

Broadcast Advertising



JUNE, 1931

Hearst Metrotone News Selects

WOL

to bring
 "the Globe Trotter"
 to America's First
 Radio City

*Clipping
 from the
 New York
 Sun

CAPITAL LEADS IN RADIO SETS

Over Half of Families
 in Washington Have
 Receivers.

FINAL FIGURES SOON

Early Estimates Place the
 Nation's Total of Sets
 Near 15,000,000.

Copyright, 1931. All Rights Reserved.
 WASHINGTON, March 21.—Wash-
 ington—the first in war, first in peace and
 the first in radio receiving sets.
 The capital city today, on the basis
 of official Census Bureau figures,
 leads all other portions of the coun-
 try for which radio statistics have
 been compiled in its per capita dis-
 tribution of receiving sets. The au-
 thorities believe, too, that its aver-
 age of more than one set to each two
 families, in the final count, will show
 it the District of Columbia has a
 "radio population" than any
 other area in the nation.
 Its total show of sets, of which
 the census takers have counted 7,800,
 is the highest in the country.

About Washington, the New York Sun
 says a mouthful. And about WOL,
 nothing could be more significant than
 the selection of this station by Hearst
 Metrotone News as the one most likely
 to put their latest star, the Globe Trotter,
 in the greatest number of Washington-
 area homes.

Remember, Washington not only has
 more radio listeners, but it's the nation's
 great "try-out" town. If you've got the
 goods—"Washington orders liberally."

AMERICAN BROADCASTING
 COMPANY

Annapolis Hotel, Washington, D. C.

See Standard Rate & Data Service for rates

Washington **Orders Liberally**"

|||
Advertisers and
agencies select

KSTP

10,000 WATTS

(100% MODULATED)

because greater power, superior quality and the heaviest schedule of the best national (NBC and spot) and local entertainment features produces for KSTP the largest and most responsive audience in the great Twin Cities and tributary Northwest markets.

ST. PAUL « « MINNEAPOLIS

NORTHWEST'S LEADING RADIO STATION

**NOW
FOR THE FIRST TIME...**

**A LEASED WIRE SERVICE OF SPECIAL DISPATCHES
FOR BROADCASTING STATIONS**

Telegraphic dispatches from all parts of the world, written by star reporters, in a style particularly adapted to broadcasting.

Trained news writers and specialists in business, finance, sports, politics, foreign news, fashions, dramatics, the movies, and other special fields send their exclusive stories over a private leased wire to the studio.

This staff, recognized for its authority, records the daily history as the events occur and tells the story with a rich and colorful, human-interest touch.

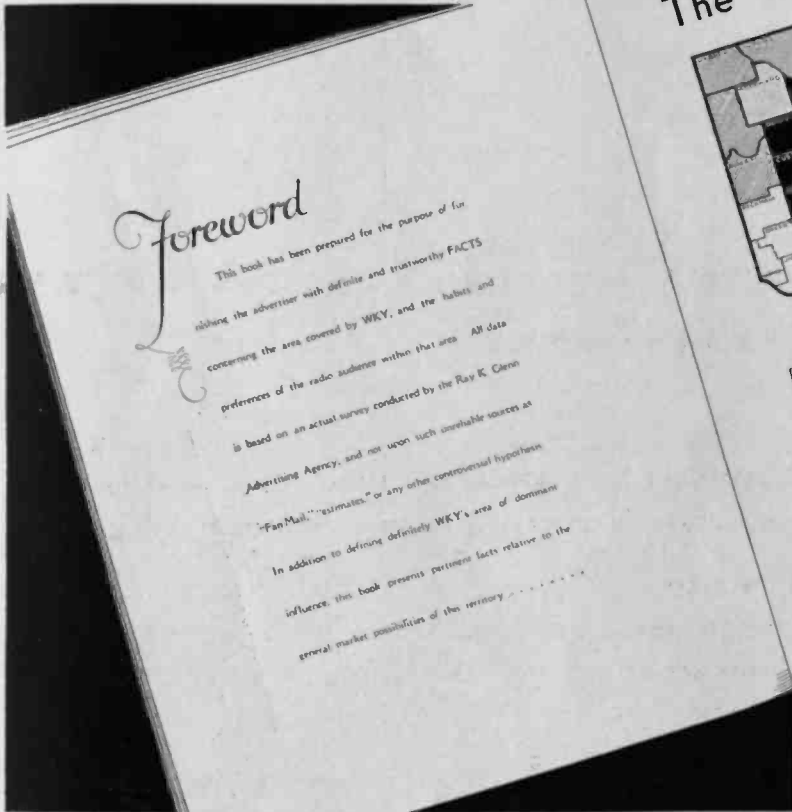
Exclusively to one station in each area.

Limited territory open. Wire Consolidated Press Association, Evening Star Building, Washington, D. C.

**CONSOLIDATED
PRESS**

56 PAGES OF FACTS!

CONCERNING RADIO COVERAGE IN THE OKLAHOMA CITY TRADE TERRITORY

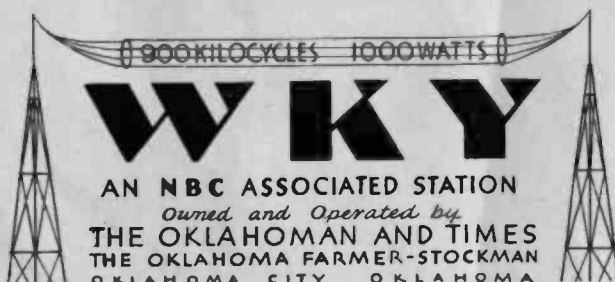


Complete Questionnaires from 1892 Families in the Oklahoma City Trade Area Showed the Following Station Preferences:

THE NEW WKY Market Book, just off the press, contains 56 pages of facts, based on an extensive house-to-house and direct mail investigation conducted by a local advertising agency. The actual area of WKY's dominant influence is accurately defined. Detailed data is given, indicating the relative popularity of all stations heard in this section—the listeners' preferences of programs—the average percentage of the potential audience for all hours of the day, together with a wealth of additional, essential data of interest and value. A copy of this book will be sent, free, to advertisers and agencies upon request.

WKY	1375	73%
†2nd Station	129	6.8
†3rd Station	56	2.9
†4th Station	48	2.5
†5th Station	25	1.3
†6th Station	21	1.1
*7th Station	19	1
*8th Station	13	.7
*9th Station	12	.6
All Others	194	10

*Other Stations Located in Oklahoma City.
†Stations Located at Distant Points.



JUST OFF THE PRESS

WMAQ presents in a beautiful new booklet, just off the press, the story of a great station. Forty pages of vital and interesting facts elaborately illustrated . . . carrying the inside story of program building by the creators of Amos 'n' Andy and many other outstanding radio presentations . . . The story of the wide scope of WMAQ's activities . . . The intimate closeups of its nationally-known personalities and the vividly-described functions of producing a program make this booklet interesting to both the general public and the user of broadcast time. It is available without charge to advertising agencies. Copies on sale to the general public at 25 cents each plus postage.

write

WMAQ, Inc.

The Chicago Daily News Broadcasting Station
400 West Madison Street, Chicago, Illinois

for

THE STORY OF
WMAQ



Broadcast Advertising

G. W. STAMM
Publisher and General Manager

RAY S. LAUNDER
Advertising Manager

Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON
Editor

C. A. LARSON
Eastern Representative
254 W. 31st St., New York City

Volume 4

20c a Copy

JUNE, 1931

\$2.00 a Year

Number 3

The Development of Radio as an Advertising Medium A Report of Changing Concepts

By L. Ames Brown*

President, LORD & THOMAS AND LOGAN, and
Chairman, A. A. A. Committee on Radio Broadcasting

IT HAS been my duty and privilege from time to time to report to you on the development of radio as a vehicle of advertising. In this year 1931, when several hundred national advertisers will spend upwards of \$40,000,000 broadcasting programs over the national networks, it is no longer necessary to devote time at an advertising convention debating the value of this established medium for mass salesmanship.

The cumulative records of successful use of the air as a supplement to the printed page are now so extended that everyone in the advertising business, including the honest doubters of several years ago, recognizes radio as a full-fledged advertising medium.

There were a good many honest doubters in the beginning. It was eight years ago that advertising

agencies received a mimeographed sheet from 195 Broadway, stating that time on Station WEAJ could be purchased, under certain restrictions, at the rate of \$100 for a ten-minute talk.

You recall the hue and cry that followed this announcement. . . . Many advertising agency executives felt that radio should be used only for the broadcasting of news and entertainment. There were others who believed that broadcasting could be used for advertising to a limited extent, but not to its full efficiency unless broadcasting stations sold advertisers the use of radio with the same freedom offered by the printed page.

Every progressive development in advertising has met with opposition. Change always frightens some people. And if the change is very radical, they think there ought to be a law against it. The reactionaries are advocating legislation to keep radio from being commercialized—

that is, commercialized beyond their particular standards of commercialization.

Some years ago Herbert Spencer pretty conclusively proved that you could not change human nature or stop human evolution by legislation. Freedom of the press was won in England generations ago, but there isn't a year that goes by that an attempt is not made in this country to legislate against this precious freedom. Freedom of speech extends to radio just as it does to the printing press. Un-American censorship of radio, un-American restrictions as to its use, are just as much opposed to American principles of freedom as censorship of the press.

THE American public operates its own censorship. Every day it censors the output of the printing press, and every day it censors the output of the broadcasting stations. Its censorship of radio is

*An address made at the closed radio session of the 11th annual convention of the American Association of Advertising Agencies in Washington, D. C., April 30, 1931.

very direct. The 15,000,000 owners of radio sets decide by a snap of the switch whether or not they want to listen to radio at all. By turning the dial they pick out the programs they want to hear, and silence those that do not interest them.

This is the kind of censorship that brings into the head offices of the National Broadcasting Company 20,000 letters a day from listeners all over the country. The letters, post cards, telephone calls, and telegrams received in the course of a year by national advertising on the air run into the millions. This nation-wide audience response is so sensitive that no intelligent advertiser can long misuse this wonderful medium for mass communication.

But we have with us a good many standpatters, or advertising reactionaries, who are still thinking in terms of 1923. They first told us that advertising could not be done over the air. The American Telephone people might be very expert engineers—but they didn't know what the American public wanted. The standpatters retreated from that trench.

They made their next stand when some national advertisers boldly advanced from the mildly "sponsored" program to the use of sales "spots" placed between entertainment features, like advertising pages between the editorial features of a magazine. The standpatters vigorously asserted that this would ruin radio. It didn't.

Now they are retreating from this trench and making a final stand to regulate the amount and character of copy an advertiser may use on the air. Some of them advocate tuning out the advertiser whose announcements are too long or too commercial. But the listener is not the only one who can tune out. The advertiser can also tune out, and spend his money in other media if they make radio unprofitable for him. The whole future of broadcasting in this country, just as much as the future of newspaper and magazine publishing, depends upon its profitable use as an advertising medium.

One often hears complaints about the amount of advertising in the papers, but usually the publications that carry the most advertising attract the most readers. Circulation

summer--

THE radio audience in July and August is 91 per cent as large as in March and April; 90.3 per cent as large as in May and June; 92.6 per cent as large as in September and October.

Those figures are quoted from a study made by Herman S. Hettig and Richard R. Mead of the University of Pennsylvania and published by the Columbia Broadcasting System under the title "Radio Broadcasting as a Medium for Summer Advertising."

attracts advertising, but the reverse is just as true. Advertising attracts circulation.

THOSE who are still living in the past, pleading for uncommercialized radio, would resent any effort of newspaper or magazine publishers to relegate advertising to the editorial backyard, or lay down rules as to advertising format. Let us suppose, for example, that Mr. Curtis of Philadelphia should tell us advertising men that hereafter his Saturday Evening Post would be made up solely of articles, stories and pictures of non-commercial character, and that the only way a manufacturer could get his name on a page would be as the "sponsor" of one of these editorial features, with a brief reference to the manufacturer's products.

Would any advertiser pay Mr. Curtis \$8,000 a page for the privilege of having his name mentioned at the beginning and end of a short story? But this is the way some people would have the advertiser spend ten to fifteen thousand dollars for an hour on the air. And some advertisers, in the early days of broadcasting, did delude themselves with the idea that the mere mention of their names as sponsors of fine musical programs was advertising. Well, it may have been advertising, but it wasn't worth what they paid for it, and that they soon discovered.

Many publishers of magazines and newspapers now recognize radio as a profitable advertising medium for the sale of their own products. *Literary Digest, Collier's Weekly, Time, Adventure, The McFadden,*

Street & Smith, Conde Nast, Butterick, Hearst, and other publications have taken to the air. Thirty broadcasting stations, including some of the big network stations, are owned by newspapers, and forty-three other stations are operated by, or affiliated with, newspapers. Those newspaper-operated stations are spread through twenty-five states, from Maine to California.

The success of some of these publishers' radio programs is known to everybody in the advertising business. Two of the great weeklies are using radio as a major advertising medium to build circulation and develop greater advertising acceptance. It was reported that one of the fiction magazines in six months on the air increased its circulation from 190,000 to 690,000. The advance in program technique gives publishers of fiction a unique opportunity for nationwide sampling.

Some of our friends in the publishing world seem to be unduly disturbed by the growth of radio advertising, and its possible effect on the future of printed advertising. I think their fears are not founded on a logical analysis of the situation. There is a very definite limit to the amount of time that can be profitably bought by advertisers. There are only twenty-four hours in the day—and a radio set can get only one program at a time.

While the volume of radio advertising is now large enough to be impressive, there are a number of daily newspapers whose annual advertising revenues are in excess of the receipts of the broadcasting chains. One of the national magazines last year carried nearly twice as much advertising in its fifty-two issues as the two great chains did in 365 days. I have heard no complaint from any newspaper publisher because Mr. Curtis sold nearly \$50,000,000 of space last year in one of his publications. The radio industry itself has grown to be one of the largest buyers of newspaper space, and it is going to be a very much larger buyer in the future.

IN discussing this subject of radio advertising at a meeting of the Association three years ago I said: "To what extent time on the air can be given over successfully to talks

(Continued on page 26)

Broadcast Advertising

Radio Opens Up New Territories for New Candy

By Stuart May

DUNCAN MAY CANDY COMPANY, INC., Montgomery, Ala.

FOR popularizing a new product, there's nothing like radio. At any rate, we're glad to testify that it did an exceptional job for us in introducing our latest candy product, Pecan Glace. Now that you have the moral of our story, here are the details:

Although Pecan Glace had been placed on the market two or three months before we began using station WSFA, we had not pushed this product. We knew that it was good candy and that we were getting repeat orders from our comparatively small number of dealers with whom we had placed it.

After a conference with the WSFA commercial department we decided to give Pecan Glace a month's fling on the radio. Having a limited amount of money to appropriate to this product, we took what was believed to be a poor half hour, as far as listeners were concerned, because we could get it at a reduced cost. The time was 4:00 to 4:30 in the afternoon, a half hour during which WSFA had not been broadcasting previous to the start of our program. The station had been going off the air from 2:30 to 4:30.

Our program was called the "Pecan Glace Waltz Review" and consisted of a half hour of waltzes, most of them the old favorites, and our only artist was Olive Gardner Bandy, popular radio pianist who was known as the "Waltz Review Girl." To check our listeners, the "Waltz Review Girl" each day would play a "memory tune," a se-

lection the listeners were asked to guess. Correct answers were numbered and put into a pool from which, every Friday afternoon, there were drawn ten. Each one of these was mailed a pound box of Pecan Glace and every answer, whether correct or not, received a sample of the candy.

Despite the fact that the half hour had not been used for some months previous and that it was the first program of the late afternoon schedule, the first week of broadcasting brought in approximately 375 letters and cards. At the end of three weeks, the weekly mail had grown to approximately eight hundred let-

ters and cards, and sales were jumping up all over this trade territory. We continued the program for a total of three months, to the end of our candy season, with results much greater than we had ever anticipated.

As Pecan Glace is a thoroughly Southern product, much of it was bought and sent to other sections of the country. Our "memory tune" answers included letters from eight states and before the first month had been completed we were receiving mail orders from dealers in territories we had not yet reached with our salesman. To make a long story short, Pecan Glace is now being sold not only in this trade territory, but as far north as Milwaukee and up the Atlantic Seaboard as far as North Carolina and Virginia and our prospects for next season are very bright indeed.

We have used no other advertising but radio and in addition to station WSFA, we are planning to use several other stations when the fall season opens up. We placed our advertising in the hands of the WSFA commercial department and permitted them to handle our program, announcements, etc., as they saw fit. After two or three weeks we were kept busy filling orders, which was the best proof of all that radio can do the work whether the product be a new one or an established one.

I am most happy to recommend radio to candy manufacturers in other sections and feel certain that the results obtained by us could not have been approached by any other medium.



Stop-Watch Censorship

“**B**E a program checker! Startle your friends and amuse your guests with this latest parlor sport. Easy to learn! More fun than Parchesi! Use Blank’s Stop-Watch.”

The above advertisement has never appeared in print, but don’t be surprised if you see it any day now. For the newest indoor sport, that of “Stop-Watch Censorship” or “Clocking the Sponsors” is sweeping the country. The procedure is simple:

You take a stop-watch and a radio, both in working condition. Listen intently to any sponsored program and whenever you hear a commercial announcement time it. Any sponsor who use more than 10 per cent— or 5 per cent, or 3, or 2, or 1 per cent (for in this game you make your own rules) of his total time on the air to tell you about himself or his product, is “It.”

This entitles you to write him a letter saying: “Get off the air, you bad old thing, you.” If he does, you win. If he decides to continue broadcasting in spite of you, you’ve had the fun of writing him, anyway.

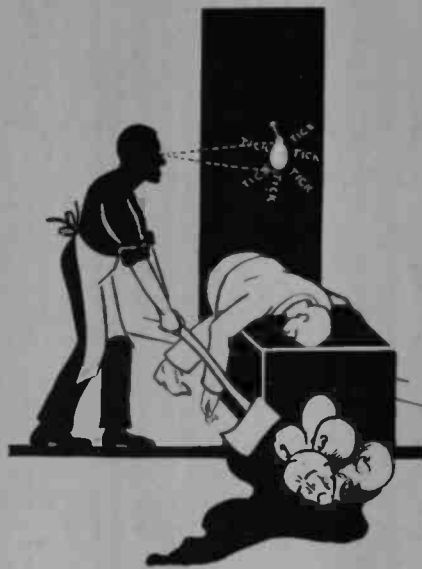
Although it’s somewhat absurd, as a game it has its points. But at present the players are taking it a bit too seriously. An article in the May issue of *Radio Retailing*, for example, attempts to answer the question: “Is there too much blah on the air?” by a check on 44 chain and 12 local programs. The chain programs average 7.7 per cent advertising; the local programs 15.8 per cent. For some reason, theme music was counted as advertising.

These figures stirred the editors to the conclusion that “a reasonable amount of advertising on the air is necessary, under our policies, and is not objectionable provided it does not occupy more than 6 per cent of total program time and is free from objectionable statements.”

In other words, by their own standards these editors have condemned three-fourths of these national advertisers, all of the local, and all whose programs occupy 15 minutes or less time on the air, as sponsors of objectionable material. (Tell that one to Pepsodent.)

FRANKLY I don’t believe it and I don’t believe that the editors of *Radio Retailing* believe it either. They started out to investigate one thing, got themselves intrigued and entangled with a bunch of figures and forgot where they were going.

Is there too much blah on the air? That’s what they



want to know. And then they start measuring the percentage of time each program devotes to commercial credits. Now, in the first place, “blah” and “advertising” are not synonymous. Much blah on the air is not advertising and it’s equally certain that much advertising on the air is not blah.

Neither is it clear why all commercial credits should be classed as objectionable. By this ruling an orchestra playing “Happy Days Are Here Again” is not objectionable. When the title is changed from “Happy” to “Lucky” and used as the theme music of the Lucky Strike program it becomes advertising. Does that, therefore, make the song objectionable?

Again, when the announcer says “The Lucky Strike orchestra will now play ‘Two Little Blue Little Eyes’, ‘Say a Little Prayer for Me’, and ‘The King’s Horses’,” how much is advertising—none of it, four words, or the whole announcement?

But disregarding that side of it, the idea of stop-watch censorship is silly because the whole program is advertising. No one asks what percentage of a magazine advertisement is advertising. No one says that the McClelland Barclay girl in a Fisher Body advertisement is *not* advertising, but that the type is. Such statements would be foolish, for obviously the whole thing is advertising. So, too, in radio the whole program is advertising. Its value to the sponsor depends entirely on how well it produces sales or good will or whatever it is planned to produce.

