORTH CAROLINA

ASHEVILLE CITIZEN-TIMES (m, e, S), Asheville, N. C. No radio editor. Carries unspecified amount of material, obtained from the paper's station WWNC.

BURLINGTON TIMES-NEWS (e), Burlington, N. C. No radio editor. Carries as much radio material as space permits. Source not specified.

CHARLOTTE OBSERVER (m, S), Charlotte, N. C. No radio editor. Carries “limited amount” of radio material daily. Source not specified.

DURHAM HERALD-SUN (m, e, S), Durham, N. C. Wyatt Thomas Dixon. Uses half to three-quarter column daily—N,C. Also uses mats furnished by networks. Lists CBS and WDNC. (B) Oct. 27. (M) Lions, American Legion.

ELIZABETH CITY DAILY ADVANCE (e), Elizabeth City, N. C. No radio editor. Carries occasional items about local talent, obtained via reporters.

KINSTON FREE PRESS (e), Kinston, N. C. No radio editor. Carries WFTC programs only.

TWIN CITY DAILY TIMES (e), Morehead, N. C. No radio editor. Carries unspecified amount of radio material, received in the mail.

NEW BERN TRIBUNE (m, except Monday, S), New Bern, N. C. No radio editor. Carries a column per week which is "contributed."

NORTH DAKOTA

BISMARCK CAPITAL (semi-weekly), Bismarck, N. D. Gaylord E. Conrad (also associate editor; photo correspondent for INS, N. Y. Times, World Wide). Uses half to full column weekly—N,C,R. Will use photos and mats. Lists KGCU and KFYR. (B) Feb. 24. (E) Bowdoin, William & Mary.

BISMARCK TRIBUNE (e), Bismarck, N. D. No radio editor. Carries about a page per week, material being obtained from radio stations.

DEVILS LAKE DAILY JOURNAL (e), Devils Lake, N. D. No information after repeated requests. Previous information (1937) showed Arthur C. Timboe to be radio editor, using one column daily, plus listings and art work.

FARGO FORUM (m, except Monday, e), Fargo, N. D. Alma E. Riggle (also dramatic and Sunday editor). Uses one column once a week—N,C,R. One-half to 3-column mats used occasionally. Lists complete programs of WDAY daily; CBS and Mutual highlights included Sunday. (B) Oct. 31.

VALLEY CITY TIMES-RECORD (e), Valley City, N. D. No radio editor. Carries daily program listings, plus “some local news.” Source not specified.

OHIO

AKRON BEACON JOURNAL, Akron, O. Dorothy Doran (also part-time rewrite). Uses nearly a column daily, exclusive of program log—N,C,R. Also uses one or 2 half-column cuts daily. Lists WADC, WJW, WTAM, WHK, WCLE and WLW completely; highlights of WGAR. (B) Nov. 3. (E) Ohio State. (M) Ohio Newspaper Women’s Assn., Theta Phi Alpha, Chi Delta Phi.

AKRON TIMES-PRESS (e, S), Akron, O. Marguerite Petran (also reporter). Uses column daily, plus running side-story in Sunday paper—N,R,C. Also 1 column of art daily, and 1 to 2 columns Sundays. Lists WADC, WJW, WGAR, WHK, WLW, WTAM. (B) Feb. 3.

ASHLAND TIMES-GAZETTE (e), Ashland, O. Mary Lou Lammers (also handles general assignments). Uses three-quarter column weekdays—N. Art work is used occasionally. Lists WTAM, WJR, WLW, WGAR, WHK, CKLW. (B) June 27. (E) Ohio U. (M) Alpha Tau Sigma, Phi Mu.

ASHTABULA STAR-BEACON (e), Ashtabula, O. No radio editor. Carries daily program listings. Source not specified.

ATHENS MESSENGER (e, except Saturday, S), Athens, O. No radio editor. Carries “highlights” from programs received in the mail.

BELLAIRE LEADER (e), Bellaire, O. No radio editor. Carries unspecified amount of radio material daily. Obtained from NBC and CBS press releases.

BELLEFONTAINE EXAMINER (e), Bellefontaine, O. No radio editor. Lists
WLW, WJR and WGN daily. Obtained from stations.

BOWLING GREEN SENTINEL-TRIBUNE (e), Bowling Green, O. No radio editor. Carries brief radio items daily, with an occasional single mat. Obtained through the mail from stations and advertisers.

BUCCYRUS TELEGRAPH - FORUM (e), Bucyrus, O. Gayl C. Metzger. Uses half-column semi-weekly — N,C,R. No art work. Lists WLW, WTAM, WJR, WHKC. (B) Aug. 28. (E) Ohio State. (M) Sigma Nu, Pi Sigma Alpha.

CHILlicothe NEWS-ADVERTISER (e), Chillicothe, O. Ray Orman (also court reporter). Uses 2 columns daily—C.R.N. Art work used occasionally. Lists NBC, CBS, WLW. (B) May 28.

CANTON REPOSITORY (e, S), Canton, O. Clifford Grass (also automobile editor). Uses one column weekdays, 3 on Sunday —C.N.. Also uses 2-column mat daily, 2 or 3-column on Sunday. Lists WTAM, WADC, WLW and KDKA. (B) May 21.

SCIOTO GAZETTE (e), Chillicothe, O. (Mrs.) Helen von Clausburg (also clerical work, collector). Uses 8 column-inches daily and 12 on Saturdays—N. No art work. Lists WABC, WEAF, WJZ, WLW. (B) July 7.

CINCINNATI ENQUIRER (m, S), Cincinnati, O. Jack Rogers. Uses unspecified amount of space daily—C.N.R. Also uses about 2 columns of art work per week. Lists WLW, WSAI, WKRC, WCKY, WCPO. (B) April 3. (E) Ohio Staige.

CINCINNATI POST (e), Cincinnati, O. Paul Patrick Kennedy (also broadcasts amusement program over WCKY). Uses 30 inches daily—C.R. Also uses 2-column cut daily, 4-column layout Saturday; mats used rarely. Will also run “breezy” features. 300 to 500 words. Lists WLW, WCKY, WSAI, WKRC and WCPO. (B) March 1. (E) Columbia U., Oklahoma U. (M) Delta Tau Delta, Sigma Delta Chi, Cincinnati Club.

CINCINNATI TIMES-STAR (e), Cincinnati, O. No information after repeated requests. Previous information (1937) showed France M. Raine to be radio editor, using listings of 5 local stations; every Wednesday.

RADIO DIAL (w), Cincinnati. O. James A. Rosenthal. 16-page weekly, going to press Monday night for week beginning the following Saturday. Uses various columns—N,R,C. Art work plentiful; mats given preference over glossies. Lists complete programs of WLW, WKRC, WSAI, WCKY, WCPO, WSM, WHIO, WHAS, WLS and WENR; also, from 7 p.m. to sign off, NBC, CBS, and numerous midwest stations. (B) July 20. (E) U. of Wisconsin.

CENTRAL PRESS ASSOCIATION, Cleveland, O. Maurice R. Merryfield. Cleveland Bureau of Hearst Syndicate; material syndicated nationally via air mail. Uses one column daily—C.R.N. Also uses 6 layouts a week, 6 2-column cuts and incidental art. Lists NBC and CBS. (B) May 21. (E) Oberlin. (M) University, College, Racquet, Oberlin Varsity, Forum and Country Clubs. (Can use all kinds of art, special articles and feature material; spot news seldom used.)

CENTRAL PRESS ASSOCIATION, Cleveland, O. C. David Vormelker. Daily column, “Radio Riddle” varies from 2 to 8 inches—N,C. Also uses about 3 photos a week in connection with column. Association uses considerable biographical material and many photos in developing features. Photos may be single and double-column, occasionally 3 and 4-column. (B) July 22. (E) Western Reserve U. (M) Special Libraries Assn., Western Reserve Alumni Assn.

CLEVELAND NEWS (e), Cleveland, O. Elmore Bacon (also music editor). Uses 3 columns every weekday—R,N,C. Usually runs one photo a day. Lists WTAM, WHK, WGAR, WCLE, WADC, WLW, WSAI, WJR, WXYZ, CKLW, WGN, WSM, WWJ, KDKA and short-wave stations. (B) Oct. 6.

CLEVELAND PLAIN DEALER (m, S), Cleveland, O. Robert S. Stephan. Uses full column daily, 3 to 6 columns Sunday —R,N,C. Also uses column of art work daily, 3 to 6 columns Sunday. Lists WTAM, WGAR, WCLE, WHK, WJR, WADC, WGN and WLW. (B) Dec. 31. (E) Oberlin, Columbia U. (M) City Club.

CLEVELAND PRESS (e), Cleveland, O. Norman Siegel (also radio editor, NEA Syndicate; Variety correspondent). Uses 47 inches daily in Cleveland Press, 2 columns weekly in full service of NEA—N,C,R. Also uses one column of art work daily, 2 to 4 pieces weekly. Lists...
are run daily and include WTAM, WGAR, WHK, WCLE, WLW, WGN, WJR and CKLW. (B) Oct. 12. (E) Ohio State. (M) Cleveland City Club, Bucket & Dipper and Sphinx Honorary Societies, Pi Delta Epsilon, Sigma Delta Chi.

COLUMBUS CITIZEN (e), Columbus, O. Lehman Otis (also gives weekly broadcast: program news, reviews, etc.). Uses column and a half Monday to Friday, 2 columns Saturday, not including programs—N.R.C. Also uses about 2 columns of art work daily. Lists WHKC, WCOL, WBNS, WLW, WJR and WGN completely; highlights of NBC, CBS and Mutual. (B) Jan. 24. (E) Otterbein.

COLUMBUS DISPATCH (e, S), Columbus, O. Adrian Fuller. Uses about one column daily, and full magazine feature page Sundays—R.C.N. Also uses about half-page of art work Sundays. Lists WBNS, WCOL, WHKC, WOSU, WLW, and network highlights. (B) July 29.

OHIO STATE JOURNAL (m), Columbus, O. No information after repeated requests. Previous information (1937) showed Harrold C. Eckert to be radio editor, using daily listings and occasional news squibs.

COSHOCTON TRIBUNE (e, S), Coshocton, O. No radio editor. Carries "very little" radio material. Obtained from NEA Service.

STILLWATER VALLEY NEWS (e, except Saturday), Covington, O. No radio editor. Carries unspecified amount of radio material, obtained from nearby stations.

DAYTON JOURNAL-HERALD (m, e, S), Dayton, O. No information after repeated requests. Previous information (1937) showed L. Dale Francis to be radio editor, using full column daily in both papers.

DAYTON DAILY NEWS (e, S), Dayton, O. Charles E. Gay II (also publicity director of WHIO, affiliated with the Daily News). Uses 3 columns weekdays, 5 to 6 on Sunday, including program schedules—R.C.N. Also uses one or 2 columns of art work daily, 4 on Sunday, plus special page, "Picture Parade," in tabloid section. Lists WHIO, WLW, WCKY, KDKA, WSAI, WTAM, WKRC and WSMK regularly; WJR, WENR, WMAS and WHKC occasionally. (B) March 27. (E) Ohio State. (M) Beta Theta Pi, University Club, Variety Club.

NEWS SERVICE BUREAU, Dayton, O. Philip Glanzer (also daily commentator, Hollywood Highlights, on J. WSMK). Newspaper and magazine syndicate supplying 250 words daily, 500 Sunday, to 35 midwestern papers—C.R.N. Uses one-column photos daily, special Sunday spreads. Lists WSMK, WHIO, WBMM, WLW, WGN, KWK, WMT, KSO. (B) Aug. 3. (E) Sullivan College of Business Administration. (M) Fraternal Order of Eagles.

DELAWARE GAZETTE (e), Delaware, O. No radio editor. Carries only news of "forthcoming broadcasts of special note." Obtained from station press releases.

DELPHOS DAILY HERALD (e), Delphos, O. No radio editor. Carries "very little" radio material. Source not specified.

DOVER DAILY REPORTER (e), Dover, O. Barney Schwartz (also promotion manager). Uses about one-third column daily, including program log—C.N. Art work used infrequently. Lists WTAM, WHK, WGAR, WCLE and WLW. (B) March 22. (E) Ohio State U. (M) Sigma Delta Chi.

EAST LIVERPOOL REVIEW (e), East Liverpool, O. No radio editor. Carries a half column of radio material daily. Obtained from press releases sent in by stations.

ELYRIA CHRONICLE-TELEGRAM (e), Elyria, O. No radio editor. Carries daily program listings. Source not specified.

FINDLAY REPUBLICAN-COURIER (m), Findlay, O. John M. Stowell. Uses half-column Monday to Friday—N.C. Also uses half to three-quarter column of art work each issue. Lists WTAM, WLW, CKLW, WJR and WOWO. (B) Sept. 20. (M) Up-to-Date Club.

FOSTORIA DAILY REVIEW (e), Fostoria, O. No information after repeated requests. Previous information (1937) showed La Verne J. Huth to be radio editor, using one column Monday to Friday, 2 columns Saturday.

FREMONT MESSENGER (e), Fremont, O. No radio editor. Carries 2 columns of program listings daily. Obtained from stations.

FREMONT NEWS (e), Fremont, O. No radio editor. Carries unspecified amount
of radio material daily. Obtained from press releases sent in by stations.

GALION INQUIRER (e), Galion, O. Harriet Cummins. Uses about one full column daily—program listings only. Lists WTAM, WLW, WJR, WHKC. (B) Feb. 13.

HAMILTON JOURNAL—NEWS (e), Hamilton, O. No radio editor. Carries daily program listings. Source not specified.

LANCASTER EAGLE-GAZETTE (e), Lancaster, O. No radio editor. Carries daily program listings, obtained from stations.

LIMA NEWS (e, S), Lima, O. Rosemary E. Cashman (also theatre editor). Uses 2 columns daily—N,C,R. No art work. Lists NBC and CBS. (B) March 5.

LOGAN DAILY NEWS (e, except Saturday), Logan, O. No radio editor. Carries daily program listings. Source not specified.

LORAIN JOURNAL (e), Lorain, O. No radio editor. Carries “variable” amount of radio material daily. Obtained from wire services and syndicates.

MANCHESTER SIGNAL (m), Manchester, O. No radio editor. Carries unspecified amount of radio material “when sponsor is an advertiser.” Obtained direct.

MARIETTA DAILY TIMES (e), Marietta, O. Flora Galtree (also society editor). Uses one to one and a half columns daily—C,N,R. Art work is run occasionally. Lists NBC, CBS and WLW. (B) April 9. (E) Marietta. (M) Marietta Music Club, Garden Club, Civic Federation of Women’s Clubs.

MARION DAILY STAR (e), Marion, O. John R. Elliott (also courthouse reporter). Uses about 6 column-inches daily, and an occasional half-column feature—N. Art work used rarely. Lists WTAM, WJR, WHKC, WLW; and special features of NBC, CBS and Mutual. (B) Sept. 29. (E) Ohio U. (M) Theta Chi.

MARTINS FERRY DAILY TIMES (e), Martins Ferry, O. No radio editor. Carries unspecified amount of radio material daily. Obtained from feature and clipping services.

MASSILLON INDEPENDENT (e), Massillon, O. No radio editor. Carries unspecified amount of AP material daily.

NEWARK ADVOCATE & AMERICAN TRIBUNE (e), Newark, O. M. Irene Cosgrove (also reporter, obituary editor). Uses daily program listings and highlights with an occasional special feature from clip sheets. Lists NBC, CBS, WOSU, WBNS, WHKC, WLW, WCOL.

NEW PHILADELPHIA TIMES (e), New Philadelphia, O. No radio editor. Carries “very little” radio material, confined to program listings. Obtained by clipping.

NORWALK REFLECTOR-HERALD (e), Norwalk, O. No radio editor. Carries daily program listings. Source not specified.

PAINESVILLE TELEGRAPH (e), Painesville, O. David Emory Bollinger, Jr. Uses about 2 columns daily, of which about half is devoted to program listings—N,C. Also uses at least one mat daily. Lists WICA, KDKA, WTAM, WHK, WLW, WJR. (B) Aug. 12. (E) Ohio U. (M) Tau Kappa Epsilon.

RAVENNA RECORD (e), Ravenna, O. No radio editor. Carries half-column of radio material daily. Obtained from press releases sent in by stations.

SALEM NEWS (e), Salem, O. No radio editor. Carries daily program listings. Source not specified.

SANDUSKY NEWS (e), Sandusky, O. No radio editor. Carries daily programs of “4 nearby stations.” Obtained from stations.

SANDUSKY REGISTER (m, except Monday, S), Sandusky, O. No radio editor. Carries as much radio material daily as space allows. Obtained from press releases received in the mail.

SIDNEY DAILY NEWS (e), Sidney, O. No radio editor. Carries 6 or 8 inches of radio material daily. Obtained from press releases sent in by stations.

SPRINGFIELD DAILY NEWS (e), and NEWS-SUN (S), Springfield, O. J. Richard Wolbert. Uses half-column weekdays, 3 columns Sunday—N,C,R. Also uses 3 to 4 columns of art work on Sunday. Lists WHIO and WLW completely; highlights of WCKY, WSAI, WKRC, WTAM. (B) Sept. 16.

TIFFIN ADVERTISER-TRIBUNE (e), Tiffin, O. Arnold Whalen (also city editor). Uses three-quarters to full column daily—program listings only. Art work rarely. Lists WSPD, WJR, WLW, WTAM.

TOLEDO BLADE (e), Toledo, O. Richard C. Pheatt. Uses 28 inches with 8-col-
umn streamer weekdays, not including program schedules — N.R.C. Usually runs 3 half-column cuts daily, 4 on Saturday. Lists WSVD, WWJ, WTAM, WLW, CYLW, CKLW, WJR and WTOL. (B) Nov. 7. (E) U. of Toledo. (M) Phi Kappa Chi, Newspaper Guild.

TOLEDO NEWS-BEE (e), Toledo, O. Marie Cochran. Uses 2 columns, 11½ inches deep, daily—N.R.C. Runs several pieces of art daily, 8-column layout on Saturday. Lists WSVD, WWJ, WJR, WTAM, WLW, CKLW, WTOL. (B) June 29.

TORONTO DAILY TRIBUNE, (e), Toronto, O. No radio editor. Uses one-quarter to one-half column of radio material daily, obtained from stations.

TROY DAILY NEWS (e), Troy, O. Raymond D. Steinmetz (also managing editor). Uses program log only, with occasional art work. Program listings vary somewhat each day, but usually include NBC, CBS, WLW, WHIO, WKRC, KDKA, WOWO and other Ohio and Chicago stations. (B) March 2.

UHRI CHS VILLE CHRONICLE (e), Uhrichsville, O. No radio editor. Carries a daily log of “Tonight’s Features.” Obtained by clipping.

UPPER SANDUSKY DAILY CHIEF (e), Upper Sandusky, O. No radio editor. Carries unspecified amount of radio material on WLW and WTAM daily. Obtained from stations.

WAPAKONETA NEWS (e), Wapakoneta, O. No radio editor. Carries half-column of program listings daily. Source not specified.

WARREN TRIBUNE CHRONICLE (e), Warren, O. Don McCurdy (also telegraph editor). Uses 2 columns of daily highlights supplied by the AP, and program schedules. No art work. Lists CBS, WTAM, KDKA, WICA. (B) July 31.

WILMINGTON NEWS-JOURNAL (e), Wilmington, O. No radio editor. Carries half-column of radio material daily. Obtained through AP and rewrite.

WOOSTER DAILY RECORD (e), Wooster, O. No radio editor. Carries two-thirds column of radio material daily. Obtained mostly from NBC and CBS press releases.

XENIA GAZETTE (e), Xenia, O. Mildred Mason (also society editor and general reporter). Uses about one full column daily—N.C. Also one mat daily (obtained from various radio feature services). Lists WLW, WKRC. (B) Oct. 4. (M) Business and Professional Women’s Club.

THE VINDICATOR (e, S), Youngstown, O. Marion Campbell McDonald (also on editorial staff). Uses two 16 to 20 inch columns daily and Sunday—N.R. Also uses half-column mat daily, art layout Sunday. Lists WGN, WEA F, WJZ, WABC, WKBN, WTAM, KDKA, WJR and WLW. Will use stories on opera, concerts and educational programs when sufficiently important. (E) Ogontz School.

OKLAHOMA

ADA NEWS (e, except Saturday, S), Ada, Okla. No radio editor. Carries one column of radio material daily, obtained from stations.

ALVA DAILY RECORD (m, except Monday, S), Alva, Okla. No radio editor. Carries a varying amount of radio material daily. Obtained by clipping.

DAILY ARDMOREITE (e, except Saturday, S), Ardmore, Okla. Ramon Martin (also gives 3 daily newscasts over KVSO, owned by the paper). Uses full column weekly—N.C.R. Also uses 2 to 3 column photos. Lists KVSO, Mutual and Oklahoma Network. (B) March 11. (E) Southeastern State. (M) Kiwanis.

BARTLESVILLE DAILY ENTERPRISE (e), Bartlesville, Okla. No radio editor. Carries daily program listings, obtained from “a radio magazine.”

BARTLESVILLE EXAMINER (m, except Monday, S), Bartlesville, Okla. No radio editor. Carries radio material “only when of general news value.” No source specified.

BLACKWELL DAILY JOURNAL (e, except Saturday, S), Blackwell, Okla. Roger E. Rice (also general editorial man). Uses program listings only, both weekdays and Sundays (Sunday about 3 columns). Lists NBC, CBS, Mutual; mentions KANS, KFI, KGNC, KOA, KOB, KPRC, KVOO, WBAP, WDAF, WENR, WFAA, WHO, WKY, WLS, WLW, WMAQ, WOAI, WREN, WSM, KFH, KGKO, KMOX, KNX, KOMA, KRLD, KSL, KTRH, KTSY, KTUL,
OREGON

LAWTON PRESS (m, except Monday, S), Lawton, Okla. No radio editor. Carries "very little" radio material. Obtained from press releases sent in by stations.

MC ALESTER NEWS-CAPITAL (e), McAlester, Okla. No radio editor. Carries occasional items if of sufficient news value. Source not specified.

MUSKOGEE DAILY PHOENIX & TIMES DEMOCRAT (m, e, S), Muskogee, Okla. Paul A. Bruner (also managing editor, both papers). Uses half-column twice a week, 1½ to 2 columns on Sunday—C,N,R. Seldom uses art work on weekdays, usually runs one-column cuts Sunday. Lists KBIX (owned by the papers). (B) Aug. 2. (E) Baker U. (M) Delta Tau Delta.

OKEMAH LEADER (e, except Saturday, S), Okemah, Okla. No radio editor. Carries "a little" radio material. Source not specified.

OKLAHOMA NEWS (e, S), Oklahoma City, Okla. No information after repeated requests. Previous information (1937) showed Bill Stockwell to be radio editor, using 2 columns in Sunday edition.

SAPULPA HERALD (e), Sapulpa, Okla. No radio editor. Carries radio material "seldom." Obtained "locally."

SEMINOLE PRODUCER (e, except Saturday, S), Seminole, Okla. No radio editor. Carries unspecified amount of radio material daily. Obtained from paper's own station, KGFF.

TULSA TRIBUNE (e, S), Tulsa, Okla. No radio editor. Carries 5 columns of radio material daily, including Sunday. Obtained from stations, etc.


OREGON

ASTORIAN-BUDGET (e), Astoria, Ore. No radio editor. Carries program listings obtained from local stations.

CORVALLIS GAZETTE-TIMES (e), Corvallis, Ore. No radio editor. Carries one column of radio material daily. Obtained from press releases sent in by stations.
EUGENE DAILY NEWS (m, except Monday, e, S), Eugene, Ore. George Edward Jones (also reporter). Uses radio log daily and Sunday, listing KGW, KEX, KOKI, KNX, KORE (these listings also cover NBC, CBS and Mutual). No art work. (Note: A Sunday column of straight news is currently contemplated.) (B) Jan. 10. (E) Oregon. (M) Sigma Delta Chi.

KLAMATH FALLS HERALD (e), Klamath Falls, Ore. No radio editor. Carries radio material "seldom." No source specified.

OREGON CITY ENTERPRISE (m, except Monday, S), Oregon City, Ore. No radio editor. Carries "very little" radio material. Source not specified.

THE OREGONIAN (m, S), Portland, Ore. William Moyes. Uses 3 1/2 columns daily, 8 columns Sunday—R,C,N. Also uses one 2-column cut daily, strip of 8 or 10 2-column cuts on Sunday. Lists NBC, CBS and Mutual; evening programs of KPO and KGO.

OREGON JOURNAL (e, S), Portland, Ore. Ernest W. Peterson. Uses three-quarter column daily, one to 2 columns Sunday, not including program schedules—N,C,R. Half to 3-column cuts used every Sunday; art used during the week as local news warrants. Lists KOIN, KALE, KGW, KEX, KXL, KWJJ, KOAC, KNX, KGO, KPO and KSL. (B) Nov. 12.

PORTLAND NEWS-TELEGRAM (e), Portland, Ore. Edward V. Golik. No regular column currently; column of entertainment comment, with art work, is contemplated. Lists NBC, CBS, Mutual, KGW, KEX, KOIN, KXL, KWJJ, KOAC, KBPS and KALE. (B) March 21. (M) Multinomah A.C.

ROSEBURG NEWS-REVIEW (e), Roseburg, Ore. No radio editor. Carries unspecified amount of radio material on KNR daily. Obtained direct.

OREGON STATESMAN (m, except Monday, S), Salem, Ore. No radio editor. Carries daily program listings, obtained from stations.

**Pennsylvania**

ALLENTOWN CHRONICLE & NEWS (e), Allentown, Pa. T. L. Wirts (also daily newscaster over WSAN-WCBA). Uses daily column of program schedules and comment. Also uses NEA radio review, with photos, every Friday. Lists WSAN-WCBA, WEAF, WJZ, WABC and WOR. (B) July 30.

ALLENTOWN MORNING CALL (m, S), Allentown, Pa. Clifford B. Bush. Uses about 3 columns, 12 inches deep, daily—N. No art work. Lists WSAN-WCBA, WEAF, WJZ, WABC and WOR. (B) Dec. 28.


ALTOONA TIMES TRIBUNE (m), Altoona, Pa. Paul LeRoy Lamade. Uses 10-inch column every other issue (program listings daily)—C,N,R. No art work. Lists NBC and CBS from 10:30 a.m. to midnight; Mutual feature programs, KDKA and occasionally WLW. (B) April 25.

AMBRIDGE DAILY CITIZEN (e, except Saturday), Ambridge, Pa. No radio editor. Carries only news of local artists, obtained direct.

MAIN LINE TIMES (e, except Saturday), Ardmore, Pa. No radio editor. Carries daily program listings, and three-quarter column of program comment once a week. Obtained by clipping.

ASHLAND DAILY NEWS (e), Ashland, Pa. No radio editor. Carries only "evening table" of programs. Source unspecified.

BEAVER DAILY TIMES (e), Beaver, Pa. No radio editor. Carries half-column of program listings daily. Obtained by clipping Pittsburgh papers.

BEAVER FALLS NEWS-TRIBUNE (e), Beaver Falls, Pa. No radio editor. Carries one-half to three-quarter column of radio material daily. Source unspecified.

BRADFORD STAR-RECORD (e), Bradford, Pa. No radio editor. Carries daily program listings of local station, with occasional news items. Source unspecified.

BROWNSVILLE TELEGRAPH (e), Brownsville, Pa. Donald B. Renn (also reporter, photographer, artist). Uses one column daily—R,C,N. Also art work occasionally. Lists WCAE, WJAS, KDKA,
RADIO EDITORS—Continued

WWVA. (B) Jan. 1. (E) Bucknell. (M) Phi Gamma Delta, Belle Hop, Dramatic Club.

CARBONDALE LEADER (e), Carbondale, Pa. No radio editor. Carries “some” radio material daily, obtained in “various ways.”

CARNEGIE SIGNEL-ITEM (w), Carnegie, Pa. R. W. Bradshaw. Uses 3½ columns every Thursday (deadline, Tuesday morning)—C R N. Also uses mats supplied by networks and agencies. Lists KDKA, WCAE, WJAS, KQV and WWSW. (B) Oct. 19.

CHAMBERSBURG PUBLIC OPINION (e), Chambersburg, Pa. No radio editor. Carries one-half to three-quarter column of radio material daily, with occasional features. Obtained from the AP and NEA Services.

CHESTER TIMES (e), Chester, Pa. No radio editor. Carries daily listings of programs, with occasional feature stories of radio stars. Source unspecified.

CLEARFIELD PROGRESS (e), Clearfield, Pa. No radio editor. Carries daily program listings, obtained from the AP.

DANVILLE NEWS (m), Danville, Pa. No radio editor. Carries “very little” radio material daily, confined to program listings. Source unspecified.

DOYLESTOWN INTELLIGENCER (e), Doylestown, Pa. No radio editor. Carries a little radio material daily, devoted to program highlights. Obtained by clipping the metropolitan dailies.

EASTON EXPRESS (e), Easton, Pa. No radio editor. Carries “very little” radio material, obtained from press associations.

EASTON DAILY PLAIN DEALER (m), Easton, Pa. No radio editor. Carries an “indefinite” amount of radio material daily. Obtained from local station WEST and agency press releases.

ERIE DAILY TIMES (e), Erie, Pa. W. Howard Parsons (also theatre page editor, city hall reporter). Column is run irregularly—R N C. Uses photos intermittently, depending on space available. Lists WEAF, WJZ, WABC, WOR. (B) Nov. 29. (M) Erie Press Club (secretary).

ERIE DISPATCH-HERALD (e, S), Erie, Pa. C. B. Hollinger (also feature editor). Uses from 3 to 5 columns once a week—C R N. Also uses about one column of art work. Lists NBC, CBS and Mutual. (B) July 5.

GREENVILLE RECORD - ARGUS (e), Greenville, Pa. No radio editor. Carries AP program listings daily.

HANOVER EVENING SUN, Hanover Pa. Edward H. Wallace (also sports editor). Uses quarter-page daily, including column, listings, photos, etc.—N, C, R. Also uses one mat daily, usually single-column. Lists NBC, CBS and Mutual. (B) July 31. (M) Order of DeMolay Legion of Honor.

HARRISBURG NEWS (e), Harrisburg, Pa. Jean D. Millar (also society editor). Uses 3 columns daily—C, N. Also one 2-column cut and two or more one-column cuts daily. Short-wave news. Lists WEA F, WJZ, WABC, WOR. (B) May 14. (E) Irving College.

HARRISBURG TELEGRAPH (e), Harrisburg, Pa. Dick Redmond. Uses 2-column spread, 8 or 9 inches deep, daily (with program schedules, totals 4 columns)—N, C, R. Also uses 2 or 3 photos daily. Lists WEAF, WJZ, WABC, WHP, WKBO. Column also has tie-in with local theatres when showing films featuring radio stars. (B) March 31.

DAILY MESSENGER (e), Homestead, Pa. Ida A. Ahlberg (also reporter and proof reader). Uses 16-inch column, including art work, Monday to Friday—N, C. Also uses a single or double-column cut each issue. Lists KDKA, WCAE, KQV, WWSW, WJAS (Sunday programs listed in Saturday edition). (B) July 6.

HUNTINGDON DAILY NEWS (e), Huntingdon, Pa. No radio editor. Carries daily program listings only. Source unspecified.


LANSFORD RECORD (e), Lansford, Pa. No radio editor. Carries daily program listings. Source unspecified.

LATROBE BULLETIN (e), Latrobe, Pa. Katherine J. Crede (also reporter, proofreader). Uses one and a quarter columns daily—N, C. Also uses several photos a week. Lists KDKA, WCAE and WJAS.
RADIO EDITORS—Continued

(B) Feb. 12. (M) Business and Professional Women’s Club.

LEBANON REPORT (e), Lebanon, Pa. No radio editor. Carries daily program listings of NBC, CBS and Mutual programs, obtained from press releases sent in by the networks.

LEHIGHTON LEADER (e), Lehighton, Pa. No radio editor. Carries half-column of radio material daily. Obtained by clipping.

LOCK HAVEN EXPRESS (e), Lock Haven, Pa. No radio editor. Carries daily “summary sent over wire by the AP.”

McKEESPORT DAILY NEWS (e), McKeeport, Pa. Fredrik Kane Schuler (also assistant city editor). Uses unspecified amount of daily space—N,C,R. Also varying amount of art work and layouts. Lists Pittsburgh district stations, network key stations, plus others, depending on news significance and personalities involved. (B) March 17. (E) Ohio State. (M) Elks, Eagles, Authors, American Literary Society. (Note: Also free-lances fiction with radio themes as background.)

MEADVILLE TRIBUNE - REPUBLICAN (m, e), Meadville, Pa. No radio editor. Carries “very little” radio material, obtained locally and by wire service.

MECHANICSBURG DAILY LOCAL NEWS (e), Mechanicsburg, Pa. Lois J. Fegan. Uses about half-page every other day—N,R,C. Also uses unspecified number of mats. No regular program log; outstanding features of networks and local stations used in story form. (E) Alviene Theatre School, N. Y. (M) Harrisburg Community Theatre.

MILTON STANDARD (e), Milton, Pa. No radio editor. Carries a varying amount of radio material daily—used as filler. Obtained from NEA releases.

MONONGAHELA DAILY REPUBLICAN (e), Monongahela, Pa. No radio editor. Carries one-half to three-quarter column of radio material daily, obtained from press associations.

NEW CASTLE NEWS (e), New Castle, Pa. No radio editor. Carries daily program listings only. Source unspecified.


NORRISTOWN TIMES HERALD (e), Norristown, Pa. W. D. Cressman. Uses half-column daily—N,C,R. Also uses “as much art work as possible.” Lists WEAF, WJZ, WABC, WIP, WCAU, KYW, WIBG. (B) June 23. (E) Penn State.


PHILADELPHIA DAILY NEWS (e), Philadelphia, Pa. Dorothy C. Guinan (also secretary to managing editor). No regular column; uses daily program schedules with occasional art work. Lists WCAU, KYW, WFIL, WIP, WJZ, WOR, WDAS, WPEN, WCAM, WTEL and WIBG. (B) March 3.

PHILADELPHIA INQUIRER (m, S), Philadelphia, Pa. Frank Rosen (also stamp editor). Uses 4 to 5 columns Sunday, including program log—C,N. (Same amount in pre-dated issue, circulated nationally and published one week in advance.) Also uses 2 or more one-column cuts each Sunday; larger cuts in pre-dated edition. Program log is run daily and lists WEAF, WJZ, WABC, WOR, WFIL, WIP, WCAU, KYW, WPG and WDAS. (B) July 4. (M) Pen and Pencil Club and the American Newspaper Guild.


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PHILIBURG JOURNAL (e), Philipsburg, Pa. No radio editor. Carries "very little" radio material. Source unspecified.

PITTSBURGH POST-GAZETTE (m), Pittsburgh, Pa. Darrell V. Martin. Uses 4 columns daily—C.N.R. Also uses about 7 inches of art daily. Lists WWSW, WJAS, KDKA and KQV. (B) Nov. 9. (E) Carnegie Tech.

PITTSBURGH PRESS (e, S), Pittsburgh, Pa. Si Steinhauser. Uses column and a half daily; 2 columns Sunday, excluding programs—N.C.R. Also uses single column cuts daily; 3 column layout Sunday. Lists KDKA, WCAE, WJAS, KQV, WWSW regularly; NBC, CBS and Mutual when carried locally. (B) Nov. 15.

PITTSBURGH SUN-TELEGRAPH (e, S), Pittsburgh, Pa. Zora D. Unkovich. Uses 22-inch column weekdays and Sunday, exclusive of program log—N.C.R. Also uses 2 or 3 single-column cuts weekdays, 24 to 30 inches of art work Sunday. Lists WCAE, WJAS, KDKA, KQV, WWSW. (Also runs a page of complete network programs for the week in a "country" issue, the Predate, for strictly rural circulation.)


PUNXSUTAWNEY SPIRIT (e), Punxsutawney, Pa. No radio editor. Carries "very little" radio material. Obtained by clipping.

READING EAGLE (e, S), Reading, Pa. Ron G. Sercombe (also Sunday editor). Uses 2 columns weekly—C. Also uses half-column halftones. Lists WEAF, WJZ, WOR, WCAU, WFUL, KYW, WRAW and WEEU. (B) March 5. (E) Temple U.

RIDGWAY RECORD (e), Ridgway, Pa. No radio editor. Carries 10 inches of radio material daily. Obtained from press association.

SAYRE TIMES (e), Sayre, Pa. No radio editor. Carries an unspecified amount of radio material daily. Obtained from the AP.

SCRANTON TIMES (e), Scranton, Pa. No radio editor. Carries daily program listings of WQAN (non-commercial station owned by the Times), WEAF, WJZ, WABC, WOR, WMCA, WHN, WQXR, WEVD, plus short-wave stations. Some material obtained direct; more specific information on sources not given.

SHARON HERALD (e), Sharon, Pa. No radio editor. Carries half-column of radio material daily. Obtained from station press releases.

SOMERSET AMERICAN (m), Somerset, Pa. No radio editor. Carries less than one column of radio material daily. Obtained from the AP.

CENTRE DAILY TIMES (e), State College, Pa. No radio editor. Carries daily program listings only. Source unspecified.

VALLEY DAILY NEWS (e), Tarentum, Pa. No radio editor. Carries one column of radio material daily, plus program listings. Obtained by clipping a Pittsburgh paper.

TOWANDA REVIEW (m), Towanda, Pa. No radio editor. Carries daily program listings. Source unspecified.

TYRONE HERALD (e), Tyrone, Pa. No radio editor. Carries about 2 columns of programs and remarks daily. Lists WEAF, WJZ, WABC, WCAU, WOR, KDKA, WGY, WLW. Obtained from radio magazines and checked against late newspapers for changes or corrections.

UNIONTOWN NEWS-STANDARD (e), Uniontown, Pa. No radio editor. Carries one column of program listings daily. Obtains Pittsburgh schedules by clipping, adds local station (WMBS) programs as received direct.

VANDERGRIFT NEWS (e), Vandergrift, Pa. No radio editor. Uses unspecified amount of radio material daily. Obtained from station press releases.

WASHINGTON OBSERVER (m) & REPORTER (e), Washington, Pa. No ra-
dio editor. Uses unspecified amount of radio material daily. Obtained from press association.

**DAILY LOCAL NEWS** (e), West Chester, Pa. No radio editor. Carries one column of radio material daily. Obtained from station press releases.


**WILKES-BARRE EVENING NEWS** (e), Wilkes-Barre, Pa. James F. McKeown. Uses unspecified amount of space Saturdays only—N. Also uses single-column cuts. Lists WJZ, WGY, WEAF, WLW, WABC. (B) Sept. 6.

**WILLIAMSPORT GAZETTE & BULLETIN** (m), Williamsport, Pa. Quinton E. Bogaue (also city editor). Uses one column (not devoted entirely to radio) 3 times a week—N.C.R. Also uses photos supplied by the AP. Program log is run daily and lists WEAF, WJZ, WABC, WOR, WRAK. (B) Oct. 12. (E) Penn State.

**WILLIAMSPORT GRIT** (S), Williamsport, Pa. No radio editor. Carries some radio material, mostly of a merchandising nature. Obtained direct from manufacturers.

**WILLIAMSPORT SUN** (e), Williamsport, Pa. No radio editor. Carries program listings daily. Source not specified.

**YORK GAZETTE & DAILY** (m), York, Pa. Lloyd B. Harris (also reporter and editorial office worker). Uses 22 inches, including programs, every weekday—N. No art work. Lists WEAF, WJZ, WABC, WOR, WLW and WGN. (B) Aug. 20. (M) St. Mary's Catholic Club, Iris Dramatic and Social Club.

**RHODE ISLAND**

**NEWPORT HERALD** (m), Newport, R. I. W. D. Hazard. Uses unspecified amount of space daily—C. Also uses art work "occasionally." Lists WEAF, WBZ, WEAN, WJAR, WPRO. (B) March 7.

**NEWPORT DAILY NEWS** (e), Newport, R. I. Clifton T. Holman, Jr. (also dramatic reviewer). Uses one to 1½ columns daily—N. No art work. Lists WEAN, WPRO, WJAR, WBZ. (B) April 21. (E) Boston U.

PROVIDENCE **JOURNAL** (m, S) & BULLETIN (e), Providence, R. I. Stephen A. Greene (also librarian). Uses about half-column daily—N,C,R. Also uses varying number of photos. Lists WEAN, WBZ, WJAR, WPRO and WOR. (B) Aug. 17.

PROVIDENCE **STAR-TRIBUNE** (e), Providence, R. I. Ben Kaplan. Uses column daily—C,R,N. Also half-column cut 2 or 3 times per week. Lists WEAN, WJAR, WPRO. (B) April 22.

**SOUTH CAROLINA**

GREENVILLE PIEDMONT (e), Greenville, S. C. Eleanor Keese Barton (also editor of woman's page). Uses half-column daily, exclusive of program listings—N. Also uses mats 2 or 3 times a week. Lists WFBC (owned by the Greenville Piedmont & News), plus NBC programs heard over that station. (B) May 31. (E) Greenville Woman's College, Cornell. (M) Zotosophia, Crescent Music Club. (Note: The News is the morning and Sunday edition, issued by the same publisher.)

GREENWOOD INDEX-JOURNAL (e, S), Greenwood, S. C. No radio editor. Carries some amount of news, mostly AP material.

**ROCK HILL HERALD** (e), Rock Hill, S. C. No radio editor. Carries small amount of radio material at irregular intervals. Source not specified.

**UNION DAILY NEWS** (e), Union, S. C. No radio editor. Carries only announcements of football broadcasts, important speeches, etc. Obtained by clipping and wire.

**UNION DAILY TIMES** (e), Union, S. C. No radio editor. Carries unspecified amount of radio material "occasionally," obtained from the AP and press releases.

**SOUTH DAKOTA**

ABERDEEN **AMERICAN-NEWS** (m, except Monday, e, S), Aberdeen, S. D. No radio editor. Carries a half-column of radio material daily, plus occasional features. Obtained from the AP and "other feature services."

**EVENING HURONITE**, Huron, S. D. No radio editor. Carries about one column
of radio material daily, obtained chiefly from the AP.


DAILY ARGUS LEADER (e, S), Sioux Falls, S. D. Bob B. Dennis. Uses full column daily—N. No art work. Lists afternoon and evening programs of NBC and CBS; also WEAF and WJZ programs heard over local station KELO-KSRO. (B) Jan. 16. (E) Augustana (undergraduate). (M) Y. M. C. A.

TENNESSEE

CHATTANOOGA FREE PRESS (e, S), Chattanooga, Tenn. Ralph Sanders (also news editor). Uses about two-thirds column daily and Sunday, total space per day, counting in other items, coming to 3 columns—N,R,C. (Note: Greatest emphasis in column is placed on guest stars and details of their performances, as well as specific numbers to be played by orchestras, etc.) Also one picture daily and 2 or 3 Sundays. Lists CBS and NBC schedules for 6 p.m. to midnight daily, and noon to midnight Sundays; WDOD and WAPO schedules around the clock; WSB, WLW, WHAS and WSM from 6 p.m. to midnight. (B) Oct. 10. (E) Ohio State. (M) Sigma Delta Chi. (Note: This paper uses radio items for fillers throughout its format.)

STATE GAZETTE (e), Dyersburg, Tenn. Bill Sanders (also in charge of Dyersburg News Bureau of the Memphis Commercial Appeal). Uses half-column daily—R,C,N. Also uses single-column cut daily. No program listings. (B) Nov. 8. (E) U. of Missouri.

ELIZABETHTON STAR (e, except Saturday), Elizabethton, Tenn. No radio editor. Carries half a column of radio material daily, obtained from press releases sent in by sponsors and agencies.

JACKSON SUN (e, except Saturday, S), Jackson, Tenn. Bob Bell, Jr. Uses half-column daily, full page Sunday—N,C. Also uses several photos on Sunday, occasional ones during the week. (B) Jan. 4.


KINGSPORT TIMES (e, except Saturday, S), Kingsport, Tenn. No radio editor. Carries radio material occasionally, obtained from press associations.

KNOXVILLE NEWS-SENTINEL (e, S), Knoxville, Tenn. Glenn McNeil. Uses over 2 columns daily, full page Sunday—N,C. Also uses at least one-half column cut daily, 6-column layout Sunday. Lists NBC, CBS, WNOX and WROL. (B) Oct. 26. (E) U. of Tennessee.

MEMPHIS COMMERCIAL APPEAL (m, S), Memphis, Tenn. Robert M. Gray. Uses one column daily, slightly more on Sunday—N,C,R. Also uses occasional cuts during the week, layouts and cuts on Sunday page. Lists NBC, CBS, WMC, WMPS, WREC and WHBQ. (B) Feb. 25. (E) Mississippi College, U. of Missouri. (M) Newspaper Guild.

MEMPHIS PRESS-SCIMITAR (e), Memphis, Tenn. Robert Johnson (also film critic; handles interviews, features and spot news). Uses one to two columns daily—N,C,R. Also uses varying number of mats and photos daily. Lists WMPS, WMC, WREC, WHBQ, WGN and WLW. (B) Oct. 12. (E) Southwestern. (M) Kappa Sigma, American Newspaper Guild.

TRENTON DAILY BULLETIN (e, except Saturday), Trenton, Tenn. No radio editor. Carries half a column of radio material daily, obtained from “various sources.”

TEXAS

ABILENE REPORTER-NEWS (m, except Monday, e, S), Abilene, Tex. No radio editor. Carries condensed log of network programs daily, plus full schedules and program notes on local station KRBC. Obtained from the AP.


AUSTIN AMERICAN-STATESMAN (m, e, S), Austin Tex. William J. Weeg (also city hall and courthouse reporter). Uses daily and Sunday program schedules only. No art work. Lists NBC, CBS and Texas Quality Network. (B) May
26. (E) U. of Texas. (M) Sigma Delta Chi, Kiwanis Club, City Library Commission.

AUSTIN DISPATCH (e,S), Austin, Tex. No radio editor. Carries unspecified amount of radio material daily on local station KNOP. Obtained direct from station.

BEAUMONT JOURNAL (e), Beaumont, Tex. Merita Mills (also music and arts editor and reporter). Uses daily space of one to 1½ columns, and 2½ columns on Saturdays with banner, plus column of program listings daily and 2 columns Saturday—C,N,R. Also 3 to 5 half-column mats daily in each column, and 3-column art work Saturdays, plus regular set-up. Lists CBS, NBC and Mutual programs and mentions virtually all network stations; also KPRC, WOAI, KTHS, KTRH, KMOX, KFDM regularly, plus others occasionally. (B) Feb. 10. (E) Texas U.

BROWNSVILLE HERALD (e, except Saturday), Brownsville, Tex. No radio editor. Carries AP program listings daily.

BROWNWOOD BULLETIN (e), Brownwood, Tex. No radio editor. Carries "only the more important announcements," obtained by wire and clipping.

COMMERCE DAILY JOURNAL (e, except Saturday), Commerce, Tex. No radio editor. Carries only radio news pertaining to "advertisers in our paper." Obtained from the advertisers' representatives.

CORPUS CHRISTI CALLER-TIMES (m, e, S), Corpus Christi, Tex. No radio editor. Carries daily listings of national programs, with a separate column devoted to programs and news of KGFI, affiliated with the paper. Obtained from the AP and KGFI.

CORPUS CHRISTI DAILY VOICE (e), Corpus Christi, Tex. No radio editor. Carries about one-quarter column of radio material daily. Obtained from syndicates, press releases, and by clipping.

DALLAS NEWS (m, S), Dallas, Tex. Charles G. Cullum. Uses 700 words daily, 1,000 words Sunday—R,N,C. Also uses 2 cuts a day. Lists NBC, CBS, Mutual, WFAA, KRLD, WRR. (B) Aug. 26. (E) Southern Methodist U. (M) Sigma Alpha Epsilon, Sigma Delta Chi, Blue Key.

DAILY TIMES-HERALD (e, S), Dallas, Tex. Douglas Hawley. Uses full page daily, including program listings—N,C. Also uses an average of 2 columns of art daily, mostly cuts. Lists NBC, CBS, KRLD, WFAA, WBAP, WRR. (B) July 19. (M) Masons, Shriners, Walnut Hills Golf Club.

DENISON PRESS (e), Denison, Tex. No radio editor. Carries three-quarter column of program listings daily, obtained from Radio Guide.

EAGLE PASS DAILY GUIDE (e), Eagle Pass, Tex. No radio editor. Carries quarter-column of radio material daily, obtained from press releases.

EL PASO EL CONTINENTAL (e, except Saturday, S), El Paso, Tex. Elena Gutierrez M. (also society editor). Use varying amount of space on irregular schedule (usually every other day; sometimes once a week)—N,C,R. Also uses 2 or 3 photos a week. Lists NBC, KTSN, XEW, Mexico City, and several stations in Juarez, Mexico. (Paper is published in Spanish.)

EL PASO HERALD-POST (e), El Paso, Tex. No radio editor. Carries one column daily, obtained from NEA Syndicate and advertisers' press releases.

FORT WORTH PRESS (e), Fort Worth, Tex. Lee Roy Manuel (also police reporter). Uses about half-column weekdays—N,R,C. Also uses a half-column cut every issue. Lists WBAP, KRLD, KTAT, KFJZ. (B) Nov. 29. (E) Louisiana State.

FORT WORTH STAR-TELEGRAAM (m, e, S), Fort Worth, Tex. W. S. ("Bill") Potts (also covers general assignments, features and U. S. Courthouse). Uses a column daily, full page Sunday—N,R,C. Also uses photos and mats of all sizes during the week, 4 pieces of art Sunday. Lists NBC, CBS, Mutual, WBAP, WFAA, KGKO, KRLD, WRR, KTAT, KFJZ. (B) Feb. 25. (E) U. of Texas. (M) Alpha Tau Omega, Sigma Delta Chi, Kappa Alpha Pi, Riddotto Club.

GALVESTON NEWS (m, S) & TRIBUNE (e), Galveston, Tex. No radio editor. Carries "very little" radio material, obtained from press associations.

GOOSE CREEK DAILY SUN (e), Goose Creek, Tex. No radio editor. Carries a half-column of radio material daily, obtained by clipping.

VALLEY MORNING STAR, Harlingen, Tex. No radio editor. Carries varying
amount of radio material daily, obtained from budget service.

HILLSBORO MIRROR (e), Hillsboro, Tex. No radio editor. Carries occasional items "of local interest or connected with manufacturers using newspaper advertising."

HOUSTON CHRONICLE (e, S), Houston, Tex. Mildred Stockard (also theatre editor). Uses three-quarter to full column daily, column and a half Sunday—N,C. One or 2-column cuts used Sunday; occasional art work daily for special stories. Lists network programs as supplied by AP; KTRH, KXXY, KPRC and short-wave stations. (B) March 8. (E) Rice Institute.

HOUSTON POST (m, S), Houston, Tex. Edith Riley (also handles publicity for KPRC, affiliated with the Post). Uses half to three-quarter column daily—N. Also uses one, 2 and 3-column cuts. Lists KPRC, KTRH, KXYZ. (B) July 11.

HOUSTON PRESS (e), Houston, Tex. Anthony J. Triolo (also librarian). Uses column and a half daily—N. Also uses half to full-column photos. Lists KMOX, WENR, KPRC, KXYZ, KTRH. (B) Aug. 25.

LONGVIEW JOURNAL & NEWS (m, e, S), Longview, Tex. No radio editor. Lists NBC, CBS, KFRO, WFJA and KRLD programs daily, obtained from press releases.

MC ALLEN MONITOR (e, except Saturday) McAllen, Tex. No radio editor. Carries 20 inches of radio material daily, obtained from the AP.

MC KINNEY COURIER-GAZETTE (e), McKinney, Tex. No radio editor. Carries "limited amount" of radio material daily. Source not specified.

MEXIA DAILY NEWS (e, except Saturday, S), Mexia, Tex. No radio editor. Uses occasional, unspecified amount of radio material, "picked at random."

MOUNT PLEASANT NEWS (e, except Saturday, S), Mount Pleasant, Tex. No radio editor. Uses "very little" radio material at unspecified intervals. Obtained from press associations.

NACOGDOCHES DAILY SENTINEL (e), Nacogdoches, Tex. No radio editor. Carries radio material "occasionally." Source unspecified.

NAVASOTA EXAMINER (e), Navasota, Tex. No radio editor. Carries several short radio articles per week. Source unspecified.

ORANGE LEADER (e, except Saturday, S), Orange, Tex. No radio editor. Carries unspecified amount of radio material "when submitted by advertisers."

PAMPA DAILY NEWS (e, except Saturday, S), Pampa, Tex. No radio editor. Carries about half-column of programs, news, etc., in connection with KPDP, owned by the paper; S. L. Patterson, manager of the station, handles paper's radio material.

PARIS NEWS (e, except Saturday, S), Paris, Tex. Henry Moore. Uses 10 to 15 column-inches daily—N,C,R. Also uses some art work, generally of talent on KPLT (owned by the News), or occasional mats for national advertisers' accounts. Lists KPLT, NBC, CBS, Mutual, and Texas Quality Network (all except KPLT get selected, not full, listings). (B) March 30. (E) Paris Junior College.

PORT ARTHUR NEWS (e, S), Port Arthur, Tex. No radio editor. Uses unspecified amount of radio material daily, obtained from the AP.

SAN ANGELO STANDARD-TIMES (m, e, S), San Angelo, Tex. No radio editor. Carries AP programs and local station listings.

SAN ANTONIO EXPRESS (m, S), San Antonio, Tex. No radio editor. Carries about 8 columns of radio material weekly. Obtained from NEA Service, and press releases from NBC and local stations.

SAN ANTONIO LIGHT (e, S), San Antonio, Tex. Renwicke E. Cary. Uses two to two and a half columns daily and Sunday, including program log—N,R,C. Also uses one piece of art daily. Lists KTSA and WOAI. (B) Jan. 30.

SAN ANTONIO NEWS (e), San Antonio, Tex. Mary Louise Walliser (also dramatic editor). Uses half-column daily—N,C,R. Also uses one or two mats or cuts daily. Runs news service stories and syndicate stories and pictures on national programs. Lists WOAI, KTSA, KABC, KMBC and KONO. (B) January 7. (E) U. of the City of Los Angeles; Our Lady of the Lake. (M) San Antonio Little Theatre (Board of Directors), Tuesday Musical Club.

SAN BENITO LIGHT (e, except Saturday), San Benito, Tex. No radio editor.
RADIO EDITORS—Continued

Carries unspecified amount of radio material daily, obtained "by mail and personal contacts with local people on programs."

TAYLOR DAILY PRESS (e, except Saturday, S), Taylor, Tex. No radio editor. Uses "small amount" of radio material, including daily program listings. Obtained by clipping.

TEMPLE TELEGRAM (m, S), Temple, Tex. No radio editor. Carries unspecified amount of news and daily program listings of local station KTEM.

TEXARKANA GAZETTE (m, S) & NEWS (e), Texarkana, Tex. No radio editor. Carries a "general" radio log daily, plus full schedule of local station KCMI, owned by the paper.

TYLER COURIER-TIMES (m, e, S), Tyler, Tex. North Callahan (also drama critic, feature writer). Uses regular news and feature stories daily, and part of the theatre page on Sundays—R,N,C. Also uses about 20 column inches of art work a week. Lists NBC and CBS. (B) Aug. 7. (E) U. of Chattanooga. (M) Theta Alpha Phi, Tyler Little Theatre, Reserve Officers Assn.

VERNON DAILY RECORD (e), Vernon, Tex. Mrs. Ann Minyard. Uses 21 column-inches daily, including listings—N. Art work is used occasionally, "usually at request of advertiser." Lists WFAA, WLW, KGKO, KMOX; occasionally KRLD. (B) April 20.

WACO NEWS-TRIBUNE & TIMES HERALD (m, e, S), Waco, Tex. No radio editor. Carries listings of unspecified stations daily. Source not indicated.

WICHITA FALLS DAILY TIMES (m, except Saturday and Monday, S), Wichita Falls, Tex. Louis T. Hamlett (also court reporter and UP correspondent). Uses program listings daily and from 3 to 5 columns Sunday—N,R,C. Also one or two cuts each Sunday. Lists WFAA, WBAP, KGKO, KRLD, WLW, WLS, WENR, KOA, KVOO, WKY, WOA1, CBS, NBC. (B) July 16. (E) Texas U.

OGDEN STANDARD-EXAMINER (e, S), Ogden, Utah. No radio editor. Carries 2 or 3 radio articles daily. Obtained from local station KLO and press associations.

SALT LAKE TRIBUNE-TELEGRAM (m, e, S), Salt Lake City, Utah. No radio editor. Carries daily "program outline," obtained from stations.

VERMONT

BENNINGTON BANNER (e), Bennington, Vt. No radio editor. Carries 15 columns of radio material weekly, obtained from press associations and by clipping.

BURLINGTON DAILY NEWS (e), Burlington, Vt. No radio editor. Carries a daily column of network and local station (WCAX) programs. Obtained from AP, NEA, Herald Tribune Service, and direct from WCAX.

BURLINGTON FREE PRESS (m), Burlington, Vt. No radio editor. Uses 3 or 4 inches of AP radio material daily.

NEWPORT EXPRESS (e), Newport, Vt. No radio editor. Carries daily listings of "leading programs over leading stations," obtained from AP.

ST. ALBANS MESSENGER (e), St. Albans, Vt. No radio editor. Carries daily AP program listings.

WATERBURY RECORD (w), Waterbury, Vt. William G. Ricker. Uses one column weekly (paper published every Wednesday, in conjunction with station WDEV) —N,R,C. Also uses photos in most issues. Lists WDEV only. (B) May 26. (E) Yale. (M) Rotary Club, Thackeray Club.

VIRGINIA

DANVILLE REGISTER & BEE (m, except Monday, e, S), Danville, Va. No radio editor. Carries daily AP program schedules.

FREDERICKSBURG FREE LANCE-STAR (e), Fredericksburg, Va. Ernest D. McIver, Jr. (also assistant to advertising manager). Uses about 30 inches daily, including program schedules—C,R,N. Uses half and single-column mats, 3 or 4 times a week. Lists WEAF, WJZ, WABC and WOR. (B) May 31. (M) Delta Sigma, Fredericksburg Electrical League.
RADIO EDITORS—Continued

LYNCHBURG DAILY ADVANCE (e), Lynchburg, Va. No radio editor. Carries daily program schedules, obtained from the AP.


SOUTHWEST TIMES (e, except Saturday, S), Pulaski, Va. No radio editor. Carries daily program listings of WEAF, WJZ and WABC, clipped from Roanoke Va. Times-Dispatch.

RICHMOND NEWS LEADER (e). Richmond, Va. Elizabeth Copeland (also film editor). Uses half-column of AP material, combined with local items—N. No art work. Lists WEAF, WJZ, WABC, WOR, WRVA, WMBG, WRNL and WRTD. (E) Sweet Briar. (M) Musicians Club, Writers Cluo of Virginia.

RICHMOND TIMES-DISPATCH (m, S), Richmond, Va. Norman B. Rowe (also special features editor). Uses 2 columns daily, 5 columns Sunday, including program log—N,C,R. Also uses one or 2 photos daily, 2 to 10 Sunday. Lists WEAF, WJZ, WABC, WRTD, WMBG, WRNL and WRVA. (B) Aug. 9. (E) William & Mary.

ROANOKE WORLD-NEWS (e), Roanoke, Va. No information after repeated requests. Previous information (1937) showed John W. Davies to be radio editor, using 15 to 30 column-inches daily.

STAUNTON LEADER (e), Staunton, Va. No radio editor. Carries daily program listings, obtained from the AP.

STAUNTON NEWS-LEADER (m, except Monday, S), Staunton, Va. No radio editor. Carries daily program schedules, obtained from the AP.

NORTHERN VIRGINIA DAILY (m), Strasburg, Va. No radio editor. Carries daily program listings and 'some news.' Source not specified.

SUFFOLK NEWS-HERALD (e), Suffolk, Va. No radio editor. Carries daily program listings for NBC and CBS, with occasional notices of special programs. Obtained by clipping.


WINCHESTER STAR (e), Winchester, Va. No radio editor. Carries one to 1½ columns of radio material daily. Obtained in "various ways."

WASHINGTON

ABERDEEN DAILY WORLD (e), Aberdeen, Wash. Harland L. Plumb (also staff writer). Uses one to 1½ columns daily—R,C,N. Also uses some art work—"depends on make-up requirements." Lists all Northwest stations on NBC, CBS and Mutual. (B) Jan. 24. (E) U. of Washington, Washington State. (M) Sigma Phi Epsilon.

BELLINGHAM HERALD (m, e), Bellingham, Wash. No radio editor. Carries 1½ columns of radio material daily, obtained from releases sent in by stations.

BREMERTON SUN (e, except Saturday), Bremerton, Wash. No radio editor. Carries one story daily—no program listings. Obtained from press releases received in the mail, and from advertisers.

HOQUIAM WASHINGTONIAN (m, except Monday, S), Hoquiam, Wash. No radio editor. Carries about 1½ columns of program listings daily and Sunday; no news unless of particular local interest. Lists NBC, CBS, KGW, KJR, KVI. Material obtained from press releases sent in by stations.

KELSONIAN-TRIBUNE (e, except Saturday, S), Kelso, Wash. No radio editor. Carries daily program listings only. Source not specified.

MOUNT VERNON HERALD (e), Mount Vernon, Wash. No radio editor. Carries about 2 columns of news and listings of KJR and KOMO daily, obtained from press releases.


SEATTLE POST-INTELLIGENCER (m, S), Seattle, Wash. Edwin James Mitchell. Uses about 10 inches daily, 40 or
RADIO EDITORS—Continued

50 inches Sunday, not including log—
N.C.R. Also uses single-column cuts
daily, single and double on Sunday.
Lists KOL, KMO, KIRO, KVI, KOMO,
KJR, KEEN, KRSC, KXA and KTW.
(B) June 12.

SEATTLE STAR (e), Seattle, Wash. Roy
F. Ryerson. Uses 2 or 3 columns week-
days—N.C.R. Uses very little art work.
Lists NBC, CBS and Mutual; KJR,
KOMO, KIRO, KVI, KOL, KEEN, KRSC
and KXA (complete listings given one
day ahead). (B) Oct. 4. (M) Ameri-
can Newspaper Guild.

SEATTLE TIMES (e, S), Seattle, Wash.
Robert Heilman (also general assign-
ment reporter). Uses program sched-
ules only, except in the case of news
stories of special events carried by all
stations. Listings are daily and include
KOMO, KJR, KIRO, KOL, KVI, KRSC,
KEEN, KXA, KTW. (B) Feb. 14. (E)
U. of Washington.

SPOKANE PRESS (e), Spokane, Wash.
Dave Dryden (also reporter). Uses one
column daily—N.C.R. Also half-column
of art daily. Lists KHQ, KGA, KFPY,
KFIO. (B) June 20.

SPOKANE SPOKESMAN-REVIEW (m,
S), Spokane, Wash. B. H. Johnsrud (also
on city desk). Uses one column week-
days, 3 columns Sunday, including pro-
gram log—N. No art work. Lists KGA,
KHQ, KFPY, KFIO, KWSC. (B) June 3.
(E) Carleton.

TACOMA NEWS TRIBUNE (e, S), Ta-
coma, Wash. Paul O. Anderson. Uses
one and a half to 2 columns daily—
N.C.R. Also uses one or 2-column mats
furnished by station publicity depart-
ments. Lists KVI, KMO, KOMO, KJR
and KIRO. (B) Jan. 9. (E) College of
Puget Sound.

TACOMA TIMES (e), Tacoma, Wash. Jane
Mottau. Uses about 2 columns of daily
program listings, including 5 or 6 inches
devoted to the day's highlights—N.C.R.
No art work. Lists NBC, CBS, Mutual,
KVI, KMO, KOMO, KJR, KIRO. (B)
Dec. 18.

YAKIMA INDEPENDENT (m, except Sat-
urday), Yakima, Wash. Mary Maxine
Tusler. Uses two 20-inch columns daily
—N.R.C. Also uses one-column cut daily.
Lists KFYR, KVI, WLW, KSL, KHQ,
KFI, KFRC, KGO, KPO, KOMO, KGDE,
KIRO, KJR, KGW, KOIN, KFPY, KIT.
(B) Jan. 9. (E) Yakima Valley College.

WEST VIRGINIA

RALEIGH REGISTER (e, except Saturday), Beckley, W. Va. No radio editor.
Carries daily program listings, obtained
from the AP.

BLUEFIELD SUNSET NEWS (e), Blue-
field, W. Va. No information after re-
peated requests. Previous information
(1937) showed Harry W. Ball to be radio
editor, using half-column daily.

BLUEFIELD TELEGRAPH (m, except
Monday, S), Bluefield, W. Va. No radio
editor. Carries over a column of radio
material, obtained from station and
network press releases.

CHARLESTON DAILY MAIL (e, S),
Charleston, W. Va. Robert H. Bull (also
state and fine arts editor; daily news-
caster; instructor in journalism, Kana-
wha College). Uses column of AP ma-
terial daily, full page Sunday, including
art work—N.C. Also uses unspecified
number of mats, preferably one, 2 and
3 column. Lists WEAF, WJZ, WABC and
WCHS. (B) Aug. 4. (E) Butler U. (M)
Phi Delta Theta, Sigma Delta Chi,
Charleston City Art Commission.

CLARKSBURG EXPONENT (m, except
Monday), Clarksburg, W. Va. H. G.
Rhawn. Uses unspecified occasional
space—N. Also 1 or 2-column mats
thrice weekly. Lists WBLK, WCHS,
WPAR, CBS, NBC. (B) Aug. 10. (E)
Franklin and Marshall, Dickinson. (M)
Phi Kappa Sigma, Elks, Masons, Ameri-
can Legion.

CLARKSBURG TELEGRAM (e), Clarks-
burg, W. Va. No radio editor. Carries
daily program listings obtained from the
AP.

GRAFTON SENTINEL (e), Grafton, W.
Va. (Mr.) H. June Gatrell. Uses ap-
proximately 35 column-inches daily—N.
Also unspecified amount of art work
once a week. Lists NBC, CBS, WHAS,
WMNN, WOR, WSM, WLW, KDKA,
WGR, CKLW, WSB, WENR, Mutual,
WGY, WHK, WGBI, WBAL, WPAR,
WHAM, WORK, WGN, WHP, WFBL,
WCAU, WJZ. (B) Oct. 30. (E) State.
(M) Kiwanis.

HINTON NEWS (e), Hinton, W. Va. No
radio editor. Carries very small amount
of radio material daily, sent in by mail.

HUNTINGTON ADVERTISER (e), Hunt-
ington, W. Va. No radio editor. Car-

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ries unspecified amount of radio material daily, obtained from AP.

HUNTINGTON HERALD-DISPATCH (m), Huntington, W. Va. No radio editor. Carries unspecified amount of radio material daily, obtained from AP and local sources.

MORGANTOWN DOMINION-NEWS (m), Morgantown, W. Va. No radio editor. Carries unspecified amount of radio material daily, obtained from AP feature service.

MORGANTOWN POST (e), Morgantown, W. Va. No radio editor. Carries half-column of network program listings daily, obtained from program releases.

WEIRTON DAILY TIMES (e), Weirton, W. Va. No radio editor. Carries daily program listings and occasional news items. Obtained from press releases received by mail.

WHEELING NEWS-REGISTER (e, S), Wheeling, W. Va. William De Muth, Jr. Uses three-fourths of a column 3 times a week—C,N,R. Also uses “all mats obtainable.” No program listings. (B) Feb. 22. (E) West Liberty, West Virginia Teachers College.

WISCONSIN

ANTIGO DAILY JOURNAL (e), Antigo, Wis. No radio editor. Carries daily AP release.

APPLETON POST-CRESCENT (e), Appleton, Wis. No radio editor. Carries 8 to 15 inches of radio material daily, consisting of personality news, resume of important programs and brief log of “the larger stations near us.” List, principally, WTMJ, WGN, WMAQ, WCCO, WLW, WLS, WENR, WBBM, WJR. Obtained from press releases, Radio Guide and Sunday edition of New York Times.

CHIPPEWA FALLS HERALD-TELEGRAM (e), Chippewa Falls, Wis. No radio editor. Carries about 90 lines of radio material daily, obtained from the AP.

FOND DU LAC COMMONWEALTH REPORTER (e), Fond du Lac, Wis. No radio editor. Carries daily program listings of KFIZ (owned by the paper) and “other stations.”

JANESVILLE GAZETTE (e), Janesville, Wis. Villette Du Cray (also continuity and publicity director for WCLO, owned by the paper). Uses about 50 inches daily—N,R,C. Also uses single-column cuts of radio stars. Lists NBC, CBS, Mutual. (B) Nov. 22. (E) Augustana. (M) Quota Club.

LA CROSSE TRIBUNE (e, S), La Crosse, Wis. No radio editor. Carries daily program listings only. Source not specified.

MADISON CAPITAL TIMES (e, S), Madison, Wis. Kenneth F. Schmitt (also program and publicity director for WIBA, owned by the Capital Times and Wisconsin State Journal). Uses 2 columns daily including Sunday—N,C,R. Also uses 2 columns of art work daily, 8 on Sunday. Lists WIBA, WGN, WBBM, WENR, WLS, WLW, KMOX, WHAS, WHA, WMAQ, WCFL. (B) July 23. (E) U. of Wisconsin.

WISCONSIN STATE JOURNAL (e, S), Madison, Wis. William L. Doudna (also daily newscaster). Uses half-column daily, full column Sundays—N,C. Also uses at least one single-column cut. Lists WEAF, WJZ, WABC, WOR, WGN, WLS, WENR, WMAQ, WBBM, WCFL, WIND, WJJD, WIBA, WHA, WTMJ, WLW, WCCO and short-wave stations. (B) Feb. 21. (E) U. of Wisconsin. (M) American Newspaper Guild.

MANITOWOC HERALD-TIMES (e), Manitowoc, Wis. No radio editor. Carries daily listing of network programs, obtained from AP.

MILWAUKEE JOURNAL (e, S), Milwaukee, Wis. Edgar A. Thompson. Uses 3 columns weekdays, 6 tabloid pages Sunday, including art work, etc.—N,R,C. Also uses photos daily, “if news value warrants,” one and a half pages of art work Sunday. Lists WTMJ, WISN, WEMP, WHA, WMAQ, WGN, WBBM, WENR, WCFL, WLW, WIND and WCCO, plus Sunday programs of all Wisconsin stations. (B) April 26. (E) Marquette U. (M) Sigma Delta Chi. (Note: The Journal also has a short-wave editor who devotes space to column and schedules.)

MILWAUKEE NEWS & SENTINEL, Milwaukee, Wis. Vivian M. Gardner. Uses column in both papers Monday to Friday (Sentinel, about 3 columns, 20 inches deep; News, 2 columns, 20 inches deep); full page Saturday and 4-page tabloid Sunday (Sentinel only)—N,C,R. Cuts on Saturday: one 3-column, one 2-col-
RADIO EDITORS—Continued

umn, one single-column; Sunday: one 3-column, one 2-column, 5 single-column. Lists WISN, WTMJ, WMAQ, WENR, WLS, WBBM and WGN daily; WISN, WTMJ, WMAQ, WENR, WEMP, WGN, WLS, WBBM, WHBL, WONT, WHA, KSTP, WCCO, WRJN, WEAU, WEBC and WSAU Sunday (listings for following week in tabloid section). (B) July 8. (M) Eastern Star, American Newspaper Guild.

OSHKOSH NORTHWESTERN (e), Oshkosh, Wis. No radio editor. Carries unspecific amount of radio material daily, obtained from AP and UP Services.

RACINE JOURNAL-TIMES (e), Racine, Wis. Kent Owen (real name, Ken Hegard; also publicity director of WRJN). Uses about 20 inches daily, including Sunday, with special promotion given extra space—C.N.R. Will use photos of network and local stars. Lists NBC, CBS and Mutual; WRJN, WGN, WMAQ, WBBM, WFCF, WIND, WTMJ, WENR, WLS and WJJD. (B) Dec. 14.

RHINELANDER NEWS (e), Rhinelander, Wis. No radio editor. Carries only announcements of "important news broadcasts." Source unspecific.

SHEBOYGAN PRESS (e), Sheboygan, Wis. Ethel Max. Uses unspecific amount of space weekdays, devoted to WHBL programs only—N. Art work is used rarely. Lists WHBL, WBBM, WGN, WTMJ and WLW. (B) Oct. 2. (E) U. of Wisconsin.

STEVENS POINT JOURNAL (e), Stevens Point, Wis. No radio editor. Carries condensed program listings daily, obtained from AP.

TWO RIVERS REPORTER (e), Two Rivers, Wis. No radio editor. Carries "very little" radio material; source unspecified.

WISCONSIN RAPIDS DAILY TRIBUNE (e), Wisconsin Rapids, Wis. George T. Frechette. Uses tabloid page every Saturday (deadline Thursday evening)—N.C. Also uses limited amount of art work. Lists WBBM, KMOX, WTMJ, WIBA, WEBC, KYW, WMAQ, KSTP, WCCO, WTAQ, WKBN, WOC, WJZ, WLW, WISN. (B) Dec. 17. (E) U. of Wisconsin. (M) Haresfoot, Kiwanis, Elks, Knights of Columbus.

WYOMING

CASPER TRIBUNE-HERALD (e, except Saturday, S), Casper, Wyo. No radio editor. Carries daily listing of network programs, obtained from AP.

STATE TRIBUNE (e, except Saturday, S), Cheyenne, Wyo. No radio editor. Lists KOA and KLZ programs daily.

GILLETTE NEWS-RECORD (m, except Monday), Gillette, Wyo. No radio editor. Carries occasional news items, depending on "quality and interest." Source unspecific.

LARAMIE REPUBLICAN & BOOMER-ANG (e, except Saturday, S), Laramie, Wyo. No radio editor. Carries one-quarter to half column of radio material daily, obtained from the AP.

CANADA

ALBERTA

EDMONTON BULLETIN (e), Edmonton, Alberta. No information after repeated requests. Previous information (1937) showed H. R. Hammond to be radio editor, using half column daily.

EDMONTON JOURNAL (e), Edmonton, Alberta. Gordon McCallum. Uses program log only, listing NBC, CBS, C.C.J.A. CFRN, CKUA, CFGP. (B) June 10.

BRITISH COLUMBIA

NELSON DAILY NEWS (m), Nelson, B.C. James H. Ryley. Uses column and a half daily—N. Seldom uses art work. Lists NBC, CBS, Mutual, Don Lee, Canadian Broadcasting Corp., CJOR, CJAT, CFCN. (B) Feb. 8.

RADIO WEEKLY, North Vancouver, B. C. Ruth McKay. A 16-page tabloid weekly, chiefly devoted to program listings and highlights, art work, etc. Special columns—R.C.N. Mats up to 3 columns by 9 inches are acceptable. Lists Canadian Broadcasting Corp., NBC, CBS, Mutual, CJOR, CKMO, CKWX, CKCD, CFCT. (B) April 2. (E) U. of British Columbia. (M) Drama and bridge clubs.

VANCOUVER DAILY PROVINCE (e), Vancouver, B. C. Gordon T. Southam (also assistant to business manager). Uses 40 inches Monday to Friday, 80 inches Saturday—R.C.N. One column a week is devoted to short-wave news. Also uses a double-column or 2 single-column cuts daily. Lists Canadian Broadcasting Corp., NBC, CBS and Mu-
VANCOUVER NEWS-HERALD (m), Vancouver, B. C. John F. Scott (also aviation editor, feature writer). Uses one column Monday to Friday, 2 columns Saturday—N.C.R. Also uses single-column cut daily, 2-column layout Saturday. Lists Canadian Broadcasting Corp., NBC, CBS, CKWX, CJOR and CKMO. (B) March 10. (M) B.C. Institute of Journalists, Arctic Club, Pelican Club.

VANCOUVER SUN (e), Vancouver, B. C. William D. Newell (also handles all radio promotion for the Sun; daily newspaper over CKWX). Uses 4 columns Monday to Friday, 6 columns Saturday in week-end edition—N.C.R. Also uses 2-column layout daily, additional art work Saturday. Lists NBC, CBS, Mutual and Canadian Broadcasting Corp.; runs summary of local stations’ programs. (B) Dec. 10. (E) U. of California. (M) Vancouver Lawn Tennis Club, Pacific Athletic Club, B. C. Institute of Journalists.


VERNON NEWS, (w), Vernon, B. C. Grevelle J. Rowland (also news editor). Uses one column Thursday—N.C.R. Also uses varying amount of art work. Lists Canadian Broadcasting Corp., NBC and CBS. (B) Aug. 12. (E) U. of British Columbia.

VICTORIA DAILY TIMES (e), Victoria, B. C. Kenneth Drury (also editor). Uses quarter-column Monday to Friday, 4 columns to full page Saturday—N.C. Art work is run Saturday, totalling about 50% of reading matter. Lists NBC, CBS, Mutual, Canadian Broadcasting Corp. (B) Feb. 17. (E) Columbia U.

WINNIPEG FREE PRESS (m, e), Winnipeg, Manitoba. Peter B. Whittall (also rewrite and special events; Variety correspondent). Uses 2 columns every Saturday—N.C.R. Half and single-column mats used occasionally. Program schedules and notes are run daily. Lists Canadian Broadcasting Corp., CKY, CJRC, and KFVR completely; NBC and CBS from 7 p.m. to sign off. (B) March 13. (M) Winnipeg Press Club.

WINNIPEG TRIBUNE (e), Winnipeg, Manitoba. Dennis W. Brown (also reporter). Uses column and a half daily except Saturday, when space runs to 3 columns—N.C.R. Also uses half-column of art work Monday to Friday, one to 2 columns Saturday. Lists Canadian Broadcasting Corp., CKY, CJRC, CKX, WLW, KOA, WMAQ, KFVR, WJR, WBBM, WCCO, KMOX, KSL, WGN and European short-wave stations. (B) June 10. (M) Winnipeg Press Club.

NEW BRUNSWICK

FREDERICTON DAILY MAIL (e), Fredericton, N. B. Darrell R. Long (also reporter). Uses half-column weekly—C.R.N. Also uses 5-inch cuts on 2 columns daily. Lists Canadian Broadcasting Corp., NBC, CBS and CKAC. (B) July 30. (E) U. of New Brunswick. (M) Dawson Club, Twentieth Century Club.

MONCTON TRANSCRIPT (e), Moncton, N. B. No radio editor. Carries varying amount of radio material daily—mostly program listings—obtained chiefly from the Canadian Broadcasting Corp.

ST. JOHN CITIZEN (e), St. John, N. B. No radio editor. Carries 5 columns of news and program listings daily, obtained from press releases.

TELEGRAPH - JOURNAL (m) & TIMES-GLOBE (e), St. John, N. B. Christine A. Frewing (by-line "Christine"); also feature editor, both papers; publicity director of CHSJ, owned by the papers). Uses one column weekly—C.R.N. Also uses cuts of artists heard over CHSJ in Canadian Broadcasting Corp. hookup. Radio log is run daily and lists CHSJ, CFNB, CKCW, CHNC, CFYC, CHCK, CHGS, CJCB, CHNS, CJLS, CKIC, CBF, CBM, CHNC, CKAC, CRCM, CFCF, CFRB, CBL; WEAF, WJZ, WABC, WOR, WGY, WTM, WTIC, WBZ-WBZA, KDKA, WBAL, WEEI, WNAC, WCAU, WPG, WLW and short-

NOVA SCOTIA

HALIFAX CHRONICLE (m) & STAR (e). Halifax, N. S. Harold O. Hoganson. Uses one column daily, not including program log—N,R,C. Also uses one or 2 pieces of art work daily. Lists Canadian Broadcasting Corp., NBC, CBS and Mutual. (B) Sept. 24. (E) St. Mary’s. (M) Charitable Irish Society.


NEW GLASGOW NEWS (e), New Glasgow, N. S. No radio editor. Carries “leading” daily programs only, obtained from press releases.

SYDNEY POST-RECORD (e), Sydney, N. S. G. Vincent Riley. Uses 2 to 4 columns weekdays—N. Also uses a number of cuts every issue. Lists Canadian Broadcasting Corp., BBC, NBC, CBS, WLW and shortwave stations. (B) July 23.

TRURO NEWS (e), Truro, N. S. No radio editor. Carries CBC program listings and cuts, and short-wave programs daily. Obtained via press releases received by mail.

ONTARIO

ONTARIO-INTELLINGENCER (e), Belleville, Ont. No radio editor. Carries “brief listings” daily, obtained from the CBC and Radio Guide Bulletins.

BRANTFORD EXPOSITOR (e), Brantford, Ont. J. Douglas O’Neail (also reporter; prepares daily newscast for local station CKPC). Uses one to two columns, of program schedules only, every weekday. Art work used only on broadcasts of unusual interest. Lists Canadian Broadcasting Corp.; NBC, CBS and Mutual; CKPC, CFRB, CBL, CKOC, CHML, WGR, WBEN, WJR, WLW, WGN and WHAM. (B) Nov. 8. (M) Brantford Kiwanis Club.

GALT DAILY REPORTER (e), Galt, Ont. No radio editor. Carries daily program listings only. Source not specified.

HAMILTON SPECTATOR (e), Hamilton, Ont. No information after repeated requests. Previous information (1937) showed Frank SerCombe to be radio editor, using half to three-quarter column daily.

KINGSTON WHIG - STANDARD (e), Kingston, Ont. No radio editor. Carries one column of radio material daily, obtained from network releases.

KITCHENER RECORD (e), Kitchener, Ont. Beland Honderich (also reporter). Uses straight listings only, averaging three 8-inch columns daily. No art work. Lists all “important” stations of CBS, Mutual, NBC, and Canadian Broadcasting Corp. (B) Nov. 25.

LINDSAY DAILY POST (e), Lindsay, Ont. No radio editor. Uses very small amount of radio material daily, obtained direct from stations.

LONDON FREE PRESS (m, e), London, Ont. James C. Burns (also night final editor, theatre and drama commentator over CFPL, the paper’s station). Uses 2 columns daily—C,N,R. Art work used only occasionally. Lists Canadian Broadcasting Corp., NBC, CBS, Mutual, CFPL, CFRB, CJSC, CFCO, CFCF, CJLB, WBN, WRK, WLW, WM, KTAM, CKLW, CKNX. (B) April 10.

OSHAWA DAILY TIMES (e, except Saturday), Oshawa, Ont. Jack F. Cottingham (also assistant to circulation manager). Uses one column Monday to Friday—N,C,R. Very little art work. Lists CBL, CFRB, CKCL, CKTB, WGR, WKBW, WBEN, WHAM and WLW. (B) Oct. 15. (M) Young People’s Society, Debating Club.

LE DROIT (e), Ottawa, Ont. Rudel-Tessier (also theatre, film and feature writer). Uses 3 or 4 columns daily—N,R. Also occasional, infrequent art work. Lists Canadian Broadcasting Corp., CKAC, WABC, WEAF, WJZ. (B) April 23. (E) Ottawa Seminary. (M) Institut Canadien.

OTTAWA CITIZEN (e), Ottawa, Ont. Claude C. Hammerston. Uses 2½ col-
RADIO EDITORS—Continued

umns Monday to Friday, full page Saturday, including program schedules—N,C. Also uses one or two masts Saturday. Lists CFDF, CKAC, WEF, WJZ, WABC, WTIC, WGY, WLW, WGN and WOR. (B) May 29. (E) Feller Institute. (M) Ottawa Press Club.

OTTAWA JOURNAL (m, e), Ottawa, Ont. No information after repeated requests. Previous information (1937) showed Monty Taschereau to be radio editor, using 2 columns Monday to Friday, 6 columns Saturday.

PORT HOPE GUIDE (e), Port Hope, Ont. No radio editor. Carries half to full column of radio material daily, obtained from the CBC.

ST. CATHERINES STANDARD (e), St. Catharines, Ont. Donald D. Smith (also news and sports reporter). Uses detailed program schedules daily (stations not indicated). No art work. (B) April 28. (E) U. of Western Ontario. (M) Kiwanis, Board of Trade, Amateur Athletic Assn., Tennis Club.

ST. THOMAS TIMES-JOURNAL (e), St. Thomas, Ont. Hughie Agnew. Uses a column daily—N,C. Also uses about 30 mats and photos every day. Lists WEAF, WJZ, WABC, WGR, WBEN, WWJ, WTAM, WLW, WMAQ, WJR, WHAM, WGY, WGN, CKLW, WCAU, WKBW, KDKA, CFRB, CBW, CBL, CBM. (B) Nov. 3. (E) Toronto U. (M) Psi Upsilon.

STRATFORD BEACON-HERALD (e), Stratford, Ont. Thomas J. Dolan. Uses full column daily—N. Lists Canadian Broadcasting Corp., NBC, CBS. (M) Rotary, Stratford Country Club.

SUDbury STAR (Mon., Wed., Sat.), Sudbury, Ont. Wilf J. Woodill. Uses 2 columns 3 times weekly, not including programs—N,R,C. Also uses one or 2 photos each issue. Lists Canadian Broadcasting Corp. and CKSO. (B) March 4.

TIMMINS DAILY PRESS (e), Timmins, Ont. Mrs. Ethel Kinsey (also social editor). Uses over a column daily in "Round the Dial with Bill Wren"—C,R,N. Also uses one cut or mat each day. Lists WEAF, WJZ, WABC, CKGB, CBC, WLW, CFRB and CJKL.

TORONTO DAILY STAR (e), Toronto, Ont. No information after repeated requests. Previous information (1937) showed James T. Annan to be radio editor, using one column daily.

PRINCE EDWARD ISLAND

CHARLOTTETOWN PATRIOT (e), Charlottetown, P. E. I. No radio editor. Carries varying amount of radio material daily, obtained from the CBC.

SUMMERSIDE JOURNAL & PRINCE EDWARD ISLAND AGRICULTURIST (w), Summerside, P. E. I. John J. Enman (also editor of both papers). Uses one to two columns in each paper weekly (Journal published every Monday, Agriculturist every Thursday)—N,R (local shows). C. Also uses mats, when supplied. Lists CHGS completely, brief items on important broadcasts from large stations. (B) Jan. 2. (E) St. Peter's School. (M) Summerside Board of Trade, Summerside Golf Club.

QUEBEC

LA PATRIE (e, S), Montreal, Que. Lucien Champeau (also military editor, Justice Court assistant editor, reporter). Uses full page daily, 4 on Saturdays, and 5 or 6 pages Sundays—N,R,C. Also uses some art work, "depending on its interest." Lists full schedules on CHLP (owned by the paper), CKAC, CFDF, CBF, CBM, Radio Coloniale, Paris. Also lists short-wave programs, furnished by Radio Manufacturers Association. (B) Nov. 12. (E) College de Saint Laurent. (M) Jeunesses Patriotes, A.C.J.C., Cercle des Polyglottes.

LE CANADA (m), Montreal, Que. Benoît Lafleur (also music editor). Uses 2 columns daily—N,C,R. Also uses at least one photo daily. Lists CBF, CBM, CKAC, CHLP, CFDF, CBC. (B) Sept. 9. (E) Montreal U.

MONTREAL STANDARD (w), Montreal, Que. E. C. Gannon. Uses an 8-column page, 300 lines deep, in weekly rotogravure section issued Saturday afternoons—N,C. Also uses art layouts in one, two and three column styles. Lists NBC, Mutual, CBS, Canadian Broadcasting Corp., British Broadcasting Corp., and short-wave stations. (B) Jan. 9. (E) Jesuits. (M) K. of C.

MONTREAL DAILY STAR (e), Montreal, Que. David M. Legate (also assistant literary and dramatic editor). Uses about 2½ columns daily—N,C. No art work. Lists all local and "major American" stations. (B) Aug. 30. (E) McGill.
RADIO EDITORS—Continued

L’ACTION CATHOLIQUE (e), Quebec. Henri Du Berger (also finance editor and translator). Uses full page daily—R,N,C. Also unspecified number of mats on Friday. Lists WOR, WEAF, WJZ, WABC, CHRC, CKAC, CKCV, CJB, CRCK, WQXR. (B) March 15. (E) Commercial Academy. (M) ACFAS, Quebec Chamber of Commerce.


SHERBROOKE DAILY RECORD (e), Sherbrooke, Que. No radio editor. Carries one to two columns of radio material daily, obtained direct from stations.

LE NOUVELLEISTE (e), Three Rivers, Que. Albert L. Gaucher (also sports editor, music critic). Uses 3 columns daily—R,C. Also runs art work if mats are supplied. Lists CHLN, CKAC, CHLT, WJZ, WABC. (B) Aug. 21. (E) Seminaire Trois-Rivieres. (M) Le Flambeau, Les Troubadours, Le Radisson, Community Concert Club.

SAKATCHEWAN

MOOSE JAW TIMES-HERALD (e), Moose Jaw, Sask. Victor J. Mackie. Uses about one column daily, and notes on short-wave radio—R,N,C. No art work. Lists CBC, NBC and CBS networks, CHAB, CKCK, CJRM, KYPR, KOA, WENR, KSL, WCCO, WGN, WLW. (B) Feb. 12. (E) Saskatchewan U.

SASKATOON STAR-PH OENIX (e), Saskatoon, Sask. Arthur H. Walls (also music and provincial editor). Uses one column daily, exclusive of program log—R,N,C. Also uses single and double-column cuts daily. Lists CFAC, CFQC, CJCA, CJGX, CJRM, CKBI, CKCK, CKY, CRVC, KFAB, KFI, KFYR, KLZ, KMOX, KXN, KOA, KPO, KSL, KSTP, WBBM, WCCO, WENR, WLS, WGN, WHO, WRJ, WLW, WMAQ, WOW. (B) May 20. (E) U. of Saskatchewan. (M) Gyro Club.

REGINA LEADER-POST (e), Regina, Sask. Gaston J. Johnson. Uses one column daily, exclusive of program log—C,R,N. Usually runs 2 half-column cuts each issue. Lists WGN, WBBM, WCCO, WENR, WLS, WHO, WLW, WJR, WMAQ, WOW, KFAB, KFI, KFYR, KGO, KMOX, KNX, KOA, KPO, KSL, KSTP, KLX, CFAC, CFQC, CJGX, CKY, CKCK, CHAB, CJRM, CKBI, CKX.

ALASKA

KETCHikan CHRONICLE (e), Ketchikan, Alaska. No radio editor. Carries half-column a month on “outstanding programs.” Obtained from news service wire, plus some press releases received in the mail.

HAWAIi

HAWAII PRESS (m, except Monday, S), Hilo. No radio editor. Carries “occasional items of special interest,” obtained from local stations.

HONOLULU STAR-BULLETIN (e), Honolulu. Paul Findeisen (also member of mechanical staff). Uses 8 columns weekly—C,R,N. Also uses photos and mats, usually single-column. Lists NBC, CBS, Mutual, KFI, KPO, KNX, KSL, WLW and short-wave stations. (B) Nov. 13.

PHILIPPINE ISLANDS

MANILA DAILY BULLETIN (m), Manila, P. I. Juan Claro Orendain (also provincial and student editor). Uses full page weekly—R,N,C. Also uses one-third to full column of art work. (An annual supplement is issued, running 4 to 8 pages). Program log is run daily and lists KZRM, KZEG and KZIB, Philippine Islands; BBC, London; DJE, Berlin; 2RO, Rome; Radio Coloniale, Paris; JZJ, Tokyo; VPD2, Suva, Fiji Islands. NBC and CBS rebroadcasts through KZRM always given news space and listing. (B) May 6. (E) St. Thomas, Minnesota; Stetson U., Florida. (M) Manila Press Club.
TRADE JOURNALS

Data on the publications serving the broadcasting industry either entirely, or as part of their editorial content, is herewith presented.

THE ADVERTISER, 3557 Bogart Avenue, Cincinnati, O. Phone: Avon 6825. 11 W. 42d St., New York, N. Y. Phone: Pennsylvania 6-3265. Publisher: The Advertiser Publishing Co. Staff: Manuel Rosenberg, publisher, editor-in-chief; Lester Blumner, managing editor; Col. Don R. Jason, L. M. MacMillan, Arthur Coles, Michael Grimm, associate editors; M. Ascham Greene, general foreign editor. Type of radio material accepted: Activities of advertisers in radio, and what broadcasters are doing to effect better sales results from radio advertising. Type of pictures accepted: Those pertinent to the articles and items carried. Amount of space devoted to radio: From 40% to 80%.

ADVERTISING AGE, 100 E. Ohio Street, Chicago, Ill. Phone: Delaware 1337. Publisher: Advertising Publications, Inc. Staff: G. D. Crain, Jr., publisher; S. R. Bernstein, editorial director. Type of radio material accepted: News stories with advertisers' angles; merchandising stories. Type of pictures accepted: Personnel pictures; occasional talent pictures, if they have an advertising angle. Amount of space devoted to radio: About 30%.

ADVERTISING AGENCY, 400 Madison Ave., New York, N. Y. Phone: Plaza 8-2836. Publisher: Agency Publishing Co., Inc. Staff: J. E. Neuger, publisher. Type of radio material accepted: Articles and items of specific appeal and interest to advertising agency executives. Type of pictures accepted: Such as tell stories within themselves; freedom of combination of art and photography requested on any photograph submitted. Amount of space devoted to radio: 20%.

ADVERTISING & SELLING, 9 East 38th Street, New York, N. Y. Phone: Caledonia 5-9970. Publisher: Robbins Publishing Co. Staff: Frederick C. Kendall, editor; R. I. Elliot, R. L. Biehusen and Mary Saxton, editorial associates; Allen Hurlburt, art director. Type of material accepted: Periodic articles (up to 2,000 words) on broadcast advertising problems. Type of pictures accepted: People, campaigns, displays, conventions, rehearsals and programs in broadcast advertising. Amount of space devoted to radio: 20%.

THE BILLBOARD, 1564 Broadway, New York, N. Y. (this address for all radio material; publishing plant, 25 Opera Place, Cincinnati). Phone: Medallion 3-1616. Publisher: Billboard Publishing Co. Staff: Elias E. Sugarman, editor (A. C. Hartmann, Cincinnati editor); Paul Denis, assistant indoor editor; Jerry Franken, radio editor. Type of radio material accepted: General items of interest to station and network officials, advertising executives, radio performers. Type of pictures accepted: None. Amount of space devoted to radio: 10%.


BROADCASTING, 870 National Press Bldg., Washington, D. C. Phone: Metropolitan 1022. Publisher: Broadcasting Publications, Inc. Staff: Martin Codel, publisher; Sal Taishoff, editor. New York Office: 250 Park Ave. (Plaza 5-8355); Bruce Robertson, manager. Type of material accepted: General news items of stations, networks, radio and advertising executives; technical articles; merchandising stories of how advertisers are using radio, etc. Type of pictures accepted: Those illustrating any of the various phases of the industry covered by the magazine.
DAILY VARIETY. See Variety (Daily).

DRUG TRADE NEWS, 330 W. 42nd Street, New York. Phone: Longacre 3-2400. Publisher: The Topics Publishing Co., Inc. Staff: Jerry McQuade, editor; Dan Rennick, managing editor; Mortimer Gran, news editor; Philip Van Itallie, technical news editor; Aaron Addelston, associate technical editor; Ernest Carlson, art director. Type of radio material accepted: News stories of campaigns or programs for drug products and merchandising tie-ups on same. Type of pictures accepted: Illustrations of tie-ups at point of sale; human interest news pictures of talent. Amount of space devoted to radio: About 3%.

EDITOR & PUBLISHER, 1475 Broadway, New York. Phone: Bryant 9-3052. Publisher: James W. Brown. Staff: James W. Brown, president and publisher; Arthur T. Robb, editor; Warren L. Basset, managing editor. Type of radio material accepted: News, briefly, as it touches mutual interests of press and radio. Type of pictures accepted: Radio executive personalities. Amount of space devoted to radio: 10%.

FOOD FIELD REPORTER, 330 W. 42nd Street, New York. Phone: Bryant 9-6540. Publisher: The Topics Publishing Co., Inc. Staff: Frank J. Cogan, editor; Dan Rennick, managing editor; M. A. Gran, associate editor; J. Leroy Miller, associate editor; Philip H. Van Itallie, production editor; A. W. Addelston, associate production editor; Ernest Carlson, art director. Type of radio material accepted: News stories of campaigns or programs for grocery store products; merchandising tie-ups with such campaigns. Type of pictures accepted: Illustrations of tie-ups at point of sale; human interest news pictures of talent. Amount of space devoted to radio: About 3%.

MOTION PICTURE DAILY, RKO Building, New York, N. Y. Phone: Circle 7-3100. Publisher: Quigley Publishing Co., Inc. Staff: Martin Quigley, publisher, editor-in-chief; Jack Banner, radio editor. Type of radio material accepted: General news items. Type of pictures accepted: None. Amount of space devoted to radio: Regular column; stories.

PRINTERS' INK MONTHLY, 185 Madison Avenue, New York. Phone: Ashland 4-6500. Publisher: Printers' Ink Publishing Co. Staff: C. B. Larrabee, managing editor; G. A. Nichols, editor. Type of radio material accepted: Articles showing how advertisers use radio as a sales stimulant; technical articles on use of electrical transmissions and on various phases of broadcasting from advertiser's viewpoint. Type of pictures accepted: Only illustrative material for articles featured. Amount of space devoted to radio: About 10%.

RADIO DAILY, 1501 Broadway, New York, N. Y. Phone: Wisconsin 7-6336. Publisher: Jack Alloca. General manager: Don Mersereau. Staff: M. H. Shapiro, editor; Marvin Kirsch, business manager. Type of material accepted: Any type pertaining to radio. Type of pictures accepted: None.

RADIO MARKET QUARTERLY (Radio Art), 515 Madison Ave., New York, N. Y. Phone: Plaza 3-7156. Publisher: Broadcast Publishing Corp. Editor and Publisher: Charles R. Tighe. Business staff: A. G. Hopkins, Medina, O.; Scott Kingwill, 201 N. Wells St., Chicago: Dr. Ralph L. Power, 580 Crane Blvd., Los Angeles. Type of material: Devoted entirely to coverage and market information relative to radio stations.

RADIO RETAILING, 330 West 42nd Street, New York, N. Y. Phone: Medallion 3-0700. Publisher: McGraw-Hill Publishing Co. Staff: Howard Ehrlich, publisher; O. Fred. Rost, editor; W. W. MacDonald, managing editor. Type of radio material accepted: Brief merchandising stories. Type of pictures accepted: Action pictures illustrating stories used.

RADIO TODAY, 480 Lexington Avenue, New York. Phone: Plaza 3-1340. Publisher: Caldwell-Clements, Inc. Staff: Dr. Orestes H. Caldwell, editor; Vinton K. Ulrich, technical editor; Darrell Bartee, news editor. Type of material accepted: Material for the radio industry and trade—manufacturers, jobbers, dealers and service men.

SALES MANAGEMENT, 420 Lexington Avenue, New York. Phone: Mohawk 4-1760. Publisher: Sales Management, Inc. (associated with Bill Brothers Publishing Corp.). Staff: Raymond Bill, editor and publisher; Philip Salisbury, executive editor; A. R. Hahn, managing editor; E. W. Davidson, news editor; M. E. Shumaker, desk editor; F. R. Petron, production manager; James R. Daniels, Lawrence M. Hughes, Lester B. Colby, D. G. Baird, Maxwell Droke, Ray B.
Prescott, L. R. Boulware, Frank Waggoner, associate editors. Type of radio material accepted: Marketing campaigns utilizing radio, but not necessarily limited to same. Type of pictures accepted: Human interest or news pictures of talent. Amount of space devoted to radio: Of 1,145 pages published in 1937, approximately 75 pages dealt wholly or in part with material of radio interest.

STANDARD RATE & DATA SERVICE, 335 N. Michigan Avenue, Chicago, Ill. Phone: Randolph 5616. Publisher: B. & B. Service Corp. Executives: Walter E. Botthof, president; Albert Moss, vice-president, secretary; R. A. Trenkmann, treasurer, general manager. Type of service offered: Two rate and data services are published jointly, revised editions being published monthly, correction bulletins three times weekly. (1) Newspaper, Magazine and Farm Paper, and Business Paper Sections, in which are listed all papers and magazines published in the U. S. and Canada, giving such data as circulation, advertising rates, closing dates, mechanical requirement, personnel, etc. Radio and advertising publications are included in the Business Paper Section. (2) Radio Advertising, Rates and Data, in which is listed all radio stations in the U. S., Canada and American territories licensed by the FCC, and giving such data as ownership, general and talent rates, remote control arrangements, contract and other requirements, mechanical program equipment, etc.

TIDE, 232 Madison Avenue, New York, N.Y. Phone: Ashland 4-3390. Publisher: Tide Publishing Co., Inc. Staff: David Frederick, editor; E. L. Hess, Esther R. Bien, Harrison Doty (managing), Barbara Bement, Max Forester, Dorothy Rockwell, Ann S. Kheel, Don Johnson, associate editors. Type of radio material accepted: New programs; results of test campaigns; selected promotion schemes; general news of the business; no manuscripts accepted. Type of pictures accepted: Advertising personalities—agency executives, advertising managers, station owners, newspaper publishers—preferably informal action shots used in double spread titled, "Camera!"; special events broadcasts, copies of advertisements for stations or sponsors. Amount of space devoted to radio: About 13%.

VARIETY, 154 West 46th St., New York, N. Y. Phone: Bryant 9-8153. Publisher: Variety, Inc.; Sid Silverman, president. Branch offices: 54 W. Randolph St., Chicago; 1708-10 N. Vine St., Hollywood; 8 St. Martin’s Place, Trafalgar Square, London. Published every Wednesday in New York; deadline, Tuesday evening. Amount of space devoted to radio: 100% of full department.


WESTERN ADVERTISING, 564 Market Street, San Francisco, Calif. Phone: Garfield 8906. Publisher: Ramsey Oppenheim Publications, Staff: Ramsey Oppenheim, editor and publisher; Ramsey S. Oppenheim, assistant publisher; Robert E. Wade, Jr., managing editor; Herbert Lyser, associate editor; Eric F. Salmon, service manager; Fred Ballou, Hazel Cooper. Type of radio material accepted: Feature articles from the advertising side — commercials, program building, etc.; detailed descriptions of successful programs; new items of personnel changes, station developments, etc Type of pictures accepted: Illustrative material to accompany articles. Amount of space devoted to radio: 8 to 12%.

FAN MAGAZINES

Data on the larger publications directed at radio’s consumers—the fans. This list makes no attempt to cover all the sectional publications.

RADEX

Address: The Radex Press, 14717 Detroit Ave., Lakewood, Cleveland, Ohio. Issued: Monthly (10 issues; none in July or August); 25¢ per copy.


Type of material accepted: Largely com-
FAN MAGAZINES—Continued

pilations of data among radio stations throughout the world; no articles purchased; some gossip about artists printed—generally from press releases.

Type of pictures accepted: Glossy print portraits of new radio performers.

(Note: Editorial matter is largely DX and semi-technical type for the DX fans.)

