

*Want to sell your radio set?*

Let a million buyers  
know about it . . . !

*"I never dreamed it was possible to get such results and so many offers for my radio as I got through an ad in your paper!"*

*"I had tried to dispose of my old radio through many different methods, but had been unable to get the price I thought it was worth. So as a last resort I advertised it in your paper. The day the ad was published I got 15 calls, and a situation arose that I would never have believed possible."*

*"Three men inspected the radio at the same time, and each was so anxious to buy it; so insistent that he had been the first to make an offer that a dispute between them arose. I only settled it by auctioning radio off to the three of them. Would you believe it, when the deal was finally closed I found that I had sold the radio to one of these men at a price considerably greater than the one I had advertised!"*

Bert Rubottom  
158 North Central Street, Chicago

**W**HEN the time comes for you to think of buying a new radio, you need not hesitate . . . wondering where you can dispose of your old one.

In Chicago there is only one market as broad and rich as the city itself—The Chicago Tribune Want Ad Section. Nowhere in the world can you find its equal in numbers or responsiveness! For in it on week-days three quarters of a million of the most able to buy people in the Chicago Territory shop,—on Sundays a million plus.

The insatiability of their needs . . . the quickness with which they respond makes possible the profitable sales reported by radio dealers and individuals alike.

The accompanying letter is typical of the flurry which greets a fair offer made through this medium. It indicates the success that you can meet with if you swing the sales force of the greatest want ad medium in the world behind your radio offer when the time comes for you to dispose of it. Call . . .

Superior 0100 . . . . . Adtaker  
CHICAGO TRIBUNE  
Want Ad Section

ADVERTISE IN THE FIRST PAPER FIRST!



Chicago Tribune  
PICTURE  
BOOK  
of RADIO  
1 9 2 8



\$2.00

# For real radio value buy a set advertised in The Tribune

**G**ONE are the days when the radio set was a toy for tinkers . . . when a crystal detector and a network of wiring gave forth speeches and static! Today the demand is for selectivity, tone, beautiful cabinet work . . . and freedom from care. The experimental efforts of amateurs rarely have these qualities. They must be built into receiving sets by skilled workmen such as are employed by established, reliable manufacturers.

When you buy a radio set, make sure of getting years of radio enjoyment. You can do this by making The Tribune's advertising columns your guide on what and where to buy. *The claims of get-rich-quick concerns specializing in out-of-date, cut-price sets are not found in The Tribune. Rigid censorship of all radio copy automatically eliminates them.*

Don't be without a good radio set. And make sure it's good by selecting it from the many good ones regularly advertised in

## Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER

Robert E. Baird  
P.O. Box 498  
Plover, WI 54467-0498





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The Chicago Tribune

*Chicago Tribune*  
PICTURE  
BOOK  
*of* RADIO  
1 9 2 8

*with reprints of several radio arti-  
cles by QUIN RYAN which appeared  
in Liberty . . . Captions by FRANK  
DAHM . . . Published by The Public  
Service Office The Chicago Tribune*



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# Radio in 1928

By FRANK G. HINMAN  
*Radio Editor of the Chicago Tribune*

RADIO broadcasting in the United States is rapidly passing into a new era—an era which holds promise of better reception, better entertainment and better service to the public. And so, with this, the 1928 issue of the Chicago Tribune's radio log, we predict that the listeners of the future will look back on this season as a milestone in the history of radio.

The radio act of 1927 was the outstanding development in the progress toward bigger and better programs, and at present we are experiencing our first season of radio reception under the new federal radio commission.

The rise in popularity of chain and sponsored programs comes next in the development of the radio art, while going on down the list we find showmanship, stabilization, continuity programs and refinements in radio sets themselves as other important factors.

Most radio listeners have a vivid recollection of what happened in the summer of 1926, but for the sake of some it will not be amiss to go into the question a little. Back in 1912, when Congress passed a law regulating wireless communication, no one contemplated the possibility of the broadcasting of programs purely for the entertainment of the public, and so, when radio jumped into popularity a few years ago, and rapidly reached the stage where some sort of government supervision was necessary, the only law remotely pertaining to it was this old wireless act.

Under its provisions Secretary of Commerce Herbert Hoover took charge of the situation, issuing licenses, assigning wave lengths and decreeing what power the various stations should use. This was a rather makeshift arrangement but it took care of the situation until the spring of last year when a Chicago station moved from the wave length to which it was assigned and began broadcasting on another one. The government



brought suit against the station and when the station won Secretary Hoover asked the U. S. attorney-general for an opinion as to his powers of regulating radio broadcasting. The attorney-general's opinion was to the effect that he had no power to refuse a license or to decide what wave channel or power a station was to use, and the bars were down.

Stations which had had applications for licenses on file with the department of commerce for months, told the government they were coming on the air and started broadcasting. Existing stations which were using wave lengths they didn't like, moved to more available ones, while others, satisfied with their wave lengths but wanting to increase their range, boosted the power of their transmitters. Under the supervision of Secretary Hoover there were slightly more than 500 stations on the air, but this number started to mount rapidly and it was freely predicted that there would soon be 1,000 stations broadcasting.

For several years there had been talk of the passage of a new radio act. Both branches of Congress had gone into the matter, the House having passed the White bill and the Senate the Dill bill when the session adjourned in the spring of 1926. The removal of government restrictions and the resulting complaints from listeners, broadcasters and manufacturers very forcibly called to the attention of the lawmakers the necessity of radio legislation and in November, 1926, a joint committee of Congress convened in Washington in an effort to draw up a compromise measure from the White and Dill bills.

Eventually, the committee agreed upon a bill which was passed in the closing days of the session and radio broadcasting in the United States was placed under the supervision of a governmental commission composed of five members.

One of the first acts of this commission was to stop the issuance of licenses of radio stations. Concentrating its attention on the congested areas, it reallocated wave lengths and reduced power. Now it is hard at work reducing interference and improving listening conditions.

The passage of the 1927 radio act and the putting of broadcasting under government supervision had an almost immediate effect upon programs. With the exception of some of the larger stations, programs were rather a make shift proposition during the period between the breakdown of government regulations and the passage of the radio act. The ordinary station owner, not knowing when some other station would usurp his wave length or one so near it that his programs would be seriously interfered with, being unwilling to spend any large amount of money.

The commission let it be known that the worth of programs and service to the public would be chief factors in determining what stations were to enjoy the use of preferred wave lengths, and broadcasters began to realize that they would have to improve the general tone of their programs.

This brings us to the rise of showmanship and continuity in program presentation. Realizing that programs were no longer a novelty, and that to keep the wave length they were on or get a better one they would have to improve, station owners began putting thought on their programs. They planned feature presentations, hired composers to prepare musical backgrounds for them and continuity men to weave the whole affair into a program which was rehearsed over and over until it run with clock-like precision.

They began utilizing their daytime hours in service to the public. Until recently daytime broadcasting usually consisted of a noon-time musical offering and probably the broadcasting of some cooking recipe, but now most of the better stations are on the air for the entire day. There are talks by dieticians on the preparation of meals, by interior decorators on the beautification of the home; there are beauty talks, political talks; religious services and music, in fact, daytime programs now cover the whole range of women's interest.

Obviously such programs cost money, and as the United States is practically the only great nation where radio fans are not compelled to pay license fees for the privilege of listening in, many broadcasters had to look elsewhere for the



finances to run their stations, and into the picture steps the sponsored program. This is just what the name applies. Some person or firm with a message to deliver to the public, will do it by means of the radio, paying for the right.

Almost since the advent of radio, advertisers have been using that medium to sell their products, but it is only within the past two or three years that it has reached an art. Manufacturers and merchants have discovered that direct advertising over the air, as a rule, does not pay, and now they are bending their efforts toward the popularizing of trade names and the promotion of good will. Apparently it is proving worthwhile, for more and more are coming into it.

Concerning the stabilization of the radio industry and the improvements and refinements of the sets themselves, little need be said. A man does not have to be much of a radio fan to see and appreciate the difference between the elaborate but easily operated sets of today and the many dialed and knobbed devices of a few years ago, and the elimination of the fly-by-night manufacturer and the "gyp" dealer is reflected in the prices now being charged.

The future holds much in store for the man with a good radio set.



FRANK G. HINMAN  
Radio Editor of the Chicago Tribune

# *A Radio Night's Entertainment*

*A series of  
radio articles by*

QUIN A. RYAN  
W-G-N ANNOUNCER

*reprinted from*

LIBERTY WEEKLY

Idiocies of the Radio . . . An Empire of Ears . . . Mash Notes and Others . . . What's This Radio Coming To? . . . Celebrities Are Human . . . The New Sky Pilots . . . The Freest Show on Earth . . . The Radio Pied Piper . . . Radio Puts on Long Pants.



QUIN A. RYAN

# IDIOCIES of the Radio

*One Touch of Vanity Makes  
the Whole World Sin*

*Reprint of an article by QUIN A. RYAN from Liberty Weekly*

**H**ow would it be if we all sat down and beefed about the radio? Just to get a few gingery grouches off our chests. Let's consider the idiocies of radio. Everybody who owns a radio set knows those idiotic phrases and habits of the broadcasters, and everybody who doesn't own a radio set knows them, too, because they are the reason he doesn't.

You know them—complimentary telegrams, dedication of musical selections to individual listeners, the uncles of the bedtime stories, announcing the announcer's initials—and so on. And they wouldn't seem so idiotic if every newcomer in the business didn't imitate all the others.

Only a stone's throw back in years, when radio meant merely a pile of motley hardware that cluttered up the parlor and with which we could actually hear a human voice or piano solo through our walls, these practices and mannerisms were excusable, like the train announcer's adenoids.

Now, with the cacophonous Chautauqua grown to the girth of a leading industry, and almost demanding a separate seat in the President's Cabinet, the listeners beg of radio to cease its medicine-show antics.

Reading telegrams is a lame station's way of artificially swelling its daily total of applause messages. A telegram can



entertain only one listener or one family of listeners, while it bores 99,999 others.

A hundred telegrams can be read in the course of an hour. Three hundred telegrams, therefore, can be read in an average three-hour evening on the air, and three hundred people can be heartily entertained.

If you know what it costs a radio station to operate for three hours, you would surmise that the owners could entertain these three hundred citizens more lavishly and more economically if they took them all to the theater for the evening.

Vanity of vanities! All is vanity.

It was for this that the physicists and electrical engineers have labored for centuries!

A twin of the telegram is the dedication of musical offerings: "Heinrich Halltree is going to sing for you Always. This number is dedicated to one of our listeners, Mrs. Humpty-Dumpty of Lebanon, who requested it."

If the nightly dedicatory services are not soon stopped, they are going to beset us on all sides:

The street-car conductor: "We are going to stop this car at the next corner for Mr. and Mrs. Bernard Balloon of 736 Almond Avenue. If any of our other passengers have any requests, we shall be glad to fill them. Our next stop will be dedicated to Vernon Varnish, who wants to get off."

The usher in the theater: "Well, folks, I am now finding two seats, Left, C 4 and 5, for Mr. and Mrs. Paul Garage of 259 Winona Avenue."

The bridge tender: "The next time a boat goes through we will open the bridge for Mr. and Mrs. P. W. Pinn of Pike's Peak and Philip Piano of East Orange. Hope you like it!"

And, oh, who was the dolt who ordained that the jack-in-the-box maestro of the bedtime period should be *Uncle*? Around the whole circumference of the radio dials we find them—Uncle WUK, Uncle Enoch, Uncle Goo-Goo; and the Hanky-Panky Man, the Ducky-Lucky Man, and the Tiddley Winks Man. The names alone present to the child listener a grotesque silliness akin to that of the street-corner Santa Claus.

Lucky for Joel Chandler Harris, Eugene Field, James Whitcomb Riley, and L. Frank Baum that they antedated the radio, or we might be reverencing them now as Uncle Bosco or Uncle WBFU!

One other sin on the heads of the bedtime boys is the propagation of the word kiddies. To best appreciate the sin of replacing the charming word, children, you have only to say *kiddies* over a few times to yourself.



Celebrities meet at W-G-N. Across the board, they are: Benny Friedman, All-American halfback; Count Felix Luckner, "The Sea Devil;" Floyd Gibbons, famous Tribune foreign correspondent; Quin Ryan, the announcer; and Frank Willard the papa of "Moon Mullins."



In front of the W-G-N broadcasting booth at the Indianapolis Speedway, Quin Ryan urges the winner of the 500-mile auto race, George Souders, to tell the listeners how he did it.



Just before the battle. Left and onward: Leo Flynn, the Dempsey manager; Mayor Thompson of Chicago; Jack Dempsey, who strove in vain; Quin Ryan, W-G-N announcer; George Getz, who promoted the show, and Tex Rickard.

Or let Longfellow say it:

Between the dark and the daylight,  
When the night is beginning to lower,  
Comes a pause in the day's occupations,  
That is known as the *kiddies'* hour.

Then there is that radio oddity, the matter of announcers fatuously proclaiming their identity with their initials, generally backwards. Why? Don't ask us; write your Congressman.

Our next grouch has for its topic the inane phraseology of announcer's bally-hoos.

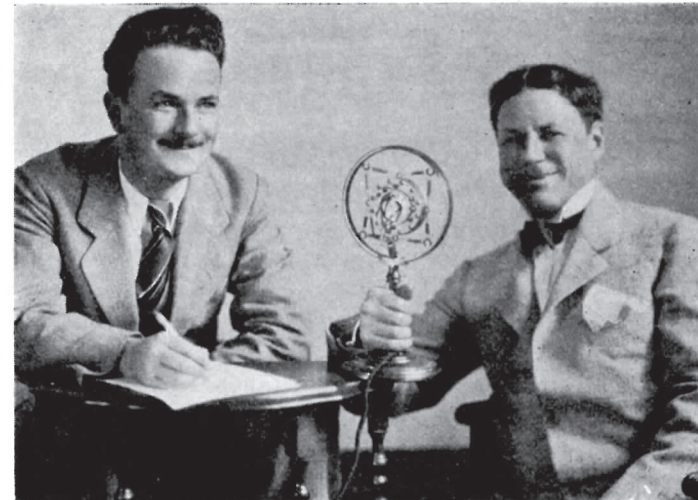
Someone has proposed broadcasting the daily doings of Congress. Can't you imagine it, in radio vernacular:

President of the Senate: "Hello, folks, this is Gavel speaking. You have just heard—er—you are still listening—er—you are now listening to the old hotsy-totsy United States Senate, entertaining you from Washington, Dee Cee, yes-sir! The voice of the rivers and harbors!

"We're next going to hear a little duet between Senator William P. Norah, the cactus-voiced boy from Arizona, and Senator Charles H. Speed, the senior baritone from Ohio, both exclusive artists of this station, and appearing through the courtesy of the *Congressional Record*.

"Have you joined the garden seed club yet?"

*THE HOME station of the Dutch radio system, PCG, is located at Kootwijk. It's obviously an easy station to pick up. Haven't you often heard "Kootwijk" coming out of your loud speaker?*



The creator of "Andy Gump" is radio-interviewed at W-G-N. Sidney Smith, famous cartoonist of the Chicago Tribune, draws a smile from his audience as easily as he draws little Chester.



The "eyes" for a million football fans. Quin at the Michigan-Minnesota game.



"Time in W-G-N at 10 o'clock when Uncle Quin reads the news and ads from Tomorrow's Tribune."



# An Empire of EARS

*All men are equal  
before the radio*

*Reprint of an article by QUIN A. RYAN from Liberty Weekly*

LONG about sundown of the November day on which Jimmie Walker was elected Mayor of New York, I asked a bell hop why it was that every store front and shop window on Broadway and the minor lanes had a burly person pacing before it, in the manner of trade-union pickets.

The bell boy told me that it was an ancient custom of the metropolitan citizenry to swarm downtown on election night to watch the returns flashed by magic lanterns outside hotels and newspaper offices. With each added precinct tabulation they would whoop it up, and their jostling and exuberance shattered many an expensive pane.

But on the night that Jimmie Walker capered into office the window guardians walked their beats coldly and alone. I was not astonished. I had seen the Loop of Chicago deserted on the Coolidge election night, the year before.

The people were getting their returns by radio. The gala election night was a thing of the past.

Radio has stalked ominously into politics, and the politician soon must learn to reckon with it. Here, overnight, is an agency at his disposal that can lend the unanimous ears of his friends, Romans, and countrymen; that can turn more heads in one direction than Halley's Comet; that can concentrate the attention of a nation.

Judiciously employed, it may wield a power beyond the power of the press; but, on the other hand, one monkeyshine on the part of its employers will make it a sorry farce. A twist



WILLIAM G. ("BILL") HAY

of the wrist, or even so slight an effort as a good puff of cigar smoke, can move a radio dial—and the speaker is dispatched. A fate all the more pitiable because he won't know that his audience has walked out on him!

It may shatter a lot of halos, because it gives the listener a kind of sixth sense. It may upset many political traditions, because it nullifies spellbinding, bombast, and long hair and long coats. And many new national heroes may be ordained by the radio vote.

It will dispose of the rear-platform swing around the circle. Campaigners will make fewer speeches and reach more people.

It has already banished the old-fashioned political mass meetings and the three-cheers-for-our-side rallies in O'Donovan's vacant store. The pipe and the fireside may triumph over free cigars any evening!

The Marion (Ohio) front-porch campaign was unwittingly a forerunner of the radio campaign; and, oddly enough, the first organized effort at broadcasting to a known public had as its subject the announcement of the Harding election returns.

Chronic calculators have stated that 15,000,000 people listened to the Republican and Democratic conventions in 1924. The majority of them were getting their first-primer lessons in the mechanics of big-time politics. And there are those who do say that it was this radio broadcasting that brought home the extended clowning in Madison Square Garden so forcibly that it occasioned a Democratic defeat.

Some maintain that the radio voice of Mr. Coolidge, as contrasted with the radio voice of John W. Davis, in their various addresses broadcast before election, won the earphone vote for the former. Mr. Coolidge improves with the radio. It erases his sectional twang, it deepens his voice, enhancing its impressiveness, and swells his stature in the hearer's imagination.

His former secretary, C. Bascom Slemp, said it well:

"It [radio] seemed to have been invented for him. It came just as he did. His voice is perfectly adapted to its use in an enunciation clear and distinct. The invisible audience, without the dramatic appearance of the speaker, must listen to the thought of the speaker. In this role the President shines."

One of the phonograph companies has on the market a set of records that are authentic reproductions of the voices of the late Presidents Roosevelt, Wilson, and Harding in some of their famous addresses. Radio devotees who had never heard these voices in life listened to them open-mouthed as the records were broadcast in a patriotic program last Fourth of July,



HENRY SELINGER



and subsequently admitted that the experience had slightly altered their impressions of the various statesmen in one way or another.

The voice of the candidate of the future may carry more weight than his photographs or his platform. Our telephone operator, "the voice with the smile," may be elected Governor of the State.

Radio will glorify the American propensity for political discussion. A nation that devotes most of its leisure to hearkening whole-souled to the chewing of the rag, whether in the general store, the Pullman smoker, or the lunch club, with the topic of politics always uppermost, will tap the radio keg for endless drafts of political blather. The average citizen will listen infinitely longer than he will read.

The radio officials can preserve this magic marvel only by continuing to adhere to strict nonpartisanship in granting its use to party leaders. On the eve of the Presidential election in 1924, Mr. Coolidge delivered his final campaign appeal to millions by radio. Mr. Davis spoke on the same evening to the same millions through the same linked broadcasting stations.

Most of the broadcasters try to present both the opposing candidates in a political campaign, either in debate or in addresses on the same evening. Otherwise the golden goose is a goner.

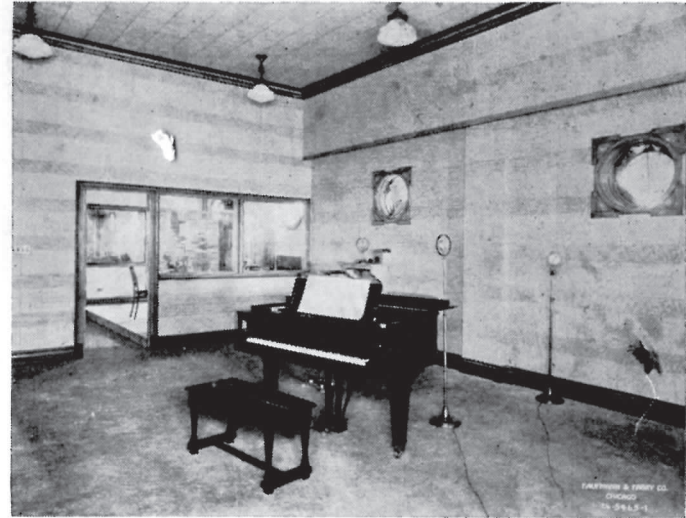
The radio listener shies dreadfully at propaganda. A political argument is no fun at all if it's a soliloquy.

Neither political party has employed the microphone extensively, as yet. Neither party, nor local section of it, has established its own radio station.

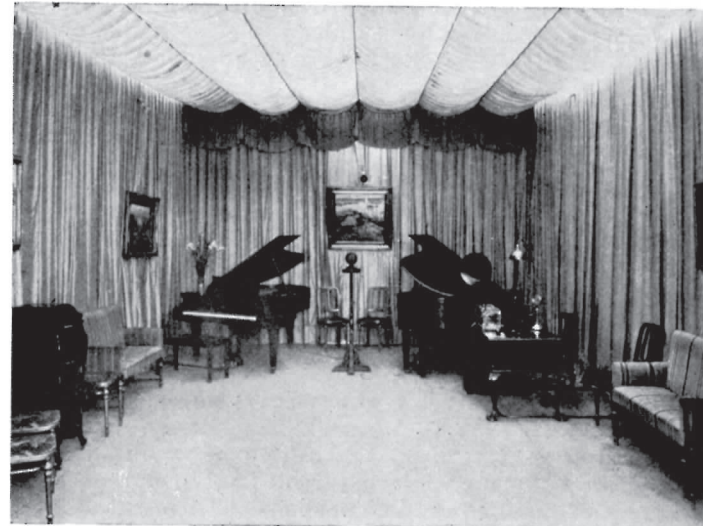
There are four municipal stations on the list at present, operated by the municipalities of Atlantic City, New Jersey; Jacksonville, Florida; Brownsville, Texas; and New York. More will undoubtedly come into the field.

And while the aim and the business of a municipally controlled broadcasting medium will be only civic booming and police information, still, to an incumbent administration, a bird in the hand is worth eight clay pigeons on the wing.

What a new world for the political campaigner! Shades of Demosthenes, Cicero, Danton, Burke, Patrick Henry, and Barnum & Bailey—what an audience! Well may we call it an empire of ears!



W-G-N's modern radio studio! Bare and business-like to speed high quality programs. The station has two studios of this type.



In the olden days of 1924 and 1925, the studio of W-G-N was a soundproof sanctum of heavy carpets, canopies, and drapes. In the newer studios, more modern acoustical furnishings have replaced the dry goods.



# Mash Notes and Others OR The Broadcaster's Mail Box

Reprint of an article by QUIN A. RYAN from *Liberty Weekly*

WHENEVER I receive mash notes I think somebody is kidding me. I don't know what other fellows do about them—movie actors, athletes, and such like—but I shy at them as I shy at Greeks bearing gifts on April Fool's Day.

No matter how far away a mash note may be postmarked, I suspect that some of my cronies are playing a prank.

Radio announcers and entertainers, who are introduced to the millions only by their voices and their music, are constant targets for mushy letters. With nothing more than a voice to work from, an enraptured listener can paint an image of heroic proportions.

The authors of mash notes generally hope to open a steady correspondence with you. They hope that the mashee is not married. They hope that you prefer brunettes, or those others, as the case may be. They hope to tell you that you are the white-headed boy on whom the sun rises and sets, and that they hang on your every wise crack.

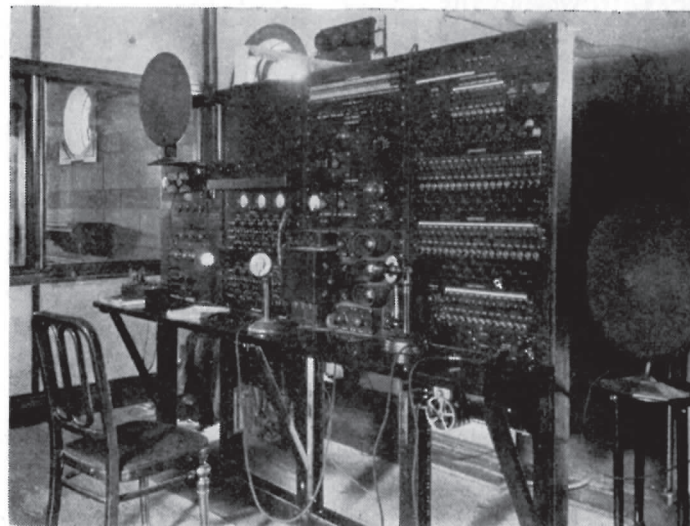
There was the case of our oompah-player who sought out the authoress of many warm and scented notes, and found her to be an elderly witch residing in an attic! There was also the case of the radio performer who was suddenly taken married by following up an admirer's letter!—a horrible example of the dangers of paying attention to mash notes.