When a program is over, does it leave the listeners with a friendly feeling toward the sponsor and his products? What is more important, does it produce sales? If it does, the program is a success, no matter how much the audience may dislike the commercial announcements. If it doesn’t, the program is a failure, no matter how entertaining it may be, and the program must be considered as a whole.

Rudy Vallee is just as much a salesman for Fleischmann’s yeast as Graham McNamee, who reads the commercial credits, or Dr. Lee, who talks about the health-giving properties of yeast. That is why he is hired. If I do not care for Rudy’s crooning I will tune out the program just as quickly as I would because of McNamee’s sales talk.

Of all forms of censorship, radio censorship is the least necessary. The man at the dial is an absolute censor. If for any reason he doesn’t like a program

CLOCKING THE SPONSORS

Typical Test Cases Show Wide Divergence in Advertising Announcement Practices

Chain Programs

Firm Name or Program	Total Time (Min.)	Advertising Time* (Min. & Sec.)	Per Cent for Publicity
Sunkist Oranges	30	3'24"	11.3
Jeddo Highlanders	30	55"	3.0
Gold Medal Fast Freight	30	3'50"	12.8
Three Bakers	30	3'2"	10.1
Fleischmann's Yeast (Rudy)	60	3'15"	8.7
Quaker Oats (Phil Cook)	15	1'20"	8.8
La Palina Cigar	15	2'10"	14.4
Anheuser Busch	15	1'30"	10.0
Crema Cigar (Pryor)	15	1'15"	8.3
Barbasol Barbers	15	2'	13.3
Postal Telegraph	15	1'53"	12.5
Goodrich (Abe & David)	15	2'05"	22.8
Pepsodent (Amos 'n Andy)	15	2'32"	25.8
Premier Salad Dressers	15	1'	6.6
Maytag Washers	30	1'30"	5.0
Canadian Pacific	30	1'30"	5.0
Collier's Radio Hour	60	1'40"	2.8
General Electric	60	3'	5.0
Rex Cole Mountaineers	90	9'	10.0
Brownbilt Footlighters	15	2'30"	16.6
Davey Tree Hour	60	2'10"	3.3
Lowell Thomas (Digest)	15	2'40"	17.7
Armstrong Quakers	30	4'30"	15.0
Salada Tea	30	2'10"	7.2
RCA Radiotron	15	1'20"	8.8
Mobiloil Concert	30	1'40"	5.5
Cook's Travelogue	30	1'20"	4.4
Blackstone Plantation	30	1'40"	5.6
Stromberg-Carlson	30	2'	6.6
Paramount on Parade	90	5'	5.5
General Motors (Auto)	30	1'	3.3
Campbell's Soups	30	3'	9.9
Blue Malt Jester	15	2'	13.3
Speedy and Sapolin	30	4'	13.3
Graybar (Joe and Vi)	15	2'10"	14.4
Florsheim (Coon-Sanders)	30	2'25"	8.0
Happy Wonder Bakers	30	2'45"	9.1
Van Heusen Collar	30	2'25"	8.0
A. & P. Gypsies	60	2'10"	3.6
Robt. Burns (Lombardo)	30	1'5"	3.6
Nestle Chocolate	30	1'57"	6.5
Tastey Yeast	15	1'37"	10.8
Valspar	30	2'8"	7.1
Webster Cigars	15	2'7"	14.1
Totals	1,350	104'30"	7.7

Note that the average total time occupied by advertising matter of any type (including theme songs) is less than a thirteenth of the total listening time. These figures are for chain broadcasts by national concerns.

Local Programs

Schlossman's Paraders	15	5'	33.3
Gloria Gay's Affairs	15	2'40"	17.7
Phono. Records (WIBX)	69	7'12"	10.4
German Band (KDKA)	30	8'	26.7
Toronto (CKGW)	15	3'30"	23.3
Syracuse (WSYR)	30	6'8"	20.4
Central Savings	15	4'	26.6
Winston-Salem (WSJS)	15	1'40"	11.1
Grand Rapids (WASH)	15	3'20"	22.2
Lafayette (WBAA)	15	1'	6.6
Roanoke (WDBJ)	45	7'30"	16.6
Macon, Ga. (WMAZ)	45	5'	11.1
Totals	324	51'12"	15.8

Local programs and stations use twice as much time for advertising announcements as do the national hook-ups.

*Includes theme songs

he has only to reach out, turn the dial and that program is gone forever as far as he is concerned. If he doesn't hear the program, he certainly doesn't hear the advertising and does not buy the sponsor's goods as a result.

Multiply this one listener by the size of the total audience. If they all tune out the program it certainly makes no sales and the sponsor soon changes his copy or goes off the air entirely. In either case, the offensive program has been eliminated for the simple reason that it would not produce results.

In the case of a good program that pleases the majority of listeners, just the reverse is true. Having heard the program once the listener makes it a point to hear it every time it is on the air. The audience grows; more and more people hear the program, hear the sales message and buy the sponsor's goods, with the result that the program not only stays on the air, but probably appears more often.

A suggested solution to the disagreeable advertising program is for each displeased listener to write to the sponsor. This might help, but it is doubtful if any advertiser would stop a profitable radio series—one that he knew was producing sales—merely because he got some letters protesting against it. Nor would he continue an unprofitable advertising schedule because he received some favorable mail. After all, there is only one reason why he is willing to support radio and that is because it supports him by selling his goods.

Or look at it this way: No advertiser is deliberately trying to insult the public. Every advertiser and advertising agent believes *his* broadcasting to be not only unoffensive but downright interesting. If he thought anything else, he'd be a fool for letting it go on the air.

If anyone is really serious about banning advertising from radio he has only to refrain from purchasing any goods so advertised. Let enough listeners do that and advertisers will soon cease to bother them. Only, by the time that happens they will be paying an annual tax to listen to government bulletins.

ANA Opposes Commission on Talent

STRONG opposition to any plan of billing by which radio stations would allow advertising agencies a commission on talent as well as on time was expressed at the recent Detroit meeting of the Association of National Advertisers. Following resolution was adopted:

"Whereas, certain groups of advertising agents and radio interests have expressed the opinion that purveyors of radio talent should sell talent at a price which would automatically include 15 per cent commission for advertising agents, which commission would be in addition to the commission of 15 per cent allowed by broadcasting stations to advertising agents for the time purchased, and

"Whereas, it is the strong conviction of buyers of advertising that the question of compensation to advertising agents for the handling and purchasing of talent is a matter that should be decided between the advertiser and his agent, and not by the agent and purveyors of talent, be it

"Resolved, that the association of national advertisers hereby declare its opposition to any attempt to establish a practice whereby a commission on talent is mechanically allowed for advertising agents."

NOW WHAT ARE WE GOING TO DO?

Words and Music by One of the Kansas Lads

I HAPPENED to be in New York a few weeks ago at the time that the A. N. P. A. was having its meeting. It appears that some of the newspaper boys have come to the conclusion that it is high time to cast out this serpent, broadcasting, from the bosom of the fourth estate—just toss it overboard and let it sink back into the oblivion whence it came.

Some of the New York radio men I talked to seemed to be running quite a temperature at the prospect but somehow I just can't seem to get excited about it all. Maybe it is because we people out here on the prairie are not fully awake to the situation—maybe it is just because we Kansans are used to heavy winds and can't be bothered until we see the barn sailing off over the wheat field.

It may be treason to say so, but do you know, I can't help feeling that the newspaper people are more than half right in objecting to free publicity for commercial radio programs. There is no question but that radio is taking some of the money that used to go to newspapers and it is only natural that there should be a feeling of resentment toward the medium.

Aviation and radio have had a lion's share of free first page publicity in recent years. Formerly, when Willie Smith played a Godard waltz on the Gilfinkel Bakery pro-

J. Leslie Fox
Manager, KFH, Wichita

gram or an aviator made a hundred mile hop it was news and good for at least a half column story, but now it takes Lily Pons and the Metropolitan orchestra. The aviator must either land on the White House lawn or crash. In the latter case, if he is lucky, he can make the obituary column.

The reason for this attitude of the newspapers toward radio and aviation is that both have become big business, able to stand on their own legs and as such are not entitled to an excess of free publicity.

After all, why should an advertiser or station manager expect the newspaper to help merchandise a radio program unless it is a newspaper-radio campaign. Surely radio is powerful enough to do its own job of merchandising and I am confident that the next task broadcasters have to face is that of organizing their own forces so that an advertiser will receive exactly the same type of service as that offered by the up-to-date newspaper.

More and more Mr. Advertiser is expecting his radio program to sell merchandise—to be a connecting link between his factory and his dealer—between his dealer and the ultimate consumer. Only so far as this is successful will broadcasting serve its purpose. If an intelligent



J. Leslie Fox

merchandising effort on the part of the broadcasters will bring this about, I am sure that we will make our advertisers much happier with results and produce substantial increases in radio appropriations.

TO illustrate what I am trying to get at let me tell you about a campaign we are now conducting for the Lehn and Fink Company on their new product, Formula L-F. This concern is using four stations in the middle west for a test of radio. In Wichita the campaign is exclusively radio; in the other cities combined newspaper and radio.

Since Lehn and Fink wanted a radio test in Wichita we made it a point to keep all mention of the program out of the papers, except the program listing. We did, however, put some direct merchandising to the retail drug trade and learned a few things that will be valuable to us in the future.

Our first move along this line was to get out a letter to every retail druggist in Wichita inviting him to participate in a window display contest featuring Formula L-F the week the radio campaign started. Remember, this was in advance of distribution. We offered some small

(Continued on page 40)



The prize-winning window

WHY NOT A RADIO RECORDS COMPANY?

Asks Arthur Hull Hayes

Radio Department, CAMPBELL-EWALD COMPANY

PERHAPS the greatest fault that advertisers and agencies have had to find with radio advertising is the uncertainty of it all. Magazines and newspapers can boast of their circulation figures and back their boast with ABC audits. They can quote their lineage figures and substantiate their quotations with authentic figures from an independent concern whose sole business it is to compile such data. But broadcasting stations have little to offer in the way either of circulation figures or what would correspond to a publication's lineage figures.

Newspapers and magazines have found it very easy to furnish proof of insertion by sending a tear sheet to the advertiser or his agency. Broadcasting stations, however, are now going so far as to attempt to do away with the affidavits which they have been furnishing advertisers as proof of performance.

If broadcast advertising is to maintain its place among the major media in advertising it too must have some definite records and statistics for its customers. Time buyers are becoming as critical as space buyers; hence it behooves all radio stations soliciting commercial programs to be prepared to meet the critic's eye.

The obvious question arises—What is the station manager to do? How can he fortify himself with the same facts and figures, the same information, with which other media are already fortified? I do not propose to go into radio circulation methods, since this is a complete subject in itself; however, proof of performance, which is so important to the accounting department of the advertiser and the agency, and information corresponding to printed lineage could be taken care of in an efficient manner.

At the present time the better newspapers subscribe to what is known as a checking service. News-



Arthur Hull Hayes

papers all over the country who subscribe to such service send to the headquarters of the checking company copies of each day's edition; the service bureau in turn carefully goes through these newspapers and sends tear sheets to the various advertisers. As a consequence, when the subscriber sends his bill to the advertiser that advertiser already has on hand the proof of insertion.

Another facility which has been a great boon to newspapers is the work of the independent media record concerns. Such companies subscribe to Metropolitan newspapers. These newspapers are measured daily for their advertising lineage. These lineage figures are then collated and tabulated in various forms which are very valuable to the newspapers themselves, to the advertisers and to their agents.

The suggested RADIO RECORDS COMPANY would be to radio advertising what the newspaper checking service and media records service combined is to newspaper advertising. The information which an organization of this kind would be able to impart would be very valu-

able, inasmuch as it would be the work of a disinterested but accurate third party.

The execution of this idea would be practical and easy of accomplishment. The first task of the RADIO RECORDS COMPANY would be to have a standard station log form, a supply of which would be furnished to every station in the country. These stations would in turn send a copy of the daily log to the headquarters of the RADIO RECORDS COMPANY. With this basic information on hand the company would have everything needed to carry on its work.

THE first function of such a company would be a checking service. The checking department would carefully scan station logs for all national commercial features and would immediately fill out a form corresponding to the present station affidavit and forward it to the advertiser or his agency, to prove that according to the station's log the program was really on the air. This would relieve the station of the bother and responsibility of station affidavits, and would be an invaluable service to the advertising agencies, who find that it takes a great deal of time to keep sending out requisitions for affidavits and following these up. Of course, it must be kept in mind that whenever affidavits are held up, payment to the station for service is also held up.

Comparisons have come to be an important factor in the selection of media. A newspaper solicitor would not think of calling on a space buyer without being equipped with the proper lineage figures. These lineage figures are broken down according to classifications, editions, etc. The newspaper representative feels that it is a sales argument when he shows

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R. B. Clothes presents



THE RADIO
SHOW
OF THE YEAR
TONIGHT
8 to 9 P.M.
Station W.K.R.C.

A BIG PROGRAM and receives A BIG RESPONSE

By Ruth B. Rosenthaler

Radio Department, FREDERIC W. ZIV, INC., Cincinnati

SELDOM do advertisers obtain as definite proof of radio's pulling power as did The R. B. Clothing Company, when a single, one-shot program over WKRC (a 1,000 watt station in Cincinnati) pulled more than eight thousand letters from a radius of more than 300 miles.

For two months these manufacturing retailers of men's clothing had been using radio as an advertising medium, in conjunction with their newspaper advertising. Three 15-minute broadcasts weekly comprised their radio schedule and, although the outlay seemed justified, still there was no accurate check-up on results obtained from broadcasting as compared to newspaper advertising.

Then came an important decision. R. B. Clothes were to be substantially reduced in price, effective immediately.

Now, how were they to "break" the announcement of this new low price? Could radio compete with newspapers for attention-value? These two questions were tentatively answered by the purchase of a full hour's time from station WKRC.

Naturally, since the first announcement of this significant price-reduction was to be made over the air, it was essential to present a program which would attract a large audience, so arrangements were made to import Seymour Simons, well-known orchestra-leader and composer, from Detroit to conduct what our publicity ballyhooed to be the largest dance orchestra ever to broadcast in Cincinnati.

But even granted that the audience

was large—how would it be possible to differentiate, from future sales, which persons had been attracted to the company's stores by the radio announcement, and which by the newspaper ads which would run the following day?

This was the solution: all those listening to the broadcast were asked by the announcer to write either a post-card or letter bearing their name and address, and a statement that they had heard the announcement. All the letters and cards were to be placed in a box, and an impartial non-participant, blindfolded, would draw from this box ten letters or cards. Each of the ten persons whose names were drawn would be awarded his choice of a suit, overcoat or tuxedo, without any further effort save that of going to the nearest R. B. store and making his selection.

Inasmuch as the award of the ten suits or coats was to be a surprise announcement, no intimation of this attraction was made in the 3-column by 10-inch advertisement of the program which was carried in the daily papers on the day of the broadcast. Therefore, the only real inducement offered to prospective listeners was the large dance orchestra—and that in a "tough spot," competing against two of the more popular chain programs.

THEN—the big hour program itself!

Now, although it has been said that more than a very small percentage of time devoted to commercial announcements can produce more harm than benefit, here is a vivid example of that statement's fallacy.

For this was an hour program replete with commercial announcements. Only *these* were genuine SALES appeals, written with an eye for definite results.

Good will is all very well as the objective of sponsored programs, but radio is also a very efficient sales medium, and it was as such that the facilities of station WKRC were utilized for this program. The commercial aspect was not "crammed down peoples' throats" by any means, but the continuity had been liberally interspersed with selling talks for R. B. Clothes. Results of the program in terms of actual sales more than justified this contention, as you shall see.

Within a day, post cards and letters started pouring in from every section of Ohio, Kentucky, Indiana and West Virginia, to say that the writers had heard the hour program. An imposing number came from Michigan, Pennsylvania, Illinois—and many right out of Chicago, Cleveland, Detroit and even from New York City.

Before the deadline of one week from the date of the program had arrived, the total responses to the R B program had reached the unprecedented number of 8,153—a figure far beyond the wildest hopes of the sponsors.

But that wasn't all! Beginning the day following the broadcast and continuing for several weeks thereafter, sales in the R B stores showed a most gratifying increase, a substantial share of which was definitely traced to the radio announcement, proving without doubt the positive efficacy of radio as a sales and mer-

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Broadcast Advertising

LET'S STOP BUCK PASSING!

A Straight-from-the-Shoulder Discussion of Program Failures,

By Charles F. Phillips

Assistant General Manager, WFBL, Syracuse, N. Y.

RADIO salesmen are lacking in courage. That is a broad statement, but nevertheless true in the great majority of cases. There are, of course, exceptions. If you can be classed among these all too few, you are to be congratulated. Have you the courage to refuse a fifty-two week contract—to reduce, of your own volition, your commissions—to reduce the revenue of the station or stations you represent? If more men selling radio time would acquire such intestinal fortitude, one of the greatest evils and handicaps of radio advertising would be eliminated.

Too many programs are on the air today and have been on the air solely because the advertiser wanted that particular program, and according to Bradstreet, he is a good financial risk. If this advertiser continues to pay his bill, the broadcasts will in all probability continue for thirteen weeks, the duration of the contract. Encouraged by a few fan letters, or compliments of friends, the campaign may even be extended for an additional thirteen weeks.

Why is this advertiser on the air? What is his objective? What does he hope to accomplish? Has he an intelligent presentation, or is his just another good program? If he isn't getting results, who is at fault?

The gentleman who sold the account will tell you without hesitation that it is the advertiser's fault. He is a meddler, tells us how to arrange his program, what numbers he wants played. The advertiser selected the hour because he knows when he or his wife listens in on the radio. Yes, sir, the program is



Charles F. Phillips

a horrible mistake; the advertiser is getting nowhere fast—but it's his funeral—he's paying the shot.

But it isn't the fault of the advertiser! When any advertiser goes on the air and doesn't get results—just the results he is after—it is the fault of the man who sold that program and *no-one-else*. His job, in addition to selling time, is to sell to the advertiser the idea that the program he is submitting has been prepared by someone experienced in radio advertising and with a knowledge of his business and a thorough knowledge as to the wants of the radio audience, the potential purchasers of his product. The time and talent suggested was selected with the advertiser's best interests in mind and because, in the opinion of the salesman, it best suited the needs of the particular account.

The intelligent presentation is comparatively simple. The difficulty, as we all know only too well, arises when the advertiser begins to improve upon the program presented. All advertising, of course, can fascinate—radio more so than any other type. However, the question is, "Can we in the radio advertising business afford to allow an advertiser to broadcast a program which in our opinion will not produce?" We cannot. When a program is drawn up by thoroughly experienced men, there is little doubt about its success. It more than pays its way and, when advertising is profitable, it is continued.

Hundreds of advertisers have discontinued the use of radio because it didn't produce. Some of these failures were due to the meddler we read so much about. Others were over-sold. They expected miracles. Still others were attempting something for which radio is not adapted. Regardless of the reason for the failure, the fault is with the radio salesman, and not with the advertiser.

However, these failures are costly. They are costly to the advertiser and more costly to radio advertising. When any type of advertising fails to produce the desired results, the campaign or copy is seldom condemned, especially when the advertiser has had a hand in its presentation. It is usually considered by the advertiser to be a failure of the medium. This is especially true when the medium is radio, because it is new. Therefore, a failure in the radio medium means the con-

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ADVERTISING THE RADIO PROGRAM

An Analysis of Media Used by 170 NBC Advertisers

By E. P. H. James
Sales Promotion Manager, NBC



E. P. H. James

HOW many broadcast advertisers question the value of putting over a sales message which is coordinated up and down the line, in print and over the radio? The matter which now gives advertisers most concern is the choice of means to do this most efficiently.

The sales promotion department at NBC headquarters has a row of filing cabinets and 36 display panels filled with samples of coordinating material used by advertisers on its networks. There are similar collections in the NBC branch offices. This material has been assiduously collected for several years past and an analysis of the contents of these files now gives a reliable indication of the trend in the use of other forms of advertising in conjunction

with radio.

