

Totem Broadcasters

Music - Education - Entertainment

YEAR BOOK
1927-28



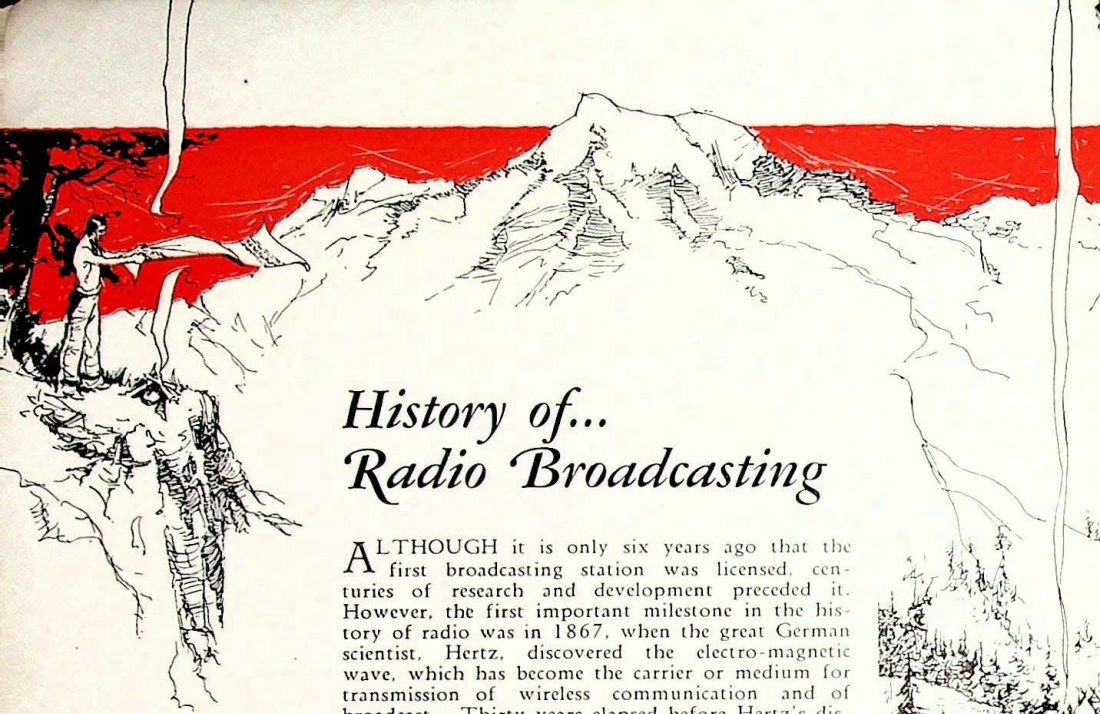


Glasscase

THE *totem*
BROADCASTERS



YEAR BOOK
1927-28



History of... Radio Broadcasting

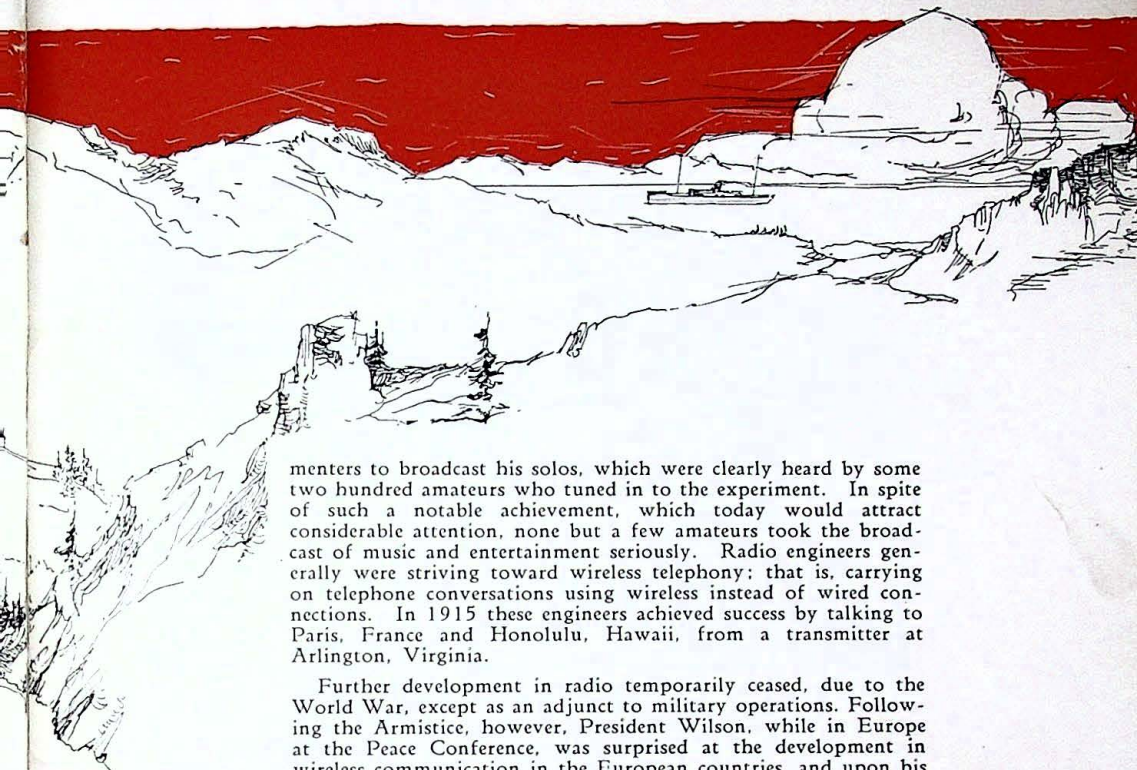
ALTHOUGH it is only six years ago that the first broadcasting station was licensed, centuries of research and development preceded it. However, the first important milestone in the history of radio was in 1867, when the great German scientist, Hertz, discovered the electro-magnetic wave, which has become the carrier or medium for transmission of wireless communication and of broadcast. Thirty years elapsed before Hertz's discovery was put to practical purpose by Marconi, who received patents for transmitting equipment that could send a wireless message a distance of one hundred yards through the air.

Following this initial experiment, the range of sending a wireless message was lengthened gradually until in 1901 a message originating in London was heard by Marconi on the American side of the Atlantic Ocean. Although a large number of ocean-going ships realized the value of wireless and installed wireless equipment, it was not until 1909 that its real value was demonstrated by the disaster to the S. S. "Republic" off the coast of Florida, in which an entire shipload of human souls would have been lost were it not for the distress signal sent out by the wireless operator that brought all nearby ships to the rescue. As a result governments universally passed laws requiring vessels to be equipped with wireless.

This early form of communication was limited largely to transmitting messages in code. A few experimenters had noted that even with the crude spark apparatus, sound could likewise be transmitted. This led to experiments to use wireless as a means of telephone conversation.

The discovery in 1906 by DeForest of the vacuum tube hastened the day for radio broadcasting and made possible a fairly perfect transmission of the spoken voice and of music. In 1908 the great operatic tenor, Enrico Caruso, while singing at the Metropolitan Theatre in New York City, allowed experi-





menters to broadcast his solos, which were clearly heard by some two hundred amateurs who tuned in to the experiment. In spite of such a notable achievement, which today would attract considerable attention, none but a few amateurs took the broadcast of music and entertainment seriously. Radio engineers generally were striving toward wireless telephony; that is, carrying on telephone conversations using wireless instead of wired connections. In 1915 these engineers achieved success by talking to Paris, France and Honolulu, Hawaii, from a transmitter at Arlington, Virginia.

Further development in radio temporarily ceased, due to the World War, except as an adjunct to military operations. Following the Armistice, however, President Wilson, while in Europe at the Peace Conference, was surprised at the development in wireless communication in the European countries, and upon his return to America learned that British interests were attempting to secure control of certain American inventions. Using great foresight, he sent his personal representative to plead with the American owners of the patents to retain these inventions for the American people.

The result was the formation of an American company, the Radio Corporation of America, to conduct research and to develop a market in the United States for radio equipment. The activity of this company and other concerns, such as American Telegraph and Telephone Company, the General Electric Company and Westinghouse Company, has resulted in placing the United States in the world's foremost position in broadcasting.

Although an amateur in 1916 had started to broadcast programs of phonograph music on his homemade transmitter, it was not until 1920 that the first broadcasting station was erected, entirely as an experiment, by the Westinghouse Company. The presidential election returns were broadcast in November, 1920, with so much success that the Westinghouse Company requested a license for a broadcasting station, which was issued in



September, 1921, with the call letters KDKA. Only a few thousand amateurs had receiving equipment, but the broadcast of the Dempsey-Carpentier fight by WJZ, New York City, in 1922, focused public attention on the possibilities of radio, and immediately there began a period of great growth in broadcasting. In January, 1922, there were seventy-eight licensed stations. A year later there were five hundred sixty-three. The sale of radio apparatus to listeners was estimated at one million dollars in 1921, and four million dollars in 1926. 1927 saw audiences estimated as high as forty millions listening in on national events.

The number of broadcasting stations in the United States remained fairly stationary from 1922 until 1926, when a decision of the Supreme Court took away the authority of the Department of Commerce, and in the next seven months the number of stations in the United States jumped to seven hundred forty, creating a state of chaos in the air that resulted in the early enactment of the Dill-White Federal Control Bill, which was signed by President Coolidge, February 23, 1927. This enabled him to appoint a Federal Radio Commission to clear the interference and congestion on the air and to restore better listening conditions for the listeners. The chairman of the commission was Rear Admiral W. H. Bullard, who had personally represented President Wilson in his request to the American inventors to save their invention for the American people back in 1919.

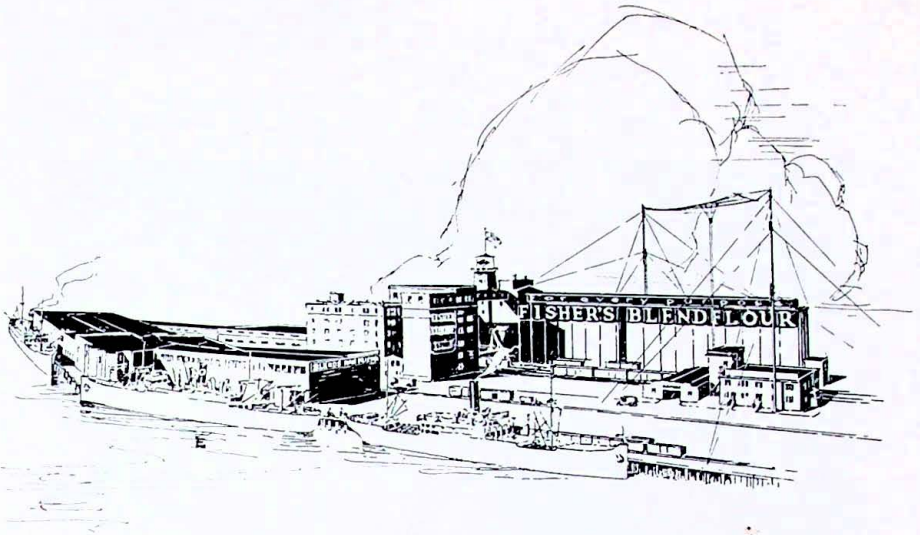
The other members of the commission were Eugene O. Sykes, Colonel John F. Dillon, O. H. Caldwell and H. A. Bellows. Only two of these are now on the commission. The chairman and Colonel Dillon have passed away, and Mr. Bellows has resigned. Two of these vacancies have been filled by the appointments of Sam Pickard and Harold A. Lafount. This commission is proceeding with great success in establishing good conditions of reception for the listeners.

One other development in broadcast must be mentioned. This is the appearance of chains of stations linked simultaneously, permitting events from any part of the country to be carried to listeners in other sections through their own local stations, linked by wire to the point of origin of the program.

The first chain was in 1923 and consisted of four stations. The greatest hook-up occurred in 1927, when seventy-eight stations were linked together in a nation-wide hook-up to listen to the Radio Industries' program at New York City. During this time the National Broadcasting Company has played a very important part in the development of broadcasting, maintaining networks of stations in the East, in the South and on the Pacific Coast.

At the present time the attention of the radio world is turned to experiments in television—the broadcasting of the visual as well as the audible. These experiments have not progressed far enough to attempt to predict what part they will play in a future program of radio.





K O M O

A Year's Record that is a World Record

THE history of K O M O dates back to February, 1925, when its present manager, Mr. B. F. Fisher, entered the field of broadcasting by taking over one of Seattle's pioneer stations, that of the American Radio Telephone Company.

After completely remodeling the equipment and installing studios in the New Washington Hotel, application was made to the Department of Commerce for a license to operate. The first test program was broadcast on April 12, 1925. The call letters, K T C L, and the wave length, 305.9 meters, were approved by the Department of Commerce on April 16, 1925.

In February, 1926, the studios of K T C L were moved to the Home Savings Building. In March, 1926, Mr. Fisher, realizing the difficulty in pronouncing the call letters, K T C L, made application for a change of call letters to K O M O. This was granted the next month, but was not used until September, 1926.

As the year of 1926 drew to a close, Mr. Fisher began to formulate plans to install a new standard Western Electric transmitter in place of the antiquated one which he was operating as K O M O.

Meanwhile another Mr. Fisher—Mr. O. D. Fisher, not related to Mr. Birt Fisher, had begun to study the needs of broadcasting



in the Pacific Northwest. As an enthusiastic radio fan he had tuned into radio stations throughout the country, and being a public-spirited citizen, realized with a great deal of regret that Seattle's programs did not compare favorably with the distant stations.

