

# Broadcast Advertising

*An Independent Magazine Devoted to Advertising by  
Radio. Published at 440 S. Dearborn Street, Chicago.  
Subscription, \$2.00 a Year      Single Copies, 20c*



## MARCH FEATURES

No More Summer Slump for Radio

Get Across Your Idea

Wahl Made the Program Fit the Product

Modernizing Farm Campaigns with Radio

Broadcasting Won True Detective Mysteries  
500,000 New Readers

"Please Don't Write," Program Sponsor  
Tells Listeners

Purina's 6:30 A. M. Broadcasts

Does Sponsoring Sports Broadcasts Pay?

Speaking an Advertisement

March, 1930

# WFAA

50,000 Watts . . . . on "cleared channel"

NEW equipment . . . an eight-year-old  
listening audience . . . in a receptive  
territory . . . WFAA is the dominant  
station in the Dallas market. . . . .

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*Represented Exclusively By*

**SCOTT HOWE BOWEN, INC.**

**RADIO STATION HEADQUARTERS**

CHICAGO  
180 N. Michigan Ave.

NEW YORK  
274 Madison Ave.

DETROIT  
7-242 General Motors Bldg.

**“--- the  
Radio Audience  
speaking about---  
KSTP”**

**R**ECENTLY, in this space, we presented evidence showing an over-whelming preference of advertisers for KSTP as the station best fitted to reach profitably the great radio audience of the Twin Cities market area and the Northwest.

We now present the testimony of the radio audience itself—68% for KSTP as shown by a survey just completed. This survey, conducted by an accredited agency, shows that 56.22% of radio listeners voted for KSTP (as against 17.12% for the station made second choice) which, with half of those indicating no preference, gives KSTP 68% of the audience.

The diagram graphically tells the story of the “preferred” audience you get on KSTP — the Northwest’s leading radio station.

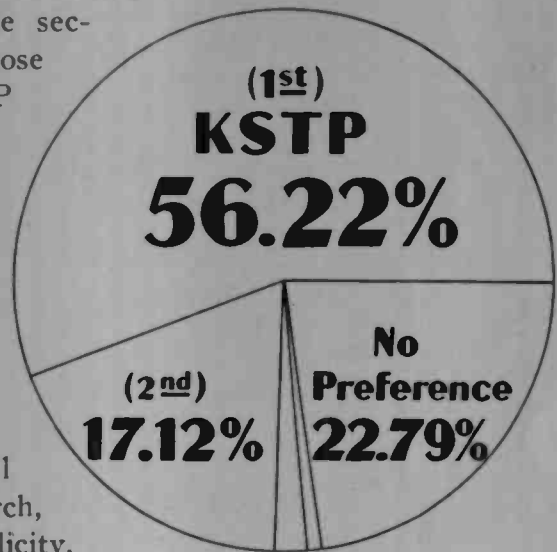
KSTP gives the advertiser most service because it has the largest technical staff — the only full-time staff orchestra — the largest musical library — the most complete research, merchandising, sales, program, publicity, continuity, music and dramatic departments.

KSTP, as the Northwest representative of the NBC, furnishes principal entertainment and service features on both the Red and Blue networks.

**Executive Offices:**  
St. Paul Hotel, St. Paul, Minnesota

**STUDIO**  
St. Paul Hotel  
St. Paul

**STUDIO**  
Hotel Radisson  
Minneapolis



**NORTHWEST'S  
LEADING RADIO STATION**

# WMAQ

## BUILT LIKE A NEWSPAPER

# WMAQ

WMAQ broadcast programs present something for every one all day long. And like The Chicago Daily News—the newspaper that owns and controls it—WMAQ is the medium for some of the most successful Chicago advertising schedules!

Bunte Candy Company  
Endicott-Johnson Corp.  
Cadillac Motor Car Co.  
Calsodent Company  
Case-Moody Pie Corp.  
Chicago Board of Trade  
Chicago Kent College of Law  
The Davis Company  
Eskimo Pie Corp.  
O'Connor & Goldberg  
General Motors Corp.  
Gordon Baking Co.  
Hinekley & Schmitt  
The Hydrox Corporation

Los Angeles Chamber of Commerce  
Nunn-Bush & Weldon Shoe Co.  
Packard Motor Car Company  
Pepsodent Company (Amos 'n Andy)  
Premier Malt Sales Co.  
The Quaker Oats Company  
Wieboldt Stores, Inc.  
Willys-Overland, Inc.  
Nahigian Brothers  
National Heel Mfrs. Assn.  
Thos. J. Webb Coffee Co.  
The Hub  
My Bookhouse  
Vaughan's Seed Store

In addition to C.B.S. Chain advertisers

WMAQ is The Chicago Daily News of the air, holding for broadcast advertisers the prestige of Chicago's Home Newspaper and leading daily advertising medium—an ideal channel for your broadcast message.

*Address*

# WMAQ

# THE CHICAGO DAILY NEWS

*Radio Sales Department*

400 West Madison Street, Chicago

# Broadcast Advertising

440 South Dearborn Street, Chicago, Ill.

Subscription, \$2.00 a year. Single copies, 20c. Issued monthly on the 15th. G. W. Stamm, Publisher and General Manager; R. B. Robertson, Editor; E. J. Van, Circulation manager. Eastern Representative: C. A. Larson, 254 W. 31st St., New York City. Pacific Coast Representative: R. M. McDonald, 703 Market St., San Francisco, California

Entry as second class matter applied for at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Volume 2

MARCH, 1930

Number 6

## AUDIBLE ADVERTISERS ALLOW NO SUMMER SLUMP FOR RADIO

Better Sets *and* Better Programs Give  
Year Round Audience *to* Broadcasters

By Albert R. Williamson

Publicity Director, NATIONAL BROADCASTING COMPANY, Chicago

“WELL, I suppose you’re all set to settle down for a long, quiet rest this summer,” a friend of mine remarked the other day.

I looked at him for a moment, then smiled. I thought he was joking, but it dawned on me that he really meant it.

“I’m not counting on it,” I finally answered. “But how about you—are you going to close down your newspaper for the summer?”

Of course, the question, on the face of it, was ridiculous, but in the light of comparison it was not. Radio is rapidly assuming a place in American life as a necessity on par with the newspapers, telephone or other public service, and the time is rapidly approaching, if not already at hand, when the suspension of broadcasting activities during the summer would be as absurd as suspending the activity of any of these other public servants.

There has existed a popular notion that radio broadcasting and broadcast advertising is a six, or at the best, a nine months’ business, and that during June, July and August, the industry is at a standstill, with business falling off from about April

1 and starting to pick up again in September and October.

That conclusion is absolutely blasted today but it is not without premise. Broadcast advertising has made such rapid strides in its short existence that it is often difficult for those actually engaged in the industry to realize what it means. For that reason a brief glimpse of what has happened in this field during the last three years is not amiss.

**B**ROADCAST advertising took its place as a recognized medium with the organization of the National Broadcasting Company and the creation of its three great networks of associated stations. That came about in November, 1926. In the short span of three years, network broadcasting has grown from an idea, with a handful of associated stations to an industry that did some \$18,729,571 worth of business in facilities alone last year and now has some 148 stations wired together for the transmission of programs.

When we consider the length of time that elapsed between the invention of the movable types of Gutenberg and the present day newspaper we begin to see why the almost phenomenal growth of broad-

casting is difficult to grasp in its entirety. We do not realize the great and important place that radio is occupying in the daily lives of the people of the United States.

This is especially true with business men with whom it must share only their leisure hours. But this condition applies only to a relatively small number of men who occupy themselves in a few key cities of the country, and even in the lives of these few broadcasting is playing an ever increasingly important part. Radio to the rank and file of the estimated audience of more than 50,000,000 American listeners is a habit and a pleasure which they follow as eagerly and closely as a broker watches movements of a stock in which he is particularly interested.

Of course, there are many contributing factors that have gone to make this tremendous popularity so. The rapid and wonderful perfection of radio receiving sets that has taken place in the last three years make the old crystal receivers seem as crude when compared with the present day super-tube, perfected instrument as does the old Washington hand press seem when compared with a super-multiple twelve unit

press that it has taken more than a century to achieve. Perfections in the actual transmission of programs and the overcoming of static and other interference has been equally as great. These, together with the ever improving quality and variety of programs, are largely responsible for the high status of radio in America today. Of course, the program improvements and mechanical improvements are reciprocal, for if there were no good programs there would be no need for perfected receiving sets, and if there were no perfected sets, there would be little demand for good programs.

Now that we have considered the reasons why, we can begin to see why, too, radio is just as essential in summer as in winter. The old bugaboo was poor reception. That is no more.

THE second mental barrier in the path of summer programs was the belief on the part of advertisers that with the coming of summer audiences were diminished by the competition of outdoor diversions. In an effort to obtain some accurate information as to the truth or untruth of this belief, as well as other essential data, the National Broadcasting Company employed Dr. Daniel Starch, nationally famous consultant in commercial research, to make a survey of the United States. This was completed just two years ago and was the first and only authentic study of its kind ever compiled.

At that time the survey revealed that four-fifths of the entire radio audience of the United States used their radios practically as consistently during the summer as during the remainder of the year. Since that time radio reception and programs have both materially improved and the radio habit has become more strongly fixed, leading to the natural conclusion that a still greater audience will use their sets this summer.

This means that the broadcast advertising sponsor this summer will have at least a potential audience of 40,000,000 listeners to cater to—and that is no small group in itself. The survey also revealed that there are no material differences in this group among the geographical districts or among the cities, towns and farms. The same is true of occupations and income groups.

That this is the existing condition hasn't been lost on the majority of network advertisers. This is indicated by a survey of the month by month expenditures for chain broadcast advertising during 1929 as compiled by National Advertising Records. While but the last three months of 1928 showed expenditures of more than a million dollars for broadcast advertising, there was not a month in 1929 that there was not more than a million spent.

The month by month figures are recorded as follows: January, \$1,258,174; February, \$1,372,484; March, \$1,610,252; April, \$1,550,372; May, \$1,562,770; June, \$1,309,295; July, \$1,311,517; August, \$1,330,079; September, \$1,599,191; October, \$1,948,430; November, \$1,908,287; December, \$1,968,720.

By this we see a sharp gain in the purchase of broadcasting time until June when there comes a slight falling off, but the increase is again immediate, continuing throughout the remainder of the year. It is estimated that despite close money conditions, and the general economic situation, the slowing up will be even less this year, and this mainly of seasonal products.

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## *new chain?*

PLANS for a new chain to compete with the Columbia and National networks were outlined by Dailey Paskman before the Federal Radio Commission February 28th. Mr. Paskman proposes to begin by developing station WGBS, New York City, which he owns, as a key station, and then to branch out by easy stages into New England, the central and southern Atlantic states, and finally into the midwest and Pacific territories. All plans, however, hinge on the outcome of his application for full time on the 600 kilocycle channel, for which he now holds an experimental license. This application is bitterly opposed by stations WNYC and WMAC of New York, who believe it would be too close to their channel of 570 kilocycles, and by WICC, Bridgeport, Conn., which is asking for the channel itself.

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TO the national advertiser wise in the ways of people and advertising psychology, however, there are still other reasons why he will continue his broadcast advertising campaign throughout the summer. These are the essential factors of repetition—that is, keeping his program and product constantly before the public; continued building of good will, and holding a preferred time on the air.

There is, probably, a great element of danger in discontinuing a nationally followed radio program for a period of a few months than there is in curtailing almost any other form of advertising. The reason for this is apparent. The radio program which is followed nationally is certain to be a feature of worthwhile entertainment that is looked for every week by the great American radio public. It is not doing direct selling, for radio in accomplishing its mission can never do that, but it is coordinating the sponsor's other forms of advertising, keeping his name and quality of products constantly before the family circle, building and cementing good will, giving consumer acceptance to his products, spurring on his sales force and dealers as well as entertaining his customers and potential customers.

Imagine what would be the reaction, for example, were the sponsors of Amos 'n Andy to suspend broadcasting during the summer months. The hue and cry that the radio audience would set up would be so great that it could be heard at the poles. The same is true with other national favorites. The sponsors by such action would endanger the goodwill that he has built up, as well as giving way in the minds of the public to the name of his product as another program would take the place of his—perhaps that of a competitor.

The preferred time factor is growing more and more important in the eyes of broadcast advertisers. The followers of a program habitually, hearing a broadcast from week to week at a certain time, being creatures of habit, resent having that time changed to some extent, but the greatest danger for the sponsor lies in the fact that so many firms are constantly seeking periods on net-

(Continued on page 8)



# FORGET FIRM NAME GET ACROSS TRADE MARK YOUR PRICE RANGE IDEA

By B. K. Pratt

Publicity Director, Station WENR, Chicago

**T**HE question of direct advertising has been a permanent stone bruise on the foot of broadcasting.

The owner of a station is threatened on one side by mounting costs for operation and on the other side by ominous letters from listeners on direct sales promotion over the air. He finds himself in a different position than the owner of almost any other advertising medium. For his "circulation" he must depend on the good will and interest of the listeners. For his revenue he must depend upon the advertiser. That which the advertiser wants to do often menaces the listener interest and good will. It is a seemingly endless cycle.

If he refuses to put on programs that contain the various messages dictated by the advertisers, he loses revenue and is perhaps forced to operate at a loss.

If he permits the programs to go on, some listeners emphatically voice their protests while many others merely content themselves with tuning in another station. Generally speaking, it would appear that this is one of the foremost problems of broadcasting.

Gradually, however, solutions are presenting themselves. Advertisers are being slowly educated that it is to their interest not to hurt themselves and the name of their product by presenting too long an advertising message in their programs. The time will come when the advertiser will be as considerate of the listener as the station owner now wants him to be. That time, however, is not here and the broadcaster must seek out other possible solutions.

It occurs to me that much can be

done along one particular line that as yet has practically remained untouched. I believe that there is a great deal of revenue that can be gathered by broadcasters under a plan or general theory which is almost ideal in that the programs would contain no mention of a trade name or a manufacturer.

This plan that I have in mind is the advertising of ideas.

**L**ET me give an example rather than an explanation. At present the aircraft industry in the U. S. is confronted with the problem of selling flying to the American people. Why have not aviation interests been approached with a plan to interest people in aviation by means of programs over the air?

The foremost manufacturers of aeroplanes, together with the leading air transportation companies, could form a pool for this purpose and raise sufficient funds to defray the expenses of such programs. The pro rata cost would be small. It

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## health - -

**T**HROUGH the cooperation of the American Medical Association, the Columbia Farm network is now presenting a new daily feature, "Health for the Whole Family," a five minute daily talk by some medical authority. Dr. Morris Fishbein, editor of the official Journal of the Medical Association, inaugurated the service. This gives Mr. Pratt the unique honor of having his advice followed before it has been received.



B. K. Pratt

would not be necessary to mention the name of the manufacturer of any particular aeroplane nor the name of any particular transportation company. Leaders in aviation today could give hundreds of arguments and present interesting facts and figures, all of which would be pointed toward the thought of selling aviation.

This propaganda, and I use the word in its most honorable sense, could be dramatized over the air and the results, in my opinion, would be amazing. The same thing is true of many other organizations or associations of individuals, firms or corporations engaged in a similar line of business. Indeed, it need not extend entirely to business.

It occurs to me that the American Medical Association, for instance, might well take half an hour

(Continued on page 21)

# We Made the Program Fit the Product



Hal Johnson

By Hal Johnson

Advertising and Sales Promotion Manager  
The WAHL COMPANY, Chicago

of ink in one's pocket. The first maker of fountain pens found it necessary to manufacture a great variety of points because he was in competition with the steel point. It was not necessary, however, for him to offer any variety of holders because the public was accustomed to one type only. So long as pen users were satisfied with one style of pen holder, the question of the dealer's stock was of no particular consequence.

As the use of fountain pens increased, and people became more particular about items of personal equipment, the use of color became popular. This multiplied the dealer difficulties tremendously, for in ad-

dition to his variety of points he had added a range of styles in holders and all of these in the popular colors.

Recognizing the obstacles confronting the dealer in this matter of inventory, we brought out an entirely new type of fountain pen—one with an interchangeable point, or nib. It is obvious how this would decrease the inventory necessary for a dealer to carry in stock because, with six different colors of holders and fourteen classifications of points, in four different styles, it was possible for twenty-four fountain pens to equal in sales possibilities a stock of 336 (6x4x14) old-style fixed point pens.

**B**EFORE reciting our six months' experience with radio advertising, it might be well to give some consideration to the history of the fountain pen industry, and the forces which led to our selection of this new, but already recognized medium.

Going away back to the days of quill pens, we find people cutting their own quills in a manner to suit their own individual handwriting. The next step in the making of pens was the production of steel points. Steel pens were manufactured in a great variety of point styles because they had to match the individual requirements of those who had previously been in the habit of fashioning their own quills. Pen holders were then made into which the steel points might be inserted, but still it was impossible to do any writing except when one was at a desk equipped with an inkpot.

The next development was the invention of a fountain pen which made it possible to carry a supply

**YOUR HANDWRITING  
REVEALS YOUR  
CHARACTER**

—  
**LISTEN  
IN**

**EVERSHARP RADIO  
BROADCAST**

**FRIDAY EVENINGS**

**7:30 to 8:00 P.M.**

Columbia Broadcasting System

MUSIC BY BEN SELVIN AND HIS ORCHESTRA



**RADIO**

Look for the GOLD BALL

Selected by

WAHL-EVERSHARP  
Personal Point  
FOUNTAIN PENS

With such attention-callers as these the Wahl Company keeps its dealers and their customers reminded that Friday night is Eversharp night on the radio. The originals of these displays are printed in brilliant colors and cannot be overlooked.



**N**ATURALLY, the problem of distribution was vital following such a revolutionary introduction, and we devoted considerable space in periodicals to what we called our "mechanical advertising." This was directed almost wholly to dealers, and emphasized the difference in mechanical construction and the advantage to them. But with a national dealer hook-up established, we then felt the necessity for injecting more human interest into the story to reach the buying public.

For this purpose, we chose what we and our advertising agency, Erwin, Wasey & Company, recognized to be both a colorful and powerful force in advertising—radio broadcasting. Radio, reaching as it does into millions of homes at a time when the family is most receptive to new ideas, seemed highly desirable—a new medium for a new product.

Radio may be regarded as a form of entertainment, and as such may be looked upon as an interesting story in a magazine. In a magazine the advertiser must depend on the reader noticing his advertising as the pages are turned during the process of seeking enjoyment from the reading matter. The musical part of the program may perhaps be compared to the reading matter in the magazine, but the advertiser here has the advantage of having the entertainment feature suddenly

disappear, leaving only the advertising message of his product. This has the same result as though the reading matter in the magazine fled from the page in some miraculous manner, leaving the reader looking at the advertising text alone.

But we demanded something new in the way of programs before going on the air. Just hiring a good band, and peeking out at our unseen customers between the numbers, did not seem the proper way to present a brand new idea in fountain pens. In short, we wanted a program that would fit the product.

To get entertainment in such a rare form, it was necessary to investigate and consider many types of programs. Numbers were submitted to us by broadcasting companies, by free lance writers, and from other sources. But we were not abrupt in making our final decision. We required a program having a universal appeal to men, women and children—one that catered to the various human characteristics, such as curiosity, vanity, pride and the like. That we were successful in picking exactly the right program has been more than demonstrated in the remarkable results we have secured in the distri-

bution and resale of the Personal Point Pen.

**T**HE Eversharp Program is a combination of music and graphology. Because graphology has to do entirely with handwriting, and because it is possible to analyze character through handwriting, our program is a perfectly natural tie-up with that modern handwriting medium, the fountain pen.

Everyone recognizes that in order to write well the pen holder and the pen point must fit comfortably in the hand. If the pen does not feel right, then the written letters will not flow smoothly from the point, and will be cramped or sprawling, according to the way such an uncomfortable pen forces the writer to write. It is clear, therefore, that letters formed with an uncomfortable pen will not give a true indication of character. Our belief is that people wish to write better, and want their writing to reflect their true selves. Such was the basis for choosing a program embodying entertaining lessons in graphology in combination with the usual musical numbers.

The results we have secured through radio advertising have been remarkable. We learned of many instances where our fountain pens, in surprising numbers, were sold on the days immediately following even our first program. As the weeks

**THE NEW EVERSHARP FOUNTAIN**  
with choice of 14 Personal Points  
**IS THE NEW IDEA IN GIFT**

*Points can be changed  
without the aid of a pen  
holder.*

*Points can be changed  
without the aid of a pen  
holder.*

**WAHL - EVERSHARP  
Personal-Point  
FOUNTAIN  
PENS**

ONLY WAHL - EVERSHARP PERSONAL POINT PENS HAVE THE INTERCHANGEABLE POINT

Learn the key to  
your character  
through your  
handwriting.  
Listen in Friday  
Evenings, 8:30  
to 9:00 Eastern  
Standard Time  
—Columbia  
Broadcasting  
System

**It writes like this**

*John D. Rockefeller*

**Wahl-Eversharp Personal-Point Fountain Pens**

**WAHL  
EVERSHARP  
Personal-Point  
FOUNTAIN PENS**

ONLY WAHL - EVERSHARP PERSONAL POINT PENS HAVE THE INTERCHANGEABLE POINT

Each Eversharp advertisement carries an item reminding the reader of the radio programs.

progressed, these reports from dealers continued to increase. At the close of the year we find ourselves in the very fortunate position of having a dealer organization almost entirely sold out of our product. We attribute this very remarkable selling-out to the resale force of radio advertising. It goes without saying that we shall continue on the air.

Furthermore, the benefits derived from our radio advertising were so outstanding that when we came to the question of selecting a theme for our printed advertising in magazines and newspapers during 1930, we agreed heartily with the recommendation advanced by our advertising agency that we adopt the same thought for the printed message that we have endeavored to put on the air. At the present time, therefore, we are enjoying the ideal situation of the broadcasting of an audible message, followed up with magazine and newspaper advertising carrying the same thought.

Although we do not solicit any letters from listeners, we have, nevertheless, received a large number of letters every day from people who sent in samples of handwriting to be analyzed. We reply to these letters, and the writers are urged to continue listening to the Eversharp programs and so learn to analyze handwriting themselves—their own and that of their friends. We realize that if we went to the trouble of giving each writer a full analysis of character we might lose a listener. And, no matter how much we may put into our programs, the listeners are what makes them profitable.

## NO SUMMER SLUMP THIS YEAR

*(Continued from page 4)*

works that he runs the danger of being crowded into a time unfavorable for his product and market or of no time at all when he decides to resume his campaign.

Today, when radio has become so universal that there are receiving sets in practically as many homes as there are telephones, the market offered by families who are constant followers of national radio programs is without doubt the largest in the history of the world that it has ever

been possible to reach through one medium. To obtain and maintain their good will throughout the year, if for no other reason, is sufficient cause for the broadcast advertiser to continue his campaign as diligently throughout the summer as through any other season.

Of course, the type of program that is desired by this same audience is somewhat different in summer than in winter, it must be admitted, but the program builder of experience, wise in the way of his public, knows the solution for that problem.

Lastly, there has been speculation on the part of some as to the effect of Daylight Saving schedules on a national program. It is true that a program broadcast from 9:00 to 9:30 p. m., Eastern Daylight Saving Time, reaches those portions of the middle west on Standard Time at 7:00 to 7:30 and those in Mountain Time from 6:00 to 6:30 p. m. This still remains a favorable time, as has been shown from a multitude of program results. Where some complain is that this same program will be heard on the Pacific Coast from 5:30 to 6:00 p. m. Their objection is that the audience will probably be small at that time.

Surveys made on the coast and particularly on this season of the year indicate that outside of the largest cities most men are home before that time and find time to listen to the radio, while, because of the warmth of the climate, in the major portions of California diners are eaten later, in the cool of the evening. Of course, the sponsor not desiring this time can put on a separate program for the coast and choose the time to suit himself.

## N. A. B. Plans Divisions to Deal with Specialized Problems

**A** PLAN to establish engineering, market and other divisions to act as adjuncts of the National Association of Broadcasters was the principal topic of discussion at a meeting of the board of directors of the association held in Chicago on March 3.

In the past, the association has as a whole attacked the problems of the broadcasting industry and of the member stations. But as the field has developed, so has there been a corresponding development among the broadcasting stations. Where formerly one man ran—or attempted to run—"the whole show," now there are many men. There is the

commercial manager, the program manager, the chief engineer, the continuity writer and above them the head of the organization who correlates the activities of all of them. Obviously the interests of each of these department heads is not the same.

Accordingly, a committee, composed of Walter J. Damm, chairman; J. J. Storey, Paul W. Morency, Henry A. Bellows and William S. Hedges, was directed to formulate a plan for the establishment of divisions as adjuncts of the association. After consulting with the membership of the association directly or by questionnaire, this committee will present a definite plan of action to a meeting of the board to be held in May.

Under the plan, as it was sketched at the board meeting, it will be possible for the association to set up an engineering division, which may be joined by the chief engineer of any member station, desiring to develop further information on engineering practices and technique; on studio preparation and on the innumerable items which come within the province of the engineer. Such a division could work closely with the engineering division of the Federal Radio Commission. All members of the association would receive reports of the division, whether or not they were represented in the division.

In the same way those who may be interested in collective bargaining with copyright proprietors will have the opportunity of joining a copyright division. Music and program directors could have their division. The commercial managers could have a marketing division. And as necessity arises other divisions could be created.