RADIO DIAL
Address: 22 East 12th St., Cincinnati, Ohio. Phone: Cherry 0710.

Type of material accepted: Complete program listings for local stations and networks; advance news of forthcoming programs; guest appearances; pictures and short news items of radio talent. Type of pictures accepted: Mat service extensively used, excepting for front cover and inside full-page pictures; use 65-line screen.

RADIO GUIDE
Address: 731 Plymouth Court, Chicago, Ill. (main office); 551 Fifth Ave., New York City; 6715 Hollywood Blvd., Hollywood, Calif.
Phones: Wabash 5050 (Chicago); Murray Hill 2-4690 (New York); Gladstone 1420 (Hollywood). Issued: Weekly; 10c. per copy.

Chairman of the board: M. L. Annenberg.


Type of material accepted: Main feature of this publication is the program section, which lists the programs of approximately 365 stations in the U. S. and Canada; there are 16 different editions of Radio Guide, each listing a week in advance the programs of its territory; stories on personalities and general stories of programs are used, average wordage running from 2,000 to 2,400.

Type of pictures accepted: Candid shots, informals and portraits; no mats accepted; pictures should be near the 8 by 10 inch average.

RADIO MIRROR
Address: 122 E. 42nd St., New York City. Phone: Lexington 2-9050. Issued: Monthly; 10c per copy.


Manuscript closing date: 10th of every month. Type of material accepted: Stories of radio personalities and shows with a news or personality angle of "human interest"; manuscripts not to exceed 2,500 words.

Type of pictures accepted: Gag pictures; news pictures; portraits for gallery purposes; fashions modeled by radio performers; glossy prints preferred.

RADIO STARS
Address: 149 Madison Ave., New York City. Phone: Murray Hill 4-7100. Issued: Monthly; 10c per copy.

Editor: Lester C. Grady. Associate editor: Ella Riddle. West Coast representative: Leo Townsend.

Type of material accepted: Interviews done on assignment; occasional unsolicited manuscripts purchased.

Type of pictures accepted: No type or style listed; must be glossy prints, however.
UNIONS

DEVELOPMENTS OF 1937-1938

Unionization of radio, already distinctly on the horizon at the time Vol. I of the Variety Radio Directory was issued, during the past year has grown into a steady trend.

In terms of actual union contracts, the American Federation of Musicians has made far and away the greatest headway since the summer of 1937. This situation is covered more fully in a separate discussion of the AF of M appended to this writing. Aside from this powerful American Federation of Labor musical group, the following unions in some way or another affected radio: American Federation of Radio Artists; American Guild of Radio Announcers and Producers; Radio Writers' Guild; American Radio Telegraphers' Association; International Brotherhood of Electrical Workers, and the International All Theatrical Stage Employees Union.

American Federation of Radio Artists (AFRA)

AFRA has been in existence barely a year. It is chartered by the Associated Actors and Artistes of America, an international union which in turn is chartered by the American Federation of Labor. The Associated Actors and Artistes of America (AAAA) has jurisdiction over all performers in the show business, and its subdivisions include such organizations as Actors' Equity, Chorus Equity, Screen Actors' Guild, American Federation of Actors, American Guild of Musical Artists, Hebrew Actors' Union, etc. Frank Gillmore, erstwhile Actors' Equity president, is president and executive director of the AAAA at a reputed salary of $13,000 per year.

Three subdivisions of this vast AAAA domain loaned the newly-formed AFRA some $30,000 as an organizing fund. This trio was comprised of Actors' Equity, Screen Actors' Guild and the American Guild of Musical Artists. AFRA currently claims to have about 5,000 members.

The field from which this membership is derived includes actors, singers, solo instrumentalists, announcers, sound effects men, etc. Working agreements prevail between the AFRA and other subdivisions in the AAAA domain. Thus, a performer belonging to any AAAA subdivision may join AFRA at reduced fees, and vice versa. Also, performers blacklisted in any AAAA subdivision are, of course, blacklisted by AFRA.

As this volume goes to press, AFRA was negotiating in various ways with the networks. No outcome can currently be reported. The aim of AFRA is to be the bargaining agency of all who perform before a microphone. While disdaining a "closed shop" aegis, the union holds as its aim that every performer "shall be or become a member of AFRA."

Officers of AFRA are appended at the end of this writing. There are three classes of membership: Active (performers who have a record of at least
30 broadcasts, or 10 broadcasts in which they played a principal role); associate (for performing neophytes); and non-resident (for U. S. and Canadian non-citizens and non-residents). Dues and initiation fees are scaled as follows:

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American Guild of Radio Announcers and Producers (AGRAP)

The American Guild of Radio Announcers and Producers (AGRAP) was formed in April, 1937. Roy Langham (of CBS) is president, Kenneth Roberts (also CBS) is vice-president, and Roger Bower is secretary-treasurer. Gerald Dickler is counsel.

AGRAP's membership is derived precisely as the union's name indicates—i.e., from announcers and producers (assistant directors). There are 28 chapters and 10 outstanding contracts.

At WABC, New York (CBS key station), the union has a five-year closed shop contract covering both announcers and producers. Wages and hour clauses are subject to annual reopening and revision. When this contract was negotiated in May, 1937, it stipulated that members of the union will work on a basic five-day, 40-hour week, with time and a half for overtime. Staff announcers' salaries are pegged at $50 per week, with a scale of increases bringing the basic figure to $65 over a period of five years. For producers the basic pay is $85, also subject to increases over a period of time. In the case of the producers, the salaries are considered to be strictly the pay derived from WABC. Staff announcers, however, may get additional outside commercial fees at a minimum of $5 per broadcast.

At NBC, the AGRAP has a closed contract covering sound effects men until January, 1939. Most of the NBC announcers, however, are members of the American Federation of Radio Artists (AFRA, previously described).

Additionally, AGRAP has contracts covering either announcers, producers, or both, at WJSV, Washington, D. C.; WBT, Charlotte, N. C.; WMCA, New York City; WOR, New York City; WORC, Worcester, Mass.; WPEN and WRAX, Philadelphia, Pa.; WOV, New York City; WBNX, New York City, and WAAT, Jersey City, N. J. (as of May 15, 1938).

Early in the current year a membership poll was taken to determine whether AGRAP should affiliate with the American Federation of Radio Artists (and thus join the AF of L) or whether it should affiliate with the CIO. This poll has not changed AGRAP's status, for the members voted to preserve independence and not affiliate with either AF of L or CIO.

Radio Writers' Guild

Entirely a product of 1938 is the Radio Writers' Guild, a branch of the Authors' League of America. To date this group has barely progressed beyond a few meetings and attempts at defining the field subject to organization. No wage scales etc., are formulated.
UNIONS—Continued

ARTA, IBEW and IATSE

The status of the American Radio Telegraphers’ Association and the International Brotherhood of Electrical Workers—both interested in organizing pan- elmen—has not changed materially since last year (see Vol. I, page 787). This also applies to the status of the International All Theatrical Stage Employees Union.

AMERICAN FEDERATION OF RADIO ARTISTS

(Branch of the Associated Actors and Artistes of America)
Affiliated with the American Federation of Labor

2 WEST 45TH STREET, NEW YORK

Chicago Office—540 North Michigan Avenue, Chicago, Ill.
Los Angeles Office—6513 Hollywood Boulevard, Los Angeles, Calif.
San Francisco Office—663 Mills Building, San Francisco, Calif.

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Eddie Cantor, President
Lawrence Tibbett, Vice-President
Norman Field, Vice-President
Jascha Heifetz, Vice-President
James Wallington, Vice-President
Emily Holt, Executive Secretary

George Heller, Associate Sec’y and Treas.
Lucille Wall, Recording Sec’y
Paul N. Turner, Counsel
Henry Jaffe, Associate Counsel
Laurence W. Beilenson, Associate Counsel

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AMERICAN FEDERATION OF MUSICIANS

Not only is the American Federation of Musicians the biggest and oldest of all unions affecting radio, but also the union which last year carried on the most active negotiations with the broadcasting industry.

Specifically, the AF of M (an American Federation of Labor union) demanded that the broadcasting industry increase its quota of musicians. To meet these demands, representatives of about 200 stations met in New York City on September 15 and 16, 1937, to draw a plan which would be a basis of settlement (reproduced below). It affects the Independent Radio Networks Affiliates—i.e., stations with major chain affiliations—in particular. Whether or not it will affect stations totally independent of any chain affili-
ation remains to be seen. These totally independent stations have yet to come to terms with the AF of M. As of this date, a status quo more or less prevails as regards them.

I.R.N.A.-A.F.M. PLAN OF SETTLEMENT

1. The American Federation of Musicians (hereinafter referred to as the Federation), takes the position that the increase in use of network distribution of musical programs and the increase in use of phonograph records and transcriptions has decreased the volume of employment of musicians at radio stations. A large proportion of radio stations in the country receive network programs and use phonograph records and transcriptions, but do not employ a single staff musician.

2. By reason of this complaint, the Federation made a demand addressed to the entire broadcasting industry for the employment of more musicians, such demand being accompanied by the statement that members of the Federation would not perform for stations receiving network programs or using records or transcriptions unless such stations employ the number of musicians or expend an amount for compensation of staff musicians satisfactory to the Federation.

3. The broadcasting industry is composed of approximately 700 independent units, no one of which can bind any other, and any agreement to increase employment must be made by each individual unit for itself.

4. In order to avert such withdrawal of musicians, representatives of a large majority of stations affiliated with the three national networks (hereinafter referred to as Affiliates) selected a committee to negotiate with the Federation to establish a mutually satisfactory basis for the employment of additional musicians by Affiliates. This committee has no power to bind any station. Its function is to recommend to Affiliate stations the execution of a local agreement in the form and on the basis herein contained.

5. At a convention in New York City, September 10th to 12th, 1937, representatives of approximately 200 network affiliated stations, and at meetings at New York City, September 15th and 16th, 1937, the International Executive Board of the Federation (hereinafter referred to as Federation Board) approved in principle the basis of settlement herein set forth of the requirement for increased employment from Affiliates (excluding Key Stations), that is to say, that the Federation will regard it as a satisfactory increase in the employment of staff musicians by Affiliates if the following result is achieved: That the aggregate expenditure of such Affiliates for staff musicians during the period of this Plan of Settlement shall be not less than One Million Five Hundred Thousand ($1,500,000.00) Dollars per annum in excess of the amount so spent by them during the year beginning September 1st, 1936, and ending August 31st, 1937; provided, however, that the allocation among Affiliate stations of this increased expenditure shall be made by the Affiliate group of the industry itself and shall be subject to the approval of the Federation in the light of the desire of the
A. F. OF M. SETTLEMENT—Continued

Federation to spread increased employment as widely as possible throughout its jurisdiction in the United States and Canada, and provided further, that the aggregate expenditure for staff musicians by Affiliates as a group shall in no event be less than Three Million ($3,000,000.00) Dollars per annum.

6. It is the desire of the Federation Board and of the Negotiating Committee of the Affiliates to agree upon basic terms and conditions and provisions in so far as staff musicians are concerned which will be used as part of each individual agreement to be executed by the individual Affiliate stations and the respective Local Unions affiliated with the American Federation of Musicians.

All other conditions under which musicians are to be employed by the individual Affiliate stations are to be negotiated between the individual Affiliate stations and the respective Local Unions.

7. The Negotiating Committee of the Affiliates has devised a formula for calculating a quota of expenditure to be allocated to each Affiliate in order to increase by not less than One Million Five Hundred Thousand ($1,500,000.00) Dollars per annum, the expenditures for staff musicians by Affiliates as a group as compared with such aggregate expenditures during the base year September 1, 1936, to August 31st, 1937, and bring the same up to a total in excess of Three Million ($3,000,000.00) Dollars per annum, no Affiliate to reduce its expenditures for staff musicians below that made by it during the base year. The Negotiating Committee has applied this formula and submitted to the Federation Board the figures so derived for the allocated quota of annual expenditure for staff musicians to be recommended to each Affiliate under the terms of this Plan of Settlement. This allocation has been approved by the Federation Board.

8. In any case in which net receipts from sale of time of the Affiliate station is used as a factor in arriving at the allocated quota, any such station which has been licensed for operation for less than a full year shall be regarded as if it had been in operation a whole year and the revenue prorated.

9. Since it is the declared intention of the Federation of Musicians not to perform their services for broadcasting stations unless the Affiliate stations and the network Key stations as herein defined make agreements satisfactory to the Federation, members of the Federation will not perform as herein outlined unless by the deadline date set forth herein agreements shall have been executed by Affiliate and Key stations satisfactory both as to form and number to the Federation. By a satisfactory number is meant substantially all of the Affiliate and Key stations as demanded by the Federation.

It is understood that no contract will become binding either upon the Federation or any of its Local Unions or upon the Affiliate signing same until the aforementioned satisfactory number of contracts shall have been reached, executed and actually exchanged. However, since signing of contracts in a form satisfactory to the Federation will be an evidence of good faith upon the part of individual Affiliates, any Affili-
A. F. OF M. SETTLEMENT—Continued

ate which executes the approved form of contract prior to the deadline date, will not be deprived of the services of local Federation musicians in the community in which it operates, irrespective of any action which may be taken whereby Federation musicians decline to render their services with respect to network broadcasting by reason of the failure of Affiliates as a group to sign a satisfactory number of contracts.

10. Wherever the expression "Key stations" is used in this Plan of Settlement it refers to the originating key stations of the National, Columbia and Mutual networks as now existing or hereafter may be established in the United States or Canada, and the quota of expenditure referred to in paragraph 5 does not include expenditure for staff musicians at such Key stations. For the purposes of this Plan of Settlement, the Key stations are as follows:
   In the City of New York: WEAF, WJZ, WABC, WOR
   In the City of Chicago: WMAQ, WENR, WBBM, WGN
   In the City of Los Angeles: N. B. C. Studios, KNX, KHJ

11. The scale of wages, hours of employment and local working conditions for the services of staff and any other instrumental musicians shall be determined by the Local Union of the Federation.

12. The final or deadline date for the purpose of entering into local contracts in accordance with the Plan of Settlement is December 1st, 1937. All contracts made by individual Affiliates with their Local Unions of the Federation in accordance herewith shall be as of that date, and if the deadline date for any reason is altered by the Federation Board, the effective date of all such contracts made hereunder shall be correspondingly altered. The provisions of this Plan of Settlement shall, with appropriate provisions with respect to unexpired contracts, run for a period of two (2) years from the final effective deadline date, as set forth in Article 17 of the annexed schedule.

13. The allocated quota for Affiliate station expenditure for employment of musicians shall be registered with the Federation and the Affiliate. Thereupon, the quantity of service Affiliate shall receive from members of the Local for the expenditure during the full year of the gross amount of the allocated quota shall be as determined under paragraph 11 hereof. In certain cases, however, Affiliates have already expended, during the past year, an amount greater than the allocated quota. Therefore, in no case shall the expenditure for staff musicians by any Affiliate in each year during the term of this agreement be less than it was from September 1st, 1936, to August 31st, 1937, or less than the allocated quota, whichever is higher; and no Local Union of the Federation shall compel any Affiliate to increase these amounts during the term of its individual contract except where a Local has given concessions to an Affiliate with the understanding that the Local could thereafter withdraw the concessions.

14. The Plan of Settlement and the quota of expenditure as set forth herein applies to all Affiliates as above defined, but not to Key stations
as above defined, and does not apply to stations not affiliated in the United States or Canada with the three national networks as of November 1st, 1937. It does apply, however, and there are to be included in the quota distribution hereunder, the following Canadian stations affiliated with the United States national networks:

CKAC—Montreal
CFCF—Montreal
CKLW—Windsor
CRF—Toronto
CFCF—Montreal
CKLW—Windsor
CRCT—Toronto

15. No expenditure made by any station which hereafter becomes an Affiliate as herein defined shall be credited against the agreed expenditure referred to in paragraph 5 hereof.

16. Any agreement entered into between an Affiliate and the Local Union of the Federation in order to be valid must be approved by and registered with the Federation Board, the President of the Federation, or any authority designated for that purpose by the Federation.

17. The annexed Schedule containing the basic terms and conditions growing out of this Plan of Settlement shall form part of each agreement between an Affiliate and the Local Union.

18. The Negotiating Committee and the Federation have agreed that the Negotiating Committee will send a copy of the Plan of Settlement and the Schedule referred to in the preceding paragraph, to the Affiliate stations and the Federation will send a copy of the Plan of Settlement and the Schedule referred to in the preceding paragraph, to each of the Local Unions.

INTERNATIONAL EXECUTIVE BOARD, AMERICAN FEDERATION OF MUSICIANS

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November 12, 1937
SCHEDULE A  

November 12, 1937.

1. All the terms, conditions and provisions of this Schedule shall, for all purposes, be deemed and be part and parcel of the annexed agreement, and whenever and wherever the terms, conditions and provisions contained in the said annexed agreement are inconsistent with the terms, conditions and provisions contained in this Schedule, the terms, conditions and provisions of this Schedule shall obtain and prevail.

2. Whenever the term “Federation” is used herein, same shall refer to and be deemed to mean the American Federation of Musicians. Whenever the term “Local” is used herein, same shall be deemed to mean and refer to the Local unit of the Federation which is a party to the annexed agreement. Wherever the term “Affiliate” is used, same shall be deemed to mean and refer to the owner and/or operator of the Broadcasting Station, which is a contracting party to the agreement to which this Schedule “A” is attached.

3. The entire amount of the allocated quota to be expended by the Affiliate, per annum, for the employment of staff musicians must be so expended during a period extending for not less than nine (9) months in each year, the intention being to provide regular employment for staff musicians. Special exception, shortening the period of nine (9) months, shall be made by the Federation in cases where the Affiliate operates in winter resorts, as, for example, Miami, Florida, where the business season is less than nine (9) months.

4. A staff musician is one who is paid at a weekly rate and not at a single performance rate. Compensation for services of musicians employed as extra men or employed otherwise than to play musical instruments, and compensation to staff musicians for overtime or extra rehearsals is not to be included in the expenditure of the allocated quota of the Affiliate.

5. If a Local requires that a higher rate be paid for the privilege of using staff musicians in commercial programs as well as in sustaining programs, the full amount so paid by Affiliate to staff musicians on a weekly salary (as per Article “4” hereof) shall be credited against Affiliate’s allocated quota, regardless of the quantity of commercial services rendered during any one week. It is agreed, however, that staff musicians may be required by Affiliate to play on either or both commercial and sustaining programs.

It is further agreed that in the event that any Local Union will grant more advantageous rates to advertisers or their agents for commercial programs than the rates charged by such Local for the same kind of service to the Affiliates for commercial programs, then and in such case the Local will give the Affiliate the benefit of such more advantageous rates.

6. In expending the sums of money required to be spent by the Affiliate, as per the terms of the annexed agreement, Affiliate agrees to employ
only members in good standing of the Locals affiliated with the Federation as staff musicians. All musicians other than staff musicians employed by Affiliate shall likewise be employed upon terms and conditions as agreed upon between Affiliate and Local Union.

7. The Local will furnish Affiliate competent and qualified musicians in good standing in the Local and members of the Federation, who will be employed by Affiliate through a contracting member or leader. The compensation paid to any contracting member or leader is to be credited against the allocated quota of Affiliate. Affiliate shall have full control of the instrumentation quota. Affiliate shall have full control of the program material and selection of music. If Affiliate has any complaint regarding the ability or competency of a staff musician furnished by a leader or contracting member, Affiliate may first appeal to the Local and then to the Federation for an adjustment. Federation will cause the musician to whom the Affiliate objects to be examined, such examiner not to be a member of Local Union. If the examiner finds that the musician is not competent for the class of service required of him and he cannot be replaced by the Local, Affiliate shall have the right to employ a member of Federation from another Local.

8. Affiliate may give any staff musician employed by it reasonable notice for terminating his employment. Should any controversy develop as to the length of such notice, same shall be determined by the International Executive Board of Federation. The Affiliate may publish reasonable rules and regulations relating to the conduct of employees of Affiliate, and musicians shall conduct themselves while on the premises of Affiliate in accordance with such rules and regulations. For improper deportment demand may be made that the leader discharge the musician and on his failure to do so the Affiliate may appeal to Local and then to Federation. In the event that the employment of a staff musician is terminated, such change of personnel shall in no wise reduce Affiliate's obligation to expend the full amount of his allocated quota or in any other manner alter the provisions of this agreement.

9. Any Affiliate located in the United States of Canada entering into the annexed agreement with the Local Union of the Federation for the expenditure of an allocated quota as provided for therein, may without any objection or demand by the Federation or Local send to and receive from any station in the United States national and regional network broadcast programs.

Against receiving foreign programs, no objection will be raised by the Federation or Local. Canadian programs shall for the purpose of this Article, not be deemed to be foreign programs.

10. Announcement of a mechanical production of music must in all cases be clearly made.

11. Affiliate may make records or electrical transcriptions of a program for audition purposes or filing by Affiliate or agency or client, without extra charge to Affiliate by musicians, provided that such services are
rendered during the time for which musicians are being paid, but such records or transcriptions must not be broadcast, and the Federation must be advised when such records are made. Members of the Federation will not render their services to any Affiliate for the manufacture of records or transcriptions of programs for broadcast or any other public performance, unless such Affiliate is licensed by the Federation for that purpose.

12. In the event that a sponsored program cannot be put on the air by Affiliate at the time such Affiliate receives it, an electrical transcription of such program may be made by the receiving station without extra charge by musicians, to be put on the air no later than the seventh day counting from the day that the transcription was made. As soon as the transcription is made, which transcription is not to be duplicated, Federation must be advised thereof, and after such use, the transcription must be sent to it to be destroyed.

13. Records of music which are pilfered are not to be used under any circumstances.

14. Members of the Federation need not render their services to a station originally owned by an Affiliate but transferred or assigned by an Affiliate unless the assignee of such Affiliate shall agree to carry out and assume the unexpired portion of the agreement between said Affiliate and the Local Union of the Federation, in the event of which assumption, the assignor Affiliate shall be relieved of further liability under the said agreement.

15. In the event the Affiliate’s Federal license is suspended or terminated, or in the event of the discontinuance of the operation of such station, whether because of fire, war, force majeure, or Acts of God, the allocated quota of expenditure as provided for in the annexed agreement shall be abated or cancelled, as the case may be.

16. Both parties to the annexed agreement, that is, the Affiliate and the Local Union of the Federation, acknowledge that they have received a copy of the “Plan of Settlement” embodying the general plan for the solution of the unemployment problem of musicians.

17. The annexed agreement shall continue for two (2) years from the date hereof and the expenditure undertaken by the Affiliate under such agreement shall be for each of such two (2) years. Nothing therein contained shall be construed so as to interfere in any way with any existing contract between Local and Affiliate. Neither shall anything therein contained interfere with any right of the Local to fix or change within said two (2) years its scale of wages, hours of employment or local working conditions, or other conditions over which the Local has jurisdiction, unless the Local and Affiliate agree otherwise with respect thereto, provided, however, that in no case shall the agreed expenditure to be made by Affiliate be increased except where a Local has given concessions to an Affiliate with the understanding that the Local could thereafter withdraw the concessions. However, Affiliate shall commence the expenditure of its allocated quota from date that
this agreement becomes effective, and to the extent to which such allocated amount exceeds any amount which the Affiliate is required to expend by an existing local contract, the expenditure of such excess shall commence from the date this agreement becomes effective, and from the date of the expiration of any existing agreement such expenditure shall continue to the extent of the entire allocated quota.

18. Federation, subject to the provisions of Article 19 hereof and subject to its obligations to the American Federation of Labor, by its approval and delivery of the annexed agreement, for and on behalf of the Local Union, and the Local Union which is a party to the annexed agreement, both obligate themselves for the full, due and complete performance thereof, and agree that there will be no stoppage of work so long as there is no default in or violation of any of the provisions of such annexed agreement by the Affiliate executing the same. The Local Unions of the Federation and the Federation Board agree to notify Affiliate in writing of what they deem to be a default or violation on the part of such Affiliate, and the Federation agrees that there will be no stoppage of work as in this paragraph specified until such Affiliate shall have had two (2) weeks from and after the receipt of such notice in writing to rectify the default or breach complained of. Notice of a default shall be no presumption of actual default. If in answer to the notice of default the party allegedly in default denies such default, then the Local Union will advise the Federation and Federation will promptly appoint one of its members, not a member of the said Local Union, and the Affiliate will appoint a person engaged in the broadcasting industry (not employed by the Station) to meet within the said fourteen (14) day period, to investigate and determine the disposition of the claimed violation or default. The written determination of the said two parties shall be binding both upon the complainant and the party allegedly in default. Repetition after the expiration of the period of the original notice by the Affiliate of the violation originally complained of by the Federation Local shall thereafter eliminate the necessity of any further notice to Affiliate.

In case the Affiliate shall be in default with respect to moneys owed to musicians for services rendered, the Affiliate shall be entitled to only 24 hours’ notice.

19. This agreement is predicated upon mutual good faith between Federation and Affiliates and is intended for the essential purpose of increasing employment of musicians in radio broadcasting.

Affiliate acknowledges and agrees that it executes this contract to take effect simultaneously with similar contracts by other Affiliates and Key Stations or Networks executed in accordance with the general Plan of Settlement referred to in Article 16 hereof.

It is agreed (a) that if a substantial number of Affiliates and/or any network company or corporation executing contracts in pursuance of such Plan of Settlement have defaulted with respect to the expenditure of their respective quotas as provided in their agreements, or (b) that if in the sole judgment of the Federation, the operation of this and other agreements with Affiliate or Key Stations entered into
SCHEDULE A—Continued

pursuant to the Plan of Settlement fails sufficiently to carry out the purpose of the Federation to increase employment of instrumental staff musicians in the broadcasting industry, then and in its sole determination and option, the Federation shall have the right to cancel and terminate all agreements executed in pursuance of the Plan of Settlement by giving fourteen (14) days' notice to such effect.

With respect to the extent to defaults necessary to create a substantial breach for the purpose of subdivision (a) of this Article, the judgment of the Federation shall likewise be determinative.

With respect to any such breach under subdivision (a) of this Article, nothing in this Article contained shall prejudice any other legal or equitable right of the Federation and/or Local against any Affiliate which may have committed any such default or breach.

The notices referred to in this Article shall be sent in writing by registered mail to all the Key Stations, signatory to agreements pursuant to the Plan of Settlement and to a person, firm or corporation to be designated in writing by the Negotiating Committee of the Independent Radio Networks Affiliates.

20. Nothing in this agreement contained shall be deemed to require the Affiliate or any Local Union to violate any law or any regulation of the Federal Communications Commission.

21. The expenditure for staff musicians to be made by the Affiliate in each year during the term of the annexed agreement shall not be less than such expenditure made from September 1st, 1936, to August 31st, 1937, or less than the amount mentioned in the annexed agreement as the allocated quota hereunder, whichever is higher. Clause 19 (b) shall not be construed to authorize a general termination for the purpose of increasing the allocated quotas.

A. F. M. KEY STATION CONTRACT

(Note: This is a sample of the contract executed between the American Federation of Musicians and the three major networks—NBC, CBS, and Mutual. Although CBS is specifically mentioned in this sample contract, the phraseology would fit NBC or Mutual equally well with changes in monetary terms.)

WHEREAS, the American Federation of Musicians (hereinafter sometimes called the Federation) has heretofore complained to the Columbia Broadcasting System, Inc. (hereinafter sometimes called Columbia) and others, that in the operation of broadcasting networks and of Affiliated stations (hereinafter sometimes called Affiliates), they do not employ such number of musicians as is commensurate with the services which said Columbia and network Affiliates receive directly or indirectly from musicians affiliated with local unions (hereinafter sometimes called Local unions or Union) of the Federation; and

WHEREAS, the Federation requested such Columbia and Affiliate stations and others for the benefit and advantages of all parties concerned to inaugurate a plan for the solution of unemployment of musicians:

NOW, therefore, said Federation as party of the first part, and said Columbia as party of the second part, for and in consideration of their mutual promises and of the sum of one ($1.00) dollar paid to the other, receipt of which is hereby acknowledged, do hereby each for itself agree as follows:

FIRST:

(a) The Columbia will expend in New York the amount arrived at by totaling the minimum wage of staff musicians employed by Colum-
KEY STATION CONTRACT—Continued

The Federation of Musicians, during the period beginning September 1, 1936, and ending August 31, 1937, and adding to the resultant figure the sum of sixty thousand ($60,000.00) dollars.

(b) The Columbia will expend in Chicago the amount arrived at by totaling the minimum wage of staff musicians employed pursuant to its understanding or contract with Local 10, American Federation of Musicians during the period beginning September 1, 1936, and ending August 31, 1937, and adding to this sum the sum of sixty thousand ($60,000.00) dollars.

(c) The Columbia will expend in Los Angeles if it has or makes a contract with the Los Angeles Local 47, American Federation of Musicians, which provides for the employment of staff musicians, an additional sum of sixty thousand ($60,000.00) dollars for the employment of staff musicians. If there is no local contract existing or none is made by the Columbia and Local 47 providing for the employment of staff musicians then sixty thousand ($60,000.00) dollars shall nevertheless be expended by the Columbia for the employment of staff musicians.

(d) The base amounts mentioned in a, b, and c, hereof are predicated upon the contract existing on the day and date of the signing of this agreement between the Columbia and the local union having jurisdiction in the particular city named and if these contracts are changed so as to provide a new minimum wage for staff musicians than the additional amounts specified herein shall be added to the base amounts computed according to the new wage from and after the date the same becomes effective. Such additional amounts shall be added annually during each full year of the term of this agreement.

SECOND: The Annual expenditure for staff musicians shall not during the continuance of this agreement be reduced below that specified in FIRST paragraph hereof.

THIRD: The Federation agrees to furnish through its New York, Chicago and Los Angeles local unions instrumental musicians in accordance with this agreement.

FOURTH: The scale of wages, hours of employment and local working conditions for the services of staff musicians with respect to said increased expenditures shall be as provided in existing and future agreements between the appropriate local unions and Columbia.

FIFTH: This agreement shall be deemed merely supplementary to any existing and future agreements between the Federation local unions in New York, Chicago and Los Angeles and said Columbia, in so far as staff musicians are concerned; and with respect to the additional expenditure called for by this agreement, said local unions and the Columbia may make further agreements in accordance with the provisions hereof.

SIXTH: Subject to such exceptions as may be agreed upon with the local unions concerned, the Columbia agrees to employ as instrumental musicians for its key stations in New York, Chicago and Los Angeles, only members of the union in the city in which these respective stations are located.

SEVENTH: This agreement shall begin on January 1st, 1938, and shall continue for two years from the final deadline date provided for by the Plan of Settlement hereto annexed and agreed upon by the Federation and committees representing the Affiliates for the purpose of having the radio industry employ an increased number of musicians.

EIGHTH: The Federation, subject to the provisions of NINTH paragraph hereof and subject to its obligations to the American Federation of Labor,
obligates itself for the full, due and complete performance hereof and agrees that within scope of this agreement no stoppage of work or interference with network or local broadcasting so long as there is no default or violation of any of the provisions of this agreement by Columbia.

NINTH: This agreement is subject to and is intended to be concurrent with agreements made between the Federation with the National Broadcasting Company, Inc., and the following stations of the Mutual Broadcasting System, Inc., WOR, WGN, and KHJ, and all Affiliates of networks, including those of the Columbia, and may be cancelled and terminated by the Federation as follows:

(a) If a substantial number of Affiliates and/or any network company or corporation executing contracts in pursuance of such Plan of Settlement have defaulted with respect to the expenditure of their respective quotas as provided in their agreements, or

(b) If in the sole judgment of the Federation, the operation of this and other agreements with Affiliate or Key Stations entered into pursuant to the Plan of Settlement falls sufficiently to carry out the purpose of the Federation to increase employment of instrumental staff musicians in the broadcasting industry, then and in its sole determination and option, the Federation shall have the right to cancel and terminate all agreements executed in pursuance of the Plan of Settlement by giving (14) days' notice to such effect.

(c) Clause (b) shall not be construed to authorize a general termination for the purpose of increasing the allocated quotas.

TENTH: The entire amount of the additional expenditure required to be expended by Columbia per annum for the employment of staff musicians must be so expended during a period extending for not less than twelve months in each year, the intention being to provide regular employment for staff musicians.

ELEVENTH: In the event that any of the Columbia's Federal Licenses are suspended or terminated, or in the event of the discontinuance of the operation of any station covered thereby because of fire, war, force majeure or Acts of God, the expenditures provided for in this agreement shall be abated or cancelled as the case may be.

TWELFTH: The notice referred to in this agreement and required to be sent to Columbia shall be sent in writing by registered mail addressed to it at 485 Madison Avenue, New York, N. Y., or such other address as may be designated by it in writing.

In WITNESS WHEREOF, the parties hereto have hereunto set their hands and seal this ______ day of ________, 193.

COLUMBIA BROADCASTING SYSTEM, Inc.,
By..............................................................

AMERICAN FEDERATION OF MUSICIANS,
By..............................................................

A.F.M. INTERNATIONAL OFFICERS

International officers of the American Federation of Musicians for the United States and Canada are:

President: Joseph N. Weber, 1450 Broadway, New York City.
Vice-President: C. L. Bagley, 720 Washington Building, Los Angeles, Calif.
Secretary: Fred W. Birnbach, 39 Division St., Newark, N. J.
Financial secretary-treasurer: H. E. Brenton, Box B, Astor Station, Boston, Mass.
Executive committee: C. A. Weaver, 616 Insurance Exchange, Des Moines, Iowa; A. C. Hayden, 1011 B St., S. E., Washington, D. C.; John W. Parks, 1105 Allen Building, Dallas, Texas; James C. Petrillo, 1039 N. Austin Boulevard, Chicago, Ill.; Walter M. Murdoch, 42 Coady Ave., Toronto, Canada.
AGENCIES

COMPARATIVE AGENCY SPENDING, 1935-6-7

(MUTUAL EXPENDITURES NOT COUNTED PRIOR TO 1937)

<table>
<thead>
<tr>
<th>AGENCY</th>
<th>1937</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Blackett-Sample-Hummert</td>
<td>$7,293,489.70</td>
<td>(1) $6,011,665</td>
<td>(2) $4,774,907</td>
</tr>
<tr>
<td>2. Lord &amp; Thomas</td>
<td>5,549,195.00</td>
<td>(2) 5,573,278</td>
<td>(4) 3,335,372</td>
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<tr>
<td>3. J. Walter Thompson</td>
<td>5,283,134.00</td>
<td>(3) 5,148,557</td>
<td>(1) 4,990,644</td>
</tr>
<tr>
<td>4. Young &amp; Rubicam</td>
<td>3,821,010.40</td>
<td>(7) 2,244,484</td>
<td>(7) 1,530,673</td>
</tr>
<tr>
<td>5. Benton &amp; Bowles</td>
<td>3,634,240.00</td>
<td>(6) 2,419,182</td>
<td>(3) 3,449,439</td>
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<tr>
<td>6. Ruthrauff &amp; Ryan</td>
<td>3,407,886.00</td>
<td>(12) 1,237,928</td>
<td>(17) 886,640</td>
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<tr>
<td>7. Compton Advertising</td>
<td>3,001,600.00</td>
<td>(8) 2,028,344</td>
<td>(10) 1,372,179</td>
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<tr>
<td>8. N. W. Ayer</td>
<td>2,842,215.00</td>
<td>(4) 3,276,155</td>
<td>(5) 2,964,094</td>
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<tr>
<td>9. Newell-Emmett Co.</td>
<td>1,951,261.00</td>
<td>(14) 1,189,426</td>
<td>(21) 734,311</td>
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<tr>
<td>10. B.B.D.&amp;O.</td>
<td>1,801,695.90</td>
<td>(5) 2,716,819</td>
<td>(11) 1,111,618</td>
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<tr>
<td>11. Stack-Goble</td>
<td>1,495,307.00</td>
<td>(9) 1,501,578</td>
<td>(9) 1,386,274</td>
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<tr>
<td>12. Wade Advertising</td>
<td>1,457,470.00</td>
<td>(13) 1,220,132</td>
<td>(18) 858,671</td>
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<tr>
<td>13. Lennen &amp; Mitchell</td>
<td>1,380,063.00</td>
<td>(18) 782,043</td>
<td>(14) 945,176</td>
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<tr>
<td>15. Maxon</td>
<td>1,146,788.00</td>
<td>Not among first 20 spenders.</td>
<td></td>
</tr>
<tr>
<td>16. F. Wallis Armstrong</td>
<td>1,128,540.00</td>
<td>(11) 1,256,154</td>
<td>(16) 893,515</td>
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<tr>
<td>17. Wm. Esty</td>
<td>1,033,263.00</td>
<td>(16) 1,047,534</td>
<td>(13) 946,107</td>
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<tr>
<td>18. Roche, Williams &amp; Cunyngham</td>
<td>958,509.80</td>
<td>(15) 1,048,683</td>
<td>(15) 910,329</td>
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<tr>
<td>19. Gardner Advertising</td>
<td>928,326.00</td>
<td>Not among first 20 spenders.</td>
<td></td>
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<tr>
<td>20. Erwin, Wasey &amp; Co.</td>
<td>920,283.03</td>
<td>(10) 1,467,959</td>
<td>(6) 1,790,212</td>
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Total ........................................... $50,267,216.83 $42,497,972* Percent of aggregate agency expenditure ... 72.2% 73.7%

CBS GROSS BILLINGS TO AGENCIES: 1937

<table>
<thead>
<tr>
<th>Agency</th>
<th>Billings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruthrauff &amp; Ryan, Inc.</td>
<td>$3,243,443</td>
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<tr>
<td>Benton &amp; Bowles, Inc.</td>
<td>2,433,779</td>
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<tr>
<td>Blackett-Sample-Hummert, Inc.</td>
<td>2,052,412</td>
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<tr>
<td>N. W. Ayer &amp; Son, Inc.</td>
<td>2,043,329</td>
</tr>
<tr>
<td>Newell-Emmett Co., Inc.</td>
<td>1,806,541</td>
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<tr>
<td>Lord &amp; Thomas</td>
<td>1,671,007</td>
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<tr>
<td>Neisser-Myerhoff, Inc.</td>
<td>1,232,960</td>
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<tr>
<td>F. Wallis Armstrong Co.</td>
<td>1,128,540</td>
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<tr>
<td>Young &amp; Rubicam, Inc.</td>
<td>990,428</td>
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<tr>
<td>B. B. D. &amp; O., Inc.</td>
<td>949,326</td>
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<tr>
<td>William Esty &amp; Co.</td>
<td>942,162</td>
</tr>
<tr>
<td>J. Walter Thompson Co.</td>
<td>838,492</td>
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<tr>
<td>Hutchins Advertising Co., Inc.</td>
<td>790,805</td>
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<tr>
<td>Maxon, Inc.</td>
<td>730,633</td>
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<tr>
<td>Buchanan &amp; Co., Inc.</td>
<td>558,045</td>
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<tr>
<td>Knox Reeves Advertising, Inc.</td>
<td>551,632</td>
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<tr>
<td>Gardner Advertising Co.</td>
<td>530,614</td>
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<tr>
<td>Lennen &amp; Mitchell, Inc.</td>
<td>528,706</td>
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<tr>
<td>Arthur Kudner, Inc.</td>
<td>440,040</td>
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<tr>
<td>MacManus, John &amp; Adams, Inc.</td>
<td>437,990</td>
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<tr>
<td>Hays MacFarland &amp; Co.</td>
<td>381,282</td>
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<tr>
<td>Campbell-Ewald Co.</td>
<td>375,425</td>
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<tr>
<td>The Biow Company, Inc.</td>
<td>375,755</td>
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<tr>
<td>Geyer, Cornell &amp; Newell, Inc.</td>
<td>348,850</td>
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<tr>
<td>Morse International, Inc.</td>
<td>323,320</td>
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<tr>
<td>Stack-Goble Advertising Co.</td>
<td>286,138</td>
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<tr>
<td>Paris &amp; Peart</td>
<td>275,275</td>
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<tr>
<td>D’Arcy Advertising Co., Inc.</td>
<td>265,170</td>
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<tr>
<td>Roche, Williams &amp; Cunyngham, Inc.</td>
<td>220,378</td>
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<tr>
<td>Federal Advertising Agency, Inc.</td>
<td>210,650</td>
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<tr>
<td>The Wessel Company</td>
<td>201,865</td>
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<tr>
<td>Albert Frank - Guenther - Law, Inc.</td>
<td>190,509</td>
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<tr>
<td>McCann-Erickson, Inc.</td>
<td>185,870</td>
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<tr>
<td>Lambert &amp; Feasley, Inc.</td>
<td>160,480</td>
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<tr>
<td>Brooke, Smith &amp; French, Inc.</td>
<td>147,650</td>
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<tr>
<td>Donahue &amp; Co., Inc.</td>
<td>104,850</td>
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<tr>
<td>E. W. Hellwig Co.</td>
<td>92,505</td>
</tr>
<tr>
<td>Rohrrabaugh &amp; Gibson Adv.</td>
<td>89,625</td>
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</tbody>
</table>

* Hutchins, Paris & Peart and Campbell-Ewald included among first 20 spenders in 1936, but not 1937.

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AGENCY BILLINGS—Continued

Compton Advertising, Inc............... 85,500
Co-Operative Advertising, Inc....... 69,740
Charles R. Stuart ....................... 54,120
Fletcher & Ellis, Inc............... 52,303
Peck Advertising Agency, Inc........ 44,775
Botsford, Constantine & Gardner Cockfield, Brown & Co., Ltd... 38,405 37,588
Lawrence C. Gumbiner Adv. Agency ........ 29,525
L. D. Wertheimer Adv., Inc......... 22,960
Hixson-O’Donnell Adv., Inc...... 17,610
McCord-O’Donnell ...................... 16,120
Barnes-Chase Co....................... 14,526
Westco Advertising Agency ......... 13,060
The Caples Co.......................... 11,795
James F. Fay Co........................ 11,040
A. J. Denne & Co., Ltd............. 10,869
Broadcast Advertising, Inc........... 9,386
Frances Hooper, Adv. Agency........ 8,094
Gillham Advertising Agency ......... 6,480
A. McKim, Ltd.......................... 5,940
Pacific Market Builders ............. 5,681
Raymond R. Morgan Co............... 4,920
Walker & Downing ...................... 3,775
Baker Advertising Agency, Ltd....... 2,700
Walsh Advertising Co., Ltd......... 2,500
James Houlihan, Inc................. 1,485
Sidney Garfinkel Adv. Agency ...... 990

TOTAL .................................. $28,722,118

MUTUAL GROSS BILLINGS TO AGENCIES: 1937

Erwin, Wasey & Co........................ $224,611.03
Brooke, Smith, French & Dorrance .................. 224,228.71
Blackett-Sample-Hummert, Inc........ 154,410.70
Ruthrauff & Ryan, Inc................. 125,573.00
Franklin Bruck Adv. Agency ......... 98,633.00
R. H. Alber & Co...................... 96,556.05
Charles Dallas Reach, Inc............ 91,774.00
William Esty & Co.................... 91,101.00
B.B.D.&O................................ 88,207.90
United States Adv. Corp.............. 85,185.25
Baggaley, Horton & Hoyt, Inc...... 79,027.50
Kelly, Stuhlman & Zahrndt, Inc...... 69,063.90
J. Walter Thompson Co............... 67,727.00
H. M. Kiesewetter Adv. Agency ...... 63,817.56
Young & Rubicam, Inc............... 57,902.40
Albert M. Ross, Inc.................. 54,731.00
Schoitz Adv. Co....................... 46,410.66
Thompson Koch Co..................... 44,660.00
Roche, Williams & Cunnyngham .... 40,030.80
Direct ................................ 35,700.00
H. W. Kastor & Sons ................. 33,462.00
Redfield-Johnstone, Inc.............. 32,466.00
Luckey Bowman, Inc.................. 30,815.00
Cecil, Warwick & Legler ............. 28,586.50
Howard E. Williams Adv............... 20,811.00
Dorland International................. 19,632.10
Presba, Fellers & Presba............ 18,005.00
Vanderbie & Rubens ................. 17,451.00
N. W. Ayer & Son, Inc.............. 16,720.00
Stack-Goble Adv. Agency .......... 16,610.00
Hannf-Metzger of Illinois, Inc.. 16,080.00
Russell M. Seeds Co................ 12,720.00
Benson & Dall, Inc................. 12,511.99
Hays MacFarland Co................ 12,398.00
Badger, Browning & Hersey ......... 12,003.75
Rogers & Smith ...................... 10,926.67
Peck Adv. Agency, Inc.............. 10,436.00
Brown & Tarcher .................. 9,760.50
The Biow Co., Inc.................. 7,858.32
Mitchell-Faust Adv. Agency ....... 7,643.75
Aubrey, Moore & Wallace .......... 6,360.00
Lord & Thomas ...................... 5,600.00
Fishler, Zealand & Co.............. 5,072.00
De Garmo Corp. (Fulton De-
Garmo & Ellis) ................... 4,745.00
Kirtland Engel Co.................. 4,284.00
Chambers & Wiswell, Inc......... 4,277.50
Critchfield & Co.................... 4,100.00
Small & Seiffer Adv. Agency ...... 4,050.00
Weston-Barnett, Inc.............. 3,744.00
Rocke Productions .................. 3,288.00
Reincke, Ellis, Younggreen &
Finn ................................ 3,120.00
Fairfax Adv. Agency ............... 2,283.00
Frank Presbrey Co.................. 1,224.00
Leighton & Nelson .................. 600.00

TOTAL ................................ $2,239,076.54

NBC GROSS BILLINGS TO AGENCIES: 1937

Blackett-Sample-Hummert, Inc... $5,086,667
Thompson Co., J. Walter ............ 4,376,915
Lord & Thomas ....................... 3,872,588
Compton Advertising, Inc......... 2,916,100
Young & Rubicam, Inc.............. 2,772,680
Wade Advertising Agency ......... 1,457,470
Benton & Bowles, Inc.............. 1,200,461
Stack-Goble Advertising Agency... 1,192,559
Kastor & Sons Advertising Co.,
Inc, H. W. ......................... 873,255
Lennen & Mitchell, Inc......... 851,567
Ayer & Son, Inc., N. W. ....... 782,166

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<table>
<thead>
<tr>
<th>Agency Name</th>
<th>Billings</th>
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<tbody>
<tr>
<td>B.B.D.&amp;O., Inc.</td>
<td>764,162</td>
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<tr>
<td>McCann-Erickson, Inc.</td>
<td>698,496</td>
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<tr>
<td>Williams &amp; Cunyngham, Inc.</td>
<td>698,101</td>
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<tr>
<td>Erwin, Wasey &amp; Co., Ltd.</td>
<td>695,652</td>
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<td>Pedlar &amp; Ryan, Inc.</td>
<td>609,161</td>
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<tr>
<td>Aubrey, Moore &amp; Wallace, Inc.</td>
<td>582,611</td>
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<td>Sweeney &amp; James Co.</td>
<td>537,634</td>
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<tr>
<td>Campbell-Ewald Co.</td>
<td>518,683</td>
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<tr>
<td>Biow Co., Inc., The</td>
<td>509,704</td>
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<td>Hutchison Advertising Co.</td>
<td>504,521</td>
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<td>Cecil, Warwick &amp; Legler, Inc.</td>
<td>482,600</td>
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<td>Needham, Louis &amp; Brorby, Inc.</td>
<td>455,744</td>
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<tr>
<td>Maxon, Inc.</td>
<td>416,155</td>
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<td>Gardner Advertising Co.</td>
<td>397,712</td>
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<td>Fuller &amp; Smith &amp; Ross, Inc.</td>
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<td>Kudner, Inc., Arthur</td>
<td>330,301</td>
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<td>MacManus, John &amp; Adams, Inc.</td>
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<td>Ramsey Co., L. W.</td>
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<td>Henri, Hurst &amp; McDonald, Inc.</td>
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<td>Peck Advertising Agency, Inc.</td>
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<td>Hixson-O’Donnell, Inc.</td>
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<td>Bermingham, Castleman &amp; Pierce, Inc.</td>
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<td>Newell-Emmett Co., Inc.</td>
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<td>Blaker Advertising Agency, Inc.</td>
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<td>Donahue &amp; Co., Inc.</td>
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<td>Brother &amp; Co., D. P.</td>
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<td>Westco Advertising Agency.</td>
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<td>McJunkin Advertising Co.</td>
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<td>Comer Advertising Company, Russell C.</td>
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<td>Kenyon &amp; Eckhardt, Inc.</td>
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<td>Southmayd, Inc.</td>
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<td>Wessel Co., The</td>
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<td>Jones Co., Ralph H.</td>
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<td>McKee, Albright &amp; Ivey, Inc.</td>
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<td>Baggaley, Horton &amp; Hoyt, Inc.</td>
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<td>Burnett Co., Inc., Leo</td>
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<td>Williams Co., Howard E.</td>
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<td>Walker &amp; Downing</td>
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<td>Brown &amp; Tarcher, Inc.</td>
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<td>Botsford, Constantine &amp; Gardner</td>
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<td>Logan &amp; Stebbins</td>
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<td>Fitzgerald Adv. Agency, Inc.</td>
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<td>Brisacher &amp; Staff, Emil.</td>
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<td>Ruthrauff &amp; Ryan, Inc.</td>
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<td>Mathes, Inc., J. M.</td>
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<td>Stuart, Inc., Charles R.</td>
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<td>Tomaschke-Elliott, Inc.</td>
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<td>Long Advertising Service</td>
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<td>Cramer-Krasselt Co.</td>
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<td>D’Evelyn &amp; Wadsworth</td>
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<td>Leighton &amp; Nelson</td>
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<td>Clements Co., The</td>
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<td>James-Morton, Inc.</td>
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<td>Morgan Co., Raymond R.</td>
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<td>Glicksman Advertising Co.</td>
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<td>MacFarland &amp; Co., Hays</td>
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<td>Rogers &amp; Smith Adv. Agency</td>
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<td>Federal Advertising Agency, Inc.</td>
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<td>Auspitz &amp; Lee</td>
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<td>Dan B. Miner Co., Inc.</td>
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<td>Maloney, Inc., T. J.</td>
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<td>Wertheimer Co., Inc., L. D.</td>
<td>4,590</td>
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<td>Katz Co., The Joseph</td>
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<td>Smith &amp; Son, Ltd., R. C.</td>
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<td>General Advertising Agency</td>
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<td>Gerth-Knollin Advertising Agency</td>
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<tr>
<td>Garfinkel Adv. Agency, Sidney</td>
<td>3,096</td>
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<tr>
<td>Critchfield &amp; Co.</td>
<td>3,072</td>
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<tr>
<td>Baker Advertising Agency</td>
<td>3,032</td>
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<td>Doremus &amp; Co.</td>
<td>2,744</td>
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<tr>
<td>Weinberg Advertising Co., Milton</td>
<td>2,236</td>
</tr>
<tr>
<td>No Agency (Billed Direct)</td>
<td>1,009,087</td>
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| **TOTAL**                                       | **38,651,286**
ADVERTISING AGENCIES

Complete references to the major advertising agencies engaged in radio time buying and production are indicated in the list below, alphabetically.

By “spot” is meant “spot broadcasting”—i.e., purchase of time on individual stations, as opposed to network advertising. By “local” is meant “local advertising”—i.e., spot advertising which comprises but one, local, station. “Spot announcements” are small time purchases, large enough only to contain a commercial announcement but not much, if any, program. “Production” refers to program-building and construction. “Writers” indicates the script men authoring the various programs.


ADVERTISING TRADE SERVICE, INC., 315 Fifth Ave., New York, N. Y. Phone: Murray Hill 4-3800. Radio director, spot time buyer: Phil Abodaher. Radio clients: Michaels Brothers (Inter-City Broadcasting System); Rodney Clothes (spot announcements); Edelbrau Brewery (news, spot).

R. H. ALBER CO., 458 Chamber of Commerce, Los Angeles, Calif. Phone: Prospect 3331. President: R. H. Alber. Radio director: R. H. Alber. Radio clients: Gospel Broadcasting Association (Mutual, spot); American State (magazine) (Don Lee California Network); Vocational Service, Inc. (national spot); El Vey Yeast Tablets (local spot); Unity School of Christianity (Pacific Coast spot); Gaffers & Sattler (local spot).


ALLIED ADVERTISING AGENCIES, INC., 553 South Western Ave., Los Angeles, Calif. Phone: Drexel 7331. Executives: W. F. Gardner, president; Walter McCreery, manager; Mel Roach, production manager; Ted Dahl, Dick Bartlett and Jerry Norton, account executives. Branch office: 525 Market St., San Francisco; Robert O. Davis, manager. Radio clients: Star Outfitting Co.; Dr. F. E. Campbell; Martyn X-Ray Chiropractors; Samaritan Institute; Lloyd K. Hillman, Auto Loans (all Pacific Coast); Mr. and Mrs. G. W. Ballard (religious account); Mountain Copper Co.; Broadway Hollywood Department Store; Monarch Brewing Co.; Reynolds Health Offices; Western Auto Works; Lachman Bros.; Federal Land Co.; Palomar Ballroom; Zee-man Clothing Co.; Dr. S. M. Cowan; Wilshire Boulevard Christian Church; Davis Optical Co.; Majestic Upholstering Co.; Nelson Wood Products Co. Writers: Ken Barton, Ted Gates, Baron Von Eggidy, Mayfield Kaylor.

AMSTERDAM AGENCY, INC., 590 Madison Ave., New York, N. Y. Phone: Eldorado 5-4089. Executives: George E. Barton, president; William M. Tyack, vice-president; Frank B. Ziehl, secretary-treasurer; C. M. Gibson, assistant treasurer. Radio director, spot time, talent
Radio Guide's Poll

RICHARD HIMBER

Wins
TOP ORCHESTRA TITLE

In all polls during the last two years Himber was placed high, and now he takes first place in the Star of Stars Poll.

In 1936 Richard Himber's orchestra placed third in the Star of Stars Polls; in '37 seventh. This year the orchestra was first!

Currently: Essex House Casino-on-the-Park, New York brewers Association, CBS, Mondays, 8 P.M., E.D.S.T.


AUBREY, MOORE & WALLACE, INC., 230 N. Michigan Avenue, Chicago, Ill. Phone: Randolph 0630. Executives: James T. Aubrey, president; John C. Moore, L. T. Wallace, L. O. Wilson, J. J. Finlay, vice-presidents. Radio director: Joseph T. Ainley. Time buyer: J. H. North. Radio clients: Campana Sales (NBC Red); Milk Foundation (Mutual); International Harvester (spot); Marshall Field & Co. (local spot); Aurora Laboratories (spot); Kester Solder (spot); Personal Loan & Savings Bank (local spot); Stein Hall Mfg. Co. (spot).

AUSPITZ & LEE, 360 N. Michigan Avenue, Chicago, Ill. Phone: State 7782. Executives: Irving D. Auspitz, president; A. F. Lee, vice-president and treasurer. Radio director: Irving D. Auspitz. Radio clients: Better Speech Institute of America (NBC Blue); Sterling Co. (spot); Acacia Park Cemetery Ass'n (spot); Ruby Chevrolet (spot); Evans Fur Co. (spot).

ADVERTISING AGENCIES—Continued

Chicago School of Nursing (spot announcements); Colgate-Palmolive-Peet for Halo (spot announcements); Curtice Bros. Co. (Yankee); Detroit Creamery (spot, spot announcements); Eggo Milling Co. (announcements, spot); Emigrant Industrial Savings Bank (spot); Perry Morse Seed Co. (spot transcriptions); J. E. Ford Co. (CBS, spot, spot announcements); Ford Motor Co. (CBS, spot announcements); Ford Motor Co. for Coke (spot transcriptions and announcements); Ford Motor Co., Chester Branch (spot), Cleveland Branch (spot announcements), Columbus Branch (spot announcements), Dearborn Branch (hockey games, spot, spot announcements), Green Island Branch (spot announcements), Indianapolis Branch (basketball, spot), Milwaukee Branch (spot transcriptions, announcements), Omaha Branch (spot, spot announcements), Pittsburgh Branch (spot announcements), Cristobal Branch (spot transcriptions); Golden State Co. (Don Lee); W. T. Grant Co. (spot transcriptions); Hawaiian Pineapple Co. (spot transcriptions); Dr. Hess & Clark (spot); Honor Brand Frosted Foods (spot); Illinois Bell Telephone Co. (spot announcements); Kalamazoo Vegetable Parchment Co. (spot); Kellogg Co. (NBC Red and Blue, Yankee, Texas Quality, WLW Line, Alabama Sports, Cornbelt Wireless, Don Lee, baseball, football, spot transcriptions, spot announcements); Kirkman & Son, Inc. (CBS, spot); Koppers Co. (transcriptions); Massachusetts Television Institute (spot transcriptions, announcements); Michigan Bell Telephone Co. (spot announcements); Moody Bible Institute of Chicago (spot transcriptions); Philadelphia Coke Co. (spot announcements); Thomas D. Richardson Co. (Yankee, spot, announcements); Sheffield Farms Co. (spot, announcements); Webster Eisenlohr (spot, news, sports, announcements). Writers: David Gudebrod, Harry Hartwick, Tom Carpenter.


BARLOW ADVERTISING AGENCY, INC., Starrett-Syracuse Bldg., Syracuse, N. Y. Phone: 3-0134. Executives: E. S. Barlow, president and account executive; E. S. Crawford and H. H. Goodhart, vice-presidents and account executives; E. F. Coe, retail director. Radio clients: Brogan's, Fleischman's, Jean's Kitchen, Park-Brannox (all local).


BATTEN, BARTON, DURSTINE & OSBORN, INC., 363 Madison Avenue, New York City.


BAYLESS-KERR COMPANY, 1164 Hanna Bldg., Cleveland, O. Phone: Main 0917. Executives: W. N. Bayless, president; H. D. Kerr, vice-president and treasurer; R. S. Rimanoczy, vice-president; Walter Butcher, secretary. Radio director: R. S. Rimanoczy.


BRACE BEEMER, INC., 1216 Maccabees Bldg., Detroit, Mich. Phone: Temple 1-1774. Executives: Brace Beemer, president; B. B. O'Brecht, vice-president; K. S. Carrick, secretary-treasurer; R. H. Edsall, comptroller. Radio director: Brace Beemer. Assistant radio directors: Russell Edsall, King Bard. Production: T. E. Campbell, Bromley House, R. J. Morris. Continuity: Barbara Sweezy, A. W. Cruse. Radio clients: Deisel-Wemmer-Gilbert Corp.—cigars (local, regional, national); Bernard Swartz Corp.—cigars (local, regional); Chicago Institute Diesel Engineering (local, regional); Practical Diesel Training Co. (local, regional); Overal Products Co. (local, regional); A. O. Kemp—healubiles (local); Wolverine Products Co., Inc.—drugs, digestes (state, regional); Associates Investment Co.—automobile finance (local); R. K. Owens Distributing Co.—drug items; Velvet Shave (local, regional); Detroit School of Refrigeration
BENISON COMPANY, LTD., Montreal, Canada. Executives: Lionel Benison, president; D. E. Pearce, secretary. Branch offices: Vancouver, B.C.; Volney Irons, manager. Toronto, Ont., V. C. Hammond, manager. Script and talent buyer: D. Schnebley. Radio clients: Gasbronon Co. (Canadian network); Davies, Irwin, Ltd. (local); Vi-Tone Co. (Canadian network).


BENTON & BOWLES, INC., 444 Madison Avenue, New York, N. Y. Phone: Wickersham 2-0400. Executives: A. W. Hobler, president; Chester Bowles, chairman of the board; James S. Adams, vice-president, general manager. Head of radio department: Tom Revere. Radio clients: General Foods—Log Cabin Syrup (NBC Blue), Maxwell House Coffee (NBC Red), Diamond Crystal Salt (NBC Blue), Post Toasties and Huskies (CBS), Post Bran Flakes (NBC Red); Colgate-Palmolive—Palmolive Soap (CBS), Concentrated Super Suds (CBS), Palmolive Shave Cream and Palmolive Brushless (CBS); Continental Baking—Wonder Bread and Hostess Cake (CBS). Also various spot campaigns for the above mentioned clients, and others.

BERMINGHAM, CASTLEMAN & PIERCE, INC., 136 East 38th St., New York, N. Y. Phone: Lexington 2-7550. Executives: Arch Bermingham, president; Stewart Wark, vice-president, general manager; Meade Wildrick, vice-president; Win- ston H. Hagen, secretary and treasurer; William S. Kelly, Jr., space buyer; Serge Paderewski, art director. Spot time buyer: George C. Castleman. Script and talent buyer: Stewart Wark. Radio clients: Griffin Mfg. Co. (shoe polish and dressing) (NBC Blue); Conti Products Corp. (olive oil products, soap, shampoo and face cream) (spot); Frank H. Lee Co. (men’s hats) (spot).

LEE S. BIESPIEL ADVERTISING AGENCY, 664 N. Michigan Avenue,

BENTON & BOWLES—CHICAGO, INC.

Complete Advertising Agency Service

NOW PLACING

“STEPMOTHER”
Daytime dramatic serial for Colgate Tooth Powder. CBS—Monday through Friday.

DALE CARNEGIE
“How to Win Friends and Influence People” for Colgate Shave Creams. NBC Red—Tuesday nights.

“ROMANCE IN SONG”

“WE, THE WIVES”
New interview program for Quaker Farina. WBBM—Wednesday, Friday, Saturday nights.

“THE MAN ON THE FARM”
Farm interviews for Quaker Oats, Ful-O-Pep Feeds. WLS—Saturday noons.
ADVERTISING AGENCIES—Continued


BLACKETT - SAMPLE - HUMMERT, INC., 221 N. LaSalle St., Chicago, Ill. Phone: Dearborn 0900. Executives: Hill Blackett, president; J. G. Sample, vice-president and treasurer; E. F. Hummert, Lucius A. Crowell, George R. Collins, H. M. Dancer, C. S. Ferriss, L. D. Milligan, P. G. Parker, O'Neill Ryan, vice-presidents; J. R. Lieber, secretary; George R. McGivern, space buyer. Branch office: 247 Park Ave., New York, N. Y.; Duane D. Jones, Mrs. Anne Hummert, George Tormey, vice-presidents. Radio buyer: Jack Laemmar. Talent and script buyer: Kirby Hawkes. Radio clients: American Home Products (Kolynos, CBS; Bi-So-Dol, NBC Red and Blue; Hill's Cold Tablets, NBC Red, CBS; Old English Wax, NBC Red); Edna Wallace Hopper Products (CBS); Annacin (NBC Red and Blue, spot); B. T. Babbitt for Bab-O (NBC Red, spot); Bayer Aspirin (NBC Red, CBS, spot); General Mills (Wheaties, CBS, NBC Red; Bisquick, CBS; Kitchen-Tested Flour, CBS; Softasilk, CBS); Procter & Gamble (Oxydol, NBC Red, CBS, spot; Drefl, CBS, spot; Lava, spot); Skelly Oil Co. (CBS, spot); Wander Co. (NBC Red, spot); Sterling Products (Phillips' Dental Cream, NBC Red; Phillips' Milk of Magnesia, NBC Red; Dr. Lyon's Toothpowder, NBC Red, spot); others, including various national and regional spot advertisers.

BLACKMAN ADVERTISING. See Comp-ton Advertising, Inc.


W. EARL BOTHWELL AGENCY, Standard Life Bldg., Pittsburgh, Pa. Phone: Court 6565. Executives: W. Earl Bothwell, president; A. A. Logan, secretary-treasurer; Clark Glenn, production chief. Radio directors: V. A. Dahlman and Robert McLean. Spot time buyer: T. H. Black, Jr. Talent buyer: V. A. Dahlman. Continuity buyer: Robert McLean. Radio clients: Summit Hotel (spot); Bedford Springs Hotel (spot); Yellow Cab Co. (regional); Victor Brewing Co. (regional); Pittsburgh Sonotone Co. (spot); Pearce's E. R. B. Laxative (regional); Father Mollinger Indigestion Tablets (regional); Young Republicans (regional); Keystone Hotel (spot).

BOTSFORD, CONSTANTINE & GARDNER, 115 S. W. Fourth Avenue, Portland, Ore. Phone: AT 9541. Executives: D. M. Botsford, president; Ray Andrews, vice-president; F. Coykendall, vice-president, secretary; Merle Manly, vice-president, treasurer. Branch offices: 814 Second Avenue Bldg., Seattle; C. P. Constantine, vice-president. Russ Bldg., San Francisco; S. G. Swanberg, vice-president. Petroleum Securities Bldg., Los Angeles; John Weiser, vice-president. Radio director: Caryl Coleman. Radio clients: Centennial Flouring Mills (local, spot); Durkee Famous Foods (CBS Pacific, local, spot); Esbencott Laboratories (spot); Gilmore Oil (NBC Pacific Red, local, spot); Sego Milk Products Co. (local, spot); The Oregon Journal (spot); Tillamook County Creamery (NBC Pacific Red, CBS Pacific); Tea Garden Products Co. (NBC Pacific Red).

BOZELL & JACOBS, INC., 510 Electric Bldg., Omaha, Nebr. Phone: JA. 2261. Executives: Leo B. Bozell, president and treasurer; Morris E. Jacobs, executive vice-president and secretary; F. C. Miller, vice-president and general manager.

ARTHUR BRAITSCH, 809 Hospital Trust Bldg., Providence, R. I. Phone: Dexter 5313. Radio director, spot time, talent and script buyer: Arthur Braitsch. Other radio executives: John A. Lorimer, Ruth I. Arthur. Radio clients: Morris Plan Co. of R. I.; Charles T. Heilborn Shoe Co. (Dr. Locke Shoes); Citizens Savings Bank: Ice, Inc. of R. I. (all spot announcements); Lincoln Lace & Braid Co. (shoe polish); Weybosset Pure Food Markets; Avon Theatre; Reliable Gold Buyers; Rhode Island Ice Co.; Old Colony Coal Co.; Mulry Chevrolet Co.; Raymond Whitcomb of R. I.; Sullivan Co. (shoes); Bigney Construction Co.; Baird-North Co. (jewelers); Gibson, Inc.; Macdonald Furniture Co. (all spot).

J. CARSON BRANTLEY ADVERTISING AGENCY, Salisbury, N. C. Phone: 900. Executives: J. Carson Brantley, president; A. R. Monroe, secretary-treasurer; A. N. Cheney, space buyer. Radio director, spot time and talent buyer: J. Carson Brantley. Assistant script buyer: A. N. Cheney. Radio clients: Stanback Co. (spot); Duke Power Co. (spot); A & O Co. (spot); Statesville Flour Mills Co. (spot); Snow White Co. (spot); Nu-Shine Co. (spot); Dixie-Rub Co. (spot); Chattanooga Medicine Co. (spot); Edwards Drug Co. (spot).

BROADCAST ADVERTISING, INC., 8 Newbury Street, Boston, Mass. Phone: Kenmore 0854. Executives: J. E. Mur- ley, president and treasurer; J. J. Manning, secretary. Radio director: J. E. Murley. Spot time buyer: J. J. Manning. Talent and script buyers: J. E. Murley, J. J. Manning. Radio clients: Colt Shoes, Inc. (spot); R. G. Sullivan, Inc. (spot); Boston Beer Co. (spot); Gold Reclaiming Corp. (spot); Harmony Garments, Inc. (spot); F. B. Washburn Candy Corp. (spot); Terminal Wine Co. (spot); Marjorie Mills Hour (Cooperative food program, Yankee Network).


BROWN & TARCHER, INC., 650 Fifth Avenue, New York, N. Y. Phone: Circle 6-2626. Executives: Stanley A. Brown, chairman of the board; Jack D. Tarcher, president; William E. Larcombe, vice-president, treasurer; Charles E. Clifford, secretary. Radio director and spot time buyer: William E. Larcombe. Radio clients: Smith Brothers Cough Drops (NBC Red, spot); McKesson & Robbins (Mutual, spot); Benrus Watch Co. (spot); Seeman Bros.-White Rose Tea (participation).

FRANKLIN BRUCK ADVERTISING CORP., Rockefeller Center, New York, N. Y. Phone: Circle 7-7661. Executives: M. Franklin Bruck, president; M. Heineman, vice-president; M. J. Kleinfeld, secretary. Radio director and spot time buyer: M. J. Kleinfeld. Radio clients: Remington Rand (spot); Sitroux Co. (spot); Hartz Mountain (spot); North American Accident Insurance (spot); Journal of Living (Mutual, spot); Seruton (Mutual, spot); Pictorial Patterns (spot); Universal Camera Corp. (spot).


CHAPPLEOW ADVERTISING COMPANY, 3615 Olive Street, St. Louis, Mo. Phone: Jefferson 0700. Executives: B. E. Chappelew, president; Frank S. Codding, vice-president; Glenn W. Hutchinson, vice-president in charge of radio; J. A. Hubbard, secretary; J. F. Fingerlin, treasurer. Radio director and talent buyer: Glenn W. Hutchinson. Spot time buyer: F. A. Watts. Radio clients: Forbes Tea & Coffee; Mart Travel Bureau; St. Louis Mart; Dairy Commission of St. Louis; C. H. Sugar Corp.; Hunter Packing Co. (spot announcements).

C. P. CLARK, INC., 2411 West End Avenue, Nashville, Tenn. Phone: 7-6602. Exec-


COMMONWEALTH ADVERTISING AGENCY, 93 Summer St., Boston, Mass. Phone: Hubbard 0230-I. Director: Jerome O’Leary. Radio director: Jerome O’Leary. Spot time buyer: Edythe Gilman. Radio clients: Community Dentists; Community Opticians; Community Auroticians; Beacon Wax Co.

COMPTON ADVERTISING, INC. (formerly Blackman Advertising), 630 Fifth Ave., New York, N. Y. Phone: Circle 6-2800. Executives: Richard Compton.

WHEN YOU WANT TO HAVE A RADIO PROGRAM RECORDED wire or phone PRESTO

PRESTO maintains an up-to-date directory of recording studios and radio stations equipped to make studio or off-the-air recordings in principal cities in the United States and Canada.

PRESTO RECORDING CORPORATION
139 West 19th Street, New York, N. Y. Phone: Chelsea 2-6425 Cable: Presrecord, N. Y.

WORLD'S LARGEST MANUFACTURERS OF INSTANTANEOUS RECORDING EQUIPMENT


COOLIDGE ADVERTISING COMPANY, Insurance Exchange Bldg., Des Moines, Ia. Phone: 3-5195. Executives: Paul Blakemore, president; R. H. Cary, vice-president; H. J. Kroeger, secretary. Radio handled by aforementioned officers. Radio clients: American Pop Corn Co. (spot); Chamberlain Laboratories (spot); Chase Investment Co. (spot); Yellow Cab Co. (spot); Western Grocer Co. (spot).

COOPERATIVE ADVERTISING AGENCY. See Edwin I. Reeser.


C. F. CUSACK ADVERTISING AGENCY, Bus Terminal Bldg., Denver, Colo. Phone: Keystone 0557. Executives: Christopher F. Cusack, president; Marion Johnson, secretary and treasurer; Mabel Gates, account executive. Radio director and spot time buyer: John McEniry. Radio clients: Brown Palace Hotel; Elitehs Gardens; Denver & Rio Grande Railroad (regional); National Western Stock Show; Rocky Mountain Motor Co.

JMM DAUGHERTY, INC., 211 N. 7th Street, St. Louis, Mo. Phone: MA 0790. President: James M. Daugherty. Talent buyer: James M. Daugherty. Radio clients: Union Electric Light & Power (regional); Central Shoe (spot); Monarch Metal Weather Strip (spot); St. Louis Dairy; Southwestern Bell Telephone: Hydrox Ice Cream; St. Louis Safe Deposit Association. Production: Handled by agency.

DAVID, INC., First National Bank Bldg., St. Paul, Minn. Phone: Gar. 3872. Executives: Q. J. David, president and treasurer; J. C. Fabbri, vice-president; R. H. David, secretary. Radio director, talent and script buyer: Angeline Clement. Radio clients: Chicago & Northwestern Railway (spot); Ballard’s & Skellet’s Storage & Transfer Co. (spot); Hotel Lowry (spot); Minnehaha Cleaners (spot); Minnesota Federal Savings & Loan Assn. (spot); Stott Briquets (spot); Superior Refining Co. (spot); Federal Savings & Loan Assns. of St. Paul & Minn. (spot); Hillex Co. (spot).

JOHN L. DE BRUEYS, ADVERTISING, Ben Milam Hotel, Houston, Tex. Phone:

D'EVELYN & WADSWORTH, INC., 486 California St., San Francisco, Calif. Phone: Garfield 8287. Executives: Norman F. D'Evelyn, president; Milton S. Wise, vice-president; Harry E. Tharsing, secretary-treasurer. Radio director, spot time, talent and script buyer: Leland L. Levninger. Radio clients: Owl Drug Co. (NBC Pacific Coast Red); Shasta Water Co. (spot announcements); Sutliff Tobacco Co. (spot; Mary Allen Food Products (spot announcements); Hammer-Bray Co., Ltd. (spot transcriptions). Writers: Claudia Engle and Cliff Engle (Owl Drug); Pat Kelly (Shasta Water); Harry N. Balkin (Sutliff Tobacco). Production: Titan Productions (Hammer-Bray Co.).

RALPH L. DOMBROWER COMPANY, INC., Richmond, Va. Phone: 3-111-3. Executives: Ralph L. Dombrower, president and treasurer; Morton L. Wallerstein, vice-president; H. D. Traylor, secretary. Branch offices: Woodward Bldg., Washington, D. C.; Philip Rosefeld, manager. Radio director: E. I. Wallerstein. Spot time buyer: B. L. Gregory. Other radio executives: E. H. Gordon. Radio clients: Jonas Shoppes (local); Chelf Chemical Co. (spot announcements); James River Oil Co. (spot announcements); Polly Prentiss, Inc. (local); E. P. Murphy & Son (local); Richmond Hotels, Inc. (local, spot announcements); Fork Union Military Academy (spot announcements); Holzgrefe Bros. (local, spot announcements); Miller & Rhoads (local).


ELLIS ADVERTISING COMPANY, Ellis Bldg., 3053-3057 Main St., Buffalo, N. Y. Phone: University 4591. Executives: Rhoda Ellis (inactive); Michael E. Ellis and Jerome R. Ellis, partners; Henry Weil, Clifford Swain and Jim Ward, account executives. Branch office: Dominion Bldg., 465 Bay St., Toronto, Ont., Canada; Abbey Muter, Jack Cueliner and Ben Yanover, account executives. Radio director: Jerome R. Ellis. Other radio executives: Henry Well. Radio clients: International Ring Co. (jewelry); M. Linkman & Co. (Dr. Grabow Pipe); Belluche-Duerre Co. (manufacturers of dry cleaning equipment); Polyshine, Inc. (Blue Dew); Superior Pipe Co. (Gradleigh Clothes); Imperial Blade Co. (Eastman Razor Blades); Canada Balsam Products (Balsam Chest Rub); Astone Products Co. (Astone, Asthma Relief); Dewsbury Co. (Eczema Relief) (all national accounts); numerous other local and spot accounts.

SHERMAN K. ELLIS & CO., INC. (formerly Fletcher & Ellis, Inc.), 500 Fifth Avenue, New York, N. Y. Phone: Lackawanna 4-3570. Executives: Sherman K. Ellis, president; C. E. Staudinger, S. J. Hamilton, Richard Barrett, vice-presidents; H. F. Townsend, Roger McDonnell, William C. Plante, art directors; E. S. Pratt, space buyer; Robert McKeen, production manager. Branch offices: 141 W. Jackson Boulevard, Chicago; Clifford L. Fitzgerald, vice-president, manager. 1709 W. 8th Street, Los Angeles; Chet Crank, vice-president, manager. Radio director: Lawrence Hol-


WILLIAM ESTY & COMPANY, INC., 100 East 42d Street, New York, N. Y. Phone: Caledonia 5-1900. Executives: William Esty, president, treasurer; James A. Yates, vice-president, art director; P. Wesley Combs, vice-president in charge of advertising; Dr. John B. Watson, vice-president; E. Harper Cummings, secretary, newspaper space buyer; John J. Sliger, Jr., production manager; Robert B. White, trade and technical space buyer; Norman D. Mattison, Jr., outdoor space buyer. Radio director: Savi
gton Crampton. Spot time buyer: John C. Esty. Radio clients: R. J. Reynolds Tobacco Co. (CBS); Lehn & Fink—Hind’s Honey and Almond Cream (CBS); others, including various national and regional spot advertisers.


ROBERT G. FIELDS & COMPANY, Nashville, Tenn. Phone: 6-1977. Executives: Robert G. Fields, president and treasurer; W. W. Arnett, account executive; R. H. Lane, secretary. Radio director: Robert G. Fields. Radio clients: St. Bernard Coal Co. (spot announcements); Ice Refrigeration Agency (spot); Nashville Pure Milk Co. (spot); Overton-Williams-Pinner (spot); The Upper Room (spot announcements); Eagle Stamps (spot).


JAMES FISHER COMPANY, LTD., 204 Richmond Street, West, Toronto, Ontario, Can. Phone: Adelaide 426. Executives: James Fisher, president; W. H. Bowman, executive vice-president; W. R. Johnson, secretary; Mrs. C. M. Robertson, treasurer. Branch office: 1255 McGill College Avenue, Montreal; H. V. Petersen, manager. Radio director and spot time, talent and script buyer: W. R. Johnston. Radio clients: G. T. Fulford Co., Ltd. (spot); Ralston Purina Co., Ltd. (spot); Moirs, Ltd. (spot); Robin Hood Flour Mills (spot).

FITZGERALD ADVERTISING AGENCY, INC., Southern Bldg., New Orleans, La. Phone: Raymond 5194. Executives: Joe L. Killeen, president; Joseph H. Epstein, vice-president; Leonard Gessner, vice-president; Roy M. Schwarz, secretary-treasurer. Radio director: Joe L. Killeen. Spot time buyer: Temple H. Black. Radio clients: Wesson Oil & Snowdrift Sales Co. (NBC Pacific Red); Southern Cotton Oil Co., Scoo Shortening (spot); Blue Plate Foods, Inc. (spot); Dixie
ADVERTISING AGENCIES—Continued

Brewing Co. (spot); Louisiana Power & Light Co. (spot).

FLETCHER & ELLIS. See Sherman K. Ellis & Co., Inc.


HARRY M. FROST COMPANY, 260 Tremont Street, Boston, Mass. Phones: Liberty 0813-4-5. Executives: Karl M. Frost, president; Harry M. Frost, treasurer; Edith G. Robinson, assistant treasurer; Harvey P. Newcomb, secretary. Radio director: Harvey P. Newcomb. Spot time buyers: Karl M. Frost, Harvey P. Newcomb. Talent and continuity buyer: Karl M. Frost. Radio clients: Cranberry Canners (participation, Yankee, regional, spot); Durkee-Mower (Yankee, spot); Campbell-Fairbanks Expositions (spot, spot announcements); Daggett Chocolate (spot, spot announcements); C. E. Fay Co. (spot, spot announcements); Howard D. Johnson Co. (weather and tide forecasts); Massachusetts Sports Assn. (sports broadcasts); George E. Warren Corp. (spot, spot announcements); Bristol County Kennel Club (spot). Various other spot accounts. Writing and production: Agency staff, Yankee Network Production Department.

SCREEN: 20th Century-Fox

RADIO: Sinclair Refining Co.

ED. THORGERSEN MOVIE TONE NEWS: "HIGHLIGHTS IN THE WORLD OF SPORTS"
ADVERTISING AGENCIES—Continued


SIDNEY GARNFINKEL ADVERTISING AGENCY, 153 Kearney Street, San Francisco, Calif. Phone: EX-3420. Executives: Sidney Garnfinkel, president. Radio director: Florence Frederickson. Radio clients: Euclid Candy Co. (CBS Pacific); Kay Jewelry Co. (local); Hastings (local); United Artists Theatre (local); Joseph Maguin Co. (local); C. H. Baker (local).


GILLHAM ADVERTISING AGENCY, 220 Continental Bank Bldg., Salt Lake City, Utah. Phone: Wasatch 1347. Executives: M. C. Nelson, president; J. Y. Tipton, vice-president; Lon Richardson, vice-president. Radio director: Above-mentioned officers serve as radio directors. Radio clients: Sego Milk Products Co. (network and spot); Clover Leaf-Harris Dairy (spot); Royal Baking Co. (spot); Mountain Fuel Supply Co. (spot); Tracy Loan and Trust Co. (spot); Fisher Brewing Co. (spot); Walker Bank & Trust Co. (spot); Whitaker Cigar Co.
ADVERTISING AGENCIES—Continued


LAWRENCE C. GUMBINNTER COMPANY, 9 East 41st Street, New York, N. Y. Phone: Vanderbilt 3-3550. Executives: Lawrence C. Gumbinner, Milton Goodman, Paul G. Gumbinner, Max A. Geller, Herschel Deutsch. Radio director,
time buyer: Herschel Deutsch. Radio clients: American Tobacco (Rol-Tan Cigars) (CBS, spot); Cremo Cigars (spot); Axton-Fisher Tobacco Co. (Spud Cigarettes) (spot); Royal Lace Paper Works (Roylies, Royledge) (spot).

**MELVIN F. HALL,** 220 Delaware Avenue, Buffalo, N. Y. Phone: Cleveland 4461. Owner, radio director: Melvin F. Hall. Radio clients: J. Q. Clarke Coal; Peerless Laundry; Henel's Dairy; Lydonville Canning Co.

**HAMMER ADVERTISING AGENCY,** 983 Main Street, Hartford, Conn. Phone: 5-4883. Executives: M. H. Hammer, president; J. Leonard Dranel, Harry Gold, account executives; Arthur Gould, auditor and secretary. Radio director: M. H. Hammer. Spot time buyer (also space buyer): Lillian Sivan. Talent buyer: Arthur Gould. Radio clients: Kay Jewelry Co. (Yankee and Colonial networks); Old England Brewery (spot); Hygrade Oil Co. (spot); Scott Furriers (Yankee); C and S Motors (spot); Yankee Bread (spot); Smart Shops (spot); Norman Clothing Co. (spot); Helen Beauty Co. (spot); French Dye Co. (spot); Whalen Jewelry Co. (spot); Allyn Theatres (spot); Loew's Theatres (spot); Republican State Central Committee (Connecticut network); Rose Marie Beauty Shops (spot); Henup's, Inc. (spot); Strand Theatres (spot); State Theatres (Connecticut Valley Broadcasting System); Laison Hardware Co. (spot); Connecticut Oil Refining Co. (spot); Raymond Baking Co. (spot). Writers: Diana Carlson, I. Goldstein; (Scott Furriers, Dr. J. L. Fagan); Bert Katzen (various accounts).

**HANFF-METZGER.** See Buchanan & Co., Inc.


**E. W. HELLWIG COMPANY,** 9 East 40th Street, New York, N. Y. Phone: Lexington 2-3080. Executives: E. W. Hellwig, president; C. L. Miller, vice-president; G. V. Carhart, secretary, assistant treasurer, space buyer. Radio director and spot time buyer: G. V. Carhart. Radio clients: Corn Products Refining Co. (Kre-Mel, Karo, Mazola, Linit) (CBS); others, including various national and regional spot advertisers.

**HILLMAN-SHANE ADVERTISING AGENCY, INC.,** 412 W. 6th Street, Los Angeles, Calif. Phone: Vandike 5111. Executives: David S. Hillman, president; Alex Ruben, vice-president; William
Berger, secretary and treasurer. Radio director: David Hillman. Spot time buyer: J. Pierce. Radio clients: Weaver-Jackson Beauty Shops; Maier Brewing; Fox West Coast Theatres; Paramount Theatre; Superior Sea Food Co., Ltd. (all spot).


HOWER ADVERTISING AGENCY, 413 Midland Savings Bldg, Denver, Colo. Phone: TA 5221. Executives: Mrs. C.
ADVERTISING AGENCIES—Continued

M. Hower, president; B. R. Hower, vice-president; E. Thornberg, secretary; Merritt F. Riblett and Harold Monahan, account executives. Radio director: George Feltner. Radio clients: Adolph Coors Co. (spot); Leeman Auto Co. (spot).

CHARLES W. HOYT COMPANY, INC., 551 Fifth Avenue, New York, N. Y. Phone: Vanderbilt 3-4690. Executives: R. L. Talley, chairman of the board; Winthrop Hoyt, president; F. A. Whipple, vice-president; Everett W. Hoyt, secretary. Branch offices: 216 Tremont Street, Boston; Fritz P. Walther, manager. 650 Main Street, Hartford; F. A. Whipple, vice-president. Radio director: Everett W. Hoyt. Spot time buyer: C. B. Donovan. Radio clients: American Molasses; B. C. Remedy Co.; Charles Gulden, Inc.; Hartford Electric Light; Richardson & Robbins; Silent Glow Oil Burner; Davis Baking Powder; others (all spot).


ROY A. HUNTER, 710 Seymour Street, Vancouver, B. C., Can. Phone: Trinity 9503. Executives: Roy A. Hunter. Radio director: None. Radio clients: Memba Seals; Memba Pectin; McGavins Bakeries; Pet Dog Food; Hall Fuel (spot announcements); Pacific Milk (spot announcements); Fraser Farms (spot); Safeway (spot announcements); Tree Fruit Brand (spot); Agricultural Marketing Division, Clive Planta. Writing and production: Handled by agency.

HUSBAND & THOMAS COMPANY, INC., 370 Lexington Avenue, New York, N. Y. Phone: Caledonia 5-8297. Executives: David C. Thomas, president; Theodore R. Harris, vice-president; Harvey L. Kendall, vice-president. Radio director: T. R. Harris. Spot time buyer: David G. Evans. Radio clients: Omega Chemical Co. (spot); Oyster Shell Products Co. (spot); Antikamnia 3XB Corporation (spot).

HUTCHINS ADVERTISING COMPANY, INC., 42 East Avenue, Rochester, N. Y. Phone: Main 3528. Executives: M. S. Hutchins, president; F. A. Hutchins, vice-president; F. I. Hutchins, secretary and treasurer. Branch office: Hutchins Advertising Company of Canada, Ltd., 1305 Northern Ontario Bldg., Toronto; John Bennett, manager. Radio director: R. P. Wels. Spot time buyer: B. C. Scheck. Talent and script buyer: F. A. Hutchins. Radio clients: Philco Radio & Television Corp. (CBS, spot); Artophone Corp. (spot); Bluefield Supply Co. (spot); Brown Distributing Co. (spot); Cabell Electric Co. (spot); Carolina Sales Corp. (spot); Columbia Wholesalers, Inc. (spot); Commonwealth Sales Corp. (spot); D. & H. Distributing Co., Inc. (spot); Electric Sales & Service, Inc. (spot); E. J. Gustafson Co. (spot); Phillip Levy & Co. (spot); Oklahoma Tire & Supply Co. (spot); Philco Sales & Service, Inc. (spot); C. R. Rogers Co. (spot); Sharp Battery & Electric Co. (spot); Thalhimer Bros. (spot); Taylor Distributing Co. (spot); Utterback-Gleason Co. (spot); Wagner Radio Co. (spot).


H. W. KASTOR & SONS ADVERTISING COMPANY, 360 N. Michigan Avenue, Chicago, Ill. Phone: Central 5331. Executives: Louis Kastor, president; F. W. Kastor, vice-president; R. H. Kastor, vice-president; W. B. Kastor, secretary; E. H. Kastor, treasurer. Branch offices: Waldorf-Astoria Hotel, New York, N. Y.; Arthur Kastor, head; Arcade Bldg., St. Louis, Mo.; Fred Kastor, head; no radio executives in these offices. Radio director: Gordon Cooke. Spot time buyer: H. H. Hudson. Radio clients: Kirk’s Castle Soap (spot); P & G for Drene Shampoo (NBC Red, spot); American Family Soap & Flakes (spot); Tums (NBC Red, spot); Welch’s Grape Juice (NBC Blue, spot); Ward Baking Co. (spot); Crown Overall Co. (Mutual); 4 Way Cold Tablets (spot); Grove’s Bromo Quinine (spot); William Penn Cigars (spot); Pluto Water (spot); Oh Henry Candy Bar (spot); Booth Fisheries (spot); Listerine Brushless Shaving Cream (spot); Paquin’s Hand Cream (spot); Pursang Tonic (spot). Production: Handled by agency.


KENYON & ECKHARDT, INC., 247 Park Avenue, New York, N. Y. Phone: Wicker- sham 2-3920. Executives: Henry Eck- hardt, chairman of the board; Thomas D’A. Brophy, president; Otis A. Kenyon, treasurer; Charles H. Vasoll, vice-presi- dent and controller; Edwin Cox, vice-president. Radio director, talent and script buyer: Tyler Davis. Radio clients: C. F. Mueller Co. (NBC Blue); Kellogg Co. (local); Bosco Co. (local and spot); Chasers (spot); Knox Gelatine Co. (spot); Piel Brothers (spot). Writers: Earl Sparling (Mueller); Don Ross (Bosco); Jack Nelson, Neil Hopkins.
ADVERTISING AGENCIES—Continued

(Kellogg). Production: Tyler Davis and Jean Grombach (Mueller); Tyler Davis (Bosco).


KRAFF ADVERTISING AGENCY, 1010 Second Ave., S., Minneapolis, Minn. Phone: Bridgeport 3166. Proprietor: Norman E. Kraff. Radio director, spot time, talent and script buyer: E. P. Shurick, Jr. Radio clients: Sun Ray Laboratories (spot); Mannly Research Laboratories (spot); Central Furniture (spot); Merit Fur Co. (spot); Sha-Ri, Inc. (spot); Piggly Wiggly Corp. (local). Writers: E. P. Shurick, Jr., Norman E. Kraff.


LAMBERT & FEASLEY, INC., 9 Rockefeller Plaza, New York, N. Y. Phone: Columbus 5-3724. Executives: J. L. Johnston, president; Gordon Seagrove, executive vice-president; Bert M. Nussbaum, Martin Horrell, vice-presidents; Walter P. Lantz, secretary; Frank W. Mace, treasurer; Albert Sterling, art director; Frank Gangemi, production manager. Radio director: Martin Horrell. Spot time buyer: Thomas F. McMahon. Radio clients: Phillips Petroleum Co.—Phillips 66, Ethyl, etc.—(CBS, spot); Lambert Pharmacal Co.—Listerine Tooth Paste (NBC Blue).


LAVENSON BUREAU, 12 S. 12th Street, Philadelphia, Pa. Phones: Lombard
Dr. Charles M. Courboin
Belgian-American Concert Organist

Heard Exclusively Over the
Mutual Broadcasting System
Sundays, 12 Noon E.D.S.T.

RCA-Victor Recording Artist, Wanamaker Guest Organist, former Organist at Court of Belgium, guest soloist with various symphonies

Available for Guest Appearances, 1938-39 Season
ADVERTISING AGENCIES—Continued

Committee (spot); Spaulding Bakeries (spot); W. M. Whitney Co. (spot); Walter S. Wood Coal Co. (spot); J. M. Wytrwal Coal (spot). Writing and Production: Handled by agency.

LENNEN & MITCHELL, 17 East 45th Street, New York, N. Y. Phone: Murray Hill 2-9170. Executives: Philip W. Lennen, president; Robert W. Orr, executive vice-president; Ray VirDen, vice-president; Arthur L. Lynn, secretary. Radio director: Mann Holiner. Spot time buyer: Blayne Butcher. Talent and script buyers: Mann Holiner, Blayne Butcher. Radio clients: John H. Woodbury (NBC Blue); Andrew Jergens Co. (NBC Blue); P. Lorillard Co. (CBS, spot); Nestle Products Co. (spot); Lehn & Fink (CBS); Tide Water Oil (Yankee spot).


CARR LIGGETT, ADVERTISING, 1605 NBC Bldg., Cleveland, Ohio. Phone: Cherry 3434. Executives: Carr Liggett, president; T. H. Liggett, treasurer; Walter J. Staab, production manager; E. C. Sheeler, research director; E. C. Sheeler, Carr Liggett, Rockwell H. Austin, account executives. Radio director, spot time, talent and script buyer: Rockwell H. Austin. Radio clients: Cleveland Bar Association (local); Hickman, Williams & Co. (local); IIT Co. (spot); Scott & Fetzer Co. (spot). Writers: William A. D. Millson (Hickman, Williams & Co.) Production: Guild Productions, Inc. (Hickman, Williams & Co.)

LOGAN & STEBBINS, 811 W. Seventh Street, Los Angeles, Calif. Phone: Trinity 8821. Executives: Barton A. Stebbins, president; Dudley L. Logan, vice-president; Mae McDermott, secretary, treasurer; Arthur W. Gudelman, space buyer; Henry Todd, art director. Radio director, talent and script buyer: Barton A. Stebbins. Radio clients: Signal Oil Co. (NBC Pacific Coast Red); others, including spot advertisers.

LONG ADVERTISING SERVICE, 19 N. 2nd Street, San Jose, Calif. Phone: Ballard 5600. President: Alvin Long. Branch office: Russ Bldg., San Francisco (Douglass 3168); Hassel W. Smith, manager. Radio director, talent and script buyer: Hassel W. Smith. Other radio executives: Mrs. Gertrude Murphy. Radio clients: Gallenkamps, Inc. (NBC Pacific Red); Peters Shoe Co. (NBC Pacific Red); Granat Bros. (spot, time signals); Hirsch & Kaye (spot announcements); Shirar-Young Co. (spot announcements); Marney Ford Co. (local).

LORD & THOMAS, 919 N. Michigan Avenue, Chicago, Ill. Phone: Superior 4800. Executives: Albert D. Lasker, president; Sheldon R. Coons, executive vice-president, New York; Don Francisco, executive vice-president, California; David M. Noyes, executive vice-president, Chicago; Edward Lasker, vice-president and treasurer; Mary L. Foreman, vice-president and secretary; William Sachse, vice-president and comptroller; Thomas M. Kersey, vice-president; Edgar Kobak, vice-president; Leonard M. Masius, vice-president (London); David Horwich, vice-president; H. G. Little, vice-president. Branch offices: 247 Park Ave., New York City; Sheldon R. Coons, executive vice-president; George F. McGarrett, program manager; John D. Hymes, spot time buyer. 601 W. 5th St., Los Angeles, Calif.; Don Francisco, executive vice-president; Thomas A. McAvity, program manager; Jack Runyon, assistant. 235 Montgomery St., San Francisco, Calif.; John Whedon, manager; Harold W. David, program manager. Vice-president in charge of radio:
Edward Lasker. Manager of radio service: Holly Shively. Program director: Basil Loughrane. Radio clients: American Tobacco Co. (NBC Red, CBS, Mutual, spot); First National Bank of Chicago (NBC Blue participation program); Lady Esther, Ltd. (NBC Blue, CBS); Pepsodent Co. (NBC Red, Pacific Coast Red); Petroleum Advisers, Inc.—Cities Service (NBC Red); Quaker Oats Co. (NBC Red and Blue); Union Oil Co. (NBC Pacific Coast Red); Associated Oil (Pacific Coast spot); California Fruit Growers Exchange (spot transcriptions); Consolidated Edison Co. (local); Rainier Brewing Co. (spot); Southern Pacific Railroad (spot).


MALCOLM - HOWARD ADVERTISING AGENCY, 20 E. Jackson Blvd., Chicago, Ill. Phone: Webster 2110. Executives: Arthur M. Holland, owner; M. G. Holland. Radio director: John L. Sullivan. Time and talent buyer: Arthur M. Holland. Radio clients: The Newark Co. (spot); Joy Candy Shoppes (spot); Rubin's, Inc. (spot); Roller Derby (spot); Hollands Jewelry (spot); Bell Auto (spot); Nu-Enamel Co. (spot);
DAVID MALKIEL ADVERTISING AGENCY, 260 Tremont Street, Boston, Mass. Phone: Liberty 1421-2. Executives: David Malkiel, owner and production manager; Harry Lawrence, art director; Martha Brest, secretary; Harry Lane, space buyer; Mildred Triger, clerk; Alfred Black, J. L. Michelson, Martin Kadis, Leon Goldstein, account executives. Radio director: Harry Lane. Spot time and talent buyer: David Malkiel. Radio clients: Tremont Theatre; Hi-Hat Barbecue; C. L. Richardson Co.; Hayward Wine & Liquor; Family Finance; R.K.O. Keith Memorial Theatre; R.K.O. Boston Theatre; Elcho Cigar Co.; Economy Grocery Stores; Epstein Drug; Great Northern Finance; Freilich Kabitzen, Paramount Baking (local).

MARSCHALK & PRATT, INC., 535 Fifth Avenue, New York, N. Y. Phone: Vanderbilt 3-1525. Executives: Harry C. Marschalk, president and treasurer; William E. Johnson, vice-president; Samuel L. Meulendyk, vice-president; Sydney H. Giellerup, vice-president; Arthur R. Anderson, secretary; George A. Poetschke, recording secretary. Radio director: Curt Peterson. Spot time buyer: George L. Trimbile. Radio clients: Standard Oil of New Jersey (spot); Rogers Peet Company (local); Postal Telegraph Cable Company (spot).

CHARLES A. MASON, David Stott Bldg., Detroit, Mich. Phone: Cherry 1945. Executives: Charles A. Mason, owner; Rockwood N. Bullard, Clyde Yarnell, Edward Cooke, account executives. Radio clients: E. B. Muller & Co. (spot); Beauty Counselors, Inc. (spot announcements); Auto City Brewing Co. (spot); Semet-Solvay Co. (spot announcements); Kenig Coal & Supply Co. (spot); Specialities Distributing Co. (spot); Malcolm-Barnard Co. (spot); Lafer Bros. (spot announcements); Sterling Coal (spot).

J. M. MATHEWS, INC., 122 East 42nd Street, New York, N. Y. Phone: Lexington 2-7450. Executives: J. M. Mathes, president; William Okie, vice-president; J. Ellington, vice-president; H. L. Hodgson, vice-president and treasurer. Radio director: Wilfred King. Radio clients: Ludens, Inc. (NBC Red); New York State Bureau of Milk Publicity (spot); Malted Cereals Co. (participating spot programs); Canada Dry Ginger Ale, Inc. (spot); National Carbon Co., Inc. (spot).


ADVERTISING AGENCIES—Continued

buyer: Stuart Ludlum. **Radio clients:** National Biscuit Co. (NBC Red, spot); Pacific Coast Borax (NBC Red, spot); Regional Advertisers (NBC Red, spot); Standard Oil of California (NBC Pacific Red); Anglo-California National Bank of San Francisco (spot); Axton-Fisher Tobacco Co. (spot); Borden Dairy Delivery Co. (spot); City Ice & Fuel (spot); Ford Motor Co. (spot); General Brewing Co. (spot); Gruen Watch (transcriptions, spot announcements, time signals); Northwestern Electric (spot); Pacific Power and Light (spot); Portland Gas & Coke (spot); Provident Loan Society of New York (spot); Standard Oil of Cuba (spot); Standard Oil of Latin America (spot); West India Oil, Puerto Rico (spot); West India Oil, South America (spot); Standard Oil of Ohio (transcriptions, spotted); California Walnut Growers Assn. (spot) Chesbrough Mfg. Co. (CBS); Newskin Company (spot); Zonite Products Corporation (spot); Richman Brothers (spot); Fisher Flouring Mills Co. (spot).

**McCORD COMPANY, INC.**, 1225 First National-Soo Line Bldg., Minneapolis, Minn. **Phone:** Bridgeport 1225. **Executives:** R. D. McCord, president and treasurer; Louis Melamed, vice-president; M. E. Shulind, secretary. **Radio director:** Louis Melamed. **Spot time buyer:** M. E. Shulind. **Radio clients:** Theo. Hamm Brewing (CBS, participating); Domestic Products; Henry C. Garrott, Inc.; Coasto-Coast Stores; Kindy Optical Co.; W. H. Barber Co.; United States Bedding; Vega Separator Corp. of America; A. J. Krank Co.; Chocolate Products; Minneapolis Gas Light Co.; Worch Cigar Co.; Chippewa Shoe Mfg. Co.; Consolidated Drug Trade Products, Blue Bird Division; Zinsmaster Baking Co. (all spot).

**MCCORMICK COMPANY**, 217 E. Seventh Avenue, Amarillo, Tex. **Phone:** 5333. **Executives:** James L. McCormick, owner-manager; John R. Forkner, director of advertising dept. **Radio director:** John R. Forkner. **Radio clients:** Borden Co.; Amarillo Gas Co.; Shamrock Oil & Gas Corp. (local).

**MEJUNKIN ADVERTISING COMPANY**, 228 N. LaSalle Street, Chicago, Ill. **Phone:** State 5060. **Executives:** William D. McJunkin, president; Gordon Best, vice-president; L. B. Krick, vice-president, art director; Gordon Best, Irving M. Tuteur, S. N. Becker, vice-presidents; R. Shadinger, space buyer; Edward M. Tobias, production manager. **Radio director:** Frank R. Steel. **Radio clients:** Princess Pat, Ltd. (NBC Blue, spot, local); H. Fendrich, cigars (spot, local); Curtiss Candy (spot); Seminole Flavor Co. (spot).

**PHILIP J. MEANY COMPANY,** 816 West Fifth Street, Los Angeles, Calif. **Phone:** Michigan 3601. **Executives:** Philip J. Meany, owner. **Radio director, time and talent buyer:** H. H. Wright. **Radio clients:** Pierce Bros. (local); Breakfast Club Coffee, Inc. (regional).

**MERRILL ADVERTISING COMPANY, INC.,** 317 Sycamore St., Cincinnati, O. **Phone:** Cherry 3006. **Executives:** Morris Levinson, president; Allen L. Jonas, vice-president and buyer; C. B. Dury, secretary. **Branch office:** 11 W. 42nd St., New York City. **Radio clients:** General Mills, Inc. (CBS, transcriptions); Nutone Chimes, Inc., Mail Pouch Tobacco Co. Albers Super Markets, A. Nash Co., Lavelle, Inc. (all spot).

**METROPOLITAN ADVERTISING COMPANY,** 92 Liberty Street, New York. N.Y. **Phone:** Rector 2-0450. **Executives:** Harry D. Adair, president, treasurer; Peter J. McKenna, vice-president; Louis C. Pedlar, vice-president. **Radio director and spot time buyer:** H. D. Adair. **Other radio executive personnel:** B. St. George, Joseph Cirone. **Radio clients:** Greenwich Savings Bank (local); Modern Industrial Bank (local); Wamamaker School (local); Man-of-War (local).

**RAY MILLS ADVERTISING AGENCY, INC.,** 15 Turner Street, Auburn, Me. **Phone:** Lewiston 3417. **Executives:** Ray Mills, president and treasurer; Hadcliffe Mitchell, clerk. **Radio director and spot time buyer:** Ray Mills. **Radio clients:** Nissen Baking (local, regional); Lewiston Chamber of Commerce (local); B. Peck Co. (spot); Androscogging Fish & Game Assn. (spot).