Fortunately for the listeners, the two Mr. Fishers met—the station operator who wanted to give the Northwest an up-to-date transmitter and the public-spirited radio listener whose ambition was to see America's outstanding programs emanate from Seattle.

Plans for the new station were approved on November 11, 1926. Equipment was ordered from the Western Electric on November 17th. A contract was let for a three-story concrete structure to house the transmitting plant on November 20th. For the next few weeks, Harbor Island, which had been selected as the site of the new transmitter, was a busy scene. Eight days after the contract was let, the roof was poured on the three-story structure. Equipment was arriving daily, some of it having been rushed clear across the Continent. A large crew of workmen began their work of installation. Uptown in the Metropolitan Center, another large crew was busy preparing the studios.

A little over a month elapsed—December 29th, to be exact—and the new completely installed K O M O was ready for testing. Just two days later, on December 31st, the testing was completed and broadcasting was officially inaugurated over the new transmitter. So carefully was the installation done, even in spite of the shortness of time that K O M O, in its first year, has been on the air for 4,760 hours of broadcasting with practically no time lost due to mechanical difficulties or defects in installation. As far as is known, this is a record in the construction of a broadcasting station which as yet has not been equaled.

In the year that Fisher's Blend Station, Incorporated, the name of the new K O M O, has been on the air, it has been heard in every state in the Union, every province of Canada, all parts of the Arctic, Islands in the Pacific Ocean, Australia, Japan, Panama and Central American Republics, Cuba, and ships at sea on the Atlantic and Pacific. No expense had been spared to secure the best and to utilize the most up-to-date practices.

Much of the credit for the record made by K O M O in efficient operation must go to O. W. Fisher, a brother of O. D. Fisher, who personally supervised all details of the installation. The officers of Fisher's Blend Station, Inc., are O. W. Fisher, president; Dan R. Fisher, vice-president and treasurer; and B. F. Fisher, secretary and manager.



Officers of FISHER'S BLEND station Inc.



O.W. FISHER
President

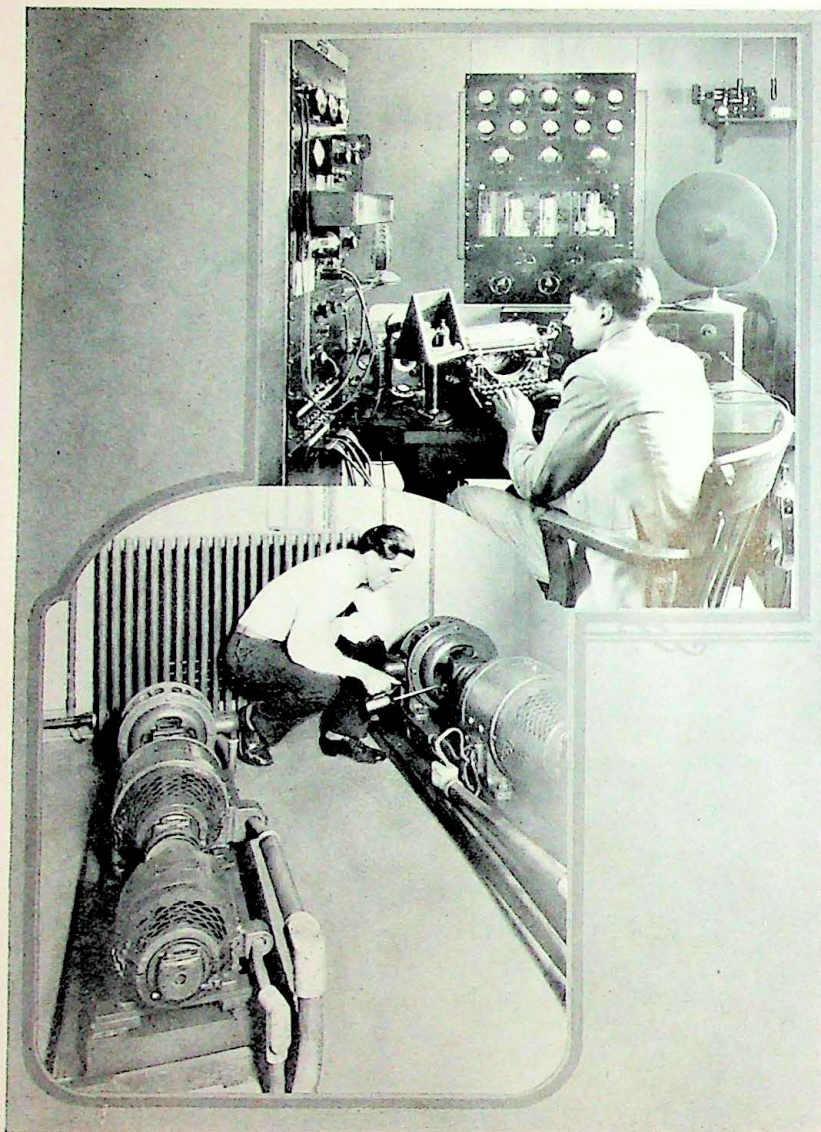


DAN R. FISHER *Vice Pres. Treas.*



BIRT F. FISHER *Secy-Manager*





SCENES AT K O M O'S TRANSMITTER

Upper: An operator on duty at K O M O's transmitter plant is required to watch the frequency, power and modulation of his station and in addition maintain a constant watch for distress signals from ships at sea and telegraphic communication with the National Broadcasting Company operators.

Lower: 4,000-volt power plant supplying K O M O's power.





TECHNICAL STAFF—REMOTE CONTROL TRUCK

Upper: K O M O's technical staff. Left to right—Tom Rewak, F. J. Brott, chief engineer; Earl Irvine, J. A. Johnson, F. B. Mossman, R. B. Smith, Robert Flagler.

Lower: When local programs originate outside of K O M O's studios, the remote control truck is used.



Totem Broadcasters

First Radio Program Production Corporation
in America

COINCIDENTAL with the installation of K O M O, Fisher's Blend Station, Inc., during the closing weeks of 1926, one of the most unique projects in the entire history of radio broadcasting was organized through the efforts of Mr. O. D. Fisher, president of the Fisher Flouring Mills Company. The executive heads of sixteen of the largest business concerns in the Pacific Northwest met at his call and formed the Totem Broadcasters, America's first radio producing corporation. This organization leased practically the entire time of the new station being erected and employed a large staff of artists, announcers, program arrangers, and others to carry on a 14-hour-a-day program. This broadcasting schedule of 14 hours a day was to be apportioned among the sixteen concerns making up the membership of Totem Broadcasters. Thus the listeners, who previously had very few hours of entertainment available at the most, were guaranteed continuous programs from morning until well past midnight.

By the time the new station was ready to go on the air, Totem Broadcasters had assembled a large staff of artists, the best available, vocalists, instrumentalists, and orchestras, and today has what is believed to be the largest staff associated with any one station in the United States.

Although a very high type of program was established, every kind of entertainment desired by the listeners has been given a place on Totem Broadcasters' schedule, providing it measured up to the standard set. This includes Inspirational Services broadcast regularly under the auspices of the Seattle Council of Churches, radio Health Exercises through the cooperation of the Y. M. C. A., talks for the home-makers through arrangement with the National Farm Radio Council and the domestic science department of the Seattle Post-Intelligencer, the major broadcasting projects of the U. S. Department of Agriculture, daily summaries of news through the Seattle Post-Intelligencer, educational features of various sorts, and a wide variety of musical entertainment.

When the National Broadcasting Company extended its activity to the Pacific Coast, Totem Broadcasters of K O M O became a member of its Pacific Coast Network, and since February, 1927, has participated in all Pacific Coast broadcasts of the National Broadcasting Company. This has included major sport and historical events, such as President Coolidge's Message to Congress, World's Series Baseball Games, dedication of the



Peace Bridge at Buffalo, New York; Lindbergh's reception in Washington, D. C., etc.

In the year 1927 Totem Broadcasters and K O M O have given to the listeners 4,752 hours of entertainment, distributed as follows:

Concert Orchestra	- - - - -	1507	hours
Vocal Music	- - - - -	1018	"
Dance Orchestra	- - - - -	572	"
Organ	- - - - -	189	"
Kiddies' Program	- - - - -	156	"
Religious	- - - - -	283	"
Educational	- - - - -	46	"
Agricultural	- - - - -	98	"
Domestic Science Talks	- - - - -	110	"
News Flashes	- - - - -	96	"
Stock and Bond Quotations	- - - - -	66	"
National Broadcasting Co.:			
Pacific Coast Network		340.75	hours
Eastern Network		32.50	"
		<hr/>	
		373.25	"
Miscellaneous	- - - - -	237.75	"
		<hr/>	
Total	- - - - -	4752	hours

This total of 4,752 hours broadcast in one year is believed to be a record not attained by any station anywhere else in the world.

The men who joined with Mr. O. D. Fisher in forming Totem Broadcasters and the companies they represent are:

A. S. Eldridge	- - - -	Eldridge Buick Co.
John C. Eden	- - - -	Bellingham Coal Mines
H. F. Alexander	- - - -	American Mail Line Pacific Steamship Co.
Charles H. Frye	- - - -	Frye & Co.
Hawthorne K. Dent	- - - -	General Ins. Co. of America
Chester E. Roberts	- - - -	Imperial Candy Co.
J. T. McVay	- - - -	Metropolitan National Bank
J. F. Douglas	- - - -	Metropolitan Building Co.
A. W. Leonard	- - - -	Puget Sound Power & Light Co.
Nathan Eckstein	- - - -	Schwabacher Bros. & Co., Inc.
Herbert A. Schoenfeld	- - - -	Standard Furniture Co.
O. W. Fisher	- - - -	Fisher's Blend Station, Inc.
Dan Fisher	- - - -	Fisher's Blend Station, Inc.
Will P. Fisher	- - - -	Fisher Flouring Mills Co.
E. L. Reber	- - - -	Fisher Flouring Mills Co.



As Totem Broadcasters went into their second year they welcomed into the organization the following concerns:

Associated Oil Company	Pacific Fruit & Produce Co.
Renfro-Wadenstein Co.	West Coast Theatres, Inc.
	Cheasty's, Inc.

OFFICERS OF TOTEM BROADCASTERS

O. D. Fisher	President
A. W. Leonard	Vice-President
C. E. Roberts	Vice-President
Nathan Eckstein	Vice-President
Stanton Frederick	Secretary
M. A. Arnold	Treasurer
W. H. Irvine	Asst. Secretary-Treasurer

In addition to the members of Totem Broadcasters, a number of other concerns have contributed to the pleasure of the listeners by sponsoring programs over K O M O. These include:

Cadillac Automobile Company of Detroit
California Petroleum Corporation
Canadian Pacific Railway
Chicago, Milwaukee, St. Paul & Pacific Railway
Collins Bros.—Distributors of Oakland-Pontiac
Automobiles
Davidson Baking Company
Exeter Hotel
General Petroleum Corporation
Great Northern Railway
A. H. Lewis Medicine Company
Malmo & Co.
Metropolitan Life Insurance Company
MonaMotor Oil Company
Montelius-Campbell Company
New York Life Insurance Company
Pacific Coast Coal Company
E. A. Pierce & Co.—Stocks and Bonds
Puget Mill Company
Rainier Valley Dairy
Richfield Gasoline Company
Roy Street Service Station
Sealy Mattress Company
Seattle Automobile Dealers Association
Seattle-Tacoma Land Company
Seattle Title Trust Company
Seattle Trade Union Promotional League
Seattle Underwriters' Association
Shell Company of California
Stewart-Warner Company
Superior Service Laundries, Inc.
Western Auto Supply Company
Western States Grocery Company—Wholesale.



Churches that have used K O M O's facilities are:

Bethel Temple
Everson Tabernacle
First Church of Christ, Scientist
International Bible Students' Association
Plymouth Congregational Church
St. James Cathedral
Stoneway Tabernacle

Those who have sponsored programs coming to K O M O's
listeners from the National Broadcasting Company are:

American Maize Company
Associated Oil Company
Atwater Kent
Jacob Auslander & Son
Buick Motor Company
California Fruit Growers Exchange
California Petroleum Corporation
Crosley Radio Corporation
Dodge Bros., Inc.
Fisk Tire Company
General Electric Company
Nash Motor Company
National Carbon Company
Northwest Mines Investment Company
Oakland-Pontiac Motor Company
Packard Motor Company
Philadelphia Storage Battery Company
Radio Corporation of America
Royal Baking Powder Company
Shell Company of California
Standard Oil Company of California
U. S. Treasury Department
U. S. Playing Card Company
White Rock Mineral Spring Company
Wickwire Spencer Steel Company
A. Wittnauer & Co.
William Wrigley





CHAS. H. FRYE
Frye & Company



A. W. LEONARD
Puget Sound Power & Light Co.



W. P. FISHER
Fisher Flouring Mills Co.



O. D. FISHER
President TOTEM BROADCASTERS



NATHAN ECKSTEIN
Schwabacher Bros. & Co. Inc.



H. K. DENT
General Insurance Company
of America



CHESTER ROBERTS
Imperial Candy Co.

Business leaders of the Pacific Northwest who have contributed to the pleasure of radio listeners by organizing their concerns into Totem Broadcasters of KOMO





RAY E. BIGELOW
Cheasty's Inc.

S. D. MCKINSTRY
Imperial Candy Co.

STANTON W. FREDERICK
Cheasty's Inc.

O. A. WADENSTEIN
Renfro-Wadenstein-Furniture Company

R. R. RENFRO
Renfro-Wadenstein-Furniture Company

GEORGE YUELL
Pacific Fruit & Produce Co.