Although the proposal to establish the divisions was probably the most important matter coming before the attention of the directors at the March 3 meeting, consideration was given other questions involving the functioning of the association. A plan was evolved providing for the closer cooperation of the executive committee, composed of George F. McClelland, William Ensign and Alfred J. McCloskey, with the executive office in New York. Under the plan meetings of the committee will be held regularly each month and the immediate program for the ensuing month will be worked out so that the association's efforts will be constantly directed along constructive lines.

A regular bulletin service will be maintained so that the members may be kept informed of the activities of the association. As questions arise within the province of the various committees they will be promptly referred to those committees.

Present at the meeting on March 3 were: William S. Hedges, WMAQ, president of the N. A. B.; Paul Morency, WTIC; J. J. Storey, WTAG; Dr. Frank Elliott, WOC; Niles Trammell, N. B. C. (proxy for George F. McClelland, WEAF); Henry A. Bellows, WOCO; Edwin M. Spence, WPG; Eugene P. O'Fallon, KFEL; Walter J. Damm, WTMJ; Edgar L. Bill, WLS; Arthur B. Church, KMBC.

*Broadcast Advertising*

# MODERNIZE

## Your Farm Market Campaign

# with RADIO

*Advises J. O. Maland*

Sales Manager, COLUMBIA FARM COMMUNITY NETWORK

FARM paper advertising seems to be slipping just a little if lineage reports mean anything. Many a farm publication congratulates itself if it can break even each month with last year's figures. The merry fight between "nationals" versus "state" farm papers continues. Advertising managers of a dozen competitive publications forget their minor differences and get together to ask each other, "What shall we do about it?"

Advertising managers of farm market accounts worry because inquiry costs are mounting higher each year. Every few months last year two formerly competing publications would merge at higher rates and the poor ad man with farm accounts would have a nice job trying to make twenty-five thousand dollars do the former work of twenty thousand.

All the time, the farm market is here—bigger and better than ever before—waiting to buy merchandise at a profit to the manufacturer and dealer. Maybe the answer is that the same methods that were successful ten or fifteen years ago do not fit the conditions of today. Possibly the farmer and his family have made more progress in becoming "up-to-date" than most of us realize.

I don't know what the answer is, but there are several high-priced jobs waiting for the men who can solve the problem. However, everyone in the farm market realizes that an improvement in advertising methods to secure more tangible results is necessary. A few experiences of farm market advertisers in using broadcast advertising to put "yeast" in their campaigns and get a real "kick" in results might be worth studying.

A MANUFACTURER of an item selling at \$10.00 to \$22.50 to homes using kerosene for lighting purposes tried radio a year ago and secured 14,650 inquiries for \$4,135, or at a cost of 29c each, resulting in direct traceable sales of \$13,020. Then, using the broadcast advertising campaign as a leverage and background, this firm persuaded more than 4,000 dealers within four months to handle its line. During the past winter more than 350,000 inquiries were secured at costs ranging from 15c to 42c each, by using extensive broadcast schedules on ten major radio stations and smaller schedules on forty minor stations. The result is a great enthusiastic dealer organization that outsold

March, 1930



J. O. Maland

competitive items about three to one if numerous surveys, hundreds of dealer letters, and salesmen's reports are correct.

Two years of radio has brought more name publicity and greater prestige than eighteen years of publication advertising. This does not mean that radio supplants farm paper advertising; the "yeast" of broadcasting isn't much good without the "malt and hops" of farm

*(Continued on page 21)*

# HOW

## TRUE DETECTIVE MYSTERIES, BROADCASTING

*Dramatized Sample Stories,*

# WON

*Half a Million New Readers  
in Less than a Year*

By Hubbell Robinson, Jr.  
YOUNG & RUBICAM, INC.

IN APRIL, 1929, True Detective Mysteries, one of the members of the Macfadden group of magazines and newspapers, was entering upon its fifth year of existence. Various kinds of promotional work had been used in an effort to build circulation. Dealer mailings had been employed rather extensively, and during the first months of 1929 newspaper space in large size copy had been used on the day on which the magazine appeared on the newsstand. The result of these various forms of promotional support for True Detective Mysteries, spread over the five years since it made its initial appearance, was a newsstand circulation of approximately 190,000.

Today the circulation of True Detective Mysteries is conservatively estimated at 690,000, and in the opinion of the wholesalers who distribute the magazine, the sky is the limit. What is behind this half-million increase in circulation? What is responsible for this phenomenal growth in sales which has transformed a magazine of average popularity into a book that seems destined to attain proportions far beyond the fondest dreams of its sponsors? The answer is a simple one—one that will bring joy to the



"Jerry the Rat" and the entire radio audience wait breathlessly for the next move.

hearts of broadcast advertising men. The answer is—RADIO.

In the latter part of April of last year, members of our organization approached the Macfadden sales department regarding the possibility of placing True Detective Mysteries on the air. Our idea was to dramatize each week one of the stories appearing in the current issue. The Macfadden people evinced interest, but not enthusiasm. Feeling, however, that radio could do a job for the magazine, we proceeded to write scripts, dramatizing two stories from the then current issue and arranging an audition at which some thirty executives of the Macfadden organization were present.

The result of this audition was electric. The enthusiasm of the Macfadden executives was aroused

with a vengeance, and on May 16, 1929, True Detective Mysteries made its bow to the radio audience as a regular weekly feature on the network of the Columbia Broadcasting System, to be heard every Thursday night from 9:00 to 9:30, Eastern standard time, over Station WABC, New York, and the basic network of twenty stations.

THE response of the radio audience and of the detective and mystery story fans throughout the country was immediate and gratifying in the extreme. Sales began to jump and the Macfadden dealer organization grew enthusiastic over what the programs were doing for them. The dealers had been thoroughly circularized before the first program and the merchandising ef-

forts in this direction bore fruit at an early stage in the program's history. Dealers invited their patrons to gather at their stores and listen to the program. Arguments as to the merits of the dramatization ensued and much interest was provoked. Broad-sides informed the dealers of the widespread popularity which the program was achieving and counter cards and store hangers urged people who came to the dealer's stand or store to listen in and find out for themselves why this program was rapidly becoming one of the outstanding features on the air.

It is important to bear in mind that the Macfadden organization allowed us a free hand in the building and producing of this program. Ours was to be the credit if the program succeeded, the blame if it failed. This policy has been rigidly adhered to throughout the time we have been responsible for the production of the True Detective Mysteries program.

The program itself as outlined above is built around a dramatization of one of the stories from the current issue. Obviously the stories which contain the greatest number of thrills and which lend themselves most readily to *radio* dramatization are chosen. Observe those italics closely. In them lies no small reason for the success of these programs, for we discovered early that we were forced to work under the handicap of certain limitations with regard to sound effects. As it was essential that the effect of reality be sustained throughout every program, we therefore discarded any story which, though it contained excellent dramatic material, would tend to strain the credulity of our audience when it came to reproducing the sounds which accompanied the action of the story.

Another consideration of prime importance was the creation of atmosphere—*atmosphere* which would immediately produce the proper reaction in our listener's mind. This reaction, of course, should be one of excitement, tension, and all-absorbing interest in what was going to happen next. With the help of a sound effects man, we therefore devised an opening signature which has resulted in exactly the thing we were after.

As the station announcer gives us

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## survey - -

**B**BROADCASTING news items does not stop people from buying newspapers.

News items stand high in the list of preferred radio features.

Ninety-eight per cent of listeners to news broadcasts do not want crime news included, on account of the bad influence over children listening in.

These are the highlights of a survey conducted by John S. Daggett, Los Angeles Times reporter, who reads news items over the radio four times daily.

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our program cue, the shrieking of a police siren is heard, followed closely by the wild clamor of a bell such as is used on police cars. As this fades, a few bars of eerie music are played, and as the music is faded under, the actors' voices are heard speaking three or perhaps four lines from one of the most tensely dramatic scenes in the evening's broadcast. The last of these three or four lines is always a question such as, "Did you kill Elsie Siegel? Tell me, did you?" or "Speak up, you murdering liar. Where is the body of Stephen Carpenter? Where is it?"

And then, after our atmosphere of excitement and tension has been created, our commercial announcer speaks, telling the audience that tonight they are to hear another true

detective mystery, sponsored by the Macfadden publication, True Detective Mysteries, and so on. At the conclusion of his announcement there is a moment of theme music and then the acting of the dramatized story begins, and follows its natural course until the mystery has been solved and the criminal detected and sentenced.

**A**T THE beginning of our series we introduced a girl reporter sent out each week by the editor of True Detective Mysteries to get the true story of the crime to be dramatized from the man who had originally solved the mystery that was the subject of that particular night's broadcast. There also appeared each week a young man who took the part of the True Detective Mysteries' staff photographer and who was in love with the girl reporter. These characters were introduced as it was felt they would be instantly recognized by our audience and serve to lend a thread of continuity, carrying over from week to week. It was felt further that the progress of Jack, the photographer's, suit for the hand of "Trudy," the girl reporter, would provide a continuous love interest and offer opportunity for the injection of humor and comic relief.

After we had been on the air some weeks, however, it became apparent that we would need our full half hour for the dramatization of the story. It was also our belief that the dramatic possibilities of the story were heightened by plunging

### "TAKE THAT!"



A tense moment in "The Shooting of Eddie Linehan", dramatized from True Detective Mysteries.



directly into the action following the opening commercial announcement, rather than pausing to drag in Trudy and Jack, whose presence, we found, tended to break in on rather than to increase the atmosphere which we were endeavoring to create around our program. Accordingly these two characters were eliminated from our scripts.

In the actual playing scripts we did not use the real names of the people involved in the crimes depicted over the air, altering them for this purpose, though the listener's attention was drawn in our commercial announcements to the fact that in the magazine itself they would find the real names as well as photographs of the criminals and sleuths, and the scenes of the various crimes.

Introduction and script proper having been disposed of, our next problem was an effective closing. Here we resorted to an old movie serial stunt, adapted to our specific needs. At the end of the dramatic action our commercial announcer was faded in, and as he concluded his announcement our siren, gong, and eerie theme music were faded up, down, under and out, and then we gave what we term a "tail-piece." This consists of three or four lines from the most dramatic moment in the following week's broadcast and, like the scene which opens the program, ends with a question couched in language guaranteed to arouse interest and excitement and delivered in a voice of terror, excitement, anger, or one of the other high-powered emotions.

As the voice of the actor who speaks this concluding line fades out, the announcer is heard again informing the audience that for the answer to that question they will have to wait till next Thursday night, when we will broadcast the story of the crime which involved the characters whose voices they have just heard.

This closing scene serves as a "come-on" to draw our audience back the following week. It has proved itself to be one of the most dramatic features of the program, and insures a strong, thrilling finish to our half hour each week.

Due to the fact that we have so much material to crowd into our half hour, there is no opportunity

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## regulars -

**S**SIX times a week, every day but Sunday, Cream of Wheat, Metropolitan Life Insurance Co., Pepsodent and Quaker Oats present their messages over the NBC network. Radio Household Institute broadcasts five times weekly; National Home Hour four times; the Forecast School of Cookery and General Mills three times each.

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to invite listeners to write in, nor do we offer any free material of any sort in connection with our program. We believed, however, that because of the large number of sound effects involved in each show, and on which each show depends to a certain degree for its effectiveness, we ought to have some method of checking the manner in which these effects went over the air.

There was also the matter of musical interludes, used to denote passage of time or to create a special atmosphere, or to indicate a change of scene or locale. It was necessary to know how well we were getting this portion of our program across.

Accordingly the Macfadden organization appointed a reporter in each of the cities of the Columbia Broadcasting System which took the program, whose duty it is to listen in on the night of the broadcast and report on the program to Macfadden headquarters in New York. Printed forms are provided the reporters for this purpose, asking their opinion of the commercial announcements, dramatization, music and sound effects, and also the local wholesaler's opinion of the broadcast and what he thinks it is doing for sales in his territory. Space is provided on these forms for a report on weather conditions on the night of the broadcast, remarks on interference, and comments as to whether or not the local station takes the program from the chain at the scheduled time. Special comments and suggestions were invited.

When these reports are received at the Macfadden offices in New

York, they are circulated among the members of their organization directly concerned and then passed along to us, where a similar procedure takes place. Our office in turn makes a summary of the report, which is passed along to the director of the show and to our orchestra conductor. As the reporters represent a very fair cross-section of the listening public, these reports provide the director and conductor with a pretty accurate yard-stick for measuring the effectiveness of their efforts, as well as constituting a reliable guide book on what to avoid in future broadcasts and what to include and give prominence to. They serve the same purpose for the man who writes the script.

In the nine months we have been on the air with True Detective Mysteries we have had perhaps four hundred letters relative to our programs. This relatively small mail response, when contrasted to the phenomenal growth in sales which the book has enjoyed since it has had radio support, is particularly interesting as a proof of how untrustworthy returns by mail are, as an indication of the sort of job a broadcast advertising program is doing for sales.

The history of the True Detective Mysteries program is conclusive proof that broadcast advertising can do an outstanding job for certain products. It is also proof that the more clients allow broadcast advertising men a free rein, trusting in them and their ability to produce results in the field in which they have specialized, the more effective will those clients' broadcast advertising campaigns be.

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### Young & Rubicam Prepare These Advertisers' Broadcasts

**T**HE broadcasting programs of the following advertisers are handled by Young and Rubicam, Inc., New York City. General Foods Corp. (Radio Household Institute), William Rogers & Son, The Borden Co., Norwich Pharmaceutical Co., American Radiator and Standard Sanitary Mfg. Co., True Detective Mysteries, Devoe & Reynolds, Wadsworth Howland Co.

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### Gypsy Dyes on KYW

**B**ROADCASTING three times weekly over station KYW, Chicago, Gypsy Dyes, Inc., has begun a radio campaign that will later be extended to include other stations. Bellamy-Neff, Chicago advertising agency, is handling the account.

*Broadcast Advertising*



# PLEASE DON'T WRITE

## *Advertiser Finds Radio Response Too Large to Handle*

**L**ISTENERS to a Chicago broadcasting station a few weeks ago were astounded when the announcer closed a program by saying "Please don't write."

It just didn't make sense. It was as if a preacher had ended his sermon by saying "Please don't pray" or an actor had finished his performance by asking the audience not to applaud.

Radio programs go out to an unseen, uncountable, audience. They may be listened to by everyone whose set is able to pick up the broadcast; they may have no audience at all. The only way the station—and the program's sponsor—has of knowing how well the program is being received is by the letters that the listeners write in. So when they are requested not to write, there must be a reason. And thereby, as the poets have it, hangs

a tale.

On the fifth of December, 1929, the Martha Washington Candy Company went on the air over station WBBM, Chicago, with a half-hour weekly program of popular songs, presented by a duo announced as Al and Pete. On the first night the announcer requested members of the studio staff to ask the boys to play and sing any song that had been popular within the last thirty years. Telling of their unbelievably large repertoire, he dared the staff to "try to stump" the boys. At the end of the time, he invited the radio audience to join in the game, announcing that there would be a surprise for anyone suggesting a song that Al and Pete could not sing.

The idea evidently appealed, for during the following week several hundred requests came to the studio,

where they were put unopened into a large box. At the start of the second program, the announcer told listeners that Al and Pete would attempt each song as he read the request. If the boys sang the number, that was that; if they could not recall it, the writer of that request would receive a pound box of Martha Washington Candy.

**F**ROM then on the mail poured in. Five thousand requests, 10,000 requests, 15,000 requests a week. Two girls were hired to do nothing but take care of the Martha Washington mail and they were sadly overworked. For every letter must be answered if the good will of the listener is to be kept.

Al and Pete, of course, could not even begin to keep up with such a flood of requests. Singing only enough of each number to satisfy the listeners that they knew it, they still were able to do only about fifty songs in the allotted time. At first the letters left over from one week were held over and mixed in with those of the following week, but they piled up so fast that a statistical-minded staff member figured out that if the mail stopped then and no more letters were received, it would take 20 years for them to catch up.

But the mail didn't stop. Following the program of January 2nd, 1930, the fifth broadcast of the series, 18,627 pieces of mail were received. Tabulation showed 7,302 from Illinois, 3,984 from Wisconsin, 1,432 from Michigan, and so on down to 3 from California. Eighty per cent of the returns came from the five states nearest Chicago. And succeeding weeks were much the same. At last they called a halt to give them a chance to get at least partially caught up. And so the plea for no more mail was broadcast.

But, encouraging as they are,  
(Continued on page 40)



"Try to stump us" merrily carol Al Cameron and Pete Bontsema, in their roles of "Al and Pete, the Martha Washington Boys", while Pete also acts as accompanist for their tuneful harmony.

PURINA'S

6:30 A. M.

Checkerboard Harvey  
greet the morn  
with music from  
the studio organ.



## CHECKERBOARD HOURS

*Again Prove that  
the Early Advertiser  
Gets the Sale*

WHEN the Purina Mills decided to give audible advertising a trial they were faced with the problem of building an entirely new advertising campaign. Their products, a full line of feeds for livestock and poultry of all kinds, from foxes to pigeons, have for years been sold in checkerboard bags and cartons; are known to farmers everywhere as "Checkerboard Chows." Dealers' stores often are painted in checkerboard fashion. So are delivery trucks, freight cars, dealers' overalls, and everything else connected with Purina's organization. Ash trays, billfolds, pencils, knives—even the salesmen's cards carry checkerboard borders.

Obviously, this trade-mark could not be used on the air as anything more than a name. The design, so attention compelling when seen, just can't be translated into sound. Their radio campaign could not borrow from the past; it must be able to stand alone from the first broadcast.

The task assigned to broadcasting was a real sales problem—to move tonnage of feeds from the Purina mills to the dealers' shelves and from there to the customers' barns, to sign up new dealers and pep up old ones, and to help Purina salesmen generally. To which information was added the cheerful fact that Checkerboard Chows are probably the highest priced feeds on the market. In short, to put it mildly, broadcast advertising was going to be thoroughly tested.

Every advertiser about to go on the air is faced with three questions: What station? What time? What type of program? Purina, aiming at an audience of livestock and poultry men, selected a station already popular with farmers and experienced in broadcasting to them—WLS, Chicago. The time was more of a stickler, but a survey showed that at 6:30 A. M. they could reach their largest audience. On livestock farms the men have usually been out to the barns for a half

hour or so and are back in the house for breakfast at 6:30. A half hour program every day except Sunday was decided on, from 6:30 to 7:00 A. M.

WITH the time settled, it wasn't hard to decide that the program should be a sort of official starter of the day and that "The Checkerboard Good Morning Hour" was a good name. Also that a cheery "Good morning" from the announcer would be a fine way to start the program. So far, so good; but after that, what?

Well, if the program could help the listeners by giving them some sort of useful information, that ought



Four Checkerboard Boys put over a new number.

*Broadcast Advertising*

“Good Morning”

# BROADCASTS

to make it popular. Now, a farmer needs to know what the weather is going to be like so he can plan the day's work. A weather forecast would certainly be of service. Perhaps he would also like to get the correct time to set his watch by, as he can't check it by the chronometer in the jeweler's window on the way to the office as his city cousin does. All right, that's in. Then he'd probably like to know how the stock and grain markets are trending. And so brief reviews of the previous day's markets are added.

Inspirational features are woven throughout the entire half hour, the first one being a “Thought for the Day” immediately following the opening greeting. This has proved to be very popular, many listeners sending in appropriate quotations, such as:

“Keep your face always turned to the sun  
And the shadows will fall behind you.”

After the thought is read the announcer adds the name of the sender.

The entertainment is chiefly musical—a male quartet, a soloist, sometimes a harmonica guitar combination, occasionally an orchestra. Pervading the whole period, however, is an atmosphere of sprightly good humor, brought out particularly in the announcer's running comments. So noticeable is this that people write in to inquire: “How is it possible for a bunch of people to be as happy as the Checkerboard Boys on this Good Morning Program?”

The advertising part of the program is made up of short—usually only one sentence—actual field reports sent in by salesmen and dealers, describing some outstanding virtue of Checkerboard Chows. Often farmers themselves will send in some excellent sales material, sometimes with a humorous twist. For instance, one listener wrote that his chickens had not been laying very well and he phoned his dealer to send over some Hen Chow, whereupon, before it had even been delivered, the fowls laid six more eggs than usual.

Contests have proved to be an effective way of putting advertising into these programs in an interesting



Checkerboard Hal  
and the  
mascot rooster.

way. A limerick contest, listeners being invited to complete the following rhyme:

“John Jones bought some Checkerboard Chows,  
To feed to his hens and his cows.  
His troubles all ceased, as his profits increased,  
.....”

brought in about 1,000 letters, each carrying a good advertising message in the last line. Normally, when no mail is requested, about thirty to fifty letters a day are received.

From a sales standpoint, which, after all, is the only way to judge a commercial program, the Good Morning Hours have been a huge success. No other advertising, says Purina's sales department, has ever so stimulated salesmen and dealers. The salesman finds that the radio has already told at least half his story; it takes him less time to close each sale and makes more calls possible.

The dealer, in turn, finds his customers informed and interested in Checkerboard Chows. Several dealers found so much response to the programs that they stopped sitting around in their stores waiting for business to come in and began going out to the farms, with greatly increased sales.

And if anyone still doubts the value of radio in reaching the farmers, here's a final statistic. In 1929, with four months of radio, the central district, which was mainly covered by the programs, made the largest sales and the largest increase in sales of any Purina territory in the country.

## Clark Appointed General

### Manager of WLW and WSAI

THE Crosley Radio Corporation recently announced the promotion of Mr. John L. Clark from manager of the commercial department to general manager of stations WLW and WSAI, both at Cincinnati.

## Erwin, Wasey Moves

ON March 1st the Chicago branch of Erwin, Wasey & Company, Ltd., moved to its new quarters in the Carbide and Carbon building, 230 North Michigan boulevard.

## Butman Resigns

CARL H. BUTMAN, secretary of the Federal Radio Commission for the past two and a half years, has resigned, effective May 1, to enter private business.

## Gilmore Oil Plans Campaign

PLANS for a campaign advertising Blue-Green gasoline, product of the Gilmore Oil Co., Ltd., in the Pacific Northwest call for the co-ordinated use of broadcasting and local newspapers. The Botsford-Constantine Company, Los Angeles office, is handling the campaign.

## Helbros Watch to Fertig

BROADCASTING will play a prominent part in the advertising of the Helbros Watch Company, handled by the Lawrence Fertig Company. Magazines, newspapers and business papers will also be used.

## Adds Radio Department

A RADIO advertising department, in charge of Ralph Miles, has been added to Jay H. Skinner Advertising Agency, Houston, Texas. This agency has recently opened a branch office in Beaumont.

# Does SPONSORING SPORTS BROADCASTS



The author at work in his office at the Cub Ball Park, Chicago.

**A**RE sponsored sports broadcasts worthwhile as an advertising feature?

Perhaps that is a fair question to put to this writer. Again, perhaps it is not.

It is true that justification of his occupation lies in the value of his work as an advertising medium. But it is also true that outside of the advertiser himself, perhaps the

sports announcer is on the most intimate terms with the subject.

With this in view, we'll first answer the question in so many words, and then proceed to give a few reasons for the belief.

So: "Sports broadcasts ARE valuable for advertising purposes."

And, going into the first person, here's why I think so:

When radio first became a gen-

*Pay?*

**Yes!**

*Says Hal Totten*

Sports and Feature Announcer  
WMAQ, Chicago

eral means of public communication as we know it today, I sort of "fell" into it. Formal studio presentation work wasn't in my line. I was a newspaper man, and the reporting angles of broadcasting attracted my attention. Sports broadcasting is nothing more or less than the verbal reporting of a news event—a report fuller and more detailed than its written brother, but nevertheless a news story. It's a news story of the feature or "human interest" kind, one that grips and entertains.

Sport of some sort today is a vital part of the life of any average American. Likewise, entertainment is of more than passing interest to Mr. Citizen.

Interpolating, I might point out that entertainment is recognized as the very core of radio advertising; that sports broadcasting is entertainment; and that therefore, sports broadcasting is an excellent means of selling by radio. But that would

*Broadcast Advertising*

be too cut and dried. Likewise, it would savor overly much of smugness. Let's go into it.

Baseball broadcasting as a daily feature during the season was undertaken by our station, WMAQ, years before any other station took it up. We started doing the home games of the Chicago Cubs. That was six years ago, and I was the announcer.

That year the Cubs finished in last place. Yet their home attendance was close to the best in the league. The broadcast was not sponsored by an advertiser, but *The Chicago Daily News*, operating the station, felt a decided reaction from the public. And the ball club noted an attendance unusual for a tail-ender.

We continued this broadcast the next year. This season paid attendance showed an increase of approximately forty per cent. And the increase was traced to considerable extent, although nowhere near entirely, to a growing number of women attending the games.

After a careful study, the major portion of credit for the growth was credited by the club to WMAQ's broadcasts. The effect was so noticeable, in fact, that the American league took down the bars and since then we have done both Cub and White Sox home games, filling the season.

THE third year likewise was an unsponsored year on WMAQ. But in the fourth season, a radio manufacturing concern, makers of portable receivers—the Trav-ler—bought the first half of the Cub season only. The result was so satisfactory that Trav-ler later bought the tail-end of the White Sox season and the City Series games between the Cubs and White Sox.

That year Trav-ler spent less on radio than it ever had done on black-and-white or dealer promotion and cut out practically all of the latter two. Yet the business showed an increase of more than forty per cent and the advertiser became a radio convert for life.

Last season a national advertiser put a goodly sum into our broadcast as a local or "spot" advertisement—Coca Cola. They bought the entire season of both clubs. And their business figures for the year show a marked increase. The dealers of

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## collections

A CLASS in advertising for ministers has just concluded its course. One of the things they learned was that radio broadcasting can do everything except take up a collection. — Copy Cub in *Advertising Age*.