Carl Meyers, chief engineer of W-G-N, whose crew handles the transmitting work.



George Leverett, W-G-N's assistant engineer, who worries, very successfully, 'bout mikes and things.



It all starts here! Where the lines to theaters, stadia, churches and dance floors pour into the W-G-N control board. All day long the operators press buttons, watch meters and twist dials for perfect programs.



But I would not have you confuse mash notes with letters of commendation and admiration for the broadcaster's work. The latter are his only encouragement and his only guide in this one-way enterprise, and they are all too few. The largest radio station in the country, WEAF in New York City, the fountainhead of the chain broadcasting system, with the highest-priced talent, receives only 1,500 to 2,000 letters a day. And estimators say there are 20,000,000 radio listeners in the country!

How many letters have *you* ever written to radio stations in appreciation of evenings of enjoyment? In the radio's groping infancy the scattered audience used to establish an intimacy with the stations and take the programs as their very own, commenting and suggesting fulsomely. Now the public accepts good entertainment just as it accepts Niagara Falls and the Grand Canyon.

A radio station's mail might have been written by O. Henry. There is comedy, pathos, color, flattery, criticism, whimsicality, gratitude, flirting, and freakishness in every day's mail bag.

There are two ladies in the same State who write to me every week. One seems to think I'm a member of her family, and her weekly letter is a harmless domestic report such as one's sister would write.

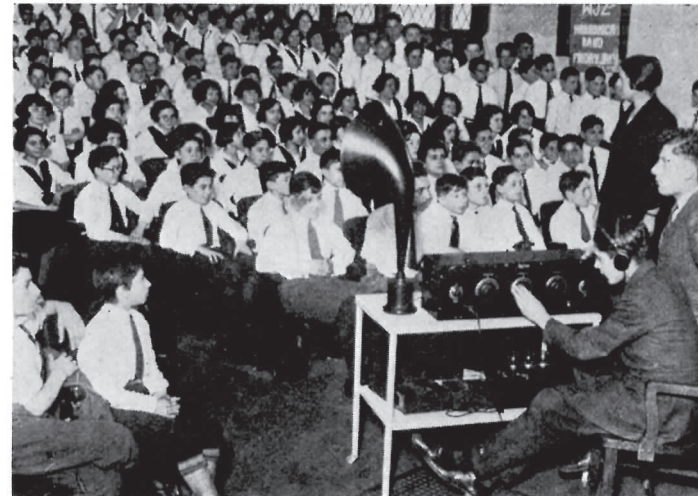
The other lady writes every week or so to thank me for the great favor I performed in hushing up those who were maligning her and "dragging her name in the mud." I am the "first ray of light in a world of darkness."

Only through the broadcasters' mail can we realize the universal charity of the radio, bestowing its gifts on all sorts and conditions of people—the isolated farmers, the bedridden inmates of the hospital, the cheerless old souls in the almshouse, the boys in the monotonous fire station, the lighthouse family, and the lonely company in the timberlands. They write most of all because to them the radio is a godsend.

Look at this one, for instance: "I cannot refrain from telling you how much pleasure I receive from your programs. I am a shut-in, confined to my bed for thirty-eight years, and when a radio was placed by my bed, the world came to me. I never dreamed I should have such wonderful music and realistic visitors as I have through my radio. It has made me so happy! I have followed your footsteps like a mother around the country—to the evolution trial, the football games, the Kentucky Derby, and elsewhere. And I shall be right here with you whenever you are on the air. May God bless you!"



The hopping-off place. Programs are carried by wire from the studio in Chicago to the transmitter in the Spanish bungalow near Elgin. The steel towers, which support the antenna rigging, are 250 feet high.



Radio replaces the schoolmaster for an hour. Many schools tune in on the extensive educational programs of the radio stations, curricula comprising both elementary instruction and college courses.



Imagine this scene, described by a deaf man who can hear with radio earphones:

"Not only have I enjoyed all your football games, but my deaf and dumb friends from the institute here have enjoyed them too. I would invite them to come to my place, and I would interpret on my fingers word for word, everything you said about the games."

From the prisons, from the soldiers' hospitals, and from the blind come warmly grateful missives:

"For some time I have felt it my duty to write and tell you how much I have enjoyed your new features introduced under the name of 'productions,' particularly the one entitled The Old Campus Moon, because as an old college grad I relished every bit of it. . . . I am doing my own typing, and as a blind man I am unable to correct the misprints I have made. Kindly overlook them."

And there are oodles of sincere little things like this:

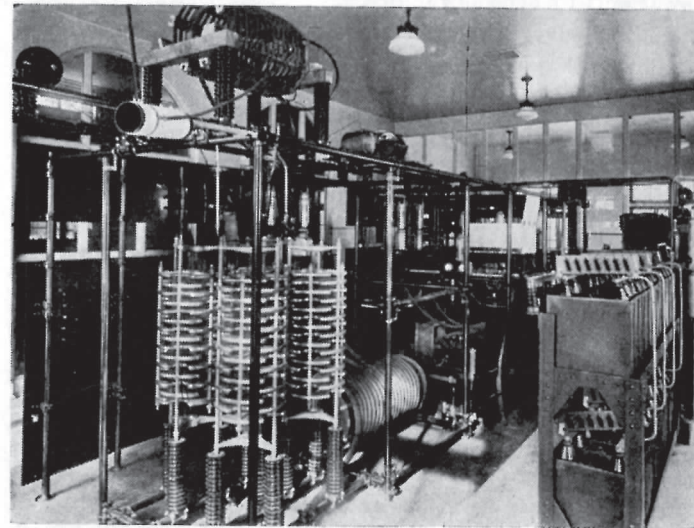
"When Miss Gloria Swanson talks to you on the radio next week as I see in the paper please ask her do she like colored people. I am a little colored girl also one of the many screen admirers of the many millions that rush to see her pictures. My middle name is Swanson that is why I adore my middle name because her name is Swanson also.

"P. S. What would you like for me to call her Miss Gloria Swanson or that long adorable French name. Would you please ask her send me one of her pictures so I can look at her all day long?"

*THERE IS also the case of the lonesome lighthouse keeper on Lake Erie who received a gift of a radio set, and never used it for two years because he thought it was a fireless cooker!*



The W-G-N transmitter, a powerful 15-kilowatt at Elgin, Illinois. Every radio word and note of music travels up and down behind these panels before leaping from the aerial, over the hills and far away to your radio horn.



Spick and span as mother's kitchen range! A rear view of the W-G-N transmitting equipment at Elgin. In the foreground are the helix, condensers, and the end of a block of batteries. Isn't that a dandy helix!



# What's This RADIO Coming To?

Reprint of an article by QUIN A. RYAN from *Liberty Weekly*

RADIO is all of the things that the seven blind men thought the elephant was—and more. Maybe it's vaudeville, maybe it's a public utility, maybe it's an arm of the press, maybe it's a magic lamp, maybe it's a delicatessen.

Everything is on the air now, and what's this radio thing coming to?

It finds tongues in trees, books in the running brooks, sermons in stones, and good in everything. Day by day in every way it gets louder and funnier.

Radio's advance has been bewildering, and speculation on its tomorrow is more bewildering still.

The broadcasters have done about all the things they can do; the radio-set makers have perfected their mechanism until it seems they can add nothing but flossy embellishments—and now the future of radio is up to the prophets.

The uses to which the broadcasters have put radio are both great and goofy. We hear sermons, prize fights, symphonies, comedians, Presidential inaugurations, court trials, foot-ball games, auto races, household hints, Shakespeare, fairy tales, weddings, and time signals.

Almost everything that makes a sound, and many things with no sound at all, have been transmitted to us by the broadcasters. In London scientists have broadcast the love song of a beetle; in New York they have broadcast a family of sea lions at dinner; and in Chicago they have broadcast the tumult of the Board of Trade wheat pit.

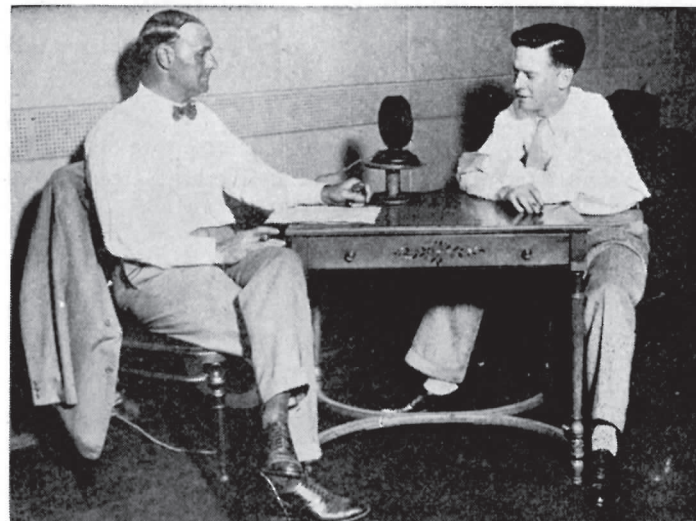
We have heard from our radio horns the actual whirr of the planes of the world flyers as they passed over the broadcasting station; we have heard a Chinese opera, a State fair,



Van and Schenck, best paid of the harmonizers, warble a ditty on W-G-N.



Virginia Rea, whose solos and coloratura accompaniments highlight the *Eveready Hour*.



"Why I brought the fight to Chicago." Tex Rickard, master mind of the boxing promoters, tells the WGN audience and Westbrook Pegler, of *The Tribune* sports staff, about that recent party at Soldiers' Field stadium.



a five-ring circus, Rin-Tin-Tin, the Liberty Bell, a punching-bag tattoo, a bridge game, a yacht race, a prearranged locomotive collision, a fashion show, and a bird's song.

Some of it was unique entertainment and some were merely parlor tricks, but all showed the scope of radio.

So there isn't much left for the broadcasters to touch on in developing novelties for the ear, save possibly a bowling tournament, a lightning typewriting contest, or a barber's clippers at work.

The manufacturers will gallop onward, but as the innards of the sets are pretty well finished off now, the advance toward radio's millennium will be shown mostly in the exteriors of the machines and in the doodads attached thereto—which may be of infinite variety.

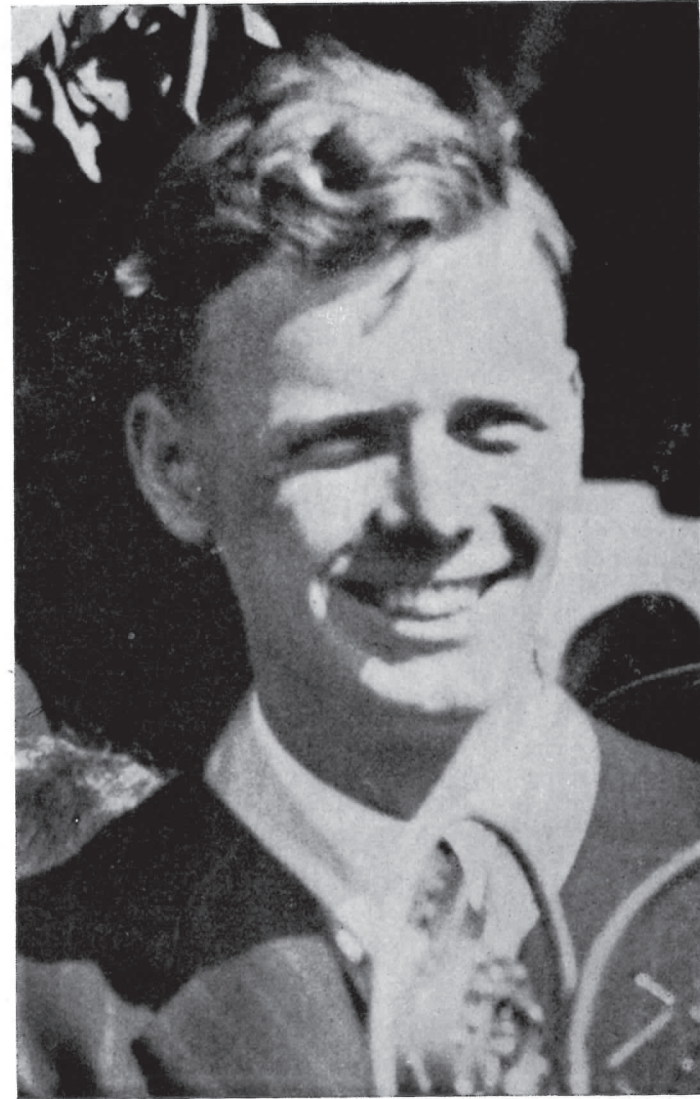
We can imagine the advertisements of five years from now:

Ask to see the new eight-tube Pandemonidyne.  
 . . . Four models: Open, closed, bid, and asked.  
 . . . Smokeless and fond of children. . . Can take distance or leave it alone. . . . Collection agency frequency . . . Hot and cold dials . . . Extra drawers for birdseed, lemons, and ginger ale . . . Vine-covered, and will decorate in the spring.

Cosmo Hamilton, the playwright and author, is an exuberant prophet of radio. After his first venture before the microphone, he was fascinated by its possibilities. We spent a whole evening discussing its destiny, and he warmed to the subject of radio in a highly imaginative manner. I begged him to jot down his notions for me, and he did, delivering a treatise that breathed heavily of commas and fanciful predictions. I hope he won't mind if I quote from it here:

"What, in Heaven's name, as this is merely the beginning of these wonders, will be the end of them? To whom, eventually, will one be able to speak when the radio has grown up, has thrown aside its swaddling clothes, and has become a middle-aged and accepted fact?

"I, personally, believe that well within five years the audience of the person who sits in a broadcasting station will be not only on this earth, but on numerous earths. I feel sure that in time the radio will tune in to the beyond, and that one night, very soon, millions of astonished listeners will hear Caruso sing again from the plane to which he has been transferred by what is known as death, but which is and must be merely another and a somewhat higher form of life.



The kid who did it all by himself grins at the microphone. The broadcast of the Lindbergh reception by a nationwide chain of radio stations was the longest ever attempted—11 hours—and a highspot of the year.



"The voices of long-departed people will be heard again—Dickens, Thackeray, Oliver Wendell Holmes, Mark Twain, Lincoln, Alexander Hamilton, Gladstone, Salisbury—our fathers and mothers, brothers, sisters, friends, men with whom we served in the war, boys who were shot down in midair, and who knows who?"

"It goes without saying, too, that anyone with imagination, and not too much of that, can see in the greater perfection of this miracle a series of silent revolutions that will do away with the novel, the newspaper, the theater, and the concert room. It isn't to be supposed that even the most successful novelist will be contented to be read by the merest smattering of people, when he can speak direct to billions.

"Novels soon will be compressed into tabloid form and conveyed in thirty minutes, not merely to forty or fifty thousand people, but to the whole number of those long since out of the habit of reading, who will tune in and listen.

"It isn't to be supposed that the newspaper can live when everyone may hear the voices of Mussolini, Lloyd George, Calvin Coolidge, Baldwin, Herriot, and all the other political world leaders, without waiting for the arrival of the morning edition, with its cables summarizing the speeches of the previous night. Nor will any man read the headlines of the morning news while he bolts his eggs and bacon, when he can get the same news over the radio without making any effort at all.

"It isn't to be supposed, either, that those very few people who have remained faithful to the theater, in spite of all handicaps—high prices, inferior acting, and what not—will undergo the nightly traffic when they will be able to hear plays in tabloid form given to them from broadcasting stations, while they sit in the comfort of their own homes.

What do *you* think?

NOT TO mention the lighthouse keeper who wrote, regretting that he missed part of the lecture on "Motor Camping!"



Irving Margraff, director of the Blackstone string quintet, one of W-G-N's concert groups.



Martial music, operatic arias, and chanties of the sea. . . . Mark Love, the sonorous basso of W-G-N.



One of radio's busiest orchestras and a W-G-N favorite, the Drake Concert ensemble. Left to right: Leon Benditzky, Armand Buisseret, Henry Selinger, Frank Kiesca, Fred Meiken, Leon Lichtenfeld.



# Celebrities Are Human

*A Reporter Becomes  
Radio Announcer and Discovers  
How Real They Are*

*Reprint of an article by QUIN A. RYAN from Liberty Weekly*

**T**HERE are three spots in this universe where all men are equal, where all titles and affectations cease—on the roller coaster, in the dentist's chair, and in the radio studio. All my young life I've been ritzed by celebrities, ritzed by experts. But now the worm has turned. The worm has turned radio announcer, and when I get them in the radio studio I have them scared to death. Every famous personage quakes a bit before the microphone. Radio, for me, hath put down the mighty from their wing collars.

When I was very young I was presented to President Taft, and even that beaming Santa Claus only wagged a haughty mustache. While in short pants I used to act in the movies, at the old Essanay studio, in the early one-reelers. For three dollars a day I was a caddie, a messenger boy, a page, a bystander, a passer-by, a fraction of a mob, and a dead soldier on the battlefield. And there I was pleasantly high-hatted by George Ade, Wallace Beery, Francis X. Bushman, Charlie Chaplin, Beverly Bayne, and Henry Walthall.

When I was a newspaper reporter, interviewing persons of note, I was always colliding with a lifted eyebrow. In that position I was ritzed by no less a senior than Vicente Blasco Ibanez, by John Philip Sousa, and by Gilbert K. Chesterton, John Drinkwater, and Sinclair Lewis.

But for the past few years, as a part of my radio job, it has been one of my chores to meet, interview, and introduce the

*Lawrence sang the opening theme song on Little Orphan Annie. I did the pgm for 4 yrs.*

↓

PICTURE BOOK OF RADIO

35



*O sole mio! Out of Italy, by way of Madison, Wis., come the Salernos of W-G-N. Lawrence, on the left, is possessed of one of radio's finest baritone voices. Frank wrestles an ardent accordion!*



*Langorous Spanish nights . . . a serenade . . . "Marcheta." That's Flavio Plasencia, W-G-N's singer.*



*Myrtle Stahl, who manages countless details behind the scenes at W-G-N.*



famous of the land. I have encountered them privately, when they are out of the limelight and are just themselves. And the conclusion I have drawn from these intimate contacts is that celebrities are not so bad as they are celebrated, and that the great are gracious and amiable.

All of us, I suppose, after years of observing the faces of the illustrious in the newspapers and elsewhere, form our own opinions of these people. Long ago I picked out several faces common to the public prints and began to build up gobs of dislike for them, because they seemed to me uncongenial, grouchy, upstage, or downright mean. Haven't you done that?"

There was one in nearly every line of endeavor. In baseball there was Eddie Collins of the White Sox; in football, Red Grange and Knute Rockne; in the law, Clarence Darrow; and in Washington, Senator Borah and Secretary of the Navy Wilbur; among the theatrical producers, Morris Gest and William A. Brady; in the movies, William S. Hart and others.

It was not because I disliked these good folk, but it was simply that I'd never seen 'em smile in a photograph.

Upon meeting all of these ogres and bogymen in my radio pursuits, I have been struck by their cordiality and charm. To them I have meant no more than a casual handshake or an inconsequential acquaintanceship; and yet they've been as nice as whortleberry pie.

In order to quench their radio nervousness, I sit informally beside them at a table upon which lies an unobtrusive microphone. We smoke, we lean back in our chairs, we just gossip. And it is probably this informality during and after their tense broadcasting that makes them so natural and communicative and pleasant.

The radio announcer meets Richard Barthelmess, Leon Errol, Wayne B. Wheeler, Zasu Pitts, Judge Ben Lindsey, Ethel Barrymore, Peggy Hopkins Joyce, Gloria Swanson, the Dolly Sisters, William A. Brady, Herbert Hoover, Lew Fields, Eddie Cantor, Knute Rockne, Red Grange, Walter Hiers, Eddie Collins, Edwin Balmer, Eddie Rickenbacker—and, one and all, he is sold on them.

People I've read about, people I've put on pedestals—all come into the studio one by one, confessing their trepidation before the broadcasting ordeal, and proving themselves as "folksy" as an Edgar Guest poem.

They laugh, and look scared, and blurt out:

"How does it work?"

"Do I have to talk loud?"



An echo of Waikiki. . . Henry Dixon, director of "Melody Time" Hawaiian music on W-G-N.



Fern Scull, "staff accompanist," meaning that she is a pianist of unusual ability.



"Ah'm gonna shout all ovah God's Heaven!" The Pullman Porters' quartet of Station WLIB, crooners of negro spirituals and such.



"Gee, this is a funny feeling!"

"I'm never going to laugh again when I hear somebody stuttering on the radio."

"How many people do you think are listening?"

"Can they hear us in Los Angeles?"

"Bet they'll tune me out, and I won't know they're walking out on me!"

Lovable old Cardinal O'Donnell, primate of all Ireland; the fatherly Montana Senator, Thomas J. Walsh; timid little Betty Bronson; boyish Chick Evans and Joe Kirkwood; and the quaint James Stephens, he of The Crock of Gold. I'm for them.

After their interviews on the air, they like to linger to watch others broadcasting, and they show great interest in inspecting the machinery that propels their voices afar.

In broadcasting big news events I have found the headliners to be singularly affable. For me, celebrities lost much of their austerity during the weeks I was doing the Scopes evolution trial from Tennessee—partaking of drug-store sodas with Clarence Darrow in his shirt sleeves; sitting on a curbstone bench with Dudley Field Malone and H. L. Mencken; and calling on William Jennings Bryan on his front porch.

When I was assigned to describe the Sells-Floto Circus, I took Morris Gest with me, and got even more of a kick out of watching him throughout the broadcast than he did from his enjoyment of the circus.

I warmed exceedingly toward President Coolidge and Secretary Wilbur when calling on them in Washington to arrange a special broadcast. The President was most pleasant and indulgent during our short talk, standing all the time. Mr. Wilbur chatted smilingly in his office for as long as twenty minutes, standing at his desk and leaning against the back of his chair while a secretary noted the conversation in shorthand.

They've all been bully, the celebrities whom radio announcing has introduced me to—J. Warren Kerrigan, Senator Borah, Babe Ruth, Ty Cobb, John McGraw, Governor Al Smith, Clara Kimball Young, Commander John Rodgers, Mac Marsh, Julia Hoyt, Francine Larrimore, and Patricia Collinge—and I'll vote for them in every precinct in Pennsylvania.

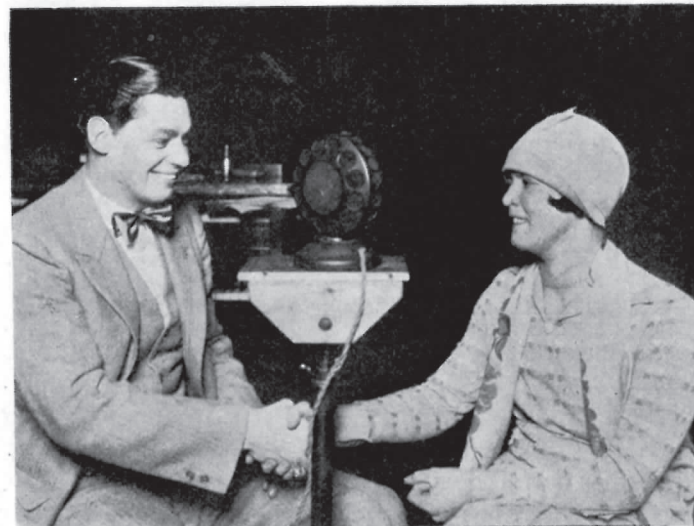
*Irene Selma brother,*



Frank Dahm, W-G-N announcer and continuity writer. You hear him during the "pro" football games.



A tinker of tunes. Alfred G. Wathall, the W-G-N master orchestrator and composer.



After it was all over, "Trudy" Ederle, the first girl to swim the English channel, told the W-G-N audience how she did it. The smiling lad shaking her hand is the swim champ Johnny Weismuller.