JAMES CLEMMER
West Coast Theaters Incorporated

W. A. REANIER
Associated Oil Company

Business leaders of the Pacific Northwest who have contributed to the pleasure of radio listeners by organizing their concerns into Totem Broadcasters of KOMO





ASSOCIATED OIL COMPANY

MOTORISTS of the Pacific Coast are familiar with the red, green and cream stations of the Associated Oil Company, which, for over a quarter of a century, has been an important factor in the petroleum industry of the Pacific Coast. The Associated Oil Company was founded in 1901 by a group of oil producers operating in the Kern River District near Coalinga, California. It was largely responsible in the early days for introducing fuel oil on the Pacific Coast as a substitute for coal and wood, and has developed until today it offers to the public a complete line of petroleum products.

No doubt the best known of these products are Associated gasoline, Associated Ethyl gasoline, and Cycol motor oils and greases. In addition to these products, which are primarily of interest to the motorist, the company markets a very complete line of industrial lubricants. Since its very beginning, the Associated Oil Company has endeavored to live up to the high standards indicated by its well-known slogan, "Sustained Quality," and its products are well and favorably known. In 1926 the company entered into a cooperative marketing arrangement with the Tide Water Oil Company, and the two organizations together have thus created a nation-wide distribution of their respective products.

For many years the Associated Oil Company has consistently endeavored to be a leader by giving to its customers the full advantage of scientific developments in the manufacture of refined petroleum products. Two of the most recent and outstanding contributions of this character are Cycol motor oil and Ethyl gasoline. Cycle motor oil is distinctly different from any other Western oil, because it is manufactured by a process which is basically different from that regularly employed. The importance of this new process, from the standpoint of the motorist, is that it effectively removes all of the undesirable properties of the oil without in any way injuring those which it is desired to retain.





MONTGOMERY LYNCH

Montgomery Lynch, who directed "The Wayfarer" in Seattle, Los Angeles and elsewhere, and Portland's first "Rosaria," was selected by Totem Broadcasters as their general director. He "tries out" a large number of would-be radio artists every day, in addition to directing Totem Broadcasters' programs.



A stylized red totem pole graphic is positioned vertically behind the text. It features several rectangular segments with decorative patterns, and a horizontal line crosses it near the top. The word "totem" is written in a red, cursive script across the middle of the pole, and "BROADCASTER" is written in a red, bold, sans-serif font below it.

totem
BROADCASTER

CHEASTY'S

WHEN Seattle was only nineteen years old, Edward C. Cheasty, then only twenty-four years old, started the firm of Dimock & Cheasty, in the Colman Building.

The first railroad preceded Cheasty's by only three years; Cheasty's preceded the first steamship line by nine years. The history of Seattle could be written from the history of Cheasty's, so closely interwoven have been the lives of this store and this city.

Founded upon Style and Quality, Cheasty's has maintained its established leadership as a matter of tradition. First known as a style center for men's apparel, Cheasty's has grown with Seattle, until today in its beautiful store at Third and Pike, Cheasty's is the largest ready-to-wear store for men, women and children in the Pacific Northwest. This growth has enabled Cheasty's to sell apparel as reasonably as any other store in America.

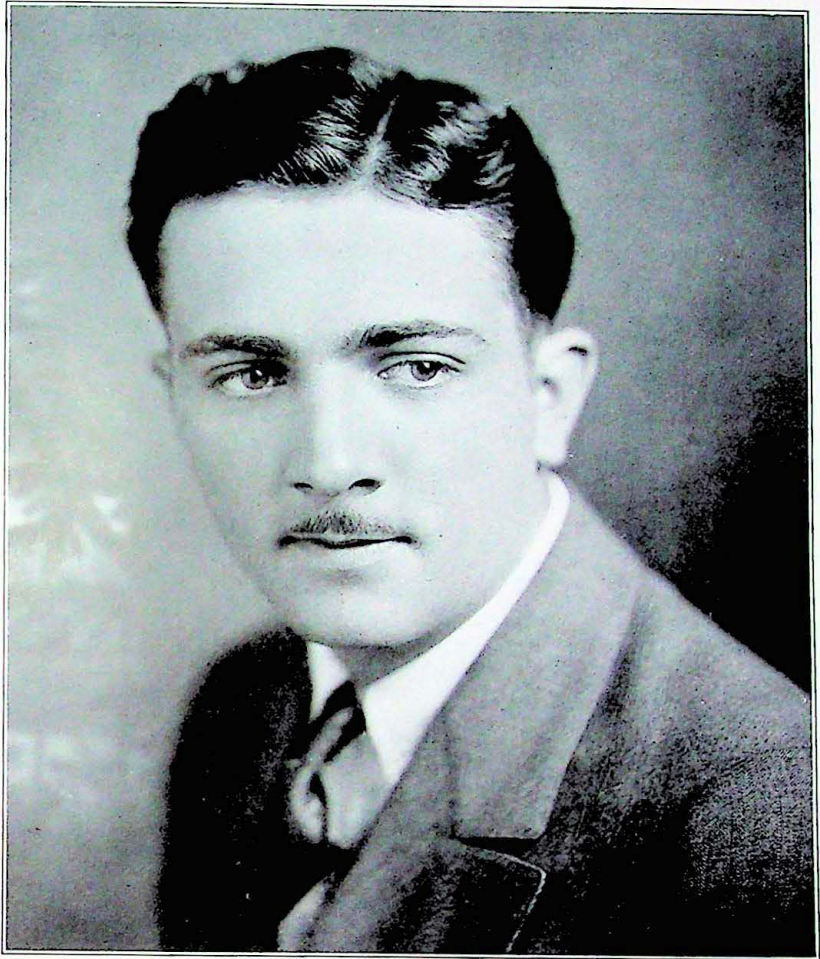
Cheasty's also maintains a de luxe shop for men in the Olympic Hotel, where the newest importations are shown.

Cheasty's believes that Seattle has only just begun to grow and prosper; that the future will be even brighter than the past, and asks no better future than to be worthy of the Seattle of today and the Seattle of tomorrow.

As a member of Totem Broadcasters, Cheasty's has had the pleasure of widening its circle of acquaintances and has enjoyed the privilege of carrying its messages to a host of listeners. For many years Cheasty's style shows have been "events" among the well-dressed men and women of Seattle. Through the use of radio such events as these are carried to thousands of homes.

Cheasty's hopes that its pleasure in furnishing programs to K O M O's listeners has been equaled by the listeners' enjoyment of them.





GEORGE NELSON

George Nelson, K O M O's chief announcer, made his debut as a singer in Lewiston, Idaho, and subsequently has had a wide experience in music and drama.





totem
BROADCASTER

THE FIRST NATIONAL BANK OF SEATTLE

"ESTABLISHED 1882." With this terse slogan, Seattle's oldest National Bank modestly calls to the attention of the reader the length of constructive banking service it has offered to Seattle and the Northwest for almost half a century.

It has kept pace, step by step, with Seattle's progress—it has interwoven itself into the destined success of the city and is proud of enjoying the distinction of being its oldest National Bank.

It is only reasonable that we find on the early directorate of this institution the names of men linked with the early history of Seattle—John Leary and Henry L. Yesler, and later on, serving as director for many years and then as president of the bank during the perilous years of 1893 and 1897, we note the name of John H. McGraw, possibly the most revered governor of the State of Washington.

Establishing a permanent policy of helpful service, of pleasant relations of mutual respect, confidence and friendship, we find it reflected in the large number of accounts that have appeared on its ledgers for over thirty years, and that two of its vice-presidents have associated themselves with its growth for years—Maurice McMicken, who notarized its articles of incorporation, has since the day the bank opened its doors maintained an intensive interest—serving as director since 1899 and as vice-president a few years later. Then Claude A. Philbrick who entered the employ of the First National Bank in the year 1899.

In 1907 M. A. Arnold and D. H. Moss purchased control, and from this date there has been noted a distinctive growth, until today its balance sheet shows assets of SEVENTEEN MILLION DOLLARS. Proud of its distinctive position in banking circles, conscious of the fact that this has resulted without any amalgamations or consolidations, it also glories in its reputation of being the Friendliest Bank in Seattle.





C. MARCUS WIENAND

C. Marcus Wienand—Director of Publicity and Assistant Business Manager of Totem Broadcasters—began his radio experience at the University of Washington by conducting graduate research in radio education. His interest in educational programs has continued at K. O. M. O.





Totem
BROADCASTER

FISHER FLOURING MILLS COMPANY

FISHER FLOURING MILLS COMPANY, a member of Totem Broadcasters, has been a vital factor in the manufacturing life of the Pacific Northwest since 1911—not alone in the manufacturing life, but in the family life, for Fisher's Blend Flour, famous as a flour for every purpose, is as well and favorably known to the average Northwest home as it is possible for a food article of branded name to be.

It seems quite fitting that the business brains which give to the Pacific Northwest "America's Finest Flouring Mills" should also have inspired and brought about the building of the very finest radio station in the Northwest, K O M O. With O. D. Fisher, president of the Fisher Flouring Mills Company, leading, four Fisher brothers, O. D. Fisher, W. P. Fisher, Dan Fisher, and Wallace Fisher, are the business mainstays of the Fisher Flouring Mills Company. And these four brothers gave to the Pacific Northwest radio world Fisher's Blend Station—K O M O, now operated by Totem Broadcasters, an organization of Northwest business concerns.

Fisher Flouring Mills Company, a Totem Broadcaster, whose musical and educational programs are heard daily over K O M O, owns and operates "America's Finest Flouring Mills"—largest on the Pacific Coast. The plant has a daily capacity of 6,000 barrels of flour and more than 500 tons of poultry and dairy feeds. Distribution for these products is almost world wide. While flours for every baking purpose are manufactured by the Fisher Company, it is Fisher's Blend—an ideal family baking flour—that is so familiar to the people of the Pacific Northwest, and the plant of the Fisher Flouring Mills Company, situated on Harbor Island, is one of the show places of Seattle. It is visited annually by thousands of people. It occupies more than five acres and has harbor and dockage facilities for handling at one time three of the largest ships afloat on the Pacific.





MARY LYON SPEAR

Mary Lyon Spear, as K O M O's librarian, is in charge of one of the largest musical libraries in the Pacific Northwest. She also arranges orchestra programs and serves as accompanist.





FRYE & COMPANY

FOR more than thirty-five years Frye and Company, a member of Totem Broadcasters, has been a factor in the business life of Seattle. Charles H. Frye, owner and active head of the company, founded the business in 1888. Today the Frye Packing plant, located on the tide flats south of the main business section of Seattle, employs close to one thousand people and has an annual payroll of more than \$1,200,000. The annual capacity of the plant is more than 1,500,000 animals. To help understand how huge this really is, it may be said that if every one of these animals was lined up single file, it would make a procession which would reach from Seattle to Los Angeles—a distance of 1,500 miles.

Frye's Delicious Brand Hams and Bacon, Frye's Wild Rose Lard and Frye's Baby Beef are pronounced by cooks and domestic science experts, generally, as the finest packing house products it is possible to produce. By broadcasting high class musical programs over K O M O daily, for the public's entertainment, Frye and Company hope to create good will among the people of the Pacific Northwest for these products.

If Pacific Coast consumers were to demand meats, produced and prepared on the Pacific Coast, they would add many thousands of dollars annually to the payrolls of the Pacific Coast industries. The plant of Frye and Company is so constructed that the present capacity could easily be doubled. If the plant's present production were increased one hundred per cent, it would mean a sixty-four per cent increase in its annual payroll—in other words, more than three-quarters of a million dollars would be added to its present payroll of a million and a quarter dollars. Think what this would add to the prosperity of the Pacific Northwest.






—Photo by Hartsook.

G. DONALD GRAY

G. Donald Gray, baritone soloist, dramatic entertainer and erstwhile announcer at K O M O, began his career as a member of the Civic Opera Company of Leeds, England. Coming to America he has appeared as concert singer with opera and stock companies in all parts of Canada and the United States. His "Don Gray Stock Company" was formerly well known to all theatregoers of the Pacific Northwest. At present he is on a concert tour in Canada.





Totem
BROADCASTER
GENERAL
INSURANCE COMPANY
OF AMERICA
HOME OFFICE, SEATTLE

TODAY General Insurance Company of America, a member of Totem Broadcasters, occupies the enviable position of leadership in its home territory, the Pacific Northwest. In other words, the General of America writes a larger volume of fire insurance premiums in the combined states of Oregon, Washington and Idaho than does any other stock fire insurance company.

In its membership in Totem Broadcasters, the General of America gains a keen pleasure in broadcasting daily over K O M O. We are fully appreciative of the loyal patronage of the property owners who have made possible our remarkable growth and promise our continued efforts "for your enjoyment."

Fire insurance protection is of vital interest to every property owner, and the founders of General of America considered *Indemnity*, *Service* and *Cost* as the three prime requisites in the furnishing of the best in fire insurance protection. With a fully paid capital of \$1,000,000—a policyholders' surplus of over \$2,000,000, General of America *Indemnity* is unquestioned. To Pacific Northwest property owners, the best in *Service* is insured, due to the fact that "we live here." On the item of *Cost*, General of America offers the best obtainable consistent with maintenance of indemnity and service.

The Pacific Northwest prospers with the growth and development of Northwest industries. Millions are spent annually in fire insurance premiums, the very large percentage of which are sent elsewhere. Fire insurance companies with home offices in the Pacific Northwest are Northwest industries, building bank deposits, clearances and investments. With an ever increasing payroll, bringing millions in premiums to the Pacific Northwest annually, the General of America pledges its fullest cooperation in aiding the prosperity of this great territory.

Home offices: Seattle.

Branch offices: Chicago, Los Angeles, Denver, Vancouver, B. C.

Agents throughout the United States and Canada.

"A Western Company Nationally Known."