And that, too. Checking up after a year of casting his words upon the air, Dr. Preston Bradley of the People's Church of Chicago, found that contributions from his radio audience had not only paid all of the expenses incidental thereto but left him a balance of over a hundred dollars.

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the territory were won 100 per cent.

In all of these cases definite increases in business were evidence of the value of the broadcast as an advertisement. Other signs pointed to the same thing. For instance, in a goodly portion of the letters received by myself, and by the station, referring to the broadcast, Coca Cola last year was mentioned.

"We want you to thank Coca Cola for us for making this broadcast possible," was the tone of the letters. Not one writer in the whole season protested making the broadcast a commercial one. Only one writer protested the season before, and then it was mildly voiced. He felt that *The Daily News* should have kept it for itself alone.

The reason for all this? Look at the audience and you can't miss.

For the baseball broadcaster is talking into home, office, store, and every which place. In the homes he reaches literally thousands of women. Their interest in the broadcasts is reflected definitely in the increase in feminine attendance at the games. And placing the name of a product constantly before a rapt, listening public is the zenith of all advertisers' dreams.

When men place radios in their offices; employers operate them in their factories and shops; and business houses install them for customer-attraction; all for the reception of the ball games, the advertiser can realize just what he has waiting for him. And that is just what is being done.

I have cited baseball only. Take the case of the sports resume, or "score," hour on WMAQ. For two years this broadcast has been sponsored by the Shotwell Manufacturing company of Chicago, makers of a line of candy bars.

The reaction here has become so complete that it is no longer known generally as a sports or score hour. It is the "Shotwell Hour" to thousands upon thousands of listeners. I know this, for I am called upon to make scores of appearances a year and I hear it everywhere.

The Shotwell people have tested results satisfactorily several times with contests. But the prize achievement came last summer. They were introducing a new candy bar called "Funny Face." Suspending all appropriations for bill board or printed promotion of the bar, they introduced it by radio during this hour. The result was the most smashing successful circulation they had ever known.

This discourse could go on and on. We have done football, prize-fights, and other events as advertising features. Our reactions all have been the same, by mail and by actual sales result. So I speak with evidence and experience when I approve the sponsoring of sports broadcasts as advertising features.

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### I. G. A. GOES ON AIR WITH SPOT BROADCASTS

CONSISTENT to its principles of opposing all chain organizations, the Independent Grocers' Alliance of America is presenting its radio programs over spot stations. Nineteen stations, covering roughly the territory served by the I. G. A., are being used, a few on each night of the week. The programs, which are recorded, are dramatic incidents in the life of a small-town grocer and his family.

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### Maland Goes to CBS

J. O. MALAND, former commercial manager of WLS, Chicago, has been appointed by the Columbia Broadcasting System to handle sales of the Columbia Farm Community Network, according to a recent announcement by Stuart Eggleston, western sales manager.

Mr. Maland was formerly farm program director of WLAG (now WCCO), Minneapolis, during 1923 and 1924, president of the Northwest Radio Trade Association, one of the organizers of the Federated Radio Trade Association, and has been connected with the advertising departments of the Dakota Farmer, Northwest Farmstead, Farm Stock & Home, and Prairie Farmer.



# SPEAKING AN ADVERTISEMENT

WRITE Copy *to be*  
Seen, *but* DICTATE  
Audible Copy

Says Rexford Bellamy

BELLAMY-NEFF COMPANY, Chicago



Rexford Bellamy

“WHEN you submitted that continuity to me the other day, you know I didn't think so very much of it. I O. K'd. it because there was not any specific criticism that I could lay my hands on. But last night, when I heard it over the air, I want to tell you that it was the most impressive copy that you fellows ever wrote. It sounded thoroughly convincing and sincere.”

Those comments were made by the advertising manager of a concern which expends a large appropriation in magazines every year. He is an outstanding copywriter himself and, in fact, is considered an authority on copy in his field.

The funny thing about this situation is the fact that the copy alluded to in his remarks was not written at all. It was dictated in an ordinary conversational manner. After being typed it was read aloud by the man who dictated it and then by others to him. Some minor changes were made before it received the client's O. K. and went “on the air.”

This interesting circumstance brings up the query

as to whether or not copy, or so-called continuity, which is dictated in a conversational manner has a definitely different character from that which is studiously written in longhand or typed by the copywriter. This would seem to be true. Of course, the personality of the announcer has a definite bearing on the case and there are, no doubt, other factors to be considered.

Some few playwrights have developed the mental facility which enables them to write colloquial dialogue. But advertising copywriters are not playwrights attempting to produce the “great American drama.” They have been pursuing different methods for a different purpose. It is readily apparent that good copy, which is designed to influence sales, either directly or indirectly, must be worded in one manner for silent reading from the printed page, and in a different manner for broadcast announcing. Is the method alluded to above a simple solution of this problem? It has seemed to be the case by tests made in several instances, basing the results on the number of inquiries received from comparative broadcasts.

In making extensive comparison of broadcast announcements which are definitely planned to show results in merchandise inquiries and sales it would seem that those which are phrased in a natural conversational manner were doing the job better than others which possibly have been produced with more effort but which suffer from a heavy, stilted quality when read by the announcer. Copy which can in any sense be classed as “fine writing” usually tempts the announcer to fall into a more or less elocutionary style, “declaiming” his lines. This “style” is definitely apparent to the listener and detracts from the sales message. Elocution is all right for parlor entertainment, but most theatrical producers will tell you that the study of elocution has ruined hundreds of people who otherwise might have been good actors and actresses.

A copywriter who is thoroughly conversant with the merchandise or service that is being directly or indirectly advertised by a broadcasting program can no doubt develop this conversational method of pro-

*Broadcast Advertising*



ducing announcements. It is simple, is probably used by a number of people and it is almost certain to eliminate unnatural phrases, especially if it is read aloud several times by several people before being considered fool-proof from a listening standpoint.

### Paint Account Over Radio

**B**ROADCASTING, newspapers and direct mail will be co-ordinated in the advertising campaign of the Briggs-Maroney Company, Everett, Mass., paint and varnish manufacturers, handled by Nelson, Duncan & Harlow, advertising agency of Boston.

### Van Heusen Over CBS

**A**SPRING and summer series of weekly programs over the Columbia network advertising Van Heusen collars is being sponsored by the Phillips-Jones Corp., New York City. Other recent additions to the list of advertisers using the chain are the Thompson's Malted Milk Co., Waukesha, Wis., and the American Fabric Wire Corp., makers of Gold Strand Screens.

### Broadcast Brings Many Requests for Quilt Pattern

**T**HIS may be the age of jazz, but the old fashioned housewife has not entirely disappeared is the cheering discovery of the Columbia Farm Community Network. During a recent program quilting was discussed and quilting patterns offered to any housewife writing in. The network directors, confident that they knew their women, had 75 patterns printed with the expectations of filing about 50 as unwanted business.

Then the mail started to come in, and in a period of three days the printer had run off some 2,000 more patterns to meet the demand. Strangely enough letters came from Chicago and other metropolitan centers as well as from the rural routes of Iowa and Kansas. One and all they were making quilts and they wanted those new patterns.

### Ferris with National Radio

**E**ARL FERRIS, former manager of WTAM, Cleveland, is now Eastern salesmanager of National Radio Advertising, Inc., with headquarters in New York.

This company has recently placed Seth Thomas clocks on the air over about 30 radio stations with So-A-Tone electrically transcribed programs.

### Pacific Coast Gas Association Begins Year's Campaign

**B**ROADCASTING the message of "Gas, the Modern Fuel" to Western consumers and following up their radio programs with outdoor and business-paper advertising, the Pacific Coast Gas Association has started on a 12-month campaign. The account is being handled by the Hamman-Lesan Company, San Francisco agency.

## Advertisers Will Audit Station Circulations

**A**FTER a study continuing for more than a year on the whole question of the use of radio as an advertising medium, the Association of National Advertisers, Inc., New York, comprising about 300 of the largest advertisers in the United States, under the leadership of its radio committee, has put into effect a plan for checking broadcasting. Heretofore there has been no method of determining accurately the relative number of listeners to radio programs and of getting detailed information as to the preferences of the public. The present plan aims to formulate a sort of audit for radio.

Some seventeen years ago this same association set out to devise a method of auditing the circulation of newspapers and other publications. The result was a bureau of verified circulations. In February, 1914, this bureau and the Advertising Audit Association were consolidated. This became the Audit Bureau of Circulations and was practically directed by a committee of the A. N. A. Four years later the A. N. A. generally endorsed the A. B. C., this being the only organization or proposition ever receiving such endorsement.

It is hoped that the present checking plan will lead to just such an audit of radio circulation as is maintained in regard to the circulation of publications by the A. B. C. The plan itself is to be carried out by Crossley, Inc., a national research organization, under the direction of a governing committee consisting of Lee H. Bristol, Bristol-Myers Company, chairman; Martin P. Rice, General Electric Company; D. P. Smelser, Procter & Gamble Company; J. S. Johnson, Johnson & Johnson, and M. F. Rigby, Studebaker Corporation of America. In addition to this an advisory committee of agency men has been formed. On this committee are Roy S. Durstine, Batten, Barton, Durstine & Osborn; L. Ames Brown, Lord & Thomas and Logan, and John U. Reber, J. Walter Thompson Company.

For the purpose of proper checking, the United States has been divided up into fifty territories. Continuous field work will be undertaken for one year. This work will start on March 16, covering the March 15 programs. Personal interviews will be obtained with typical set owners throughout the United States every day of the week for one week of each month. Listeners will be questioned regarding the use of their sets covering the hours of listening, stations received, programs heard, programs most enjoyed, number of listeners per set, etc.

Over 52,000 interviews will be reported during the course of the year. These will be scattered over all groups and classes of people in every part of the United States.

There are 37 participants in the checking plan, spending over \$8,000,000 a year in time and talent for broadcasting. As

a result of the investigation, it is expected that participants in the plan will obtain considerable information on the day-in and day-out circulation of each network station. At the present time the number of listeners is subject to considerable variation due to weather conditions, power used by the station, blind spots, and other factors.

Attempts will be made to average the circulation so as to learn the regular zone of influence and the number of listeners that can be counted upon to be reached regularly by the use of each station. The listening habits of the different sexes, the different age groups, the different financial classes, etc., will be compared. The fluctuation in public preference for programs will be studied closely. It is hoped that answers will be gained to such questions as what makes the program popular.

Credit for the inception of the plan should go to the Radio Committee of the Association of National Advertisers, the chairman of which is Guy C. Smith of Libby, McNeill & Libby, who succeeded S. E. Conybeare, formerly director of advertising of the Armstrong Cork Company, under whose chairmanship the work was begun. Besides Mr. Smith those on the committee are: Lee H. Bristol, Bristol-Myers Company; D. M. Bauer, Atwater Kent Mfg. Co.; J. E. D. Benedict, Metropolitan Life Insurance Co.; D. D. Davis, Washburn-Crosby Company; W. T. Eastwood, Stromberg-Carlson Telephone Mfg. Company; G. C. Furness, National Carbon Company, Inc.; Carlton Healy, Eastman Kodak Co.; Edwin B. Loveland, Stanco Incorporated; R. M. Macdonald, Bradley Knitting Company; Allyn B. McIntire, Pepperell Mfg. Co.; D. B. Stetler, Standard Brands, Inc.; J. M. Allen, Bristol-Myers Company; M. M. Davidson, Interwoven Stocking Company; Fred H. Ward, Jewel Tea Company; Frank LeRoy Blanchard, Henry L. Doherty & Company, and Kenyon Stevenson, Armstrong Cork Company.

This radio committee has since turned over the work on this particular plan to the governing committee named above.

### Columbia Appoints Butcher News Head

**J**ESSE S. BUTCHER, manager of the news syndicate of the New York Times, has been made director of the news department of the Columbia chain.

### Coca Cola on NBC

**B**EGINNING this month over a network of National Broadcasting Company stations, the Coca Cola Company of Atlanta, Ga., returns to the air with a series of weekly programs called "Coca Cola Sportcasts." Another new N. B. C. weekly program is sponsored by the Hamilton-Brown Shoe Company of St. Louis and Boston.

# STATES CAN NOT INTERFERE WITH BROADCASTING

## Commission Favors Program Sponsor *when* New York Official Attempts Censorship

**R**IGHT of the officials of any state to prohibit broadcast programs of a company not licensed to operate in that state was strongly denied recently by the Federal Radio Commission, when a New York station was asked to cancel its contract with an insurance company not licensed in New York.

About a month ago, Albert Conway, superintendent of insurance of the state of New York, announced that he was going to ask the Federal Radio Commission to censor sales talks of insurance companies broadcasting in the state but not licensed to transact their insurance business in New York.

Mr. Conway went on to say that a specific case had been brought to his attention of a life insurance company of another state which had previously solicited business only through the mails, but which was now using time over a New York broadcasting station. Although there is no legislation giving the state insurance department power to forbid the use of the mails to an unlicensed company, Mr. Conway explained his belief that personal solicitation over the radio involves the company's entrance into the state to an unwarranted extent.

The company to which Mr. Conway referred is the Union Mutual Life Company of Iowa. It has no agents in any other state, and therefore has no license in any state but Iowa. Formerly all solicitation was made through the mails; recently electrical transcriptions of a sales talk have been used over more than one hundred broadcasting stations. One of these stations was WOV, New York City, which, at Mr. Conway's interposition, canceled its contract with the Union Mutual Life Company.

Naturally, the Union Mutual did not let the matter rest there. C. G.

Schulz, secretary, found in a pamphlet issued last May by the Federal Radio Commission, entitled "State and Municipal Regulation of Radio Communication," the following pertinent statements:

"Radio communications are all interstate commerce regardless of whether they are intended for reception beyond the state and regardless of any question of profit.

"Since radio communication is interstate commerce and it admits of and requires a uniform system of control throughout the nation, if not throughout the entire world, this control is vested exclusively in Congress and its agencies to the exclusion of the so-called police power of the states." Each of these statements is backed up by numerous quotations from decisions handed down by the Supreme Court.

Obviously then, the Insurance department of the state of New York has no power or authority over station WOV or any program emanating therefrom. Any regulation or censorship must come from Federal authorities. But, a little farther along in the same pamphlet, Mr. Schulz discovered this paragraph:

"The authority of the Federal Radio Commission over the subject matter of a radio broadcast is limited by the provisions of section 29 of the Radio Act of 1927 which provides only against the use of 'obscene, indecent, and profane language.' The section provides that nothing in the Act shall be understood or construed to give the licensing authority the power of censorship or the power to interfere with the right of free speech."

In short, it appears that the station is the final and only authority on whether or not a program should be added to its schedule, realizing, however, that if it accepts programs contrary to public interest, conven-

ience or necessity, the Federal Radio Commission is quite likely to turn down its application for renewal when its present permit expires.

Armed with the arguments cited above, the Union Mutual Life Company submitted its plea to the Federal Radio Commission, who answered that unless the station assumes the duties of an agent—which the contract in this case expressly forbids—there can be no objection to the broadcasting of a high-class program sponsored by an insurance company over a station located in a state in which the company is not licensed.

This unequivocal statement soon set things straight. Station WOV has resumed the broadcasting of the Union Mutual programs and State Superintendent Conway has offered no further interference. To every friend of broadcasting the ending is a happy one.

A letter to "Broadcast Advertising" from the Union Mutual Life Company contains the following paragraphs:

"We look upon the decision of the Federal Radio Commission as significant and important, since it makes definitely plain that broadcasting stations are not subject to the limitations which various of the states have attempted at times to impose upon them.

"It is clear that radio advertisers are in no way subject to state legislation, and that their advertising operations in dealing with broadcasting stations come within the scope of Federal laws relating to interstate commerce.

"Please understand that we are not publicity seekers, but that we are interested in preserving and maintaining the constitutional rights to which we, as radio advertisers, are properly entitled."

*Broadcast Advertising*

## GET ACROSS YOUR IDEA

(Continued from page 5)

over a chain with the idea of educating people on the general question of good health and how to keep it. Dental associations could explain and dramatize the care of the teeth. The field is almost limitless.

Quite naturally the argument will be made immediately that such programs could only be presented over the networks. However, for every national association there is a local chapter and the individual broadcaster in cities of any size at all could probably find any number of opportunities that exist right under his nose.

For instance, in each city there are teachers and schools of music. It is obvious that a teacher of violin can hardly afford to take half an hour over the air on a local station. However, in cooperation with other music teachers, it would be possible to pro-rate the expense so that it would amount to little.

The idea back of the programs to be presented would be to interest parents in teaching their children to play some musical instrument or to study music.

This is merely an example, but it will give an idea of the field that might be opened up. As I have indicated, the general plan would appear to be of value because it does not involve so-called direct advertising. The advertiser would be selling an idea; he would be promoting a general thought or theory, and would be, in a way, molding public opinion along certain definite lines.

Much of the continuity that could be written would be of real educational value and at the same time it would be productive of revenue for the broadcaster.

At any rate, it's a thought.

**P**ROOF that Mr. Pratt's idea is no mere dream, but, on the contrary, both practical and timely, came to us just as this number was going to press. The National Cannery Association has just announced its intention of spending \$100,000 to put the story of canned foods on the air over a 49 station hook-up of the National Broadcasting Company. It is also rumored that another sim-

ilar organization will spend a like amount in broadcast advertising. The Cannery's program, under the direction of Miss Winifred Wishard, will be on the air for 15 minutes, four mornings a week.—Ed.

## MODERNIZE WITH RADIO

(Continued from page 9)

publications to work on. It does mean, however, that radio vitalizes the advertising campaign and helps the printed page to get greater attention and explain why the customer should buy. It means that, as far as this account is concerned, radio is a primary medium; that, with the farm paper space, its farm market advertising problem is apparently solved, and the sales manager's daily prayer is that no competitor will ever find out about it.

Another instance of tangible results from modernizing an advertising campaign is that of a manufacturer of incubators and brooders who sells by mail. Any advertiser who thinks he has the most difficult selling problem in the world—and that includes every one with anything to sell—ought to try selling incubators by mail when \$15,698 in one of the leading farm publications of unquestioned merit brings inquiries at \$5.19 each, with direct traceable sales of \$13,869.64. In other words, it cost \$1.13 for each dollar's worth of merchandise sold.

In desperation this manufacturer turned to broadcasting. During the 1928-1929 season regular broadcasts over five stations brought him 67,279 inquiries for \$12,125.65, which averages 18c per inquiry. More than that, his programs resulted in direct traceable sales of \$56,922.97, at a cost of 21c for each dollar's worth sold.

Two years of radio have brought this manufacturer more friendly letters, greater prestige and more name publicity than thirty-eight years of previous advertising methods. Yet this does not mean that farm paper space is not the backbone of the farm market campaign. It merely means that the addition of broadcast advertising has made this campaign more effective and opened up greater opportunities in reaching the farm market.

There are scores of other expe-

rience stories that indicate how radio has helped to solve the farm market advertising problem. But as a rule the successful user keeps still about it because he is not interested in telling his competitors of new and successful methods.

One of the largest advertisers in this field is investing \$52,000 in broadcast advertising during 1930 in one sales territory comprising four states after six months' experimentation. You couldn't get the facts and figures and reasons why from them with a couple of crowbars, yet they have the reputation for always spending money wisely.

A fence post manufacturer secured more than 10,000 requests for a special book within six weeks after beginning broadcasting, and greater dealer enthusiasm than ever before in his product.

During February, 1930, a flour company received 4,635 letters at a cost of \$400 and utilized them in securing new dealers, and says it's the most remarkable advertising they have ever done.

In the past it has taken many advertisers ten to twenty years and a lot of money to build up a reputation in the farm market. Broadcast advertising has shortened this period materially for the limited number of advertisers who have tested this method fairly.

Radio has revolutionized the habits of the American people during the past eight years and brought happiness, education, and business information every day into several million farm homes. Radio has increased the effectiveness of advertising campaigns in reaching city markets everywhere.

American farmers have modernized their methods and habits rapidly during the past ten years. Modernizing farm market advertising by the addition of broadcasting schedules will help to solve the present problem of securing greater tangible returns from farm market campaigns.

### Freedom Oil on KDKA

**A**N educational series of weekly broadcasts entitled "Decision for Freedom," sponsored by the Freedom Oil Company, began early this month over station KDKA, Pittsburgh. Other new programs to appear regularly over this station are sponsored by the Beckwith Machinery Co. and the Standard Cigar Co.

# COMMERCIAL RADIO STATIONS AND THEIR TIME ON THE AIR

This list of broadcasting stations accepting advertising accounts has been prepared for the use of advertisers and advertising agencies in planning local and spot campaigns. This list differs from all other such lists in two important ways. First: it shows the exact time each station is actually on the air. This does not mean, of course, that all of the time shown is available, but it does mean that no other time can be had from that station. Second: instead of a number of station officials, only one is named, the man to whom all correspondence regarding the purchase of time should be addressed. "Broadcast Advertising" believes this information will be of assistance and will welcome any suggestion as to how it can be made more so.

## ALABAMA

WBRC—2300 5th Ave., Birmingham. 1000 watts; 930 kc. J. C. Bell, general manager. Full time.

## ARIZONA

KFXV—Flagstaff. 100 watts; 1420 kc. Ben Fidler, station manager. No other data up to press time.

KOY—621-623 North Central Ave., Phoenix. 500 watts; 1390 kc. Earl A. Nielson, station manager. Full time.

KTAR—Heard Bldg., Phoenix. 1000 watts daytime, 500 watts nighttime; 620 kc. R. O. Lewis, manager. Time schedule: Every day A. M., 7-1; P. M., 2-11:15.

KPJM—Prescott. 100 watts; 1500 kc. No other data up to press time.

KGAR—6th Ave. and 12th St., Tucson. 250 watts daytime, 100 watts nighttime; 1370 kc. Frank Z. Howe, manager. Time schedule: Week days A. M., 8-10, 11:30-12; P. M., 12:01-1:30, 4:30-10. Sunday A. M., 11-12; P. M., 3:30-4:30, 6-10.

KVOA—Tucson. 500 watts; 1260 kc. Lieut. Robert M. Riculfi, owner. No other data up to press time.

## ARKANSAS

KTMS—Chamber of Commerce Bldg., Hot Springs. 10,000 watts; 1040 kc. Campbell Arnoux, commercial manager. Time schedule: Monday A. M., 8-9, 10-11, 11:30-12:30; P. M., 3-4, 5-6, 7-9:30. Tuesday A. M., 8-9, 10-11, 11:30-12:30; P. M., 3-4, 5-6, 6:30-7, 8-9, 9:30-11. Wednesday A. M., 8-9, 10-11, 11:30-12:30; P. M., 3-4, 5-6, 7:30-8, 9-10, 11-12. Thursday A. M., 8-9, 10-11, 11:30-12:30; P. M., 3-4, 5-6, 7-8, 9-12. Friday A. M., 8-9, 10-11, 11:30-12:30; P. M., 1:30-2, 3-4, 5-6, 7-8, 9-10, 11-12. Saturday A. M., 8-9, 10-11, 11:30-12:30; P. M., 1:30-2, 3-4, 5-6, 6:30-7, 9. Sunday A. M., 11-12:30; P. M., 7-8, 9-11.

KGHI—% Hotel Marlon, Little Rock. 100 watts; 1200 kc. F. E. Bolis, commercial manager. Time schedule: Week days A. M., 9:45-11; P. M., Monday, Wednesday, Thursday and Friday, 12-2, 6:30-10; P. M., Tuesday, 12-2, 30, 6:30-10; P. M., Saturday, 12-2, 4-5, 6:30-10; Sunday, A. M., 11-12; P. M., 12-4, 6:30-9.

KGJF—9th and Battery Sts., Little Rock. 250 watts; 890 kc. K. W. Griffith, director. No other data up to press time.

KLRA—A. O. U. W. Bldg., Little Rock. 1000 watts; 1390 kc. Ray Winters, director. No other data up to press time.

## CALIFORNIA

KEJK—1625 Wilshire Blvd., Beverly Hills. 500 watts; 740 kc. Glen Rice, manager. Time schedule: Daily, 7 A. M.-6 P. M., 9 P. M.-1 A. M.

KELW—Burbank. 500 watts; 880 kc. P. D. Allen, manager. Full time.

KFVD—Hal Roach Motion Picture Studio, Culver City. 250 watts; 710 kc. John W. Swallow, general manager. Time schedule: Week days, 7 A. M.-12 noon, 12 noon-sundown, Monday, Wednesday and Friday, 8:40 P. M.-1 A. M. Tuesday, Thursday and Saturday, 8 P. M.-1 A. M. Sunday, 8 A. M.-12 noon, 12 noon-sundown, 8:30 P. M.-1 A. M.

KMJ—Van Ness, Fresno. 100 watts; 1210 kc. Ed S. Riggins, business manager. Time schedule: A. M., Sunday, 11-12. Monday and Friday, 8-8:30. Tuesday and Thursday, 9:30-12; P. M., every day, 3-11.

KFWB—6425 Hollywood Blvd., Hollywood. 1000 watts; 950 kc. Gerald King, manager. Time schedule: Monday, Tuesday, Wednesday and Thursday, 8 A. M.-midnight, Friday and Saturday, 8 A. M.-2 P. M. Friday, 4 P. M.-12:40 A. M. Saturday, P. M., 4-11. Sunday, 8:30 A. M.-2:30 P. M.; P. M., 6:30-11.