**DAN B. MINER COMPANY,** 250 Chamber of Commerce Bldg., Los Angeles, Calif. **Phone:** Prospect 2121. **Executives:** Dan B. Miner, president; John C. Morse, vice-president; L. L. Johnston, vice-president; Isabel Moses Greer, vice-president. **Radio director:** Clyde Scott. **Radio clients:** Forest Lawn Memorial Park (spot); Western Auto Supply Co. (spot); Bureau of Power & Light (spot); Globe Grain & Milling Co. (spot). **Writers:** Edward Lynn and John Guedel. **Production:** Clyde Scott.

**MITCHELL-FAUST ADVERTISING COMPANY,** 230 N. Michigan Avenue, Chicago, Ill. **Phone:** State 6610. **Executives:** Paul E. Faust, president; Paul Holman Faust, L. H. Copeland, and C.
ADVERTISING AGENCIES—Continued

M. Jolice, vice-presidents; Lyman L. Weld, treasurer; R. A. L. Herweg, secretary. Director radio department: Paul Holman Faust. Spot time buyer: C. J. Turner. Talent and script buyer: Miss D. L. Parsons. Other radio executives: Martha Crane, Helen Joyce. Radio clients: Various national and regional spot advertisers, including Dean Milk Co.; Gebhardt Chili Con Carne; Reliance Mfg. Co. (Big Yank Work Shirts, underwear); Rapin wax Paper Co.; W. F. Straub & Co. (Lake Shore Honey); Quaker Oats Co.; Consolidated Biscuit Co.; Albert Miller & Co. (potatoes); Steele-Wedeles Co. (Savoy Foods); Airy Fairy Foods, Inc.


OHIO ADVERTISING AGENCY, 1740 East 12th Street, Cleveland, O. Phone: Prospect 7177. Executives: Samuel L. Abrams, president; Clay Herrick, Jr. vice-president; Saul E. Roth, secretary-treasurer. Radio director: Clay Herrick, Jr. Radio clients: Weinberger Drug Co. (spot announcements); M & N Cigar Co. (spot announcements); H. Blonder Co. (spot); Wilcox College (spot); American Vineyards Corp. (spot announcements); Studlar Products Co. (spot); Lyon Tailoring Co. (spot).


AMOS PARRISH & CO., INC., 500 Fifth Ave., New York, N. Y. Phone: Pennsy-


PECK ADVERTISING AGENCY, 444 Madison Avenue, New York, N. Y. Phone: Plaza 3-0900. Executives: Harry Peck, chairman of the board; A. H. Messing, president; Harry Krawitz, secretary - treasurer; Walter Schwartz, executive vice-president, production. Radio director, talent, time and script buyer: Arthur Sinsheimer. Foreign spot time buyer: Alvin Moss. Other executive radio personnel: Phillip Schendler; Martin Lieberman. Radio clients: Beverwyck Breweries (regional spot); Manhattan Soap (national transcriptions and announcements); I. J. Fox (regional); Wise Shoes; Olde Tyme Distillers; Fairfax Tobacco Co.; Hammondsport Wineries; Glyco Thymoline (all spot announcements).


HAROLD W. PICKERING, ADVERTISING, 310 Templeton Bldg., Salt Lake City, Utah. Phone: Wasatch 2638. Executives: Harold W. Pickering, owner; L. H. Malzahn, secretary. Radio clients: Saltair Beach Co. (spot); Utah State Fair (spot); Bennett Glass & Paint Co. (spot); Boyd Park, Inc. (spot).


ADVERTISING AGENCIES—Continued


RADIO-RUNDFUNK CORP., 207-11 East 84th St., New York, N. Y. Phone: Rhinelander 4-9609. Executives: Herbert F. Oet¬tgen, president; William C. For¬ster, secretary and treasurer. Radio di¬rector: H. F. Oet¬tgen. Spot time buyer: William C. Forster. Talent and script buyers: H. F. Oet¬tgen, William C. For¬ster. Radio clients: Bolle & Detzel, Inc.; Express Exchange, Travel Bureau; Ham¬burg-Bremen S.S. Agency Travel Bu¬reau; Frederics, Opticians; Jack & Co.; Tailor; Public Travel Service; Erwin Studio, Photographer (all local); B. Muecke, Optician; Vongries, Delicates¬sen; Haenlein & Esch (all local spot an¬nouncements). (All programs in Ger¬man.)


RAWSON-MORRILL, INC., Commercial Exchange Bldg., Atlanta, Ga. Phone: WA 3594. Executives: Charles A. Rawson, president and treasurer; M. P. Mor¬rill, vice-president; H. L. Morrill, Jr., vice-president and secretary; Embert Lusink, vice-president and art director. Radio director: H. L. Morrill, Jr. Spot time buyer: Frank Bell. Other radio executive: Polly Vaughan. Radio clients: Seiberling Tire: Southern Gold Medal Flour; Atlanta Baking; Willingham Tift Lumber; Atlantic Beer; Mentho Mulsion; Ernest G. Beaudry, Ford Dealer; At¬lanta Ice Dealers; Briarcliff Properties; Wheaties (all spot).

CHARLES DALLAS REACH CO., 58 Park Place, New York, N. J. Phone: Market 3-5100. Executives: Charles Dallas Reach, president; Howard E. Sands, vice-presi¬dent; E. M. Reach, treasurer; Edward C. Stover, Jr., director of marketing. Radio director: Charles Dallas Reach. Spot time buyer: Richard N. Gullick. Radio clients: Admiration Laboratories, Inc. (Mutual); Doyle Packing Co.; Vog¬eler’s Mayonnaise; Camir Corporation; Cut Rite Wax Paper (all spot).


EMIL REINHARDT, 324 Thirteenth Street, Oakland, Calif. Phone: Templebar 2408. Owner: Emil Reinhardt. Radio director:
ADVERTISING AGENCIES—Continued

Lafayette Mathews. Spot time buyer: Mildred McMahon. Other radio executives: David Lane. Radio clients: Standard Beverage, Ltd. (spot); Parisian Baking Co. (spot); Kilpatrick’s Bakery (spot); Golden Gate Macaroni Co. (Don Lee; Mutual).


ROCHE, WILLIAMS & CUNNYNGHAM, INC., 310 S. Michigan Avenue, Chicago, Ill. Phone: Harrison 8490. Executives: John P. Roche, president; Lloyd Maxwell, first vice-president; Guy C. Pierce, executive vice-president; Stewart Weston, James M. Cleary, vice-presidents; Miner F. Williamson, assistant treasurer, secretary; Daniel J. Kelly, treasurer; William A. Savin, George S. Lyman, art directors; R. H. Stracke, production manager; Ben F. Abeling, Frank Hake will, space buyers; J. V. Gilmour, J. H. Kelly, F. E. Duggan, account executives. Branch offices: 1500 Chestnut Street, Philadelphia; Guy C. Pierce, executive vice-president; Edith Ellsworth, space buyer. 507 Mariner Tower, Milwaukee; H. C. Mulberger, manager. Radio time buyer: N. J. Cavanagh. Radio clients: Sun Oil Co. (NBC Blue); Cudahy Packing Co.—Old Dutch Cleanser (CBS); others, including various national and regional spot advertisers.


ROSE-MARTIN, INC., 21 West 46th Street, New York, N. Y. Phone: Bryant 9-4621. Executives: Irl W. Rose, president; Alvin H. Kaplan, vice-president; John B. Martin, secretary-treasurer. Radio director and spot time, talent and script buyer: Alvin H. Kaplan. Associate radio directors: Mollie Pomerlian, Sidney Bruck. Radio clients: S. Gumpert Co., Inc. (spot); Richle Associates, Inc. (spot); Lewis Training Schools (spot); Palm Beach Biltmore Hotel (spot); Whitehall Hotel, Palm Beach (spot); Miami Biltmore (spot); Half Moon Hotel, Coney Island (spot).


1215
ADVERTISING AGENCIES—Continued

Pacific Coast programs in New York: Merritt W. Barnum. Spot time buyers: Elizabeth Black, Charles Ayres. Production: George Nobbs, Herschel Williams, F. Bourne Ruthrauff, John Loveton. Director commercial writing: Ruth Borden. Commercial writers: Regina Morgan, Vivian Washburn, Avery Giles, Don Wallace. Radio clients: Chrysler Corp. (CBS); Lever Brothers for Rinso (CBS); Lever Brothers for Spry (CBS, spot); R. B. Davis for Cocomalt (CBS); La Fendrich Cigars (NBC Red); Florida Citrus Commission (CBS); Blue Coal (Mutual); Ironized Yeast (Inter-City, Mutual); Campbell Cereal Co. (spot); Dodge Motors (spot); Holland Furnace Co. (spot); Lewis-Howe Co. for Nature's Remedy (spot); Oshkosh Overalls (spot); Penn Tobacco Co. (spot).


SCHHECK ADVERTISING AGENCY, 9 Clinton St., Newark, N. J. Phone: Market 2-0480. Executives: Julius Scheck, Morris Schcheck. Radio clients: Philadelphia Dairy Products (spot); American Institute of Food Products (participation spot campaign).


SIMMONDS & SIMMONDS, INC., 201 N. Wells St., Chicago, Ill. Phone: Central 1106. Executives: Phil W. Tobias, president; F. M. Simmonds, Jr., vice-president; C. O. Brewer, secretary-treasurer. Radio time buyer: C. O. Brewer.

ADVERTISING AGENCIES—Continued

STACK-GOBLE ADVERTISING AGENCY, 8 S. Michigan Avenue, Chicago, Ill. Phone: Randolph 0160. Executives: E. R. Goble, president, treasurer; H. L. Hulsebus, vice-president; E. A. Goble, secretary; F. M. Reed, space buyer; Jules C. Gerding, art director; J. M. Willem, sales and market research; M. E. Greenmeyer, traffic department. Branch offices: 400 Madison Avenue, New York; Richard A. Porter, vice-president, general manager, radio director. 1397 Jefferson Street, E., Detroit; Clifford Knoble, vice-president. Radio director: Wynthrop Orr. Radio clients: Cummer Products-Molle Shaving Cream (NBC Red and Pacific Coast Red); Packer Tar Soap, Inc. (NBC Red); Swift & Co.—Sunbrite Cleanser (CBS); Grove Laboratories, Inc. (NBC Blue); E. Griffith Hughes, Inc.; Monroe Chemical Co.; various national and regional spot advertisers.


STODEL ADVERTISING CO., 1205 Haas Bldg., Los Angeles, Calif. Phone: Trinity 8577. Executives: E. C. Stodel, president; B. W. Nieman, production manager; M. E. Barnum, copy editor. Radio director, spot time buyer: E. C. Stodel. Script buyers: Marion Barnum, Milton Stark. Radio clients: Guaranty Union Life Insurance (local and national, network participation programs); Globe Investment Co. (regional, spot); Mitchell Finance Corp. (news, time signals, participation program); Warner Bros. Theatres (regional, spot); Brooks Clothing Co. (local announcements); Hollywood School of Modern Piano (local, spot transcriptions). Writers: Edward C. Stodel (director of all programs), Marion E. Barnum (all programs), Milton Stark (Globe Investment Co., Mitchell Finance Corp.), Bernard Desenberg (Guaranty
ADVERTISING AGENCIES—Continued

Union Life Insurance, Globe Investment Co., Mitchell Finance Corp.).


STRANG & PROSSER, Smith Tower, Seattle, Wash. Phone: Elliot 1322. Executives: William T. Prosser, manager; F. C. Doig, asst manager; Wade Thompson, radio manager; R. H. Burke, manager general production dept.; Mrs. Kay Freeman, assistant production manager; K. S. Wilson, secretary; George Hager, manager art dept. Radio director: Wade Thompson. Radio clients: Puget Sound Power & Light Co. (regional); Schwabacher Bros. (local); Northern Pacific Railroad (spot announcements); Seattle Milk Shippers Assn. (local); Consolidated Dairy Products Co. (regional); Domestic Utilities, Inc. (regional).


Norman W. Tolle and Associates, 631 Third Avenue, San Diego, Calif. Phone: Franklin 6606. Executives: Norman W. Tolle, owner and manager; Muriel M. Tolle, production director. "Branch offices" in 16 other cities through affiliation with National Advertising Agency. Radio director and spot time buyer: Norman W. Tolle. Radio clients: Hage's, Ltd. (spot announcements); Honold's, S. A., Exclusive Imports (spot); San Diego Ice & Cold Stor-
age Co. (spot announcements). Writing
and production: Norman W. Tolle (or by
free lance).

TOMASCHKE - ELLIOTT, INC., 1624
Franklin Street, Oakland, Calif. Phone:
Glencourt 4941. Executives: Frederick
L. Tomaschke, president; Wallace F. El-
liott, vice-president; William M. Max-
field, secretary. Radio director and spot
time buyer: Wallace F. Elliott. Account
executives: Earl V. Weller, Bruce W.
Elliott. Radio clients: Cardinet Candy
Co. (NBC Pacific Red, Mountain Red,
North and South Mountain affiliates; spot);
Pacific Guano Co. (NBC Pacific Red);
Gordon-Allen, Ltd. (spot an-
nouncements). Writers: J. A. McDonald
(‘‘Garden Guide,’’ Pacific Guano Co.);
Hal Burdick (‘‘Night Editor,’’ Cardinet
Candy Company). Production: Trans-
scriptions handled by agency.

TRACY-LOCKE-DAWSON, INC., 22 East
40th Street, New York, N. Y. Phone:
Ashland 4-1690. 1307 Pacific Ave., Dal-
las, Texas. Phone: 7-8655. Executives:
Shelley Tracy, president; Raymond P.
Locke, vice-president; Joe M. Dawson,
vice-president; V. M. Wallace, vice-
ident; H. H. Robins, secretary-treasurer.
Radio directors: Raymond P. Locke, J.
J. Jefferies. Assistant time buyers:
Monty Mann (Dallas); H. E. Hendrick
(New York). Talent buyer: Jimmie Jef-
Radio clients: Dr. Pepper Co. (Dixie Net-
work); Imperial Sugar Co. (Texas Qual-
ity Network); Dr. Pepper Bottlers; Peters
Shoe Co.; The Borden Co. (Southwest
Division); Mrs. Baird’s Bread Co.; Stan-
ard-Tilton Milling Co.; Postex Cotton
Mills (all spot). Writers: Raymond P.
Locke, Jimmie Jefferies, Glenn Addin-
ton, Eddie Dunn, James A. McPhail.
Grace Spaulding.

ROLAND G. E. ULLMAN ORGANIZA-
Phones: Pennypacker 4251-22; Race 6565.
Executives: Roland G. E. Ullman, presi-
dent; F. W. Hankins, Renshaw Borie,
vice-presidents; Mrs. A. A. Schenck,
treasurer; Miss N. M. Collins, secretary.
Radio director: Miss N. M. Collins.

VAN SANT, DUGDALE & CO., INC.,
Court Square Bldg., Baltimore, Md.
Phone: Plaza 5280. Executives: Wil-
brur Van Sant, president; H. K. Dug-
daile, executive vice-president; J. P.
Daiger, R. E. Daiger, vice-presidents.
Spot time buyer: H. H. Sharman. Radio
clients: Manhattan Laundry Co. (spot an-
nouncements). Sherwood Brothers,
Inc. (for Betholine) (transcriptions),
(for Oil Burners) (spot announce-
ments); Public Bank of Maryland
(spot); McCormick & Co., Inc. (Ban-
quet Tea) (spot, station breaks);
Equitable Trust Co. (spot announce-
ments); H. B. Davis Co. (transcriptions).

VANDERBIE & RUBENS, INC., 540 N.
Michigan Avenue, Chicago, Ill. Phone:
Superior 8436. Executives: H. S. Van-
derbie, president and treasurer. Walter
L. Rubens, vice-president and secretary.
Radio director: Both principals handle
radio. Radio clients: Iodent Chemical
Company, toothpaste and toothpowder
(spot); Florsheim Shoe Co. (women’s
shoe division) (spot); Hamlin’s Wizard
Oil Co. (spot). Production: Handled by
agency.

VICKERS & BENSON, LTD., Keefer Bldg.,
Montreal, Can. Phone: PL 5051. Execu-
tives: R. H. Vickers, president; D. F.
Benson, vice-president; C. M. Mutch,
Branch office: 217 Bay St., Toronto; D.
F. Benson, vice-president; C. M. Mutch,
manager; Bruce W. Young, radio di-
rector and spot time buyer. Radio di-
rector: H. George Gonthier. . Radio
clients: Canada Starch (regional, spot,
transcriptions); National Optical (re-
2...


JOHN L. WIERENGO & STAFF. See National Advertisers, Inc.


ADVERTISING AGENCIES—Continued

Laboratories & Mfg. Co. (Crystalac Auto Polish) (both spot).


FRANK WRIGHT & ASSOCIATES, Rialto Bldg., San Francisco, Calif. Phone: Douglas 8487. Executives: Frank Parke Wright, general manager; Katharine Chan, secretary, auditor, space buyer. Radio director: Frank Parke Wright. Radio clients: Schwartz Ginger Ale (regional spot); Lern-Lur Bottling Co. (regional spot); Hale Bros. Department Stores (regional); Dial Shops, Inc. (regional); Danark Food Products (regional spot); Jenkel-Davidson Optical Co. (local); International Correspondence Schools (national transcriptions); Carl L. Scott, Willys Dealer (regional); Frank Dietz, Ford Dealer (regional); Hambough Realty Co. (regional); James F. McCoy Co. (regional); Log Cabin Mineral Water (regional); Pioneer Beverages, Ltd. (regional); Jesse Moore Hunt Whiskey (spot); Ray Vitor Co. of America (spot).


1937 • 1938

Gillette Community Sing

Major Bowes Amateur Hour • Chrysler

Aunt Jenny's Real Life Stories • Spry

Benny Goodman's Swing School • Camel

Morning News • Baume Bengué

Columbia Pictures • Short Subjects

Big Town • Rinso

Dan Seymour • Salesman
TALENT

3,525 PROFESSIONAL RECORDS

Talent not on the air between June 1, 1937, and May 1, 1938, is omitted from these records. For data in many of these instances, see Volume I, pages 877-1097.

There are 3,525 individual items in this compilation. They contain professional data on the writers, producers, actors, musicians, announcers, and directors of 420 individual radio stations, plus data on all network commercial performers (June 1, 1937 to May 1, 1938). Omissions in professional records from individual stations occurred where (1) the station's talent was non-pro (sporadically employed, or amateur); or (2) where station and/or talent repeatedly disregarded requests for information.

Symbols are to be interpreted as follows: (R) radio record; (GA) radio guest appearances; (LS) local station record; (F) film record; (L) legitimate stage record; (V) vaudeville or personal appearance record; (s) starred; (f) featured; M.C., master of ceremonies.

The symbols (s) and (f) show a special distinction of much importance in the show (stage-screen) business. The difference between being starred and featured is as follows: when the name of the performer is above the title of a play or film, the performer is starred; when the name appears beneath the title, the performer is featured. For example:

Scarlett O'Hara in "Gone with the Wind" (starred); "Gone with the Wind" with Scarlett O'Hara (featured); Scarlett O'Hara in "Gone with the Wind" with Rhett Butler (Scarlett O'Hara starred, Butler featured).

Abbott, Minabelle. Dramatic actress. (R) Role of Mary Sothern in Life of Mary Sothern, since Oct., 1935 (since Oct. 4, 1937 sponsored by Lehne & Fink for Hind's Honey & Almond Cream, CBS; previous to that date, broadcast over WLW, Cincinnati, and Mutual).
ERIK ROLF
Announcer for BOAKE CARTER
General Foods—CBS

•
Announcer for GANGBUSTERS
Palmolive—CBS March, 1937, to March, 1938

•
Appearing as Dr. Simons—GIRL INTERNE
Calox—CBS

•
Guest Appearances for Rudy Vallee—NBC
PROFESSIONAL RECORDS—Continued

ABDOU, ISABEL. Actress, KTSM, El Paso.

ABEL, MARY. Pianist, narrator, WOPI, Bristol.


ACKLEY, J. HOWARD. Announcer, WOWO-WGL, Fort Wayne.

ACREE, CHUCK. Special events announcer, writer, WLS, Chicago. (R) Also WJBC, Bloomington, Ill. (V) Jasper & Jeremiah.

ADAMS, EDITH. Actress. (R) Girl Alone, 1936-38 (Kellogg Co., NBC Red); Ma Perkins, 1936-37 (Procter & Gamble, CBS); Today’s Children, 1936-37 (Pillsbury Flour Co., NBC Red); Betty & Bob, 1937 (General Mills, CBS); Grand Hotel, 1937 (Campana Sales Corp., NBC Blue); Betty Crocker, 1937 (General Mills, CBS).

ADAMS, GUILLA. Actress. (R) Arnold Grimm’s Daughter (General Mills, Inc., CBS).

ADAMS, KENNETH. Musician, KANS, Wichita. (R) Also KFH, Wichita; KBFI, Abilene. (V) 1936.

ADAMS, RUSSELL L. Musician, WAAB-WNAC, Boston.

ADAMS, WARDE. Announcer, M.C., musician, WRVA, Richmond.

ADAMS, WILLIAM. General and sports announcer, KGW-KEX, Portland.


ADEMY, JOHN. Announcer, WCAO, Baltimore.

ADLER, LUTHER. (R) Scene from Golden Boy on Royal Gelatin Hour for Rudy Vallee, Dec. 16, 1937 (Standard Brands for Royal Gelatin, NBC Red). (F) 20th Century-Fox (f). (L) Katherine Cor nell, Lee Shubert, Max Gordon, Al Lewis, Sam Harris and Provincetown productions; currently with Group Theatre; Golden Boy, 1938 (f).


AITKEN, KENNETH. Announcer, KYOS, Merced. (R) Also KWJY and KXL, Portland.

ALBERT, DON. Musical director, WHN, New York. (F) Scored and maestroed M-G-M features, 1927-30. (V)


ALDERMAN, JAMES S. Announcer, news writer, commentator, WFAA, Dallas. (R) Also WLW, Cincinnati. (F) Shorts.

ALDERMAN, JOHN R. Announcer, KABC, San Antonio. (R) Also WBBC, New York; KRGV, Weslaco; others.

ALDERMAN, VIRGINIA A. Bridge talks, instructions, WDAE, Tampa.


ALEXANDER, ALTON. Author, director. (R) Shell Chateau, 1935 (Shell Oil Co., NBC Red); Pompeian Promenade, 1935 (Pompeian Co., CBS); Musical Reveries, 1935-36 (Corn Products, CBS); General Electric Hour of Charm, 1937 (General Electric Co., NBC Red); others.

ALEXANDER, BEN. Master of ceremonies. (R) Signal Carnival (Signal Oil Co., NBC Red); Talent Parade, 1937 (Kellogg, NBC Red). (F) FN., Universal (f). (L) Penrod (s).

ALEXANDER, DURELLE. Singer. (R) RCA
Jack Benny
And
Mary Livingstone

The JELL-O Program
NBC—Coast-to-Coast

Agency:  YOUNG & RUBICAM
Personal Representative:  ARTHUR LYONS
PROFESSIONAL RECORDS—Continued

Magic Key, 1935 (RCA, NBC Blue); Kraft Music Hall, 1935-36 (Kraft-Phenix Cheese Corp., NBC Red); others. (V) Hollywood Junior Follies.

ALEXANDER, HELEN. Singer. (R) Capitol Family Hour, since 1934 (1934-36, NBC Blue; 1936-38, CBS). (V) Theatre appearances.

ALEXANDER, JIMMY. Tenor, WHIO, Dayton. (V) Theatre appearances, alone and with stage bands.

ALEXANDER, KIRK. Script writer. (R) Tommy Dorsey’s Orch. (Brown & Williamson Tobacco Co., NBC Blue).

ALEY, ALBERT. Actor. (R) Death Valley Days (Pacific Coast Borax Co., NBC Blue); News of Youth (Ward Baking Co., CBS); Heinz Magazine of the Air (H. J. Heinz Co., CBS); Flying Red Horse Tavern (Socony-Vacuum Co., CBS); Five Star Revue (Corn Products Refining Co., CBS); Inspector White of Scotland Yard (Gumpert’s Butterscotch Mutual). (LS) WEAF, New York. (F) Shorts.

ALFORD, DALE. Sports commentator, actor, KARK, Little Rock. (R) Also Southwest Conference football games over Arkansas network. (L) Little Theatre productions, 3 years.

ALLABOUGH, JOE. Program director, WJJD, Chicago. (R) Also CKCL, Toronto. (V) Harry & Joe; The Howdy Boys.


ALLEE, ADDIE L. Singer, WFAA, Dallas.

ALLEEN, BARBARA JO. Actress. (R) One Man’s Family, since 1933 (successively sponsored by Wesson Oil & Snowdrift, Penn Tobacco, Royal Gelatin; Standard Brands for Tender Leaf Tea, 1935-38); Signal Carnival, 1935-38 (Signal Oil Co., NBC Red); Death Valley Days, 1935-37 (Pacific Coast Borax Co., NBC Blue); Sperry Special, 1935-37 (Sperry Flour Co., NBC Red); Woman’s Magazine of the Air, 1936 (Acme Beer Co., NBC Red); Hawthorne House, 1936 (Wesson Oil, NBC Red); others. (L) Stock, 1930-34; productions by Belasco, Los Angeles Theatre Guild and others (?). (V) Circuit engagement, 1930.

ALLEEN, CHARME. Actress. (R) Pretty Kitty Kelly (Continental Baking Co. for Wonder Bread, Hostess Cakes, CBS.)

ALLEN, CLIFF. Announcer, poetry reader, WWVA, Wheeling.

ALLEN, EDWARD, JR. Announcer, M.C. (R) Backstage Wife (R. L. Watkins for Dr. Lyon’s Toothpowder, NBC Red.) Also Mutual Network shows and programs on WGN, Chicago. (F) Shorts (commercials).

ALLEN, EDWARD H. Organist, WCHV, Charlottesville. (R) Also Yankee Network. (V) Theatre appearances; guest organist in theatres in England.

ALLEN, FRED. Comedian, M.C. (R) Linit Revue, 1932 (Corn Products Co., CBS); Salad Bowl Revue, 1933 (Hellmann’s Mayonnaise, NBC Red); Town Hall Tonight, 1934-38 (Bristol-Myers Co., NBC Red). (GA) Hollywood Mardi Gras, Oct. 26, 1937 (Packard Motor Car Co., NBC Red); Hollywood Hotel, March 4, 1938 (Campbell Soup Co., CBS); Jell-O Program starring Jack Benny, March 27, 1938 (General Foods Corp., NBC Red). (F) 20th Century-Fox (f); shorts. (L) Passing Show, 1922; Vues; Greenwich Follies; Polly; First Little Show; Three’s a Crowd; others. (V) Many years; personal appearances.

ALLEN, GRACIE. See Burns & Allen.

ALLEN, HARRY J. Organist, CHML, Hamilton. (V) Theatre appearances.

ALLEN, IDA BAILEY. Home economist, writer, women’s programs. (R) Mrs. Allen and the National Radio Homemakers Club, 1929-30 (various sponsors, CBS); Ida Bailey Allen, Sanitary Cleaning, 1930 (Air Way Electric Appliance Corp., CBS); Majestic Home Program, 1930 (General Household Utilities Co., CBS); Five Minute Meals, 1931 (George A. Hormel Co., CBS); Round the World Cooking School, 1932 (Best Foods, Inc., CBS); Nucoa Budgeteers, 1935 (Best Foods, Inc., NBC Red); others. (LS) Homemakers of the Air (WHN, New York). (F) Shorts (Universal). (V) Theatre and auditorium appearances. (Author of 23 books on foods, cooking, and home economics.)

ALLEN, JAMES E. Musical director, pianist, organist, WTJS, Jackson. (L) Stock, 1930 (?). (V) Night club appearances, with own band.

ALLEN, MELVIN. Announcer. (R) Liberty News Flashes, 1937 (Liberty Magazine, WABC, New York City); Fordham play-by-play football games,
"Music of Yesterday and Today
Styled the BLUE BARRON way"

BLUE BARRON
and his ORCHESTRA

Management
Consolidated Radio Artists, Inc.
30 Rockefeller Plaza, New York
Chicago — Cleveland —
Hollywood — Dallas
San Francisco

NBC Red and Blue Networks
Victor Records—Warner Shorts
CURRENTLY
GREEN ROOM — HOTEL EDISON
NEW YORK

AMECHE, DON. Dramatic actor (leads), M.C. (R) The First Nighter, 1932-37 (Campana Sales, NBC Red); Chase & Sanborn Program, 1937-38 (Standard Brands for Chase & Sanborn Coffee). (F) 20th Century-Fox (s).

AMECHE, JAMES. Actor. (R) Attorney-at-Law (S. C. Johnson & Son, Inc., NBC Blue); Grand Hotel (Campana Sales Co., NBC Blue); Jack Armstrong (General Mills, Inc., NBC Red).

AMENTE, JAMES. Guitarist, WAAW, Omaha. (V) Castillian Serenaders.

AMES, EDWARD C. Script writer, newscaster, WSPD, Toledo.

AMOS 'N' ANDY. Actors, comedians. (R) Amos (Freeman Gosden) 'n' Andy (Charles Correll) since 1929 (Pepsodent Co., NBC Red, Aug., 1929 to Dec., 1937; Campbell Soup Co., NBC Red, since Jan. 1, 1938); originally "Sam 'n' Henry" over WGN, Chicago (1926-1928). (F) RKO, 1930; Paramount, 1935 (s). (L) Amateur theatricals, 1920-1923, in which connection the teammates first became associated with each other.

AMSDELL, WILLIAM. Actor. (R) Junior Nurse Corps (Swift & Co. for Sunbrite Cleanser, NBC Blue).

ANDERSON, GORDON. Actor, CKOC, Hamilton. (L) Stock. (V) A Little Bit of This and That, with Corrine Griffith.

ANDERSON, GUNNAR. Organist, pianist, KVI, Tacoma. (R) Also KGU, Honolulu. (F) Fox, Universal; shorts. (V).


ANDERSON, RONALD D. Musician (clarinet), KGCX, Wolf Point.

ANDERSON, RUSSELL. Musician, WWVA, Wheeling. (R) It’s Wheeling Steel, 1938 (Wheeling Steel Corp., Mutual).

ANDRE, PIERRE. Announcer. (R) Surprise Party (Willys Overland Co., Mutual); Sunday Matinee (Varady of Vienna, Mutual), Little Orphan Annie (Wander Co., NBC Red); others.

ANDREW SISTERS. Singers. (R) Just Entertainment (Wm. Wrigley, CBS).

ANDREWS, BILL. Announcer. (R) One Man’s Family, 1935-37 (Standard Brands, Inc. for Tender Leaf Tea, NBC Red).
EDDIE CANTOR

SEPT. 1931...CHASE and SANBORN

SEPT. 1938.......CAMEL CARAVAN

THANKS TO
WM. ESTY & CO.
For Their Sympathetic
Understanding and Cooperation

TO THE
WM. MORRIS AGENCY
My Deep Appreciation
PROFESSIONAL RECORDS—Continued

ANDRUS, EDWARD D. Conductor, singer, WBIG, Greensboro. (V) Member Men's Chorus.

ANSBRO, GEORGE. Announcer. (R) Mrs. Wiggs of the Cabbage Patch, since Sept., 1936 (American Home Products for Hill's Cold Tablets and Old English Floor Wax, NBC Red); The O'Neill's, since July, 1937 (Procter & Gamble for Ivory Snow, NBC Blue).

ANTHONY, ALLEN C. Announcer, KWK, St. Louis.

ANTHONY, JOHN J. Program conductor, WMCA, New York. (R) Good Will Hour, 1937-1938 (Maccadden Publications and Ironized Yeast, Mutual, and Inter-City Networks).

APPLEGATE, GEORGE. Announcer, KFI-KECA, Los Angeles.

ARCHER, JOHN. Script writer. (R) For Men Only, 1938 (Bristol-Myers Co. for Vitalis, NBC Red).

ARCO PIANO QUINTET. (R) Fireside Recitals (American Radiator, NBC Red).

ARD, JAMES W. Musician, director, WFAA, Dallas.

ARDEN, VICTOR. Orchestra conductor. (R) Follies de Paree (R. L. Watkins Co., NBC Blue); Broadway Varieties (American Home Products Corp., CBS); Sweetest Love Songs Ever Sung (Phillips' Milk of Magnesia, NBC Blue); Musical Moments (Chevrolet Motor Car Co., transcriptions); Refreshment Time (Coca-Cola, transcriptions); others. (L) Lady Be Good; Funny Face; Spring Is Here.

ARENA, MILDRED. Pianist, WWL, New Orleans. (L). (V) Theatre appearances.

ARIZONA SLIM (Richard Bressler). Singer, musician, WSPD, Toledo. (V) Yodeling Hobo, with Mill Burt, 1929.

ARKIE, THE ARKANSAS WOODCHOPPER. (LUTHER OSSENBRINK). Musician, singer, square dance caller. (R) National Barn Dance, 1933-38 (Miles Laboratories for Alka-Seltzer, NBC Blue). (LS) WLS, Chicago. (V) Single act, 10 years; manager of WLS Barn Dance road show, four years.

ARKIN, JANE. Writer, actress, KMPC, Beverly Hills, (R) Also KFAC and KMTR, Los Angeles. (L) Pasadena Community Playhouse, 1935; others.

ARMBRUSTER, ROBERT. Conductor, musical director. (R) Lux Radio The-atre (Lever Bros. Co., CBS); Gladys Swarthout Program (National Ice Advertising, Inc., NBC Red); Coronet-On-the-Air (David A. Smart for Coronet Magazine, NBC Blue); Chase & Sanborn Program (Standard Brands, Inc., NBC Red).

ARMOUR, WANDA. Pianist, harpist, organist, KRNR, Roseburg. (V) 1917; organist for several theatres.

ARMS, RUSSELL. Actor (character, dialect), KSFO, San Francisco.

ARMSTRONG, BERNIE. Organist, KDKA, Pittsburgh. (V) Theatre appearances.

ARNALL, CURTIS. Actor. (R) Pepper Young's Family (Procter & Gamble for Camay Soap, NBC Red).


ARNOLD, KAY & BUDDY. Harmony duet, WMCA, New York.

ARNOLD, MABEL H. Producer and director women's programs, educational programs, singer, WTAD, Quincy. (L) Community Theatre.

ARNOLD, ROBERT. Actor, KSFO, San Francisco. (R) Also KFRC, San Francisco.

ARNOLD, TED. Announcer, actor, WHBF, Rock Island.

ARNOLD, WADE. Writer. (R) Maxwell House Showboat, 1936-37 (General Foods Corp., NBC Red); Real Silk Program with Edwin C. Hill, 1936-37 (Real Silk Hosiery Mills, Inc., NBC Blue); also wrote material for Henry Fonda and Montague Love for Rudy Vallee Program; several NBC sustaining shows and recordings.

ARQUETTE, CLIFF. Actor. (R) The Silver Theatre (International Silver Co., CBS).

ARROTT, J. B. Violinist and singer, KNEL, Brady. (L) 1937-38 (f). (V) Theatre appearances.

ARTHUR, DOUGLAS. Announcer, WNEW, New York. (R) Also WTNJ, Trenton.

ARTHUR, FRANK. Sports announcer, KGHC, San Francisco. (V) Theatre appearances.

1231
CONSOLIDATED
RADIO ARTISTS, Inc.
THIRTY ROCKEFELLER PLAZA
NEW YORK, N. Y.
TELEPHONE—COLUMBUS 5-3580
• CLEVELAND  •  CHICAGO  •  DALLAS
• HOLLYWOOD  •  SAN FRANCISCO

• PAUL WHITEMAN
CHESTERFIELD—WABC—CBS
FRIDAYS, 8:30 to 9:00 P.M.

• RUSS MORGAN
PHILIP MORRIS
TUESDAYS, NBC, 8:00 to 8:30 P.M.
SATURDAYS, CBS, 8:30 to 9:00 P.M.

• MAREK WEBER
CARNATION—MONDAYS—WEAF—
NBC, 10:00 to 10:30 P.M.
And Others
PROFESSIONAL RECORDS—Continued

ARTHUR, GERARD. Announcer, continuity writer, CRCK, Quebec. (F) Cinecraft Studios (commentator). (L) L'Aiglon (title role), 1929; tours with Parisian company, 1938; others.

ASH, KENNETH D. Announcer, producer, WIBX, Utica.

ASSESIN, EMILE. Actor, CHRC, Quebec.

ATCHER, ROBERT O. Hillbilly singer, musician, character actor, WIND, Gary. (R) Also WJJD, Chicago; WHAS, Louisville. (V) Theatre appearances.

AUERBACH, ARNOLD. Script writer. (R) Town Hall Tonight (Bristol-Myers Co., NBC Red) with Herman Wouk and Fred Allen.

AULT, HELEN. Singer, WRC-WMAL, Washington. (F) Shorts. (L) Honey-moon Lane, 1927-29; Sweet Adeline, 1929-31; Three's a Crowd, 1931-33 (f). (V) Appearances with Eddie Dowling; Kate Smith, Bert Lahr.

AURANDT, PAUL H. Announcer, KOMA, Oklahoma City. (R) Also KVVO and KTUL, Tulsa; KFBI, Abilene; KOMA, Oklahoma City. (L) Stock (s). (V) Theatre appearances.


BABE, W. J. Musician, singer, CKCK, Regina.

BAChER, BILL. Producer, script writer, (R) Hollywood Hotel (Campbell Soup Co., CBS); also for a short time with Metro-Maxwell House "Good News of 1938" program (NBC Red).

BACON, MILTON, JR. Singer, actor, WJAX, Jacksonville. (R) Also WRUF, Gainesville; WDBO, Orlando; WQAM, Miami; WDAE, Tampa. (L) The Mouse Trap, 1929; The Charm School, 1929; others (s.f). (V) Theatre appearances.

BACON, ROGER. Announcer, WIL, St. Louis.


BADGER, WHITIN. Script writer. (R) Hollywood News (Emerson Drug Co., NBC Blue).

AUSTIN, FRANK. Announcer, sports commentator, news editor, KDYL, Salt Lake City. (R) Also KSTP, Minneapolis-St. Paul. (V) Dusty & Rusty, 2 years.

AUSTIN, GENE. Singer. (R) Park Avenue Penners, since Oct. 4, 1936 (R. B. Davis Co. for Cocomalt, CBS). (F) MGM, Paramount, Universal (f); RKO shorts (s). (L) Broadway Rhapsody, 1933; Going Places, 1935 (s). (V) Theatre appearances since 1923. (Also songwriter: Entire score for a Mae West film; "Lonesome Road" for Show Boat; numerous popular songs. Now a Decca recording artist, Austin formerly waxed for Victor; his "My Blue Heaven" recording for Victor is still the No. 1 pop best seller).

AVERY, ALLAN. Announcer, producer, actor, WIND, Gary.

AVERY, CATHERINE. Singer, WSJS, Winston-Salem.

AXELSON, TOMMY. Producer, KSL, Salt Lake City.

AYER, EVELYN. Musician, KFPY, Spokane.

AYER, FRED E. Speaker, WADC, Akron. (Dean of Engineering, Akron U.)


BAILEY, BILL. Announcer. (R) Just Plain Bill and Nancy (American Home Products Corp., NBC Red).

BAILEY, BOB. Actor. (R) Mortimer Gooch (Wm. Wrigley, Jr., Co., CBS); Zenith Radio Foundation (Zenith Radio Corp., CBS).

BAILEY, GEORGE. Announcer. (R) Double Everything (Wm. Wrigley, Jr., Co., CBS).


BAILEY, RUTH. Dramatic actress. (R)
WALTER CRAIG
Program Producer, Writer and Director

— Associate, Kenneth Burton —
Writer, HOWARD MILLER Talent Buyer, B. SWAIM

Nine Years of Service to Some of the Nation's Foremost Advertising Agencies for Such Accounts as

Chevrolet Motor Co. The Coca-Cola Co.
Life Savers The Wheatena Corp.
Carter Medicine Co. Rexall (United Drug Co.)

Chain Programs, Electrical Transcriptions and Business Motion Pictures—from the Idea to the Finished Production
PROFESSIONAL RECORDS—Continued


BAKER, BOB. Commentator, actor. (R) Hollywood in Person, 1937, to March, 1938 (General Mills, CBS); also regional show, Reunion of the States (Forest Lawn Memorial Park).

BAKER, FRANK M. Continuity editor, WLS, Chicago. (R) Also WMAQ, Chicago. (L) Dramatic stock (s.f).

BAKER, FRANK S. Singer. (R) Matt Clemens, the Melody Master, 1936 (General Electric, NBC Red); Universal Rhythm, 1937 (Ford Motor Co. Dealers, NBC Blue); The Time of Your Life, 1937 (Gruen Watch Co., NBC Red). (L) At Home Abroad, 1935. (V) Roy Campbell’s Royalists, 1935-37; night club and hotel appearances.

BAKER, GEORGE A. (“Jeff”). Announcer, WTAR, Norfolk. (R) Also WGR-WKBW, Buffalo; WFIL, Philadelphia. (V).

BAKER, JOHN C. Conductor, writer, WLS, Chicago.

BAKER, KENNY. Singer, actor. (R) Jell-O Program Starring Jack Benny, since 1936 (General Foods Corp. for Jell-O, NBC Red). (F) Paramount, 20th Century-Fox, Warner Bros., RKO, United Artists (s.f); under contract to Mervyn Le Roy Film Productions, MGM Studio. (V) Theatre and cabaret appearances.

BAKER, PHIL. Comedian. (R) Armour Program, 1933-35 (Armour Co., NBC Blue); Phil Baker, 1935-38 (Gulf Oil Corp., CBS). (F) Warner Bros., Samuel Goldwyn (f); Warner Bros. shorts. (L) Artists and Models, A Night in Spain, Calling All Stars; others (s). (V) Theatre appearances: originally teamed in vaudeville with Ben Bernie.


BALDI, DIANA. Actress (leads), WOV, New York. (R) Also WPEN, Philadelphia; WCOP, Boston.

BALDWIN, J. GORDON. Musician (piano, organ, accordion). (R) Also WHAM, Rochester. (V) Theatre appearances.

BALDWIN, WILLIAM F. Announcer, M. C., continuity writer, KWKH, Shreveport. (R) Also WGN, Chicago; WOW, Omaha. (V) “Baldwin & Linder,” Aces of Frivolity.

BALL, LUCILLE. Actress. (R) Phil Baker, 1937-38 (Gulf Oil Corp., CBS). (F) RKO (f). (L) Hey Diddle Diddle, 1937 (f).

BALLOU, CHARLES A. Announcer, singer, WBSV, Harrisonburg.

BAMPTON, ROSE. Soprano. (R) Songs You Love, 1935-36 (Smith Brothers, NBC Blue). (GA) Ford, General Motors, Kraft-Phenix Cheese, Firestone and Chesterfield programs. Metropolitan Opera broadcasts, NBC. (Operatic debut as Siebel in Faust, Chautauqua, N. Y.; Metropolitan debut as Laura in La Gioconda, 1932; debut as soprano in Il Trovatore, in Europe, 1936; Metropolitan, spring of 1937).

BANKS, MARGARET. Organist, pianist, WBIG, Greensboro. (V) Personal appearances.

BANNIGAN, BETTY (Bessie S.). Pianist, commentator, WIBX, Utica.

BARBER, JAMES A. Producer, script writer, pianist, organist, singer, actor, KGVO, Missoula. (V) Theatre organist.

BARBER, RED. Sports announcer, WLW, Cincinnati. (R) Cincinnati Reds baseball games, 1934-35 (Ford Dealers); 1936 (Socony-Vacuum); 1937-38 (Socony-Vacuum and General Mills); World Series, 1935 (Mutual), 1936-37 (NBC); also programs on WRUF, Gainesville.


BARCLAY, LUISE. Actress. (R) Modern Cinderella, 1936-37 (General Mills, CBS); The Woman in White, since Jan., 1938 (Pillsbury Flour, NBC Red); Hope Alden’s Romance, 1937-38 (transcribed program for Purity Bakers).

BARENTS, GAIL H. (“Barry”). Announcer, WBRK, Pittsfield.

BARKER, ROBERT. Announcer, producer, script writer, WSBT-WFAM.
CECIL B. DeMILLE

Third Consecutive Year

LUX RADIO THEATRE

Columbia Network

1236
PROFESSIONAL RECORDS—Continued

South Bend. (R) Also announcer for Ted Husing Sport Flash, 1936 (Atlantic Refining Co., CBS).

BARKER, VIRGINIA F. Soprano, KSL, Salt Lake City. (L) Civic Opera, 4 seasons.

BARLOW, HOWARD. Conductor, arranger. (R) March of Time (NBC Blue, Servel; also for Time and Remington Rand); previously programs for Philco, Plymouth, World Peaceways, La Palina, Listerine, others. (L) Grand Street Follies, 1924-26.

BARLOW, RAMPTON. Baritone, KSL, Salt Lake City. (L) Stock. (V).

BARNES, DORIS. Singer, WRJN. Racine.

BARNES, FORREST. Script writer. (R) Hollywood in Person (General Mills, CBS); Thrills (Union Oil Co., NBC Red).

BARNES, PATRIC H. Writer, producer, actor. (R) Henry Adams Book Shop, 1931-33 (Swift & Co. for Quick Arrow Soap Flakes, NBC Blue); Lombardo Land, 1934-35 (Plough, Inc., for St. Joseph Aspirin, NBC Red); Pat Barnes in Person, 1935-36 (Procter & Gamble for Dreft, NBC Northwestern Group); Just Between Us, 1937 (Rabin Cosmetic Co., Mutual); Pat Barnes & His Barnstormers, 1938 (Mutual). (L) 1921-24 (s,f). (V) Debut in Little Old Sharon; last appearance, 1934.

BARNEY, MARION. Dramatic actress. (R) Red Davis, 1933-34 (Beech-Nut Packing Co., NBC Blue); Helen Hayes in Bambi, 1936-37 (General Foods for Sanka Coffee, NBC Blue); Pepper Young’s Family, 1936-38 (Procter & Gamble for Camay Soap, NBC Red and Blue); (L) Productions by Belasco (s); Frohman, Shaw & Erlanger, Lawrence Rivers, George Tyler, Crosby Gaige (f).

BARNHART, CHARLES. Announcer, writer, WTMV, East St. Louis.

BARNOW, ERIK. Writer, director. (R) The Honeymooners, 1931-35 (sustaining, NBC Blue); The Story Court of Human Relations (Macfadden Publications, NBC Red); Bobby Benson (Hecker H-O Co., CBS). (LS) WOR, New York; also transcriptions. Currently radio writing instructor at Columbia University.

BARR, HELEN. Singer, WEEI, Boston. (R) Also guest appearance, Fleischmann program, NBC, 1934. (L) Concerts.

BARRETT, MAURICE. Writer, director, producer, actor. (R) The Goldbergs (Procter & Gamble, NBC Red); Potash and Perlmutter (Health Products, Inc., NBC Blue); Death Valley Days (Pacific Coast Borax Co., NBC Blue); Royal Gelatin Program (Standard Brands, Inc., NBC Red); Cape Diamond Light (General Foods Corp., NBC Blue). (LS) WHN, New York. (F) Warner Bros: shorts. (L) Productions by Arthur Hopkins, David Belasco, Charles Frohman, the Shuberts, etc. (s, f). (V) Fate, On the Road to Calcutta; others.

BARRETT, PATRICK J. ("Uncle Ezra"). Character actor. (R) National Barn Dance, since 1933 (Miles Laboratories for Alka-Seltzer, NBC Blue); Uncle Ezra, since 1934 (Alka-Seltzer, NBC Red). (LS) WTMJ, Milwaukee: WLS, WMAQ, Chicago. (L) Featured player. (V) Barrett & Cunnenn, Looking for Fun.


BARRICK, MILDRED. Actress. (R) Rube Appleberry (Campbell Cereal Co., Mutual).


BARRIE, WENDY. Actress. (R) Log Cabin Jamboree, 1937-38 (General Foods for Log Cabin Syrup, NBC Red). (F) Metro-Goldwyn-Mayer; Paramount; 20th Century-Fox; Universal; RKO; Republic; Gaumont British; London Films; British Lion; B.I.P. (s,f). (L) Wonder Bar (London production).


BARROWS, RICHARD. Actor (character, dialect). (R) Death Valley Days,
RALPH EDWARDS
ANNOUNCER — ACTOR
MASTER OF CEREMONIES

BEN BERNIE and All the Lads
CBS, Wednesdays, 8:30 to 9:00 P.M.
U. S. Rubber Products, Inc.

ROAD OF LIFE
CBS, Mon.-Fri., 1:30 to 1:45 P.M.
Chipso (P & G)

Horn & Hardart’s Children’s Hour
CBS, Sundays, 10:30 to 11:30 A.M.

FOLLOW THE MOON
Lehn & Fink (Pebeco)

MAJOR BOWES’ Amateur Hour
CBS, Thursdays, 9:00 to 10:00 P.M.
Chrysler Corp.

THE O’NEILLS
Ivory Soap (P & G)

TONY WONS and His Scrapbook
Vick Chemical Co.

EMILY POST
Florida Citrus Commission
1934-37 (Pacific Coast Borax Co., NBC Blue); Echoes of New York Town, 1935-36 (Consolidated Edison Co., WEAF); 20,000 Years in Sing Sing, 1937 (William R. Warner, Co. for Sloan’s Liniment, NBC Blue); Pretty Kitty Kelly, 1937 (Continental Baking Co. for Wonder Bread, CBS); Time of Your Life, 1937 (Gruen Watch Co., NBC Red). (F) Vitaphone shorts. (L) Broadway shows including An American Tragedy, Silence, The Bat, An American Ace, and others; stock and road companies. (V) Lewis & Gordon sketched, 1916-18.


BARTMANN, JOHN W. Announcer, ac- tor, CKOC, Hamilton.

BARTON, BETTY. Women’s programs, WXYZ, Detroit. (L) Bonstelle Civic Theatre (f). (Also writer of radio fea- tures.)

BARTON, CRAIG. Pianist, coach, ar- rangeer, WFAA, Dallas, Texas Quality Network.

BARTON, EILEEN ("Jolly Gillette"). Singer, comedienne (juvenile). (R) Rudy Vallee Hour (Fleischmann Yeast); Eddie Cantor Program (Pebeco Tooth Paste); Jolly Gillette on Milton Berle Program (Gillette). (F) Shorts (Columbia). (V).

BARTON, MICHAEL. Musician (violin, viola, trumpet), CJRC, Winnipeg.

BARUCH, ANDRE. Announcer. (R) Your Hit Parade, 1935-38 (American Tobacco for Lucky Strike Cigarettes, CBS); Your News Parade, 1937-38 (Lucky Strike Cigarettes, CBS); Kate Smith, 1937-38 (General Foods, CBS); others, not current. (F) Announcer for Na- tional Screen; special commentator, Pathe News; shorts.

BARWALD, WILLIAM H. Character ac- tor, Federal Theatre Radio Division. (R) Also WABC, New York. (F) Director of silent films. (L) Shows with David Warfield, Otis Skinner, George Arliss, Elsie Ferguson and others. (V) Lewis & Gordon acts, 5 years; others.


BASON, HARRY E. Musical director, WIRE, Indianapolis. (V) 1922-31.

BASS, FRED. C. Orchestra leader, pianist, program director, CKWX, Vancouver. (F) Central Films, Ltd. (f).

BATES, THOMAS H. Pianist, WMFF, Plattsburg.

BATSON, CHARLES. Program director, announcer, WFBC, Greenville.

BATTLE, JOHN TUCKER. Writer. (R) Tydol Travellers, 1933-34 (Tide Water Oil Co. of N. J., CBS); Roses and Drums, 1934-36 (Union Central Life Insurance Co., CBS); H-Q Rangers, 1934-36 (Hecker Products, CBS); Heroes Were People, 1936-37 (Standard Brands, Inc., NBC Red); Follow the Moon, 1937-38 (John H. Woodbury Co., NBC Red; Pebeco Toothpaste, CBS); also scripts for Mo- lasses ’n’ January for Maxwell House Showboat, 1936 (General Foods Corp., NBC Red). (Solo author of all programs with exception of Roses and Drums.)


BAUGH, GENE. Musical director, WBAP, Fort Worth.

BAUGHMAN, ELMER. Announcer, actor, WCKY, Cincinnati. (R) Also Tums pro- gram, NBC, 1936; Mutual; WLW, Cincin- nati. (L) Shakespearean Repertory, 1933; Street Scene, 1933; others (f).

BAUGHN, EDWARD. Sports, special events announcer, continuity writer, WELL, Battle Creek.

BAULU, ROGER. Announcer, M. C., CKAC, Montreal.

BAUMEL, EDDIE. Musical director, KGNC, Amarillo. (V) Theatre appearances.

BAUSMAN, BERTHA K. Shopping talks, WMAS, Springfield.

BAXTER, LIONEL. Chief announcer, WAPI, Birmingham.

BAYETT, ANDY. Musician, singer, WQAM,
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For Advertising Agencies and Artists

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- CHICAGO
  360 N. Michigan Ave.
  Tel.: Central 7571

- HOLLYWOOD
  8532 Sunset Blvd.
  Tel.: Woodbury 6-3101

- LONDON
  102-5 Shoe Lane, EC-4
  Tel.: Central 4176
PROFESSIONAL RECORDS—Continued

Miami. (V) Pappy Sims & Kentucky Ridge Runners.

BEAL, ISABELLA. Actress. (R) Myra Kingsley (Hecker H-O Products, Mutual).

BEACH, VANCE. Musician (violin, cello), WHEC, Rochester. (Rochester Philharmonic Orchestra, 3 seasons.)

BEACHBOARD, KENNETH. Announcer, musician, WBTM, Danville. (North Carolina and Virginia symphony orchestras.)

BEAL, WILLIAM G. Announcer, KDKA, Pittsburgh.

BEALS, RAY. Musical director, KVGB, Great Bend.

BEASLEY, IRENE. Singer, writer, announcer. (R) Ward’s Tip Top Club (Ward Baking Co., CBS); Old Dutch Girl (Cudahy Packing Co., CBS); Armour Program (Armour Co., NBC Blue); Life Savers Rendezvous (Life Savers, NBC Blue); others. (GA) Watch the Fun Go By (Ford Motor Co., CBS). (L) Thumbs Up, 1935. (V) Since 1932; night clubs.

BEAULIEU, EUGENE. Old-time fiddler, CHNC, New Carlisle.

BEAVERS, WILLIAM W. Production manager, announcer, WCOL, Columbus. (V) Theatre appearances.

BECK, JACKSON. Actor, announcer. (R) Myrt & Marge, 1937 (Colgate-Palmolive-Peet for Super Suds, CBS); Easy Aces, 1937 (American Home Products for Anacin, NBC Blue); We, the People, 1937 (General Foods for Sanka Coffee, CBS); Twenty Years Ago Today, 1937 (Hearns Dept. Store, Mutual); Believe It or Not, 1938 (Post bran flakes, NBC Red); Headlines, 1938 (Muriel Cigars, Mutual); Life of Mary Sothern, 1938 (Lehn & Fink for Hind’s Honey and Almond Cream, CBS); By Popular Demand, 1938 (Modern Age Books, CBS); On Broad- way, 1938 (General Foods for Diamond Salt, NBC Blue).

BECKER, BOB. Writer, speaker. (R) Chats about Dogs, 1938 (John Morrell & Co. for Red Heart Dog Food, NBC Red). (Outdoor editor, Chicago Tribune.)

BECKER, DON. Script writer, producer. (R) Life of Mary Sothern (Lehn & Fink, CBS).


BEGLEY, EDWARD. Character actor, dialectician, WTIC, Hartford. (V) The Four High Hatters, 1929.

BEGLEY, TOMMY. Actor (juvenile), WTIC, Hartford. (L) WPA Repertory Co. (V) Single act, 1931-38.


BEHRMANN, MARY. Singer, KFPY, Spokane. (R) Also KHQ, Spokane. (V) Theatre appearances.

BELANGER, FRANCIS E. Musician, WAAW-WNAC, Boston.

BELCHER, JERRY. Interviewer. (R) Interesting Neighbors (F. W. Fitch Co., NBC Red).

BELCHER, RED (“Slim”). Hillbilly singer with guitar and banjo, WDZ, Tuscola. (V) WDZ road shows.

BELFI, CHARLES L. Studio manager, program director, sports and special features announcer. KABC, San Antonio. (R) Also KLUF, Galveston; KFJF (now KOMA), Oklahoma City; KTAT, Fort Worth; KFDM, Beaumont; KTSF, San Antonio. (F) Commercial shorts, trailers. (V) Night club M.C.

BELL, JOSEPH. Actor, director. (R) 20,000 Years in Sing Sing, 1933-37 (William R. Warner Co. for Sloan’s Liniment, NBC Red); Sherlock Holmes, 1936 (Household Finance Corp., NBC Red); Uncle Jim’s Question Bee, 1936-38 (G. Washington Coffee, NBC Blue). (R) Productions by Jed Harris, Brock Pemberton and George Abboter.

BELL, SHIRLEY. Actress. (R) Little Orphan Annie (Wander Co. for Ovaltine, NBC Red).

BELL, TED. Producer, newscaster, KRSC, Seattle. (R) Also Mutual and CBS regional networks. (F) Shorts. (L) Dramatic stock, 3 years; Repertory company, one year (f). (V) Theatre appearances. (Currently head of Department of Radio, University of Washington.)


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VICTOR RECORDS

1938—CONCERT APPEARANCES—1939

Management: MUSIC CORPORATION OF AMERICA

1242
PROFESSIONAL RECORDS—Continued

BENDON, FLORENCE. Singer, WFIL, Philadelphia. (V) Theatre and night club appearances.

BENNETT, BURTON. Announcer. (R) Professor Puzzlewit (Gallenkamp Stores Co., NBC Red).

BENNETT, DONN. Production director, WNBF, Binghamton. (F) Shorts. (L) Journey’s End, Dangerous Corner, Three Cornered Moon; others; stock. (V) Leading man with Nancy Carroll on personal appearance tour.

BENNETT, HAL. Singer, announcer, M.C., WHIO, Dayton. (V) Theatre appearances.

BENNETT, JEAN. Blues singer, WHIO, Dayton. (V) Theatre appearances.

BENNETT, REESE E. Musician, KHQ-KGA, Spokane.

BENNY, JACK. Actor, comedian. (R) Jack Benny Program (successively sponsored by Canada Dry Ginger Ale, 1932-33, NBC Blue; Chevrolet Motor Co., 1933-34, NBC Red; General Tire & Rubber Co., 1934, NBC Red); Jell-O Program Starring Jack Benny, 1934-38 (General Foods for Jell-O, NBC Red). (F) M-G-M, 1935; Paramount, since 1936 (s). (L) Productions by Sam Harris, Earl Carroll, and the Shuberts (s). (V) Single act and Jack Benny Unit, 25 years; personal appearances.

BENSON, NORMAN. Singer, actor, announcer, WFIL, Philadelphia. (R) Also Atlantic Refining program, CBS, 1936; WCAU and KYW, Philadelphia. (V) Minstrel shows.

BENTLEY, JULIAN T. News editor, WLS, Chicago. (All news is sustained on this station.)

BENTLEY, SPENCER. Actor, announcer, director. (R) Mme. Olyaniva, 1935 (Philip Morris & Co., Mutual); Johnny Presents, 1935-36 (Philip Morris & Co., NBC Red); Personal Column of the Air, 1936-37 (Procter & Gamble, NBC Blue); Home Sweet Home, 1936 (Procter & Gamble, NBC Red and Blue); Magic Voice, 1936 (Procter & Gamble, NBC Blue); Pepper Young’s Family, 1936-37 (Procter & Gamble, NBC Red and Blue); Betty & Bob, 1937-38 (General Mills, CBS). (L) Productions for George M. Cohan, Ziegfeld and others (22 productions); 17 stock companies.

BENTONELLI, JOSEPH. Operatic and concert singer. (GA) Ford Sunday Even-
ning Hour, Chase & Sanborn Program, Kraft Music Hall, Baker’s Broadcast, Vick’s Open House, Chicago Opera Broadcasts, Metropolitan Opera Saturday Afternoon Broadcasts. (L) Chicago Civic Opera, 1934-37; Philadelphia Orchestra, 1935-36; St. Louis Opera, 1935-37; Metropolitan Opera, 1936-38; Berkshire Players, 1936. Has appeared in operas in many European countries including Italy, France, Austria, Germany, Holland, Belgium, etc.

BENWARE, REX K. Announcer, producer, continuity writer, WQXR, New York. (R) Also WHN, New York. (L) Repertoire of Ibsen’s plays; Shakespearean plays, with Robert Mantell; The Bat (2 years); The Cat and the Canary; with Lionel Barrymore in Belasco’s Laugh, Clown, Laugh; others.

BERCH, JACK. Actor, singer, writer. (R) Jack Berch (Knox Gelatine, 1936, NBC Blue; Wasey Products, 1936-37, Mutual); Jack Berch and His Boys, 1937 (Fels Naptha, CBS); transcriptions, 1938 (Wasey Products, Feenamint). (Also handles own commercials: formerly on staff of WLW, Cincinnati, and WTAM, Cleveland.)

BERDAHL, ARCHIE. See Voices Three.


BERGHOFF, MARY. Singer, WOWO-WGL, Ft. Wayne.


BERGMAN, TEDDY. Actor (comedy, character, dialect). (R) Joe Palooka, 1932 (H. J. Heinz Co., CBS); Musical Grocery Store, 1933 (Best Foods, NBC Red); Van Heusen Program, 1934 (Phillips-Jones Corp., NBC Red; WOR, New
BERQUIST, PAUL. Announcer, KFIO, Spokane.

BERGSTROM, ARTHUR J. Announcer, WSPR, Springfield.

BERGAN, BUNNY. Swing band leader. (R) Fun in Swingtime, 1937 (Admiracion Shampoo, Mutual); Magic Key of RCA, Nov. to Dec., 1937 (Radio Corp. of America, NBC Blue). (V) Theatre and hotel appearances, Boston, Pittsburgh, Detroit, New York. (Recordings for RCA Victor).

BERNARD, DON. Producer, director. (R) Lucky Strike Dance Hour (American Tobacco Co., NBC Red); Paul White-man’s Painters (Allied Paint Groups, NBC Blue); Studebaker Champions (Studebaker Sales Corp., NBC Red); Palmolive Hour (Colgate-Palmolive-Peet Co., NBC Red); Penzoil Parade (Pen- zoil Co., CBS); The Armour Hour (Armour Co., NBC Blue); Empire Builders (Great Northern Railroad, NBC Blue); others. Associate producer for Eddie Cantor Show, Lux Radio Theatre, Watch the Fun Go By.

BERNIE, BEN. Orchestra leader, M.C. (R) Pabst Blue Ribbon Malt Program (Pabst Blue Ribbon Malt Co., NBC Red); Ben Bernie and All the Lads (American Can Co., NBC Blue; U. S. Tire Dealers Mutual Corp., CBS). (F) Paramount, 20th Century-Fox. (V). Since 1910; Klass and Bernie; teamed with Phil Baker for several years; once toured with Maurice Chevalier; hotel engagements.

BERNIE, EMIL. Musician (trombone, trumpet), CJRC, Winnipeg.

BERWIN, BERNICE. Dramatic actress. (R) Roads to Romance, 1928-32 (Associated Oil Co., NBC); Memory Lane, 1929-34 (General Petroleum, NBC); Death Valley Days, 1935-38 (Pacific Coast Borax Co., NBC Blue); One Man’s Family, 1932-38 (Wesson Oil & Snowdrift, 1932-34; Standard Brands for Tender Leaf Tea, 1935-38, NBC Red). (L) Stock (f), 1929-31.

BEST, LILLIAN. Organist, KGDM, Stock-ton. (V) Theatre, night club and hotel appearances.

BETTS, FRANKLIN LEE. Announcer, pianist, organist, continuity writer, WCHV, Charlottesville. (R) Also WABC, New York; Chesterfield program, CBS. (V) Theatre appearances.

BETTS, HAROLD “Clark.” Singer, orchestra leader, M. C., producer, announcer, continuity writer. (LS) KSTP, WTCN, WCCO, St. Paul; WTAM, Cleveland; WMCA, WHN, WINS, New York; WJR, Detroit; WLW, WSAI, Cincinnati; WSPD, Toledo: KYW, Philadelphia; WBBM, WGN, WENR, Chicago. (L) Bainbridge Players; C. W. Svobey Rep Co. (V) Theatres and hotel appearances.

BETTY & JEAN. See Grenadier Double Quartet.

BETZEL, THOMAS K. Announcer, KRLH, Midland.

BEYEA, DAISY PIRIE (“Scotty”). Commentator, WMT, Cedar Rapids. (R) Also CBS and NBC sustaining shows.

BEZOFF, BEN. Announcer, actor, WKY, Oklahoma City. (L) Othello, 1933; others (f).

BICE, MAX II. Announcer, commentator, program director, KRSC, Seattle.

BICKNELL, JAMES H. Guitarist, singer, WROK, Rockford. (V) Rock River Barn Dance Shows.

BIEBER, FREDERICK E. Announcer, writer, WHTT, Hartford.

BIFR, JOE. Announcer. (R) Jack Berch (Wasey Products Corp., Mutual); Myra Kingsley (Heckers H-O Products, Mutual).

BIERSTADT, EDWARD H. Writer. (R) Empire Builders, 1927-30 (Great Northern Railroad, NBC Blue); The Westinghouse Salute 1930 (Westinghouse Electric Co., NBC Blue); 20,000 Years in Sing Sing, 1932-37 (William R. Warner for Sloan’s Liniment, NBC Red); sustaining shows, including Historic Trials (NBC, 1931; Realities of Romance (NBC, 1931). Author of several books.

BIGELOW TWINS. Novelty duo, WELI, New Haven. (V) Theatre and night club appearances.

BILL, EMIL. Announcer, WMBD, Peoria.

BILLING, EVELYN. Organist, pianist, KSRO, Santa Rosa.

BILLS, MARY ANN. Dramatic actress,
THE
FASTEST
GROWING
PROGRAM
IN
AMERICA

LIFEBUOY
WITH
AL JOLSON
PROFESSIONAL RECORDS—Continued

producer, continuity writer, KGVO, Missoula. (L) Pasadena Playhouse; Petticoat Fever, 1937.

BINDER, JOE. Singer, WKRC, Cincinnati.

BINDT, FRANK A. Announcer, KRE, Berkeley. (R) Also KGBM, Honolulu.

BINGHAM, BOB. Sports announcer, production manager, WWNC, Asheville. (R) Also WMCA, New York; CBS program for Hamilton Watch Co., 1930.

BINGMAN, FRANKLIN. Announcer, producer, writer, KHZ, Los Angeles. (R) Also WLW, Cincinnati.

BINKIN, SYL. Announcer, WEF, St. Louis.

BIONDI, FERDINAND F. Producer, special announcer, CKAC, Montreal. (F) Shorts. (L) Montreal Repertory Theatre, Barry-Suquese Co. and others, as director, actor. (V) Theatre appearances.

BIOW, MILTON. Script writer. (R) Johnny Presents (Philip Morris & Co., Ltd., CBS). (President, Biow Co., Inc.)

BIRDSONG, MRS. LAWRENCE. Organist, KFRO, Longview.

BIRNBRYER, EDMUND. Writer. (R) Magic Key of RCA, 1938 (RCA, NBC Blue); Melody Puzzles (American Tobacco Co., NBC Blue); sustaining shows including: Sweetheart of Stigma Stigma (NBC Blue, Dec. 3, 1936); Rome Was Built in a Daze (NBC Red, April 18, 1937); Horse and Buggy Days (NBC Blue, April 24, 1938); others. Also a few scripts for television. Currently NBC staff writer.

BISHOP, PAT. Newscaster, KFI-KECA, Los Angeles. (R) Also KMPC, Beverly Hills. (L) Stock (f).

BITTICK, BUD. Singer, WIL, St. Louis. (V) Hotel and night club appearances.

BIVIANO, JOE. Accordionist. (R) Kitchen Cavalcade (C. F. Mueller Co., NBC Blue).

BJOERLING, JUSSI. Singer. (R) General Motors Concerts (General Motors Corp., NBC Blue).

BLAAS, CARL. Musician, WHAM, Rochester.

BLACK, DR. FRANK. Musical director, conductor. (R) Carnation Contended Hour (Carnation Milk Co., NBC Red); Magic Key of RCA (RCA, NBC Blue). Conducted Cleveland Orchestra, Great Lakes Exposition and World's Fair, 1936; Robin Hood Dell concerts in Philadelphia, 1935; numerous concerts.

BLACK, HOWARD. Guitarist, harmonist, WLS, Chicago. (V) Theatre appearances.


BLACKBURN, ARLINE. Dramatic actress. (R) Just Plain Bill & Nancy, 1932-33 (American Home Products Corp., CBS); Eno Crime Clues, 1934-36 (H. F. Ritchie Co., NBC Blue); House of Glass, 1935 (Colgate-Palmolive-Perot, NBC Blue); The O'Neill, 1935-38 (Procter & Gamble, NBC Blue and CBS); Universal Rhythm, 1936 (Ford Motor Co., CBS); Behind Prison Bars, 1937 (Wm. R. Warner Co., NBC Blue); Mr. Keen, Tracer of Lost Persons, 1937 (American Home Products Corp., NBC Blue); Ma & Pa, 1937 (Atlantic Oil & Refining Co., CBS); Pretty Kitty Kelly, 1937-38 (Continental Baking Co., CBS); True Story Court of Human Relations, 1938 (Macfadden Publications, Inc., NBC Red); On Broadway, 1938 (General Foods Corp., NBC Blue); others. (F) Warner Bros., Fox (f). (L) Stock; Close Harmony, 1924-25; Bride of the Lamb, 1926; Nobody's Wife, 1927; Wild Honey, 1928 (f).

BLACKWELL, BURT. Announcer, actor, WAVE, Louisville. (L) Stock. 1928-29; Wright Players, 1931; Bainbridge Players, 1931.

BLAIR, FRANK. Announcer, newscaster, dramatic director, continuity writer, WOL, Washington. (L) Stock. (V) All Star Juvenile Minstrels.

BLAKE, HOWARD. Script writer. (R) Vanity Fair (Campona Sales Co., NBC Blue).

BLAKELY, CLINTON. Assistant program director, WAPI, Birmingham. (R) Also WBIG, Greensboro; WIS, Columbia; WBT, Charlotte; WCSC, Charleston.

BLANC, HENRY C. Announcer (news, continuity), WFBK, Baltimore. (R) Also KGW and KEX, Portland; WHAT, Philadelphia. (F) Commercial shorts.

BLANCHARD, LOWELL. Master of cere-
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monies, WNOX, Knoxville. (R) Also WXYZ, Detroit; KSO, Des Moines; KYW, Philadelphia. (V) Theatre appearances.

BLAND, A. L. Announcer, continuity writer, WKRC, Cincinnati. (R) Also WCMI, Ashland. (L) Stock. (V) Theatre appearances.


BLEDSOE, LORREN R. Entertainer, WWVA, Wheeling. (V) Personal appearances.

BLISS, TED. Production manager, KHJ, Los Angeles. (R) Also Don Lee Network. (L) Dramatic stock.


BLOCK, HAL. Script writer. (R) Phil Baker, 1936-38 (Gulf Oil Corp., CBS); special scripts for Hollywood Mardi Gras (Packard), Palmolive, Grape Nuts Program, Studebaker Champions.

BLOCK, VIVINNE. Dramatic actress, comedienne, dialectician, singer. (R) Maude & Bill (Great A & P Tea Co., NBC Blue); Socony Land Sketches (Standard Oil of New York, NBC Red); Maxwell House Show Boat (General Foods Corp., NBC Red); Wheatenaville (Wheatena Corp., NBC Red); True Story Court of Human Relations (Macfadden Publications. NBC Red); Death Valley Days (Pacific Coast Borax Co., NBC Blue); A & P Gypsies (Great A & P Tea Co., NBC Red); 20,000 Years in Sing Sing (William Warner Co., NBC Red). (L) Second Hurricane Opera, 1937.

BLOCKER, BURT. Baritone, WIL, St. Louis.

BLUM, BILLIE. Women's commentator, CKLW, Detroit.

BLUME, ETHEL. Dramatic actress. (R) Easy Aces (Anacin Co., NBC Blue); Big Sister (Lever Bros. Co., CBS); Aunt Jenny's Real Life Stories (Lever Bros. Co., CBS); Kate Smith's Bandwagon (General Foods Corp., CBS); Grand Central Station (The Lambert Co., NBC Blue); Myrt & Marge (Colgate-Palmolive-Peet Co., CBS); Pretty Kitty Kelly (Continental Baking Co., CBS); others. (F) Shorts.

BLUME, JOSEPH. String Ensemble Director, WDRC, Hartford. (R) Also WTIC, Hartford.


BODWELL, JUANITA. Singer, KANS, Wichita.

BOGG, HAL. Singer. (R) Martha and Hal (Humphrey's Homeopathic Medicine Co., Mutual). Teamed with Martha Lawrence.

BOITEAU, ISABELLE. Juvenile comedienne, CHRC, Quebec.

BOLIN, DOROTHY. Continuity writer, women's program, WMBO, Auburn.

BOLLEY, LEO. Sports and commercial announcer, singer, WBEL, Syracuse. (R) Also WGY, Schenectady; WESG,inghamton.

BOLLS, FLETCHER E. Announcer, sports commentator, KELD, El Dorado.


BOND, BILL. Announcer, WAVE, Louisville. (L) Soloist, Louisville Civic Arts, 1934-36.

BOND, FORD. Announcer, commentator. (R) General Motors Programs, 1928-30 (General Motors, NBC Red); Collier's Hour, 1929-31 (Collier Magazine, NBC Red); Cities Service Concerts, 1930-37 (Cities Service Co., NBC Red); Manhattan Merry-Go-Round, 1932-38 (Sterling Products for Dr. Lyon's Tooth Powder, NBC Red); Kraft Music Hall, 1934-36 (Kraft-Phenix Cheese Corp., NBC Red); Ford Bond Sports Resumes, 1934-37 (Pall Mall Cigarettes, WEAF, New York City); Easy Aces, 1934-38 (American Home Products for Anacin, NBC Blue); Just Plain Bill and Nancy, 1935-37 (American Home Products for Anacin and Bi-So-Dol, NBC Red); Sidewalk Interviews, 1936-37 (Cummer Products for Mollie Shaving Cream, NBC Red); Broadway Merry-Go-Round, 1936-37 (Sterling Products for Dr. Lyon's Tooth Powder, NBC Blue); David Harum,
GUY LOMBARDO
AND HIS ROYAL CANADIANS

Bond Bread Program every Sunday at 5:30 p.m., E.D.S.T. Columbia Broadcasting System.


Opening Fall Season: Hotel Roosevelt, New York City.

VICTOR RECORDS
MANAGEMENT
MUSIC CORPORATION OF AMERICA
PROFESSIONAL RECORDS—Continued

1936-38 (B. T. Babbitt for Bab-O, NBC Red); Believe It or Not, 1937-38 (General Foods for Huskies and Post Bran, NBC Red). (F) Columbia Pictures (f); shorts. (V) Theatre appearances.

BONDHILL, GERTRUDE. Actress. (R) Jenny Peabody (F, & F. Laboratories, Inc., CBS); Arnold Grimm’s Daughter (General Mills, Inc., CBS).


BONIME, JOSEF. Conductor, musical di-
rector. (R) Death Valley Days, 1930-38 (Pacific Coast Borax, NBC Blue); Five Star Theatre, 1932-33 (Standard Oil Co., NBC Blue); Let’s Dance, 1934-35 (National Biscuit Co., NBC Red); One Night Stands with Pick & Pat, 1935 (U.S. Tobacco Co., CBS); Twin Stars, 1936-37 (National Biscuit Co., NBC Blue); others. (F) Shorts. Concert tours.

BOOTS. See Clifford Douglass.

BOSCHEN, ALBERT O. Dramatic direc-
tor, reader, character actor, WMBG, Richmond. (L) Stock.

BOSWELL, CONNIE. Singer. (R) Camel Caravan, 1936 (R. J. Reynolds Tobacco Co. for Camel Cigarettes, CBS); California Hour, 1937 (California Chain Store Assn., NBC Pacific Coast Blue); Good News of 1938, 1938 (General Foods for Maxwell House Coffee, NBC Red). (GA) Ken Murray (Campbell Soup Co., CBS); Kraft Music Hall (Kraft-Phenix Cheese Corp., NBC Red); Chesterfield Program (Liggett & Myers Tobacco Co. for Chesterfield Cigarettes, CBS). (F) Paramount. (V) Theatre appearances; tours. (Made 16 radio guest appearances 1937-1938—more than any other network artist. Eristwhile member of Boswell Sisters—Connie, Martha and Vet—now disbanded through marriage. Decca Records.)

BOSWELL, LEE. Singer, guitarist (hillbilly), WCAU, Philadelphia. (R) Also WBT, Charlotte; CKLW, Detroit; WAIU, Columbus; WJJD, Chicago; WHAM, Rochester. (Also Columbia recordings).

BOTTLE. See Harry McNaughton.

BOTZER, ALLEN. Announcer, KIRO, Seattle.

BOUCHARD, JOSEPH. Violinist (jigs, reels, square dances), CHRC, Quebec.

BOUCHEY, BILL. Actor. (R) Kitty Keene, Inc. (Procter & Gamble, CBS).

BOULETTE, ROY. Continuity writer, anchor, announcer, M.C., WLS, Chicago. (R) Also WHAM, Rochester; WFEA, Manchester; WEBS, Buffalo. (L) Post Road, 1935 (f). (V) Orchestra tours.

BOULTON, MILO. Actor (leads, juvenile, heavy). (R) John’s Other Wife, since Sept., 1936 (American Home Products, NBC Red); Road of Life, 1937 (Procter & Gamble, NBC Red and Blue); Your Unseen Friend, 1937 (Personal Finance Co., CBS); The Goldbergs, 1937 (Procter & Gamble, NBC Red). (F) Shorts. (L) No Questions Asked, 1934; Petrified Forest, 1935; Paths of Glory, 1935; Cyrano de Bergerac, 1936; stock, 8 years.

BOURDON, ROSARIO. Musical director, arranger. (R) Cities Service Concert, 1927-38 (Cities Service Co., NBC Red); Maxwell House Concert, 1929-30 (General Foods Corp., NBC Blue). (GA) RCA Magic Key. (F) Shorts.

BOUVETTE, QUEENIE J. Popular singer, impersonator, CFRN, Edmonton, (V).

BOVAY, DON. Singer, guitarist, WCAU, Philadelphia. (R) Also NBC; WTAM, Cleveland; Mutual; WLW, Cincinnati. (V) 1932-37.

BOVERO, PHIL. Saxophonist. (R) Signal Carnival (Signal Oil Co., NBC Red); My Secret Ambition (Durkee Famous Foods, Inc., CBS); Toast to the Town (Roma Wine Co., CBS). (V) Appearances with Horace Heidt, currently staff musician, KSFO, San Francisco.

BOWE, GEORGE. Announcer, M.C., WTIC, Hartford. (R) Also WICC, Bridgeport; Yankee Network; one program for General Motors Concerts, NBC, 1937. (L) Seven Keys to Baldpate, 1927; others; stock, 1928-30 (s). (V) Theatre appearances.

BOWE, MORTON. Tenor. (R) Five Star Revue, 1937 (Corn Products Refining Co., CBS); Tommy Dorsey’s Orch., 1937 (Brown & Williamson Tobacco Co., NBC Blue); Heinz Magazine of the Air, 1937-38 (H. J. Heinz Co., CBS); Watch the Fun Go By, 1938 (Ford Motor Co., CBS). (V) Personal appearances.
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1252
BOWERS, ELEANOR. Contralto. (R) General Electric Program, 1936 (General Electric, NBC Red); Spartan Hour, 1936 (Sparks withington Co., NBC Blue); Palmolive Beauty Box Theatre, 1936 (Colgate-Palmolive-Peet, CBS); Kellogg Hour, 1936 (Kellogg Co., NBC Blue). (V) Roy Campbell’s Royalists, 1935-36; theatre and night club appearances.

BOWES, MAJOR EDWARD. (R) Major Bowes’ Original Amateur Hour on WHN, New York; since 1935 (Standard Brands for Chase & Sanborn Coffee, 1935-36, NBC Red; Chrysler Corp., 1936-38, CBS); Major Bowes’ Capitol Family for 13 years (originally NBC, now CBS sustaining). (F) Shorts (RKO). Vice-president and managing director of Capitol Theatre, N. Y., since its inception.

BOWIN, MARTIN O. Announcer, KWK, St. Louis.

BOWMAN, BOB. Musical director, commentator; WHIO, Dayton. (R) Also KHJ, Los Angeles; KGB, San Diego; KFRC, San Francisco; WLV, Cincinnati.

BOYD, ERNEST. Script writer. (L) Translated and adapted: A Weak Woman; What Never Dies (David Belasco); L’Invitation au Voyage (Civic Repertory); others. Made first television book review in U. S. for NBC. (Member NBC script department.)

BOYDEN, MARCUS H.Announcer, ac- tor, WSBT-WFAM, South Bend.

BOYLAN, JOHN. Continuity editor, KFI-KECA, Los Angeles.

BRADFORD, ELOISE. Singer. (R) Town Hall Tonight, 1937 (Bristol-Myers for Ipana Tooth Paste and Sal Hepatica, NBC Red); Time of Your Life, 1937 (Gruen Watch Co., NBC Red). (F) Shorts. (V) Roy Campbell’s Royalists, 1936-37; hotels and night clubs.

BRADLEY, DELMAR. Dramatic reader, conductor, writer, WAPI, Birmingham.

BRADLEY, LEE. Director, Chuck Wagon Opera (cowboy-hillbilly string orchestra), KROY, Sacramento. (V)

BRADLEY, OSCAR. Musical director. (R) Gulf Headliners, 1933 (Gulf Oil Co., NBC Blue); Phil Baker, 1937-38 (Gulf Oil Co., CBS). (L) Student Prince and The Desert Song (original productions); Ziegfeld Follies, 6 years; Rio Rita, Whoopee, Rosalie, Show Boat, St. Louis Municipal Opera. (F) 20th Century-Fox.

BRADLEY, ROBERT H. Singer. (R) Listen to This, 1936 (Murine Co., Mutual); Broadway Cinderella, 1936 (General Mills, Mutual); Heinz Magazine of the Air, 1937 (H. J. Heinz Co., CBS). (LS) WCFL, WBBM, Chicago, 1935-37; KLZ, Denver, 1937. (V) Theatre appearances. (Currently with KLZ, Denver.)

BRADLEY, TRUMAN. News commentator. (R) Ford Sunday Evening Hour, since Sept., 1934 (CBS); News on Review, since June, 1936 (Procter & Gamble, WBBM). (F) Shorts. (V).

BRADLY, HAMPTON L. String musician, comedian, WFBG, Greenville. (V) Theatre appearances.

BRADSHAW, JUSTIN. Announcer, dramatic actor, KGNO, Dodge City. (L) Little Theatre productions.

BRADSHAW, VAUGHN M. Production manager, W TAR, Norfolk.

BRAGGIOTTI, MARIO. See Fray and Braggiotti.

BRAMSTEDT, AL. Announcer, writer, KXRO, Aberdeen.


BRASSARD, COLETTE. Actress, CHRC, Quebec.

BRAUN, GILBERT. Free lance sound effects man. (R) WOR, WMCA, WHN, New York.


BRAYTON, MARGARET. Actress (R) Park Avenue Penners, 1936-38 (R. B. Davis Co. for Cocomalt, CBS); Lux Ra- dio Theatre, 1937-38 (Lever Bros. Co. for Lux Toilet Soap); Thrills, 1937-38 (Union Oil Co., NBC Red); Kraft Music Hall, 1937-38 (Kraft-Phenix Cheese Corp., NBC Red); also occasional ap- pearances on Jell-O Program Starring Jack Benny (General Foods Corp., NBC Red); Royal Gelatin Hour (Standard Brands, Inc., NBC Red); First Nighter (Campana, NBC Red). (L) Stock.
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1254
PROFESSIONAL RECORDS—Continued

BRAZY, JACK W. M. C., WOWO, WGL, Fort Worth. (V) Magician, 1932-38.

BREEN, BOBBY. Juvenile singer, actor. (R) Eddie Cantor, 1935 (Lehn & Fink for Pebeco Tooth Paste, CBS); Eddie Cantor, 1936 (Texas Co, for Texaco Gasoline, CBS); Texaco Town, 1937-38 (Texas Co., CBS). (F) RKO (s); under contract to Sol Lesser (Principal productions). (L) Say When, with Harry Rich- man (f). (V) Theatre appearances, 1933-34. Decca Records.

BREEN, JOSEPH V. Commentator, reader, actor, WFIL, Philadelphia. (L) Playhouse (director), 1934-35.

BRENDL, MILT. Announcer, WISN, Milwaukee.

BRENEMAN, TOM. M. C., actor, producer. (R) Brad & Al, 1935 (Fels Naphtha Soap, CBS); The Dream Singer, 1936 (Lipton Tea, WEAF, WJZ; New York City); My Secret Ambition, 1937-38 (Durkee Famous Foods, CBS). (V) 1926-28. (Currently with KSFO, San Francisco.)

BRENNAN, ROSEMARY. Singer, WIL, St. Louis.

BRENNER, PAUL. Announcer, WNEW, New York (R) Also WFBL, Syracuse.


BREWSTER, LOREN M. Arranger, WFAA, Dallas. (R) Also Dixie Network. (V) Various dance bands.

BRICE, FANNIE. Singer, comedienne. (R) Revere de Paree (R. L. Watkins Co. for Dr. Lyon’s Toothpowder, NBC Blue); Good News of 1938 (General Foods Corp., NBC Red). (G) Rudy Vallee Program. (F) M-G-M. (L) George M. Cohen Productions; Follies, 1910-11, ’14, ’24; Music Box Revue, 1925-26; The Show Is On; others. (V).

BRICKERT, CARLTON. Actor. (R) Story of Mary Marlin, 1934-38 (Procter & Gamble, NBC Red and Blue); Lum ‘n’ Abner, 1935-38 (Horlick’s Malted Milk, NBC Blue); A Tale of Today, 1937-38 (Princess Pat, Ltd., NBC Red).

BRICKHOUSE, JACK. Sports announcer, WMBD, Peoria.

BRIER, ARTHUR J. Musician (The Northwesterners), Iowa Broadcasting Co. (V) Blue Ridge Mountaineers, Morning Glory Revue (Shubert).

BRIEZE, ALICE. Singer, actress, WMCA, New York. (R) Also WNEW and WOR New York; transcriptions.

BRIGGS, FINNEY. Actor, writer. (R) Adventures of Dari Dan (Bowey’s, Inc., NBC Red).

BRIGGS, FLORENCE. Dramatic actress, WHJB, Greensburg.


BRINK, RUTH L. Singer, WIL, St. Louis. (R) Also guest appearance, CBS. (V) Theatre and night club appearances.

BRINKLEY, JACK. Announcer, actor. (R) Aunt Jemima’s Cabin at the Crossroads (Quaker Oats Co., NBC Blue); Kitty Keene, Inc. (Procter & Gamble, CBS); Ma Perkins (Procter & Gamble, CBS); Betty & Bob (General Mills, Inc., CBS); Couple Next Door (Procter & Gamble, Mutual).

BRISSETTE, ADOLPHUS (“Do”). Musical director, WTAG, Worcester. (V) Orchestra leader, M. C.

BROCKMAN, DAVID. Conductor. (R) Thrills (Union Oil Co., NBC Red).

BROEKER, GRACE J. Actress, WTMV, East St. Louis. (R) Also WBBM and WGN, Chicago. (L) Stock.

BROGDEN, LLOYD. Sacred Music, KGFF, Shawnee, Okla.

BROGDEN, THELMA. Sacred music, KGFF, Shawnee, Okla.

BROOK, PHILIP S. Announcer, WGY, Schenectady.

BROOKS, KITTY. Singer, WIP, Philadelphia.

BROOKS, LESLIE. Studio director, WTJS, Jackson. (R) Also WMPS, Memphis. (V) Theatre appearances.

BROOKS, RICHARD. News commentator, WNEW, New York.

BROOKS, TED. Guitarist, WAPI, Birmingham.
O’NEILLS BEGIN
FIFTH YEAR

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Story by

JANE WEST

featuring

Kate McComb . . . . Mother O’Neill
Jimmy Tansey . . . . Danny O’Neill
Violet Dunn . . . Peggy O’Neill Kayden
Chester (Chet) Stratton . . Monte Kayden
Jane West . . . . . . Mrs. Bailey
Janice Gilbert . . . . Janice Collins
Jimmy Donnelly . . . . Eddie Collins

Directed by Carlo De Angelo

An ED WOLF Production
Presented by COMPTON ADVERTISING AGENCY

1256
PROFESSIONAL RECORDS—Continued


BROWN, ART. Announcer, organist, pianist, WOL, Washington. (R) Also WRVA, Richmond; WTAR, Norfolk. (V) Adams and Brown, 1921-24.

BROWN, BEVERLY. Script writer, producer, continuity writer, WWL, New Orleans. (L) Director, Little Theatre, 1924-33.

BROWN, BOB. Announcer. (R) Girl Alone (Kellogg Co., NBC Red); Story of Mary Marlin (Procter & Gamble, CBS); Vic and Sade (Procter & Gamble, NBC Red and Blue).

BROWN, CHARLES H. Sports commentator, WAPI, Birmingham.

BROWN COUNTRY REVELERS. Entertainers. (R) Renfro Barn Dance (Allis Chalmers Mfg Co., Mutual).

BROWN, EDDY. Violinist, conductor, WQXR, New York. (R) Also Remington program, CBS, 1934.

BROWN, JEANE. Musical director, WOWO-WGL, Ft. Wayne. (R) Also WFBM, Indianapolis. (V) Fourteen Bricktops, 1930-33; Harmoindears, 1935-36; others.

BROWN, JESSIE. Special feature programs, WFBL, Syracuse.

BROWN, JOHN. Actor (character, dialect, comedy). (R) Town Hall Tonight, 1935-38 (Bristol-Myers for Ipana Toothpaste and Sal Hepatica, NBC Red); Thatcher Colt, 1937-38 (Packer’s Tar Soap, NBC Red); Lorenzo Jones, 1937-38 (Sterling Products for Phillips’ Milk of Magnesia Tablets, NBC Red); Your True Adventures, 1937 (Colgate-Palmolive-Peet, CBS). (L) Six Characters in Search of an Author (revival); Black Tower; Peace on Earth; Milky Way; stock.

BROWN, JOHN R. Pianist, WLS, Chicago.

BROWN, KENYON. Special events director and announcer, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.

BROWN, KIRK. Character actor, Federal Theatre Radio Division. (L) 40 years.

BROWN, MARY. Singer, WIL, St. Louis. (R) Also KWK, St. Louis. (V) Hotel and night club appearances.

BROWN, ROSALIND E. Musician, musical director, WGRS, New Albany, Ind.

BROWN, RUTH J. Cellist, WNBF, Binghamton.

BROWN, SAM. Announcer, WMCA, New York. (R) Also Inter-City Network; NBC, Washington, D. C.; KYW, Philadelphia; WTOC, Savannah.

BROWN, SEDLEY. Actor, producer, (R) Husbands and Wives (Lamont Corliss & Co., NBC Blue). Worked as team with Ollie Lowe Miles.

BROWN, WARREN. Sports commentator, WJJD, Chicago.

BROWNFIELD, PRESTON. Musician, KFXM, San Bernardino. (R) Also Mutual. (V) Night club appearances.

BROWNING, DOUGLAS. Announcer, Sports commentator. (R) True Detective Mysteries, 1937 (Macfadden Publication, Mutual); Armco Band Concerts, 1938 (American Rolling Mill Co., NBC Blue). (L) Shows for various sponsors, including football broadcasts for Kellogg Co., in capacity as staff announcer of WLW, Cincinnati. (V) Theatre appearances with WLW Radio Revels; M.C. for Tommy Riggs and Betty Lou.

BROZ, LARRY. Orchestra leader, WTMV, St. Louis. (V) 1934-35.

BRUCKMAN, MAURICE. Orchestra leader, WHBF, Rock Island.

BRUNDAGE, HUGH. Announcer, producer, KHJ, Los Angeles. (R) Mutual-Don Lee Network shows including Sports-Bullseyes (Brown & Williamson Tobacco Co.); Newspaper of the Air (Alka-Seltzer).

BRUNDIGE, BILL. Announcer, WAVE, Louisville. (R) Also WSIX, Nashville.

BRUSILOFF, NAT. Conductor. (R) Just Between Us (Rabin Cosmetic Co., Mutual); Mary Jane Walsh (The Barbasol Co., Mutual). (Currently musical director, WMCA, New York.)
AL PEARCE
says
“Afraid You’re All Listening In
I Hope, I Hope, I Hope”

TIZZIE LISH
“Cooking and Health Expert”

CARL HOFF
and His Orchestra

MONROE UPTON
Writer

ARLENE HARRIS
“The Human Chatterbox”

KEN ROBERTS
Announcer

DICK McCAFFREY
Musical Arranger

in

“WATCH THE FUN GO BY”

Sponsored by the
FORD DEALERS OF AMERICA
CBS—TUESDAY, 9 P.M., EST.
PROFESSIONAL RECORDS—Continued

BRYAN, ARTHUR Q. Writer, producer, KFWB, Los Angeles. (R) Bill and Ginger, CBS; Raising Your Parents, NBC; Grouch Club, CBS.

BRYAN, ROLLAND. Musician, WMT, Cedar Rapids.

BRYANT, EDWARD. Announcer, WMBO, Auburn.

BRYANT, GEOFFREY. Actor (R) Death Valley Days (Pacific Coast Borax Co., NBC Blue).

BRYSON, BETH. Actress, KTSM, El Paso.

BRYSON, CONREY. Continuity writer, producer, actor, KTSM, El Paso. (L) Stock.

BRYSON, PATRICIA H. Actress, KTSM, El Paso.

BUCCI, TACITUS. Symphony orchestra leader, WJDX, Jackson.

BUCHAN, ALEX. Announcer, sports commentator, WTMV, St. Louis. (R) Also WEW, St. Louis.

BUCK, ASHLEY. Dramatic director, Federal Theatre Radio Division. (R) Also KFWB, Los Angeles; WMCA, New York. (F) RKO, Pathe (f); shorts. (L) Productions by Brock Pemberton, Philip Goodman, the Shuberts and others (f). (V) Lewis & Gordon acts.


BUDD, MILTON H. Juveniles' announcer, WMBD, Peoria.

BUHRMAN, BERT. Musical director, KCMO, Kansas City. (R) Also WREX, Lawrence; WHB, Kansas City.

BULLEIT, JAMES A. Program director, chief announcer, WAIM, Anderson.

BUMGARNER, ELIZABETH. Blind singer, pianist over WSJS, Winston-Salem.

BUNCLE, ALAN. Actor (straight leads, juveniles, light comedy). (R) Hello Peggy, 1936-38 (Drackett Co. for Drano, NBC Red); David Harum, 1937 (B. T. Babbitt for Bab-O, NBC Red); For Men Only, 1937-38 (Bristol-Myers, NBC Red); John's Other Wife, 1938 (American Home Products, NBC Red); others. (F) RKO (f). (L) Productions by the Shuberts, George Tyler, Eddie Dowling, John Golden and others (f); tour with repertory company, Australia and New Zealand.

BUNCH, COYITA. Singer, KWK, St. Louis. (R) Also KMOX and KSD, St. Louis. (V) Hotel appearances.

BUNDESEN, RUSS. Actor. (R) Bachelor's Children, 1936-37 (Cudahy Packing Co. for Old Dutch Cleanser, CBS and Mutual); Story of Mary Marlin, 1937 (International Cellulocotton Co. for Kleenex, NBC Red). (LS) Adventures Abroad, 1937 (Goldenrod Ice Cream, WGN, Chicago); Virginia Lee & Sunbeam, 1937-38 (Macayeast, WLS, Chicago).

BUNKEE, ED. Announcer, producer, actor, WCSC, Charleston.

BURBIGH, HENRY. Comedian, M.C. (R) Cheer Up America (Mennen Co., NBC Red); others in past five years.


Burch, EDWARD L. Sports commentator, news reporter, WRNL, Richmond.

BURDLETTE, BOB. Announcer, producer, sports commentator, WFBL, Syracuse. (R) Also WSAI and WLW, Cincinnati; WRVA, Richmond.

BURDICK, HAROLD P. (Hal Burdick). Writer, producer, narrator. (R) Do You Believe in Ghosts. 1933 (S & W Food Products, NBC Pacific Coast Red); True Stories of the Sea, 1934 (California Packing Corp., transcriptions); Night Editor, 1934-38 (Cardinet Candy Co., NBC Pacific Coast Red); Doctor Kate, 1938 (Sperry Flour, NBC Pacific Coast Red). (F) Advertising shorts. (L) Stock, 1916-17.

BURGER, FRANK. Announcer, writer, producer, WIS, Columbia. (R) Also WOL, Washington; Mutual and Inter-City sustaining.


BURKE, FRANK. Announcer, CKLW, Detroit.

BURNETTE, JAY. Singer, pianist, KFEL, Denver. (R) Also WFAA, Dallas; KOA, Denver. (V) Theatre appearances.

BURNS & ALLEN (George N. Burns, Gracie Allen). Comedy team. (R) Guy
TYRONE POWER

WOODBURY'S
Hollywood Playhouse

(Courtesy, 20th Century-Fox Films)
PROFESSIONAL RECORDS—Continued

Lombardo Orchestra with Burns & Allen, 1929-34 (General Cigar Co., CBS); The Adventures of Gracie, 1934-35 (General Cigar for White Owl Cigars, CBS); Burns & Allen, 1935 to April, 1937 (Campbell Soup Co. for Campbell’s Tomato Juice, CBS); Burns & Allen, 1937-38 (General Foods for Grape Nuts, NBC Red). (F) RKO, Paramount (f). (V) Burns & Allen, many years.

BURNS, BOB. Comedian. (R) Kraft Music Hall (Kraft-Phenix Cheese Corp., NBC Red). (F) Paramount. (V) In vaudeville and night clubs since 1912.

BURNS, FRED. Program director, WSAZ, Huntington.

BURNS, GEO. (NAT). See Burns & Allen.

BURNS, WILLIE. Script writer. (R) Burns & Allen (General Foods Corp., NBC Red).

BURL, HENRY. Singer (ballads). (R) National Barn Dance, 1933-38 (Miles Laboratories for Alka-Seltzer, NBC Blue); Uncle Ezra, 1934-38 (Alka-Seltzer, NBC Red). (V) Owned act, Eight Popular Victor Artists; coast to coast appearances, 15 years; veteran Victor recording artist.

BURLIS, RICHARD E. Announcer, program manager, KYFR, Bismarck. (R) Also KSO, Des Moines; WTCN, Minneapolis-St. Paul. (V).


BURT, DONALD R. Program director, WSAU, Wausau, Wis.


BUSH, DON AND HELEN. Piano harmony team, WLS, Chicago. (V).

BUSHEY, DOROTHY. Singer, comedienne, KDKA, Pittsburgh. (V) 1932-34; personal appearances.

BUSHMAN, FRANCIS X. Actor. (R) Margot of Castlewood (Quaker Oats Co., NBC Blue); Stepmother (Colgate-Palmolive-Peet Co., CBS); Story of Mary Martin (International Cellulocotton Products, NBC Red); First Nighter (Campana Sales Co., NBC Red). (F) 423 productions; starred in many silent films. (L) Broadway musicals; stock, road shows. (V) 8 years.

BUSS, ROBERT J. Program director, chief announcer, CJOC, Lethbridge.


BUTLER, FRANK. Actor (straight, character, dialect, juvenile). Death Valley Days, 1932-38 (Pacific Coast Borax, NBC Blue); American Family Robinson, 1932-38 (National Assn. Mfgs., transcriptions); Lavender and Old Lace, 1934-35 (Sterling Products for Bayer Aspirin, CBS); Old Dr. Jim, 1935-36 (Bayer Aspirin, NBC Red); Echoes of New York Town, 1936-37 (Consolidated Edison Co., WEAF, New York City); Twin Stars, 1936-37 (National Biscuit Co., NBC Blue); Pepper Young’s Family, 1938-39 (Procter & Gamble for Camay Soap, NBC Red and Blue); others. (F) Shorts. (Also script writer).

BUTTERFIELD, HERBERT. Producer, actor. (R) Margot of Castlewood (Quaker Oats Co., NBC Blue).

BUTTERWORTH, BERT. Commentator, narrator, writer, producer, M.C. (R) KFWB, KFI, KFAC, Los Angeles.


BUTTERWORTH, WALLACE. Interviewer. (R) The Radio Newsreel (Cummer Products, NBC Red); Thatcher Colt Mysteries (Packer’s Tar Soap, Inc., NBC Red); Vox Pop (Cummer Products, NBC Red); Terry and the Pirates (Bowey’s, Inc., NBC Red). (Worked as team with Parks Johnson.)
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SEASON 1938-39

SCHAEFER BROADCAST

VICTOR RECORDS

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Executive Offices: 130 W. 57th Street, New York City
PROFESSIONAL RECORDS—Continued


Bybee, Marvin. Actor, KVG, Great Bend. (L) Manager and actor, own show, 20 years. (V) Dramatic skits.

Byrn, John D., Jr. Announcer, actor, singer, news commentator, M.C., KARK, Little Rock. (R) Also WHIO, Dayton.

Byrne, Brian J. Writer, director, FTRD. (R) Columbia Workshop (CBS); also on WHN, WQXR and WOR, New York. (L) Dramatic stock. (V).


Cain, Noble and Chorus. Singers. (R) Aunt Jemima's Cabin at the Crossroads (Quaker Oats Co., NBC Blue); Margot of Castlewood (Quaker Oats Co., NBC Blue).

Caine, Betty. Actress. (R) A Tale of Today (Princess Pat, Ltd., NBC Red); Story of Mary Marlin (Procter & Gamble for Ivory Soap and Flakes, NBC Red and Blue); also bit parts in First Nighter (Campana Sales Co., NBC Red); Zenith Radio Foundation (Zenith Radio Corp., CBS). (L) Stock; Civic Theatre work.

Calder, Miriam E. Soprano, KSL, Salt Lake City.

Call, Anna Lee. Pianist, KFEQ, St. Joseph. (L) 1935-37. (V) 3 years.


Cameron, Al. Writer, producer, singer, actor, M.C. (R) Son & Tron, 1928-29 (Sonatron Tubes, CBS); Al & Pete, 1930-31 (Chevrolet Motor Co., NBC Red, 1930; Cocomalt, NBC Red, 1930-31); Bill & Henry, 1932-33 (Westinghouse, NBC Red); Phillip Poly Follies, 1937-38 (Phillips Petroleum, CBS). (As Al, of Al & Pete, also heard on various NBC and CBS programs). (V) Al & Pete, 1920-31; Al Cameron & Band; single act; also theatre and night club appearances, here and abroad. (Currently with KMOX, St. Louis.)

Cameron, W. J. Commentator. (R) Ford Sunday Evening Hour (Ford Motor Co., CBS).