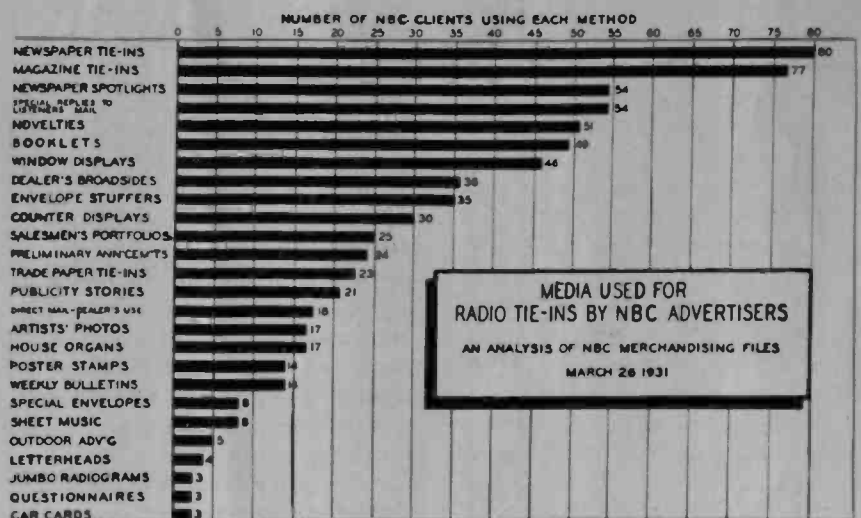
Most NBC advertisers actively on the air during March, 1931, when the study was made, are represented in the files (although in a very few cases it has been surprisingly difficult to obtain material), and we are therefore able to judge by actual examples rather than by theory. The chart which illustrates this article gives some idea of the relative popularity of the various forms of advertising which are now coordinated with network radio programs. The analysis covers 170 advertisers, some of whom are represented in nearly every one of the groups listed. Others use only two or three of the methods shown, since the adaptability of each device depends upon the method of distribution of the product.

In some cases, the extent to which supplementary media can be used is almost automatically determined

by the limitations of the advertising budget; the advertising manager must simply make the best of the media he is already using and see to it that as many tie-ins as possible are instituted, without involving additional expense. It is not surprising, therefore, to find newspaper and magazine tie-ins leading all others in the number of advertisers who use them. These usually consist of small paragraphs inserted in regular copy without disturbing the layout.

AMONG those tie-in jobs which call for an additional appropriation, a particularly noteworthy item is "Newspaper Spotlights," which now stands third on the list—a position which represents a very rapid growth in popularity. This spotlight advertising is rapidly assuming the proportions of a new and important classification of newspaper

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A Discussion of RADIO TALENT

*with some observations on the other
aspects of Program Building*

By Howard Angus*

Chairman, Radio Group, New York Council, A. A. A. A.
BATTEN, BARTON, DURSTINE & OSBORNE, INC.

THESE remarks are for those advertising agency executives and account representatives who have been standing on the edge of the broadcasting pool but who have hesitated to plunge in, and are for the purpose of showing that the water is fairly tepid and that toes will touch bottom.

One question which naturally bothers you in entering broadcasting is: Where will I find the proper talent? The finding of talent is not a serious problem. You know in other businesses that the seller seeks the buyer. Broadcasting is no exception.

Five years ago the radio talent was to be found in the studios of the recording companies. These had under contract the leading concert artists, popular singers and orchestras. Recording was the only developed source of revenue for artists outside of personal appearances. The same microphone was used in both the broadcasting and recording studios. Other mechanical processes were similar. The broadcasting station owners and the first broadcast advertisers went to the recording companies for talent with little money in their pockets and the beguiling word, publicity, on their tongues.

However, a great change has come. The source of revenue has shifted. Now the talent is to be found in the broadcasting instead of the recording studios.

During the last year there has been a real struggle for the control of radio talent. Both the National



Broadcasting Company and the Columbia Broadcasting System have formed concert bureaus. Into these two organizations have been merged innumerable smaller bureaus. Most of the well-known radio talent is now controlled by either one or the other. It amounts to almost a corner on the market. Each has an unusual opportunity to find new talent, for everybody who thinks he has radio ability is knocking on their doors.

Of course, there are numerous small bureaus that have radio talent for sale. Once they know you are in the broadcasting market they will follow the well-known basic law of seeking you out.

Recorded broadcasting has developed. Generally speaking this is in the hands of those who were in the business of making phonograph records. They also have contracts with some artists or know how to get in touch with them.

Only recently another important factor has entered the field—motion

pictures—using practically the same equipment as radio and paying greater prices. It is not inconceivable that the drift will be from the broadcasting studios to the motion picture studios. And it is to these that you may eventually go for talent.

When the motion picture industry went to sound it rushed all the singers and orchestras and song writers to Hollywood and then rushed them right back again. That wasn't exactly what the motion picture audience wanted. Then the motion picture theatres, borrowing a page out of vaudeville and Roxy's book, began developing units for stage presentations in the motion picture theatres. Artists' bureaus have developed on Broadway to handle these, of which probably the William Morris Agency is the largest. This is another present source of radio talent.

CONTROL of talent by broadcasting companies has increased buying difficulties. In the old days when broadcasting companies were merely selling time on the air, they were our enthusiastic partners in finding talent. They were poor and their hope of having good talent on their stations was through the advertiser's money. They were reliable partners in helping us to buy cheaply as they were anxious to have us spend as much money as possible for station time and as little as possible for talent.

Now, human nature being what it is, the broadcasting companies are anxious to have you buy talent from their own concert bureaus and these

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*An address made at the closed radio session of the 11th annual convention of the American Association of Advertising Agencies in Washington, D. C., April 30, 1931.

We Increased Our Sales *and* Decreased Our Costs *by* Going on the Air

Says P. I. Nederman

President, NEDERMAN PIANO COMPANY, Kansas City

OUR radio program has proved so successful in attracting new business that we have discontinued all other forms of advertising. The increased number of sales since our entertainment was first broadcast in May, 1929, has convinced us we can reach a greater number of people through this channel for a smaller amount of money than any other medium.

From May, 1929, to May, 1930, our company spent \$13,000 with the newspapers, while this year our time on the air will cost us only \$9,700. A saving of \$3,300 is important in any department of any organization

and is particularly significant when you consider we have used a more expensive form of advertising, have increased our business and still have saved money.

We had been impressed by the success of nationwide programs and felt that equally good results could be obtained locally provided the act was carefully worked out. Before contracting for a program we decided it must fulfill these requirements:

1. Reasonable in price.
2. Fairly short.
3. The beginning of the campaign must attract attention and be

interesting enough to keep up the listener's interest over a long period of time.

4. There should be enough advertising in the program to make the audience familiar with Nederman's radios and pianos and the advantages of buying at Nederman's, yet condensed into such a small amount of time that there would be no danger of antagonizing listeners.

On first consideration the requirements seemed simple enough, but they proved somewhat difficult to meet when we began to work out our program. Twenty programs were considered before we found one which we thought would exactly meet our requirements. We decided on an act entitled "Easy Aces" and signed it for a seventeen-week trial period. The program was presented each Monday and Friday evening from 7:15 until 7:30 o'clock.

The characters in the act are Mr. and Mrs. Ace and two of their friends, Kate and Stan. The action takes place around the bridge table when the Aces and their friends meet twice a week for bridge at a quarter of a cent a point. Mrs. Ace's very poor bridge, the Ace family arguments, Stan's "rubber" checks with which he pays his occasional losses, Stan and Kate's love affair and Mrs. Ace's difficulties with the bridge signals her husband insists she use furnish many laughs.

The act, which was written by Ace, a local newspaper columnist, has been subtly handled and unobtrusive advertising has been worked into it. For example, in one of the early programs Mrs. Ace, the type of bridge player who trumps her partner's ace if she has the chance, has had a piano from Nederman's

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Thousands Join Sin-Bac Club



MORE than 5,000 children belong to the Sin-Bac Radio Club conducted by "Uncle Ralph" from station KDKA, Pittsburgh, each Tuesday afternoon, under the sponsorship of the makers of Sin-Bac Healthy Fur Shoes.

Each week these 5,000 youngsters listen in eagerly to hear which lucky five of them will receive the five pairs of shoes given for the longest lists of friends' names, addresses and birth dates. In addition to announcing the winners,

"Uncle Ralph" entertains the children with stories featuring bird and animal imitations.

Recently a party was held in the department store of Frank & Seder, sponsors of the Sin-Bac program in Pittsburgh, where Uncle Ralph played host to more than a thousand children. The photograph shows a window of this store, tied up with the radio advertising by the microphone and the portrait of "Uncle Ralph."

Little Stories
from Real Life

The Program with No Advertising

By R. L. Harlow

Assistant to the President, YANKEE NETWORK.

Characters

Mr. Reinneiger.....A Successful Manufacturer
Mr. Jones.....A Station Manager

Reinneiger (enters)—Good morning, Mr. Jones. I am considering a little good-will stunt over the air.

Jones—That's good news to a station manager, Mr. Reinneiger. Won't you sit down?

Reinneiger—Thank you. I think it is generally conceded that I have been fairly successful.

Jones—There isn't the slightest question about that, Mr. Reinneiger.

Reinneiger—Now the thought occurred to me that perhaps I owed something of my success to the general public.

Jones—I'm afraid you're a bit too modest, Mr. Reinneiger.

Reinneiger—Not at all, Mr. Jones, well—er—of course you understand it has meant hard work for us; but, after all, we really owe something to the public.

Jones—I understand, sir.

Reinneiger—Now, what I'd like to do, Mr. Jones, is to sponsor a really fine program as a slight expression of good will—something the public will talk about—no advertising—no selling talk—just a big, fine tribute to our customers.

Jones—As a matter of fact, Mr. Reinneiger, a program as you are outlining will create a great deal of good will.

Reinneiger—Well, that's all right too, just as long as you do the thing right. What I have in mind is a large symphony orchestra, perhaps a singer or two and occasionally a good male quartette.

Jones—I think I know just what you mean. I'll draw up a prospectus with costs at once.

Reinneiger—Do that, and bear in mind, young man, that it's got to be the best.

Jones—Of course we'll diplomatically work your name in as the sponsor of this program.

Reinneiger—Well, just as you see fit—I prefer not to have advertising, but as I say, do this right.

Jones—You'll pardon me saying, Mr. Reinneiger, that it is a pleasure to talk to a man who really appreciates good things.

Reinneiger—There's too much advertising on the air



—I don't want any blah in connection with what I do. Well, draw up what you suggest and send it over to my office.

Jones—Today without fail. Good afternoon, Mr. Reinneiger. (Mr. Reinneiger exits.) (to himself) Who said there wasn't any Santa Claus?

(Copy of letter received by station BLAH two days later.)

JOSEPH M. REINNEIGER & CO.

Makers of Reinneiger's Ready Remedy

Station BLAH

Gentlemen:

Mr. Reinneiger has directed to me to write to you in regard to the proposed series of broadcasts in the interests of this company.

We take this opportunity to thank you for the splendid presentation which you sent us. However, in our judgment a dance band of perhaps not over eight pieces would better serve our purpose. Will you also engage an A-1 crooner (not over ten dollars).

On the first three programs, Mr. Reinneiger will personally speak, possibly for ten or fifteen minutes as you advise.

We wish this program to be known as "Reinneiger's Ready Rhymsters." This will bring the name "Reinneiger" in before each musical number.

On a separate sheet I am enclosing a list of ailments relieved by Reinneiger's Ready Remedy, also a list of ten local dealers which we desire read each week over the air, together with a testimonial by a prominent movie actress. We are also considering giving away Reinneiger's Ready Remedy each week.

As this is an outstanding program we desire the best hour available.

In every other detail, we approve your plans.

Cordially yours,

JOSEPH M. REINNEIGER & Co.

Per J. Reinneiger, Advertising Manager.

P. S.—Be sure and quote lowest price and time discounts as we hope to buy at least five periods.

J. R.

Radiopinions

H. V. Kaltenborn,

Who Edits the News three times a week over the radio for the S. W. Straus Company, writes in Scribner's Magazine

**Alfred N. Goldsmith and
Austin C. Lescarboura**

*In their admirable book,
"This Thing Called Broadcasting"*

Henry A. Bellows

Vice-President Columbia Broadcasting System

H. H. Kynett

*of The Aitkin-Kynett Co., Philadelphia,
addresses the A. A. A. A.*

Bill Hay

*Commercial Manager, WMAQ, to the
Canadian Advertising Affiliation*

Volney D. Hurd

*Radio Editor of the Christian
Science Monitor*

Dr. Howard W. Haggard

Eastman speaker over CBS

As a newspaper man writing daily signed and unsigned editorials during the nine years in which I have also broadcast from one to four times a week on news topics, I have had unusual opportunity to compare the effect of the spoken and of the written word. There can be no question about the superior persuasive power of speech,

Radio stands in great contrast to the usual media of advertising, such as magazines and newspapers. The newspaper advertiser hopes that his insertion will be noticed. But he knows that if it is, it will be an intruder into the mind of the reader . . . However it reaches the reader's mind, comparatively rarely does it do so with the deliberate intention of the reader. How different from radio sponsorship! Men and women throughout the country turn on the radio to the Palmolive Hour, La Palina, Amos 'n' Andy, and other leading features. They tune the dial to the station broadcasting their favorite "hour" and wait for it. They look forward to it. Of course, they are not seeking the commercial credits or the advertising messages, but they are glad to accept the message in return for the program.

The cure for blatant advertising rests with the public itself. No advertiser is so foolish as knowingly to offend any considerable part of his audience.

The mere fact that entertainment enters into broadcasting as a vehicle for the advertising idea does not inalienably separate entertainment and advertising. On the contrary, because of the peculiarities involved in presenting advertising copy through broadcasting continuities, there is an exceedingly important intangible that enters into the matter and that, for want of a better word, may be called the atmosphere of the performance that perhaps naturally suggests a product's appeal to the public. It is based not on any mysteries of the air, but on a thorough understanding of that product's relation to public likes and habits.

If advertising programs were absolutely eliminated tonight, there probably would not be one hour of worth-while radio entertainment on the air.

Radio advertising should be a good will proposition, leaving the printed page for the sales message, a page where the message stands still, reiterating itself to the reader until he has been sold. How many ads sell on the first scanning? Very few, I believe. The eye may be caught by some trick phrase or type, but the ad is studied and then it "gets its man."

To try to do this in radio where one cannot easily avoid the appeal is what has brought the present long-winded advertising talks which are rapidly driving away listeners from radio.

My one concept of radio advertising can be summed up in the phrase "Too Brief to Tune Off!"

Whenever I mention anyone out of the history of the world, I receive from 50 to 500 letters from persons claiming to be direct descendants of the man named, no matter whether the date be 800 or 1800.

Public Should Be Its Own Radio Censor, Says Saltzman

THE broadcasting station must have some means of support, for the operation and maintenance of such a station is an expensive matter. England, for example, has solved this problem by taxing radio receiving sets. No advertising is heard in British broadcasting. The average citizen of our country has a feeling today that the tax concession has already been oversubscribed and I doubt if our people want a broadcasting tax.

In the early days of broadcasting in the United States, several unsuccessful plans were tried to raise the necessary funds for the support of stations. The result was the development of the "sponsored" program, which is a genteel, lady-like term for radio advertising.

It is estimated that there are 15,000,000 radio receivers used in the United States. Which method of supporting radio broadcasting would these 15,000,000 owners prefer? A tax or a "sponsored" program? There is little doubt that the sponsored program would win. American broadcasting today is the best in the world. The sponsored program has brought to the microphone much costly entertainment, put on by expensive talent. The advertising announcements in these high-grade programs, in general, are tactfully made and can not well be objected to if our broadcasting is to be supported by advertising.

On the other hand, there are many cases of stations operating mainly for the profits to be gained that are permitting excessive and nauseating advertising. These latter stations are hastening the day when grave consideration must be given to the question as to whether they are operating in the public interest, convenience and necessity.

Why doesn't the Federal Radio Commission do something about it? Although Congress did prohibit the Radio Commission from censoring programs, there is another censor that can do much to regulate objectionable advertising and other obnoxious features of radio programs. That censor is the listening public, for whom Congress wrote the Radio Act of 1927.

The average broadcaster today is much in the position of a storekeeper. The storekeeper keeps on his shelves the goods that the people want to buy. In general, the broadcaster puts on the air the kind of programs his listeners wish to hear. If you are tired of the advertising of beauty parlors or filling stations, or the merits and price of the last consignment of prunes, you can censor that program by turning the dial to another station.

The broadcaster, in general, wants to know what his listeners want to hear. Let him know. Of course, he must accept advertising; otherwise his station will die, but the value of his advertising and the rates he is able to prescribe depend on the number of hearers he reaches. If excessive and objectionable advertising causes a large number of his hearers to tune in another station, the effect will be

Wisconsin Broadcasters Organize



The Wisconsin broadcasters, photographed at their initial meeting at Madison, April 27. Reading from left to right, those included are:

Standing: H. R. Miller, WIBU, Poynette; Rev. James A. Wagner, WHBY, Green Bay; W. E. Walker, WISJ, Madison; W. C. Bridges, WEBC, Superior; Arthur Towell, Arthur Towell, Inc., Madison; Pat Shannon, Arthur Towell, Inc., Madison; G. W. Stamm, BROADCAST ADVERTISING, Chicago; Francis M. Kadow, WOMT, Manitowac; Ray S. Launder, BROADCAST ADVERTISING, Chicago; Andrew Hertel, Chicago; A. H. Lange, KFIZ, Fond du Lac; H. Born, WHBL, Sheboygan; Emery Martin, KFIZ, Fond du Lac; S. H. Bliss, WCLO, Janesville; Dean Hodgdon, Bureau of Broadcasting, Chicago; H. S. Mann, WRJN, Racine.

Seated: Wm. C. Forrest, WIBU, Poynette; W. T. Evjue, WIBA, Madison; the next two gentlemen were not identified by the photographer; H. J. Newcomb, WRJN, Racine; Wallace F. Bussi, WHBY, Green Bay; Jos. Callaway, WKBH, La Crosse; Al. Perretz, Famous Artists of the Air, Chicago.

THE details of organization of Wisconsin broadcasting stations were formulated at a meeting held in Fond du Lac, Wis., at the Retlaw Hotel, May 11. The association is to be called the League of Wisconsin Radio Stations, Inc., with the following stations as charter members: WTAQ, Eau Claire; KFIZ, Fond du Lac; WHBY, Green Bay, West De Pere; WCLO, Janesville; WKBH, La Crosse; WIBA, Madison; WIBU, Poynette; WHBL, Sheboygan; WEBC, Superior; WRJN, Racine; and WOMT, Manitowac.

The organization was perfected at a third meeting of the group which was held at Racine, May 25,

at the Hotel Racine. Temporary officers of the league are H. J. Newcomb, WRJN, Racine, president, and William C. Forrest, WIBU, Poynette, secretary.

The plan of the association will allow but one station to a county as members and no Milwaukee station will be invited. Steps were taken to standardize contract discounts and charges for divisions of the hour rate. It was also decided to allow agency discounts on talent in addition to the commissions on time.

It is the intention of the Wisconsin group to sell time over the associated stations. A special cooperative discount will be offered to advertisers who use all of the stations.

magical on the broadcast owner.—From an address by Maj. Gen. Charles McK. Saltzman, chairman, Federal Radio Commission, before the first annual assembly of the National Advisory Council on Radio in Education, in New York City, May 21, 1931.

CBS Adds 83rd Station

WITH the addition of KGB, San Diego, Calif., to its chain, the Columbia Broadcasting System now has a total of 83 affiliated stations. A member of the Don Lee West Coast network as well as of the nationwide system, KGB has just been equipped with a new 1,000 watt transmitter with hundred per cent modulation and crystal control.

Give Away Collars

THE Phillips-Jones Corporation are distributing Van Kane collars to radio listeners who ask for them. Any listener requesting one of the new collars is sent a certificate, which is redeemable at any haberdashery handling Phillips-Jones products. Fifty thousand collars have been set aside for free distribution.

Foster Joins WLWL

RADIO station WLWL, New York, has announced a change in operating policy. A commercial department is to operate under the direction of Frank P. Foster, formerly director of publicity and merchandising plans with National Radio Advertising, Inc.

A. A. A. Elects Officers at Annual Convention

NEW officers of the American Association of Advertising Agencies were elected during the closing day's sessions of the organization's fourteenth annual convention in Washington, D. C.

M. L. Wilson of The Blackman Company, New York, was elected vice-president; H. H. Kynett, partner in the Aitkin-Kynett Company, Philadelphia, was elected secretary; and E. De Witt Hill, of McCann-Erickson, Incorporated, New York, was re-elected to the post of treasurer. Neither the terms of the president nor of the chairman of the board expire this year, so John Benson and C. D. Newell of the Newell-Emmett Company, president and chairman, respectively, make up the remainder of the list of officers.