KNX—5555 Marathon Blvd., Hollywood. 5000 watts; 285.5 kc. Naylor Rogers, manager. Time schedule: Week days, 6:45 A. M.-1 A. M. Sunday, 9 A. M.-10:30 P. M.

KFQU—Holy City. 100 watts; 1420 kc. Chet E. Boone, manager. Time schedule: Week days, 11:30 A. M.-4:30 P. M. Monday and Saturday, P. M., 7-8, 11-1 A. M. Tuesday and Friday, P. M., 7-8, 10-1 A. M. Wednesday and Thursday, P. M., 7-8, 12-2 A. M. Sunday, 10 A. M.-1 P. M.; P. M., 10-11.

KMIC—219 N. Market St., Inglewood. 500 watts; 1120 kc. Frank N. Bull, director. Time schedule: Monday and Tuesday, A. M., 8-10, 12 noon-7 A. M. Wednesday and Friday, A. M., 8-10, 12 noon-2 P. M., 5-7 A. M. Thursday, A. M., 8-10, 12 noon-2 P. M.; P. M., 5-7:30, 10:30-7 A. M. Saturday, A. M., 8-10, 12 noon-7:30 P. M., 10:30 P. M.-7 A. M. Sunday, P. M., 12:30-2:30, 4:30-6:30.

KFOX—220 East Anaheim St., Long Beach. 1000 watts; 1250 kc. Hal G. Nichols, manager. Time schedule: Every day (22 hours), 5 A. M.-3 A. M.

KGER—435 Pine Ave., Long Beach. 1000 watts; 1360 kc. H. R. Conner, manager. Time schedule: Week days, except Tuesday, A. M., 8-12 noon; P. M., 12-12:15, 12:30-6, 6:30-12 midnight. Tuesday, A. M., 7:30-12; P. M., 12-12:15, 12:30-6, 6:30-12 midnight. Sunday, 8:30 A. M.-12 midnight, except for time given KPSN on first, second and fourth Sunday of the month.

KECA—1000 South Hope St., Los Angeles. 1000 watts; 1430 kc. Carl Haverlin, commercial manager. Time schedule: Daily, P. M., 3-11.

KFI—1000 South Hope St., Los Angeles. 5000 watts; 640 kc. Carl Haverlin, commercial manager. Full time.

KFQZ—Los Angeles. 250 watts; 860 kc. Monroe Manning, manager. No other data up to press time.

KGfJ—Washington and Oak Sts., Los Angeles. 100 watts; 1200 kc. Ben S. McGlashan, manager. No other data up to press time.

KMJ—7th and Bixel Sts., Los Angeles. 1000 watts; 900 kc. C. M. C. Raymond, commercial director. No other data up to press time.

KMTR—1025 North Highland Ave., Los Angeles. 500 watts; 570 kc. Time schedule: Week days, A. M., 6-12 noon, 12 noon-1 A. M. Sunday, A. M., 6-12 noon, 12 noon-11 P. M.

KTM—3636 Beverly Blvd., Los Angeles. 1000 watts daytime, 500 watts nighttime; 780 kc. Henry A. Hohman, manager. Time schedule: Week days, A. M., 6-10; P. M., 1-5, 8-1 A. M. Sunday, A. M., 8-10; P. M., 1-5, 8-midnight.

KFWM—1520 8th Ave., Oakland. 1000 watts; 930 kc. W. L. Gleeson, general manager. Time schedule: Monday, Wednesday and Friday, A. M., 8-9; P. M., 1:30-6, 7:30-8. Tuesday and Saturday, A. M., 8-9, 11-12; P. M., 1:30-6, 7:30-11. Thursday, A. M., 8-9, 11-12; P. M., 1:30-6, 7:30-11. Sunday, A. M., 9-12; P. M., 12 noon-2:30, 6-7:45, 9:15-12 midnight.

KLX—Oakland. 500 watts; 880 kc. Preston D. Allen, manager. No other data up to press time.

KPSN—Pasadena. 1000 watts; 1360 kc. No other data up to press time.

KFBK—% The Bee, Sacramento. 100 watts; 1310 kc. G. C. Hamilton, manager. Time schedule: Tuesday, 10 A. M.-1:30 P. M. Friday, 9 A. M.-1:30 P. M. Daily, P. M., 5-10.

KDB—Faulding Hotel, Santa Barbara. 1000 watts; 1500 kc. Dwight Faulding, general manager. No other data up to press time.

KFXM—5th and E Sts., San Bernardino. 100 watts; 1210 kc. J. C. Lee, commercial manager. Time schedule: Week days, 8 A. M.-1:30 P. M. Monday, Tuesday, Thursday and Friday, P. M., 5-11. Wednesday, P. M., 5-7. Saturday, P. M., 5-12. Sunday silent.

KFSD—Roof of U. S. Grant Hotel, San Diego. 1000 watts daytime, 500 watts nighttime; 600 kc. Walter B. Neill, commercial manager. Time schedule: Monday, 8:45 A. M.-2 A. M. Tuesday, Wednesday, Thursday, Friday and Saturday, 8:45 A. M.-12 midnight. Sunday, 9:30 A. M.-10 P. M.

KGB—Pickwick Terminal Hotel, San Diego. 250 watts; 1330 kc. Robert G. Binyon, manager. Full time.

KFRC—1000 Van Ness Ave., San Francisco. 1000 watts; 610 kc. Edwin W. Wilson, commercial manager. Full time.

KFWI—1182 Market St., San Francisco. 500 watts; 930 kc. Joseph Klein, commercial manager. Time schedule: Monday, Wednesday and Friday, A. M., 7-8, 9-1:30 P. M.; P. M., 6-7:30, 8:30-1 A. M. Tuesday, Thursday and Saturday, A. M., 7-8, 9-11; P. M., 12-1:30, 6-7:30, 11-1 A. M. Sunday, A. M., silent; P. M., 2:30-6, 7:45-9:15.

KGO—111 Sutter St., San Francisco. 7500 watts; 790 kc. Harry F. Anderson, sales manager. 8 A. M.-midnight daily.

KJBS—1330 Bush St., San Francisco. 100 watts; 1070 kc. Ralph R. Brunton, manager. Time schedule: Week days, 6:45 A. M.-local sunset time. Sunday, 8:30 A. M.-local sunset time.

KPO—San Francisco. 5000 watts; 680 kc. J. W. Laughlin, manager. No other data up to press time.

KTAB—5th and Mission Sts., San Francisco. 1000 watts; 560 kc. M. E. Roberts, managing director. Full time.

KVA—988 Market St., San Francisco. 1000 watts; 1230 kc. Clair E. Morrison, manager. Full time.

KQW—87 E. San Antonio St., San Jose. 500 watts; 1010 kc. Ira L. Smith, commercial director. Full time.

KWO—Corner Sutter and Miner Aves., Stockton. 100 watts; 1200 kc. Hal White, manager. Time schedule: Week days, A. M., 9-10:30; P. M., 12 noon-2, 4:30-10. Sunday silent.

## COLORADO

KFUM—12 S. Nevada, Colorado Springs. 1000 watts; 1270 kc. Jack May, manager. Time schedule: Week days, A. M., full time; P. M., 6-10. Sunday, 8 A. M.-12:30.

KFEL—Argonaut Hotel, Denver. 500 watts; 920 kc. Frank L. Bishop, commercial manager. Time schedule: Week days, A. M., 5:30-8:30, 10-12:30 noon. Monday, Wednesday and Saturday, P. M., 3-4:30, 6-7:30. Tuesday, Thursday and Friday, P. M., 3-4:30, 6-7:30, 9-midnight. Sunday, A. M., 9-12; P. M., 1-3:45.

KFXF—202 Continental Bldg., Denver. 500 watts; 920 kc. T. C. Ekrem, manager. Time schedule: Week days, A. M., 8:30-10. Monday, Wednesday and Saturday, P. M., 9-12 midnight. Tuesday, Thursday and Friday, P. M., 12:30-3, 4:30-6, 7:30-9. Sunday, A. M., 9-10; P. M., 12:30-1:30, 7-12 midnight.

KLZ—Shirley-Savoy Hotel, Denver. 1000 watts; 560 kc. F. W. Meyer, commercial manager. Full time.

KOA—712 Security Bldg., Denver. 12,500 watts; 830 kc. R. Merritt Baker, commercial manager. Time schedule: Monday, 7 A. M.-1 P. M., 2:30 P. M.-midnight. Tuesday, 7 A. M.-2 P. M., 3:15 P. M.-midnight. Wednesday, 7 A. M.-3:45 P. M., 4:55 P. M.-midnight. Thursday, full time. Friday, 7 A. M.-3 P. M., 4 P. M.-midnight. Saturday, 9:45 A. M.-12:15 P. M., 4:30 P. M.-midnight. Sunday, 10:55 A. M.-midnight.



# BROADCAST PERSONALITIES



Sam Pickard, CBS



Dailey Paskman, WGBS, New York City



George F. McClelland, NBC



Charles W. Burton, WEEL, Boston



Thomas Patrick Convey, KWK, St. Louis



Earle C. Anthony, KFI, Los Angeles



Earl May, KMA, Shenandoah, Ia.  
March, 1930



J. Leslie Fox, KFH, Wichita, Kans.



F. P. Manchester, WAAW, Omaha

**KFKA**—Greeley. 1000 watts daytime, 500 watts nighttime; 880 kc. Charles F. Valentine, director. No other data up to press time.

**KGHF**—113 Broadway, Pueblo. 500 watts daytime, 250 watts nighttime; 1320 kc. C. P. Ritchie, manager. Full time.

**KGIW**—Trinidad. 100 watts; 1420 kc. No other data up to press time.

#### CONNECTICUT

**WICC**—1044 Main St., Bridgeport. 500 watts; 1190 kc. Ed. W. Hall, general manager. Time schedule: Daily, A. M., 8-12; P. M., 12 noon-7:30. Application made for nighttime broadcasting.

**WTIC**—Hartford, Conn. 50000 watts; 1060 kc. P. W. Morency, manager. Time schedule: Monday, Wednesday and Friday, P. M., 7-12. Tuesday, Thursday and Saturday, 7 A. M.-7 P. M. Sunday, P. M., 8-12.

**WDRG**—Hotel Taft, New Haven. 500 watts; 1330 kc. Franklin M. Doolittle, station manager. No other data up to press time.

#### DELAWARE

**WDEL**—922 Shipley St., Wilmington. 350 watts until local sunset, 250 watts thereafter; 1120 kc. E. W. Smith, business manager. Time schedule: Monday, 12 noon-11:30 P. M. Tuesday and Thursday, 11 A. M.-12:30 midnight. Wednesday, 11:30 A. M.-10:30 P. M.

**WILM**—1217 Market St., Wilmington. 100 watts; 1420 kc. Joseph H. Martin, president. Full time.

#### DISTRICT OF COLUMBIA

**WJSV**—339 Pennsylvania Ave., Washington. 10,000 watts; 1460 kc. Ira W. Henderson, commercial manager. Full time.

**WMAL**—712 11th St., Washington. 250 watts; 630 kc. M. A. Leese, manager. Full time.

**WOL**—Annapolis Hotel, Washington. 100 watts; 1310 kc. LeRoy Mark, business manager. Time schedule: Week days, A. M., 7:30-8 P. M. Sunday, 10 A. M.-1 P. M. **WRC**—National Press Bldg., Washington. 500 watts; 960 kc. Vincent F. Callahan, commercial manager. Time schedule: Monday, Tuesday, Wednesday, Thursday, Friday, 6:45 A. M.-midnight. Saturday, 6:45 A. M.-1 A. M. Sunday, A. M., 8-10, 11 A. M.-midnight.

#### FLORIDA

**WFLA**—Clearwater. 2500 watts daytime, 1000 watts nighttime; 620 kc. W. Walter Tison, director. Time schedule: Monday, Wednesday and Friday, 10 A. M.-2 P. M.; P. M., 3-5, 7:30-1 A. M. Sunday, P. M., 2-5.

**WRUF**—Gainesville. 5000 watts; 830 kc. No other data up to press time.

**WQAM**—219 McAllister Hotel, Miami. 1000 watts; 560 kc. Norman MacKay, commercial manager. Time schedule: Week days, full time. Sunday, A. M., 9-12 noon; P. M., 2:30-9.

**WIOD**—Miami Beach. 1000 watts; 1300 kc. Jesse H. Jay, manager. No other data up to press time.

**WDBO**—Fort Gatlin Hotel, Orange Ave., Orlando. 1000 watts daytime, 500 watts nighttime; 1120 kc. K. W. Skelton, manager. Time schedule: Week days, 11 A. M.-2 P. M.; P. M., 4-11. Sunday, 11 A. M., church service; P. M., 3-9.

**WCOA**—City Hall, Box 1407, Pensacola. 500 watts; 1340 kc. J. E. Frenkel, director. Time schedule: Week days, A. M., 10:30-11. Monday, Wednesday and Friday, P. M., 12 noon-1, 8-10. Tuesday, P. M., 12 noon-1. Thursday, P. M., 12 noon-1, 10-12. Saturday, P. M., 12-1, 10-1 A. M. Sunday, 12 noon-12:30.

**WSUN**—Chamber of Commerce, St. Petersburg. 2500 watts daytime, 1000 watts nighttime; 620 kc. Eddie Squires, manager. Time schedule: Tuesday, Thursday and Saturday, 10 A. M.-1 P. M.; P. M., 2-4, 7:30-midnight.

**WDAE**—201-209 Allied Bldg., Tampa. 1000 watts; 1220 kc. R. B. Lum, manager. Time schedule: Week days, full time. Sunday, P. M., 1-3, 5:30-8.

**WMBR**—907 Florida Ave., Tampa. 100 watts; 1370 kc. F. J. Reynolds, manager. Time schedule: Week days, 10 A. M.-12 noon; P. M., 12 noon-10. Sunday, A. M., silent; P. M., 12 noon-6.

#### GEORGIA

**WSB**—Atlanta. 5000 watts; 740 kc. Lambdin Kay, director. No other data up to press time.

**WMAZ**—Second St., Macon. 500 watts; 890 kc. Edward K. Cargill. Time schedule: Week days, A. M., 7-9, 11:30-2:30 P. M.; P. M., 6-8. Sunday, 11:30 A. M.-3:30 P. M.; P. M., 5-6, 7:30-9.

**WTFI**—Toccoa. 500 watts; 1450 kc. W. T. Hamilton, station manager. No other data up to press time.

#### IDAHO

**KIDO**—Elks' Temple, Boise. 1000 watts; 1250 kc. C. G. Phillips, manager. Full time.

**KID**—Second floor, J. C. Penney Bldg., Idaho Falls. 500 watts; 1320 kc. Jack W. Duckworth, manager. Time schedule: Week days, 8 A. M.-4 P. M. Monday, Wednesday and Friday, P. M., 7:30-12. Tuesday, Thursday and Saturday, P. M., 6-7:30. Sunday, P. M., 7-8:30.

**KGIQ**—Park Hotel, Twin Falls. 250 watts; 1320 kc. Walter S. Smith, advertising manager. No other data up to press time.

#### ILLINOIS

**KYW-KFKX**—Chicago Herald & Examiner, Chicago. 10000 watts; 1020 kc. Homer Hogan, manager. Full time.

**WBBM**—410 N. Michigan Ave., Chicago. 25,000 watts; 770 kc. Ralph L. Atlas, Time schedule: Week days, 7 A. M.-12 noon. Monday, Wednesday, Friday and Saturday, P. M., 12 noon-6, 8-10, 12 midnight-1 A. M. Tuesday and Thursday, P. M., 12 noon-6, 8-12, 12 midnight-1 A. M. Sunday, 9 A. M.-12 noon; P. M., 12 noon-6, 6-12, 12 midnight-3:30 A. M.

**WCFL**—623 S. Wabash Ave., Chicago. 1500 watts; 970 kc. Franklin C. E. Lundquist, business manager. Time schedule: Week days, 7 A. M.-8:15 P. M. (continuous). Sunday, 9 A. M.-8:15 P. M. (continuous).

**WCRW**—Embassy Hotel, 2756 Pine Grove Ave., Chicago. 100 watts; 1210 kc. Clinton R. White, owner. Time schedule: Week days, 11:30 A. M.-1:30 P. M.; P. M., 6-7, 9-10. Sunday, P. M., 6-7, 9-10.

**WENR**—310 S. Michigan Ave., Chicago. 50,000 watts; 870 kc. Morgan L. Eastman, manager. Time schedule: Week days, A. M., 10:15-11:45; P. M., 3:30-7. Week days, except Saturday, 8:30 P. M.-midnight. Sunday, 9 A. M.-12:30; P. M., 3:30-6, 8-midnight.

**WGES**—128 N. Crawford Ave., Chicago. 500 watts week days, 1000 watts Sundays; 1360 kc. Joseph R. Preston, commercial manager. Time schedule: Week days, A. M., 9-11. Monday, Tuesday, Wednesday and Saturday, P. M., 1-1:15, 3-3:15, 4-7, 9-10:30. Thursday and Friday, P. M., 1-1:15, 3-3:15, 4-7, 9-10:30, 12-2 A. M. Sunday, P. M., 12 noon-1, 4-7:30, 9:40-10:45, 12-2 A. M.

**WGN**—435 N. Michigan Ave., Chicago. 25,000 watts; 720 kc. Vernon H. Pribble, manager. Time schedule: Week days, 8 A. M.-12:30 midnight. Sunday, 11 A. M.-12 midnight.

**WIBO**—Chicago. 1500 watts daytime, 1000 watts nighttime; 560 kc. Stu Dawson, director. Time schedule: Week days, 7 A. M.-4:30 P. M., 6 P. M.-1 A. M. Sunday, A. M., 8-10; P. M., 12:30-4.

**WJKS**—155 N. Clark St., Chicago. 1250 watts daytime, 500 watts nighttime; 1360 kc. M. F. Edelson, commercial manager. Time schedule: Week days, A. M., 7-9, 11-12 noon. Monday, Tuesday, Wednesday and Saturday, P. M., 1-4, 7-9, 10:30-1 A. M. Thursday and Friday, P. M., 1-4, 7-9, 10:30-midnight. Sunday, 10:45 A. M.-1 P. M.; P. M., 1:30-4:30, 7:30-9:30, 10:30-midnight.

**WLS**—1230 W. Washington Blvd., Chicago. 5000 watts; 870 kc. J. O. Maland, commercial manager. Time schedule: Week days, A. M., 6-10:15, 11:45-3:30 P. M. Week days, except Saturday, 7 P. M.-8:30 P. M. Saturday, 7 P. M.-midnight. Sunday, A. M., silent; P. M., 12:30-3:30, 6-8.

**WMAQ**—400 W. Madison St., Chicago. 5000 watts; 670 kc. Bill Hay, sales director. No other data up to press time.

**WSBC**—1241 S. Michigan Ave., Chicago. 100 watts; 1210 kc. N. Shalin, manager. Time schedule: Every day, A. M., 10-11:30; P. M., 1:30-3:30, 5-6, 8-9, 11-1 A. M. **WHFC**—6138 W. 22nd St., Cicero. 100 watts; 1420 kc. R. W. Hoffman, manager. Time schedule: Week days, 8 A. M.-1:30 P. M.; P. M., 6-8, 11-1 A. M. except Saturday, Saturday, P. M., 6-2 A. M. Sunday, 9 A. M.-5 P. M., 8-1 A. M.

**WJBL**—134 S. Water St., Decatur. 100 watts; 1200 kc. Martin Hansen, manager. Time schedule: Week days, A. M., 8:30-12 noon; P. M., 12 noon-1, 2:30-4, 5:30-9. Sunday, A. M., 9-12 noon; P. M., 7:30-9.

**WEHS**—Evanston. 100 watts; 1420 kc. Time schedule: 4 P. M.-8:30 P. M., five days per week.

**WKBS**—E. O. Box 412, or 231 Duffield St., Galesburg. 100 watts; 1310 kc. Paul Palmquist, manager. Time schedule: Week days, A. M., 10-11. Monday, Wednesday and Friday, P. M., 12-1, 4-10. Tuesday, Thursday and Saturday, P. M., 12-1, 5-10. Sunday, 7:45 A. M.; P. M., 8-10.

**WJBC**—2nd and Joliet St., LaSalle. 100 watts; 1200 kc. Mrs. G. Waltman, business manager. Time schedule: Week days, A. M., 7:30-8, 9-10. P. M., Monday, Tuesday, Wednesday, Thursday and Friday, 12 noon-2, 6-8. P. M., Saturday, 12 noon-2, 6-8, 12-1. Sunday, P. M., 12:30-2. **WJJD**—Mooseheart. 20,000 watts; 1130 kc. C. A. Howell, manager. Time schedule: Daily, 7 A. M.-8:30 P. M.

**WMBO**—115 N. Madison St., Peoria. 1000 watts daytime, 500 watts nighttime; 1440 kc. Chas. C. Adams, manager. Time schedule: Week days, A. M., 9-10; P. M., 12 noon-1, 4-7, 9-12. Sunday, 11 A. M.-noon, 12 noon-2 P. M.

**WTAD**—600 State St., Quincy. 500 watts; 1440 kc. W. J. Rothschild, manager. Time schedule: Week days, 10 A. M.-1 P. M.; P. M., 3-4, 7-9. Sunday, 12 noon-1 P. M., 3-4, 7-9.

**KFLV**—Hotel Faust, Rockford. 500 watts; 1410 kc. Peter MacArthur, manager. Time schedule: Week days, except Saturday, A. M., 10:30-12:30 noon. P. M., 3-4, 5:30-6, 8-10. Saturday, 11:30 A. M.-12:30 noon; P. M., 5:30-6, 8-10. Sunday, A. M., 8:30-9, 10:40-12:15; P. M., 3-4, 7:30-10.

**WHBF**—Rock Island. 100 watts; 1210 kc. No other data up to press time.

**WDZ**—Star Store Bldg., Tuscola. 100 watts; 1070 kc. James L. Bush, owner. Time schedule: Week days, except Saturday, 8:30 A. M.-2 P. M. Saturday, 8:30 A. M.-12:30 noon. Sunday, P. M., 1-4.

#### INDIANA

**WHBU**—Box 311, Anderson. 100 watts; 1210 kc. A. L. McKee, manager. Time schedule not available at time of going to press.

**WKBV**—932 Eastern Ave., Connersville. 150 watts daytime, 100 watts nighttime; 1500 kc. Wm. O. Knox, owner. Time schedule: Monday and Friday, A. M., 9:30-10:30. Monday, Wednesday and Friday, P. M., 7-9. Sunday, P. M., 7:30-8:30.

**WGBF**—618 1/2 Main St., Evansville. 500 watts; 630 kc. J. F. Burton, director. Time schedule: Week days, 7:15-12 noon. Monday, Wednesday and Friday, P. M., 12 noon-7, 8-10. Saturday, 12 noon-1 A. M. Sunday, A. M., 9-12 noon; P. M., 2-11. **WOWO**—215 W. Main St., Fort Wayne. 10,000 watts; 1160 kc. C. R. Durbin, manager. Time schedule: Full time until 5 P. M. Sunday, Monday, Wednesday and Friday. Full time until midnight Tuesday, Thursday and Saturday.

**WFBM**—Indianapolis. 1000 watts; 1230 kc. Blythe Q. Hendricks, manager. No other data up to press time.

**WKBF**—640 1/2 N. Meridian St., Indianapolis. 500 watts; 1400 kc. W. C. Bussing, manager. Time schedule: Week days, 7 A. M.-1:30 P. M. Monday, P. M., 4-10:30. Tuesday, P. M., 4-11. Wednesday, Thursday and Friday, P. M., 4-12 midnight. Saturday, P. M., 2-12 midnight. Sunday, A. M., 8-11; P. M., 12 noon-10.

**WRAF**—719 Michigan Ave., La Porte. 100 watts; 1200 kc. Chas. Middleton, owner. Full time.

**WSBT**—225 W. Colfax Ave., South Bend. 500 watts; 1230 kc. Leslie C. Morehouse, manager. Time schedule: Monday, Tuesday, Thursday and Friday, A. M., 9:30-10, 11:15-12 noon. Wednesday, A. M., 9:30-9:30, 11:15-12 noon. Monday, P. M., 3:30-5, silent after 5. Tuesday, P. M., 3:30-5, 6-8. Wednesday, P. M., 3:30-5, 10-11. Thursday, P. M., 3:30-5, 8:30-10, 11-12. Friday, P. M., 3:30-5, 8-12. Saturday, P. M., 12 noon-1, 7:30-8, 10-11. Sunday, A. M., 10:45-12 noon; P. M., 12 noon-1:30.

**WBOW**—The Wabash Bldg., Terre Haute. 100 watts; 1310 kc. N. C. Ruddell, manager. Time schedule: Week days, A. M., 7:15-12 noon. Monday, P. M., 12 noon-2, 5-7:30. Tuesday, P. M., 12 noon-2, 5-10:30. Wednesday, P. M., 12 noon-2, 5-9:30. Thursday, P. M., 12 noon-2, 5-9. Friday, P. M., 12 noon-2, 5-11. Saturday, P. M., 12 noon-1, 5-12:30 A. M. Sunday, A. M., 9:30-12 noon; P. M., 12 noon-3, 7-10:30.

#### IOWA

**KWCF**—Cedar Rapids. 100 watts; 1310 kc. Harry F. Paar, manager. No other data up to press time.

**KSO**—Berry Seed Co., Clarinda. 500 watts; 1380 kc. Joe Faassen, manager. Time schedule: Week days, A. M., 6:30-8, 11:45-1:15 P. M.; P. M., 3-4, 6:30-8, 9-10, except Saturday. Saturday, P. M., 3-4. Sunday, A. M., 11-12:15 noon.