# The New Sky Pilots *or* Tuning in Your Religion

Reprint of an article by QUIN A. RYAN from Liberty Weekly

RADIO has got religion, and religion has got radio. Taking, say, 700 as the total of radio stations in the United States, we find that one in every fifteen is owned by a religious organization. Add to these the number of churches or sectarian schools participating in the operation of radio stations, and the ratio moves up to about one in every ten. Further, one-half of all the stations include some form of worship or a religious program in their broadcast offerings. Religion has embraced the radio, and the sky pilots are cruising the skies.

After reverently weighing the listening public's reports on the matter, we may draw the compound conclusion that religious broadcasting is a great privilege and a great pest.

It is from the larger cities that there comes the angry designation of religious stations as pests. Many a city or suburban listener finds a crusading broadcaster in his territory hogging the air and ruining his chances of enjoying other stations with diversified programs. When the Jumping Jehoshaphats build a potent broadcasting plant in any locality the neighbors for miles around have the alternative of listening exclusively to fervent calisthenics or of turning in their radio sets for useful fireless cookers.

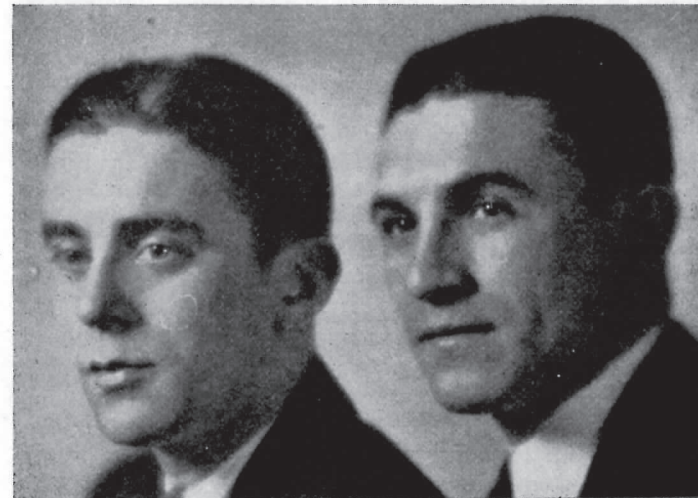
Since press agents, movies, billboards, and other modern devices of salesmanship have been called to the evangelical cause, it was but natural that churches should employ the radio for publicity. Just these churches that employ it obviously for advertising bring down upon their heads the wrath of the everyday radio devotee.



Bobby Meeker, the hotsy-totsy leader of the Drake Hotel dance orchestra, playing at W-G-N.



Edward Barry, who each week gives a piano lesson to W-G-N's 4,000 listener-pupils.



They immortalized that tender opus, "I Wanna Dance with the Guy What Brung Me." Tommy Carroll and Andy Sorvillo, known to the customers as "Carroll and Sorvillo," two boisterous boys heard on WLIB.



In many more cases, on the other hand, the religious radio is deemed a divine blessing. It delivers to the hearthstone of the isolated and to the bedside of the shut-in the balm and inspiration of holy service—and welcome, too, even to individuals who have been indifferently beyond the rim of any flock.

An infinite variety of letters—from the invalid, the woodsman, the hill-bound farmer, the lighthouse guardian, the housewife whose domestic duties do not permit church-going—testify to the radio's efficacy in bringing the very "feel" of the church service to them. Its mirroring of the inspirational exercises within the church wins back countless strayed members of the flock. Its nondenominational programs gain the ears of thousands who shun the pulpits. Its moral lessons hit home effectively because the recipient is in a receptive mood, at his ease in his home, with no distractions.

Religious broadcasting has been so successful that there have been predictions of "radio churches" to supplant poorly equipped rural pastorates. A community chapel would replace the little red meeting house and a radio horn replace the little-read preacher.

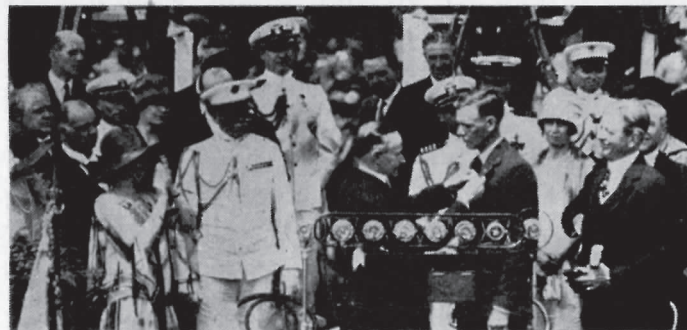
One writer in a religious publication foretells the passing of the circuit-riding parson, the wheezy organ, the homemade choir, the inept sermons, and sparse attendance. The pastor, he predicts, will become, instead, a social organizer and superintendent of the radio services. The congregation will gather to hear the sermon of a famous metropolitan divine and will join with the singing of renowned artists miles distant.

The opposing debaters—and there has been more debating on the subject than the public suspects—contend that people will never be satisfied with merely auricular attendance at church; that religion is more than simple hearing, whatever the belief. They argue that services on the radio lose their devoutness; that the churchgoer misses the warmth and comfort of personal attendance; that there is lacking the communion of spirit and the sense of holiness.

What do *you*, for one, think? Do you think you could be satisfied with attending your church by radio?

At any rate, the bulk of the churches are making vast and good use of this child of science, and their increasing numbers seem to answer for themselves the worry that broadcasting may lessen the attendance at church.

Questionnaires submitted to pastors tell, in ten instances to one, of attendance increased after broadcasting, of letters received from distant points containing promises to attend



*"President Coolidge improves with the radio. It erases his sectional twang, it deepens his voice, enhancing its impressiveness, and swells his stature in the*



*hearer's imagination. His former secretary, C. Bascom Slemph, said it well: 'Radio seemed to have been invented for him. It came just as he did. His voice*



*is perfectly adapted to its use in an enunciation clear and distinct. The invisible audience, without the dramatic appearance of the speaker, must listen to the thought of the speaker. In this role the President shines.' "*



church more often, of the dispelling of points of prejudice, and of the creation of bountiful good will. They even tell of voluntary monetary donations to the collection box.

The clergyman who has probably the largest and most variegated audience in the world is Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, who preaches via a chain of radio stations on Sunday afternoons. He includes a "question box" for the answering of questions sent to him from his scattered listeners of all sects and creeds. He says of broadcasting:

"Properly used, radio presents an amazingly wide field for reasonable propaganda of the great truths we hold in common. I have found it an immense help in reaching countless numbers of people who have no definite affiliations with the churches. They are not irreligious. Far from it. They are deeply moved by spiritual realities, and are a very large group presenting a fascinating field for religious enterprise. If the radio industry existed for this purpose alone, it would be amply justified."

As for the lazy sheep of the flock—why worry about them? A man who will remain away from the church in order that he may lie at home, smoke his pipe, listen to the services, and chuckle as he hears the tinkle of the collection, would likewise—in playing golf alone—concede himself most of his three-foot putts.

*A LIGHTHOUSE keeper on a rock in the Pacific Ocean complains that he is distracted from his radio listening because a ship that passes every four months always blows its whistle at him!*



Three celebrities who helped W-G-N broadcast the Indianapolis auto race. Barney Oldfield, veteran driver; Gar Wood, speed boat king, and Eddie Rickenbacker, racer, war bird and owner of the Indianapolis track.



"Ballads, songs and snatches—and dreamy lullabies"—Tommy Coates, lyric baritone of W-G-N.



Another lyric minstrel of the W-G-N band of artists—Edwin Kemp, the tenor.



# The Freest SHOW on Earth

## Why Performers on the Radio Stage Pay for the Privilege

Reprint of an article by QUIN A. RYAN from *Liberty Weekly*

**T**HE biggest show on earth! Admission only three pins! Radio entertainment is as free as rain water. All you need to buy is something to catch it in. The good folk hold out their bushel-basket radio horns and collect the manna from the heavens.

The broadcasters are the butter-and-egg men by appointment to His Majesty the American Fan. They put the finest talent of the world at the beck and call of the public, and never pass the hat.

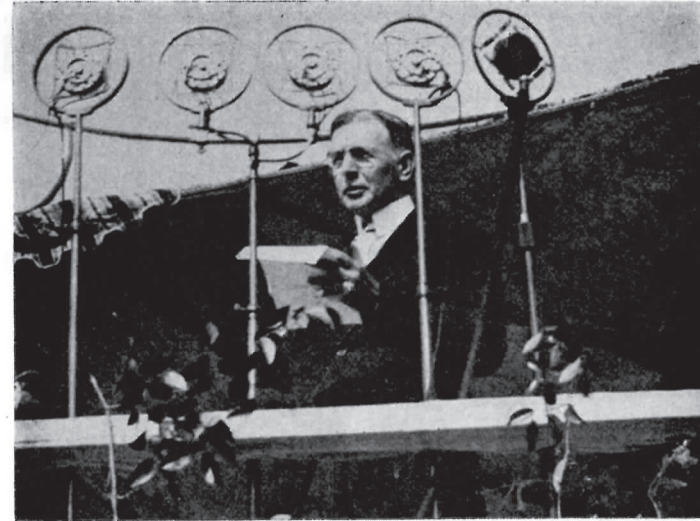
Yet they have their sordidly materialistic moments. About eight times a day they sit down and ask, "Who's going to pay for it?"

As in the case of the weather and Charlie Dawes' pipe, everybody talks about it, but nobody does anything.

Of course, after five years of broadcasting gratis, it's rather late to suggest that Santa Claus operate on a strictly cash basis. The broadcasters should have laid down a box-office plan before they rushed pell-mell into their philanthropies.

Many a pretty theory has been teed up for consideration, and by and large they have *all* been sliced into the rough. Some have popped the question of licensing radio listeners, the proceeds to go to the broadcasters. Secretary of Commerce Herbert Hoover has said of this:

"This country would never stand for licensing or taxing radio listeners. That idea works only when one company has



A halo of microphones hovers over the head of Vice-President Dawes as he dons his specs and reads a message to the nation. The Dawes pipe got microphone fright and didn't show up.



Hizzoner Jimmy Walker, the mayor of New York, flips a pleasantry over the bounding radio waves.



It seems there were two Irishmen named Al and Mike. Gov. Alfred E. Smith of the state of New York.



a monopoly and all the revenue so derived goes into one pool. And we don't like monopoly. And, then, how are you going to have a police force snooping around for illicit aeriels and searching people's homes?"

Of a proposed tax on radio equipment, Mr. Hoover has stated:

"People go into the theaters and pay admission, and that solves the problem right there for the stage or concert hall; but it is obvious that there is no such way of getting the radio audience to pay for what it gets. So you've got to approach that some other way—leaving out the license-tax scheme.

"I've heard only one very feasible suggestion. That is to fix a certain tax—say two per cent, for instance—on the sale of radio equipment. . . . You could provide enough that way to pay for daily programs of the best skill and talent throughout the year."

One station, WHB, of Kansas City, inaugurated a plan of selling annual "box seats" to its "invisible theater," with printed programs and life-size theater tickets being sent to all who contributed to the visible box office, entitling them to a specified seat. There were many voluntary contributions, but the stunt was abandoned after a while.

So, after all's said and little's done, we find the broadcasters reverting to the basic formula of program broadcasting—the branding of indirect advertising. The good will, the "institutional publicity," and the trade-mark advertising that are derived from sandwiching the name of a product or an institution in between program offerings warrant the broadcasting expenditures, they say.

The majority of the broadcasting stations advertise only one thing, the firm name of the organizations operating them, and this is construed not so much as advertising as it is an identification of the station the listener is hearing. Some stations maintain themselves as agencies for the advertising of others' trade names, selling time on the air as newspaper advertising space is sold. The advertisers may be charged from \$75 to \$1,000 an hour to present their entertainers on the air, the rates varying with the time of day and the extent of the territory the station covers.

A motley family is engaged in the business of broadcasting as an indirect advertising medium—radio manufacturers, theaters, newspapers, department stores, universities, State experimental stations, churches, fraternal societies, railroads, and hotels.



The eastern seaboard's best known announcers—Graham McNamee and Phillips Carlin. They generally work as a team, at the prize fights and baseball games, like Old Damon and What's-His-Name, each helping the other.



The announcer with the lush southern brogue—Lambdin Kay, of WSB, at Atlanta, Ga.



A new voice on the nocturnal airways—Alois Havrilla, late of Cuba, now with the radio chain.



"The Solemn Old Judge"—George Dewey Hay, a pioneer announcer, now at WSM, Nashville, Tenn.

Their simple trade-marks, as they are set off occasionally amid the nightly fireworks display, pay for the public's gigantic free show.

That's comically cheap, you must admit. It doesn't hurt anyone's ears to hear an intermittent trade-mark during a concert. Try to parallel the case in your imagination, if you will: What if we could attend the best vaudeville show for only the price of listening to the announcement that the trained beetles' act is presented by the Skylark Cistern Company—and then on with the show! What if we got our newspapers for nothing, just because there's paid advertising in their innards! It doesn't prove anything, but it's fun to think about!

Station KMOX, at St. Louis, is the spokesman for a dozen or so firms. Each one helps to pay the piper and takes its share of time on the air. Station WCCO, at Minneapolis and St. Paul, splits its big bill two ways: one-half is met by a milling company, which calls the station after its product, and the other half of the annual expense is borne by approximately 500 business concerns, which subscribe in the interest of civic booming and derive no individual publicity.

It's mild advertising and innocuous propaganda that are sustaining the radio stations and providing the biggest show on earth free of charge. It will remain mild and innocuous, because whenever it starts to run amuck, the audiences will attend to the matter themselves.

*THE LOCAL radio station that received as a Christmas card the greeting, "More power to you," is still wondering whether it was an orchid or a brickbat.*



*The lush and tuneful Ipana Troubadours. They advertise a tooth paste, and here they are shown grinning and flashing gleaming rows of healthy white-socks!*



*Chief Eskimo Harry Reser gives a banjo lesson to radio's best banjo band, well known as the Clicquot Club Eskimos, whose chain programs are always a delight to the ear.*



# The RADIO Pied Piper

*How the Animals of  
Children's Fancy  
Are Brought to Life*

*Reprint of an article by QUIN A. RYAN from Liberty Weekly*

WHAT would you give to be the confidant of an army of children? What would you give to receive several hundred juvenile letters daily telling you that nightly in thousands of homes your simple monkeyshines were holding the pop-eyed attention of an exacting audience between the ages of one and ten?

I have that privilege, and I wouldn't trade it for whatever you would give.

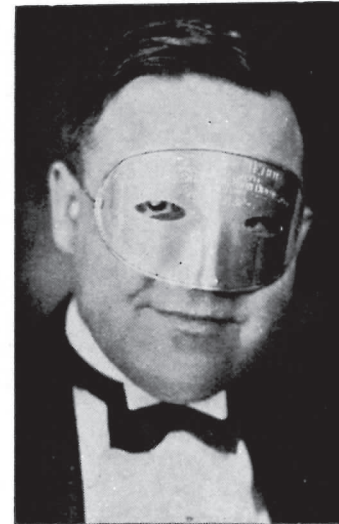
The accepted picture of the children's favorite is that of a bushy patriarch they can climb over like a haystack and a foxy grandpa full of fanciful yarns. As such, I am only an imposter in false whiskers—a mountebank in his twenties who is unmarried and has had no association with children except by radio.

Once upon a time only the post office of Santa Claus could own such a treasury of children's correspondence; but nowadays the radio stations rival that old gentleman's mail every week.

The evening comes and playtime ends. Porridge then, and sleeping sacks, and tired tots creeping like snails unwillingly to bed. We pied pipers of the radio leap from some alien occupation—such as broadcasting a football game—and fill the twilight with the life and works of *Alexander Alligator* and *Freddie Frog*. The radio has brought a new interval into the public's everyday—the period of the "bedtime story."



Commander Richard E. Byrd, telling the radio audience of his trans-Atlantic flight.



Radio's mystery man! The Silver Masked tenor, a broth of a boy whose name is never revealed.



Most quartets come in odd lots and sizes, don't they? Well, here's a quartet all the same height, which is something in itself! The Goodrich Quartet, heard over the radio chain and from W-G-N on Wednesdays.

It is a time to conjure images—images to sweeten dreams. *Peter Pan* hops in at the window and *Tinker Bell* whisks through the room. The magic quality of the radio enhances its imaginative appeal to the children. Turn a dial and music darts from the radio horn, and voices, and stories, and animals!

Inadvertently toying one evening with a kit of whistles and bells that a trap-drummer had left behind him in the radio studio, I named each of them for some animal or bird. My tiny audience believed me!

Out of my bewildered hat they had pulled a cuckoo bird, a wabby calf, a mischievous Airedale, a lumbering baby elephant, a kindly lion, a frisky frog, and a garrulous duck who never goes without her galoshes.

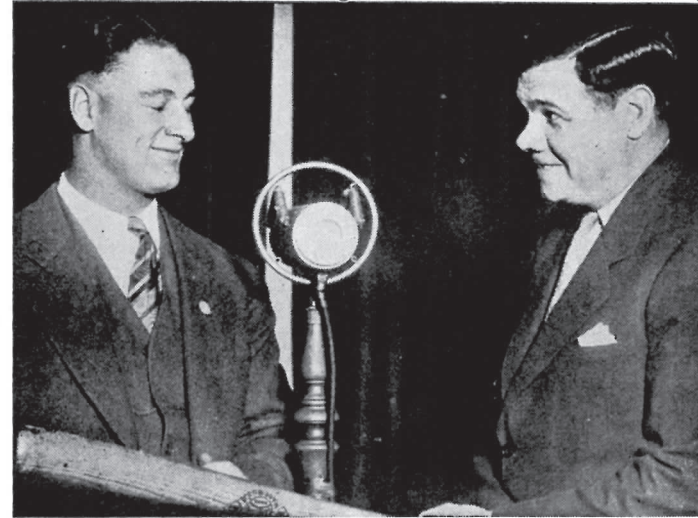
These are my playmates. *Cuckoo* gets more mail than a Senator; *Jumbo*, the elephant, is showered with candy and cakes and jackets and toys; our noisy choo-choo train is swamped with requests for rides. The children hug to their breasts these phantom pets of the radio and toddle off to bed with them.

Perhaps we bedtime broadcasters are not edifying; I have never tried to be. Neither was *Tom*, the piper's son, nor the unconventional cow that jumped over the moon. I never preach, nor moralize, nor goo-goo, nor strive to ingratiate myself. Clowning is enough.

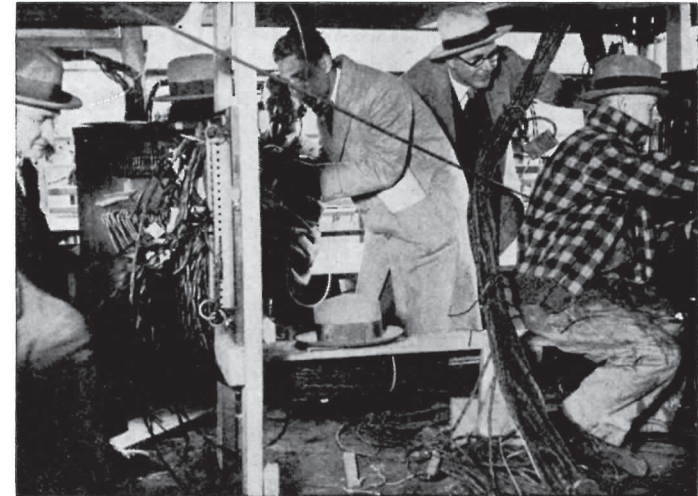
On Sunday morning I read them the colored comics, the "funnies" in the newspaper, after they have come home from Sunday school. For a full hour we lie together on the floor, they with their papers and I with mine, poring over the antics of the funny people, and many's the grateful letter I have received from parents for relieving them of that arduous Sabbath chore.

Sometimes I have the youngsters drawing pictures and sending them to me; sometimes writing verses, or their own versions of tales we have read together, or brand-new original stories woven out of five miscellaneous words. They accept my challenge and the mail bag is bulging with their grotesque scripts and sketches. Their stories are my greatest joy. Just read:

Jumbo saw a little mouse and sed to him letts goe fishing all rite sed little mouse so they got soom stics and string set off soon they came to a farm house and telaphoned to thare mothres that would be at home at five and the farmer gave them umberrella becus it was going to rane uncle quin plees send anohtre star up in the sky for me.



The king of swat, Babe Ruth, and his eminent runner-up, Lou Gehrig, finger their war clubs and discuss the business of walloping the old apple where Mike can hear. That's Michael in the middle.



Underneath the ring at the Tunney-Dempsey fight in Chicago. While the two scrappers were pummeling each other around the floor above, a dozen radio operators were manipulating the broadcasting machinery down here.



From Canada's icy mountains to Florida's coral strand they troop in; from wee ones in the hills and afar on the plains. Here is a note before me as I write:

DEAR UNCLE QUIN: I am a little girl 9 years old. We live 300 miles north of Edmonton, Alberta, Canada. I live on the shores of a big lake. It is frozen over now. I have been up here 11 months and have not seen any white children so it gets lonesome sometimes. I listen to you every night and would like a train ride on your choo-choo. I have to wear snow shoes when I go out. I am sending you a story. Please tell Ducky-Lucky to say hello to me. Love to you and all the animals.

I never allow any children in the studio, because for them the show would be ruined by disillusionment and for me by self-consciousness. In their presence I am just a wooden Indian, but a hundred miles away from them—they almost engulf me with letters, their love and their kisses are mine, till I think of the Bishop of Bingen in his Mouse-Tower on the Rhine.

THE TROUBLE *with radio is that its announcers are mostly of two opposite classes: the wing collar kind and the rubber collar kind.*



Milton Cross, a veteran announcer of WJZ, New York, now heard over the radio chain.



Gene Tunney's talk was entitled, "What a fighter thinks about when he's waiting for the first round."



They hum and they hymn and they harmonize. The Eveready Revellers sitting about, having their pictures taken and demonstrating how well all of us radio people dress—(Thunder offstage).



# RADIO *puts on* Long Pants

## *The Ethereal Impresario Displays Some Stylish Programs*

*Reprint of an article by QUIN A. RYAN from Liberty Weekly*

THE RADIO program is really becoming a program. It is learning tricks from the movies and stage; the radio "hour" is becoming something more than a broadcasting station and sixty successive minutes.

In radio's youth, the variety of material stuffed into the microphone would have made a liverwurst manufacturer blush. A soprano sang the aria from Samson and Delilah; a banjo plunked Old Black Joe; a jazz orchestra played Three O'Clock in the Morning; and the announcer cemented these ingredients with Joe Miller.

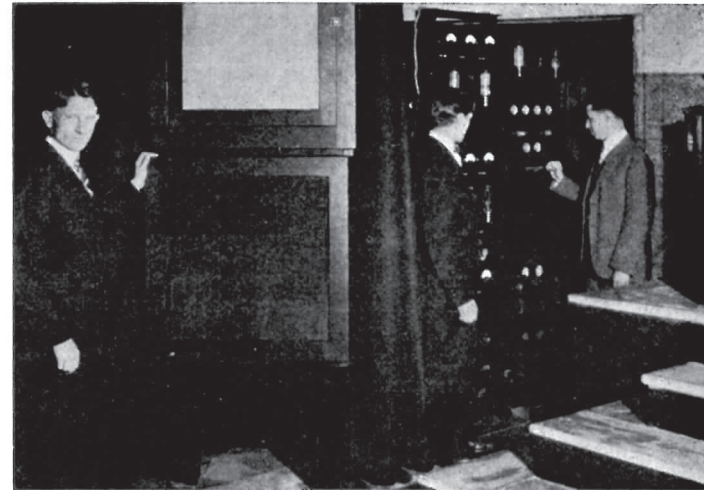
Today, the better radio hours have the close coherence of a good drama. The radio director has a score, a continuity as exact as that of a movie or stage director. Not only the outline of the performance and his own lines, but the "business" with which he has planned to weld and color the performance, is on this script.

At the proper moment waves swish and thunder rumbles; the barn-dancers wax happier and noisier, as a prelude to Turkey in the Straw; the blarneying policeman moves down the street; and the newsboy quartet strolls by, pausing a moment at the microphone.

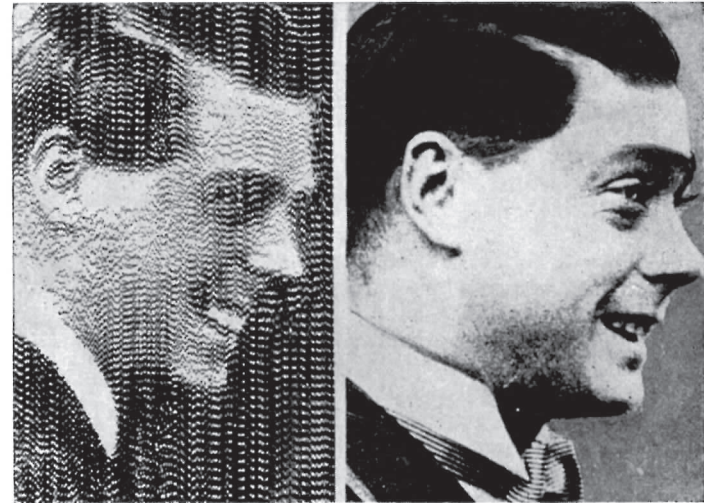
Much radio continuity is designed only to provide a thread of theme for a series of musical attempts.