Camp, Del. Announcer, writer, WDEV, Waterbury. (R) Also WFEA, Manchester.

Campbell, Bob. Tenor, WHIO, Dayton. (V) Theatre and night club appearances.

Campbell, Dana. Continuity writer, announcer, WMT, Cedar Rapids. (L) Stock and repertoire companies.

Campbell, Edward. Announcer, program director, WMBO, Auburn.

Campbell, Harry, Jr. Announcer, singer, musician, KFRU, Columbia. (R) Also WOWO, WGL, Ft. Wayne; KMOX, St. Louis. (V) Theatre appearances.

Campbell, Jim, Jr. Actor, KTS, El Paso.

Campbell, Jim P. Announcer, KGW-KEX, Portland.

Campbell, Roy. Choral conductor, vocal coach. (Director of Roy Campbell's Royalists; Eight Continents; The Ambassadors). (R) Spartan Radio Pro-
EDWARD G. ROBINSON
STARRING IN
"BIG TOWN"
CBS COAST TO COAST NETWORK
SPONSORED BY LEVER BROTHERS
MAKERS OF "RINSO"
PROFESSIONAL RECORDS—Continued


CAMPBELL'S ROYALISTS, ROY. Singers. (R) The Time of Your Life (Gruen Watch Co., NBC Red). (V) Theatre and night club appearances.

CANADY, JOHN. Lecturer, sports announcer, KMPC, Beverly Hills. (R) Also NBC and Don Lee programs, 1935.

CANTOR, CHARLES. Actor (character). (R) Kate Smith's Bandwagon, 1931-34 (General Foods, CBS); Town Hall Tonight, 1937-38 (Bristol-Myers for Ipana and Sal Hepatica, NBC Red); Kitchen Cavalcade, 1937-38 (C. F. Mueller Co., NBC Blue); Terry and the Pirates, 1938 (Bowey's for Dar-I-Rich, NBC Red). (LS) Billy & Betty, 1936-37 (Sheffield Farms, WEAf, New York City.)

CANTOR, EDDIE. Actor, comedian. (R) Chase & Sanborn Program, 1931-34 (Standard Brands for Chase & Sanborn Coffee, NBC Red); Eddie Cantor, 1935 (Lehn & Fink for Pabeco Toothpaste, CBS); Texaco Town, 1936-1938 (The Texas Co. for Texaco Gasoline); Cantor's Camel Caravan, 1938 (Camel Cigarettes, CBS); (F) Paramount, 1925-27; Samuel Goldwyn, 1930-36; 20th Century-Fox, since 1937 (s); short. (L) Ziegfeld Follies, 1917-19, 1927; Midnight Rounders and Make It Snappy, for the Shuberts, 1920-21; Kid Boots for Ziegfeld, 1924-26; Whoopie, for Ziegfeld, 1927-29. (V) Gus Edwards' Kid Kabaret, 1907-09; Bedini & Arthur, 1909; Cantor & Lee, 1913-16. (Also author, with, and without the late David Freedman, of magazine articles.)


CARDWELL, MAREN B. S. (Maren Ber- dine). Continuity writer, KMOX, St. Louis. (L) Musical comedy; dramatic stock; Greenwich Village Follies, 1922-23; others (f). (V) 3 years.


CAREY, MACDONALD. Actor. (R) Young Hickory, 1937 (Procter & Gamble for Drene, WMAQ, Chicago); First Nighter, 1937-38 (Campana Sales for Italian Balm, NBC Red); Woman in White, 1938 (Pillsbury Flour Mills, NBC Red). (L) Under management of Marc T. Nielsen (f); stock.

CARLBERG, LOREN. Announcer, interviewer, continuity writer, KANS, Wichita. (R) Also KFBI, Abilene; KGFF, Coffeyville.

CARLETON, SAM. Script writer (for George Jessel). (R) Thirty Minutes in Hollywood (local sponsors, Mutual).

CARLEY, RACHEL. Soprano. (R) Manhattan Merry-Go-Round, since 1935 (Sterling Products for Dr. Lyon's Tooth Powder, NBC Red). (V) Follies Bergere of Paris, 2 years; theatre in Brussels, 2 years; theatre appearances in New York, Chicago, Detroit, Philadelpia, etc.

CARLISLE, EDGAR P. Announcer, actor, WKRC, Cincinnati. (L) Little Theatre productions, 2 years.


CARLON, FRANCES. Actress. (R) Attorney-at-Law (S. C. Johnson & Son, Inc., NBC Blue); Story of Mary Marlin (Procter & Gamble, NBC Blue); Kitty Keene, Inc. (Procter & Gamble, CBS). (F) Fox. (L) Stork.

CARLON, LINDA. Actress. (R) Eno Crime Clues, 1932-36 (Harold F. Ritchie & Co. for Eno Fruit Salts, NBC Red); Life of Mary Sothern, 1934-35 (General Mills, Mutual); Death Valley Days, intermittently since 1936 (Pacific Coast Borax Co., NBC Blue); Big Sister, 1937 (Lever Bros., CBS); The O'Neills, 1937 (Procter & Gamble, NBC Red and Blue); Follow the Moon, 1937 (Jergens-Woodbury Sales, NBC Red); Pretty Kitty Kelly, 1937 (Continental Baking Co., CBS); Myrt & Marge, 1937-38 (Colgate-Palmolive-Peet, CBS). (F) Shorts. (L) Productions by Sam Harris, 1924; William Harris, A. H. Woods, Brock Pemberton and Sydney Phillips. (V) Acts for Lewis & Gordon, Pat Casey.

CARLTON, HENRY FISK. Writer. (R) Vivian, 1927 (Coca-Cola Co., NBC); So-
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conyland Sketches, 1928 (Socony Vacuum Co., NBC Red); General Motors Hour, 1928 (General Motors Corp., NBC Red); Gus and Logie, 1929 (Schroeder Valve Co., NBC Red); Mr. and Mrs., 1929 (Graybar Electric Co., CBS); Sandy and Lil, 1930 (Eskimo Pie Co., CBS); Stebbins Boys, 1931 (Swift & Co., NBC Red); Vivian and Her Life Saver, 1935 (Life Savers, Inc., CBS); Nine to Five, 1936 (L. C. Smith Co., NBC Red) (All these programs were written in collaboration with Wm. Ford Manley); various sustaining network shows. (LS) WOR, New York.

CARNEGIE, DALE. Inspirational speaker. (R) Little Known Facts about Well-Known People, 1933-36 (Maltex Cereal Co., NBC Red, 1933-35; CBS, 1935-36); How to Get Ahead, 1937 (Emigrant Industrial Savings Bank, WOR, New York City); How to Win Friends and Influence People, 1938 (Colgate-Palmolive-Peet, NBC Red). (Author of How to Win Friends and Influence People, and other books; lecturer.)

CARNEY, DON ("Uncle Don"). Children's programs, WOR, New York, for 10 years.

CARNEY, TOMMY, JR. Actor (juvenile), WTIC, Hartford. (L) Wisdom Tooth.

CAROL, ELSIE. Home economist, director women's club of the air, WCAU, Philadelphia.

CARPENTER, GENE. Accordionist (hillybilly and popular), KFPY, Spokane. (R) Also KOMO, KIRO and KOL, Seattle. (V) Pioneers, 1936; Gene Howard and His Rio Grande Riders, 1937-38.

CARPENTER, KEN. Announcer. (R) Kraft Music Hall, 1936-38 (Kraft-Phenix Cheese Corp., NBC Red); Hollywood Mardi Gras, 1937-38 (Packard Motor Car Co., NBC Red); Ry-Krisp Presents Marion Talley, 1937-38 (Ralston Purina for Ry-Krisp, NBC Red); One Man's Family, 1938 (Standard Brands for Tender Leaf Tea, NBC Red); others, not current.

CARPENTER, LAURA MAY. Actress, WRDO, Augusta. (F) Shorts. (F) The Nervous Wreck, White Collars; others. (V) Lewis & Gordon acts; others.

CARPENTER, THOMAS K., JR. Script writer. (R) Watch the Fun Go By (Ford Motor Co., CBS).


CARR, ROSE ANN. Soprano, WDAF, Kansas City. (L) Gilbert & Sullivan Light Opera; road.

CARRAWAY, THOMAS H. Announcer, continuity writer, KTBS, Shreveport. (R) Also WSBM, New Orleans. (L) Little Theatre productions, 3 years.

CARRELL, COURTNEY. Commentator (fashions, special events), WFAA, Dallas.

CARRINGTON, ELAINE STERNE. Writer. (R) Red Davis, 1933-35 (Beechnum Pack ing Co., NBC Red and Blue); Trouble House, 1936-37 (H. J. Heinz Co., CBS); Pepper Young's Family, 1936-38 (Procter & Gamble for Camay Soap, NBC Red and Blue). (L) Author one-act plays.

CARROLL, CARROLL. Script writer. (R) Kraft Music Hall (Kraft-Phenix Cheese Corp., NBC Red). Writes Bing Crosby's radio material.

CARROLL, CHARLES. Actor. (R) Margot of Castlewood (Quaker Oats Co., NBC Blue).

CARROLL, NORM. Pianist, WOWO-WGL, Ft. Wayne.

CARRUTH, TOM M. Announcer, WDAE, Tampa. (L) 1929-30.


CARVER, ELIZABETH. Writer. (R) One time sustaining shows: Light of Mull (NBC, Sept. 9, 1936); One Silent Night (NBC, Dec. 24, 1937); Deborah (CBS, July, 1937).

CARVILLE, CLARENCE. Announcer, newscaster, CFCT, Victoria.

CASE, GEORGE T. Announcer, producer, M.C., writer, actor, WIS, Columbia. (R) Also WLW, WCPO, WCKY and WKRC, Cincinnati; transcriptions. (L) Ultraviolet, 1931; Voodoo Charm, 1932; Snug Harbor, 1936; Merry-Go-Round, 1937; others (s.f). (V) Hullabaloo, Kenny & Kay, Klem & Sary's Hayride, since 1930.

CASE, MARILU. Actress, writer, commentator, WCPO, Cincinnati. (R) Also WIS, Columbia; WKRC, Cincinnati, and others. (F) Shorts. (L) Little Theatre Groups, Town Players (s.f). (V) 4 years;
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CASEL, NELSON. Announcer. (R) Wheatena, 1931-34 (Wheatena Corp., NBC Pacific Coast Red); Voice of Firestone Garden Concerts, 1934 (Firestone Tire & Rubber Co., NBC Red); Lomardo Land, 1934-35 (Plough, Inc., NBC Red); Red Davis, 1934-35 (Beech-Nut Packing Co., NBC Blue); Armour Hour, 1935 (Armour Packing Co., NBC Blue); Ray Noble, 1935-36 (Coty, Inc., NBC Red); True Story Court of Human Relations, since July, 1937 (Macfadden Publications, NBC Red); Dorothy Thompson, since July, 1937 (Pall Mall Cigarettes, NBC Red); others. (V) Sunset Six (band act), 1926-27. (Staff announcer, NBC).

CASEY, ARTHUR J. Producer, KMOX, St. Louis. (L) Repertory companies, as producer.


CASINO, JEAN. M.C., commentator, singer, CHRC, Quebec.

CASSEL, WALTER. Baritone. (R) Saturday Night Party (Sealtest, Inc., NBC Red); Rubinooff Program (Chevrolet Motor Co., CBS); Musical Moments (Chevrolet Motor Co., transcriptions); Radio Frolic (United Drug Co., transcriptions). (GA) Hammerstein Music Hall (American Home Products Corp., CBS); Chesterfield Presents (Liggett & Myers Tobacco Co., CBS); Maxwell House Showboat (General Foods Corp., NBC Red); General Motors Concerts (General Motors Corp., NBC Blue); Watch the Fun Go By (Ford Motor Co., CBS). (F) Warner Bros. (f); shorts. (V) Various theatres, 1937-38; appearances with Nick Kenny.


CASTILLO, DEL. Production manager, organist, WEEI, Boston. (V) Theatre organist (featured).

CASTLE, GORDON B. Production manager, CKLW, Detroit. (R) Also WJR, Detroit. (F) Commercials. (L) 1914.

CENTNER, MATHILDE. Dramatic actress, WGY, Schenectady.

CERVILLI, ERNESTINE. Actress, KSFO, San Francisco. (V) Topsy & Eva.

CHADWICKE, LEE. Announcer, producer, writer, W TAR, Norfolk.

CHAMBERS, CLAIR. Announcer, CJRC, Winnipeg. (R) Also CJRM, Regina.

CHAMBERS, COYLE. Musical director, KMJ, Fresno. (R) Also KERN, Bakersfield. (V) Rogers Novelty Four, 1929.

CHANCE, ALFRED A. Chief announcer, producer, actor, WXYZ, Detroit. (R) Also Mutual; Michigan Radio Network.

CHANTELLE, ROSE. Contralto, WRC-WMAL, Washington.

CHANLEY, HERMAN C. Musician, KOMA, Oklahoma City. (R) Also WKY, Oklahoma City. (F) Shorts. (V) Al Evans' Band, 1925-26.

CHAPMAN, DAVE. Announcer, KGNC, Amarillo.

CHAPMAN, JACK. Actor, KTSM, El Paso.

CHAPMAN, MARGARET. Commentator on women's programs, CHNC, New Carlisle.

CHAPMAN, REED A. Sports and special events announcer, CJAT, Trail.

CHAPMAN, ROY T. Special events announcer, KTSM, El Paso.

CHAPPELL, ERNEST E. Producer, dramatic director, writer, news commentator. (R) Coty Melody Girl (Coty, Inc., CBS); Around the World with Libby (Libby, McNeill and Libby, NBC Blue); Wadsworth Dramas (Wadsworth Watch Case Co., NBC Blue); Richfield Country Club (Richfield Oil Corp., CBS); Van Heusen Program (Phillips-Jones Corp., CBS); True Detective Mysteries (Macfadden Publications, CBS); La Palina Hour (Congress Cigar Co., CBS); Headlines (P. Lorillard Co., Mutual); others. (F) Newsreels; shorts (Paramount); commercials.

CHARIOTEERS, THE. Negro quartet, NBC and WOR, New York. (R) Also Wildroot Program (CBS); Aspirub (NBC). (GA) Rudy Vallee, Ben Bernie, Fred Waring, others. (F) Universal (shorts).

CHARLES, LEWIS. Announcer, WHN, New York. (R) Also WINS and WOV, New York; transcriptions.

CHARLES, MILTON. Organist, singer.
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Hudson Motor Car Co.
CBS Coast-to-Coast
(R) Bachelor's Children (The Cudahy Packing Co., CBS); Jenny Peabody (F & F Laboratories, Inc., CBS). (LS) WBBM, Chicago. (F) Warner Bros. (f); shorts. (L) The Royal Family; series of one-act plays (f, s). (V) Theatre appearances.

CHARNINSKY, HYMAN. Musician. (R) Watch the Fun Go By, 1937 (Ford Motor Co., CBS); also appeared on Texas Quality Network, 1935-37. Currently with KRLD, Dallas.

CHASE, ROGER A. ("Bob"). Announcer, producer, M. C., WIL, St. Louis. (V).

CHASE, VICKI. Entertainer. (R) Smoke Dreams (H. Fendrich, Inc., NBC Red).

CHATTERTON, LARRY H. Announcer, producer, KNX, Los Angeles.

CHAUNCEY, MAL TIER. Dramatist, KVOA, Tucson. (R) Also WSOC, Charlotte; WQAM, Miami.

CHAVIS, GERTRUDE. Singer, WSFO, San Francisco.

CHECKETTS, MYRTLE. Soprano, KSL, Salt Lake City.

CHEERIO. See Charles K. Fields.


CHICK, BRUCE H. Announcer, CKLW, Detroit.

CHILDE, ROBERT. Arranger. (R) Contented Hour, 1932-38 (Carnation Milk, NBC Red).

CHILDS, RALPH. Announcer, WHBF, Rock Island.


CHRISTENSEN, HARVEY. Singer, actor, KSFO, San Francisco. (R) Also KFRC, San Francisco. (L) Olsen & Johnson production, 1937; others.

CHRISTMAN, EARL. Pianist, arranger, WHIO, Dayton. (V).

CHRISTOPHER, CARL, JR. Announcer, actor, KIRO, Seattle.

CHRISTY, KEN. Entertainer. (R) Junior Nurse Corps (Swift & Co., NBC Blue); Zenith Radio Foundation (Zenith Radio Corp., CBS); Town Hall Tonight (Bristol-Myers Co., NBC Red).

CHUCK WAGON OPERA. Cowboy and hillbilly string orchestra, KROY, Sacramento. (V) Theatre appearances.

CHURCH, DON. Announcer, singer, KGGC, San Francisco.

CHURCHILL, NELSON. Announcer, WAAB-WNAC, Boston.


CLANEY, HOWARD. Commentator, announcer. (R) American Album of Familiar Music, 1932-37 (Sterling Products, NBC Red); Waltz Time, 1933-37 (Chas. H. Phillips Chemical Co., NBC Red); Metropolitan Opera Auditions of the Air, 1934-37 (Sherwin-Williams Co., NBC Blue); Jack Benny, 1934 (General Motors Corp., NBC Red); General Motors Concerts, 1934-37 (General Motors Corp., NBC Blue); Parade of the States, 1934-37 (General Motors Corp., NBC Red); Voice of Firestone, 1935-37 (Firestone Tire & Rubber Co., NBC Red); Al Jolson, 1935 (General Motors Corp., NBC Red); Paul Whiteman’s Orch., 1935-36 (Kraft-Phenix Cheese Corp., NBC Red); America’s Town Meeting of the Air (NBC Blue sustaining); others. (F) Shorts. (L) Productions by the Shuberts. Henry Miller, Sam Harris; others. (V) Personal appearances.

CLARE, VAL. News commentator, CKLW, Detroit. (Has also written and played in radio dramatic shows).


CLARK, DELORES S. Soprano, KSL, Salt Lake City.

CLARK, FREEMAN ("Tubby"). Staff pianist, arranger, KOL, Seattle. (V) Capers of 1933; pianist with stage band.

CLARK, HARRY B. Announcer, producer, WPRO, Providence.
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CLARK, JAMES B. Musical director, KFFY, Spokane. (R) Also WLW, Cincinnati.

CLARK, JAMES B. Announcer, WPTF, Raleigh. (Also sports columnist for North Carolina weekly).

CLARK, VIRGINIA. Dramatic actress. (R) The Romance of Helen Trent, 1933-38 (Affiliated Products for Edna Wallace Hopper’s Restorative Cream, CBS); Your Speech, 1935 (Better Speech Institute of America, NBC Blue).

CLARKE, BURKE. Character actor, WTIC, Hartford. (R) Also Union Central Life Insurance program, NBC, 1936. (F) Paramount. (L) Productions by Sam Harris, the Shuberts, George Tyler and others; 38 years.

CLARKE, DONALD HENDERSON. Script writer. (R) I Want a Divorce (Sussman, Wormser & Co., NBC RED).

CLARKE, HARRY. Baritone, organist, KSL, Salt Lake City. (L) Forty Thieves, 1916; East Lynn, 1916; Royal Divorce, 1917; others (f).

CLARKE, KITTY. Actress (ingénue and children parts), Federal Theatre Radio Division. (L) Dramatic program, 3 years; Shuberts’ Boom Boom, 1929-30 (f). (V) Overseas Revue, Seminary Scandals, others.

CLARKSON, WILEY G., JR. Continuity writer, KNOW, Austin.

CLAVINGER, ERIC. Actor, CJRC, Winnipeg. (R) Also CFRB, Toronto; Canadian Broadcasting Corp.; guest, Fleischmann Yeast and Campbell Soup programs. (F) Booth-Dominion productions, 1935; Warner Bros. English production, 1937. (L) Easy Street, 1924-25; The Baby, 1926; stock, 1937-38; others.

CLEM, RUTH. Accompanist, organist, KRLD, Dallas. (V) Theatre organist, 6 years.


CLEVE BASS BREAK DOWN BAND. Hillbilly band, WJDX, Jackson.

CLEVELAND, HIBBARD. Announcer, singer, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.; WHO, Des Moines. (V) Theatre appearances.


CLOCKADALE, ARTHUR W. Singer, WHEB, Portsmouth. (R) Also WEEI, Boston. (L) Gilbert & Sullivan operettas; productions by Warren Freeman, George O. Bowen and others (s.f).

CLOUGH, MERVIN. Announcer, KFYY, Bismarck.

COATS, D. R. P. Conductor children’s programs, speaker, CKY, Winnepeg.

COBB, RICHARD A. Announcer, WAAB-WNAC, Boston.

COCHRAN, RONALD V. Announcer, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co. (L) Little Theatre productions.

COCHRANE, GORDON ("Tex"). Yodeler, singer, guitarist, CFCY, Charlottetown. (Also RCA Victor recordings).


COFFIN, DAVID. Sports and news commentator, script writer, WJAX, Jacksonville. (F) M-G-M, Paramount (f).

COFFIN, TED. Announcer, newscaster, WAGM, Presque Isle. (V) M.C., 1936-38.

COHAN, GERSHWIN A. Musician (piano, organ, accordion), WCKY, Cincinnati. (V) Herby & Gershwin, Accordion Aristocrats.

COHAN, PHILIP. Producer. (R) Music from Hollywood, 1937 (Liggett & Myers for Chesterfield Cigarettes, CBS); Chesterfield Program, 1938 (Liggett & Myers, CBS); originator and producer of Saturday Night Swing Club, 1936-38 (CBS sustaining).

COLAMARIA, VICKI. Singer, WGY, Schenectady.

COLBERT, JANICE. Dramatic actress. (R) The O’Neill’s (Procter & Gamble, CBS); Famous Fortunes (General Shoe
MARION TALLEY

THIRD YEAR
RY-KRISP

NBC
PROFESSIONAL RECORDS—Continued

Corp. for Richland Shoes, Mutual); others. (F) Shorts. (L) Stock.

COLBY, GUY. Barn dance caller, WLS, Chicago.

COLBY, NED C. Orchestra leader, WOOD-WASH, Grand Rapids. (L) Dunbar Opera Co. (V) Fred Hamm; Charlie Agnew; Dell Lampe; Jack Crawford.

COLD, KEITH W. Musician, WMT, Cedar Rapids.

COLE, HARRY A. Announcer, WJAX, Jacksonville.


COLE, LYNN. Singer, WLW, Cincinnati. (R) Also WBBM and WGN, Chicago; Mar-O-Oil club program, NBC, 1935.


COLEMAN, WILLIE. Pianist, orchestra leader, WSVA, Harrisonburg. (V) Night club and hotel appearances.

COLLINS, BOB. Musician, KFXM, San Bernardino. (R) Also KGER, Long Beach. (L) Federal Theatre projects, 1937. (V) Trio, Hawaiian act, cowboy act, dance band, solo, 1934-37; night club appearances.

COLLINS, CLAUDE D. M. C., singer, WL, St. Louis. (R) Also KGFJ, Los Angeles; KYA, San Francisco. (F) M-G-M, Universal, Fox, Metropolitan (f). (L) Swing High, Big House; others (f). (V) Shuffle Along; Simp & Kid; night club appearances.

COLLINS, IRENE. Singer, WAAT, Jersey City. (R) Also WABC, WNEW, New York; WLW, Cincinnati. (V) Broadway-ites, 1936.

COLLINS, JERRY. Pianist, WNOX, Knoxville. (V) Theatre appearances.

COLLINS, JUDSON. Announcer, WSGN, Birmingham.

COLLINS, NEHUHTA. Announcer (feminine), CFCT, Victoria.

COLLINS, TED. Producer. (R) Kate Smith and Her Swanee Music, 1931-33 (Congress Cigar Co. for La Palina Cigars, CBS); Kate Smith's New Star Revue, 1934 (Hudson Motor Car Co. CBS); Coffee Time with Kate Smith, 1935-36 (A. & P. Tea Co., CBS); Kate Smith's A. & P. Bandwagon, 1936-37 (A. & P. Tea Co., CBS); Kate Smith's Bandwagon, 1937-38 (General Foods Corp., CBS).

COLLINS, TOM. Actor. (R) Junior Nurse Corps (Swift & Co., NBC Blue).


COLVIN, DONALD L. Commentator, sportscaster, KSFO, San Francisco.

COMBS, GEORGE H., JR. News commentator, WHN, New York.

COMO, PERRY R. Musician. (R) Fibber McGee & Molly, 1936-37 (S. C. Johnson & Son, NBC Red); Ted Weem's Orchestra, 1936-37 (Varady of Vienna, Mutual); Henry Busse & His Orchestra, 1938 (J. W. Marrow Co. for Mar-O-Oil Shampoo, NBC Red). (V) Theatre and ballroom appearances with Ted Weems.


COMSTOCK, WILLIAM H. Comedian. (R) Al Pearce, 1933 (Swift & Co., NBC Pacific Coast); M.J.B. Coffee Program, 1935 (M.J.B. Coffee, NBC Blue); Al Pearce & His Gang, 1936 (Pepsodent Co., NBC Blue); Watch the Fun Go By, 1937-38 (Ford Motor Co., CBS). (V) Theatre appearances.

COMTE, GEORGE R. Announcer, WTMJ, Milwaukee.

CONDIE, RICHARD. Tenor, KSL, Salt Lake City.

CONKLIN, PAT. Lyric baritone, WAAI, Jersey City. (R) Also WSYR, Syracuse. (V) Night club appearances, 5 years; theatre appearances.

CONNALLY, BROOKS G. Announcer, news commentator, sports reviewer, M.C., WIND, Gary. (R) Also KTSA, San Antonio. (V) Theatre appearances as M.C.

CONNELLY, JOHN H. Announcer, actor, WCBS, Springfield.
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PROFESSIONAL RECORDS—Continued


CONRAD, DICK. Singer, guitarist, WIP, Philadelphia. (L) Tomorrow at Twelve (f).

CONRAD, EUGENE. Writer. (R) Guy Lombardo Orchestra and Burns and Allen (General Cigar Co., CBS); Adventures of Gracie (General Cigar for White Owl, CBS); Burns & Allen (Campbell Soup Co., CBS); also programs for Hudson Motor Car Co., Esso Gasoline, Old Gold, Mennen Co., Brown & Williamson.


CONTE, JOHN. Announcer, producer. (R) Silver Theatre, 1937 (International Silver Co., CBS); Burns & Allen, 1937 (General Foods Corp., NBC Red); Presenting David Brockman, 1937 (General Electric Co., Mutual); Singtime, 1937 (Fox West Coast Theatres, Mutual). (F) Paramout (f).

CONTENT, MONA. Pianist, KMPC, Beverly Hills. (R) Also KHJ, Los Angeles. (F) Shorts. (V) Appearances with Jan Rubini, 1920-23. (Also orchestral pianist, Walt Disney studios.)

CONWAY, TED. Musician, WMT, Cedar Rapids.

COOK, BILL. Announcer, KWK, St. Louis. (R) Calling All Cars, 1933 (Rio Grande, Inc., CBS); United Remedies Program, 1937 (Mutual). (F) Universal (f).

COOK, BURR C. Writer. (R) Friendly Philosopher, 1934 (Corn Products Refining Co., CBS); Cape Diamond Light, 1934-35 (Diamond Coal Co., NBC Blue); Home Sweet Home, 1934-35 (Procter & Gamble for Chipso, NBC Red); Capt. Diamond's Adventures, 1935-36 (Diamond Salt, NBC Blue); Al Jolson, 1935 (Kraft-Phenix Cheese Corp., NBC Red); sustaining; Harbor Lights (NBC Red, 1930-33); The Eternal Question (NBC Red and Blue, 1932-33); Object Matrimony (NBC Red, 1935); Call of the Sea (NBC Red, 1935); It May Have Happened (NBC Blue, 1938); recordings: McAleer Melodies (McAleer Shoe Polish, 1933). Also wrote for Maxwell House Showboat, 1935-36; Log Cabin Dude Ranch, 1936; Palmolive Music Box, 1936; The Shadow, 1937-38; Melody Puzzles, 1937-38.

COOK, CONSTANCE. Popular singer, WAVE, Louisville.

COOK, PHIL. M.C., singer, one man show. (R) Phil Cook, the Quaker Man (Quaker Oats Co., NBC Blue); other shows including Morning Almanac and Phil Cook's Almanac, CBS, sustaining; in radio 16 years.

COOK, THOMAS COFFIN. Actor. (R) The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual).

COOKE, FOREST W. Announcer, WHBF, Rock Island.

COOKE, TURNER. Program director, WMAS, Springfield.

COOKSON, RICHARD. Singer, WRDO, Augusta.

COOL, GOMER. Writer, KMBC, Kansas City.

COOL, HARRY. Singer, KMOX, St. Louis. (V) Theatre appearances.

COOLES, MICHAEL. Orchestra conductor. (R) The Fun Bug (Barnsdall Refining Corp., CBS).

COOLEY, LEE. Script writer. (R) Hollywood in Person (General Mills, Inc., CBS).


COOPER, ERNIE. Pianist, organist, WBAL, Baltimore.

COOPER, JERRY. Singer, M.C., (R) Wrigley program, 1935 (William Wrigley, Jr., Co., CBS); Studebaker Champions, 1935 (Studebaker Sales Corp., NBC Red); Tea at the Ritz, 1936 (Pompeian Cosmetics, CBS); Kreuger Musical Toast, 1936-37 (Kreuger Brewing Co., NBC Red, CBS); Jerry Cooper, 1936-37 (Procter & Gamble for Drene Shampoo, NBC Blue); Hollywood Hotel, 1937-38 (Campbell Soup Co., CBS). (F) Warner Bros. (f); shorts. (V) Theatre appearances, 1935-36.


COPPER STATE MALE QUARTETTE. Harmony singers, KTAR, Phoenix.
PROFESSIONAL RECORDS—Continued


CORRALL, TONY. Violinist, director, KTAR, Phoenix. (V) Hotel appearances.

CORRELL, CHARLES. See Amos 'n' Andy.

CORRIGAN, JOHN J. Announcer, actor, producer, WCBS, Springfield.

CORWIN, NORMAN. Producer, script writer, actor, commentator, WQXR, New York. (R) Also WBZ-A, Boston; WMAS, Springfield; guest appearances, Mutual and NBC Red. (Head of radio bureau, 20th Century-Fox, 1936-38).

COSTELLO, JAMES. Writer. Prepares announcements for international pick-ups, New York speakers, special events, musical programs, etc. (NBC staff writer.)

COSTELLO, JOHN P. Announcer. (R) R & R Revellers, 1936-38 (Richardson & Robbins, WJZ, New York City); Vox Pop, 1937-38 (Cummer Products for Mole Shaving Cream, NBC Red); Radio Newsreel, 1937-38 (Cummer Products for Energine, NBC Red).

COSTON, REX. Singer, WSJS, Winston-Salem.

COTTER, FRANK L. Announcer, WSAR, Fall River.

COURBOIN, DR. CHARLES M. Solo organist. (R) Sustaining program since 1935 (Mutual). (GA) Magic Key of RCA, 1937. (Formerly organist of Antwerp Cathedral; concert work; organ designer.)

COURTLAND-SMITH, PAUL. Announcer, actor, writer, KSFO, San Francisco. (R) Also Mutual; KGGC, San Francisco; transcriptions.

COURTNEY, KATHERINE E. Cellist, WDBO, Orlando.

COUSIN EMMY'S BAND. Hillbilly orchestra, WHAS, Louisville.

COUTURE, PETER. Musician (violin, guitar, banjo), CJRC, Winnipeg. (R) Also CKY, Winnipeg; KFI and KFVD, 1278

HAL BLOCK
THIRD YEAR WRITING
for
PHIL BAKER SHOW

Previous Commitments for

Grape Nuts
Studebaker
Packard
Palmolive

1278


COWAN, ROY. Announcer, actor, M. C., WFAA, Dallas.

COWBOY LOYE & HIS BLUE BONNET TROUPE. Entertainers, WMMN, Fairmont. (R) Also KFEG, St. Joseph; WWVA, Wheeling. (V) Theatre appearances.

COWING, JACK, K. Singer, actor, CKOC, Hamilton.

COWLES, HAZEL. Women's editor and reporter, script writer, actress, WHAM, Rochester.

COX, ANN. Continuity writer, actress, KGB, San Diego. (R) Also Mutual, Don Lee; KFSD, San Diego.

COX, MAURICE E. Musician, WHEC, Rochester. (R) Also WHAM, Rochester.

COY, DOROTHY. Singer, WEEI, Boston.

COY, JAMES. Announcer, KMBC, Kansas City. (R) Also Procter & Gamble transcriptions: WGR, Buffalo; WCAU, Philadelphia.

CRADDOCK, DEON. Contralto. (R) Program of the Week, 1933 (Schlitz Brewing Co., CBS); Dotty & Johnny, 1934 (Murine Co., Mutual); Four Stars Tonite, 1937-38 (4-Way Cold Tablets, WLW Line); Hoosier Housewarming, 1938 (F & F Cough Drops, WLW, Cincinnati). (GA) Tums, Fendrich Cigar programs.

CRAIG, CHARLES. Announcer, singer, producer, WOPI, Bristol. (R) Also Texas Quality Group, CBS Dixie Network. Southern California Network. (F) Paramount (f). (V) Coast-to-Coast appearances with various orchestras.

CRAIG, FRANCIS. Orchestra leader, WSM, Nashville. (R) Also NBC sustaining, 1937.

CRAIG, HARRY W. Announcer, musical director, continuity writer, WSAR, Fall River.

CRAIG, MAYNARD. Announcer, continuity writer, WKRC, Cincinnati. (R) Also WBNS, Columbus.


CRAMER, EDWARD E. Violinist, WFAA, Dallas. (V) Pereira String Sextette, 3 years.

CRANDALL, BRADFORD F. Actor, WDAF, Kansas City. (R) Also KKSB, Kansas City. (L) Dramatic productions since 1900. (V) Burlesque and circuit engagements, 1915-29.

CRANDALL, DOROTHY. Pianist, organist, WTAM, Cleveland. (R) Also Lum and Abner program for Ford, NBC, 1933.

CRAVEN, OPAL. Singer. (R) Carnation Contented Hour (Carnation Milk, NBC Red). (LS) Builders of Happiness (Builders Life Insurance Co., WBBM, Chicago); Northerners (Northern Trust Co., WGN, Chicago).

CRAVENS, KATHRYN. Commentator. (R) News Through a Woman's Eyes, 1936-38 (Pontiac Motor Co., CBS); others since 1931. (F) Silent pictures. (L) Stock, with Mary Hart Players, Arthur Casey Co. and others.

CRAWFORD, VERNON. Announcer, WFIL, Philadelphia. (R) Also Quaker Network.

CREEDON, DICK. Script writer. (R) Mickey Mouse Theatre of the Air (Pepsi-cola Co., NBC Red).

CREWS, JOHN. Announcer, chief engineer, KYOS, Merced. (R) Also KJBS, San Francisco.

CRITES, DALBEY. Musician, WFAA, Dallas. (F) Paramount, 1932.

CROCKER, Betty. Home economist. (R) Betty Crocker (General Mills, Inc., CBS).

CROCKERVILLE MOUNTAINEERS. Entertainers, WQDM, St. Albans. (R) Also shows on Yankee network.
CROMWELL, GEORGE A. Announcer, CHSJ, St. John.

CROMWELL, RICHARD. Actor. (R) Those We Love (Lamont Corliss & Co., NBC Blue). (F) Columbia, RKO, Fox, Paramount. (L) So Proudly We Hail, 1936 (s).

CRONICAN, LEE. Announcer. (R) Beatrice Fairfax (Hecker Corp., Mutual).

CROOK, GEORGE. Actor. (R) Dog Heroes (Modern Food Process Co., NBC Blue).

CROOKS, RICHARD. Tenor. (R) Voice Of Firestone, 1931-38 (Firestone Tire & Rubber Co., NBC Red). (GA) Programs of Ford Motors, 1936 and 1937; Lucky Strike Cigarettes, 1937; General Motors, 1937; others. (Also recitals and operatic work).


CROSBY, BOB. Orchestra leader. (R) Network sustaining; Rogers and Gallet Program, 1935. (F) Paramount shorts. (V) Theatres, hotels.

CROSBY, LOU. Announcer, M. C., commentator. (R) Woodbury's Hollywood Playhouse, 1937-38 (Jergens-Woodbury Sales for Woodbury Soap, NBC Blue); Lum and Abner, 1938 (General Foods for Instant Postum, CBS). (F) Shorts. (Member of staff, KFI-KECA, Los Angeles.)

CROSLAND, DAN. Newscaster, WFBC, Greenville.


CROSS, MILTON J. Announcer. (R) General Motors Concerts (General Motors Corp., NBC Blue); Magic Key of RCA (RCA, NBC Blue); The Singing Lady (Kellogg Co., NBC Blue).

CROSS, REGGIE. Harmonist, WLS, Chicago. (V) Hoosier Sod-Busters.

CROWLEY, JIM. Entertainer. (R) Kate Smith’s Bandwagon (General Foods Corp., CBS).


CRUSSONBERY, JANE. Script writer. (R) The Story of Mary Marlin (Procter & Gamble, NBC Red and Blue).

CRUMIT, FRANK. Singer, M. C. (R) Blackstone Plantation, 1929-33 (Blackstone Cigars, CBS); Tea Time, 1931-36 (General Baking Co., CBS); Town Hall Tonight, 1933 (Bristol-Myers Co., NBC Red); Gulf Presents Crumit & Sanderson, 1936 (Gulf Refining Co., CBS); Heinz Magazine of the Air, 1937 (H. J. Heinz, CBS); The Songshop, 1937-38 (Coca-Cola Co., CBS); others. (F) Shorts. (L) No, No, Nanette; Queen High; Betty Be Good; Shuberts, 1928. (V) Three Collegians, 1911; Julia Sanderson & Crumit.


CULKIN, PHIL. Actor. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

CULVER, HAL. Announcer, entertainer. WLS, Chicago. (F) Commercial shorts.

CUNNINGHAM, CATHERINE. Continuity writer, woman’s program, KOMA, Oklahoma City. (R) Also KWTO, Springfield.

CUNNINGHAM, MRS. R. C. Musician (pipe organ, piano), KVOL, Lafayette, La.

CUPP, RODERICK. Producer, WLS, Chicago.


CURREN, JACK. Announcer, singer, producer. WFBIL, Syracuse. (R) Also WKRC and WLW, Cincinnati. (L) Concert recitals.

CURRIE, WILLIAM F. Juvenile announcer, WSBT-WFAM, South Bend.


CUTLER, CHARLES. Announcer, news commentator, poet-philosopher, actor, WATR, Waterbury. (L) James Thatcher Players, 1933; New York Players Guild (road).

CUTTLE, M. M. Supervisor, KDKA, Pittsburgh. (R) In the News, 1931-33; the Toast of the Town, 1934-38; Waltz of the Toreadors, 1938 (Romeo Wine Co., CBS). (F) Universal, Fox, other networks. (L) Shorts. (V) They Had to Tell Him.

DAILEY, TOM. Director, sportscaster, announcer, WDOD, Chattanooga.

DAHM, FRANK. Script writer. (R) Pretty Kitty Kelly (Continental Baking Co., CBS).

DAIGER, FRED. Announcer, producer, WGST, Atlanta. (L) Family Upstairs; The Dover Road; others. (V).

DAGUE, MARY BELLE. Organist, pianist, WWVA, Wheeling.

DADY, RAY E. Studio supervisor, KWK, St. Louis.


DAGEY, MARY BELLE. Organist, pianist, WWVA, Wheeling.
PROFESSIONAL RECORDS—Continued

DALE, ALLEN. Baritone, actor, KWK, St. Louis.

DALE, GEORGE. Writer, producer, director, WTBO, Cumberland. (L) Producer, amateur stage shows.


DALLAS, EVERETT T. Musician, KHQ-KGA, Spokane.

DALTON, J ACK. First Tenor, Dalton Boys’ trio. (R) Palmer House Serenade, 1934 (Palmer House, NBC Blue); Atlantic Family, 1935 (Atlantic Refining Co., CBS); Death Valley Days, 1936 (Pacific Coast Borax Co., NBC Blue); A. S. Comedy Stars, 1937 (Miles Laboratories for Alka-Seltzer, Mutual). (F) Shorts. (V) Theatre and night club appearances, 1934-35.

DALTON, KELLY. Lead voice, Dalton Boys’ trio. (R) Palmer House Serenade, 1934 (Palmer House, NBC Blue); Atlantic Family, 1935 (Atlantic Refining Co., CBS); Death Valley Days, 1936 (Pacific Coast Borax Co., NBC Blue); A. S. Comedy Stars, 1937 (Miles Laboratories for Alka-Seltzer, Mutual). (F) Shorts. (V) Theatre and night club appearances, 1934-35.

DALTON, PETE. Second tenor, Dalton Boys’ trio. (R) Palmer House Serenade, 1934 (Palmer House, NBC Blue); Atlantic Family, 1935 (Atlantic Refining Co., CBS); Death Valley Days, 1936 (Pacific Coast Borax Co., NBC Blue); A. S. Comedy Stars, 1937 (Miles Laboratories for Alka-Seltzer, Mutual). (F) Shorts. (V) Theatre and night club appearances, 1934-35.

DALY, C. RANNY. Program director, M. C., Iowa Broadcasting Co. (R) Also KFRU, Columbia; KSO-KRNT, Des Moines. (F) Charlie Chase Comedies (Pathé), 1927-29.

DAMEREL, DONNA. See Myrt & Marge.


DAMROSC H, WALTER. Musical conductor, composer. (R) NBC Music Appreciation Hour, 1928-38 (sustaining, NBC Blue); Packard Cavalcade, 1934

ANDRÉ BARUCH

Announcer —

Hit Parade—Lucky Strike
News Parade—Lucky Strike
Kate Smith—General Foods

Commentator —

R.K.O. Pathe Newsreels
R.K.O. Short Subjects
Government Reels
PROFESSIONAL RECORDS—Continued


DANIEL, CLAY B. Announcer, continuity writer, WPTF, Raleigh.

DANIELS, LYLE. Violinist, KYA, San Francisco.


DARGNEAU, KENNETH. Actor. (R) Gang Busters (Colgate-Palmolive-Peet Co., CBS).

DARLEY, LOU. Director, Hawaiian entertainers, CFAC, Calgary. (R) Also Canadian Broadcasting Corp.; CJCA, Edmonton; CJCV, Calgary. (V) Appearances in U. S., Canada and Europe.

DARLING, EVELYN. Blues singer, CJRC, Winnipeg.

DARLINGTON, ERWIN. Announcer, WDNC, Durham.


DARWIN, MARY. Dramatic actress, WHN, New York. (R) Also KOA, Denver; transcriptions. (F) Shorts. (L) Denver Opera Co.; stock; Avon Players.

DAUVILLIERS, NANA. Singer, entertainer, reciter, CHRC, Quebec. (R) Also CKAC, Montreal.

DAVIDSON, GRETCHEN. Actress ( ingenue). (R) Carol Kennedy's Romance, 1937 (H. J. Heinz Co., CBS); Heinz Magazine of the Air, 1937-38 (H. J. Heinz Co., CBS); has also played, intermittently, with Burns & Allen, Kate Smith, Eddie Cantor, Guy Lombardo, Floyd Gibbons and others. (L) Many Mansions, 1937-38.


DAVIES, REV. M. C. Religious programs, CKLW, Detroit.

DAVIS, CARLEEN. Singer, WIL, St. Louis. (R) Also KWK, St. Louis. (V) Night club and hotel appearances.

DAVIS, CHARLES ("Chuck"). Instrumentalist, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.; KMA, Shenandoah; WNAX, Yankton.

DAVIS, EDITH. Actress. (R) The Woman in White (Pillsbury Flour Mills Co., NBC Red); Betty & Bob (General Mills, Inc., CBS); Stepmother (Colgate-Palmolive-Peet Co., CBS).

DAVIS, HAROLD. Sports announcer, program director, WDAS, Philadelphia. (F) Shorts. (V) Radio Discoveries, All Philadelphia Follies; theatre and night club appearances; 10 years.

DAVIS, OWEN, JR. Juvenile leads. (R) The Goldbergs (Procter & Gamble, NBC Red); Those We Love (Lamont Corliss & Co., NBC Blue); Soonyland Sketches (Soony-Vacuum, NBC Red). (F) RKO, Fox (s. f). (L) Juvenile roles. (V) Dramatic sketch; theatre appearances.

DAVIS, RUSS. Announcer, KWTO, Springfield. (R) Also KMBC, Kansas City. (L) Hampton Players. (V) KWTO-KGBX Barn Dance.

DAVISON, EDWARD. Dramatic actor, writer. (R) Betty & Bob, 1937 (Gold Medal Flour, NBC Red); Public Hero No. 1, 1937-38 (Falstaff Brewing Co., NBC Red); Story of Mary Marlin, 1937-38 (Procter & Gamble, NBC Red and Blue); Don Winslow, U.S.N., 1937-38 (NBC Blue).

DAWSON, NICK. Actor. (R) Dangerous Paradise (John Woodbury, Inc., NBC Blue); Follow the Moon (Lehn & Fink, CBS). (L) Stock. (Once with Barnum & Bailey Circus.)

DAWSON, RONALD. Dramatic director, WOL, Washington. (R) Also WFBR, Baltimore; WJSV, WRC, Washington. (L) Loyalties, Freckles, others.


DEAN, FREDDIE. Guitarist, KGNC, Amarillo. (R) Also KFJZ, Fort Worth. (V) Theatre and club appearances.

DEASEY, RICHARD M. Announcer, KYA, San Francisco. (L) Little Theatre productions, 1931-35 (s).

DEAVILLE, CLIFF. Announcer, CFCT, Victoria.


DECKER, CORA B. Continuity writer, actress, women's programs, WRNL, Richmond. (R) Also WRVA, WMBG, Richmond; WCHV, Charlottesville. (L) Dramatic stock, 1924-25; 1927-28.

DECKER, GUENTHER. Actor. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

DE CORDOBA, PEDRO. Actor. (R) Those We Love (Lamont Corliss & Co., NBC Blue).


DE CROCKER, PAULINE. Actress, WKZO, Kalamazoo. (L) Summer theatre.

DE FILIPPI, ARTHUR. Tenor, WQXR, New York. (R) Also WJZ, WEAF;

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Arthur Q. Bryan
Writer-Producer

Warner Bros.
KFWB

Scripts on:
“Bill and Ginger”—CBS
“Raising Your Parents”—NBC
“Grouch Club”—CBS

1284
DE LA LAING, GILBERT. Staff announcer, KRE, Berkeley.

DE LANY, GWENDOLINE. Dramatic actress, writer, WXYZ, Detroit. (R) Also Michigan Radio Network. (F) Commercials. (L) Woman in the Case, 1914; Millionaire Kid, 1914; Oh, Look! 1918; Mail and Farewell (Broadway production), 1927; The Barker (with Richard Bennet), 1929-30; others. (V) Mary's Day Out, 1915-16, with Pat Ryan in song and dance sketch, 1919.

DELINE, JIM. Announcer, producer, WFBL, Syracuse. (R) Also WMBO, Auburn; WSYR, Syracuse.

DELLA CHIESA, VIVIAN. Lyric soprano. (R) Musical Footnotes, 1935-36 (Julian & Kokenge Co., CBS); Then & Now, 1936 (Sears, Roebuck, CBS); Contented Hour, 1937 (Carnation Milk Co., NBC Red); currently heard on NBC Blue sustaining program. (GA) Saturday Night Party, RCA Magic Key, Schaefer Revue, Summer Stars. (V) Personal appearances, 1935-36.

DE LONG, FRANCIS. Singer, WMFF, Plattsburg.

DELMAR, KENNETH. Dialectician, juvenile and character actor. (R) 1936-38, Gang Busters (Colgate-Palmolive-Peet, CBS); Aunt Jenny's Real Life Stories (Lever Bros. Co., CBS); Big Sister (Lever Bros. Co., CBS); Emily Post (Florida Citrus Commission, CBS); Follow the Moon (Lehn & Fink, CBS); March of Time (Time, Inc., CBS); Johnny Presents (Philip Morris & Co., Ltd., CBS); Your Hit Parade (American Tobacco Co., CBS); News of Youth (Ward Baking Co., CBS). (LS) WOR, New York. (F) D. W. Griffith. (L) The Prince and the Pauper. (V) Seven Rosebuds, 1921; Kenneth & Kay Sisters; Stars of Tomorrow.

DE LUCA, NEAL. Drummer (Henry King's Orchestra), KSFO, San Francisco. (R) A & P Gypsies, 1928 (Great Atlantic & Pacific Tea Co., NBC Red); Burns & Allen, 1936-37 (Campbell Soup Co., CBS); local shows. (F) Shorts. (L). (V) Santreys Soldiers of Fortune; orchestras of Bert Lown and Harold Stern.


DE MOSS, LYLE. Musical director, announcer, singer, WOW, Omaha. (R) Also KFAB, Lincoln.

DE MOTT, MRS. MARJORIE. Script writer. (R) Famous Fortunes (General Shoe Corp. for Richland Shoes, Mutual).

DENISON, MERRILL. Writer. (R) Forum of Liberty (Liberty Magazine, CBS); The Inquiring Listener (20th Century Fund, CBS); The Spectator (Real Silk Hosiery Mills, Inc., NBC Blue); Pickwick Papers (sustaining, NBC); America's Hour (sustaining, CBS). Also scripts for The Stebbins Boys, Roses and Drums, Cavalcade of America.

DENNY, GEORGE V., JR. Founder and director of America's Town Meeting of the Air, presented by League for Political Education (NBC Blue), 1935 to date. Formerly director of Institute of Arts and Sciences, Columbia University.

DE NOIA, RICHARD J. Singer, WNLC, New London.

DENT, KENNETH R. Announcer, pianist, WSPA, Spartanburg. (L).

DERBY, FRANCIS. Actor. (R) Little Orphan Annie (The Wander Co., NBC Red).

DERIETT, ALAN. Actor. (R) The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual)


DES AUTELS, VAN. Announcer, special events, sports, KTSM, El Paso. (R) Also KOB, WDAH, El Paso; KTSN, San Antonio; KGKB, Tyler; KGFI, Corpus Christi; KFYO, Lubbock. (L) Community Players; Townsend Players. (V) Southern Radio Revue, 1930.
PROFESSIONAL RECORDS—Continued

DESMOND, CORNELIUS J. ("Connie"). Announcer and producer (sports), WSPD, Toledo. (F) Commercial shorts (commentator). (V) Theatre appearances.

DESPARD, WILFRED D. Announcer, WHEC, Rochester.

DE SYLVARA, BEATRICE. Women’s programs. (R) How to be Charming (Sterling Products, Inc., NBC Red).

DEUTCH TWINS. Singers, WMCA, New York. (R) Also WNEW, New York. (L) Gus Edwards production (f). (V) Bobby Wood’s Co-eds; others.

DEVINE, ANDY. Comedian, actor. (R) Jell-O Program Starring Jack Benny, since Oct., 1937 (General Foods for Jell-O, NBC Red). (F) Universal (f); now under contract to Paramount.


DE ZURIK, EAVALYN A. Entertainer, WLS, Chicago. (V) Theatre appearances.

DE ZURIK, MARY JANE. Entertainer, WLS, Chicago. (V) Theatre appearances.


DICE, FRANCIS. Announcer, WCAO, Baltimore.


DICKSON, ARTELLO. Singer, actor, author. (R) Mr. Fixit (A. S. Boyle Co., CBS); Uncle Joe and Miss Virginia (Diplomat Products, CBS); Tom Mix and His Ralston Straight Shooters (Ralston-Purina Co., NBC Blue); others. (F) Paramount, National Screen. (L) Meet My Sister, 1933; Sweet Water Trail; Personal Appearance. (V) Theatre engagements, 1922-29.

BOB BURNS
DICKSON, DONALD. Singer. (R) General Motors Concerts (General Motors Corp., NBC Blue); Sunday Night Party (Seal-test, Inc., NBC Red).

DICKSON, JOHNNIE. Singer, KSAL, Salina.

DIEKMAN, HARRY. Musical director, WAVE, Louisville. (R) Also WHAS, Louisville. (V) Theatre appearances.

DIERKEN, KATHERINE A. Actress, conductor women's programs, WBAL, Baltimore. (L) Stock.

DIETRICH, WILLIAM H. Musician, WDBO, Orlando. Appearances with Edison Symphony, Chicago Symphony, St. Louis Symphony, and the Chicago Opera Co.

DILL, MAC. Announcer, WTAD, Quincy.

DILLARD, J. A. I. Singer, accordionist, pianist, organist, WSJS, Winston-Salem. (V) Paul Tisen Orchestra. 1933-34.

DINWOODY, ANNETTE R. Contralto, KSL, Salt Lake City.

DIRMAN, ROSE. Singer, WQXR, New York. (R) Various sustaining shows on CBS, NBC. (F) Sang for stars in various films. (V) Theatre appearances.


DIVEN, ROY M. Musician (violin, saxophone, trombone), via KGNC, Amarillo, Texas.

DIXIE HARMONIES. Quartet (spirituals, negro lullabies, plantation songs), WRC-WMAL, Washington.

DIXIE TROUBADOURS. Hillbilly entertainers, KFRO, Longview.

DIXON, MASON. Announcer, WFBC, Greenville. (R) Also via WRVA, Richmond.


DODDS, LARRY. Announcer, WSAZ, Huntington.

DODGE, FRED. Continuity writer, news editor and commentator, WNBF, Binghamton.

DOENSCH, CLARENCE. Musician, WHIO, Dayton. (V) Theatre tour with own orchestra.

DOIDGE, PATRICE. Actress, KSFO, San Francisco.


DOMINGUEZ, MILLA. Singer (Spanish, Latin-American, Mexican songs), WFAA, Dallas.

DON, HOWARD. Actor, KTSM, El Paso.

DONA, MICKEY. Accordionist, WSUN, St. Petersburg. (V) Theatre appearances.

DONALD, DAN. Announcer, KMOX, St. Louis.

DONALD, PETER, JR. Actor (character, dialect, juvenile, straight). (R) 20,000 Years in Sing Sing, 1932, 1936-37 (William R. Warner Co. for Sloan's Linitment, NBC Red); Kre-Mel Hour, 1932 (Coron Products Refining Co., CBS); Lux Radio Theatre, 1935 (Lever Bros. for Lux, CBS); The Fleischmann Hour, 1935-37 (Standard Brands, NBC Red); College Prom, 1935 (Kellogg Co., NBC Red); Billy and Betty, 1936-37 (Sheffield Farms, WEAF); News of Youth, 1936 (Ward Baking Co., CBS); Bakers Broadcast, 1936-37 (Standard Brands, NBC Blue); Irene Rich Dramas, 1936 (Welch's Grape Juice, NBC Blue); Death Valley Days, 1936-37 (Pacific Coast Borax Co. NBC Blue); Helen Haves in Bambi, 1937 (General Foods for Sanka Coffee, NBC Blue); Guy Lombardo and His Orchestra, 1937 (General Baking Co., CBS), Today's Children, 1937 (Pillsbury Flour Mills, NBC Red); Pepper Young's Family, 1937 (Procter & Gamble for Camay Soap, NBC Red and Blue); Terry and the Pirates, 1937 (Bowey's, Inc., for Dari-Rich, NBC Red); Kitchen Cavalcade, 1937 (C. F. Mueller Co., NBC Blue); others, since 1929. (F) Shorts. (L) Bitter Sweet. 1929-30: Lottery, 1931; Give Me Yesterday, 1931; Pure in Heart, 1934 (f); others. (Also journalist, lyricist, composer, director and writer of radio shows).

DONLEY, BOB. Announcer, WKY, Oklahoma City. (L) Stock, 1932. (V) Theatre appearances.
DONNELL, JACK. Announcer, KUOA, Siloam Springs.

DONNELLY, ANDY. Actor. (R) Famous Actor's Guild Presents Helen Menken in Second Husband (Sterling Products, Inc., NBC Blue); Court of Human Relations Vadso Sales Corp., Mutual); Mrs. Wiggs of the Cabbage Patch (A. S. Boyle Co., and Hill's Cold Tablets, NBC Red); Dick Tracy (Quaker Oats Co., NBC Red).

DONNELLY, JIMMY. Actor. (R) Hilltop House (Colgate - Palmolive - Peet Co., CBS); The O'Neill's (Procter & Gamble, CBS, NBC Red and Blue).

DONNIE, DON. Orchestra leader. (R) Manhattan Merry-Go-Round (Dr. Lyon's Tooth Powder, NBC Red).

DONOHO, VIRGINIA. Pianist, KNOW, Austin. (V) Radio stage shows.

DOOLEY, EDDIE. Sports commentator. (R) Chesterfield Sports Resume (Liggett & Myers Tobacco Co., CBS); 1936 Royal Football Roundup (Royal Typewriter Co., CBS).

DORSEY, HOWARD. Special events announcer, WMBD, Peoria.


DOUGALL, TOM. Script writer, actor, director, WXYZ, Detroit. (R) Also Mutual; Michigan Radio Network. (L) 1931-32. (V) 1928.

DOUGHERTY, LEO ("Bill"). Announcer, musician, WRBL, Columbus, Ga.

DOUGLAS, PAUL. Announcer, sports commentator. (R) Chesterfield Sports Resume, Sept. to Dec., 1937 (Liggett & Myers for Chesterfield Cigarettes, CBS); Chesterfield Presents, 1937-38 (Chesterfield Cigarettes, CBS).


HENRY BUSSE — And His — ORCHESTRA

Personal Representative: SAM LUTZ
DOUGLASS, KEN. Producer, announcer, WBAP, Fort Worth. (R) Also Texas Quality Network. (L) West coast companies, 1933-34. (V) Four Gobs and a Gal; Miami Boys; Varsity Eight.

DOWLING, JEANETTE. Actress. (R) The O'Neill's (Procter & Gamble, NBC Red and Blue, CBS); Road of Life (Procter & Gamble, NBC Red and CBS).


DOWNING, LARRY. Musician, WNOX, Knoxville. (V) Harry Shannon Unit Shows, 1933.

DOWNING, REX. Musician. Currently with Joe Sanders Orchestra, KSFO, San Francisco.

DOYLE, JAMES. Announcer, writer, producer. (R) Howie King, 1938 (Kellogg Co., Mutual-Don Lee Network); Thirty Minutes in Hollywood, 1938 (regional sponsorship; locally sponsored by California Fish Institute; Mutual). (Currently on staff of KJH, Los Angeles).

DRAGONETTE, JESSICA. Singer. (R) Coca-Cola Series, 1927 (Coca-Cola Co., CBS); Philco's Theatre Memories, 1927-30 (Philco Radio Corp., CBS); Hoover Sentinels, 1929 (Hoover Co., NBC Blue); Cities Service Concert, 1930-37 (Cities Service Co., NBC Red); Palmolive Beauty Box Theatre of the Air, 1937 (Colgate-Palmolive-Peet Co., CBS); appeared on the opening programs of General Motors, 1927; Maxwell House Coffee, 1928; General Electric, 1930; Atwater Kent, 1935. (L) The Student Prince, 1926; Grand Street Follies, 1926; The Miracle; concert tours.

DRAIN, ROBERT J. Program and production director, WSBT-WFAM, South Bend.

DRAKE, WALTER. Announcer, WINS, New York. (LS) The Family Department, NBC Red and Blue.

DREYFUS, WOODS. Program manager, WISN, Milwaukee.


DRISCOLL, DAVE. Special events announcer and producer, WOR, New York.

DRIVER, BILL. Musician (saxophone, clarinet), CJRC, Winnipeg. (R) Also Canadian Broadcasting Corp. (V) Theatre bands.

DRUSHALL, ROY. Announcer, KSL, Salt Lake City. (L) The Desert Song, 1932; stock (F). (V) West Coast appearances, 1929-32.

DUANE, MARY FRANCES. Soprano, WAVE, Louisville.


DUDLEY, JAMES R. Sports announcer, WIND, Gary. (R) Also WJJD, Chicago. (F) Commercial; shorts.

DUDLEY, PAUL. Writer, producer, announcer. (R) Passing Parade (Union Oil Co., NBC Red); various other network shows. (LS) KJH, Los Angeles.


DUGGAN, VINCENT A. Announcer, CFRN, Edmonton.

DUGGINS, LORRAINE. Pianist, accordionist, organist, singer, WIL, St. Louis. (R) Also KWK, St. Louis; WBBM, WLS, WENR, WMAQ and WCFL, Chicago. (V) Hotel appearances.

DUGUAY, THEODORE. Accordionist, CHRC, Quebec.

DUMBOLTON, JEAN. Announcer, KFIO, Spokane.

DUMKE, RALPH. Comedian, singer (East & Dumke). (R) Sisters of the Skillet (Procter & Gamble, NBC Blue); Armour Stars (Armour Co., NBC Blue); Knox Quality Twins (Knox Gelatine, CBS); others. (GA) National Barn Dance (Miles Laboratories, Inc., NBC Blue, Feb. 12, 1938 and March 5, 1938). (F) Educational

DUNCAN, LARRY (Lawrence Eisler). Impersonator. (R) Major Bowes’ Amateur Hour, May, 1937 (Chrysler Corp., CBS); Vanity Fair, 1937 (Campana Sales, NBC Blue). (F) Shorts. (V) Appearances with Major Bowes’ Unit No. 4.

DUNCAN, NORVIN C., JR. Announcer, continuity writer, WWNC, Asheville.

DUNCAN, PAUL W. Chief announcer, KVSO, Ardmore.

DUNIGAN, JACK. Guitarist, singer, M. C., WWVA, Wheeling. (R) National Barn Dance (Alka-Seltzer), NBC, 1931; also WHAS, Louisville; KDKA, Pittsburgh. (V) Theatre appearances.

DUNKIRK, MILLARD J. News editor, WDAY, Fargo.

DUNKLEBERGER, TOMMY. Organist, pianist, arranger, WHIO, Dayton. (V) Theatre appearances.

DUNLAP, PATRICIA. Actress. (R) Bachelor’s Children (Cudahy Packing Co., CBS).

DUNN, BILLY. Comedian, Federal Theatre Radio Division. (R) WOR, New York. (L) Bringing Up Father (f). (V) Billy Dunn, the Irish Minstrel; Beckford & Dunn.

DUNN, LARRY (“Stub”). Musician, actor, KGCX, Wolf Point. (R) Also KFBB, Great Falls. (V) Theatre appearances.

DUNN, VIOLET. Actress. (R) The O’Neills (Procter & Gamble, CBS, NBC Red and Blue).

DUNPHY, MARY JANE. Actress, commentator, women’s programs, WCKY, Cincinnati.

DUPRE, HENRY. M. C., sports, special events announcer, WWL, New Orleans.


DURBIN, WILLIAM A. Announcer, WEW, St. Louis. (R) Also WTMV, East St. Louis; KWK, St. Louis.

DUREN, ROBERT M. Announcer, KOMA, Oklahoma City. (R) Also KGKO,

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**NADINE CONNER**

*Featured Soprano Soloist on*

Sigmund Romberg’s Swilt Hour

Al Jolson’s Shell Chateau

Vick’s Open House

with Nelson Eddy—1937

Vick’s Open House—1938

Show Boat

Coca-Cola Song Shop

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Communicate with

**GEO. B. EVANS**

Press Representative

1775 Broadway, New York City
PROFESSIONAL RECORDS—Continued

EAGEN, GEORGE L. Trombonist, WFAA, Dallas.

EARL, CRAIG. Psychological programs. (R) Professor Quiz (Nash-Kelinator Corp., CBS). (V) 1937.

EARLY, JOHN. Singer, actor, WNEW, New York. (R) Also WMCA, New York. (F) Warner Bros. shorts. (L) St. Louis Opera; concerts. (V).

EAST, ED. Comedian, singer (East & Dumke). (R) Sisters of the Skillet (Procter & Gamble, NBC Blue); Armour Stars (Armour Co., NBC Blue); Knox Quality Twins (Knox Gelatine, CBS); others. (GA) National Barn Dance (Miles Laboratories, Inc., NBC Blue, Feb. 12, 1938 and March 5, 1938). (F) Educational Pictures, 1937. (V) East & Dumke, The Mirthquakes, 1923-29.

EASTMAN, CARL. Actor (juvenile, character, dialect). (R) Bicycle Party, 1937 (Cycle Trades of America, NBC Red); Beatrice Fairfax, 1937 to Feb., 1938 (Hecker Products for Gold Dust and Silver Dust, Mutual); Believe It or Not, 1937-38 (General Foods for Huskies and Post Bran, NBC Red); Kitchen Cavalcade, 1937-38 (C. F. Mueller Co., NBC Blue); others, including local shows.

EASTMAN, MARY. Singer. (R) Saturday Night Serenade (Pet Milk Sales Corp., CBS).


DYER, ANTHONY. Dramatic actor. (R) Junior G-Men, 1937-38 (Fischer Baking Co., WOR, New York City); local shows on WMCA, New York City; KYW and WCAU, Philadelphia, 1936-37. (L) Brother Rat, 1937; June Night, 1938 (f).

DYE, BILL. M. C., program director, WCKY, Cincinnati. (R) Also WGAR, Cleveland; WADC, Akron. (V).

DYE, JOHN C. Musician (trombone, bass fiddle), WMT, Cedar Rapids. (V) Theatre appearances.


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EARL, CRAIG. Psychological programs. (R) Professor Quiz (Nash-Kelinator Corp., CBS). (V) 1937.

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DYE, BILL. M. C., program director, WCKY, Cincinnati. (R) Also WGAR, Cleveland; WADC, Akron. (V).

DYE, JOHN C. Musician (trombone, bass fiddle), WMT, Cedar Rapids. (V) Theatre appearances.

EDWARDS, JOHN I. Production manager, KFI-KECA, Los Angeles.

EDWARDS, RALPH. Announcer, M.C. (R) Town Hall Tonight, 1936 (Bristol-Myers for Ipana Toothpaste and Sal Hepatica, NBC Red); Heinz Magazine of the Air, 1936 (H. J. Heinz Co., CBS); The Wife Saver, 1936 (Manhattan Soap Co. for Sweetheart Soap, CBS); Dining with George Rector, 1936-37 (Phillips' Soups, CBS); Lucky Strike Hit Parade and Lucky Strike News Parade, 1937 (Lucky Strike Cigarettes, CBS); Horace Heidt's Brigadiers, 1936-38 (Stewart-Warner Corp., CBS); Major Bowes Amateur Hour, 1936-38 (Chrysler Corp., CBS); Horn & Hardart Children's Hour, 1937-38 (Horn & Hardart Baking Co., CBS); Follow the Moon, 1937-38 (Lehn & Fink for Pebeeco Toothpaste, CBS); Tony Wons, 1937-38 (Vick Chemical Co. for Vick's VapoRub, CBS); Emily Post, 1937-38 (Florida Citrus Commission, CBS); George Jessel's electrical transcription show, 1937 (DeSoto Motor Cars). (F) Shorts; Republic Pictures (f). (V) Theatre appearances.

EDWARDS, VIVIAN. Singer. (R) Hollywood Sunshine Girls (Skol Products, Mutual).

EDWARDS, WILSON. Announcer, KOL, Seattle. (R) Also KWSC, Pullman.

EFFERTZ, HENRY. Announcer, KCMO, Kansas City. (L) Resident Theatre productions, 1937 (f).

EGELSTON, CHARLES. Actor (character, dialect, comedy) (R) Ma Perkins, since 1933 (Procter & Gamble for Oxydol, NBC Red, 1933-37; CBS, 1938). (F) Commercial shorts. (L) Stock. (Member of WLW staff).

EGGERS, EVERETT E. Musician, KFPY, Spokane. (R) Also KOL, KOMO and KIRO, Seattle. (V) Radio Pioneers, Idaho Trail Riders, Pioneers, since 1934.

EHRMAN, ROBERT W. Continuity director, WRTD, Richmond.

EICHLER, FRANCIS G. Orchestra leader, WJAS, Pittsburgh.

EIGHT MEN, THE. Singers. (R) Vocal

ARRANGER - CONDUCTOR
COMPOSER

D'ARTEGA

and His

ORCHESTRA

Jell-O Program
NBC
Admiracion Shampoo—Mutual

Exclusive Management
JACK LAVIN
The Park Central, New York
PROFESSIONAL RECORDS—Continued

Varieties (Lewis-Howe Co., NBC Red).

EIGEN, JACK. Broadway and Hollywood reporter, WMCA, New York. (R) Also Inter-City Network.

EINSTEIN, HARRY (See “Parkyakarkus”).

ELDERSVELD, HARRY. Actor, WGN, Chicago. (R) Lucky Girl, 1937-38 (Minit-Rub, Mutual); Betty & Bob, 1938 (General Mills, CBS). (LS) WLS, WGN, Chicago.

ELLEN, MRS. MINETTA. Actress (character). (R) Mother Barbour in One Man’s Family since 1932 (successively sponsored by Wesson Oil & Snowdrift, Penn Tobacco, Royal Gelatin; Standard Brands for Tenderleaf Tea, 1935-38, NBC Red). (L) Stock.

ELLIOTT, BRIAN. Announcer, newscaster, continuity writer, KLZ, Denver. (R) Also CKCK and CJRM, Regina; CJRC, Winnipeg; Canadian Broadcasting Corp.; Mutual Broadcasting System. (L) Musical and dramatic stock.

ELLIOTT, WILLIAM. Singer, actor, WEEI, Boston. (R) Also WHEB, Portsmouth; WLAB, Lawrenne; WLNI, Laconia. (L) Gilbert & Sullivan operettas. (V) Goofs; theatre and night club appearances.

ELLIS, CAROLINE. Women’s programs, KMBC, Kansas City. (R) Also transcriptions.

ELLIS, ROBERT (R. E. Delong). Announcer, singer, actor, WDAF, Kansas City. (L) Concert work.

ELLIS, W. C. Production manager, WFAA, Dallas.

ELSTROM, SIDNEY C. Character actor. (R) 1938 programs: Public Hero No. 1 (Falstaff Brewing Co., NBC Red); It Can Be Done (Household Finance Co., NBC Blue); Story of Mary Marlin and Guiding Light (Procter & Gamble, NBC Red); First Nighter (Campana Sales, NBC Red).

ELLYN, JEAN. Dramatic actress, WMCA, New York. (F) shorts. (L) Marco’s Millions; Smiling Faces; Merrily We Roll Along, 1936; Having Wonderful Time, 1937-38.

ELMAN, DAVE. Director, producer, writer. (R) Hobby Lobby, 1937-38 (Hudson Motor Car Co., CBS).

ELMER, ROBERT P., JR. Sports announcer, singer, writer, WCAU, Philadelphia.

ELMORE, ROBERT. Concert organist, WFIL, Philadelphia. (L) Concert recitals, U. S. and Europe. (Also composer).

ELSASSAR, HENRY. Accordionist, CJRC, Winnipeg. (R) Also various other Canadian stations. (F) Shorts. (V) Single acts, 1931-34.

ELSMORE, RALPH. Tenor, WFIL, Philadelphia. (R) Also KYW, Philadelphia. (V) Tour with Roy Campbell’s Unit; theatre appearances.

ELSTON, HAROLD. Musician, WMT, Cedar Rapids.

ELWELL, KATHRYN. Singer, KANS, Wichita.

EMAHISER, MARGARET N. Singer, woman’s program, continuity writer, actress, KOL, Seattle. (R) Also KHQ and KGA, Seattle. (L) Stock, 1926-30.

EMERSON, JOE. Singer, inspirational speaker. (R) Hymns of All Churches, 1934-38 (General Mills, CBS, and transcriptions); The Bachelor of Song, 1933-34 (C. F. Mueller, WLW, Cincinnati).

EMMEL, JOHN C. Pianist, organist, KOIN-KALE, Portland. (L) Alice in Wonderland; Once in a Lifetime.

ENDEBAK, CHRISTINA. Singer, guitarist, yodeler, WLS, Chicago. (V) Theatre appearances.

ENGLE, CLIFF. Announcer, narrator. (R) Good Morning Tonight (Alber Bros. Milling Co., NBC Red); Treasure Island (The Owl Drug Co., NBC Red).

ENOS, TOM. Musician, KSFO, San Francisco.

ENSLOW, CATHERINE B. Commentator (Hollywood news), WSAZ, Huntington. (V) Theatre appearances.

ENTRIKIN, KNOWLES. Writer. (R) Bambi (General Foods Corp., NBC Blue); Betty & Bob (General Mills, Inc., CBS); various sustaining shows including American School of the Air, CBS; The New World, NBC Red (in collaboration with David B. Howard); transcriptions, with other writers, for Goodrich Tires.

EPPEPERSON, PEGGY. Contralto, KSL, Salt Lake City. (F) Universal (F).

ERICKSON, CARL. Announcer, WIND, Gary. (V) Theatre appearances.
ERICSON, THOR. Actor, comedian. (R) "Yonny Yonson" of Kaltenmeyer's Kindergarten since 1933 (NBC Red sustaining show, 1933-35; sponsored by Quaker Oats since Jan., 1936, NBC Red); Farm and Home Hour and NBC Jamboree since 1937 (NBC Blue). Writes own material for NBC Jamboree.


ERWIN, STUART. Actor. (R) Jack Oakie's College (Liggett & Myers Tobacco Co., CBS). (F) Pathe, Paramount, Fox, United Artists, RKO, M-G-M, FN.

ESSIN, SONIA. Contralto, WQXR, New York. (R) Also General Electric program, NBC, 1934. (L) New York Opera Comique, 1933; soloist, Philharmonic Symphony, Town Hall Recitals, etc. (V) Theatre appearances.


EUDEY, WILLIAM H. Singer, musician, KHUB, Watsonville. (R) Also KFBK, Sacramento; KFRC, KPO and KYA, San Francisco; KDON, Monterey; KSL, Salt Lake City. (V) Theatre and night club appearances.

EVANS, DON. Announcer, sports commentator, KANS, Wichita. (R) Also KMBC, KCKN, Kansas City; KOMA, Oklahoma City; KTAT, Fort Worth.

EVANS, DOUGLAS. Announcer, KFI-KECA, Los Angeles. (F) Republic Pictures. (L) Naughty Riquette; others.

EVANS, JONES. Announcer, production director, actor, singer, WBAX, Wilkes-Barre. (R) Also Yankee Network; WBZA, Boston. (L) Stock.

EVANS, RICHARD G. Sports announcer, WBAX, Wilkes-Barre. (R) Also WGR and WEBR, Buffalo; WJTN, Jamestown; WJBD, Detroit.
PROFESSIONAL RECORDS—Continued

EVANS, ROBERT B. Announcer, WSPD, Toledo. (R) Also WCAE, Pittsburgh; WJW, Akron. (L) Harold Evans' productions of The Last Mile, 1933, Berkeley Square, 1934 (f).

EVANS, VIRGIL. Musician, singer, KALB, Alexandria. (V) Appearances with orchestra, 1934.


EVANS, WILLIAM. Announcer, WTMJ, Milwaukee.


EVERHEART, SLIMUEL. Guitarist, western singer, WAAW, Omaha. (R) Also WGAR, WTAM, Cleveland; KFAB, Lincoln. (V) Hick Ree Nuts with Slim Everheart. (Also radio columnist.)

FAIRFAX, BEATRICE. Women's programs. (R) Beatrice Fairfax (Hecker Corp., Mutual).

FALKNER, CHARLOTTE N. Home economist, WGRC, New Albany.

FALL, PETE. Guitarist, singer, WROK, Rockford. (V) Rock River Barn Dance.

FANT, ROY. Actor. (R) The O'Neill's (Procter & Gamble, NBC Red and Blue).

FARNUM, WILLARD. Actor. (R) A Tale of Today, 1934-38 (Princess Pat, Ltd., NBC Red); Dan Harding's Wife, 1938 (National Biscuit Co., NBC Red); The Woman in White, 1938 (Pillsbury Flour Mills, NBC Red; replacing Today's Children, of which cast he was also a member); It Can Be Done, 1938 (Household Finance Co., NBC Blue).

FARR, FINIS. Script writer. (R) Camel Caravan, 1935 (R. J. Reynolds Tobacco, CBS); We, the People, 1937 (General Foods, CBS); For Men Only, 1937-38 (Bristol-Myers for Vitalis, NBC Red); The American Scene (Crowell Publishing Co., transcriptions); (Previously staff writer for NBC, New York; WLW, Cincinnati; Wm. Esty Advertising Agency).

FARR, FLOYD. Producer, announcer, KDYL, Salt Lake City.

FARRELL, GWENDOLYN. Singer, WBIG, Greensboro.

FARREN, WILLIAM A. Announcer. (R) Kitchen Cavalcade, 1937-38 (C. F. Mueller, NBC Blue); Lorenzo Jones, 1937-38 Phillips' Milk of Magnesia, NBC Red. (F) Shorts (sports, travelogues).

FARRINGTON, FIELDEN. Announcer, WXYZ, Detroit, Michigan Radio Network.

FAULKNER, GEORGE. Script writer. (R) Royal Gelatin Hour (Standard Brands, Inc., NBC Red).

FAULKNER, RICHARD. Program director. WAPI, Birmingham. (R) Also WSOC, Charlotte; KDKA, Pittsburgh; WIS, Columbia; WCSC, Charleston.

FAUST, GILBERT. Actor. (R) Public Hero No. 1 (Falstaff Brewing Corp., NBC Red); Ma Perkins (Procter & Gamble, CBS).

FAUST, JAMES E. Announcer, saxophonist, KTSF, El Paso.

FAY, CHAUNCEY. Announcer, writer, WMT, Cedar Rapids.

FAYRE, KAY. Singer, impersonator, WTIC, Hartford. (R) Also WMAS, Springfield. (V) Birdie Dean & Co., 1932; Gus Edwards’ Radio Stars, 1932; Aaronsen, Fayre & Lane, 1933.

FEATHER, RALPH P. Announcer, producer, continuity writer, WJAX, Jacksonville. (V) Pianist and M.C. with band, 1921-27.

FEELY, CLAIRE W. Trumpeter, KGWX-KEX, Portland. (R) Also KOIN-KALE, Portland.


FEILDEN, JOHN T. Musician, WKRC, Cincinnati. (R) Also WLW, Cincinnati.

FELBER, HERMAN J. Concert violinist, orchestra director, WLS, Chicago. (R) Also WBBM, Chicago. (Conductor, Kalamazoo Symphony Orchestra.)

FELD, BEN. Musical director. (R) Phillips Poly Follies (Phillips Petroleum Co., CBS); Poetic Melodies (Wm. Wrigley, Jr., Co., CBS); Saturday Serenade (Pet Milk Sales Corp., CBS). (Currently musical director, KMOX, St. Louis.)

FELL, JOHN W. Announcer, actor, WCOL, Columbus. (R) Also WBNS, Columbus.

FELTENSTEIN, NORMA JANE. Violinist, KVOO, Tulsa.

FERGUSON, DOUGLAS S. Musician (drums, vibraphone, tympani), CJRC, Winnipeg. (R) Also CKY, Winnipeg; Canadian Broadcasting Corp. (V) Theatre bands.

FERRIS, RAY P. Singer, WLS, Chicago. (R) Also NBC programs for Sinclair Refining and Montgomery Ward. (V) WLS Minstrel Road Show; theatre appearances.

FERTIG, KENNETH, JR. Announcer, WCAO, Baltimore. (L) WPA Theatre, 1935.

FEYHL, HORACE W. Announcer, M.C., character actor, WCAU, Philadelphia. (R) Also Pageant of Youth (Tastyeast, NBC Red).

FIBBER McGEE & MOLLY (James E. and Marion Jordan). Comedy team. (R) Fibber McGee & Molly, since April, 1935 (S. C. Johnson & Son, NBC Red). (F)
PROFESSIONAL RECORDS—Continued

Paramount (f). (V) Marion & Jim Jordan, harmony singing and piano, 5 years.

FICKLING, DOUGLAS. Manager, Dixie Harmoniers, WRC-WMAL, Washington.

FIDLAR, ROBERT. Announcer, baritone, WHIO, Dayton. (R) Also WKZO, Kalamazoo; WBOY, Terre Haute.

FIDLER, JAMES M. Commentator. (R) Jimmie Fidler in Hollywood, 1937-38 (Procter & Gamble, NBC Red). (F) Warner Bros. (f); shorts. (Newspaper columnist, fan and fiction writer.)


FIELDER, FRANK. Character actor, WCAU, Philadelphia. (R) Also KYW, WFIL and WIP, Philadelphia. (L) Dramatic productions and stock, 25 years.

FIELDER, JOHNNIE. Musician, KONO, San Antonio. (F) Commercial short, 1937.

FIELDER, RICHARD. Actor (juvenile), WCAU, Philadelphia. (R) Also WFIL and WIP, Philadelphia.

FIELDS, MABEL. Musical director, WCKY, Cincinnati.

FIELDS, SHEP. Orchestra leader. (R) Radio Guide Court of Honor, 1936 (Radio Guide Magazine, NBC Blue); Jarman Shoe program, 1937 (Jarman Shoes, CBS); Rippling Rhythm Revue, 1937 (Jergens-Woodbury Sales, NBC Blue); also orchestra broadcasts from Arcadia Ballroom, 1938. (F) Paramount, 1937 (f); shorts. (V) Appearances in theatres throughout the country. (Also RCA Victor recordings.)

FIELDS, SIDNEY H. Writer, actor (R) Eddie Cantor, 1935 (Lenn & Fink for Pebeo Tooth Paste, CBS); Texaco Town, 1936, (Texas Co. for Texaco Gasoline, CBS); Texas Fire Chief, 1938 (Texaso Gasoline, CBS); Cantor's Camel Caravan. 1938 (R. J. Reynolds Tobacco for Camel Cigarettes, CBS). (F) United Artists, Samuel Goldwyn, 20th Century-Fox (f); shorts. (L) Bon Ton Follies, 1921-23; Jeykel & Hyde, 1925-26. (V) Fields & Cash, 1917; Akerman-Harris, 1919; theatre appearances. (Chief of staff, Eddie Cantor's programs; wrote material for guest appearances of Leslie Howard, Al Jolson, Ben Bernie, Freddie Bartholomew, Lupe Velez, Ted Lewis, Sophie Tucker, Harry Richman, Burns & Allen and others.)


FILBURN, RUTH. Soprano, WGY, Schenectady.

FILLBRANDT, LAURETTE. Actress. (R) A Tale of Today, since Feb., 1933 (Princess Pat, Ltd., NBC Red); Dan Harding's Wife, since Feb., 1935 (NBC Red).

FINCH, DURWOOD. Announcer, WNBF, Binghamton.


FINCH, JOE E. Program director, chief announcer, KVOD, Denver.

FINK, MAURICE. Sports announcer, WQAM, Miami.

FINLAY, HUBERT. Musician, KSFO, San Francisco.

FIO RITO, TED. Orchestra leader. (R) Lucky Strike Dance Orchestra, 1933 (American Tobacco Co., NBC Red); Old Gold presents, 1934 (P. Lorillard Co., CBS); Poet Prince, 1934 (M. J. Breitenbach Co., NBC Blue); Lady Esther Program (summer) 1934-35; Hollywood Hotel, 1935 (Campbell Soup Co., CBS); Portraits in Harmony, 1936 (General Shoe Corp., NBC Blue); Frigidaire Frolics, 1936 (Frigidaire Corp., NBC Blue); Log Cabin Jamboree, 1937-38 (General Foods Corp., NBC Red). (F) Warner Bros., M-G-M, RKO (f); shorts. (V) Theatre appearances, hotels, etc. Decca records.

FISCHER, GEORGE. Network (Mutual) commentator. (R) Since 1930; Hollywood Gossip Program. (F).

FISCHER, DICK. Announcer, KWK, St. Louis.

FISHELL, DICK. Special events director, sports commentator, WMCA, New York. (R) Since 1932; various shows on this station and WFBL, Syracuse, including Sports Resumes for Wheaties, Auburn Motors Corp.

FISHER, MARVIN. Script writer. (R) Signal Carnival (Signal Oil Co., NBC Red).

FITCH, LOUISE. Actress. (R) Kitty Keene, Inc. (Procter & Gamble, CBS); Mortimer Gooch (Wm. Wrigley, Jr., Co., CBS); Betty & Bob (General Mills, CBS); Story of Mary Martin (Procter & Gamble, NBC Red and Blue).
FITZGERALD, DANA W. Announcer, WAAB-WNAC, Boston.

FITZGERALD, JIMMIE. Dramatic actor. KDKA, Pittsburgh. (LS) WCAE, Pittsburgh.

FITZGIBBONS, JACK. News commentator, WSAR, Fall River.

FLAHERTY, PAT. Announcer, sports commentator, singer, WOAI, San Antonio.

FLANNERY, HARRY W. News commentator and director, KMOX, St. Louis.

FLANNERY, RUTH. Singer, musician, WJJD, Chicago. (V) Flannery Sisters (Billie & Allie).

FLANNIGAN, PAT. Sports commentator, WBBM, Chicago; also actor. (R) Zenith Radio Foundation (Zenith Radio Corp., CBS).

FLATH, P. HANS. Musical director, KMBC, Kansas City.

FLEISCHMAN, SOL. Sports and studio announcer, WDAE, Tampa.

FLEMING, JAMES. Announcer, WGN, Chicago.

FLETCHER, NEIL. Producer, program director, KGKB, Tyler.

FLEURY, LILY. Juvenile actress, singer, CHRC, Quebec.


FLYNN, BERNARDINE. Actress. (R) Public Hero No. 1 (Falstaff Brewing Co., NBC Red); Vic and Sade, 1934-38 (Procter and Gamble, NBC Red and Blue).

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FRANK GALLOP

Announcer for

GANG BUSTERS

Wednesdays, 10:00 to 10:30 P.M., CBS

SATURDAY NIGHT SERENADE

Saturdays, 9:30 to 10:00 P.M., CBS

HILLTOP HOUSE

Monday Through Friday, 10:30 to 10:45 A.M., CBS

N. Y. PHILHARMONIC SYMPHONY

Sundays, 3:00 to 5:00 P.M., CBS
FLYNN, BESS. Actress, script writer. (R) Bachelor's Children, 1935 (Cudahy Packing Co., Mutual); We Are Four, 1937 (Libby, McNeill & Libby, Mutual). (L). Currently with WGN, Chicago.

FLYNN, ROBIN. News commentator, KGW-KEX, Portland. (V) Theatre appearances.

FOGARTY, PAUL. Script writer, actor. (R) Rube Appleberry (Campbell Cereal Co., Mutual).


FOLL, CHARLES. Announcer, production manager, KYOS, Merced. (R) Also KJBS, San Francisco; KORE, Eugene; KROW, Oakland; KQW, San Jose.

FONTAINE, LEO. Writer, director, continuity editor, FTRD. (R) Continuity editor of all Federal Theatre Radio Division, CBS, NBC and Mutual programs. (LS) WABC, WINS, New York and other stations. (Formerly dramatic and movie reviewer for Morning Telegraph; feature writer for Transradio Press.)

FORBES, DON. Announcer. (R) Split Seconds in History, 1936 (Tavannes Watches, CBS Pacific Coast); Hometown Sketches, 1936-37 (Fels Naptha Soap, CBS Pacific Coast); Hawaiian Moon Casino, 1937 (Tussy Beauty Preparations, CBS Pacific Coast); Nash Speed Show, 1937 (Nash-Kelvinator Corp., CBS); Hollywood in Person, 1937 (General Mills, CBS); The Newlyweds, 1937-38 (Lambert Pharmacal for Listerine, CBS Pacific Coast). (Engineer, CKMO, Vancouver; program director, CJOR, Vancouver, 1933-34; announcer, CBS supporters and special events, 1934-38; currently chief announcer, KNX, Los Angeles.)

FORBES, MURRAY. Actor. (R) Public Hero No. 1 (Falstaff Brewing Co., NBC Red); Ma Perkins (Procter & Gamble, CBS); Story of Mary Marlin (Procter & Gamble, NBC Red and Blue).

FORCHHEIMER, PAUL. Producer, script writer, KNOW, Austin. (V) Radio stage shows.

FORD, ERNEST. Announcer, singer, WOPI, Bristol.

FORD, GENE. Production manager, WHN, New York.

FORD, HARRY. Humorist, philosopher, M. C., WTMJ, Milwaukee.


FORDE, CONNIE. Women-in-business announcer, WMDB, Peoria.

FOREHAND, LLOYD E. Musician and singer, KNEL, Brady. (V) Cowboy songs.

FORNI, EVELYN. Foreign language programs (Italian, French), KSRO, Santa Rosa.

FORDO, LEANDRO. Announcer, producer, WOV, New York.


FORSTER, WALTER O. Announcer, WIL, St. Louis.

FORTIER, MRS. ALINE M. Dramatic actresses, CHRC, Quebec.

FOSTER, CARROLL B., JR. Announcer, KFPY, Spokane.

FOSTER, GLADYS F. Announcer, director woman's program, KRLH, Midland.

FOSTER, PHILIP. Dramatic actor. (R) Personal Column of the Air, 1937 (Procter & Gamble for Chipco, NBC Blue); The O'Neill, 1937 (P & G for Ivory Soap, NBC Blue); Just Plain Bill & Nancy, 1937-38 (Kolynos Tooth Paste, NBC Red); Mrs. Wiggs of the Cabbage Patch, 1938 (Anacin, NBC Red); David Harum, 1938 (B. T. Babbit for Bab-O, NBC Red); Pepper Young's Family, 1938 (P & G for Camay Soap, NBC Red and Blue); Mr. Keen, Tracer of Lost Persons, 1933 (Bi-So-Dol, NBC Blue). (LS) Junior G-Men, 1937-38 (Fischer Baking Co., WOR); others. Also transcriptions. (L) Since 1927; productions by Brady & Wilman, Theatre Guild and Max Gordon.

FOSTER, ROYAL. Script writer. (R) Ken Murray & Oswald (Campbell Soup Co., CBS).


FOUR KING SISTERS. Entertainers. (R) Horace Heidt's Brigadiers (Stewart-Warner Corp., CBS).

FOX, CURLY. Musical director, violinist, banjoist, guitarist, WAPI, Birmingham. (R) Also KMOX, St. Louis; WFMA, Dallas; KFI, Los Angeles.
FOX, MYRON. Producer, announcer, KDYL, Salt Lake City.

FOX, PEGGY. Singer, WIP, Philadelphia. (L) Tiny Town Minstrels (f).

FOX, TEMPLETON. Actress. (R) Public Hero No. 1 (Falstaff Brewing Corp., NBC Red); Tom Mix and His Ralston Straight Shooters (Ralston Purina Co., NBC Blue).

FOXLEY, PAUL M. Writer, producer, WCAU, Philadelphia. (R) Also transcriptions.

FRAKES, ELLIS. Entertainer. (R) Vocal Varieties (Lewis-Howe Co., NBC Red).

FRANCIS, ARLENE. Actress. (R) There Was a Woman (Glass Container Association of America, NBC Blue); Johnny Presents, What's My Name? (Philip Morris & Co., Ltd., Mutual).

FRANCIS, MARION. Singer. (R) It Can Be Done With Edgar A. Guest (Household Finance Corp., NBC Blue).

FRANK, DON. Announcer, WAPI, Birmingham. (R) Also WJRD, Tuscaloosa.

FRANK, JOHN E. Actor. (R) Court of Missing Heirs, 1937-38 (Skelly Oil Co., CBS); Double Everything, 1937-38 (William Wrigley, Jr., Co., CBS); Zenith Radio Foundation, 1937-38 (Zenith Radios, NBC Blue; switched to CBS Nov., 1937). (LS) WBBM, Chicago; was original Jimmie Allen in Air Adventures of Jimmie Allen, transcribed show. (L) Musical comedy, dramatic stock; own company on Pacific Coast for 12 years (f). (V) Frank & Watters, 1918.

FRANKEL, HARRY. See Singin' Sam.

FRANKLIN, WILLIAM C. B. Sports announcer, WIBX, Utica.


FRASER, FERRIN. Script writer. (R)
Little Orphan Annie (Wander Co., NBC Red).

FRASER, JOHN G. Commercial and sports announcer. (R) Personal Column of the Air, 1936-37 (Procter & Gamble, NBC Red and Blue); News, 1936-38 (Esso, NBC Blue); Gospel Singer, 1936-38 (Procter & Gamble, NBC Blue); Football, 1937 (Atlantic Refining, NBC New England Blue). (Staff announcer, NBC.)

FRAY AND BRAGGIOTTI. Piano team. (GA) Programs for Ford Motor Co., Shell Union Oil Corp., Cycle Trades of America, Radio Corporation of America, Studebaker Corp., Chevrolet Motor Co., others. (LS) KNX, Hollywood. (L) Funny Face (with Fred Astaire), 1929; concerts. (V) Personal appearances. (Jacques Fray also has his own dance band.)

FRAZER, JOHN J. Announcer, producer. (R) Signal Carnival, 1937-38 (Signal Oil Co., NBC Red); Interesting Neighbors, 1938 (F. W. Fitch Co., NBC Red); Candid Lady, 1938 (Pepsodent Co., NBC Red); Do You Want to Be an Actor? 1938 (NBC Pacific Coast Blue). (F) Warner Bros. (L) Stock." (Staff announcer, NBC Hollywood Studios, since 1937).

FREEBAIRN-SMITH, THOMAS. Producer, announcer, writer. (R) Hall of Fame, 1933 (Lehn & Fink, NBC Red); Love Story Program, 1934-35 (Non-Spi, WJZ); Vick's Open House, 1936-38. (Vick Chemical Co., CBS). (F) Republic, RKO; shorts (travelogue narrator). (L) Stock. in London, 1919-21; Portland Civic Theatre, 1924-29; The Enemy, Enchanted April, Mr. Pim Passes By, Dulcie (s.f.). (Assistant director, CBS Shakespeare Series, 1937).


FREEMAN, FREDERICK. Organist, pianist, KRE, Berkeley. (R) Also KSFO, San Francisco.

FREEMAN, JAY. Musical director. (R) Broadway Varieties, 1935-36 (American Home Products for Bi-So-Dol, CBS); Lazy Dan, 1936 (American Home Products for Old English Floor Wax, CBS). (F) Shorts. (L) Aborn Opera. (V) Night club appearances; ice carnivals with Sonja Henie; theatre musical director. (Sustaining programs for CBS, 3 years).

FREIFELDER, THELMA. Singer, WFIL, Philadelphia. (R) Also WIBG and WIP, Philadelphia.

FRENCH, KENNETH H. Announcer, WHEC, Rochester.


FRITSCH, JOHN, JR. Announcer, WBAL, Baltimore. (R) Crime Clinic (Mutual).

FROMAN, JANE. Singer. (R) Iodent Program, 1933 (Iodent Chemical Co., NBC Red); Jell-O Summer Show, 1937 (General Foods Corp., NBC Red). (F) Warner Bros.

FROST, ALICE. Dramatic actress, comedienne. (R) Big Sister, 1936 (Lever Bros. for Rinso, CBS); Johnny Presents, 1936 (Philip Morris & Co., Ltd., NBC Red); The Shadow, one week in 1937 (Blue Coal, Mutual); Town Hall Tonight, 1937 (Bristol-Myers Co. for Ipana Toothpaste and Sal Hepatica, NBC Red). (L) Green Grow the Lilacs; As Husbands Go; It's a Wise Child, 1934. (V) Sketch with Sam Jaffe.


FUHRMAN, CLARENCE. Musical conductor, pianist, WIP, Philadelphia. (V) Tour; theatre appearances.

FULLER, MARGARET. Dramatic actress. (R) The Guiding Light (Procter & Gamble, NBC Red); Ma Perkins (Procter & Gamble, NBC Red and CBS); Attorney-at-Law (S. C. Johnson & Son, Inc., NBC Blue). (L) Stock; The Old Main (f.s).
PROFESSIONAL RECORDS—Continued

FULLER, MARGARET. Musician, WMT, Cedar Rapids. (V) Pit orchestra; night clubs.

FULTON, JACK. Singer (R) Paul Whiteman's Painters, 1931 (Allied Paint Groups, NBC Blue); Paul Whiteman's Orchestra, 1934 (Kraft-Phenix Cheese Corp., NBC Red); Hormel Program, 1936-37 (George A. Hormel Co., CBS); Poetic Melodies, 1936-38 (Wm. Wrigley, Jr., Co., CBS); Just Entertainment, 1938 (Wm. Wrigley, Jr., Co., CBS). (F) Shorts (Warner Bros., Universal, Fox). (L) Sunny (with George Olson), 1926; The City Chap, 1926.

FULTON, JOHN. Announcer, WGST, Atlanta.

FUNK, MARTHA B. Singer (member of trio), WAVE, Louisville. (V).

FUNNYBONERS, THE. Singers. (R) Cheer Up, America (Mennen Co., NBC Red).

FURLONG, FRANK L. Dramatic actor, KDKA, Pittsburgh. (F) Shorts; Lubin & Vitagraph Companies, 1909 (F). (L) Paul Burns Stock Co., 1907-09; Al H. Woods, 1910; Belasco, 1911; George Sharp Stock, 1928; Judith Anderson; others. (V) 1907-08.

G


GAIGE, CROSBY. M.C., food commentator. (R) Kitchen Cavalcade, 1937-38

GAILEY, ELMORE. Script writer. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

GAINES, BILL. Newscaster, WFBC, Greenville.

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PROFESSIONAL RECORDS—Continued

GAINES, RUBEN. Announcer, KVI, Tacoma. (R) Also CBS west coast shows, 1937.

GAITHER, DUANE H. Program director, WAAW, Omaha. (Formerly program director and traffic manager of KOIL, Omaha.)

GALBRAITH, JEANNE. Singer, WCAE, Pittsburgh. (V) Three Little Maids.

GALBREATH, RICHARD E. Musician, WOWO-WGL, Ft. Wayne.

GALGANO, WOR. (R) The Time of Your Life, 1937 (Gruen Watch Co., NBC Red); NBC sustaining shows with Roy Campbell's Royalists. (F) Shorts. (V) Leonardi Singers; Rita Rio Girls' Band; Joe Howard & Trio; appearances with Roy Campbell's Royalists.


GALLAHER, EDDIE. Announcer (sports, special events), KTUL, Tulsa.

GALLEHER, WILLIAM C. Children's programs, WFIL, Philadelphia. (R) Also WCAU and WIP, Philadelphia.

GALLO, FRANK. Announcer. (R) Hilltop House (Colgate-Palmolive-Peet Co., CBS); News Through a Woman's Eyes (Pontiac Motor Co., CBS); Saturday Night Serenade (Pet Milk Sales Corp., CBS); A & P Coffee Time (Great Atlantic & Pacific Tea Co., CBS); Lady Esther Serenade (Lady Esther, Ltd., CBS); others since 1936.

GALLOWAY, ZEKE. Accordionist, WCAU, Philadelphia.

GAMBLE, RON. Announcer, WHIO, Dayton.


GANNON, JOHN. Actor (juvenile). Jack Armstrong, since 1933 (General Mills, CBS, 1933-36; NBC Red, 1938-38); It Can Be Done, 1937-38 (Household Finance Corp., NBC Blue); A Tale of Today, 1937-38 (Princess Pat, Ltd., NBC Red).

GARBETT, ARTHUR. Script writer. (R) Standard School Broadcast (Standard Oil Co. of California, NBC Red).

GARCIA, HENRY. Swing organist, WHIO, Dayton.

GARCIA, ISLA L. Organist. WFLA, Clearwater.

GARDE, BETTY. Dramatic actress. (R) Mrs. Wiggs of the Cabbage Patch, 1938-38 (American Home Products, NBC Red); Lorenzo Jones, 1937-38 (Phillips' Milk of Magnesia Toothpaste and Milk of Magnesia Tablets, NBC Red); There Was a Woman, 1938 (Glass Containers Assn. of America, NBC Blue). (GA) Al Pearce and His Gang (Ford Motors, CBS), (F) Paramount. (L) The Nervous Wreck (Sam Harris); Easy Come, Easy Go (Lewis & Gordon); The Poor Nut (Patterson McNutt); The Social Register (Jones & Green).

GARDINI, FRED. Accordionist, WWVA, Wheeling. (V) Theatre appearances.

GARDNER, WALTER. Commentator (farm hour), WDGY, Minneapolis-St. Paul.

GARIBALDI, GENERAL GIUSEPPE G. Commentator, WVO, New York.

GARLAND, BERNARD O. News and commercial announcer, WAAB-WNAC, Boston. (R) Also Yankee, Colonial and Mutual networks; special events over NBC, CBS, Mutual, Colonial, Yankee Networks, WAGL, Lancaster, WOR, York, WHOM, Jersey City, WHP, Harrisburg, WIP and WCAU, Philadelphia, KQV and KDKA, Pittsburgh. (L) Wings over Europe, 1935; others. (V) Theatre appearances.

GARR, AL. Singer. (R) Phil Baker (Gulf Refining Co., CBS).

GARR, EDDIE. Comedian, mimic. (R) Manhattan After Dark, one-time program, 1938 (Emerson Drug for Alka-Seltzer, NBC Blue). (GA) Rudy Vallee, Ben Bernie, Joe Cook and Phil Baker programs. (F) Universal (f); shorts. (L) Hit the Deck, 1928; Strike Me Pink, 1933; Thumbs Up, 1935; stock, 1936. (V) Single act.

GARRETT, BOB. Announcer. (R) Party Bureau, 1938 (George W. Caswell Co. for coffee, CBS); Toast to the Town, 1303
1938 (Roma Wine Co., CBS); also local shows in capacity of KSFO (San Francisco) staff announcer, 1937-38.

GARRETSON, MARJORIE. Musical director, WMIN, Minneapolis-St. Paul. (R) Also WXYZ, Detroit. (V) Gehan & Garretson, 1924-33; Oklahoma Bob Albright & Co., 1934.

GARSON, HANK. Writer (comedy). (R) In collaboration with Al Lewis: Walter O'Keefe, summer edition of Town Hall Tonight, 1937 (Bristol-Myers, NBC Red); Milton Berle, summer of 1937 (Gillette Safety Razor Co., CBS); Bob Hope, 1937 (Jergens-Woodbury Sales, NBC Blue); Chesterfield Program, 1938 (Chesterfield Cigarettes, CBS); material for guest appearances of Douglas & Priscilla, 1937 (Jell-O Summer Show, NBC Red); Stoopnagle & Budd, Beatrice Howell and Bob Hope, 1937; Colonel Stoopnagle, 1938 (Rudy Vallee program for Standard Brands, NBC Red). (LS) Colonel Stoopnagle, 1938 (Bromo-Seltzer, WOR, N.Y.).


GATES, McLAIN. Actor, director. (R) Eno Crime Club (Harold F. Ritchie & Co., NBC Blue); True Story Court of Human Relations (Macfadden Publications, NBC Red); others. (F) Shorts (Lubin, Vitagraph, Warner Bros.). (L) 30 years (s,f). (V) Circuit engagements, 12 years.

GATES, PAUL. Actor. (R) Treasure Island (The Owl Drug Co., NBC Red).

GATES, PETE. Pianist, organist, KRLH, Midland.

GAUDET, LAURA C. Concert pianist, WTIC, Hartford.


GEBHARD, MRS. PAUL (Ann Hart, Homemaker). Announcer, WLS, Chicago. (R) Also WJJD, Chicago.