GRACE BREIDENSTEIN

Grace Breidenstein, when she is not on the air with the meat talks to the housewife or solos for the Inspirational Services, is busy arranging K O M O's elaborate fourteen-hour-a-day program.





totem
BROADCASTER

IMPERIAL CANDY COMPANY

THE IMPERIAL CANDY COMPANY was founded in 1906, occupying two small rooms at the present location, Western Avenue at Columbia Street, in Seattle. Today (1928) floor space equivalent to two large city blocks is required for the making of "Societe Candies."

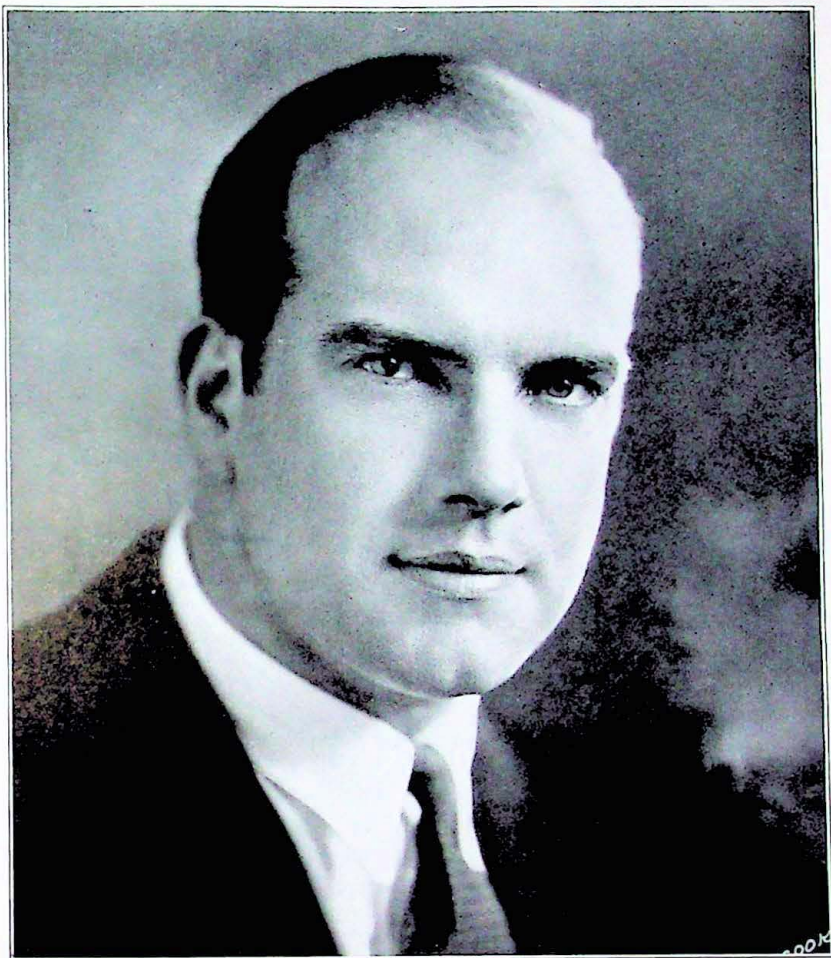
Chester E. Roberts, president, and S. D. McKinstry, vice-president, were the founders of the business, and they are still in active management. Mr. Roberts directs the selling and administration of the company. Mr. McKinstry is in direct charge of production.

Here candy is made in variety and in quantity. For example, light and fluffy though Societe Marshmallows are, their production runs into tons. Hard candies, gay colored with spicy and fruit flavors, rich chocolates, creams, nut combinations, lollypops, 5c and 10c bars, fancy box chocolates—an array of good things totaling more than 1,000 different kinds of confections, are produced and sold under the name "Societe."

Societe Candies play a pleasant part in the daily lives of thousands of people in Washington, Oregon, Idaho, California, Montana, Alaska, Hawaii, and in many foreign countries. "Sweeten the Day With Candy" is the slogan of the candy industry, and from school days through courtship to old age candy helps to make life a little happier—a little sweeter.

As a member of Totem Broadcasters the Imperial Candy Company has the pleasure of broadening its scope of service—bringing music and entertainment to thousands of homes where for many years Societe Candies have enjoyed uniformly "good reception."





—Photo by Hartsook.

ROBERT "BOB" NICHOLS

Robert "Bob" Nichols, although better known to the listeners as K O M O's deep-voiced announcer, is also a singer of note with a pleasing baritone voice. A Seattle boy and a former University of Washington football man. He has participated in many musical events of the Pacific Northwest, and was a member of the Seattle Civic Opera Company.





Totem
BROADCASTER
PACIFIC FRUIT & PRODUCE
COMPANY

THE PACIFIC FRUIT & PRODUCE COMPANY was established in Tacoma in 1898 by George Youell, president of the firm. The company does a packing, shipping, wholesaling and brokerage business of fresh fruits and vegetables in the states of Washington, Oregon, California, Idaho, Utah, Nevada, Colorado, Texas and Florida, operating at some sixty-five different points in these states and employing about 750 persons.

The operation of over 200 motor trucks materially expedites the distribution of fresh fruits and produce between its branches. These inter-branch trucks with relief drivers operate on day and night schedules. City and country delivery services are also maintained for the benefit of the company's customers. The firm feels that it can better serve its growers and customers alike by operating this fleet of motor equipment.

It is the hope of the Pacific Fruit & Produce Company that by broadcasting over K O M O as a Totem Broadcaster it may become better known to its growers and customers. Further, it is desired to familiarize radio listeners with the various commodities and brands of merchandise handled; radio fans perhaps have already heard about our Rose Brand Oranges, Bluebird Potatoes and Pacific Brand Apples.

The company sincerely hopes that the programs it furnishes are enjoyed by K O M O's listeners.





RHENA MARSHALL

For years Rhena Marshall has been a popular concert singer in Vancouver, B. C., her home town. When the Canadians began to turn to radio and to K O M O, her ardent admirers urged her to forsake her homeland and become a K O M O singer. She is equally popular with listeners on both sides of the Canadian boundary line.





PUGET SOUND POWER AND LIGHT COMPANY

THE PUGET SOUND POWER & LIGHT COMPANY has been the pioneer in electrical development in the Pacific Northwest for more than a quarter of a century.

Starting, as did most of our industries, in a comparatively small way, the company has kept abreast of the growth of this district until it now has invested in this state over \$100,000,000.

It has a total generating capacity in water power and steam plants of over 243,000 horsepower and its lines extend from the British Columbia line to the southern part of Washington and as far east as Wenatchee.

In its rural electrification—the taking of the conveniences of electric service to the farms and ranches of our state—this company stands at the head of the electric industry. Washington has a larger percentage of electrified farms than any other state in the Union. The rates charged for service, not only in the larger cities but in this rural territory, are among the lowest in the United States. It is to these of its customers, located in somewhat isolated territory, that the Puget Sound Power & Light Company is most concerned in broadcasting its programs of entertainment.

The slogan of this company, "The Most Popularly Owned Company in Washington," is unquestioned. Over 14,500 citizens located within the territory it serves have invested over \$15,000,000 of their savings in the securities of this company and the interest and dividends paid upon their investment remain at home to help develop our state.

In addition to a payroll of over \$5,500,000 per annum the company expends an average of over \$5,000,000 a year in the building of new properties to keep pace with the growth of the state. All of these new properties go upon the tax rolls until its taxes now exceed \$1,000,000 a year. Every school and road district, every county and municipality through which the company's lines extend, benefit by these taxes.





FRED LYNCH

Fred Lynch, tenor soloist on the Totem staff, is the pride of all Alaska listeners, who remember him as Juneau's famous golden-voiced tenor.



totem
BROADCASTER

RENFRO-WADENSTEIN

LISTENERS-IN over K O M O know RENFRO-WADENSTEIN . . . not only as the home of America's finest furniture, but a store as well of GOOD furniture—priced for moderate incomes.

The Renfro-Wadenstein STUDIO OF INTERIOR DECORATION has planned and furnished the complete interior ensemble of distinguished homes, smart apartments, modest cottages and individual rooms. Their experience is extensive—their results original—OUTSTANDING. This success has brought them wide recognition.

On April 2, 1928, the new Renfro-Wadenstein Building at Fifth and Pike was opened—introducing a store of such unusual features that it has won much favorable comment throughout the entire country.

Many new and unusual features distinguish the new Renfro-Wadenstein building. A wide lobby entrance invites one to view groups of fascinating furniture displayed in the large home-like windows.

Leading off the lobby is the foyer—at one end of which is an inviting fireplace of impressive design. From here elevators are dispatched to the various floors.

This first floor of this fine new store is devoted to high-grade bedroom and dining room furniture displayed in individual room settings.

The STUDIO OF INTERIOR DECORATION occupies the third floor. This is also the floor of fine living room pieces and groups. Individual rooms present this furniture in an environment suggestive of that of distinctive homes.

Both the fourth and fifth floors are devoted to furniture that is priced for moderate incomes. Domestic rugs, are in addition, displayed for selection along the west side of the fifth floor where generous light facilitates selection.

The Radio-Victrola Department—said by many to be one of the finest in Seattle—occupies the entire foyer on the fourth floor. Here the best known national makes of radios are conveniently arranged for demonstration and selection. Separate rooms are designed for the demonstration of Victrolas and playing of records.

Special set-up rooms are on the sixth floor, where the complete furnishing of a room or home is planned and arranged.

YOU . . . are always most cordially invited to visit this fascinating show-place of fine and out-of-the-ordinary things for the home.





—Photo by Hartsook.

ALICE MACLEAN

Alice Maclean, during the recent World War, sang to thousands of Canadian troops passing through Edmonton on their way to the battle front. At K O M O, in addition to her solo work, she has charge of writing announcements and special continuities.



A stylized red totem pole graphic is positioned vertically, passing through the word 'Totem' in the logo. The totem pole has several rectangular sections and a pointed top. The word 'Totem' is written in a red, cursive script, and 'BROADCASTER' is written in a red, bold, sans-serif font below it.

Totem
BROADCASTER

SCHWABACHER BROS. & CO., INC.

SCHWABACHER BROS. & CO., INC., a member of Totem Broadcasters, is far more than a Seattle business house; it is an important institution of the Pacific Northwest with an upbuilding influence upon scores of communities in this entire section. By marketing the products of these communities prosperity is encouraged.

Established in Seattle on October 11, 1869, by the three Schwabacher Brothers and Bailey Gatzert, it is now Seattle's Oldest Business House. From its very inception to the present day, members of this pioneer concern have taken a leading part in civic affairs.

The canning industry, one of the essential enterprises of the Pacific Northwest, has been heartily supported and encouraged by Schwabacher Bros. & Co., Inc. Through their extensive selling organization the finest fruits, vegetables, fish and delicacies produced and canned in the Northwest and Alaska find a ready market under the HAPPY HOME label.

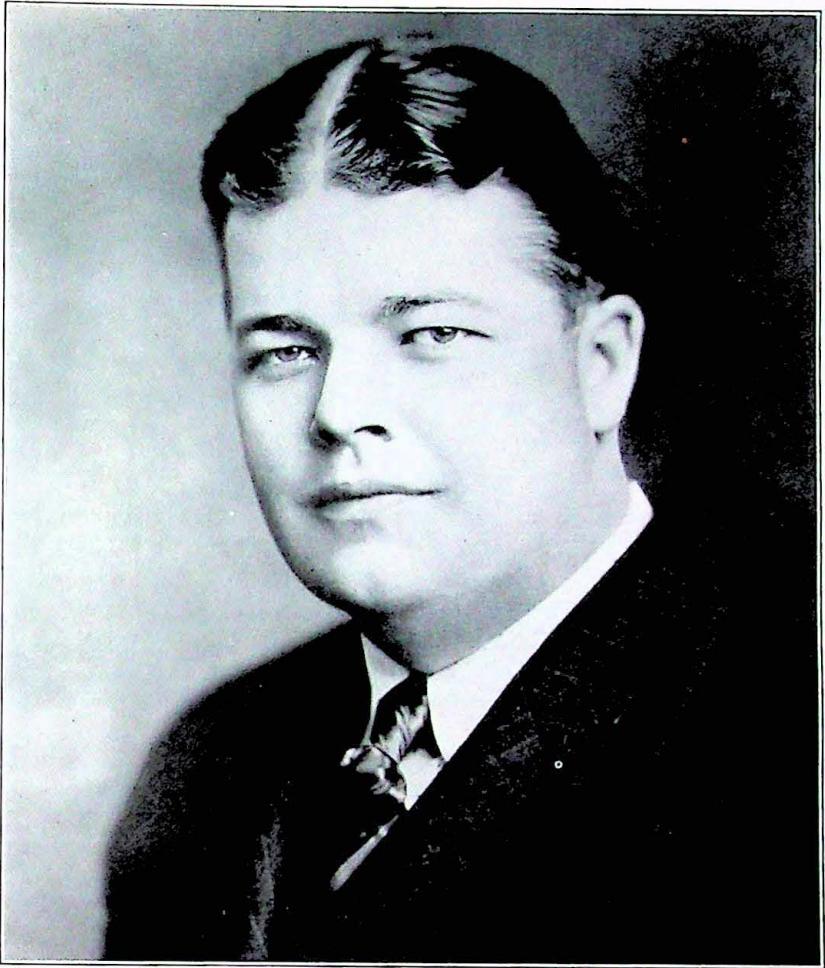
GOLD SHIELD Coffee, a highly prized product of Schwabacher Bros. & Co., Inc., admittedly the finest flavored coffee on the market, enjoys a complete distribution throughout the Pacific Northwest. It was the first coffee to be packed in vacuum cans in the State of Washington.