Two members-at-large to the executive board were elected. They are W. C. D'Arcy, of the D'Arcy Advertising Company of St. Louis, retiring vice-president; and Stewart Mims, vice-president of J. Walter Thompson Company, New York.

Regional council representatives elected were A. W. Hobler, vice-president of Erwin, Wasey & Co., New York, New York Council; Howard Bugbee, of Walter B. Snow and Staff, Boston, New England Council; Charles H. Eyles of the Richard A. Foley Advertising Agency, Inc., Philadelphia, Philadelphia Council; L. R. Northrup, of Batten, Barton, Durstine & Osborne Corp., Chicago, Western Council; and W. R. Massengale, of Harvey-Massengale Company, Atlanta, Southern Council.

Edgar Bill Buys WMBD

EDGAR L. BILL, director of WLS ever since it went on the air over seven years ago, has organized the Peoria Broadcasting Association to take over the ownership and operation of WMBD, Peoria. He has resigned his WLS position and will become actively in charge of WMBD as soon as the transfer of ownership is approved by the Federal Radio Commission. Before entering radio work in April, 1924, Mr. Bill was engaged in farm and daily newspaper work for several years.

Mints on Chain

A NEW CBS program, the Bristoleers, will go on the air July 7, advertising Bristol Diced Mints, made by the Brandle and Smith Company, Philadelphia. The programs will be musical. The advertising is handled by the Hancock Payne Advertising Organization of Philadelphia.

Nebraska Association Broadcasts

TIME on three stations has been taken by the Nebraska Progress Association, Omaha. The broadcasts will be supplemented, later on, by publication advertising.

solution--

"IF the public feels there is too much advertising in connection with certain programs, all the listeners have to do is to express themselves to the management of the company which puts on the program (not to the radio company). Drop a line to the head office and say that you have decided not to buy any more 'pasty toothpaste' or 'creamy mush' until the company reduces the percentage of advertising, and if enough such letters are written, the desired result will soon be forthcoming.

"Listeners often tell me that something should be done about the matter. They even write the radio stations, but they are wasting their time. Some have said they love to listen to 'Amos 'n' Andy,' for example, but they had stopped buying the toothpaste because the announcer talks so much about it on the radio. Personally, I think the whole listening public must understand that they can handle the situation collectively merely by their purchases. If they like a program and feel it is not filled with too much advertising, let them show their appreciation by their purchases. If, on the other hand, they feel that the advertising of that particular program takes away the good effect of the program, let them buy from a competitor. The answer is perfectly simple."—Captain S. C. Hooper, U. S. N., Chief of Naval Communications.

Radio Broadcasters of America Adds to Staff

HARRY LAMBERT, formerly sales manager of Electro Broadcasters, Inc., and before that with Judson Radio Program Corporation, has joined the staff of the Radio Broadcasters of America, Inc. Mr. Lambert has had several years' experience in the building of radio programs and is thoroughly familiar with the various phases of recorded programs and spot broadcasting.

Sweetheart Soap Adds Morning Period

THE "Sweetheart Hour" concert, broadcast over the Columbia network on Sunday evenings for the past three months, under the sponsorship of the Manhattan Soap Company, has added another period to its schedule and is now being heard on Friday mornings and Tuesday evenings, the later program replacing the Sunday hour.

J. C. McQuiston Retires

J. C. McQUISTON, general advertising manager of the Westinghouse Electric and Manufacturing Company, has announced his retirement effective June 1, 1931. For 29 years Mr. McQuiston has been in charge of advertising for Westinghouse Electric during which time the status of advertising and sales promotion, distribution and other allied phases of his profession have gone through as many changes as the electrical industry itself.

His position in radio broadcasting is unique in that he is the only advertising man privileged to have been a member of the original council of Westinghouse executives who decided to inaugurate broadcasting and who laid down the policies and practices to be followed.

In 1920, when the first broadcast was inaugurated on station KDKA, Mr. McQuiston arranged its pioneer program. He has been in general charge of all radio programs for Westinghouse broadcasting stations since that time.

He it was who caused the first union of broadcasting station and newspaper when he located a studio in a newspaper plant and used news bulletin as program material. In all the years during which broadcasting has developed as no other industry in the history of the world, the pioneer programs of the Westinghouse Company, which he developed and the ethics of program work, for which he was responsible, have served as the basis upon which all broadcasting programs have been founded.

KUOA Now Commercial

RADIO station KUOA, Fayetteville, Ark., has been sold by the University of Arkansas to a group headed by Marshall Spivey, publisher of the *East St. Louis Daily Journal*, and will hereafter be operated as a commercial station. W. M. Ellsworth, formerly manager of station KGNO at Dodge City, Kans., will have charge of KUOA.

Names Hanff-Metzger

THE d'Orsay Perfumeries Corporation, of Paris and New York, creators of Parfums d'Orsay, Poudre d'Orsay and other high grade toiletries, have appointed Hanff-Metzger, Inc., New York, as their advertising agency to act as counsel on all matters pertaining to publication, radio and display advertising.

Vee-dex Names Weinberg

THE Vee-dex Company, Los Angeles, makers of proprietary preparations, have placed their advertising account with the Milton Weinberg Advertising Company of that city. Radio and newspapers will be used.

Advertises Aerial Tape

THE Consolidated Wire and Associated Corporations, Chicago, will advertise Sta-Put aerial tape with broadcasting, trade papers and direct mail. The Albert L. Lauer Company, Chicago agency, is handling the account.

**"RADIO TODAY
HAS A
YEAR-ROUND
AUDIENCE"**



"I've always thought of radio," said the manufacturer, "as a fine winter-time medium. But isn't it true that in summer your audience spends most of its leisure hours away from home?"

"A number of people have had that idea, and so the Association of National Advertisers not long ago sponsored a survey to get the actual facts," replied the Westinghouse salesman. "The investigators interviewed 70,000 people over an eight months' period. Here's what they discovered:

"The summer-time audience is within nine per cent of the winter-time audience.

"You see the day is past when you had to take radio advertising on faith alone. The facts are

charted and available for anyone to see. A glance at this chart shows you that interest in radio fluctuates but little the year round.

"If you will mail a request we will be glad to send you one of these charts for your files."

...

This advertisement is one of a series covering a number of questions commonly brought up in a discussion of broadcast advertising. If you wish further information on any such questions, or advice on the application of broadcast advertising to the specific problems of your own product or service, simply write the nearest commercial office. Westinghouse operates the pioneer broadcasting service of the world, and is equipped to render complete assistance to advertisers, including the origination of merchandising ideas and the securing of suitable program talent.

WESTINGHOUSE • RADIO • STATIONS

WBZ-WBZA
990 kilocycles

Boston, Mass., Staller Building
Springfield, Mass., Hotel Kimball

KDKA
980 kilocycles

COMMERCIAL OFFICES

Pittsburgh, Pa., Hotel William Penn

KYW-KFKX
1020 kilocycles

Chicago, Ill., 1012 Wrigley Building
New York, N. Y., 50 East 42nd Street

Commission Refuses to Ban Lotteries, But Warns Stations

ALTHOUGH the Federal Radio Commission denied the petition of the American Newspaper Publishers Association for an order banning the broadcasting of "lottery and gift" programs, holding that it did not have the authority to adopt such an order, it has taken action on the matter by informing the broadcasters that complaints from listeners regarding programs of this nature will be considered when licenses are up for renewal.

The Commission expressed itself in an official statement as follows:

"Upon frequent occasions there has been brought to the attention of the Commission complaints against radio stations broadcasting fortune telling, lotteries, games of chance, gift enterprises, or similar schemes offering prizes dependent in whole or in part upon lot or chance. On that subject the Commission has to say:

"There exists a doubt that such broadcasts are in the public interest. Complaints from a substantial number of listeners against any broadcasting station presenting such programs will result in the station's application for renewal of license being set for a hearing."

Place Jack and Jill Advertising

JOHN P. WEIDENHAMER and Associates, Harrisburg, Pa., are placing the advertising for Jack and Jill, a gelatin dessert made by the Junior Food Products Company of Tyrone, Pa., on the air and in newspapers and trade papers.

Launch Coffee Campaign

JOHN HOFFMANN & SONS COMPANY, Milwaukee, Wis., roasters and distributors of coffee and food products have launched an advertising campaign using newspapers and radio. Klau-Van Pietersom-Dunlap Associates, Inc., Milwaukee, is the advertising counsel on the account.

Retail Florists Approve Advertising

AN appropriation of \$500,000 a year to advertise flowers by telegraph was voted by the retail florists of central California at a recent meeting in San Francisco. Radio and newspapers were recommended.

Davis Now President of Station WHB

DONALD D. DAVIS, vice-president of Loomis, Baxter, Davis and Whalen, Inc., Kansas City, advertising agency, has been made president of radio station WHB, of that city, by the Cook Paint & Varnish Co., owners of that station. Mr. Davis has personally planned and directed many radio programs as a part of his agency work and will devote his time particularly to the interests of advertisers using time on WHB. He will retain his agency association.

Joins Godfrey Weterlow

KENNETH S. BALLOU has joined the Godfrey Weterlow Company, Boston, a service organization in broadcasting and radio merchandising, as merchandising counsel. Mr. Ballou was formerly advertising manager of the Walter M. Lowney Company.

Sisters of Skillet Get Sponsor

THE Sisters of the Skillet, a comedy team used as a local and later as an NBC sustaining feature, is now broadcasting each Saturday over this chain under the sponsorship of Procter and Gamble Co., soap manufacturers.

Correction

THE account executive for the advertising of the Birdseye Packing Company of Boston, producers of Birdseye Frosted Foods, is Charles A. Holcomb of Wolcott & Holcomb, Inc., Boston advertising agency, and not Mr. Wolcott of this firm, as stated in the May issue.

Predicts Radio Reception Forecast Maps

PUBLICATION of daily radio maps, similar to present weather maps, forecasting nation-wide reception conditions by the U. S. Government, was predicted by Dr. Charles M. Heck, head of the Physics Department of the North Carolina State College.

Speaking before the North Carolina Academy of Science, Dr. Heck outlined a method of forecasting radio conditions, the result of three years of research, during which time a differential radio recording meter was invented and perfected. This machine is said to show accurately radio conditions in all parts of the country.

NBC Renewals

THE Thursday night broadcasts of the Lucky Strike dance orchestra have been renewed for the next year by the American Tobacco Company. The advertising agency is Lord & Thomas and Logan, New York.

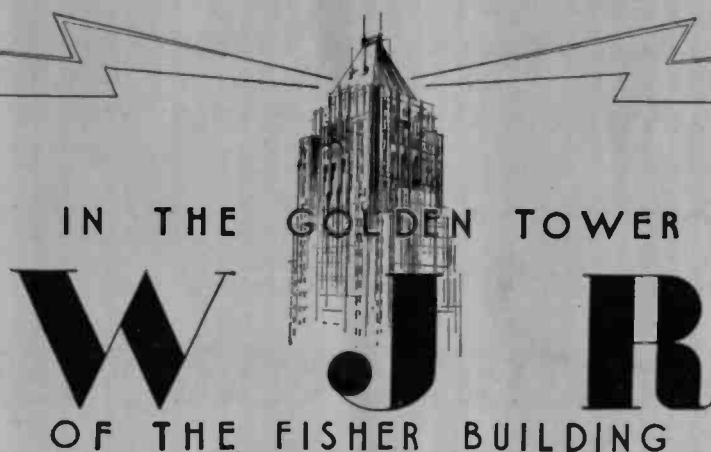
The twice-a-week broadcasts sponsored by Neet, Inc., have also been renewed on a 26 weeks' basis. Blackett, Sample & Hummert, Inc., Chicago, is the agency in charge of the Neet advertising.

General Petroleum Advertisises Acid-Free Gasoline

WITH radio programs, station posters, newspaper space and other media, the General Petroleum Corporation of California is telling West Coast motorists that Violet Ray gasoline is free of all corrosive acids, as is proved by its color. The advertising is directed by Smith & Drum, Inc., Los Angeles, advertising agency.

Mattress Campaign in West

RADIO and newspapers are being used by Ad-Craftsmen, Salt Lake City, in a campaign they are handling for the Salt Lake Mattress and Manufacturing Company.



WJR is the acknowledged favorite in the fourth largest market in the country. The most powerful station in Michigan—with an exclusive cleared channel. WJR offers the advertiser assured coverage in one of the richest areas in the world.

LEO J. FITZPATRICK
Vice-Pres. & Gen. Mgr.

THE GOOD WILL STATION, DETROIT



ELECTRICAL TRANSCRIPTION

Royal has unfolded another step forward in the development of broadcasting by electrical transcription, and offers to Advertisers and Advertising Agencies a perfected method of recordation that assures the reproduction of the actual program with unparalleled exactness. This achievement, the most modern method of recording by electrical transcription, commands the attention of every Advertiser and Advertising Agency.

ROYAL SERVICE INCLUDES:

Program Production: **Artists Bureau:** **Station Contact:**
Distribution of Broadcasting Discs

Experienced continuity writers, composers and directors coordinate their knowledge of showmanship in creating outstanding programs of superior entertainment value to assist in serving clients. The

foremost artists from every field of entertainment—radio, drama, musical comedy, vaudeville, concert and motion picture are at the disposal of Advertisers.

Royal Broadcasting Systems—226 stations in the United States and 17 in Canada for Spot, Regional or National Coverage. International coverage—France, Germany, Spain, Italy, Norway, Sweden, Australia, South Africa, New Zealand, Hawaii, Cuba, Honduras and Mexico.

Full commissions to recognized Advertising Agencies.

Sustaining features available for clients requiring local or regional coverage.

ROYAL BROADCASTING SYSTEMS, Inc.

Royal International Radio Features

Royal Recording Studios

501 Madison Avenue

New York City

"GREASE-PAINT SPEECH" HAS NO PLACE IN RADIO

GOOD radio speech is the same as good speech at the dinner table or in the drawing room without stage exaggeration," writes Dorothy E. Nichols in the current *Theatre Guild Magazine*. Her article is titled "Grease-Paint Speech," which she says is correct on the stage but all wrong on the air.

Although the article deals mainly with radio drama, the paragraphs quoted below apply to all radio speech.

In the late presidential campaign political orators discovered that the technique of a hall was not effective on the radio. Their best effects became mere splutterings and boomings. Audiences found that oratory was about as pleasant as the bellowing of a man across a dinner table.

Musicians learned that the concert stage technique had to be modified for the radio. Those responsible for radio plays know the surface truth of this. Actors are supposed to keep to a more even tone and not whisper or shout—but as late as this season Dunsany, whose lines are music, is presented in a series of hoarse hisses. Then, too, one of the leading ladies is under the delusion that a sharp intake of the breath at the beginning of a speech lends dramatic effectiveness. Just plain "Oh" is best on the radio. She is not aware that reproduced breathing sounds like the heaving of the Atlantic. And when will radio directors discover that a mob scene of miscellaneous groans and shouts sounds foolish on the radio?

These are such obvious faults that we

can hope for their early correction. The real trouble is more subtle. It inheres in speech itself, in pronunciation. And this has been the bane of radio from the beginning.

The first assaults radio announcers made upon the ear were decorated with such mispronunciations as the rhythmic "Gavotte by Galuck," or "Dance of the Nymphs and Satires," or (my favorite boner) "one of the most po-ig-nant melodies ever written" (which was after all a most affecting way of pronouncing it). The affliction put on us by the present announcer is one of affectation, which is quite as painful and more insidious than ignorance.

This is no mere bogey danger. A play must create illusion: It has no help from distance, lighting, or visual scene. What is heard, therefore, must have the closest fidelity to life. If we are to enter into the play at all we must be wholly unconscious of pronunciation. This means a change in the present ideal. For even the best stage speech is not radio speech any more than oratory is radio speaking.

If you have ever heard a distinguished actress interviewed before the microphone you have been startled by her affected-sounding, artificial speech, startled when you realized suddenly that this is the same voice and speech that thrilled you in the theater. So did her beauty. But grease-paint is not appropriate at a garden party. Neither is stage speech in your parlor. Even the most naturalistic of fine actors must modify his pronunciation when coming before the microphone or the sound will be artificial.

As there is a difference between the technique of an out-of-door performance and that of an auditorium, and between

the technique of the latter and that of an intimate theater, so there is an even greater difference between technique of the stage and the radio. The radio play is a play in your room. It is a close-up. And the artificiality that is needed on a stage has the same effect here as a beaded eyelash in a close-up.

Our announcers rush their syllables and pinch their vowels, and assume that they have achieved the "English accent" and are giving us the treat of hearing a little culture. The radio actors, for whom even good stage speech, as we have seen, is affected, add to their sins by following this false ideal. We are so desperately tired of the imitation that makes "audience" into "ode-yence" and "hour" into a kind of "a-a-ah."

All affectation is offensive, speech affectation as much as any, for it is always insincere. Good radio speech is the same as good speech at the dinner table or in the drawing room, without stage exaggeration. Good speech is one's native speech, refined and corrected to universal intelligibility, yet with his own individuality retained as a scarcely discernible flavor. We hear such pronunciation on the radio when Charles Evans Hughes is the speaker. We hear it on John Barrymore's phonograph records. It is American speech, unaffected, beautiful.

Is it too much to hope that such speech may become the ideal of radio actors? Then, with the voices easy and pleasant to listen to, we could be unconscious of actor and absorbed by the character. We could have the illusion of a play. And though we would not consciously listen to the pronunciation, it would have its effect, for beautiful speech heard for an hour lingers in the mind for days.

Represents CBS in Philly

R. C. WILSON JR., formerly district advertising manager of *Liberty* and previously account executive for the George L. Dyer Company has been appointed Philadelphia sales representative of the Columbia Broadcasting System.

**WRITE FOR
SAMPLE**

Aluminum Disc Recording of
Your Broadcast Program

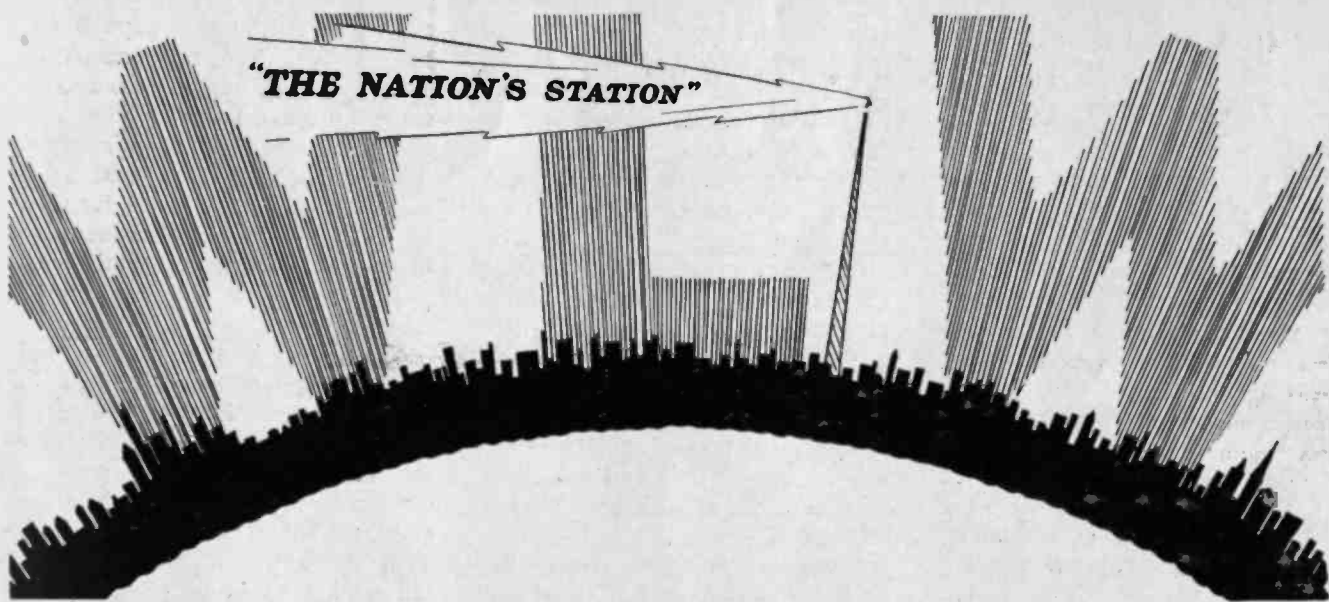
CHECK YOUR PROGRAM

A few large users of Green Check Recordings:
The Quaker Oats Co. Packard Motor Car Co.
Allied Quality Paint Group

Green Recordings are also used by many Advertisers for:
Auditions Continuities Sales Talks

**ADDRESS:
GREEN RECORDING STUDIO
64 EAST JACKSON BLVD.
CHICAGO, ILL.**

**WRITE FOR
SAMPLE**



DOMINANT

OVER A WIDER AND MORE
DENSELY POPULATED AREA

Send for the
WLW Booklet

WLW

THE NATION'S STATION

50,000 Watts
700 Kilocycles
19½ Hours Daily

THE CROSLEY RADIO CORPORATION
CINCINNATI, OHIO

THE DEVELOPMENT OF RADIO

(Continued from page 6)

about products or services of national advertisers, and to what extent radio advertising can be made to resemble printed advertising, are problems that can only be solved by trial and experience.