But radio continuity may be more than an arrangement, more than an instrument of unity and orderliness.

The moving picture makes dramas of sight. The radio makes dramas of sound.



One form of receiving apparatus for television. The distant scene is made visible to the audience on the glass screen in the center. Behind the lower screen is the loud-speaking apparatus.



Showing how true to life a photo sent by radio may be. The photo of the Prince of Wales on the left was transmitted from England to America by radio within a half hour. The photo on the right was taken in this country.

One of the earliest and best of the continuity units of the radio was the Eveready Hour. It's still shot out from a dozen or so stations once a week. You, too, may recall happily the positive beauty of those verbal and musical scenes in its Christ Child production one Christmas Eve; or the meatiness of its Kipling or Lincoln productions; or the fetching comedy built around celebrities like Irvin S. Cobb, "Bugs" Baer, De Wolf Hopper, Elsie Janis, and Weber and Fields.

Radio sketches such as these, that provide a single hour's entertainment, may take their producers a week to whip into shape. The scripts must be written, studied, timed, and rehearsed. The stars must be contracted for. The orchestra must be lined up and put through the musical paces. The vocalists must be recruited and told things.

SIC TRANSIT radio continuity! It's as fleeting as a drag on a cigarette! It can't be repeated tomorrow night or next week, like the stage comedian's impromptu gags. The radio man has the same audience night after night expecting a new show. They keep him hopping.

Plays and dramatic playlets are likewise written expressly for the radio now, and they breathe heavily of stage properties—slamming doors, train whistles, chimes, cuckoo clocks, clocks, and summonses to the butler.

In my own four years of humble radio experience, I have tried to take this continuity medium further, and to reproduce history. It's merely a game of let's pretend. I ask my audience to imagine that I am broadcasting to them on this day in history, and then proceed to depict the spectacle or occurrence as I would if I were actually speaking from the scene—in the same manner that I have done in reality the Tennessee evolution trial, the Kentucky Derby, football, baseball, and prize fights.

Would you believe, as one example, that a Lincoln-Douglas debate could be reproduced on the radio so realistically that hundreds of listeners, including old timers, would send in letters of whooping appreciation and requests for more. It was; and here's how, if there are any young men in the class casting a flirting eye at this new profession.

My first step is in research, burrowing into the Lincoln biographies, traditions, and the verbatim reports of the debates; the second, in finding two characters with voices resembling those of Lincoln and Douglas; the third, in corraling twenty extras to simulate the murmuring crowd, and about six more voices to call the lines of the chairman, the watermelon venders, and the hecklers in the crowd; the fourth,



*Sly old William Collier, Sr., hardy veteran of many a stage farce and banquet table, met up with young Leo Carillo, the dialect comedian, and they tilted gags and yarns in one of the Monday "Family Parties."*



*This would be another weekly sight for you if radio horns could see—the A. & P. Gypsies, those fine instrumentalists who play every Monday evening from W.G-N and the radio chain.*



to consult with the musical director about the orchestra music for the prologue. The fifth step is the long chore of writing the continuity, with the lines and directions; and the last, the rehearsal and delivery.

The prologue, written as of the present, with the orchestra softened, sketches the life and thought and problems of those agitated times—the old Missouri Compromise, the new Kansas-Nebraska Bill, the Dred Scott Decision, Senator Douglas and Lawyer Lincoln, their political rivalry, and the challenge to debate! This fades out, and the attention of the radio listeners is directed back through the years, like a movie, to August 21, 1858. And the manuscript goes on:

*Business*—Murmur of mixed voices of crowds fades in, and continues.

**ANNOUNCER:** This is station W-G-N, ladies and gentlemen, broadcasting to you from Ottawa, Illinois, the first of the much discussed debates between our two Illinois Senatorial candidates, Douglas and Lincoln. The heat is terrific here today on the Illinois prairie land.

Before breakfast the town was swarming with a multiplying throng from all points of the compass. At 8 o'clock the streets and avenues looked like a vast smokehouse, it was so dusty. Teams, trains, and processions poured in like an army.

Today, here, flags and mottoes and banners are fluttering and staring from every street corner. All forenoon military companies and bands of music monopolized the thoroughfares around the courthouse and the public square, where we are now.

*Business*—First Boy: Watermelon, five cents a slice!

**CROWD** continues hubbub, with occasional cheers and people calling.

**FIRST MAN:** Stephen A. Douglas—hooray!

**ANNOUNCER:** It is now 2:15 and the crowd is getting larger; the fringe of the multitude is away off there beyond the borders of this little square. This is the largest meeting, I think, ever held in this part of the state. The bare announcement that our two Senatorial candidates would meet in open debate has attracted almost 20,000 people, I am standing on the platform, about twelve feet away from Senator Douglas and Mr. Lincoln. Out in front, extending back as far as I can see, the crowd is sitting on the ground, on benches, on barrels—women and children, too.

Peddlers are selling everything from medicines to watermelon. There are women with babies in their arms. There are many trees here in Lafayette Square, but they offer little



Now, this is Roxy, the famous radio impresario of the east, introducing three members of his "gang." Leaning from left to right, they are: Adelaide de Loca, Roxy, Phil Ohmen and Victor Arden.



Then out of the night that was fifty below, and into the din and the glare, there stumbled the Happiness Boys themselves, the Messrs. Jones and Hare. (Oh-ho-ho-ho! The baldish one is not Mr. Hare Oh-ho-ho-ho!)

protection today from the broiling sun. Only here and there are men wearing coats or hats.

Those little outbursts of cheering that you hear every once in a while are for one or the other of the candidates. The town has gone mad. A special train of seventeen cars, filled to overflowing, has come down from Chicago; and another train of eleven cars has come from Peru and La Salle. Wagons and saddled horses are hitched to every post. Two brass twelve-pounders have been banging away all day.

The candidates are both talking to friends seated beside them now, while the committee is trying to clear away the throngs that are pressing so tightly against the platform. Douglas and Lincoln both wear black bow ties. Senator Douglas is short, as you know, a burly man, with a large round head, a heavy mop of hair, and a dark complexion. Mr. Lincoln is very tall, slender, and awkward, even in his sitting attitude. His face is large-featured, with heavy brows, his forehead high, and his hair dark and heavy.

*Business*—Occasional bass-drum boom, for cannon in distance.

Crowd continues murmur and slowly fades out when chairman speaks.

Second Boy: Hi, Tommy! Who are you for?

Announcer: The newspaper men are clustered on both sides of the candidates, jotting notes. At arm's length from my microphone is Mr. Horace White, the reporter for the CHICAGO PRESS AND TRIBUNE. Well, ladies and gentlemen, this noise and chatter that you hear now has been going on all day. Mr. Lincoln was met at the depot this morning by an immense crowd and he was escorted in a carriage decorated with evergreens to the residence of Mayor Glover, while enormous throngs blocked the streets and sidewalks and shouted continuously.

Judge Douglas was met this morning at Peru, sixteen miles from here, by a committee in an elegant carriage drawn by four horses. Another delegation met him four miles out with several hundred flags and banners, and brought him into town to martial music and amid the booming of the cannon. But, oh!—they're starting now—

The radio listeners now hear Douglas being introduced, and the condensed version of the first of the seven famous debates is on; with applause, scattered shouting, and intermittent heckling from the wee multitude of extras in the radio studio.

All for one hour of radio night's entertainment.

## Lines From A Listener

By ELMER DOUGLASS

SOMETIMES AS I look back over my own long experience as a radio listener the thought flashes through my mind that to get the greatest kick possible out of radio one ought to be as poor as the proverbial "Job's turkey" and to have begun years ago with a crystal set—a dinky little dial-less box with a coil or two inside and a cheap crystal on top of it—a long antenna on the roof, and a pair of earphones. Those were the days.

Anything that came in through that everlastingly bothersome, mystery box filled the cup of joy to the fill. It was a common thing in those days for the announcers at the four or five stations operating in Chicago to request their listeners to phone them how the program was coming in. It was those early years, say of 1922-23, that saw the birth of the later much overworked phrase, "Program coming in fine." The enthusiastic announcer, oftentimes the owner of the station, would hurry to the microphone and give out the useful and entertaining information that So and So of So and So street had phoned "Program coming in fine." Yes, and it took many pounds of moral pressure to stop the ever-increasing flow of "Program coming in fine." The phrase suffered a long, hard death.

That little, struggling crystal set did its pioneering work, and its brief and honorable years have passed into history.

Today we have the multi-tube, easily operated set and stations literally crowding the aerial highways, the many tube set not only furnishing increased power but greater selectivity.

Radio enthusiasts are broadly divided into two classes, those who are primarily interested in what comes over the air through their receiving set and those interested in the mechanical and electrical apparatus by means of which the phenomena of sound reproduction is accomplished. The former class, of course, composes the program listener, the latter class the long



distance "DX hound," to use their own phrase. And the line of demarkation between these is so great that to me to be astonishing.

There is still an important third class, the amateur code devotee. To the wireless code enthusiast, the "ham" in amateur wireless circles, radio broadcasting and the listeners owe a great debt of gratitude for their devotion to radio throughout its entire course of development.

This article, however, is principally addressed to that class known as the radio listener.

To the typical listener the program is the main thing. The listener scarcely cares a rap how a piano, for instance, is made, nor is he interested in knowing whether its keys are ivory or celluloid, just so that when the instrument is played upon the tones emanating from it reach him in all possible fullness and beauty.

As the listener gains in experience the quality of the program becomes increasingly of greater importance to him. This is one of the chief reasons why so many radio hits are made and so many fourth-rate radio entertainers enjoy a vogue of popularity far beyond their merits.

It has been surprising to me as the years rolled by to observe the changes in the nature and quality of program offerings and of my reaction to them. At first, as I have already stated, everything that came through my early receiving set was received with the utmost satisfaction, as well as sincere gratitude to the artist or entertainer and station responsible for the broadcast. First the simple, familiar tunes made the greatest appeal to me. To be critical about anything was furthest from my thought. There was nothing on the air that could be called objectionable—this breach of courtesy to the radio audience has rarely ever been broken. There were none of the magnificent concert broadcasts on the air, and these were hardly dreamed of as being a possibility in radio. Noted concert artists balked, even rebelled, against radio. In this respect the broadcasting stations in England were ahead of us and led the way in introducing internationally known artists before the microphone.

Here in America the radio stations, partly by the nature of the thing and partly by the urge of competition due to the ever increasing number of stations entering the field, gradually began putting on better talent and better programs. In fact, change, novelty, and advancement everywhere became the order.

The early listener has had the advantage of developing, so to speak, with the progress of the stations. I remember what a stir the pianist, Moissaye Boguslawski, created in my mind when he gave a Chopin recital of a full hour from W-G-N. That daring venture heralded the possibility that at some day in the not distant future the gates of radio would swing open for the great things in the concert world. And it did. Just this last summer we had two months of twice weekly broadcasts through KYW by the New York Philharmonic orchestra in regular concert repertoire. Altogether out of the ordinary it was, to be sure, yet no one died from shock over it.

Almost all the artists of distinction now lend their genius to radio. The microphone today plays an important role in almost every field of human activity. There are many possibilities yet before it. However, rarely is there a day that one cannot find a sumptuous feast of infinite variety and of most excellent quality.

There are stations today that bear all the earmarks of those of the early, pioneer days. Year after year they continue with the same mediocre type of entertainment. But the major stations of the country are fairly stunning us with a wealth of entertainment of the highest order.

It is an interesting fact that the ideals of the owners of a station are bound to creep in and be reflected in the output from that station. Water seeks its own level. Broadcasters seek to attain their own level. Listeners, likewise, seek their level. It is not human nature for anyone to be other than one's self. And it is important that this human element equation be borne in mind, because a knowledge of this fact will of itself answer the many questions that occur to the listener as to why a station does things as it does.

The subject of announcers is one of utmost importance.



Interestingly, there was the usual survival of the fittest. For the most part only well qualified announcers are at the microphones today. It cannot be expected that every station can have the first, second, or even third best announcer; there are not enough firsts to go around.

Now, it is natural that announcers should like to do as much announcing as possible. Talk, talk, talk they used to do and talk they still do, too many of them. I remember how strenuously I fought in my radio view against lengthy announcing, and also against the use of superfluous words and rubber stamp expressions. Whether the listener is conscious of it or not, the use of unnecessary words leads to mental weariness. Brevity of announcements is the soul of economy of nervous energy for the listener. Rarely is there an instance when the announcer properly becomes the entertainer or an integral part of the entertainment. I am referring to straight-away announcing, and not where the announcer virtually becomes one of the entertainers, such as occurs in so-called production broadcasts. Announcer Bill Hay's ten minute Bible readings at W-G-N is an instance where a station announcer becomes more than an entertainer, for by the dignity of his voice and manner an effect is produced that verges on the sublime.

I have noticed that announcers who have developed the best style and become leaders in their field are those whose words are watched for errors and possible improvements by someone connected with the station. Constructive criticism by the radio audience has undoubtedly been helpful.

Women do not seem to make satisfactory announcers. I do not know that the exact reasons for this have been determined. It is dangerous to express one's views on this subject. Though some day I may land in jail because of it, I am inclined to be an outspoken and fearless devil. Personally, I feel that a woman's place is not in an announcer's booth. Whether it is either daytime or evening work, she does not seem to become the place. It will be noticed that most men, even when the speaker or lecturer is most deeply in earnest, is practically impersonal in their delivery. For some strange reason, most women when

speaking through the microphone convey an effect that takes on the character of the personal when it emerges from the loud-speaker.

Every home having a radio set should have a dictionary as an auxiliary item of its equipment. I haven't the slightest idea how many times I have questioned the pronunciation of a word heard over the air, only to find upon looking it up that I was wrong. Strange thing, after finding I was wrong I noticed that if I heard that particular word pronounced as I had formerly mispronounced it, it sounded as terrible as the correct pronunciation did when I first heard it. The pronunciation of the word pianist is a typical example. A few years ago about half of the announcers accented this word on the first syllable. The other half accenting it on the last syllable. This dual pronunciation became irritating and I ran the word down through several standard American dictionaries, including a standard English dictionary. The word is used so frequently in radio that I considered it worth while to take up the cudgel and handle it vigorously in my radio review column. It took many months to drive the first syllable accentuation back to its native land, England.

As a matter of fact, the varying pronunciation of words by radio speakers can be made to furnish profitable sideline entertainment. The word "either" becomes Ether or Ither, depending upon whether the speaker is from the west or the east. The words news and tunes are rarely pronounced correctly. The correct American pronunciation of the names of composers is difficult, and the high average of correct pronunciation of these names among our announcers bespeaks much for their attention to this detail.

It is fortunate indeed that speech is transmitted with a degree of clarity and naturalness that seldom leaves anything to be desired. Public addresses are usually heard more clearly and far more comfortably through the loudspeaker than at the hall from which they are delivered. And what is of even greater importance, these public addresses, as well as the various educational talks made primarily for the benefit of the radio



audience, may be more thoroughly digested by the listener due to the absence of disconcerting surroundings, and in both cases the audience is infinitely larger than it otherwise would be. I am quite sure the radio audience will agree that in point of interest the after-dinner speeches occupy a unique position. Market quotations, stock reports, news flashes possess something akin to the tangible—we must not forget the rural listener. Baseball, football, and other sport broadcasts have an appeal somewhat aside from that of mere entertainment. As to boxing bouts, I am informed that women are crazy about them. If so, so be it. Radio is here to serve the ladies also. I venture that cooking recipes and household hints by women for women are most appreciated by the men reactively.

Concluding the subject on talks, I personally have a kick to register against our all too frequent tete a tete affairs between an announcer and a woman, or between an announcer and another man, in which the show amounts to a variation of giggles, oh's, sighs, and "O-how-cute-you-are" expressions. It is the exceptional when this class of entertainment gets over creditably for the entertainers.

Music always has and undoubtedly always will be of the greatest interest to the radio listener.

Music is a language that finds universal acceptance and for which there is an universal need. And the orchestra seems destined to occupy by far the foremost position of prominence. No other instrument or combination of instruments equals the orchestra for versatility and utility. The entire world loves the orchestra. Whether the word orchestra suggests a jazz orchestra or a symphonic orchestra depends upon the individual! Fortunately we can take our choice, for we have them both. And out of these two vastly contrasting orchestra groups can be formed brass, wind, or string combinations in duos, trios, quartets, quintets and what not in a formidable array. We hear many programs in which unusual combinations of instruments figure, but the possibilities in color combination of instruments have as yet been scarcely touched upon. The whole world dances to the music of the dance orchestra. The salon

orchestra supplies music for our quiet, restful hours, or furnishes an ideal background of enlivening tone while conversation is being carried on, or while we are at the card table, or perhaps while incidental work is being done around the house. The world is happy when the orchestra is playing. The orchestra can take a piano piece and make it sound more beautiful than when played on the piano, but on this point the purist may arise to object. It is quite probable that jazz music no longer enjoys the popularity it once did. Its rhythm, richness of tone color, and tune and harmony catchiness is in its favor, but its One-two-three-four, One-two-three-four sameness is against it, at least as music to listen to.

I presume vocal duos would be rated second to the orchestra in point of popularity. Male quartets hold a high place in public favor; the "barber shop" male quartet still holds its own, and the male quartets who concern themselves with the more serious compositions are, I am quite sure, rapidly winning wider appreciation.

Solo recitals are a problem. I never seem to be able to frame more than a vague estimate as to how many listeners may be interested in a solo recital. Recitals by noted artists will, of course, attract a large audience. But for the lesser known and the altogether unknown artist the size and interest of the radio audience is an unknown quantity. Violin, cello, and in fact most of the orchestra instruments, with the possible exception of the bass tuba, broadcast surprisingly well. Piano recitals are sometimes altogether satisfactory, but not always. During the last year or so the piano as an accompanying instrument has taken a far back seat in favor of the salon orchestra.

It seems almost impossible to speak about recitals by singers with any degree of certainty. I am of the conviction that in song recitals the public's bent for likes and dislikes is displayed in its greatest degree of variation. I am convinced that one individual will instinctively like or dislike the voice of a given singer, and that this individual characteristic is purely an instinctive one. We find a parallel in the choice of favorite colors by different individuals; one person's favorite color is blue,



another green. It is a very difficult task to pass just and accurate judgment upon a song recital. At best it is a personal opinion. Even could the personal equation be entirely eliminated there it would still remain a difficult subject to pronounce judgment upon, for the factors involved in a song recital are complex and variously involved, technically and otherwise.

One hears much of the "screeching" soprano. There are such things. But there are not many of them. I am thoroughly satisfied that the odium that has fallen upon sopranos is not at all due to sopranos as a class but to the loudspeakers through which they are heard, or, that this is due neither to the sopranos nor to the loudspeakers but to the listeners who hear the sopranos through the loudspeakers—there; that ought to keep me out of hot water! I believe I am honest with myself in saying that some of the most enjoyable recitals that I have heard were by sopranos. I will admit that, generally speaking, loudspeakers are most kindly to contraltos and tenors. Baritone is variously satisfactory. Deep basses run the danger of meeting with difficulties due to "blasting" of the microphone.

The old, familiar songs of our childhood will be sung, listened to, and enjoyed until the end of our days. The folk tunes of our country will never die, for us. The radio is bringing the semi-classics into the popular music class. It is a question how many listeners are sufficiently interested in symphony orchestra music to go out of their way to tune them in. The number of listeners who would go out of their way to hear a Beethoven string quartet in its entirety must certainly be small indeed. In this connection, it would be highly valuable to know how the radio audience reacts to the samples of ultra modern music that we not infrequently hear. But as to that, I am not sure that anyone knows exactly how one should react to it.

It may be futile to refer to the benefits accruing from the reading of books on music. Nevertheless, the additional enjoyment that can be derived from the hearing of music as a result of doing a certain amount of reading on the subject is worth far more than the cost in time and money. I have found some of this literature to be more absorbingly interesting than

fiction. It is not my intention to make this a book advertisement, but if I were a music book advertiser I'd get busy. Listening to music would not mean to me near what it does had I not read many helpful books upon it. For what it may be worth, I found that books are more helpful than the weekly and monthly publications devoted to music.

I must refer to the movies, for a moment, because the movies and radio are not only decidedly similar in many respects but they interlock, so to speak, due to the movie theater broadcasts. And this reference for one very practical illustration. The musical portion of movie programs is calculated to a nicety to please the movie audience. The instant that movie audiences wish either a better class of music, or entertainment, or, conversely, a lower standard, or any other change, they let their desires be known by applause and otherwise, and the theaters respond almost immediately. Letters addressed to the stations is the radio audience's means of expressing their wishes with reference to programs. So, as I see it, much depends upon you.

I do not consider the radio organ recitals as at all representative of what might be given, considering the marvelous instrument a modern pipe organ is; nor is the music played upon it representative of the rich heritage that master minds of composition in this field have given to the world. It is true that the organ is almost too big toned an instrument for the little microphone, yet it is a real treat when we do hear, this mostly during church service broadcasts, examples of the great among the monumental works organ compositions.

I have long been interested in the subject of advertising programs. I saw that advertising would some day be with us. I have always welcomed it, and encouraged it, for many reasons. Years ago it was not a pleasant thing to feel that the artists were doing their work for nothing, nor was it altogether comfortable to feel that the radio stations were paying the bill for our entertainment, and but doubtful chances in mind that we would make any financial returns. Artists are now making money at the stations, and the stations are now beginning to see the advantage of using the advertiser to pay the station's



cost and upkeep; and it is plain to see that we will benefit by it. I saw clearly many years ago that there was absolutely no objection to the introduction to an advertisement along with the program so long as the advertising part of it did not interfere with the value of the program proper. My early dream for big broadcasts is beginning to come true, and it has turned out that most of the expressive, spectacular broadcasts are radio advertisements; yet in these we cannot in any manner say that the advertising part of it has interfered with the enjoyment of the broadcast as a complete and artistic entity.

How true it is that we all become radio critics, and almost before we are aware of it. That's the penalty we pay for exercising the privilege of listening to radio entertainment. We are continually wanting bigger and better broadcasts, and we develop with them, and through them we become more and more critical, until after a while one has a critical ear open for everything, and then — Well, it's a great game. Yes, and by the time we become almost perfect critics then we are about ready for our grave, I understand.