**WHO**—Liberty Bldg., Des Moines. 5000 watts; 1000 kc. J. H. McCarroll, manager. Time schedule: Monday, Wednesday and Friday, A. M., 7-12 noon. Monday and Wednesday, P. M., 12 noon-5. Friday, P. M., 12 noon-4. Tuesday, Thursday and Saturday, A. M., silent. Tuesday, Thursday and Saturday, P. M., 5-12 midnight. Sunday, A. M., 8-12 (alternate); P. M., 5-12 midnight (alternate).



# **“CONTINENTAL’S” Electrical Transcriptions Offer the solution of Your “1930” Radio Broadcasting Problem**

*Because*

## **“CONTINENTAL” Provides**

- a complete service
- sensible planning
- intelligent management
- smooth continuities
- competent talent
- proper rehearsals
- superior recording
- highest quality records

*As for placement of your radio programs—  
Continental now offers an absolutely complete  
national coverage. Let us give you particulars.*

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Because here, where millions have been spent developing perfected recording of speech, music and effects, are made available the services of “talkie stars,” “big-name” artists of stage, screen and radio, composers, musicians and directors of first rank, the most talented writers, competent technicians, acoustically perfect studios, unexcelled processing facilities.



### **“BELIEVE US—THE AUDIENCE LISTENS”**

A most interesting booklet explaining the services of Continental Broadcasting Corporation in producing Electrical Transcriptions (10-inch, 12-inch and 16-inch—both 78 and 33-1/3 R.P.M.) will be mailed upon request. You incur no expense or obligation. Write for your copy today.

**WOC**—Brady St., Palmer School of Chiropractic, Davenport. 5000 watts; 1000 kc. Frank W. Elliott, business manager. Time schedule: Monday, Wednesday and Friday, A. M., silent. Monday and Wednesday, P. M., 5-midnight. Friday, P. M., 4-midnight. Tuesday, Thursday and Saturday, A. M., 7:15-noon. P. M., Tuesday and Thursday, 12 noon-5. Friday, P. M., 4-midnight. Saturday, P. M., 12 noon-4. Sunday, A. M., 8-12 noon (alternate). P. M., 5-11:30 (alternate), 12 noon-5 (alternate).

**KFJY**—1112 Central Ave., Fort Dodge. 300 watts; 1310 kc. C. S. Tunwall, owner. Time schedule: Week days, A. M., 9:30-11 P. M., 12:30-3, 6:30-8. Sunday, P. M., 1:30-2:30.

**KFJB**—1603 W. Main St., Marshalltown. 250 watts daytime, 100 watts nighttime; 1200 kc. Phil Hoffman, manager. Time schedule: Week days, A. M., 2 hours; P. M., 6 hours. Sunday, A. M., 1 hour; P. M., silent.

**KTNT**—800 E. Second St., Muscatine. 5000 watts; 1170 kc. S. Baker, advertising

manager. Time schedule: Week days, except Saturday, 6 A. M.-6:15 P. M., 11:05 P. M.-12:05 midnight. Sunday, A. M., 9-10; P. M., 12 noon-1, 2:30-4:30.

**WIAS**—218 E. Main St., Ottumwa. 100 watts; 1420 kc. M. W. Poling, manager. Time schedule: Week days, A. M., silent. Monday, Wednesday and Thursday, P. M., 12 noon-1, 2:30-3:30, 5-6, 7:30-9. Tuesday, P. M., silent. Friday and Saturday, P. M., 12 noon-1, 2:30-3:30, 5-6. Sunday, A. M., 10:45-12 noon; P. M., 2:30-3:30.

**KICK**—Red Oak. 100 watts; 1420 kc. No other data up to press time.

**KFNF**—407 Sycamore St., Shenandoah. 1000 watts daytime, 500 watts nighttime; 890 kc. R. E. Dearnont, commercial manager. Time schedule: Week days, A. M., 6-8:30, 9-12 noon. Monday and Friday, P. M., 12 noon-5, 6-7:30, 9-10:30. Tuesday, P. M., 12 noon-5, 6-7:30, 8:30-10:30. Wednesday, P. M., 12 noon-5, 6-7:30, 9-11. Thursday, P. M., 12 noon-5, 6-7:30, 8:15-10:30. Saturday, P. M., 12 noon-5, 6-7:30, 9-12. Sunday, A. M., 8-9:30, 10:45-12 noon; P. M., 12 noon-12:15, 2-4, 5:30-9.

**KSCJ**—415 Douglas, Sioux City. 1000 watts; 1330 kc. C. W. Corkhill, manager. Time schedule: Week days, A. M., 8:30-12 noon. Monday, P. M., 12 noon-1, 3-7, 8-11. Tuesday, Thursday and Friday, P. M., 12 noon-1, 3-7, 8-9. Wednesday and Saturday, P. M., 12 noon-1, 3-7, 8-10:30. Sunday silent.

**WMT**—Waterloo. 500 watts; 600 kc. Harry Shaw, business manager. Time schedule: Week days, 6 A. M.-11 P. M. Sunday, 8 A. M.-4 P. M., 6 P. M.-10 P. M.

#### KANSAS

**WLBF**—Huron Bldg., Kansas City. 100 watts; 1420 kc. W. B. Finney, commercial manager. Full time.

**WREN**—Lawrence. 1000 watts; 1220 kc. Vernon H. Smith, manager. Time schedule: Week days, A. M., 7-11; P. M., 12 noon-1:15, 3-11. Sunday, A. M., 7-12; P. M., 2-11.

**KFKB**—Milford. 5000 watts; 1050 kc. No other data up to press time.

**WIBW**—502 National Reserve Bldg., Topeka. 1000 watts; 580 kc. Perce Harvey, Jr., commercial manager. Time schedule: Week days, except Saturday, A. M., 6-8, 9-10, 10:30-12:30 noon; P. M., 1:30-4:30, 5:30-11. Saturday, A. M., 6-8, 9-12:30 noon; P. M., 1:30-11. Sunday, A. M., 8-10, 11:30 A. M.-10 P. M.

**KFH**—124½ S. Market St., Wichita. 1000 watts; 1300 kc. J. Leslie Fox, manager. Time schedule: Week days, A. M., 7-8, 8:30-11, 11:30-12 noon. Monday, P. M., 12 noon-2, 3-5:30, 6:30-7:30. Tuesday, P. M., 12 noon-2, 3-9, 10-11. Wednesday and Friday, P. M., 12 noon-2, 3-6, 7-9, 10-11. Thursday, P. M., 12 noon-2, 3-11. Saturday, P. M., 12 noon-2, 3-10, 11-12 midnight. Sunday, A. M., 8-10; P. M., 2-5:30, 7-8, 8-9 alternated with 9-10, 10-11.

#### KENTUCKY

**WCKY**—6th and Madison Aves., Covington. 5000 watts; 1480 kc. Lee Goldsmith, manager. Time schedule: Week days, A. M., 7-11; P. M., 7-11. Sunday, A. M., 8-9; P. M., 7-10:15.

**WFIW**—17th and Campbell, Hopkinsville. 1000 watts; 940 kc. D. E. Kendrick, manager. Full time.

**WHAS**—300 W. Liberty St., Louisville. 10,000 watts; 820 kc. W. L. Coulson, commercial manager. Full time.

#### LOUISIANA

**WDSU**—Hotel DeSoto, 400 Baronne, New Orleans. 1000 watts; 1250 kc. J. H. Uhalt, owner. Time schedule: Daily, 9:30 A. M.-1:30 P. M., 3:30 P. M.-midnight.

**WJBO**—Orpheum Theater, New Orleans. 100 watts; 1420 kc. Valdemar Jensen, manager. Full time.

**WWL**—6363 St. Charles, New Orleans. 5000 watts; 850 kc. J. E. Parquet, manager. Time schedule: Daily, full time to 6 P. M. Monday, Wednesday, Friday, Saturday and Sunday, P. M., 6-9. Tuesday and Thursday, P. M., 9-12.

**KTBS**—Dixie Gardens, Box 1642, Shreveport. 1000 watts; 1450 kc. J. M. Temple, manager. Full time.

**KWEA**—Shreveport. 100 watts; 1210 kc. No other data up to press time.

**KWKH**—Shreveport. 10,000 watts; 850 kc. W. K. Henderson, owner. Time schedule: Week days, A. M., 6-8. Monday, Wednesday, Friday and Saturday, P. M., 4-6, 9-midnight. Tuesday and Thursday, P. M., 4-9. Sunday, P. M., 7:45-midnight.

#### MAINE

**WLBZ**—100 Main St., Bangor. 500 watts; 620 kc. Henry C. Wing, manager. Full time.

**WCSH**—Congress Square Hotel, Portland. 500 watts now, 1000 watts after May 1; 940 kc. L. T. Pitman, commercial manager. Time schedule: Week days, 8:15 A. M.-11 P. M. Sunday, 9 A. M.-11:15 P. M.

#### MARYLAND

**WBAL**—Lexington Bldg., Baltimore, 10,000 watts; 1060 kc. Stanley W. Barnett, station manager. Time schedule: Monday, Wednesday and Friday, 8 A. M.-7 P. M. Sunday, 8 A. M.-8 P. M. Tuesday, Thursday and Saturday, 7 P. M.-12 midnight.

**WCAO**—848 N. Howard St., Baltimore. 500 watts daytime, 250 watts nighttime; 600 kc. Jack Stewart, commercial manager. Time schedule: Week days, 7 A. M.-12 midnight. Sunday, 10 A. M.-11 P. M.

**WCBM**—Keith Theater Bldg., Baltimore. 250 watts to local sunset, 100 watts thereafter; 1370 kc. Charley Schwarz, manager. Full time.

**WFBR**—Baltimore. 250 watts; 1270 kc. A. D. Willard, Jr., business manager. No other data up to press time.

#### MASSACHUSETTS

**WBZ**—WBZ—Hotel Statler, Boston. 15,000 watts WBZ, 500 watts WBZA; 990 kc. Time schedule: Monday, Tuesday, Wednesday and Thursday, 8 A. M.-11:15 P. M. Friday, 8 A. M.-11:30 P. M. Sunday, 10:30 A. M.-12 midnight.

## An Editorial Ad

—by one of the Pioneers  
of Radio Advertising

**I**T is only common sense to measure and weigh Radio Stations by those standards which have so long guided you in the selection of Publication Media.

For example: (1) The low "mortality" of any station's advertisers is the mark of its true merit. (2) The "editorial" influence" of any station is just as important as it ever was in the press, probably more so because of its greater intangibility. (3) The need of definite knowledge as to any station's "market" is just as important as it is in considering a magazine or a farm paper. For how else can you fit it intelligently into your sales plans? And how else can you write copy directly aimed to appeal to its class of "readers"?

Worthwhile stations answer these type of questions for you. And your Radio Advertising leans strongly towards gambling unless they are all asked and all answered to your satisfaction.

As a matter of course the prospectus of KFNF includes a comprehensive answer to the "publication" type of questions. We believe it is a step in advance of the factless enthusiasm of so much of the current radio solicitation.

You may not agree with us in our views. But we answer you with 6 years of success.\* And—practical business men have always had a partiality for brute experience when only ethereal theory opposes it. Write for an outline of the experience of Henry Field.

\*How many stations do you know that can draw experience from 6 years of real Radio Selling?



**Radio Station KFNF**  
Shenandoah, Iowa

# 358%

## —Increase in Mail Response

Report by States for the Week of January 27th to February 1st, 1930

	Total for Week	Accum. Total from Jan. 2		Total for Week	Accum. Total from Jan. 2
Alabama	59	153	New Hampshire	12	73
Arizona	..	4	New Jersey	53	151
Arkansas	117	335	New Mexico	17	52
California	11	50	New York	624	1607
Colorado	94	325	North Carolina	60	173
Connecticut	49	154	North Dakota	204	882
Delaware	10	29	Ohio	876	2927
Dist. of Col.	12	27	Oklahoma	228	591
Florida	17	81	Oregon	2	6
Georgia	41	127	Pennsylvania	844	2411
Idaho	3	7	Rhode Island	7	21
Ill. (P. F. TERR.)	8860	32919	South Carolina	25	75
Ill. (COOK CO.)	3104	10246	South Dakota	113	333
Indiana	4974	20782	Tennessee	106	626
Iowa	635	2208	Texas	281	801
Kansas	289	961	Utah	1	3
Kentucky	150	432	Vermont	33	135
Louisiana	44	138	Virginia	80	244
Maine	30	110	Washington	2	2
Maryland	82	169	West Virginia	143	434
Massachusetts	47	175	Wisconsin	2424	8911
Michigan	1702	6072	Wyoming	37	93
Minnesota	427	1373	Canada	379	1238
Mississippi	43	137	Miscellaneous	4	67
Missouri	332	1056	INDIA	1	1
Montana	39	157	TURKEY	1	1
Nebraska	144	377	ENGLAND	..	1
Nevada	..	2	CUBA	..	1

Total For Week - - - - 33,314 Letters

Total For January 1929 - 34,065 Letters

**Total for January 1930 - 122,794 Letters**

This 358% increase in mail response during January, 1930, over January, 1929, shows that WLS is a more powerful advertising force than ever before, with greater coverage, much larger audience and more responsive listeners.

Detailed experience of advertisers with surveys of the WLS market are available. Address

The Prairie  
Farmer  
Station



1230  
W. Washington  
Boulevard,  
CHICAGO

**WBIS**—1 Winter Pl., Boston. 1000 watts; 1230 kc. Claire Crawford, director. Time schedule: Week days, A. M., 7:30-9; P. M., 1-2. Sunday, silent.

**WEEL**—39 Boylston St., Boston. 1000 watts; 590 kc. Charles W. Burton, manager. Full time.

**WLEX**—Lexington. 500 watts; 1360 kc. Gerald Harrison, director. Time schedule: Monday, Tuesday, Wednesday, Thursday and Saturday, P. M., 1-11. Friday, P. M., 1-7:30, 9-11. Sunday, P. M., 1-2, 9-11.

**WLOE**—Room 204, 5 Winthrop Sq., Boston. 250 watts to local sunset, 100 watts thereafter; 1500 kc. John Weare, treasurer. Full time.

**WNAC**—1 Winter Pl., Boston. 1000 watts; 1230 kc. R. L. Harlow, manager. Full time.

**WSAR**—Fall River. 250 watts; 1450 kc. No other data up to press time.

**WLEY**—Lexington. 250 watts daytime, 100 watts nighttime; 1420 kc. William E. Torrey, director of sales. No other data up to press time.

**WNBH**—New Bedford Hotel, New Bedford. 100 watts; 1310 kc. Irving Vermilya, owner. Full time.

**WORC**—60 Franklin St., Worcester. 100 watts; 1200 kc. Jas. E. Coyle, commercial manager. Time schedule: Week days, A. M., 10-11; P. M., 1-3, 6:30-10:30. Sunday, 10 A. M.—noon; P. M., 2-4, 7-10:30.

**WTAG**—18 Franklin St., Worcester. 250 watts; 580 kc. John J. Storey, manager. Time schedule: Week days, A. M., 8:30-12 noon. Monday, Friday and Saturday, P. M., 12 noon-1:15, 6-11:15. Tuesday, P. M., 12 noon-1:15, 4:30-11:45. Wednesday, P. M., 12 noon-1:15, 6-11:45. Thursday, P. M., 12 noon-1:15, 5-11:15. Sunday, P. M., 1-11.

#### MICHIGAN

**WBCM**—Center and Water Sts., Bay City. 500 watts; 1410 kc. K. J. Lamoreaux, commercial manager. Time schedule: Daily, 8 A. M.—12 midnight.

**WHDF**—Calumet. 100 watts; 1370 kc. No other data up to press time.

**WGHP**—Maccabee Bldg., Detroit. 1000 watts; 1240 kc. Douglas F. Storer, general manager. No other data up to press time.

**WJR**—Fisher Bldg., Detroit. 5000 watts; 750 kc. J. F. Patt, assistant manager. Full time.

**WMBG**—LaSalle Hotel, Detroit. 250 watts daytime, 100 watts nighttime; 1420 kc. Thos. H. Ragan, manager. Time schedule: Week days, full time. Sunday, 2 P. M.—12 midnight.

**WWJ**—Second and Lafayette, Detroit. 1000 watts; 920 kc. R. L. Kelly, station manager. Time schedule: Week days, 8:15 A. M.—12:03 midnight. Sunday, A. M., 10:30-12 noon; P. M., 1-12:03 midnight.

**WFDF**—511½ S. Saginaw St., Flint. 100 watts; 1310 kc. Frank D. Fallain, general manager. Full time.

**WASH**—154 Louis St., Peninsular Bldg., Grand Rapids. 500 watts; 1270 kc. F. Doornink, manager. Time schedule: Week days, 11:30 A. M.—3:30 P. M.; P. M., 5-6, 7-8. Sunday, A. M., 10-11:30; P. M., 1-4, 6:45-9, 10-11.

**WOOD**—217-19 Watson Bldg., Grand Rapids. 500 watts; 1270 kc. Harold MacDonal, manager. Time schedule: Week days, A. M., 7:30-11:30; P. M., 6-7, 8-11:15. Sunday, A. M., 9-10, 11:30-12 noon; P. M., 12-1, 4-6-30, 9-10.

**WIBM**—Jackson. 100 watts; 1370 kc. Dale Robertson, manager. No other data up to press time.

#### MINNESOTA

**WEBC**—Spalding Hotel, Duluth. 2500 watts to local sunset, 1000 watts thereafter; 1290 kc. W. C. Bridges, manager. Time schedule: Monday and Wednesday, A. M., 6:29-9:05, 10:15-10:30, 11:45-12 noon. Monday, P. M., 12 noon-2:45, 5-11. Wednesday, P. M., 12 noon-2:45, 4-4:35, 5-11. Tuesday, A. M., 6:29-9:30, 10:15-10:30, 11:45-12 noon; P. M., 12 noon-3:45, 5-11. Thursday, A. M., 6:29-9:05, 10:15-10:30, 11:45-12 noon; P. M., 12 noon-2:45, 4-4:20, 5-11. Friday, A. M., 6:29-9:30, 10:15-10:30, 11:45-12 noon; P. M., 12 noon-2:45, 4:15-4:30, 5-11. Saturday, A. M., 6:29-9:30, 10:15-10:30, 11-12 noon; P. M., 12 noon-3, 5-11. Sunday, A. M., 9-12 noon; P. M., 12 noon-10:20.

**WCCO**—Nicollet Hotel, Minneapolis. 10,000 watts; 810 kc. E. H. Gammons, vice-president. Full time.

**WDGY**—309 West Broadway, Minneapolis. 1000 watts; 1180 kc. Dr. Geo. W. Young, manager. Time schedule not available.

**WHDI**—818 Superior Blvd., Minneapolis. 500 watts; 1180 kc. M. R. Bass, manager. Time schedule: Week days, A. M., 6:30-9:30. Monday and Wednesday, P. M., 7-8. Tuesday, Thursday, Friday and Saturday, P. M., silent. Sunday, silent.

**WRHM**—Andrews Hotel, Minneapolis. 1000 watts; 1260 kc. No other data up to press time.

**KSTP**—St. Paul Hotel, St. Paul. 10,000 watts; 1460 kc. E. D. Jencks, commercial manager. Full time.

#### MISSISSIPPI

**WRBQ**—Greenville. 100 watts; 1210 kc. No other data up to press time.

**WGCM**—Great Southern Hotel, Gulfport. 100 watts; 1210 kc. Frank J. Kroulik, manager. Time schedule: Week days, 11:30 A. M.—12:30 noon. Monday, Wednesday, Thursday and Saturday, P. M., 2:30-4. Tuesday and Friday, P. M., 2:30-4, 8-10:30. Sunday, P. M., 3-6.

**WCOG**—Great Southern Hotel, Meridian. 1000 watts daytime, 500 watts nighttime; 880 kc. T. C. Billups, station manager. Full time.

**WQBC**—1717 Washington St., Vicksburg. 300 watts; 1360 kc. E. M. Pace, manager. No other data up to press time.

#### MISSOURI

**KFVS**—Cape Girardeau. 100 watts; 1210 kc. No other data up to press time.

**WMBH**—Joplin. 250 watts daytime, 100 watts nighttime; 1420 kc. Time schedule: Week days, A. M., silent. Monday, Tuesday, Wednesday, Thursday and Friday, P. M., 12:15-1:30, 6-7:30, 8-9:30. Saturday, P. M., 12:15-1, 6-7:30. Sunday, A. M., 10:50-12; P. M., 12-1:10, 7-9:30.

**KMBC**—Aladdin Hotel, Kansas City. 1000 watts; 950 kc. Arthur B. Church, manager. Full time.

**KWKC**—Verby Bldg., 39th and Main Sts., Kansas City. 100 watts; 1370 kc. R. E. Holbrook, manager. Time schedule: Week days, A. M., 8-11; P. M., 2-11. Sunday, 12 noon-4.

**WDAF**—Star Bldg., Kansas City. 1000 watts; 610 kc. H. Dean Fitzer, director. No other data up to press time.

**WHB**—Hotel Baltimore, Kansas City. 500 watts; 860 kc. John T. Schilling, director. Time schedule: Daily, 7 A. M.—6:30 P. M.

**KFEQ**—Hotel Robidoux, St. Joseph. 2500 watts; 680 kc. Clarence Koch, manager. Time schedule: Daily, 6 A. M.—sundown.

**KGBX**—19th and Frederick Ave., St. Joseph. 100 watts; 1310 kc. H. A. Jerry Hall, program director. Time schedule: Week days, A. M., 6:30-8, 11:30-12 noon. Monday and Friday, P. M., 12 noon-1, 4-10. Tuesday, P. M., 12 noon-1, 4-10. Wednesday and Thursday, P. M., 12 noon-1, 4:30-10. Saturday, P. M., 12 noon-2, 12 noon-1:30, 3-8:30.

**KMOX**—Hotel Mayfair, St. Louis. 5000 watts; 1090 kc. J. H. Higgs, commercial manager. Full time.

**KWK**—Hotel Chase, St. Louis. 1000 watts; 1350 kc. Thomas P. Convey, president. Full time.

**WIL**—Melbourne Hotel, St. Louis. 500 watts; 1200 kc. L. A. Benson, general manager. Time schedule: Daily except Thursday, 7 A. M.—midnight. Thursday, 7 A. M.—7:45 P. M., 9 P. M.—midnight. Sunday, noon-6:00 P. M.

#### MONTANA

**KGHL**—Billings. 500 watts; 950 kc. Eric Thornton, manager. Time schedule: Week days, A. M., 7:30-10; P. M., 12-4, 6-8:30. Sunday, A. M., 9:30-12 noon; P. M., 2-5, 7:30-10.

**KGIR**—121 W. Broadway, Butte. 500 watts; 1360 kc. E. B. Craney, manager. Full time.

**KFBB**—Park Hotel, Great Falls. 2500 watts daytime, 1000 watts nighttime; 1280 kc. Jessie Jacobsen, manager. Full time.

**KGEZ**—Buffalo Blk., Kalispell. 100 watts; 1310 kc. John E. Parker, manager. Time schedule: Week days, A. M., 11-12 noon; P. M., 12-2, 5:30-8.

#### NEBRASKA

**KMMJ**—Clay Center. 1000 watts; 740 kc. H. H. Johnson. Time schedule: Week days, 5 A. M.—5:45 P. M. Sunday, 5 A. M.—3:30 P. M.

**KFAB**—Lincoln. 5000 watts; 770 kc. Dietrich Dirks, manager. Time schedule: Daily, A. M., 6-12 noon. Monday, Wednesday, Friday and Saturday, P. M., 12 noon-8, 10-12. Tuesday and Thursday, 12 noon-8. Sunday, 12 noon-6 P. M.

**KFOR**—136 S. Twelfth St., Lincoln. 250 watts daytime, 100 watts nighttime; 1210 kc. No other data up to press time.

**WJAG**—116 North 4th St., Norfolk. 1000 watts; 1060 kc. T. A. Bandelin, advertising director. Time schedule: Week days, 7 A. M.—7 P. M. Sunday, 11 A. M.—6 P. M.

**KOIL**—Box 1214, Fontenelle Hotel, Omaha. 1000 watts; 1260 kc. George Roesler, commercial manager. Time schedule: daily, A. M., 6-10:30, 11:30-midnight.

**WAAW**—600 Omaha Grain Exchange Bldg., Omaha. 500 watts; 660 kc. James Tompson, advertising manager. Time schedule: Daily, 6 A. M.—6 P. M.

**WOW**—14th and Farnam Sts., Omaha. 1000 watts; 590 kc. Marie Kleny, commercial manager. Time schedule: Monday, A. M., 7:15-10, 10:45-12 noon; P. M., 12 noon-4:30, 5-8, 9-11:30. Tuesday, A. M., 7:15-10, 10:45-12 noon; P. M., 12 noon-4:30, 5-9:30, 10:30-11:30. Wednesday, A. M., 7:15-10, 10:45-12 noon; P. M., 12 noon-4:30, 5-11:30. Thursday, A. M., 7:15-12 noon; P. M., 12 noon-4:30, 5-11:30. Friday, A. M., 7:15-12 noon; P. M., 12 noon-4:30, 5-11:30. Saturday, A. M., 7:15-10, 10:45-12 noon; P. M., 12 noon-11:45. Sunday, A. M., 7-8:30, 9-11:30; P. M., 12:30-5, 6-6:30, 7-11.