Realizing the high quality and absolute dependability of HAPPY HOME Food Products, GOLD SHIELD Coffee and GOLD SHIELD Tea, leading grocers throughout this territory feature these brands.

SCHWABACHER BROS. & CO., INC., are distributors of the MOZART Cigar, which enjoys an enviable reputation as the Cigar that is as "Mild as a May Morning."

In appreciation of his long service in the upbuilding of the city's business, educational and cultural life and the development of the Northwest, Nathan Eckstein, president of Schwabacher Bros. & Co., Inc., was recently selected by a committee representing the service clubs and civic organizations, as "Seattle's Most Useful Citizen"





—Photo by Bushnell.

SYDNEY DXON

Sydney Dixon, lyric tenor with Totem Broadcasters, although claimed by California, is a Seattle boy. On the concert stage he is recognized as America's outstanding interpreter of music based on the tribal chants of the American Indian, and is the possessor of original manuscripts of many of the Indian songs of Homer Grunn and Lieurance. At present he is on a concert tour in Canada.





THE WEST COAST THEATRES

ONLY a few of the average theatregoers appreciate the value to a community of an organization such as the West Coast Theatres.

Only a few realize the importance of such an organization to a city the size of Seattle.

The West Coast Theatres, which include amusement places such as the Fifth Avenue Theatre, the United Artists Theatre and the new Seattle Theatre, "the Show Divine at Ninth and Pine," are monuments to the men and the spirit behind them.

The Fifth Avenue Theatre is having a Greater Stage Season and is offering to the theatregoers of Seattle a list of attractions that have been editorially referred to as "A Million Dollars Worth of Names," and among these can be found the leaders in their chosen professions.

In offering these remarkable attractions, which are standard in the theatrical world, the West Coast Theatres are assuming responsibilities the audience knows little of. In other words, an announcement coming from this great firm carries with it a guarantee of merit and an assurance that any act or picture shown on the stage or screen of any of their theatres is the best that the amusement world can furnish.

Ann Pennington, the Ziegfeld "Follies" dancing star; Eddie Peabody, "The Banjo Boy of Joyland"; Marietta, an important member of a Fanchon & Marco "Idea" and one who has been brought from Warsaw for this particular entertainment, are attractions that will come to the Fifth Avenue Theatre. Others of equal importance are being negotiated with.

The new Seattle Theatre will feature fine screen entertainment and road shows from the Paramount Theatre in New York. These productions are arranged by Frank Cambria, Jack Partington and John Murray Anderson, who for years was the producer and directing genius of the Greenwich Village Follies.





WEST COAST THEATRE FOLKS

Every Friday night a large crowd of theatre folks—musicians, comedians, singers and other entertainers—gather in K O M O's special studio "back stage" at the Fifth Avenue theatre for the weekly West Coast Theatres' radio frolic. Seated at the piano is Hermie King, master of ceremonies, and in front of him, seated on the floor, Jim Clemmer, manager of the Fifth Avenue Theatre.



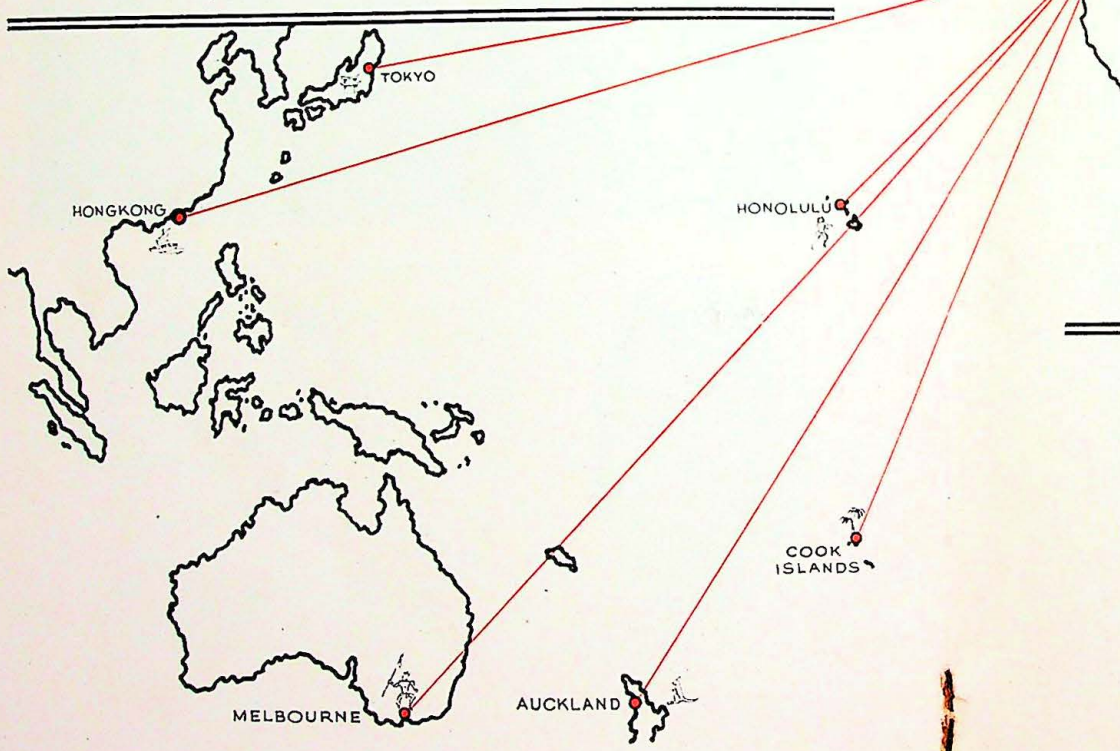
*Joe Roberts
West Coast Theatres,
Announcer*



K O M O'S "AUDITORIUM of the AIR"

LOCATED at the mouth of the Duwamish River, in the south part of Seattle's magnificent harbor is the great industrial center known as Harbor Island. Before this island each day pass many ships carrying passengers and supplies to Alaska, the Orient, the South Pacific, America's west coast or through the Panama Canal to the various ports in America, Europe or Africa bordering on the Atlantic Ocean. At the edge of Harbor Island, within a stone's throw of the rising tides of Puget Sound, stand the lofty towers supporting K O M O's antenna.

Traveling with the speed of light more than 186,000 miles per second, messages are constantly leaving this antenna carrying news and entertainment, not only to the sea ports of the Pacific and of the Atlantic, but to the most remote inland points. At the same time, the lonely wife of a trapper in the Yukon, the snow-bound missionary to Alaskan Eskimos, seafaring men on the high seas, a joyous group on the beach at Waikiki and the air-roaming listener in America's metropolis, New York, may be



listening to the same song or message coming from the shores of Puget Sound. K O M O is proud of its record for 1927. Reception of its programs has been verified in every state in the Union, every province of Canada, in Mexico, Central American republics—Cuba and ships at sea in the Atlantic. All corners of the mighty Pacific, from the Arctic to the Antipodes, have listened to voices from the Charmed Land coming from K O M O.

The Totem Broadcasters of K O M O have brought cheer to lonely Arctic settlers—comfort to homesick representatives of American commerce on foreign soils and a greater national consciousness to the curious listener on the Atlantic seaboard. The opportunities for service delegated by modern science to broadcasting stations has been great. The staff of Fisher's Blend Station, Inc.—K O M O—and Totem Broadcasters have taken great pleasure in their contributions to this service.



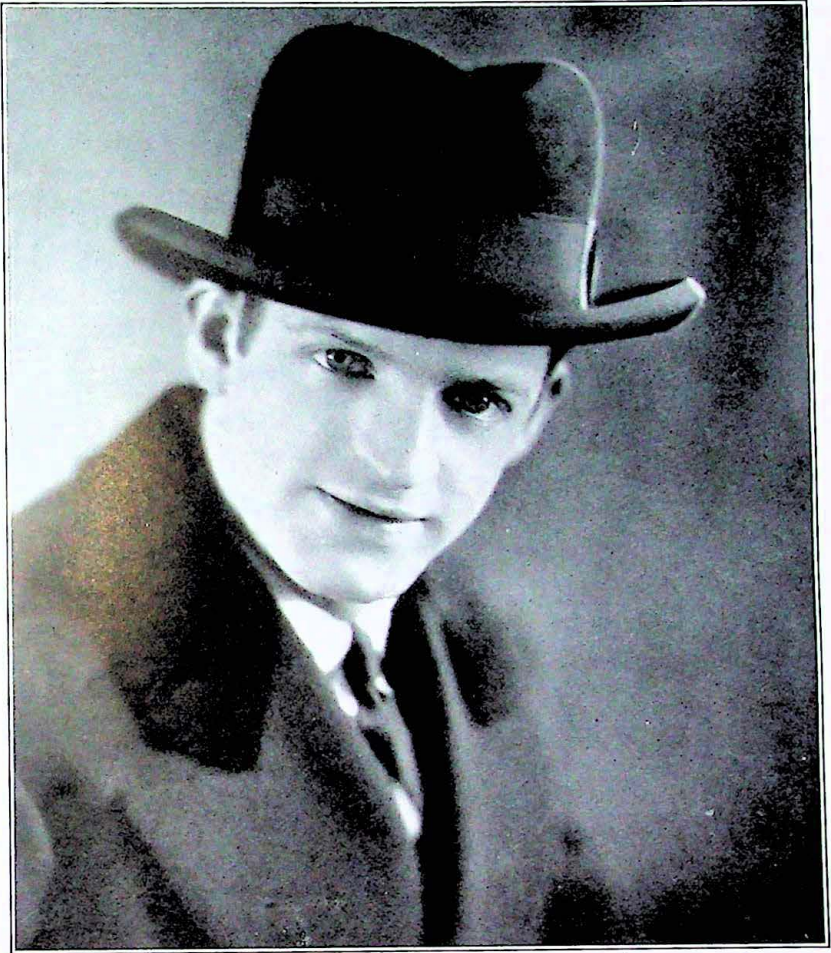
METROPOLITAN BUILDING COMPANY

METROPOLITAN CENTER, in one of whose buildings are situated the broadcasting studios of K O M O, is a ten-acre unit of fine business blocks along Fourth and Fifth Avenues, between Union and Seneca Streets, at the heart of Seattle's retail section. This tract, now the city's smart hotel, theatre and shopping district, is the original site of the University of Washington. Leased from the State for a period of fifty years, upon it during the past twenty years have been erected and are now operated by the lessors eight large shop and office structures, in addition to the Olympic Hotel, Seattle's largest community enterprise. Of the buildings of this group, two are exclusively for doctors' and dentists' offices; in the remainder are located the office headquarters of the lumber industry, all transportation lines, the great life insurance agencies, and many of the major industrial, commercial and professional organizations of the Pacific Northwest. In the district are 130 smart specialty shops, their merchandise covering all lines and of the highest quality. On the tract are the Metropolitan and Fifth Avenue Theatres. Three garages, with a combined capacity of 750 cars, are within the Center.

What was once a timbered area, far out in the country from the little mill town that was Seattle when this land was donated to the State by the city's founder, A. A. Denny, is now the high-class business center of a city of nearly half a million people. The rentals from the lease of this property now form a substantial income for support of the State University. On the termination of the lease, in 1954, all buildings on this tract will revert to ownership by the University.

Metropolitan Center is a project conceived and executed through a period of twenty years by the Metropolitan Building Company. It is a concrete example of what can be accomplished in the way of constructive service to the community by able organization, operating through a well-conceived plan under sound and practical business methods.





WALTON MCKINNEY

Walton McKinney, K O M O's "Crooning Tenor," is a Seattle boy. Previous to joining Totem Broadcasters' staff he was the matinee idol of thousands of theatregoers in Seattle and in Spokane.





EMIL BIRNBAUM

Emil Birnbaum, violinist and director of the Totem Concert Orchestra, received his early training in Europe. At the age of fifteen he was concert-master of the well-known Drescher's Concert Orchestra of Europe.





—Photo by Bushnell.

WALTER HENNINGSEN

Walter Henningsen, flutist and manager of Totem Concert Orchestra, was born in Denmark and in a tryout before the King of Denmark won a scholarship in the National Conservatory of Music in Copenhagen. He has been a solo flutist with such famous bands as McInnes and Kryl.





FRANK LEON

Frank Leon, pianist with the Totem Concert Orchestra, is also an organist of note and has had the honor of dedicating organs in large theatres in Seattle, Los Angeles, Buffalo, New York and other prominent cities. As an accompanist he has toured the concert stage with such artists as Theo Carle.





SEÑOR JOSE BARROSO

Senor Jose Barroso, cellist with the Totem Concert Orchestra, is a Mexican by birth. Before coming to the United States he occupied the chair of first cellist in the National Symphony Orchestra of Mexico City.





—Photo by J. Arthur Young

EMIL HANSEN

Emil Hansen, very versatile member of Totem Concert Orchestra, plays the drums, tympani, xylophone, vibraphone, marimbaphone and even the saw. Came to America from Denmark to join the famous McInnes Band at the San Francisco World's Fair in 1915.





JOSEPH PINE

—Photo by Hartsook.

Joseph Pine, clarinetist and saxophonist with the Totem Concert Orchestra, is a product of the late World War. Enlisting in the Marines as a lad of seventeen, he rose to a position of solo clarinetist and assistant band master of the famous Mare Island Marine Band. Was discharged from the U. S. Marines as the youngest sergeant in the service.