ELMER DOUGLASS  
Radio Reviewer

## American Radio Stations by Call Letters

Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WAAD	Cincinnati, Ohio	Ohio Mechanics Inst.	1300	230.7	25
WAAP	Chicago, Ill.	Drovers Journal Pub. Co.	770	389.4	500
WAAM	Newark, N. J.	WAAM, Inc.	1120	267.7	250
WAAT	Jersey City, N. J.	Bremer Broadcasting Corp.	1220	245.8	300
WAAW	Omaha, Nebr.	Omaha Grain Exchange	680	440.9	500
WABC	Richmond Hill, N. Y.	Atlantic Broadcasting Corp.	970	309.1	2500
WABF	Kingston, Pa.	Markle Broadcasting Corp.	1460	205.4	250
WABI	Bangor, Me.	First Universalist Church	770	389.4	100
WABO	Rochester, N. Y.	Hickson Electric Co.	1180	254.1	250
WABW	Wooster, Ohio	College of Wooster	1210	247.8	50
WABY	Philadelphia, Pa.	J. Magaldi, Jr.	1210	247.8	50
WABZ	New Orleans, La.	Coliseum Place Baptist Church	1260	238.0	50
WADC	Akron, Ohio	Allen T. Simmons	1260	238.0	1000
WAFD	Detroit, Mich.	Albert B. Parfet Co.	1300	230.6	100
WAGM	Royal Oak, Mich.	Robert L. Miller	1330	225.4	50
WAIT	Taunton, Mass.	A. H. Waite & Co., Inc.	1400	214.2	10
WAIU	Columbus, Ohio	American Ins. Union	1060	282.8	5000
WAIZ	Appleton, Wis.	Irving Zuelke, Inc.	1320	227.1	100
WALK	Willow Grove, Pa.	Albert A. Walker	1490	201.2	50
WAMD	Minneapolis, Minn.	Radisson Radio Corp. & Stanley E. Hubbard	1350	222.1	500
WAPI	Auburn, Ala.	Alabama Polytechnic Inst.	880	340.7	1000
WARS	Brooklyn, N. Y.	Amateur Radio Specialty Co.	1320	227.1	500
WASH	Grand Rapids, Mich.	Baxter Laundries, Inc.	1170	256.3	250
WATT	Portable	Edison Elect. Illum. Co.	1490	201.2	100
WBAA	Lafayette, Ind.	Purdue University	1100	272.6	500
WBAK	Harrisburgh, Pa.	Penna. State Police	1000	299.8	500
WBAL	Baltimore, Md.	Cons. Gas Elect. Light & Power Co.	1050	285.5	5000
WBAO	Decatur, Ill.	Jas. Milliken University	1120	267.7	100
WBAP	Fort Worth, Texas	Carter Publications, Inc.	600	499.7	5000
WBAW	Nashville, Tenn.	Waldrum Drug Co.	1250	239.9	500
WBAX	Wilkes Barre, Pa.	John H. Stenger, Jr.	1200	249.9	100
WBBC	Brooklyn, N. Y.	Brooklyn Broadcasting Corp.	1320	227.1	500
WBBL	Richmond, Va.	Grace Covenant Pres. Ch.	1280	234.2	100
WBBM	Glenview, Ill.	Atlas Inv. Co.	770	389.4	5000
WBBP	Petoskey, Mich.	Petoskey High School	1250	239.9	100
WBBR	Rossville, N. Y.	Peoples Pulpit Assn.	1170	256.3	1000
WBBW	Norfolk, Va.	Ruffner Jr. High School	1270	236.1	100
WBBY	Charleston, S. C.	Washington Light Infantry	1200	249.9	75
WBBZ	Portable	C. L. Carrell	1470	204.0	100
WBCN	Chicago, Ill.	Great Lakes Radio Broadcast. Corp.	1040	288.3	250
WBES	Takoma Park, Md.	Bliss Electrical School	1130	265.3	100
WBET	Boston, Mass.	Boston Transcript Co.	1040	288.3	500
WBIS	Boston, Mass.	The Shepard Stores	650	461.3	500
WBKN	Brooklyn, N. Y.	Arthur Fiske	1500	199.9	100
WBMH	Detroit, Mich.	Braun's Music House	1420	211.1	100
WBMS	Union City, N. J.	Geo. J. Schorer	1500	199.9	100
WBNY	New York, N. Y.	Baruchrome Corp.	1270	236.1	500
WBOQ	Richmond Hill, N. Y.	Atlantic Broadcasting Corp.	970	309.1	500



Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WBRC	Birmingham, Ala.	Birmingham Broadcasting Co.	1240	241.8	250
WBRE	Wilkes Barre, Pa.	Louis G. Baltimore	1200	249.9	100
WBRL	Tilton, N. H.	Booth Radio Laboratories	1290	232.4	500
WBRS	Cliffside Park, N. J.	Italian Educational Broadcast Co.	1420	211.1	250
WBSO	Wellesley Hills, Mass.	Babson's Statistical Organ'n, Inc.	780	384.4	100
WBT	Charlotte, N. C.	C. C. Coddington	1160	258.5	750
WBZ	E. Springfield, Mass.	Westinghouse E. & M. Co.	900	333.1	15000
WBZA	E. Springfield, Mass.	Westinghouse E. & M. Co.	900	333.1	500
WCAC	Mansfield, Conn.	Conn. Agri. Col.	560	535.4	500
WCAD	Canton, N. Y.	St. Lawrence, University	1230	243.8	500
WCAE	Pittsburgh, Pa.	Kaufman & Baer Co.	650	461.3	500
WCAH	Columbus, Ohio	C. A. Entekin	1280	234.2	250
WCAJ	Lincoln, Nebr.	Nebr. Wesleyan Univ.	790	379.5	500
WCAL	Northfield, Minn.	St. Olaf College	1050	285.5	500
WCAM	Camden, N. J.	City of Camden	1340	223.7	500
WCAO	Baltimore, Md.	Monumental Radio, Inc.	1230	243.8	250
WCAP	Asbury Park, N. J.	Radio Industries Broadcasting Co.	1250	239.9	500
WCAT	Rapid City, S. D.	S. D. State Sch. of Mines	1210	247.8	100
WCAU	Philadelphia, Pa.	University Broadcasting Co.	1150	260.7	500
WCAX	Burlington, Vt.	University of Vermont	1180	254.1	100
WCAY	Carthage, Ill.	Carthage College	1200	249.9	50
WCBA	Allentown, Pa.	Chas. W. Heimbach & B. Bryan Musselman	1350	222.1	100
WCBD	Zion, Ill.	Wilbur Glenn Voliva	870	344.6	5000
WCBE	New Orleans, La.	Uhalt Radio	1320	227.1	5
WCBM	Baltimore, Md.	Hotel Chateau	1330	225.4	100
WCBR	Portable	Charles H. Messter	1490	201.2	100
WCBS	Springfield, Ill.	Harold L. Dewing & Chas. Messter	1430	209.7	250
WCCO	Minneapolis, Minn.	Washburn Crosby Co.	740	405.2	5000
WCDA	Cliffside Park, N. J.	Italian Educational Broadcast Co.	1420	211.1	250
WCFL	Chicago, Ill.	Chicago Federation of Labor	620	483.6	1500
WCGU	Coney Island, N. Y.	Chas. G. Unger	1370	218.8	500
WCLO	Camp Lake, Wisc.	C. E. Whitmore	1320	227.1	100
WCLS	Joliet, Ill.	The M. A. Felman Co.	1390	215.7	150
WCMA	Culver, Ind.	Culver Military Academy	1150	260.7	500
WCOA	Pensacola, Fla.	City of Pensacola	1200	249.9	500
WCOC	Columbus, Miss.	Crystal Oil Co.	1300	230.6	250
WCOT	Providence, R. I.	Jacob, Conn.	1330	225.4	100
WCRW	Chicago, Ill.	Clinton R. White	1340	223.7	500
WCSH	Portland, Me.	Congress Square Hotel Co.	820	365.6	500
WCSO	Springfield, Ohio	Wittenberg College	1170	256.3	500
WCWK	Ft. Wayne, Ind.	Chester W. Keen	1400	214.2	250
WCWS	Danbury, Conn.	Danbury Broadcasting Station	1130	265.3	100
WCX	Pontiac, Mich.	Detroit Free Press	680	440.9	5000
WDAD	Nashville, Tenn.	Dad's Auto Accessories	1330	225.4	1000
WDAE	Tampa, Fla.	Tampa Publishing Co.	1120	267.7	500
WDAF	Kansas City, Mo.	Kansas City Star Co.	810	370.2	1000
WDAG	Amarillo, Texas	J. Laurance Martin	1140	263.0	250
WDAH	El Paso, Texas	Trinity Methodist Church	1280	234.2	100
WDAY	Fargo, N. Dak.	Radio Equipment Corp.	550	545.1	250
WDBJ	Roanoke, Va.	Richardson Wayland Elec. Corp.	1300	230.6	250
WDBO	Orlando, Fla.	Rollins College, Inc.	1040	288.3	500
WDEL	Wilmington, Del.	Wilmington Elec. Spec. Co., Inc.	1010	296.9	100
WDGY	Minneapolis, Minn.	Dr. Geo. W. Young	1050	285.5	500
WDOD	Chattanooga, Tenn.	Chattanooga Radio Co., Inc.	1230	243.8	500
WDRG	New Haven, Conn.	Doolittle Radio Corp.	1060	282.8	500
WDWF	Cranston, R. I.	D. W. Flint & Lincoln Studios	1150	260.7	250
WDZ	Tuscola, Ill.	James L. Bush	1080	277.6	100
WEAF	Bellmore, N. Y.	National Broadcasting Co., Inc.	610	491.5	50
WEAF	New York, N. Y.	National Broadcasting Co., Inc.	610	491.5	5000

Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WEAM	N. Plainfield, N. J.	Borough of N. Plainfield	1140	263.0	250
WEAN	Providence, R. I.	The Shepard Co.	1090	275.1	500
WEAO	Columbus, O.	Ohio State University	1060	282.8	750
WEAR	Cleveland, O.	Willard Storage Battery Co.	750	399.8	1000
WEBC	Superior, Wis.	Head of the Lakes Broadcast Co.	1240	241.8	250
WEBE	Cambridge, Ohio	Roy W. Waller	1210	247.8	10
WEBH	Chicago, Ill.	Edgewater Beach Hotel Co.	820	365.6	500
WEBJ	New York, N. Y.	Third Avenue Railway Co.	1170	256.3	500
WEBQ	Harrisburg, Ill.	Tate Radio Company	1340	223.7	15
WEBR	Buffalo, N. Y.	H. H. Howell	1240	241.8	200
WEBW	Beloit, Wis.	Beloit College	1160	258.5	500
WEDC	Chicago, Ill.	Emil Denmark	1240	241.8	500
WEEI	Boston, Mass.	Edison Electric Illum. Co. of Boston	590	508.2	500
WEHS	Evanston, Ill.	Victor C. Carlson	1390	215.7	100
WEMC	Berrien Springs, Mich.	Emmanuel Missionary College	620	483.6	1000
WENR	Chicago, Ill.	Great Lakes Radio Broadcast Co.	1040	288.3	500
WEPS	Gloucester, Mass.	Matheson Radio Co., Inc.	1010	296.9	100
WEVD	Woodhaven, N. Y.	Debs Memorial Radio Fund	1220	245.8	500
WEW	St. Louis, Mo.	St. Louis University	850	352.7	1000
WFAA	Dallas, Texas	Dallas Morning News	550	545.1	500
WFAM	St. Cloud, Minn.	Times Pub. Co., Inc.	1190	252.0	10
WFAN	Philadelphia, Pa.	Keystone Broadcast Co., Inc.	1340	223.7	500
WFBC	Knoxville, Tenn.	First Baptist Church	1280	234.2	50
WFBE	Cincinnati, Ohio	Garfield Place Hotel Co.	1220	245.8	250
WFBG	Altoona, Pa.	Wm. F. Gable Company	1120	267.7	100
WFBJ	Collegeville, Minn.	St. John's University	1100	272.6	100
WFBL	Syracuse, N. Y.	The Onondaga Co., Inc.	1160	258.5	750
WFBM	Indianapolis, Ind.	Indianapolis Power & Lt. Co.	1090	275.1	250
WFBR	Baltimore, Md.	Baltimore Radio Show, Inc.	1230	243.8	100
WFBS	Galesburg, Ill.	Knox College	1210	247.8	50
WFBI	Pawtucket, R. I.	Frank Crook, Inc.	1240	241.8	100
WFDF	Flint, Mich.	Frank D. Fallain	1100	272.6	100
WFI	Philadelphia, Pa.	Strawbridge & Clothier	740	405.2	500
WFIW	Hopkinsville, Ky.	The Acme Mills, Inc.	1150	260.7	750
WFJC	Akron, Ohio	W. F. Jones Broadcasting, Inc.	1320	227.1	500
WFKB	Chicago, Ill.	Francis K. Bridgman, Inc.	1340	223.7	500
WFKD	Frankford, Pa.	Foulkrod Radio Eng. Co.	1210	247.8	50
WFLA	Clearwater, Fla.	Clearwater Chamber of Commerce	580	516.9	750
WGAL	Lancaster, Pa.	Lancaster Elec. Supply & Con. Co.	1190	252.0	15
WGBB	Freeport, N. Y.	Harry H. Carman	1220	245.8	400
WGBC	Memphis, Tenn.	First Baptist Church	1310	228.9	15
WGBF	Evansville, Ind.	Finke Furniture Co.	1270	236.1	250
WGBI	Scranton, Pa.	Scranton Broadcasters, Inc.	1300	230.6	250
WGBS	Astoria (L. I.) N. Y.	Gimble Bros., Inc.	860	348.6	500
WGCP	Newark, N. J.	May Radio Broadcast Corp.	1120	267.7	250
WGES	Chicago, Ill.	Oak Leaves Broadcasting Corp.	1240	241.8	500
WGHP	Mt. Clemens, Mich.	Geo. Harrison Phelps, Inc.	1080	277.6	750
WGL	Seacucus, N. J.	International Broadcasting Corp.	1020	293.9	1000
WGM	Jeannette, Pa.	Verne & Elton Spencer	1440	208.2	50
WGMU	Portable	Atlantic Broadcasting Corp.	1490	201.2	100
WGN	Chicago, Ill.	Tribune Co.	720	416.4	15 KW
WGOP	Flushing, N. Y.	Fred B. Zittel, Jr.	1500	199.9	100
WGR	Buffalo, N. Y.	Federal Radio Corporation	990	302.8	750
WGST	Atlanta, Ga.	Ga. Sch. of Technology	1110	270.1	500
WGWB	Milwaukee, Wis.	Radiocast Corp. of Wis.	1370	218.8	500
WGY	S. Schenectady, N. Y.	General Electric Co.	790	379.5	50
WHA	Madison, Wis.	University of Wisconsin	900	333.1	500
WHAD	Milwaukee, Wis.	Marquette University	1110	270.1	750
WHAM	Rochester, N. Y.	Stromberg Carlson Tel. Mfg. Co.	1070	280.2	5000
WHAP	Carlstadt, N. J.	Defenders of Truth Society, Inc.	1270	236.1	1000



Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WHAR	Atlantic City, N. J.	Cooks Sons, Inc.	1100	272.6	1000
WHAS	Louisville, Ky.	The Courier Journal Co. & The Louisville Times Co.	930	322.4	500
WHAZ	Troy, N. Y.	Rensselaer Poly. Inst.	980	305.9	500
WHB	Kansas City, Mo.	Sweeney Automobile School Co.	880	340.7	500
WHBA	Oil City, Pa.	C. C. Shaffer.	1150	260.7	10
WHBC	Canton, Ohio	St. John's Catholic Church	1270	236.1	10
WHBD	Bellefontaine, O.	Chamber of Commerce	1350	222.1	100
WHBF	Rock Island, Ill.	Beardsley Specialty Co.	1350	222.1	100
WHBL	Portable	C. L. Carrell	1470	204.0	100
WHBM	Portable	C. L. Carrell	1490	201.2	100
WHBN	Gainesville, Fla.	University of Florida	1480	202.6	5000
WHBP	Johnstown, Pa.	Johnstown Automobile Co.	1310	228.9	250
WHBQ	Memphis, Tenn.	Broadcasting Station WHBQ, Inc.	1290	232.4	100
WHBU	Anderson, Ind.	Citizens Bank	1360	220.4	15
WHBW	Philadelphia, Pa.	D. R. Kienzle	1360	220.4	100
WHBY	West De Pere, Wis.	St. Norbert's College	1200	249.9	50
WHDI	Minneapolis, Minn.	Wm. Hood Dunwoody Ind. Inst.	1220	245.8	500
WHEC	Rochester, N. Y.	Hickson Electric Co.	1180	254.1	250
WHFC	Chicago, Ill.	Goodson & Wilson, Inc.	1390	215.7	200
WHK	Cleveland, Ohio	Radio Air Service Corp.	1130	265.3	500
WHN	New York, N. Y.	George Schubel	760	394.5	500
WHO	Des Moines, Iowa	Bankers Life Co.	560	535.4	5000
WHPP	New York, N. Y.	Bronx Broadcasting Co.	1450	206.8	10
WHT	Chicago, Ill.	Radiophone Broadcasting Co.	980	305.9	5000
WIAD	Philadelphia, Pa.	Howard R. Miller	1040	288.3	100
WIAS	Ottumwa, Ind.	Poling Electric Co.	930	322.4	100
WIBA	Madison, Wisc.	Capital Times Strand Theatre	1250	239.9	100
WIBG	Elkins Park, Pa.	St. Pauls P. E. Church	680	440.9	50
WIBJ	Portable	C. L. Carrell	1490	201.2	100
WIBM	Portable	C. L. Carrell	1490	201.2	100
WIBO	Des Plaines, Ill.	WIBO Broadcasters, Inc.	980	305.4	5000
WIBR	Steubenville, Ohio	Thurman A. Owings	1200	249.9	50
WIBS	Elizabeth, N. J.	N. J. Broadcasting Corp.	1470	204.4	250
WIBU	Poynette, Wisc.	Wisconsin State Journal Co.	1360	217.3	20
WIBW	Portable	C. L. Carrell	1470	204.0	100
WIBX	Utica, N. Y.	WIBX, Inc.	1260	238.0	150
WIBZ	Montgomery, Ala.	Alexander D. Trum	1300	230.6	15
WICC	Easton, Conn.	Bridgeport Broadcasting Sta., Inc.	1130	265.3	500
WIL	St. Louis, Mo.	Benson Radio Broadcasting Co.	1160	258.5	250
WIOD	Miami Beach, Fla.	Carl G. Fischer Co.	1210	247.8	1000
WIP	Philadelphia, Pa.	Gimbel Bros., Inc.	860	348.6	500
WJAD	Waco, Texas	Frank P. Jackson	900	333.1	500
WJAG	Norfolk, Nebr.	Norfolk Daily News	1050	285.5	250
WJAK	Kokomo, Ind.	J. A. Kautz	1280	234.2	50
WJAM	Cedar Rapids, Iowa	H. F. Paar	1250	239.9	250
WJAR	Providence, R. I.	The Outlet Company	620	483.6	500
WJAS	Pittsburgh, Pa.	Pittsburgh Radio Supply House	1110	370.1	500
WJAX	Jacksonville, Fla.	City of Jacksonville	880	340.7	1000
WJAY	Cleveland, Ohio	Cleveland Radio Broadcast. Corp.	1320	227.1	500
WJAZ	Mt. Prospect, Ill.	Zenith Radio Corp.	1140	263.0	5000
WJBA	Joliet, Ill.	D. H. Lentz, Jr.	1200	247.8	50
WJBB	Sarasota, Fla.	Financial Journal, Inc.	1260	238.0	250
WJBC	LaSalle, Ill.	Hummer Furniture Co.	1320	227.1	100
WJBI	Red Bank, N. J.	Robt. S. Johnson	1140	263.0	250
WJBK	Ypsilanti, Mich.	Ernest F. Goodwin	1360	220.4	15
WJBL	Decatur, Ill.	Wm. Gushard Dry Goods Co.	1410	212.6	250
WJBO	New Orleans, La.	Valdemar Jensen	1140	263.0	100
WJBT	Chicago, Ill.	J. S. Boyd, Inc.	770	389.4	500
WJBU	Lewisburg, Pa.	Bucknell University	1400	214.2	100

Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WJBW	New Orleans, La.	Chas. C. Carlson, Jr.	1260	238.0	30
WJBY	Gadsden, Ala.	Electric Cons. Co.	1280	234.2	50
WJBZ	Chicago Heights, Ill.	Roland G. Palmer & Antony Coptelli	1440	208.2	100
WJJD	Mooseheart, Ill.	Loyal Order of Moose	820	365.6	1000
WJKS	Gary, Ind.	Johnson Kennedy Radio Corp.	1290	232.4	500
WJPW	Ashtabula, Ohio	J. P. Wilson	1440	208.2	30
WJR	Pontiac, Mich.	WJR, Inc.	680	440.9	5000
WJZ	Bound Brook, N.J.	Radio Corp. of America	660	454.3	30
WKAAQ	San Juan, P.R.	Radio Corp. of Porto Rico	930	322.4	500
WKAR	E. Lansing, Mich.	Michigan State College	1080	277.6	500
WKAV	Laconia, N. H.	Laconia Radio Club	1340	223.7	50
WKBB	Joliet, Ill.	Sanders Bros.	1390	215.7	150
WKBC	Birmingham, Ala.	H. L. Ansley	1370	218.8	10
WKBE	Webster, Mass.	K & B Electric Co.	1310	228.9	100
WKBF	Indianapolis, Ind.	Noble Butler Watson	1190	252.0	250
WKBG	Portable	C. L. Carrell	1490	201.2	100
WKBH	LaCrosse, Wis.	Callaway Music Co.	1360	220.4	500
WKBI	Chicago, Ill.	Fred L. Schoenwolf	1390	215.7	50
WKBL	Monroe, Mich.	Monrona Radio Mfg. Co.	1460	205.4	15
WKBN	Youngstown, Ohio	W. P. Williamson, Jr.	1400	214.2	50
WKBO	Jersey City, N. J.	Camith Corp.	1370	218.8	500
WKBP	Battle Creek, Mich.	Enquirer News Co.	1410	212.6	50
WKBQ	New York, N. Y.	Standard Cahill Co., Inc.	1370	218.8	500
WKBS	Galesburg, Ill.	Permil N. Nelson	1380	217.3	100
WKBT	New Orleans, La.	First Baptist Church	1190	252.0	50
WKBV	Brookville, Ind.	Knox Battery & Elec. Co.	1380	217.3	100
WKBW	Buffalo, N. Y.	Churchill Evangelistic Assn., Inc.	1380	217.3	500
WKBZ	Ludington, Mich.	K. L. Ashbacher	1500	199.9	15
WKDR	S. Kenosha, Wis.	Edward A. Dato	1210	247.8	15
WKEN	Kenmore, N. Y.	Radio Station WKEN, Inc	1470	204.0	250
WKJC	Lancaster, Pa.	Kirk Johnson & Co.	1190	252.0	50
WKRC	Cincinnati, Ohio	Kodel Radio Corp.	1220	245.8	500
WKY	Oklahoma City, Okla.	WKY Radiophone Co.	1040	288.3	150
WLAC	Nashville, Tenn.	Life & Casualty Ins. Co.	1330	225.4	1000
WLAP	Louisville, Ky.	L. W. Benedict	1120	267.7	30
WLB	Minneapolis, Minn.	Univ. of Minnesota	1220	245.8	500
WIBC	Muncie, Ind.	Donald A. Burton	1430	209.7	50
WIBF	Kansas City, Mo.	Everett L. Dillard	1430	209.7	50
WLBG	Petersburg, Va.	Robert Allen Gamble	1400	214.2	100
WLBH	Farmingdale, N. Y.	Joseph J. Lombardi	1290	232.4	30
WLB I	Wenona, Ill.	Wenona Legion Broadcasters, Inc.	1260	238.0	250
WLBL	Stevens Pt., Wis.	Wisconsin Dept. of Markets	900	333.1	1000
WLB M	Boston, Mass.	Browning Drake Corp.	1300	230.6	50
WLB N	Portable	William E. Hiler	1470	204.0	50
WLB O	Galesburg, Ill.	Fred A. Trebbe, Jr.	1380	217.3	100
WLB Q	Atwood, Ill.	E. Dale Trout	1370	218.8	25
WLB R	Belvidere, Ill.	Alford Radio Co.	1210	247.8	15
WLB T	Crown Point, Ind.	Harold Wendell	1210	247.8	50
WLB V	Mansfield, Ohio	Mansfield Bdrstg. Assn	1450	206.8	50
WLB W	Oil City, Pa.	Petroleum Telephone Co.	1020	293.9	500
WLB X	L. I. City, N. Y.	John N. Brahy	1470	204.0	250
WLB Y	Iron Mountain, Mich.	Aimone Electric	1430	209.7	50
WLB Z	Dover Foxcroft, Me.	Thompson L. Guersney	1440	208.2	250
WL CI	Ithaca, N. Y.	Lutheran Assn. of Ithaca	1210	247.8	50
WL EX	Lexington, Mass.	J. Smith Dodge	1390	215.7	5
WL IB	Elgin, Ill.	Liberty Weekly, Inc.	720	416.4	15KW
WL IT	Philadelphia, Pa.	Lit Brothers	740	405.2	500
WL OE	Chelsea, Mass.	William S. Pate	1420	211.1	100
WL S	Chicago, Ill.	Sears, Roebuck & Co.	870	344.6	5000



Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WLSI	Cranston, R. I.	Studios	1150	260.7	250
WLTH	Brooklyn, N. Y.	Voice of Brooklyn, Inc.	1170	256.3	250
WLTS	Chicago, Ill.	Lane Technical H. S.	620	483.6	100
WLW	Harrison, Ohio	Crosley Radio Corp.	700	428.3	5000
WLW	Cincinnati, Ohio	Crosley Radio Corp.	700	428.3	500
WLWL	Kearney, N. J.	Missionary Society of St. Paul the Apostle.	810	370.2	1000
WMAC	Casenvia, N. Y.	Olive B. Meredith	1330	225.4	500
WMAF	S. Dartmouth, Mass.	Round Hills Radio Corp.	700	428.3	500
WMAK	Lockport, N. Y.	Norton Laboratories, Inc.	550	545.1	750
WMAL	Washington, D. C.	M. A. Leese Co.	1240	241.8	500
WMAN	Columbus, Ohio	W. E. Heskitt	1280	232.4	50
WMAQ	Chicago, Ill.	Chicago Daily News, Inc.	670	447.5	1000
WMAZ	St. Louis, Mo.	Kingshighway Pres. Church	1280	234.2	100
WMAZ	Macon, Ga.	Mercer University	1110	270.1	500
WMBA	Portable	LeRoy Joseph Beebe	1470	204.0	100
WMBB	Homewood, Ill.	American Bond & Mtg. Co.	1190	252.0	5000
WMCB	Detroit, Mich.	Michigan Brdcastg. Co., Inc.	1230	243.8	100
WMBD	Peoria Hts., Ill.	Peoria Heights Radio Lab.	1460	205.4	250
WMBE	St. Paul, Minn.	Dr. C. S. Stevens	1440	208.2	10
WMBF	Miami Beach, Fla.	Fleetwood Hotel Corp.	780	384.4	500
WMBG	Richmond, Va.	Havens & Martin	1360	220.4	15
WMBH	Joplin, Mo.	Edwin Dudley Aber.	1470	204.0	100
WMBI	Chicago, Ill.	Moody Bible Institute	1140	263.0	500
WMBJ	Monessen, Pa.	Star Theatre	1290	232.4	50
WMBL	Lakeland, Fla.	Benford's Radio Studios	1310	228.9	100
WMBM	Memphis, Tenn.	Seventh Day Adventist Church	1430	209.7	10
WMOB	Auburn, N. Y.	Radio Service Laboratories	1360	220.4	100
WMBQ	Brooklyn, N. Y.	Paul J. Gollhofer	1470	204.0	100
WMBR	Tampa, Fla.	F. J. Reynolds	1190	252.0	100
WMBR	Lemoyne, Pa.	Mack's Battery Co.	1280	234.2	250
WMBW	Youngstown, Ohio	Youngstown Brdcastg. Co., Inc.	1400	214.2	50
WMC	Memphis, Tenn.	Memphis Commercial Appeal Inc.	580	516.9	500
WMDA	Hoboken, N. J.	Greeley Square Hotel Co.	810	270.2	500
WMES	Boston, Mass.	Mass. Educ. Society	1420	211.1	50
WMPC	Lapeer, Mich.	First Methodist Protestant Church	1280	234.2	30
WMRJ	Jamaica, N. Y.	Peter J. Prinz	1450	206.8	10
WNAC	Boston, Mass.	The Shepard Stores	650	461.3	500
WNAD	Norman, Okla.	University of Oklahoma	1250	239.9	500
WNAL	Omaha, Nebr.	R. J. Rockwell	1160	258.5	250
WNAT	Philadelphia, Pa.	Lennig Bros. Co.	1040	288.3	100
WNAX	Yankton, S. Dak.	Gurney Seed & Nursery Co. & Dakota Radio App. Co.	1080	277.6	1000
WNBA	Forest Park, Ill.	Michael T. Rafferty	1440	208.2	200
WNBF	Endicott, N. Y.	Howitt Wood Radio Co.	1450	206.8	50
WNBH	New Bedford, Mass.	New Bedford Brdcastg. Co.	1210	247.8	250
WNBK	Knoxville, Tenn.	Lonsdale Baptist Church	1450	206.8	50
WNBK	Bloomington, Ill.	Harvey R. Storm	1500	199.9	15
WNBO	Washington, Pa.	John Brownlee Spriggs	1420	211.1	15
WNBQ	Rochester, N. Y.	Gordon P. Brown	1460	205.4	15
WNBK	Memphis, Tenn.	John Ulrich	1310	228.9	100
WNBW	Carbondale, Pa.	Homecut Glass & China Co.	1500	199.9	5
WNBX	Springfield, Vt.	First Congregational Ch. Corp.	1240	241.8	10
WNBZ	Saranac Lake, N. Y.	Smith & Mace	1290	232.4	10
WNJ	Newark, N. J.	Herman Lubinsky	1120	267.7	250
WNOX	Knoxville, Tenn.	Peoples Tel. & Telg. Co.	1130	265.3	1000
WNRC	Greensboro, N. C.	Wayne M. Nelson	1340	223.7	250
WNYC	New York, N. Y.	Dept. of Plant & Structures	570	526.0	500
WOAI	San Antonio, Tex.	Southern Equipment Co.	600	499.7	5000

Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WOAN	Lawrenceburg, Tenn.	Church of the Nazarene & Vaughan School of Music	1250	239.9	500
WOAX	Trenton, N. J.	Franklyn J. Wolff	1250	239.9	500
WOBR	Portable	Harl Smith	1470	204.0	10
WOBT	Union City, Tenn.	Tittsworth Radio Music Shop	1460	205.4	15
WOBU	Charleston, W. Va.	Charleston Radio Brdcastg.	1120	267.7	50
WOC	Davenport, Iowa	Palmer School of Chiropractic	800	374.8	5000
WOCL	Jamestown, N. Y.	A. E. Newton	1340	223.7	25
WODA	Paterson, N. J.	Richard C. O'Dea	1020	293.9	1000
WOI	Ames, Iowa	Iowa State College	1130	265.3	2500
WOK	Homewood, Ill.	American Bond & Mtg. Co.	1190	252.0	5000
WOKO	Peekskill, N. Y.	Harold E. Smith	1390	215.7	250
WOKT	Rochester, N. Y.	Titus-Ets Corporation	1430	209.7	500
WOMT	Manitowoc, Wis.	Mikado Theatre	1350	222.1	100
WOO	Philadelphia, Pa.	John Wanamaker	860	348.6	500
WOOD	Grand Rapids, Mich.	Walter B. Stiles, Inc.	1150	260.7	500
WOQ	Kansas City, Mo.	Unity School of Christianity	880	240.7	500
WOR	Newark, N. J.	L. Bamberger & Co.	710	422.3	3500
WORD	Batavia, Ill.	Peoples Pulpit Ass'n	1190	252.0	5000
WOS	Jefferson City, Mo.	State Marketing Bureau	710	422.3	500
WOW	Omaha, Nebr.	Woodmen of the World	590	508.2	1000
WOWO	Ft. Wayne, Ind.	Main Auto Sup. Co.	1310	228.9	2500
WPAP	Cliffside, N. J.	Calvary Baptist Church	760	394.5	500
WPCC	Chicago, Ill.	North Shore Cong. Church	1340	223.7	500
WPCH	Hoboken, N. J.	Concourse Radio Corp.	920	325.9	500
WPEP	Waukegan, Ill.	Maurice Mayer	1390	215.7	250
WPG	Atlantic City, N. J.	Municipality of Atlantic City	1100	272.6	5000
WPRC	Harrisburg, Pa.	Wilson Prtg. & Radio Co.	1430	209.7	100
WPSC	State College, Pa.	Penn. State College	1000	299.8	500
WPSW	Philadelphia, Pa.	Phila. Sch. of Wireless Telegraphy	1450	206.8	50
WPTF	Raleigh, N. C.	Durham Life Ins. Co.	550	545.1	500
WPUB	New York, N. Y.	Madison Sq. Garden Brdst. Co.	1270	236.1	500
WQAM	Miami, Fla.	Electrical Equipment Co.	780	384.4	750
WQAN	Scranton, Pa.	Scranton Times	1300	230.6	250
WQAO	Cliffside, N. J.	Calvary Baptist Church	760	394.5	500
WQBA	Tampa, Fla.	Amorc College	1260	238.0	250
WQBJ	Clarksburg, W. Va.	John Raikos	1250	239.9	65
WQJ	Chicago, Ill.	Calumet Broadcasting Co.	670	477.5	500
WRAF	La Porte, Ind.	The Radio Club, Inc.	1440	208.2	100
WRAH	Providence, R. I.	Stanley N. Read	1500	199.9	250
WRAK	Escanaba, Mich.	Economy Light Co.	1060	282.8	50
WRAM	Galesburg, Ill.	Lombard College	1210	247.8	50
WRAW	Reading, Pa.	Avenue Radio & Elec. Shop	1260	238.0	100
WRAX	Philadelphia, Pa.	Berachah Church, Inc.	1410	212.6	250
WRBC	Valparaiso, Ind.	Immanuel Lutheran Church	1260	238.0	250
WRC	Washington, D. C.	Radio Corp. of America	640	468.5	500
WRCV	Norfolk, Va.	Radio Corp. of Virginia	1430	209.7	100
WREC	Memphis, Tenn.	WREC, Inc.	1200	249.9	100
WREN	Lawrence, Kans.	Jenny Wren Co.	1180	254.1	750
WRES	Quincy, Mass.	Harry Leonard Sawyer	1380	217.3	50
WRHF	Washington, D. C.	Washington Radio Hospital Fund.	930	322.4	150
WRHM	Fridley, Minn.	Rosedale Hospital Co., Inc.	1150	260.7	1000
WRK	Hamilton, Ohio	S. W. Doron & John C. Slade	1460	205.4	100
WRM	Urbana, Ill.	University of Illinois	1100	272.6	500
WRMU	Portable	Atlantic Broadcasting Corp.	1490	201.2	100
WRMY	Coytesville, N. J.	Experimenter Pub. Co.	920	325.9	500
WRPI	Terre Haute, Ind.	Rose Polytechnic Inst. Brdcastg. Assn.	1440	208.2	100
WRR	Dallas, Texas	City of Dallas	650	461.3	500
WRRS	Racine, Wis.	Racine Broadcasting Corp.	1210	247.8	50
WRST	Bay Shore, N. Y.	Radiotel Mfg. Co., Inc.	1420	211.1	250



Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
WRVA	Richmond, Va.	Larus & Bro. Co., Inc.	1180	254.1	1000
WSAI	Cincinnati, Ohio	U. S. Playing Card Co.	830	361.2	5000
WSAJ	Grove City, Pa.	Grove City College	1340	223.7	250
WSAN	Allentown, Pa.	Allentown Call Pub. Co., Inc.	1350	222.1	100
WSAR	Portsmouth, R. I.	Doughty & Welch Electrical Co., Inc.	1190	252.0	100
WSAX	Chicago, Ill.	Zenith Radio Corp.	1470	204.0	100
WSAZ	Huntington, W. Va.	McKellar Electric Co.	1200	249.9	100
WSB	Atlanta, Ga.	Atlanta Journal Co.	630	475.9	1000
WSBC	Chicago, Ill.	World Battery Co., Inc.	1290	232.4	500
WSBF	St. Louis, Mo.	Mississippi Valley Broadcasting Co.	1160	258.5	250
WSBT	South Bend, Ind.	South Bend Tribune	750	399.8	500
WSDA	Brooklyn, N. Y.	Amateur Radio Specialty Co.	1320	227.1	500
WSEA	Virginia Beach, Va.	Virginia Beach Broadcasting Co., Inc.	1140	263.0	500
WSIX	Springfield, Tenn.	638 Tire & Vulcanizing Co.	1200	249.9	150
WSKC	Bay City, Mich.	World's Star Knitting Co.	1100	272.6	250
WSM	Nashville, Tenn.	National Life & Accident Ins. Co.	890	336.9	5000
WSMB	New Orleans, La.	Saenger Theatres, Inc. & Maison Blanche Co.	1010	296.9	750
WSMK	Dayton, Ohio	Stanley M. Krohn, Jr.	1010	296.9	200
WSOE	Milwaukee, Wis.	School of Engineering of Milwaukee	1110	270.1	250
WSRO	Middletown, Ohio	Harry W. Fahrlander	1270	236.1	100
WSSH	Boston, Mass.	Tremont Temple Baptist Church	1040	288.3	100
WSUF	Norfolk, Va.	Reliance Electric Co., Inc.	1270	236.1	500
WSUI	Iowa City, Iowa	State University of Iowa	630	475.9	500
WSUN	Clearwater, Fla.	St. Petersburg Cham. of Commerce	580	516.9	750
WSVS	Buffalo, N. Y.	Seneca Vocational School	1470	204.0	50
WSYR	Syracuse, N. Y.	Clive D. Meredith	1330	225.4	500
WTAD	Quincy, Ill.	Illinois Stock Medicine Corp.	1270	236.1	250
WTAG	Worcester, Mass.	Worcester Telegram Pub. Co., Inc.	580	516.9	250
WTAL	Toledo, Ohio	Toledo Broadcasting Co.	1250	239.9	250
WTAM	Cleveland, Ohio	Willard Storage Battery Co.	750	399.8	3500
WTAQ	Eau Claire, Wis.	C. S. Van Gorden	1180	254.1	500
WTAR	Norfolk, Va.	Reliance Electric Co., Inc.	1270	236.1	500
WTAS	Elgin, Ill.	Illinois Broadcasting Corporation	1090	275.1	500
WTAW	College Station, Tex.	Agriculture & Mechanics	620	483.6	500
WTAZ	Richmond, Va.	W. Reynolds, Jr. & T. J. McGuire	1360	220.4	15
WTAX	Streator, Ill.	Williams Hardware Co.	1210	247.8	50
WTFI	Mt. Vernon Hills, Va.	Independent Pub. Co.	1480	202.6	10KW
WTFI	Toccoa, Ga.	Toccoa Falls Institute	1430	209.7	250
WTHS	Atlanta, Ga.	Atlanta Technological H. S.	1320	227.1	200
WTIC	Hartford, Conn.	Travelers Insurance Co.	560	535.4	500
WTMJ	Brookfield, Wis.	Milwaukee Journal	1020	595.9	1000
WTRL	Midland Park, N. J.	Technical Radio Laboratory	1450	206.8	15
WWAE	Chicago, Ill.	Dr. Geo. F. Courrier	1320	227.1	500
WWJ	Detroit, Mich.	The Detroit News	850	552.7	1000
WWL	New Orleans, La.	Loyola University	1220	245.8	300
WWNC	Asheville, N. C.	Chamber of Commerce	1010	296.9	1000
WWRL	Woodside, N. Y.	Wm. H. Reuman	1120	267.7	100
WWVA	Wheeling, W. Va.	John C. Stroebel, Jr.	580	316.9	250
KDKA	E. Pittsburgh, Pa.	Westinghouse Elec. & Mfg. Co.	950	315.6	50KW
KDLR	Devils Lake, N. D.	Radio Electric Co.	1300	230.6	15
KDYL	Salt Lake City, Utah	Intermountain Broadcasting Corp.	1160	208.5	100
KELW	Burbank, Calif.	Earl L. White	1310	238.9	250
KEX	Portland, Ore.	Western Broadcasting Co.	1250	239.9	2500
KFAB	Lincoln, Nebr.	Nebraska Buick Auto Co.	940	519.0	5000
KFAD	Phoenix, Ariz.	Electrical Equipment Co.	1100	272.6	500
KFAU	Boise, Idaho	Independent School Dist.	1030	285.5	2000
KFBB	Havre, Mont.	F. A. Buttrey Co.	1090	275.1	50
KFBC	San Diego, Calif.	Dr. Arthur W. Yale	1210	247.8	100
KFBK	Sacramento, Calif.	Kimball Upson Co.	560	535.4	100

Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
KFBL	Everett, Wash.	Leese Bros.	1340	223.7	50
KFBU	Laramie, Wyo.	Bishop N. S. Thomas	620	483.6	500
KFCB	Phoenix, Ariz.	Nielson Radio Sup. Co.	1230	243.8	125
KFCR	Santa Barbara, Calif.	Santa Barbara Broadcasting Co.	1420	211.1	50
KFDM	Beaumont, Tex.	Magnolia Petroleum Co.	620	483.6	500
KFDX	Shreveport, La.	First Baptist Church	1270	236.1	250
KFDY	Brookings, S. D.	State College	550	545.1	500
KFDZ	Minneapolis, Minn.	Harry O. Iverson	1390	215.7	10
KFEC	Portland, Ore.	Meier & Frank Co.	1400	214.2	50
KFEL	Denver, Colo.	Eugene P. O'Fallon, Inc.	1210	247.8	250
KFEQ	St. Joseph, Mo.	Scroggin & Co. Bank	1300	230.6	1000
KFEY	Kellogg, Idaho	Union High School	1290	232.4	10
KFGQ	Boone, Iowa	Boone Biblical College	1450	209.7	10
KFH	Wichita, Kans.	Hotel Lasson	1220	245.8	500
KFHA	Gunnison, Colo.	Western State College of Colo.	1180	254.1	50
KGHL	Oskaloosa, Iowa	Penn. College	1410	212.6	10
KFI	Los Angeles, Calif.	Earle C. Anthony, Inc.	640	468.5	5000
KFIF	Portland, Ore.	Benson Poly. Inst.	1400	214.2	50
KFIO	Spokane, Wash.	North Central H. S.	1220	245.8	100
KFIU	Juneau, Alaska	Alaska Elec. Lt. & Fr. Co.	1330	225.4	10
KFIZ	Fond du Lac, Wis.	Fond du Lac Commonwealth Reporter	1120	267.7	100
KFJB	Marshalltown, Iowa	Marshall Electric Co.	1210	247.8	100
KFJF	Oklahoma City, Okla.	National Radio Mfg. Co.	1100	272.6	750
KFJI	Astoria, Ore.	E. E. Marsh	1200	249.9	15
KFJM	Grand Forks, N. D.	University of N. D.	900	333.1	100
KFJR	Portland, Ore.	Ashley C. Dixon & Son	1060	282.8	100
KFJY	Fort Dodge, Iowa	C. S. Tunwall	1290	232.4	100
KFJZ	Fort Worth, Texas	W. E. Branch	1200	249.9	50
KFKA	Greeley, Colo.	Colo. State Teachers College	1200	249.9	200
KFKB	Milford, Kans.	Dr. J. R. Brinkley	1240	241.8	1500
KFKU	Lawrence, Kansas	University of Kansas	1180	254.1	500
KFKX	Chicago, Ill.	Westinghouse Elec. & Mfg. Co.	570	526.0	2500
KFKZ	Kirksville, Mo.	Northeast Mo. State Teachers College	1330	225.4	15
KFLV	Rockford, Ill.	Swedish Evan. Mission Church	1120	267.7	100
KFLX	Galveston, Tex.	George Roy Clough	1110	270.1	100
KFMR	Sioux City, Iowa	Morningside College	1290	232.4	100
KFMX	Northfield, Minn.	Carleton College	1270	236.1	500
KFNF	Shenandoah, Iowa	Henry Field Seed Co.	650	461.3	2000
KFOA	Seattle, Wash.	Rhodes Department Store	670	447.3	1000
KFON	Long Beach, Calif.	Nichols & Warinner, Inc.	1240	241.8	500
KFOR	Lincoln, Nebr.	Howard A. Shuman	1380	217.3	100
KFOX	Omaha, Nebr.	Omaha Br. of Educ.	1160	258.5	100
KFOY	St. Paul, Minn.	Maurice Gordon Goldberg	1350	222.1	250
KFPL	Dublin, Tex.	C. C. Baxter	1090	275.1	15
KFPM	Greenville, Tex.	The New Furniture Co.	1300	230.6	15
KFPR	Los Angeles, Cal.	L. A. County Forestry	1290	232.4	250
KFPV	Cartersville, Mo.	Rev. Lannie W. Stewart	1140	263.0	50
KFPY	Spokane, Wash.	Symons Investment Co.	1220	245.8	250
KFQA	St. Louis, Mo.	The Principia	1280	234.2	50
KFQB	Fr. Worth, Tex.	Lone Star Broadcast Company	900	333.1	1000
KFQD	Anchorage, Alaska	Anchorage Radio Club	870	344.6	100
KFQU	Holy City, Cal.	W. E. Riker	1200	249.9	100
KFQW	Seattle, Wash.	KFQW, Incorporated	1380	217.3	100
KFQZ	Hollywood, Cal.	Taft Radio & Broadcasting Co., Inc.	1290	232.4	100
KFRC	San Francisco, Calif.	Don Lee, Inc.	660	454.3	1000
KFRU	Columbia, Mo.	Stevens College	1200	249.9	500
KFSD	San Diego, Calif.	Airfan Radio Corp.	680	440.9	500
KFSG	Los Angeles, Calif.	Echo Park, Evan. Assn.	1090	275.1	500



Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Me- ters)	Power (Watts)
KFUL	Galveston, Texas	Thomas Goggan & Bros.	1160	258.5	500
KFUM	Colorado Springs, Colo.	W. D. Corley	1060	282.8	1000
KFUO	St. Louis, Mo.	Concordia Theological Seminary	550	545.1	1000
KFUP	Denver, Colo.	Fitzsimmons General Hospital	1320	227.1	100
KFUR	Ogden, Utah	Peery Building Co.	1330	225.4	50
KFUS	Oakland, Calif.	Dr. L. L. Sherman	1170	256.3	50
KFUT	Salt Lake City, Utah	University of Utah	1200	249.9	50
KFVD	Venice, Calif.	W. J. & C. I. McWhinnie	1440	208.2	250
KFVG	Independence, Kans.	First Meth. Episcopal Church	1330	225.4	50
KFVI	Houston, Texas	Headquarters Troop, 56th Cavalry	1260	238.0	50
KFVS	Cape Girardeau, Mo.	Hirsch Battery & Radio Co.	1340	223.7	50
KFWB	Los Angeles, Calif.	Warner Bros. Broadcasting	830	361.2	500
KFWC	San Bernardino, Calif.	Lawrence E. Wall	1350	222.1	100
KFWF	St. Louis, Mo.	St. Louis Truth Center, Inc.	1400	214.2	250
KFWI	San Francisco, Calif.	Radio Entertainments, Inc.	1120	267.7	500
KFWM	Oakland, Calif.	Oakland Educational Society	1270	236.1	500
KFWO	Avalon, Calif.	Lawrence Mott	1000	299.8	250
KFXD	Jerome, Idaho	Service Radio Co.	1470	204.0	15
KFXF	Denver, Colo.	Pikes Peak Broadcasting Co.	1060	282.8	250
KFXJ	Edgewater, Colo.	R. G. Howell	1390	215.7	50
KFXR	Oklahoma City, Okla.	Exchange Ave. Baptist	1340	223.7	50
KFXZ	Flagstaff, Ariz.	Mary M. Costigan	1460	205.4	25
KFYO	Breckenridge, Tex.	Kirksey Bros. Battery and Elec. Co.	1420	211.1	15
KFYR	Bismarck, N. D.	Hoskins-Meyer	1200	249.9	250
KGA	Spokane, Wash.	Northwest Radio Service Company	1150	260.7	2000
KGAR	Tucson, Ariz.	Citizen's Pub. Co.	1280	234.2	100
KGBU	Ketchikan, Alaska	Alaska Radio & Service Co.	1310	228.9	500
KGBX	St. Joseph, Mo.	Foster-Hall Tire Co.	1040	288.3	100
KGBY	Columbus, Nebr.	Thelen & Taddiken	1350	222.1	50
KGBZ	York, Nebr.	Fed. Live Stock Remedy Co.	1410	212.6	100
KGCA	Decorah, Iowa	Chas. W. Greenley	1210	247.8	10
KGCB	Oklahoma City, Okla.	Wallace Radio Institute	1390	215.7	50
KGCH	Wayne, Nebr.	S. A. Lutgen, M. D.	1020	293.9	250
KGCI	San Antonio, Tex.	Liberto Radio Sales	1360	220.4	15
KGCL	Seattle, Wash.	Archie Taft & Louis Wasmer	1300	230.6	50
KGCN	Concordia, Kans.	Concordia Broadcasting Co.	1440	208.2	50
KGCR	Brookings, S. D.	Cutler's Radio Brdcastg Service, Inc.	1440	208.2	15
KGCU	Mandan, N. D.	Mandan, Radio Assn.	1250	239.9	100
KGCV	Vida, Mont.	First State Bank of Vida	1230	243.8	10
KGDA	Dell Rapids, S. D.	Home Auto Co.	1180	254.1	15
KGDE	Barrett, Minn.	Jaren Drug Co.	1460	205.4	50
KGDJ	Cresco, Iowa	R. R. Rathert	1480	202.6	10
KGDM	Stockton, Calif.	E. F. Pepper	1380	217.3	10
KGDP	Pueblo, Colo.	Boy Scouts of America	1340	223.7	10
KGDR	San Antonio, Tex.	Joe B. McShane	1450	206.8	15
KGDW	Humboldt, Nebr.	Frank J. Rist	1020	293.9	100
KGDX	Shreveport, La.	William E. Antony	1410	212.6	250
KGDY	Oldham, S. Dak.	J. Albert Loesch	1450	206.8	15
KGEF	Los Angeles, Calif.	Trinity Methodist Church	1140	263.0	500
KGEH	Eugene, Ore.	Eugene Broadcast Station	1490	201.2	50
KGEK	Yuma, Colo.	Beehler Elec. Equip. Co.	1140	263.0	10
KGEN	El Centro, Calif.	E. R. Irely & F. M. Bowles	1330	225.4	15
KGEO	Grand Island, Nebr.	Hotel Yancey	1460	205.4	100
KGEQ	Minneapolis, Minn.	Fred W. Hermann	1470	204.0	50
KGER	Long Beach, Calif.	C. Merwin Bobyns	1390	215.7	100
KGES	Central City, Nebr.	Central Radio Elec. Co.	1470	204.0	10
KGEU	Lower Lake, Calif.	L. W. Clement	1320	227.1	50
KGEW	Fort Morgan, Colo.	City of Fort Morgan	1370	218.0	100
KGEY	Denver, Colo.	J. W. Dietz	1490	201.2	250
KGEZ	Kalispell, Mont.	Flarhead Broadcasting Association	1020	293.9	100

Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Me- ters)	Power (Watts)
KGFB	Iowa City, Iowa	Albert C. Dunkel	1340	223.7	10
KGFF	Alva, Okla.	Earl E. Hampshire	1460	205.4	25
KGFG	Oklahoma City, Okla.	Full Gospel Church	1390	215.7	50
KGFH	La Crescenta, Calif.	Frederick Robinson	1340	223.7	250
KGFI	San Angelo, Tex.	M. L. Eaves	1360	220.4	15
KGFI	Los Angeles, Calif.	Ben S. McGlashan	1440	208.2	100
KGFK	Hallock, Minn.	Kittson County Enterprise	1340	223.7	50
KGFL	Raton, New Mex.	N. L. Cotter	1350	222.1	50
KGFN	Aneta, N. D.	Henry Haroldson & Carl Thingsted	1500	199.9	15
KGFO	Portable	Brant Radio Power Co.	1470	204.0	100
KGFP	Mitchell, S. D.	Mitchell Broadcast Co.	1410	212.6	10
KGFW	Ravenna, Nebr.	Otto F. Sothman	1010	296.9	10
KGFX	Pierre, S. D.	Dana McNeil	1180	254.1	200
KGGF	Picher, Okla.	Dr. D. L. Connell	1450	206.8	100
KGGH	Cedar Grove, La.	Bates Radio & Electric Co.	1410	212.6	50
KGGN	Portable	Jay Peters	1470	204.0	100
KGHB	Honolulu, H. T.	Radio Sales Co.	1320	227.1	250
KGHC	Slayton, Minn.	Hogstad Radio Co.	1430	209.7	15
KGHF	Pueblo, Colo.	Phillip G. Lasky & J. H. Albert	1430	209.7	250
KGHP	Hardin, Mont.	Hardin Post No. 8 American Legion	1140	263.0	50
KGO	Oakland, Calif.	General Electric Co.	780	384.4	5000
KGRC	San Antonio, Texas	Gene Roth & Co.	1360	220.4	100
KGRS	Amarillo, Texas	Gish Radio Service	1230	243.8	250
KGTT	San Francisco, Calif.	Glad Tidings Temple	1450	206.8	50
KGU	Honolulu, H. T.	Matron A. Mulrony	1110	270.1	600
KGW	Portland, Ore.	Oregonian Pub. Co.	610	491.5	1000
KGY	Lacey, Wash.	St. Martins College	1230	243.8	50
KHAC	Aeroplane (Pac. Coast)	Flying Broadcasters, Inc.	1470	204.0	50
KHJ	Los Angeles, Calif.	Don Lee, Inc.	720	416.4	500
KHMC	Harlingen, Texas	Harlingen Music Co.	1270	236.1	100
KHQ	Spokane, Wash.	Louis Wasmer, Inc.	810	370.2	1000
KICK	Atlantic, Iowa	Atlantic Automobile Co.	930	322.4	100
KJBS	San Francisco, Calif.	Julius Brunton & Sons Co.	1360	220.4	50
KJR	Seattle, Wash.	Northwest Radio Service Co.	860	348.6	2500
KKP	Seattle, Wash.	City of Seattle, Harbor Dept.	1130	265.3	15
KLCN	Blytheville, Ark.	Daily Courier News	1050	285.5	50
KLDS	Independence, Mo.	Re-organized Church of Jesus Christ of Latter Day Saints	1110	270.1	1500
KLIT	Portland, Ore.	Lewis Irvine Thompson	1450	206.8	10
KLS	Oakland, Calif.	Warner Bros.	1220	245.8	250
KLX	Oakland, Calif.	Tribune Pub. Co.	590	508.2	500
KLZ	Denver, Colo.	Reynolds Radio Co., Inc.	1010	399.8	750
KMA	Shenandoah, Iowa	May Seed & Nursery Co.	760	394.5	1000
KMED	Medford, Ore.	W. J. Virgin	1200	249.9	50
KMIC	Inglewood, Calif.	James R. Fouch	1340	223.7	250
KMJ	Fresno, Calif.	The Fresno Bee	820	365.6	50
KMMJ	Clay Center, Nebr.	The M. M. Johnson Co.	1050	285.5	250
KMO	Tacoma, Wash.	KMO, Inc.	1180	254.1	250
KMOX	Sr. Louis, Mo.	Voice of St. Louis	1000	299.8	5000
KMTR	Hollywood, Calif.	KMTR Radio Corp.	570	526.0	500
KNRC	Santa Monica, Calif.	Clarence B. Juneau	800	374.8	500
KNX	Los Angeles, Calif.	L. A. Express Pub. Co.	890	336.9	500
KOA	Denver, Colo.	General Electric Co.	920	325.9	2500
KOAC	Corvallis, Ore.	Oregon State Agri. College	1110	270.1	500
KOB	State College, N.M.	N. M. Coll. of Agr. & Mech. Arts	760	394.5	5000
KOCH	Omaha, Nebr.	Central Radio School	1160	258.5	250
KOCW	Chickasha, Okla.	Oklahoma College for Women	1190	252.0	250
KOIL	Council Bluffs, Iowa	Mona Motor Oil Co.	940	319.0	5000
KOIN	Portland, Ore.	KOIN, Inc.	940	319.0	1000
KOMO	Seattle, Wash.	Fisher's Blend Sta., Inc.	980	305.9	1000



Call Letters	Location	Operated By	Freq. (Kilo.)	Wave Length (Meters)	Power (Watts)
KOW	Denver, Colo.	Olinger Corp. Broadcasting	1210	247.8	250
KPCB	Seattle, Wash.	Pacific Coast Biscuit Co.	1300	230.6	50
KPJM	Prescott, Ariz.	Frank Wilburn	1400	214.2	15
KPLA	Los Angeles, Calif.	Pacific Development Radio Co.	1190	252.0	500
KPNP	Muscatine, Iowa	Central Radio Co.	1420	211.1	100
KPO	San Francisco, Calif.	Hales Bros. & The Chronicle	710	422.3	1000
KPPC	Pasadena, Calif.	Pasadena Pres. Church	1310	228.9	50
KPRC	Houston, Texas	Houston Printing Co.	1020	293.9	500
KPSN	Pasadena, Calif.	Pasadena Star-News Pub. Co.	950	315.6	1000
KQV	Pittsburgh, Pa.	Doubleday-Hill Elec. Co.	1110	270.1	500
KQW	San Jose, Calif.	First Baptist Church	1010	296.9	500
KRAC	Shreveport, La.	Caddo Radio Club	1360	220.4	50
KRE	Berkeley, Calif.	First Congregational Church	1170	256.3	100
KRLD	Dallas, Texas	KRLD, Incorporated	650	461.5	500
KRLO	Los Angeles, Calif.	Freeman Lang & A. B. Scott	1390	215.7	250
KRSC	Seattle, Wash.	Radio Sales Corp.	1420	211.1	50
KSAC	Manhattan, Kans.	Kansas State Agri. College	900	333.1	500
KSBA	Shreveport, La.	W. C. Patterson	1120	267.7	1000
KSCJ	Sioux City, Iowa	Perkins Bros. Co.	1250	245.8	500
KSD	St. Louis, Mo.	Pulitzer Pub. Co.	550	545.1	500
KSEI	Pocatello, Idaho	KSEI Broadcasting Assn.	900	333.1	250
KSL	Salt Lake City, Utah	Radio Service Corp.	990	302.8	1000
KSNR	Santa Maria, Calif.	Santa Maria Valley R. R. Co.	1100	272.6	100
KSO	Clarinda, Iowa	Berry Seed Co.	1320	227.1	500
KSOO	Sioux Falls, S. D.	Sioux Falls Broadcast Assn.	1430	209.7	250
KTAB	Oakland, Calif.	Associated Broadcasters	1070	280.2	500
KTAP	San Antonio, Tex.	Robert B. Bridge	1310	228.9	20
KTBI	Los Angeles, Calif.	Bible Inst. of Los Angeles, Inc.	1040	288.3	500
KTBR	Portland, Ore.	M. E. Brown	1060	282.8	50
KTHS	Hot Springs, Ark.	Arlington Hotel Co.	780	384.4	1000
KTNT	Muscatine, Iowa	Herman Baker	1170	256.3	2000
KTSA	San Antonio, Texas	Alamo Broadcast Co.	1130	265.3	2000
KTUE	Houston, Texas	Uhalt Electric	1410	212.6	5
KTW	Seattle, Wash.	First Pres. Church	760	394.5	1000
KUJ	Seattle, Wash.	Puget Sound Radio Brdcastg. Co.	1500	199.9	10
KUOA	Fayetteville, Ark.	University of Arkansas	1010	296.9	500
KUOM	Missoula, Mont.	State Univ. of Montana	650	461.3	500
KUSD	Vermilion, S. D.	Univ. of South Dakota	620	483.6	250
KUT	Austin, Texas	Univ. of Texas	1290	232.4	500
KVI	Tacoma, Wash.	Puget Sound Radio Brdcastg. Co.	1280	234.2	50
KVL	Seattle, Wash.	Arthur C. Dailey	1480	202.6	100
KVOO	Bristow, Okla.	Southwestern Sales Corp.	860	348.6	1000
KVOS	Bellingham, Wash.	L. Kessler	1430	209.7	50
KWBS	Portland, Ore.	Schaeffer Radio Co.	1500	199.9	15
KWCR	Cedar Rapids, Ia.	D. M. Perham	1250	239.9	250
KWG	Stockton, Calif.	Portable Wireless Tel. Co.	870	344.6	50
KWJJ	Portland, Ore.	Wilbur Jerman	1310	228.9	50
KWK	St. Louis, Mo.	Greater St. Louis Broadcasting Corp.	1280	234.2	1000
KWKC	Kansas City, Mo.	Wilson Duncan Broadcasting	1350	222.1	100
KWKH	Shreveport, La.	W. K. Henderson	760	394.5	1000
KWLC	Decorah, Iowa	Luther College	1210	247.8	50
KWSC	Pullman, Wash.	State College of Washington	760	394.5	500
KWTC	Santa Ana, Calif.	Dr. John Wesley Hancock	1350	222.1	100
KWUC	La Mars, Iowa	Western Union College	1230	243.8	1500
KXW	Brownsville, Tex.	Chamber of Commerce	1080	277.6	500
KXA	Seattle, Wash.	American Radio Tel. Co.	860	348.6	500
KXL	Portland, Ore.	KXL Broadcasters	1360	220.4	50
KXRO	Aberdeen, Wash.	KXRO Inc.	1320	227.1	50
KYA	San Francisco, Calif.	Pacific Broadcasting Co.	970	309.1	500
KYW	Chicago, Ill.	Westinghouse Elec. & Mfg. Co.	570	526.0	2500
KZM	Oakland, Calif.	Preston D. Allen	1220	245.8	100

## Radio Stations by Frequency and Wave Length

(In this classification are included all stations 500 watts and over)

Freq. (Kilo.)	Call Letter	Wave Length (Meters)	Freq. (Kilo.)	Call Letter	Wave Length (Meters)
550	KSD	545.1	670	WMAQ	447.5
550	KFUO	545.1	670	WQJ	447.5
550	WMAK	545.1	670	KFOA	447.5
550	WPTF	545.1	680	WJR-WCX	440.9
550	WFAA	545.1	680	WIBG	440.9
550	WDAY	545.1	680	KFSD	440.9
550	KFDY	545.1	680	WAAW	440.9
560	WCAC	535.4	700	WLW	428.3
560	WHO	535.4	700	WMAF	428.3
560	KFBK	535.4	710	WOR	422.3
560	WTIC	535.4	710	KPO	422.3
570	WNYC	526.0	710	WOS	422.3
570	KFKX	526.0	720	WGN-WLIB	416.4
570	KYW	526.0	720	WLIB-WGN	416.4
570	KMTR	526.0	720	KHJ	416.4
580	WMC	516.9	740	WLIT	405.2
580	WWVA	516.9	740	WFL	405.2
580	WFLA-WSUN	516.9	740	WCCO	405.2
580	WTAG	516.9	750	WEAR	399.8
590	WOW	508.2	750	WTAM	399.8
590	KLX	508.2	750	WSBT	399.8
590	WEEL	508.2	760	KMA	394.5
600	WBAP	499.7	760	WHN	394.5
600	WOAI	499.7	760	WQAO-WPAP	394.5
610	KGW	491.5	760	KTW	394.5
610	WEAF	491.5	760	KWSC	394.5
620	WJAR	483.6	760	KWKH	394.5
620	WCFL	483.6	760	KOB	394.5
620	WLTS	483.6	770	WBBM	389.4
620	WEMC	483.6	770	WAAF	389.4
620	KUSD	483.6	770	WJBT	389.4
620	WTAW	483.6	770	WABI	389.4
620	KFDM	483.6	780	WQAM	384.4
620	KFBU	483.6	780	WMBF	384.4
630	WSB	475.9	780	KGO	384.4
630	WSUI	475.9	780	WBSO	384.4
640	WRC	468.5	780	KTHS	384.4
640	KFI	468.5	790	WCAJ	379.5
650	WNAC-WBIS	461.3	790	WGY	379.5
650	KRLD	461.3	800	KNRC	374.8
650	KFNF	461.3	800	WOC	374.8
650	WCAE	461.3	810	WDAF	370.2
650	WRR	461.3	810	KHQ	370.2
650	KUOM	461.3	810	WLWL	370.2
660	WJZ	454.3	810	WMCA	370.2
660	KFRC	454.3	820	WEBH	365.6



Freq. (Kilo.)	Call Letter	Wave Length (Meters)	Freq. (Kilo.)	Call Letter	Wave Length (Meters)
820	WJJD	365.6	1010	WEPB	296.9
820	KMJ	365.6	1010	WSNK	296.9
820	WCSH	365.6	1010	KQW	296.9
830	WSAI	361.2	1010	WDEL	296.9
830	KFWB	361.2	1010	KGFW	296.9
850	WWJ	352.7	1010	WSMB	296.9
850	WEW	352.7	1010	KLZ	296.9
860	WOO	348.6	1020	WODA	293.9
860	WGBS	348.6	1020	WTMJ	293.9
860	WIP	348.6	1020	KPRC	293.9
860	KVOO	348.6	1020	WLBW	293.9
860	KJR	348.6	1020	KGCH	293.9
860	KXA	348.6	1020	WGL	293.9
870	WLS	344.6	1020	KGDW	293.9
870	WCBD	344.6	1020	KGEZ	293.9
870	KWG	344.6	1040	WDBO	288.3
870	KFQD	344.6	1040	WENR	288.3
880	WAPI	340.7	1040	WBCN	288.3
880	WJAX	340.7	1040	KTBI	288.3
880	WHB	340.7	1040	WNAT	288.3
880	WOQ	340.7	1040	KGBX	288.3
890	WSM	336.9	1040	WKY	288.3
890	KNX	336.9	1040	WSSH	288.3
900	KFQB	333.1	1040	WBET	288.3
900	WJAD	333.1	1040	WIAD	288.3
900	WBZ	333.1	1050	WBAL	285.5
900	WBZA	333.1	1050	KFAU	285.5
900	KSAC	333.1	1050	WJAG	285.5
900	KFJM	333.1	1050	KLCN	285.5
900	KSEI	333.1	1050	KMMJ	285.5
900	WHA	333.1	1050	WCAL	285.5
900	WLBL	333.1	1050	WDGY	285.5
920	KOA	325.9	1060	WAIU	282.8
920	WRNY	325.9	1060	KFXF	282.8
920	WPCH	325.9	1060	KFJR	282.8
930	WRHF	322.4	1060	KTBR	282.8
930	WHAS	322.4	1060	WRAK	282.8
930	KICK	322.4	1060	WEAO	282.8
930	WIAS	322.4	1060	WDRG	282.8
930	WKAQ	322.4	1060	KFUM	282.8
940	KOIL	319.0	1070	WHAM	280.2
940	KFAB	319.0	1070	KTAB	280.2
940	KOIN	319.0	1080	WGHP	277.6
950	KDKA	315.6	1080	WKAR	277.6
950	KPSN	315.6	1080	KWWG	277.6
970	KYA	309.1	1080	WDZ	277.6
970	WABC	309.1	1100	WNAX	277.6
970	WBOQ	309.1	1090	WEAN	275.1
980	WHT	305.9	1090	WTAS	275.1
980	WIBO	305.9	1090	KFSG	275.1
980	WHAZ	305.9	1090	KFPL	275.1
980	KOMO	305.9	1090	KFBB	275.1
990	WGR	302.8	1090	WFBW	275.1
990	KSL	302.8	1100	WHAR	272.6
1000	KFWO	299.8	1100	WPG	272.6
1000	KMOX	299.8	1100	WRM	272.6
1000	WPSC	299.8	1100	WBAA	272.6
1000	WBAK	299.8	1100	KFJF	272.6
1000	KOWW	299.8	1100	KFAD	272.6
1010	WWNC	296.9	1100	WFBJ	272.6
1010	KUOA	296.9	1100	KSMR	272.6

Freq. (Kilo.)	Call Letter	Wave Length (Meters)	Freq. (Kilo.)	Call Letter	Wave Length (Meters)
1100	WFDF	272.6	1170	KTNT	256.3
1100	WSKC	272.6	1170	WCSO	256.3
1110	KLDS	270.1	1170	KRE	256.3
1110	WJAS	270.1	1170	KFUS	256.3
1110	KQV	270.1	1170	WBRR	256.3
1110	WGST	270.1	1170	WASH	258.3
1110	WMAZ	270.1	1170	WEBJ	256.3
1110	WSOE	270.1	1170	WLTH	256.3
1110	KCAC	270.1	1180	KGFX	234.1
1110	KFLX	270.1	1180	WRVA	234.1
1110	KGU	270.1	1180	WREN	234.1
1110	WHAD	270.1	1180	KFKU	234.1
1120	WBAO	267.7	1180	KMO	234.1
1120	WDAE	267.7	1180	WTAQ	234.1
1120	KSBA	267.7	1180	WCAX	234.1
1120	KFLV	267.7	1180	KFHA	234.1
1120	WAAM	267.7	1180	KGDA	234.1
1120	WNJ	267.7	1180	WHEC-WABO	234.1
1120	WGCP	267.7	1190	WORD	252.0
1120	WLAP	267.7	1190	KPLA	252.0
1120	KFWI	267.7	1190	WMBB-WOK	252.0
1120	KFIZ	267.7	1190	WSAR	252.0
1120	WOBV	267.7	1190	WKJC	252.0
1120	WFPG	267.7	1190	WGAL	252.0
1130	WNOX	265.3	1190	WKBF	252.0
1130	WOI	265.3	1190	WMBR	252.0
1130	WHK	265.3	1190	WKBT	242.0
1130	KTSA	265.3	1190	WFAM	252.0
1130	KKP	265.3	1190	KOCW	252.0
1130	WBES	265.3	1200	KFKA	249.9
1130	WICC	265.3	1200	WBAX	249.9
1130	WCWS	265.3	1200	WBRE	249.9
1140	WSEA	263.0	1200	KFRU	249.9
1140	WJAZ	263.0	1200	WCOA	249.9
1140	WMBL	263.0	1200	KFQU	249.9
1140	WDAG	263.0	1200	KFJI	249.9
1140	KGHP	263.0	1200	WIBR	249.9
1140	KGEF	263.0	1200	KFJZ	249.9
1140	WJBO	263.0	1200	WHBY	249.9
1140	KFPW	263.0	1200	KMED	249.9
1140	KGEK	263.0	1200	KFYR	249.9
1140	WJBL	263.0	1200	WCAZ	249.9
1140	WEAM	263.0	1200	WBBY	249.9
1150	WCMA	260.7	1200	KFUT	249.9
1150	WDWF-WLSI	260.7	1200	WSAZ	249.9
1150	WRHM	260.7	1200	WREC	249.9
1150	WOOD	260.7	1200	WSIX	249.9
1150	KGA	260.7	1210	WFKD	247.8
1150	WHBA	260.7	1210	WABW	247.8
1150	WCAU	260.7	1210	WABY	247.8
1150	WFW	260.7	1210	WCAT	247.8
1160	WFBL	258.5	1210	WIOD	247.8
1160	WEBW	258.5	1210	KFEL	247.8
1160	W'NAL	258.5	1210	KFBC	247.8
1160	KOCH	258.5	1210	WEBE	247.8
1160	KFOX	258.5	1210	KFJB	247.8
1160	KFUL	258.5	1210	KGCA	247.8
1160	KDYL	258.5	1210	WLCI	247.8
1160	KFAD	258.5	1210	WRAM	247.8
1160	WBT	258.5	1210	WFBZ	247.8
1160	WSBF	258.5	1210	KWLC	247.8



Freq. (Kilo.)	Call Letter	Wave Length (Meters)	Freq. (Kilo.)	Call Letter	Wave Length (Meters)
1210	KOW	247.8	1260	WQBA	238.0
1210	WKDR	247.8	1260	WABZ	238.0
1210	WLBT	247.8	1260	WADC	238.0
1210	WJBA	247.8	1270	KHMC	236.1
1210	WTAX	247.8	1270	KFDX	236.1
1210	WRRS	247.8	1270	WGBF	236.1
1210	WLBR	247.8	1270	KFMX	236.1
1210	WNBH	247.8	1270	KFWM	236.1
1220	WGBB	245.8	1270	WHAP	236.1
1220	WAAT	245.8	1270	WPUB	236.1
1220	WEVD	245.8	1270	WTAR-WSUF	236.1
1220	WHDI	245.8	1270	WBBW	236.1
1220	WLB	245.8	1270	WTAD	236.1
1220	KFH	245.8	1270	WBNY	236.1
1220	KZM	245.8	1270	WSRO	236.1
1220	KLS	245.8	1270	WHBC	236.1
1220	WFBE	245.8	1280	WMAY	234.2
1220	KFPY	245.8	1280	KWK	234.2
1220	KFIO	245.8	1280	KFQA	234.2
1220	WKRC	245.8	1280	WMBS	234.2
1220	WWL	245.8	1280	KVI	234.2
1230	KWUC	243.8	1280	WMPC	234.2
1230	KSCJ	243.8	1280	WMAN	234.2
1230	KGY	243.8	1280	WJBY	234.2
1230	KGRS	243.8	1280	KGAR	234.2
1230	KFCB	243.8	1280	WJAK	234.2
1230	KGCX	243.8	1280	WFBC	234.2
1230	WMBC	243.8	1280	WDAH	234.2
1230	WFBR	243.8	1280	WCAH	234.2
1230	WDOD	243.8	1280	WBBL	234.2
1230	WCAD	243.8	1290	WNBZ	232.4
1230	WCAO	243.8	1290	WJKS	232.4
1240	WFCI	241.8	1290	WSBC	232.4
1240	KFKB	241.8	1290	WBRL	232.4
1240	WEDC	241.8	1290	KUT	232.4
1240	WGES	241.8	1290	KFQZ	232.4
1240	KFON	241.8	1290	KFPR	232.4
1240	WEBR	241.8	1290	WMBJ	232.4
1240	WEBC	241.8	1290	WHBQ	232.4
1240	WNBX	241.8	1290	KFEY	232.4
1240	WMAL	241.8	1290	WLBH	232.4
1240	WBR	241.8	1290	KFMR	232.4
1250	WOAN	239.9	1290	KFJY	232.4
1250	WJAM	239.9	1300	KFEQ	230.6
1250	KWCR	239.9	1300	KGCL	230.6
1250	WNAD	239.9	1300	KPCB	230.6
1250	KEX	239.9	1300	WOAN	230.6
1250	WIBA	239.9	1300	WGBI	230.6
1250	KGCU	239.9	1300	KFPM	230.6
1250	WBBP	239.9	1300	WDBJ	230.6
1250	WOAX	239.9	1300	WCOC	230.6
1250	WCAP	239.9	1300	WIBZ	230.6
1250	WTAL	239.9	1300	KDLR	230.6
1250	WBAW	239.9	1300	WLBH	230.6
1260	WRAW	238.0	1300	WAFD	230.6
1260	WLBL	238.0	1300	WAAD	230.6
1260	WRBC	238.0	1310	WOWO	228.9
1260	WJBW	238.0	1310	WMBL	228.9
1260	KFVI	238.0	1310	KWJJ	228.9
1260	WIBX	238.0	1310	WKBE	228.9
1260	WJBB	238.0	1310	KTAP	228.9