**WBRL**—Tilton. 500 watts; 1430 kc. No other data up to press time.

# K F B B

The Voice of the Treasure State,  
with Montana Coverage

THE outstanding station  
of Montana with pro-  
grams of a nature to inter-  
est both the rural and urban  
population.

2500 Watts Days;  
1000 Nights.  
1280 Keys.

Crystal Control;  
100% Modulation

Rate card mailed on request.  
Member Natl. Assn. of  
Broadcasters.

## KFBB

Buttrey Broadcast, Inc.  
Great Falls, Montana

In the Kansas City  
Territory it's

# KMBC

2,500 watts daytime, 1,000 watts  
night—950 kilocycles

Midland Broadcasting Co., Inc.,  
Aladdin Hotel, Kansas City, Mo.

## "IT TAKES TALENT TO USE TALENT"



The above titled Bulletin of a series is complimentary. It will be found of help to any executive in charge of radio advertising. Send for it!

### Let Us Face Present Broadcast-Advertising Conditions Frankly:

Radio listeners in America are pretty much sensation-proof! Mere "names" . . . Mere "big" programs. . . . Mere "Smashing" orchestras. . . . Mere Musicalized Advertising Symbols . . . and lots of other entertainment, once unique, once outstanding and once individual is that no longer. Where Broadcast-Advertising technique was missing in the past, a tie-up to a stunt or "name" entertainment was easily substituted. But a Broadcast-Advertisement today must be something more than "Good Broadcasting and Poor Advertising" or "Poor Broadcasting and Good Advertising" (otherwise).

### Stripped of All Generalities, Radio Still Suffers Badly, Yet Simply, From:

1. Advertising men who know little or nothing about the Art of Showmanship, and
2. Showmen who know little or nothing about the Art of Advertising.

### No Advertising Agency Was Built in a Day! No Radio "Specialist" Can Develop Overnight!

The Eleo organization grew up with radio since the early days of broadcast-advertising's infancy. Within it is completely merged all the faculties of showmanship and advertising. That is why more and more advertisers and advertising agencies are coming to this company for authoritative service, no matter what their radio problems are.

If You need help in radio, the Eleo staff is logically the one to fill your needs. You will find no generalizations here, no stereotyped slapping together of a program. No twenty year or more old general advertising agency is any more thorough in its advertising, publicity and merchandising research and its study of the client's needs than Eleo, in radio. You are invited to prove this to yourself *without obligation*.

You may only require *Program Service*. In this phase of broadcast-advertising, you will happily discover that our direct affiliations and contractual relationships give us actual control for radio of many prominently successful writers, artists, orchestras, etc. Many "middlemen" are entirely eliminated when you use Eleo Program Service. Or you may require *Recorded Programs*. Eleo is exclusive agent for the Radio Recordograph Process.

Remember, we are not just radio station representatives; not merely a few continuity writers; not only a few musical directors and artists who have appeared in prominent programs, etc. . . . Not any one of these branches . . . but *all of them*, coordinated by a staff of Advertising Men who know radio and Radio Men who know advertising. Advertising Agencies like to work with us.

Place your name on our list to receive our regular mailings of bulletins on "The Radio Listener Market." If you have not received your copy of the booklet "The Art of Resultful Broadcast-Advertising," please advise us. Our recent announcement of this publication brought such unexpected response that the supply was exhausted. A new and revised issue is due from our printer within a few weeks.



A COMPLETE BROADCAST-ADVERTISING AGENCY, SERVING THE ADVERTISER AND HIS AGENCY



**KGBZ**—715 Grant Ave., York. 1000 watts daytime, 500 watts nighttime; 930 kc. Geo. R. Miller, manager. Time schedule: Week days, A. M., 5-6, 7:30-9:30, 11-12:30. Monday, P. M., 2-3:30, 5-6:30, Tuesday and Saturday, P. M., 2-3:30, 5-6:30, 8:30-midnight. Wednesday and Friday, P. M., 2-3:30, 5-6:30, 8:30-10. Thursday, P. M., 2-3:30, 5-6:30, 7-midnight. Sunday, A. M., 9:15-11:15; P. M., 1:30-3, 4:30-6, 7-8:30.

**NEVADA**

**KOH**—38 W. First St., Reno. 100 watts; 1370 kc. Time schedule: Week days, A. M., 8-12 noon; P. M., 12 noon-8. Sunday, 10 A. M.-2 P. M.; P. M., 7-10.

**NEW JERSEY**

**WCAP**—Asbury Park Chamber of Commerce, Asbury Park. 500 watts; 1280 kc. Thomas F. Burley, business manager. Time schedule: Monday, A. M., 9-10:30; P. M., 5-8. Tuesday, A. M., 9-12 noon; P. M., 6:30-midnight. Wednesday, A. M., 9-11; P. M., 4:30-8. Thursday, A. M., 9:30-12 noon; P. M., 5-midnight. Friday, A. M., 9-12 noon; P. M., 6:45-9. Saturday, A. M., 10-10:30; P. M., 3-midnight. Sunday, A. M., 1-4; P. M., 5-6, 8-midnight.

# KWCR

**CEDAR RAPIDS, IOWA**

A Popular Station in a Populous Area

WE have just completed the installation of new equipment, comprising not only power plant units of the latest type, but a crystal oscillator controlled transmitter, which allows closest adherence to frequency and enables us to broadcast on a 100% modulation with signals at full volume and high quality.

ON FEB. 1 this new equipment was tried out with a test program. Promptly responses were received from Chicago, and points in Kentucky, New York, New Jersey and Louisiana, commenting on the clearness and strength of transmission.

OF course you want this effective station in your schedules.

BY putting quality into its broadcasts, it gets right into the homes of your prospects in the wealthiest broadcast area in the United States.

Write for rates and prospectus

**CEDAR RAPIDS BROADCASTING CORP.**  
CEDAR RAPIDS, IOWA

**WPG**—City Hall, Atlantic City. 5000 watts; 1100 kc. Edwin M. Spence, commercial manager. Time schedule: Week days, A. M., 11:30-12 noon; P. M., 12 noon-2, 4-6, 8-12 midnight. Sunday, P. M., 4:30-6, 9:15-12.

**WBMS**—6 Banta Pl., Hackensack. 250 watts; 1450 kc. W. W. West, managing director. Time schedule: Monday, Wednesday, Friday and Sunday, A. M., silent. Tuesday and Saturday, A. M., 8-10; P. M., 6-9. Wednesday, P. M., 3-6. Thursday, A. M., 10-12; P. M., 9-12. Monday and Friday, P. M., 12 noon-3. Sunday, P. M., 12 noon-2, 5:45-7:30.

**WAAT**—91 Slip Ave., Jersey City. 300 watts; 1070 kc. D. D. Hollenback, manager. Time schedule: Week days, 8:30 A. M.-6 P. M. Sunday, 8:30 A. M.-3:15 P. M.; P. M., 4:30-6.

**WIBS**—Jersey Observer Bldg., Jersey City. 250 watts; 1450 kc. H. J. Lepper, managing director. Time schedule: Divides time with stations WBMS, WNJ and WKBO—Jersey Observer Bldg., Jersey City. 250 watts; 1450 kc. Time schedule: Divides time with stations WBMS, WNJ and WIBS. Monday and Friday, A. M., 10-12 noon. Wednesday, A. M., 8-10. Monday, P. M., 9-12 midnight. Tuesday, P. M., 3-6. Wednesday, P. M., 6-9. Thursday, P. M., 12 noon-3. Friday, P. M., 8-10. Saturday, P. M., 3-6. Sunday, 2-3:30, 9:30-12 midnight.

**WAAM**—1060 Broad St., Newark. 1000 watts; 1250 kc. Ira K. Nelson, manager. Time schedule: Week days, A. M., 7-9, 10-12 noon. Monday, P. M., 10-11 A. M. Tuesday, Thursday and Saturday, P. M., 2-4:30, 6-9. Wednesday and Friday, P. M., 2-4:30, 9-11 A. M. Sunday, A. M., 11-12:30 noon.

**WNJ**—Newark. 250 watts; 1450 kc. Herman Lubinsky, general manager. No other data up to press time.

**WOR**—1440 Broadway, New York City. Studio, Newark. 5000 watts; 710 kc. Walter J. Neff, commercial department. Full time.

**WPAP**—Pailsade. 250 watts; 1010 kc. No other data up to press time.

**WODA**—115 Ellison St., Paterson. 1000 watts; 1250 kc. Richard E. O'Dea, general manager. No other data up to press time.

**WJBI**—Red Bank. 100 watts; 1210 kc. No other data up to press time.

**WOAX**—600 Ingham Ave., Trenton. 500 watts; 1280 kc. F. J. Wolff, owner. Time schedule: Monday, Tuesday, Thursday and Friday, 11:30 A. M.-2 P. M. Wednesday and Saturday, 11:30 A. M.-2 P. M., 6 P. M.-midnight. Sunday, A. M., silent; P. M., 8-midnight.

**NEW MEXICO**

**KGGM**—Franciscan Hotel, Albuquerque. 500 watts; 1230 kc. W. E. Whitmore, manager. Time schedule: Week days, A. M., 10-12 noon; P. M., 12 noon-2, 6-9. Sunday, noon-2 P. M.

**NEW YORK**

**WMBO**—95 Genesee St., Auburn. 100 watts; 1310 kc. George Stevens, manager. Time schedule: Monday, Tuesday, Wednesday and Thursday, 11:30 A. M.-1:30 P. M.; P. M., 5-7:30. Friday, A. M., 11:30-2; P. M., silent. Saturday, silent. Sunday, A. M., 9:30-11:15; P. M., 4-7:30.

**WBBC**—Brooklyn. 500 watts; 1400 kc. No other data up to press time.

**WLTH**—305 Washington St., Brooklyn. 500 watts; 1400 kc. S. J. Gellard, commercial manager. Time schedule: Monday and Friday, A. M., silent. Monday, P. M., 1:30-4, 9-10:30. Tuesday, A. M., 11:30-1:30 P. M.; P. M., 7:30-9. Wednesday, A. M., silent; P. M., 4-6, 10-1:30 A. M. Thursday, A. M., 9-11:30. Saturday, A. M., 11-1:30 P. M. Thursday and Saturday, P. M., 6-7:30. Friday, P. M., 1:30-4, 9-10. Sunday, P. M., 1:30-3, 10:30-midnight.

**WMBQ**—Brooklyn. 100 watts; 1500 kc. Lillian E. Kiefer, commercial manager. No other data up to press time.

**WSGH**—Brooklyn. 500 watts; 1400 kc. Charles L. Bennett, general manager. No other data up to press time.

**WEBR**—735 Main St., Buffalo. 200 watts; until local sunset, 100 watts thereafter; 1310 kc. H. H. Howell, president. Full time.

**WGR**—Rand Bldg., Buffalo. 1000 watts; 550 kc. Full time.

**WKBW**—Rand Bldg., Buffalo. 5000 watts; 1470 kc. Full time.

**WKEN**—Rand Bldg., Buffalo. 1000 watts; 1040 kc. C. M. Allen, manager. Time schedule: Week days, 7:30 A. M.-6:59 P. M. Sunday, 12 noon-6:59 P. M.

**WMAK**—Rand Bldg., Buffalo. 750 watts; 900 kc. Time schedule Monday, Wednesday and Friday, full time. Sunday, half time.

**WCLB**—Long Beach. 100 watts; 1500 kc. Henry S. Nadelweiss, general manager. Time schedule: Week days, A. M., silent. Monday and Friday, P. M., 2-6, 8-10. Tuesday, P. M., 2-6. Wednesday, P. M., 2-6, 10-midnight. Thursday, P. M., 2-6, 6-8. Saturday, P. M., 3-6, 6-9. Sunday, A. M., 9-11; P. M., 11-midnight.

**WBNY**—New York City. 250 watts; 1350 kc. Dr. S. N. Baruch, manager. No other data up to press time.

**WCDA**—27 Cleveland Pl., New York City. 250 watts; 1350 kc. Time schedule: Daily, A. M., silent. Saturday and Sunday, P. M., 9-midnight. Monday, P. M., 3-6. Tuesday, P. M., 6-9. Wednesday, P. M., noon-3. Thursday, P. M., 5:30-8:30. Friday, P. M., noon-4:30.

**WGBS**—Hotel Lincoln, 44th St., New York City. 500 watts daytime, 250 watts nighttime; 600 kc. Dalley Paskman, director. Full time.

**WHAP**—Suite 112, 154 West 57th St., New York City. 1000 watts; 1300 kc. Franklin Ford, director. Time schedule: Monday, Wednesday, Friday and Sunday, A. M., silent. Tuesday and Saturday, A. M., 8-12 noon. Thursday, 8 A. M.-1 P. M. Monday, P. M., 4-8. Tuesday, P. M., 4-6. Wednesday, P. M., 12-4, 6-9. Friday, P. M., 12-2, 8-midnight. Saturday, P. M., 4-6, 8:30-11:30. Sunday, P. M., 9-10:45.

**WHN**—1640 Broadway, New York City. 250 watts; 1010 kc. No other data up to press time.

**WKBG**—New York City. 250 watts; 1350 kc. No other data up to press time.

**WMCA**—1697 Broadway, New York City. 500 watts; 570 kc. No other data up to press time.

**WMSG**—New York City. 250 watts; 1350 kc. No other data up to press time.

**WOV**—New York City. 1000 watts; 1130 kc. John Iracl, general manager. No other data up to press time.

**WRNY**—27 W. 57th St., New York City. 250 watts; 1010 kc. R. T. Kiddle, president. Time schedule: Divides time with stations WQAO, WPAP, WHN. Monday, Tuesday, Thursday and Saturday, 10 A. M.-1 P. M. Sunday, P. M., 4:30-7:30. Monday, P. M., 6-9. Tuesday, P. M., 5:30-11. Thursday, P. M., 9:30-no late limit. Friday, P. M., 3:30-9. Saturday, P. M., 8-no late limit.

NORTHERN CALIFORNIA COVERAGE

# KYA

SAN FRANCISCO

No Chain Affiliation

Equipment—1000 watt transmitter. Crystal controlled. 1230 Kcys—243.7 meters. Unlimited Time.

Programs—Outstanding Musicians and Entertainers—Continuity Writers to prepare special programs for each advertiser.

Transcriptions—Electrically transcribed advertising programs solicited—Attractive hours and rates.

Send for Rates and Schedules

Pacific Broadcasting Corp.

Prospect 3456  
933 Market St.

San Francisco, Cal.



# A proved feature

That will build and hold audience for any station or sponsor—

The Comic Strip of the Air

CECIL and SALLY

in

---

**“The Funniest Things”**

---

*Electrically Transcribed*

*Ten Minutes a Day - Six Days a week*

A SERIAL comic that listeners make sure to hear. Satisfied Stations and Enthusiastic Sponsors now using it in all parts of the country have the advantage of large, consistent audiences that never miss the feature or the message that goes with it. Cecil and Sally have proved themselves as a local success, a network release and on electrical transcriptions.

SAMPLE RECORDINGS AVAILABLE

**PATRICK & COMPANY**

865 Mission Street

San Francisco, Calif.

"In the Land of the Sky"

W W N C

"The Voice That Speaks in the Home"

MEMBER  
COLUMBIA  
BROADCASTING  
SYSTEM



THE ONLY station in the "playground of Eastern America" providing 16 hours of GOOD program every day... with one of the BEST audiences in America. Liked by listeners because it does not abuse their confidence.



CITIZEN  
BROADCASTING CO.  
INC.

815 Flatiron Building  
ASHEVILLE, N. C.

Rate card on request—rates published in  
STANDARD RATE AND DATA.

HEINL

Keeps You Informed

on the

National Situation

Heinl Radio Business Letter

Insurance Building  
Washington, D. C.

PRICE \$10 A MONTH

WOKO—Poughkeepsie. 500 watts; 1440 kc. H. C. Smith, manager. Time schedule: Week days, 10 A. M.—7 P. M.; P. M., 8-9:30. Sunday, 10 A. M.—7 P. M.

WHAM—111 East Ave., Rochester. 5000 watts; 1150 kc. Ben T. Weaver, commercial manager. Time schedule: Monday and Wednesday, 8 A. M.—2:30 P. M.; P. M., 5-11:30. Tuesday, 8 A. M.—midnight. Thursday, 8 A. M.—2:15 P. M.; P. M., 4:20-11:45. Friday, 8 A. M.—11:45 P. M. Saturday, 8 A. M.—2 P. M., 5 P. M.—midnight. Sunday, 9:30 A. M.—11 P. M.

WHEC—40 Franklin St., Rochester. 500 watts; 1440 kc. F. E. VanVechten, manager. Time schedule: Monday, 7:30 A. M.—8:30 P. M. Tuesday, Thursday and Friday, 7:30 A. M.—10 P. M. Wednesday, 7:30 A. M.—10:30 P. M. Saturday, 7:30 A. M.—11:30 P. M. Sunday, A. M., 10:30-12 noon; P. M., 4-5:30, 7-8.

WGY—Schenectady, 50,000 watts; 790 kc. Clyde Krime, commercial manager. Full time.

WFBL—Jefferson and Warren Sts., Syracuse. 750 watts; 1490 kc. Charles F. Phillips, manager. Full time.

WSYR—Syracuse. 250 watts; 570 kc. C. B. Meredith, owner. Time schedule: Week days, 8 A. M.—midnight. Sunday, 10 A. M.—9 P. M.

WWRL—4130 58th St., Woodside, Long Island. 100 watts; 1500 kc. E. E. Hawley, commercial director. No other data up to press time.

#### NORTH CAROLINA

WWNC — 815 Flatiron Bldg., Asheville. 1000 watts; 570 kc. C. H. Smith, commercial manager. Full time.

WBT—Wilder Bldg., Charlotte. 5000 watts; 1080 kc. E. J. Gluck, general manager. Time schedule: Week days, 8:15 A. M.—12 midnight. Sunday, 10 A. M.—11:30 P. M.

WNRC—Greensboro. 250 watts; 1440 kc. Wayne M. Nelson, manager. Time schedule: Monday, Tuesday, Wednesday, Thursday and Friday, A. M., 10-11. Monday, Tuesday, Wednesday and Thursday, P. M., 12:30-2:30, 6:30-9:30. Friday, P. M., 12:30-2:30, 6-9:30. Saturday, silent. Sunday, 11 A. M.—2:30 P. M.; P. M., 5:30-9:30.

WPTF—Fayetteville St., Raleigh. 1000 watts; 680 kc. Robert L. Bridger, commercial manager. Time schedule: Week days, 8:15 A. M.—sunset in San Francisco. Sunday, 9:45 A. M.—sunset in San Francisco.

#### NORTH DAKOTA

KFYR — Bismarck. 500 watts; 550 kc. P. J. Meyer, commercial manager. Time schedule: Operating full time except 12:30 noon-1:15 daily and 7:30 P. M.—9 P. M. Tuesday and Thursday (schedule 7:30 A. M.—10 P. M. otherwise).

KDLR—Devils Lake. 100 watts; 1210 kc. Bert Wick, manager. Time schedule: Week days, A. M., 7-12; P. M., 7-10, except Saturday. Saturday, P. M., 1-3, 7-10.

WDAY—Fargo. 1000 watts; 940 kc. E. C. Relneke, manager. Time schedule: Monday, Tuesday, Wednesday and Friday, 7 A. M.—10 P. M. Thursday and Saturday, 7 A. M.—11 P. M. Sunday, 8 A. M.—11 P. M.

KFJM—Dacotah Hotel, Grand Forks. 100 watts; 1370 kc. D. Le Masurier, manager. Time schedule: Week days, A. M., 8-10:30. Monday, Tuesday, Wednesday, Thursday and Friday, P. M., 12 noon-1:30, 5-8. Saturday, P. M., 12 noon-1:30, 5-12 midnight. Sunday, 10:45 A. M.—9 P. M.

KGCU—Mandan. 100 watts; 1200 kc. No other data up to press time.

#### OHIO

WADC—Box 29, Akron. 1000 watts; 1320 kc. R. C. Ringle, commercial manager. Time schedule: Week days except Saturday, 10 A. M.—midnight. Saturday, 11 A. M.—12 midnight. Sunday, A. M., 10:30-11:45; P. M., 1-12 midnight.

WFJC—Beacon Journal Bldg., Akron. 500 watts; 1450 kc. L. J. Callinan, manager. Time schedule: Daily, 12 noon-3:30 P. M., 7 P. M.—midnight.

WEBE—Cambridge. 100 watts; 1210 kc. Charles A. Wharton, advertising manager. No other data up to press time.

WFBF—Park View Hotel, Cincinnati. 100 watts; 1200 kc. Earl Fuller, general manager. No other data up to press time.

WKRC — Hotel Alma, Cincinnati. 1000 watts; 550 kc. E. S. Mittendorf. Time schedule: Week days, A. M., 8:45-12 noon. Monday, Tuesday, Wednesday, Thursday and Friday, 12 noon-12 midnight. Saturday, 12 noon-1 A. M. Sunday, 10:30-12 noon. 12:30 P. M.—11:30 P. M.

WLW—Cincinnati. 50,000 watts; 700 kc. John L. Clark, general manager. Time schedule: Week days except Saturday, 6:30 A. M.—2 A. M. Saturday, 9 A. M.—2 A. M. Sunday, 9:30 A. M.—2 A. M.

WSAI—3401 Colerain Ave., Cincinnati. 500 watts; 1330 kc. John L. Clark, commercial manager. Full time, 9:30 A. M.—12 midnight.

WHK—Engineers' National Bank Bldg., Cleveland. 1000 watts; 1390 kc. H. Howlett, commercial manager. Full time.

WJAY—1428 Schofield Bldg., Cleveland. 500 watts; 610 kc. J. H. Jones, Jr., president. Time schedule: Daily, 7 A. M.—6 P. M.

WTAM—Cleveland. 50000 watts; 1070 kc. Earle Ferris, station manager. No other data up to press time.

WAIU—American Insurance Union Citadel, Columbus. 500 watts; 640 kc. C. C. Hollenback, manager. Time schedule: Week days, except Saturday, 7:30 A. M.—12 noon; P. M., 12 noon-9:47. Saturday, 7:30 A. M.—12 noon; P. M., 12 noon-9:47 P. M. Sunday, 10 A. M.—12 noon, 12 noon-9:47 P. M.

WCAH—31 W. Spring St., Columbus. 500 watts; 1430 kc. S. E. Smith, manager. Time schedule: Week days, A. M., 8-12 noon. Monday, P. M., 12 noon-7, 10-1:30 A. M. Tuesday, Thursday and Saturday, P. M., 12 noon-9. Wednesday, Friday and Sunday, P. M., 12 noon-7, 9-midnight. Sunday, A. M., 10-12 noon.

WSMK—U. B. Bldg., Dayton. 200 watts; 1380 kc. R. Good, commercial manager. Time schedule: Week days, A. M., 7-12; P. M., 12-3, 4-12 midnight. Sunday, A. M., silent; P. M., 6-11.

WJW—Richland Trust Bldg., Mansfield. 100 watts; 1210 kc. Kenneth L. Blackstone, manager. Time schedule: Week days, except Saturday, A. M., 8:30-12 noon; P. M., 4-9. Saturday, A. M., 8:30-12 noon; P. M., 5:30-12 midnight. Sunday, A. M., 10:30-12 noon; P. M., 4-10.

WHBD—Mount Orab. 100 watts; 1370 kc. H. Nelson Detrick, manager. Time schedule: Week days, A. M., 10-noon; P. M., noon-3, 6-11. Sunday, A. M., 10:30-11:30; P. M., 12 noon-10.

WCSS—Springfield. 500 watts; 1450 kc. E. A. Jensen, business manager. Time schedule: Week days, except Friday, A. M., 10:30-noon. Friday, A. M., 11:30-12:30. Monday and Saturday, P. M., 8:30-10. Tuesday, P. M., 6:30-8:30. Wednesday, P. M., 9:30-11:30. Thursday, P. M., 6-8. Friday, P. M., 7-9. Sunday, A. M., 10:30-11:45.

WSPD—Commodore Perry Hotel, Toledo. 1000 watts daytime, 500 watts nighttime; 1340 kc. Douglas Storer, general manager. Time schedule: Week days, 8 A. M.—12:30 midnight. Sunday, 9 A. M.—12:30 midnight.

WKBN—Youngstown. 500 watts; 570 kc. Frank Proudfoot, commercial manager.

#### OKLAHOMA

KGFF—Alva. 100 watts; 1420 kc. G. W. Louthan, manager. Full time.

KOCW—New Chickasha Hotel, Chickasha. 500 watts; 1400 kc. J. A. Teeters, commercial manager. Time schedule: Monday and Wednesday, A. M., 9-10, 10:05-11, 11:30-12 noon; P. M., 12 noon-1:30, 3:30-4:30, 6-10. Tuesday, Thursday, Friday and Saturday, A. M., 9-10, 11:30-12 noon. Tuesday, Thursday and Friday, P. M., 12 noon-1:30, 3:30-4:30, 6-10. Saturday, P. M., 12 noon-1:30, 3:30-4:30, 6-10, 11:30-12 midnight. Sunday, A. M., 12:01 midnight-3:30, 9:45-10:30, 10:50-12 noon; P. M., 4-7.

KCRC — Enid. 250 watts daytime, 100 watts nighttime. H. A. Kyler, manager. Time schedule: Week days, A. M., 5:30-8:30, 10-12; P. M., 12-2, 6-9:15. Midnight Tuesday-5:30 A. M. Wednesday, Midnight Friday-5:30 A. M. Saturday, Sunday, 10 A. M.—9 P. M.