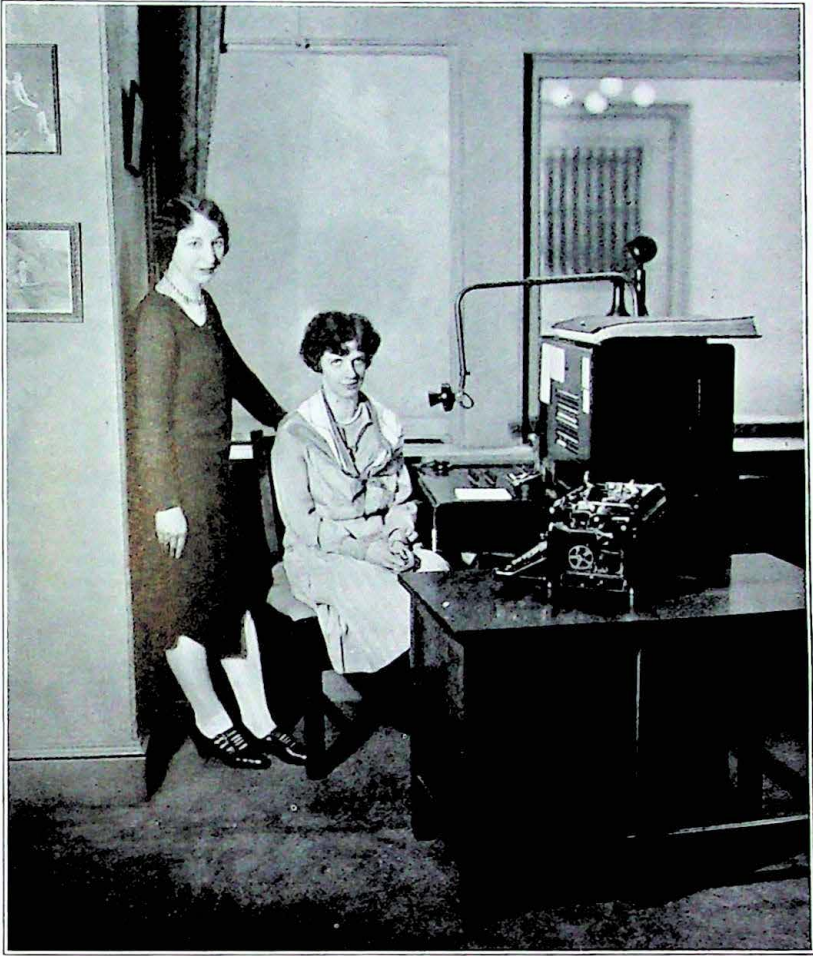




ACCOUNTING, PROGRAM AND PUBLICITY DEPARTMENTS

The Accounting, Program and Publicity departments of Totem Broadcasters are just as necessary to broadcasting as the artists, announcers and operators. Left to right, standing: Ruth Middaugh, Dorothy Taggart, H. J. Quillian, C. Marcus Wienand, J. B. Henley, Marion Ferguson, Dorothy Gearhart. Seated: Louise Clynch, Grace Breidenstein, Alice Maclean, Mary Lyon Spear.





FLORENCE BERGMAN—KATHRYN SMITH

VOICES OF K O M O not heard "on the air." Miss Kathryn Smith, seated, and Florence Bergman, standing, take the thousands of requests which are received weekly from the listeners. In addition they act as K O M O's information bureau.





THE ROYAL COURT OF STORYLAND

*The Royal Court of Storyland, K O M O's program for children directed
by Dorothy Denee Snowden
Fairy Blossom*

*Tiny Tot, Curley Locks, King of Storyland, Queen of Storyland, Punch,
and Keeper of Names.
Jack Horner Honey Bug*





FRED LYNCH—ZITA DILLON—BOB NICHOLS

Every Wednesday afternoon the Davidson Bread Train pulls out from the K O M O depot with its merry load of children to visit by radio interesting places in the Pacific Northwest. Here is the train crew getting ready for its trip. Left to right: Engineer, Fred Lynch; Nursemaid, Zita Dillon; Conductor, Bob Nichols.





150 WEEKS ON KOMO-KTCL

Warren Anderson's Radio Orchestra claims the record of the longest run of any radio orchestra in the West, if not in the entire country. Starting shortly after KOMO's predecessor, KTCL, was licensed, this orchestra has broadcast every evening for nearly three years. April 6, 1928, marked its 150th consecutive appearance over KOMO and its predecessor, KTCL. Left to right, standing: Warren Anderson, director; Jack Wollenschlager, trumpet; Bill Merrieweather, trombone; C. P. Puck, bass. Seated: Helene Hill, pianist; Richard Cook, banjo; Orland Ogden, alto saxophone; Lowell Pershall, tenor saxophone.

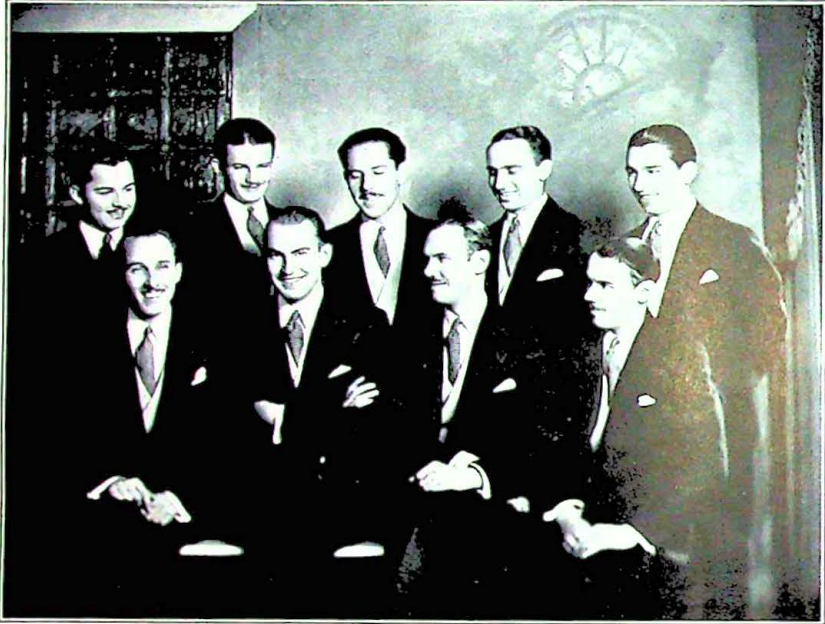




ZITA DILLON

Zita Dillon, in addition to serving as accompanist to many of Totem Broadcasters soloists, is a violinist, and plays the xylophone, vibraphone and marimbaphone. Her hobby is her handsome Russian wolfhound. Miss Dillon is the pride of all Montana listeners, hailing from Butte, Montana.





GEORGE SHELTON'S OLYMPIC HOTEL ORCHESTRA

George Shelton's Olympic Hotel Orchestra, playing in the Venetian Gardens, is well known to K O M O listeners. Left to right, standing: Eugene Cushing, Walter Haines, Charles Decker, Forrest Hart, Steve Barrett. Sitting: Irving Antes, George Shelton, director, Edwin Bensen and Harold Bensen.



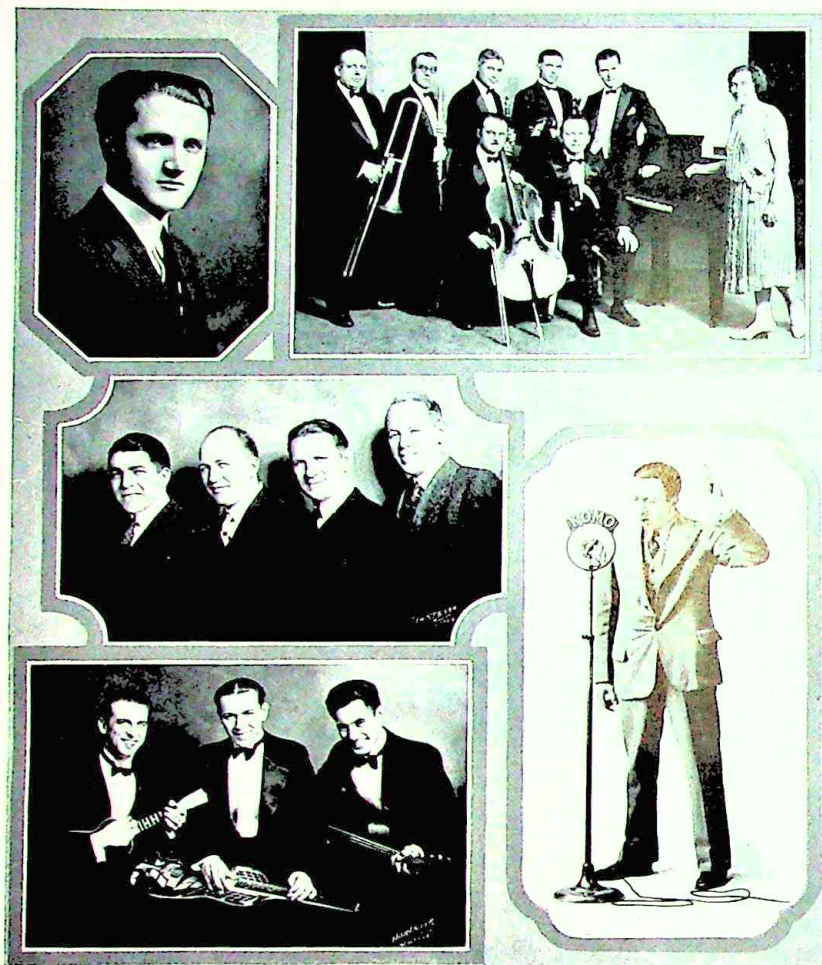


—Photo by Hartsook.

LUCILLE NUTLEY JOHNSON

Lucille Nutley Johnson, staff pianist and accompanist at K O M O, is a former University of Washington coed and a well-known theatre and church organist.





ARTISTS AND ENTERTAINERS

In addition to the regular staff, Totem Broadcasters employ a large number of other artists and entertainers.

Upper left: Aurelio Sciacqua—radio's Caruso.

Upper right: Herbert Preeg's Orchestra and Vera Downs, soloist.

Left center: Totem Male Quartette—James Harvey, Frederick Weiderrecht, Walter Reseburg, Owen J. Williams.

Lower left: Totem Novelty Trio—Les Randall, Al Meredith, Claude Jones.

Lower right: Dave Hoffman, monologist.





MARION FERGUSON

Marion Ferguson, a recent alumna of the College of Fine Arts at the University of Washington, is an assistant continuity writer and also a violin soloist at K O M O.





SOME OF K O M O'S ARTISTS OF 1927 WHO LINGER IN THE
MEMORIES OF THE LISTENERS

*Upper left: The Harding Sisters, Betty and Loretta (Bushnell).
Upper right: The Original Totem Mixed Quartet—Alex Wallace, Mont-
gomery Lynch, Agnes Skartvedt, Salome Ungersma.*

Center: Aunt Missouri.

Right: Clarence Sylliassen, who first signed K O M O on the air.

Lower left: Richardson Brothers—Fred, Doug and Gordon.

Lower right: Billy Emerick





—Photo by Hartsook

DOROTHY TAGGART

Dorothy Taggart began her musical career in light opera roles in Minneapolis, Minnesota. In addition to her solo offerings at K O M O, she has charge of a group of singers—the well-known roller canaries of K O M O.





DISTINGUISHED STAGE AND SCREEN STARS

Distinguished stage and screen stars often greet the listeners through K O M O. Upper left: Ruth Taylor being introduced by Bob Nichols, K O M O announcer. Upper right: Marie Dunbar, Post-Intelligencer reporter, interviewing the Duncan Sisters. Lower: Mae Murray gets acquainted with staff artists at K O M O.





MRS. WILLOCK—A. E. DOME—JOHN HESSEMER

The largest physical culture class in the Pacific Northwest is K O M O's radio class, which gathers each week-day morning in numerous homes and schoolhouses for exercises conducted by the Seattle Y. M. C. A. in co-operation with Totem Broadcasters. Left to right: Mrs. Willock, A. E. Dome and John Hessemer.

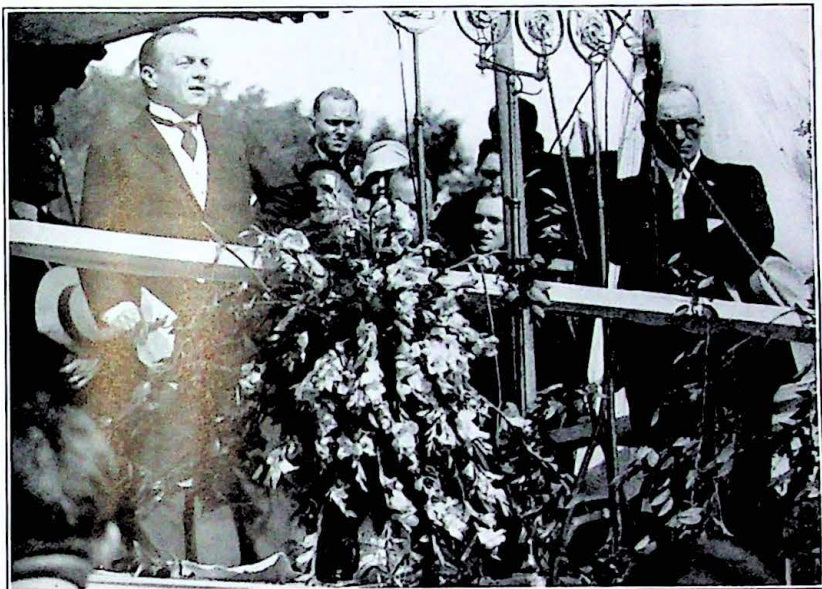




COLONEL LINDBERGH

On September 13, 1927, the idol of the entire civilized world, Colonel Charles A. Lindbergh, visited Seattle. Every event connected with this memorable occasion—the landing of "We" at Sand Point, his appearance at the University of Washington stadium, greetings to school children, parades and a banquet in his honor, were minutely described by announcers of K O M O. Above, Colonel Lindbergh speaking at the stadium.