"We are going much further now than was thought possible several years ago—or a year ago, for that matter—and in my opinion we have only begun to learn the possibilities of the use of the air. We started out with the assumption that many of the things that could be done on the printed page could not possibly be done on the air. Now we are beginning to believe that nearly everything possible in printed advertising will eventually be duplicated with radio."

At that time I cited the Lucky Strike program as the answer to the problem confronting all of us trying to make broadcasting profitable—that is, the problem of how to make broadcasting an integral part of a newspaper and magazine campaign. It was in that year that we took Lucky Strike printed advertising and put it on the air virtually unchanged. That was considered quite a bold experiment. But what was experimental in radio broadcasting in 1928 has become a standard of practice in 1931.

If you will compare the radio copy used by leading advertisers with their printed copy, you will

find the character of the printed copy now largely determines the character of the radio copy. Advertisers who for years have successfully used fairly long copy naturally use long copy on the air, and products which have been advertised for years with "name" publicity, with little or no copy, use the same formula on the air. In other words, veteran advertisers who cannot waste their money in costly experiments, now regard broadcasting just as another medium in which the spoken word takes the place of the printed word. It is oral salesmanship instead of salesmanship in print.

Some manufacturers went on the air in the earlier years of broadcasting with the idea that, if they gave the public a first-class musical program without any direct advertising, listeners would express their gratitude by buying the manufacturers' products. I think they have all been disillusioned. If you give the public something for nothing, the public is glad to get it. Some small portion of the public may say "thank you," and your generosity may create a certain amount of good will and public acceptance that slowly and indirectly becomes translated into sales, but this is a very expensive way to sell goods.

It is a significant fact that nearly all of the programs that rank high in public estimation, as shown by many local and national surveys, are programs sponsored by national advertisers, although 70 per cent of

the time used by such popular stations as WEA, WABC, and WJZ in New York is devoted to non-commercial programs.

The reason for this is plain. There is no great competition between sustaining programs for public approval. There is no incentive to pay high prices to attract the very popular artists to appear in these sustaining programs. The natural and business like course for the broadcasting stations to follow in filling out their time between sponsored programs is to get the best possible features at the lowest possible cost. Advertisers, on the other hand, are bidding for the best talent. They are bidding for men who have the genius to build programs of great national appeal. Expenditures for talent are now running upward of \$15,000,000 a year. Probably 90 per cent of this is spent for advertiser's programs.

WE HAVE made a study of the advertising content of the program continuities of 109 advertisers on the National and Columbia chains. The ten most popular programs have an average advertising content of 8 per cent. Three of the first-rank programs run about 11 per cent. Only one runs less than 6½ per cent.

The most popular 15-minute sketch—and the one that has probably been the most productive in sales—uses an average of 11 per cent of advertising divided between the beginning and end of the pro-

The Highest-Powered Full-Time Station In Louisiana on a National Network!

And The "Leader in New Orleans"

WDSU

With its 1,000 watts Western Electric equipment, carries more commercial programs than all other locals combined, offering a diversified schedule commencing at seven a. m. and running continuous until midnight.

WDSU carries three times as many chain features as the next network station; established in July, 1923; it has increased its power 200%.

Its record of 37,000 letters on eight half-hour programs proves the tremendous popularity.

WDSU lays down a strong signal with its 100% modulation and 1,000 watts power into Louisiana and Mississippi.

WDSU is affiliated with "Columbia and Dixie" Network.

Make your dollars talk on the "Leader in New Orleans."

Let us consider . . .

SUMMER BROADCASTING

*I*N the minds of advertisers and their advertising agencies, summer evokes the question, "What about radio broadcasting? What about its effectiveness as a summer advertising medium?"

To answer these questions, first let us consider the vast improvement in transmission and reception which has taken place during the past four years ● When radio broadcasting was in its infancy, transmission and reception facilities were as poorly developed as the whole industry of radio. Today the tremendous development in both transmission and reception equipment has proven conclusively the value of summer broadcasting ● Next let us consider the receptiveness of the July-August audience. Summer inclines every one to a "play-mood," a psychological relief from the strain of winter. Let an advertiser, through his program, appeal to this mood and he is assured of complete public acceptance ● As to the relative size of summer audiences, survey after survey have shown that the July-August period loses but 8% over the January-February season, and every year shows a decrease in that figure ●

Scott Howe Bowen, Inc., living up to its policy of intelligent, efficient service to advertisers and advertising agencies, is ready to discuss this question of summer broadcasting as an effective advertising medium.

SCOTT HOWE BOWEN *Inc.*

CHRYSLER BUILDING

NEW YORK

PHILADELPHIA
INTEGRITY BLDG.

CHICAGO
WRIGLEY BLDG.

DETROIT
FISHER BLDG.

DALLAS
BAKER HOTEL

gram. In the full hour programs, the one that undoubtedly has achieved the greatest results for the advertiser, uses an average of 11½ per cent of straight product advertising. But in the 109 programs, advertising content varies all the way from 1 per cent to 100 per cent.

I don't believe we can set any arbitrary rule as to the amount of advertising that can successfully and profitably be put into a radio program. While an advertising content of 10 per cent has been found to be markedly successful in programs that have high public acceptance, there are other successful programs with a considerably higher advertising content, and there are some programs that are virtually 100 per cent advertising—and big sales builders.

Listener acceptance doesn't depend upon the length of the advertising content of programs, but upon the skill with which the entire program is staged from the opening to the closing announcements. Comparison of lengths of advertising copy with nationwide tests of program popularity conclusively proves that popularity of programs has no relation to the length of copy.

I have great confidence in the air as a full-fledged, dependable advertising medium, and I have a similar confidence in the advertising education of the public. All in all, I think there is very little need for wet-nursing solicitude. I think we will probably hear the controversy about long copy and short copy for many

years to come, but I don't think either side is going to have very much influence on the so-called American system of broadcasting, which provides a rich variety of entertainment at the expense of the advertiser, instead of an anaemic flow of entertainment as in England at the expense of the set owner.

Some critics, who do not like the way things are now being managed on the air, suggest other means of paying the expenses of broadcasting—tax the radio sets, as in Europe, some day. While the American people are pretty easy going and do stand for a lot of things, I don't think they would stand for a tax on radio sets. If we had such a tax and raised the 75 to 100 millions of dollars annually needed to maintain broadcasting stations and provide the programs, who would decide how the money should be spent—some bureau in Washington headed by a master showman appointed by the President? I hate to imagine what kind of entertainment would be provided night after night on the radio stations of this country if the talent were engaged and the programs arranged by a Radio Program Commission in Washington.

Had it not been that some courageous and venturesome manufacturers tried out radio broadcasting in the early days as a means of advertising, the present development of broadcasting as a means of entertainment and instruction would have been impossible. The publisher of

a newspaper or magazine can get a certain amount of revenue from the sale of his printed matter. Magazines and newspapers could conceivably be kept alive solely from the revenue from subscriptions. But a chain of broadcasting stations puts its entertainment on the air free. Anybody with a receiving set can pick it up and listen to the whole show free of charge.

So the broadcasting stations were compelled to find revenues to keep them going. Fortunately for them, and for the millions of people who now enjoy radio programs, it was found that time on the air could be profitably used by national advertisers. It was this discovery that made possible the amazing development of American radio broadcasting; it was this discovery that has given to millions of people the opportunity of hearing the country's greatest artists and entertainers.

Mr. Curtis is able to sell 35 cents worth of Saturday Evening Post every week for 5 cents, and make a handsome profit, because the advertisers pay the difference. We are able to put a \$15,000 concert program on the air—and charge no admission to the millions who hear it—because the advertiser pays the bill, and gets his money's worth. He gets his money's worth if he can use, say, 10 per cent of this very costly broadcasting time to tell the audience something of real interest about his merchandise.

If he doesn't know how to use this time acceptably to his audience,

the **Big SPOT**... in your "spot" campaign!



Newest Western Electric
double turntables
33⅓ and 78 r. p. m.

Full 19-hour day
Finest Columbia programs
100% modulation

"The only Columbia Station in the Rich Ohio Valley"

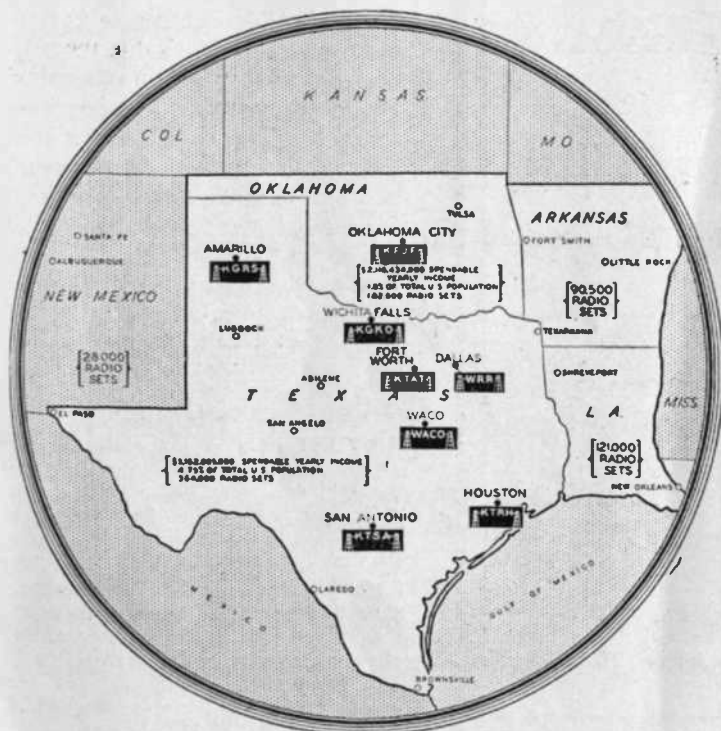
65.4%

Increase in sales of a staple food product

That's the record Southwest time hung up for one advertiser in three months. He used radio exclusively and our stations exclusively.

Results like this one show pretty conclusively that people living in Southwest Stations' effective areas buy goods advertised over those stations.

If you're looking for more sales in the Southwest, give Southwest stations a chance to help the good work along. But don't expect WACO in Waco to sell goods in Amarillo . . . 426 miles away. KGRS does the job in its own home town.



SOUTHWEST BROADCASTING CO.

Aviation Bldg. Fort Worth, Tex.

STATIONS:
Oklahoma City
Fort Worth San Antonio
Waco
ASSOCIATED STATIONS:
Wichita Falls
Houston Dallas
Amarillo

and profitably to himself—and can't find any one to show him how to do it—then he is simply wasting his advertising money. I believe there is no other form of advertising in which money can be so easily wasted as in radio advertising when it is handled with the wrong technique.

Radio advertising is no plaything. A \$20,000 all-star program on a coast-to-coast network may get fine press notices, and win the sympathetic applause of those self-appointed advertising critics who are working for high cultural standards—but it's a dead loss to the advertiser if it's all showmanship and no salesmanship.

I believe in radio as an established advertising medium. I have seen the results obtained from it by our own clients. When I see a million people responding to a sales message on one of our programs—and spending nearly a million dollars for the privilege of sampling a new product announced in a radio program—I know that radio has taken rank with the printed page as a real power in advertising.

RADIO RAISED SALES AND LOWERED COSTS

(Continued from page 16)

sent out on approval and she tells Stan and Kate she expects to keep it and pay for it out of her bridge winnings. The Aces seldom win, which accounts for the title "Easy Aces." She still has the piano, but so far the bridge winnings have not been enough to make the payments on it. Before the holidays Mrs. Ace insisted on having two Christmas presents, a silver fox fur and a radio from Nederman's.

A very short advertising announcement about our radios and electric refrigerators is made at the opening of the program by one of the station announcers and following the "Easy Aces" he reminds the audience that we handle certain kinds of pianos.

At the end of thirteen weeks we found that practically all our new business was coming from people who had been listening in on the radio programs and consequently we discontinued all newspaper advertising.

ONE of the advantages of radio advertising is that its results are easily checked. Practically all new customers make some reference to our program.

At the end of the thirteen weeks' period we were getting lots of new business. We were selling more pianos and electric refrigerators as well as more radios and radio tubes. We knew our program was being listened to, but in order to get some idea of how large a following the act had we asked for letters. The day after our request the letters poured in.

At this time we were positive radio advertising was the thing for us and immediately signed a contract for the same time and act for the remaining thirty-five weeks of the year.

Recently it became necessary to change our program from Monday to Tuesday evening. The announcement was made one Monday evening at the time the "Easy Aces" usually came on the air. A few minutes later people began calling the store and during the rest of the evening we did little but answer telephone calls. The broadcasting station reported they received so many calls about the program that they abandoned all attempts to keep track of the number.

It is impossible to give a fair estimate on the increase in our business during the six months we have been on the air, because people have not been buying as much during the depression as they did in other times. However, our trade, in spite of hard times, has been excellent, far in excess of our expectations. The gross number of unit sales in December, for example, was considerably greater than in the same period last year. Radio advertising has brought us results.

Print Radio Programs, Say Circulation Men

WHETHER or not radio programs should be printed as reading matter came in for some serious discussion at the annual convention of the New York State Circulation Managers' Association, held recently in New York City. Some of the circulation men felt that programs should be moved to the advertising columns; some thought that they are all right as news; but all agreed that it would not be practical to omit program listings, as the newspaper public wants them.

ENHANCE THE VALUE OF YOUR NETWORK PROGRAM

Use Announcements on Local Daytime Stations

Advise the Daytime Audience of your Night Time Features

1070 Kyscs.

KJBS

100 Watts

Operating from 12:01 A. M. until Sunset Every Day in the Year

SAN FRANCISCO

CALIFORNIA

Can you answer **“YES”** to these questions?

Do you *know* why some radio stations, with lower power, deliver greater results than high power stations in the same city?

Do you *know* why some stations do a better job for some types of accounts than for others?

Do you *know* what stations to use to reach women? Children? What days of the week are best, and what hours of the day?

Do you *know* what type of program will produce best results for the product to be advertised? Do you *know* how to reach *and interest* the necessary audience?

Do you *know* whether spot announcements should be used every day? Or three times a week? Whether a half-hour program or a quarter-hour program is best for the specific job to be done?

If electrical transcriptions are to be used, do you *know* where to get the best recordings? The best “pressings?” Where to go for talent? How to build a program?

Does your production department *know* how to handle this important part of a disc campaign? Does your space department *know* how to buy radio? And does your book-keeping department *know* how to check radio invoices?

A. T. Sears & Son, Inc., *know* these things—and many more—about radio advertising.

We have in our files a wealth of information about radio advertising which we are glad to place at your disposal. We have on our staff trained advertising men, wise in the ways of radio, who are glad to serve you.

You may call us in for consultation, without obligation, or turn over to us the complete handling of your radio accounts without additional cost to you or your clients. As a matter of fact, by taking over the costly detail, we increase your net on radio accounts. We'll be glad to explain in detail.

A. T. SEARS & SON, INC.

Radio Station Representatives

520 NORTH MICHIGAN AVENUE

CHICAGO, ILLINOIS

RADIO TALENT

(Continued from page 15)

in turn are anxious to get as high a price as possible. They are not in business for their health. They must produce revenue.

If you are new to broadcasting, you should approach this situation with your eyes open. Talent prices are bound to go up and up. There is going to be a real premium for discovering new talent and new names. These alone will be on the bargain counter.

There is no such thing as a standard price for broadcasting talent such as in manufactured articles. The nearest approach to this is the union scale for orchestral musicians. Certain price levels, constantly tending to rise, have become more or less common for what might be called the run of the studio. Otherwise you are employing human beings as for your own company in which one is worth more than another—or his salesmanship makes you think he is.

Artists have long periods of idleness and usually make their yearly living in fairly short engagements. You are able to buy cheaper by the year than by the month or week or single engagement. Their price is cheaper if they are free to work for others and do not have to depend on you for their sole source of income. At best their years of productivity are short. The most popular of them have brief vogues in which the public enthusiastically

accepts and later as energetically rejects them. That is probably why only a fiddler, a saxophone player or a bass drummer in an orchestra can have a standard price.

It is unwise to try to set up any figures on what a 15-minute, a half hour or an hour program should cost. The talent used on most 15-minute programs costs less than \$500; on most half-hour programs it ranges somewhere from \$500 to \$1,500; and on most hour programs anywhere from \$1,000 to \$3,000. A few programs cost much more and yet on the basis of results are actually cheaper. In broadcasting you are dealing with that unmeasurable thing known as personality and the humor and whims of an emotional people.

However, there is no doubt that one of the chief services you can do your client is in the purchase of talent. It can be neglected only at the client's expense.

While on this rather vague subject of talent cost, there is one fundamental error in broadcast thinking that should be mentioned. For some reason an advertiser who does not hesitate to pay \$3,000, \$4,000, or \$5,000 for station time becomes very niggardly and miserly when considering program costs. He seems to lose sight of the fact that all his \$3,000, \$4,000, or \$5,000 has bought is the right of way over a certain wave length for a certain length of time in order that he may send a program out into the air. His program is not delivered to the con-

sumer as his advertisement is in a magazine or newspaper. It must gain admittance to a home on its own right.

EVERY business or profession has some magic and exclusive word that it particularly claims and uses as a curtain to shut out others. When you go into broadcasting you will hear the word "showmanship." They will all talk about such and such a person as being a great showman. You should know that the executives running broadcasting stations didn't have any more previous experience in showmanship than did those who came out of the tailor shops of New York to create the motion picture industry. Those who have been most successful in conceiving and directing programs all seem to have a hard time whistling a tune.

Those advertising agencies have been most successful in broadcasting when a major executive made program building his personal job and became as thoroughly acquainted with its technique as with other forms of advertising. Because of his interest all of the creative ability within the agency was directed toward this new medium. Everybody will admit that if radio is advertising the personnel of an agency as a whole should be as competent to prepare programs as magazine or newspaper copy. The only way to learn is by actual experience.

There is one point on which you should have fair warning—a fine

Mr. Dingus Scratched His Head

Mr. Dingus makes the famous Dingus Widgets. He brags about them over K-O-I-L and sells 'em by the trainload to prosperous Corn Belters.

After listening to a solicitation by another medium, Mr. Dingus scratched his head, and said: "Nope. K-O-I-L reaches my market with coverage to spare. It can prove greater listener interest. It gets sales. I'll play this hand and bet the limit."

You can't divorce listener interest from results. The two go hand in hand. And in this rich Iowa-Nebraska market K-O-I-L

is a 3 to 1 favorite over its nearest competitor. (Price-Waterhouse survey).

New, larger studios just opened. Full time wave length. Average daily schedule of 18 hours.

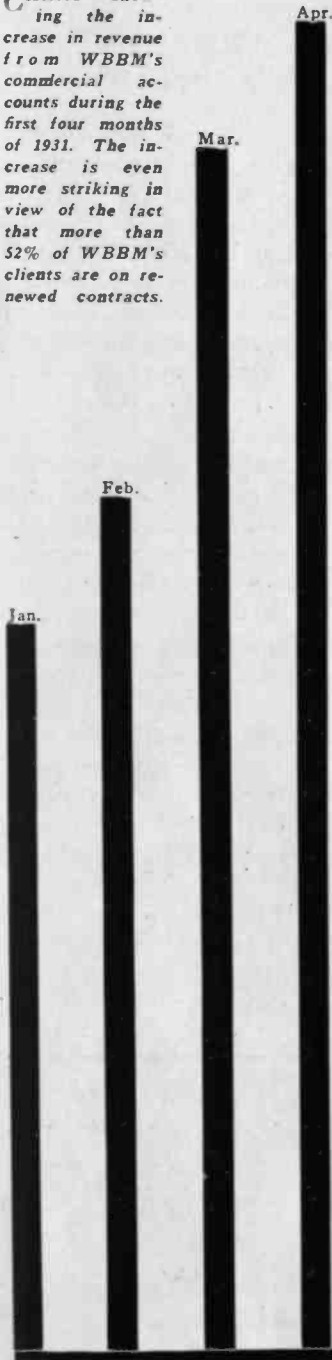
RADIO STATION K-O-I-L
Commercial Dept. Omaha, Nebraska

K-O-I-L

"The Voice of MonoMotor Oil"

What Depression?