KFJF—400 Security Bldg., Oklahoma City. Dudley Shaw, managing director. Full time.

WIBW

The only station in Kansas offering the advertiser editorial co-operation. W I B W programs and schedule appear regularly in

The Kansas Farmer—

121,000 circulation

The Topeka Daily Capital—

44,000 circulation

The Kansas City Kansan—

25,000 circulation

Editorial co-operation such as this enables the advertiser to secure the utmost in effective merchandising of his radio campaign over W I B W. W I B W is the Kansas station with dealer influence and prestige.

Member Columbia Chain  
580 Kiloycles  
The CAPPER  
PUBLICATIONS  
TOPEKA, KANSAS

Broadcast Advertising

**D**O you realize that month by month we can show you the exact expenditures for Radiocasting on all the "Chains" and "Networks"? Each individual buyer of time is listed and expenditure given. A monthly comparative analysis of expenditures enables you to check the growth or recession with absolute accuracy of this mode of advertising.

This is only one of the many excellencies of the

**NATIONAL ADVERTISING RECORDS**

Small in Cost.

Big in Service.

Let our nearest office show them.

**National Register Publishing Company**

*Sole Selling Agents*

245 Fifth Ave., New York

7 Water St., Boston

140 S. Dearborn St., Chicago

Russ Bldg., San Francisco

Chamber of Commerce Bldg., Los Angeles

WKY—Oklahoma City. 1000 watts; 900 kc. No other data up to press time.  
 WBBZ—315 E. Grand Ave., Ponca City. 100 watts; 1200 kc. Morton Harvey, manager. Full time.  
 KVOO—Wright Bldg., Tulsa. 5000 watts; 1140 kc. H. A. Hutchinson, manager. Time schedule: Week days except Thursday, A. M., 7-11, 11:45-12 noon. Monday, P. M., 12 noon-1:30, 3-4, 5:15-9. Tuesday, P. M., 12 noon-1:30, 3-4:30, 5:30-9. Wednesday, 12 noon-1:30, 3-4, 5:30-9. Thursday, A. M., 7-12 noon; P. M., 12 noon-1:30, 3-4, 5-5:30, 9-12. Friday, P. M., 12 noon-1:30, 3-4, 9-12. Saturday, P. M., 12 noon-1:30, 3-4, 5-7, 10-12. Sunday, A. M., 9:15-12 noon; P. M., 12 noon-1, 2-5:30, 8-10.

**OREGON**

KFJI—Astoria. 100 watts; 1370 kc. Geo. Kincaid, manager. Time schedule: Week days, A. M., 9-12 noon. Monday, Thursday and Friday, P. M., 12 noon-1, 5-8. Tuesday, P. M., 12 noon-1, 5-11. Wednesday and Saturday, P. M., 12 noon-1, 5-12 midnight. Sunday, A. M., 11-12 noon; P. M., 12 noon-2:30.

KORE—Eugene. 100 watts; 1420 kc. No other data up to press time.

KEX—201 Terminal Sales Bldg., Portland. 5000 watts; 1180 kc. R. A. Case, manager. Time schedule: Monday and Wednesday, 7 A. M.-7:30 P. M., 9 P. M.-1 A. M. Tuesday, Thursday and Saturday, 7 A. M.-7 P. M., 8 P. M.-1 A. M. Friday, 7 A. M.-8 P. M., 9 P. M.-1 A. M. Sunday, P. M., 12 noon-2, 5:30-12 midnight.

KGW—The Oregonian, Oregonian Bldg., Portland. 1000 watts; 620 kc. Paul R. Heitmeier, manager. Full time.

KOIN—Broadway and Salmon Sts., Portland. 1000 watts; 940 kc. C. Roy Hunt, manager. Time schedule: Week days, 8 A. M.-12 midnight. Sunday, 12 noon-midnight.

KTBR — 223 Weatherly Bldg., Portland. 500 watts; 1300 kc. M. E. Brown, commercial manager. Time schedule: Week days, A. M., 7-10:30. Monday, Thursday and Saturday, P. M., 2:30-5, 6-7, 8-midnight. Tuesday, Wednesday and Friday, P. M., 2:30-5, 6-7. Sunday, A. M., 9-12; P. M., 12-5, 7-10:30.

KXL—Portland. 100 watts; 1420 kc. H. B. Read, general manager. No other data up to press time.

**PENNSYLVANIA**

WCBA—Dime Savings & Trust Bldg., Allentown. 250 watts; 1440 kc. J. H. Muselman, manager. Time schedule: Week days, A. M., 7:30-11, 12 noon-1, 5:30-12 midnight. Wednesday and Thursday, P. M., 12 noon-1, 5:30-12 midnight. Tuesday, Thursday and Saturday, P. M., silent. Sunday, A. M., 10-12 noon; P. M., 5:30-12 midnight.

WSAN—Allentown. 250 watts; 1440 kc. A. J. D. Haines, advertising manager.

WHP—104-A S. 4th St., Harrisburg. 500 watts; 1430 kc. W. S. McCachren, owner. Time schedule: Monday, A. M., 7-10:30, 11:55-12 noon; P. M., 12 noon-1, 4:45-10. Tuesday, Thursday and Saturday, A. M., 7-10:30, 11:55-12 noon; P. M., 12 noon-1, 4:45-12 midnight. Wednesday and Friday, A. M., 7-10:30, 11:55-12 noon; P. M., 12 noon-1, 4:45-9. Sunday, 10 A. M.-9 P. M.

WJAC—Johnstown. 100 watts; 1310 kc. J. C. Tully, managing director. No other data up to press time.

WKJC—16 W. King St., Lancaster. 100 watts; 1200 kc. L. H. Bailey, manager. Time schedule: Week days, A. M., 11-12 noon; P. M., 12 noon-1, 6-8. Sunday (first and third), A. M., 9:30-12 noon; P. M., 12 noon-12:30, 3-4:30, 7-10:30.

WLBW—Drake Theater Bldg., Oil City. 1000 watts; 1260 kc. L. E. Ore, manager. Time schedule: Monday, A. M., 8:30-12 noon; P. M., 12 noon-1, 5-11:30. Tuesday, A. M., 8:30-12 noon; P. M., 12 noon-3, 4:30-12 midnight. Wednesday, Friday and Saturday, A. M., 8:30-12 noon; P. M., 12 noon-1, 5-12 midnight. Thursday, A. M., 8:30-12 noon; P. M., 12 noon-3, 5-1 A. M. Sunday, A. M., 10:15-12 noon; P. M., 12 noon-12:30, 2:30-12 midnight.

WCAU — Universal Broadcasting Bldg., Philadelphia. 10,000 watts; 1170 kc. Leon Levy, president. Time schedule: Daily, 8 A. M.-12 midnight.

WELK—Broad and Wood Sts., Philadelphia. 100 watts; 1370 kc. A. Klinger, commercial manager. No other data up to press time.

WFAN—Hotel Lorraine, Philadelphia. 500 watts; 610 kc. H. Bart McHugh, Jr., manager. Time schedule: Week days, A. M., 11-12 noon; P. M., 12 noon-12:30, 2-3:30, 4:30-6:30, 7:30-12 midnight. Sunday, A. M., silent; P. M., 3:30-9.

WFI—Philadelphia. 500 watts; 560 kc. No other data up to press time.

WIP—Gimbel Brothers, 8th and Market Sts., Philadelphia. 500 watts; 610 kc. Edward A. Davies, manager. Time schedule: Week days, A. M., 9-11. Monday, Wednesday and Friday, P. M., 12:30-1:30, 3-4:30, 6:30-12 midnight. Tuesday, Thursday and Saturday, P. M., 12:30-1:30, 3-4:30, 6:30-7:30. Sunday, A. M., 10-12 noon; P. M., 12 noon-3:30, 9-12 midnight.

KDKA—William Penn Hotel, Pittsburgh. 50,000 watts; 980 kc. Time schedule: Week days, 8 A. M.-12 midnight. Sunday, 11 A. M.-midnight.

KQV—2108 Investment Bldg., Pittsburgh. 500 watts; 1380 kc. Paul J. Miller, manager. Time schedule: Week days, A. M., 9:30-12 noon; P. M., 12-1, 3-11:30. Sunday, A. M., 10-11; P. M., 1-10.

WCAE — 7/8 Gimbel's Store, Pittsburgh. 1000 watts; 1220 kc. J. L. Kaufman. Full time.

WJAS—Law and Finance Bldg., 4th Ave., Pittsburgh. 1000 watts; 1290 kc. H. J. Brennen, manager. Full time.

**KFKB**

The  
**Pioneer Station of Kansas**

The outstanding station of Kansas with programs that are so diversified they appeal to the middle west farmer as well as to the city dweller.

5000 WATTS — 1050 KILOCYCLES  
 CRYSTAL CONTROL — 100% MODULATION

*More Power than any other  
 Kansas Station*

*Rate Card Mailed on Request  
 Member National Association of Broadcasters*

**KFKB**  
 Broadcasting Association Inc.  
 MILFORD, KANSAS

**W J A C**

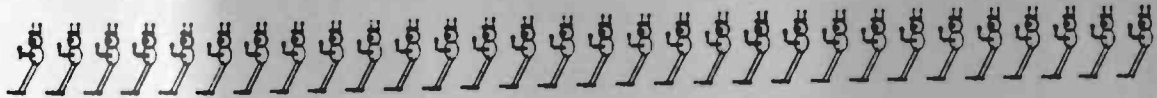
Johnstown - Penna.

The only station that consistently covers the Johnstown area—center of the iron, steel and coal industry—during daylight hours.

Owned and Operated by

Johnstown Automobile Co.

Write for Rate Card



# Why Are Those Men Leaning Over Backwards, Papa?

Well, Those Are the Men Who Operate WBBM, Sonny, and They Are Leaning Over Backwards for Their Advertisers.

But Papa, What Good Does That Do Their Advertisers?

It Brings Them Direct Results, Sonny.

And Do Advertisers Like Direct Results, Papa?

My Boy, All Advertisers Think an Ounce of Direct Results Is Worth a Pound of Advertising Theory. That's Why WBBM's Sales have increased More Than 100% During the Past Year.

But What Is Advertising Theory, Papa?

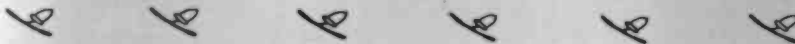
Oh, Mostly Talk About Station Prestige, Listener Influence, Estimated Number of People Who Listen, and So On.

And What Are Results, Papa?

Sonny, During the Month of January, WBBM Received More Than 70,000 Letters from Listeners, or Seven Letters for Every Thousand Radio Receivers in the Entire United States. The Returns from Zone 7 Were a Landslide. For Example, Wisconsin Sent in 68.5 Letters Per Thousand Radio Sets; Illinois, 41.5 Letters; Michigan 12.2 Letters; Indiana, 18.5 Letters; Iowa, 15.3 Letters, and So Forth. That's Results, Sonny.

But Papa, Don't Those Men Look Strange, Leaning Over Backwards?

They Look Strange, My Boy, Because It's a Very Unusual Sight.



## Write for Mail Returns and Map Showing Our National Coverage

We will gladly send, upon request, to any advertising agency or business executive, without cost or obligation, our January mail report, and a map of the United States, showing our coverage, by states, during the month of January. Just address your request, on your own letterhead, to WBBM, Chicago, Illinois.

25,000  
Watts

# WBBM

389.4  
Meters

410 NORTH MICHIGAN AVE., CHICAGO



**WRAW**—600 Penn St., Reading. 100 watts; 1310 kc. Victor C. Diehm, commercial manager. Time schedule: Monday and Thursday, A. M., 7:30-10:30, 11:45-12 noon. Monday, P. M., 12 noon-1:15, 6-8. Thursday, P. M., 12 noon-1:15, 6-12 midnight. Tuesday, Wednesday, Friday and Saturday, A. M., 7:30-10:30. Tuesday, P. M., 12 noon-2, 6-12 midnight. Wednesday, P. M., 12 noon-1:15, 6-8. Thursday, 12 noon-1:15, 6-12 midnight. Friday, P. M., 12 noon-1:15, 6-11. Saturday, P. M., 12 noon-1:15. Sunday, A. M., 10-12 noon; P. M., 6:30-10:30.

**WGBI**—116 N. Washington Ave., Scranton. 250 watts; 880 kc. Frank Megurjee, manager. Time schedule: Week days, A. M., 11-12 noon. Monday, Wednesday, Thursday and Saturday, P. M., 12 noon-12:30, 1:30-3:30, 5:50-12 midnight. Tuesday and Friday, P. M., 12 noon-12:30, 1:30-3:30, 5:50-8. Sunday, 10 A. M.-11 P. M.

**WBAX**—Wilkes-Barre. 100 watts; 1210 kc. A. A. Killian, manager. No other data up to press time.  
**WBRE**—Wilkes-Barre. 100 watts; 1310 kc. Louis B. Baltimore, general manager. No other data up to press time.

**RHODE ISLAND**

**WMBA**—19 Broadway, Newport. 100 watts; 1500 kc. L. J. Beebe, owner. Time schedule: Daily, A. M., silent; P. M., 12 noon-1, 4-5, 8-10.

**WPAW**—260 Main St., Pawtucket. 100 watts; 1210 kc. Raiph K. Stone, manager. Time schedule: Week days, A. M., 10-12. Monday, Wednesday and Friday, P. M., 12 noon-12:30, 6-9. Tuesday, P. M., 12 noon-12:30, 6-8. Thursday and Saturday, P. M., 12 noon-12:30, 6-8:30. Sunday, silent.

**WEAN**—126 Mathewson St., Providence. 500 watts daytime, 250 watts nighttime; 780 kc. Frederick A. Long, manager. Time schedule: Daily, 8 A. M.-1 A. M. Full time.

**WJAR**—Outlet Company, Providence. 450 watts; 890 kc. J. Boyle, pro-director. Time schedule: Week days, except Saturday, A. M., 8:15-12 noon. Monday, P. M., 12 noon-2, 5:30-11:30. Tuesday, P. M., 12 noon-2, 4-11:45. Wednesday, P. M., 12 noon-2, 3-11:45. Thursday, P. M., 12 noon-2, 4:30-11:45. Friday, P. M., 12 noon-2, 5-midnight. Saturday, A. M., 10:45-12 noon; P. M., 12 noon-3:30, 5:30-11:15. Sunday, P. M., 2:45-11.

**WLSI**—Providence. 100 watts; 1210 kc. Time schedule: Full time with the exception of 10 A. M.-12 noon and 6 P. M.-8 P. M.

**SOUTH DAKOTA**

**KSOO**—Carpenter Hotel, Sioux Falls. 2000 watts; 1110 kc. Joseph Henkin, director. Time schedule: Week days, 7:30 A. M.-6:30 P. M. Sunday, 9 A. M.-6 P. M., 8:30 P. M.-12 midnight.

**KGCR**—Watertown. 100 watts; 1210 kc. Fred Stuelpnagel, Jr., advertising manager. No other data up to press time.

**WNAX**—Yankton. 1000 watts; 570 kc. Charles H. Gurney, advertising manager. Time schedule: Week days, 6 A. M.-midnight. Sunday, 9 A. M.-midnight.

**TENNESSEE**

**WOPI**—State and 22nd St., Bristol. 100 watts; 1500 kc. W. I. Wilson, owner. Time schedule: Week days, A. M., 11-12 noon; P. M., except Friday, 12 noon-1, 6-9:30. Friday, P. M., 12 noon-1, 6-10:30. Sunday, A. M., 11-12 noon; P. M., 12 noon-2, 5-8:30.

**WDOD**—615 Market St., Chattanooga. 2500 watts to local sunset, 1000 watts thereafter; 1280 kc. Frank S. Lane, manager. Full time.

**WNOX**—114-120 Gay St., Knoxville. 2000 watts daytime, 1000 watts nighttime; 560 kc. S. E. Adcock, manager. Time schedule: Week days, A. M., 11:30-12; P. M., except Saturday, 12-2, 6-11. Saturday, P. M., 12-2, 6-midnight. Sunday, A. M., 11:30-12; P. M., 12-2, 6:30-9:30.

**WOAN**—Lawrenceburg. 500 watts; 600 kc. James D. Vaughan, program director. No other data up to press time.

**WGBC**—235 S. Lauderdale St., Memphis. 500 watts; 1430 kc. Francis S. Chamberlin, director. Time schedule: Tuesday, Thursday, Saturday and Sunday, full time. Monday, Wednesday and Friday, silent.

**WHBQ**—Dermon Bldg., Memphis. 100 watts; 1370 kc. Thomas Thompson, manager. Full time.

**WMC**—30 N. Second St., Memphis. 1000 watts daytime, 500 watts nighttime; 780 kc. H. P. Hebert, commercial manager. Full time.

**WREC**—Hotel Peabody Bldg., Memphis. 1000 watts to local sunset, 500 watts thereafter. H. B. Wooten, manager. Full time.

**WLAC**—159 4th Ave., No. Nashville. 5000 watts; 1490 kc. Tim Sanders, commercial manager. Time schedule: Daily, A. M., 6-10; P. M., 12 noon-4, 6-10.

**WSM**—7th Ave. and Union St., Nashville. 5000 watts; 650 kc. George D. Hay, director. Time schedule: Monday, Wednesday and Friday, A. M., 9:30-12; P. M., 12-1:30, 2:30-midnight. Tuesday, A. M., 9-12; P. M., 12-1:30, 3-midnight. Thursday, A. M., 9:30-12; P. M., 12-1:30, 3-midnight. Saturday, A. M., 9:30-12; P. M., 12-1, 6-midnight. Sunday, A. M., 11-12:15; P. M., 3-4, 5-10:15.

**WTNT**—Nashville. 5000 watts; 1490 kc. J. F. Waidrum, manager. Time schedule: Daily, 10 A. M.-noon; P. M., 4-6, 10-midnight.

**WSIX**—Springfield, Tenn. 100 watts; 1210 kc. J. Draughon, manager. Time schedule: Week days, P. M., 12 noon-1:30, 6-8:30. Sunday, P. M., 2:30-4.

**TEXAS**

**KFYO**—Abilene. 250 watts daytime, 100 watts nighttime; 1420 kc. No other data up to press time.

**KGRS**—La Belle Park, Amarillo. 1000 watts; 1410 kc. E. B. Gish, owner. Time schedule:

**WDAG**—Amarillo. 250 watts; 1410 kc. Time schedule: Week days, A. M., 8-10; P. M., 12:45-2:15, 7:30-9. Tuesday, 9:30 P. M.-10 P. M., in addition to daily schedule. Sunday, A. M., silent; P. M., 7:30-9:30.

**KFDM**—Magnolia Petroleum Co., Beaumont. 1000 watts daytime, 500 watts nighttime; 560 kc. L. Smith, commercial manager. Time schedule: Monday, Tuesday, Wednesday and Thursday, A. M., 6:30-12 noon; P. M., 6-10:30. Friday, Saturday and Sunday, A. M., 6:30-12 noon. Friday, P. M., 6-12 midnight. Saturday, P. M., 6-2 A. M. Sunday, P. M., 12 noon-6, 7:30-8:30.

**KWVG**—Chamber of Commerce, Brownsville. 500 watts; 1260 kc. W. L. Pendergraft, manager. Time schedule: Week days, A. M., 9-10:30, 11-12:30 noon; P. M., 2:30-4:30, 7-11. Sunday, 11 A. M.-12 noon.

**KGKB**—Brownwood. 100 watts; 1500 kc. E. E. Wilson, manager. No other data up to press time.

**KFGI**—Box 1508, Corpus Christi. 100 watts; 1500 kc. Dr. E. M. Wilson. Full time.

**KRLD**—1528 Kirby Bldg., Dallas. 10,000 watts; 1040 kc. A. L. Chilton, manager. Time schedule: Week days, A. M., 2-10, 11-11:30. Monday, P. M., 12:30-5:30, 6-7, 9:30-12:30 midnight. Tuesday, P. M., 12:30-6, 6:30-7, 8-9:30, 11-12 midnight. Wednesday, P. M., 12:30-7, 8-9, 10-11. Thursday, P. M., 12:30-5:30, 6-7, 8-9. Friday, P. M., 12:30-7:30, 8-9, 10-11. Saturday, 12:30-5:30, 6:30-7, 9-12 midnight. Sunday, A. M., 8:15-8:45, 9:30-10:30; P. M., 12:30-7, 8-9, 11-12 midnight.

**WFAA**—Baker Hotel, Dallas. 5000 watts; 800 kc. Robert S. Pool, managing director. Time schedule: Week days, A. M., 6-7, 8-9, 10-11; P. M., 12-12:45, 12:45-1, 1:30-2, 2:30-3, 3:30-4, 4:30-5, 5:30-6. Monday, Wednesday and Friday, 6 P. M.-9 P. M. In addition to daylight schedule. Tuesday, Thursday and Saturday, 9 P. M.-midnight in addition to daylight schedule. Sunday, A. M., silent; P. M., noon-3 P. M., 6-9:30.

**WRR**—Dallas. 500 watts; 1280 kc. John Thorwald, director. No other data up to press time.

**KOB**—State College. 20,000 watts; 1180 kc. E. E. Wilson, commercial manager, Eagle Broadcasting Co., El Paso, Texas. Time schedule: Full daytime allowed. Monday, P. M., 5-7:30, 8:30-10. Tuesday, P. M., 5-7:30, 8-9. Wednesday, P. M., 5-8, 8:30-10. Thursday, P. M., 5-7:30, 8-9:30. Friday, P. M., 5-8, 9-10. Saturday, P. M., 5-9. Sunday, P. M., 5-9.

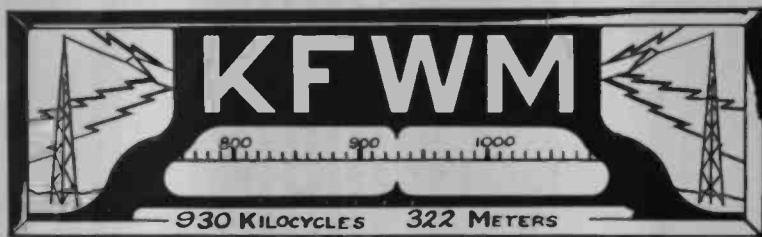
**WDAH**—Hotel Paso del Norte, El Paso. 100 watts; 1310 kc. E. E. Wilson, manager. Time schedule: Monday, Wednesday and Friday, A. M., 7-10; P. M., 1-4, 7-10. Tuesday, Thursday and Saturday, A. M., 10-12 noon; P. M., 12 noon-1, 4-7, 10-12. Sunday, A. M., 7:30-12 noon; P. M., 1-5, 7:30-9.

**KFJZ**—Fort Worth. 100 watts; 1370 kc. W. B. Decker, manager. No other data up to press time.

**KSAT**—Fort Worth National Bank Bldg., Fort Worth. 1000 watts; 1240 kc. F. P. Nelson, commercial manager. Time schedule: Week days, A. M., 6-7, 8-9, 10-11; P. M., 12:30-2, 3-4, 5-8, 7-8, 9-10, 11-12 midnight. Also Thursday, 12:01 A. M. to 5 A. M. Sunday, silent.

**WBAP**—Fort Worth. 5000 watts; 800 kc. A. L. Shuman, advertising director. Time schedule: Week days, A. M., 7-8, 9-10, 11-12; P. M., 1-1:30, 2-2:30, 3-3:30, 4-4:30, 5-5:30; also Monday, Wednesday and Friday, 9 P. M.-midnight; Tuesday, Thursday and Saturday, 6 P. M.-9 P. M. Sunday, 10 A. M.-noon; P. M., 3-6, 9:30-midnight.

**Northern California Coverage is Complete Thru**



**Trained Commercial Staff**

With years of merchandising and advertising experience in both RADIO and the printed page—assuring complete tie up with your general advertising campaign, thus giving you maximum returns from your advertising appropriation. **FOOD LINES A SPECIALTY.**

**Programs**

built to the standard of pleasing all members of the average family of five. This accounts for the astounding results obtained by advertisers using KFWM.

**Equipment**

1000 watt transmitter, 100% modulation, crystal controlled. Beautiful, clear reception rated among the best in the west.

**Location**

at the north end of San Francisco Bay, hitting the dials of the 1,500,000 people in the San Francisco metropolitan area with equal powerful force. In the center of the 455,000 receiving sets of northern California.

**Only Station**

Completely serving each of East Bay communities of ten cities and over 600,000 people. All united as a trading territory, being served by KFWM. This is the key merchandising center of Northern California—don't overlook this distinct trading area and its leading Radio station KFWM in your next campaign.

Consult our representatives Bureau of Broadcasting, Chicago, or McElhiney & Asso., Los Angeles, or write to

**KFWM**

**Educational Broadcasting Corporation**

1520 8th Ave.

Oakland, Calif.

## For Your Convenience in Buying Radio Broadcast Advertising . . .

**Y**OU CAN NOW BUY radio advertising, blanketing the entire country or any part thereof, from one source through which all details are completely and efficiently controlled. The scope of this service includes the station time, continuities, talent, programs and the production of records of the programs.

This organization functions as the national representative of 165 key radio stations in the principal cities of the United States in the same capacity as representatives function for other advertising media, and is similarly commissionable to recognized advertising agencies with the customary 15% and in some instances an additional 2%. Station rates are the same as quoted in Standard Rate and Data Service.

Rates for station time, talent available and local conditions with regard to any station are instantly available from these offices and all services rendered, whether the broadcasting schedule is local, regional, or national, is included in a single monthly invoice.