GEBHART, LEE. Script writer. (R) Ma Perkins (Procter & Gamble, NBC Red and CBS).

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GEEHAN, JERRY. Sports announcer. (R) Football broadcasts, 1937 (Associated Oil, CBS). Also sports broadcasts for various local sponsors in capacity of staff member of KVI, Tacoma.


GEIS, BOB. Announcer, WKRC, Cincinnati.

GEISSLER, MRS. CHARLES. Entertainer, WORL, Boston. (R) Also WEAF, New York; WEAI, WNAC, Boston. (V) Whistling acts.

GENSEL, CARL. Announcer, WXYZ, Detroit. (L) Passing Show of 1915 (Shuberts). (V) Theatre organist.

GENTRY, GEORGE. Commentator, WKRC, Cincinnati. (R) Also WCKY, Cincinnati. (Assistant publicity director, WBBM, Chicago, 1926-27; publicity director, WLW and WSAI, Cincinnati, 1927-31; editor Radio Dial, 1931-32).

GIENAPP, NORMAN F. Choral director. (R) The Lutheran Hour, 1935-38 (Lutheran Laymen's League, Mutual).

GIFFORD, ALEXANDER. News commentator, WBAL, Baltimore. (R) Also WCAO, WFBR, Baltimore. (V) Theatre appearances.

GILBERT, JANICE. Juvenile dramatic actress. (R) The O'Neill's, 1935-38 (Procter & Gamble for Ivory Soap, NBC Red and Blue); Famous Actors' Guild Presents Second Husband, 1937-38 (Sterling Products for Bayer Aspirin, CBS); Hilltop House, 1937-38 (Colgate-Palmolive-Peet for Palmolive Soap, CBS). Has also appeared with Floyd Gibbons, Kate Smith, Ken Murray and others; and numerous programs including Death Valley Days, Home Sweet Home, Renew of the Mounted, True Adventures, Personal Column of the Air, and various other programs.

GILBERT, MARLENE. Singer, WSUN, St. Petersburg. (V) Theatre appearances.

GILES, ARTHUR W. Musician, WJAS, Pittsburgh.

GILES, ERVA. Soprano, WFIL, Philadelphia. (R) Also NBC programs for Royal Typewriter, Ruud Gas Water Heater, RCA Radiotrons, Maxwell House Coffee, Atlantic & Pacific Tea Co., Dodge, William Wrigley, Jr., and others, 1926-29; WGY, Schenectady; WTIC, Hartford; KYW, Philadelphia.

GILL, FLORENCE. Actress. (R) Mickey Mouse Theatre of the Air (PepsiCoent Co., NBC Red).


GILL, ROBERT. Announcer, producer, WCAU, Philadelphia.
PROFESSIONAL RECORDS—Continued

GILLESPIE, JACK. Musician, KSFO, San Francisco.


GILLMORE, TED. Musician. (R) National Barn Dance, 1937-38 (Miles Laboratories, Inc., NBC Blue). (V) 1928-38; Four Californians; appearances with Ted Fio Rito, Buddy Rogers, Clyde McCoy, others. (Currently staff musician, WLS, Chicago.)

GILMAN, LUCY. Actress. (R) Attorney-at-Law (S. C. Johnson & Son, Inc., NBC Blue); Junior Nurse Corps (Swift & Co., NBC Blue).

GILMAN, PAGE. Actor. (R) One Man's Family (Standard Brands, Inc., NBC Red).

GILMAN, TONI. Dramatic actress. (R) Aunt Jenny's Real Life Stories (Lever Bros. Co. for Spry, CBS); Myrt and Marge (Colgate-Palmolive-Peet Co., CBS); The Woman in White (Pillsbury Flour Mills Co., NBC Red); Good News of 1938 (General Foods Corp., NBC Red); First Nighter (Campa Sales Corp. for Italian Balm, NBC Red); others. (L) Stock; Let Freedom Ring, 1936; Moon Over Mulberry Street, 1937 (f). (V).

GILMORE, PHYLLIS. Dramatic actress. (R) Rainbow, 1930 (WNAE, New York); Moon Over Mulberry Street, 1937 (f). (V).


GIRARD, PAUL. Producer, M. C., announcer, KTSA, San Antonio. (L) Repertory and stock companies.

GIRARDIN, RAY. Announcer, M.C., WEEI, Boston. (R) Also WORC, Worcester. (V) 1933-38.

GIRE, LORRAINE. Singer, WMBH, Joplin.

GIRLS OF THE GOLDEN WEST. See Millie & Dolly Good.

GISH, DOROTHY. Actress. (R) The

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GLADSTONE, EVE. Pianist, WXYZ, Detroit.


GLEASON, W. C. ("Peco"). Director, producer, sports and commercial announcer, WRTD, Richmond.

GLENN, HAZEL. Actress, singer. (R) Lavender and Old Lace (Sterling Products for Bayer Aspirin, NBC Blue); Dr. Allan Roy Dafoe (Lehn & Fink for Lysol, CBS). (V) Appearances in London, 1933.

GLENN, ROBERT. Announcer, KRE, Berkeley.

GLICK, HARRY. Exercise instructor, WHN, New York. (R) Also WMCA, New York. (V).


GODFREY, GILBERT. Writer. (R) Dear Columbia, 1938 (CBS, sustaining). Staff writer, CBS.

GODT, PAUL. Organist, pianist, WTMV, East St. Louis. (V).

GODWIN, DOROTHY. Woman's program, KMOK, St. Louis. (V).


GOFF, F. NORRIS. See Lum and Abner.


GOLDEN, DOROTHY. Singer, WOPI, Bristol. (V) Theatre appearances.

GOLDEN, FLORENCE. Actress (dramatic leads, ingenue). (R) The Life of Mary Sothern, 1934-38 (Lehn & Fink, CBS); Famous Jury Trials, 1936 (Mennen Co., Mutual); House Undivided, 1937 (General Foods, Mutual); others, including transcriptions. (F) Shorts. (L) Mima, 1929; My Girl Friday, 1929; Death Takes a Holiday, 1930; Up Pops the Devil, 1931 (f). (V) The Fakir, with Howard Smith, 1929. (Formerly on staff of WLW, Cincinnati).


GOLDEN, ROBERT F. Musical director, WCAU, Philadelphia.

GOLDEN, VIRGINIA. Continuity writer, actress, WCKY, Cincinnati. (R) Also Mutual.


GOLDMAN, ABE. Organist. (R) Hilltop House (Colgate-Palmolive-Peet Co., CBS).

GOODMAN, AL. Musical director. (R) Ziegfeld Radio Show, 1932 (Chrysler Corp., CBS); Magic Carpet, 1932 (American Tobacco for Lucky Strike Cigarettes. NBC Red); Jack Pearl, 1933 (Lucky Strike Cigarettes, NBC Red); Palmolive Beauty Box Theatre, 1934-36 (Colgate-Palmolive-Peet, NBC Red); Your Hit Parade, 1935-38 (Lucky Strike Cigarettes, NBC Red, CBS); Maxwell House Show Boat, 1936-37 (General Foods for Maxwell House Coffee, NBC Red); Your Hollywood Parade, 1938 (Lucky Strike Cigarettes, NBC Red). (F) Shorts.

GOODMAN, HERALD R. Singer, comedian, M. C., director, WSM, Nashville. (R) Also Yeast Foamers program, NBC, 1929; Montgomery Ward program, NBC, 1929-30; Anheuser-Busch program, CBS, 1930-31. (L) Musical comedy revue. (V) Owens Bros., Freddie & Herald.

GOODRICH, WILLIAM. Producer, entertainer, WAAW, Omaha. (R) Also KLRA, Little Rock; WOW, Omaha, and many others. (V) Independent Theatre Stage Shows, 1927-28; theatre organist.

GOODWIN, BILL. Announcer, producer. (R) Feminine Fancies, 1932 (Participating program, CBS); Ray Paige and Orchestra, 1933 (Philip Morris & Co., CBS); H-Bar-Q Rangers, 1934 (Hecker Products, CBS); Paige & Thompson, 1934 (Olds Motor Co., CBS); Louella Parsons, 1934 (Charis Corp., CBS); The Adventures of Gracie, 1934-35 (General Cigar Co. for White Owl Cigars, CBS); Mobil Magazine, 1935-36 (Mobil Oil, CBS); Chrysler Airshow, 1936 (Chrysler Corp., CBS); Park Avenue Penners, 1936 (R. B. Davis Co. for Cocomalt, CBS); Camel Caravan, 1936 (J. Reynolds Tobacco for Camel Cigarettes, CBS); Jack Oakie's College, 1936 to March, 1938 (Camel Cigarettes, CBS); others, including transcriptions. (L) Stock, 1930-31.


GORDON, HELEN. Violinist, WHEB, Portsmouth.

GORDON, JOHN. Announcer, CKLW, Detroit.

GORDON, RICHARD. Character actor. (R) Adventures of Sherlock Holmes G. Washington Coffee Refining Co., NBC Red; Household Finance Corp., NBC Red; Arco Birthday Party (American Radiator Co., NBC Red); Westinghouse Salute (Westinghouse Electric Mfg. Co., NBC Blue); Thatcher Colt Mysteries (Packer's Tar Soap, Inc., NBC Red); Niagara Hudson Program (Niagara Hud-

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son Power Co., NBC Red). (F) Shorts. (L) Various stock companies, including his own, Richard Gordon Co. (V) Circuit engagements; personal appearances.

GOREN, OSCAR. Announcer, director of Jewish programs, WPEN, Philadelphia.


GORODETZER, JACK. Bass violinst, WIP, Philadelphia. (V) Howard Lanin’s Presentation Orchestra, 1928-30; theatre musician.

GOSDEN, FREEMAN. See Amos ‘n’ Andy.

GOTHARD, DAVE. Actor. (R) Romance of Helen Trent (Affiliated Products, CBS); The Woman in White (Pillsbury Flour Mills Co., NBC Red).


GOTTLIEB, JOSEPH. Producer, script writer, WCAU, Philadelphia. (R) Also CBS.

GOUGH, ELEANOR. Pianist, WMT, Cedar Rapids.


GOURAUD, POWERS. Entertainer, WCAU, Philadelphia.

GOURLAY, DOUGLAS C. Continuity writer, KDFL, Salt Lake City.

GOVE, ELLIOTT. Announcer, WMBO, Auburn.

GOW, GORDON. Announcer, CJOC, Lethbridge.

GRABER, JACK. Actor, WKZO, Kalama-zoo.

GRAEBER, JOHN. Actor, singer. (R) WHBI, Newark; WHN, WMCA, WOR, New York.

GRAHAM, FRANK (“Lee”). Announcer, producer, KNX, Los Angeles. (R) Also staff of NBC, 1934-37. (L) Volpone, 1933; No More Frontier, 1934; The Tavern, 1935; others.

GRAHAM, ROSS. Bass baritone. (R) Cities Service Concerts, since March, 1935 (Cities Service Co., NBC Red). (L) Operettas (s). (V) Theatre appearances. Also concert and oratorio work.

GRAHAM, SHEILA. Actress. (R) Vanity Fair (Campana Sales Co., NBC Blue).

GRAN, AURORA. Singer, WIOD, Miami.

GRANT, DOUG. Program director, WMT, Cedar Rapids. (R) Also KSO, Des Moines.

GRANT, JACK. Script writer. (R) Hollywood in Person (General Mills, CBS).

GRAUER, BEN. Announcer, M. C. (R) Walter Winchell, 1933-38 (Andrew Jergens Co. for Jergens Lotion, NBC Blue); Baker’s Broadcast with Joe Penner, 1933-35; with Robert Ripley, 1935-37 (Standard Brands for Fleischmann’s Yeast, NBC Blue); Magic Key of RCA, 1935-36 (Radio Corp. of America, NBC Blue); Your Hit Parade, 1936-37 (American Tobacco for Lucky Strike Cigarettes, NBC Red); The Mystery Chef, 1936-38 (Regional Advertisers, NBC Red); Shell Chateau, 1937 (Shell Union Oil Corp., NBC Red); Rippling Rhythm Revue, 1937 (Jergens-Woodbury Sales Corp., NBC Blue); Sealtest Sunday Night Party, 1937-38 (Sealtest Laboratories, NBC Red); Behind Prison Bars, 1937-38 (William R. Warner Co. for Sloan’s Lini- ment, NBC Blue); series of fight broadcasts, 1938 (Adam Hat Stores, NBC Blue). (F) D. W. Griffith, 1919; Fox, 1921-23 (f). (L) Penrod, 1918; Maytime, 1920; Floradora, 1923; The Bluebird, 1925; Processional (Theatre Guild production). (V) Theatre appearances; M. C. of NBC Radio Revue, 1937.

GRAY, BERNARD. Announcer, news commentator, KMTR, Los Angeles.

GRAY, JACK. Singer, KFYR, Bismarck. (R) Also WNAK, Yankton; KSOO, Sioux Falls. (V) Theatre appearances.

GREEN, CHARLES P. (“Chuck”). Announcer, producer, script writer, actor, WIOD, Miami. (R) Also WGY, Schenectady; KDKA, Pittsburgh; WREC, Memphis. (V) Hi Lo & Jack, 1928; Lasses White Minstrels.

GREEN, HAROLD. Orchestra leader, musical director, CJRC, Winnipeg. (V) Theatre organist, stage band leader.

GREEN, IVAN. Actor, KSFO, San Francisco. (R) Also KYA, KFRC and KJBS, San Francisco; transcriptions. (L) Little Theatre productions.
GREEN, JUDD N. Producer, KMOX, St. Louis. (R) Also KOIL, Omaha. (F) Essenny Film Co., 1910 (child actor). (L) Ralph Bellamy Players, 1930; dramatic stock; others (f). (V) Theatre, hotel and club appearances as M.C. of own dance band.

GREEN, MARK. Pianist, KTAR, Phoenix. (V) Theatre and night club appearances.

GREENE, JOHN L. Writer. (R) News of Youth, 1935-36 (Ward Baking Co., CBS); Twin Stars, 1936 (National Biscuit Co., NBC Blue); Five Star Jones, 1936 (Procter & Gamble, NBC Blue); On Broadway, 1936 (Diamond Salt, NBC Blue); also comedy material for Pick & Pat, Molasses 'n' January, Gallagher & Shean, Judy Canova. (LS) WOR, New York.

GREENE, ROSALINE. Actress, announcer. (R) Everready Hour, 1927-29 (National Carbon Co., NBC Red); Empire Builders, 1927-29 (Great Northern Railroad, NBC Blue); Famous Trials, 1931 (National Dairies, NBC Red); Eddie Cantor, 1932-34 (Standard Brands for Chase & Sanborn Coffee, NBC Red); Maxwell House Show Boat, 1932-37 (General Foods for Maxwell House Coffee, NBC Red); Al Jolson, 1934 (Kraft-Phenix Cheese Corp., NBC Red); Roses & Drums, 1934 (Union Central Life Insurance, CBS); Palmolive Beauty Box, 1934-35 (Colgate-Palmolive-Peet for Palmolive Soap, NBC Red); Hour of Charm, 1934-37 (General Electric, NBC Red); Ziegfeld Follies of the Air, 1935 (Colgate-Palmolive-Peet, CBS); News Reporter, 1935 (Fairy Soap, WOR, New York City); Talks by Mrs. Franklin D. Roosevelt, 1937 (Lamont Corliss for Pond's Creams, NBC Blue); Central Grand Station, 1937 (Lambert Pharmacal for Listerine, NBC Blue); Aunt Jenny's Real Life Stories, 1937 (Lever Bros. for Spry, CBS). (L) Pearl of Great Price (Shuberts); stock.

GREENWOOD, EUNICE. Actress, WTIC, Hartford. (R) Also WDRC, Hartford. (L) Stock.

GREENWOOD, WARREN. Announcer, WMAS, Springfield.


GRENADE DOUBLE QUARTET. (Betty & Jean, Sutton & Bliss). (R) Double Everything (Wm. Wrigley, Jr., Co., CBS).
PROFESSIONAL RECORDS—Continued

GREY, LANNY. Writer, arranger, singer, M. C. (R) Lanny Grey's Rhythm School of the Air, 1938 (sustaining, NBC Blue); Judy & Lanny, 1938 (sustaining, NBC Blue). (LS) WNEW, New York. (GA) 12 appearances on Town Hall Tonight (Bristol-Myers Co., NBC Red). (Writer of I Would If I Could, but I Can't; Tell Me, Did She Ask for Me; I'm the One Who Loves You.)


GREY, ROBERT R. Continuity editor, script writer, KCMO, Kansas City. (R) Also KWTO-KGBX, Springfield.

GRIER, GRIFFIN, GREY, GRIFFIN, GREY, RIFFIN. Story of Mary Marlin (Procter & Gamble for Ivory Soap, NBC Red and Blue); Public Hero No. 1 (Falstaff Brewing Corp., NBC Red); It Can Be Done (Household Finance Corp., NBC Blue); The Guiding Light (Procter & Gamble, NBC Red). (L) Oberfelder Ketcham, 1928; Henry Duffy, 1929-31.

GRIFFIN, WAYNE. Continuity editor, KHJ, Los Angeles. (R) Also NBC Pacific Coast programs.

GRIFFIN, WAYNE R. Announcer, news, M. C., KFYR, Bismarck. (R) Also WMIN, Minneapolis-St. Paul.


GRIFFITH, R. P. Dramatic actor, KDKA, Pittsburgh. (R) Also sustaining NBC Blue Show, 1932-33. (V) Little German band; personal appearances.

GRIMES, BERA MEADE. Pianist, WFAA, Dallas.


GRINNIN, KEN. Actor. (R) Kitty Keene, Inc. (Procter & Gamble, CBS).

GRISWOLD, ROGER W. Actor, sports announcer, WCAU, Philadelphia.

GRISWOLD, WALTER P. Assistant director, announcer, violinist, WIBX, Utica.


GROMBACH, JEAN V. Producer. (R) Bar X Days and Nights, 1934 (Health Products, NBC Blue); Taxi, 1934 (B. F. Goodrich Rubber Co., NBC Blue); Lucky Smith, 1935 (Gillette Safety Razor Co., NBC Red); Plantation Echoes, 1935 (Vick Chemical Co., NBC Blue); Kitchen Cavalcade, 1936-38 (C. F. Mueller Co., NBC Blue); and the following transcriptions: Touring American with Carveth Wells, 1936 (Continental Oil Co.); Uncle Natchez, 1936-38 (Chilean Nitrate); The Idol of Millions, 1937 (Nehi, Inc.). (F) Associate producer, 1924 (Cosopolitan Films, Inc.). (L) Technical advisor of Rosaline (Ziegfeld); co-producer with Crosby Gaige (Time and the Conways, 1938). (Head of Grombach Productions, Inc., and Jean V. Grombach, Inc.).

GROSS, MILT. Script writer. (R) Jack Oakie's College (R. J. Reynolds Tobacco Co., CBS). (F) Writer for MGM. Cartoons. (Cartoonist for Bell Syndicate.)

GROSSE, JOHANNA. Organist, WCKY, Cincinnati. (R) Also WLW, Cincinnati. (F) Shorts. (V) Single act and appearances with Mack Sennett; others.

GRUENBERG, AXEL. Producer, WWJ, Detroit. (R) Detroit News Radio Extra; Cause of Crime; March of Youth; Wings of Song.

GRUIS, RAY. Organist, pianist, WRJN, Racine. (V) Theatre organist.
GUBER, STANLEY. Pianist, KANS, Wichita. (R) Also KFH, Wichita.

GUDEBROD, DAVE. Script writer. (R) Armco Iron Master Program (American Rolling Mills Co., NBC Blue).

GUEST, EDGAR. Actor, writer, philosopher, humorist. (R) Welcome Valley (Household Finance Corp., NBC Blue); It Can Be Done (Household Finance Corp., CBS and NBC Blue). (Newspaper columnist-poet).

GUILBEAU, HAZEL S. Singer, announcer, writer, KVOL, Lafayette.

GUILBERT, ROBERT M. Actor. (R) Girl Alone, 1935-38 (Kellogg Co., NBC Red); Don Winslow of the Navy, 1937 (Iodent Tooth Paste, NBC Blue); Welch Presents Irene Rich, 1937 (Welch Grape Juice, NBC Blue); It Can Be Done, 1937 (Household Finance Corp., NBC Blue); Public Hero No. 1, 1937-38 (Falstaff Brewing Co., NBC Red). (LS) WMAQ, Chicago; WJZ, New York City, 1937-38. (L) Stock.

GUILD, WILLIAM M. Continuity writer, announcer, CKOC, Hamilton.

GUNNEEN, NORA. Actress. (R) Uncle Ezra (Miles Laboratories, Inc., NBC Red).

GUNTS, BRENT. Producer, writer, announcer, WFRB, Baltimore.


GUY, CARLETON. Actor. (R) Uncle Ezra (Miles Laboratories, Inc., NBC Red).

GWYNN, FRED A. Announcer. KRIKECA, Los Angeles.

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HAAS, CENE. Musician, KFPY, Spokane. (R) Also KFEL, Denver. (V) Gene Howard's Rio Grande Riders, two years.

HACKETT, ELMA LATT insight Home economics commentator. (R) Good Afternoon, Neighbor, 1936-37 (Durkee Famous Foods, CBS Pacific Coast); Party Bureau, 1938 (Casswell Coffee, CBS Pacific Coast). (LS) Participating programs 1933-37. (Currently with KSFO, San Francisco.)

HADFIELD, BEN. Announcer, WAAB-WNAC, Boston. (L) Stock, 20 years. (V) Rose Hubner & Co., 3 years.

HAEBERLE, ARLETH. Announcer, actress, WTCN, Minneapolis-St. Paul. (R) Also transcriptions.

HAENSCHEN, GUS. Orchestra leader. (R) American album of Familiar Music (Sterling Products, Inc., NBC Red); Sweetest Love Songs Ever Sung (Sterling Products, Inc., NBC Blue); Saturday Night Serenade (Pet Milk Sales Corp., CBS); The Songshop (Coca-Cola Co., CBS).

HAFTER, ROBERT. Script writer. (R) Double Everything (Wm. Wrigley, Jr., Co., CBS).

HAGA, WILLIAM (“Sig”). Musician, KGw-KEX, Portland.

HAGEN, DR. HARRY. Master of ceremonies. (R) True or False (W. J. Williams Co., Mutual).

HAHN, GEORGE R. Musician, KSOO-KEL0, Sioux Falls.

HAINES, WESLEY K. Hillbilly entertainer, WMT, Cedar Rapids. (V) Theatre appearances.

HAINSWORTH, ROBERT V. Pianist, organist, arranger, KIRO, Seattle.

HALDA, FRANCIS. Musician, WMT, Cedar Rapids.

HALE, ALAN. Sports announcer, WISN, Milwaukee.

HALE, CECIL. Announcer, dramatic director, continuity director, WFAA, Dallas. (R) Jack Armstrong (Wheaties), CBS, 1936; Ma Perkins (Oxydol), NBC, 1936; Alka-Seltzer Barn Dance, NBC, 1936; also WAAF, WLS, Chicago.

HALEY, EUGENE S. Writer. (R) Storming the Bastille (NBC sustaining).

HALEY, HAZEL (Texas Bluebonnets). Announcer, singer. KFRU, Columbia. (R) Also KMOX, St. Louis; WBBM, Chicago. (V) Texas Bluebonnets, Kentucky Krooners, 1935-38.

HALEY, JACK. Comedian. (R) Log Cabin Jamboree, 1937-38 (General Foods Corp. for Log Cab’n Syrup. NBC Red). (F) Paramount; Hal Roach; currently under contract to 20th Century-Fox (f). (L) Good News, 1928; Follow Thru, 1929-30; Take a Chance, 1933 (s). (V) Crafts & Haley; Haley & McFadden, 16 years; theatre appearances.

HALEY, PAT. Singer, dramatist, KQV, Pittsburgh. (V) Theatre appearances.

HALEY, WM. C., JR. Announcer, singer, director, KFRU, Columbia. (R) Phillips Poly Follies, 1937 (Phillips Petroleum, CBS); also WCKY, Cincinnati; WHAS, Louisville; KMOX, KWK. St. Louis. (V) Cumberland Krooners, Dixie Vagabonds, others, 1930-38.

HALING, ELBERT. Continuity writer, WBAP, Fort Worth.

HALIS, AL. Actor. (R) Zenith Radio Foundation (Zenith Radio Corp., CBS); Mortimer Gooch (Wm. Wrigley, Jr., Co., CBS).

HALL, ADDALYN F. Actress, writer, KVOD, Denver. (R) Also KOBH, Rapid City.

HALL, ARCHIE W. Producer, announcer, writer, actor, KVOD, Denver. (R) Also, KOBH, Rapid City. (L) Rebound, 1930; others; stock (f). (V) Theatre appearances.

HALL, GEORGE. Orchestra leader. (R) Broadcasts from Taft Hotel over CBS; programs for True Blue Beer, 1935; Borden’s Milk, 1935-36; guest appearance. RCA Magic Key, NBC. (F) Shorts (Vitaphone, Paramount). (V) Victor and Master Recordings artist.

HALL, HARRIET. Singer, WQDM, St. Albans. (R) Also WGY, Schenectady.

HALL, LEON. Program director, KPPC, Pasadena.

HALL, LOUIS. Announcer, actor, KGB, San Diego. (R) Also Don Lee Network; KGHL, Billings; transcriptions. (F) 20th Century-Fox; shorts. (L) Camille (Jane
PROFESSIONAL RECORDS—Continued

Cowle); Cyrano de Bergerac (Richard Bennett). (V) Theatre appearances.

HALL, MARTY. Singer, WKY, Oklahoma City. (R) Also KFOX, KGER, Long Beach. (V) Theatre appearances.

HALL, RADCLIFFE W. Producer, announcer, WGY, Schenectady. (R) Also WGR, Buffalo; Mutual and CBS programs (not current). (F) Shorts. (L) Productions by Guthrie McClintic, Standish O'Neil, Ayer & Smith; stock. (V) Theatre appearances.

HALL, HALLADAY, HERB. Actor, KTSM, El Paso.

HALLIDAY, GENE. Musical director and conductor, producer, KSL, Salt Lake City. (V) Theatre appearances.

HALLIN, ISABEL. Dramatic actress, Yankee Network.

HALLING, THELMA A. Continuity writer, KHQ-KGA, Spokane.


HALPIN, JOSEPHINE. News commentator, KMOX, St. Louis.

HALUS, AL. Actor. (R) Little Orphan Annie (Wander Co., for Ovaltine, NBC Red).

HAMILTON, J. ALLEN. Announcer, KTSM, El Paso.

HAMILTON, GENE. Announcer, singer (R) Armour Hour (Armour Co., NBC Blue); Clara, Lu 'n' Em (Colgate-Palmolive-Peet Co., NBC Red; Sinclair Refining Co., NBC Blue); Philadelphia Symphony (Group of American Banks, NBC Blue); Esso News Reporter (Standard Oil Co. of N. J.); RCA Campus Club (RCA, NBC Blue). (F) Travelogues. (V)

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HANCOCK, WALKER. Violinist, guitarist, singer, WFAA, Dallas.

HAND, JACK. Sports commentator, WNBF, Binghamton.

HANDEL, PAUL. Announcer, WMT, Cedar Rapids. (V) Iowa theatres.


HANNAH, MARJORIE. (R) Oxydol’s Own Ma Perkins, 1933-37 (Procter & Gamble Co., NBC Red); Sally of the Talkies, 1934-35 (Luxor, Ltd., NBC Red); Story of Mary Marlin, 1935-36 (International Cellulocotton Co. for Kleenex, NBC Red and Blue, CBS); Bachelor’s Children, since 1935 (Cudahy Packing Co., CBS, Mutual); We Are Four, since 1936 (Libby, McNeill & Libby, Mutual).

HANSEN, CHARLES (“Monk”). Actor, comedian, WNOX, Knoxville. (R) Also WKRC, Cincinnati; WHAS, Louisville. (V) Monk & Sam, over 10 years.

HANSON, C. E. Musician, KFPY, Spokane. (R) Also transcriptions. (V) Empress Follies, Beverly Hillbillies, Colorado Hillbillies, 1934.

HANSON, EARLE B. Musical director, pianist, WIOD, Miami. (V) Kullman and Hanson, 1929-24.

HAPPY JACK. Cowboy balladeer and yodeler, KTAR, Phoenix.

HAPPY VALLEY COWBOYS (The Deacon, Lil Abner, Arizona Freddie, Smudgy, Pewee, Carrie Lee). Hillbilly entertainers, WCAU, Philadelphia. (V) Theatre appearances.

HARDEE, DUDLEY. Singer, WL, St. Louis. (R) Also Pennzoil program, CBS,
1933; KMOX, St. Louis. (L) St. Louis Municipal Opera, 7 seasons; road shows; others (f). (V) Heidelberg Singers; Sibylla Bowhan & Co.; 9 years.

HARDIMAN, WILLIAM M. Violinist, arranger, KSL, Salt Lake City. (R) Also Canadian network.

HARDING, LARRY. Producer. (R) March of Time, 1936-37. (Time, Inc., CBS); Your Hit Parade, 1937-38 (American Tobacco for Lucky Strike Cigarettes); Guy Lombardo & His Orchestra, 1937-38 (General Baking for Bond Bread, CBS); Cantor's Camel Caravan, 1938 (R. J. Reynolds Tobacco for Camel Cigarettes, CBS); Big Town, 1938 (Lever Bros. for Rinso, CBS). (Formerly CBS announcer; currently on production staff).

HARDWICKE, MARY WARE. Actress, WMAS, Springfield. (L) Federal theatre, 1936-38 (s).

HARDY, RALPH W. Continuity writer, announcer, producer, KSL, Salt Lake City.

HAREN, HAROLD E. Musician, WMT, Cedar Rapids.

HARI, WILFRED. Comedian (Chinese and Japanese characters). (R) Mr. and Mrs. Smith, 1935 (Marco Dog Foods, KHJ, Los Angeles); House Undivided, 1936 (La France and Satina, KHJ); Community Sing, 1936 (Gillette Safety Razor Co., CBS); Silver Theatre, 1937 (International Silver Co., CBS); House Party, 1937 (Iris Products, Mutual). (F) Columbia, Paramount, Universal (f). (L) Enter Madame, 1933; The Middle Watch, 1933; The Spider, 1934; Quicksand, 1934 (f).

HARK, MILDRED. Actress. (R) Aunt Jemima's Cabin at the Crossroads (Quaker Oats Co., NBC Blue).

HARKINS, BEN. Producer, writer, actor, singer, KFRC, San Francisco. (R) Also Mutual-Don Lee Network. (V) 6 years, up to 1925.

HARMONIERS MALE QUARTET. Singers KSO-KRNT, Des Moines. (V) Personal appearances.

HARPER, TRO. Announcer, KSFO, San Francisco.

HARRICE, CY. Announcer, actor, script writer. (R) National Barn Dance, 1937-38 (Miles Laboratories for Alka-Seltzer,

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NBC Blue). Also various local shows over WLS, Chicago, 1937-38.

HARRINGTON, JACK. Announcer, WIND, Gary.

HARRIS, ARLENE ("Human Chatterbox"). Comedienne. (R) Al Pearce and His Gang, 1936 (Pepsodent Co., NBC Red and Blue); Watch the Fun Go By, 1937-38 (Ford Motor Co., CBS); (F) Republic Pictures (f). (L) Stock. (V) Arlene Francis: Impressions of Feminine Types, 5 years. (Has been a member of Al Pearce and His Gang since 1933).

HARRIS, BOB. Announcer, WMCA, New York. (R) Also Inter-City Network. (F) Trailers. (V) Theatre appearances.

HARRIS, GRAHAM. Orchestra leader. (R) 20,000 Years in Sing Sing (Wm. R. Warner, NBC Red); There Was a Woman (Glass Container Association of America, NBC Blue).

HARRIS, HARRIETT. Actress, writer, director, KFWB, Los Angeles. (R) Also Central States Broadcasting Co. (L) Boyd Irwin Stock Co., 1929; Clement-Walsh Players, 1930.

HARRIS, LESLIE. Producer, special events director, announcer, WQAM, Miami.

HARRIS, PHIL. Orchestra leader. (R) Listen to Harris, 1933-34 (Northam Warren Corp., NBC Blue); Melody Cruise, 1933-34 (Cunard Steamship Co., NBC Blue); Jell-O Program Starring Jack Benny, 1936-38 (General Foods for Jell-O, NBC Red). (F) RKO, Paramount (f); Vitaphone shorts. (V) Appearances with orchestra since 1930.

HARRISS, YEUELL. Singer, WSJS, Winston-Salem.

HARRISON, CLAIRE. Continuity writer, actress, KWK, St. Louis.

HARRISON, JOHN W. Announcer, singer, producer, KTUL, Tulsa. (R) Also KPO, San Francisco; KMTR, Los Angeles; KSTP, Minneapolis-St. Paul; KYW and WMAQ, Chicago; KTRH, Houston; WFAA, Dallas. (F) Famous Players-Lasky, 1926-27. (L) Student Prince, 1928. (V) Grauman's Prologues, 1926.


HART, ART. Musician (saxophone, clarinet, flute), CJRC, Winnipeg. (R) Also CKY, Winnipeg; Canadian Broadcasting Corp. (V) Thomas' Sax Quintet, 1928-29; theatre bands.

HARTR, ELZA. Singer (cowboy songs), KGNC, Amarillo.

HARTLEY, RENE. Violinist. (R) National Barn Dance, 1937-38 (Miles Laboratories, Inc., for Alka-Seltzer, NBC Blue). (Currently staff musician, WLS, Chicago.)

HARTMAN, HARRY. Sports announcer, WCPO, Cincinnati. (R) Various sports broadcasts sponsored by General Mills and Socony-Vacuum. (V).

HARTMAN, LES. Musical director, WMT, Cedar Rapids. (V) Theatre appearances.

HARTSELL, ROBERT M. Entertainer, WRVA, Richmond.

HARTSHORN, GORDON C. Cellist, KGW-KEX, Portland.

HARTWICK, HARRY. Script writer. (R) Armco Iron Master Program (American Rolling Mills Co., NBC Blue).

HARVEY, WILLIAM L. Musician, actor (rural comedy character), WMT, Cedar Rapids. (V) Joe Dokes, 1937-38.

HASE, EDWARD E. Program director, WCHV, Charlottesville.

HASEL, JOE. Special events and sports commentator, WNYC, New York.

HASTY, JACK E. Writer. (R) Al Pearce & His Gang, 1935-36 (Pepsodent Co., NBC Red); Log Cabin Dude Ranch, 1936 (Log Cabin Syrup, NBC Blue); Twin Stars, 1936-37 (National Biscuit Co., NBC Blue and CBS); The Time of Your Life, 1937 (Gruen Watch Co., NBC Red); On Broadway, 1937 (Diamond Crystal Salt, NBC Blue); Death Valley Days, 1937 (Pacific Coast Borax, NBC Blue); Watch the Fun Go By, 1937 (Ford Motor Co., CBS); Dr. Christian, 1937-38 (Chesapeake Mfg. Co., CBS).


HAUSNER, JERRY. Actor (juvenile, light comedy). (R) Lum and Abner, 1934 (Ford Dealers, NBC Red); Fleischmann Hour, 1936 (Standard Brands for Fleischmann's Yeast, NBC Red); Hollywood in Person, 1937 (General Mills for Bisquick, CBS); Royal Gelatin Hour, 1937
(Standard Brands for Royal Gelatin, NBC Red); Amos 'n' Andy, 1937 (Pepsi- dent Co., NBC Red); Chase & Sanborn Program, 1937 (Standard Brands for Chase & Sanborn Coffee, NBC Red); Silver Theatre, 1937 (International Silver Co., CBS); others. (F) Warner Bros. short. (L) Queer People, with Hal Skelly and Gladys George, 1934; Family Upstairs (road); Sailor Beware (road); stock (f). (V) Any Family, 3 years; Bert Walton act, 2 seasons; Frank Gaby & Jerry Hausner, 3 years; theatre appearances as master of ceremonies with Lum 'n' Abner.

HAVENS, DORIS. Pianist, organist WCAU, Philadelphia. (V) Theatre appearances.

HAVENS, LEIGH M. Organist, pianist, writer, KXBY, Kansas City. (R) Also WMT, Waterloo; WBBM, Chicago. (V).

HAVRILLA, ALOIS. Announcer, narrator. (R) Campbell's Soup Orchestra, 1930-32 (Campbell Soup Co., NBC Red); Jack Benny Program, 1933-34 (Chevrolet Motor Co., NBC Red); Fred Waring and His Pennsylvanians, 1936 (Ford Motor Co., NBC Blue); Paul Whiteman's Musical Varieties, 1936-37 (Jergens-Woodbury Sales Corp., NBC Blue); Magic Key of RCA, 1936 (RCA, NBC Blue); Ben Bernie and All the Lads, 1937 (American Can Co., NBC Blue); Ridin' High, 1937 (Cycle Trades of America, NBC Blue); Snow Village Sketches, 1937 (Loose-Wiles Biscuit Co., NBC Red); Sealtest Rising Musical Stars, 1938 (Sealtest, Inc., NBC Red); others. (F) Shorts (Universal, Paramount); Pathe News Reel; narrator for industrial movies. (L) Louis XIV (with Leon Erroll); Princess Flavia; Mme. Pompadour; Hassan.

HAWES, ETHEL. Writer, actress, singer, news commentator, director women's division, WGAR, Cleveland. (F) Warner Bros.; commercial films. (V) Theatre appearances.

HAWKINS, LEM. Orchestra leader, WDAY, Fargo. (R) Also KMA and KFNF, Shenandoah; KIDO, Boise.

HAWKINS, PETE. Drummer, WFAA, Dallas. (V) 9 years.

HAWKINS, STUART. Script writer. (R) Myrt and Marge (Colgate-Palmolive-Peet, CBS); also wrote single script for On Broadway (Diamond Crystal Shaker Salt, NBC Blue); Columbia Workshop, CBS.

HAWLEY, HARROLD. Music director, organist, KRE, Berkeley.

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PROFESSIONAL RECORDS—Continued


HAY, BILL. Announcer. (R) Amos 'n' Andy (Pepsodent Co., currently Campbell Soup Co., NBC Red).

HAYES, ANNE. Women's programs (home problems, child care and psychology), KCMO, Kansas City. (Lecturer, women's clubs, 20 years.)

HAYES, CLARENCE. Singer. (R) Mrs. Carrie Griswold and the Vaquero (Oxo Ltd., NBC Red).


HAYNES, CHUCK. Musician, singer, WLS, Chicago. (R) Also NBC programs for Sinclair Refining and Montgomery Ward. (V) WLS road shows, WLS National Barn Dance shows.

HEALD, HENRY M. Baritone, WEEI, Boston. (L) Concert and oratorio work.

HEALEY, COL. JIM. Commentator, WGY, Schenectady.


HEATH, CAROL. Dramatic reader, KDAL, Duluth. (R) Also WEBC, Duluth. (L) Stock.

HEATTER, GABRIEL. Commentator. (R) We, the People, 1937-38 (General Foods Corp., for Sanka Coffee, CBS); recordings for Johns-Manville (NBC, Mutual, local). (LS) WOR, New York. (F) Newsreels. (Writer of books, articles and short stories.)

HECK, BLAINE. Guitarist, WWVA, Wheeling.

HECKLE, MARGARET. Writer, actress, KMBC, Kansas City. (R) Also WBBM, Chicago; transcriptions.

HECKLEMAN, DINA. Violinist, CFRN, Edmonton. (V) Theatre appearances.

HECTOR, CHARLES R. Musical director, WEEI, Boston. (R) Also Yankee Network; WABC, New York. (V) Theatre and night club appearances; theatre musical director, 7 years. (Featured conductor, Boston Stock Co., 1921-26.)

HEDGE, RAY. Actor. (R) Myrt and Marge, 1931-35 (William Wrigley, Jr., Co., CBS); Myrt and Marge, 1937-38 (Colgate-Palmolive-Peet for Super Suds, CBS). (V).

HEDLUND, GUY. Director, actor (leads, heavy), WTIC, Hartford. (R) Also KFLF, Los Angeles. (F) Director, Fox Films Universal, American Biograph. Paths, others (s.f.). (L) Under Two Flags, Peer Gynt, others (f). (V).

HEDQUIST, CARL. Musician (violin, guitar), WHEC, Rochester.

HEFFERMAN, GEORGÉ. Announcer, violinist, musical director, WBTM, Danville. (R) Also WBT, Charlotte; Dixie Network. (V) Pit orchestra, 1921-29; Baltimore Symphony, 1920; Los Angeles Philharmonic, 1933.

HEFFERMAN, W. P. Producer, announcer, actor, musician, WBTM, Danville. (L) Guest appearances, southern symphony orchestras. (V) Theatre appearances.

HEGARD, KEN. Producer, WRJN, Racine. (L) Earl Carroll Vanities, 1932.

HEID, GEORGE. Baritone, actor, KDKA, Pittsburgh. (R) Also WJAS, KQV, Pittsburgh. (L) Hartman-Steindorff Light Opera Co., 1921-23. (V) Chase & Latour; Sid Lewis; personal appearances.


HEISS, BOB. Chief announcer, WTMJ, Milwaukee.


HELFER, AL. Producer, commercial and sports announcer. (R) True Detective Stories, 1937 (Lambert Pharmacal for Listerine, Mutual); Atlantic Sportcast, 1937 (Atlantic Refining Co., CBS); Petticoat on the Air, 1937 (J. B. Ford for Wyandotte Cleaning Products, CBS); others. (Currently member production and announcing staff, Mutual).

HELLINGER, BUN C. Pianist, KTAR, Phoenix. (V).

HELT, DICK G. Musician, KFH, Wichita. (F) Shorts. (V) Theatre appearances, 1931-33.

HEMINGS, ROBERT M. Musician, WHAM, Rochester. (L) Hot Cinders, 1926; others. (V) Syracuse Collegians, 1925.

HEMUS, PERCY. Actor. (R) Tom Mix and His Ralston Straight Shooters (Ralston Purina Co., NBC Blue).

HENDERSON, BEN. Cowboy singer, KFEQ, St. Joseph.

HENDERSON, BESS. Musician, singer, actor, KVGB, Great Bend. (R) Also KMMJ, Clay Center. (L) Dramatic companies. (V).

HENDERSON, GEORGE. Musician, singer, actor, KVGB, Great Bend. (R) Also KMMJ, Clay Center. (L) Dramatic companies. (V).

HENDERSON, JACK. Musician, singer, actor, KVGB, Great Bend. (R) Also KMMJ, Clay Center. (L) Dramatic companies. (V).

HENDERSON, LUCIUS. Character actor, FTRD. (R) Mutual and CBS shows, including Epic of America, Their Greatest Stories, Tish. (F) Shorts. (L) My Maryland; various engagements over 50-year period.

HENDERSON, MARY KATE. Pianist, singer, WJAX, Jacksonville.

HENDLEY, FISHER. String musician, M. C., WFBC, Greenville. (V) Theatre appearances.

HENDRICKS, RAY. Orchestra leader. (R) Hawaiian Moon Casino (Lehn & Fink, CBS).

Lucy Monroe

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1320
HENSON, NORMAN. Musician, KSFO, San Francisco. (R) Also KFRC, San Francisco. (V) Theatre appearances with several orchestras.

HENRIX, JAMES F. Announcer, producer, WCOA, Pensacola. (F) Shorts. (V) Theatre appearances.

HENIN, ETHEL B. Announcer, continuity writer, WMAS, Springfield. (R) Also WEEI, Boston. (L) Productions by Sam Harris, stock (f).


HENRY, FLORENCE T. Dramatic actress. KDKA, Pittsburgh. (L) Oliver, Oliver, 1934; Art & Mrs. Bottle, 1934.

HENRY, JACK. Program director, announcer, singer, WBRY, Waterbury. (F) Shorts (Warner Bros.). (L) Gold in the Hills, 1933. (V) Big Broadcast, 1933.

HENSIGN, GAIL. Dialectician, actress. (R) We, the People, 1937 (General Foods Corp. for Sanka Coffee, CBS); True Story Court of Human Relations, 1937-38 (Macfadden Publications, Inc., NBC Red); Emily Post, 1937-38 (Florida Citrus Commission, CBS); transcriptions. (LS) WHN, WEAF, New York. (F) Shorts (Pathescope). (L) Stock, 1933-36.

HENSON, BERNARD. Singer, guitarist. WSAZ, Huntington. (R) Also WJYK and WMBC, Detroit. (V) Hilli billy bands, 1933-38. (Also recordings for Gennett Records, 1932).

HERLIHY, EDWARD J. Announcer. (R) Melody Puzzles, 1938 (American Tobacco for Lucky Strike Cigarettes, NBC Blue); Larry Clinton's Campus Club, 1938 (RCA Victor, NBC Blue); Grand Central Station, 1938 (Lambert Pharmacal Co., NBC Blue); Esso News, 1938 (Esso Gasoline, NBC Blue). (NBC staff announcer).

HERMAN, MILTON C. Actor (character, heavy, comedy). (R) Death Valley Days, 1930-38 (Pacific Coast Borax, NBC Blue); 20,000 Years in Sing Sing, 1933-37 (William R. Warner Co. for Sloan's Liniment, NBC Blue); Behind Prison Bars, 1937-38 (Sloan's Liniment, NBC Blue); Gang Busters, 1936-38 (Colgate-Palmolive-Peet, CBS); Pretty Kitty Kelly, 1937-38 (Continental Baking for Wonder Bread, CBS); Alias Jimmy Valentine, 1938 (Larus & Brother for Edgeworth Tobacco, NBC Blue). (F) Paramount; silent pictures. (L) Lee Shubert productions, over 7 years, and Sam H. Harris Co., 10 years, as general stage manager; Treasure Island (Charles Hopkins Co.), 7 years. (V) Louis Mann & Co., 1915; Edwin Arden Co.; stage manager, Lewis & Gordon Co.


HERRICK, SHERB. Announcer, WABY, Albany.


HERTZ, RALPH. Actor, musician, FTRD. (R) Professional Parade (NBC), 1937-38. (F) Paramount, Warner Bros. (f); shorts. (L) Jonica, 1931; Gang's All Here, 1934; Always a Breeze, 1938, others. (V) Appearances with Sophie Tucker, 1915-19; Ziegler Sisters, 1921-24; Joe Freed Co., 1924-25.

HERZER, CLIFFORD. Concert pianist, WQXR, New York.


HESLOP, STANLEY N. Actor, WNBF, Binghamton.


HETZEL, WILLIAM. Dramatic actor, KDKA, Pittsburgh. (L) Peg-O-My-Heart; Treasure Island; Murder in the Old Red Barn; others.

HEVERLY, JOHN P. Continuity writer, announcer, KRSC, Seattle. (R) Also WMT, Cedar Rapids; KGIR, Butte; KGVO, Missoula; KOMO, KJR and KIRO, Seattle.

HEWARD, WALTER A. Announcer, actor, WBRY, Waterbury. (R) March of Time (Remington Rand and Time; not current). (L) Summer stock; Dear Mistress, Lady Godiva, Hay Fever.

HEWSON, ISABEL MANNING. News

HEYSER, FRAN. Production manager, KMBC, Kansas City. (R) Also transcriptions.


HEYWOOD, FRED. Announcer, CJRC, Winnipeg. (R) Also CJRM, Regina.

HICK, BESSIE V. Director, Bessie V. Hicks Players, WFIL, Philadelphia. (R) Also WIP, Philadelphia.

HICKMAN, HENRY. Announcer, producer, WFBR, Baltimore. (F) Shorts.

HICKS, C. B. Musician, WGST, Atlanta.

HICKS, ELMER. Musician, WGST, Atlanta. (R) Also WJR, Detroit. (V) Theatre appearances. Recordings for Gennett.

HICKS, GEORGE FRANCIS. Announcer. (R) Death Valley Days, 1932-38 (Pacific Coast Borax Co., NBC Blue); Larry Clinton's Orchestra, 1937 (Radio Corp. of America, WEAF); New York City fight broadcasts with Clem McCarthy, 1938 (carried by NBC as sustaining; sponsored on eastern Blue network by Adam Hats). (Special events announcer, NBC.)

HICKS, LOWELL P. Musician (vibraphone, xylophone, marimba), KSL, Salt Lake City. (V) 4 years.


HIESTAND, JOHN. Announcer. (R) Portraits in Harmony, 1936 (General Shoe Corp., NBC Blue); Hollywood in Person, 1937 (General Mills for Bisquick); Werner Janssen Orchestra, summer of 1937 (Standard Brands for Fleischmann Yeast, NBC Red); Royal Gelatin Hour, 1937-38 (Standard Brands for Royal Gelatin, NBC Red); Seein'

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Stars, 1937-38 (Fleischmann Yeast, NBC Blue); Mickey Mouse Theater of the Air, 1938 (Pepsodent Co., NBC Red). (F) Warner Bros.; MGM. (L) Stock.

HIGGINS, LEONARD H. ("Len"). News editor, caster, commentator, KVI, Tacoma.

HIGHTOWER, BILL. Sports, special events announcer, news commentator, WFAA, Dallas. (L) Stock.

HILL, ALICE. Dramatic actress. (R) Betty & Bob, 1938 (General Mills for Wheaties, CBS). Currently with WGN, Chicago.

HILL, DAVID. Announcer, CFRN, Edmonton.

HILL, EDWIN C. Commentator. (R) Human Side of the News, 1933-35 (Barbasol Co., CBS); Inside Story, 1934 (Socony-Vacuum, CBS); Forum of Liberty, 1935 (Liberty Magazine, CBS); Human Side of the News, 1936 (Remington Rand Co., NBC Red); The Real Silk Program with Edwin C. Hill as the Spectator, 1936-37 (Real Silk Hosier Mills, NBC Blue); Your News Parade, 1937-38 (American Tobacco Co., CBS). (F) Metrotone News Commentator. (Syndicated Hearst column.)

HILL, HARRY F. News editor, writer, KVOD, Denver.

HILL, HOWARD J. Musician and singer, KNEL, Brady. (V) Cowboy songs.

HILL, J. E. Organist, pianist, KIDO, Boise. (R) Also KTFI, Twin Falls. (L) Wrote and produced operetta, Rescue of the Princess, 1930. (V) 1938.

HILL, JACK. Producer, WWJ, Detroit. (R) Swingology, NBC; House Party; The Sophistic-Cats.

HILL, JAMES H. Writer. (R) RCA Victor musical programs for singers and orchestras. (NBC staff writer.)

HILL, MAURICE. Actor, KTSN, El Paso.

HILL, WILFRED ("Bill"). Comic songs and patter, script writer, CKWX, Vancouver. (L) Musical productions, 1913-14, 1921; Clancy Comedy Co., 1925-26; operated own stock co., 1927-29; others (f). (V) Hill & Durham, 1926; Goofy Denton & Bill Hill, 1929-31; burlesque, 1932-34.

HILLIARD, HARRIET. Singer, actress. (R) Baker's Broadcast, 1933-38 (Standard Brands for Fleischmann Yeast for Bread, NBC Blue). (F) RKO, Paramount (f); shorts. (L) Stock. (V) Appearances with Bert Lahr, Ken Murray and Ozzie Nelson. (Also recordings.) (Mrs. Nelson in private life).

HILLIARD, KAT. Script writer. (R) Party Bureau (George W. Caswell Co., CBS).

HILLIAS, MARGARET. Program director, actress, writer, KXBY, Kansas City. (L) Hugh Ettinger Co., 1930; stock, 1929-33 (f).

HIMBER, RICHARD. Orchestra leader. (R) Sparton Trioliants, 1933 (Sparks Withington Co., NBC Red); Pure Oil Program, 1934 (Pure Oil, WJZ); Richard Himber and His Orchestra, 1935 (Ludens' Cough Drops, NBC Red); Studebaker Champions, 1934-37 (Studebaker Sales Corp., NBC Red and Blue, CBS); Coffee Club, 1937 (nationally by Owens Illinois Glass Co., locally by Holland House Coffee, Mutual); Your Hit Parade, 1937-38 (American Tobacco for Lucky Strike Cigarettes, NBC Red, CBS); Melody Mysteries, 1937-38 (Lucky Strike Cigarettes, Mutual). (GA) Lysol's Hall of Fame; Magic Key of RCA; R. H. Macy's Morning Matinee. (F) Shorts. (V) Theatre appearances, dance engagements. (Recordings for RCA Victor and Brunswick.)

HINKEL, GEORGE W. Singer, WDRK, Hartford. (R) Also WTIC, Hartford. (V) Hinkel & Mae, 1915-33.

HINN, MICHAEL. Announcer, continuity writer, producer, WWNC, Asheville. (R) Also KFJM, Grand Forks; KSTP, St. Paul. (L) Behold This Dreamer, 1934; Welded, 1935 (f).

HINTON, MAYBELLE. Continuity writer, WBRY, Waterbury. (L) The Wren, 1933; Enter Madame, 1934; Personal Appearance, 1936.

HIPPEE, BILL. Assistant news editor, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.

HIRONS, TED. Sports commentator, play-by-play announcer, WFLA, Clearwater.

HIRSCH, BERTRAND. Violinist (R) American Album of Familiar Music (Sterling Products, Inc., NBC Red).

HIRSCH, GLEN. Script writer. (R) Mickey Mouse Theatre of the Air (Pepsodent Co., NBC Red).

HITCHMANN, BABS. Actress, CJRC, Winnipeg. (R) Also CFRB, Toronto; Canadian Broadcasting Corp. (L).

HIX, DON MARQ. M.C., conductor children's programs, WBAL, Baltimore. (R) Also WTAM, Cleveland; WOR, New York. (F) Selig, American, Universal, Paramount (silent films). (L) Stock. (V) Uncle Jack; Old Skipper and His Jolly Crew. (Hearst newspaper writer.)

HOBBS, ROY. Entertainer, WWVA, Wheeling (V) Theatre appearances.

HOBERG, EDWIN ("Little Oscar"). Actor, musician, KGCX, Wolf Point. (R) Also KDLR, Devils Lake; KFJM, Grand Forks; WEBC, Duluth. (L) Big Ole Show Co., 1933-36: Rainbow Players, 1937-38; (s,f). (V) Swedish Billy Sunday act; monologues and songs.

HODGES, RUSSELL. Sports reporter, WIND, Gary. (R) Also WJJD, Chicago.

HODGKINSON, BRIAN ("Tiny") Announcer, CKY, Winnipeg. (V) Theatre appearances.

HOEVELE, CARL. Arranger, producer, accompanist. (R) Household Evening Hour, 1932-34 (Household Finance Corp., NBC Blue); Tom, Dick and Harry, 1934-37 (Fels Co. for Fels Naptha Soap, Mutual). (V) Tom, Dick and Harry, 3 years.

HOEFLE, CARL. Arranger, producer, accompanist. (R) Household Evening Hour, 1932-34 (Household Finance Corp., NBC Blue); Tom, Dick and Harry, 1934-37 (Fels Co. for Fels Naptha Soap, Mutual). (F) Warner Bros. (f); shorts. (L) Folies Bergere, 1934-36. (V) Appearances with Al Pearce.

HOFF, CARL. Orchestra leader. (R) Your Hit Parade, 1935-38 (American Tobacco Co., NBC Red, 1935-38, and CBS, Jan. to March, 1937); Watch the Fun Go By, 1937-38 (Ford Motor Co., CBS). (F) Warner Bros. (f); shorts. (L) Gool Dancers; First Little Show; Three's a Crowd. (V) Fred Allen & Portland Hoffa; per-

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Hoffman, Jack N. Actor, KSFO, San Francisco. (R) Also WMAQ, Chicago. (L) WGN, Chicago.

Hoggan, George J. Announcer, WCAU, Philadelphia. (R) Also CBS shows for Phillips Petroleum, 1932-33; Palmolive, Fels Naptha, Spry and Knox Gelatin, 1936; Inter-City Network; WLBF (now KCKN) and WHB, Kansas City; KWK, KMOX, St. Louis; KTAT, Fort Worth; KOMA, Oklahoma City; WIND, Gary; WJJD and WBBM, Chicago; WXYZ, Detroit; KMAC, San Antonio; WEBC, Duluth, and others. (F) Shorts; Paramount News.


Holbrook, John. Announcer. (R) Tommy Dorsey and His Orchestra (Brown & Williamson Tobacco Co., NBC Blue).


Holden, Jack H. Announcer, actor, writer. (R) National Barn Dance, 1933-38 (Miles Laboratories for Alka-Seltzer, NBC Blue); Uncle Ezra, 1934-38 (Alka-Seltzer, NBC Red); Tom Mix and His Ralston Straight Shooters, 1937-38 (Ralston Purina Co., NBC Blue); Public Hero No. 1, 1937-38 (Falstaff Brewing Co., NBC Red). (Formerly staff announcer WLS, Chicago, 5 years; currently member of writing and production firm, Wamboldt & Holden.)

Holden, John. Actor, writer, producer, director, CJRC, Winnipeg. (R) Also CFRB, Toronto; Canadian Broadcasting Corp. (L).

Holder, Bruce E. Musician, CHSJ, St. John. (R) Also Canadian Broadcasting Corp.

Holland, Bert. Actor, KSFO, San Francisco.

Holland, John W. Religious programs, WLS, Chicago. (V) Theatre appearances.

Holland, Tom. Dramatic readings, KSFO, San Francisco. (R) Also KFRC, San Francisco. (L) San Francisco Opera.


Hollway, Harrison. General program manager, KFI-KECA, Los Angeles. (R) Also CBS and Don Lee Programs, as announcer and M.C., for Golden State Milk Co., Lipton's Tea. Shell Oil, Tide-water Oil and others, 1926-35.

Holly, L. deB. Announcer, dramatic actor, CHSJ, St. John.


Holmes, Margaret. Commentator, women's programs, WJAX, Jacksonville.

Holper, Annette. Concert violinist, KTAR, Phoenix.

Holtz, Lou. Comedian. (R) The Monday Night Show, 1938 (Brewers Radio Show Association, CBS); also for Chesterfield (CBS), 1932-33. (F) Vitaphone shorts. (L) Earl Carroll; Dancing Girl; Tell Me More; Manhattan Mary; You Said I.; others. (V) Many years.

Hood, Margery. Speaker, WMBC, Detroit.

Hook, Henry B. Announcer, special events, KGLO, Wichita Falls.

Hoover, Hiram. Actor (leads, heavies, characters), Federal Theatre Radio Division. (F) M-G-M. Universal, others (f); shorts. (L) Stock, repertory companies.

Hope, Bob. Comedian, M.C. (R) Atlantic Family (Atlantic Refining Co., CBS); Rippling Rhythm Revue (Jergens-Woodbury Sales Corp., NBC Blue); Music from Hollywood (Liggett & Myers Tobacco Co., CBS). (F) Paramount. (L) Sidewalks of New York, 1927; Ballyhoo, 1932; Roberta, 1933; Say When, 1934; Follies, 1935; Red, Hot and Blue, 1936; others. (V) 1929-32.

Hopkins, Bobby. Juvenile actor, WKZO, Kalamazoo.

Hopkins, Hazel Beck. Script writer. WDAF, Kansas City. (R) Also WMAQ and WGN, Chicago.
HOPKINS, JETTABEE ANN. Script writer, dramatic actress, WOW, Omaha. (R) Also KFAB, Lincoln. (L) Stock, 5 years (s). (V) Theatre appearances.

HORCH, GENE. Musician and singer, WMT, Cedar Rapids. (V).

HORNADAY, WALLER. Writer, singer, announcer, actor, WTMV, St. Louis.


HOSS, DAVE. Announcer, KGW-KEX, Portland.

HOUCHENS, BUCK. Musician, WNOX, Knoxville. (V) Theatre appearances.

HOUDE, EILEEN. Commentator on women's programs, CHNC, New Carlisle.

HOUSER, FLOYD. Entertainer, WWVA, Wheeling.

HOUSH, MERLE R. Announcer, character actor, musician, writer, comedian, WLS, Chicago. (R) Also WJJD and WBBM, Chicago; KSO and WHO, Des Moines; WBT, Charlotte; KMOX and WIL, St. Louis; WIBW, Topeka; WGAR, Cleveland; WHIO, Dayton. (V) Hiram & Henry; Buddy, Zey and Otto; Henry Hornsbuckle; Hexin Merryman.

HOUSTON, EDDIE. Producer, orchestra leader, CJRC, Winnipeg. (R) Also CKCL, Toronto. (V) Stage bands.


HOWARD, DAVID B. Writer. (R) Sustaining network shows: American School of the Air, 3 years, CBS; Peter Absolute, NBC Red; Scripts for Dramatic Guild, CBS; The New World, NBC Red.

HOWARD, EUNICE. Actress (leads, in-
PROFESSIONAL RECORDS—Continued

genues, character). (R) Elmer Everett Yess, 1934 (Plymouth Motor Co., CBS); Music at the Haydns, 1935 (Colgate-Palmolive-Peet, NBC Red); Hello Peggy, 1936-38 (Drackett Co. for Drano and Windex, NBC Red); Pepper Young's Family, 1937 (Procter & Gamble for Camay Soap, NBC Blue); others. (F) Shorts. (L) Manhattan Theatre Colony; Christopher Morley's production of As You Like It; After Dark; The Black Crook; understudy with Theatre Guild.

HOWARD, FRED. Actor, singer, songwriter. (R) Betty Crocker, 1937-38 (General Mills, CBS); Bachelor's Children, 1937-38 (Cudahy Packing Co. for Old Dutch Cleanser, CBS); Oxydol's Own Ma Perkins, 1938 (Procter & Gamble, CBS and NBC Red); Kitty Keene, 1938 (Procter & Gamble for Dref, CBS). (L) Dramatic stock, 1921-30 (s). (V) 1928-29. (Has also been associated with stations KFI, KFDB, WMPC, KJH, KMTR, KNX, Los Angeles; KPO, KGO, KFRC, San Francisco; WGN, WBBM, WMAQ, WLS, Chicago, and the Iowa Network).

HOWARD, JOHN TASKER. Writer. (R) The Voice of America, 1933-34 (Underwood Elliott-Fisher, CBS); also various sustaining shows, including Our American Music (NBC Blue, 1932-33); America in Music (NBC Red, 1934-35); Whither, America (NBC Blue, 1937).

HOWARD, TOM. Comedian. (R) Sunday Night Party (Sealtest, Inc., NBC Red); numerous others (with George Shelton, q.v.). (R) Shorts (Columbia, Paramount, Educational), 1932-36. (L) Greenwich Village Follies, 1926-30; Rain or Shine, 1931; Ziegfeld's Smiles, 1932; Gang's All Here, 1933. (F) Educational (shorts). (V) Tom Howard & Co., 1920; Howard & Shelton, 1937.


HOWE, JAMES L. Producer, WLVA, Lynchburg.

HOWE, LOUISE H. Actress, dramatic director, KSL, Salt Lake City.

HOWELL, CLIF. Announcer, producer, KNX, Los Angeles. (F) Shorts (narrator, voice work).

HOWLAND, HARRY I. Musician, KFXM, San Bernardino. (R) Also WOW, WAAW, Omaha; KOLL, Council Bluffs; KNX, KMTR, KFI and KFWB, Los Angeles; others. (V) Night club appearances.

HOYT, CLEO. Singer, KFEQ, St. Joseph. (R) Also KFAB, Omaha; KMA, Shenandoah; WHO, Des Moines; WGY, Schenectady; KMMJ, Clay Center. (V) Faye & Cleo.

HUARD, ROLLAND. Lyric baritone, CHRC, Quebec.

HUBBARD, IRENE. Character actress. (R) Maxwell House Show Boat (General Foods Corp., NBC Red); Log Cabin Dude Ranch (General Foods Corp., NBC Blue); Home, Sweet Home (Procter & Gamble, NBC Red and Blue); Sunday Night Party (Sealtest, Inc., NBC Red); Hilltop House (Colgate - Palmolive - Peet Co., CBS); John's Other Wife (Affiliated Products, Inc., NBC Red); Our Gal Sunday (American Home Products Corp., CBS). (L) Madame X, Meet the Wife; stock.

HUBBARD, THELMA. Actress. (R) One Man's Family (Standard Brands, Inc., NBC Red); Hollywood Hotel (Campbell Soup Co., CBS); Burns & Allen (Campbell Soup Co., CBS); Mickey Mouse Theatre of the Air (Pepsodent Co., NBC Red). (L) Connecticut Yankee, Twinkle Twinkle; stock.


HUEBNER, ETHEL. Organist, pianist, WSAU, Wausau.

HUFFINGTON, B. WALTER. Writer, commentator, special features, WPTF, Raleigh.


HUGHES, JACKIE. Singer, M.C., WTAM, Cleveland. (R) Also Mutual. (F) 20th Century-Fox (f); shorts. (L) Great Scott, 1933 (s). (V) Theatre appearances.
HUGHES, JOHN B. News commentator, KFRC, San Francisco. (R) Also Mutual-Don Lee Network. (L) Dramatic stock, 10 years.


HUGHES, RUSH. Commentator. (R) Hughesreel, 1938 (Borden Co., NBC Red).

HUGHES, RUSSELL S. Writer, producer, KFWB, Los Angeles. (R) Also writer of WLW, Cincinnati, and Mutual Broadcasting System programs, including Famous Jury Trials (Mennen Co.), Kenrad Unsolved Mysteries (Kenrad Corp.), Smoke Dreams (La Fendrich Cigars), Pennant Flying Colors (Pennant Syrup Co.), 1934-36.

HUGO, SIMON. Script writer, WICC, Bridgeport. (R) Also Colonial Network.

HULICK, BUDD. M.C., comedian. (R) Tastyeast Gloomchasers, 1931 (Tastyeast, CBS); Ivory Soap Program, 1932 (Procter & Gamble, CBS); Pontiac Program, 1932-34 (General Motors Corp., CBS); Camel Caravan, 1934 (R. J. Reynolds Tobacco Co., CBS); The Gulf Program, 1934 (Gulf Refining Co., CBS and NBC Red); Ford Program, 1935 (Ford Motor Co., CBS); Town Hall Tonight, 1936 (Bristol-Myers Co., NBC Red); The Minute Men, 1936-37 (Minute Tapioca, NBC Blue); Johnny Presents, What's My Name? 1938 (Philip Morris Co., Ltd., Mutual). (GA) Rudy Vallee Program, RCA Magic Key, Maxwell House Show Boat, others. (Note: All programs except Philip Morris were as team of “Stoopnagle and Budd”—F. Chase Taylor and Budd Hulick). (V) Stoopnagle & Budd.

HULL, HARWOOD, JR. Director radio activities, Alabama Extension Service, WAPI, Birmingham.

HULL, SPAHR. Reader, narrator, dramatic actor, KDKA, Pittsburgh. (R) Also WCAE, Pittsburgh. (L).


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America’s Foremost Negro Dramatic Baritone

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PROFESSIONAL RECORDS—Continued

(f); educational shorts. (L) Productions by the Shuberts, Morris Green, Schwab & Mandel (f).

HUME, H. M. Singer, WFAA, Dallas.

HUMMERT, ANNE. Script supervisor. (R) In collaboration with Frank Hummert; American Album of Familiar Music (Sterling Products, Inc., NBC Red); Broadway Merry-Go-Round (Sterling Products, Inc., NBC Blue); Backstage Wife (Sterling Products, Inc., NBC Red); Five Star Jones (Procter & Gamble, NBC Blue); Hammerstein Music Hall (American Home Products Corp., CBS); How to Be Charming (Sterling Products Corp., NBC Red); Little Orphan Annie (Wander Co., NBC Red); Ma Perkins (Procter & Gamble, NBC Red). (V) Blackett-Sample-Hummert, Inc.

HUMMERT, FRANK. Script supervisor. (R) In collaboration with Anne Hummert; American Album of Familiar Music (Sterling Products, Inc., NBC Red); Broadway Merry-Go-Round (Sterling Products, Inc., NBC Blue); Backstage Wife (Sterling Products, Inc., NBC Red); Five Star Jones (Procter & Gamble, NBC Blue); Hammerstein Music Hall (American Home Products Corp., CBS); How to Be Charming (Sterling Products Corp., NBC Red); Little Orphan Annie (Wander Co., NBC Red); Ma Perkins (Procter & Gamble, NBC Red). (V) Blackett-Sample-Hummert, Inc.

HUMPHREY, EDDIE. Special events announcer, WKRC, Cincinnati. (R) Also WHIO, Dayton; Michigan Radio Network. (L) Gifford-Robertson Players, 1929-30.

HUMPHREY, HARRY (“The Old Ranger”). Actor. (R) Ma & Pa (Atlantic Refining Co., CBS); Death Valley Days (Pacific Coast Borax Co., NBC Blue).

HUMPHREY, JOHN. Pianist, black-face comedian, WFAM-WSBT, South Bend. (V) Theatre appearances.

HUMPHREY, KENNETH A. M.C., comedian (black face), WFAM-WSBT, South Bend. (V) Theatre appearances.

HUNT, CARL. Musician (violin, saxophone, clarinet), WLS, Chicago. (V).

HUNT, FRAZIER. News commentator, writer. (R) Dr. Allan Roy Dafoe (Lehn & Fink, CBS); also substituted for Gabriel Heatter for three weeks, 1938; other shows, not current. (Newspaper and magazine feature writer.)


HUNTER, HENRY. Actor. (R) First Nighter, 1937 (Campania Sales, NBC Red); Hollywood Hotel, 1937 (Campbell Soup Co., CBS); Welch Present Irene Rich, 1937-38 (Welch Grape Juice, NBC Blue); others, not current. (F) Universal (f). (L) Productions by Eva Le Gallienne, Charles Hopkins, Theatre Guild, Winthrop Ames.

HUNTER, HOWARD. Musician (saxophone, clarinet), WHIO, Dayton. (V) Pit musician.

HUNTINGDON, HOPE. Singer. (R) Hollywood Sunshine Girls (Skel Products, Mutual).

HURLBURT, ANNE. Actress. WTIC, Hartford.

HURLEIGH, BOB. News editor, newscaster, WFRB, Baltimore. (F) Shorts.


HURT, CHICK. Musician (banjo, mando-lin), WLS, Chicago. (V) Prairie Ramblers, 5 years; theatre appearances.

HURTA, CHARLES. Violinist, WHAS, Louisville.

HUSBANDS, MARTY. Actor, KSL, Salt Lake City. (L) Stock, 2 years.

HUSING, TED. Announcer, sportscaster. (R) Walter O'Keefe's Camel Caravan (R. J. Reynolds Tobacco Co., CBS); Eddie Cantor (Lehn & Fink for Peebco, CBS); Mennen Program (Mennen Co., CBS); Sportcast (Atlantic Refining Co., CBS); Buick Presents (General Motors Corp., CBS); The Monday Night Show (The Brewers Radio Show Association, CBS); Inside Stuff by Ted Husing (Southern Dairies, Inc., CBS); also World Series broadcasts (Ford Motor Co.; many sportscasts. (F) Shorts, newscasts.

HUTCHESON, JERRY. Musician, KSFO,
SAN FRANCISCO. (R) Also KLX, Oakland; KMPC, Beverly Hills; KEHE, Los Angeles. (V) Theatre appearances.

HUTSELL, ROBERT. Orchestra leader, WHAS, Louisville.

HYMES, JACK. Actor, KTS, El Paso.


IDELSON, BILLY. Actor. (R) Vic & Sade, 1932-38 (Procter & Gamble for Crisco, NBC Red and Blue).

IGOU, BERT. Producer, KWK, St. Louis. (L) Cyrano de Bergerac, 1932; Americana, 1932; Bitter Sweet, 1933; Nina Rosa, 1933; others.

INCH, MERRILL. Continuity director, KOH, Reno. (R) Also WOMT, Manistowoc; WHBL, Sheboygan.

INGALLS, JAMES E. Singer, yodeler, guitarist, WDRC, Hartford.

INGERSOLL, CHARLES H. Speaker, lecturer, WOV, New York. (R) Also WCNW, WWRL, WLTH, WBIL, New York; WNAS, White Plains; WPEN and WDAS, Philadelphia; WTNJ, Trenton. (President, National Tax Relief Association.)

INGLIS, CHARLES. Producer, sports announcer, KLZ, Denver.

INGSTAD, ROBERT E. Announcer, KOV, Valley City.

IREY, ROBERT O. Musician, KSFO, San Francisco.

IRVINE, DOROTHY. Director women's activities, KHQ-KGA, Spokane.

IRWIN, PHILIP. Announcer, KGW-KEX, Portland. (L) The Drunkard and others; Ned Lynch Players, 1933-34 (s). (V) M.C., auto shows, sports carnivals.


Raymond Paige

Musical Director

HOLLYWOOD HOTEL

CBS

PACKARD MARDI GRAS

NBC

PICTURES 1937-38

"HOLLYWOOD HOTEL"

(WARNERS)

"HAWAII CALLS"

(SOL LESSER—RKO)

IVANS, ELAINE. Mistress of ceremonies, actress, announcer. (R) Majestic Hour, (Majestic Radio Co., CBS); Henry & George (Consolidated Cigar Corp., CBS); Eno Crime Club (H. F. Ritchie Co., CBS); True Story (Macfadden Publications, Inc., CBS); Little House of America, 1935 (Better Homes of America, Inc., CBS); others, including Sunday Morning at Aunt Susan's, 1931-38 (CBS sustaining). (F) 1913-16 (Biograph, Vitaphone; Fox, Pathé, Gaumont, Metro, others) (F). (L) Oliver Moros Co, Edgar Selwyn, Shubert, others. (V) Lewis & Gordon, 1923-24; Wellington Cross; Mann Holmer & Nicholas Joy.

IVES, ELLA MAE. Home economist, WCOL, Columbus. (R) Also WBNS, Columbus, and other stations.

IVES, RUTH. Announcer, actress, pianist, WFIL, Philadelphia. (R) Also WNBF, Binghamton.


JACKSON, CALVIN. Announcer, M.C., musician, WCAU, Philadelphia. (R) Also WEEU, Reading.

JACKSON, CONLEY. Singer, KFPY, Spokane. (V) Theatre appearances.


JACKSON, GLEN. Announcer, WHIO, Dayton.


JACKY, FRED. Choir conductor. (R) Hymns of All Churches (General Mills, Inc., CBS).

JACOBS, EDGAR. Assistant production manager, WNEW, New York. (R) Also WNAC, Boston; WTIC, Hartford, and WFLB, Syracuse, as announcer and producer.

JACOBS, RICHARD. Musician, CFRN, Edmonton. (V) Theatre appearances.


JAGER, FELIX. Script writer. (R) True Detective Mysteries (Lambert Pharmacal Co., Mutual).

JAMES, HUGH. Announcer. (R) Lowell Thomas, 1937-38 (Sunoco, NBC Blue); Terry and The Pirates, 1938 (Bowey's, Inc., for Dari Rich. NBC Red); Cheer Up, America, 1938 (Mennen Co., NBC Red). (LS) WEAF, WJZ, New York, 1938. (F) Shorts. (NBC staff announcer.)

JAMISON, ANN. Soprano. (R) Palmolive Beauty Box, 1934 (Colgate-Palmolive-Peet for Palmolive Soap, NBC Red); The Pause That Refreshes, 1934 (Coca-Cola, NBC Red); Hollywood Hotel, 1935-38 (Campbell Soup Co., CBS). (LS) Canadian programs. (L) Operettas in Canada. (V) Theatre appearances in Canada and the U. S.

JANES, ART. See Maple City Four.

JANETZKE, REINOLD W. Announcer. (R) The Lutheran Hour, seasonally since 1935 (Lutheran Laymen's League, Mutual); The Laymen's Hour, 1935-38 (Lutheran Laymen's League of Greater St. Louis, KFUO, St. Louis).

JANIS, HAL. Sports editor, WMCA, New York.

JARVIS, STAR & SUNSHINE. Hillbilly entertainers, WDAY, Fargo. (V) Sister Act, 1932-33; European tour with Rudy Sten & His Cowboys, 1937.

JEDLICK, VERA, E. Continuity writer, KIRO, Seattle.

JEFFERIES, JAMES J., M. C., actor, WFAA, Dallas. (R) Also Dixie Network. (F) Shorts. (V) Theatre appearances.

JELLISON, ROBERT. Actor. (R) The First Nighter, 1938 (Campana Sales for Italian Balm, NBC Red); Grand Hotel,
JENSEN, HELEN (Winnie, Lou & Sally Trio). Singer, WLS, Chicago. (R) Also Alka-Seltzer program, NBC, 1933; WBBM, Chicago. (V) WLS Barn Dance Show.

JEPSON, HELEN. Operatic soprano. (R) General Motors Concerts, Oct. to Dec., 1937 (General Motors Corp., NBC Blue). (GA) Lux Radio Theatre (Lever Bros., CBS); Kraft Music Hall (Kraft-Phenix Cheese Corp., NBC Red). (F) Samuel Goldwyn (f).

JERITZA, MARIA. Singer. (R) General Motors Concerts (General Motors Corp., NBC Blue). (Opera and concert star.)


JESKE, FRED L. M. C., singer, musician, producer, WSYR, Syracuse. (R) Also WGST, WSB, Atlanta; WHO, Des Moines; WGN, Chicago. (V) Theatre appearances.

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PROFESSIONAL RECORDS—Continued

JESSEL, GEORGE. Actor, producer, writer. (R) Thirty Minutes in Hollywood, 1937-38 (regional sponsorship, Mutual). (F) Actor and producer, Universal, Warner Bros., First National, M-G-M (s). (L) Jazz Singer, War Song, Joseph, 3 Winter Garden shows, Sweet and Low (s). (V) 30 years. (Writer of many songs.)

JOACHIM, M. H. H. Playwright, producer. (R) Vignettes in Symphony, 1929-30 (Cadillac Motor Car Co., CBS Pacific Coast Network); Omar the Mystic, 1932 (Purity Bakeries Corp., Mutual); Your Unseen Friend, 1936-38 (Beneficial Management Corp., CBS). (Author, lecturer.)

JOBIN, PHIL. Accordionist, CHRC, Quebec.

JOHNNY. See Johnny Roventini.

JOHNS, JOHN. Dramatic actor, KDKA, Pittsburgh. (L) He, 1933-34; The Mask & The Face, 1934-35; Invitation to a Murder, Olympia, 1936-37; Streets of New York, 1937-38; Alice in Wonderland; Snow White & Seven Dwarfs (s.f).

JOHNSON, ALMA. Blues singer, CJRC, Winnipeg.

JOHNSON, BESS. Actress, announcer. (R) Lady Esther of the Lady Esther Serenade, 1931-37 (Lady Esther, Ltd., NBC Red, CBS); Today's Children, 1932-37 (Pillsbury Flour Mills, NBC Red); Hilltop House, since Nov. 1, 1937 (Colgate-Palmolive-Peet, CBS). (Also producer, writer, advertising agency executive, writer.)

JOHNSON, GEORGE. Violinist. KVI, Tacoma.

JOHNSON, GLADYS LEE. Violinist, KGW-KEX, Portland. Also member of Portland Symphony Orchestra.

JOHNSON, HAL. Sports commentator, WAPI, Birmingham.

JOHNSON, HAZEL. Singer, pianist, KFYR, Bismarck. (V).

JOHNSON, HEZZY. Accordionist, KSFO, San Francisco. (V) Theatre appearances.


JOHNSON, RALPH. Dramatic actor, WHJB, Greensburg.

JOHNSON, RAYMOND. Actor. (R) A Tale of Today, 1936-38 (Princess Pat, Ltd., NBC RED); Girl Alone, 1936-38 (Kellogg Co., NBC Red); Today's Children, 1936-38 (Pillsbury Flour Mills, NBC Red); Grand Hotel and The First Nighter, 1936-38 (Campana Sales, NBC Blue, NBC Red); Guiding Light, 1937-38 (Procter & Gamble, NBC Red). (L) Lady Windermere's Fan, 1931; Pygmalion, 1932; Three Sisters, 1932; Macbeth, 1933; At Mrs. Beams, 1933; There's Always Juliet (road), 1933; Hay Fever (road), 1935 (s).

JOHNSON, RICHARD H. Musician, KGAR, Tucson. (R) Also WMBD, Peoria; WDZ, Tuscolo. (V) Theatre organist.

JOHNSON, SAMUEL L. Comedian (straight), singer, continuity writer, musician, WNOX, Knoxville. (R) Also WKRC, Cincinnati; WHAS, Louisville. (V) Monk & Sam. over 10 years.

JOHNSON, WALTER H. Sports announcer, WIBM, Jackson.

JOHNSON, CLINT. Announcer, WFIL, Philadelphia.

JOHNSON, EDDIE. Musician, WWVA, Wheeling.

JOHNSON, RUSS. Writer, producer, KNX, Los Angeles. (R) Also William Wrigley, Jr., Co. program, CBS; Great Northern Railway program, NBC (not current). (F) Shorts (narrator).

JOHNSON, BILL. Actor. (R) Big Sister (Lever Bros. Co., CBS); Gang Busters (Colgate-Palmolive-Peet Co., CBS); There Was a Woman (Glass Container Association of America, NBC Blue); others. (F) March of Time. (L) Stock.

JOHNSON, JACK. Script writer. (R) Johnny Presents (Philip Morris & Co., CBS).

JOLLY GILLETTE. See Eileen Barton.

JOLSON, AL. Singer, comedian, actor, m.c. (R) Chevrolet, 1933; Shell Chateau, 1935-36 (Shell Union Oil Corp., NBC Red); Rinso Program Starring Al Jolson, 1936-38 (Lever Bros. Co., CBS). (F) Warner Bros., United Artists, First National; starred in "The Jazz Singer"; the first all-talking picture. (L) The Whirl of Society, 1912; The Honeymoon Express, 1913; Big Boy, 1925; Wonder Bar, 1931. (V) 1906-11.

JONES, ARTHUR T. Announcer, singer, actor, writer, WER, St. Louis. (R) Also NBC programs, 1929; WIND, Gary; KWK, St. Louis; WKBB, Dubuque.
PROFESSIONAL RECORDS—Continued

JONES, DORIS. Reader, writer, actress, KSL, Salt Lake City.

JONES, DOROTHY RAE. Actress, WFAA, Dallas.

JONES, GENEVA. Singer, guitarist KGFF, Shawnee. (R) Also KADA, Ada. (V) Theatre appearances.

JONES, GINGER. Actress, (R) Jenny Peabody (F & F Laboratories, Inc., CBS).

JONES, MAXINE. Organist, WFLA, Clearwater.

JONES, MILDRED A. Actress commentator (women’s programs), WFAA, Dallas. (L) Little Theatre productions.

JONES, MILDRED E. Singer, pianist, WGFC, Albany.

JONES, PAUL M. Singer, pianist, announcer, WFLA, Clearwater.

JONES, TOM. Producer, writer, announcer, KYA, San Francisco. (R) Also network sustaining programs, NBC, CBS, California Radio System.

JONES, VIRGINIA. Pianist, singer, KCMO, Kansas City. (R) Also WDAF, Kansas City.

JONES, WILLARD. Musician, arranger, WMBG, Richmond. (V) Theatre appearances.

JORDAN, AARON. Singer, KFRU, Columbia. (R) Also KMOX, St. Louis. (V) Ozark Mountainiers, 4 years.

JORDAN, CONSTANCE. Concert cellist, KHQ-KGA, Spokane. (L) Concert work.

JORDAN, JAMES E. See Fibber McGee & Molly.

JORDAN, MARION. See Fibber McGee & Molly.

JOSLYN, HENRY. Announcer, KPDR, Pampa. (L) Orphan Nell, 1937 (f).


JOY, JACK. Program director, KHJ, Los Angeles. (R) Also KFWE, Los Angeles.

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JOHN RAPP

SCRIPTS:
TEXACO TOWN
CAMEL CARAVAN

SECOND YEAR WRITING FOR

EDDIE CANTOR

—AND THANKS

1334
JOY, RICHARD. Announcer, producer. (R) News Thru a Woman’s Eyes, 1937 (Pontiac Motors, CBS); Good Afternoon, Neighbors, 1937 (Durkee Famous Foods, CBS); The Newlyweds, 1937 (Listerine, CBS); My Secret Ambition, 1938 (Durkee Famous Foods, CBS); also local shows in present capacity as staff member of KNX, Los Angeles.

JULIAN, JOSEPH. Actor. (R) Life of Mary Sothern, 1936-38 (Lehn & Fink for Hind’s Honey & Almond Cream, CBS); Myrt & Marge, 1937-38 (Colgate-Palmolive-Peet for Concentrated Super Suds, CBS); True Story Court of Human Relations, 1938 (Macfadden Publications, NBC Red); On Broadway, 1938 (General Foods for Diamond Crystal Shaker Salt, NBC, Blue). (L) Judgment Day (Elmer Rice), 1935; stock.

JUNIOR, JOHN. Actor (comedy, charac-
ter), Federal Theatre Radio Division. (F) United Artists. (L) Productions by Frohman, Belasco, Sam Harris and others; 25 years.

JUVEILIER, JEANNE. Actress (dramatic, straight, dialect). (R) Myrt & Marge, 1933 (William Wrigley, Jr., Co., CBS); Betty & Bob, 1933-36 (General Mills, NBC Blue); The Story of Mary Marlin, 1935-36 (International Cellucotton for Kleenex, NBC Red); Molly of the Movies, 1936-37 (Ovaltine, Mutual); Little Orphan Annie, 1936 (Ovaltine, NBC Red); Kid Sister, 1936 (General Mills, Mutual); The Guiding Light, 1937-38 (Procter & Gamble, NBC Red); Arnold Grimm’s Daughter, 1937-38 (General Mills, CBS). (L) Provincetown Players, 1922-24; stock, 1924-34 (s.f).

JYSAD, ADOLPH. Announcer, singer, KGCB, Wolf Point.

K

KADELL, CARLTON. Announcer. (R) Music from Hollywood (Liggett & Myers Tobacco Co., CBS); Thrills (Union Oil Co., NBC Red); others.

KALAR, PHILIP B. Baritone, producer, WLS, Chicago. (R) Also KFI, Los Angeles; WBBM and WGN, Chicago. (F) Fox Movietone; M-G-M; United Artists (f). (L) Student Prince (original company), 1925-26 (f). (V) 1926-28.

KALTENBORN, HANS VON. News commentator. (R) Headlines and Bylines, 1937-38 (CBS). (News editor, CBS; author, lecturer.)

KALUSCHE, EARLE. Announcer, WFAA, Dallas. (R) Also Texas Quality Network; program director, KRFO, Longview, 1936-37.


KAMPE, MEL. Announcer, actor, WIL, St. Louis. (R) Also KMOX. St. Louis; transcriptions.

KAMPER, HOWARD. Musician, WDBO, Orlando. (V) Musical director.

KANE, JOHNNY. Actor (leads, juvenile, comedy). (R) The Country Doctor, 1932 (Lambert Pharmacal Co. for Listerine, NBC Blue); Red Davis, 1933-35 (Beech-Nut Packing Co., NBC Blue); Five Star Jones, 1936 (Procter & Gamble, NBC Blue); Pepper Young’s Family, 1936-38 (Procter & Gamble, NBC Red and Blue). (F) M-G-M. Paramount, First National, D. W. Griffith (f); shorts; March of Time. (L) Tangerine, 1924; Music Box Revue, 1925; Little Jesse James, 1926; Happy Go Lucky, 1927; Sweet Lady, 1928; Veneer, 1929; The Long Road, 1930: Prince Charming, 1931; The Milky Way, 1933; The Sky’s the Limit, 1934; One Thing After Another, 1937 (f). (V) Shields & Kane, 1922-24.

KARASICK, MARION. Announcer, actress, continuity writer, WSAV, Rochester.


KARNEY, BEULAH. Household economist, KMBC, Kansas City.

KATTKAMP, MAUDE. Singer, KHSU, Chico. (Soloist with Chico Symphony and other organizations.)

KAUFMAN, SIDNEY. Commentator, critic,
writer, WQXR, New York. (R) Also WARD and WHOM, New York. (F) M-G-M, Paramount, United Artists, as writer; shorts.

**KAY, DOT.** Singer. (R) Toast to the Town, 1938 (Roma Wine Co., CBS); NBC sustaining shows, 1934-36. (V) Appearances with Ben Bernie and Kay Kyser; theatre and night club engagements. (Currently associated with KSFO, San Francisco.)

**KAY, FRANCES.** Pianist, organist, KTAT, Fort Worth. (R) Also KMOX, St. Louis; WMC, WREC, Memphis.

**KAY, JOAN.** Actress (character ingenue). (R) Air Adventures of Jimmie Allen, 1934-37 (Skelly Oil, transcriptions); Judy & Jane, 1935-36 (Folger Coffee, transcriptions); Kitty Keene, Inc., 1936-38 (Procter & Gamble, CBS); Those Happy Gilmans, 1937-38 (General Mills, transcriptions); Court of Missing Heirs, 1933 (Skelly Oil, CBS); also incidental parts on numerous network shows. (L) Dramatic stock, 1931-32; Noah, with Burgess Meredith, 1935.

**KAYE, JANE.** Singer, KSFO, San Francisco.

**KAYE, LILLIAN.** Popular singer, WBRY, Waterbury. (V) Ben Bernie & Co., 1934; General Motors Auto Show, 1934-35. Also night club and orchestra work.

**KEARNEY, MARGARET.** Assistant director, talent caster. (R) Bar X Days and Nights, 1934 (Health Products, NBC Blue); Taxi, 1934 (B. F. Goodrich Rubber Co., NBC Blue); Lucky Smith, 1935 (Gillette Razor Co., NBC Red); Plantation Echoes, 1935 (Vick Chemical Co., NBC Blue); Kitchen Cavalcade, 1936-38 (C. F. Mueller Co., NBC Blue); and the following transcriptions: Touring America with Carbeth Wells, 1936 (Continental Oil Co.); Uncle Natchel, 1936-38 (Chilean Nitrate); The Idol of Millions, 1937 (Nehi, Inc.). (F) Warner Bros. (Eastern Studio). (L) Ziegfeld, Shubert, Hammerstein. (Associated with Grombach Productions, Inc.)

**KEAST, PAUL.** Actor, singer, KFWB, Los Angeles. (R) Also California Radio System; Mutual; Silverdust Program, CBS, 1935. (F) Shorts. (L) Vagabond King (N. Y. and road), 1929-30; Ziegfeld’s Showboat (N. Y. and road), 1933; others (s). (V) Single act and others; 10 years; personal appearances.

**KEATING, LARRY.** Announcer (R) Night Editor (Cardinet Candy Co., NBC Red);
PROFESSIONAL RECORDS—Continued

Professor Puzzlewit (Gallenkamp Stores Co., NBC Red).

KEDDINGTON, S. RICHARD. Announcer, actor, KSLSalt Lake City. (L) Stock.

KEDDY, GRACE G. Actress, singer, WAAB-WNAC, Boston. (R) Also Yankee Network. (F) Shorts. (L) The Dove, with Keith Albee Players, 1927; Buddies, 1936 (sf). (V) As tap dancer.

KEEFE, HOWARD S. News editor, special features commentator, WSPR, Springfield. (R) Also Colonial Network.

KEEHN, NEAL. Writer, actor, director of special events, KMBC, Kansas City. (R) Also WBBM, Chicago; transcriptions.

KEENE, DAY. Script writer. (R) Kitty Keene, Inc. (Procter & Gamble, CBS).

KEENE, HANK. Musician, singer, dialectician, WITC, Hartford. (V) Theatre appearances.

KEENE, JAMES. Announcer, KRE, Berkeley.

KEESE, KEN. Program director, pianist, announcer, WATL, Atlanta. (L) Summer stock, 1934-35 (f).


KEITH, DEBROH. Actor. (R) Junior Nurse Corps (Swift & Co. for Sunbrite Cleanser, NBC Blue).

KEITH, RICHARD K. Dramatic actor. (R) Famous Jury Trials, 1936 (Mennen Co., Mutual); True Story, 1936 (Mackadden Publications, NBC Red); Life of Mary Sothern, 1936-37 (Lehn & Fink, CBS); Smoke Dreams, 1936 (La Fendrich Cigars, Mutual); Armco Iron Master, 1936 (American Rolling Mills, NBC Blue); Believe It Or Not, 1937 (General Foods Corp., NBC Red); Melody Puzzles, 1938 (American Tobacco Co., NBC Blue); John's Other Wife, 1938 (Affiliated Products, NBC Red). (F) Shorts. (L) Diamond Lil, 1928-29; Cortez, 1929; Great Lover, 1932; Jewel Robbery, 1932; Room 349, 1930; Noble Experiment, 1931.

KELK, JACKIE. Actor. (R) News of Youth, 1935-36 (Baking Co., CBS); Hello, Peggy, 1935-37 (Drackett Co. for Drano and Windex, NBC Red, Mutual); The Gumps, 1936-37 (Lehn & Fink for Fibecco Toothpaste, CBS); Big Sister, 1936-37 (Lever Brothers for Rinso, CBS); Death Valley Days, 1936-37 (Pacific Coast Borax Co., NBC Blue); Billy and Betty, 1935-37 (Sheffield Farms, WEAF, N.Y.) (F) 20th Century-Fox (f); Warner Bros. shorts. (L) No More Frontier, 1930; Bridal Wise, 1931; The Perfect Marriage, 1932; Goodbye Again, 1933; Gather Ye Rosebuds, 1934; Jubilee, 1935-36 (f); stock.

KELLEY, DON. Announcer, WLS, Chicago. (R) Also KOIL, Omaha.

KELLEY, WELBOURN. Script and commercial writer. (R) Magic Key of RCA (RCA, NBC Blue); Voice of Firestone (Firestone Tire & Rubber Co., NBC Red); Adam Hat Sports Parade (Adam Hats, NBC Blue). (Author of two novels: Inchin' Along and So Fair a House.)

KELLY, CHARLES F., JR. Script writer. (R) Lutheran Hour (Lutheran Laymen's League, Mutual).

KELLY, DAN. Singer. WCAU, Philadelphia. (R) Also Household Finance Corp. program, CBS, 1935. (V) Theatre appearances.

KELLY, JACK. Sports editor, announcer, WGST, Atlanta.


KELLY, KAY. Editor of women's page of the air, KVI, Tacoma. (R) Also KMO, Tacoma.


KELLY, PAT. Announcer. (R) Dog Heroes (Modern Food Process Co., NBC Blue.)

KELLY, TOM. News commentator, special events director, sportscaster, KCMO, Kansas City. (R) Also KMBC, Kansas City; KSTP, Minneapolis-St. Paul.

KELLY, VIRGIL A. Script writer. (R) Lutheran Hour (Lutheran Laymen's League, Mutual).

KELSEY, CARLON. Musical director. (R) Then and Now, May to Dec., 1936 (Sears, Roebuck & Co., CBS); Poetic Melodies, Nov., 1936 to Nov., 1937 (Wrigley Chewing Gum, CBS); Hi-Jinks (Franco Bakers, NBC Pacific Coast); El Sidelo Hour (El Sidelo Cigars, NBC Pacific Coast). (F) Tiffany, First National. (L) Pro-
ductions by the Shuberts, Dillingham, Hammerstein, Vanderbilt, Schwab and Mandel; others. (V) Featured conductor, coast theatres.

KELSO, MARIE M. Singer, KGDM, Stockton.

KEMP, HAL. Orchestra leader. (R) Phil Baker, 1936 (Gulf Refining Co., CBS); Music from Hollywood, 1937 (Liggett & Myers for Chesterfield Cigarettes, CBS); Time to Shine, 1938 (Griffin Mfg. Co. for Griffin All-Wite Shoe Polish, CBS); also electrical transcriptions, 1933-35 (Eno, Lavina). (F) RKO (s); shorts. (V) Tours with orchestra in America, Paris and London. Victor records currently; formerly Brunswick.

KEMPER, LOU W. Announcer, singer, writer, WDOD, Chattanooga. (L) Winter, 1937; Bury the Dead, 1937 (f).

KEMPER, LUCREZIA. Script writer. (R) Mrs. Garrie Griswold & the Vaquero (Oxo, Ltd., NBC Red).

KENDALL, CY. Actor. (R) The Silver Theatre (International Silver Co., CBS).

KENNEDY, JOHN B. Commentator. (R) General Motors Concerts (General Motors Corp., NBC Blue); Magic Key of RCA (RCA, NBC Blue).


KENNEDY, WENDELL. Organist, pianist, dramatist, WCBS, Springfield.

KENNY, JOHN E. Pianist, singer, WMBG, Richmond. (V) Theatre appearances, 5 years.

KENNY, NICK. Commentator, M.C., WMCA, New York. (V). (Radio columnist, New York Daily Mirror.)

KENT, ALAN. M.C., announcer. (R) Rippling Rhythm Revue (Jergens-Woodbury Sales Corp., NBC Blue); Universal Rhythm (Ford Motor Co., NBC Blue); The Goldbergs (Procter & Gamble for Oxydol, NBC Red). (LS) WJZ and WNEW, New York. (F) Shorts. (V) NBC Radio Revue. Currently with WNEW, New York.

Irving Reis

Under Writer-Director Contract

1338
KENT, BOB. Producer, writer, monopolist, M.C., actor, announcer, KFH, Wichita. (L) Stock, 1904-16 (f). (V) Theatre appearances.

KERBY, KEITH. Announcer, producer, KSFO, San Francisco.

KERN, ROBERT B. Announcer, WTIC, Hartford.

KERR, ROBERT. Writer, CJRC, Winnipeg.

KETTERING, FRANK D. Novelty musical act, "Hoosier Hot Shots." (R) National Barn Dance, 1934-38 (Miles Laboratories for Alka-Seltzer, NBC Blue); Uncle Ezra, 1935-38 (Alka-Seltzer, NBC Red). (F) Shorts. (L) Sis Hopkins; Way Down East, with Berkell Players (f). (V) Buzzington's Rube Band, later called Rustic Revellers, 7 years. Also recordings for Brunswick.

KEYS, ROBERT. Musician, WKRC, Cincinnati.

KIDD, KATHLEEN. Actress, CJRC, Winnipeg. (R) Also CFRB, Toronto; Canadian Broadcasting Corp. (F) Various Hollywood studios, 1926-28. (L) Charlot's Revue, 1926; Oh Kay, 1928 (replaced Elsie Janis); Hit the Deck (road company), 1928; Grand Street Follies, 1930; Good News, 1930; stock and repertory. (V) Theatre appearances.

KIDDER, PATRICIA B. Continuity editor, KLZ, Denver.

KIDDER, RICHARD L. Singer, WHEC, Rochester.

KILGORE, JERRY. Announcer, producer, KPI-KECA, Los Angeles. (R) Also NBC Pacific Coast programs for Chase & Sanborn, Bank of America, Eastman Kodak, Occidental Life, 1931-34. (L).

KILLICK, ARTHUR F. Writer, actor, WDAF, Kansas City. (Also feature writer, newspapers and magazines.)

KILPACK, BENNETT. Dramatic actor. (R) Mr. Keen in Mr. Keen, Tracer of Lost Persons, 1937-38 (American Home Products for Bi-So-Dol, NBC Blue); Mrs. Wiggs of the Cabbage Patch, 1937-38 (American Home Products, NBC Red); David Harum, 1937-38 (B. T. Babbitt Co. for Bab-O, NBC Red); Believe It or Not, 1937-38 (General Foods for Post Bran, NBC Red); Alias Jimmy Valentine, 1937-38 (Larus & Brother Co. for Edgeworth Tobacco, NBC Blue); transcriptions, 1937-38 (Kreuchen Salts, Kruger Baking Co.). (F) RKO (f). (L) Kismet, with Otis Skinner; Shakespeare Repertory with Sothern and Marlowe; director of stock productions. (V) Theatre appearances as Cefus, a role created for the Seth Parker program.


KIMBALL, PEGGY. Organist, pianist, WSYR, Syracuse. (V) Orchestra leader.

KIMBERLY, HELENE. Pianist, WROK, Rockford.

KIMBLE, WALTER. Musical director, organist, pianist, WDBO, Orlando. (V).

KING, ANNA LAURA. Pianist, WDBO, Orlando.

KING, JANE. Actress, WHAT, Philadelphia. (R) Also WFIL, WCAU, Philadelphia; WTIC, Hartford; WOKO, Albany.


KING, JOHN REED. Announcer. (R) Heinz Magazine of the Air (H. J. Heinz Co., CBS); Chrysler Football Parade (Chrysler Corp., CBS); others. (LS) WINS, New York. (F) Shorts.

KING, PERRY (William Perry). Announcer, producer. (R) News Through a Woman's Eyes, 1937 (Pontiac Motors, CBS); The Gumps, 1937 (Lehn & Fink for Febeco Tooth Faste, CBS); Hour of Romance, 1938 (Elizabeth Arden, Mutual); The Lamplighter, 1938 (North American Accident Insurance Co., Mutual). Has also handled special features for CBS.

KING, SHERWOOD. Script writer. (R) Margot of Castlewood (Quaker Oats Co., NBC Blue).


KINGSLEY, MYRA. Talks on astrology.
PROFESSIONAL RECORDS—Continued


KINSELL, WALTER. Actor. (R) Dick Tracy (Quaker Oats Co., NBC Red).

KIRKER, WALTER. Exercise programs, WKBO, Harrisburg.

KIRKPATRICK, JESS. Announcer, singer, M.C. (R) Rube Appleberry, 1937 (Campbell Cereal Co., Mutual). (F) Pathe (sang for a star); shorts. Associated with WGN, handling local and network shows since 1936.

KITTELL, CLYDE. Announcer. (R) Vee Lawnhurst, 1933-34 (Wildroot, NBC Red); Cruise of Seth Parker, 1934 (Frigidaire, NBC Red); Betty Moore, 1934-36 (Benjamin Moore Paints, NBC Red); Lowell Thomas, 1936 (Sunoco, NBC Blue); Hello Peggy, 1937-38 (Drackett Co., NBC Red); Headlines, 1938 (P. Lorillard, Mutual); also various local shows, since 1932.

KLASI, RICHARD B. ("Dick"). Piano-accordionist, singer, fiddler, WEEI, Boston. (R) With Dana M. Pierson as Jimmie & Dick, on this station and WJAG, Norfolk; KFNF, Shenandoah; WNAX, Yankton; KSOO, Sioux Falls; WOW, WAAW and KOIL, Omaha; KGHF, Pueblo; KMOX, St. Louis.

KLEIN, ADELAIDE. Dramatic actress. (R) March of Time, 1934-38 (various sponsors including Time, Inc. and Servel; CBS, NBC Blue); Gang Busters, 1936-38 (Colgate-Palmolive-Peet Co., CBS); Johnny Presents (Philip Morris & Co., Ltd., NBC Red); Behind Prison Bars, 1936 (Wm. R. Warner & Co., NBC Blue); Grand Central Station, 1937-38 (Lambert Co. for Listerine, NBC Blue); Terry and the Pirates 1937-38 (Dari Rich, NBC Red); On Broadway, 1937-38 (General Foods Corp. for Diamond Crystal Salt, 1937); Myrt & Marge, 1937 (Colgate-Palmolive-Peet Co. for Super Suds, CBS); Kate Smith's Bandwagon, 1937 (General Foods Corp. for Calumet, CBS); others. (L) Double Dummy, 1936.