CHART showing the increase in revenue from WBBM's commercial accounts during the first four months of 1931. The increase is even more striking in view of the fact that more than 52% of WBBM's clients are on renewed contracts.



Economic Readjustment is the Real Test of Advertising Media

HAVING read the recent news dispatches reporting the wails of "Advertising depression!" that arose from the conclave of Publishers in New York, may we modestly ask, "What depression?"

Month by month WBBM's revenue from commercial accounts has steadily soared to new records—through a period when every advertising medium has been put to the real test of its effectiveness.

We think that even a casual survey of the advertising records during the present period of business readjustment will prove the superior value of radio in general — and WBBM in particular.

The Air Theatre
WBBM CHICAGO

25,000 Watts -- 100% Modulation -- 389.4 Meters -- Clear Channel

program idea on paper may not be so good on the air. If you are lucky, it will take you two or three or four weeks to mould your program into shape before it begins to click. That's part of all show business. They will tell you on Broadway that plays are rewritten, and in Hollywood that motion pictures are made in the cutting room, not on the lot. The most glorified producers must take their shows out on the road for actual rebuilding from audience reactions before introducing them to Broadway.

It is unwise to attempt to theorize on anything—particularly program building. Still, there are one or two observations which may be worthy of consideration.

Almost everybody seems to agree that Barnum was the master showman—and yet he employed only two main ideas. There was the circus under the main tent, with three rings and as many acts as possible going on at once. The posters called it the "Biggest Show on Earth." Then there was his side show with the freaks. The barkers yelled "the only one in captivity."

In radio you will find that both the biggest program and the only one of its kind will attract the crowds as they did in Barnum's day. You will find in radio, as on Broadway or in the movies, that once a program is a success because of its size or difference, everybody starts copying the program with diminishing returns.

This principle of "biggest" or "different" is not new to advertisers. It gets results in magazines and

newspapers. You look with a microscope for that little thing which makes products different and round it write your copy. The unusual slant is at a premium.

When advertisers first began building radio programs, they said we should not feature the artists; the orchestra must be the advertiser's orchestra; the singers must be unnamed voices. We are paying money to advertise the advertiser, not the artists.

Go down Broadway and look at the stars' names in electric lights. Step in front of any movie house and see the star's name on banners. Ever since there was a Broadway, or a Hollywood, producers have been trying to eliminate stars, so they would make more money for themselves. But they have found that they must have the accursed star system to make money at all.

You hear a lot of talk in radio still about such and such a program selling stars instead of the product. Yet those programs somehow are successful and somehow sell the product. There is something basic here. There is nothing new or strange. Both in illustrations and in copy, you are using personalities to sell products through the printed page.

NOBODY more than ourselves should recognize the importance of news—something strange or newly happened for interesting the public. We have actually lived in the wake of the news—grown through the use of those mediums that lived upon news. Nothing is

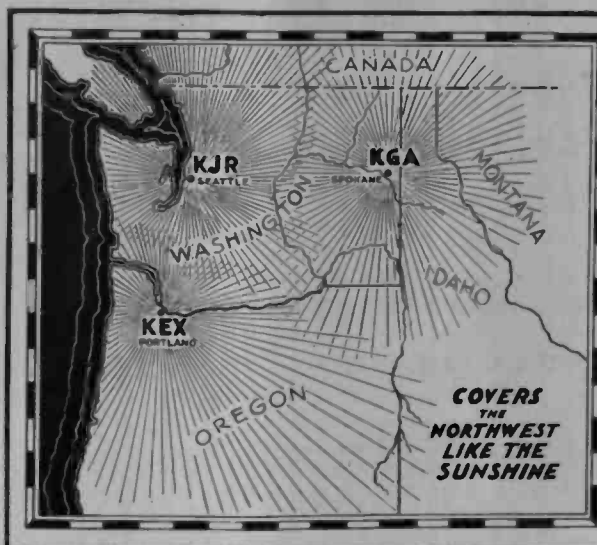
more important in broadcasting. I should have pointed out how Barnum permeated his circus with news. The news reel is a very important part of every motion picture program. The feature pictures are usually built around the big news of the year. For the last few months the newspapers have been full of gangster activities; now all the motion pictures are gang pictures. On Broadway the audience gradually fades away as the play becomes stale.

Yet in radio you have the same play running week in and week out, sometimes for years. Radio programs fall largely into definite types—those built on news value, with new names for each program—or those that are the same, unchanging week after week. Between these two there is no happy medium. And most radio programs belong to the latter class.

You cannot neglect the importance of news either for holding or increasing your audience. It's like running the same advertisement without change day after day, month after month, year after year.

Here is an observation that may seem contradictory. The most successful radio programs are built on one idea, sometimes almost monotonously so, and are always basically the same, week after week. Perhaps the point can be best illustrated by taking a walk through the theater district.

There is the Metropolitan Opera House, and Carnegie Concert Hall. There is Ziegfeld Theater, glorifying the American girl. In that



NORTHWEST'S MOST POPULAR CHAIN

KJR SEATTLE 970 KCS. **KEX** PORTLAND 1180 KCS. **KGA** SPOKANE 1470 KCS.

Announcing Appointment of
SYDNEY DIXON

Special Representative at San Francisco and Los Angeles. Mr. Dixon is a veteran radio performer and knows the business from inside out. When you want facts regarding radio advertising in the Pacific Northwest ask Mr. Dixon. Eastern Representatives: McElhiney & Associates and Scott Howe Bowen, Inc.

NORTHWEST BROADCASTING SYSTEM, INC.
GENERAL OFFICES, HOME SAVINGS BUILDING, ... SEATTLE.

WANTED

only two National Radio Advertisers

FRANKLY, we are not a large agency. At the present time we wish to add only two more National accounts in order to serve them as we have been accustomed to serving our clients. We now serve three:

1. Majestic Radio-renewal-90 stations
2. Kraft-Phenix Cheese Corporation
3. Majestic Refrigeration (new)

GROWTH with us, we pledge, will only be as fast as is our capacity to completely serve with satisfaction our customers. Our trained executives prefer it to be slow and steady—measured by the only real yard stick—renewals.

RESPONSIBILITY with us is complete in all the problems connected with electrical transcription.

Don't overlook this Fact!

RECORD-O-CAST is an independent service agency FREE from any entanglements—to employ for its clients talent that best fills their needs without any restrictions. We have no talent of our own to sell.

A Triple Check!!

RECORD-O-CAST planned and perfected electrical transcriptions are triple checked.

- 1st. Continuities independently written and approved.
- 2nd. Individual talent from unlimited sources.
- 3rd. Unprejudiced impartial analysis of the mechanical manufacture of the electrical transcription itself.

We are an Individual Service Agency

A message to Advertising Agencies

Agencies or Radio departments of Advertising Agencies are invited to call us in for consultation with their regular clients. We are now acting in an advisory capacity for a number of advertising agencies.

**FOR
PERFECT ELECTRICAL TRANSCRIPTIONS
WRITE**

**RECORD-O-CAST, Inc.
410 N. MICHIGAN AVE., CHICAGO**

theater a melodrama, there a problem play, there a farce comedy, there a light opera. And there is the vaudeville house, there the burlesque show, and there the dance hall.

Over in Central Park a band gives concerts and up at the stadium is a symphony orchestra. Each is giving a very particular and definite type of entertainment. And that's how a radio program should be. It should be one definite kind and type of entertainment. It should have one theme from beginning to end. Trying to get variety into a program usually produces hodge-podge.

This is nothing new to advertising men. We say an advertisement should have one idea. We look for one cardinal point to stress. We talk about the value of a theme and having a defined and definite campaign of being consistent—and of not constantly changing the type of advertising.

Closely allied with this is the fact that the program should be built to interest only the prospective purchaser of the product. Broadcasting is a mass medium. Too often this confuses us. In our other advertising the selection of media helps us to find our customer. The time of broadcasting helps a little, but mostly the program must find the purchaser.

The first radio program was for publicity or good will purposes only. The broadcasting stations would only let the manufacturer mention his name. That was all the sanctity

of the home would stand. Gradually more selling was introduced, a word or two at a time, until the commercial announcement grew to its present dimensions. Many think commercial announcements have taken a mile where only an inch was intended. Many advertisers take the viewpoint that the radio listener must listen to the commercials as a sort of payment for the entertainment. The broadcasting companies have fostered it.

But the listener has developed a most perplexing habit of talking to somebody during commercial announcements or of simply shutting his ears by thinking about something else. His powers of concentration in this respect are remarkable. Some advertisers have adopted the practice of making the commercial announcements short, others of shouting them, others of catching the listener unawares. Do not all of these evade the real issue? Hasn't the advertiser, by the very nature of his program, put his own commercial announcements in competition with his own entertainment for the listener's attention?

If the commercial announcement is not as entertaining as the rest of his program, does it not suffer by comparison? How interesting, not the number of words, should be the measure of a commercial announcement. Here is a job to challenge the skill of the most able copy writers and awaken the interest of the most creative minds in an advertising agency.

The station owners have talked about the millions of listeners. But you will not go far wrong in building a radio program if you picture a man in his shirt sleeves, slumped in a chair and a woman in a cotton dress without any powder on her face rocking in a chair. Two persons as thoroughly relaxed and as nearly their actual let-down selves as it is possible for human beings to be. They have shut their doors on the world. The radio audience is these two and their children.

The moment neighbors come in to visit, you are beginning to get waste coverage. The gossip of the neighborhood is too intimate, too personal, too keen competition for most radio programs—now that radio has lost its exciting newness.

These, of course, are merely observations—suggested guides for the building of a radio program. The actual construction, timing, and other details of putting a program on the air, you will learn by actual experience with the studio staff to assist in your first efforts. The mistake to be avoided is leaving the program in their hands.

Death of William Towle

WILLIAM CLARKE TOWLE, well known special representative on the Pacific Coast in radio advertising, passed away during the night of May 25th. Mr. Towle operated his own independent business on the Coast under the name of McElhiney & Associates, although his organization was entirely separate from McElhiney & Associates, Inc., operating from offices in St. Louis, Kansas City and Chicago.

WHEC OFFERS "THE BRIDES"
BETTY-ANN-HELEN-PRESENTING

500 Watts
100% Modulation
Crystal Controlled
Affiliated CBS

Whimsical Humor, Plot, and Continuity centered around a typical city apartment house.

A REAL VITAL OPPORTUNITY

for National Advertiser who desires his message to reach the housewife in a complete conversational, convincing and entertaining manner, reaching the rich Genesee Valley.

Wire or write for details—

STATION WHEC, 40 FRANKLIN ST., ROCHESTER, N. Y.

Census Releases More Figures on Radio-Families

THE preliminary count of radio receiving sets in Kansas, announced by the Director of the Census, shows 38.8 per cent of the families as set-owners. The total population includes 488,055 families, of whom 189,527 reported radios.

In Idaho, there were 108,515 families on April 1, 1930, and 32,869 families owning receiving sets, or 30.3 per cent of total.

Wisconsin showed 51.1 per cent of the families having radios. The total families were 713,576; those owning radios totaled 364,425.

West Virginia had 374,646 families, 87,469 or 23.4 per cent of whom reported radios.

Mississippi had 472,354 families, 25,475 of whom or 5.4 per cent reported radios.

In Maryland there were 385,087 fam-

ilies; 165,465 or 42.9 per cent of the total were set owners.

Oklahoma's census figures disclose 565,348 families and 121,973 families with radios, or 21.6 per cent of the total.

In Kentucky the families totaled 610,288, including 111,452 who owned radios, or 18.3 per cent.

Wyoming showed 57,218 families, with 19,482 radio owners, or 34 per cent.

Here's a Good Program for a Swimming Suit Manufacturer

STATION WCLO, the *Janesville (Wis.) Gazette's* radio station, has just started a series of life saving and swimming lessons over the air three times a week to start with.

This is purely an educational feature and is designed to help in resuscitation and the saving of lives. This series is broadcast by John Broming, an accredited Red Cross life saver.

R. B.'s BIG PROGRAM

(Continued from page 12.)

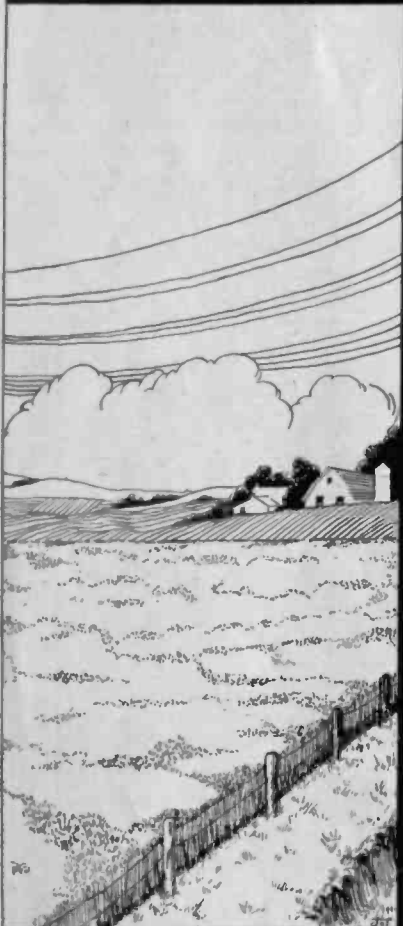
chandising medium, in addition to a good will builder.

In fact, so encouraging were the results of this one program that the advertiser has adopted the policy of broadcasting a full hour program at the opening of each new clothing season. Radio in general—and WKRC in particular—have won a place on the advertiser's appropriation.

Linit to Broadcast

USING the Columbia System five nights a week for 15 minutes, the Corn Products Refining Company of New York will star Dennis King, light opera star, in a new series of programs to advertise Linit, beginning June 15.

GREEN FIELDS GROWING INTO DOLLARS



Mile Upon Mile of Waving Wheat

A veritable carpet of potential gold.

About July first Kansas Farmers will begin the harvest of one of the greatest crops the state has ever known. One hundred seventy million bushels of Kansas hard wheat—the world's finest.

Millions of dollars will become available for the purchase of things which Kansans Hear About—Read About.

The Shrewd Advertiser will sow his seed in this most fertile territory—He will harvest a crop of Business that will chase depression from his doorstep.

If you want to Blanket the Heart of This Territory, there is available

For the First Time
A Combination Campaign

Radio Station KFH—The Wichita Eagle

Offering Complete Distribution of Your Advertising Message

Either May Be Purchased Separately—We Recommend
the Combination

Write for Special Combination Rates and
Merchandising Plans

Radio Station KFH—The Wichita Eagle, Wichita, Kan.

Programs Must Have Showmanship or They Won't Have Audiences

Says Sedley Brown

Managing Director, ASSOCIATED RADIO PROGRAM BUILDERS

THE sponsor of a "commercial" program, fortified with statistical information concerning the number of sets tuned in at a given period, visions these millions of radio-minded family groups listening attentively to his program and his sales message.

This is a pleasant picture—painted by optimists. Just what is the real picture?

Let us examine the program situation as it applies to a radio-minded family—one that has the set tuned in ten hours a day. Without attempting to answer the question as to *which* programs they listen to, let us find out how many programs they *can* listen to. Forty? Yes, that is about right. But during that same ten hours as many as 750 may have reached their aerial. Whose, we wonder.

The problem is a simple one in arithmetic. Take Los Angeles. There are twenty stations in its vicinity. During the week of April 26th the twenty stations broadcast 3,006 programs. Each day of the week, on the average, 232 hours of radio entertainment were broadcast. A set tuned in ten hours a day would have received only 4.3 per cent of what was offered.

In the New York area there are more than thirty stations and the percentage of the number of programs broadcast that any one set can receive is correspondingly less than in the Los Angeles area.

The same situation, to a greater or lesser degree, exists wherever dials are turned—and more and more dials are being turned on the basis of *which program* rather than *which station*.

There are, according to the latest guesses, about fifteen million receiving sets and an average group per set of three persons. A great and glorious audience with more money in the banks than ever before and with a slumbering demand for billions of dollars worth of commodities—but with only one pair of ears per prospective purchaser and only one loud speaker in the living room. Which program will they listen to? There is only one answer: to the one that delivers the best entertainment.

It is this growing competition between programs that is bringing about a new type of organization, one composed of individuals with theatrical as well as commercial and broadcasting experience. While the ability to handle the commercial requirements of a broadcasting cam-

paign are of course essential, this ability must be combined with that of "showmanship."

Such a group, cooperating in the production of sponsored programs, will furnish a type of entertainment that will meet present day competition for the dial.

Radio differs from all other advertising media, particularly from the standpoint of the responsibility "of reader interest." The advertiser in magazines or newspapers relies upon the editor to supply the reader interest that obtains circulation. If the editor fails, his failure is disclosed in the circulation figures. But there is no Audit Bureau of Circulation in radio. We only know that the "circulation" is there if "reader interest" is provided. We only know that the advertising message will teach a tremendous audience if we give it the proper vehicle—a program of higher entertainment value than any other program on the air at the same time.

Advertisers' appreciation of the necessity for entertainment value in their programs is evidenced by the increasing number who are purchasing established features such as "name" bands and sustaining programs. When such can be obtained that have the correct drawing power among the class of people the advertiser is trying to reach, he will have a successful program.

In most cases, however, it is the best policy to carefully study the advertiser's market from the stand-

50% MORE CHAIN PROGRAMS

than any other station in Southeast Texas has established
the preference for

Houston **K T R H** Houston

Associate Station of the Southwest Broadcasting Company.

ONLY A LIMITED NUMBER OF GOOD SPOTS LEFT

MORE CHAIN HOURS THAN ANY STATION IN TEXAS

For rates,
schedules, etc.,
Address

J. C. BELCHER
Commercial Mgr.

K T R H

In the Rice Hotel
"Houston's Welcome
to the World"

point of "entertainment response." This type of study is decidedly new to most advertisers. They have become accustomed to the use of market studies to determine such factors as package preference, product color, and shape and size and price, but few have ever been confronted with the problem of determining what sort of entertainment their customers prefer.

Those who have spent years behind the footlights and in moving picture studios have learned through experience how very differently different kinds of people respond to different kinds of entertainment. Just as two different designs in silverware may attract two utterly different classes of buyers, a program may be a smash hit with one class and a complete fizzle with another.

Station Representation Company Organizes in Chicago

MEETING in Chicago on May 11, a group of broadcasters formed Advertisers Radio Service, Inc., a cooperative company to act as representative for member stations. William S. Hedges, president of WMAQ, Chicago, was elected president. The other officers chosen are: John Shepard III, Yankee Network, vice-president, and Walter J. Damm, WTMJ, Milwaukee, secretary.

The board of directors will consist of the officers and six others: Harry Howlett, WHK, Cleveland; Earl Gammons, WCCO, Minneapolis; Martin Campbell, WHAS, Louisville; Harry Shaw, WMT, Waterloo, Ia.; J. O. Maland, WHO-WOC, Davenport and Des Moines, Ia., and H. K. Carpenter, WPTF, Raleigh, N. C.

A Chicago office will be opened on June 1 at 400 West Madison Street. New York offices will be opened about the middle of June.

Schedule Board Aids Time Salesman

AN UNUSUAL use of the weekly program schedule is being made at station KWK, St. Louis. Each week all of the programs are set up on a large schedule board, which is then photographed. Copies of the photograph are used by the sales department when calling on clients. In this way the salesman can show the client exactly which periods are available and what programs precede and follow any period.

This service will also be sent to advertising agencies if they find that the photographs assist them in selling time on KWK to their clients.

Radio for Refrigerator

THE Buffalo office of Adison Vars, Inc., is using time on station WBEN, Buffalo, to advertise the Jewett Refrigerator Company of that city.

Broadcast Advertising Will Appear 25th of Month

BEGINNING with the next number, BROADCAST ADVERTISING will appear the 25th of the month preceding date of issue, that is, the July number will be mailed June 25, etc.

With the change in publishing date, each number of BROADCAST ADVERTISING will remain current a longer time, thus increasing the value of the magazine as an advertising medium.