—Herbert Photos.

PREMIER BALDWIN AT THE MICROPHONE

The N. B. C. is always "there." Here their "mikes" are sending across the United States and Canada the voice of Premier Baldwin of England upon the occasion of the opening of the Peace Bridge at Buffalo. On this program the Prince of Wales also addressed the millions of American and Canadian listeners.





MAX DOLIN AND NATIONAL BROADCASTING COMPANY

Max Dolin directing a group of National Broadcasting Company singers in the San Francisco Studios of the National Broadcasting Company. Left to right: Arthur Schwartzman, Elfreda Wynn, Albert Gillette, Harriette Murton, Dorothy Talbot, Gwynh Jones, Mary Richards, Max Dolin.





OFFICERS OF THE PACIFIC COAST DIVISION—NATIONAL
BROADCASTING COMPANY

Charles H. Gabriel, Jr.
Program Director

Don Gilman, Manager

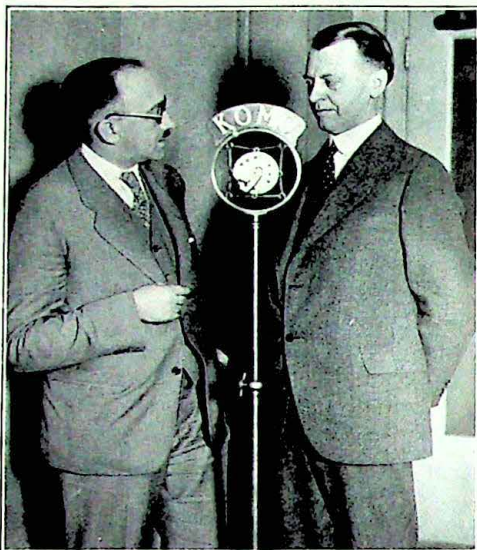
A. H. Saxton
Operating Engineer

Lloyd Yoder
Press Representative

Max Dolin
Musical Director



SEATTLE POST-INTELLIGENCER



Robt. Bermann (left), a Post-Intelligencer reporter, interviewing Mayor-elect Frank Edwards (right) of Seattle over K O M O on the day after election.

WHEN radio first began to attract attention the opinion was held in many quarters that the broadcasting stations, by disseminating news far more rapidly than had ever before been possible would cut into the business of newspapers and would be regarded as competitors.

But the reverse has proved to be the case. People buy newspapers to get more complete accounts of events about which they have learned by radio—and also to get the latest broadcasting programs.

The Post-Intelligencer has three regular programs over K O M O every day. At 10:30 in the morning Prudence Penny tells housewives "What to Have for Dinner." At 6 p. m. there are news flashes and a sports summary supplied by the Post-Intelligencer and at about 11 o'clock there is a late news summary.

This service is augmented by special features whenever there is a news event of unusual interest. Frequently visitors of prominence are interviewed over K O M O by Post-Intelligencer reporters, the public thus being given an opportunity not only to hear what the celebrities have to say from their own mouths but also to learn at first hand just how news is gathered. Such interviews were broadcast with B. C. Forbes, the renowned financial writer; the Duncan Sisters, and Frank Edwards, the day after his election as mayor of Seattle.





SCENES AT K O M O POST-INTELLIGENCER STUDIO

Members of the Post-Intelligencer staff before the microphone in K O M O's special studio in the P.-I. Building.

Upper left: Prudence Penny (Bernice Redington) telling the fair listeners "What to Prepare for Dinner"

Upper right: Sunshine (Doc Wilson) and Sparky (Don Milligan) collecting over K O M O for the annual P.-I. Christmas Cheer Fund.

Right center: Walter Rue, radio editor of the P.-I., giving some hot news just off the wire.

Lower left: Art Chamberlin telling about the day's ball game.

Lower right: Willard Coghlin giving the P.-I. late news flashes.



WHAT TO DO WHEN YOUR RADIO SET DOES NOT WORK PROPERLY

BRROADCAST reception may be impaired in either of two general ways—by fading of signals or by extraneous noises. The safest course to follow in either case is to call in a reputable radio serviceman. There are a few things which the set owner may investigate for himself, however.

FADING.—Fading is to be expected on distant stations. On local stations or those within seventy-five miles, fading is usually due to trouble within the receiver itself. Look for loose connections in the aerial and ground leads, loose battery leads run down "B" batteries and "A" batteries, low emission tubes, accumulation of dust on condensers, etc.

Tubes may light up and yet be deficient in electron emission. The only way to be sure is to have all the tubes tested or to interchange them one at a time with a tube known to be good. "B" batteries should be tested with a voltmeter, preferably a low-resistance type, and should be replaced if the voltage is more than 20 per cent below normal.

Fading in light socket sets or sets using "A" and "B" eliminators may be due to fluctuating service voltage, defective filter condensers, low "B" voltage, etc. The new A. C. tubes are sensitive to voltages in excess to manufacturer's ratings, and it is well to have all voltages on light socket sets checked by a reputable radio serviceman to avoid damaging them.

NOISE.—Noises may be caused by conditions inside the set as well as outside. Tune in the noise at some point away from a station and disconnect the aerial and ground (disconnect the aerial only if disconnecting the ground causes the set to oscillate). If the noise ceases or almost disappears when the aerial is disconnected, the trouble is probably outside of the set. If disconnecting the aerial has no effect on the noise, the trouble is within the set.

Noise within the receiver may be caused by loose connections, broken wires, microphonic tubes, defective grid leaks, corrosion, dust, defective or worn out "B" batteries, defective filter condensers, high "B" voltage, excessive regeneration, poorly designed audio circuits, etc. It is also advisable to call in a good radio serviceman when the trouble is found to be inside the receiver. In most cases outside the receiver the noise originates in the set-owner's house or in his neighbor's house or place of business. These noises are usually due to loose connections in fuse boxes, switches, light sockets, etc., and from appliances such as heating pads, violet-ray machines, small motors, sign flashers, individual flasher buttons, non-automatic oil burners, battery chargers, vibrators, etc. Anything which causes an electrical spark is capable of causing interference. If the set owner is unable to locate such interferences as these, it is advisable to notify the power company of his difficulties. The power company will usually co-operate in locating trouble, and can give advice and assistance toward eliminating it.



STANDARD TIME AROUND THE WORLD

STANDARD time used in most countries is based on the true time at Greenwich, England, reckoned by time zones in which the Standard time for each zone would be an exact number of hours or half-hours difference from Greenwich time. When it is 12:00 noon, Pacific Standard Time, in Seattle, 8:00 P. M. at Greenwich, it would be—

8:30 A.M.	Apia, Samoan Islands	
9:30 P.M.	Honolulu, Hawaiian Is.	
10:00 A.M.	Juneau, Alaska	(Alaska Standard Time)
11:00 A.M.	Dawson, Yukon Ter.	
12:00 Noon	Seattle, Wash.	(Pacific Standard Time)
1:00 P.M.	Denver, Colo.	(Mountain Stand. Time)
2:00 P.M.	Chicago, Ill.	(Central Standard Time)
3:00 P.M.	New York, N. Y.	(Eastern Standard Time)
4:00 P.M.	Halifax, N. S.	(Atlantic Standard Time)
4:00 P.M.	Buenos Aires, Argentina	
5:00 P.M.	Rio de Janeiro, Brazil	
6:00 P.M.	Azores Islands	
7:00 P.M.	Reykjavik, Iceland	
8:00 P.M.	London, England	(Greenwich Time)
9:00 P.M.	Berlin, Germany	(Mid-European St. T.)
10:00 P.M.	Constantinople, Turkey	(Eastern European S. T.)
10:30 P.M.	Zanzibar, Africa	

*Morning of
next day*

1:30 A.M.	Bombay, India
2:30 A.M.	Rangoon, India
3:00 A.M.	Singapore, Malay Pen.
4:00 A.M.	Hongkong, China
5:00 A.M.	Tokyo, Japan
5:30 A.M.	Adelaide, Australia
6:00 A.M.	Sydney, Australia
7:30 A.M.	Wellington, N. Zealand



**TABLE OF WAVE LENGTHS OF AMERICAN, AUSTRALIAN AND JAPANESE
BROADCASTING STATIONS**

(This list does not include stations of 250 watts or under in Eastern part of United States
or 50 watts and under in Middle West.)

UNITED STATES

Station Call Letters	Location	Power In Watts	Wave Length		Distance From Seattle
			Freq.	Meters	
KDKA	Pittsburgh, Pa.	50,000	950	315.6	2,135
KDYL	Salt Lake City, Utah.....	500	1280	234.2	705
KEJK	Los Angeles	250	1190	257	970
KELW	Burbank, Calif.	250	1310	228.9	960
KEX	Portland, Oregon	2,500	1080	277.6	150
KFAB	Lincoln, Neb.	5,000	940	319	1,345
KFAD	Phoenix, Ariz.	5,000	1100	272.6	1,125
KFAU	Boise, Idaho	2,000	1050	285.5	410
KFBB	Havre, Mont.	50	1090	275.1	593
KFBC	San Diego, Calif.	100	560	535.4	1,075
KFBK	Sacramento, Calif.	100	1090	275.4	630
KFBL	Everett, Wash.	50	1340	223.7	25
KFBU	Laramie, Wyo.	50	620	483.6	1,935
KFCB	Phoenix, Ariz.	125	1230	243.8	1,125
KFCR	Santa Barbara, Cal.	50	1420	211.1	930
KFDM	Beaumont, Tex.	500	620	483.6	1,930
KFDY	Brookings, S. Dak.	1,500	550	545.1	1,180
KFEC	Portland, Oregon	50	1400	214.2	150
KFEL	Denver, Colo.	250	1320	227.1	1,020
KFEQ	St. Joseph, Mo.	1,000	1300	230.6	1,465
KFEY	Kellogg, Idaho	10	1290	232.4	290
KFH	Wichita, Kansas	500	1220	245.8	1,435
KFHA	Gunnison, Colo.	50	1200	249.9	100
KFI	Los Angeles, Calif.	5,000	640	468.5	970
KFIF	Portland, Oregon	50	1310	228.9	150
KFIO	Spokane, Wash.	100	1220	245.8	150
KFIU	Juneau, Alaska	10	1330	225.4	1,350
KFIJ	Fond du Lac, Wis.	100	1120	267.7	1,645
KFJB	Marshalltown, Iowa	100-250	1210	247.9	1,480
KFJF	Oklahoma City, Okla.	750-1,000	1100	272.6	1,525
KFJI	Astoria, Oregon	15	1200	249.9	120
KFJM	Grand Forks, N. Dak.	100	900	333.1	1,175
KFJR	Portland, Oregon	500	1060	282.8	150
KFJY	Fort Dodge, Iowa	100	1290	232.4	1,410
KFKA	Greeley, Colo.	100	1200	249.9	1,005
KFKB	Milford, Kan.	1,500	1240	241.8	1,395
KFKU	Lawrence, Kan.	500	1180	254.1	1,480
KFKX	Chicago, Ill.	2,500	570	526	1,735
KFLV	Rockford, Ill.	100	1120	267.7	1,655
KFLX	Galveston, Tex.	100	1110	270.1	1,490
KFMR	Sioux City, Iowa	100	1290	232.4	1,305
KFMX	Northfield, Minn.	500	1270	236.1	1,410
KFNF	Shenandoah, Iowa	2,000	650	461.3	1,410
KFOA	Seattle, Washington	1,000	670	447.5	.....
KFON	Long Beach, Calif.	500	1240	241.8	990
KFOR	Lincoln, Neb.	100	1380	217.3	1,345
KFOX	Omaha, Neb.	100	1160	258.5	1,370
KFPR	Los Angeles, Calif.	250	1290	232.4	970
KFPY	Spokane, Wash.	250	1220	245.8	230
KFQB	Fort Worth, Tex.	1,000	900	333.1	1,665
KFQD	Anchorage, Alaska	100	870	344.6	1,350
KFQU	Holy City, Calif.	100	1440	208.2	735
KFQW	Seattle, Wash.	100	1380	217.3	.....
KFQZ	Hollywood, Calif.	250	1290	232.4	970
KFRC	San Francisco, Cal.	1,000	660	454.3	685
KFRU	Columbia, Mo.	500	1200	249.9	1,610
KFSD	San Diego, Calif.	500	680	440.9	1,075
KFSG	Los Angeles, Calif.	500	1190	252	970
KFUL	Galveston, Tex.	500	1160	258.5	1,940
KFUM	Colorado Springs, Colo.	1,000	620	483.6	1,070
KFUO	St. Louis, Mo.	1,000	550	545.1	1,725



UNITED STATES—(Continued)