KLEIN, AUGUST P. Musician (accordion, trumpet), WLS, Chicago.


KLEIN, RALPH. Script writer, WTIC, Hartford.
PROFESSIONAL RECORDS—Continued

KLEM, FRED ("Fritz"). Pianist, arranger, composer, WNBFL, Binghamton. (L) After Dinner (London production), 1921. (V) Cassin & Klem. 1919-24; Bar Twins, 1925-27; Patti Moore, 1928; Lita Grey Chaplin, 1929.

KLIMENT, ROBERT F. Announcer, WSAZ, Huntington. (R) Also Smilin' Ed McConnell program, CBS, 1934. (V) Paradise Islanders, 1937.

KLING, SAMUEL G. Director, WBAL, Baltimore.

KLOSE, WOODY. Writer, announcer, actor, program director, WTMV, East St. Louis. (R) CBS Shows including Tony Cabooc, 1929-30 (Anheuser-Busch); "B" Square Review, 1931 (Barnsdall Refining Co.); also KMOX, St. Louis.


KNEASS, DON. Announcer, KGW-KEX, Portland.

KNELL, JACK. Producer, special events, WEEI, Boston. (R) Also WHDH, Boston. (L) Dramatic stock, 1925-33; George M. Cohan production, 1933.

KNIGHT, BETTY ANN. Singer, WSJS, Winston-Salem.

KNIGHT, JAMES. Organist, WJAX, Jacksonville. (V) Theatre appearances.

KNIGHT, MARGARET. Entertainer, WJAX, Jacksonville. (F) Shorts. (L) Hello Yourself. (V) Theatre appearances.

KNIGHT, RUTH A. Script writer. (R) Maxwell House Show Boat, 1937 (Maxwell House Coffee, NBC Red); Cavalcade of America, 1937-38 (E. I. du Pont, CBS); Aunt Jenny's Real Life Stories, 1938 (Lever Bros., CBS); also sustaining programs, CBS.

KNIGHT, WILLIAM A. Announcer, M. C. WTMV, East St. Louis. (R) Also WIL, KMOX, St. Louis. (V) 1916-19; 1920-22.

KOBLER, GEORGE. Tenor. (R) Town Hall Tonight, summer of 1937 (Bristol-Myers for Ipana and Sal Hepatica, NBC Red); Summer Stars, 1937 (Gulf Oil, NBC Red).

KOEHR, HERBERT. Organist, WHAS, Louisville.

KOESTNER, JOSEF. Orchestra conductor. (R) Ry-Krisp Presents Marion Talley (Ralston-Purina Co., NBC Red).

KOGEN, HARRY. Orchestra leader. (R) Greater Sinclair Minstrels (Sinclair Refining Co., NBC Blue); Melody of Romance (Jell-Sert Co., NBC Blue); Kaltenmeyer's Kindergarten (Quaker Oats Co., NBC Red).

KOHL, HAROLD. Announcer, WSAV, Rochester. (F) Shorts. (L) Stock. (V) Theatre and night club appearances.

KOHL, HAROLD J. Pianist, organist, WTIC, Hartford. (R) Also Yankee Network. (F) Shorts. (V) Pit musician.

KOLLMAR, DICK. Actor (leads, heavy, dialect). (R) Palmolive Beauty Box Theatre, 1935 to Jan., 1938 (Colgate-Palmolive-Peet, CBS); Life of Mary Sothern, 1937 (Lehn & Fink for Hind's Honey & Almond, CBS); Pretty Kitty Kelly, 1937-38 (Continental Baking for Wonder Bread, CBS); John's Other Wife, 1937-38 (American Home Products, NBC Red). (L) Repertory Co., summer of 1934 (s.f).

KONTOS, SAM. Orchestra leader, KYFE, Bismarck.

KOSTELANETZ, ANDRE. Orchestra conductor. (R) Sweetheart Hour, 1931 (Manhattan Soap Co., CBS); Fortune Builders, 1931 (Distributor's Group, Inc., CBS); Southern Melodies, 1931-32 (American Cotton Oil Co., CBS); Weed Chain Program, 1931-32 (American Chain Co., CBS); Ziegfeld Radio Show, 1932 (Chrysler Corp., CBS); Five Star Revue, 1932 (Corn Products Refining Co., CBS); Threads of Happiness, 1933 (Spool Cotton Co., CBS); Pontiac Program, 1933 (General Motors Corp., CBS); Buick Presents, 1933-34 (General Motors Corp., CBS); Chesterfield Presents, 1934-38 (Liggett & Myers Tobacco Co., CBS). (F) RKO, Paramount (f); shorts. (Recordings for World Recordings, Victor Records, Associated Press Publishers Recording, Brunswick Records. Conducted Hollywood Bowl Symphony Orchestra and Chicago Grand Opera Orchestra, 1936.)

KRAMER, HARRY. Announcer, WNEW, New York. (R) Also WOR and WOV, New York.

KRAMER, PHIL. Comedian, stooge, M. C. (R) Burns and Allen, 1935-36 (White Owl Cigars; Campbell Soup, CBS); Park Avenue Penners, since 1936 (Cocomalt, CBS). (GA) Shell Chateau, Camel Cigarette program, 1934. (L) As Hus-
bands Go; Once in a Lifetime. (V) Theatre appearances.

KRASS, MILT. Pianist. (R) Mary Margaret McBride (General Foods Corp., CBS).

KREAMER, KAYE. Director of dramatics, women’s activities, continuity writer, WROK, Rockford.

KREBS, HARRY. Musician (cello, bass viol), WHIO, Dayton. (L) Musical comedy. (V). (Member of Dayton Philharmonic Orchestra.)

KRUEGER, BENNY. Orchestra leader. (R) Pick and Pat (U. S. Tobacco Co., CBS).

KRUGER, ALMA. Actress. (R) Maxwell House Show Boat (General Foods Corp., NBC Red); Those We Love (Lamont Corllis & Co., NBC Blue).

KRUGMAN, LOUIS. Dialectician, impersonator, actor. (R) Philip Morris Program, 1937 (Philip Morris & Co., Ltd., NBC Red); Your Unseen Friend, 1937 (Beneficial Management Co., CBS); The Goldbergs, 1937 (Procter & Gamble for Oxydol, NBC Red); Emily Post, How to Get the Most Out of Life, 1938 (Florida Citrus Commission, CBS). (LS) WHN, WMCA, WOR, New York. (L) Yoshe Kalbe, 1933; Twelfth Night (Maude Adams Co., 1934); Fritz Leiber, 1934-35; Elitch’s Gardens, 1935; others.


KRUPP, ROGER. Announcer, actor. (R) Al Jolson, 1932 (Chevrolet Motor Cars, NBC Red); Fred Waring and His Pennsylvanians, 1934 (Ford Motor Dealers, NBC Blue); Paul Whiteman’s Orchestra, 1934 (Kraft-Phenix Cheese Corp., NBC Red); Modern Cinderella and Arnold Grimm’s Daughter, 1937 (General Mills, CBS); News through a Woman’s Eyes, 1937-38 (Pontiac Motor Cars, CBS); others, not current. (F) M-G-M (f); newsreels. (Formerly manager, Post Broadcast System, Honolulu; currently staff announcer, CBS, Chicago.)

KRUSE, HENRY. Singer, KOL, Seattle. (R) Also KMTR, Los Angeles. (F) M-G-M 1935. (V) 1934-35. (Also commercial recordings.)

KUBLER, DOROTHY. Musician (piano, accordion), KOBH, Rapid City.

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KULLMAN, CHARLES. Singer. (R) Palmolive Beauty Box Theatre (Colgate-Palmolive-Peet Co., CBS). (F) European productions.

KURTZMAN, DR. SAMUEL. Writer. (R) Chase & Sanborn Program, 1934 (Standard Brands, Inc., NBC Red); Eddie Cantor, 1935-36 (Lehn & Fink, CBS); Eddie Cantor, 1936-38 (Texas Co., CBS); Jack Oakie's College, 1937 (R. J. Reynolds Tobacco Co., CBS); Cantor's Camel Caravan, 1938 (R. J. Reynolds Tobacco Co., CBS). (F) Samuel Goldwyn, United Artists; shorts.

KUSHNER, JACK. Musician (saxophone, clarinet, flute), CJRC, Winnipeg.

LABBITT, MYRTLE. Women's commentator, household talks, CKLW, Detroit. (R) Also WWJ, Detroit.

LABRIOLA, TONY ("Oswald"). Comedian, musician. (R) Laugh with Ken Murray, 1936 (Lever Bros. for Rinso and Lifebuoy, CBS); Ken Murray and Oswald, 1937 (Campbell Soup Co., CBS); Hollywood Hotel, 1937-38 (Campbell Soup Co., CBS), (F) Universal (f); shorts. (L) Earl Carroll's Sketch Book, 1936. (V) Original Cavaliers; Jack McLallen; Eva Borroughs Fontaine; theatre appearances.

LACKAYE, DICK. Dramatic director, KOL, Seattle. (R) Also KOL, Seattle. (L) Stock and repertoire shows, 20 years.


LAFRANCE, GASTON. Pianist, CHRC, Quebec.


KYLER, HESTER. Pianist, organist, WCMI, Ashland.

KYNE, PETER B. Script writer. (R) I Want a Divorce (Sussman Wormser & Co., NBC Red). (F) Writer of many films for Universal, MGM, RKO, others. (Novelist.)


KYTE, BENNY. Musical director, WXYZ, Detroit.

LAKE, DONALD E. Accordionist, WROK, Rockford. (V) Rock River Barn Dance.

LALONDE, JOHN. Announcer, M.C., singer (bilingual), CKAC, Montreal. (V) Theatre and night club appearances. (Also RCA Victor recordings).

LA MARR, ALMA. Women's programs, KYA, San Francisco. (R) Also NBC, 3 years.

LAMB, RUSS. Singer, announcer, pianist, KRLH, Midland.

LAMBERTZ, KARL. Musical director, WFAA, Dallas. (V) Conductor, pit orchestra.


LAMONTAGNE, ANTONIO. Tenor, CHRC, Quebec. (V) Hotel appearances.

LAMOUR, DOROTHY. Actress, singer. (R) Chase & Sanborn Program, 1937-38 (Standard Brands for Chase & Sanborn Coffee, NBC Red). (F) Paramount (s,f); shorts. Brunswick records.

LANCASTER, SIDNEY S. Announcer, CFRN, Edmonton. (V) Theatre appearances.

LAND, FRANCES. Actress, WFIL, Philadelphia. (R) Also WHAT, Philadelphia. (L) Stock; Little Theatre productions.

LANE, LEWIS. Music research. (R) Program notes for Cities Service Concert, 1936-38 (Cities Service Co., NBC Red); all NBC sustaining piano recitals.


LANG, FRED. Production supervisor, news commentator, special events announcer, WAAB-WNAC, Boston. (R) Also Yankee Network; KYY, WCAU, Philadelphia. (F) Rothberg Studios, commercial shorts, 1937-38. (L) The Cat and the Canary, 1933; The Thirteenth Chair, 1933 (f). (V) Theatre appearances.


LANG, JUNE. (Mrs. Dennis Johnson). Popular singer, KDAL, Duluth.

LANGAN, TOM. Script writer. (R) Chesterfield Program (Liggett & Myers Tobacco Co., CBS).

LANGE, HENRY. Musician, arranger, WHIO, Dayton. (F) Shorts. (L) Ziegfeld’s Follies; others. (V) Circuit tour.


LANGLOIS, GABRIELLE. Pianist, CHRC, Quebec.

LANGSTON, LUDEAN. Soprano, KTAR, Phoenix.

LANSING, MARY. Actress. (R) The Newlyweds (Lambert Pharmacal Co., CBS).

LA PRADE, MALCOLM. Writer, narrator. (R) Cook’s Travelogue with Malcolm La Prade; Travel Talks by Malcolm La Prade, 1937-38 (Thomas Cook & Son, NBC Red).

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LARKIN, DON. Announcer, WNEW, New York.

LARKIN, JOHN W. Announcer, singer, KXXB, Kansas City. (L) Green Stick, Melting Pot, Third Floor Back; others, 1935-36 (s.f.).

LARSON, HERMAN. Baritone. (R) Member of quartet, Contented Hour, 1932-38 (Carnation Milk, NBC Red).

LATEAU, HERBERT W. S. Announcer, KARK, Little Rock. (R) Also WKY, Oklahoma City. (F) Commercial shorts. (V) Theatre appearances.

LATELL, MARIE. Singer, WIP, Philadelphia. (V) Night club appearances.

LATHAM, JEAN LEE. Script writer. (R) Junior Nurse Corps (Swift & Co., NBC Blue).

LATHAM, JOE. Actor (character, comedy). (R) Current programs: Myrt & Marge (Colgate-Palmolive-Peet Co., CBS); Road of Life (Procter & Gamble, NBC Red); Just Plain Bill & Nancy (Anacin, NBC Red); Behind Prison Bars (Wm. R. Warner Co. for Sloan’s Liniment, NBC Blue); Johnny Presents (Philip Morris & Co., Ltd., NBC Red). (L) Vagabond King (with Dennis King); War Song (with George Jessel); stock.

LATTING, MARION. Actress, singer, WKZO, Kalamazoo. (V) Showboat Trio.

LAUCK, CHESTER. See Lum and Abner.

LAUCK, VIRGIL. Violinist, KANS, Wichita.

LAUFERTY, LILIAN. Writer. (R) Originator and creator of Big Sister, 1936-38 (Lever Bros. for Rinso, CBS); author of Your Family and Mine, 1938 (Sealtest, NBC Red). (Author of novel, The Street of Chains, and short stories for Red Book, Cosmopolitan, Harpers, Colliers, Liberty, etc.)

LAUGHLIN, MILTON. Program director, actor, writer, producer, WHAT, Philadelphia. (R) Also WCAU, WFIL, WIP, WDAS, WPEN, Philadelphia.

LAUX, EDWARD H. Announcer, WMCA, New York. (V) M. C.

LAUX, FRANCE. Sports announcer, KMOX, St. Louis. (V) Theatre appearances.

LAW, GLEN B. Newscaster, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.: WBOW, Terre Haute; WCAZ, Carthage.

LAWDER, SAM. Announcer, WRTD, Richmond.

LAWES, LEWIS E. Lecturer, commentator, actor. (R) 20,000 Years in Sing Sing, 1932-36 (William R. Warner Co. for Sloan’s Liniment, NBC Red); Behind Prison Bars, 1937-38 (William R. Warner Co., NBC Blue). (F) Shorts. (Warren of Sing Penitentiary).

LAWRENCE, BILL. Producer, director. (R) Jack Oakie College, 1937-38 (Camel Cigarettes, CBS); Dr. Christian, 1937-38 (Vaseline, CBS). (L) John B. Rogers Productions, 1921; stock, 1922-24 (featured player, director). (V) Theatre and hotel appearances as orchestra director and M. C. (Currently on staff of KNX, Los Angeles.)

LAWRENCE, EARL. Baritone, WAAB-WNAC, Boston. (R) Also Yankee and Colonial networks; WEEI, Boston. (L) Scottish Musical Players, 1934-35 (s). (V) Theatre appearances.

LAWRENCE, HARRY. Script writer. (R) Kaltenmeyer’s Kindergarten (Quaker Oats Co., NBC Red).


LAWRENCE, MORT. Actor, announcer, script writer, producer, WCAU, Philadelphia. (R) Also KYW and WIP, Philadelphia; WOR, New York. (V) Theatre appearances.

LAWRENCE, ROBERT W. Actor (character, comedy), Federal Theatre Radio Division. (L) Stock (director), 10 years.

LAWSON, ZEKE. Actor. (R) Dick Tracy (Quaker Oats Co., NBC Red).

LEACH, RICHARD. Script writer. (R) NBC sustaining shows including Cleveland Orchestra, 1936-38; Rochester Philharmonic, 1936-38; Metropolitan Opera Guild, 1936-37; Ballet Russe, 1936-37; others. (NBC staff writer).

LEAF, ANN. Organist. (R) Ann Leaf at the Organ, 1930 (National Heel Mfg. Assn., CBS); Ann Leaf and Ben Alley, 1932 (Charis Corp., CBS); Fred Allen’s Bath Club Revue, 1933-33 (Corn Products Refining Co. for Linit, CBS); Gulf Headliners, 1934 (Gulf Refining Co., CBS); Frank Parker, 1936 (Procter &
Gamble for Drene, NBC Red and Blue); Tony Wons and His Scrapbook, 1937 (Vick Chemical Co., CBS); Chrysler Football Parade with Frank G. Menke, 1937 (Chrysler Corp., CBS). (GA) Come On, Let’s Sing, 1936 (Colgate-Palmolive-Peet, CBS). (F) Shorts. (V) Personal appearances at theatres and Great Lakes Exposition, 1937.

LEARNED, F. MAYNALL. Production chief, singer, announcer, WMFF, Plattsburg.

LE COCQ, RHODA. Continuity writer, actress, KHQ-KGA, Spokane. (R) Also commercials for Kraft Music Hall, when it originated in Spokane, 1937. (L) Theatre Guild (s).

LEDERER, JACK. Orchestra leader, pianist, musical director, WCAO, Baltimore.


LEE, BOBBY. Announcer, singer, WMBH, Joplin. (V) Theatre appearances.

LEE, BURR. Actor. (R) Court of Missing Heirs (Skelly Oil Co., CBS).


LEE, PEGGY. Singer, WDAY, Fargo.

LEE, SAM. See Shaw & Lee.

LEE, SONDRA. Singer, pianist, organist, WWSW, Pittsburgh. (V) Theatre and night club appearances.

LEEDHAM, GEORGE L. Musician (violin, trumpet), WHEC, Rochester. (R) Also WHO, Des Moines; WHAM, Rochester. (Member Rochester Philharmonic Orchestra, 1936-38.)

LEEFERS, BOB. Farm news, announcer, WMT, Cedar Rapids.

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LEARS, BOB. Singer, WIOD, Miami.

LEETE, DEAN. Announcer, writer, special events, KOL, Seattle. (R) Also Mutual, Don Lee, KWSC, Pullman.


LEHMANN, LOTTE. Soprano, (R) Metropolitan Opera Broadcasts, 1937-38 (NBC Blue). (GA) Ford, General Motors, Kraft-Phenix Cheese, Lucky Strike, Chesterfield and other programs. Also broadcasts of Salzburg Operas. (Member San Francisco, Chicago and Metropolitan Opera Companies; star of Salzburg Music Festival for several seasons).

LEHR, LEW. Comedian. (R) Ben Bernie and All the Lads, 1938 (U. S. Rubber Products, CBS). (F) Movietone News "Newsettes"; editor, shorts. (L) Musical comedies. (V) Lehr & Belle, 22 years.

LEIBLIEE, BEATRICE. Dramatic actress, WXYZ, Detroit. (R) Also KYW, Philadelphia; WBBM and WGN, Chicago; WDOD, Chattanooga. (L) American Passion Play, 1928; Hired Husbands, 1933.

LEINS, BETTE. Pianist, organist, announcer, WHBF, Rock Island.

LELAND, CY. Sports and staff announcer, WBAP, Fort Worth. (R) Also Texas Quality Network.

LE MAY, ROY. Actor, singer. (R) March of Time, 1937-38 (Time, Inc., and Servel, Inc., NBC Blue); Hello Peggy, 1938 (Drackett Co. for Drano, NBC Red); (LS) WEAF, WOR, WMCA. New York. (F) Shorts. (L). (Also recording artist).


LEMKE, IRMA. Script writer, program conductor, WGY, Schenectady.

LENHART, MARGARET. Singer, KOL, Seattle.

LENNOX, BETTY. Home economist, WGY, Schenectady.

LEONARD, ALFRED. Producer, musician, commentator, KMPC, Beverly Hills. (R) Also KFAC, KHJ, Los Angeles. (Co-author with Donald Ogden Stewart).

LEONARD, BETTY. Actress, announcer (specializing in children's programs), WSPA, Spartanburg.


LEONARD, JAMES. Announcer. (R) Vocal Varieties (Lewis-Howe Co., NBC Red).

LEONARD, PAULINE T. Shopping reporter, singer, writer, WNBF, Binghamton.

LE PERE, RAYMOND. Organist, WFAA, Dallas.


LESLIE, IRA L. Producer, script writer, WSGN, Birmingham.

LESSER, JERRY. Actor (character, dialect). (R) Believe It or Not, 1936-38 (General Foods, NBC Red); Life of Mary Sothern, 1937-38 (Lehn & Fink for Hind's Honey & Almond Cream, CBS); Gang Busters, 1937-38 (Colgate-Palmolive-Perf for Palmolive Shaving Cream, CBS); Myrt & Marge, 1937-38 (Colgate-Palmolive-Perf for Palmolive Soap, CBS). (F) Shorts. (L) Wonder Boy (Jed Harris), This Man's Town (George Jessel), Rendezvous (Arthur Hopkins), Adam Had Two Sons (Vinton Freedley). (V) Stages of Life.

LESUEUR, PERCE. Announcer, editor and director of sports broadcasts, CHML, Hamilton.

LeVEC, BETTY JO. Continuity writer, KCMO, Kansas City.

LEVERENZ, ARNOLD W. Organist, KMO, Tacoma. (V) Theatre organist.

LEVERTON, BUCK. Musician, singer, WSAU, Wausau. (R) Also KWK, St. Louis; WNAX, Yankton. (V) WLS Barn Dance show, 1933-34.

LEVINE, LEON. Program manager, America's Town Meeting of the Air, presented by League for Political Education (NBC Blue) 1935 to date.

LEVY, PARK. Script writer. (R) Ben Bernie and All the Lads (U. S. Tire Dealers Mutual Corp., CBS).
LEWIS, AL. Writer (comedy). (R) In collaboration with Hank Garson: Walter O'Keefe, summer edition of Town Hall Tonight, 1937 (Bristol-Myers, NBC Red); Milton Berle, summer of 1937 (Gillette Safety Razor Co., CBS); Bob Hope, 1937 (Jergens-Woodbury Sales, NBC Blue); Chesterfield Program, 1938 (Chesterfield Cigarettes, CBS); material for guest appearances of Douglas & Priscilla, 1937 (Jell-O summer show, NBC Red); Stoopnagle & Budd, Beatrice Howell and Bob Hope, 1937; Colonel Stoopnagle, 1938 (Rudy Vallee program for Standard Brands, NBC Red). (LS) Colonel Stoopnagle, 1938 (Bromo-Seltzer, WOR, New York).

LEWIS, ALLAN. Announcer, CJOC, Lethbridge.

LEWIS, BOB. Singer, WIL, St. Louis. (V) Theatre and night club appearances.

LEWIS, CHARLES. Script writer. (R) Contented Hour (Carnation Milk Co., NBC Red).

LEWIS, CHARLES E. Musician, WMT, Cedar Rapids.

LEWIS, FORREST. Actor. (R) Aunt Jemima's Cabin at the Crossroads (Quaker Oats Co., NBC Blue); Public Hero No. 1 (Falstaff Brewing Corp., NBC Red); Adventures of Dari Dan (Bowey's, Inc., NBC Red); Ma Perkins (Procter & Gamble, CBS).

LEWIS, FRED. Actor. (R) Gang Busters (Colgate-Palmolive-Peet Co., CBS).

LEWIS, GERTRUDE. News commentator, WDGY, Minneapolis-St. Paul.

LEWIS, J. C. Producer, writer, KHJ, Los Angeles. (V).

LEWIS, JACK. Singer, musician, WSPD, Toledo. (F) Shorts. (V) Texas Jim Lewis, Cowboy Band, 1935.

LEWIS, JOHN A. Baritone, choral director, WSM, Nashville. (R) Also WLAC, Nashville. (L) Concert tours, 1927-38.

LEWIS, MORT. Writer. (R) Pick and Pat (U. S. Tobacco Co., CBS); also wrote material for Burns & Allen, 1932; Willie & Eugene Howard, 1932; Olsen & Johnson, 1932; Ben Bernie, 1933; Charles Winninger, 1933; Ken Murray, 1933; Ed Wynn, 1934; Kate Smith, 1934; Marx Bros., 1935; Molasses & January, 1935; Ernest Truex, 1935; Pick & Pat, 1937. (F) Educationalss (Pathe). (L) New Faces, 1936. (V) Skits for Ben Lyons and Bebe Daniels, Ben Blue.

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LEWIS, TOM. Script writer. (R) Kate Smith’s Bandwagon (General Foods Corp., CBS).

LIERLEY, CHARLES E. Tenor, KSL, Salt Lake City.

LINDGREN, DAVE. Musician, KFPY, Spokane.

LINDSAY, ART. Producer, KXRO, Aberdeen.

LINEBERGER, EBER. Pianist, singer, announcer, WFBC, Greenville.

LINEHAM, EDMUND. Assistant program director and producer, actor, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.

LINK, W. R. (“Wally”). News commentator, WCOL, Columbus.

LINKS, WILLIAM C. Announcer, narrator, commentator, director, producer, Federal Theatre Radio Division. (R) Various local and network shows, including March of Time programs. (Currently Director of School of Radio, Federal Theatre.)

LINN, KENYON. Announcer, news commentator, KTUL, Tulsa. (R) Also WVLW, Cincinnati; Mutual. (F) Wilding Motion Pictures (f); shorts.

LINTHICUM, CHALMERS D. Singer, pianist, WSGN, Birmingham. (R) Also stations in 29 states, and Canadian, Mexican and other stations. (V) Single act; theatre and night club appearances.

LINTHICUM, WALTER N. Announcer, singer, WBAL, Baltimore.


LIPPARD, LOUISE. Singer, guitarist (hillbilly), WCAU, Philadelphia. (V) Theatre appearances. (R) Also WHAM, Rochester.

LIPPARD, SUMMIE R. Singer (hillbilly), WCAU, Philadelphia. (V) Theatre appearances.

LIPSCOTT, ALAN. Writer. (R) Material for Willie & Eugene Howard on Manhattan Merry-Go-Round, 1935 (Dr. Lyon’s Toothpowder, NBC Red); for Milton Berle on Royal Gelatin Hour, 1936 (Standard Brands, NBC Red); for Bert Lahr on Manhattan Merry-Go-Round, 1937 (Dr. Lyon’s Toothpowder, NBC Red); for Tommy Riggs on Royal Gelatin Hour, 1937 (Standard Brands, NBC Red); Ben Bernie and All the Lads, 1938 (U. S. Tire Dealers Mutual Corp., CBS). (L) Collaborated on Right This Way, 1937; material for Ed Wynn in Hooray for What, 1937-38.

LIST, VIRGINIA. Home economist, dietician, WKRC, Cincinnati.

LITTLE, ELISABETH S. Singer, pianist, announcer, writer, WSGN, Birmingham. (R) Also WBRC, Birmingham. (L) Operettas, 1926-27 (s,f). (V).

LITTLE, JAMES B. Announcer, WFBC, Greenville.


LIVENGOOD, DOROTHY. Violinist, WBIG, Greensboro. (V).

LIVINGSTONE, CHARLES. Assistant dramatic director, actor, WXYZ, Detroit. (F) Shorts. (L) If I Were You, 1932; Bloody Laughter, 1932; Wolves, 1933.

LIVINGSTONE, CHARLES. Producer, dramatic director. (R) Lone Ranger (Gordon Bakers, Mutual).


LLOYD, EDITH. Script writer. (R) Rube Appleberry (Campbell Cereal Co., Mutual).

LLOYD, JOHN S. Announcer, continuity writer, WTHT, Hartford. (R) Also transcriptions.

LLOYD, MARJORIE. Singer, script reader. (R) Lux Radio Theatre, 1937 (Lever Bros. for Lux, CBS); Dr. Christian, 1937 (Chesbrough Mfg. Co. for Vaseline, CBS). (Formerly with KECA, KFAC and KEHE, Los Angeles, as program manager and script writer; currently on staff of KDYL, Salt Lake City).

LOEWNER, LE ROY. Character actor, WSVA, Harrisonburg. (V) Uncle Eph, Darky Philosopher.

LOFFLER, GENE P. Actor, KSO-KRNT, Des Moines. (R) Also Iowa Broadcast-
PROFESSIONAL RECORDS—Continued

ing Co. (V) Iowa Barn Dance Frolic, 1933-35.

LOFFREDO, JOSEPH. Script writer, WOV, New York.

LOFTIN, LOTIE. Singer, WFAA, Dallas.

LOGAN, JANET. Actress. (R) Backstage Wife, 1937 (Dr. Lyon’s Tooth Powder, NBC Red); Romance of Helen Trent, 1937 (Affiliated Products, CBS); Betty & Bob, 1937 (General Mills, CBS); Dan Harding’s Wife, 1937 (National Biscuit Co., NBC Red); Uncle Ezra, 1937 (Alka-Seltzer, NBC Red); Public Hero No. 1, 1937 (Falstaff Brewing Co., NBC Red); Woman in White, 1938 (Pillsbury Flour Mills, NBC Red); Double Everything, 1938 (William Wrigley, Jr., Co., CBS); Zenith Program, 1938 (Zenith Radio Corp., CBS). (LS) WBBM, WGN, Chicago. (L) Stock: Dixiana Co., 1935; Glen Wells Players, 1936.

LOMBARDO, GUY. Orchestra leader. (R) Guy Lombardo Orchestra with Burns & Allen, 1929-34 (General Cigar Co., CBS); Lombardo Land, 1934-35 (St. Joseph Aspirin, NBC Red); Lombardo Road, 1935-36 (Standard Oil, CBS); Guy Lombardo and His Orchestra, 1936-38 (General Baking for Bond Bread, CBS). (F) Paramount. (V) Theatre appearances. Victor records.

LONG, ELNER ROSE. Singer, WWVA, Wheeling. V., Civitan Revue, 1937. (V) Theatre and night club appearances.


LONG, LUCILLE. Contralto. (R) National Barn Dance, 1933-38 (Miles Laboratories for Alka-Seltzer, NBC Blue); Uncle Ezra, 1934-38 (Alka-Seltzer, NBC Red).


PROFESSIONAL RECORDS—Continued

LONGDON, PEG. Orchestra leader, violinist, M.C., KONO, San Antonio. (V).

LONGSWORTH, TOMMY. Musician, WOWO-WGL, Ft. Wayne. (R) Also NBC and CBS sustaining.

LONGWELL, ROBERT. Announcer, producer, WJBK, Detroit. (F) Shorts.

LORD, EDWARD J. Pianist, organist, announcer, director, WLHN, Laconia. (R) Also WBZ, WEEI, WNAC, Boston.

LORD, PHILLIPS H. Producer, writer. (R) Uncle Abe & David, 1930-31 (Goodrich Tire & Rubber Co., NBC Red); The Stebbins Boys, 1931-32 (Swift & Co., NBC Red); The Country Doctor, 1932-33 (Lambert Pharmacal Co., NBC Blue); Cruise of Seth Parker, 1933-34 (General Motors, NBC Red); G-Men, 1935 (Chevrolet Motor Car Co., NBC Red); Philip Morris Thrill Program, 1936 (Philip Morris & Co., NBC Red); Phillips Lord Calling on You, 1936 (Wisconsin Alumni Research Foundation, NBC Red); Gang Busters, 1936-38 (Colgate-Palmolive-Peet, CBS); We, the People, 1936-38 (General Foods for Calumet Baking Powder, 1936-37, NBC Blue; for Sanka Coffee, 1937-38, CBS). (F) RKO, 1929. (V) Known for many years as “Seth Parker.”

LÓRO, PETE. Musical director, violinist, arranger, WICC, Bridgeport. (R) Also Colonial Network. (V) Theatre musician, 10 years. (New Haven Symphony Orchestra).

LORRAINE, IRENE. Actress. (R) Romance of Helen Trent (Affiliated Products for Edna Wallace Hopper and Old English Floor Wax, CBS).

LOSEY, GEORGE S. Announcer, production manager, WDZ, Tuscola.

LOVE, ANDY. Singer (Member of “The Tune Twisters,” rhythm trio). (R) Ray Noble, 1935 (Coty, Inc., NBC Red); Ray Noble, 1936 (Coca-Cola, CBS); Sealtest Sunday Night Party, 1936 (Sealtest, Inc., NBC Red); Tic-Toc Revue, 1937 (Griffin Mfg. Co., NBC Blue); Summer Jello-O Show, 1937 (General Foods for Jell-O, NBC Red). (GA) Town Hall, Royal Gelatin Hour, Maxwell House Show Boat, Hammerstein Music Hall; others (F) Shorts with Johnnie Green. (L) Between the Devil, 1938 (f). (V) Theatre appearance with Ray Noble and orchestra.

LOVE, SUNDA. Actress. (R) Step-}


LOVINS, B. B. Commentator, WSAZ, Huntington.

LOWE, DAVID. Commentator, WNEW, New York.


LOWELL, RIGGS. Musician (saxophone, clarinet), KGNC, Amarillo.

LOWREY, MEADOR. News commentator, WHAS, Louisville.

LOWRY, JUDITH. Actress. (R) Girl Alone (Kellogg Co., NBC Red); Story of Mary Marlin (Procter & Gamble, NBC Red and Blue).

LOWTHER, GEORGE. Script writer. (R) Dick Tracy (Quaker Oats Co., NBC Red); Terry and the Pirates (Bowey's, Inc., NBC Red).

LUCIUK, CHARLES. Conductor, WGRG, New Albany, Ind.

LUDDY, BARBARA. Actress. (R) The First Nighter, 1937-38 (Campana Sales for Italian Balm, NBC Red); others, previous to June, 1937, as free lance on Pacific Coast. (F) 20th Century-Fox (co-starred); shorts. (L) Management of Henry Duffy and J. C. Williamson (Australia, New Zealand). (V) Single act, 4 years.

LUDLAM, GEORGE P. Script writer. (R) Parade of the States, 1931 (General Motors, NBC Red); True Railroad Adventures, 1934 (Lionel Corp., NBC Blue);
PROFESSIONAL RECORDS—Continued

Conoco Dialogues, 1933 (Continental Oil Co.; NBC Red); Vitalis Sport Quiz, 1938 (Bristol-Myers Co. for Vitalis, NBC Red); also various NBC sustaining shows since 1930. (LS) WJZ, New York; WLW, Cincinnati. (Member Chase & Ludlam, program producers.)

LUPT, JOHN S. Actor, KSL, Salt Lake City. (F) Shorts.

LUKENBILL, WILBER S. Production manager, KOMA, Oklahoma City.

LUKINS, HARRY. Announcer, WAVE, Louisville.


LUM AND ABNER. Actors. (R) Lum (Chester Lauck) and Abner (F. Norris Goff), 1931 (Quaker Oats, NBC Red); 1932-33 (Ford Motor Car Co., NBC Red); 1934-37 (Horlick’s Malted Milk Corp., NBC Blue); since March, 1938 (General Foods for Postum, CBS). (V) Theatre appearances.

LUND, ERIC F. Commercial and special events announcer, WLVA, Lynchburg. (R) Also WMBG and WPHR, Richmond; WGH, Newport News.

LUND, P. C. Script writer. (R) National Barn Dance (Miles Laboratories, Inc., NBC Blue).

LUND, VICTOR H. Announcer, producer, continuity writer, WIS, Columbia.

LUSK, IRVING. Announcer, KFIO, Spokane.

LUTHER, PAUL. Announcer. (R) Romance of Helen Trent, since March, 1936 (Affiliated Products for Edna Wallace Hopper, CBS); Modern Cinderella, June to Dec., 1936 (General Mills, CBS). (LS) WBBM, Chicago.

LYMAN, ABE. Orchestra leader. (R) Lucky Strike Hour, 1932 (American Tobacco Co., NBC Red); Waltz Time, 1933-38 (Sterling Products, Inc., NBC Red); Melodiana, 1934-37 (Sterling Products, Inc., CBS); Your Hit Parade, 1937 (American Tobacco Co., NBC Red); Accordiana and Big Hollywood Show (Sterling Products, CBS). (F) 20th Century-Fox (f); shorts. (L) Good News, 1927. (V) Abe Lyman and His Band, since 1921.

VICTOR YOUNG

Management
ROCKWELL-O’KEEFE-ORSATTI

1352
PROFESSIONAL RECORDS—Continued


LYNN, EDWARD. Script writer. (R) Hollywood in Person (General Mills, CBS).

LYON, CHARLES. Announcer. (R) Kaltenmeyer's Kindergarten (Quaker Oats Co., NBC Red); Public Hero No. 1 (Falstaff Brewing Corp., NBC Red); Ma Perkins (Procter & Gamble, CBS);Margot of Castlewood (Quaker Oats Co., NBC Blue).

LYONS, ELINOR. Singer, K TAR, Phoenix.

LYONS, RUTH. Musical director, commentator, WKRC, Cincinnati. (V) Theatre appearances.

LYTELL, WILFRED. Actor. (R) Court of Human Relations (Vadsco Sales Corp., Mutual).

Mc

McADAMS, LON. Singer, KWTO-KGBX, Springfield. (R) Also CBS programs for Buick Motors, Bayer Aspirin, Squibbs, Socony-Vacuum, 1934-36. (F) Paramount, Vitaphone; shorts. (V).

McALLISTER, ELOISE. Singer, actress, WQAM, Miami. (L) Productions by Don Lanning, 1929; Howard Rosman, 1930 (s). (V) Theatre appearances.

McALLISTER, H. J. ("Mac"). Chief announcer, KVI, Tacoma.

McALPIN, CLO. Organist, pianist, accordionist, WAPI, Birmingham. (R) Also WSMB, New Orleans; KDKA, Pittsburgh; WMAL and WJSV, Washington; WBRC, Birmingham. (V) Theatre organist.


McCALL, GEORGE. Hollywood commentator. (R) Hollywood Screenscoops, since Nov. 11, 1937 (P. Lorillard Co. for Old Gold Cigarettes, CBS).

McCALLION, JIMMY. Actor. (R) Pepper Young's Family (Procter & Gamble, NBC Red and Blue).

McCARTY, JACK. Announcer. (R) NBC shows.

McCaw, ROBERT S. Continuity writer, announcer, director, KRSC, Seattle. (R) Also football commentator for Associated Oil, NBC and CBS, 1933-34.

McCLAIN, GORDON W. Chief announcer, CHML, Hamilton.

McClAIN, PAULA. Actress. (R) Bachelor's Children (Cudahy Packing Co., CBS).

McCLEARY, GWEN. Woman's director, announcer, actress, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.

McCLINTOCK, JACK. Continuity writer, sound effects man, KOL, Seattle.

McCOMB, KATE. Dramatic actress. (R) The Gibson Family, 1935 (Procter & Gamble, NBC Red); The O'Neill's, 1935-38 (Procter & Gamble for Ivory Soap, NBC Red and CBS); Cavalcade of America, 1935-38 (E. I. du Pont de Nemours, CBS); March of Time, 1935-38 (various sponsors, currently Servel, Inc., CBS, NBC Blue); Snow Village Sketches, 1936-37 (Loose-Wiles Biscuit Co., NBC Red); Guy Lombardo and His Orch., 1936-38 (General Baking Co. for Bond Bread, CBS); The Goldbergs, 1937-38 (Procter & Gamble, NBC Red, and CBS); Coronet-on-the-Air, 1937 (Coronet Magazine, NBC Blue); Big Town, 1938 (Lever Bros. Co. for Rinso, CBS); others. (L) Stock; After Tomorrow, 1931 (with Donald Meek); Riddle Me This, 1932 (with Frank Craven); No Questions Asked, 1934 (with Ross Alexander, Spring Byington); others.

McCOMBS, BOB. Organist, pianist, KTAT, Ft. Worth. (R) Also WKY, KOMA, Oklahoma City. (V) Theatre appearances.

McCONNELL, ART. Actor. (R) Zenith Radio Foundation (Zenith Radio Corporation, CBS).


McCORMICK, FRANKLYN. Announcer, narrator, actor, poetic reader. (R) Poetic Melodies, Nov., 1936-Mar., 1938 (Wrigley Chewing Gum, CBS). (L) Seventh Heaven, 1928; The Nut Farm, 1929 (s); dramatic stock, 8 years. (V) Theatre appearances.


McCOWEN, C. VIRGINIA. Dramatic actress, WHJB, Greensburg.

McCoy, Jack. Musician (violin, banjo, guitar), WCAU, Philadelphia. (R) Also WJJD and WLS, Chicago. (V) Theatre appearances.


McCUNE, VANCE, JR. Character actor, WLS, Chicago. (V) WLS Road Shows.

McDERMAND, LOIS. Pianist, organist, announcer, WHBF, Rock Island.

McDERMOTT, TOM. Pianist, singer, KXBY, Kansas City. (R) Also WIBW, Topeka; KCKN and KMBC, Kansas City. (V) Tom McDermott & Orchestra, 2 years.

McDONAGH, RICHARD. Writer. (R) NBC sustaining shows including The Silver Flute (NBC Red) and Amanda Snow (NBC Red); numerous special events programs.

McDONALD, ED. Actor. (R) Mr. Keen, Tracer of Lost Persons (American Home Products Corp., NBC Blue); The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual).

McDONALD, FLORETTA. Actress, announcer. (R) Woman's Page of the Air, 1938 (Tea Garden Products Co., CBS Pacific Coast); Party Bureau, 1938 (Caswell Coffee, CBS Pacific Coast).

BARBARA LEE

TRUE STORY
GANG BUSTERS
COLUMBIA WORKSHOP

LARRY HARDING

Ex Announcer
PROFESSIONAL RECORDS—Continued

McDONALD, FRANCES. Conductor of “Marriage Clinic” program, Yankee and Mutual Networks. (Newspaper and magazine feature writer).

McDONALD, L. ARTHUR. Announcer, CFCY, Charlottetown.

McDOWELL, ADELE J. (Winnie, Lou & Sally Trio). Singer, WLS, Chicago. (R) Also Alka-Seltzer program, NBC, 1933; WBBM, Chicago. (V) WLS Barn Dance Show, 1933-36.

McDOWELL, WILLIAM. Musician, KSFO, San Francisco.

McELROY, JACK. Announcer, singer, writer, KANS, Wichita.

McENIRY, MATTHEW. Announcer, KLZ, Denver. (V) Theatre appearances.

McEWEN, LELAND. Organist, KDAL, Duluth. (R) Also WEBC, Duluth.

McFARLAND, JESSICA. Style announcer, WMBD, Peoria.

McFARLAND, LESTER. Singer, musician, WCAU, Philadelphia. (R) Also WHAM, Rochester. (V) McFarland & Gardner. (Also Brunswick and American recordings.)

McGEEL, ELTON. Entertainer (cowboy), KSFO, San Francisco. (R) Also KLX, Oakland. (V) Theatre appearances.

McGILL, E. R. Writer. (R) Scripts for: 45 Minutes in Hollywood (Borden Co., CBS); Packard Presents Lawrence Tibbett (Packard Motor Car Co., NBC Blue); Bambi (General Foods, NBC Blue); March of Time (Time, Inc., NBC Blue); Cavalcade of America (E. I. du Pont de Nemours, CBS); Magic Voice (Procter & Gamble, NBC Blue); True Story Court of Human Relations (Macfadden Publications, Inc., NBC Red); others.

McGILL, JERRY. Script writer. (R) The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual).

McGOVERN, JOHN. Actor. (R) Sherlock Holmes (Household Finance Corp., NBC Red); Death Valley Days (Pacific Coast Borax Co., NBC Blue); Mrs. Wiggs of the Cabbage Patch (Hill's Cold Tablets and A. S. Boyle Co.'s Old English Floor Wax, NBC Red); others. (L).

McGRATH, AUDREY. Dramatic actress, WGN, Chicago.


McGRATH, WILLIAM. Production and program director, WNEW, New York.

McGREGOR, JEAN. Actress. (R) Today's Children ( Pillsbury Flour Mills Co., NBC Red).


McINICH, NELSON. Announcer, writer, singer, KVOD, Denver. (V) Theatre appearances.


McINTOSH, ROSE C. Actress, singer, WGRG, New Albany.

McKAY, MARGARET. Script writer. (R) Hollywood in Person (General Mills, CBS).

McKEE, ALEX. Actor, CJRC, Winnipeg. (R) Also CFAC, Montreal; CKGW, CFRB and CRCT, Toronto; Canadian Broadcasting Corp. (F) Pathe Freres and George Clarke Productions (London), 1923-24; (L) Fred Karna Productions, 1921-24; John Holden Stock Co., 1937-38.


McKEE, BURT. Producer, actor, WAPI, Birmingham. (R) Also KDKA, Pittsburgh. (F) M-G-M, as director, 5 years. (I) Birmingham Little Theatre, as director, 3 years.

McKEE, WARREN A., JR. Singer, actor, WAIM, Anderson. (V) Minstrel shows.

McKEEVER, JOHNNIE. Tenor, WNEW, New York. (V) Appearances with George Hall's Orchestra as featured singer. (Also RCA Victor, Brunswick and Master recordings).

McKINLEY, BARRY. Baritone. (R) Time to Shine, 1936-37 (Griffin Mfg. Co., NBC Blue); Romantic Rhythms, 1937 (Chevrolet Motor Co., CBS); also Procter &
Gamble program, 1935-36; Philip Morris program, 1936. (F) Shorts.

McLAUGHLIN, FRANCIS J., JR. Announcer, producer, continuity writer, WSAR, Fall River.

MELDON, LEE R. Script writer, actor, KWKH, KTBS, Shreveport. (L) Stock. (V) Night club appearances.

MELD, DUKE. Sports and public events announcer, CFCT, Victoria. (F) Central Films (f). (V) Theatre appearances.

McLINN, STONEY. Sports commentator, WIP, Philadelphia.


McMULLEN, GRETCHEN. Household programs, WAAB-WNAC, Boston. (R) Also Yankee Network; WEEI, Boston.

McMURRAY, EMMETT. Program director, chief announcer, WHBQ, Memphis. (R) Also WREC, Memphis. (L).

McNAIR, LORETTA. Actress, CJRC, Winnipeg. (R) Also various Chicago stations. (L).

McNAMARA, DON. Announcer, KMTR, Los Angeles.

McNAIR, LORRAINE. Announcer (commercials, sports). (R) Ed Wynn, Texaco Fire Chief (The Texas Co., CBS); The Royal Gelatin Hour (Standard Brands, Inc., NBC Red); The Time of Your Life (Gruen Watch Co., NBC Red); Royal Crown Revue (Royal Crown Cola, NBC Blue; others, including World Series baseball games, etc. Formerly singer over WEAF, New York (1923). (F) Universal, Paramount; narrator for Universal shorts.

McNAUGHT, LEE. Musician, KHQ-KGA, Spokane. (V) Theatre appearances.


JACK HILL

• PRODUCER
• FOURTH YEAR

WWJ

DETROIT

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“SWINGOLOGY”

NBC Coast-to-Coast
3:30-4 P.M. — Every Saturday

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“HOUSE PARTY”

WWJ — Half-hour Weekly

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“THE SOPHISTO-CATS”

WWJ — Dally

WILKIE MAHONEY

“Anything from a Snicker to a Belly”

* RADIO STAGE and SCREEN

* Under Personal Contract to BOB HOPE

PROFESSIONAL RECORDS—Continued

Pathe, Warner Bros. and Columbia shorts (s.f.). (L) Two Ziegfeld Follies, four Winter Garden Revues, three George M. Cohan shows, and productions by the Shuberts, Earl Carroll, Marc Klaw, the Selwyns and others (s.f.). (V) Harry McNaughton & Andrew Tomes, 1927-28; theatre appearances with Phil Baker.

McPHAIL, LINDSAY. Musical director. (R) Dr. Allan Roy Dafoe, 1936-38 (Lehn & Fink for Lysol, CBS and Canadian networks). (Composer of radio music; theatre director.)


McSPEDDEN, ELLA. Actress. (R) I Want a Divorce, 1937 (Sussman Wormser & Co., NBC Red); My Secret Ambition, 1938 (Durkee Famous Foods, CBS); other local and Pacific Coast shows, not current. Staff artist, KSFO, San Francisco.

McWilliams, JIM. Actor, producer. (R) Jim McWilliams Question Bee, 1936-38 (George Washington Coffee Refining Co., NBC Blue). (V) For some 20 years.

MACAULEY, ISABEL. Actress, WTIC, Hartford. (L) Ah Wilderness, Street Scene (f).

MAC BRYDE, JACK. Actor. (R) Death Valley Days (Pacific Coast Borax Co., NBC Blue).

MacCready, HERB. Announcer, KMOX, St. Louis.


MacDonald, JAMES. Tenor, WGY, Schenectady. (R) Also Yankee Network.


MacDonald, JOHN. Poetry reader, KFRO, Longview.

MackHugh, EDWARD. Gospel singer. (R) The Gospel Singer, 1936-38 (Procter & Gamble, NBC Blue); has been in radio since 1927.

Mack, FLOYD. Educational director, announcer, writer, producer. (R) Life of Mary Sothen, 1936 (Lehn & Fink for Hind’s Honey & Almond Cream, Mutual); Famous Jury Trials, 1936 (Men- nen Co., Mutual); Johnson Family, 1936 (Pebeco Tooth Paste, Mutual); Alka-Seltzer News, 1937-38 (Miles Laboratories for Alka-Seltzer, Mutual-Don Lee). (LS) All out of NBC, Wash., D. C.; Esso News, 1936-37 (Esso Gasoline); Singing Violins, 1936-37 (Consolidated Terminal Corp.); Man on the Street, 1936-37 (Chevrolet Motors); Mack’s Stumpus Boys, 1937 (Rock Creek Ginger Ale); others. (Currently Director of Education for Mutual-Don Lee Network).


Mackey, GEORGE H. Announcer, WCOL, Columbus. (L) Dramatic stock. (V) Great London Ghost Show.

MacKINNON, DOUGLAS A. Producer, musical director, WQXR, New York.

MacNeil, THELMA JEAN. Assistant program director, WFBL, Syracuse. (R) Also in Canada.

MacPherson, FREDERICK. Announcer, operator, writer, KRE, Berkeley. (R) Also KJBS, San Francisco; KPMC, Bakersfield.
PROFESSIONAL RECORDS—Continued

MACPHERSON, JOHN. Culinary commentator. (R) The Mystery Chef, since 1929 (Davis Baking Powder, 1929-34, alternately NBC Red and Blue; Regional Advertisers, 1935-38, NBC Red and transcriptions).

MADDEN, ALBERT O. Announcer, WABY, Albany. (Musician with Sousa, Bachman and others, 7 years.)

MAGEE, FAY V. Actress, WMT, Cedar Rapids. (R) Iowa Broadcasting System shows.

MAGINN, LEO A. ("Mr. Fixit"). Commentator, WIL, St. Louis. (V) Theatre appearances.


MAHANEY, ROBERT A. Announcer, WIBX, Utica.

MAHIN, HUME DERR. Script writer. (R) Jack & Loretta (Kirkman & Son, CBS).


MALKEMUS, JANE. Dramatic actress, WCFL, Chicago. (R) Also General Mills program, CBS, 1935-36; Ovaltine program, NBC, 1936.

MALLOW, JOHN L. Announcer, KFFY, Spokane.

MALLOY, LES. Announcer, KGGC, San Francisco. (R) Also KYA and KJBS, San Francisco. (V) Theatre appearances.

"MALLY, CAP." Singer, farm announcer, KSO-KRNT, Des Moines.

MALONE, FLORENCE. Network actress. (R) Mr. Keen, Tracer of Lost Persons (Bi-So-Dol, NBC Blue); Singing Lady Music Plays (Kellogg Co., Mutual).
PROFESSIONAL RECORDS—Continued

MALLOW, PICK. (Works with Pat Padgett as “Pick and Pat.”). Comedian. (R) Maxwell House Show Boat (General Foods Corp., NBC Red, as Molasses & January); Pick and Pat (U. S. Tobacco Co., CBS). Several guest appearances. (F) Republic; Paramount shorts. (V).

MALOYN, ROY. Announcer, CKAC, Montreal. (L) 1933-35. (V).

MANGEROVILLE, BUTLER. Actor. (R) Arnold Grimm’s Daughter (General Mills, Inc., CBS).

MANECCHIA, ACHILLE I. Italian announcer, WOV, New York. (L) Director, Royal Theatre of Rome, Teatro Colon of Buenos Aires, Nacional Teatre of S. Paol, Brazil.

MANLEY, WILLIAM FORD. Writer. (R) Vivian, 1927 (Coca-Cola Co., NBC); Soconyland Sketches, 1928 (Socony-Vacuum Co., NBC Red); General Motors Hour, 1928 (General Motors Corp., NBC Red); Gus and Loole, 1929 (Schroeder Valve Co., NBC Red); Mr. and Mrs., 1929 (Graybar Electric Co., CBS); Sandy and Lil, 1930 (Eskimo Pie Co., CBS); Stebbins Boys, 1931 (Swift & Co., NBC Red); Vivian and Her Life Saver, 1935 (Life Savers, Inc., CBS); Nine to Five, 1936 (L. C. Smith Co., NBC Red). All these programs were written in collaboration with Henry F. Carlton. Also various sustaining network shows.

MANN, JERRY. Comedian. (R) Lum and Abner, 1934 (Ford Motor Car Co., NBC Red); Radio City Party, 1934 (Radio Corp. of America, NBC Blue); Bi-So-Dol Varieties, 1934 (American Home Products for Bi-So-Dol, CBS); Manhattan Merry-Go-Round, 1935 (Sterling Products for Dr. Lyon’s Tooth Powder, NBC Red); Hammerstein Music Hall, 1936-38 (American Home Products for Anacin, CBS). (F) Shorts. (V) Juvenile Frolics, 1920; Kiddies Kabaret; single act, to date.

MANN, ROBERT J. Continuity and commercial writer, (R) For Men Only, 1937-38 (Bristol-Myers for Vitalis, NBC Red); commercials on The Wife Saver discs.


MANNERS, LUCILLE. Singer. (R) Cities Service Concert (Cities Service Co., NBC Red).

MANNERS, VIRGINIA. Singer, WOP, Bristol. (V) Theatre appearances.

MANNERS, ZEKE. Novelty band leader, WMCA, N. Y. (“Zeke Manner’s Gang”).

MANNING, KNOX. News commentator, announcer. (R) Knox Manning—Commentator, 1938 (Euclid Candy Co., of California, CBS); Univex News, 1938 (Univex, CBS); also numerous Yankee Network and Don Lee Network shows, 1932-37. (V) Theatre appearances. (Currently with CBS Pacific Coast Division).

MANSEAU, LUCIENNE. Singer, comedienne, CHRC, Quebec.

MANSOUR, WILLIAM. Announcer, sound technician, dialogue director, WHJB, Greensburg.

MAPLE CITY FOUR (Al Rice, Fritz Meissner, Art James, Pat Petterson). Quartet. (R) National Barn Dance, 1933-38 (Miles Laboratories for Alka-Seltzer, NBC Blue). (F) Currently under contract to Republic Pictures (f). (V) 10 years.

MARBLE, HARRY W. Announcer, WCAU, Philadelphia. (L) Repertory and stock.

MARCENO, NORMA. Blues singer, KWK, St. Louis. (V) Night clubs and theatres.

MARCH, PAUL. Singer, KEHE, Los Angeles. (R) Also California Radio System.

MARCOU, YVETTE. Character actress, singer, pianist, CHRC, Quebec.

MARIANI, HUGO. Musical director, (R) Voice of Firestone (Firestone Tire & Rubber Co., NBC Red); Bicycle Party (Cycle Trades of America, NBC Red); Empire Builders (Great Northern Railway, NBC Blue); other programs for Wm. Wrigley, Jr., Co., General Motors Corp., American Tobacco Co., Campbell Soup Co., etc. (F) Shorts. (V) Hotel engagements.

MARKLEY, PHILIP E. Musician, actor, KGCX, Wolf Point. (R) Also WDAY, Fargo; KFBB, Great Falls. (L).

MARKMANN, PAULA. Actress, WCAU, Philadelphia. (R) Also KYW, WFIL, WIP and WHAT, Philadelphia.


MARKS, GARNETT A. Announcer, actor, news and sports commentator, singer. (R) General Electric Hour, 1931 (Gen-
ANNE SEYMOUR

'The Story of Mary Marlin'

'Cross Roads'

Jolly Gillette

(Eileen Barton)
PROFESSIONAL RECORDS—Continued

sents (Philip Morris & Co., Ltd., CBS, NBC Red); March of Time (Time, Inc., NBC Blue). (F) Writer, director, producer for Universal. (Currently with the radio department, Biow Advertising Agency.)

MARTIN, DON. Announcer, producer, KMPC, Beverly Hills.

MARTIN, DON. Announcer, writer, WFIL, Philadelphia. (R) Also Inter-City Network; WIP, Philadelphia; WTAR, Norfolk; Mutual Network.

MARTIN, "DUDE". Cowboy musician, KSFO, San Francisco. (R) Also KLX, Oakland. (F) Shorts. (V) Theatre appearances.


MARTIN, FAYE. Home economics commentator, KANS, Wichita. (R) Also KFH, Wichita.

MARTIN, FRED S. Accordianist, arranger, singer, WFAA, Dallas. (R) Also Texas Quality Network. (V) Personal appearances.

MARTIN, HARRY B. Script writer. (R) Benjamin Moore Triangle Club (Benjamin Moore & Co., NBC Red).


MARTIN, JANE. Writer, director, producer. (R) Let’s Play Games, 1937-38 (Vapex; WOR, New York City; WAAB, Boston; WGN, Chicago). (L) Civic Repertory Theatre with Eva Le Gallienne, one year (f).

MARTIN, JOE. Tenor, WHN, New York. (V) Theatre appearances.

MARTIN, LEO. Musician (trumpet, trombone), CJRC, Winnipeg. (V) Theatre bands.

MARTIN, MARCELLUS. Accordianist, KGW-KEX, Portland.

MARTIN, NANCY. Pianist, singer, WCAE, Pittsburgh. (R) Also KDKA, Pittsburgh; WWVA, Wheeling. (V) Personal appearances with Amos ’n’ Andy.

MARTIN, POKEY (Don Allen). Continuity and dialogue writer, actor, WLS, Chicago. (V) Monologues.

MARTIN, REGINALD W. Organist, KUOA, Siloam Springs. (Also composer, virtuoso).

MARTIN, TATTEE. (“Three Vamps”). Singer, WIOD, Miami.

MARTIN, THOMAS E. Announcer, continuity writer, WGY, Schenectady. (R) Also WSYR, Syracuse; WIBX, Utica.

MARTIN, TONY. Singer, actor. (R) Burns & Allen, 1937-38 (General Foods for Grape-Nuts, NBC Red). (F) 20th Century-Fox (f); RKO short.

MARTINEAU, LAUREAT (“Bob”). Program director and chief announcer, WTHT, Hartford. (R) Also transcriptions.

MARTINI, ALBERT. Violinist, KWKH, Shreveport. (R) Also WJBC, Bloomington.

MARTINI, ROLAND. Script writer, producer. (R) Ry-Krisp Presents Marion Talley (Ralston-Purina Co., NBC Red).


MASON, DOROTHY LEE. Singer, announcer, commentator, WHBF, Rock Island.

MASON, LIN. Announcer, singer, WKRC, Cincinnati. (R) Also WALR, Zanesville; WCOL and WBNS, Columbus.

MASON, MARY. Director WRC Home Forum, WRC-WMAL, Washington. (R) Also director WNAC (Boston) Women’s Club, 1925-28; assistant, Ida Bailey Allen’s Homemaker’s Club, 1928 (CBS); director women’s programs, 1929 (WBZ, Boston); food editor, Women’s Radio Review, 1930-32 (CBS); others, all commercial participating programs. (F) Commercial films. (L) Lyric stock co., one year; concert series.

MASON, PAUL. Announcer, KANS, Wichita.

MASON, SYDNEY. Actor, announcer. (R) Home, Sweet Home, 1934-35 (Procter & Gamble, NBC Blue and Red); Roses & Drums, 1934 (Union Central Life Insurance Co., CBS); The Gibson Family,

MAST, ROSALIE, JUDITH, ELSIE. Rhythm singers, WIL, St. Louis. (L) Hazard Short Revue; Municipal Opera; stock. (V) Mast Kiddies, 1919; Night in Dixie, 1922-24; Mason-Dixon Dancer, 1926-29; others; night club and hotel appearances.

MASTERMAN, E. D. Script writer. (R) Dog Heroes (Modern Food Process Co., NBC Blue).

Masters, Frankie. Orchestra leader, M.C., singer. (R) It Can Be Done, 1937-38 (Household Finance Co., NBC Blue). (F) Universal; shorts. (V) Theatre master of ceremonies, 5 years; night club appearances.

MATHIEU, RENE. Ballad singer, actor, CHRC, Quebec.

MATTESON, DR. HERMAN H. Story teller, health commentator, KOL, Seattle. (R) Also Mutual, Don Lee.

MATTHEWS, GRACE. Actress, CJRC, Winnipeg. (R) Also CFRB, Toronto; Canadian Broadcasting Corp.; guest, Fleischmann Yeast and General Motors programs. (F) British and Dominion Films, 1935. (L) John Holden Stock Co., 1935-38.

MAURICE, VALIQUETTE. Announcer, CRCK, Quebec. (R) Also Canadian Broadcasting Corp.

MAXWELL, RICHARD. Singer, philosopher. (R) Garden of Memories, 1937-38 (Restland Memorial Association, Mutual).


MAXWELL, THOMAS. Announcer, WGST, Atlanta.

MEL WISSMAN

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WWJ

Detroit

AXEL GRUENBERG

Producer of

"Detroit News Radio Extra"
"Causes of Crime"
"March of Youth"
"Wings of Song"

WWJ

Detroit
MAYS, FOSTER. News editor and commentator, WOW, Omaha.

MAYAL, HERSHEY. Actor. (R) Lone Ranger (Weber Baking Co. and Gordon Bakeries, Mutual).

MAYFIELD, ARGYRA. Dramatist. KTSN, El Paso.

MAYO, BESS. Organist, K TAR, Phoenix.

MAYS, RODERICK A. Writer, KNX, Los Angeles. (R) Also NBC Pacific Coast shows; KLX, Oakland; KYA, San Francisco; KMTR, Los Angeles; others.

MAYS, TED. Musician, orchestra leader, KONO, San Antonio. Vic tor records.

MEACHAM, MALCOLM R. Actor. (R) Hall of Fame, 1935 (Lehn & Fink Products Co., NBC Red); Hollywood Hotel, 1935-36 (Campbell Soup Co., CBS); Lux Radio Theatre, 1936 (Lever Bros. Co., CBS); Ma Perkins, 1938 (Procter & Gam ble, NBC Red); Kitty Keene, Inc. (Procter & Gamble, CBS); Margot of Castle wood, 1938 (Quaker Oats Co., NBC Blue); Story of Mary Marlin, 1938 (Procter & Gamble, NBC Red and Blue); Betty & Bob, 1938 (General Mills, CBS).

MEDBURY, JOHN P. Writer. (R) Burns & Allen, 1937-38 (General Foods Corp., NBC Red). (F) Shorts (Columbia); also dialogue for Paramount. (Newspaper humorist.)

MEEDER, WILLIAM H. Organist. (R) Clara, Lu & Em, 1936 (Colgate-Palmolive-Peet, NBC Blue); Home Sweet Home, 1936-37 (P & G for Chipso, NBC Red and Blue); Edward MacHugh, the Gospel Singer, 1936-38 (P & G for Ivory Soap, NBC Blue); Pepper Young's Martha, 1937-38 (P & G for Camay Soap, NBC Red and Blue); Road of Life, 1937-38 (P & G for Chipso, NBC Red). (V) Theatre appearances.

MEEK, JIMMIE L. Bass violinist, singer, KGNC, Amarillo. (V).

MEIGHAN, JAMES. Actor. (R) Court of Human Relations (Vadoco Sales Corp., Mutual); Mr. Keen, Tracer of Lost Persons (Bi-So-Dol, NBC Blue); Singing Lady Music Plays (Kellogg Co., Mutual).

MEISSNER, FRITZ. See Maple City Four.

MELCHIOR, ELAINE. Actress. (R) Pretty Kitty Kelly (Continental Baking Co., CBS).

MELCHIOR, LAURITZ. Operatic tenor. (R) Frequent guest appearances on Ford, General Motors, Chase Bank Lucky Strike and RCA programs; network opera broadcasts from the Metropolitan, New York, San Francisco and Chicago. Made first transatlantic broadcast from Marconi experimental station in England, 1917. (Leading heroic tenor, Metropolitan Opera, San Francisco Opera, Covent Garden, Chicago Grand Opera and Paris Grand Opera companies. Has sung more performances of Tristan, Siegfried and Tannhauser than any other artist, dead or living. Honorary president, Richard Wagner Society. Singer to the Royal Danish Court.)

MELODY MAIDS (Dorothy Lee Wolf, La Veta Anderson, Judy Magrine). Rhythm trio, KLZ, Denver. (R) Also KOA, Denver; WHB, Kansas City. (V).

MELODY MEN (Franklin Barger, Dewey Gordon, Raymond Baber, Clarence Heis trom). Quartet, KLZ, Denver.

MELTER, CLARENCE. Singer, musician, WCKY, Cincinnati. (R) Also Mutual.

MELTON, JAMES. Singer. (R) Seiberling Singers, 1928-31 (Seiberling Rubber Co., NBC Blue); Ward's Family Theatre, 1934 (Ward Baking Co., CBS); Sealtest Sunday Night Party, 1936-37 (Sealtest, Inc., NBC Red); Palmolive Beauty Box Theatre, 1937 (Colgate-Palmolive-Peet Co., CBS); The Songshop, substituted for Kitty Carlisle two months in 1938 (Coca-Cola Co., CBS); others. (F) Warner Bros. (s.f). Concerts; records.

MEN ABOUT TOWN TRIO (Scrappy Lambert, Jack Parker, Phil Du ey). Singers. (R) Believe It or Not (General Foods Corp., NBC Red); Manhattan Merry-Go-Round (R. L. Watkins Co., NBC Red).

MEN OF THE WEST (Don Davies, Harry Morton, Duncan McColl, Guy Hockett). Quartet, KOA, Denver. (R) Also NBC sustaining. (V).

MENARD, GEORGE. Announcer, producer, singer, WROK, Rockford. (F) Shorts.

MENDELSOHN, M. M. Script writer. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

MENG, RUTH R. Women's commentator, WTMV, East St. Louis.

MERCER, LLOYD C. Musician and singer, KNEL, Brady. (R) Also KGKL, San Angelo. (V) Theatre appearances.

MERCER, MILDRED. Singer, WBIG, Greensboro.

MEREDITH, JUNE. Actress. (R) Attorney-at-Law (S. C. Johnson & Son, Inc., NBC Blue); Story of Mary Marlin (Procter & Gamble, NBC Red and Blue).

MERESCO, JOE. Pianist. (R) Major Bowes’ Amateur Hour (Chrysler Corp., CBS).


MERKIN, HARRY. Pianist. (R) Major Bowes’ Amateur Hour (Chrysler Corp., CBS).

MERRIFIELD, DON. Actor. (R) Arnold Grimm’s Daughter (General Mills, Inc., CBS).

MERRILL, LOUIS. Actor. (R) Park Avenue Penners, 1936-37 (R. B. Davis Co. for Cocomalt, CBS); Lux Radio Theatre, 1936-38 (Lever Bros. for Lux Toilet Soap, CBS); Al Jolson, 1936-37 (Lever Bros. for Lifebuoy Soap, CBS); Royal Gelatin Hour, 1937 (Standard Brands for Royal Gelatin, NBC Red); Hollywood Hotel, 1937 (Campbell Soup Co., CBS); Good News of 1938, 1937 (General Foods) for Maxwell House Coffee, NBC Red); Welch Presents Irene Rich, 1937 (Welch Grape Juice, NBC Blue); Big Town, 1937-38 (Lever Bros. for Rinso, CBS); Thrills, 1937-38 (Union Oil, NBC Red); Camel Caravan, 1938 (R. J. Reynolds Tobacco Co., CBS); others.

MERRY MAKERS. String band and vocal trio, KALB, Alexandria.


METCALF, JOHN B. Hymn evangelist, WAAB-WNAC, Boston.

METZ, STUART B. Announcer. (R) Betty Moore Triangle Club, 1937 (Benjamin Moore Paint Co., NBC Red); Jell-O Summer Show, 1937 (General Foods for Jell-O, NBC Red); Pepper Young’s Family, 1937-38 (Procter & Gamble for Camay Soap, NBC Red and Blue); Road of Life, 1937-38 (Procter & Gamble for Chipso, 1937-38).

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RED THORNBURGH, Assistant Miker
MEYER, JOE. Announcer, KGHC, San Francisco. (V) Theatre appearances.


MEYERS, JOHN T. Script writer, actor, juvenile director, KABC, San Antonio.

MICHAELIS, ADRIAN F. Script writer. (R) Standard School Broadcast (Standard Oil Co. of California, NBC Red).


MICHAELS, CHARLES. Musician, KFSO, San Francisco. (R) Various CBS shows including Burns & Allen; also WOR, New York. (F) Shorts (Chesterfield Film Co.). (L) Flying High, 1929; Vanities, 1934. (V) Appearances with Joe Benuti, Red Nichols.

MIDDLETOWN, BOB. Actor. (R) Zenith Radio Foundation (Zenith Radio Corporation, CBS).

MIGNACCA, EMIL. Violinist, CJRC, Winnipeg. (R) Also CKY, Winnipeg; Canadian Broadcasting Corp. (V) Toured several seasons.

MILES, ELEANOR J. Pianist, organist, WSPD, Toledo. (L) Concert appearances, 15 years.

MILES, HURST. Conductor, WGRC, New Albany (Co-organizer of Park-Miles Orchestra).

MILES, JIM. Announcer, newscaster, WCKY, Cincinnati. (R) Also WCHS, Charleston; West Virginia Network.


MILLER, ALBERT G. Writer, director. (R) Frank Hawks, 1936 (Gruen Watch Co., Mutual); Town Hall Tonight, 1936 (Bristol-Myers Co., NBC Red); Walter O'Keefe, 1937 (Bristol-Myers Co., NBC Red); Pontiac Varsity Show, 1937 (Pontiac Motor Co., NBC Red); Bank Show, 1937 (Group of American Banks, CBS); Ben Bernie and All the Lads, 1938 (U. S. Rubber Products, Inc., CBS). (LS) WOR, WJZ, New York. (L) Author of "The Sellout," 1933. (Has written for Saturday Evening Post, Life, Judge, and Conning Tower. Former radio writer and director for N. W. Ayer and Son, Inc.)

MILLER, BARNEY. Program director, producer, writer, KGW-KEX, Portland. (R) Also KOMO, Seattle; KHQ, Spokane.

MILLER, CLARENCE. Entertainer, KRLD, Los Angeles. (R) Watch the Fun Go By (Ford Motor Co., CBS); programs on Texas Quality Network.

MILLER, FRANCES. Popular singer, WGST, Atlanta.

MILLER, IRENE V. Singer, actress, WTMV, East St. Louis.


MILLER, JACK. Orchestra leader. (R) Kate Smith & Her Swanee Music, 1931-33 (Congress Cigar Co. for La Palina Cigars, CBS); Kate Smith's New Star Revue, 1934 (Hudson Motor Co., CBS); Coffee Time with Kate Smith, 1935-36 (A & P Tea Co., CBS); Kate Smith's A & P Bandwagon, 1936-37 (A & P Tea Co., CBS); Kate Smith's Bandwagon, 1937-38 (General Foods Corp., CBS).

MILLER, JOHNNY. Singer, special events announcer, WSJS, Winston-Salem.

MILLER, MALLORY. Dramatist, KTSK, El Paso.

MILLER, VICTOR. Musical director, pianist, WSYR, Syracuse. (R) Also WFBL, Syracuse. (V) Theatre musical director.

MILLER, VIVIAN. Organist, pianist, WWVA, Wheeling.

MILLET, ART. Announcer. (R) Rich Man's Darling (Affiliated Products, CBS); Hammerstein Music Hall (Anacin Co., CBS); Our Gal Sunday (Affiliated Products, CBS); others.

MILLS, BILLY. Musical director, composer, arranger, pianist. (R) Myrt & Marge, 1934-38 (Wm. Wrigley, Jr., Co., CBS); Heidelberg Students, 1934 (Blatz Brewing Co., CBS); The First Christmas, 1935 (Sears Roebuck & Co., CBS); Flying Red Horse Tavern, 1936 (Socony-Vacuum Oil, CBS); Poetic Melodies, 1936-37 (Wm. Wrigley, Jr., Co., CBS); Gold Medal Hour, 1936-37 (General Mills, CBS); Fibber McGee & Molly, 1938 (S. C. Johnson & Son, Inc., NBC Red).

MILLS, FELIX. Orchestra leader, composer, arranger. (R) Silver Theatre, 1937 (International Silver Co., CBS); Mickey Mouse Theatre of the Air, 1938 (Pepsomont Co., NBC Red). Pacific Coast programs for Gilmore Oil and Bullocks Department Store, 1937. Composed and
directed music for numerous transcribed shows, including Chandu the Magician, Count of Monte Cristo, Strange As It Seems, Tarzan, Charlie Chan, etc.

MILLS, MARJORIE. Commentator. (R) Featuring Marjorie Mills, 1937 (Maine Development Commission, Mutual); past 13 years as conductor of women's programs, locally and on New England networks, sponsored cooperatively by food concerns. (Also editor of women's pages on Boston Herald Traveler.)

MILLS, RALPH. Singer, KFPY, Spokane. (V) Theatre appearances.

MILNER, R. HOWARD. Baritone, WRC-WMAL, Washington. (L) Gilbert & Sullivan shows (s).

MINGUS, BRO. Announcer, poetry reader, KRBC, Abilene.

MINNICH, MERTON. Musician, WJJD, Chicago. (R) Also WJJD, WGN, and WLS, Chicago. (V) Theatre appearances.

MITCHELL, AL. Newscaster, sports commentator, KGLO, Mason City.

MITCHELL, DEAN. Singer, KSL, Salt Lake City. (V) Theatre appearances.

MOCK BILL. Announcer, writer, KGW-KEX, Portland.

MOESER, FRANK. Pianist, musical director, KTSW, El Paso.


MONROE, BILLY. M. C., WMBC, Detroit. (V) Bruce's Revue, 1921-27.


MONROE, PAUL. Script writer. (R) Kate Smith's Bandwagon (General Foods Corp., CBS).

PAUL SULLIVAN
Newscaster-Commentator
WLW Continuously Since 1935

*First (seven times weekly, 15-minute shows) in THE BILLBOARD'S Cincinnati Radio Program Study.

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This pleasing and highly interesting 15-minute news stint is marked by Paul Sullivan's deft handling of national, international and local affairs. Few of his contemporary commentators are as artistic at brevity or masterful with the King's English. His voice is dynamic, clear and well modulated, while his subtle enunciation leaves nothing to be desired.—The Billboard.

CHARLES PECK
Juvenile Actor
RADIO-PICTURES
Whiteman Program—NBC
Jolson Program—CBS
Bill and Ginger—CBS
"Dead End," Goldwyn
"Of Human Hearts," MGM
"Mad About Music," Univ.

Management: MAX SHAGRIN

1366

MONTELL, DOUGLAS G. Sportscaster, announcer, producer, KSFO, San Francisco. (R) Various sportscasts over NBC, CBS and Mutual. (LS) KROW, KLX, Oakland; KQW, San Jose; KYA, KJBS, KFRC, KSFO, San Francisco.

MONTGOMERY, CAROLYN. Singer, pianist, KTUL, Tulsa. (R) Also KGGF, Coffeyville.

MOODY, DOLLY & PAT ("Montana Sweethearts"). Hillbilly singers with guitar, WDZ, Tuscola. (V) WDZ road shows.

MOONEYHAM, MARY H. Pianist, WOPI, Bristol.

MOORE, BETTY. Talks on interior decorating. (R) Benjamin Moore Triangle Club, since 1929 (1938 series on NBC Red, Benjamin Moore Paints).

MOORE, FLOYD H. Old-time fiddler, WFAM-WSBT, South Bend. (V) Theatre appearances.


MOORE, HAL. Announcer. (R) Mrs. Wiggs of the Cabbage Patch (Hill's Cold Tablets and A. S. Boyle Co., CBS); Pick and Pat (United States Tobacco Co., CBS); Homemakers' Exchange (National Ice Advertising Co., NBC Red). (F) Paramount Newsreels.


MOORE, JAMES F. Announcer, KRE, Berkeley.


MOORE, NANCY. Singer, WSJS, Winston-Salem.

MOORE, WILLIAM. Producer, announcer, M. C., KNX, Los Angeles. (F) M-G-M, 20th Century-Fox, Republic, Grand National, Universal (t); M-G-M shorts. (L) The Virginian; Gallows Glorious, 1933; Petrified Forest; Three Men on a Horse; others (f). (V) Theatre appearances.

MOOREHEAD, AGNES. Dramatic actress. (R) Big Sister (Lever Bros. Co., CBS); The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual); There Was a Woman (Glass Container Association of America, NBC Blue); Terry and the Pirates (Bowey's, Inc., NBC Red); The Monday Night Show (The Brewers' Radio Show Association, CBS); others. (L) Scarlet Pages; Candlelight; Soldier & Woman; Marco's Millions.

MOORE, FRANKIE. M. C., announcer, musician, WWVA, Wheeling. (R) Also WLS, WJJD, WENR, Chicago; WHAS, Louisville. (V) Theatre appearances.

MOOREHEAD, ALBERTA. Singer, WHBF, Rock Island. (R) Also guest, Rudy Vallee program, 1937.


MORGAN, CLARKE. Musician (organ, piano, accordion), KWK, St. Louis. (R) Also CBS, with Three Queens and a Jack. (V) Hotel appearances.

MORGAN, EUGENE C. Accordionist, WHAM, Rochester. (V) Theatre appearances.


MORGAN, GERALD. Program director, writer, actor, KONO, San Antonio. (R) Also KMAC, KTSA, WOAI, San Antonio. (V) Bud & Henry, Bud & Skinny, Bud & Sugarfoot.

MORGAN, JACK R. Pianist, arranger, composer, WHBQ, Memphis. Also arranger and director for numerous orchestras and vaudeville acts.

MORGAN, JAMES C. Program director, KSFO, San Francisco. (Supervised all CBS production from San Francisco, 1937.) (L) San Juan Pageant, 1936-37; Golden Gate Bridge Fiesta Pageant, 1937 (director).

MORGAN, JOHN CARL. Announcer, WTAG, Norfolk.


MORGANTI, HELEN. Soprano, KOCH, Rapid City. (R) Also WNAX, Yankton; KVOD, KFEL, KOA and KLZ, Denver. (F) Shorts. (L) Rocky Mountain Productions (s). (V) Theatre appearances.

MORISSETTE, LOUIS. Commentator, actor, CKAC, Montreal. (R) Also Canadian Broadcasting Corp. (V) Theatre appearances.

MORRIS, COLTON G. News commentator, WORL, Boston. (R) Also WMEX and WBZ, Boston.

MORRIS, GEORGE W. Old-time fiddler, KFRU, Columbia. (R) Also KMBC, Kansas City; KMOX, St. Louis; WHO, Des Moines. (V) Gentleman George Morris, 1 year.

MORRIS, GRIFFITH J. Physical director, CKWX-CKFC, Vancouver. (R) Also CJOR, Vancouver.

MORRIS MITCHELL. Announcer, news editor, WSBT-WFAM, South Bend. (R) Also WBOW, Terre Haute; WGBF, Evansville; WHAS, Louisville; WLAP, Lexington; WIRE, Indianapolis; WHBU, Anderson; WOWO, Ft. Wayne.

MORRISON, GORDON. Announcer, KRE, Berkeley. (R) Also KLX, Oakland.

MORRISON, JAMES. Bass baritone, pianist, WHEB, Portsmouth.

MORRISON, ROSS. Musician, WMT, Cedar Rapids.

MORRISON, WILBUR H. Announcer, news commentator, WOKO, Albany.

MORRISSEY, THOMAS. Orchestra leader, musician, KARK, Little Rock. (R) Also KGHL, Little Rock. (L) Little Theatre productions, 1930. (V).


MORSE, ANTHONY J. Actor (straight, Spanish and French dialect). (R) Phantom Pilot, 1937 (Langendorf Bakeries, Mutual); Toast to the Town, 1938 (Roma Wine, CBS). (Currently associated with KSFO, San Francisco.)

MORSE, CARLTON. Script writer. (R) One Man's Family, 1933-38 (Standard Brands, Inc., NBC Red; previous sponsors, 1932-35, include Wesson Oil & Snowdrift, Penn Tobacco and Royal Gelatin).

MORSE, OTTO. Character actor, musician (director, Otto & the Novelodeons). (R) National Barn Dance. 1934-38 (Miles Laboratories for Alka-Seltzer, NBC Blue); also programs on KMOX, St. Louis, 1932-33. (Currently associated with WLS, Chicago.) (V) Theatre appearances.

MORSE, VAL. Guitarist, singer, WTJS, Jackson. (V) Val Morse, the Hawaiian Cowboy, Bill Westbrooks & His Arizona Trail Riders, Val Morse & Co., Jack Kaulakao & His Hawaiians, 1929-38.

MOSCOWITZ, JENNIE. Actress (English, Jewish dialect), WEVD, New York. (L) Counsellor-at-Law, with Paul Muni; Excursion (f).

MOSS, FRANK. Script writer. (R) Vanity Fair (Campaena Sales Co., NBC Blue).

MOSS, RUTH. Feature announcer, commentator, actress, interviewer, script writer, WAAB-WNAC, Boston. (L) New England Players; Theatre Guild; Stock; others (s,f). (V) Theatre appearances.

MOTCH, JACK. Musician (piano, accordion). KGNC, Amarillo. (F) Shorts.
MOULTON, EDGAR L., JR. Singer, WGY, Schenectady.

MOYE, CLAUD. Entertainer, WHAM, Rochester. (R) Also Chicago, Cleveland and Syracuse stations. (V) Pie Plant Pete & Bashful Harmonica Joe.

MOYLES, JACK. Announcer, actor, producer. (R) Sperry Male Chorus Parade, 1936-37 (Sperry Flour Co., CBS); Night Editor, 1936-38 (Cardenet Candy Co., CBS); Watch the Fun Go By, 1937 (Ford Motor Co., CBS); My Secret Ambition, 1938 (Durkee Famous Foods, CBS); Toast to the Town, 1938 (Roma Wine Co., CBS); other local and Pacific Coast shows as staff member of KSFO, San Francisco.

MUELLER, BOB. Musician, KGNC, Amarillo.

MUELLER, MARVIN E. Announcer, actor. (R) Slack Furniture Programs, 1932-35 (Slack Furniture Co., Inter-City Network); Magic Kitchen, 1935-37 (participating program); Phillips Poly Follies, 1936-38 (Phillips Petroleum, CBS). (LS) Numerous programs since 1932, including programs for Missouri Pacific Railroad, 1932-33; St. Louis Dairy, 1933-34; Kellogg Co., 1935-36; Standard Oil of Indiana, 1934; Lehn & Fink, 1935-36; Central Shoe Co., 1936; Pontiac Motor Co., 1936; L. Cohen Co., 1936-38; Penn Tobacco, 1936-38; Union Electric Co., 1936-38; General Grocer Co., 1937-38; also transcriptions, 1936-37. (F) Shorts. (V) Master of Ceremonies, 1936. (Currently assistant chief announcer, KMOX, St. Louis.)

MUGFORD, JAMES D. Program director, special events announcer, WSFA, Spartanburg. (L) Productions by Sir Frank Benson's Shakespearean Repertory Co., Cyril Maude, Sir Fred Terry and others.

MULCAHY, ROBERT W. Musician, WAAB-WNAC, Boston.

MULLINER, DICK. Orchestra director, WFBL, Syracuse.

MUNDAY, TALBOT. Script writer. (R) Jack Armstrong (General Mills, Inc., NBC Red).

MUNN, FRANK. Singer. (R) American Album of Familiar Music, 1931-38 (Sterling Products, NBC Red); Waltz Time (Chas. H. Phillips Chemical Co., NBC Red); others. Once (1929) used name of Paul Oliver.

MUNSELLE, MARGUERITE. Harpist, KVOO, Tulsa. (L) Concert recitals. (Member Tulsa Symphony Orchestra.)

MURPHY, GERTRUDE. Writer. (R) Professor Puzzlewit (Gallenkamp Stores Co., NBC Red).

MURPHY, PAT. Actor. (R) Girl Alone, 1935-36-37 (Kellogg Co., NBC Red); First Nighter, 1935-36-37 (Campana Sales Co., NBC Red); Zenith Radio Foundation, 1937 (Zenith Radio Corp., NBC Blue); Public Hero No. 1, 1937 (Falstaff Brewing Corp., NBC Red); It Can Be Done, 1937 (Household Finance, NBC Blue).


MURRAY, BILL. Actor. (R) Follow the Moon (Lehn & Fink, CBS).


MURRAY, J. HAROLD. Singer, actor, WTIC, Hartford. (R) Also guest, Rudy Vallee, Paul Whiteman, Ted Hammerstein, and Sigmund Romberg programs. (F) Fox Film Corp. (s); Warner Bros., Montone, Universal and RKO shorts. (L) Productions by Arthur Hammerstein (Tumble Inn, Sometime, etc.); the Shuberts (Passing Show of 1921; Make It Snappy, Vogue of 1925, etc.); John Cort (China Rose); Schwab & Mandel (Captain Jinks, etc.); James Elliott (Castles in the Air); Florenz Ziegfeld (Rio Rita); Sam Harris (Face the Music); Eddie Dowling (Thumbs Up), 1918-35 (s.f.). (V) Single act; Donovan & Murray, 1916-35.

MURRAY, KEN. Comedian, M. C. (R) Laugh with Ken Murray, 1936 (Lever Bros. for Lifebuoy Soap, CBS); Ken Murray and Oswald, 1937 (Campbell Soup Co. for Campbell's Tomato Juice, CBS); Hollywood Hotel, 1938 (Campbell Soup Co., CBS). (F) RKO, Paramount, Warner Bros., Universal (f); shorts. (L) Louder Please, 1933; Earl Carroll's Vanities, 1934; Earl Carroll's Sketchbook, 1935 (s). (V) Debut, 1925; Ken Murray Units; theatre appearances (Also daily newspaper column, McNaught Syndicate, since 1935). Victor records (Ken Murray and Oswald).

MURRAY, KENNETH. Announcer, baritone, CJRC, Winnipeg.

MURRAY, LYN. Orchestra leader, arranger. (R) Chrysler Show of the Air,
1935 (Chrysler Corp., CBS); Soony Fly-
ing Red Horse Tavern, 1935-36 (Soony-
Vacuum, CBS); Chesterfield Program,
1936-37 (Liggett & Myers Tobacco for
Chesterfield Cigarettes, CBS); Sunday
Night Party, 1936-37 (Sealttest, NBC
Red); Rippling Rhythm Revue, 1937
(John H. Woodbury, NBC Blue); Watch
the Fun Go By, 1938 (Ford Motor Co.,
CBS); Heinz Magazine of the Air, 1938
(H. J. Heinz, CBS). (V).

MURRELL, VAL H., JR. Announcer,
KTBS, Shreveport.

MUSCO, TONY. Musician, WNOX, Knox-
ville. (V) Theatre appearances.

MUSSELMAN, HELEN. Actress (dra-
matic). (R) One Man’s Family, 1937-38
(Standard Brands for Tender Leaf Tea,
NBC Red). (LS) Dr. Kate (Sperry
Flour).

MYERS, DURHAM. Musician, producer,
WTJS, Jackson. (V) 1927-38; Memphis
Collegians, Hazel Green’s Cadets, Hous-
ton Raye & His Orchestra; others.

MYERS, J. CLARENCE. Newscaster and
editor, KYA, San Francisco.

MYRT & MARGE (Donna Damerel, Myrtle
Vail). Actresses. (R) Myrt & Marge,
1931-36 (William Wrigley, Jr., Co., CBS);
Myrt & Marge, 1937-38 (Colgate-Palm-
olive-Peet, CBS). (F) Universal. (V)
Personal appearance tours; Myrt &
Marge, 1934-35.

MYSTERY CHEF. See John Macpherson.

N

NAGEL, CONRAD. Actor, M. C. (R) The
Silver Theatre, 1937 (International Sil-
ver Co., CBS). (F) M-G-M, Warner Bros.,
United Artists, RKO, Grand National.
(L) Stock.

NAGIN, HELEN. Concert pianist, KSFO,
San Francisco. (R) Also Don Lee Net-
work; KFRC, San Francisco. (L) Tours
as concert pianist and as member of
Sedgwick Trio.

NALEPA, FRANK C. Bass, Millmen Quar-
et. (R) Musical Steelmakers, 1937-38
(Wheeling Steel Corp., Mutual).

NAOMI, PAUL. Singer, KVOL, Lafayette.

NASH, CLARENCE. Actor. (R) Mickey
Mouse Theatre of the Air (Pepsodent
Co., NBC Red).

NASH, WILLIAM M., JR. Sports an-
nouncer, KOH, Reno.

NAYLOR, DONALD C. Continuity writer,
singer, WGST, Atlanta. (R) Also KFWB,
Hollywood; KHJ, Los Angeles; KTAT,
KFJZ, WBAP, Ft. Worth; KMBC, Kansas
City; WDAF, WHB, Kansas City. (V)
Theatre and night club appearances.

NEESE, ERLU. Tenor, WBIG, Greensboro.
Winner of Feenamint National Amateur
Hour (CBS), 1936. (V) Theatre ap-
ppearances.

NEFF, AILEEN. Script writer. (R) Jenny
Peabody (F & F Laboratories, Inc.,
CBS).

NEIL, GLADYS LEE. Pianist, WKRC, Cin-
cinnati. (R) Also Acme Paint program
with Smilin’ Ed McConnell, NBC, 1931-
32; Mutual; WLW, Cincinnati. (V) Stan-
ley Lester & DeMarr, 1929-32; theatre
appearances.

NEISTAT, LOUIS. Actor (character, dia-
lect), WTIC. (L) Charles Richards
Players, 1933; Federal Theatre, 1936-37.

NELLES, FLORIAN. Soprano, WXYZ,
Detroit. (L) Concert recitals. (V) Solo-
ist with pit orchestra.

NELMS, BILL. Pianist, arranger, contin-
uity writer, WCBS, Springfield. (V)
Theatre appearances.

NELSON, HERBERT. Actor (leads, char-
acters, dialect). (R) Zenith Foundation,
1937 (Zenith Radio Corp., NBC Red);
Guiding Light, 1937 (Procter & Gamble
for White Naptha Soap, NBC Red);
Uncle Ezra, 1937-38 (Miles Laboratories
for Alka-Seltzer, NBC Red); Romance
of Helen Trent, 1938 (Edna Wallace Hopper Cosmetics, CBS); Attorney-at-Law, 1938 (S. C. Johnson & Son for Johnson’s Wax, NBC Red); Woman in White, 1938 (Pillsbury Flour Mills, NBC Red). (F) Shorts. (L) The Drunkard, 1936 (f).

NELSON, HOWARD M. Announcer, WDAY, Fargo.


NELSON, OZZIE. Orchestra leader. (R) Baker’s Broadcast with Joe Penner, 1933-35 (Standard Brands for Fleischmann’s Yeast for Bread, NBC Blue); Baker’s Broadcast with Robert Ripley, 1935-37 (Fleischmann’s Yeast, NBC Blue); Seein’ Stars, 1937-38 (Fleischmann’s Yeast, NBC Blue). (V) Numerous theatre, hotel and night club appearances. Brunswick and Decca records.

NELSON, RAY. Master of Ceremonies, WEVD, New York.

NELSON, SALLY. Singer. (R) Romantic Rhythms (Chevrolet Motors, CBS).

NELSON, SHIRLEY ANN. Juvenile musician, KDKA, Pittsburgh. (R) Also WCAE, Pittsburgh.

NEUBITT, JOHN. Narrator, commentator. (R) The Passing Parade, 1936-38 (Duart Sales Co., NBC Red, 1936-37; Mutual, Sept. to Dec., 1937; Union Oil Co., 1938, NBC Pacific Coast Red); House of Melody, 1936-37 (Bank of America, NBC Pacific Coast Blue). (F) M-G-M; currently producing and commenting series of shorts. (L) Pacific Coast dramatic stock companies, as actor and director, 1931-33.

NEUBITT, NORMAN. Newscaster, continuity writer, announcer, producer, KHJ, Los Angeles.

NETHREY, IRA MAE. Harpist, WFAA, Dallas.

NEVIUS, B. A. (“Toby”). Comedian, writer, KVVO, Tulsa. (R) Also WHB, Kansas City; WIBW, Topeka. (F) Lubin Co. (child actor), 1911. (L) Stock. (V).

NEWBURY, WALDO S. Staff organism, pianist, WBRY, Waterbury. 14 years theatrical work.

NEWCOMB, BILL. Singer, musician, WLS, Chicago.

NEWHOUSE, JOHN R. Announcer, WESG, Elmira. (R) Also WFMD, Frederick.

NEWKIRK, VAN C. Director special events, KHJ, Los Angeles. (R) Also KNX, Los Angeles.


NEWSOME, GILBERT. Announcer, WRTD, Richmond.

NICHOLSON, “FABE”. Musical director, WAAF, Jersey City.

NIDES, HARRY. Violinist, WNOX, Knoxville. (R) Also WWNC, Asheville. (V) Director, theatre orchestra.


NILSON, WALTER E. Announcer, continuity writer, WTHF, Hartford.

NILSSEN, SIGURD. Singer. (R) Fireside Recitals, 1934-38 (American Radiator Co., NBC Blue). (Also operatic, concert work.)

NIMMONS, RALPH W. Director, announcer, WFAA, Dallas; Texas Quality Network. (V) Theatre appearances.

NOA, JULIAN. Actor. (R) Follow the Moon (Lehn & Fink, CBS).

NOBLE, CARL. Pianist, program director, WLBC, Muncie. (R) Also WGN, WBBM, Chicago. (V) Noble & Donnelly.

NOBLE, RAY. Orchestra leader. (R) Ray Noble's Orchestra, 1935 (Coty Cosmetics, NBC Red); Ray Noble’s Dance Orchestra, 1936 (Coca-Cola, CBS); Burns & Allen, 1937-38 (General Foods for Grape Nuts,
PROFESSIONAL RECORDS—Continued

Noble, Charles A. Announcer. (R) Ben Bernie and all the Lads, 1936 (American Can Co., NBC Blue); Esso News, 1935-37 (Standard Oil of N. J., WJZ). (Staff announcer, NBC.)


Norden, Jack. Comedian, impersonator, character actor, script writer, WEW, St. Louis. (R) Also KMOX, KSD and KWK, St. Louis.

Norman, Neil. Program director, chief sports announcer, WIL, St. Louis. (L) Buddies, 1921-22; dramatic stock, 1922-31; The Noose, 1927 (f).


Norris, Bob. Musical director, orchestra leader, WSOC, Charlotte. (R) Also WBT, Charlotte; WRDW, Augusta; WWNC, Asheville. (V) 1919-33.

Norris, Paul W. Announcer, organist, WSOC, Charlotte. (R) WENR, Chicago; WSUI, Iowa City. (V).

Norris, Robert W. Orchestra leader, WAAB-WNAC, Boston.

Norton, Henry M. Program director, KIRO, Seattle.

Oakie, Jack. Actor, comedian. (R) Jack Oakie's College, Jan. to June, 1937, and Sept., 1937 to March, 1938 (R. J. Reynolds Tobacco Co. for Camel Cigarettes, CBS). (F) RKO, Paramount (s). (L) and (V) Many years.


Norvell, Caskie. Announcer, sports commentator, WBIG, Greensboro.

Norworth, Jack. Writer. (R) Melody Master (General Electric, NBC Red); Heinz Magazine of the Air during period when Sanderson and Crumit were members of the cast (H. J. Heinz Co., CBS). (GA) Scripts for Frank Crumit for the Ford and Alka-Seltzer programs. (L) and (V) Many years. Writer of many songs.

Nottingham, Gary R. Musician, KSFO, San Francisco.

Novak, Frank. Conductor, composer, musician, arranger. (R) Wizard of Oz, 1935 (General Foods Corp., NBC Red); Bobby Benson, 1933 (Hecker H-O Co., Inc., CBS); Dixie Circus, 1934 (Independent Drinking Cup Co., CBS); Vanished Voices, 1935 (D. L. & W. Coal Co., CBS); Singing Sam, 1935 (Wasey Prod., Inc., CBS); Dale Carnegie, 1937 (Emigrant Industrial Savings Bank, Mutual); Cheer Up, America, 1938 (Mennen Co., NBC Red); Design for Happiness, 1938 (American Tobacco Co., Mutual); also transcriptions.

Nowinson, Dave. Script writer, producer, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.

Nowlin, Edward F. Actor, singer, WHJB, Greensburg. (V).

Nugent, Paul. Actor. (R) Alias Jimmy Valentine, 1938 (Larus & Bro, for Edgeworth Tobacco, NBC Blue); Death Valley Days, 1938 (Pacific Coast Borax, NBC Blue); Just Plain Bill, 1938 (American Home Products for Anacin, Bi-So-Dol, Kolynos, NBC Red); others, as free lance. (L) At Mrs. Beam's (Theatre Guild), 1926; So to Bed (Shuberts), 1927; The Spider (Sam Harris), 1927-28; Young Sinners (Shuberts), 1929.


Nuttrell, Roland C. Organist, WCAO, Baltimore.
OBOLE, ARCH. Writer. (R) Grand Hotel, 1934-35 (Campana Sales, NBC Blue); Welch Presents Irene Rich, 1935-37 (Welch Grape Juice, NBC Blue); Royal Gelatin Hour 1936-38 (Standard Brands for Royal Gelatin, NBC Red); Magic Key of RCA, 1937 (Radio Corp. of America, NBC Blue); Your Hollywood Parade (American Tobacco Co., NBC Red); Chase & Sanborn Program, 1938 (Standard Brands for Chase & Sanborn Coffee, NBC Red). Exclusive writer, NBC experimental drama series, 1936-38 (Sustaining, NBC Red).

O'CONNOR, CHARLES. Announcer. (R) Johnny Presents (Philip Morris & Co., Ltd., CBS); Philip Morris Program (Philip Morris & Co., Ltd., NBC Red); True Story Court of Human Relations (Macfadden Publications, NBC Red).

O'CONNOR, EUGENE. Producer, actor. (R) Romance of Helen Trent, 1933-37 (Affiliated Products, CBS); Easy Aces (Anacin Co., NBC Blue). Staff member of WGN, Chicago.

O'CONNOR, WILLIAM. Tenor, WLS, Chicago. (V) Theatre appearances.

O'DAY, JUNIOR. Actor (juvenile). (R) Big Sister, 1936-38 (Lever Bros. for Spry, CBS); Billy & Betty, 1935-38 (Sheffield Milk, WEAF, New York City); others, including appearances on DuPont Cavalcade, March of Time, etc. (F) Shorts.


O'HALLORAN, HAL. Announcer, M. C., CKLW, Detroit. (R) Also WLS, Chicago; WOR, New York. (V) WLS Barn Dance Shows.

O'HARA, NEAL. Humorist, commentator. (R) Neal O'Hara's Radio Gazette, 1937 (Brown & Williamson Tobacco Co., CBS); Ask Yourself Another, 1937 (Brown & Williamson Tobacco Co., NBC Blue); others, on New England Network.

O'HARE, CHARLES, JR. Continuity writer, WSBT-WFAM, South Bend.

O'HEARN, KEITH L. Singer, WFAA, Dallas.

O'KEEFE, MARY. Script writer, WTHT, Hartford.


OLDS, BOB. Musician, arranger, WTJS, Jackson. (V).

OLIVER, BRYCE. News commentator, WHN, New York.

OLIVER, FRANK. Actor (character, comedy), WGY, Schenectady. (F) Biograph. (L) Productions by John Cort, Charles Frohman, Charles Hopkins and others. (V).

OLMSTED, NELSON. Announcer, assistant producer, WBAP, Fort Worth. (R) Also WBAP and Texas Quality Network.

Olsen, George. Orchestra leader. (R) Royal Crown Revue, 1938 (Royal Crown Cola Co., NBC Blue); others. (V) With Ethel Shutta (Mrs. George Olsen) many years; M.C. with Ziegfeld (Eddie Cantor, Fannie Brice shows); owned several night clubs and is now co-owner of the International Casino, N. Y. Decca and (formerly) Victor records.

OLSON, HARVEY. Announcer, WDRC, Hartford.

OLYNKY, PAUL. Musician, CJRC, Winnipeg.

O'MALLEY, NEIL. Actor. (R) Follow the Moon (Lehn & Fink, CBS); Famous Fortunes (General Shoe Corp., Mutual); Bobby Benson (Hecker H-O Co., CBS).

O'MOORE, JOHN R. Production manager, dramatic director, announcer, M. C., WSPA, Spartanburg. (F) Shorts. (L) Paradise Mad, 1933; stock (sf.). (V) Theatre appearances.


ONNEN, GERTRUDE. Actress (straight, character, dialect), WXYZ, Detroit. (R) Also WFBR, Buffalo; WCOA, Pensacola; WBAL, Baltimore. (F) Shorts. (L) Stock.

OPPENHEIMER, JESS. Script writer.
PROFESSIONAL RECORDS—Continued


ORTEGA, SANTOS. Actor. (R) Myrt & Marge (Colgate-Palmolive-Peet Co., CBS).

ORVIS, FRANK. Script writer. (R) Tommy Dorsey's Orch. (Brown & Williamson Tobacco Co., NBC Blue).

ORWIG, GEORGIA. Concert pianist, soprano, composer, director, arranger, WAPI, Birmingham. (R) Also KDKA and KQV, Pittsburgh; WSOC, Charlotte.

OSBORN, CARL. Singer, announcer, WELL, Battle Creek.

OSBORN, INNIS G. Writer. (R) Scripts for Cavalcade of America (E. I. du Pont de Nemours, CBS) and Lux Radio Theatre (Lever Bros. Co., CBS); sole writer of Voice of America (Underwood Type-writer Co., CBS); Great Moments in Medicine (E. R. Squibb & Son, NBC Red); numerous network sustaining shows, and material for Hudson-Essex, Maxwell House Coffee, Forhan's Toothpaste, Fro Joy Ice Cream, Wahl Pen, and Philco.

OSBORNE, FRANCES. Pianist, KSL, Salt Lake City.

OSGOOD, RICHARD E. Actor, commentator, writer, producer, WXYZ, Detroit. (R) Also WSFD, Toledo; WGAR, Cleveland; WHBC, Canton; WKBN, Youngstown; Michigan Radio Network; WOR; NBC; CBS. (F) Paramount (f); shorts. (L) Productions by Henry W. Savage, George Tyler, A. H. Woods, John Golden, Jed Harris, Arthur Hopkins, and others.

O'SHEA, EDDIE. Character actor, WTIC, Hartford. (V) 12 years.

O'SHORN, SUE. Script writer. (R) Mickey Mouse Theatre of the Air (Pepsodent Co., NBC Red).