Radio for New Dessert

RADIO and newspapers will be used by the Chicago office of the Wm. H. Rankin Company to advertise Jel Sert, a dessert made by the Jel Sert Company, also Chicago.

Gold Seal Sponsors Symphony Concerts

A NEW NBC Sunday evening feature is a symphony concert sponsored by the Gold Seal Associates, Inc., featuring an orchestra conducted by Henry Hadley, well-known conductor and composer. Hanff-Metzger, Inc., is the agency for the Gold Seal account.

Paper Buys Station

CONTROLLING interest in radio station WHP, Harrisburg, Pa., has been purchased by the Harrisburg Telegraph. It will, however, continue operation as a separate corporation. The Columbia Broadcasting System holds the remainder of the WHP stock.

Pittsburgh's Dependable Station

SERVES

Busy, thriving commercial community of 3,618,629. An audience held by intelligent program building and public service.

OFFERS

Entirely modern facilities — NO old equipment. Fully equipped program service and large staff of artists.

WCAE, INCORPORATED

Gimbels . . . Pittsburgh, Pa.

TONE QUALITY

RESULTS

COVER AGE

POPULAR

PROGRAMS

100% MODULATION

GOOD WILL

WCAE

MICH NY PA OHIO VA MD KY WVA VA N.C.

• HANJON •

Electrical Transcription SERVICE

SUSTAINING PROGRAMS

For lease to radio stations and available to advertisers and advertising agencies who require distinctive programs for spot broadcasting. Several complete series now ready.

SPONSORED PROGRAMS

Built to order for National or Territorial advertisers. Our service is complete from the creation of the original idea and includes the preparing, recording and distribution.

STATION REPRESENTATION

Of interest to radio stations and advertisers alike. We arrange the booking of station time for advertisers or agencies and represent radio stations in our offices.

Full commission to advertising agencies.

THE HANJON COMPANY
Incorporated
755 Seventh Ave.
New York City, N. Y.
Phone Circle 7-3833

NOW WHAT ARE WE GOING TO DO?

(Continued from page 10)

prizes for the best windows and specified that each window must display a card calling attention to the radio program just starting on KFH. We solicited the cooperation of the jobbers salesmen in interesting the trade and followed this with a personal call from one of our own men. Here is what happened when Formula L-F was offered to the trade:

Instead of buying a quarter-dozen as is usually the case with a new product the druggist took a dozen so that he had enough for the window contest and some for stock.

Distribution in Wichita was 50 per cent better than in any of the other cities and after four weeks the product has virtually 100 per cent representation in the stores, with reorders coming to the jobbers in good shape.

Forty-seven of the best stores in Wichita entered the contest and some really remarkable windows were developed.

The sales people were interested and solicited friends and customers to vote for their window.

Incidentally, there were forty-seven cards in prominent locations advertising KFH.

We have sold ourselves, and, I think, also the advertiser and agency, on the fact that it is entirely possible for us to originate and develop our own merchandising without any help whatsoever from the newspapers—that we can sell our program to the trade and the radio audience entirely through our own efforts.

We have found in other campaigns that by merchandising to the trade in advance of a program or, in the case of a new product, in advance of distribution, sales can be materially helped. We have found jobbers and dealers very appreciative of the cooperation offered through radio by the manufacturer.

Last year we had a campaign on Honey Bee Flakes, a new breakfast cereal. A letter to the jobbers in the territory soliciting their help in telling the grocers about the radio programs which were to start sold two carloads before the broadcast began. An intensive ten day radio

||| SUMMER SLUMP

Not for WDAY! With hundreds of thousands of vacationers spending their summers in WDAY's easy coverage area — the famous lake section of Minnesota — there is no summer slump for WDAY, Fargo.

Why don't YOU reach these vacationers? They have money to spend; they are receptive.

WDAY, Inc.

FARGO, N. D.

1000 watts; 100% modulation;
940 kc.

*Our policy
is to clear
any time for
a National
Program
account*

KGIR

"The Voice of
Montana"

BUTTE MONTANA



A Directory of Advertising Agencies

Which agencies are handling radio accounts? Which ones are recognized as good credit risks by publishers' associations?

This information is contained in a pocket-size directory, the *Broadcasters' Agency List*, just off the press.

The list contains the names of 1182 advertising agencies, indicating whether or not they are recognized by the American Newspaper Publishers' Association, members of the American Association of Advertising Agencies, etc.

It indicates 443 agencies handling radio accounts, and 127 which have placed radio in the past, although not doing so at present.

The *Broadcasters' Agency List* is as free from deadwood as we could make it. Agencies dealing exclusively in outdoor advertising, direct-mail, etc., have been eliminated.

The *Broadcasters' Agency List* is not for sale. But we will send you a copy with a Three-Year subscription to *Broadcast Advertising*. If you are already a subscriber, your subscription will be extended accordingly.

DETACH

HERE

Broadcast Advertising,
440 South Dearborn St.,
Chicago, Ill.

Gentlemen: Extend (Enter) our subscription to your magazine for Three Years and send us by return mail and without charge your *Broadcasters' Agency List*. Check for \$5 in payment for the subscription is enclosed.

Name
Company
Position
Address

campaign sold an additional 79,800 packages in the Wichita territory.

The rather imposing list of such experiences that we have had has convinced me that at a most reasonable expense we can be of far greater service to our clients, that we can carry the entire load ourselves and that if our newspaper friends want to get tough—well, we'll get by somehow.

STOP BUCK PASSING

(Continued from page 13)

demnation of that medium not only by the victim of the failure, but also by his business associates in many instances. These failures must be eliminated. The present high mortality rate must be reduced.

Let's present the radio medium, not as a performer of miracles, not in the category of trick advertising or a cure-all, but as a legitimate method of advertising with certain advantages and equally certain limitations. When we present a program or campaign to the advertiser it should be with a thorough knowledge of the medium, and the advertiser's problems and his product. Let's be thoroughly convinced in our own minds that the plan presented is the best and sell that plan without alteration. Let's refuse advertising that we do not believe will produce. Let's run the program or don't run it.

To adopt such a policy requires courage. It will mean greater sales resistance and a temporary reduction in sales and revenue. It will also mean more intelligent programs, more satisfied customers, more long-term contracts and a decided reduction in the number of failures. Radio is the greatest advertising medium we have today. It offers greater possibilities and more for the advertising dollar when properly used. We cannot allow the radio medium to be misused.

Forms New Company of Station Representatives

J. R. SPADEA, formerly with the H. J. V. Swenson Advertising Company and more recently with the Bureau of Broadcasting, has organized the J. R. Spadea Company, with offices in the Daily News Building, Chicago. The company will represent a group of non-competing radio stations.

Do THEY LISTEN?

During the
SUMMER

The
broadcasting
of intermittent

Base Ball

Returns

Keeps sets
Tuned in
Constantly

Suspended
Schedules
Are Costly

K·M·B·C

"Midland Broadcast Central"

Midland Broadcasting Co.

Pickwick Hotel

Kansas City - Missouri

WHY NOT A RADIO RECORDS COMPANY?

(Continued from page 11)

that his newspaper has three times as much department store lineage as his competitor in the same city. When talking to an automotive advertiser, or a food advertiser, he can show that his publication carries the bulk of the automotive, or the food advertising in its territory. For some reason or other, radio stations have never felt that they should be able to adduce the same information when confronted by the time buyer.

The RADIO RECORDS COMPANY would be in a position to furnish stations with a regular monthly service, showing the radio advertising for all stations of a given city. This report would enable the solicitor or the representative from any station in that city to answer a great many of the questions put to him by the time buyer. He could show how his station compared with his competitors in that city on the number of chain programs broadcast, the amount of sustaining features, the proportion of commercial advertising, the quantity of electrical transcriptions, etc.

The amount of time devoted to commercial programs could be broken down still further into daylight programs and evening programs. These two subheadings may again be further divided into classifications, such as the number of hours devoted to food, automotive, or clothing store advertising and

such as national or local programs. There is no end to the number of different ways that these figures could be tabulated if a little study were given to the matter, and it is my frank feeling that the day would come when a station that was not a subscriber to RADIO RECORDS COMPANY would be at a decided disadvantage in the mind of the time buyer.

THE advertising agency, too, could profitably use this service. While the agency would not want as comprehensive a report as the broadcasting station would need, it nevertheless could use a less detailed report on each particular city and a general one embracing all cities. This report could be in two parts:

Part 1 would be a general summary of the stations according to cities. The time buyer confronted with the problem of which station to use for coverage of a certain area would be greatly facilitated by turning to RADIO RECORDS and noting which station in the town had the most local advertising, the most automotive, or whatever other information could give him the best indication of what he desired. From the type of advertising and the products advertised the agency could glean a good idea of the type of audience that the particular station offered.

Part 2 would be a comparison of advertisers. This section would show what types of advertisers were on the air and how much time they

used and would be arranged according to advertisers or types of advertising rather than according to stations.

RADIO RECORDS COMPANY, by possessing so much valuable information, could furnish special services to meet the individual needs of various advertisers and their agents interested in radio. For instance, a tire manufacturer could be furnished with a report, weekly or monthly, showing exactly how much chain, spot or local radio advertising was being done by each tire manufacturer. Other advertisers might wish to know during what season of the year food products are most widely advertised. In fact, there is no end to the valuable information and services that such a company would be in a position to render.

RADIO RECORDS COMPANY would not only be self-supporting but could be operated as an independent, well-paying, business. I feel confident that stations would be glad to subscribe to the checking service, since a centralized company could furnish affidavits more efficiently and economically than could individual stations. Thus a subscription to this phase of RADIO RECORDS would not be an expenditure on the part of the station, but a wise investment.

The monthly program report would certainly appeal to the sales department of the more progressive stations. Small stations, too, might find that these reports would bring facts to light that would enhance their sales story.

WFBL Daylight Programs - a real buy because

"At the Hub of the Empire State" Station WFBL is a necessary part of every program effective in covering the state of New York. Eight years of leadership in service to the 1,634,000 radio listeners of this prosperous area has developed their responsiveness and their confidence in WFBL.

MAXIMUM POWER until sunset. While the evening power of WFBL is limited to 1000 watts, the daytime power has been increased to 2500 watts, through the installation of the finest modern equipment—100 per cent modulation, crystal control.

REASONABLE RATES are another reason why this rich market offers an exceptional daytime broadcast opportunity. In spite of the increase in power the daylight rates of this station are still 50% lower.

MINIMUM COMPETITION is assured as WFBL enjoys the distinction of being the only full-time network station within a radius of 75 miles. Write for further information.

ONONDAGA RADIO BROADCASTING CORP. Onondaga Hotel, SYRACUSE, N. Y.

Any advertising agency that had clients on the air would certainly welcome the agency service. It would be valuable to the time buyer for choosing stations, valuable to the sales promotion department in putting more clients on the air, and valuable to the service manager in furnishing his client information about competitors.

Since this service would be such a boon to the stations, such a valuable service to agencies and such a help to advertisers, and since it could be made into a profitable business—I again ask the question: "Why not a RADIO RECORDS COMPANY?"

Newspaper and Station Advertise Combination Advertising

WHAT is believed to be the first national advertisement taken jointly by a radio station and a newspaper to urge advertisers to use a combined schedule of time on the air and space in the newspaper, rather than either medium alone, appears elsewhere in this issue. This advertisement is the first of a series to be published by radio station KFH, Wichita, Kan., and the *Wichita Eagle*.

New Commercial Director at WMT

CLYDE GORDON, formerly account executive with the Chicago office of National Radio Advertising, Inc., and prior to that commercial manager of station WTMJ at Milwaukee, has assumed charge of commercial broadcasting at WMT, Waterloo, Ia. Mr. Gordon is one of the pioneer broadcast advertising men, having been connected with the Robbins & Pearson agency at Columbus, Ohio, in 1925.

Boston Grocers on Yankee Net

THE S. S. Pierce Company, the oldest and one of the largest grocery firms in the city of Boston, during the celebration of the 100th anniversary of its founding, set a precedent by introducing a series of special 15-minute programs, broadcast over the Yankee Network.

It is the first time that this staid old firm, carrying the finest quality products, has ventured beyond the newspaper and local magazine columns, in its advertising appropriations. The program is presented two mornings weekly, Monday and Thursday, from 9:30 to 9:45.

Other new accounts over this chain are: the Associated Pharmacists of Massachusetts; California Fruit Exchange, handled by Lord & Thomas and Logan, San Francisco; New England Magnesia Company, placed by Chambers & Wiswell, Boston; Vita-ray, placed by the Ayer Company, Boston; and Scorograph, placed by George S. Felker, Boston.

Join Radio Broadcasters

JAMES KENNEDY, Jr., H. M. Schaffer and R. B. Holmes have recently joined the staff of Radio Broadcasters of America, Inc. Mr. Kennedy was formerly in the radio department of the J. Walter Thompson Company. Mr. Schaffer was recently with National Radio Advertising, Inc., and has also been associated with stations WOR and WEAJ. Mr. Holmes was formerly with Scott Howe Bowen, Inc., and previously assistant advertising manager of the Borden Sales Company.

Hughes Succeeds Dixon at KYA

SYDNEY DIXON, formerly production manager at KYA, San Francisco, and now southwestern representative of the Northwest Broadcasting System, has been succeeded at KYA by Rush Hughes, who occupied the same position with the United Broadcasting Company, Pacific Coast network.

Radio Program Builders Organizes in New York

THE newest entry into the field of broadcast producers is Radio Program Builders, an association of independent producers of commercial radio entertainment, with offices at 11 West 42d Street, New York City. This organization was formed by Sedley Brown, well-known in advertising and radio circles, and includes James Whipple, Harry C. Browne, Don Carney, John Tucker Battle, J. F. Clemenger, Mrs. A. L. Miles, Miss Janice O'Connell and others. In addition to program production, the service also includes promotion and publicity.

Such programs as Show Boat, Main Street, Uncle Don, Around the Samovar, Forty Fathom Trawlers, Johns Manville Fire Fighters and Romance Isle are among those which have been produced by members of this association.

Join KGER

H. W. COLE, formerly manager of KELW, Burbank, Cal., and Harry Moody of that station have joined KGER, Long Beach, Cal., as manager and program director, respectively. Bill Ray, former KGER manager, is now associated with KFVB, Hollywood.

Ripley on Esso Program

ROBERT L. RIPLEY, creator of the world-famous "Believe It or Not" cartoons, inaugurated a new series of programs in a manner characteristic to his familiar nick-name, talking by radiotelephony from aboard the steamship, Leviathan, which was approximately three hundred miles off Sandy Hook. This is the first time that a radio artist has spoken from a ship this far at sea.

The new series, known as the Esso program, is sponsored by the Standard Oil Company of New Jersey. The advertising agency for this account is McCann Erickson, Inc., of New York City.

WIBW

Has the Pleasure of Announcing the Appointment
- of -

MR. JULIUS LIEB

as Musical Director

Mr. Julius Lieb, who was formerly director of Loew's Midland Theatre, Kansas City, Missouri, brings to WIBW a wealth of ability and experience as composer, arranger and director. Mr. Lieb will be directly in charge of all musical programs originating in the studios of WIBW, and his skillful direction will assure the sponsor of the best.

WIBW

The CAPPER PUBLICATIONS

TOPEKA, KANSAS

New Accounts on the Air

The Principal New Accounts of Radio Stations with
the Exception of Chain and Strictly Local Programs

(Where no address is given, the advertiser is located in the same city as the radio station)

ARIZONA
KOY—Phoenix
Borden Milk Co. (Branch), Tempe, Ariz.
Philadelphia Storage Battery Co. (Local dealer).
Southwest La Vida Co., Los Angeles (La Vida Mineral Water).
Lily-Elite Ice Cream, Phoenix and Tucson.
Folsom Co., Dallas, Texas (Sylvania Radio Tubes).
Johnson Motor Co., Waukegan, Ill. (Sea Horses).
Maricopa Creamery Co.
Sperry Flour Co., Los Angeles.
Arizona Feed & Seed Ass'n.
Firestone Tire & Rubber Co. (Local dealer).
Frigidaire, Inc. (Local dealer).
O'Keefe & Merritt, Los Angeles.
Southern Pacific Railroad, Los Angeles.
Crazy Crystal Co., Mineral Wells, Texas (Mineral Water).
KVOA—Tucson.
Jantzen (Local dealer).
Union Mutual Life Co., Des Moines, Iowa.
Munsingwear (Local dealer).
Edna Wallace Hopper, Chicago.
ARKANSAS
KTHS—Hot Springs
Buick Motor Car Co., Detroit.
Kirsch Mfg. Co., Sturgis, Mich. (Window Drapery Equipment).
CALIFORNIA
KFWB—Los Angeles.
Cheramy, Inc., New York (Perfume).
Reliance Mfg. Co., Chicago (Work Shirts).
Williams Ice-O-Matic Co., Bloomington, Ill. (Refrigerators).
Hancock Oil Co.
The Raybestos Division, San Francisco (Brake Lining).
Champion Spark Plug Co., Toledo, Ohio.
Pacific Employes Insurance Co.
Eastside Brewing Co. (Lime Rickey).
Johnson Motors, Waukegan, Ill. (Outboard Motors).
Oakley Paint Co.
Fox West Coast Theaters.
The Texas Co., New York (Petroleum Products).
Pacific Steamship Co.
Morgan Laboratories.
Superior Macaroni Co.
O'Keefe & Merritt.
KFRC—San Francisco
Johnson Motor Co., Waukegan, Ill. (Outboard Motors).
Valvoline Oil Co., New York.
International Publishing Co.
KJBS—San Francisco
Champion Spark Plug Co., Toledo.
Stags Leap Manor, Napa Valley, Cal. (Resort).
Martha Washington Candies.
Alhambra Water Co.
New Century Beverage Co. (Lime Rickey & Orange Crush).
Valvoline Oil Co., New York.

Get the
National Slant
from Heinel's
RADIO BUSINESS LETTER
Insurance Building
Washington, D. C.

SEND FOR SAMPLE COPIES

FLORIDA
WFLA—Clearwater
Clearwater Chemical Co. (Patent Medicine).
Vitabar Co., Orlando (Candy).
Bamboo Ale, Atlanta (Ginger Ale).
Champion Spark Plug Co., Toledo.
Buick Motor Co., Detroit.
Hillsboro Hotel, Tampa, Fla.
WDAE—Tampa
Champion Spark Plug Co., Toledo.
Paul Jantzen Knitting Mills, Jantzen Center, Portland, Oregon. (Bathing Suits).
Grigsby-Grunow Co., Chicago (Majestic Radios).
IDAHO
KIDO—Boise
Bulova Watch Co. (Local dealer).
Royal Typewriter Co. (Local dealer).
Edna Wallace Hopper, Chicago (Cosmetics).
Charles E. Hires Co., Philadelphia (Root Beer).
General Paint Corp., San Francisco.
Western Auto Supply Co., Los Angeles (Parts).
Champion Spark Plug Co. (Local dealer).

ILLINOIS
WBBM—Chicago
Regena Mara Lab., Minneapolis (Cosmetics).
Yvette Perfume.
Rex Mineral Soap.
Kiss Proof, Inc.
Mama's Cookies.
Century Boat Co.
Meyer Blancke, Inc., St. Louis (Candy).
Wilson Bros. (Clothes).
La Salle Extension (School).
United Remedies (Cosmetics).
Wisconsin Resorts, Green Bay, Wis.
Ike Walton League (Boats and Motors).
Devoo & Reynolds, New York (Paint).
Otto Schmidt Prod. Co. (Mineral Waters).
WMAQ—Chicago.
International Corset Co.
Milway Hatchery, McNabb, Ill.
Pennsylvania Salt Mfg. Co., Philadelphia (Lewis Lye).
Princess Pat (Cosmetics).
Quaker Oats Co.
The Schutter-Johnson Candy Co.
Thompson Ross Co. (Investments).
Vitabar Co., Orlando, Fla. (Candy).
Allen B. Wrisley Co. (Olivillo Soap).

KFLV—Rockford
International Proprietaries, Inc., Dayton, Ohio (Tanlac).
National Toilet Co., Paris, Tenn. (Cosmetics).
Edna Wallace Hopper, Inc., Chicago (Cosmetics).
Triena.
Arnold Bros., Chicago (Meats).
Silent Glow Oil Burner Co., Hartford, Conn.
Skelly Oil Co., Kansas City, Mo. (Skelgas).
Grigsby-Grunow Co., Chicago (Local dealer) (Majestic Radios).