Station Call Letters	Location	Power In Watts	Wave Length		Distance From Seattle
			Freq.	Meters	
KFUP	Denver, Colo.	100	1320	227.1	1,020
KFUR	Farmington, Utah	500	1330	225.4	695
KFUS	Oakland, Calif.	50	1440	208.2	685
KFUT	Salt Lake City, Utah	50	1200	249.9	705
KFVD	Venice, Calif.	250	1390	215.7	970
KFWB	Hollywood, Calif.	500	830	361.2	970
KFWC	Glendora, Calif.	100	1210	247.8	975
KFWF	St. Louis, Mo.	250	1400	214.2	1,725
KFWI	San Francisco, Calif.	500	1120	267.7	685
KFWM	Oakland, Calif.	500	1270	236.1	685
KFWO	Avalon, Calif.	250	1000	299.8	1,020
KFXD	Jerome, Idaho	15	1470	204	510
KFXF	Denver, Colo.	250	1060	282.2	1,020
KFXJ	Edgewater, Colo.	50	1430	209.7	1,015
KFXY	Flagstaff, Ariz.	25	1460	205.4	1,025
KFYR	Bismarck, N. Dak.	250	1200	249.9	1,015
KGA	Spokane, Wash.	2,000	1150	260.7	230
KGAR	Tucson, Ariz.	100	1280	234.2	1,230
KGBU	Ketchikan, Alaska	500	1310	228.9	650
KGBX	St. Joseph, Mo.	100	1040	288.3	1,465
KGBZ	York, Neb.	250	1410	212.6	1,305
KGCH	Wayne, Neb.	250	1020	293.9	1,285
KGCI	San Antonio, Tex.	100	1360	220.4	1,800
KGCU	Mandan, N. Dak.	100	1250	239.9	1,010
KGCX	Vida, Mont.	10	1230	243.8	790
KGDM	Stockton, Calif.	10	1380	217.3	675
KGDP	Pueblo, Colo.	10	1340	223.7	1,105
KGDV	Humboldt, Neb.	100	1450	206.8	1,450
KGEF	Los Angeles, Calif.	500	1140	263	970
KGEK	Yuma, Colo.	10	1140	263	1,105
KGEN	El Centro, Calif.	15	1330	225.4	1,000
KGEO	Grand Island, Neb.	100	1460	205.4	1,270
KGER	Long Beach, Calif.	100	1390	215.7	990
KGES	Central City, Neb.	10	1470	204	1,280
KGEW	Fort Morgan, Colo.	100-200	1370	218.8	1,050
KGEZ	Kalispell, Mont.	100	1020	293.9	375
KGFH	La Crescenta, Calif.	250	1140	263	960
KGFL	Los Angeles, Calif.	100	1410	212.6	970
KGFL	Raton, N. Mex.	50	1350	222.1	1,350
KGFX	Pierre, S. Dak.	200	1180	254.1	1,075
KGFF	Picher, Okla.	100	1450	206.8	1,545
KGGM	Inglewood, Calif.	100	1470	204	975
KGHB	Honolulu, H. I.	250	1320	227.1	2,410
KGHF	Pueblo, Colo.	250	1430	209.7	1,105
KGHP	Hardin, Mont.	50	1140	263	710
KGO	Oakland, Calif.	5,000	780	384.4	685
KGRC	San Antonio, Tex.	100	1360	220.4	1,800
KGRS	Amarilla, Tex.	250	1230	243.8	1,365
KGTT	San Francisco, Cal.	50	1360	220.4	685
KGU	Honolulu, H. I.	600	1110	270.1	2,410
KGW	Portland, Oregon	1,000	610	491.5	150
KGY	Lacey, Wash.	50	1230	243.8	50
KHJ	Los Angeles, Calif.	500	750	399.8	970
KHMC	Harlingen, Tex.	100	1270	236.1	1,650
KHQ	Spokane, Wash.	1,000	810	370.2	230
KICK	Red Oak, Iowa	100	930	322.4	1,500
KJBS	San Francisco, Calif.	50	1360	220.4	685
KJR	Seattle, Wash.	2,500	860	348.6	-----
KKP	Seattle, Wash.	15	1100	272.6	-----
KLDS	Independence, Mo.	1,500	1110	270.1	1,510
KLIT	Portland, Oregon	10	1500	199.9	150
KLS	Oakland, Calif.	250	1220	245.8	685
KLX	Oakland, Calif.	500	590	508.2	685
KLZ	Denver, Colo.	750-1,000	850	352.7	1,020
KMA	Shenandoah, Iowa	1,000	760	394.5	1,410
KMBE	Kansas City, Mo.	1,500	1110	270.1	1,500
KMED	Medford, Oregon	50	1450	206.8	370
KMIC	Inglewood, Cal.	250	1340	223.7	975
KMJ	Fresno, Calif.	50	820	365.6	770
KMMJ	Clay Center, Neb.	250-500	1050	285.5	1,295
KMO	Tacoma, Wash.	250	1180	254.1	25
KMOX	St. Louis, Mo.	5,000	1000	299.8	1,725



UNITED STATES—(Continued)

Station Call Letters	Location	Power In Watts	Wave Length		Distance From Seattle
			Freq.	Meters	
KMTR	Los Angeles, Calif.	500	570	526	970
KNRC	Santa Monica, Calif.	500	800	374.8	970
KNX	Los Angeles, Calif.	500	890	336.9	970
KOA	Denver, Colo.	2,500	920	325.9	1,020
KOAC	Corvallis, Oregon	500	1110	270.1	220
KOB	State College, N. M.	7,500	1050	285.5	1,350
KOCH	Omaha, Neb.	250	1160	258.5	1,370
KOCW	Chickasha, Okla.	250	1190	252	1,530
KOIL	Council Bluffs, Iowa	5,000	940	319	1,370
KOIN	Portland, Oregon	1,000	940	319	150
KOMO	Seattle, Wash.	1,000	970	309.1	.....
KORE	Eugene, Oregon	50	1500	199.9	250
KOW	Denver, Colo.	150	1370	218.8	1,020
KPCB	Seattle, Wash.	50	1300	230.6	.....
KPJM	Prescott, Ariz.	15	1400	214.2	1,050
KPLA	Los Angeles, Calif.	500	1140	263	970
KPNP	Muscatine, Iowa	100	1420	211.1	1,590
KPO	San Francisco, Calif.	500	710	422.3	685
KPPC	Pasadena, Calif.	500	950	315.6	965
KPQ	Seattle, Wash.	100	1300	230.6	.....
KPRC	Houston, Texas	500	1020	293.9	1,900
KPSN	Pasadena, Calif.	1,000	950	315.6	965
KQV	Pittsburgh, Pa.	500	1110	270.1	2,135
KQW	San Jose, Calif.	500	1010	296.9	715
KRE	Berkeley, Calif.	100	1220	245.8	685
KRLD	Dallas, Texas	500	650	461.1	1,685
KRLO	Los Angeles, Calif.	250	1390	215.7	970
KRSC	Seattle, Wash.	100	1100	272.6	.....
KSAC	Manhattan, Kan.	500	900	333.1	1,410
KSBA	Shreveport, La.	1,000	1120	267.7	1,825
KSCJ	Sioux City, Iowa	500	1230	243.8	1,305
KSD	St. Louis, Mo.	500	550	451.1	1,725
KSEI	Pocatello, Idaho	250	900	333.1	585
KSL	Salt Lake City	1,000	990	302.8	705
KSMR	Santa Maria, Calif.	100	1100	272.6	890
KSO	Clarinda, Iowa	500	1320	227.1	1,425
KSOO	Sioux Falls, S. Dak.	500	1430	209.7	1,265
KTAB	Oakland, Calif.	500	1070	280.2	685
KTBI	Los Angeles, Calif.	500	1090	275.1	970
KTER	Portland, Oregon	50	1310	228.9	150
KTHS	Hot Spngs. Natl. Pk., Ark.	1,000	780	384.4	1,760
KTNT	Muscatine, Iowa	2,000	1170	256.3	1,590
KTSA	San Antonio, Texas	2,000	1130	265.3	1,800
KTW	Seattle, Wash.	1,000	760	394.5	.....
KUIJ	Seattle, Wash.	10	1500	199.9	.....
KUOA	Fayetteville, Ark.	500	1010	296.9	1,645
KUOM	Missoula, Mont.	500	650	461.3	395
KUSD	Vermillion, S. Dak.	250	620	483.6	1,275
KUT	Austin, Texas	500	1290	232.4	1,775
KVI	Tacoma, Wash.	50	1260	238	25
KVL	Seattle, Wash.	100	1100	272.6	.....
KVOO	Bristow, Okla.	1,000	860	348.6	1,525
KVOS	Bellingham, Wash.	50	1430	209.7	80
KWBS	Portland, Oregon	15	1500	199.9	150
KWCR	Cedar Rapids, Iowa	250	1250	239.9	1,545
KWGW	Stockton, Calif.	50	870	344.6	675
KWJJ	Portland, Oregon	15	1500	199.9	150
KWK	St. Louis, Mo.	1,000	1280	234.2	1,465
KWKC	Kansas City, Mo.	100	1350	222.1	1,500
KWKH	Shreveport, La.	1,000	760	394.5	1,825
KWSC	Pullman, Wash.	500	760	394.5	250
KWTC	Santa Ana, Calif.	100	1100	272.6	995
KWUC	Lemars, Iowa	1,500	1230	243.8	1,447
KWVG	Brownsville, Texas	500	1080	277.6	2,030
KXA	Seattle, Wash.	500	560	535.4	.....
KXL	Portland, Oregon	50	1360	220.4	150
KXRO	Aberdeen, Wash.	50	1340	223.7	80
KYA	San Francisco, Calif.	500	830	361.2	685
KYW	Chicago, Ill.	5,000	570	526	1,735
KZM	Oakland, Calif.	100	1440	208.2	685
WAAF	Chicago, Ill.	500	770	389.4	1,735
WAAT	Jersey City, N. J.	300	1220	245.8	2,405



UNITED STATES—(Continued)

Station Call Letters	Location	Power In Watts	Wave Length Freq.	Distance From Seattle Meters
WAAW	Omaha, Neb.	500	680	1,370
WABC	Richmond Hill, N. Y.	2,500	970	2,405
WADC	Akron, Ohio	1,000	1260	2,045
WAIU	Columbus, Ohio	5,000	1060	2,010
WAMD	Minneapolis, Minn.	500	1350	1,395
WAPI	Auburn, Ala.	1,000	880	2,180
WBAA	W. Lafayette, Ind.	500	1100	1,815
WBAK	Harrisburg, Pa.	500	1000	2,285
WBAL	Baltimore, Md.	5,000	1050	2,330
WBAP	Fort Worth, Texas	5,000	600	1,665
WBAW	Nashville, Tenn.	500	1250	1,970
WBBC	Brooklyn, N. Y.	500	1320	2,271
WBBI	Chicago, Ill.	5,000	770	389.4
WBEB	Rossville, N. Y.	1,000	1170	2,563
WBET	Medford, Mass.	500	1040	2,883
WBIS	Boston, Mass.	500	650	461.3
WBNY	New York, N. Y.	500	1270	2,361
WBOQ	Richmond Hill, N. Y.	500	970	2,405
WBRL	Tilton, N. H.	500	1290	2,324
WBT	Charlotte, N. C.	750	1160	2,585
WBZ	Springfield, Mass.	15,000	900	333.1
WBZA	Boston, Mass.	500	900	333.1
WCAC	Mansfield, Conn.	500	1090	2,751
WCAD	Canton, N. Y.	500-1,000	1230	243.8
WCAE	Pittsburgh, Pa.	500	650	461.3
WCAJ	Univ. Place, Lincoln, Neb.	500	790	379.5
WCAL	Northfield, Minn.	500	1050	2,855
WCAM	Camden, N. J.	500	1340	2,237
WCAP	Asbury Park, N. J.	500	1250	2,399
WCAU	Philadelphia, Pa.	500	1150	2,607
WCBF	Zion, Ill.	5,000	870	344.6
WCCO	Minneapolis, Minn.	5,000	740	405.2
WCFL	Chicago, Ill.	1,500	620	483.6
WCGU	Coney Island, N. Y.	500	1370	218.8
WCMA	Culver, Ind.	500	1150	2,607
WCOA	Pensacola, Fla.	500	1200	249.9
WCRW	Chicago, Ill.	500	1340	223.7
WCSH	Portland, Me.	500	820	365.6
WCSO	Springfield, Ohio	500	1170	2,563
WDAE	Tampa, Fla.	500	1120	2,677
WDAF	Kansas City, Mo.	1,000	810	370.2
WDBO	Orlando, Fla.	500-1,000	1040	288.3
WDGY	Minneapolis, Minn.	500	1050	285.5
WDOO	Chattanooga, Tenn.	500	1230	243.8
WDRC	New Haven, Conn.	250	1060	282.8
WEAF	New York, N. Y.	50,000	610	491.5
WEAN	Providence, R. I.	500	1090	275.1
WEAO	Columbus, Ohio	750	1060	282.2
WEAR	Cleveland, Ohio	1,000	750	399.8
WEBF	Chicago, Ill.	2,000	820	365.6
WEBJ	New York, N. Y.	500	1170	256.3
WEBW	Beloit, Wis.	500	1160	258.5
WBEC	Chicago, Ill.	500	1240	241.8
WBEI	Boston, Mass.	500	590	508.2
WBMC	Berrien Springs, Mich.	1,000	620	483.6
WBEN	Chicago, Ill.	500	1040	288.3
WBVD	Woodhaven, N. Y.	500	1220	245.8
WBW	St. Louis, Mo.	1,000	850	352.7
WFAA	Dallas, Texas	500	550	545.7
WFAN	Philadelphia, Pa.	500	1340	223.7
WFBL	Syracuse, N. Y.	750	1160	258.5
WFBI	Indianapolis, Ind.	1,000	1090	275.1
WFBR	Baltimore, Md.	250-500	1230	243.8
WFT	Philadelphia, Pa.	500	740	405.2
WFIW	Hopkinsville, Ky.	750-1,000	1150	260.7
WFJC	Akron, Ohio	500	1320	227.1
WFKB	Chicago, Ill.	500	1340	223.7
WFLA	Clearwater, Fla.	750	580	516.9
WGBB	Freeport, N. Y.	400	1220	245.8
WGBS	New York, N. Y.	500	860	348.6
WGCP	Newark, N. J.	250	1120	267.7
WGES	Chicago, Ill.	500	1240	241.8