*Address inquiries to our nearest office.*

### G. W. McElhiney Jr. and Associates

*Accredited Radio Station Representatives*

Railway Exchange Building

St. Louis, Mo.

Carbide & Carbon Bldg.  
Chicago

Pioneer Trust Bldg.  
Kansas City

Financial Center Bldg.  
Los Angeles

## WE HAB DE GOODS



we sure do! The *Standard Advertising Register* — the Red Book — is the goods! Sign up today!

The *Standard Advertising Register* is a thoroughly dependable *Service* giving you the essential details about *National Advertisers and Advertising Agencies*. Our large force is constantly busy with revisions. We aim to keep abreast of the current changes. There is no *Service* so thorough or complete. Write our nearest office.

**Quit Guessing - Get the Register !!**

**National Register Publishing Company**

245 Fifth Ave., New York  
7 Water St., Boston

140 So. Dearborn St., Chicago  
Russ Bldg., San Francisco

Chamber of Commerce Bldg., Los Angeles

**KFLX**—Galveston. 100 watts; 1370 kc. No other data up to press time.  
**KFUL**—Buccaneer Hotel, Galveston. 500 watts; 1290 kc. Fay M. Nash, manager. Time schedule: Monday and Wednesday, A. M., 11:30-12 noon; P. M., 12 noon-1, 6-7:45. Tuesday, A. M., 11:30-12 noon; P. M., 12 noon-2, 6-7:45, 10-12 midnight. Thursday, A. M., 11:30-12 noon; P. M., 12 noon-1:40, 6-7:45, 10-12 midnight. Friday, A. M., 11:30-12 noon; P. M., 12 noon-1:30, 6-7:45. Saturday, A. M., silent; P. M., 6-7:45, 10-12 midnight. Sunday, A. M., 11-12 noon; P. M., 2-4.  
**KRGV**—Rio Grande National Life Ins. Bldg., Harlingen. 500 watts; 1260 kc. C. J. Niemann, commercial manager. Time schedule: Week days, A. M., 6:30-9, 10:30-11:30; P. M., 12:30-2:30, 4:30-7, 10-11. Sunday, A. M., 8-9:15; P. M., 12:30-2, 7:30-9.  
**KGKL**—P. O. Box 44, or 50 S. Milton St., San Angelo. 100 watts; 1370 kc. Henry Ragsdale, manager. Time schedule: Week days, except Saturday, A. M., 10:45-12 noon; P. M., 12 noon-1:30, 6:30-10. Saturday, A. M., 10:45-12 noon; P. M., 12 noon-1:30. Sunday, A. M., 10:45-12:15 noon; P. M., 1-2.

**KPRC**—404 Post-Dispatch Bldg., Houston. 1000 watts; 920 kc. Ingham G. Roberts, commercial manager. Full time.  
**KGCI**—St. Mary's University, San Antonio. 100 watts; 1370 kc. Sam Liberto, manager. Time schedule: Week days, A. M., 10-11; P. M., 12 noon-1, 4-5, 7-8, 10-11:30. Sunday, A. M., 8-9, 11-12 noon; P. M., 2-3, 7-8.  
**KONO**—St. Anthony Hotel, San Antonio. 100 watts; 1370 kc. Leo G. Weber, manager. Time schedule: Week days, A. M., 8:30-10, 11-12 noon; P. M., 2-3, 6-7, 8-10.  
**KTAP**—401 Majestic Bldg., San Antonio. 100 watts; 1420 kc. W. E. Remy, advertising manager. Time schedule: Week days, 7 A. M.-10 P. M. Sunday, A. M., 9-11; P. M., 4:30-6, 7:30-9.  
**KTSA**—% Plaza Hotel, San Antonio. 2000 watts daytime, 1000 watts nighttime; 1290 kc. Claude E. Aniol, manager. Time schedule: Week days, A. M., 6-11:30. Monday, Wednesday and Friday, P. M., 2:30-6, 7:45-10:30. Tuesday, Thursday and Saturday, P. M., 2:30-6, 7:45-10. Sunday, A. M., 8:45-11; P. M., 12 noon-2, 4-5, 6-10:30.  
**WQAI**—Navarro and N. St. Mary's Sts., San Antonio. 5000 watts; 1190 kc. J. G. Cummings, manager. Full time.

**WACO**—4th floor, Amicable Life Bldg., Waco. 1000 watts; 1240 kc. J. M. Gilliam, general manager. Time schedule: Week days, A. M., 7-8, 9-10, 11-12 noon; P. M., 12-12:30, 6-7, 8-9, 10-11. Sunday, A. M., silent; P. M., 1-2, 6-7:30.  
**KGKO**—Perkins Snider Bldg., Wichita Falls. 500 watts daytime, 250 watts nighttime. D. A. Kahn, manager. Time schedule: Daily, 7:30 A. M.-10:30 P. M.

#### UTAH

**KDYL**—6th floor, Ezra Thompson Bldg., Salt Lake City. 1000 watts; 1290 kc. Phillip G. Lasky, commercial manager. Full time.  
**KSL**—35 Richmond St., Salt Lake. 5000 watts; 1130 kc. Shipley D. Burton, manager. Full time.

#### VIRGINIA

**WOPI**—Bristol. 100 watts; 1500 kc. W. A. Wilson, president. Time schedule: Daily, 7 A. M.-midnight.  
**WGH**—Hotel Warwick, Newport News. 100 watts; 1310 kc. Edward E. Bishop, manager. Time schedule: Week days, A. M., 7:30-10; P. M., 12-2, 5-10:30. Sunday, A. M., 11-12 noon; P. M., 12-5, 7:30-10:30.  
**WTAR**—Seaboard Air Line Bldg., Norfolk. 500 watts; 780 kc. Fred P. Pfahler, Jr., advertising manager. Time schedule: Week days, full time. Sunday, 10 A. M.-11 P. M.

**WLBG**—Petersburg. 250 watts daytime, 100 watts nighttime; 1200 kc. S. K. Vaughan, business manager. No other data up to press time.

**WMBG**—914 W. Broad St., Richmond. 100 watts; 1210 kc. Wilbur M. Havens, manager. Time schedule: Week days, except Saturday, A. M., 7:30-8:30; P. M., 6-9. Saturday, A. M., 7:30-8:30; P. M., 6-11. Sunday, A. M., silent; P. M., 6-6:30, 9:30-10:30.

**WRVA**—22nd and Cary Sts., Richmond. 5000 watts; 1110 kc. C. T. Lucy, manager. Time schedule: Week days, A. M., 8:30-12 noon. Monday, Thursday and Friday, P. M., 12-3, 5-12 midnight. Tuesday, P. M., 12-6, 6-12 midnight. Wednesday, P. M., 12-3, 5-1 A. M. Saturday, P. M., 5-12 midnight. Sunday, A. M., 10-12 noon; P. M., 12-1, 3-11.

**WDBJ**—106 Church Ave., S. W., Roanoke. 500 watts; 930 kc. R. P. Jordan, manager. Time schedule: Full time week days. Sunday, A. M., silent; P. M., 1:30-12 midnight.

#### WASHINGTON

**KXRO**—Aberdeen. 75 watts; 1310 kc. William Field, manager. No other data up to press time.

**KVOS**—Hotel Henry, Bellingham. 100 watts; 1200 kc. Fred G. Goddard, manager. Time schedule: Week days, A. M., 7-12 noon. Monday, Tuesday, Thursday and Friday, P. M., 12-3, 5-11. Wednesday and Saturday, P. M., 12-3, 5-12. Sunday, A. M., 10-11; P. M., 7:30-9.

**KFQW**—Continental Hotel, Seattle. 100 watts; 1420 kc. Edwin A. Kraft, general manager. No other data up to press time.  
**KJR**—Home Savings Bldg., Seattle. 5000 watts; 970 kc. Thos. F. Smart, manager. Full time.

**KOL**—Arcade Bldg., 1321 Second Ave., Seattle. 1000 watts; 1270 kc. Archie Taft, manager. Time schedule: Week days, full time. Sunday, A. M., silent; P. M., 4-6:30, 9:30-11:30.

**KOMO**—Cobb Bldg., Seattle. 1000 watts; 920 kc. B. F. Fisher, manager. Time schedule: Monday, Wednesday and Friday, 6:55 A. M.-12:30 midnight. Tuesday, Thursday and Saturday, 7:55 A. M.-12:30 midnight. Sunday, 9 A. M.-11 P. M.

**KPCB**—Shopping Tower, Seattle. 100 watts; 1500 kc. Harry R. Spence, general manager. Time schedule: Divides time with station KPQ. Week days, A. M., silent; P. M., 6-12 midnight. Sunday, A. M., 11-12 noon; P. M., 12-12:30, 7:30-9:30.  
**KVL**—Calhoun Hotel, Seattle. 100 watts; 1370 kc. Arthur C. Daily, manager. Time schedule: Divides time with station KFBL. Daily, A. M., silent. Monday, Wednesday and Friday, P. M., 12-4, 5-12 midnight. Tuesday, Thursday and Saturday, P. M., 12-6. Sunday, P. M., 4:30-7, 9:30-12 midnight.

**KXA**—Bigelow Bldg., 4th and Pike Sts., Seattle. 500 watts; 570 kc. Walter C. Logan, commercial manager. Full time.

**KFIO**—516 Augusta Ave., Spokane. 100 watts; 1230 kc. Arthur L. Smith, manager. Time schedule: Week days, 8:30 A. M.-5:15 P. M. Sunday, A. M., silent; P. M., 2-5:15.

**KFPY**—Symons Bldg., Spokane. 1000 watts; 1340 kc. Arthur L. Bright, commercial manager. Full time.

**KGA**—1023 Riverside Ave., Spokane. 5000 watts; 1470 kc. H. E. Studebaker, manager. Time schedule: Week days, A. M., 8-12 noon; P. M., noon-midnight. Sunday, A. M., 10-12 noon; P. M., 12-11.

**KHQ**—Spokane. 2000 watts daytime, 1000 watts nighttime; 590 kc. No other data up to press time.

**KMO**—Winthrop Hotel, Tacoma. 1000 watts; 860 kc. Carl E. Haymond, manager. Time schedule: Week days, A. M., 6:45-12 noon; P. M., 12-5, 9-12 midnight. Sunday, A. M., silent; P. M., 12-5, 9-12 midnight.

**KVI**—Tacoma Hotel, Tacoma. 1000 watts; 760 kc. M. Mylchreest, manager. Time schedule: Daily, full time except between sunset and 9 P. M.

**KPQ**—Cascadian Hotel, Wenatchee. 50 watts; 1210 kc. E. J. Nagley, manager. Time schedule: Daily, 7 A. M.-6 P. M.

**KIT**—109½ E. Yakima Ave., Yakima. 50 watts; 1310 kc. C. E. Haymond, owner. Full time.

#### WEST VIRGINIA

**WOBW**—Hotel Ruffner, Charleston. 250 watts; 580 kc. Time schedule: Week days, A. M., 9:30-12 noon; P. M., 1:30-3, 8-10. Sunday, 11 A. M.-12 noon; P. M., 4-9.

**WMMN**—320 Main St., Fairmont. 500 watts daytime, 250 watts nighttime; 890 kc. Gene C. Elz, manager. Time schedule: Week days, A. M., 10:30-12 noon. Monday, P. M., 12-4, 4-7, 7-indefinite. Tuesday, Wednesday, Thursday, Friday and Saturday, P. M., 12-4, 7-indefinite. Sunday, A. M., 10:30-12 noon; P. M., 2:30-4, 7-9.

**WSAZ**—929½ 4th Ave., Huntington. 250 watts; 580 kc. Time schedule: Week days, A. M., 6-8; P. M., 12-1:30, 3-8, 10-12 midnight. Sunday, A. M., silent; P. M., 9-12 midnight.

**WWVA**—1229 Main St., Wheeling. 5000 watts; 1160 kc. Holland E. Engle, manager. Time schedule: Monday, full time, 9:30 P. M. Tuesday and Thursday, full time-6 P. M. Wednesday and Sunday, full time-9 P. M. Friday, full time-8 P. M. Saturday, full time-1:45 P. M., 11-indefinite.

#### WISCONSIN

**WTAQ**—Eau Claire. 1000 watts; 1330 kc. C. S. Van Gordon, director. Time schedule:

**KFIZ**—Fond du Lac. 100 watts; 1420 kc. E. Martin, manager. Time schedule:

**WHBY**—Box 500, Green Bay. 100 watts; 1200 kc. H. T. Shannon, commercial manager. Time schedule: Week days, A. M., 10-11; P. M., 12-1, 6-8.

**WKBH**—Stoddard Hotel, 400 State St., La Crosse. 1000 watts; 1380 kc. Jos. Callaway, manager. Time schedule: Daily except Saturday, full time-7 P. M.; thereafter, 8-9, 10-11. Saturday, full time.

**WIBA**—Madison. 100 watts; 1210 kc. Bert W. Horswell, director. No other data up to press time.

**WISN**—Milwaukee. 250 watts; 1120 kc. No other data up to press time.

**WTMJ**—The Milwaukee Journal, Milwaukee. 2500 watts daytime, 1000 watts nighttime; 620 kc. Commercial department. Full time.

**WIBU**—Poynette. 100 watts; 1310 kc. Wm. C. Forrest, manager. Time schedule: Week days, A. M., silent. Monday and Tuesday, P. M., 12-1, 5-8:30. Wednesday, Thursday, Friday and Saturday, P. M., 12-1, 5-8. Sunday, A. M., 9-12 noon; P. M., 2-3, 4-5.

**WRJN**—Hotel Racine, Racine. 100 watts; 1370 kc. H. J. Newcomb, manager. Time schedule: A. M., week days, except Saturday, silent. Monday, Tuesday and Thursday, P. M., 12-1, 5:30-10. Wednesday, P. M., 12-1, 5:30-12 midnight. Friday, P. M., 12-1, 5:30-11. Saturday, A. M., 11-12 noon; P. M., 12-2, 5:30-12 midnight. Sunday, A. M., silent; P. M., 12-1:30, 6-12 midnight.

## San Francisco

IS THE HEART  
OF  
NORTHERN

California

# KJBS

Has Been Reaching  
This Population of  
1,500,000 Since  
January, 1925

280.2 Meters 1070 Kc.

WESTERN ELECTRIC  
SOUND REPRODUCING  
SYSTEM

78 R.P.M. 33 1/3 R.P.M.

Write for Booklet and  
Rate Card

## KJBS

1380 BUSH STREET  
SAN FRANCISCO

### "Americanizers" Over WDBO

**T**HE AMERICANIZERS," a Florida historical program series, sponsored by the American Automobile Insurance Association, began last month over station WDBO, Orlando, Fla., and will continue through the summer.

### WLBW Gets Five Year Contract

**F**IFTEEN new advertisers with contracts for at least 13 weeks, went on the air over station WLBW, Oil City, Pa., recently. The longest time contracted for is five years, by the Franklin Gospel Tabernacle.

### New Advertising Programs Over WMAZ

**R**ECENT advertisers to use time over WMAZ, Macon, Ga., include the Cape County Milling Co., Armour & Co., Indian Refining Co., and National Bellas Hess Co.

### KFLV Gets Varied Accounts

**T**HE Rock River Hatcheries, Home Own Groceries chain, Pierson Radio Corp., Consolidated Dairies, as well as many purely local accounts have recently taken long time contracts with station KFLV, Rockford, Ill.

### New KFH Accounts

**T**HE following advertisers are now using station KFH, Wichita, Kans., for series of broadcasts, Southwest Cracker Co., Dwarfies Corp. (breakfast food), Coleman Lamp & Stove Co.

### Fruit Growers Talks Over WBZ

**A** SPRING series of talks on orchards and their care is now being put on at station WBZ, Boston, by the Massachusetts Fruit Growers' Association.

### New Advertisers on WOW

**S**INCE the first of the year station WOW, Omaha, Neb., has booked the following accounts for three months or more: Earl Ferris Seed and Nursery Co., Velvetina Co. (cosmetics), Lowe Bros. Paint and Varnish Co., National Refining Co., Georgie Porgie Breakfast Food Co., Chicago, Milwaukee, St. Paul & Pacific Ry., Charis Corp., Orchard & Wilhelm, Congoleum-Nairn Co.

### National Refining on 18 Stations

**U**SING 18 broadcasting stations, the National Refining Company of Cleveland has gone on the air with a series of half-hour So-A-Tone electrically transcribed musical programs.

### Heads Agency Radio Department

**R**ALPH J. DEAN, formerly advertising manager of station WJJD, Chicago, is now in charge of the recently formed radio department of Howard H. Williams and Associates, Chicago advertising agency.

## competition -

**A** WISE eastern cinema house owner noticed that his theatre was almost empty around 7 p. m.; recalled that Amos 'n' Andy broadcast at that hour; installed a radio receiving set and announced that the show would stop each night while the Pepsodent stars were on; now packs his auditorium. Other movie men followed suit. Then came complaints from other theatres who were booking the team for personal appearances at salaries as high as \$6500 a week. Now lawyers are searching for means to prevent theatres from relaying programs to their audiences.

### WLS Appoints Gilbert Commercial Manager

**C.** G. GILBERT has been appointed commercial manager of WLS, the Prairie Farmer Station of Chicago, succeeding J. O. Maland, now with the Columbia Farm Network.

### Fur Farms Appoint Rule-Williams

**T**HE Spring Hill Fur Farms, Ashby, Mass., have appointed the Rule-Williams, Inc., agency of Worcester, Mass., to handle their advertising. Radio, newspaper and direct mail advertising will be used.

### Southern Oil Broadcasts

**B**BROADCAST and newspaper advertising are being used in the campaign of the Southern Oil Stores, Inc., of Birmingham, Ala., directed by Gottscheldt-Humphrey, Inc., Atlanta, Ga., agency.

### Appoints Roane, Jensen & Rous

**T**HE Amtorg Trading Corporation, New York City, has appointed Roane, Jensen & Rous, also of New York, to direct its Santonin advertising. Broadcasting, farm publications and direct mail will be used.

### New WEBC Accounts

**R**ECENT contractors for long time broadcasts over station WEBC, Duluth, include Piggly Wiggly, Skelly Oil Co., Raladam Co., Stone Ordean Wells (Empress coffee), American Maize Products Co., Commercial Electric Co.

### Fan Mail Mostly Male

**T**HE long-lived joke about women writing most of the "fan mail" to sweet-voiced announcers is rank slander according to a recent survey made by the N. B. C. Over half of the 200,000 letters received in a month were from men.

### Soap Chips on Air

**B**BROADCASTING, magazines and 37 newspapers will be used by Kirkman & Sons, Brooklyn soap manufacturers, in an advertising campaign featuring their soap chips.

### KDKA Tries New Antenna

**H**IGH-POWER, long distance broadcasting, without blanketing the local area, is the aim of a new type of antenna system, developed by Dr. Frank Conrad, pioneer broadcaster. This system is now being tried out during tests of KDKA'S new transmitter near Saxonburg, Pa., and if successful will have solved one of the most bothersome problems of broadcasting.

### O-Cedar Spray to Shuman-Haws

**S**HUMAN-HAWS Advertising Company of Chicago will direct the advertising for O-Cedar Spray, an insecticide. Broadcasting, magazines and newspapers will be used to introduce O-Cedar's latest product.

### Engineers to Broadcast

**A** NEW campaign for the J. C. Bushey Co., Los Angeles automotive engineers, directed by Earnshaw-Young, Inc., advertising agency of that city, will use broadcasting, newspapers and direct mail.

### Musicians Go to Washington

**C**CARRYING thousands of coupons from its magazine and newspaper advertising representatives of the American Federation of Musicians recently appeared before the Federal Radio Commission for the purpose of persuading that body to curb the use of recorded programs for broadcasting.

### Canadian Parliament Installs Broadcasting Equipment

**B**BROADCASTING equipment has been installed in the Parliamentary Legislative Chamber at Toronto, Ontario, Canada, so that important debates which may take place during the meeting of the legislature may be broadcast direct from the Parliament buildings.

### Two States Bar Radios on Autos

**U**NDER the theory that radio programs would tend to increase the already plentiful inattentiveness of drivers, the states of Massachusetts and New Hampshire have forbidden the use of radio-equipped automobiles within their limits.

### Columbia System Adds Three New Stations to Network

**R**RADIO stations WLBZ, Bangor, Me., and WGST, Atlanta, Ga., have joined the Columbia Broadcasting System as the 72nd and 73rd links of its national chain. Both stations are in the 500 watt class. So, too, is station KTRH of Houston, Texas, which has just been added to the chain KTRH is the fourth C. B. S. station in Texas.



WHBL—Press Bldg., 626-636 Center Ave., Sheboygan. 500 watts; 1410 kc. Mona J. Pape, manager. Time schedule: Week days, A. M., 7-12 noon; P. M., 12-1, 3:30-4, 6-8. Sunday, 10:45 A. M.-12 noon.

**ALASKA**

KGBU — 335 Front St., Ketchikan. 500 watts; 900 kc. G. E. Burtleigh, manager. Full time.

**HAWAII**

KGU—Advertiser Square, Honolulu, T. H. 1000 watts; 940 kc. Webley Edwards, program director. Time schedule: Monday, Tuesday, Wednesday, Friday and Saturday, A. M., 6:15-7:15, 8:30-9:30. Thursday, A. M., 6:15-7:45, 8:30-9:30. Week days except Saturday, P. M., 12-1:15, 4-10:30. Saturday, P. M., 4-7:30, 9:30-11. Sunday, A. M., silent; P. M., 4-10:30.

**Webb Manages WWJ**

JEFFERSON B. WEBB has been appointed manager of broadcasting station WWJ, Detroit, to take charge of both entertainment and advertising.

**On the Air  
Since  
1922**



- 1000 watts
- Crystal controlled
- 200 advertisers in 1929
- \$100,000,000.00 Market
- 75,000 radio auditors

**K G U**

**H O N O L U L U  
H A W A I I**

**PLEASE DON'T WRITE**

*(Continued from page 13)*

responses are not sales. What did the broadcasts do to sales of Martha Washington Candy? Well, everybody knows that January is the dullest candy month in the year. After the holidays most of us are surfeited with rich food and our sweet teeth do not bother us much. Martha Washington found this January far better than usual. For instance, the anniversary of their first Chicago store occurs in this month. It is their custom to celebrate the occasion by giving a half pound of candy to every purchaser of a pound or more at all of their stores in Chicago. Usually newspapers are used to announce this event, but this year they decided to check up on their broadcast advertising by making the announcement only over the air.

By five o'clock on the anniversary afternoon there was scarcely a pound of Martha Washington Candy to be had in Chicago. Many stores were completely sold out, and the others were nearly so. Incidentally, every one of their other stores throughout the country had at least one request for the extra candy, and the clerks had to explain that the offer was meant for Chicago alone.

Why is this program so successful? Is it because fine radio technique of Al and Pete, with their bell for success and cuckoo bird when they fail? Is it the almost universal enjoyment of hearing again songs that we once sang and the superior feeling that comes when we can repeat a song that the boys don't know? Or is it the chance that investing a two cent stamp may bring back 70c worth of candy?

Whatever it is, this program is worthy of serious study by every student of audible advertising, for however many times the boys get the cuckoo during the "Try to stump us" programs, they are certainly ringing the bell for Martha Washington Candy.

**KFDM Signs Public Utilities**

CONTRACTS for regular time on the air over station KFDM, Beaumont, Texas, have been signed by Gulf States Utilities, Dixie Fuel & Gas, Neches Electric Co. The Independent Grocers' Alliance programs and numerous local accounts have also been added recently.

**Classified  
Advertisements**

Rates: 8c per word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,  
440 South Dearborn St., Chicago.

**SITUATIONS WANTED**

STATION EXECUTIVE AND ANNOUNCER desires change of location with permanent possibilities. Four years' experience station management, commercial service, production, sport and studio announcing. References from present employer. Address Box 302, Broadcast Advertising Magazine.

CONTINUITY WRITER. Young man 27 years of age seeks connection with station, chain, or agency. College graduate. Five years advertising, merchandising and publicity experience. Possesses creative ability for both merchandising and amusement programs. Can handle continuity and program work in combination with selling or studio work. Address Box 301, Broadcast Advertising Magazine.

**Soft Drinks Use Northwest  
Broadcasting System**

MISSION ORANGE DRY and Rainier Lime Rickey are now broadcasting their thirst-quenching messages over KEX, Portland; KJR, Seattle, and KGA, Spokane, the Northwest Broadcasting System. Other new advertisers over this system are Sunset Gasoline and Seaboard Oil.

**Wander, Skelly and Decker  
Now Using WCCO**

NEW campaigns over station WCCO, Minneapolis, include the Wander Company, makers of Ovaltine, Skelly Oil Co., and Jacob E. Decker & Sons.

**New Accounts on WPTF**

RADIO STATION WPTF, Raleigh, N. C., is now broadcasting for the following advertisers: Mebane-Royall Co., Woodhouse Electric Co. of Norfolk, and the Baltimore Victor Distributing Co., in addition to various local accounts.

**New WOAI Accounts**

NEW accounts using time over station WOAI, San Antonio, Texas, are the Wander Co. (Ovaltine), Charis Corp. (Women's wear), O'Cedar Corp., Gebhardt Chili Powder Co.

**Advertisers Added at KSTP**

IN addition to numerous local accounts the following have recently signed long term contracts at station KSTP, St. Paul, Minn. Arzen Laboratories, Inc.; Geuder, Paeschke & Frey Co.; Glidden Co.; Gruen Watchmakers Guild; Olson Rug Co.; Purity Bakeries; Jacob Schmidt Brewing Co.

*Broadcast Advertising*