OSTLER, CHARLES (“Chuck”). Producer, WLS, Chicago.

OSTROFF, MANNING. Production manager, KFWB, Los Angeles. (R) Also Southern California Network; California Radio System.

OSTROW, BEVERLY. Actress, KSFO, San Francisco. (R) Also KFRC, San Francisco. (V) Topsy & Eva; theatre appearances.

OSWALD. See Tony Labriola.

O'TOOLE, OLLIE. Character impersonator, M. C., WWSW, Pittsburgh. (V) Theatre, hotel and night club appearances.


OTT, TOMMY. Organist, pianist, WIND, Gary. (V) Theatre appearances.

OTT, WOODROW W. Announcer, continuity writer, WESG, Elmira.

OTTO & THE NOVELODEONS. Novelty musical and singing act. (R) National Barn Dance, 1935-38 (Miles Laboratories for Alka-Seltzer, NBC Blue). (V) Appearances in theatres, fairs, etc. (Staff artists, WLS, Chicago). “Otto” is Otto Morse (q.v.).

OVENDEN, KEN. Announcer, WEEI, Boston. (R) Also WORC, Worcester.

OVERSTAKE, EVELYN (Evelyn & the Hilltoppers). Singer, WLS, Chicago. (V) Three Little Maids; Evelyn, the Little Maid.

OWEN, ETHEL. Actress. (R) Attorney-at-Law (S. C. Johnson & Son, Inc., NBC Blue); Betty & Bob (General Mills, Inc., CBS); Margot of Castlewood (Quaker Oats Co., NBC Blue); Today's Children (Pillsbury Flour Mills Co., NBC Red); Guiding Light (Procter & Gamble, NBC Red); others. (L) Stock.


OWEN, THOMAS J. Barn dance caller, WMT, Cedar Rapids. (R) Also WLS, Chicago. (V) Theatre appearances.

OWENS, HELEN. Singer, WRJN, Racine. (V) Night club appearances, 1932-38.
OWENS, JACK. Singer, pianist, composer, KEHE, Los Angeles. (R) Network shows including Pennzoll Parade, 1933 (Pennzoll Co., CBS); Ted Weems Orchestra, 1933-34 (Real Silk Hosiery Mills, Inc., NBC); others, not current. (L) Stock. (V) Soloist with Ted Weems Orchestra; personal appearances. (Composed "Roundup Time in Reno").

OWENS, MOREY. Sports announcer, commentator, WROK, Rockford, Ill.

OWENS, TEX. Cowboy singer and yodeler, KMBC, Kansas City.

OZARKIANS MALE QUARTET. Popular and sacred music, KUOA, Siloam Springs.

OZMEST, HOWARD T. Announcer, WMFD, Wilmington.

PALMER, VINCENT E. Announcer, continuity writer, WELI, New Haven. (F) Paramount (as writer).


PARDIS, LUCIEN. Tenor, CHRC, Quebec.

PAREESE, SIDNEY. Actor. (R) Girl Alone (Kellogg Co., NBC Red).

PARISO, JOHN. Guitarist. (R) Burns & Allen (Campbell Soup Co., CBS); others, including local shows. Currently staff musician, KSFO, San Francisco.

PARK, JACK O. Conductor, WGRC, New Albany.

PARKER, ALAN. Announcer, continuity writer, newscaster, actor, WSYR, Syracuse. (R) Also WGY, Schenectady.

PARKER, BARON. Chief announcer, KPCC, Pasadena.

PARKER, EARL. Announcer, singer, WDZ, Tuscola.

PARKER, GLEN. Announcer, who, Des Moines. (R) Also WMCA, New York. (F) Trailers; narrator.

PARKER, JOE. Announcer. (R) Walter Winchell, 1937 (Andrew Jergens Co. for Jergens Lotion, NBC Blue); Welch Presents Irene Rich, 1937-38 (Welch Grape Juice Co., NBC Blue); Amos 'n' Andy, 1937-38 (PepsiCoent Co., NBC Red) (handled show in absence of Bill Hay, regular announcer); Kraft Music Hall, 1937-38 (Kraft-Phenix Cheese Corp., NBC Red); The Best of the Week, 1937-38 (Globe Grain & Milling Co., NBC Red); Those We Love, 1938 (Lamont Corliss for Pond's Cream, NBC Blue).

PARKER, MAC. Commentator, WCAU, Philadelphia.
PARKER, MALCOLM ("Mack"). Commentator, baritone, actor, WICC, Bridgeport. (L) New York-Guilford Players.

PARKER, OLIVE. Actress. (R) Road of Life (Procter & Gamble, NBC Red).

PARKER, SAM. Announcer, singer, WIOD, Miami. (V) Theatre appearances, 1928.


PARKIN, G. C. Conductor, KGFF, Shawnee.

PARKS, BERT. Announcer. (R) Renfrew of the Mounted (Continental Baking Co., CBS); Bobby Benson (Hecker H-O Products, CBS); Hammerstein Music Hall (American Home Products Corp., CBS); others. (F).

PARKS, M. BETTY. Blues singer, WGPC, Albany.


PARRILLO, JEANNIE. Dramatic actress. (R) Horn & Hardart Children's Hour, 1934-38 (Horn & Hardart Baking Co., WABC); March of Time, 1936 (Time, Inc., CBS); Paul Whiteman, 1937 (Jergens-Woodbury Sales Corp., NBC Blue); Kate Smith, 1936-38 (Swansdown Cake Flour, CBS); American Pageant of Youth, 1937 (Tastyeast, NBC Blue); Dog Heroes, 1937-38 (Modern Food Process for Thrivo Dog Food, NBC Blue). (F) M-G-M, Warner Bros., RKO, Universal, Educational (s.f); shorts. (V) Theatre appearances.

PARRISH, JOHN. Lyric tenor, KSL, Salt Lake City.


PARRIS, JOE. Singer, actor, announcer. (R) Sinclair Minstrels, 1932-36 (Sinclair Refining Co., NBC Red); Maytag Program, 1934 (Maytag Washing Machines, NBC Blue); Yeast Foamers, 1934 (Northwestern Yeast Co., NBC Blue); National Barn Dance, 1937-38 (Miles Laboratories for Alka-Seltzer, NBC Blue). (L) 1914-25; productions by Charles Dillingham, John Cort, Henry W. Savage and the Shuberts (f). (V) Single act.

PARRIS, LOUella. Interviewer. (R) Hollywood Hotel (Campbell Soup Co., CBS). (Film columnist, Hearst newspapers; Universal Service Syndicate; executive editor, Hearst Motion Pictures.)

PARRIS, VINCENT. Announcer, KPPC, Pasadena.

PASTERNACK, JOSEF. Conductor. (R) Around the World with Libby (Libby, McNiel & Libby, NBC Blue); Jack Frost Melody Moments (National Sugar Refining Co., NBC Red); Vick's Open House (Vick Chemical Co., CBS). (L) Conducted Century Opera Co.; Boston Symphony; Philadelphia Philharmonic.

PASTERNAK, DAVID. Continuity director, producer, WIL, St. Louis.

PATRICELLI, LEONARD J. Producer, writer, choral director, WTIC, Hartford.

PATTEE, FLOYD. Character actor. WTIC, Hartford. (L) Federal Theatre; summer stock.


PATTERSON, VIOLA. Dramatic actress, WGY, Schenectady. (R) Also NBC program, 1936, for Drene Shampoo. (L) Boy Meets Girl, Squaring the Circle, Wind and the Rain; others.

PATTERSON, WALTER. Producer, script writer, announcer. (R) It's Wheeling Steel, 1938 (Wheeling Steel Corp., Mutual).

PATTISON, RICHARD. News editor, special events broadcasts. WSPA, Spartanburg.

PATTON, JACK. Announcer, KMTR, Los Angeles.

PAUL, DAN. Announcer, producer, WDAF, Kansas City.

PAUL, ED. Announcer, actor. (R) Na-
PROFESSIONAL RECORDS—Continued

tional Barn Dance, 1937 (Miles Laboratories for Alka-Seltzer, NBC Blue); Meet the Folks, 1937 (Mantle Lamp Co., WLS); How I Met My Husband, 1937-38 (Arm- 
mand Co., WLS); Virginia Lee and Sun- 
beam, 1937-38 (Northwestern Yeast Co., 
WLS). (L) Summer stock.

PAUL, RALPH. Announcer, KVOD, 
Denver.

PAUL TAYLOR CHORISTERS. Singers. 
(R) Kraft Music Hall (Kraft-Phenix 
Cheese Corp., NBC Red); Ry-Krisp Pre- 
sents Marion Talley (Ralston-Purina Co., 
NBC Red); Gilmore Circus (Gilmore Oil 
Co., NBC Red); Parties At Pickfair (Na- 
tional Ice Adv., Inc., CBS); Baker’s 
Broadcast (Standard Brands, Inc., NBC 
Blue); Vick’s Open House (Vick Chemi- 
cal Co., CBS); others. (LS) KHJ, Los 
Angeles. (L) Anything Goes.

PAULSGROVE, WILLIAM H. Sports, 
news announcer, WCAO, Baltimore. (V) 
Theatre appearances.

PAYNE, VIRGINIA. Actress. (R) Ma Per- 
kins, 1933-38 (P & G for Oxydol, NBC 
Red and CBS); Kitty Keene, 1936-38 
(P & G for Drift, CBS); Grand Hotel, 
1936-38 (Campana Sales, NBC Blue); 
First Nighter, 1936-38 (Campana Sales, 
NBC Red); Court of Missing Heirs, 1937- 
38 (Skelly Oil Co., CBS); Public Hero 
No. 1, 1937-38 (Falstaff Brewing Co., 
NBC Red); Men of Destiny, 1936, and 
World Neighbors, 1937-38 (Mutual). (L) 
Stuart Walker Repertory Co., 1926-28; 
Cincinnati Civic Theatre, with Tyrone 
Power in revival of Servant in the 
House, summer season.

PEAKE, CHARLES A. Musician. KFXM, 
San Bernardino. (V) Pit musician.

PEARCE, AL. Master of Ceremonies. (R) 
Al Pearce & His Gang, 1935-36 (Pepso- 
dent Co., NBC Red); Watch the Fun Go 
By, 1937-38 (Ford Motor Co., CBS); also 
Happy Go Lucky Hour and Blue Monday 
Jamboree, 1929-35 (Pacific Coast shows 
for Swift & Co., General Mills, Pabco 
Tooth Paste and others). (F) Republican 
(f). (V) Al Pearce & His Gang, 3 years 
on Pacific Coast, and Eastern cities.

PEARL, JACK. Comedian. (R) Ziegfeld 
Radio Show (Chrysler Corp., CBS); Jack 
Pearl, 1934 (Standard Brands, Inc., NBC 
Red); Jack Pearl, 1935 (General Motors, 
CBS); Brown & Williamson Program, 
1936-37 (Brown & Williamson Tobacco 
Co., NBC Blue). (F) M-G-M. (L) Danc- 
ing Girl; Earl Carroll's Shows; Ziegfeld 
Follies; Pardon My English. (V) Bard 
and Pearl.

PEARSON, FORT. Announcer, news com- 
mentator. (R) The Guiding Light, 1937- 
38 (Procter & Gamble for White Naphtha 
Soap, NBC Red); Dr. Dollar, 1937-38 
(Vocational Service, Inc., NBC Red); In- 
teresting Neighbors, 1937-38 (F. W. Fitch 
Co. for Fitch Shampoo, NBC Red); At- 
torney-at-Law, 1938 (S. C. Johnson & 
Son, Inc., NBC Blue).

PEARSON, TED. Announcer. (R) Stude- 
baker Champions (Studebaker Sales 
Corp., NBC Blue); Good News of 1938 
(General Foods Corp., NBC Red); others.

PEARSON-LUEDEKE, FLORENCE. Spe- 
cial women's announcer, WMBD, Peoria.

PEARY, HAROLD. Actor (dramatic, com- 
ey, dialects). (R) Tom Mix and His 
Ralston Straight Shooters (Ralston Pur- 
ina Co., NBC Blue); Fibber McGee and 
Molly (S. C. Johnson & Son, NBC Red); 
Girl Alone (Kellogg Co., CBS); It Can 
Be Done (Household Finance Corp., NBC 
Blue); First Nighter (Campana Sales 
Corp., NBC Red); Public Hero No. 1 
(Falstaff Brewing Corp., NBC Red); Wel- 
come Valley (Household Finance Corp., 
NBC Blue); Grand Hotel (Campana 
Sales Co., NBC Red); many others. (F) 
Silent films. (L) Henry Duffy, Mac Loan 
Productions, Fulton Theatre Stock. (V) 
With Sylvia Brreamer, 1926.

PEASE, BEATRICE S. Violinist (soloist, 
director), KFH, Wichita.

PEASE, JIM. Script writer. (R) Attor- 
ey-at-Law (S. C. Johnson & Son, Inc., 
NBC Blue).

PECHT, JERRY LEE. Announcer, WBAL, 
Baltimore. (R) Also Central States 
Broadcasting Co.; KLZ, Denver.

PECK, CHARLES. Juvenile actor. (R) 
Paul Whiteman Show, CBS; Al Jolson 
Program, CBS; Bill and Ginger, CBS. 
(F) Goldwyn, MGM, Universal.

PEDDEN, JACK. Sports editor, WSBT- 
WFAM, South Bend.

PEEPLES, CORNELIUS. Juvenile dra- 
amatic actor. (R) Little Orphan Annie 
(The Wander Co., NBC Red); Romance 
of Helen Trent (Affiliated Products, Inc., 
CBS); Story of Mary Marlin (Procter & 
Gamble, NBC Red and Blue); Lum and 
Abner (Horlick’s Malted Milk Corp., 
NBC Blue); Grand Hotel (Campana 
Sales Co., NBC Blue); Uncle Ezra 
(Miles Laboratories, Inc., NBC Red); 
Jack Armstrong (General Mills, Inc.,
PELLETIER, EUGENE. Announcer. (R) It Can Be Done, with Edgar A. Guest (Household Finance Corp., NBC Blue).

PELLETIER, PAUL. Pianist, orchestra leader, musical director, arranger, WMAS, Springfield. (L) Ritz Revue, 1924; Murray Anderson's Almanacs, 1929. (V) London and U. S., 3 years; Streets of Paris, Chicago World's Fair.


PELLETIER, WILFRED. Musical conductor. (R) Composed musical background for Roses and Drums, 1934-36 (Union Central Life Insurance Co., NBC Blue); Chase & Sanborn Coffee Hour, 1934-35 (Standard Brands for Chase & Sanborn Coffee, NBC Red); conductor and judge, Metropolitan Opera Auditions of the Air, 1935-38 (Sherwin-Williams Co., NBC Blue); Metropolitan Opera Broadcasts, 1937-38 (NBC Blue); also conductor for Simmons, Packard and Firestone programs. (F) Paramount; director of operatic sequences. (Conductor of San Francisco Opera Co., 10 years; Ravinia Opera Co., 9 years. Conductor, Metropolitan Opera since 1917; artistic director and conductor, Concerts Symphoniques, Montreal).

PENGERA, MARSHALL II. Sports, news commentator, KRNR, Roseburg.

PENN, DAVID. News editor and commentator, WCOL, Columbus. (R) Also WHIO, Dayton. (F) Fox, Hal Roach, 1933. (L) Australian productions, 1931.


PENNELL, WILLIAM W. Announcer, continuity writer, producer, WIOD, Miami. (R) Also WQBC, Vicksburg. (V) Appearances as M. C.


PERCY, OLIVE L. Soprano, CKWX, Vancouver. (V) Theatre appearances.

PERKINS, GEORGE. Program manager, WFBL, Syracuse.

PERKINS, JUSTIN. Musician, WMT, Cedar Rapids.


PERRINE, GEORGE H. News editor, announcer, actor, continuity writer, WIBX, Utica.

PERRY, CAMERON. Announcer, CJOC, Lethbridge.

PETERS, ALFREDA. Singer, CJRC, Winnipeg. (R) Also CBC.

PETERS, ELSIE. Singer, CJRC, Winnipeg.

PETERSON, JAMES A. Program director, producer, announcer, KVI, Tacoma. (R) Also CBS Pacific Coast show for Sperry Flour, 1935-37.


PETERSON, DONALD. Producer, director. (R) Programs on WHN, WMCA, WOR, New York (Head of Peterson Radio Productions).

PETERSON, GERALDINE. Musician, KOIN-KALE, Portland.

PETERSON, HOWARD L. Organist, ar-
ranger, composer, WLS, Chicago. (Formerly arranger and staff composer for Wayne King; concert work as accompanist; Columbia recordings).

PETRIE, GEORGE. Actor (character, straight), WTTG, Hartford. (L) Common Flesh, 1935; It's a Wise Child; Post Road; others (s,f).

PETRIE, HOWARD. Announcer. (R) The O'Neills (Procter & Gamble, NBC Red and Blue, CBS); others.


PETTAY, FRANCIS F. Announcer, WKRC, Cincinnati. (R) Also WJW, Akron; WHKC, WBNS and WCOL, Columbus; transcriptions.

PETTENGER, PAT. See Maple City Four.

PETTIT, GEORGE. Singer. (R) Town Hall Tonight, 1936-37 (Bristol-Myers for Sal Hepatica and Ipana Toothpaste, NBC Red); The Time of Your Life, 1937 (Gruen Watch Co., NBC Red). (F) Shorts; (V) Roy Campbell's Royalists, one year; theatre and night club appearances.


PHARR, KELSEY. Actor. (R) Aunt Je-mima's Cabin at the Crossroads (Quaker Oats Co., NBC Blue).

PHILLIPS, AL. Musician, KGW-KEX, Portland.

PHILLIPS, ARTHUR. Script writer (with Sam Perrin for Phil Baker). (R) Phil Baker (Armour; Gulf Oil Corp., CBS). (F) Paramount.

PHILLIPS, BOB. Musician, WMT, Cedar Rapids.

PHILLIPS, IRNA. Script writer, actress. (R) The Guiding Light (Procter & Gamble, NBC Red); Today's Children (Pillsbury Flour Mills Co., NBC Red).

PHILLIPS, LUCILLE. Commentator, WSAZ, Huntington.


PHIPPS, JACK. Pianist, organist, comedian, WBT, Charlotte.


PICK & PAT. See Pick Malone and Pat Padgett.

PICKARD, GEORGE. Announcer, WSPD, Toledo. (R) Also Michigan Radio Network, as violinist.

PICKENS, JANE. Singer. (R) Sunday Night Party (Sealtest, Inc., NBC Red); Ben Bernie and All the Lads (U. S. Tire Dealers Mutual Corp., CBS). (V).

PIERCE, MATTHEW. Pianist, arranger, WHEC, Rochester. (R) Also WHAM, Rochester. (F) Shorts. (V) Theatre Orchestra, 1929-36.

PIERCE, PAUL A. Writer, KNX, Los Angeles. (R) Also KFWB, Los Angeles.

PIERCE, SAM. Announcer, producer, writer, KHJ, Los Angeles.

PIERSON, BUDDY. Script writer. (R) Tim & Irene (Admiracion Laboratories, Inc., Mutual); Royal Crown Revue (Royal Crown Cola, NBC Blue).

PIERSON, DANA M. ("Jimmie"). Guitarist, singer, yodeler, composer, WEEI, Boston. (R) With Richard B. Klasi as Jimmie & Dick, on this station and WJAG, Norfolk; KFNF, Shenandoah; WNAX, Yankton; KSOO, Sioux Falls; WOW, WAAW and KOIL, Omaha; KGHF, Pueblo; KMOX, St. Louis. (V) Theatre appearances.

PINNEY, GLADYS W. Writer, KSL, Salt Lake City.

PIOUS, MINERVA. Actress. (R) Town Hall Tonight, 1934 (Bristol-Myers Co. for Ipana and Sal Hepatica, NBC Red); Fun in Swingtime, 1937 (Admiracion Shampoo, Mutual); Myrt & Marge, 1937-38 (Colgate-Palmolive-Peet for Super Suds, CBS); Easy Aces (Anacin, NBC Blue).

PIRKEY, RUSSELL J. Continuity writer, WAVE, Louisville.

PITTS, RUTH. Singer, WSJS, Winston-Salem.

PLATNER, MAX E. Musical director, WDAE, Tampa.

PLUNKETT, IVAN W. Singer, WFAA, Dallas. (L) The Messiah, 1930; Pinafore, 1931; Romeo & Juliet, 1932.

POLI, ADELAIDE J. Announcer, actress.
WICC, Bridgeport. (R) Also Colonial Network; WELI, New Haven; Inter-City Network.

POLLOCK, BEN. Orchestra leader. (R) Park Avenue Penners (R. B. Davis Co., CBS).

POLLOCK, CHANNING. M.C., speaker. (R) Heinz Magazine of the Air, 1937-38 (H. J. Heinz Co., CBS). (F) Author of numerous books, adapted for the screen. (L) Author of The Red Widow (Raymond Hitchcock), 1911; A Perfect Lady (Rose Stahl), 1914; Roads of Destiny (A. H. Woods), 1918; The Fool (Selwyn & Co.), 1922; others. (Author and producer of 31 plays, most of which have been adapted for the screen.)


PONARD, BERT. Organist, WOAI, San Antonio. (R) Also KTSA, San Antonio; WSB, Atlanta. (V) Theatre organist.

PONS, LILY. Coloratura soprano. (R) Thirteen-week engagements during 1935-36-37, Chesterfield Program (Liggett & Myers Tobacco for Chesterfield Cigarettes, CBS). (GA) Ford, General Motors and Chesterfield programs; Metropolitan and San Francisco Opera broadcasts. (F) RKO, 1935-38 (s). (Member of the Metropolitan, San Francisco, Buenos Aires, Colon, Paris, Covent Garden, Rome, Chicago and Monte Carlo Opera companies.) Victor records.

POOLE, BOB. Announcer, WBIG, Greensboro.

POOR, MURRELL. Entertainer, singer, WMMN, Fairmont.

POPE, BILL. Sports announcer, WSEG, Elmira.

POPLIN, SAM W. String musician, comedian, WFBC, Greenville. (V) Theatre appearances.

POROZOFF, NICHOLAS. Announcer, KVI, Tacoma.

PORTER, JANE. Director homemaker's program, KMOX, St. Louis. (L).

PORTER, NORMAN. Dramatic actor, KDKA, Pittsburgh. (L) Various stock companies.


POST, RICHARD H. Announcer. (R) Tony Wons, 1937 (Vick Chemical Co., CBS); Just Entertainment, 1938 (William Wrigley, Jr., Co., CBS); Hymns of All Churches, 1938 (General Mills, CBS).

POST, WILLIAM A. Announcer, singer, KSL, Salt Lake City.

POULIOT, RAYMOND. Xylophonist, drummer, CHRC, Quebec.

POULTON, CURT. Singer, guitarist, WSM, Nashville. (R) Also Yeast Foamer program, NBC, 1929; Anheuser-Busch program, CBS, 1930.

POWELL, DAWSON. Writer. (LS) The Zither Minstrel, 1924 (sustaining, WFAA, Dallas); Talk of the Town, 1930 (sustaining, WDSU, New Orleans); The Mellow Singers, 1932 (D. H. Holmes Co., Ltd., WDSU, New Orleans. (Staff writer for S. A. Conover Co., 1934-37.)


POWELL, JEAN. Singer, WGPC, Albany.

POWELL, KENNETH. Announcer, WESG, Elmira. (F) Commercial shorts.

POWELL, PAUL. Violinist, WSBT-WFAM, South Bend. (R) CBS musical staff, 1930-33.

POWELL, RALPH (“Cy Perkins”). Musician, entertainer, WTAD, Quincy. (R) Also WHB, Kansas City; KTUL, Tulsa; KWTO-KGBX, Springfield; WNAX, Yakontk. (V) Theatre appearances.


POWERS, CHARLES. Actor. (R) Roses and Drums, 1933-34 (Union Central Life Insurance, CBS); Junior G-Men, 1937-38 (Fischer Baking Co., WOR, New York
PROFESSIONAL RECORDS—Continued

City); Ave Maria Hour, 1937-38 (Gray-\-moor Friars, WMCA, New York City); Stella Dallas, 1938 (Tetley Tea, WAEF, New York City); You, the Unseen Jury, 1938 (Morris Plan Bank, WAEF). (F) Shorts. (L) Productions by Lee Shubert, Sam H. Harris, Theatre Guild, Messmore Kendall, Max Gordon, and others.

POWERS, MARGUERITE. Announcer, continuity writer, KOL, Seattle. (R) Also KXXR, Aberdeen; KUJ, Walla Walla; KFJI, Klamath Falls; KAST, Astoria.

POYNER, GRAHAM B. Program director, WPTF, Raleigh.

POYTON, LORETTA. Actress. (R) It Can Be Done, 1931-38 (Household Finance Corp., NBC Blue); Dan Harding's Wife, 1936-38 (National Biscuit Co., NBC Red); Story of Mary Marlin, 1937-38 (Procter & Gamble, NBC Red and Blue). (L) Stock, 1932-33; On the Make, 1936; Skidding, 1938 (s,f).


PRENTISS, ED. Actor. (R) Painted Dreams, since 1934 (Sterling Products for Cal Aspirin, Mutual); Guiding Light, since Feb., 1937 (Procter & Gamble for White Naptha Soap, NBC Red); It Can Be Done, 1937-38 (Household Finance Corp., NBC Blue); Valiant Lady, 1938 (General Mills, WGN, Chicago); also recordings.

PRESSY, ARCHIE. Announcer. (R) I Want a Divorce (Sussman Wormser & Co., NBC Red).

PRESCOTT, ALLEN. Actor, writer. (R) The Wife Saver, 1934-35 (Fels & Co. for Fels Naptha Soap, NBC Blue); The Wife Saver, June to Aug., 1937 (Manhattan Soap Co., NBC Red, CBS); Borden Special Edition, 1937 (Borden Farm Products Co., NBC Red); Value Varieties, 1937 (W. T. Grant, transcriptions). (Has written script of Joe Palooka for Helinz; Harry Richman's Conoco program; Gal- lager & Shean's program for Ford Dealers, and some of the material used by Consolidated Edison.)

PRESS, HENRY. Orchestra leader, WQDM, St. Albans.

PRESTON, LEW. Guitarist, cowboy singer, WFAA, Dallas.

PRICE, ISABEL. Actress, CJRC, Winnipeg. (R) Also CFRB, Toronto; Canadian Broadcasting Corp.; transcriptions. (L) John Holden Stock Co., 1934-38.

PRICE, JOHN J. Program director, KGLO, Wichita Falls.

PRIDDY, ALBERT C. Announcer, KDKL, Salt Lake City. (R) Also W. Va. Network; WBLK, Clarksburg; WSAZ, Huntington; Phil Baker, 1938 (Gulf Oil Corp., CBS).

PRIGMORE, JACK M. Singer, WFAA, Dallas. (R) Also Texas Quality Network.

PRINDLE, DON. Script writer. (R) Park Avenue Penners (R. B. Davis Co., CBS). (F) KKO.

PRITCHARD, THOMAS A. Announcer, WNBF, Binghamton.

PROBST, ROLAND M. Dramatic actor, WHJB, Greensburg.

PROCTOR, ROBERT. Announcer, WDAE, Tampa.


PROFESSOR QUIZ. See Craig Earl.

PROSSER, JOHN L. Director, announcer. (R) Universal Rhythm, 1937 (Ford Motor Co. Dealers, CBS); Jack & Loretta, 1937 (Kirkman's Soap, CBS); Getting Ahead with Dale Carnegie, 1937 (Emigrant Industrial Savings Bank, Mutual); Kellogg Football Jamboree, 1937 (Kellogg Co., WLW Line); Petticoat on the Air, 1937 (J. B. Ford Co. for Wyandotte Cleansing Products, CBS); Armco Program with Frank Simon's Band, 1938 (American Rolling Mill Co., NBC Blue). (Staff of N. W. Ayer & Son, Inc.)

PROVAN, ROBERT M., JR. Announcer, WDRC, Hartford.

PROVENSEN, HJERLUF. Announcer. (R)
PROFESSIONAL RECORDS—Continued

Benjamin Moore Triangle Club (Benjamin Moore & Co., NBC Red); others.


Pullen, Purv ("Trailer Tim"). Children's program, WTAM, Cleveland. (F) Paramount, M-G-M, 20th Century-Fox, Walt Disney (f); shorts. (V) Ben Bernie unit; Trailer Tim, 8 years; Whistling Purv Pullen.

Purcell, Charles W. Announcer, WCAO, Baltimore. (V) Theatre appearances, as M. C.

Putnam, Henry C. Announcer, KGMB, Honolulu.

Qualtrough, J. M. Announcer, KTSW, El Paso.

Quinn, Don. Writer (comedy script). (R) Fibber McGee & Molly, 1935-38 (S. C. Johnson & Son for Johnson's Wax, NBC Red); has also written material for Olsen & Johnson and others. (F) Paramount.

Quinn, Elwyn. Announcer, continuity writer, producer, KDYL, Salt Lake City.


Raffelli, Angelo. Tenor. (R) Vocal Varieties, 1937 (Lewis-Howe Co., for Tums, NBC Red); Smoke Dreams, 1937-38 (La Fendrich Cigars, NBC Red). (Ls) WOR, New York City, 1933; WWJD, Chicago, 1933. (F) Educational shorts, 1933. (L) Concert tours.


Raft, George. Actor. (R) Guest appearances on Lux Theatre of the Air, August 31, 1936 (Lever Bros. for Lux, CBS); Kraft Music Hall, August, 1937 (Kraft-Phenix Cheese Corp., NBC Red). (F) Paramount (s). (L) City Chap, Gay Paree, Manhatters, Palm Beach Nights (f). (V) Dancer.

Raines, Bob & Jim. Singers, musicians, KMMJ, Clay Center. (R) Also KFAB, Lincoln; WHB, Kansas City; WSM, Nashville; WHIS, Bluefield; WRVA, Richmond.


Raisum, Olaf. Orchestra leader, KFJM, Grand Forks.

Ramblin' Rangers. Hillbilly musicians, singers, WHEB, Portsmouth. (R) Also WMEX, Boston. (V) Theatre appearances.

Ramsey, Waymond. Program director, sports, news and special events, KOMA, Oklahoma City.

Rand, GreNFell N. Continuity writer, announcer, producer, WOKO, Albany.

Randall, Dorothy. Actress, FTRD. (R) Network shows for Hamilton Watch, Procter & Gamble. (F) Shorts (Paramount). (L) Broadway; Excess Baggage; Man's Man; others. (V) The Headliners; Twin Beds; Too Easy.

Randall, George. Director, FTRD. (R) Network sustaining shows including Tish, Epic of America. (F) Shorts (Paramount). (L) Productions by Belasco, Rush & Webber, Wagenhals & Kemper. (V) Various circuits, 14 years.

Randall, Gordie. Orchestra leader, WGY, Schenectady.

RANDOLPH, JAMES. Writer, singer. (R) Town Hall Tonight, 1933-36 (Bristol-Myers Co., NBC Red); Triolliann (Sparton Radios, NBC Blue); Matt Clemens, The Melody Man (General Electric Co., NBC Red); Camel Caravan (R. J. Reynolds Tobacco Co., CBS). (LS) At present writer for KRNT-KSO, Des Moines. (F) Shorts (Warner Bros., Vitaphone). (V) Royalty of Song, 1935-36; appearances at hotels and clubs.

RANEY, MAX. Musician, WGY, Schenectady. (V) Theatre appearances.

RANKIN, EARL. Baritone, KGW-KEX, Portland. (R) Also KOMO, Seattle; KNX, Los Angeles. (V) Theatre and night club appearances.

RAPEE, ERNO. Musical conductor. (R) General Motors Concerts, 1935-37 (General Motors Corp., NBC Blue); programs for Ex-Lax, Mobil Oil, Linit, McKesson & Robbins. (GA) The Big Show (Ex Lax Co., CBS). (F). (L) Dangerous Paradise. (Currently musical director of Radio City Music Hall.)

RAPP, JOHN. Writer. (R) Texaco Town, 1936-38 (Texas Co. for Texaco Gasoline, CBS); Texaco Town Summer program, 1937 (Texas Co., CBS); Jack Oakie College, 1937 (R. J. Reynolds Tobacco for Camel Cigarettes, CBS); Cantor’s Camel Caravan, 1938 (Came). (CBS).

RASCH, BUCK. Singer, yodeler, musician (The Northwesterners), Iowa Broadcasting Co. (V) 1931-34.


RATHBUN, JACK. Sports announcer, WJAX, Jacksonville. (R) Also WDBO, Orlando.

RATLIF, MARY LOU. Actress. (R) Death Valley Days, 1936 (Pacific Coast Borax Co., NBC Blue); Professor Puzzlewit, 1938 (Gallenkamp Stores Co., NBC Red); Toast to the Town, 1938 (Roma Wine Co., Inc., CBS). (LS) KYA, San Francisco. Currently with KSFO, San Francisco.

RATLIFFE, FRED. Announcer (sports, news), WTAD, Quincy.

RAVELL, FLORENCE. Actress. (R) Arnold Grimm’s Daughter (General Mills, Inc., CBS); Zenith Radio Foundation (Zenith Radio Corp., CBS).

RAWLINSON, J. L. Script writer, producer. (R) Vick’s Open House (Vick Chemical Co., CBS).

RAWLS, CAROLINA. Commentator, KARK, Little Rock. (L) Little Theatre productions, 6 years.

RAY, BYRON A. Continuity writer, announcer, producer, KSL, Salt Lake City.

RAY, HELENA. Actress. (R) Junior Nurse Corps (Swift & Co., NBC Blue).


RAYMOND, CARL J. Announcer, producer, WMAS, Springfield.

RAYMOND, JACK. Actor, writer, FTRD. (R) Various network shows including Tish, Epic of America, Radio Almanac, Hurricane Jones, Professional Parade. (F) Shorts (Warner Bros.). (L) Stock; Last Mile, 1929; Is Zat So, 1930.


REA, VIRGINIA. Soprano. (R) Palmolive Hour, 1928-31 (Colgate-Palmolive-Peet, NBC Red); Goodyear Program, 1932 (Goodyear Tire & Rubber Co., NBC Red); Buick Program, 1932 (General Motors, NBC Red); American Album of Familiar Music, 1933-35 (Bayer Aspirin, NBC Red); Chevrolet Presents, 1935-37 (Chevrolet Motors, CBS). (GA) General Motors Concerts, Maxwell House Show Boat, Magic Key of RCA, Lucky Strike and Coca Cola programs. (L) Concert tours, opera appearances. (Recordings for RCA Victor, Brunswick and Edison).

READ, HARLAN E. Writer. (R) Broadcasts from Queen Mary (Mutual); English Coronation (Mutual); two broadcasts on War Spots of Europe (CBS). (LS) WOR, New York; KMOX, St. Louis;
PROFESSIONAL RECORDS—Continued

WFAP, Peoria (no longer in existence). Former staff writer for newspapers, newspaper syndicates and Transradio Press (special European correspondent, 1937).

READ, LAWRENCE. Actor. (R) Rube Appleberry (Campbell Cereal Co., Mutual).

READY, ELIZABETH. Script writer, director. (R) Dr. Allan Roy Dafoe, 1937-38 (Lehn & Fink, CBS).

REAGH, BOB. Announcer, CJO, Lethbridge.

RECECONI, LOUISE. Singer, KVI, Tacoma.

REDD, BOB. Script writer, producer. (R) Signal Carnival (Signal Oil Co., NBC Red).

REDDICK, WILLIAM J. Program director, conductor, composer. (R) Eveready Hour, 1925-26 (Union Carbide, NBC); An Hour with Sigmund Romberg, 1936 (Swift & Co., NBC Red); Ford Sunday Evening Hour, 1936-38 (Ford Motor Co., CBS).


REED, KAY. Organist, pianist, actress, WNEW, New York. (R) Maltex Program (NBC), 1935; also WINS, WOR, New York. (Theatre musical director, 1930-34.)

REED, VERNON E. Program director, production manager, KFH, Wichita. (L) Stock and various dramatic companies, 1916-28 (s).

REESE, GAYLE. Blues singer, WIL, St. Louis. (R) Also Mutual Broadcasting System. (V) Night clubs and hotels.

REESE, EDWIN I. Comedian, M. C., script writer, producer. (R) Courteous Colonels, 1935-36 (Barnsdall Refining Co., CBS); Fun Bug, 1937 (Barnsdall Refining, CBS). (Head of his own advertising agency.)

REETZ, PAUL. Writer, German language announcer, WTIV, East St. Louis. (R) Also WSUN, St. Petersburg.

REEVES, BILL. Announcer, continuity writer, WTJS, Jackson.


REID, GEORGE. Announcer, producer, WFBL, Syracuse. (R) Also Inter-City Network; WIP, Philadelphia.

REILLY, SHERMAN. Actor (juvenile, dramatic). WICC, Bridgeport.

REINER, FRITZ. Symphony conductor. (R) Ford Sunday Evening Hour (Ford Motor Co., CBS).

REIS, IRVING. Writer, director. (R) Columbia Workshop, 1937 (CBS). (F) Paramount, as writer, director, since Jan., 1938; shorts. (L) Julius Caesar (handled sound effects).


RENAN, EMILE. Baritone, actor, WHN, New York. (F) Shorts. (L) Stock (opera and legitimate).


RENTSCHLER, HAROLD. Entertainer, WWVA, Wheeling. (V).

REPINE, BURT T. Director of staff orchestra, WRVA, Richmond.

RETTENBERG, MILTON. Pianist, composer, conductor. (R) Nathaniel Schildkret (Eveready Co., NBC Red, 1925-28; Eastman Kodak Co., NBC Blue, 1928-33; Mobil Oil, NBC Red, 1930-33); B. A. Rolfe and Orchestra, 1928-31 (American Tobacco Co., NBC Red); Cities Service Concert, 1929-38 (Cities Service Co., NBC Red); Chesterfield Presents, 1932-35 (Liggett & Myers Tobacco Co., CBS); Molle Minstrel Show, 1933-35 (NBC Red); John Charles Thomas, 1935-36 (Wm. R. Warner Co., NBC Blue); Sing-


REYNOLDS, GENE. Announcer, KOMA, Oklahoma City. (R) Also KFPW, Fort Smith; KBST, Big Spring.

REYNOLDS, JOHN M. Announcer, WCKY, Cincinnati. (R) Also WNOX, Knoxville.

RHINEHART, ALICE. Actress. (R) Gang Busters (Colgate-Palmolive-Peet Co., CBS).

RHODES, ANNA F. Women’s programs, WMFD, Wilmington.


RHYMER, PAUL. Script writer. (R) Vic & Sade (Procter & Gamble, NBC Red and Blue).

RICAU, LIONEL. Announcer, producer, WWL, New Orleans. (V) Broadway’s Radio Mimic, 1932-34.

RICE, A. R. Script writer. (R) National Barn Dance (Miles Laboratories, Inc., NBC Blue).

RICE, AL. See Maple City Four.

RICE, FRANCES M. Continuity writer, KWK, St. Louis. (R) Also Mutual.

RICH, FREDDIE. Orchestra leader. (R) Frigidaire program, 1935; Socony Flying Red Horse Tavern, 1935-36 (Socony-Vacuum); Your Hit Parade, 1936 (Lucky Strike Cigarettes); sustaining and guest appearances, 1937-38 (CBS); also programs for Squibb’s, Veedol, Tide Water Oil, Postum, Premiere Salad Dressing; others. (L) Greenwich Village Follies, 1921; Shubert Century Roof Vogues, 1922. (V) 1916, ’33.


RICH, JIMMY. Organist, WNEW, New York. (V) Alan Courtney’s Joymakers;

RICH, RAY. Chief announcer, WPRO, Pittsburgh. (R) Also WEEI, Boston; NBC and CBS programs for Time Magazine, Iodent Toothpaste and Humphrey’s Medicine, 1929-31. (F) Shorts. (L) Stock.

RICHARDS, MARY. Continuity writer, actress, KGB, San Diego.

RICHARDS, WAYNE F. Announcer, producer, KSL, Salt Lake City.

RICHARDSON, ETHEL P. Writer, actress. (R) House Beside the Road, 1931 (Mutual Life Insurance Co., Yankee Network); Dreams of Long Ago, 1932-38 (NBC Blue sustaining); Uncle Natchel, 1936-38 (Chilean Nitrate, transcriptions). (LS) WEAF, WJZ, WOR, New York. (L) Stock, 1924. (Associated with Jean V. Grombach, Inc.)

RICHMOND, A. E. Announcer, M. C., KGCX, Wolf Point.

RICHMOND, ELEANOR. Character actress, WKZO, Kalamazoo.


RICKER, BOBBIE. Cowboy singer, yodeler, WCSC, Charleston.

RICKEY, ALFRED. Musical director. (R) Hammerstein Music Hall (American Home Products Corp., CBS); Manhattan Merry-Go-Round (R. L. Watkins Co., NBC Red); Alias Jimmy Valentine (Larus & Bro. Co., NBC Blue); Broadway Merry-Go-Round (Sterling Products, NBC Blue).

RIDDEL, JIMMIE. Vocal director, tenor, arranger. KON-KALE, Portland.

RIDER, MAURICE A. Announcer, producer, singer, KIRO, Seattle.

RIDGWAY, AGNES. Script writer. (R) Those We Love (Lamont Colliss & Co., NBC Blue).
PROFESSIONAL RECORDS—Continued

RIERSON, HELEN. Singer, WSJS, Winston-Salem.


RIGGS, TOMMY. Ventriloquist, comedian. (R) Royal Gelatin Hour (Standard Brands, Inc., NBC Red). (F) Universal. (V).

RILEY, DON. Sports and news commentator, WBAL, Baltimore.

RILEY, ROBERT. Announcer, KMBC, Kansas City.


RING, BILL. Entertainer, M. C., WHTO-KGBX, Springfield. (V).

RIPLEY, ROBERT L. ("Believe It Or Not"). Writer, actor. (R) Believe It or Not, 1930-31 (Colonial Beacon Oil, NBC Red); Esso Program, 1931-32 (Standard Oil of N. J., NBC Blue); Hudson-Terraplane Program, 1933-34 (Hudson Motor Car Co., NBC Red); Bakers Broadcast, 1934-37 (Standard Brands for Fleischmann's Yeast for Bread, NBC Blue); Believe It or Not, 1937-38 (General Foods for Huskies and Post Bran, NBC Red). (F) Warner Bros., Vitaphone; series of 36 Believe It or Not shorts, 1931-32. (V) 1931-33; theatre appearances. (Newspaper cartoonist-columnist.)

RISTVEDT, HARRIET. Writer, KSO-KRNT, Des Moines.

RITCHIE, CAMPBELL. Baritone, CKLW, Detroit.

RIVERS, EDWIN B. ("Eddie"). Producer, KRSC, Seattle. (R) Also KOL, Seattle.

RIVERS, REX. Script writer. (R) I Want a Divorce (Sussman Wormser & Co., NBC Red).

ROARK, CHARLES A. Announcer, KRLH, Midland.

ROARK, MAX W. Announcer, KNOW, Austin.


ROBERTS, DAVID. Announcer. (R) Currently NBC staff announcer.

ROBERTS, HOWARD. Announcer, WMT, Cedar Rapids. (V) Theatre appearances.

ROBERTS, KENNETH. Announcer, actor. (R) Mary Margaret McBride, 1937-38 (General Foods for Minute Tapioca, CBS); Watch the Fun Go By, 1937-38 (Ford Motor Co., CBS); The Shadow, 1937-38 (Blue Coal, Mutual); The Life of Mary Sothern, 1937-38 (Lehn & Fink for Hind's Honey & Almond Cream, CBS); Hobby Show, 1938 (Narragansett Beer & Ale, CBS New England Network). (F) Shorts. (L) Christopher Morley's production of After Dark, 1929-30; Hitch Your Wagon, 1937.

ROBERTSON, JACK. Sports commentator, M. C., announcer, WGRG, New Albany.

ROBERTSON, JESSE A. Musician, singer, KGNC, Amarillo. (R) Also WFBA, Dallas; KOMO, Oklahoma City. (V).

ROBERTSON, T. D. Sound technician. (R) The Lone Ranger, 1937-38 (Gordon Bakeries, Mutual, Don Lee); Michigan Radio Network programs, all current: Green Hornet (Detroit Creamery); Lost Moment (Detroit Auto Club); Flashes from Motor Life (Detroit Auto Club). (Chief sound technician, WXAZ)

ROBINSON, ALVIN. Announcer. (R) Bond Bread Sports, 1936 (General Baking Co. for Bond Bread, WEAF, New York City); Ben Bernie & All the Lads, 1937 (American Can Co., NBC Blue); Cities Service Concert, 1937-38 (Cities Service Co., NBC Red).


ROBINSON, ELSIE. Script writer. (R) I Want a Divorce (Sussman Wormser & Co., NBC Red). (Columnist, Hearst newspapers.)


ROCAP, TOM (Murray Arnold). Master of Ceremonies, WIP, Philadelphia.

ROCK CREEK RANGERS (Mary, John, George and Sam Workman). Musicians, WHAS, Louisville.

ROCKHOLD, JOE. Actor, newscaster, singer, writer, producer, announcer, WSPD, Toledo. (R) Also Mutual; WLW, Cincinnati, and others. (L) Toledo Civic Theatre (s). (V) Theatre appearances with minstrels and minstrel variety shows.

ROCKNEY, WESLEY. Musician, KGCX, Wolf Point.

RODAY, EDYTH. Actress, commentator, WHAT, Philadelphia. (R) Also WFIL, WIP, WCAU, KYW, Philadelphia. (L) Through the Years, 1937; others (F).

RODDA, WALTER E. Commentator, news editor, WKZO, Kalamazoo. (R) Also WCLO, Jonesville; WMBC, Detroit; WLEU, Erie.

RODGERS, FLOYD D. Newscaster, announcer, WIS, Columbia.

RODMAN, VICTOR. Actor (character, heavy). (R) Those We Love, 1938 (La-mont Corliss for Pond's Creams, NBC Blue). (F) Universal. (L) Productions by Henry Duffy, Erlanger, Louis Mac-Loon and others.

RODNEY, DON. Singer, guitarist, WICC, Bridgeport. (R) Also WOR, N. Y. (F) Vitaphone shorts.

RODRIGUEZ, JOSE. News editor, symphony commentator, KFI-KECA, Los Angeles.

ROECKER, EDWARD O. Baritone, M. C. (R) Pipe Smoking Time (rebroadcast later in the evening with Pick & Pat) since Feb., 1937 (U. S. Tobacco Co., CBS). (L) Amateur productions. (V) Appearances at theatres, fairs, etc.


ROGERS, RALPH W. Announcer, production manager. (R) Associated Sports-caster (football), 1935-36; Associated Commentator (football), 1937; Associated Sportscaster (basket ball), 1937-38 (all for Associated Oil Co., CBS and Northwest Coverage Group). Currently on staff of KFFY, Spokane.

ROGERS, ROSWELL B. Script writer. (R) House Party, 1937 (Iris Food Products, Don Lee Network); Hollywood Mardi Gras, 1937 (Packard Motors, NBC Red); Park Avenue Penners (R. B. Davis Co., CBS); Hollywood Melody Shop, 1937-38 (Beverly Wilshire Hotel, CBS Pacific Coast). (L) Author of Nell of the Northwoods, 1935; Flying Down to Restful Manor, 1935; Ethmoid's Follies of 1935. (Currently on staff of KNX, Los Angeles.)

ROHLING, ANNE. Commentator, actress, WBIL, New York. (R) Also WMCA, WOV, New York. (L) Stock; Years of the Locust, 1936.

ROLF, ERIK. Announcer, actor. (R) Gang Busters, 1937-38 (Colgate-Palm-olive-Peet, CBS); Girl Interne, 1937-38 (Calox Tooth Powder, CBS and Yankee Network); Boake Carter, 1938 (General Foods for Post Toasties and Huskies). (GA) Royal Gelatin Hour, 1937 (Standard Brands, NBC Red); Woodbury's Hollywood Playhouse (Jergens-Woodbury Sales, NBC Blue); Kate Smith's Bandwagon (General Foods, CBS); Believe It or Not (General Foods, NBC Red). (F) Commentator for Pathe News, 1937-38; narrator and announcer, travel and commercial films.

ROLFE, B. A. Orchestra leader. (R) Lucky Strike Dance Orchestra (American Tobacco Co., NBC Red); B. A. Rolfe & Ivory Soap Orchestra (Procter & Gamble, NBC Blue); Hudson Dealer Program (Hudson Motor Car Co., NBC
ROSCOE, BOBBY. Juvenile actor, m.c., WHBF, Rock Island. (L) Little Theatre Group. (V) Theatre appearances.

ROLFE, BOBBY. Juvenile actor, m.c., WHBF, Rock Island. (L) Little Theatre Group. (V) Theatre appearances.

ROLSFNESS, DOROTHY. Singer, KOIN-KALE, Portland.

ROLL, DICK. Announcer, WHIO, Dayton. (R) Also WALR, Zanesville.

ROMANO, MIKE. Actor. (R) Romance of Helen Trent (Edna Wallace Hopper and Old English Floor Wax, CBS).

ROMINE, DOUGLAS J. Announcer, producer, actor, KARK, Little Rock. (R) Also KVOO, Tulsa; KWBG, Hutchinson; KVGB, Great Bend; KLZ, Denver.

ROMNEY, RUTH. Actress, KTSN, El Paso.


RONSON, ADELE. Actress. (R) Buck Rogers in the 25th Century, 1932-38 (Cream of Wheat Corp., CBS); Ray Noble and His Dance Orchestra, 1935 (Coty, Inc., NBC Red); The Gibson Family, 1936-37 (Procter & Gamble, NBC Red); On Broadway, 1937 to March, 1938 (General Foods for Diamond Crystal Salt, NBC Blue); John's Other Wife, 1937-38 (American Home Products, NBC Red); others, not current. (L) Productions by George Tyler, Crosby Gaige, Theatre Guild and others (f).

ROPER, EZRA L. Musician, actor, WFBC, Greenville. (V) Theatre appearances.


ROSE, JACK. Script writer. (R) Time to Shine, 1938 (Griffin Manufacturing Co., NBC Blue).
ROSS, DON. M.C., singer, writer, announcer. (R) Jell-O Summer Show, 1937 (General Foods Corp., NBC Red). (LS) WOR, New York.

ROSS, LANNY. Tenor, actor. (R) Maxwell House Show Boat, 1931-37 (General Foods Corp. for Maxwell House Coffee, NBC Red); Hollywood Mardi Gras, 1937-1938 (Packard Motor Car Co., NBC Red). (F) Paramount, 1933; Columbia Pictures, 1937 (s); shorts. (L) Racketty Pachetty House (debut as child actor), 1912 (f). (V) Theatre appearances since 1933. Also concert work (debut, Nov., 1936, at Town Hall, New York); tours. Recording artist.

ROSS, NORMAN. Announcer, news and sport commentator, (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

ROSS, PHIL. Chief announcer, program director, WGR-WKBW, Buffalo. (R) Also WHK and WJAY, Cleveland; WIBX, Utica; guest, CBS, 1935. (L) Stock, 1930. (V) Personal appearances.

ROSS, SHIRLEY. Singer, actress. (R) Ken Murray and Oswald, 1937 (Campbell Soup Co., CBS); Your Hit Parade, 1937 (American Tobacco Co., NBC Red). (F) M-G-M, Paramount, Columbia, B. P. Shulberg (f); shorts. (L) Anything Goes, 1935 (s). (V) 1933-34; personal appearances; once singer with Gus Arnheim's orchestra.

ROSSI, PAT. Singer, WOV, New York. (R) Also WOR and WMCA, New York. (V) Hotel and night club appearances.


ROTHIER, LEON. Singer, WQXR, New York. (L) Grand Opera, 40 years (Metropolitan, 28 years).

ROVENTINI, JOHNNY (Johnny of the Philip Morris Programs), Master of Ceremonies. (R) Johnny Presents (Philip Morris & Co., Ltd., NBC Red since 1933 and CBS since 1937); What's My Name?, 1938 (Philip Morris & Co., Ltd., Mutual).

ROWAN, KERMIT. Dramatic actor, writer, WHJB, Greensburg.

ROWE, RALPH J. Musician and singer, WMT, Cedar Rapids. (V) Theatre appearances.


ROWLANDS, HUGH O. Actor. (R) Tom Mix and His Ralston Straight Shooters (Ralston Purina Co., NBC Blue); Dan Harding's Wife (National Biscuit Co., NBC Red); Public Hero No. 1 (Falstaff Brewing Corp., NBC Red).

ROY, CECIL H. Dramatic actress, comedienne, singer. (R) Kaltenmeyer's Kindergarten, 1936-37 (Quaker Oats, NBC Red); While the City Sleeps, 1936-37 (Bowey's, Inc. for Dari-Rich, NBC Red); Ma Perkins, 1936-38 (Frochter & Gamble for Oxydol, NBC Red, CBS); Valiant Lady, 1938 (Bisquick, Gold Medal Hour, CBS); Monticello Party Line, since 1935 (Dr. Caldwell's Syrup Pepsi, transcribed program). (L) Passion Play, 1933-34.

ROYAL, RUTH. Musician, entertainer, KCKN, Kansas City. (R) Also WREC and WMC, Memphis; KLRB, Little Rock. (L) Music Box, 1926-28; Band Box Revue, 1931-33. (V) Single act, Girl of a Thousand Songs, 1928-29.

ROYLE, WILLIAM H. Actor. (R) Rinso Program Starring Al Jolson (Lever Bros. Co., CBS); Dr. Christian (Chesebrough Manufacturing Co., CBS); Camel Caravan (R. J. Reynolds Tobacco Co., CBS); Hollywood Mardi Gras (Packard Motor Car Co., NBC Red); Jell-O Program Starring Jack Benny (General Foods Corp., NBC Red); Eddie Cantor (Texas Co., CBS); Lux Radio Theatre (Lever Bros. Co., CBS); Big Town (Lever Bros. Co., CBS); One Man's Family (Standard Brands, Inc., NBC Red); Vick's Open House (Vick Chemical Co., CBS). (F) Paramount, M-G-M, Universal, Columbia, United Artists; shorts. (L) Sleepy Valley Sally; Whistling in the Dark; others. (V) 6 years, mostly Pacific Coast circuits; theatre appearances.

RUBIN, JACK. Producer, actor (dramatic, character). (R) The O'Neill's, since 1935 (P & G for Ivory Flakes, 1935-37, NBC Red and Blue; for Ivory Soap, since Jan., 1938, CBS); Believe It or Not, 1937-38 (General Foods, NBC Red); Hilltop House (Colgate-Palmolive-Peet for Palmolive Soap, CBS); others. (F) Shorts. (V) Theatre appearances.
RUBINOFF, DAVE. Violinist, conductor. (R) Chase & Sanborn Program, 1931-35 (Standard Brands for Chase & Sanborn Coffee, NBC Red); Eddie Cantor, 1935 (Lehn & Fink for P extinguish Toothpaste, CBS); Chevrolet Presents Rubinoff and His Violin, 1933-37 (Chevrolet Motor Co., NBC Red, CBS). (F) Shorts; 20th Century-Fox (f). (V) Rubinoff and His Violin; concert tours.

RUDIN, BERNARD. Musician, WMT, Cedar Rapids.

RUFFLES, BILL. Pianist, CKOC, Hamilton. (V) Theatre pianist, 1926-29.

RUFFNER, EDMUND B. ("Tiny"). Announcer, M. C. (R) Maxwell House Showboat (Maxwell House Coffee, NBC Red); Rinso Program Starring Al Jolson (Lever Bros. Co. for Rinso, CBS); The Park Avenue Penners (R. B. Davis Co. for Cocomalt, CBS); Big Town (Lever Bros. Co. for Rinso, CBS). (Vice-president, Ruthrauff & Ryan.)

RUCK, MELVILLE H. Actor, announcer. (R) Lux Radio Theatre, 1934-35 (Lever Brothers Co. for Lux, CBS); Hollywood Hotel, 1934-38 (Campbell Soup Co., CBS); free lance on other shows. (F) M-G-M, Warner Bros., Republic Pictures (f); shorts. (L) Mrs. Bumpstead Leigh, with Mrs. Fiske, 1930; Leaning on Letty, with Charlotte Greenwood, 1935-36 (f); stock. (V) Theatre appearances as Master of Ceremonies and band leader.

RUMSEY, LEO. Producer, announcer, KGMB, Honolulu.

RUNIONS, NORM. Announcer, newscaster, KVI, Tacoma.

RUSSELL, DAN. Announcer. (R) Travel Talks by Malcom La Prade (Thomas Cook & Son, NBC Red).

RUSSELL, PAT. Singer, WIP, Philadelphia. (R) Also KYW and WFIL, Philadelphia. (F) Shorts. (V).

RUSSELL, RUSS. Announcer. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual); others.

RUSSELL, RUTH. Actress. (R) Ma and Pa (Atlantic Refining Co., CBS); Just Plain Bill and Nancy (American Home Products Corp., NBC Red); Snow Village Sketches (Loose-Wiles Biscuit Co., NBC Red).

RUSSELL, TODD. Announcer, pianist, singer, CKOC, Hamilton. (R) Also Canadian Broadcasting Corp.


RYAN, DICK. Actor. (R) The Park Avenue Penners (R. B. Davis Co., CBS).


SAATMAN, FREDERICK. Concert pianist, KSFO, San Francisco.

SABATINI, DION. Actress (dramatic character, ingenue), WICC, Bridgeport. (R) Also WOR, New York. (F) Paramount; shorts.


SAFFORD, ED, JR. Announcer, KICA, Clovis.

SAFRON, EMMA N. Soprano, WGY, Schenectady.

SAGENDORPH, KENT. Special events broadcaster, WIBM, Jackson.

SAGERQUIST, ERIC. Musical director, violinist. (R) The First Nighter, since 1930 (Campana Sales, NBC Red); Grand Hotel, since 1933 (Campana Sales, NBC Blue); Gold Medal Hour, since 1936 (General Mills, CBS).

ST. CLAIR, GORDON. Script writer. (R)
A Tale of Today (Princess Pat, Ltd., NBC Red).

ST. GEORGE, DORIAN. Announcer. (R) Tommy Dorsey's Orchestra, 1938 (Raleigh and Kool Cigarettes, NBC Red); WLVA, Lynchburg, 1935-37; currently on staff of WRC-WMAL, Washington.

ST. JOHN, WILLIAM N. Singer, WBRY, Waterbury. (Formerly with Mendelssohn Male Chorus.)


ST. MICHAEL'S COLLEGE TRIO. Vocal and instrumental trio, WQDM, St. Albans.

SALAD, DOROTHY. Actress, WGY, Schenectady. (V) Theatre appearances.

SALAZAR, RALPH. M. C. singer, lecturer, KHUB, Watsonville. (V) Mexican Interlude, intermittently for 25 years.


SALERNO, TONY. Orchestra leader, WIBA, Madison. (V) Theatre appearances.

SALT, RONALD E. Musician, arranger, KGW-KEX, Portland.


SALTER, RUSSELL G. Announcer, WROK, Rockford.

SALVO, LEONARD. Organist, WGN, Chicago. (V) Circuit and theatre appearances.

SAMPETIO, JOSEPH. Musical director, KOIN-KALE, Portland.

SAMPSON, NIELD. Newscaster and editor, WKRC, Cincinnati. (R) Also WHP, WKBO, Harrisburg.

SAMUEL, NAOMI K. Pianist, WSJS, Winston-Salem.

SANANDRAS, AMELIA. Soprano, WOV, New York. (R) Also WOR.

SANACK, WALLY. Announcer, producer, KSL, Salt Lake City.

SANDELL, BILL. Singer. (R) Buddy Fisher's Orchestra, NBC, CBS; formerly with KFRU, Columbia.

SANDERS, JOE. Orchestra leader, KSFO, San Francisco. (V) Theatre appearances.

SANDERSON, JULIA. Singer, comedienne. (R) Blackstone Plantation (Blackstone Cigars, CBS); Tea Time (General Baking Co., CBS); Gulf Presents Crumit & Sanderson (Gulf Refining Co., CBS). (L) Operettas, musical comedies. (V). (Mrs. Frank Crumit in private life.)

SANDERSON, MARIE LOUISE. Actress, WCAU, Philadelphia. (R) Also WIP, WHAT and WFIL, Philadelphia; transcriptions. (L) Olmsted Players, 1932; Drury Lane Players, 1936; others.

SANDOR, ARPAD. Pianist, accompanist, lecturer, WQXR, New York. (Accompanist for Lily Pons, Helen Jepson, Jessica Dragonette, Richard Tauber, and others.)

SANFORD, FLORENCE. Director children's program, actress, WGY, Schenectady.

SANFORD, HERBERT. Script writer. (R) Tommy Dorsey's Orch. (Brown & Williamson Tobacco Co., NBC Blue).

SANGER, MARGOT. Actress (original sketches, monologues, plays, verse), WSPD, Toledo. (R) Also WTAM, Cleveland; WEAF, New York; guest appearances with Rudy Vallee, Jack Benny, Fred Astaire and others. (V).


SANNELLA, ANDY. Orchestra leader. (R) Martha and Hal (Humphrey's Homeopathic Medicine Co., Mutual); Manhattan Merry-Go-Round (Sterling Products, Inc., NBC Red); Original Community Sing (Gillette Safety Razor Co., CBS).

SANTON, CHESTER. Announcer, WBRY, Waterbury.

SARENT, LEW. Announcer. (R) Phil Baker, 1937 (Gulf Oil Corp., CBS). (V)
SAWLIS, AL. Musical director, KWK, St. Louis. (V) Theodore Roberts, Haig & Howland, Buddy Sheppard & Orchestra, 1925-26; night club appearances.

SAUNDERS, BOB. Actor. (R) Good Afternoon Neighbors (Durkee Famous Foods, Inc., CBS).


SAVAGE, ALAN. Program director, CHML, Hamilton. (R) Also CKCL, Toronto; WGR, Buffalo; CKCR, Kitchener; CKTB, St. Catherine; CKLW, Windsor.

SAVAGE, COURTENAY. Writer, program supervisor. (R) Occasional programs for American School of the Air, CBS; script supervisor of numerous CBS commercials. (Director of Dramatics and Continuity, CBS, 1933-36; currently a member of radio department of Blackett-Sample-Humert).

SAVAGE, GUY. Announcer (sports, news, special events), KABC, San Antonio. (R) Also KFDM, Beaumont; KPRC, KXYZ and KTRH, Houston; KOMA, Oklahoma City; KTAT, Fort Worth. (L) Little Theatre productions.

SAVAGE, THOMAS H. Actor, singer, WHJB, Greensburg. (L) Dramatic stock, 1925-27.

SAVERINO, LOUIS. Musician, WHEC, Rochester. (R) Also WHAM, Rochester; WJAC, Jamestown; KDKA, Pittsburgh. (V) Theatre appearances. (Instrumental supervisor, public schools).

SAVOY SISTERS. Vocal trio, WKRC, Cincinnati. (V) Personal appearances.

SAYRE, HARRY. Pianist, WSAZ, Huntington.

SCARBOROUGH, FRANCES. Continuity writer, KTSA, San Antonio. (R) Also WOAI, San Antonio. (F) Educational shorts. (L) Stock. (Also author).

SCHAEFFER, LLOYD. Conductor. (R) Time to Shine, 1937 (Griffin Manufacturing Co., NBC Blue).

SCHAEFFNER, CAROLINE H. Comedienne, WMT, Cedar Rapids. (R) Also WGN, Chicago. (L) Stock and repertory companies (f). (V) Theatre appearances.

SCHAEFFNER, NEIL E. Comedian, WMT, Cedar Rapids. (R) Also WGN, Chicago. (F) Shorts. (L) Stock and repertory companies. (V) 1915-22; Who's Who; Ferris & Schaffner; Rose & Schaffner.

SCHALLER, ARTHUR. Dramatic actor, WHJB, Greensburg.


SCHATZ, MILTON. Musician, WIP, Philadelphia. (F) Shorts. (RCA Victor recordings.)

SCHEELE, NICK. Announcer, producer, KGLO, Wichita Falls.

SCHIFFER, RICHARD L. Writer, KMOX, St. Louis.

SCHILL, ROSEMARY. Home economist, WHBF, Rock Island.

SCHILLING, FLORENCE. Singer, actress (straight, character), announcer. (R) Pretty Kitty Kelly, 1938 (Continental Baking Co., CBS); The O'Neill, 1938 (Procter & Gamble for Ivory Soap, CBS, NBC Red); The Gospel Singer, 1938 (Procter & Gamble for Ivory Soap, NBC Blue); Emily Post, How to Get the Most Out of Life, 1938 (Florida Citrus Commission, CBS). (LS) WHN, New York. (L) Light Operas (The Fencing Master, 1936; Madameissile Modiste, 1937).

SCHLEPPERMAN. See Sam Hearn.

SCHMIDT, JOSEPH. Singer. (R) General Motors Concerts (General Motors Corp., NBC Blue).

SCHMIDT, REINHOLD. Bass. (R) Member of quartet, Contended Hour, 1932-38 (Carnation Milk, NBC Red).

SCHREIBER, MARK. Sports announcer.
PROFESSIONAL RECORDS—Continued

(R) Midget Auto Racing (NBC Blue, 1937); Pigskin Parade (NBC Blue, 1937); Various sports events broadcast locally over KVOD and KOA, Denver.

SCHROEDER, CHARLES E. Production manager, WSAZ, Huntington. (V) Appearances in hotels and night clubs as M. C. and orchestra leader.

SCHROEDER, ISABELLE L. Organist, pianist, WSAZ, Huntington. (R) Also WPAY, Portsmouth; WHKC, Columbus. (V) Theatre and night club appearances.

SCHULTZ, WALTER F. ("Sleepy"). Musician, singer, WROK, Rockford. (V) Rock River Barn Dance Shows.

SCHWARTZ, JEROME L. Continuity writer, KMPC, Beverly Hills.

SCHWARTZKOPF, COL. NORMAN. Narrator, (R) Gang Busters (Colgate-Palmolive-Peet Co., CBS). (Formerly head of New Jersey state police.)

SCHWARZ, ROY M. Commercial writer. (R) Hawthorne House (Wesson Oil & Snowdrift Sales Co., Inc., NBC Red).

SCOBEE, MERLE. Singer, musician (The Northwesterners), Iowa Broadcasting Co. (V) Personal appearances, 4 years.

SCOBEE, RAY. Singer, musician (The Northwesterners), Iowa Broadcasting Co. (V) Iowa Barn Dance Frolic, 1935-36; personal appearances; member of The Banjo Kings troupe.

SCOGGINS, JERRY P. Musician, singer, WFAS, Dallas. (V) Personal appearances.

SCOTT, ALAN. News commentator, WCAU, Philadelphia.

SCOTT, HAZEL. Pianist, singer, WNEW, New York. (R) Also WMCA, New York. (F) Shorts.

SCOTT, HERMAN. Musician, WIP, Philadelphia.

SCOTT, J. KINGHAM. Musician, WPTF, Raleigh. (V) Theatre organizer, 10 years.

SCOTT, RALPH. Producer, writer, actor, KNX, Los Angeles. (R) Also transcriptions. (L) Musical comedy, dramatic stock. (V) Theatre, night club and hotel appearances.

SCUDDER, RAYMOND. Script writer. (R) Engineering Thrills, 1934 (A. C. Gilbert Co., NBC Blue); Thrills of Tomorrow, 1935 (A. C. Gilbert Co., NBC Red); also numerous other scripts including East of Cairo, Saki Get Rich, The First Wife, Dancer of Barcelona, Your Garden, Famous Homes of Famous Americans, American Portraits (dramatized biographies).

SEABROOK, GILBERT. Announcer, CFRN, Edmonton.

SEAGRAVE, ORVILLE B. Announcer, WSAR, Fall River.

SEAMAN, LADDIE. Actor. (R) Pepper Young's Family (Procter & Gamble, NBC Red and Blue); others.

SEARLES, NEIL. Assistant sports announcer, commercial announcer, WISN, Milwaukee.


SEDELL, AMY. Dramatic ingenue. (R) Kate Smith's Bandwagon, 1937 (General Foods, CBS); Easy Aces, 1937 (American Home Products for Anacin, NBC Blue); Your Unseen Friend, 1937 (Personal Finance Corp., CBS); Pretty Kitty Kelly, 1937 (Continental Baking for Wonder Bread, CBS); Mr. Keen, Tracer of Lost Persons, 1937 (American Home Products for Bi-So-Dol, NBC Blue); Hecker's Information Service, 1937-38 (Hecker Products, Mutual); Emily Post, 1937-38 (Florida Citrus Commission, CBS); Death Valley Days, 1938 (Pacific Coast Barax Co., NBC Blue). (LS) WMCA-WEAF, 1937.


SEIBOLD, FRANK W. Musician, WHAM, Rochester. Formerly member of Rochester Philharmonic, Sousa's Band, Philadelphia Municipal Band.

SELMAN, HAROLD. Dramatic director, WSM. (L) Repertory and stock companies, etc.; 30 years. (V) Reed & Selman, 10 years.

SELENITICH, JACK. Musician, KYA, San Francisco. (L). (V).

SENSABAUGH, LUDI MAI. Singer, dramatist, WFAS, Dallas.

SERA, JOSEF. Musician (violin, viola),
CJRC, Winnipeg. (R) Also CKY, Winnipeg; Canadian Broadcasting Corp.

SERO TA, SAMUEL. Actor, announcer, producer, script writer, WHAT, Philadelphia. (R) Also WIP, WCAU, WFIL, Philadelphia.

SERUMGARD, GENE. Musician. (R) Horace Heidt's Brigadiers, 1935-37 (Stewart-Warner Corp., CBS); Toast to the Town, 1938 (Roma Wine Co., CBS). (Currently staff musician, KSFO, San Francisco, and heard on several local shows). (V) West Coast theatres, 7 years; hotel and night club appearances.

SERVATIUS, RAYMOND L. Continuity writer, actor, WSYR, Syracuse. (R) Also WIBX, Utica.


SEYMOUR, KATHARINE. Writer. (R) Numerous NBC shows, including scripts for Cavalcade of America, 1936-38 (E. I. du Pont de Nemours & Co., Inc., CBS); sustaining shows, including The Family Goes Abroad (NBC, 1929-30). (LS) WMCA, WOR, New York. (Assistant script editor, NBC, 1925-35; currently under contract to CBS. Author, in collaboration with J. T. W. Martin, of How to Write for Radio.)

SHAFFER, ISABEL. Organist, WIOD, Miami.


SHANNA, MARGARETTE. Actress. (R) Dan Harding's Wife, 1936 (National Biscuit Co., NBC Red); A Tale of Today, 1937 (Princess Pat, Ltd., NBC Red); Arnold Grimm's Daughter, 1937-38 (General Mills, CBS); others. (L) Dead End (Chicago Co.), 1936.

SHANNON, BILL. Announcer, WATL, Atlanta. (F) Shorts. (V) Night Club M.C.

SHAPARD, WILLIAM. Announcer, WHN, New York. (R) Also Mutual. (L) Repertory and stock companies (f).

SHARBU TT, DEL. M. C., singer, announcer. (R) Lavender and Old Lace, 1934-36 (Bayer Aspirin, CBS and NBC Blue); Guy Lombardo and His Orchestra, 1934-38 (Bond Bread, CBS); Jack Pearl. 1935 (Frigidaire, CBS); Ray Noble's Orchestra, 1936 (Coca Cola, CBS); Bob Hope program, 1936 (Atlantic Refining, CBS); The Songshop, 1937-38 (Coca Cola, CBS); Hobby Lobby, 1937-38 (Hudson Motor Car Co., CBS). (F) Shorts.

SHARPEL, JOHNNY. Singer, WIL, St. Louis.


SHAW, CLIFFORD. Pianist, composer, arranger, WAVE, Louisville. (R) Also WNOX and WROL, Knoxville; WLAP, Louisville; guest, WBOY, Terre Haute; WDOD, Chattanooga; WGBF, Evansville. (V) Accompanist, 1929-33.

SHAW, GLENN C. Announcer, producer, KSL, Salt Lake City.

SHAW, HOLLACE. Singer. (R) California Hour (California Chain Stores, CBS); Thrills (Union Oil Co., NBC Red).

SHAW, JEAN. Singer, WCAU, Philadelphia.

SHAW, MONETTE. Singer, WOAI, San Antonio. (L) Recitals. (Also Columbia recordings.)

SHAW, OSCAR. M. C., singer, actor. (R) Broadway Varieties, 1935-37 (American Home Products for Bi-So-Dol, CBS). Numerous guest appearances. (F) MGM, 20th Century-Fox, Paramount (s). (L)
SHEPPARD, FRED. Commercial program director, WRC-WMAL, Washington. (F) Shorts. (L) America's Sweetheart, 1930; Ballyhoo, 1930; East Wind, 1931; Ziegfeld Follies, 1931 (f). (V) 1927.

SHEBEL, AL. Script writer. (R) Court of Missing Heirs (Skelly Oil Co., CBS).

SHEEDLOVE, EDITH ("Polly"). Announcer, actress, writer, WHN, New York. (R) Also KSTP, St. Paul.

SHEEHAN, RUTH. Dramatic actress, commentator, WIP, Philadelphia. (F) Also WFIL, Philadelphia. (L).

SHEEHAN, WILLIAM A. Political commentator, news reporter, WTIC, Hartford.

SHEETS, CECIL C. Announcer, WHJB, Greensburg.

SHELEY, RAYMOND. Pianist, organist, KANS, Wichita.

SHELTON, GEORGE. Comedian. (R) Sealtest Sunday Night Party, 1936-37 (Sealtest, Inc., NBC Red). (GA) 64 appearances on Rudy Vallee Program, 1935-36. (F) Shorts (Paramount, Educational). (V) Shelton, Tyler and Sharples, George Shelton & Co., Tom Howard and George Shelton; personal appearances. (Works as team with Tom Howard.)

SHELTON, JIM. Announcer, writer, singer, news commentator, WSAU, Wausau.

SHENKIN, ERNEST. Script writer. (R) The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual).


SHEPHERD, ARTHUR W. Interviewer, WMT, Cedar Rapids.

SHEPPARD, ALLAN. Announcer. (R) Toast to the Town, 1938 (Roma Wine Co., CBS); My Secret Ambition, 1938 (Durkee Famous Foods, CBS); Women's Page of the Air, 1938 (Tea Garden Products, CBS). (Currently on staff of KSFO, San Francisco.)

SHERIDAN, H. H. Musician, WMT, Cedar Rapids. (R) Also Iowa Network.


SHERMAN, WILLIAM N. Announcer, writer, director, WGRC, New Albany.

SHERMAN, WINTHROP. Announcer, newscaster, program director, KNOW, Austin.

SHERWOOD, BOB. Announcer. (R) Jimmy Fidler (Procter & Gamble, NBC Red); Welch Presents Irene Rich (Welch Grape Juice Co., NBC Blue); Your Hollywood Parade (American Tobacco Co., NBC Red).


SHIER, STANLEY. Actor (comedy, dramatic, dialect). M. C. (R) Horn & Hardart Children's Hour, 1935-37 (Horn & Hardart Baking Co., WABC, New York City); American Pageant of Youth, 1937 (Tastyeast, NBC Blue); Dog Heroes, 1937-38 (Modern Food Process Co. for Thrivo Dog Food, NBC Blue).

SHILLIANO, JOHN. Actor, sound effects man, KDKA, Pittsburgh.

SHINKOSKEY, EARL H. Musical director, KQK-KEK, Spokane.

SHIPLEY, JAMES. Special radio reporter and editor, WAPI, Birmingham.

SHIPP, ANN. Musician, WBAP, Fort Worth. (R) Also Texas Quality Network.

SHIRLEY, TOM. Announcer, narrator, actor. (R) Jack Armstrong, 1937-38 (General Mills for Wheaties, NBC Red); Court of Missing Heirs, 1937-38 (Skelly Oil Co., CBS); Those Happy Gilmans, 1937-38 (General Mills, WTMJ, Milwaukee). (F) Associated with Cecil B. deMille, 1920-29 as assistant director and actor (f); shorts. (L) With Thomas Wilkes; Frederick and Fanny Hutton, 1924-26. (V) Squaring the Circle, one year; Willard Mack's sketch, Your Friend and Mine, one year; theatre appearances.

Heinz Magazine of the Air (H. J. Heinz Co., CBS). (Former staff columnist for World-Telegram; also has written for Philadelphia Evening Ledger, N. Y. American.)

SHOFFNER, CHARLES P. Speaker, lecturer, WCAU, Philadelphia. (Lecturer on bird life.)

SHOOK, FAYE. Singer, actress, WGRC, New Albany.

SHOOK, JACK. Guitarist, vocal director, WSM, Nashville. (V) The Boy Friends, 1926-29.

SHOPEN, FRANK E. Announcer, WAAW, Omaha. Co-manager of station.

SHREDNICK, MILTON. Pianist, orchestra director, arranger, KOA, Denver.

SHUMATE, GENE. Sports announcer, writer, KSO-KRNT, Des Moines. (R) Also Iowa Broadcasting Co.

SHUMATE, JAMES D. Singer, KMOX, St. Louis. (V) Theatre appearances.

SHUMATE, PAUL. Singer with quartet, KMOX, St. Louis. (V) Theatre appearances.

SHUMATE, RAYMOND. Singer, KMOX, St. Louis. (V) Theatre appearances.

SHUTAN, HARRY ALBERT. Actor. FTRD. (R) Jell-O Program Starring Jack Benny, 8 weeks (General Foods Corp., NBC Red). (F) RKO (R); shorts. (V) The Right Man; appearances with William Desmond.

SILBER, ROSLYN. Actress (dramatic, comedy). (R) Role of Rosie in The Goldbergs, 1930-34 (Pepsodent Co., NBC Red); The House of Glass, 1935 (Colgate-Palmoive-Peet, NBC Blue); The Goldbergs, 1937-38 (Procter & Gamble for Oxydol, CBS; WHN, New York City added, 1938); others. (V) Theatre appearances with The Goldbergs.

SILBY, PHIL. Food consultant and commentator, WCFL, Chicago.

SILER, WENDELL H. Newscaster, announcer, program director, WSVA, Harrisonburg. (V) Theatre appearances.

SILLS, TED. Director. (R) Talkie Picture Time, 1933 (Luxor, Ltd., NBC Red); First Nighter, 1933 (Campana, NBC Red); Just Plain Bill & Nancy, 1934 (American Home Products Corp., NBC Red); Kitchen Cavalcade, 1936-38 (C. F. Mueller Co., NBC Blue); and the following transcriptions: Touring America with Carveth Wells, 1936 (Continental Oil Co.); Uncle Natchel, 1936-38 (Chilean Nitrate); The Idol of Millions, 1937 (Nehi, Inc.). (LS) KMOX-WBBM, St. Louis. (F) 1928-32 (actor, director, assistant director) Beaumont, Pathe, Universal, Essanay, First National. (L) 1932-34, director for Chicago Light Opera Co., Gilbert & Sullivan Theatre Association of America, and others. (Associated with Grombach Productions, Inc.)

SILVERS, LOUIS. Musical director. (R) Al Jolson, 1934 (General Motors, NBC Red); Lux Radio Theatre, 1936-38 (Lever Bros. for Lux, CBS). (F) Currently general musical director, 20th Century-Fox. (L) Musical director for Al Jolson, 10 years (score for Jazz Singer); George M. Cohan, 2 years; producer of Hasty Pudding shows at Harvard, 10 years. (V) Musical director for Gus Edwards, 10 years.

SIMON, FRANK. Bandmaster. (R) Armco Band, 1933-38 (American Rolling Mill Co., NBC Blue). (Appearances at national and state band concerts and with various musical organizations, as bandmaster and judge.)

SIMONDS, HAL. Sports and news commentator, WFIL, Philadelphia. (V).

SIMONS, SEYMOUR. Conductor. (R) Romantic Rhythms (Chevrolet Motor Co., CBS).

SIMPSON, CHUCK. Announcer, WIOD, Chattanooga. (V) Theatre appearances.

SIMS, ED. Musician, actor, sports & news announcer, producer, WMFJ, Daytona Beach. (R) Also WSOC, Charlotte. (V) Theatre appearances.


SIMS, JOEY. Orchestra leader, WJAS, Pittsburgh.


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SINGLE, EDWIN A. Travel lecturer, raconteur, WHN, New York.

SIPE, LEON. Announcer, producer, KELD, El Dorado.

SIPLING, ESTHER. Script writer, KSKO-KRNT, Des Moines.

SIRVENKA, GEORGE E. Musician, WMT, Cedar Rapids. (L) Madame X. (V) The Phenomenal Violinist, 2 years.

SISSON, ALLEN L. ("AI"). News editor, Esso reporter, WHAM, Rochester. (F) Shorts.

SISSON, KENN. Network conductor, musical arranger. (R) Maxwell House Coffee Revue, 1930 (General Foods Corp., NBC Blue); Armour Hour, 1934 (Armour & Co., NBC Blue); Log Cabin Revue, 1935 (General Foods Corp., NBC Red); Let's Dance, 1936 (National Biscuit Co., NBC Red); Rhythm at Eight, 1936 (Lehn & Fink for Lysol, CBS); Maxwell House Showboat (General Foods Corp., NBC Red); Your Hit Parade, 1936-37 (American Tobacco Co., NBC Red); Canada, 1938 (Imperial Tobacco Co. of Canada, Ltd.; Canadian Broadcasting Corp.). (F) Shorts (Wm. Fox Studios, 1928; Warner Bros., 1930). (V) Clover Leaf Inn, 1920; Pearl Regay & Rialto Five; Ben Bernie and Orchestra.

SISTERS OF THE SKILLET. See Ed East and Ralph Dumke.

SIVERSON, CHARLES. Program and musical director, WHAM, Rochester.

SIX TOWN BAND. Orchestra and singer, WJDX, Jackson.

SIZEMORE, GORDON. Guitarist, singer, WHAS, Louisville.

SIZEMORE, LITTLE BETTY. Singer, guitarist, WHAS, Louisville.

SKELTON, KENNETH W. Program director, announcer, WDAE, Tampa. (R) Also WDBO, Orlando.

SKELTON, ROGER. Announcer, WAIM, Anderson. (F) Shorts.


SLAGLE, JOHN. Announcer, WXYZ, Detroit. (R) Also Michigan Radio Network. (V) Theatre appearances.

SLATER, BILL. Sports commentator, M. C. (R) Gold Medal Fast Freight, 1931-32 (General Mills for Gold Medal Flour, CBS); Bicycle Party, 1937 (Cycle Trades of America, NBC Red); Yale Football Games, 1937 (Soony-Vacuum, Yankee). (Sustaining sports broadcasts, WCCO, Minneapolis-St. Paul, CBS and NBC, 7 years). (F) Sports shorts, Paramount Newsreel.

SLATER, HELEN. Script writer. (R) Metropolitan Opera Auditions of the Air (Sherwin-Williams Paint Co., NBC Blue).

SLATER, TOM. Announcer, producer. (R) Lou Little, 1937 (American Chicle Co., Mutual); Professional Football Games, 1937 (Tydol Gasoline, WOR, New York City); True or False, 1938 (J. B. Williams Co. for Williams Shaving Cream, Mutual); Headlines, 1938 (P. Lorillard Co., Mutual); True Story Court, 1938 (Vadsco Products, Mutual); Melody Puzzles, 1938 (American Tobacco for Lucky Strike Cigarettes, Mutual). (Staff announcer and producer, Mutual).

SLATTERY, BART. Announcer, WIL, St. Louis. (R) Also KMOX, St. Louis. (F) Hearst International Newsreel. (L) Musical and legit stock, 1929-32 (F). (V) Theatre appearances.

SLICER, HERDON. Singer, pianist, entertainer, WDBJ, Roanoke. (V) Circuit, 1920-21; theatre appearances.

SLOANE, EVERETT. Actor. (R) The Goldbergs (Procter & Gamble, CBS); The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual).


SLUSHER, HAZEL M. Singer, WSUN, St. Petersburg. (V) Theatre appearances.


SMALLENS, ALEXANDER. Conductor. (R) Sealtest Rising Musical Stars (Sealtest, Inc., NBC Red); Ford Sunday Evening Hour (Ford Motor Co., CBS).

SMART, JACK. Actor. (R) Mr. and Mrs., 1929-31 (Graybar Electric Co., Inc., CBS); March of Time, 1931-36 (successively sponsored by Time, Inc., and Remington Rand, CBS); Town Hall Tonight,
SMITH, L. CHESTER. Musical director, KFRC, San Francisco. (R) Also Mutual-Don Lee Network.


SMITH, LOIS T. Musician, KSAL, Salina.

SMITH, LOLA. Singer, musician, WSPD, Toledo. (V) Theatre appearances.

SMITH, MARK. Arranger for German Band, WMT, Cedar Rapids.

SMITH, MAX E. Musician, KSAL, Salina.

SMITH, NORBOURNE E. Announcer, writer, sports and newscaster, KLZ, Denver. (V) Theatre appearances.


SMITH, RAY. Band leader, musician, singer, WSPD, Toledo. (V).

SMITH, ROBERT H. Producer. (R) Dog Heroes, 1937-38 (Thrivo Dog Food, NBC Blue). (Member of Clements Advertising Agency.)

SMITH, RODNEY P. Musician, KELD, El Dorado. (L) 1919.

SMITH, THOMAS B. Announcer, M.C., program director, WPEN, Philadelphia.

SMITH, VERNE. Actor (juvenile, comedy). (R) Arnold Grimm's Daughter (General Mills, Inc., CBS); Bachelor's Children (Cudahy Packing Co. for Old Dutch Cleanser, CBS).

SMITHLINE, LILLIAN. Pianist, organist, KTUL, Tulsa.

SMOKY MOUNTAIN GANG. Entertainers, WMMN, Fairmount. (L) Musical shows, 20 years (s.f.). (V) Intermittently for past 30 years.

SMOLIAN, BERTHA. Dramatic reader, WAPI, Birmingham.
SMOLYK, OLGA. Soprano, CFRN, Edmonton. (V) 1936-37.


SMYTHE, J. ANTHONY. Actor. (R) Father Barbour in One Man’s Family, since 1932 (successively sponsored by Wesson Oil & Snowdrift, Penn Tobacco, Royal Gelatin; Standard Brands for Tender Leaf Tea, 1935-38, NBC Red). (L) Leading man on dramatic stage over 20 years.

SNEEBERGER, JOHN. Writer, sports announcer, actor, WTMV, East St. Louis.

SNOW, EDWARD. Continuity writer, WKZO, Kalamazoo.

SNOW, JACK. Black-face comedian, WQDM, St. Albans.

SNYDER, DONALD C. Dramatic actor, WHJB, Greensburg.

SNYDER, GUY V. Pianist, organist, KFH, Wichita.

SNYDER, HOWARD. Script writer. (R) Jack Oakie’s College (R. J. Reynolds Tobacco Co., CBS); others. (Usually writes as team with Hugh Wedlock, Jr.)

SNYDER, RALPH B. Announcer, WKZO, Kalamazoo.

Sohn, Pearl. Continuity writer, KABC, San Antonio.

SOKOLSKY-FRIED, SARA. Concert pianist, organist, WQXR, New York. (R) Also NBC and CBS programs.

SOMERVILLE, KERWIN. See Voices Three.

SONDERSKOV, ROBERT. Cellist, KOIN-KALE, Portland.


SORG, THEODORA. Dramatic actress. (R) Toast to the Town, 1938 (Roma Wine Co., CBS). (Currently associated with KSFO, San Francisco.)


SOULE, OLAN E. Actor (juvenile leads, light comedy). (R) We are Four, 1936-37 (Libby, McNeill & Libby, Mutual); A Tale of Today, 1936-37 (Princess Pat, Ltd., NBC Red); Bachelor’s Children, 1936-38 (Cudahy Packing Co. for Old Dutch Cleanser, CBS, Mutual); Science in the News, 1936-38 (University Broadcasting Council, NBC Red); Jenny Peabody, 1937 (F & F Laboratories, CBS); Zenith Foundation, 1937-38 (Zenith Radio, CBS). (L) Dramatic stock: Morgan Wallace, Ralph Bellamy, E. G. Gifford (f).

SOUTHARD, HERB. Chief announcer, WBAP, Fort Worth. (R) Also Woodbury’s Paul Whiteman program, NBC, 1936; Texas Quality Network.

SOUTHER, JOHNNY. Singer, WMBC, Detroit. (L) Stock; Gypsy Moon (f). (V) Theatre appearances.

SOUTHERN, JEAN. Actress. (R) Pepper Young’s Family (Procter & Gamble, NBC Red and Blue); Bobby Benson (Hecker H-O Co., CBS); News of Youth (Ward Baking Co., CBS).

SOUTHWICK, ALBERT. Program director, KSL, Salt Lake City.

SOUTHWORTH, JOHN V. D. Writer. (R) Cavalcade of America, 1937-38 (E. I. du Pont de Nemours, CBS). (LS) Sustaining shows on WFBL, WSYR, Syracuse, including Syracuse Chamber of Commerce Programs, 1933; Federal Housing Program, 1934; Meet the Composers, 1934-35; others.

SOUVANE, HENRY. Producer, writer, composer. (R) Voice of America, 1933-34 (Underwood-Elliott Fisher, CBS); Cadillac Concerts, 1933-34 (Cadillac Motor Car Co., NBC Blue); General Motors Concerts, 1934-37 (General Motors Corp., NBC Red and Blue); Pontiac Sunday Night Party, 1934-35 (Pontiac Motor Car Co., NBC Red); La Salle Fashion Show, 1936-37 (Cadillac Motor Co., NBC Red); Washington Merry-Go-Round, 1936 (Gruen Watch Co., Mutual); Pontiac Variety Show, 1937 (Pontiac Motor Car Co., NBC Red and Blue); Ben Bernie and All the Lads, 1938 (U. S. Tire Dealers Mutual Corp., CBS); Your Family & Mine, 1938 (Sealtest, Inc., NBC Red). (President of Henry Souvaine, Inc., program producers.)

SPANGLER, JACK. Singer, WIP, Philadelphia.

SPARLING, EARL. Script writer. (R) Kitchen Cavalcade (C. F. Mueller Co., NBC Blue).

SPARLING, GEORGE. Script writer. (R) Hello, Peggy (The Drackett Co., NBC Red).

SPARNON, ARABELLA. Harpist, WHEC, Rochester. (R) Also WSYR, Syracuse.

SPARNON, KEN. Musical director, M. C., WHEC, Rochester. (R) Also Schrappf program, NBC, 1936; WSYR and WFBL, Syracuse. (F) Shorts. (V) Theatre musical director.

SPEAKS, MARGARET. Soprano. (R) Voice of Firestone since 1934 (Firestone Tire and Rubber Co., NBC Red). Has also made numerous concert appearances. (L). (V) 1927.

SPEER, CHARLES C. Writer. (R) How to Win Friends (Colgate-Palmolive-Peet Co., NBC Red); Believe It or Not (General Foods Corp., NBC Red); many sustaining CBS shows, including Columbia Dramatic Laboratory, Columbia Workshop. At present associated with Douglas Storer; previously with CBS continuity department, 9 years.

SPEER, MARJORIE. Pianist, KOMA, Oklahoma City. (V).

SPEIR, FAYE. Singer, KFEQ, St. Joseph. (R) Also KFAB, Omaha; KMA, Shenandoah; WHO, Des Moines; WGY, Schenectady; KMMJ, Clay Center. (V) Faye & Cleo.

SPENCE, EDITH. Actress. (R) Court of Human Relations (Vadsco Sales Corp., Mutual).

SPENCER, EDITH. Actress (dramatic, character). (R) Friendship Village, 1932 (Cheesborough Mfg. for Vaseline, NBC Blue); Death Valley Days, 1933-37 (Pacific Coast Borax, NBC Blue); Marie, the Little French Princess, 1934-35 (Affiliated Products for Louis Philippe Cosmetics, CBS); Magic Voice, 1936 (Procter & Gamble for Chipso, NBC Blue); The Gumps, 1936-37 (Lehn & Fink for Pebeco Toothpaste, CBS); Five Star Jones, 1936-37 (P & G for Oxydol, NBC Blue); Mr. Keen, Tracer of Lost Persons, 1937-38 (American Home Products for Bi-So-Dol, NBC Blue); others include local shows, transcriptions. (L) Productions by John Golden, William Harris, Jr., and others; stock; 25 years. (V) Wronged from the Start, 1914; Lady from Reno, 1915.

SPENCER, LESTER. Announcer, program director, WHO, Dayton. (R) Also stations in Columbus, Oklahoma City and Fort Wayne.

SPENLEN, BUD. Musician, WCKY, Cincinnati.

SPIEGLE, STANLEY. Musical director, KKRO, Aberdeen.

SPITALNY, PHIL. Orchestra leader. (R) General Electric Hour of Charm, 1936-38 (General Electric, NBC Red); previously, Nestle Chocolateeers. (F) M-G-M. (V).

SPOONER, MILL. Organist, pianist, WFIL, Philadelphia. (V) Theatre organist; orchestra leader for stage shows.

SPRAGUE, E. Actress. (R) Little Orphan Annie (The Wander Co., NBC Red).

SPRAGUE, GORDON. Actor. (R) Rube Appleberry (Campbell Cereal Co., Mutual).

SQUIRES, BUD. News editor, interviewer, WFBL, Syracuse.


STAFFORD, CARRIE. Pianist, director Carolina Hillbillies, WBIG, Greensboro. (V) Personal appearances.

STAFFORD, CHECK. Farm news commentator, actor, WLS, Chicago.

STAFFORD, HANLEY. Actor (dramatic, comedy). (R) Eno Crime Clues, 1935-36 (Harold F. Ritchie & Co., NBC Blue); Palmolive Beauty Box Theatre, 1935-36 (Colgate-Palmolive-Peet Co., NBC Blue); Maxwell House Showboat, 1935-36 (General Foods Corp., NBC Red); True Story Court of Human Relations, 1935-37 (Macfadden Publications, Inc., NBC Red and CBS); Thatcher Colt, 1936-37 (Packer's Tar Soap, NBC Red); Woodbury's Hollywood Playhouse, 1937-38 (Jergens-Woodbury Sales Corp., NBC Blue); Big Town, 1937-38 (Lever Bros. Co., CBS); Thrills, 1937-38 (Union Oil Co., NBC Red); Good News of 1938, 1937-38 (General Foods Corp., NBC Red); many others. (L) Sev-
eral shows including Double Dummy (Mark Helliger), 1937.

**STAHN, Bobby.** Guitarist, singer, KGNC, Amarillo. (V) Bob & Dick and Their Texas Tune Tusslers, 1934-36.

**STAHN, Dick.** Bass violinist, singer, KGNC, Amarillo. (V) Bob & Dick and Their Texas Tune Tusslers, 1934-36.

**STANFORD, David E.** ("Hank, the Cowhand"). Singer, entertainer, yodeler, KFRU, Columbia. (R) Also Texas Quality Network; KFBI, Abilene; KFJZ, Fort Worth. (V) Ted Fio-Rito Orchestra; Rambling Cowboys.

**STANION, Herman.** Announcer, operator, KYOS, Merced.

**STANLEY, Bobby.** Orchestra conductor. (R) Famous Fortunes, 1938 (General Shoe Corp., Mutual). (V) Theatre orchestra conductor, 10 years. Played violin in Wallenstein Sinfonietta, Wallenstein Sinfonic Strings, Bamberger Symphony and Cesare Soder's Opera Hour, WOR, New York City; staff conductor, WOR.

**STANLEY, Bobo.** Production manager, writer, announcer, KGMB, Honolulu. (R) Also Hawaiian Broadcasting System; California Radio Network. (V) Theatre appearances.

**STANLEY, Catherine.** Pianist, WJDX, Jackson.

**STANLE, Edwin.** Actor, WCAU, Philadelphia. (R) Also transcriptions.

**STANLEY, John W.** Actor, director, WAAB-WNAC, Boston. (R) Also Yankee Network. (L) Dramatic shows in London; summer stock in U. S. (s).


**STARK, Frederick.** Musical director, KHJ, Los Angeles. (R) Also Don Lee Network. (Guest conductor, Hollywood Bowl.)

**STARK, Lewis C.** Continuity editor, educational director, chief announcer, WHAM, Rochester.


**STARR, Jack.** Announcer (specializes in sports), KMBC, Kansas City.


**STARR, Martin.** Hollywood news commentator, film reviewer, drama critic, M.C., WMCA, New York.

**STECK, Jack.** M.C., announcer, singer, WFIL, Philadelphia. (V) Guilbert & Steck, 7 years.

**STEELE, Robert L.** Announcer, WTIC, Hartford. (R) Also KGFJ, Los Angeles; WHB, Kansas City; WABY, Albany.

**STEIL, Thornton** (Ted Steele). Producer, pianist, organist, announcer, KMPC, Beverly Hills. (R) Also WAPI, Birmingham; WDRC, Hartford. (V) Night club appearances.

**Steiner, George.** Violinist, arranger, composer. (R) Bob Haring's Orchestra, 1928-29 (Baker's Chocolate, CBS); Myrt & Marge, 1937 (Colgate-Palmolive-Peet, CBS). (F) Paramount as arranger and scorer for shorts and cartoons and as composer and arranger for Paramount News, since 1928.

**STEMMLER, Nick.** Announcer, WSYR, Syracuse.

**STEN, C. Rudy.** Director, cowboy act. WDAY, Fargo. (V) Single act; European tour, Rudy Sten & His Cowboys, 1937, theatre appearances.

**STERN, Bill.** Sports announcer. (R) Pontiac Varsity Show, 1934 (Pontiac Motors, NBC Red); Championship Fights on NBC Blue, for RCA, 1936-37, and Adam Hats, 1937-38. (V) Stage director, 1930-35; appearances with own band.

**STERNBERG, Albert.** Violinist, WDBO, Orlando.

**STERNI, Giuseppe.** Actor, director, WOR, New York. (R) Also Colonial Network; WPEN, Philadelphia. (F) Italian productions (s.f). (L) Sing High, Sing Low (John Golden); other U. S. productions, and 25 years on Italian stage.

**STEVENS, Alston.** Newscaster, WFIL, Philadelphia.

**STEVENS, Jack.** Staff and sports announcer, WTIC, Hartford. (R) Also Yankee Network.

**STEVENSON, Dean.** Drummer, KSFO, San Francisco. (V) Theatre appearances.
STEWART, ELLIOTT. Program director, WIBX, Utica. (R) Armour Program with Phil Baker, 1933 (Armour Co., NBC); local shows on WLW, Cincinnati; WIBX, Utica. (F) Short. (L) Mme. Pompadour; The Student Prince; The Love Song; The Desert Song; The New Moon (f). (V) Personal appearances.

STEWART, G. DIXON. String musician, comedian, WFBC, Greenville. (V) Theatre appearances.

STEWART, HONEY. Singer, WIP, Philadelphia. (F) Gaumont-British (f); shorts. (V) Stewart Sisters & Fredericks, Bubbles Stewart & Sisters.

STEWART, JULY. Singer, WCAU, Philadelphia. (R) Also CBS, NBC, KFWB, Los Angeles. (V) Theatre appearances.

STEWART, JULIUE. Singer, WCAU, Philadelphia. (R) Also NBC, CBS; KFWB, Los Angeles. (V) Theatre appearances.


STEWART, PHIL. Announcer, narrator, actor. (R) Lady Esther Serenade, since 1931 (Lady Esther Co., NBC Red, 1931-38; CBS, 1935-38). Other network and local shows as free lance.

STEWART, RUSSELL O. Announcer, KSL, Salt Lake City.

STIER, JOSEPH C. Musician, WNOX, Knoxville. (V) Theatre appearances.

STILWILL, JACK. Announcer, producer, WLS, Chicago.

STIRSKY, VERL. Musician, WMT, Cedar Rapids. (R) Also Mutual program for Procter & Gamble.

STOCKTON, GLEN D. Guitarist, KFPY, Spokane. (R) Also KVOR, Colorado Springs. (V) Rio Grande Riders, Rocky Mountain Ramblers, Oklahoma Cowboys, Rhythm Rangers, 4 years.

STODDARD, DALE D. Musician, KSFO, San Francisco.

STODDARD, HAILA. Actress. (R) True Story Court of Human Relations, 1936 (Macfadden Publications. NBC Red); Big Sister, 1936-37 (Lever Brothers for Rinso, CBS). (L) Merrily We Roll Along, 1935; Tobacco Road, 1935-36; Yes, My Darling Daughter, 1937 (f); stock.

STODOLA, LEO J. Musician, WMT, Cedar Rapids.

STOESS, WILLIAM C. Musical director. (R) Tums Vocal Varieties, 1936-38 (Lewis-Howe Co., NBC Red); Also Mutual sustaining and local shows. (Currently associate musical director, WLW-WSAI, Cincinnati.)


STONE, LYNN. Script writer. (R) Hilltop House (Colgate-Palmolive-Perot Co., CBS).

STONEHOUSE, MERLIN. Continuity writer, organist, WKZO, Kalamazoo.

STOOPNAGLE, COLONEL LEMUEL Q. (F. Chase Taylor). (R) Tastyea Bloomchase, 1931 (Tastyea, CBS); Ivory Soap Chasers, 1932 (Procter & Gamble, CBS); Pontiac Program, 1932-34 (General Motors, CBS); Camel Caravan, 1934 (R. J. Reynolds Tobacco Co., CBS); Schlitz Spotlight Revue, 1934 (Schlitz Beer, CBS); The Gulf Program, 1934 (Gulf Refining Co., CBS and NBC Red); Devoe & Raynolds Show, 1935 (Devoe & Raynolds Paint Co., CBS); Ford Pro-


STREED, IVAN. Program director, WHBF, Rock Island. (L) Streed Concert Co. (V).

STRETCH, DAVE. Conductor. (R) Treasure Island (The Owl Drug Co., NBC Red).


STRONG, LEONARD. Announcer, actor, KSL, Salt Lake City. (L) Dramatic stock and west coast productions, 10 years.

STROUD TWINS (Claude, Clarence). Comedians. (R) Chase & Sanborn Program, 1937-38 (Standard Brands, NBC Red); previously guest appearances for Rudy Vallee. (F) Radio, 1933. (V) Song-dance-acrobatic act; also Stroud & White, 1927.

STYRKER, ELLSWORTH. Violinist, KTAR, Phoenix.

STUART, MARLYN. Actress (dramatic, comedy), singer. (R) Laugh with Ken Murray, 1936 (Lever Bros. for Rinso, CBS); Ken Murray and Oswald, 1937 (Campbell Soup Co., CBS); Hollywood Hotel, 1938 (Campbell Soup Co., CBS). (F) Educational short (s); shorts with Buster Keaton, Yacht Boys, Timburg Roony, Buster West and Tom Patricola (f). (L) Earl Carroll's Sketch Book, 1935; Ziegfeld Follies, 1936 (f). (V) Theatre, hotel and night club appearances, alone and with Edgar Bergen and Ken Murray.

STUART, VANCE. Actor, specialties (dog imitator, etc.), KSFO, San Francisco. (F) Oz Film Co., 1914 (f). (L) Frank Eagan productions; others (f). (V) Skits.