INDIANA
WOWO—Fort Wayne
Horton Mfg. Co. (Washing Machines).
Radio & Television Institute, Chicago (School).
Thumb of Michigan Ass'n, Port Huron, Mich. (Community Promotion).
J. B. Ford Sales Co., Wyandotte, Mich. (Cleaning Compound).
Marvo Drain Solvent Co., Anderson, Ind. (Drain Solvent).
Curtiss Candy Co., Chicago.
Atlas Brewing Co., Chicago (Beer).
M. R. Cady Co., Grand Rapids, Mich. (Moth Killer).
McCray Refrigerator Co., Kendallville, Ind.
Gramm Motors, Inc., Delphos, Ohio (Motor Trucks).

IOWA
WMT—Waterloo
Edna Wallace Hopper, Chicago (Cosmetics).
Rancho-Rea Co., Jemez Springs, N. Mex. (Summer Resort).
Bartles-Shepherd Oil Co.
Midwest Timmermann Co., Dubuque (Tires).

MASSACHUSETTS
WAAB—Boston
Samoset House, Plymouth, Mass.
Lovell Shoe Co., Lynn, Mass.
Niles Potato Chip Mfg. Co., Lynn.
Howard Hotel, White Mountains, N. H.
Puritan Candy Co.
Club Aluminum.
Sargent School.
Johnson Motor Co., Waukegan, Ill. (Outboard Motors).

WEEI—Boston
Ault-Williamson Shoe Co., Auburn, Maine.
Lovalon Laboratories, Inc., San Francisco (Hair Rinse).

WNAC—Boston
Ideal Finance.
N. E. Telephone Co.
Clean Home Products, Chicago (Moth Cakes).

WBSO—Needham
Albany Perforated Wrapping Paper Co., Albany, N. Y. (Paper Towels).
P. & J. Besse Co., Boston (Caterers).

WNBH—New Bedford
Champion Spark Plug Co., Toledo.
Dr. S. Lemon, Salem, Mass. (Pedi-Cura).
Sudanette Co.

WORC—Worcester
S. S. Pierce Co., Boston (Food).
Bird's Eye Packing Co., Boston (Food).
Community Stores, Inc. (Food).
Silent Glow Corp., Hartford, Conn. (Oil Burners).

WTAG—Worcester
F. E. Powers Co. (Coal).
Worcester Powers Coke Co.
Firestone Tire & Rubber Co. (Local dealer).
Lundborg & Co. (Jewelry).

MICHIGAN
WBCM—Bay City
Reliance Mfg. Co., Chicago ("Big Yank" Shirts).
Valvoline Oil Co., New York.

WOOD—Grand Rapids.
Sears, Roebuck & Co. (Local branch).
Estelle Cosmetic Co., Detroit.
W. J. Jamison Co., Chicago (Fishing Tackle).
American Institute of Food Products, Chicago.
Edna Wallace Hopper, Chicago (Cosmetics).

MONTANA
KGIR—Butte
St. Paul & Tacoma Lumber Co., Tacoma, Wash.
Seiberling Tire Co., Akron.

NEBRASKA
WJAG—Norfolk
Council Oak Stores, Sioux City, Iowa (Chain Store).

KNF—North Platte.
Edna Wallace Hopper, Inc., Chicago (Cosmetics).
Williams Ice-O-Matic (Local dealer) (Refrigerators).

WOW—Omaha
American Institute of Food Products, Chicago.
Harding Cream Co.
International Publishing Co. (Magazines).

NEW YORK
WLWL—New York
James Borling & Co. (Travel Tours).
Coward Shoes.
Dr. Kahler's Shoes.
Carlsbad Products Co. (Mineral and Spring Water).

NORTH CAROLINA
WBT—Charlotte
Healotie Laboratories, Harrisburg, Pa. (Medicine).
Neely Travore Mills, Inc., York, S. C. (Yarns).
Orkin Exterminating Co., Atlanta, Ga. (Insecticides).
Philadelphia Storage Battery Co., Philadelphia (Philco).
Rumford Chemical Works, Rumford, R. I.

WPTF—Raleigh

Wilson Liberty Candy Co., Wilson, N. C.
Continental Plant Co., Kittrell, N. C.
Oakland Motor Car Co., Detroit.
Montgomery Ward Co. (Local branch).
Rexall Drug Stores (In North Carolina).
White Dairy Product Co.
B. C. Remedy Co., Durham, N. C. (Head-
ache Powder)
Merritt Chemical Co., Greensboro, N. C.
(Foot Powder).
Chilean Nitrate, New York (Fertilizer).

**NORTH DAKOTA
KFYR—Bismarck**

Paul Revere Life Insurance Co., Minot, N.
D.
Iowa Master Breeders, Inc., Onawa, Iowa
(Baby Chicks).
Hebron Brick Co., Hebron, N. D.
American Institute of Food Products,
Chicago.
 Fargo Paint & Glass Co., Fargo, N. D.
N. D. Grimm Alfalfa Ass'n, Fargo, N. D.
North Dakota Power & Light, Bismarck,
N. D.
J. C. Penny Co., Bismarck.
Montana Dakota Power Co., Bismarck.
Montgomery Ward & Co.

WDAY—Fargo

Fairmont Creamery Co., Moorhead, Minn.
Northwest Sash & Door Co., Fergus Falls,
Minn.

OHIO

WGAR—Cleveland

Clean Home Products, Chicago (Moth
Cake).
Peter Paul, Inc., Naugatuck, Conn.
(Candy).
Wyp-A-Way Soap Co.
Criswell Candy Co., Chicago.
Alligator Co., St. Louis (Raincoats).
American Institute of Food Products,
Chicago.
I. Lewis Cigar Mfg. Co., Newark.

WCAH—Columbus

Champion Spark Plug Co., Toledo.
Jersey Nu Jems, Cereal, Pa. (Cereals).
Bond's Auditions (Men's Clothing).

OKLAHOMA

KGGF—South Coffeyville

The Shaw Mfg. Co., Galesburg, Kans.
(Implements).
Health Home, Pittsburgh, Kans. (Treat-
ment).

PENNSYLVANIA

WCAU—Philadelphia

Electrical Association (Refrigerators).
Frigidaire, Dayton, Ohio.
American Preserve (Preserves).
Sears, Roebuck & Co.
Beatrice Mable, Inc., New York (Beauty).
American Stores.
Bulck Motor Co., Detroit.
Comet Rice Co., New York (Rice Flakes).

SOUTH CAROLINA

WIS—Columbia

Rumford Baking Powder Co., Rumford,
R. I.
Philadelphia Storage & Battery Co.,
Charlotte, N. C. (Local dealer).

TENNESSEE

WDDO—Chattanooga

Drug, Inc., New York (Edna Wallace
Hopper Products).
Champion Spark Plug Co., Toledo.
Ocean Steamship Co., Savannah, Ga.
Bulck Motor Co., Detroit.
Watchtower Society, Brooklyn.

TEXAS

KWWG—Brownsville

Sal-O-Dent Tooth Paste, San Antonio.
Dorothy Gray, New York (Cosmetics).
Edna Wallace Hopper, Chicago (Cosmet-
ics).
Rio Grande Valley Gas Co., McAllen,
Texas.
The Kalo Co., Quincy, Ill. (Insecticides).
The Watchtower, Brooklyn (Bible Lec-
tures).

KPRC—Houston.

Rumford Chemical Works, Rumford, R. I.
(Baking Powder).
Dixie Poultry Farms, Burnham, Texas
(Baby Chicks).
Alamo Food Co., San Antonio.
Green Bros. Co., Springfield, Mass.
(Tastyeast).
Cream-O-Pop Sales Co., Memphis, Tenn.
Mann Securities Co., Chicago (Invest-
ments).
Postum Co., Battle Creek, Mich. (Post
Bran).
Chocco Yeast, Springfield, Mass. (Candy
Bar).
The Alligator Co., St. Louis (Raincoats).

KTLC—Houston.

D. & M. Finance Co., Chicago (Silver-
ware).
The Thomas Co., Inc., Chicago (Hair
Treatments).
Walgreen-Texas Co. (Drugs).
Schulte-United, Inc., New York (Dept.
Store).
Duncan Coffee Co.
Johnson Motor Co., Waukegan, Ill. (Out-
board Motors).
Ranner Brewing Co. (Lime Hickey).
Gets Exterminator Co. (Getz).



\$26,819,156

The *National Advertising Records* show that \$26,819,156 was spent in Radiocasting in 1930 (a year of depression) this is a stupendous sum.

This was an increase over 1929 of 44% plus.

\$25

For \$25 you can have the Radio Section of *National Advertising Records* come to you month by month giving you a complete checkup on the time, frequency, expenditure and in fact an accurate picture of what is happening in Radiocasting on all the chains and networks.

A complete Radio Analysis from 1927 to and including 1930 is part of this section.

A complete group analysis of the different types of Radio Advertisers is furnished in this section each month.

All of This For Just

\$25

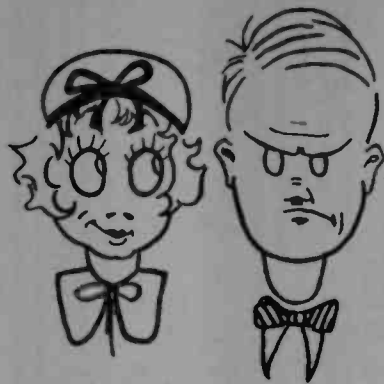
Consult Our Nearest Office

National Register Publishing Company

Sole Selling Agents

853 Broadway, New York
7 Water Street, Boston

140 S. Dearborn Street, Chicago
929 Russ Bldg., San Francisco



EPISODE No. 450—

CECIL and SALLY Episode No. 450 will be broadcast Saturday, June 13, 1931. Sally is tickled pink; Cecil takes it pretty seriously—a lot of work.

It is quite a record at that—450 programs, funny, human, lovable; one a day for over seventeen months. Instead of calling them the kids, we'll have to call them the old reliables. No other syndicated transcription feature has such an enviable history and the success they've had in building station audience and in getting results for sponsors would fill a fat book.

Sponsors take no chances on this recorded daily serial comic strip. It's proved itself by long actual use. CECIL and SALLY is an international feature. A few sample records and the booklet will tell the story. Write for them.

PATRICK AND COMPANY
865 MISSION STREET
San Francisco, Calif.

International Proprietaries, Inc., Dayton (Tanlac).

KTRH—Houston
Yellow Pail Oil Co.

VIRGINIA
WRVA—Richmond
Rock Creek Ginger Ale Co.
Healatoe Laboratories, Inc., Harrisburg, Pa. (Germicidal Ointment).
Garcia Perfector & Bros., Tampa, Fla. (Cigars).

WEST VIRGINIA
WSAZ—Huntington
Sanavapor Laboratory Co.
WISCONSIN
WISJ—Madison
John Hoffman & Son Co., Milwaukee (Coffee).
Charles E. Hires Co., Philadelphia (Root Beer).
Ollendorf Watch Co., New York.

WTMJ—Milwaukee
Rotter Baking Co.
Studebaker Sales Co. of Milwaukee.
Paul Schulze Biscuit Co., Chicago (Biscuits, Cookies, etc.).
United States Hatcheries, Madison.
Wisconsin Pretzel Co.

WYOMING
KDFN—Casper
Edna Wallace Hopper, Chicago (Cosmetics).
D. & M. Finance Co., Chicago (Silverware).
Selberling Rubber Co., Akron.
Western Auto Supply Co. (Local dealer).

ADVERTISING THE RADIO PROGRAM

(Continued from page 14)

linage, and its development is now being actively undertaken by the more progressive newspapers throughout the country. A year or two ago, the sales promotion department of NBC was perhaps the only organization intensively promoting the idea of taking spotlight space on radio program pages. Now, several leading newspapers have representatives in close touch with the merchandising counsel up at broadcasting headquarters on Fifth Avenue.

The classification described as "Special Replies to Listeners' Mail" refers to a rather personalized form of direct mail follow-up, and consists of acknowledgment in which special pains are taken to foster the feeling of good will which has prompted the listeners to write in. The importance of a courteous acknowledgment, sent to those who have taken the trouble to express their appreciation of a commercial radio program, cannot be too strongly emphasized, and it is gratifying to note that more and more advertisers are taking care of this important point.

Booklets continue to figure among the leaders in the way of supplementary promotion—and for obvious reasons—since it is the booklet which perhaps gives the best opportunity to develop and drive home sales arguments of a detailed nature unsuited to radio continuity. There are fewer advertisers using photos

of their radio artists than might be expected, in view of the amazing mail responses which have been obtained by the particularly "fan" type appeal. This may mean that advertisers are making a more studied use of mail follow-ups than they used to do, and are limiting most of their offers to items which have a more direct bearing on the product advertised.

It will be noted that eight clients use what are termed "special envelopes." This refers to the use of over-printing on the outsides of the envelopes, either in the form of a "Listen-in!" notice or some kind of teaser announcement such as "Special Radio News Inside!"

The "Jumbo Radiograms" which enjoyed quite a run of popularity for a time will probably not be seen in great numbers henceforth, since the RCA does not encourage the use of its blanks for this purpose. It is felt that their use for advertising purposes tends to break down confidence in the privacy which radiograms possess when used for regular communications.

Recently, there have come to my attention several cases of excellent coordination between car-card showings and radio programs, and it may be surprising, to some, that there are not more examples of the use of car cards. It seems, however, that they are used to greater extent by local radio advertisers than by national network advertisers.

This positive analysis of the use of other media by NBC clients should prove beyond doubt that broadcast advertising is working hand in glove with all the older established media, instead of being a disruptive and piratical element. Certain it is that actual records, such as those briefly described here, mean infinitely more than mere "viewings with alarm."

Six-Times-a-Week CBS Program for Tastyest

THE Green Bros. Company, Springfield, Mass., whose product Tastyest has been advertised by broadcasts over an NBC network, by electrical transcriptions and by programs produced individually on certain local stations, have just begun a new series of broadcasts over a Columbia network every evening except Friday. The program is an extemporaneous dialogue between "The Colonel and Bud," which has been a popular feature over stations WGR and WKBW, Buffalo.

Broadcast Advertising

IT REGISTERS...

"No mistake, Gifford, the Standard Advertising Register is good. I've been looking through Vol. 16 which has just arrived and it gets better and better each year. I notice they have increased the personnel listing, have made it snappier in appearance, and have again included a geographical index. You remember how handy it was to let a salesman take the Index and we could still keep the Register itself in the office. The method of grouping all the advertisers in a given line is so handy. The product grouping is an outstanding excellence. The amount of information about each advertiser is so complete. Finally the Register is always on time, we can always get any special report we want, the Supplements and the Weekly Reports come out regularly and are excellent. The Agency List lists over 1800 Agencies and nearly 1200 of them are listed with their accounts. Let the office force know the new volume is now in the library."



It is because of the painstaking care with which we do our listing, weeding out dead accounts and keeping our subscribers posted, that we command their respect and loyalty.

The Standard Advertising Register, now in its 16th year, is compiled with care and a large force is constantly keeping it up to date. It established the record of making an average of over 340 changes per month during the life of Vol. 15 and as its facilities constantly expand it will do even better with Vol. 16.

The Service Consists of - The Register - Monthly Supplements - Weekly Reports - Agency Lists and Geographical Index. All revised and kept in a state of efficiency for our subscribers.

No Publisher, Agency, Printer, Lithographer or in fact anyone interested in National Advertisers can afford to be without this service.

Quit Guessing — Get the Register

NATIONAL REGISTER PUBLISHING COMPANY

853 Broadway, New York
7 Water Street, Boston

140 So. Dearborn Street, Chicago
929 Russ Building, San Francisco

WJAY

610 KILOCYCLES

Ohio's Most Popular Daytime Station

National advertisers are beginning to realize the vast pulling power of W J A Y in the great metropolitan market of Cleveland and surrounding towns.

Complete facilities for transcription programs.

NEW OFFICES AND STUDIOS

1224 Huron Rd., Cleveland, Ohio

GEOGRAPHICAL CENTER OF IOWA

250 WATTS KFJB MARSHALLTOWN

CONSISTENTLY COVERING OVER 50% OF
IOWA MAJOR CITIES

50%

of the advertisers now using WORC are on renewed contracts. Just another chapter from the success story of

WORC

A new brochure, with accurate coverage data is yours for the asking.

Member: Columbia Broadcasting System
Yankee Network

Studios: 60 Franklin St.
Worcester, Mass.

Co-operating with Advertising
Agencies for Effective Handling
of Radio Appropriations

AGENCIES BROADCASTING BUREAU, Ltd.

520 No. Michigan Ave.
CHICAGO, ILLINOIS
WHITEHALL 4915

Symphony for Union Oil

THE Union Oil Company is sponsoring nine weekly broadcasts by the Los Angeles Festival Symphony Orchestra during May and June, over a Pacific Coast NBC chain. Although the programs last a full hour, commercial announcements are made only at the beginning and close of the periods and the programs are not interrupted. The Los Angeles office of Lord & Thomas and Logan, in charge of the Union Oil account, used large newspaper space to announce the series.

KNX Turns Down 50 KW.

RADIO station KNX, Los Angeles, has the distinction to be the first station to default the right to broadcast with 50,000 watts power. More than two years ago the Federal Radio Commission granted this station a construction permit to increase its operating power from 5,000 to 50,000 watts. Since that time the station has requested and the Commission granted extensions at 90-day periods. Now KNX has defaulted and the Commission on May 15 canceled its permit.

Daily Program for Camel

THE R. J. Reynolds Tobacco Company, makers of Camel cigarettes, announced the expansion of their broadcasting activities with a new program to be broadcast six times a week beginning Monday, June 1.

The new program supersedes the Camel Pleasure Hour, contracts for which expire on May 27th, and is broadcast from coast to coast over 60 stations of the Columbia Broadcasting System fifteen minutes every night except Sunday. Known as the "Camel Quarter Hour," it features Morton Downey and the Camel Orchestra, with Anthony Wons, radio philosopher and compiler of "Tony's Scrap Book," as master of ceremonies.

New Service for Stations

RADIO Merchandising Service, 75 E. Wacker Drive, Chicago, is offering a new type of service to radio stations. Each month this organization sends its subscribers a complete set of local commercial announcements and continuities for various types of local advertisers, as well as programs and merchandising ideas. Special continuities are also prepared on demand. Although only a few months old, Radio Merchandising Service already serves more than 100 non-competing stations throughout the country.

Correction

A NEWS item in the May issue mentioned New York University as the first school in the country to give a course in radio advertising. It should have been the College of the City of New York. We are indebted to F. A. Arnold, director of development of the NBC and instructor of this subject at C. C. N. Y., for calling this error to our attention.

Classified Advertisements

Rates: 5c a word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,
440 South Dearborn St., Chicago.

CONTINUITY WRITER

Wanted—First-class continuity writer and assistant station manager; one having had experience as an announcer. Apply H. H. Slack, % Wentworth Radio Broadcasting Co., Ltd., 32 John St. N., Hamilton, Ont., Canada.

Pectin Company to Broadcast

RADIO and newspapers will carry the advertising of Beck's Fruit Pectin Company, Milwaukee, in a new campaign under the direction of Freeze-Vogel-Crawford, Inc., Milwaukee advertising agency.

Novel Program Service

A SERIES of program continuities called "Strange Facts" is now being syndicated to radio stations by Harold Bowman of Los Angeles. These programs consist of odd and curious facts collected and written expressly for broadcasting, somewhat in the style of Ripley's cartoons or the "World Book Man's" radio talks. With announcements and musical interludes each continuity takes about 15 minutes on the air.

To Form Mexican Chain

A MEXICAN network of radio stations, the "Cadena Radio-Difusora Mexicana, S. A.," is now in the process of formation, according to a recent letter from that country to BROADCAST ADVERTISING.

Squibb Signs for 2 Years Over WLW

THE Squibb Exercise period, featuring Bob Burdette, morning exercise director, and Murray Horton's dance orchestra, is a new morning program at WLW, Cincinnati. The period, which runs from 6:30 to 7:45 each week-day morning, will be broadcast regularly for two years under the sponsorship of E. R. Squibb & Sons, medical manufacturers, New York.

Mesburg Appoints Abert

HAROLD W. MESBURG, INC., Milwaukee advertising agency, has appointed E. Richard Abert, recently of the University of Wisconsin, production manager in charge of radio programs.

Subscribe to Consolidated Press

LOS ANGELES stations KFI and KECA and station WKBS, Galesburg, Ill., are among the most recent subscribers to the newly inaugurated radio service of the Consolidated Press Association. The Los Angeles stations began broadcasting the service early in May, while WKBS is scheduled to put it on the air on June 1.