Freq. (Kilo.)	Call Letter	Wave Length (Meters)	Freq. (Kilo.)	Call Letter	Wave Length (Meters)
1310	WHBP	228.9	1350	KFOY	222.1
1310	WNBR	228.9	1360	KGCI	220.4
1310	KGBU	228.9	1360	KGRC	220.4
1310	KELW	228.9	1360	WKBH	220.4
1310	KPPC	228.9	1360	KXL	220.4
1310	WGBC	228.9	1360	WTAZ	220.4
1320	WWAE	227.1	1360	WHBW	220.4
1320	KSO	227.1	1360	WJBK	220.4
1320	WCLO	227.1	1360	WHBU	220.4
1320	WJBC	227.1	1360	KRAC	220.4
1320	KGEU	227.1	1360	WMBO	220.4
1320	WARS-WSDA	227.1	1360	KGFL	220.4
1320	WJAY	227.1	1360	KJBS	220.4
1320	WBBC	227.1	1360	WMBG	220.4
1320	WFJC	227.1	1370	WGWB	218.8
1320	WCBE	227.1	1370	WKBQ	218.8
1320	KFUP	227.1	1370	WKBO	218.8
1320	WAIZ	227.1	1370	WCGU	218.8
1320	KXRO	227.1	1370	KGEW	218.8
1320	WTHS	227.1	1370	WKBC	218.8
1320	KGHB	227.1	1370	WLBQ	218.8
1330	WSYR	225.4	1380	WKBW	217.3
1330	WMAC	225.4	1380	KGDM	217.3
1330	WLAC-WDAD	225.4	1380	KFQW	217.3
1330	KFIU	225.4	1380	WRES	217.3
1330	WCOT	225.4	1380	WKBV	217.3
1330	WAGM	225.4	1380	WKBS	217.3
1330	KFVG	225.4	1380	WLBO	217.3
1330	KGEN	225.4	1380	KFOR	217.3
1330	KFKZ	225.4	1380	WIBU	217.3
1330	KFUR	225.4	1390	WKBB	215.7
1330	WCBM	225.4	1390	WCLS	215.7
1340	WFAN	223.7	1390	WEHS	215.7
1340	KFXR	223.7	1390	WHFC	215.7
1340	WCAM	223.7	1390	WPEP	215.7
1340	WFKB	223.7	1390	KGER	215.7
1340	WCRW	223.7	1390	KRLO	215.7
1340	KGFB	223.7	1390	WQAA	215.7
1340	KAIC	223.7	1390	KFDZ	215.7
1340	KFBL	223.7	1390	KGCB	215.7
1340	WKAJ	223.7	1390	KGFG	215.7
1340	WSAJ	223.7	1390	KFXJ	215.7
1340	KGFB	223.7	1390	WOKO	215.7
1340	KGDP	223.7	1390	WLEX	215.7
1340	WNRC	223.7	1390	WKBI	215.7
1340	KGFK	223.7	1400	KFIF	214.2
1340	WEBQ	223.7	1400	KFEC	214.2
1340	KFVS	223.7	1400	WAIT	213.2
1340	WOCL	223.7	1400	WKBN	214.2
1340	WPCC	223.7	1400	WMBW	214.2
1350	KFWC	222.1	1400	WLBG	214.2
1350	WSAN	222.1	1400	KFWF	214.2
1350	WCBA	222.1	1400	WJBU	214.2
1350	WHBD	222.1	1400	KPJM	214.2
1350	WHBF	222.1	1400	WCWK	214.2
1350	KWKC	222.1	1410	WRAX	212.6
1350	WOMT	222.1	1410	KGZ	212.6
1350	KGFL	222.1	1410	KTUE	212.6
1350	KWTC	222.1	1410	WJBL	212.6
1350	KGBY	222.1	1410	WKBP	212.6
1350	WAMD	222.1	1410	KFHL	212.6



Freq. (Kilo.)	Call Letter	Wave Length (Meters)	Freq. (Kilo.)	Call Letter	Wave Length (Meters)
1410	KGFP	212.6	1460	WKBL	205.4
1410	KGDY	212.6	1460	WMBD	205.4
1410	KGGH	212.6	1460	WABF	205.4
1420	KRSC	211.1	1460	KGEO	205.4
1420	WCDA-WBRS	211.1	1460	KFXV	205.4
1420	WRST	211.1	1460	KGDE	205.4
1420	WNBO	211.1	1460	KGFF	205.4
1420	WMES	211.1	1460	WRK	205.4
1420	WLOE	211.1	1460	WOBT	205.4
1420	WBMH	211.1	1470	KFXD	204.0
1420	KPNP	211.1	1470	WLBN	204.0
1420	KFCR	211.1	1470	WSAX	204.0
1420	KGFM	211.1	1470	WMBA	204.0
1420	KFYO	211.1	1470	WBBZ	204.0
1430	KGHC	209.7	1470	KGEQ	204.0
1430	WOKT	209.7	1470	WHBL	204.0
1430	KVOS	209.7	1470	WIBW	204.0
1430	WPRC	209.7	1470	WMBH	204.0
1430	WRCV	209.7	1470	WIBS	204.0
1430	WLBC	209.7	1470	WMBQ	204.0
1430	WMBM	209.7	1470	WLBX	204.0
1430	WLBK	209.7	1470	KGFO	204.0
1430	WCBS	209.7	1470	KGES	204.0
1430	KSOO	209.7	1470	WKEN	204.0
1430	WLBY	209.7	1470	WOBR	204.0
1430	KFGQ	209.7	1470	KGGM	204.0
1430	WTFH	209.7	1470	WSVS	204.0
1430	KGHF	209.7	1470	KHAC	204.0
1440	WRAF	208.2	1480	WTFE	202.6
1440	WJBZ	208.2	1480	KVL	202.6
1440	WNBA	208.2	1480	WHBN	202.6
1440	KFVD	208.2	1490	WCBR	201.6
1440	KGJF	208.2	1490	WHBM	201.6
1440	WGM	208.2	1490	WIBJ	201.6
1440	WJPW	208.2	1490	WIBM	201.6
1440	WMBE	208.2	1490	WKBG	201.6
1440	WLBZ	208.2	1490	WGMU	201.6
1440	WRPI	208.2	1490	WRMU	201.6
1440	KGCN	208.2	1490	KGEY	201.6
1440	KGCR	208.2	1490	WATT	201.6
1450	WPSW	206.8	1490	WALK	201.6
1450	KGTT	206.8	1490	KGEH	201.6
1450	KLIT	206.8	1500	KWBS	199.9
1450	WMRJ	206.8	1500	KUJ	199.9
1450	WTRL	206.8	1500	WNBL	199.9
1450	WHPP	206.8	1500	WKBZ	199.9
1450	WLBV	206.8	1500	KGFN	199.9
1450	WNBK	206.8	1500	WRAH	199.9
1450	WNBK	206.8	1500	WBMS	199.9
1450	KGDY	206.8	1500	WNBW	199.9
1450	KGGF	206.8	1500	WGOP	199.9
1450	KGDR	206.8	1500	WVRL	199.9
1460	WNBQ	205.4	1500	WBKN	199.9

## Radio Stations—Geographically

(In this classification are included all stations of 500 watts and over)

ALABAMA	
Auburn—Ala. Polytech. Inst. . . . .	WAPI
ALASKA	
Ketchikan—Alas. Rad. & Ser. Co. . . . .	KGBU
ARIZONA	
Phoenix—Elec. Equip. Co. . . . .	KFAD
ARKANSAS	
Hot Springs—Arlington Hotel Co. . . . .	KTHS
CALIFORNIA	
Hollywood—KMTR Radio Corp. . . . .	KMTR
Long Beach—Nichols & Warinner . . . . .	KFON
Los Angeles—Earle C. Anthony, Inc. . . . .	KFI
Echo Pk. Evan. Assn. . . . .	KFSG
Warner Bros. Brdcastg. . . . .	KFWB
Trinity Meth. Ch. . . . .	KGEF
Donn Lee, Inc. . . . .	KHJ
L. A. Express Pub. Co. . . . .	KNX
Pac. Dev. Radio Co. . . . .	KPLA
Bible Inst. of L. A., Inc. . . . .	KTBI
Oakland—Oakland Edu. Society . . . . .	KFWM
General Electric Co. . . . .	KGO
Tribune Pub. Co. . . . .	KLX
Associated Broadcasters . . . . .	KTAB
Pasadena—Pasa. Star News Pub. Co. . . . .	KPSN
San Diego—Airfan Radio Corp. . . . .	KFSD
San Francisco—Donn Lee, Inc. . . . .	KFRC
Rad. Entertainm'ts, Inc. . . . .	KFWI
Halos Bro. & Chron. . . . .	KPO
San Jose—First Baptist Church . . . . .	KQW
Santa Monica—C. B. Juneau . . . . .	KNRC
COLORADO	
Colorado Springs—W. D. Corley . . . . .	KFUM
Denver—General Electric Co. . . . .	KOA
Reynolds Rad. Co., Inc. . . . .	KLZ
CONNECTICUT	
Easton—Bridgeport Brdcastg. Sta. . . . .	WICC
Hartford—Travelers Ins. Co. . . . .	WTIC
Mansfield—Conn. Agri. Col. . . . .	WCAC
New Haven—Doolittle Rad. Corp. . . . .	WDRC
DISTRICT OF COLUMBIA	
Washington—R. C. A. . . . .	WRC
M. A. Leese Co. . . . .	WMAL
FLORIDA	
Clearwater—Clearwater C. of C. . . . .	WFLA
St. Petersburg C. of C. . . . .	WSUN
Gainesville—Univ. of Florida . . . . .	WHBN
Jacksonville—City of Jacksonville . . . . .	WJAX
Miami Beach—Fleetwood Hotel Corp. . . . .	WMBF
Miami—Elec. Equip. Co. . . . .	WQAM
Miami Beach—C. G. Fischer Co. . . . .	WIOD
Orlando—Rollins College, Inc. . . . .	WDBO
Pensacola—City of Pensacola . . . . .	WCOA
Tampa—Tampa Publishing Co. . . . .	WDAE
GEORGIA	
Atlanta—Ga. Sch. of Tech. . . . .	WGST
Atlanta Journal Co. . . . .	WSB
Macon—Mercer University . . . . .	WMAZ
HAWAII	
Honolulu—M. A. Mulrony . . . . .	KGU
IDAHO	
Boise—Ind. School Dist. . . . .	KFAU
ILLINOIS	
Chicago—Drovers Jnl. Pub. Co. . . . .	WAAF
Chicago Fed. of Labor . . . . .	WCFL
Edgewater Beach Hotel . . . . .	WEBH
Clinton R. White . . . . .	WCRW
Emil Denemark . . . . .	WEDC
Great Lakes Radio Broad-casting Co. . . . .	WENR
F. K. Bridgman, Inc. . . . .	WFKB
Oak Leaves Brdcastg. . . . .	WGES
Tribune Co. . . . .	WGN
Liberty Weekly, Inc. . . . .	WLIB
Radiophone Brdcastg. . . . .	WHT
J. S. Boyd, Inc. . . . .	WJBT
Sears, Roebuck & Co. . . . .	WLS
Daily News, Inc. . . . .	WMAQ
Batavia—Peoples Pulpit Ass'n. . . . .	WORD
Moody Bible Institute . . . . .	WMBI
North Shore Cong. Ch. . . . .	WPCC
Calumet Brdcastg. Co. . . . .	WQJ
World Battery Co., Inc. . . . .	WBSB
Westinghouse E. & M. . . . .	KFKX
Dr. Geo. F. Courrier . . . . .	WWAE
Des Plaines—WIBO Broadcasters, Inc. . . . .	WIBO
Elgin—Ill. Broadstg. Corp. . . . .	WTAS
Glenview—Atlas Inv. Co. . . . .	WBBM
Homewood—Amer. Bond & Mtg. . . . .	WMBB
Amer. Bond & Mtg. . . . .	WOK
Mooseheart—Loyal Order Moose . . . . .	WJJD
Mt. Prospect—Zenith Radio Corp. . . . .	WJAZ
Quincy—Ill. Stock Medicine Corp. . . . .	WTAD
Urbana—Univ. of Illinois . . . . .	WRM
Zion—Wilbur Glenn Voliva (WLS) . . . . .	WCBD



## INDIANA

Culver—Culver Military Acad. . . WCMA  
Fr. Wayne—Main Auto Sup. Co. . . WWO  
Gary—Johnson Kennedy Radio. . . WJKS  
Lafayette—Purdue University. . . WBAA  
South Bend—South Bend Tribune. WSBT

## IOWA

Ames—Iowa State College. . . . . WOI  
Clarinda—Berry Seed Co. . . . . KSO  
Council Bluffs—Mona Motor Oil. . . KOIL  
Davenport—Palmer School of Chiro. WOC  
Des Moines—Bankers Life Co. . . . . WHO  
Iowa City—State Univ. of Ia. . . . . WSUI  
Muscatine—Norman, Baker. . . . . KTNT  
Shenandoah—May Seed & Nursery. KMA  
Henry Field Seed. . . . . KFNF  
Sioux City—Perkins Bros. Co. . . . . KSCJ

## KANSAS

Lawrence—Jenny Wren Co. . . . . WREN  
Univ. of Kansas. . . . . KFKU  
Manhattan—Kans. St. Agri. Col. . . KSAC  
Milford—Dr. J. R. Brinkley. . . . . KFKB  
Wichita—Hotel Lasson. . . . . KFH

## KENTUCKY

Hopkinsville—Acme Mills, Inc. . . WFIW  
Louisville—Courier Journal & Louis-  
ville Times. . . . . WHAS

## LOUISIANA

New Orleans—Loyola Univ. . . . . WWL  
Saenger Theatres, Inc.  
& M. Blanche. . . . . WSMB  
Shreveport—W. G. Patterson. . . . . KSBA

## MASSACHUSETTS

Boston—Boston Transcript Co. . . . . WBET  
Edison Elec. Illum. Co. . . . . WEEL  
Shepard Stores. . . . . WNAC-WBIS  
S. Dartmouth—Round Hills Rad. WMAF  
E. Springfield—Westinghouse. . . . . WBZA  
Westinghouse. . . . . WBZ

## MARYLAND

Baltimore—Cons. Gas. Elec. Lt. . . . . WBAL

## MAINE

Portland—Congress Square Hotel. WCSH

## MICHIGAN

Berrien Springs—Eman. Mis. Col. WEMC  
Detroit—Detroit News. . . . . WWJ  
Grand Rapids—W. B. Stiles, Inc. . . WOOD  
E. Lansing—Mich. State Col. . . . . WKAR  
Mt. Clemens—G. Harrison Phelps. WGHP  
Pontiac—WJR, Inc. . . . . WJR  
Detroit Free Press. . . . . WCX

## MINNESOTA

Fridley—Rosedale Hospital. . . . . WRHM  
Minneapolis—Radisson Radio & Stan-  
ley E. Hubbard. WAMD  
Washburn Crosby. WCCO  
Dr. Geo. W. Young. WGDY  
Dunwoody Indus. . . . . WHDI  
Univ. of Minn. . . . . WLB

Northfield—Carlston College. . . . . KFMX  
St. Olaf College. . . . . WCAL

## MISSOURI

Columbia—Stephens College. . . . . KFUR  
Independence—Reorganized Church of  
Jesus Christ of Latter  
Day Saints. . . . . KLDS  
Jefferson City—State Marketing Bu. WOS  
Kansas City—Unity Sch. of Chris. WOQ  
Kans. City Star Co. . . . . WDAF  
Sweeney Auto School. WHB  
St. Joseph—Scroggin & Co. Bank. KFEQ  
St. Louis—St. Louis Univ. . . . . WEW  
Pulitzer Pub. Co. . . . . KSD  
Voice of St. Louis. . . . . KMOX  
Concordia Theo. Sem. . . . . KFUO

## NEBRASKA

Clay Center—M. M. Johnson. . . . . KMMJ  
Lincoln—Nebr. Wesleyan Univ. WCAJ  
Nebr. Buick Auto Co. . . . . KFAB  
Norfolk—Norfolk Daily News. . . . . WJAG  
Omaha—Woodman of the World. . . . . WOW  
Grain Exchange. . . . . WAAW

## NEW HAMPSHIRE

Tilton—Booth Radio Lab. . . . . WBRL

## NEW JERSEY

Ashbury Park—Radio Industries Broad-  
casting Co. . . . . WCAP  
Atlantic City—Cooks Sons, Inc. . . . . WHAR  
Municipality of A. C. WPG  
Camden—City of Camden. . . . . WCAM  
Carlstadt—Defenders of Truth. . . . . WHAP  
Cliffside—Calvary Baptist Ch. . . . . WQAO  
Calvary Baptist Ch. . . . . WPAP  
Socausus—International Brdcastg. . . . . WGL  
Coytesville—Experimenter Pub. . . . . WRNY  
Hoboken—Greeley Square Hotel. WMCA  
Concourse Radio. . . . . WPCH  
Jersey City—Camith Corp. . . . . WKBO  
Kearney—Missionary Society of St.  
Paul. . . . . WLWL  
Newark—L. Bamberger & Co. . . . . WOR  
Paterson—Richard E. O'Dea. . . . . WODA  
Trenton—Franklyn J. Wolff. . . . . WOAX

## NEW MEXICO

State College—N. M. Coll. of Agri.  
& Mech. Arts. . . . . KOB

## NEW YORK

Astoria, (L.I.)—Gimbel Bros. . . . . WGBS  
Brooklyn—Amateur Radio Spc.  
. . . . . WARS-WSDA  
Brooklyn Brdcastg. Corp. WBBC  
Buffalo—Federal Radio Corp. . . . . WGR  
Churchill Evang. Assn. . . . . WKBW  
Canton—St. Lawrence Univ. . . . . WCAD  
Casenovia—Olive B. Meredith. . . . . WMAC  
Coney Island—Chas. G. Unger. . . . . WCGU  
Lockport—Norton Laboratories. . . . . WMAK

New York—George Schubel (WQAO-  
WPAP) . . . . . WHN  
Baruchrome Corp. . . . . WBNY  
Standard Cahill Co. . . . . WKBQ  
Dept. Plant & Struc. . . . . WNYC  
National Brdcastg. Co. WEAJ  
3rd Ave. Railway Co. . . . . WEBJ  
Madison Sq. Garden. . . . . WPUB  
Richmond Hill—Atlantic Brdcastg. WABC  
Atlantic Brdcastg. . . . . WBOQ  
Rochester—Stromberg Carlson Tele. &  
Mfg. Co. . . . . WHAM  
Hickson Elec. Co. . . . . WHEC  
Hickson Elec. Co. . . . . WABO  
Titus-Ets Corporation. WOKT  
Rossville—Peoples Pulpit Assn. . . . . WBBR  
Syracuse—Onondaga Co. . . . . WFBL  
Olive B. Meredith. . . . . WSYR  
Troy—Rensselaer Poly. Inst. . . . . WHAZ  
Woodhaven—Debs Memorial Radio  
Fund. . . . . WEVD

## NORTH CAROLINA

Asheville—Chamber of Com. . . . . WWNC  
Charlotte—C. C. Coddington. . . . . WBT  
Raleigh—Durham Life Ins. Co. . . . . WPTF

## NORTH DAKOTA

Bismarck—Hoskins-Meyer. . . . . KFJR

## OHIO

Akron—Allen T. Simmons. . . . . WADC  
W. F. Jones Brdcastg. . . . . WFJC  
Cincinnati—Kodel Radio Corp. . . . . WKRC  
Crosley Radio Corp. . . . . WLW  
U. S. Playing Card. . . . . WSAI  
Cleveland—Willard Storage Bat. . . . . WEAR  
Radio Broadcasting. . . . . WJAY  
Radio Air Service. . . . . WHK  
Willard Storage Bat. . . . . WTAM  
Columbus—American Ins. Union. WAIU  
Ohio State Univ. . . . . WEAO  
Harrison—Crosley Radio Corp. . . . . WLW  
Springfield—Wittenberg College. . . . . WCSO

## OKLAHOMA

Norman—Univ. of Oklahoma. . . . . WNAD  
Oklahoma City—Nat'l Rad. Mfg. . . . . KFJF

## OREGON

Corvallis—State Agri. College. . . . . KOAC  
Portland—Koin Inc. . . . . KOIN  
Oregonian Pub. Co. . . . . KGW  
Western Brdcastg. Co. . . . . KEX

## PENNSYLVANIA

Harrisburg—Penna. State Police. . . . . WBAK  
Oil City—Petroleum Telephone. . . . . WLBW  
Philadelphia—Univ. Brdcastg. Co. . . . . WCAU  
Keystone Brdcastg. . . . . WFAN  
Strawbridge & Clo. . . . . WFI  
Gimbel Bros. Inc. . . . . WIP  
Lit Brothers. . . . . WLIT  
John Wanamaker. . . . . WOO  
Pittsburgh—Radio Supply House. . . . . WJAS  
Kaufman & Baer Co. . . . . WCAE  
Doubleday-Hill Elec. . . . . KQV  
State College—Penn. State Col. . . . . WPSC

## PORTO RICO

San Juan—Rad. Corp. of P. R. . . . . WKAQ

## RHODE ISLAND

Providence—Outlet Company. . . . . WJAR  
Shepard Co. . . . . WEAN

## SOUTH DAKOTA

Brookings—State College. . . . . KFDY  
Yankton—Gurney Seed & Nurs. WNAX  
Dakota Radio App. . . . . WNAX

## TENNESSEE

Chattanooga—Chat. Radio Co. . . . . WDOD  
Knoxville—Peoples Tel. & Telg. . . . . WNOX  
Lawrenceburg—Ch. of Nazarene. . . . . WOAN  
Vaughan School. WOAN  
Memphis—Com'l Appeal, Inc. . . . . WMC  
Nashville—Nat'l Life & Ac. Ins. Co. WSM  
Life & Casualty. . . . . WLAC  
Dads Auto Access. . . . . WDAD  
Waldrum Drug Co. . . . . WBWA

## TEXAS

Beaumont—Magnolia Petroleum. KFDM  
College Station—Agri. & Mech. . . . . WTAW  
Dallas—Dallas Morning News. . . . . WFAA  
City of Dallas. . . . . WRR  
Krl. Incorporated. . . . . KRLD  
Ft. Worth—Carter Publications. . . . . WBAP  
Lone Star Brdcastg. Co. KFQB  
Galveston—T. Goggan & Bro. . . . . KFUL  
Houston—Houston Printing Co. . . . . KPRC  
San Antonio—Alamo Broadcast. . . . . KTSA  
Southern Equip. . . . . WIOAI  
Waco—Frank P. Jackson. . . . . WJAD

## UTAH

Salt Lake City—Radio Service. . . . . KSL

## VIRGINIA

Norfolk—Reliance Elec. . . . . WSUF  
Reliance Electric. . . . . WTAR  
Richmond—Larus & Bro. Co. . . . . WRVA  
Virginia Beach—Va. Beach Brdcastg. WSEA

## WASHINGTON

Seattle—Rhodes Department Store. KFQA  
N. W. Radio Service. . . . . KJR  
First Pres. Church. . . . . KTW  
Fisher's Blend Sta. . . . . KOMO  
Spokane—Louis Wasmer, Inc. . . . . KHQ  
N. W. Radio Service. . . . . KGA

## WISCONSIN

Beloit—Beloit College. . . . . WEBW  
Brookfield—Milwaukee Journal. . . . . WTMJ  
Eau Claire—C. S. Van Gordan. . . . . WTAQ  
LaCrosse—Callaway Music Co. . . . . WKBH  
Madison—Univ. of Wisc. . . . . WHA  
Milwaukee—Marquette Univ. . . . . WHA  
Radioeast Corp. of  
Wisc. . . . . WGWB  
Stevens Pt.—Wisc. Dept. of Mkts. WLBL  
Superior—Head of the Lakes Broad-  
casting Co. . . . . WEBC

## WYOMING

Laramie—Bishop N. S. Thomas. . . . . KFBU



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