STUBBS, ROBERT. Singer (crooner), WIL, St. Louis. (V) Theatre and night club appearances.

STUBMAN, LEWIS. Announcer, pianist, WCMI, Ashland.

STUDEBAKER, HUGH. Actor, pianist, organist. (R) Bachelor's Children (Cudahy Packing Co., CBS); Fibber McGee & Molly (S. C. Johnson & Son, Inc., NBC Red); Romance of Helen Trent (Affiliated Products, CBS). (V) 1922-28.

STUSAK, WILLIAM L. Musician, WMT, Cedar Rapids.

STUTZ, JANET. Singer, WHIO, Dayton.

SULLIVAN, ALYSE. Specialty and children's programs, KROY, Sacramento.

SULLIVAN, FRED. Dramatic actor. (R)
PROFESSIONAL RECORDS—Continued


SULLIVAN, JOHN. Producer, KPDN, Pampa. (R) Also KCRC, Enid; KMBC, Kansas City; KFJZ and KTAT, Fort Worth; WF AA, Dallas; KABC, San Antonio. (L) Harrison Players, Wright Players; others (f).

SULLIVAN, LARRY. Singer, WWVA, Wheeling. (V) Night club appearances, 1934.

SULLIVAN, PAUL. News commentator. (R) News, 1937 (Kentucky Club Tobacco, WLW, Cincinnati); News, 1938 (Sinclair Gasoline, WLW); also narrator of Let's Explore Ohio, series of transcriptions for Standard Oil of Ohio. (V) Theatre and club appearances.

SULLIVAN, WAYNE A. Musician, KG CX, Wolf Point. (R) Also KIDO, Boise. (V) Theatre appearances.

SUMMERS, EARLE. Musical director. (R) It's Wheeling Steel, 1938 (Wheeling Steel Corp., Mutual). (Currently musical director, WWVA, Wheeling.)

SUMMEY, E. REID. Entertainer, WRVA, Richmond. (R) Also WPTF, Raleigh.

SUNSHINE SUE (Mary Workman). Singer, WHAS, Louisville. (V).

SUTHERLAND, BILL. Announcer, KDKA, Pittsburgh. (V) Theatre appearances.

SUTHERLAND, HERBERT. Singer, KARK, Little Rock.

SUTTER, DAN. Actor. (R) Kitty Keene, Inc., (Procter & Gamble, CBS).

SUTTON & BLISS. See Grenadier Double Quartet.

SUTTON, ARTHUR E. Program director, KMPC, Beverly Hills. (R) Also CKLW, Detroit.

SUTTON, PAUL. Pianist, singer, WHAS, Louisville.

SVIRSKY, FRED. Director children's program, pianist, WBRY, Waterbury. Pianist in films, legit, vaudeville.

SWAN, HARRY B. Actor (character, dialect, animal imitator). (R) Dog Heroes, 1936-38 (Modern Food Process, NBC Blue); Watch the Fun Go By, 1937-38 (Ford Motor Co., CBS).

SWAN, MACKEY. Singer, WFL, Philadelphia.


SWAYZE, WILLIAM B. Singer, WCAU, Philadelphia. (V) Steel Pier, Atlantic City.


SWEENEY, RAY. Continuity writer, KMOX, St. Louis. (R) Also CBS sustaining programs.

SWEETEN, CLAUDE. Musical director, KEHE, Los Angeles.

SWEETS, WILLIAM. Script writer. (R) True Story Court of Human Relations (Macfadden Publications, Inc., NBC Red).

SWENSON, ALFRED. Dramatic character actor. (R) Captain Blackstone, 1929-35 (Blackstone Cigars, NBC Blue); Adventures of Captain Diamond, 1936-37 (General Foods Corp., for Diamond Crystal Salt, NBC Blue); The O'Neills, 1936-38 (Procter & Gamble for Ivory Soap, NBC Blue); True Story Court of Human Relations, 1936-38 (Macfadden Publications, NBC Red); Pretty Kitty Kelly, 1938 (Continental Baking Co., CBS); Alias Jimmy Valentine, 1938 (Larus Bro. Co., NBC Blue). (L) Stock; Graustark; The Wolf; American Tragedy; Great Power; One Way Street.

SWENSON, KARL. Actor (leads, comedy, romantic, character). (R) Cafe of the Red Dagger, 1936 (Spud Cigarettes, Mutual); March of Time, 1936-38 (Time, Inc., NBC Blue); Coronet-on-the-Air, 1937 (Coronet Magazine, NBC Blue);
TABER, W. E. Announcer, WAAW, Omaha.

TACY, ELWIN. Chief announcer, WSPR, Springfield. (V) The Roving Cowboy, 1928-32; Oklahoma Cowboys, 1932-34; Oklahoma Eddie, 1934-36.

TALBOT, CLARENCE H. Announcer, Producer, KSO-KRNT, Des Moines. (R) Also KGA-KHQ, Spokane; KOL and KXX, Seattle. (L) Moroni Olson Players, Maylon Players, Repertory Guild and others (s, f). (V) Dr. McIntyre; Henri, the Magician; Talbot Magicians.

TALKINGTON, DOLLIE DUTTON. Organist, program director, KVSO, Ardmore.

TALL, S. BROUGHTON. Continuity writer, WBAL, Baltimore. (L) Green Jade; others. (V) Sketches.

TALLEY, MARION. Soprano. (R) Ry-Krisp Presents Marion Talley, 1936-38 (Ralston Purina Co., NBC Red). (F) Republic Pictures (s); Warner Bros.; Republic. Metropolitan Opera prima donna.

TALMADGE, NORMA. Actress. (R) Thirty Minutes in Hollywood, 1937-38 (Local sponsors, Mutual). (F) United Artists, Vitagraph; many pictures, mostly silent. (Mrs. George Jessel in private life.)

TANNEN, ANINA. Singer, pianist, organist, WIP, Philadelphia. (F) Shorts. (V).

TANNER, EARL. Tenor. (R) Member of quartet, Contended Hour, 1932-38 (Carnation Milk, NBC Red).

TANNER, PEARL K. Actress. (R) Eno Crime Club, 1932 (Harold F. Ritchie & Co., CBS); Death Valley Days, 1932-38 (Pacific Coast Borax Co., NBC Blue); Hawthorne House, 1935-38 (Wesson Oil & Snowdrift, NBC Red); others. (F) Selig Studio, (f); Shorts. (L) Stock.

Sunday Afternoon; New Faces; Fools Rush In.

SWIFT, FLORENCE C. Entertainer, WMFF, Plattsburg.

SWINGLEY, MARK E. Continuity writer, news commentator, announcer, WDAE, Tampa.

SWINK, CHARLES. Announcer, WHIO, Dayton.

TANSEY, JIMMY. Actor. (R) The O'Neills (Procter & Gamble, NBC Red).

TAPLINER, SYLVAN. Script writer. (R) Kate Smith's Bandwagon (General Foods Corp., CBS).

TARQUINIO, JUANITA. Guitarist and singer (hillbilly), WAAB-WNAC, Boston.

TARQUINIO, TONY. Singer, WAAB-WNAC, Boston.

TASKER, RHETA. Pianist, WHEB, Portsmouth.

TATALA, JACK. Singer, WKEB, Harrisburg. (V) Tea for Two, 1932-34.

TAUBER, RICHARD. Singer. (R) General Motors Concerts, 1937 (General Motors Corp., NBC Blue). (F) Debut in British films, 1935, for which he also wrote the songs. (L) Formerly member State Operas in Berlin, Vienna and Dresden.

TAVORA, MARGARET C. Musician, KSAL, Salina. (V) Novelty Trio.

TAVORA, PEDRO G. Musician, entertainer, KSAL, Salina. (V) Filipino Collegians, 1927-29.

TAYLOR, ALMA. Singer, guitarist, WLS, Chicago. (V) WLS Unit Shows, WLS Barn Dance Show.

TAYLOR, BARBARA. Singer, WIP, Philadelphia.

TAYLOR, CLAUDE. Announcer, producer, M.C., WRTD, Richmond. (R) Also WGH, Newport News.

TAYLOR, DEEMS. Music commentator, critic. (R) Chesterfield Presents, 1937-38 (Liggett & Myers Tobacco Co., CBS); Philharmonic Symphony Orchestra (CBS sustaining). (Formerly newspaper critic; author of numerous articles and books, his most recent being "Of Men and Music"; composer of the opera Peter Ibbetson; currently music consultant, CBS.)
TAYLOR, F. CHASE. See Colonel Lemuel Q. Stoopnagle.

TAYLOR, FRED G., JR. Sound effects technician, continuity writer, KSL, Salt Lake City. (L) Summer stock, 1936 (f).

TAYLOR, J ACK. Musician, singer, WLS, Chicago. (R) Also WHB, Kansas City; WHO, Des Moines; Pinex program, NBC, 1936. (V) Prairie Ramblers, 1931-32; WLS National Barn Dance Show, 1932-38. (Also recording artist.)

TAYLOR, M. SAYLE ("Voice of Experience"). Inspirational speaker. (R) Voice of Experience, since 1933 (Wasey Products, 1933-36, CBS; Wasey Products, 1936-37, NBC Red; Lydia Pinkham Co., 1937-38, Mutual). (F) Series of 10 shorts, Columbia Pictures (s). (V) Voice of Experience, 1934-35. (Columnist, Paul Block Syndicate and independent papers; author of Voice of Experience, Stranger Than Fiction, Making Molehills of Mountains, etc.)


TAYLOR, MASON C. Writer, WIBX, Utica.

TAYLOR, MAYME. Singer, pianist, WGR, Buffalo.


TAYLOR, SAM. Film commentator, reviewer, WHN, New York. (R) Also WOV and WMCA, New York.

TAYLOR, WINONA ("Jo"). Singer, WLS, Chicago. (V) WLS Shows.

TEBBS, GEORGE W. Poem, philosophy reader, CKOC, Hamilton.

TEDRO, HENRIETTA. Actress. (R) Little Orphan Annie (The Wander Co., NBC Red).

TEE-BERRY ORCHESTRA. KGFF, Shawnee.

TEMPE, BROOKE. Announcer, actor, WHN, New York. (V).


TEW, MAYME E. B. Singer, organist, pianist, dramatist, WRUF, Gainesville.

TEXAS Mocking Birds. Hillbilly entertainers, KFRO, Longview.

TEXAS RANGERS (Vernon & Arnold Hyles, Walter Leverett, George Hughes). Singers (folk songs), WHAS, Louisville.

TEXAS RUBY. Singer, yodeler, guitarist, WAPI, Birmingham. (R) Also WCAU, Philadelphia; WBAP, Fort Worth; KFWB and KNX, Los Angeles.

THALL, GEORGE. Musician. (R) National Barn Dance, 1937-38 (Miles Laboratories, Inc. for Alka-Selter, NBC Blue). (Currently staff musician, WLS, Chicago.)

THOMAS, ART. Interviewer, newscaster, WJAG, Norfolk, Neb.

THOMAS, GEORGE. Announcer, WCAU, Philadelphia. (R) Also WHAT, Philadelphia.

THOMAS, GUY. Vocalist, musician, WMBG, Richmond. (R) Also WOR, New York; WHOM, Jersey City. (V) Silver Sea Islanders and Lani's Hawaiians, 1929-32.

THOMAS, KEN. Producer, writer, WIBX, Utica. (R) Also WFBL, Syracuse.

THOMAS, LOWELL. Commentator, writer. (R) Lowell Thomas (Literary Digest, 1930 to June, 1932, NBC Blue; Sun Oil Co., June, 1932 to 1938, NBC Blue). (F) Narrator, Universal and Educational shorts; commentator, Fox Movietone News, Pathe News. Lecture tours, including 4-year world tour.

THOMAS, ROLLYN. Announcer, producer, writer. (R) Sinclair Minstrels (Sinclair Refining Co., NBC Blue); Sisters of the Skillet (Procter & Gamble, NBC Blue); also one-time programs: Horace Heidt's Brigadiers, 1935 (Stewart-Warner Corp., CBS); Walter Winchell, 1935 (Andrew Jergens Co., NBC Blue). (LS) KHJ, Los Angeles; WGR, Detroit. (Currently with KHJ, Los Angeles.)


THOMLINSON, ROBERT E. Announcer, M. C., KGW-KEX, Portland.

THOMPSON, DOROTHY. Commentator.
THOMPSON, ELSIE. Organist. (R) Aunt Jenny's Real Life Stories (Lever Bros. Co., CBS); Life of Mary Sothern (Lehn & Fink, CBS).

THOMPSON, HAL. Announcer, WFAA, Dallas.

THOMPSON, JACK. Chief announcer, CJRC, Winnipeg. (F) Shorts. (L) No More Depression, 1933 (f).

THOMPSON, JEAN. Actress. (R) WMCA, WHN and WOR, New York.

THOMPSON, KAY. Singer. (R) Chesterfield Program (Liggett & Myers Tobacco Co., CBS); The Monday Night Show (The Brewers' Radio Show Association, CBS).

THOMPSON, LUCIA MAE. Pianist. WHBF, Rock Island. (V) Three Boys and a Girl, 1932-36.

THOMSON, CLIFFORD E. Director cowboy orchestra, KFJM, Grand Forks. (V) Ken Hackley's Oklahoma Cowboys, 1930.

THORGERSEN, ED. Sports commentator. (R) Elgin Football Revue, 1936 (Elgin Watch Co., CBS); Ed Thorgersen's Football Dope, 1937 (Sun Oil Co., NBC Blue); Highlights in the World of Sports, 1938 (Sinclair Refining Co., CBS). (F) 20th Century-Fox (f); shorts; Fox Movietone News.

THORDYKE, GEORGE. Writer, director, announcer. (R) Hymns of All Churches, since 1935 (General Mills, CBS); Romantic Serenades, 1937 (Olson Rug Co., Mutual); Rube Appleberry, 1937 (Campbell Cereal Co., Mutual and transcriptions).

THORNE, BILL. Singer. (R) Saturday Night Dancing, 1934 (Hudson-Essex Motor Co., NBC Blue); Triolliam, 1935 (Sparton Radios, NBC Blue); Matt Clemens, the Melody Man, 1935-36 (General Electric, NBC Red); Town Hall Tonight, 1936-37 (Bristol-Myers Co., NBC Red); Gulf Program, 1936 (Gulf Refining Co., CBS); Time of Your Life, 1937 (Gruen Watch Co., NBC Red). (F) Shorts. (V) Roy Campbell's Royalists; theatre and hotel appearances.

THORNHILL, JAMES H. Trumpeter, WFAA, Dallas. (V) Heads Up Review, 1933; Major Bowes Unit, 1936; with Dave Apollon, 1937.

THORSEN, ARTHUR R. Manager, Horace Heidt's Brigadiers. (R) Horace Heidt's Brigadiers since 1935 (Stewart-Warner Corp.; 1935-37, CBS; since Dec., 1937, NBC Blue). (Associated with Horace Heidt 13 years, formerly as bass player and comic with orchestra.)

THREE CHEERS. Girl trio, WHIO, Dayton. (V) Theatre appearances.


THREE MARSHALLS, THE (Peggy, Kay & Jack). Harmony trio. (R) The Big Show, 1935 (Ex-Lax, CBS); Rolls Razor Program, 1937 (Rolls Razors, Mutual). (GA) Log Cabin Revue, 1935 (General Foods, NBC Red); Let's Sing, 1936 (Cologne-Palmolive-Peet, CBS); Town Hall Tonight, 1936 (Bristol-Myers, NBC Red); Joe Cook, 1937 (Shell Union Oil, NBC Red); Nash Speed Show, 1937 (Nash-Kelvinator, CBS); Cantor's Camel Caravan, 1938 (R. J. Reynolds, CBS). (F) Warner Bros. (f); shorts. (V) Theatre, hotel and night club appearances.

THREE PALS, THE. Vocal and instrumental trio, KGW-KEX, Portland. (V).

THURSTON, WILLIAM ("Ukulele Bill"). Singer, musician, CKNX, Wingham. (V).


TILDEN, LAMONT. News announcer, CHML, Hamilton.

TILLMAN, JOHN. Man on the Street, announcer, WHAS. Louisville.

TILLSON, KENNETH H. Script writer, KGW-KEX, Portland.

TILTON, FLORENCE. Pianist, KGKX, Wolf Point.

TIM & IRENE. See Tim Ryan and Irene Noblette.

TINNEA, JOHN W. Sound effects man, KWK, St. Louis.

TINNEY, CAL. Humorist. (R) Voice of
TOWNSEND, WALTER. Pianist, CKLW, Detroit. (V) Pit musician.

TOYO, RAYMOND. Actor, WXYZ, Detroit.

TRANCE, GENE. Announcer. (R) Renfro Valley Barn Dance, 1937-38 (Pinex, WLW, Cincinnati, 1937-38; Allis-Chalmers, Mutual, 1938). (Staff announcer, WLW.)

TRAINUM, MRS. E. M. Musician (sacred music), WMBG, Richmond.

TRAMONT, CHARLES B. Announcer. (R) Various NBC Programs.


TRAUM, WILLIAM R. M.C., WROK, Rockford.


TRAVIS, JOSEPHINE O. Violinist, WFAA, Dallas. (V) 1928, 35-36.

TRAVIS, KAY. Singer, KWK, St. Louis. (V) Night club appearances.

TREMEYNE, LESTER. Dramatic actor. (R) First Nighter, since 1936 (Campana Sales for Italian Balm, NBC Red); Burns & Allen, 1936 (Campbell Soup Co., CBS); Sears, Then and Now, 1936 (Sears, Roebuck, CBS); Grand Hotel, 1936-37 (Campana Sales; NBC Red); numerous other network shows, not current, include: National Barn Dance (Miles Laboratories for Alka-Seltzer, NBC Blue); Edgar Guest in Welcome Valley (Household Finance, NBC Blue); Amos 'n' Andy (PepsiCoent Co., NBC Red); Jack Armstrong (General Mills, CBS); Romance of Helen Trent (American Home Products, CBS); also many transcriptions. (LS) WMAQ, WENR, WGN, WLS, WBBM, WCFL and WSBC, Chicago; WROK, Rockford; KMOX, St. Louis; KFYW, Philadelphia; WTMJ, Milwaukee, and others. (F) Shorts. (L) Gates of Paradise, 1932; The Messiah, 1933 (s); others. (V) WLS Road Show Units, theatre appearances.

TREMPER, GRACE. Contralto, WGY, Schenectady. (R) Also WHAZ, Troy.

TRENDRLER, ROBERT. Pianist, arranger, conductor. (R) House by the Side of the Road, 1934 (S. C. Johnson & Son, NBC Red); Fibber McGee & Molly, 1935 (S. C. Johnson & Son, NBC Red); Mar-O-Oil Musical Revue, 1935-36 (J. W. Marrow
for Mar-O-Oil Shampoo, NBC Red); It Can Be Done, 1936 (Household Finance Co., NBC Blue); Then and Now, 1936 (Sears, Roebuck, CBS); Pickens Sisters, 1936 (Cycle Trades of America, NBC Blue); Lovely Lady, 1937 (Lovely Lady Cosmetics, Mutual); Vanity Fair, 1937 (Campana Sales, NBC Blue); Harold Stokes’ Orchestra, 1937 (W. A. Sheafer Pen Co., Mutual); Sunday Afternoon with Smillin’ Ed McConnell, 1937-38 (Acme White Lead & Color Works, NBC Blue); Double Everything, 1938 (William Wrigley, Jr., Co., CBS); others. (V)

TREVOR, CLAIRE. Dramatic actress. (R) Big Town, 1937-38 (Lever Bros. for Rinso, CBS). (F) Fox, 20th Century-Fox, Paramount, Warner Bros. (s, f); shorts. (L) Stock, 1931; Whistling in the Dark (lead opposite Ernest Truex), 1932; same production on road, 1933; lead in The Party’s Over, 1933.

TRIELTCH, KENNETH H. Novelty musical act, “Hoosier Hot Shots.” (R) National Barn Dance, since 1934 (Miles Laboratories for Alka-Seltzer, NBC Blue); Station E.Z.R.A. Uncle Ezra, since 1935 (Alka-Seltzer, NBC Red). (F) Shorts. (L) Featured in Sis Hopkins, Way Down East. (V) Buzzington Rube Band and Rustic Revellers, 12 years. (Also recordings for Brunswick.)

TRIGGS, AL. W. Sports announcer, WIBX, Utica. (R) Also WRC, Washington.


TROUT, ROBERT. News reporter, special events commentator, ad-lib announcer. (R) Professor Quiz, 1937-38 (Nash-Kelvinator Corp., CBS). (As member of CBS staff has covered world news events for the past 5 years, and is heard weekly on sustaining show, Headlines and Bylines.)

TROYAN, JOSEPH. Entertainer, WHAM, Rochester. (R) Also WHK and WTAM, Cleveland; WBZ, Boston. (V) Pie Plant Pete & Bashful Harmonica Joe; Bradley Kincaid & Bashful Harmonica Joe.

TRUE, HAROLD. Announcer, WXYZ, Detroit. (R) Also Michigan Radio Network. (F) Shorts.

TRUITT, ROLLIE. Announcer, KGW-KEX, Portland. (F) Commercial shorts.

TUCKER, FRANCES. Singer, WSJS, Winston-Salem.


TUCKER, TOMMY. Singer, WFIL, Philadelphia. (R) Also Mutual; WIBG, Glenside; WIP and KYW, Philadelphia.

TULLY, TOM. Actor (leads, characters). (R) Gang Busters, 1938-38 (Colgate-Palmolive-Peet, CBS); Famous Fortunes, 1937 (General Shoe Corp., Mutual); Your News Parade, 1937-38 (American Tobacco for Lucky Strike Cigarettes, CBS); The O’Neills, 1938 (Procter & Gamble for Ivory Soap, NBC Red and CBS); Court of Human Relations, 1938 (Vadsco Sales, Mutual); Design for Happiness, 1938 (American Tobacco Co., Mutual). (F) Shorts. (L) Dead End, 1937; Behind Red Lights; with Jack Pearl in One Flight Down; others.

TUPPER, HOWARD L. Announcer, continuity writer, WGY, Schenectady.

TURBEVILLE, EDWARD. Tenor, WAPI, Birmingham.

TURLEY, IRETA. Dramatist, KTSM, El Paso.

TURNER, CHARLES. Tenor, WAPI, Birmingham.

TURNER, DONNIS. Tenor, KUOA, Siloam Springs.

TURVEY, BERTRAM L. Pianist, pipe organist, CHWK, Chililwack.

TUTTLE, ELSIE C. Pianist, commentator (women’s news, fashions), WSJS, Winston-Salem.


TWISS, CLINTON. Script writer. (R) The Best of the Week (Globe Grain & Milling Co., NBC Red).

TYLER, JOE (“Jake”). Singer, mando-linist (hillbilly), WRVA, Richmond. (R) Also Corn Cob Pipe Club, NBC, 1932-36.
PROFESSIONAL RECORDS—Continued

TYLER, NOAH C. Announcer, WIOD, Miami.

TYSON, DAVE. Announcer, actor, singer, children’s programs, WFIL, Philadelphia. (R) Also KYW, Philadelphia; WPG, Atlantic City; WTNJ, Trenton. (V) Bermuda Bound, 1920-22; Steel Pier Minstrels, 1922-27.

TYSON, JIMMY. Musician, WIP, Philadelphia.

U

UEBELHART, JAMES W. Announcer, WSPD, Toledo. (F) Shorts.

UHLES, ELZA. Violinist, KGIN-KALE, Portland. (V) Theatre appearances.

ULMER, WILLIAM R. Producer, special events, announcer, actor, KSOO-KELO, Sioux Falls. (F) Ray Bell Films. (V) Night club M. C.

UNCLE EZRA. See Patrick J. Barrett.


UPSON, DEAN R. Singer with male trio, WSM, Nashville. (R) Also Anheuser-Busch program, CBS, 1930; Crazy Water Crystals program, NBC, 1934. (V) 1925-36; theatre appearances, 1937-38. (Also RCA Victor recordings).

V

VAIL, MYRTLE. See Myrt & Marge.

VAILE, DAVID S. Announcer, actor, KYA, San Francisco.

VALENTINE, BOB. Announcer, WIRE, Indianapolis. (R) Also WOWO, Ft. Wayne; WGN, Chicago. (L) 1909-18, stock. (V) 1911-29.

VALENTINE, GRACE. Actress. (R) Big Sister, 1937 (Lever Bros. for Rinso, CBS); The Road of Life, 1938 (Procter & Gamble for Chipso, CBS); Myrt & Marge, 1938 (Colgate-Palmolive-Peet for Super Suds, CBS); The Gospel Singer, 1938 (P & G for Ivory Soap, NBC Blue); local shows, transcriptions, since 1931. (F) M-G-M, 1915-16; Ivan Pictures, 1916-17; Independent Pictures, 1933-34 (f). (L) Yellow Jacket, 1914 (original production); Dorian’s Divorce, with Lionel Barrymore, 1916; Lombardi, Ltd., with Leo Carillo, 1917; Night Hawk (road), 1927; Three Men on a Horse, 1935-36; others, including stock (s, f). (V) Four Upton, Monroe. Writer, comedian. (R) Appeared on Al Pearce & His Gang, 1935-36 (Pepsodent Co., NBC Red); script writer for Universal Rhythm, Jan. 1, 1936 to April 2, 1937 (Ford Motor Co. Dealers, CBS) and Watch the Fun Go By, since Jan., 1937 (Ford Motor Co., CBS). (V) Act as Lord Bilgewater, since 1930.

URRY, FRANCIS L. Character actor, announcer, KSL, Salt Lake City. (R) Also transcriptions. (L) New Moon, 1931; Vagabond King, 1932; The Student Prince, 1933; others.

UTTAL, FRED. Announcer, M. C., producer. (R) Big Sister, 1936-38 (Lever Bros. for Rinso, CBS); Melody Puzzles, 1938 (American Tobacco for Lucky Strike Cigarettes, NBC Blue); for Men Only, 1938 (Bristol-Myers for Vitalis, NBC Red); There Was a Woman, 1938 (Glass Containers Assn. of America, NBC Blue); others, not current.

VALENTINE, RANGE. Announcer, WTAM, Cleveland.

VALLEE, RUDY (Hubert Prior Vallee). Orchestra leader, singer, M.C. (R) Fleischmann Hour, 1929-36 (Standard Brands for Fleischmann’s Yeast for Health, NBC Red); Royal Gelatin Hour, 1937-38 (Standard Brands for Royal Gelatin, NBC Red). (L) WMCA, New York City, 1928. (F) RKO, Fox, Warner Bros. (s); shorts. (L) George White’s Scandals, 1931, 1935. (V) Theatre, hotel and night club appearances. (Recordings, RCA Victor, Brunswick, Columbia, Durium and Bluebird.)

VAN CAMP, BOB. Organist, WDNC, Durham. (V) Theatre appearances.
PROFESSIONAL RECORDS—Continued


VAN DYNE, WAYNE. Actor. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

VAN HARVEY, ART. Actor. (R) Vic and Sade, 1934-38 (Procter & Gamble, NBC Red and Blue).

VAN STEEDAN, PETER. Orchestra leader. (R) Ray Perkins (Barbasol Co., NBC Red); Jack Pearl (Standard Brands, Inc., NBC Red); For Men Only (Bristol-Myers Co., NBC Red); Town Hall Tonight (Bristol-Myers Co., NBC Red); Lucky Strike Hit Parade (American Tobacco Co., CBS). (F) Shorts (Warner Bros.). (V) Various hotels and clubs.


VANDERPYL, ELLIS C. Sports commentator, WGAR, Cleveland. Also commercial manager of WGAR.

VAN DOREN, MILDRED. Pianist, organist, WELL, Battle Creek.

VAN DYK, JAMES. Dramatic actor, announcer. (R) Death Valley Days, 1935-37 (Pacific Coast Borax, NBC Blue); On Broadway, 1937 (Diamond Crystal Shaker Salt, NBC Blue); currently Mrs. Wiggs of the Cabbage Patch (Hill's Cold Tablets & A. S. Boyle Co.'s Old English Floor Wax, NBC Red); Pretty Kitty Kelly (Continental Baking Co., CBS); David Harum (B. T. Babbitt, NBC Red); John's Other Wife (Affiliated Products, NBC Red); also frequently on Easy Aces (Anacin, NBC Blue); Gang Busters (Colgate-Palmolive-Peet); others. (F) Commercials.


VASSAR, WALTER. Singer, WBIG, Greensboro.

VAUGHN, BERYL. Actress (ingenues, babies), WXYZ, Detroit. (R) Also Mutual; Michigan Radio Network. (F) Commercial shorts.

VAUGHN, VELMA. Accompanist, KHSL, Chico.

VEDDER, CHESTER D. Announcer, producer, singer, WGY, Schenectady.

VEILLER, BAYARD. Writer. (R) Valiant Lady, 1938 (General Mills, Inc., CBS).


VERMILYEA, HAROLD. Actor. (R) The Couple Next Door (Procter & Gamble, Mutual).

VERNER, WILLIAM. Announcer, WAPI, Birmingham. (R) Also WSFA, Montgomery; WRC and WMAL, Washington.

VERRUILL, VIRGINIA. Singer, dramatic actress. (R) Log Cabin Jamboree, 1937-38 (General Foods for Log Cabin Syrup, NBC Red); numerous others, including transcriptions. (F) Sam Goldwyn (f); shorts. (V) Vocals by Verrill, since 1933

VE VERKA, EVE. Beauty, fashion and health commentator. (R) Hecker's Information Service, 1937-38 (Hecker Products Corp., Mutual). (Has conducted Charm Schools for numerous newspapers.)

VESEY, MAY. Pianist, CJRC, Winnipeg.

VIC AND SADÉ. See Art Van Harvey and Bernardine Flynn.

VICKERS, LEE E. Announcer, producer, program director, WDNC, Durham.

VIDACOVICH, PINKY. Orchestra leader, WWL, New Orleans.

VIDAL, W. H. (“Uncle Bill”). Director of special features, junior department, WRTD, Richmond. (R) Also WCHV, Charlottesville.

VILLELLA, JOE M.C., orchestra leader, KQV, Pittsburgh. (V) Theatre appearances.

VINCENT, LARRY. Singer, comedian, pianist, WCAU, Philadelphia. (V) Circuit and theatre appearances.

VINEY, HENRY. Announcer, sports commentator, CJOC, Lethbridge. Guest appearance, Imperial Oil Hockey Broadcast, 1937 (Imperial Oil Co., Canadian Broadcasting Corp.).

VOELKER, FRANK. Blind organist, WMT, Cedar Rapids.
VOICE OF EXPERIENCE. See M. Sayle Taylor.


VON AMMON, FRED. Actor. (R) Today's Children (Pillsbury Flour Mills Co., NBC Red).

VON EGIDY, "BARON" K. News editor, KMPC, Beverly Hills. (L) 17 years. (V) With Marjorie Rambeau.

VON LINDER, L. Announcer, writer, WMT, Cedar Rapids.

VONN, VYOLA. Singer, actress. (R) Texaco Town, 1937-38 (Texas Co. for Texaco Gasoline, CBS); (GA) Kellogg program, 1935; others. (F) Shorts. (L) Take a Chance (western company), 1934. (V) Kewpie Twins.

VON ZELL, HARRY. Announcer, producer. (R) Paul Whiteman, 1928-29 (Old Gold Cigarettes, CBS); Henry & George, 1930-31 (Henry & George Cigars, CBS); Joe & Vi, 1931-34 (Graybar Electric, CBS); Vitality Parade, 1931-32 (Vitality Shoes, CBS); March of Time, 1931-35 (Time, Inc., CBS); La Palina Presents, 1932-33 and Smoke Rings, 1933-34 (La Palina Cigars, CBS); All American Football Show, 1932 (Postum, CBS); Van Heusen Presents, 1932 (Van Heusen Collars, CBS); Henry Burbig, 1932 (Necco Candy Co., CBS); Weed Variety Program, 1932 (Weed Tire Chains, CBS); Roy Atwell, 1932-33 (Tidewater Oil, CBS); Grace Moore and Lou Holtz, 1932-33 (Chesterfield Cigarettes, CBS); Whispering Jack Smith, 1933 (Musterole, CBS); Elmer Everett Yess, 1933 (Plymouth Motors, CBS); Stoopnagle & Budd, 1933 (Pontiac Motors and Camel Cigarettes, CBS); Will Rogers, 1933 (Gulf Refining, CBS); Newspaper of the Air, 1933-34 (Gulf Refining, CBS); Byrd Antarctic Expedition, 1933-35 (Grape-nuts, CBS); Vick's Open House, 1934 (Vick Chemical Co., CBS); Socony Snow Village Sketches, 1934 (Socony-Vacuum, CBS); Walter O'Keefe, 1934-35 (Camel Cigarettes, CBS); Feenamint Amateur Hour, 1934-35 (Feenamint, CBS); Flying Red Horse Tavern, 1934-35 (Socony-Vacuum, CBS); Great American Tourist, Phil Baker, 1935 (Gulf Refining, CBS); Julia & Frank Crumit, 1935 (Gulf Refining); Good Gulf Gazette, Phil Baker, 1935 (Gulf Refining, CBS); Packard Presents Lawrence Tibbet, 1935-36 (Packard Motors, CBS); Town Hall Tonight, 1935-36 (Bristol-Myers, NBC Red); Good Gulf Summer Stars, 1936 (Gulf Refining, CBS); The Perfect Fool, Ed Wynn, 1936-37 (Spud Cigarettes, NBC Blue); Minute Men, Stoopnagle & Budd, 1936-37 (Minute Tapioca, NBC Blue); Phil Baker, 1937-38 (Gulf Refining, CBS); We the People, 1937-38 (Sanka Coffee, CBS). (F) Pathe News; Warner Bros., and Paramount shorts. (V) M. C. of stage units. (Member CBS announcing staff, 1930-35; currently with Young & Rubicam.)

VOORHEES, DON. Musical director. (R) Cavalcade of America (E. I. du Pont de Nemours Co., CBS); Maxwell House Show Boat (General Foods Corp., NBC Red); Texaco Fire Chief (The Texas Co., CBS); others. (L) Broadway Brevities of 1920, 2nd George White's Scandals, Earl Carroll's Vanities, Rain or Shine.

VOSAS, MARY ANN. Entertainer, WWVA, Wheeling. (V) Personal appearances.

WADE, ALBERT G. II. Writer, WLS, Chicago.

WADE, FRED. Chief announcer, singer, character actor, WTIC, Hartford. (R) Also WICC, Bridgeport.

WADE, GEORGE. Entertainer, WRVA, Richmond. (R) Also WPTF, Raleigh.

WAGNER, HAROLD M. Announcer, program director, WESG, Elmira.

WAGNER, RALPH. Sports broadcasts, WOW, Omaha.

WAIGHT, GEORGE ("Dr. Query"). Conductor intelligence test programs, CKY, Winnipeg. (L) Little Theatre productions (s).


WAKEFIELD, OLIVER. Comedian. (R) Fox Fur Trappers, 1933 (I. J. Fox, CBS); Philip Morris Program, 1935 (Philip Morris & Co., NBC Red); Chesterfield Program, 1937-38 (Liggett & Myers To
PROFESSIONAL RECORDS—Continued

bacco Co. for Chesterfield Cigarettes, CBS). (GA) Rudy Vallee programs, 10 times since 1933. (F) British International Pictures, Fox (British) Pictures (s, f). (L) Ziegfeld Follies, 1933-34 (f). (V) Theatre, hotel and night club appearances.


WALKER, MARIE L. Actress. CKOC, Hamilton. (R) Also NBC and CBS programs, 1933. (L) Productions by George M. Cohan, Henry Miller, Jones & Green, William A. Brady and others (f). (V) Appearances with Louis Mann, Elliott Dexter, Marie Cahill and others.

WALKER, PAUL. Commentator, WKBO, Harrisburg.


WALLACE, GUY C. Actor, announcer, WBRY, Waterbury. (R) Network shows including Gillette Community Sing (Gillette Razor Co.), Burns & Allen (White Owl Cigars), not current, (F) Short (Paramount), 1931. (L) Le Gallienne Civic Repertory Theatre, 1931-32. (V) "Count Ernest Russo," 1933.

WALLACE, LOLA A. Pianist, musical director, WGST, Atlanta.

WALLACE, WESLEY. Production, WPTF, Raleigh.

WALLACE, WILLIAM J. Announcer, KRBC, Abilene.


WALLING, WINIFRED. Musician, arranger, producer, KFH, Wichita. (V) Red Jackets (girl band), Frank Silver's Presentations.

WALLINGTON, JAMES. Announcer, M. C. (R) Eddie Cantor, 1936-37 (Lehn & Fink for Pebeco Toothpaste, CBS); Texaco Town, 1937-38 (Texas Co. for Texaco Gasoline, CBS); numerous others since 1930, including programs for Standard Brands, Sun Oil, Coty, Cutex (all NBC). (F) Republic, Columbia (f); shorts. (V) With own unit, 1932-36.

WALPOLE, HELEN. Actress. (R) Mr. Keen, Tracer of Lost Persons (American Home Products Corp., NBC Blue).

WALPOLE, KATHERINE. Director KOBH Players, KOBH, Rapid City.

WALSH, GEORGE E. Sports announcer, producer, WRUF, Gainesville.


WALTERS, JOE. Announcer. (R) Sperry Male Chorus Parade, 1937 (Sperry Flour, CBS); Good Afternoon, Neighbors, 1937 (Durkee Famous Foods, CBS); Man to Man Sports, 1938 (Rol-Tan Cigars, CBS). (Staff announcer, KSFO, San Francisco).

WALTERS, WILLIAM F. Pianist, WIBX, Utica.

WALTON, HUGH. Announcer, WCAU, Philadelphia.

WALTON, SYDNEY. Commentator, producer, announcer. (R) Hecker's Information Service, 1937-38 (Hecker Products, Mutual); Famous Fortunes, 1938 (General Shoe Corp., Mutual); Voice of Experience, 1938 (Lydia E. Pinkham, Mutual). (F) Paramount (commentator, pictorials); Pathe News (featured commentator); National Screen Trailers. (L) Stock, 1933; director, Vagabond Players, Baltimore Civic Opera, Johns Hopkins
University Playshop. (Formerly dramatic director, WBAL, Baltimore; news commentator, WHN, New York City; announcer, WMCA, New York City and WNEW, New York City; currently with WOR.)

WAMBOLT, MELVIN. Script writer. (R) Public Hero No. 1 (Falstaff Brewing Corp., NBC Red).

WARD, CHARLES O. Novelty musical act, "Hoosier Hot Shots." (R) National Barn Dance, 1934-38 (Miles Laboratories for Alka-Seltzer, NBC Blue); Uncle Ezra, 1935-38 (Alka-Seltzer, NBC Red). (F) Shorts. (L) Sis Hopkins; Way Down East (f). (V) Buzzington Rube Band, later as Rustic Revelers, 10 years; theatre appearances. (Also recordings for Brunswick.)

WARD, CLAUDE. Producer, M. C., children's programs, WRC-WMAL, Washington. (R) Corn Cob Pipe Club, 1934-35 (Larus Bro., Mutual, 1934; Yankee, 1935); others, including local shows on WRVA, Richmond.

WARD, PERRY. Announcer, M.C., WKY, Oklahoma City. (L) Within the Law, 1934; Judgment Day, 1935; others (f). (V) Theatre appearances.

WARE, WILLIAM E. News and sports commentator, WCAU, Philadelphia. (V) Theatre appearances.


WARNER, GERTRUDE. Actress, WTCI, Hartford.


WATERS, VERNON ("Captain Ozie"). Ballad singer, KLZ, Denver, (R) Also KMBC, Kansas City; KPRC, Houston. (F) Shorts. (Also Brunswick recordings.)


WATSON, BROOKS. News commentator, WMBD, Peoria.


WATSON, JESSIE C. Pianist, singer, KALB, Alexandria.

WATSON, TOMMY L. Musician, singer, WLS, Chicago. (R) Also WIBW, Topeka. (V) Oklahoma Cowboys, 4 years.

WAXMAN, STANLEY. Dramatic actor. (R) Helen Menken in Second Husband, 1937 (Bayer Aspirin, CBS); Your Unseen Friend, 1937 (Personal Finance Co., CBS); Famous Jury Trials, 1937 (Men- nen Co., Mutual); True Story Court of Human Relations, 1937 (Macfadden Publications, NBC Red); Smoke Dreams,
WEBER, MAREK. Violinist, conductor. (R) Magic Key of RCA, 1937-38 (Radio Corp. of America, NBC Red); Contented Hour, 1938 (Carnation Milk, NBC Red). (L) Broadcasts from Stevens Hotel, 1937-38 (WENR, WMAQ, Chicago). (L) Concert recitals in European cities. (V) Appearances in Europe. (Also recordings for H. M. V., an English company, RCA Victor, Electrola and others).

WEBER, CHARLES. Actor (characters, leads). (R) Palmolive Beauty Box Theatre, 1936-37 (Palmolive Soap, CBS), Life of Mary Sothern, 1937 (Hind’s Honey & Almond Cream, CBS); Behind Prison Bars, 1937 (Sloan’s Liminiment, NBC Blue); March of Time, 1937 (Time, Inc., NBC Blue); Cavalcade of America, 1937 (E. I. du Pont, CBS); Nash Speedshow, 1937 (Nash-Kelvinator, CBS); on Broadway, 1937-38 (Diamond Crystal Salt, NBC Blue); Big Sister, 1937-38 (Rinso, CBS); Aunt Jenny’s Real Life Stories, 1937-38 (Spry, CBS); The Shadow, 1937-38 (Blue Coal, Mutual); Myrt & Marge, 1938 (Super Suds, CBS); Your Hollywood Parade, 1938 (Lucky Strike Cigarettes, NBC); How to Win Friends and Influence People, 1938 (Colgate Shave Cream, NBC Red); Believe It or Not, 1938 (Huskies & Post Bran Flakes, NBC Red). (Leading actor, NBC’s Radio Guild, 1930-38; impersonator of Abraham Lincoln on NBC and CBS over 300 times, George Washington over 200 times). (L) Productions by Charles Frohman, Lee Shubert and others (f). (V) Appearances with Lonnie Haskell; others.

WEBER, CARL. Actor. (R) Romance of Helen Trent (Affiliated Sales Co., CBS).
character). (R) Skippy, 1932-36 (General Mills, NBC Red); Today's Children, 1933-38 (Pillsbury Flour Mills, NBC Red); Junior Nurse Corps, 1937-38 (Swift & Co. for Sunbrite Cleanser); others, including First Nighter and Grand Hotel (Campana Sales, NBC Red, NBC Blue). (F) Shorts. (L) Featured player. (V).

**WEELANS, LES.** Musical director, KLZ, Denver.

**WEEMS, HESTER ANN.** Commentator, WWVA, Wheeling, (V) WWVA Jamboree shows.

**WEEMS, TED.** Orchestra leader. (R) Fibber McGee & Molly, June, 1936 to May, 1937 and July, 1937 to Jan., 1938 (S. C. Johnson & Son, NBC Red); Ted Weems Orchestra, 1937-38 (Varady of Vienna Cosmetics, Mutual); Sunday Matinee, 1938 (Varady of Vienna, Mutual). (V) Theatre and hotel appearances.

**WEGMAN, EDWARD.** Announcer, WSAW, Rochester. (R) Also WESG, Elmira. (F) Shorts. (V) Theatre and night club appearances.

**WEILER, HARRY.** Script writer. (R) Ben Bernie and All the Lads (American Can Co., NBC Blue).

**WEIMER, ORVILLE E.** Announcer, news editor, news commentator, WAAW, Omaha. (R) Also various Iowa and Nebraska network shows.

**WEINGARTH, FRED C.** Announcer, WDAF, Kansas City.

**WEINROTT, LES.** Script writer. (R) Stepmother (Colgate-Palmolive-Peet Co., CBS); Aunt Jemima's Cabin at the Crossroads (Quaker Oats Co., NBC Blue). (Head of L. A. Weinrott and Associates, producers.)

**WEINSTEIN, EVELYN.** Actress, KSFO, San Francisco. (R) Also KYA, San Francisco; KEHE, Los Angeles. (L) Alice in Wonderland, 1927; Drunkard's Child, 1937; Men in White, 1937. (V) Night club appearances.

**WEINTRAUB, WILLIAM.** Musician. (R) Burns and Allen (Campbell Soup Co., CBS); Parties at Pickfair (National Ice Co., CBS). Currently staff musician, KSFO, San Francisco.

**WEIR, SNEEDEN.** Announcer, WOKO, Albany. (L) Concert tours. (V) Roxy's Gang, 1924.

**WEIST, DWIGHT.** Actor. (R) Cavalcade of America (E. I. du Pont de Nemours Co., CBS); Tommy Dorsey's Orchestra (Brown & Williamson Tobacco Co., NBC Blue); Just Plain Bill and Nancy (American Home Products Corp., NBC Red); Baker's Broadcast (Standard Brands, Inc., NBC Blue); Shell Chateau (Shell Union Oil Corp., NBC Red); News of Youth (Ward Baking Co., CBS); (L) Stock.

**WELCH, BOB.** Script writer. (R) Kate Smith's Bandwagon (General Foods Corp., CBS).

**WELCH, HOMER.** Producer, KGW-KEX, Portland. (L) Idiot's Delight, Portland Civic Theatre, 1938 (s).

**WELCH, JOSEPHINE Y.** Program director, WSR, Fall River.

**WELCH, PHYLLIS.** Actress. (R) John's Other Wife (Affiliated Products, Inc., NBC Red).

**WELCH, WILLIAM E.** Program director, announcer, KOBH, Rapid City. (V) Theatre organist, 1929-34.

**WELDON, JAMES M.** Script writer, WICC, Bridgeport.

**WELLBAND, ERMA.** Pianist, CJRC, Winnipeg.

**WELLES, ORSON.** Writer, actor. (R) The Shadow (Delaware, Lackawanna & Western Coal Co., Mutual); also adaptations of Hamlet and Macbeth. (L) Producer and actor; Julius Caesar, 1937; Cradle Will Rock, 1937; Shoemaker's Holiday, 1938; Heartbreak House, 1938; others.

**WELLINGTON, KATHRINE.** Commercial writer. (R) Guy Lombardo and His Orchestra, 1937-38 (General Baking Co. for Bond Bread, CBS). (LS) Top Hatters, 1937-38 (Richard Hudnut Co., KYW, Philadelphia); Beatrice Fairfax, 1938 (Silver Dust and Gold Dust Co., WOR, New York); other local shows on WCAU, Philadelphia, and transcriptions.

**WELLIVER, RALPH, JR.** Actor. (R) True Story Court of Human Relations (Macfadden Publications, NBC Red); Alias Jimmy Valentine, 1938 (Larus & Bro. Co. for Edgeworth Tobacco, NBC Blue). (LS) WOR, WMCA, New York; Young Widder Jones, 1937 (Sterling Products, Inc., WOR); Recordings. (F) Shorts.

**WELLS, BILLY K.** Script writer (for Lou Holtz). (R) Monday Night Show (Brewers Radio Show Association, CBS).

**WELLS, DICK.** Actor. (R) Court of Missing Heirs (Skelly Oil Co., CBS),
PROFESSIONAL RECORDS—Continued


WELLS, LINTON. Commentator. (R) Magic Key of RCA, since Oct. 3, 1937 (Radio Corporation of America, NBC Blue). (Also foreign correspondent, 26 years; Hollywood screen writer; author of several books.)

WELLS, SARA JANE. Actress. (R) Jack Armstrong (General Mills, Inc., NBC Red); Betty & Bob (General Mills, CBS); Guiding Light (Procter & Gamble, NBC Red). (L) Child actress, Stuart Walker's Co., 1921.

WENDT, GEORGE E. Musician (trumpet), KSFO, San Francisco. (V) Theatre appearances with orchestras.

WENTWORTH, HARRY. Casting director, FTRD. (R) Cast all productions 16 months, for Radio Division of Federal Theatre. (F) Casting director, 5 years, for Norma & Constance Talmadge Co.

WENZEL, ARTHUR A. Accordionist. (R) National Barn Dance, 1937-38 (Miles Laboratories, Inc., for Alka-Seltzer, NBC Blue). (V) Theatre appearances. (Currently staff musician, WLS, Chicago.)

WERNER, MARGUERITE. Pipe organist, WXYZ, Detroit. (R) Also Michigan Radio Network. (V) Theatre appearances.

WERNER, WILLIAM S. Cowboy singer, WFAA, Dallas.

WERTZ, HOYT. Announcer, actor, poetry reader, KCNO, Kansas City. (R) Also KMBC, KCKN and WDAF, Kansas City. (L) Resident Theatre productions, 1937-38 (f).

WESLEY, JAY. Sports and special events, WEEI, Boston. (R) Also CBS regional programs.

WESLEY, MARIE LOUISE. Singer, WRUF, Gainesville.

WEST, JACK. Actor. (R) The O'Neill's (Procter & Gamble Co., NBC Red).

WEST, JANE. Script writer, actress. (R) The O'Neill's (Procter & Gamble, NBC Red, Blue, CBS). (V) and (L) many years. Onetime circus performer.

WEST, NORRIS. Announcer, producer, WCAU, Philadelphia.

WESTON SISTERS. Harmony trio, WJAS, Pittsburgh.

WETZLER, JOSEPHINE. Home-makers announcer, WMBD, Peoria.

WEVER, NED. Actor. (R) Dick Tracy (Quaker Oats Co., NBC Red).

WHALEY, BERT. Baritone. (R) Afternoon Serenade, 1937 (Poultiac Dealers of America, CBS); Bicycle Party, 1937 (Cycle Trades of America, NBC Red). (V) Chase & Latour, Laurie & Whaley, 1933-37; theatre appearances. (Featured soloist with George Hall's Orchestra, CBS sustaining program; transcriptions.)

WHALEY, STORM. Commentator, announcer, KUOA, Siloam Springs.

WHEELER, ANTHONY K. Announcer, WNBF, Binghamton.

WHEELER, MARSHA. Commentator, interviewer, continuity writer, WKRC, Cincinnati. (R) Also WLW and WCKY, Cincinnati.


WHITAKER, HAL. Singer, WFAA, Dallas. (V) Bumble Bees.

WHITE, AL. Actor. (R) Good Afternoon Neighbors (Durkee Famous Foods, Inc., CBS); My Secret Ambition (Durkee Famous Foods, Inc., CBS).

WHITE, ALBERT. Musical director. KSFO, San Francisco. (R) Also Mutual Broadcasting System; transcriptions. (V) Appearances with Horace Heidt, Sophie Tucker.

WHITE, BILLY. Actor, tenor. (R) Sinclair Minstrels, Nov. 18, 1935 to Jan. 4, 1937 (Sinclair Refining Co., NBC Blue); Kaltenmeyer Kindergarten, Nov. 1, 1936 to Oct. 30, 1937 (Quaker Oats Co., NBC Red). (V) Theatre appearances; with own band at Chicago night club; featured soloist with Ted Flo-Rito, Gus Arnheim, Bing Crosby, Jimmy Grier, Carlos Molina, and others.

WHITE, DAVE (Dave White's Texas Ramblers). Orchestra leader, WDEV, Waterbury.

PROFESSIONAL RECORDS—Continued


WHITE, MRS. HAMILTON. Social shop-

WHITE, HELEN CARROLL. Women's commentator and stylist, WDAF, Kansas City.

WHITE, KENNETH E. Newscaster, an-

WHITE, LES. Script writer. (R) Tim & Irene (Admiracion Laboratories, Inc., Mutual); Royal Crown Revue (Royal Crown Cola, NBC Blue).

WHITE, LEW. Organist. (R) Travel Talks by Malcolm La Prade (Thomas Cook & Son, NBC Red); Benjamin Moore Triangle Club (Benjamin Moore & Co., NBC Red). (F) Shorts. (V) Theatres, expositions.

WHITE, ORRIN F. Singer, WEEI, Boston. (R) Also WBZ and WNAC, Boston; WTIC, Hartford. (L) Peaceful Haven; Great American Home. (V) Theatre ap-

WHITEHEAD, CHARLES R. ("Chuck"). Trap drummer, KGW-KEX, Portland. (R) Also KOIN-KALE, Portland. (L) Henry Duffy Players (musical director), 1928. (V) Since 1902; Chuck White-


WHITEMAN, PAUL. Orchestra leader. (R) Paul Whiteman's Orchestra, 1932 (Buick Motor Car Co., NBC Red); Paul Whiteman Chieftains, 1932 (Pontiac Motor Car Co., NBC Blue); Paul Whiteman's Orchestra, 1933-35 (Kraft-Phenix Cheese Corp., NBC Red); Paul White-

WHITEMAN, PROFESSIONAL. Singer, organ-

WHITNEY, FRANK ("Curley"). Singer KSFO, San Francisco. (V).

WHITNEY, YALE. Announcer, KFI-KECA, Los Angeles. (L) Concert recitals.


WIDMER, HARRIETTE K. Actress (Negro characters). (R) Grand Hotel, 1933-37 (Campana Sales, NBC Blue); The First Nighter, 1933-37 (Campana Sales, NBC Red); Tale of Today, 1935-38 (Princess Pat, Ltd., NBC Red); Amos 'n' Andy, 1935 (Pepsodent Co., NBC Red); Sinclair Minstrels, 1936 (Sinclair Refining Co., NBC Blue); Fibber McGee & Molly, 1937 (S. C. Johnson & Son, NBC Red); Couple Next Door, 1937 (Procter & Gamble, Mutual); Betty & Bob, 1937 (General Mills, CBS); Aunt Jemima in the Cabin at the Crossroads, 1937-38 (Quaker Oats Co., NBC Blue).

WIENESICK, EMERALD. Pianist, organ-

WILBER, CHARLES. Singer, WMT, Cedar Rapids. (V) Theatre appearances.

WILBER, MAX. Singer, WMT, Cedar Rapids. (V) Theatre appearances.

WILBOURN, JOHN L. Announcer, singer, WBAL, Baltimore.

WILCOX, ALBERT. Singer, WMT, Cedar Rapids. (V) Theatre appearances.

WILCOX, ALEXANDER G. Announcer, contin-


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PROFESSIONAL RECORDS—Continued

WILES, CHARLES ("Chuck"). Drummer, xylophonist, KANS, Wichita. (F) Subway Sadie, 1925. (V) 1923-24; Vincent Lopez, Goodrich Silvertown Orchestras; Arthur Pryor's Band.

WILEY, HUGH. Script writer. (R) I Want a Divorce (Sussman Wormser & Co., NBC Red).

WILKERSOON, DOROTHY. Soprano, K TAR, Phoenix.

WILKERSOON, MEL. Tenor, KTAR, Phoenix.

WILKIE, EARL. Actor. (R) Your Parlor Playhouse (Lovely Lady Cosmetic, Mutual).

WILKINSON, OLIVER. Musician, WMBG, Richmond.

WILLARD, JAMES A., JR. Children's program, WFIL, Philadelphia.


WILLIAMS, EDWARD P. Announcer, WRNL, Richmond.

WILLIAMS, GLENN. News, special events announcer, WESG, Elmira.

WILLIAMS, JAN. Singer, arranger, producer, KOIN-KALE, Portland. (R) Also NBC and CBS programs, 1934-35; WHO, Des Moines. (V) Theatre appearances.

WILLIAMS, MURDOCH. Pianist, baritone, Negro monologues, WCKY, Cincinnati. (R) Also WLW, WSAI, WKRC and WCPO, Cincinnati. (V) Song and Rhythm Man from Dixie.

WILLIAMS, ROBERT C. Announcer, WSOC, Charlotte. (R) Also WBT, Charlotte.

WILLIAMS, ROWENA. Actress. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).

WILLIAMS, WINHTROP. Singer, M.C., WDAF, Kansas City.


WILLIAMSON, GORDON. Sports commentator, man-on-the-street, special events, CFRN, Edmonton.

WILLIAMSON, GREGORY. Director, writer. (R) NBC network director, 1929-32; wrote Lucky Strike Police Dramas, 1931-32; Great Moments in Science, 1932; New York Life Dramas. (Radio director, Lennen & Mitchell, 1932; Lord & Thomas, 1932-36; Pedlar & Ryan, 1936-38).

WILLIS, FORREST L. Announcer, singer, pianist, WOKO, Albany. (R) Also WABY, Albany. (V) 1924.

WILLIS, GORDON. Production manager, singer, writer, announcer, KGTC, San Francisco. (R) Also KMBC, WDAF, WHB, KWKC (now KCMB), WLBF (now KCKN), Kansas City; KGW and KEX, Portland; KROW, Oakland; KFRC, San Francisco, and others. (L) Portland Opera Co. (V) Circuit engagements.

WILLIS, RICHARD. Singer, musician, WSPD, Toledo. (F) Shorts. (V) Village Barn Hill Billies, Ragtime Cowboys, 1933.

WILLS, WALT. Sports (fishing) speaker, WHN, New York.

WILLS, PAUL. General and sports announcer, WTMV, East St. Louis. (V) Madeline Young & Co., 1928-34.

WILLSON, JAMES. Entertainer, program director, WWL, New Orleans. (V).


WILSON, BILL. Pianist, CJRC, Winnipeg. (R) Also Canadian Broadcasting Corp.

WILSON, BOB. News commentator, special events, WOWO-WGL, Ft. Wayne.

WILSON, DON. Announcer. (R) Jell-O

Wilson, Douglas. Tenor. (R) Vanity Fair, since Sept. 20, 1937 (Campana Sales, NBC Blue). (LS) WCFL, Chicago, 1937.

Wilson, Edward L. Announcer, continuity writer, WTAD, Quincy.

Wilson, Ella. Pianist, WORL, Boston. (V) Night club appearances.

Wilson, Francis. Writer. (R) Dramatic writer and editor, WLW, Cincinnati, 2 years; general dramatic scripts, NBC, 4 years; currently script editor, Lord & Thomas, Inc.


Wilson, Fred. Tenor, WTAM, Cleveland. (R) Also WMCA, and WOR, New York; NBC and CBS programs. (F) Shorts. (L) Student Prince, Lucky, Lace Petticoat, Sidewalks of New York; others (f). (V) Soloist, with band; Spizzy Init Melody Lane. (Recordings for Columbia, Perfect, Cameo and others.)

Wilson, George E. Program director, KWTO-KGBX, Springfield. (V) Minstrels.

Wilson, Grace. Soprano, CJRC, Winnipeg. (L) Winnipeg Lyric Society, 1930-34 (s).

Wilson, Grace. Ballad singer, WLS, Chicago. (R) Also WCFL, Chicago. (V) Single singing act, 1906-23.


Wilson, Roy. Pianist, WMBH, Joplin.

Wilson, Stuart. Entertainer, KHZ, KFWB, Los Angeles.

Wilson, Ward. Impersonator, actor, announcer. (R) Royal Vagabonds, 1931-32 (Standard Brands, Inc., NBC Blue); Chats with Peggy Winthrop, 1933 (Lever Bros. Co., NBC Blue); Chase & Sanborn Program, 1933-34 (Standard Brands, Inc., NBC Red); The Adventures of Gracie, 1934 (General Cigar Co. for White Owl Cigars, CBS); Armour Program with Phil Baker, 1934 (Armour Co., NBC Blue); Town Crier, 1934 (Cream of Wheat, CBS); Life Saver Rendezvous, 1935 (Life Saver, Inc., NBC Blue); Bambi, 1936-37 (General Foods Corp. for Sanka Coffee, NBC Blue); Summer Stars, 1937 (Gulf Refining Co., CBS); others. (F) Shorts, trailers, 1932-37. (V) Single, 1932-37; Phil Baker, 1934-37.

Wilt, Marion C. Actress (dramatic), WIBX, Utica.


Winchell, Walter. Commentator. (R) Walter Winchell and Orchestra, 1930 (Saks 34th St., WABC; Wise Shoes, WABC; Gerardine Hair Tonic, CBS); Lucky Strike Dance Orchestra, 1931 (American Tobacco for Lucky Strike Cigarettes, NBC Red); Walter Winchell, 1932-38 (Andrew Jergens Co. for Jergens Lotion, NBC Blue). (F) 20th Century-Fox (s); Warner Bros. shorts. (V) Winchell & Greene in Puppy Love, 1910-20; theatre appearances, alone and with Harry Richman and Ben Bernie; original stage work as a hoofer. (Columnist, King Features Syndicate; dramatic critic).


Winninger, Charles J. Actor (character, comedy). (R) Role of Capt. Henry,
PROFESSIONAL RECORDS—Continued

Maxwell House Show Boat, 1932-37 (General Foods for Maxwell House Coffee, NBC Red). (F) Universal, 1936-38 (s); others previously. (L) Cohan Review, 1916-18; No, No, Nanette; Ziegfeld’s Showboat, 1927-29, 1931 (s); originally in stock and repertory. (V) 1914-17.

WINSETT, BILL. Announcer. WTJS, Jackson.


WINTER, JOAN. Actress. (R) Girl Alone (Kellogg Co., NBC Red).

WINTERS, JOHN. Organist. (R) On Broadway (General Foods Corp., NBC Blue).

WINTERS, RAY. Announcer, producer. (R) Daily Information Service, 1937-38 (Hecker Products, Mutual); The Lampighter, 1938 (Grossman Shoes, Mutual); Way Down East, 1938 (Sterling Products, Mutual); Kitty Keene, 1938 (Procter & Gamble, Mutual); Strongheart Pet Club, 1938 (Finger Packing Co., Mutual). (F) Paramount News (staff voice commentator); short subjects (narrator).

WINTERS, ROLAND. Announcer, WAAB-WNAC, Boston.

WINTHROP, JOHN. Director, character actor, WTIC, Hartford. (L).

WISEMAN, ROYAL V. Announcer, KRE, Berkeley.

WISSMAN, MEL. Assistant program director, writer. WWJ, Detroit. (R) Souvenirs, 1934-38; Trouper, 1935-36; Voice of Carelessness and It Might Happen to You, 1935-38; Death Fighters, 1936-37 (all over WWJ); others, since 1926. (Formerly free lance and member of an orchestra.)

WITHEE, ALICE. Commentator, WJAX, Jacksonville.

WITHERELL, RICHARD E. Tenor, WHEB, Portsmouth.

WITMER, WEBB L. Announcer, WDAF, Kansas City. (L) Pasadena Community Playhouse and Oxy Players, 1931-33 (s).

WOLF, ED. Program director. (R) Pepper Young’s Family, 1933-38 (Procter & Gamble for Carnay Soap, NBC Red and Blue); Road of Life, 1936-38 (Procter & Gamble for Chipso, NBC Red and CBS). (L) Productions by Belasco, Theatre Guild, Selwyn & Co., Jessie Bonstell (as director or assistant director).

WOLF, ELAINE. Newscaster, WSPD, Toledo.

WOLF, JOHN ALLEN. Announcer. (R) Sports commentator, 1936 (Wheaties, CBS); Dr. Allan Roy Dafoe, since Oct., 1936 (Lehn & Fink for Lysol, CBS); Jack and Loretta, Jan. to Oct., 1937 (Kirkman’s Soap, CBS); Major Bowes’ Capitol Theatre Family, 1936-37 (CBS); others. (V) Member of a dance band, 1925-36; theatre master of ceremonies, 1929-33.

WOLF, JOHNNY. Actor. (R) Jack and Loretta (Kirkman & Son, CBS); Kaltenmeyer’s Kindergarten (Quaker Oats Co., NBC Red).

WOLFE, WINIFRED. Dramatic actress. (R) One Man’s Family, since April 3, 1935 (Standard Brands for Tender Leaf Tea, NBC Red).

WOLFF, NAT. Script writer, producer. (R) Music From Hollywood (Liggett & Myers Tobacco Co., CBS); many others previously.

WOMACK, LEON. Announcer, KICA, Clovis.

WONS, TONY. Inspirational speaker. (R) Camel Quarter Hour, 1932 (R. J. Reynolds Tobacco for Camel Cigarettes, CBS); Camel Caravan, 1933 (Camel Cigarettes, CBS); Tony Wons with Keenan & Phillips, 1933-34 (S. C. Johnson & Son, CBS); The House by the Side of the Road, 1934-35 (S. C. Johnson & Son, NBC Red); Tony Wons and His Scrapbook, 1937-38 (Vick Chemical Co., CBS). (V) Tour of principal cities with Camel Cigarette Show, 1932-33.


WOOD, BEATRICE H. Announcer, dramatic actress, WTIC, Hartford.

WOOD, GRACIA. Script writer. (R) Emily Post (Florida Citrus Commission, CBS).

WOOD, LEE. Commentator, WCKY, Cin-
WOOD SISTERS (Jerry, Elois, Sybil). Vocal trio, KVOO, Tulsa.

WOODARD, HOWARD E. Announcer, writer, actor, WCBS, Springfield. (R) Also WTMV, East St. Louis.

WOODBRIDGE, ROSS. Announcer, WHEC, Rochester.

WOODBURY, BY. Musical director, KDLY, Salt Lake City. (V) Woodbury’s Variety Show; tours with own orchestra.

WOODLING, WOODY. Announcer, KYOS, Merced. (R) Also KJBS, San Francisco; KQW, San Jose.

WOODMAN. Announcer. (R) Death Valley Days (Pacific Coast Borax Co., NBC Blue).

WOODS, CHARLES. Announcer. (R) Smoke Dreams (H. Fendrich, Inc., NBC Red).

WOODS, DONALD. Dramatic actor. (R) Those We Love, 1938 (Lamont Corliss & Co. for Pond’s Creams, NBC Blue). (F) Warner Bros., M-G-M, Fox, Universal (f); shorts. (L) National Theatre Players, 1932-33; Elitch’s Gardens, 1933-34 (s, f).

WOODWARD, DOROTHY P. Comedienne, singer, KMOX, St. Louis. (L) Bainbridge Players; others (f). (V) Woodward Children; Weber & Woodward.

WORDEN, RALPH. News editor and newscaster, announcer, WGAN, New London. (R) Also WHK, Cleveland.

WORTH, BETTY. Actress. (R) Court of Human Relations (Vadso Sales Corp., Mutual); True Story Court of Human Relations (Macfadden Publications, NBC Red); Kate Smith’s Bandwagon (A & P Tea Co., CBS); others. (LS) WHN, New York. (F) Shorts (Warner Bros.). (L) Ziegfeld Follies, School for Virtue.

WORTHINGTON, EDWARD. Actor (character, straight), WTIC, Hartford. (L) Stock; Federal Theatre.

WOUK, HERMAN. Script writer. (R) Town Hall Tonight, since 1936 (Bristol-Myers for Ipana Toothpaste and Sal Hepatica, NBC Red) in collaboration with Arnold Auebach and Fred Allen.

WRAGGE, ELIZABETH. Dramatic actress. (R) Red Davis, 1933-35 (Beech-Nut Packing Co., NBC Blue); True Story Court of Human Relations, 1933-38 (Macfadden Publications, NBC Red); Pepper Young’s Family, 1935-38 (Procter & Gamble, NBC Red and Blue); other NBC programs since 1928. (L) Betsey (Ziegfeld); Mima (David Belasco); My Maryland (Shubert); The Roof (Charles Hopkins); Dead End (Norman Bel Geddes); others (f).

WRIGHT, CECIL (“Rowdy”). Member cowboy trio, KVOO, Tulsa. (R) Also with Al Pearce, CBS and Don Lee, 3 years; KOA, Denver.

WRIGHT, BURTON. Actor. (R) Betty & Bob (General Mills, Inc., CBS); Modern Cinderella (General Mills, Inc., CBS).

WRIGHT, DOROTHY E. Home economist, WOWO-WGL, Fort Wayne. (L) Lake Shore Players, 1936.

WRIGHT, KEN. Organist, WKY, Oklahoma City. (V) Theatre organist.

WRIGHT, MEL. Announcer, WNEW, New York.

WRIGHT, ROY H. Musical director, CFRN, Edmonton. (R) Also Canadian Broadcasting Corp. (Composer of song cycles, piano works and a symphony.)

WRIGHT, SIDNEY G. Singer, CHWK, Chiliwack.

WYANT, DALLAS P. Continuity writer, WSAZ, Huntington.

WYMAN, MRS. ALICE. Women’s commentator, WFBG, Greenville.

WYNNE, RICHARD. Announcer, KYA, San Francisco.
PROFESSIONAL RECORDS—Continued

YARNISH, JOSEPH. Actor. (R) Gang Busters (Colgate-Palmolive-Peet Co., CBS).

YATES, FRED. Script writer. (R) News-time With Sam Hayes (Bank of America National Trust & Savings Association, CBS).

YEWELL, JEAN. Singer. (R) Sparton Triolians, 1935 (Sparton Radios, NBC Red); Matt Clemens, the Mystery Master, 1935-36 (General Electric, NBC Red); Time of Your Life, 1937 (Gruen Watch Co., NBC Red). (F) Shorts. (V) Roy Campbell's Royalists, 1935-37; theatre, night club and hotel appearances. (Currently with WNEW, New York.)


YOUNG, CARLTON G. Actor (leads). (R) Johnny Presents, 1937 (Philip Morris & Co., CBS); Carol Kennedy's Romance, 1937 (H. J. Heinz Co., CBS); Hilltop House, 1937-38 (Colgate-Palmolive-Peet) for Palmolive Soap, CBS); On Broadway, 1937-38 (General Foods for Diamond Crystal Salt, NBC Blue); Aunt Jenny's Real Life Stories, 1937-38 (Lever Bros. for Spro, CBS); others, including transcriptions. (L) Five Broadway productions, including The Man Who Reclaimed His Head, with Claude Rains and Jean Arthur.


YOUNG, HUGH ("Rusty"). Commentator, CJRC, Winnipeg. (R) Also WCCO, Minneapolis-St. Paul; KFSD, San Diego; WIOD, Miami. (L) Detroit Civic Theatre, 1930-31; (V) Tony Sarg's Marionettes, 1936-37; also various circuits and units.

YOUNG, JAMES ("Tuck"). Announcer, newscaster, WGH, Newport News. (R) Also WLVA, Lynchburg. (L) Province-town Players, 1931-32.

YOUNG, RUSS. Announcer, producer, director. (R) Bachelor's Children, since Sept., 1935 (Cudahy Packing Co. for Old Dutch Cleanser, CBS and Mutual); We Are Four, since Sept., 1935 (Libby, McNeill & Libby (Mutual).


YOUNG, VIRGINIA. Script writer. (R) Benjamin Moore Triangle Club (Benjamin Moore & Co., NBC Red).

YOUNGMAN, HENRY. Comedian, M.C. (R) Kate Smith's Bandwagon (General Foods Corp., CBS). (V) Theatre and night club engagements.

YOUR TRULY MR. DOOLEY (Frank S. Groves, Jr.) Question and answer man, KCNO, Kansas City. (R) Also WOW, Omaha; WHB, Kansas City. (V).

ZAPPALA, CLOTILDA. Coloratura soprano, WAAB-WNAC, Boston.

ZAYDE, JASCHA. Pianist, WQXR, New York. (L) Recitals and concert tours.

ZENNER, MARGIE. Singer, KFPY, Spokane. (V) Theatre appearances.

ZERBE, LAWSON. Actor. (R) Fleischmann Hour, 1937 (Standard Brands for Fleischmann's Yeast, NBC Red); We, The People, 1937-38 (General Foods for Sanka Coffee, CBS): Hello Peggy, 1937-

38 (Drackett Co. for Drano, NBC Red); Road of Life, 1937-38 (Procter & Gamble for Chipsco, NBC Red); David Harum, 1938 (B. T. Babbitt Co. for Bab-O, NBC Red); others.

ZINK, ALFRED H. Dramatic director, WEBR, Buffalo. (L) Stock, 1901-02; director, revival of Friendly Enemies, 1928.

ZOR, LASSIE. Announcer. (R) Your Parlor Playhouse (Lovely Lady Cosmetics, Mutual).
ARTISTS BUREAUS

In this list are those bureaus acting as agents or representatives for artists. Not included are the artist bureaus maintained by radio stations as captive subsidiaries from which to draw talent for their programs. These latter may be found under the individual station information.


CHARLES H. ALLEN, RKO Building, 1270 Sixth Ave., New York, N. Y. Phone: Circle 7-4124.


ASSOCIATED ARTISTS, INC., 8627 Sunset Blvd., Los Angeles, Calif.


ASSOCIATED RADIO ARTISTS, 1650 Broadway, New York, N. Y. Phone: Circle 7-4432.

BALDWIN RECORDING STUDIOS, INC., 1043 Madison Ave., New York, N. Y. Phone: Rhinelander 4-6960. Executives: C. Paul Baldwin, president; Paul P. Wrigley, vice-president and treasurer.


BERG & ALLENBERG, INC., 9484 Wilshire Blvd., Beverly Hills, Calif. Phone: Oxford 3131. Executives: Phil Berg and Bert Allenberg; Cornwall Jackson, radio department.


HARRY BESTRY, 1501 Broadway, New York, N. Y. Phone: Chickering 4-3394.

ARTISTS BUREAUS—Continued

JOSEPH BLOOM, 19 West 44th St., New York, N. Y. Phone: Vanderbilt 3-8950.

BRISCOE & GOLDSMITH, INC., 522 Fifth Ave., New York, N. Y. Phone: Vanderbilt 3-8853. Executives: George Goldsmith, president; Johnson Briscoe, vice-president; Margaret Lynch, manager.

CHAMBERLAIN BROWN, 145 West 45th New York, N. Y. Phone: Bryant 9-8480.

CLEVELAND B. CHASE, INC., 422 Madison Ave., New York, N. Y. Phone: Eldorado 5-1720. President: Cleveland B. Chase.


NEIL C. CONKLIN, 75 East Wacker Drive, Chicago, Ill. Phone: Franklin 1144.

CONSOLIDATED RADIO ARTISTS, INC., RCA Bldg., 30 Rockefeller Plaza, New York, N. Y. Phone: Columbus 5-3580. Executives: Charles E. Green, president; A. M. Richardson, secretary; Stanford Zucker, general manager; Frank Burke, publicity director. Branch offices: 838 Keith Bldg., Cleveland; Ben Zucker, manager. 32 W. Randolph St., Chicago; Bert Gervis, manager. 109 N. Akard St., Dallas; Charles Moyer, manager. 9028 Hollywood Blvd., Hollywood; Larry Allen, manager. 114 Sutter St., San Francisco; Larry Allen, manager.


EVERETT CROSBY, 9028 Sunset Blvd., Beverly Hills, Calif.

HARRY DeSHON, 8736 Sunset Blvd., Los Angeles, Calif.

DOLAN & DOANE, INC., 8905 Sunset Blvd., Hollywood, Calif. Phone: Crestview 19185.

EVANS & SALTER, INC., Division of Columbia Concerts Corp. (q.v.).

FAMOUS ARTISTS, 9441 Wilshire Blvd., Beverly Hills, Calif.

FANCHON & MARCO AGENCY, INC., RCA Building, 30 Rockefeller Plaza, New York, N. Y. Phone: Circle 7-5630. Executives: John A. Partington, president; Harry C. Arthur, Jr., vice-president, treasurer; Samuel Shayon, secretary. Branch office: 5600 Sunset Blvd., Hollywood; Black; Wolff; Bren. (Note: Other branch offices do not handle radio talent.)

FIELD, MOSES & JONES, INC., 730 Fifth Ave., New York, N. Y. Phone: Circle 6-2677. Executive: John Moses.

FREDDIE FRA LiCK MANAGEMENT, 9016 Sunset Blvd., Hollywood, Calif. Phone: Crestview 6111.

GEORGE FRANK, INC., 1626 N. Vine St., Hollywood, Calif. Phone: Hillside 3188. President: George Frank.

GALE, INC., 48 West 48th St., New York, N. Y. Phone: Longacre 3-6111; 6112. President: Moe Gale.


WILLIAM GERNANNT, 551 Fifth Avenue, New York, N. Y. Phone: Murray Hill 2-5150.

CLARK H. GETTS, INC., Waldorf Astoria Hotel, New York, N. Y. Phone: Plaza 3-9065.

GOLDER-LANG, 9122 Sunset Blvd., Beverly Hills, Calif.


LILLIAN GORDONI, Hotel Crillon, Chicago, Ill. Phone: Calumet 6700-6979. Executives: Lillian Gordoni, owner-
ARTISTS BUREAUS—Continued

manager; Alyce Lovan Musmanno, musical director; Dennis Wood, program director; Nat Lee, commercial manager.

MARK HANNA, 654 Madison Avenue, New York, N. Y. Phone: Regent 4-6250. Owner: Mark Hanna.

HAWKS-VOLCK CORP., California Bank Bldg., 9441 Wilshire Blvd., Beverly Hills, Calif. Phone: Oxford 3121. Executives: A. George Volck, president; William B. Hawks, vice-president; Frances L. Inglis, second vice-president and secretary; Oretta D. Davis, treasurer; William Shiffrin, general manager.


HIXSON - O'DONNELL ADVERTISING, INC., 555 S. Flower St., Los Angeles, Calif. Phone: Mutual 8331. Executives: G. K. Breitenstein, president; R. M. Hixson, secretary; J. E. O'Donnell, treasurer.

CONSTANCE HOPE ASSOCIATES, INC., 673 Fifth Ave., New York, N. Y. Phone: Plaza 3-3390. President: Constance Hope.


JESSE L. KAUFMAN, INC., 22 West 48th St., New York, N. Y. Phone: Pennsylvania 6-2409. President: Jesse L. Kaufman.

AL KINGSTON-WALTER MEYERS, INC., AGENCY, 9120 Sunset Blvd., Hollywood,

COLUMBIA MANAGEMENT OF CALIFORNIA, INC. is a major link in the world's most complete management-service for musical (and other) stars of recognized brilliance. The quality of its talent is unequalled in every field of first-rank entertainment. Columbia Management represents its own artists—and all the artists of the Columbia Concerts Corporation and of Columbia Artists, Inc.—for motion pictures and radio on the Pacific Coast. In all Eastern engagements, Columbia Management clients and artists enjoy complete management service directly from the Columbia Concerts Corporation or Columbia Artists, Inc. These three great talent organizations span the world—wherever great music and great artists are heard.

COLUMBIA MANAGEMENT OF CALIFORNIA, INC.
AFFILIATED WITH COLUMBIA CONCERTS CORPORATION AND COLUMBIA ARTISTS, INC.
ARTISTS BUREAUS—Continued


JACK LAVIN, Park Central Hotel, Seventh Ave. and 55th St., New York, N. Y. Phone: Circle 7-8000.

LEADING ATTRACTIONS, INC., 515 Madison Ave., New York, N. Y. Phone: Plaza 3-8093. Executives: L. Schaad, president, treasurer; Aaron Steiner, vice-president.


M. C. LEVEE, 1300 N. Crescent Heights, Hollywood, Calif.

W. BIGGIE LEVIN AGENCY, 612 N. Michigan Ave., Chicago, Ill. Phone: Superior 0506. Executives: W. Biggie Levin, in charge; N. A. Miller, assistant; R. Adler, treasurer.

MORT LEWIS, 39 Fifth Ave., New York, N. Y. Phone: Gramercy 3-2465. Executives: Mort Lewis, president; Lester Lewis, secretary and treasurer.

HAROLD LEYTON, INC., 9172 Sunset Blvd., Los Angeles, Calif. Phone: Crestview 0121.


JACK MANDEL, 160 West 46th St., New York, N. Y. Phone: Longacre 5-8176.

GENE MANN AGENCY, 8949 Sunset Blvd., Hollywood, Calif. Phone: Crestview 1-1153. Associate: Budd Mann.

ZEppo MARX OF HOLLYWOOD, INC., 8732 Sunset Blvd., Hollywood, Calif.


MIDDLETON-SACKIN, 9006 Sunset Blvd., Beverly Hills, Calif.


MONTER-GRAY, INC., AGENCY, 8736 Sunset Blvd., Hollywood, Calif. Phone: Crestview 11191. Executives: Richard A. Monter, president; Edward M. Gray, secretary-treasurer.

RAYMOND R. MORGAN CO., 6362 Hollywood Blvd., Hollywood, Calif. Phone: Hempstead 4194. Executives: Raymond R. Morgan and Ernest Hix, partners; R. E. Messer, general manager; Cyril Armbrister, radio director (casting and direction); Felix Mills, musical director; Frank B. Howe, publicity director.


LEO MORRISON, INC., 6777 Hollywood Blvd., Hollywood, Calif. Phone: Gladstone 3161. Executives: Leo Morrison, president; Alta Todd, secretary and treasurer. Branch office: 1776 Broadway (Circle 7-6413); Loretta Ashendorf, in charge.


**NBC ARTISTS SERVICE,** National Broadcasting Co., Inc., RCA Bldg., 30 Rockefeller Plaza, New York, N. Y. Phone: Circle 7-8300. Executives: George Engles, managing director; Daniel S. Tuthill, assistant managing director; Marks Levine, manager, concerts division; Frances R. King, manager, private entertainment; Edward de Salisbury, sales promotion manager; Ethel B. Gilbert, advertising agency sales; John Bab, advertising agency sales; Samuel L. Ross, advertising agency sales; Franklyn Robertson, advertising agency sales; Charles Facer, advertising agency sales; William A. Hillpot, program department contact; Jack Von Tilzer, theatres, clubs, pictures; Robert Smith, auditions; Frank Jones, management representative; Jeannette Green, manager, N. Y. recital division; Helen Mober, concert publicity; O. O. Bottorff, vice-president, Cibics Concert Corp.; S. Hurok, Hurok Attractions, Inc.; Raymond Porrier, bookings, confirmations. Branch offices: Artists Service, Inc., of Massachusetts, Hotel Bradford, Boston; John Holman, manager. Merchandise Mart, Chicago; Alex Robb, manager; Robert M. Kendall, management representative. 111 Sutter St., San Francisco; Lloyd Yoder, manager. 5515 Melrose Ave., Hollywood; Dema Harshbarger, manager; Charles Smith, management and sales representative; Jack Votion, management and sales representative.


**ORSATTI & CO.,** 9121 Sunset Blvd., Beverly Hills, Calif.


**EDYTHE M. PHILIPS,** 1270 Sixth Ave., New York, N. Y. Phone: Columbia 5-3187.

**IRA PLATKY, INC.,** 9172 Sunset Blvd., Hollywood, Calif. Phone: Oxford 6264.

**RADIO CENTRAL CASTING BUREAU,** Mather Tower, 75 East Wacker Drive, Chicago, Ill. Phone: Central 4069. Executive in charge: Nan Elliott.

**RADIO ORCHESTRA CORPORATION,** 1619 Broadway, New York, N. Y. Phone: Columbus 5-5852. Executives: Ralph S. Peer, president and general manager; Ben Taft, sales manager.

**RADIO PROGRAMME PRODUCERS,** Keefer Bldg., Montreal, Que., Canada. Phones: Harbour 6612; Belair 2125. Executives: Ivan F. Tyler, director of English programs; Paul L'Anglais, director of French programs.


**ROCKE PRODUCTIONS, INC.,** RKO Bldg., 1270 Sixth Ave., New York, N. Y. Phone: Circle 7-7630. Executives: Ben Rocke, president; Norman Livingston, vice-president and sales manager; Ernest E. Chappell, production manager.


**HARRY A. ROMM, INC.,** RKO Building, 1270 Sixth Ave., New York, N. Y. Phone: Circle 6-1144. Executives: Harry A. Romm, president; Leonard Romm, general manager.


**SIG SCHLAGER,** 8776 Sunset Blvd., Los Angeles, Calif.

**AD SCHULBERG-SAM JAFFE, INC.,** 8555 Sunset Blvd., Hollywood, Calif. Phone: Oxford 6121. Executives: Sam Jaffe, president; Ad Schulberg, vice-president;
ARTISTS BUREAUS—Continued

John Maschio, associate. **Branch office:** Ad Schulberg, Ltd., 7 Park Lane, London W. 1, England.

**SELVI AIR BROADCASTING SYSTEM, INC.,** 75 East Wacker Drive, Chicago, Ill. **Phone:** Randolph 8877. **Executives:** Arthur A. Kohn, president; Irving Rocklin, secretary and treasurer.

**MYRON SELZNICK & CO., INC.,** 9460 Wilshire Blvd., Beverly Hills, Calif. **Phone:** Crestview 1-9171. **Executives:** Myron Selznick, president; Nat Wolff, in charge of radio department. **Branch offices:** Myron Selznick, Ltd., 630 Fifth Ave., New York (Circle 7-6201); Herman Bernie, in charge of radio department. Myron Selznick, Ltd., 7-8-9 St. James St., London, S.W. 1, England; Harry Ham, managing director.

**MAX SHAGRIN AGENCY,** Equitable Bldg., Hollywood, Calif. **Phone:** Granite 5171. **Executives:** Max Shagrin, owner; Abe Sugarman, associate; Laura D. Wilck, story department; Pat Lowe, secretary.

**LOUIS SHURR,** 1501 Broadway, New York, N. Y. **Phone:** Chickering 4-8240.

**SIMON AGENCY, INC.,** 1270 Sixth Ave., New York, N. Y. **Phone:** Columbus 5-7772.

**THE SMALL CO.,** Guaranty Bldg., 6331 Hollywood Blvd., Hollywood, Calif. **Phone:** Hollywood 2722. **Executives:** Edward Small, president; Morris Small, vice-president and treasurer.

**WILLIAM STEPHENS,** 8913 Sunset Blvd., Los Angeles, Calif.

**DOUGLAS F. STORER,** RKO Building, 1270 Sixth Ave., New York, N. Y. **Phone:** Circle 7-7672. **President:** Douglas F. Storer.

**H. N. SWANSON, INC.,** 8523 Sunset Blvd., Hollywood, Calif. **Phone:** Crestview 15115. **Executives:** H. N. Swanson, president; Robert D. Lewis, manager radio department.

**UNIVERSAL RADIO ARTISTS,** 2 West 46th St., New York, N. Y. **Phone:** Bryant 9-7763. **Executives:** William J. Wynne, president; F. Klyne, treasurer.

**RUDY VALLEE ORCHESTRA UNITS**

**CORP.,** 9 Rockefeller Plaza, New York, N. Y. **Phone:** Circle 7-2620. **Executives:** Rudy Vallee, president; Judge Hyman Bushel, secretary and treasurer; Lester Laden, business manager; Andrew Wiswell, assistant.

**JESSE WADSWORTH,** 8776 Sunset Blvd., Los Angeles, Calif.

**MILTON WEINBERG,** 325 W. Eighth St., Los Angeles, Calif.

**WLS ARTISTS BUREAU,** 1230 W. Washington Blvd., Chicago, Ill. **Phone:** Haymarket 7500. **Executives:** Clementine Legg, George Ferguson, Earl W. Kurtze.

**WOR ARTISTS BUREAU,** 1440 Broadway, New York, N. Y. **Phone:** Pennsylvania 6-8383. **Executives:** Nat M. Abramson, manager; Annette Marantz, Herman Paley, Henry Frankel, Stella Berthoff. **Personnel:** Edna Van Veen, Al Roth, Albert Hoffman, Elizabeth H. Knox, Ruth Beck, Florence Stearns.

**ROGER WHITE,** RKO Building, 1270 Sixth Ave., New York, N. Y. **Phone:** Circle 7-4943.

**WILSON, POWELL & HAYWARD, INC.,** 444 Madison Ave., New York, N. Y. **Phone:** Plaza 5-5480. **Executives:** F. LeRoy Wilson, president; Bruce Powell, vice-president, treasurer; Henry P. Hayward, vice-president, secretary; James V. Peppe, general manager.

**LEONARD F. WINSTON,** 11 West 42d St., New York, N. Y. **Phone:** Pennsylvania 6-8933. **Owner and manager:** Leonard F. Winston.

**WOLF ASSOCIATES, INC.,** RKO Building, 1270 Sixth Ave., New York, N. Y. **Phone:** Columbus 5-1621. **Executives:** Edward Wolf, general manager; Jack Rubin, story editor; William M. Koblenzer, sales manager; Jane West, Adelaide Marstone, writers; Carlo De Angelo, director. **Branch office:** 6912 Hollywood Blvd., Hollywood; L. Wolfe Gilbert, manager.

**DOROTHY WORTHINGTON,** 501 Madison Ave., New York, N. Y. **Phone:** Wickersham 2-2759.

**ZANFT & BATCHELOR,** 8782 Sunset Blvd., Los Angeles, Calif.
PROGRAM PRODUCERS

This list includes those independent firms building programs, either wholly or in part, for agencies and their clients. Procedure usually is that an agency hiring one of these firms "farms" its production out, so to speak, for a fee agreed upon.

ADVERTISERS BROADCASTING CO., 205 East 42nd St., New York, N. Y. Phone: Murray Hill 4-1964.


AIR FEATURES, INC., 247 Park Avenue, New York, N. Y. Phone: Wickersham 2-0077. President; treasurer: James E. Sauter.


AMERICAN RADIO FEATURES, 5658 Wilshire Blvd., Los Angeles, Calif. Executives: Frederick C. Dahlquist, president; Percy Friedlander, vice-president; George W. Prince, Jr., treasurer; L. D. Ross, secretary; Sherman McFedries, Jr., production manager; Forrest Barnes, writer; C. S. Holden, research.


ASSOCIATED CINEMA STUDIOS, 1357 N. Gordon St., Hollywood, Calif. Phone: Hempstead 2131. Executives: Mark L. Gerstle, president; Frank W. Purkett, vice-president and general manager.

ASSOCIATED RADIO PRODUCTIONS, 540 N. Michigan Ave., Chicago, Ill. Phone: Superior 8636. Executives: Stuart Haydon, executive director; N. M. Belcastro, associate director in charge of music; Fred Howard, in charge of continuity; A. Marney, director of special events.

ASSOCIATED TRANSCRIPTIONS OF HOLLYWOOD, 6604 Melrose, Los Angeles, Calif.

ATLAS RADIO DISTRIBUTING CORP., 333 N. Michigan Ave., Chicago, Ill. Phone: Franklin 5390. Executives: Herbert R. Ebenstein, president; Claude C. Ezell, vice-president; Harold C. Hopper, secretary and treasurer; L. Daniel Blank, manager. Branch offices: 60 East 42nd St., New York (Vanderbilt 3-4750); Harold A. Stretch, manager. 2011 Jackson St., Dallas (Direct 71791); William G. Underwood, manager. 6253 Hollywood Blvd., Hollywood (Granite 1211); Ray Coffin, manager.

BALDWIN RECORDING STUDIOS, INC., 1043 Madison Ave., New York, N. Y. Phone: Rhinelander 4-6960. Executives: C. Paul Baldwin, president; Paul P. Wrigley, vice-president and treasurer.


WALTER BIDDICK COMPANY (RADIO PROGRAMS DIVISION), 568 Chamber of Commerce Bldg., Los Angeles, Calif. Phone: Richmond 6184. Executives: T. N. Turner, manager; G. M. Biddick, field manager.

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JOSEPH BLOOM, 19 West 44th St., New York, N. Y. Phone: Vanderbilt 3-8950.

CHASE & LUDLAM, 30 Rockefeller Plaza, New York, N. Y. Phone: Circle 7-4366; 4367. Executives: George Ludlam and Frank Chase, co-partners.

CLEVELAND B. CHASE, INC., 424 Madison Ave., New York, N. Y. Phone: Eldorado 5-1720. President: Cleveland B. Chase.


WALTER CRAIG, 1 University Place, New York, N. Y. Phone: Gramercy 7-4991. Executives: Walter Craig, president; Kenneth Burton, associate; Howard Miller, writer; B. Swaim, talent buyer.

DOLAN & DOANE, INC., 8905 Sunset Blvd., Hollywood, Calif. Phone: Crestview 19185.


FANCHON & MARCO AGENCY, INC., RCA Building, 30 Rockefeller Plaza, New York, N. Y. Phone: Circle 7-5630. Executives: John A. Partington, president; Harry C. Arthur, Jr., vice-president, treasurer; Samuel Shayon, secretary. Branch office: 5600 Sunset Blvd., Hollywood; Black; Wolff; Bren. (Note: Other branch offices do not handle radio production.)

LILLIAN GORDONI, Hotel Crillon, Chicago, Ill. Phone: Calumet 6700-6979. Executives: Lillian Gordoni, owner-manager; Alyce Lovan Musmanno, musical director; Dennis Wood, program director; Nat Lee, commercial manager.

DAVID E. GREEN ASSOCIATES, 551 Fifth Ave., New York, N. Y. Phone: Murray Hill 2-1555. Executive: David E. Green, president.

GROMBACH PRODUCTIONS, INC., Steinway Building, 113 W. 57th St., New York, N. Y. Phone: Circle 6-8540. Executives: Captain Jean V. Grombach, president; D. L. Provost, treasurer; T. Sills, in charge of production. Branch offices: 8 Newberry St., Boston; James Murley, manager. 6200 Franklin Ave., Los Angeles; Emil Seidel, manager. (Jean V. Grombach, Inc., and Advertisers’ Recording Service, Inc., transcription manufacturers (q.v.) have the same officers and directors as this organization, but are separate companies inasmuch as there is no interchange of stock.)

JACK HASTY, 2 Rochelle Road, Larchmont, N. Y.

INTERSTATE ADVERTISING AGENCY, INC., 1008 Marshall Bldg., Cleveland, O. Phone: Main 9444. Executives: George A. Kirkendale, president; Carl M. Marvin, vice-president; Jessie M. Johnson, secretary and treasurer.

KASPER-GORDON STUDIOS, INC., 140 Boylston St., Boston, Mass. Phones: Devonshire 7357-7358. Executives: Edwin H. Kasper, president and production manager; Aaron S. Bloom, secretary-treasurer, director commercial department; Edmund N. Buzzell, manager recording division; Robert W. Graham, assistant production manager.

KING FEATURES SYNDICATE, INC., 235 E. 45th St., New York, N. Y. Phone: Murray Hill 2-5600. Executives: J. V. Connolly, president; Ward Greene, executive editor; Bradley Kelly, associate editor; Frank Nicht, sales manager.

LEADING ATTRACTIONS, INC., 515 Madison Ave., New York, N. Y. Phone: Plaza 3-8093. Executives: L. Schaad, president, treasurer; Aaron Steiner, vice-president.

MORT LEWIS, 39 Fifth Ave., New York, N. Y. Phone: Gramercy 3-2465. Executives: Mort Lewis, president; Lester Lewis, secretary and treasurer.


C. P. MACGREGOR, 729 S. Western Ave., Hollywood, Calif. Phone: Fitzroy 4191.
Executives: C. P. MacGregor, president; Paul Quan, treasurer; M. J. Mara, sales manager.

R. U. McIntosh & Associates, Inc., 5658 Wilshire Blvd., Los Angeles, Calif. Phone: Whitney 7713. Executives: R. U. McIntosh, president and general manager; R. A. Calhoun, sales manager; (Miss) A. V. Petersen, secretary; Margaret McIntosh, treasurer; Van C. Newkirk, production manager.


Metro Artist Bureau, 1650 Broadway, New York, N. Y. Phone: Circle 7-2829. Executive: Ted Nelson, director.

Mid-West Recordings, Inc., 24 South 7th St., Minneapolis, Minn. Phone: Atlantic 4461. Executives: Harold D. Field, president; D. E. Field, treasurer; L. M. Knopp, general manager.

Raymond R. Morgan Co., 6362 Hollywood Blvd., Hollywood, Calif. Phone: Hempstead 4194. Executives: Raymond R. Morgan and Ernest Hix, partners; R. E. Messer, general manager; Cyril Armbrister, radio director; J. J. McCleery, manager, copy department; Lucille Hobson, special account executive; Frank B. Howe, publicity manager; Felix Mills, musical director; Richard Weil, Catherine Turney and Vera Oldham, radio scripts.


Peck Radio Productions, 3275 Wilshire Blvd., Los Angeles, Calif. Phone: Fitzroy 8131. Executives: William M. Peck, president and treasurer; Thorpe W. Deakers, vice-president; Clinton Jones, script writer and director; H. Pro pach, secretary.

Peterson Radio Productions, 1457 Broadway, New York, N. Y. Phone: Wisconsin 7-0069. Executives: Donald


S & C ENTERPRISES, 507 Fifth Ave., New York, N. Y. Phone: Vanderbilt 3-7328. Personnel: Willard Hope, manager; Archie Coates, Meredith Page, Hubert Osborne, Mary Ellen Lander, John Driskill, Mary Thompson; George Cole, director of musical department; Muriel Wilson, assistant.

SEABOARD RADIO PRODUCTIONS, INC., 71 West 45th St., New York, N. Y. Phone: Lackawanna 4-8644.

SELVAIR BROADCASTING SYSTEM, INC., 75 East Wacker Drive, Chicago, Ill. Phone: Randolph 8877. Executives: Arthur A. Kohn, president and time buyer; Irving Rocklin, secretary and treasurer, production manager: Walter Zivi, account executive; Edna Glover, L. L. Davis, and Art Cook, continuity department.

SOUND MASTERS, INC. (Radio Division), 1560 Broadway, New York, N. Y. Phone: Bryant 9-2463. Executives: W. French Githens, president; Harold E. Wondsel, vice-president; Francis Carter Wood, Jr., treasurer; Teddy Bergman, program director.

HENRY SOUVAINE, INC., 30 Rockefeller Plaza, New York, N. Y. Phone: Circle 7-5666. Executives: Henry Souvaine, president and agency contact; Earl G. Thomas, general manager and agency contact; Archibald U. Braunfeld, business manager; Keith McLeod, production manager; Geraldine Souvaine, assistant production manager; Arthur Daly, Harold McGee, Jack Roche and Gordon Whyte, program directors; Nicholas Orlando, program director and agency contact; Rosine Tremar, secretary to president; Grace V. Ballou, secretary to general manager and agency contact.

PROGRAM PRODUCERS—Continued

STEELE ADVERTISING AGENCY, INC., 714-15 Merchants & Manufacturers Bldg., Houston, Tex. Phone: Preston 9997. Executives: H. Wirt Steele, president; Clarence W. Payne, vice-president; E. N. Steele, secretary-treasurer; Miss M. F. Hill, production department; McKinley Rhodes, radio technical department.

DOUGLAS F. STORER, RKO Bldg., 1270 Sixth Ave., New York, N. Y. Phone: Circle 7-7672. President: Douglas F. Storer.


TYRO PRODUCTIONS, INC., 1897 Broadway, New York, N. Y. Phone: Columbus 5-3737.

UNIVERSAL RADIO PRODUCTIONS, 180 N. Michigan Ave., Chicago, Ill.

J. FRANKLYN VIOLA & CO., 152 West 42nd St., New York, N. Y. Phone: Wisconsin 7-3754.

WAMBOLDT & HOLDEN, 165 West Wacker Drive, Chicago, Ill. Phone: State 8893.


ROGER WHITE, RKO Building, 1270 Sixth Ave., New York, N. Y. Phone: Circle 7-4943.

WILSON, POWELL & HAYWARD, INC., 444 Madison Ave., New York, N. Y. Phone: Plaza 5-5480. Executives: F. LeRoy Wilson, president; Bruce Powell, vice-president, treasurer; Henry F. Hayward, vice-president, secretary; James V. Peppe, general manager.


NETWORK GUEST ARTISTS (COMMERCIAL):
JUNE 1, 1937 TO MAY 1, 1938

By guest artist is meant a person who is not a regular member of the cast of certain shows on which he or she appears. In short, on these shows the artist is hired on a per-performance basis.

These records cover artists appearing in a guest capacity on the commercial programs of NBC, CBS, and Mutual between June 1, 1937, and May 1, 1938 (in the case of NBC, records on one week are missing).

Comparison of guest artist policies for two years results in the following breakdown:

<table>
<thead>
<tr>
<th>Season</th>
<th>No. of appearances</th>
<th>No. of artists</th>
<th>Artists making multiple appearances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936-1937</td>
<td>2,438</td>
<td>1,354</td>
<td>462</td>
</tr>
<tr>
<td>1937-1938</td>
<td>2,682</td>
<td>1,650</td>
<td>489</td>
</tr>
</tbody>
</table>

In the season just passed (1937-1938), Connie Boswell led all performers in multiple appearances. She had 16 to her credit. It should be noted here that in the case of certain audience participation programs, guests who may have received pay or other recognition, but were not bona fide personalities or show people, are omitted from the above chart.

GUEST STARS MAKING FIVE OR MORE APPEARANCES
(JUNE 1, 1937, TO MAY 1, 1938)

A
Brian Aherne
Edward Arnold

B
Sheila Barrett
Ralph Bellamy
Constance Bennett
Humphrey Bogart
Connie Boswell
Alice Brady
Gelett Burgess

C
Madeleine Carroll
Marion Claire
Walter Connolly

D
Olivia De Haviland

E
Sally Eilers
Madge Evans

F
Douglas Fairbanks, Jr.
Glenda Farrell
Kirsten Flagstad

G
Judy Garland

H
Hildegarde
Mirlam Hopkins
Edward Everett Horton
Walter Huston

I
Jose Iturbi

J
Allen Jones

K
Felix Knight
Charles Kullman

L
Joe Laurie, Jr.
Andrea Leeds
Mischa Levitzki
Beatrice Lillie
Lucille and Lanny
Ida Lupino

M
Fred MacMurray
Herbert Marshall
Lauritz Melchior
Merry Macs
Lucy Monroe
Wynn Murray

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GUEST ARTISTS—Continued

O
Pat O'Brien
Maureen O'Sullivan

P
Gail Patrick
Jan Peerce

R
Claude Rains
Basil Rathbone
Fritz Reiner
Florence Rice
Charles Ruggles

S
Jean Sablon

Anne Shirley
Cornelia Otis Skinner
C. Aubrey Smith
James Stewart
Stoopenagle & Budd
Gladys Swarthout

T
Conrad Thibault
Spencer Tracy

W
Oliver Wakefield
Leonard Warren
Linton Wells
The Westerners
Fay Wray
SHEP FIELDS
AND HIS
RIPLING RHYTHM

EXCLUSIVE MANAGEMENT
MUSIC CORPORATION OF AMERICA
PRODUCERS OF THE WORLD'S FOREMOST ARTISTS, ORCHESTRAS
AND ENTERTAINMENT
London New York Chicago Beverly Hills San Francisco Cleveland Dallas
"Do you know?" began Jim Quoddy, our chief salesman.

"No," we said.

"... that studio sign language talks two tongues at WOR."

"Fancy that!" we said.

"It goes," said Jim, "something like this."

1. "Look ... BRING UP THE VOLUME. This reminds me of the household goods manufacturer who used WOR to introduce a new product. It made such a hit that he tripled his purchase of time ... on WOR."

2. "This means ... HOW'S THE BALANCE? A lot of big network advertisers must ask themselves this when they think of the market WOR covers. If they didn't, the makers of 29 nationally advertised products wouldn't have used WOR to supplement their network shows in greater-New York during 1937."

3. "When I do this, it means OKAY. Sponsors don't use it much. But 225 people did practically the same thing when they put pen to contract for WOR during 1937."

4. "I get this thing called REPEAT nearly every time I ask a WOR sponsor what he's going to do when his contract expires."
“Wanna see more?” asked Jim Quoddy.

“No,” we said. “Besides, we have a date for lunch. A long lunch.”
"Symbol of the Radio Age"

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